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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



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Greater New York City, 1969	<i>The Keraulophon</i> , John Ogasapian, \$5	Alan Laufman (as above)
Greater St. Louis, 1975	<i>The Cypher</i> , Elizabeth Schmitt, \$5	John D. Phillippe 4336 DuPage Dr. Bridgeton, MO 63044
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South Carolina, 1979	<i>Newsletter</i> , Kristin Gronning, \$5	Kristin Gronning 3060 Fraternity Church Rd. Winston-Salem, NC 27107
South Texas (The San Antonio Pipe Organ Society), 1979, 1980*	<i>The Well-Tempered Communique</i> , \$15	W.P. Cunningham 235 Sharon Dr. San Antonio, TX 78216
Tannenberg (Central Pa.), 1976	<i>The Dieffenbuch</i> , Raymond Brunner, \$5	James McFarland 114 N. George St. Millersville, PA 17551
Virginia, 1979		to be announced

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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

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Broadening Our Scope

AN EDITORIAL

IT IS SAID THAT YOU CAN categorize a person by the company he keeps. As members of the Organ Historical Society we can be "labeled." But are these labels valid? Are non-members' perceptions correct?

Leaving the church at the conclusion of a recital on a large electropneumatic organ one afternoon, my husband and I were confronted by another organist who wanted to know why we had come since we were "purists." (He meant "Tracker Backers!") I was initially angry but later, after some thought, became bemused. Why had he categorized us? Was it just because we were OHS members, a fact we do not hide?

As members of the Organ Historical Society, many of us have worked hard to preserve American organs. The majority of these organs from the 19th century are mechanical-action organs. It was these 19th-century and older instruments that predominantly concerned us when the society was organized nearly 30 years ago. This has had to contribute to outsiders' perception of Organ Historical Society's philosophy. But, that perception is not entirely in agreement with fact.

With the passing of time, we have not only grown in numbers, but also in appreciation of instruments of many vintages, styles, design, and construction. We have ac-

COVER — E. & G. G. Hook & Hastings Op. 779 of 1874 glows like a jewel in the closed and decaying, former Unitarian Church in Keokuk, Iowa. The organ retains its original magnificence through the care of OHS member Phil Hoenig, and will be heard by a large group for the first time in several decades during the OHS 1986 National Convention, June 24–26. A color preview of the convention begins on page 28. The fabulous interior of St. Mary's Church in Dubuque, with the case of E. & G. G. Hook Op. 531 of 1870 in the gallery, appears on the back cover.

quired a greater understanding and appreciation of the non-tracker organ and the significance of its development in history, although there is yet much to learn (and relearn). Articles on significant twentieth-century organs are beginning to appear in this journal. Instruments with electropneumatic, tubular-pneumatic, and electric actions are included on the itinerary of our annual conventions. A major undertaking of the OHS has been publication of the book *The Life & Work of Ernest M. Skinner*, and this was done recently, even though large amounts of work are still needed in areas and periods preceding Skinner's epoch.

This is not to say that the direction of the society is taking a drastic change, but rather a broadening to encompass additional styles of organbuilding. Interest and study of each style need not be mutually exclusive. An interest for all types of pipe organs, their builders, and the music written for them will serve to enhance our entire field. That the OHS is unique in concern with the promotion and preservation of the pipe organ and its proper documentation in history is an honorable obligation that ought to continue as we analyze all aspects of its development.

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LETTERS

Editor:

In this year of anniversaries, it strikes me as odd that elaborate articles have appeared on Baroque composers, while those from the Romantic era continued to go unmentioned. Specifically, I recall Camille Saint-Saëns (1835-1921), a grand organist-composer in the truest sense of the word. It brings to mind, somewhat painfully to me, that we have unfortunately lost sight of the nineteenth century as a viable creative period in the development of music as an art form. Several years ago in the very first issue of the *Journal of Musicology* (Jan. 1982, p. 54), musicologist Leon Plantinga made the following observation: "If we want to understand the nineteenth century better we must banish the last of our prejudices against it. We need to view in an impartial light its musical products including its more ordinary ones; we ought to show an interest, in this century as in any other, in its customs of performance practice; and we should take seriously the rich and varied insights into music produced by a century that valued this art above all others."

Saint-Saëns was a brilliant musician: he was an equally fine conductor, scholar, performer, composer, editor, concert organizer, and musicologist at a time when musicology was a novelty. While we rejoice in the mastery of Bach, Schütz, Handel, and Scarlatti, I hope we recall that the majority of the nineteenth century has yet to be explored. And, it is especially appropriate to remember that Saint-Saëns also had an anniversary.

Sincerely Yours,
Stephen L. Pinel

Editor:

On behalf of the people of the First Baptist Church of Newport and the many people who came to hear the organ concert with James Autenrith at the organ, I would like to express appreciation for the financial support given by the Organ Historical Society. Approximately two hundred and fifty people attended. The church pews only hold one hundred and sixty, so we needed folding chairs in the aisles. Mr. Autenrith made that old organ produce such thrilling music. Everyone is asking for another concert next year. The program was a total success.

Sincerely,
Rev. Glenn D. Kessler, Pastor

The concert was designated as one in the OHS Historic Organs Recitals Series and was played on an 1873 John G. Marklove 1-9. W. Joseph Crossman, president of the Central New York Chapter, OHS, spoke at the event.

NEW INFORMATION & ERRATA

Volume 29:1

The 1924 Erben organ on page 13 was built for the Huguenot Church, St. Esprit, in New York, not the Moravian.

Relative to "The Organs and Musical Life of The Auburndale Congregational Church," p. 17, Michael Friesen has found in *Benham's Musical Review* (an Indianapolis music journal) of July, 1877, p. 158, a report from its Boston correspondent that says the Ryder organ, op. 69, was used in another location five days before it was dedicated at the Auburndale church: "On the 15th of June the Handel and Haydn Society gave a supplementary performance of oratorio at the Tabernacle. Mendelssohn's 'Elijah' was performed . . . to an audience of nearly seven thousand persons . . . The organ used on the occasion was built by George H. Ryder & Co., for the Congregational church



Camille Saint-Saëns

at Auburndale, Mass., and was placed in the Tabernacle temporarily." In August, the same correspondent reports the use of a Ryder "choral organ" at the Tabernacle in late June during a visit of President Hayes to Boston. Ryder lists nine models of one- and two-manual instruments designed for accompaniment and called "choral organs" in the firm's 1881 sales brochure.

Volume 29:2

Augustus Lutheran Church in Trappe, Pa., shown on p. 21, was built in 1741, not 1841.

In "The Gothic Organ at Halberstadt Revisited," the lowest note of medieval music, *gamma ut*, written as an inverted letter L, was omitted from Figure 1.

INTERNATIONAL INTERESTS

A STATEMENT ON BEHALF OF THE Bavarian State Evangelical Lutheran Church has been written by Joachim Widman and points out the limitations placed by the Bavarian State Education and Religion Ministry on the discretion of individual churches where historic objects are concerned, especially organs. Dated 25 April 1984, Widman's "Kirche oder Orgelmuseum" appears in the July-August, 1985, issue of *Württembergische Blätter für Kirchenmusik*, pp. 114-118, and is translated below:

"I. Priority of Liturgical and Musical Interests in the Renovation of Old Organs or their Replacement with New Instruments

Since organs are part of a living liturgy, they must not be sacrificed to preservation or mummification. Government officials (especially those of other faiths) are often unaware of our requirements. Organs have accompanied congregational singing since the 17th century, and the flowering of organ music is part of the Lutheran tradition (Buxtehude, Pachelbel, Bach).

The 19th century sought to replace living liturgy with a 'timeless, religious feeling' modeled on Palestrina (counter-reformation) rather than Bach. The 20th-century organ reform was a return to the source—Mahrenholz, a Protestant theologian. Its success demonstrates the unsuitability of the romantic organ to Reformed liturgy. New organ music is almost always best suited to the classic organ. All but the few best compositions in the romantic, "Cecilian" tradition are sterile exercises. David, Pepping, Distler, Bornefeld are even less suited to romantic organs than are baroque composers. This situation is unlikely to change in the foreseeable future: the new Hymnal will retain the Reformation spirit; and new organs, while open to romantic influences, are less extremely neo-baroque and still classical. Thus, preserving a romantic organ is inconsistent with our living liturgy.

"II. The Issue of Preserving Parts of Old Organs, and Cost Considerations

The 1971 Landmarks Preservation law now extends until 1950. This period includes 19th-century experiments (Barker lever, stop-channel chests, pneumatic and electro-pneumatic action) meant to increase convenience but resulting in poor musicality and reliability; and 20th-century years (1920-1950) of poor quality and substitutions in materials. Preserving all this must not be forced on congregations: if the Landmarks department wants an organ museum, let it open one, and save the energy wasted on polemics. Furthermore, government control of church expenditures on organs leads to mediocre maintenance, to avoid costly restorations, and it excludes the option of building a new, suitable organ.

"III. Recommendations

1) The Church must assert its right to design and modify organs to suit the needs of worship. 2) Guidelines already exist, in accepted organ literature and performance practice, of course including Bach. 3) Obsolete and unsuitable parts may go to the government, for its "museum." 4) The State Church Music Director must take part in decisions involving historic organs."

Charles Ferguson

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REVIEWS

Organs In America, Volume 2, Uwe Pape (ed.). Berlin: Pape Verlag, 1984, \$34.00 list; available from OHS for \$28.00.

This second volume, like the first in the set, was published as a document and record of an organ tour by a group from the German GdO to the United States. The earlier volume documented a 1979 trip to the east coast. The second and latest one relates to a 1982 trip to the west coast, during the course of which organs from the San Francisco area northward were studied.

The format of the second volume is similar to the first; however this time there is but one essay: Jack Bethards' on Murray M. Harris. The remainder of the text consists of stoplists, explanatory data on specific instruments and builders, and—quite significantly—a supplemental set of modern builders' opus lists, in effect updating that splendid piece of documentation in Pape's 1978 study, *The Tracker Organ Revival in America*.

The main criticism to be leveled at the first volume was the inconsistent quality of the numerous photographs it included of keydesks, pipework, cases, and mechanical features. The paper used in that book did not do uniform justice to the large number of black-and-white photographs. In this second volume, a glossy stock has been employed, similar to the paper used for the photographic plates in *The Tracker Organ Revival*. Notwithstanding the change, however, the fault to be found with this volume is also in the quality of its plates. They are uneven. Some, such as that of the Iben organ at Berkeley, appear to be copies of other photographs, possibly color transparencies. Others are too grainy, or are so contrasty that there is little gradation between black and white. And finally, with due recognition that one person's thoroughness is another's redundancy, there are plates the need for which might be questioned. For example, the facing pictures of Lawrence Moe and the Ahrend portativ show the instrument at slightly different angles, but the new detail revealed thereby is minimal.

The foregoing paragraph must not be allowed to obscure the overall quality of this book, however. There is, of course, a modest body of secondary literature on Murray Harris; however, it consists of articles in separate journals published at relatively widely separated time intervals. Bethards' essay is concise and to-the-point; informed and informative, with illustrative stoplists and photographs.

So once again, the GdO, Uwe Pape and Pape Verlag have made a significant contribution to the literature on the American organ building tradition and its history. *Organs in America Volume 2* belongs in the organ section of every library, public, private and institutional, along with its predecessor, the first volume of this set, and (if by some bizarre omission you still haven't gotten a copy) *The Tracker Organ Revival*, referenced above.

John Ogasapian

Organ Literature: A Comprehensive Survey, by Corliss Richard Arnold. Two Volumes. Metuchen, New Jersey: The Scarecrow Press, 1984. Approximately \$50.00.

Any new resource dealing with organ literature deserves careful consideration because it is a genre which is often ignored by musicologists. It is then disappointing that the second edition of Arnold's *Organ Literature*, now heftily priced about \$50.00, makes few advances over the first edition. Errors (such as the French Classical registrations) have been transferred from the old to the new. The weakest section of the original publication, an "historical survey," was reprinted without revision. The volumes show numerous signs of haste; the scholarship is questionable.

The original single-book edition has been expanded into two volumes. The first is a sketchy historical survey which addresses organ music from 1300 to the present day. Volume two is the compilation of organ entries from publishers' catalogues. Arranged alphabetically by composer, a typical entry begins with two or three sentences of biographical material gleaned from standard sources. Then follows a list of the composer's

organ pieces. The set also contains a Schmieder index of Bach's organ music, a list of organ collections, and a title index of common German chorale tunes in English translation.

Compilation of the list of organ compositions for a given composer solely through the use of publishers' catalogues, without further research, resulted in a list which is inaccurate. Frequently the same piece is listed several times in different languages or under the guise of spurious titles. Works are left out, and compositions for other instruments are inadvertently included. Much of this can be illustrated by the entry found under François Couperin. His two simple collections have been expanded to a misleading list of thirty-nine entries. Harpsichord pieces, such as "Soeur Monique" are entered as organ music. And, *Denkmäler deutsch*, vol. 4, is given as a source for Couperin's music. Even an unsophisticated eye can determine from the title that this collection contains German music (in this case, by Johann Kuhnau). Louis Couperin's name is spelled in contrasting ways between pages 123 and 124. Inconsistently, and certainly not comprehensively, an occasional transcription by an anonymous arranger appears without attribution, such as in the section on Handel where one of the entries is the "Hallelujah Chorus" for brass and organ! It makes one wonder what criteria, if any, were used.

The most serious flaws of this publication are the patches of wrong information which riddle the text. Arnold gives the following incorrect registration for the French Classical *Duo*, "Bourdon 8', Doublette 2', and Larigot 1½'," and never mentions the Jeu de Tierce at 16' and 8' pitch. For the *Dialogue*, he forgets to insist on the reeds and cornets. Additionally, Mr. Arnold has an annoying habit of making value judgements on the music of the composers. Statements such as "Gigault was not an inspired composer" (vol. 1, p. 127), and Franck's *Six Pièces* are of "uneven quality" (vol. 1, p. 191) give the text an unprofessional tone. In some cases there is an obvious unfamiliarity with the music under discussion. He writes that Rheinberger "disliked ostentation and avoided dramatic writing" (vol. 1, p. 176). No one could be familiar with the final movement of the *Second Organ Concerto* in G minor and write those words, much less the exceptionally virtuosic *Piano Concerto in A-Flat*.

The adequate appearance of the volumes is marred by the fact that the first volume is a photocopy of a poor typewriter manuscript, where the letters don't quite line up. The second volume is typeset.

In general, the contents of these volumes can easily be found in more reliable sources elsewhere, such as *Organ Music in Print*, *Grove's Dictionary of Music and Musicians* and the new *Neue-Bach-Ausgabe*. They contain little or no new scholarship. The many faults combine to produce a resource not worth the price.

Stephen L. Pinel

RECORD REVIEWS

Brass & Orgel—Musikhögskolans Brassensemble, John Erickson, director, Olle Johansson, organist, at Engelbrektskyrkan, Stockholm. Uriel LP-7, stereo.

For those who enjoy the wonderful sound of organ with brass instruments, here is a glorious recording to add to your library. The organ here is the five-manual Grönlund tracker in the huge Engelbrektskyrkan, and the brass ensemble appears to include some thirteen players.

The music presented affords excellent ensemble playing. On side "A" we hear Christer Danielsson's *Festivo*, a fanfare type of composition by the trombonist of the Stockholm Philharmonic who was born in 1942. This is followed by Elfrida Andree's *Symphony No. 2*, a three-movement work which won a prize at the international composition competition in Brussels in 1884. Side "B" contains a quite modern work by a Finnish composer, Einojuhani Rautavaara, called "A Requiem for Our Time" which has four movements. It is followed by Emil Sjögren's *Prelude and Fugue in A Minor* composed in 1906 which affords the organ a very prominent part.

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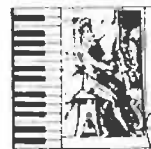
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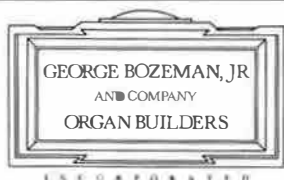
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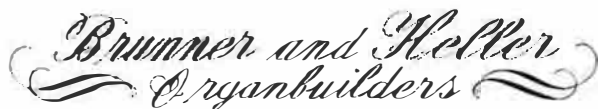
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John Ericksson (b. 1923), a first trumpet player in the Stockholm Philharmonic, is a perfectionist who works for total blend of the instruments with accurate intonation and balanced ensemble. Olle Johansson (b. 1946) is very well equipped to his part in the ensemble as organist, and also in the solo organ parts of the works heard. The handsome organ, said to have been completed in 1976, has approximately 70 stops on five manuals. Its tonal features are most faithfully recorded on this disc. In fact, the recording is superior in every detail—one which everyone can enjoy.

Albert F. Robinson

Reubke, Jongen, Absil, played by Torvald Toren on the 1976 Grönlund organ at Hedvig Eleonora Church, Stockholm, Sweden. Opus 3 Records, Box 2024, S-691 02 Karlskoga, Sweden.

Julius Reubke's *Sonata on the 94th Psalm* is one of the super-tests of any organist, and here it is given probably the finest recorded performance to be found anywhere. The young Swedish organist, Torvald Toren, who studied with Duruflé and Flor Peeters, is a consummate artist with a thorough understanding of both the music he plays and the organ at his command. In this case it is a perfect combination for this amazing composition.

Reubke lived only from 1834 to 1858, a short 24 years, but his mastery of composition is evident in every movement of this sonata. One can only guess that the whole structure of organ music might have been greatly advanced had he lived longer.

On the reverse side we hear Joseph Jongen's *Sonata Eroica*, Op. 94, another exercise in virtuosity, and Jean Absil's *Trois Pièces pour Grand Orgue*, Op. 127, which is in the modern French idiom throughout.

The organ at Stockholm's Hedvig Eleonora Church was built in 1975-76 by the Grönlund Brothers of Gammelstad, Sweden. It has 58 stops on its three manuals and pedal divisions, and is a magnificent instrument to behold, to play and to hear. In spite of the 6 seconds of reverberation in the church, the recording catches every nuance of the music and is never blurred. Mr. Toren's performances are wonderfully clear and clean.

Albert F. Robinson

Harmonium and Company: French Salon Music. James David Christie, harmonium; Darlene Gray, violin; David McIntosh, cello; Kenneth Ziegenfuss, piano. Available on cassette for \$10 from producer F. Lee Eiseman, 76 High St., Charlestown, MA 02129.

An interesting new recording is a cassette of French salon music using the French harmonium. The tape features nineteenth century works by Gounod, Saint-Saëns, and Alexandre Guilmant, including a delightful arrangement of the Bach-Gounod "Ave Maria." It is one of the few recordings of this school of music to be available.

The French harmonium was a respected instrument owned by the French middleclass throughout the nineteenth and into the early twentieth century. The finest composers of the period deemed it a worthy vehicle for their creative powers. Among those who wrote music for the instrument were Liszt, Berlioz, Franck, Reger, Fauré, Rossini, Mahler, Schoenberg, Bizet, and Marcel Dupré. It is based on positive pressure (rather than vacuum as in its American counterpart), and enables the performer to increase or decrease the volume as the music requires through manipulation of the pumping treadles. Hence, the name "orgue expressif." It was also used as a liturgical instrument in the chancels of French Catholic churches to support the singing of plainchant.

The variety of colors and sounds it produces is amazing. At times it sits quietly beneath the ensemble but has the power to assert itself when necessary. It blends beautifully with strings



Alexandre Guilmant

and piano as this recording amply demonstrates. The enchanting *Hymn to St. Cecilia* and the *Méditation* of Charles Gounod (1818–1893) have beautiful melodies. Two selections from Saint-Saëns *Six Duos*, Op. 6, provide a new listening experience for those who know these works played on the pipe organ. The slow speech of the reeds in the rapid sections of the *Capriccio* provide contrasting sonorities to the piano in a most interesting way. The high points of the recording are definitely the exotic writing of Saint-Saëns in his *Barcarolle*, Op. 108, and the Guilmant *Scherzo Capriccioso*, Op. 36, where the bravura ending is a fitting finale to the recording. Both are substantial works which deserve careful consideration for programs of chamber music.

The recording is bright, clear, and natural. The close placement of the microphones gives the impression of being in a living room, exactly as the composers intended. All the music is superbly performed and the interpretations are musical and convincing.

The one negative aspect of the package is just that. Done on someone's not-too-modern typewriter, the paper insert was cut, pasted together, and then unsympathetically photocopied so the scissor cuts are terribly pronounced. The text is so faded it can hardly be read in places. Fortunately, the cover does not reflect the quality of the music. This is a most interesting and highly recommended recording. Those who still stick their noses in the air at music of Charles Gounod take note: this project was suggested by Charles Fisk! *Stephen L. Pinel*



1891 Barckhoff, Lancaster, Pennsylvania

ORGAN UPDATE

JAMES R. McFARLAND & CO. HAS completed restoration of the circa 1891 Carl Barckhoff Church Organ Co. 2-manual, 29-rank instrument at St. Joseph Catholic Church in Lancaster, PA. This fabulous organ of very large scales in a room of turgid, resonant acoustics was nearly destroyed about 20 years ago when the pipe organ maintenance firm that cared for the organ sold the church an electronic substitute, the speakers for which were placed on the Great windchest. In so placing the speakers, all of the Swell trackers and most of the action parts were broken, and more than 700 metal pipes in the Great were crushed, twisted, or broken. The McFarland firm and its pipe-maker, OHS member Paul Maye, were able to repair all but six of the the pipes. The only tonal change made to the instrument, which already included choruses from 16' through mixtures and reeds in each manual division, was the addition of a 16' wooden trombone rank. When parishioners heard the organ for the first time on Sunday, July 14, as OHS member Dr. Karl E. Moyer (prime mover of the restoration effort) began the rededication concert with the hymn, "Holy God, we praise Thy Name," they spontaneously broke into joyful applause. A fascinating history of the



1886 Barckhoff, New Albany, In.

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Gesellschaft der Orgelfreunde (GdO) presents
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TO THE UNITED STATES & CANADA
September 15 to October 4, 1986

THIS TOUR BY EUROPEAN organists, organbuilders, and organ historians is open to members of the OHS. The number of participants will be limited to 40.

Visits to historic organs and new tracker instruments are scheduled at the following locations. The costs for the entire tour will be \$380 and will include organ visits, recitals, lectures, and motorcoach transportation. The fee does not include accommodations and meals. Participants may book the entire tour, or part of it, joining the group at any city along the route. Prices are as follows for each tour segment:

Sept. 15-19	\$70	New York (1), South Hadley (1), Worcester (2), Boston (2), Woburn (2), Wellesley (2)
Sept. 19-20	\$40	Wellesley, Rochester
Sept. 20-23	\$55	Rochester (2), Niagara Falls, Fairport (1), Pennfield (1), Syracuse (1)
Sept. 23	\$40	Syracuse, Montreal
Sept. 24-27	\$65	Montreal (9), St. Hyacinthe (1)
Sept. 27-28	\$40	Montreal, Northfield (1), Bar Harbor
Sept. 29-Oct. 1	\$55	Bar Harbor, Belfast (1), Bangor (1), East Maine (3), Augusta (1), Methuen (1)
Oct. 2	\$20	Methuen, New York (1)
Oct. 3-4	\$25	New York (4) no bus

Numbers in brackets indicate the number of organs to be visited. In addition to the fees stated above, each participant will pay \$35 if a GdO member, or \$55 if a non-member, for registration that includes a program booklet and one copy of the proceedings, *Organs in America*, Volume III. **Detailed program and registration information is available for \$2 from Prof. Uwe Pape, Prinz-Handjery-St 26a, 1000 Berlin 37, West Germany.**

Organists will include George Bozeman, Margaret Irwin-Brandon, Melvin Butler, James David Christie, John Grew, Lawrence King, Mireille Lagacé, Ludger Lohmann, William Porter, Lois Regestein, Victoria Sirota, Peter Stadtmueller, and John Walker.

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Barckhoff firm appears in *The Tracker*. Vol. 22, No. 4.

Member Keith Norrington reports that the 1886 Barckhoff 2-20 at St. Mary's Roman Catholic Church in New Albany, IN, is undergoing restoration by the Miller Pipe Organ Co., Louisville, KY. Organist Mary Vessels has administered repairs herself to keep the worn instrument playing, eschewing the electronic in the church as much as possible. Restoration is scheduled for completion in the summer.

The Miller firm rebuilt in 1984 the Aeolian-Skinner op. 1039 of 1942, itself a three-manual electrification of the two-manual 1883 Hook & Hastings op. 1126, at St. John's United Presbyterian Church in New Albany.

Mr. John Kieser, director of operations for the San Francisco Symphony, reports that the Ruffati organ in Davies Symphony Hall is "receiving a new division to strengthen the midrange." A written description of the work was promised, but had not reached the journal by presstime. Unofficial reports hold that many principal ranks of the instrument have been replaced. Mr. Kieser said that the work is being done "through the Organ Arts Company."



BILL VAN PELT

1859 E. & G. G. Hook, op. 247

E. & G. G. Hook op. 247 of 1859, a 1-9 listed by the Hook firm for Calvary Episcopal Church in Germantown, PA, has been moved from the Lochmere Baptist Church, Tilton, NH (where it arrived in 1909 after serving many other churches en route), to Wilton Presbyterian Church, Wilton, CT. It was renovated by church members under the direction of Barbara Owen, consultant and organbuilder, assisted by Dana Hull, Jeremy Adams, and Robert Barney. A new pedal windchest and action constructed by Darron Wissinger adds an 8' pitch via mechanical unification and 27-note pedal clavier to replace the original 13-note pedal, but retaining the original 13 pedal Sub Bass pipes. Tuning collars were fitted to the manual pipework, which remains otherwise intact, and the temperament was set in Kirnberger III. The original tenor G Oboe stop was shortened to tenor C compass, and the original tenor C 4' Flute was extended to full compass. The 56-note manual stoplist is: 8' Open Diapason TC, 8' Viol d'Amour TC, 8' Stopped Diapason (treble and bass), 4' Principal (treble and bass), 4' Flute, 2% Twelfth, 2' Fifteenth, 8' Oboe TC.

The instrument was dedicated September 29.

Barbara Owen also served Sacred Heart Church, Amesbury, MA, as consultant in acquiring a ca. 1903 George Kilgen & Son 2-13 tracker restored and installed by T. R. Rensch of Racine, WI. The instrument was removed from a Lutheran church in Racine, restored, and offered for sale by the Rensch firm. The Amesbury church has empanelled an Organ Maintenance Committee to administer the care of the organ and prevent it from going the way of an 1860 Stevens that was discarded several years ago after a century of use and no maintenance.



1885 Kilgen

A large article appearing in the September 29, 1985 edition of the *Albuquerque Journal* (featuring five color photographs) describes recent repairs made to the 1885 2m Kilgen tracker located at Our Lady of Sorrows Church in Las Vegas, NM. Work was done by volunteers and students from United World College directed by former faculty member John Edwards and musician David Jennings, who, according to the newspaper, "disassembled the organ, cleaned it and reassembled it." OHS member The Rev. Theodore W. Ripper of Carlsbad provided the information and clipping.



Frels, op. 37

The 1913 Hook & Hastings op. 2315 built for an exposition in St. Louis and later sold to St. Patrick's Co-Cathedral in Ft. Worth, TX, has been rebuilt and enlarged by the Frels Organ Co. as the firm's op. 37 for Blessed Sacrament Church in Laredo, TX. The Swell, Great, and some Pedal chestwork, as well as 12 stops, drawknobs, pedal clavier and other parts are from op. 2315, and the Choir chest is from Hook & Hastings op. 2049 built in 1901 for the Baptist Church in Tyler, TX. The new organ consists of 2,773 pipes, 43 stops, and 53 ranks, and has tracker action, a new case, and console. St. Patrick's Cathedral moved and stored the organ poorly in the mid-1960s. It is believed to

have been used in composing *Texas, Our Texas*, the state song, by William J. Marsh, who was the Cathedral organist.



JAMES R. GARNER

1905 G. F. Votteler Organ Co.

James Raymond Garner of Kalspell, MT, has rebuilt a 1903 G. F. Votteler Organ Co. instrument for First Presbyterian Church in Grapevine, TX, having removed the organ to storage from First Congregational Church in New Kensington, PA, in 1979 through arrangement with the Organ Clearing House. The organ has two manuals, 9 stops, and 11 ranks following tonal rebuilding. The organ was donated to the church by Dr. and Mrs. Ted Votteler, who interviewed 17 potential recipient churches in Grace Presbytery of the Presbyterian Church, USA. Dr. Votteler is the great-grandson of G. F. Votteler.



BILL VAN PELT

1879 Kilgen, St. Louis

The 1879 Geo. Kilgen 1-6 visited at Grace & Peace Fellowship in St. Louis during the 1979 OHS convention has been relocated to the Episcopal church in Durant, IA, by Michael Quimby. The organ replaces there a second-hand 3m Wicks organ obtained from Trinity Episcopal Cathedral in Davenport, IA, in the mid-1970s. The Wicks proved too large for the building.

The 1876 Jardine organ relocated to St. Paul's Episcopal Church in New Haven, CT, and more thoroughly reported in the Organ Update of Vol. 28, No. 2, has been completed in its staged restoration by Brunner & Heller of Silver Spring, PA. The dedication concert was played October 18 by Charles Krigbaum in a program of works by Vierne, Parker, Ives, Heath, Donovan, Bach, and Widor. The instrument received no tonal

changes, though missing reed ranks were replaced with replicas of other Jardine reeds as fabricated to B&H specifications by F. J. Rogers Ltd. of England.

Mr. Robert Hurst reports that, about ten years ago, he removed the 2-22 electropneumatic organ bearing the nameplate "Philadelphia Accredited Organ Company" from the First Baptist Church in Haddonfield, NJ, when it was under threat of being "removed by pick-axe and bulldozer to make way for a new instrument." Inside the organ, he found that it was originally built by Jesse Woodberry & Co. of Boston, and still bore a shipping label addressed to the Haddonfield church. The organ was re-lathered and installed at St. Bartholomew's Church, Cherry Hill, NJ. The Suttie list of organs, now in the OHS Archives, shows the Woodberry as a 1908 installation.



1927 Barton 3-14

The 1927 Barton organ built by Wangerin for the Iowa Theatre, now the Cedar Rapids Community Theatre, is undergoing restoration by a non-profit group, Cedar Rapids Barton, Inc., under the leadership of Paul Montage, a member of ATOS. The organ is being rebuilt with restoration of existing tonal and mechanical components, and with tonal additions planned.

A videotape featuring the restored Wurlitzer organ of the Fox Theatre in St. Louis may be ordered in VHS or Beta format for \$25 from Heritage Account, Inc., Missouri Committee for the Humanities, 1544 Mississippi Avenue, St. Louis, MO 63104. A written request will yield a free study guide to accompany the 60-minute program, titled *Meet Me at the Fox*. The program is also available in professional, 3/4" formats, and in shorter lengths for use by broadcast stations.



BILL VAN PELT

1887 Odell

J. H. & C. S. Odell op. 236 of 1887 has been moved from The Community Baptist Church, Newport, RI (which possibly occupies the former

edifice of All Saints Episcopal Chapel for which the organ was built), to St. James Episcopal Church in North Salem, NY. Located for the church by the Organ Clearing House at the request of OHS member Allen Hughes, the 2-11 instrument was installed by Mann & Trupiano, with some work performed by independent builder Anthony Meloni.



BILL VAN PELT

1855 Henry Crabb

An 1855 Henry Crabb organ, built in Brooklyn, NY, for an unknown location and installed second hand by Levi U. Stuart in 1860 near Cleveland, has found its way after a succession of owners to Watson Memorial United Methodist Church in Chatham, VA, the gift of OHS member Darrell Bailey, its most recent previous owner. The 1-5 organ was restored by Mann & Trupiano, who added a 25-note pedal Bourdon. Crabb, who built many organs including several large examples for important churches, has only this sole original and playable instrument known to posterity.

E. J. Walling of Walnut Creek, CA, has acquired M. P. Möller op. 7582 of 1948 for installation at his home in a new music room that measures 20'x40'. The 3-43 organ was built for Trinity Episcopal Church in Portland, OR, and is currently being installed. It replaces at the Walling residence a 2-9 Murray Harris tubular pneumatic organ acquired in 1969 from Pomona College, which had obtained it from

an unknown location prior to 1937. In 1983, the Harris organ was relocated to Our Merciful Saviour Episcopal Church in Sacramento, CA, by Warren Potter, where it retains its restored tubular action and replaces an electronic.

Orgel Probe, a quiz game of organ trivia, has been published by the University of Louisville Foundation in Louisville, KY. It contains 530 questions gathered by the organ performance class of Melvin Dickinson at the university in a project supervised by David Lang.

A brochure describing the Associated Pipe Organ Builders of America and listing its members is available from APOBA, 815 Second Ave., Suite 318, New York, NY 10017.

Membership information for the Reed Organ Society is available from The Musical Museum, Deansboro, NY 13328. The organization requests a #10 SASE.



BILL VAN PELT

1845 Henry Erben

The 1845 Henry Erben organ at Old Whalers Church, Sag Harbor, LI, NY, rebuilt to have 2m by Earle & Bradley of Riverhead, NY in 1872, was heard in a concert given by Ronald Ifft, a new OHS member, on October 6. Works were by Pachelbel, Buxtehude, and Bach. The organ was restored in 1978 by Mann & Trupiano, following a major congregational education and fund-raising campaign mounted by OHS member William L. Huber.

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William A. Johnson, William H. Johnson, and two unidentified men appear in a photograph found in the Westfield Massachusetts, Athenaeum and copied for the OHS Archives.

ARCHIVIST'S REPORT

Much interest has arisen about the collection and requests are regularly coming to my attention. Recently, a student who reads Dutch was searching for the organ journal *Het Orgel*, rarely available in the United States. The Archives holds more than ten years of it, and we were able to supply her needs.

Most books have been entered into the Westminster Choir College computer system and preliminary cataloguing is nearing completion. For the first time, a *Union List of Books* in the Archives has been compiled and is reproduced here.

The collection of periodicals has been organized, sorted, listed, and placed in durable storage containers. Fifty-five volumes of periodicals have been bound, and fifty more volumes will soon be. At present, the collection houses 106 different titles, which vary from complete runs to just a few issues. A *Union List of Serials* has also been compiled.

The archives has received the James Boeringer collection from Winston-Salem, North Carolina, courtesy of James McFarland who transported the materials to Princeton. Dr. Boeringer has been working for years researching English organs and the first volume of his *Organa Britannica* was recently published. He has very generously deposited the primary sources for this volume in our archives. Some gems of the collection are the factory records of the Gray & Davidson, Bishop, and Walcker companies. There is also a large collection of books, periodicals, and pamphlets, all of which add to the value of the collection as a research tool.

We are also very grateful for the contribution of the James Mosby Bratton collection of church music. This gathering of 30 boxes of single copies of Victorian anthems will add a new dimension to our growing collection. Occasionally the scope of the accumulation moves outside the late nineteenth century: for example, it contains an original printing of the 18th century collection, *Cathedral Music* compiled by William Boyce.

A substantial collection of materials has been received from Albert F. Robinson, who contributed 30 books and many runs of journals and newsletters. Julie Stephens of Chicago has donated her collection of organ records which will also begin a new section of the collection.

We sojourn as usual to publicly thank members of the organization who have been remembering us with contributions of materials: Homer Blanchard, William F. Czelusniak, John Farmer, Christopher Greenleaf, Michael Friesen, James Hammann, Barbara Owen, Fern Traugott, and Donald Traser.

Materials in the collection can be photocopied under most circumstances and sent to researchers through the mail. There

is a small fee for this. In the same way, we would be happy to receive your contributions of organ materials, sales brochures, programs, and information about organ builders.

Stephen L. Pinel

THE AMERICAN ORGANIST ISSUES NEEDED

The following issues of *The American Organist* are needed in the Archives: 1918: Jan., Nov.; 1919: Jan.-Dec.; 1921: Jan.-Dec.; 1922: Jan.-May, July-Dec.; 1923: Jan.-Aug., Nov.-Dec.; 1924: Jan.-Aug., Oct., Dec.; 1925: Mar., Apr., June-Sept.; 1926: Feb.-Apr., June-July; 1929: Mar.; 1930: Apr., Dec.; 1932: Aug.; 1933: Jan., June.

HOLDINGS: JOHNSON & SON ORGAN CO.

Articles:	347. reded. pro, S/L.
<i>The American Organist</i>	367. history, S/L.
<i>The Diapason</i>	372. S/L.
<i>Westfield, Mass.: 1669-1969.</i>	373. stereopticon view.
<i>Leading Citizens of Hampden County, 1985.</i>	376. S/L.
Death Notice	401. reded. pro, his., S/L.
Deed (for Property)	408. Photograph.
Directory Listings (Westfield)	410. S/L.
List—Printed, Chronological	424. Photograph
Membership of the Westfield Club	428. history, S/L.
Monograph	434. history, S/L.
Elsworth: <i>The Johnson Organs</i>	443. ded. pro., S/L.
Centennial Papers read in 1944	456. S/L.
News Articles	458. photo.
"Another Disastrous Fire"	460. his., S/L., photo.
"New Organ Company"	475. S/L, his., orig ded pro
Patent No. 191,973 (1877)	479. orig. ded pro, S/L.
Photographs	487. photograph.
William A. Johnson	492. photograph.
William H. Johnson	499. S/L.
William A. & William H.	508. S/L, news clip., photo.
The Manufactory	528. S/L.
Sales Brochure (1874) with List	541. S/L.
Sales Brochure (1894) with List	548. S/L, his.
Transcripts (Deeds and Mortgages)	554. S/L.
Organs (by Opus Number)	579. his., photo, S/L.
11. S/L.	581. his, S/L.
30. Ded. Program, photo.	592. news clip, S/L, his.
37. Stereopticon view.	593. scale data.
40. Typed ded. Program	602. S/L, pro.
43. S/L.	638. his., S/L.
44. S/L.	640. S/L, photo, his.
46. Console photo.	645. S/L, his.
47. History, S/L.	657. photo.
54. Reded. Bklt, S/L, Photo.	661. ded pro, his, S/L.
57. News Clipping (1856)	668. photograph
66. Photograph.	677. his. news clip.
76. Rec. Program, S/L.	689. photo, S/L, other
92. S/L.	718. S/L, minutes.
95. S/L w/history.	738. orig ded pro, photos.
100. S/L w/history.	744. S/L, his.
112. Orig ded. pro. S/L, photo.	746. his. photo.
113. Orig. ded. pro.	748. S/L.
134. S/L.	749. rec. pro, S/L.
135. 1863 Comm. minutes	756. his. S/L.
148. Orig. ded. pro.	761. S/L.
153. Recit. pro, S/L, his.	765. S/L., his.
182. reded. pro.	778. rec pro. S/L.
186. S/L.	779. S/L, w/notes
200. Church brochure.	788. his, S/L, photos.
218. Stereopticon view	790. S/L.
221. S/L.	792. S/L.
223. S/L.	793. photo.
235. Rec. Pro, S/L.	795. photo, S/L.
240. Orig ded. pro, history.	798. S/L.
248. S/L.	805. S/L.
253. reded. pro., S/L.	811. S/L.
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264. photos.	823. S/L, his.
268. reded. pro., S/L.	825. ded, pro., S/L.
274. Stereopticon view	826. photo.
281. Service bklt.	833. S/L.
287. Stereopticon view.	838. reded pro. his, photo, S/L.
307. S/L.	841. S/L.
315. Photographs, S/L.	846. S/L, his.
317. Photograph.	847. S/L.
334. history.	854. S/L.
341. S/L.	If any member of the society can supply stoplists, photographs or programs from any Johnson organs not listed here, we would be appreciative.
342. Ded. Bklt, S/L.	



The Archives has recently located an early photograph of the 1841 Park & Paddock organ at the Congregational Church in Lyndon Center, Vermont. A view of the organ taken in 1983 shows that its facade alone survives to serve as an ornament for a reed organ now in use there.



BILL VAN PELT

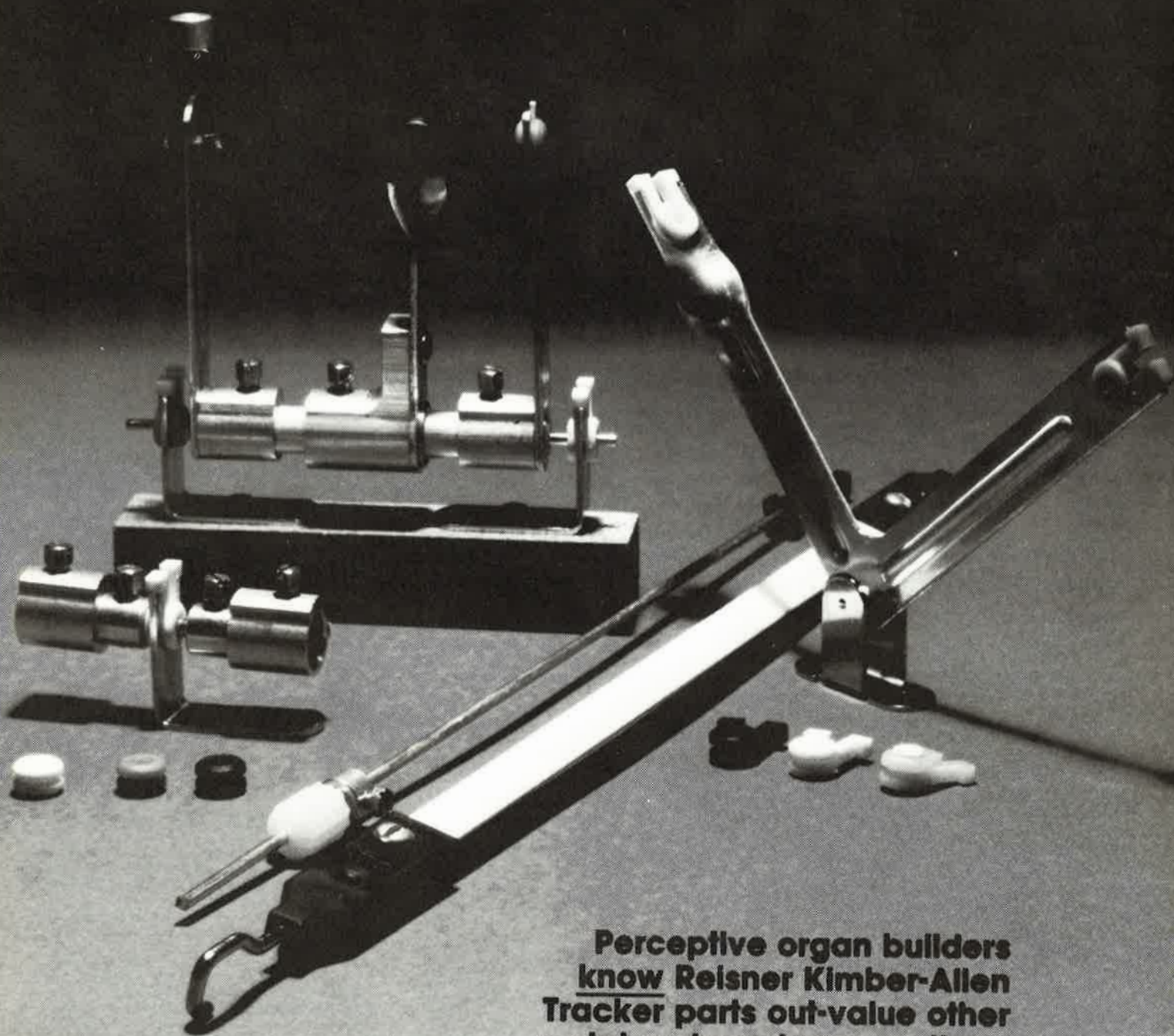
UNION LIST OF BOOKS—SEPTEMBER, 1985

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Superiority by Design



The 1891 Haskell 3-32 at Drexel Institute of Technology, Philadelphia, replaced in 1928

PART TWO

C. S. HASKELL & HIS SONS

THE ORGANS OF C. S. HASKELL, INC.

BY DAVID H. FOX

DURING THE PERIOD WHEN IT WAS headed by its founder, C. S. Haskell, Incorporated produced or rebuilt 127 instruments. The regional nature of the firm is demonstrated by the fact that 85 percent of the organs were installed in Pennsylvania. All were placed in churches, except for twelve in residences and eight in institutions.

The larger instruments produced were the 27 three-manual organs, while the smaller were the 19 single-manual units. The Haskell's used three types of actions in the late 1890's: tubular pneumatic, electropneumatic, and "pneumatic" (mechanical). A Haskell advertisement of undetermined origin, listing organs produced prior to about 1901, makes special mention of some being "tubular" or "electric." Of the tubular type, three are listed; the earliest being St. Peter's P. E. Church in Philadelphia (1892-1893). The single electric organ listed is that of Holy Trinity Church of Philadelphia (1897). Possibly, the remaining organs were tracker or pneumatically-assisted mechanical actions.

One of the larger organs built by Charles S. Haskell was that for the then-newly-built First Baptist Church, Philadelphia, in 1900. The original contract for this work has survived and

provides many details of Haskell's practices. The contract was written on a printed form, on which the lower extent of the compass of the manuals and pedals was printed. A blank space was left for the upper extents and number of pipes, indicating that these were not standardized. The organ and much of the church's interior were destroyed by fire in January, 1949.

A description¹ of the 1893 Haskell organ in the Harriett Hollond Memorial Presbyterian Church, Philadelphia, provides additional information concerning two accessories mentioned in the First Baptist contract.

One of the most important features of the instrument is the Haskell patent register keys. This device does away with all draw stop knobs, and, in connection with the Haskell patent combination and crescendo attachment, effects an entirely new and distinct method of registration. The register keys consist of a row of alternate sharps and naturals, of the same scale as the manual key-board; they are situated just above the swell keys. The natural keys bring the stops on and the sharps take them off. By pushing down on a natural the stop is drawn and remains down until released by the depression of its corresponding sharp. In this way the player can readily see what stops are on and what are not. The register keys are grouped together to avoid confusion, and each is

**1900 C. S. Haskell, Philadelphia
First Baptist Church, Philadelphia
From Contract Dated June 12, 1899
Electric Action**

GREAT 61 notes		SWELL 61 notes enclosed	
16'	Double Open Diapason	16'	Bourdon
8'	Major Open Diapason	8'	Open Diapason
8'	Open Diapason	8'	Stopped Diapason
8'	Viola di Gamba	8'	Dolce
8'	Dulciana	8'	Salicional
8'	Melodia	8'	Vox Celestis 49 pipes
8'	Claribel Flute	8'	Keraulophon
4'	Flute Harmonic	4'	Flaute Traverso
4'	Octave	4'	Gemshorn
2 2/3'	Twelfth	2'	Flageolet
2'	Fifteenth	3 rk	Cornet 183 pipes
5 rk	Mixture 305 pipes	8'	Cornopean
8'	Trumpet	8'	Oboe
CHOIR 61 notes, enclosed		8'	Orchestral Oboe "Haskell Special"
in separate box		8'	Vox Humana
16'	Lieblisch Gedeckt	PEDAL MOVEMENTS:	
8'	Open Diapason	Great: Forte, Mezzo, Piano	
8'	Orchestral Viola	Swell: Forte, Mezzo, Piano	
8'	A'Eoline	Choir: Forte, Piano	
8'	Concert Flute	G:P reversible coupler	
4'	Fugara	Balanced Swell Pedal	
4'	Flute D'Amour	Balanced Choir Pedal	
2'	Piccolo Harmonic	Balanced Crescendo Pedal	
8'	Clarinet	COUPLERS: G:P, S:P, C:P,	
8'	Saxophone "Haskell Special"	S:G, S:G octaves, C:G, S:C	
PEDAL 30 notes		TREMULANTS: S, C	
32'	Contra Bass resultant	CRESCENDO	
16'	Open Diapason	SEPARATIONS: G, S, C, P	
16'	Bourdon	Wind Indicator,	
16'	Violone	Motor Starter	
16'	Dulciana		
8'	Violoncello		
8'	Flute		

All manual ranks have 61 pipes, except as noted. All pedal ranks have 30 pipes.

DETAILS OF CONSTRUCTION

The GROUND FRAME, or sill, to be extra heavy; this, with the FRAMING to be rigidly constructed of well seasoned material, every portion firmly put together with mortise dovetail, or screws; no nails being inserted anywhere.

The pipes of both the swell and choir organs to be enclosed in extra heavy swell boxes, three inches in thickness and solidly framed; making the most effective swell possible. The SHADES to be vertical and also three inches in thickness; made of the best white pine strips, properly glued; the edges well packed with felt, to insure tight closing and prevent noise.

The BELLOWS to be solidly framed and fitted with panels, which can be removed, so that all parts of the interior will be easily accessible; to contain not less than eighty square feet; and; to be made in two parts with square feeders. The folds, or ribs, to be cross hinged with linen well glued and fastened with copper tacks; and to be double leathured with the best alum tanned sheepskin, on the inside as well as on the outside. No enamel cloth used.

The BELLOWS ACTION to be iron; with iron rocker shafts, supplied with self lubricating knife edge bearings.

The WIND CHESTS to be the Haskell Electro-pneumatic; to be made in the most thorough manner of the best quality of well seasoned material; with valves and wind ways so apportioned as to give the full amount of wind to the pipes. All springs to be made of the best phosphor bronze wire.

ALL WIND CONVEYANCES TO BE MADE OF LARGE SIZE; to prevent robbing or unsteadiness of tone.

PASSAGE BOARDS and LADDERS to be supplied wherever necessary, to make all parts of the interior easy of access.

All WOODWORK to be covered with shellac or varnish; and the iron work tinned, japanned or nickelled.

The MANUAL KEYS to be made of the best quality ivory and ebony; with bevelled overhanging fronts; each set to be placed two and one half inches (2-1/2") above the other. This reduces the distance from the top of one manual to the other one half an inch; and is a great convenience to the player.

The PEDAL KEYS to be of our own special pattern, with long sharps, slightly curved; and the naturals to be capped with white maple one inch wide.

HASKELL ELECTRO-PNEUMATIC key action to be used, like that used in the organ in the Church of the Holy Trinity, Philadelphia.

The DRAW STOP ACTION and COUPLERS to be operated by Haskell Register Keys, in connection with the electrical attachment for same.

The KEYS, PEDALS, REGISTER KEYS and CONSOLE ACCESSORIES to be arranged according to our regular standard; which has been most universally approved as being most conveniently accessible for the organist.

The arrangement of and design for the DISPLAYED PIPES and the



Haskell patent register keys on the 1893 organ built for the residence of Henry P. Dixon, Wellingford, Pa., and now in Zion Lutheran Church, Kent, Wa.

engraved on the front with the name of the stop which it controls. They can be operated either singly or in combination as desired, as by a single motion of the hand one can be drawn and another pushed off, or a group of stops can be drawn by a single stroke.

The use of register keys in place of draw stop knobs appears to have originated with Thomas Winans of Baltimore in patent 148,272 of 1874. Unlike the Haskells, Winans arranged his keys as a continuation of either end of the keyboard. They were distinguished by their sharps being as wide as the naturals. Curiously, no Haskell patent prior to 1901 could be located, though they are referred to as "patent register keys" in 1893.

The Hollond organ had the hybrid device invented by Charles S. and William (patent 488,559).

By the application of the patent combination and crescendo attachment, the player obtains a control of the instrument which heretofore has not been attainable, being enabled thereby to bring on or take off any number of stops desired. It also acts as a crescendo, drawing one stop after another until all stops are drawn, and pushing them off in the same manner, without the lifting of a finger from the key-board to effect this orchestral crescendo and diminuendo; thus effects in registration, which have heretofore been sacrificed for the sake of preserving the harmony of the composition, can be produced without loss of time and wholly without the aid of the hand. Although the resources of this pedal are almost unlimited, its operation is extremely simple.

On each side of the pedal is a flange, situated in a convenient place to be operated by the toe of the shoe. These flanges bring the crescendo in to action—by pressing the one to the left to bring the stops on, and the other to the right to take them off. Any number of stops can be brought on or taken off at once by placing the pedal in position before pressing the flange to the right or left.

On the main board, over the keys, is an expression indicator which shows the exact position of the pedal, so that the player can tell at a glance how much of the organ would be brought on or taken off by the motion of the foot to the right or left.

The patent text describes an organ with draw knobs, rather than register keys, and a crescendo pedal which also serves as the swell pedal. Thus, the swell would open as more stops were activated. The Haskells were quite proud of this invention and their advertisements proclaimed it to be 'the greatest improvement of the age.'

The Haskell windchests are said² to be of the "M" type with the basses at each end and the trebles in the middle. The electropneumatic pull-downs used an exposed leather pneumatic (3/4" x 2 1/2" for the primary, which in turn, exhausted an interior pneumatic, thus pulling the pallet open. The 1898 version used threaded brass tap wires in the system. By 1904, Charles E. switched to a 1/8" wooden dowel and wood valves faced with felt and leather, similar to that used in the early Estey primaries. This arrangement, though economic, was difficult to repair. Both of the aforementioned organs were powered by water. The Hollond organ was driven by an eight-inch Ross hydraulic motor.

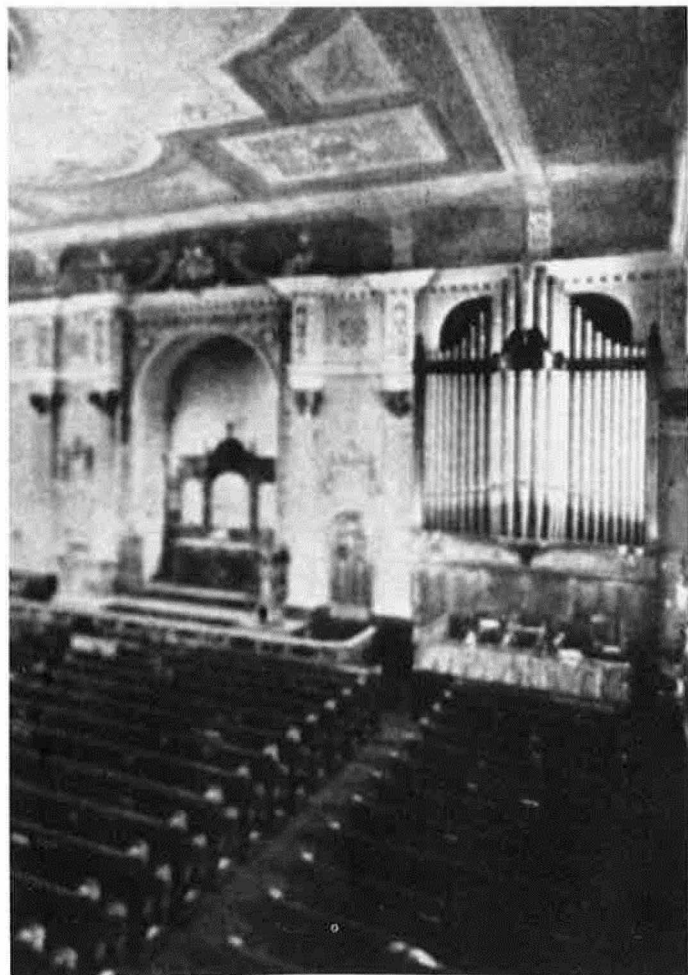
The several known examples of Charles S. Haskell's organ façades are all of the then-"modern style"³ in which casework was minimized in favor of large arrays of displayed pipes. The

visible woodwork consisted merely of paneling at the base, corner posts ("standards"), and stay bars ("pipe rails"). The surfaces of the pipes were often subject to decorative treatments. The First Baptist contract suggests that this may have been sub-contracted to a decorative painter. Church interiors of this period were frequently embellished with stenciling and decorative painting ("frescoes"), so it is possible that the same artist was engaged.

The 1894 Haskell organ⁴ in the Evangelical Lutheran Church of the Trinity, Norristown, Pennsylvania, was set into a recess to the right of the altar. The façade consisted of a central breasted section supported by a cul-de-lampe, and two flats of smaller pipes. Standards with finials appeared at both ends. The stay bar followed the forward profile of the pipes and bore centrally a somewhat ponderous broken pediment. An expanse of paneling forms the base of the organ. The displayed pipes, as the church's ceiling, bore painted ornamentation. The woodwork of the organ, though not visually dominant, echoed that of the reredos.

A more elaborate scheme was used in the 1893 divided organ of the Hollond Memorial Church, Philadelphia.⁵ Each half had façades facing the nave as well as the side of the choir. These façades were similar, though unequal in size, with a prominent central flat with finialed standards. The stay bar was in the form of a trefoil arch, reflecting that of the arcade of the rood screen. Smaller recessed flats completed the symmetrical design of each façade. In the photograph of this organ, some coloring is slightly visible on the toe and summit of each pipe.

The three-manual organ at the Drexel Institute of Technology was installed in a room noted for its eclectic combination of Italianate and structural iron architecture. The five-section array of displayed pipes rested on an elaborate architectural



C. S. Haskell organ, 1894
Evangelical Lutheran Church of the Trinity, Norristown, Pa.

design for the CASE to be in harmony with the architecture of the church, and subject to the approval of the committee. The case and decoration of the displayed pipes not to exceed in cost the sum of Four hundred and fifty dollars (\$450.00).

The WOOD PIPES shall be made of the very best well seasoned lumber, both hard and soft woods, varied to suit the quality of tone required. The heavy pipes for the lower notes of the Pedal Open Diapason to be of the best Indiana poplar, one and one half inches in thickness; the Melodia and stops of this character to be made of the very best pine, capped with cherry; while for orchestral tones, like the Saxophone and Oboe, white maple will be used.

The OPEN DIAPASONS of the Manual to be made of a combination of lead and tin, of which not less than 45% shall be tin, to be of large scale and very thick metal. The great organ Diapason (Major Open 8') from Tenor F up, shall weigh not less than (70) seventy pounds. The bass notes of this stop, and all other stops used as display pipes in the front, to be of the best quality very heavy zinc.

The SCALES AND VOICING of all stops shall be of the very highest order of excellence; each stop to preserve its characteristic quality of tone; and be of proper volume to insure the best balance and most pleasing effect from the respective combinations.

All of the STRING TONED stops to be made of pure tin; and voiced in actual imitation of the string tones of the orchestra.

The MIXTURES and REED stops also to be of pure tin, assisting in the production of that crisp, silvery tone, without heavy pressure or forcing.

All METAL STOPS to be run through the scale open throughout; and no "capped Basses" or "wood Basses" to be used in connection with them.

There are also many points in the construction of the instrument that it is impossible to enumerate or specify; but all will be carefully considered; and everything done to make the organ first class in every particular.

Cost: \$9,400.00

Completion date: February 1, 1900. [Seven months allowed for building]

1911 Charles E. Haskell, Philadelphia
St. Francis de Sales Church, Philadelphia⁹
Unified Electric Action

GREAT

- 16' Double Open Diapason 61 notes
- 8' First Open Diapason 61 pipes
- 8' Second Open Diapason 61 notes
- 8' Viola di Gamba 61 pipes
- 8' Dulciana 61 notes
- 8' Philomela 61 notes
- 8' Melodia 61 pipes
- 4' Octave 61 notes
- 2' Fifteenth 61 pipes
- 8' Trumpet 61 pipes
- 16' Tuba 61 notes
- 8' Tuba 61 notes
- 4' Clarion 61 notes

SWELL expressive

- 16' Bourdon 73 pipes
- 8' Open Diapason 73 notes
- 8' Salicional 73 notes
- 8' Vox Celestis 61 notes
- 8' Stopped Diapason 73 notes
- 4' Flute Harmonique 73 notes
- 4' Violina 73 notes
- 2' Flautina 61 notes
- 8' Oboe 73 notes
- 8' Cornopean 73 notes
- 8' Tuba 73 notes

ECHO, located over Sacristy, expressive

- 8' Muted Viole 73 pipes (playable from Swell)
- 8' Viol Celeste 61 pipes
- 8' Clarabella Flute 73 pipes
- 8' Vox Humana 73 pipes

Chimes 20 chimes (playable from Choir Organ)

CHOIR expressive

- 8' Open Diapason 73 pipes
- 8' Dulciana 73 pipes
- 8' Viola 73 pipes
- 8' Concert Flute 73 pipes
- 4' Flute Harmonique 73 pipes
- 8' Clarinet 73 pipes

COUPLERS

- S:G 16', 8', 4'; S:S 16', 4';
- C:G 16', 8', 4'; S:C 8';
- G:P 8'; S:P 8'; C:P 8';
- E:G 16', 8'; E:E 4';
- E:P; P:P; C:C 4'.

PISTONS

- G: 1-5; S: 1-5; C: 1-3; E: 1-3.

PEDAL

- 16' Double Open Diapason 73 pipes
- 16' Second Open Diapason 85 pipes
- 16' Bourdon 42 pipes
- 16' Lieblich Gedackt 42 notes
- 16' Dulciana 73 pipes
- 8' Violoncello 42 notes
- 8' Flute 42 notes
- 16' Tuba 85 pipes, separate expression
- 8' Tuba 42 notes

PEDAL MOVEMENTS

G: 1, 2, 3, duplicating 1, 3, 5 of pistons under G; S: 1, 2, 3, duplicating 1, 3, 5 of pistons under S; Balanced S, C, E, Tuba pedals; Sforzando; G:P reversible; Balanced Grand Crescendo pedal.



C. S. Haskell organ, 1893
Harriet Hollond Memorial Presbyterian Church, Philadelphia

base. The organ façade was stated to be "richly colored" and "decorated in gold in the style of the Italian Renaissance."⁶ The hall was the scene of many public concerts.

Haskell installed a three-manual instrument in the assembly room of the new home of the Pennsylvania Institution for the Education of the Blind at Overbrook.⁷ This organ was devoid of ornamental woodwork and painting. The attached console and draw stops were perhaps indicative of tracker action. Despite the elaborate musical events at the school, the organ was intended for vocational training:

The post of organist and choirmaster is one that can well be filled by the blind musician. In many of our prominent churches, such positions are now occupied by graduates of our institutions, who, besides giving entire satisfaction to their employers, reflect great credit on themselves and on the schools where they were educated.⁸

The organs of Charles E. Haskell are incompletely known as a group, though at least 157 were produced or rebuilt. The several that are documented are seemingly characteristic examples of organ building in that era. With the increased use of electropneumatic action, the practice of unification or borrowing arose. An example of this was found in the Saint Francis de Sales Church, Philadelphia. Only 21 of the 43 pipe stops were not derived.⁹

Another trend illustrated by the St. Francis de Sales organ is the use of multiple expression chambers. A description of the 1912 organ in the Philadelphia Central High School states, "Practically the whole organ is enclosed in swell boxes, under control of separate expression pedals."¹⁰ The organ was erected in an alcove behind the stage of the school's assembly room. The façade¹¹ consisted principally of a large flat with polygonal standards and an ornamented stay bar. A central tower of five pipes stood in advance of this bar. Small flats and paneling filled the remaining space between the major flat and the arch of the alcove. All of the pipes had identical painted decoration.

This organ was the gift of William L. Austin (who additionally donated the 1917 Haskell organ in the Washington Memo-

1912 Charles E. Haskell Organ, Philadelphia
Philadelphia Central High School¹²
Electric Action

GREAT, expressive

- 16' Double Open Diapason 73 notes
- 8' First Open Diapason 61 pipes
- 8' Second Open Diapason 61 notes
- 8' Dulciana 61 pipes
- 8' Viola di Gamba 61 pipes
- 8' Philomela 61 notes
- 8' Melodia 61 pipes
- 4' Hohl Flute 61 pipes
- 4' Principal 61 pipes
- 8' Trumpet 61 pipes
- 16' Tuba 61 notes
- 8' Tuba 61 notes
- 4' Tuba 61 notes

SWELL expressive

- 16' Lieblich Gedeckt 73 pipes
- 8' Open Diapason 73 pipes
- 8' Salicional 73 pipes
- 8' Vox Celeste 61 pipes
- 8' Stopped Diapason 73 pipes
- 4' Flute Harmonique 73 pipes
- 4' Violina 73 pipes
- 3 rk Cornet 183 pipes
- 8' Oboe 73 pipes
- 8' Cornopean 73 pipes
- 8' Vox Humana 73 pipes
- 8' Tuba 73 notes

CHOIR expressive

- 8' Open Diapason 73 pipes
- 8' Dolce 73 pipes
- 8' Viol D'Orchestre 73 pipes
- 8' Concert Flute 73 pipes
- 4' Flute D'Amour 73 pipes
- 8' Clarinet 73 pipes

PEDAL

- 16' Open Diapason 73 pipes
- 16' Open Diapason 42 notes
- 16' Bourdon 42 pipes
- 16' Lieblich Gedeckt 42 notes
- 8' Open Diapason 42 notes
- 8' Violoncello 42 notes
- 8' Flute 42 notes
- 16' Tuba 85 pipes
- 8' Tuba 42 notes

COUPLERS G:P, S:P, C:P, P:P 4'; S:G 16', 8' 4'; C:G 16', 8', 4'; C:C 16', 4'; S:S 16', 4'

PISTONS Five on G, five on S, three on C.

PEDAL MOVEMENTS G: 1, 2, 3, duplicating pistons 1, 3, 5. S: 1, 2, 3, duplicating pistons 1, 3, 5. Sforzando, G:P Reversible. Balanced expression-pedals for G, S, C, Crescendo. 5 Horsepower Kinetic Blower.

1914 Charles E. Haskell Organ
Saint Thomas Aquinas Church¹³
17th and Morris Streets, Philadelphia

GREAT

- 16' Double Open Diapason
- 8' First Open Diapason
- 8' Second Open Diapason
- from 16' D. O. D.
- 8' Melodia
- 8' Viola di Gamba Solo Gamba
- 4' Flute Harmonique
- 4' Octave
- 8' Tuba Solo Tuba

CHOIR

- 8' Open Diapason
- 8' Dolce
- 8' Viol D'Orchestre
- 8' Concert Flute
- 4' Flute D'Amour
- 8' Clarinet

PEDAL

- 16' Open Diapason
- 16' Open Diapason Great
- 16' Violone Solo Contra Gamba
- 16' Bourdon
- 16' Lieblich Gedeckt Sw. Bourdon
- 8' Violoncello Solo Gamba
- 8' Flute Ped. 16' O. D.
- 8' Open Diapason Gt. 16' O. D.
- 16' Tuba Solo unit
- 8' Tuba Solo unit

Source omits Couplers & Accessories

SWELL

- 16' Bourdon
- 8' Open Diapason
- 8' Muted Viole
- 8' Salicional
- 8' Vox Celeste
- 8' Stopped Diapason
- 4' Traverse Flute
- 4' Violina
- 8' Oboe
- 8' Cornopean

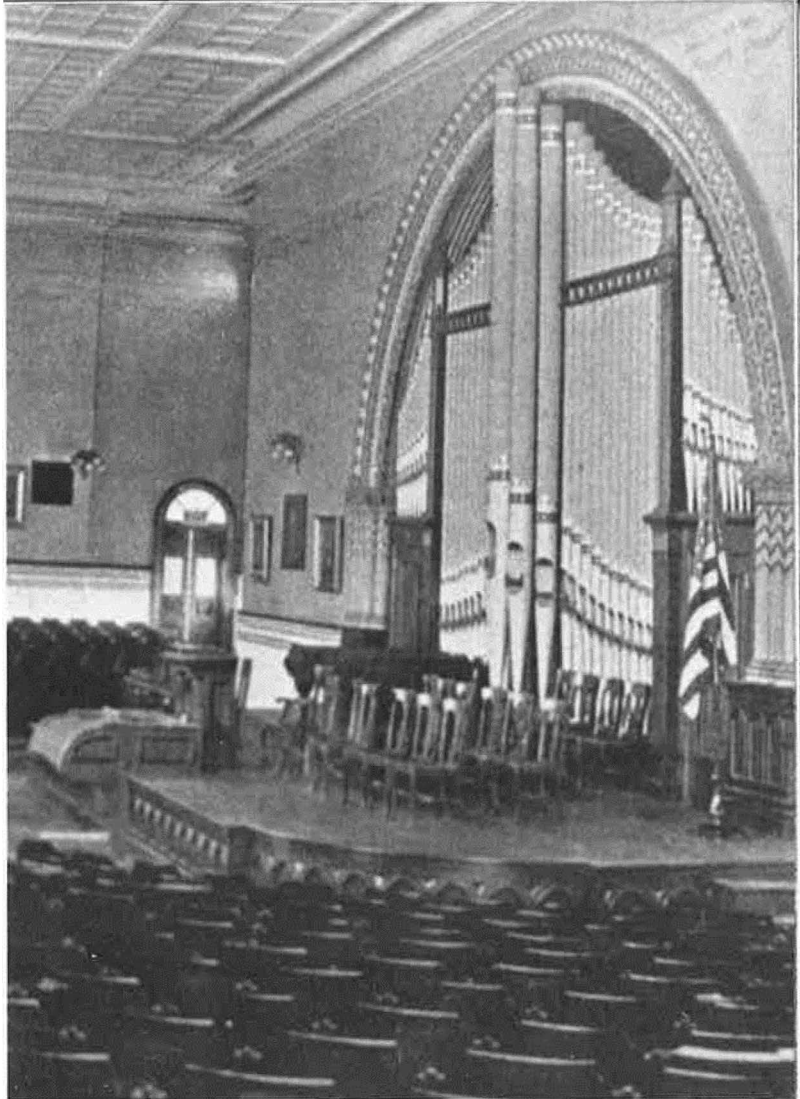
SOLO

- 16' Contra Gamba
- 8' Stentorphon
- 8' Philomela
- from Ped. 16' O. D.
- 8' Unda Maris
- 8' Viola di Gamba
- from Contra Gamba
- 8' Vox Humana
- Chimes 20 tubes
- 16' Tuba unit
- 8' Tuba unit
- 4' Tuba unit

rial Chapel at Valley Forge, Pennsylvania). The cost of the school's organ was modestly stated as being "over \$10,000."¹² Six months were required for the design and construction of the instrument which contained 2,027 pipes, 600 electromagnets, 30 miles of wire, and an electric console, the power for which was obtained from storage batteries that were recharged by the organ itself. The school relocated to a new building in the 1930s.

As the years approached 1920, ever more opportunities of exploiting electropneumatic mechanism came to Haskell organs. The firm used tilting tablets instead of register keys in some organs, such as the 1915 4-division instrument built for Grace Methodist Church in Wilmington, Delaware, and the 1916 4-division organ for Westminster Presbyterian Church, Elizabeth, New Jersey. Occasionally, note was made of the fact that consoles were detached from the main case of the organ. Of the 1917 4-division organ with 45 stops constructed for North Baptist Church, Camden, New Jersey, the builders directed the attention of organists to "... the great variety of strings and the feature of duplexing the echo organ into the great, whereby the organist may accompany one stop in the echo with another from the same organ."¹⁵ The Echo Organ was located in the dome of the building.

The final organ to be considered possibly contained the work of Charles S. Haskell and both of his sons. It appeared in a 1918 photograph¹⁸ of the Sunday School of the Church of the Holy Apostles, Philadelphia, which was attended by the Haskells.¹⁹ The picture also appears in *The Tracker*, Vol. 29, No. 3, p. 28. Charles S. built his fourth instrument for the Sunday School when funds were donated in 1888. Another gift allowed the church to enlarge the Sunday School building in about 1908. Charles E. is known to have provided an organ at this time, and may have enlarged the earlier instrument to have two manuals. The florid decoration of the pipes seems more typical of the late 1880's than 1908. The organ was free-standing above the central dais and had a reversed console on the floor level. The organ façade consisted entirely of displayed pipes: metal in the front, and wood at the sides. The principal façade had three flats



C. E. Haskell organ, 1912
Central High School, Philadelphia

1915 Charles E. Haskell Organ
Grace Methodist Church¹⁴
Wilmington, Delaware (\$12,500)

GREAT	SWELL
16' Double Open Diapason	16' Bourdon
8' First Open Diapason	8' Open Diapason
8' Second Open Diapason	8' Salicional
8' Dulciana	8' Aeoline
8' Clarabella	8' Stopped Diapason
8' Philomela	8' Viol d'Orchestre
4' Flute Harmonique	8' Vox Celeste
4' Octave	4' Flauto Traverso
2' Fifteenth	4' Violina
3 rk Mixture	2' Flautino
16' Tuba	3 rk Dolce Cornet
8' Tuba	8' Cornopean
CHOIR	8' Oboe
8' Open Diapason	ECHO
8' Dolce	8' Muted Viol
8' Melodia	8' Unda Maris
8' Violoncello	8' Hohl Flöte
8' Concert Flute	4' Flute
8' Flute D'Amour	8' Vox Humana
4' Fugara	Chimes 25 Tubes
2' Piccolo	Harp
8' Clarinet	
PEDAL	
32' Bourdon 54 pipes	
16' Open Diapason Gt. 16" D. O. D.	
16' Open Diapason	
16' Bourdon from 32'	
16' Lieblich Gedeckt Sw. Bourdon	
8' Flute from 32'	
8' Open Diapason	
16' Tuba "trombone quality"	
8' Tuba from 16'	

"The stops will be tilting tablets and the action electropneumatic, with a detached console."

1916 Charles E. Haskell Organ
Westminster Presbyterian Church¹⁶
Elizabeth, New Jersey

GREAT	SWELL
16' Double Open Diapason	16' Bourdon
8' First Open Diapason	8' Open Diapason from Gt.
8' Second Open Diapason	8' Salicional
8' Gemshorn	8' Clarabella
8' Philomela	8' Aeoline
4' Octave	8' Vox Celeste
4' Flute Harmonique	8' Stopped Diapason
2' Fifteenth	4' Fugara
3 rk Mixture	4' Flute Traverso
8' Trumpet	2' Flautino
CHOIR	3 rk Mixture
16' Dulciana	8' Cornopean
8' English Open Diapason	8' Oboe
8' Dolce	ECHO
8' Viola da Gamba	8' Muted Viol
8' Unda Maris	8' Aetheria
8' Quintadena	8' Viole Celeste
8' Doppel Flöte	8' Vox Angelica
4' Flute d'Amour	8' Fern Flöte
2' Piccolo Harmonique	8' Vox Humana
8' Clarinet	Chimes "space provided"
16' Tuba	
8' Tuba	
PEDAL	
16' Contra Bourdon [probably 32']	
16' First Open Diapason	
16' Second Open Diapason	
16' Bourdon	
16' Dulciana	
16' Lieblich Gedeckt	
16' Violone	
8' Flute	
8' Violoncello	
16' Posaune	

Source omits Couplers & Accessories, and possible borrows

**Charles E. Haskell Organ
Kemble Memorial Methodist Church¹⁷
Woodberry, New Jersey**

GREAT in swell-box
 8' Open Diapason
 8' Dulciana
 8' Viola da Gamba
 4' Octave
 8' Trumpet
SWELL
 16' Bourdon
 8' Open Diapason
 8' Salicional
 8' Stopped Diapason
 8' Vox Celeste
 4' Flute Harmonique
 8' Vox Humana
 Chimes
CHOIR
 8' Violin Diapason
 8' Melodia
 8' Aeoline
 4' Flute d'Amour
 8' Oboe
PEDAL
 16' Open Diapason
 16' Bourdon
 16' Lieblich Gedeckt
 Source omits Couplers & Accessories



C. S. Haskell, ca. 1897
 Pennsylvania Institution for the Education of the Blind, Overbrook

of which the middle one had small pipes in order to accommodate a massive hammerbeam.

After part one of these articles appeared in Volume 29, Number 3, member David L. Junchen provided a copy of the first volume of his fine new book, *Encyclopedia of the American Theater Organ* (Showcase Press, 1985) to this writer. On page 158, Mr. Junchen prints a document dated September 7, 1901, and listing the name, occupation, and wages of employees of C. S. Haskell, Organbuilder "... at the end of August, 1901 ... ten-hour day:"

Henry Auch	Pipe-maker, metal, p.w. average	\$15.00
A. J. Bowers	Outside voicing	12.00
W. A. Busby	Action	18.00
P. J. Cleary	Bellows making	15.00
W. H. Courter	Mill work	15.00
Robert Faix	Chest and cabinet work	15.00
J. H. Hallas	Voicer	24.00
C. T. Harris	Voicer, foreman of voicers.	31.50
C. E. Haskell	Outside setting up etc.	16.50
C. S. Haskell	Proprietor	50.00
J. G. Hutchinson	Apprentice boy	5.00
A. Korbinsky	Action	15.00
F. Krimmelbein	Cabinet and wood-pipe making	15.00
Benj. Lenoir	Apprentice boy	5.00
Alex. Levinson	Finishing and polishing	10.00
Geo. Maucher	Foreman of cabinet, wood-pipe & mill work depts.	19.50
Henry Maucher	Apprentice boy	5.00
G. H. Niles	Clerk in the office	6.00
Robert Pearse	Action and repairing	15.00
P. W. Putzier	Pipe setting	16.50
W. Rassman	Action and repairing	18.00
Geo. F. Renwick	Outside setting up & action	16.50
John Reiser	Porter	10.50
Peter Schmidt	Foreman of chest dept.	18.00
W. J. Timlin	Metal pipe-maker, p.w. average	15.00
Edw. Wright	Metal pipe-maker, p. w. average	17.00
Chas. Zitler	Chest and cabinet work	15.00

FOOTNOTES

1. Ford, Harry P.; *A History of the Harriett Hollond Memorial Presbyterian Church* (Philadelphia: 1899) p. 112.
2. Information contained in a letter to the author from Mr. Brantley A. Duddy, Stump Hall Rd., Cedars, Pa. 19423, 1984.
3. Audsley, George Ashdown; *The Art of Organ-building* (New York: Dodd, Mead, and Company, 1905) I, p. 125.
4. Ganser, Malcolm; *The History of the Evangelical Lutheran Church of the Trinity* (Norristown: 1938) p. 56.
5. Ford; *loc. cit.*

6. McDonald; *The Drexel Institute of Technology—A Memorial History* (Philadelphia: 1942) p. 25.
7. *The 73rd Annual Report of the Managers of the Pennsylvania Institution for the Education of the Blind* (1905) frontispiece.
8. *The 64th Annual Report of the Managers of the Pennsylvania Institution for the Education of the Blind* (1896) p. 62.
9. *Diapason* (December, 1911)
10. *Diapason* (October, 1912)
11. *Philadelphia Central High School Handbook* (1922) p. 14.
12. *ibid.* pp. 106–108.
13. *Diapason* (November, 1914)
14. *Diapason* (December, 1915)
15. *Diapason* (July, 1917)
16. *Diapason* (May, 1916)
17. *Diapason* (December, 1918)
18. Holy Apostles; *History of the Parish* (Philadelphia: 1918) p. 63.
19. Information contained in a letter to the author from Mr. Robert Strippy, Greenville, South Carolina, September 24, 1984.

**1917 Charles E. Haskell Organ
North Baptist Church¹⁶
Camden, New Jersey**

GREAT	SWELL
16' Double Open Diapason	16' Bourdon
8' First Open Diapason	8' Open Diapason
8' Second Open Diapason	8' Concert Flute
8' Viol d'Amour	8' Salicional
8' Philomela	8' Vox Celeste
4' Flute Harmonique	8' Stopped Diapason
4' Principal	8' Muted Viol
2' Fifteenth	8' Viol d'Orchestre
16' Tuba	8' Aeoline
8' Tuba	4' Flauto Traverso
8' Trumpet	4' Violina
4' Tuba	8' Cornopean
CHOIR	8' Oboe
8' Geigen Principal	ECHO in dome of church, all stops also duplexed to Great
8' Dulciana	8' Hohl Flöte
8' Melodia	8' Viol Aetheria
8' Violoncello	8' Viol Celeste
4' Flute d'Amour	4' Flute
8' Clarinet	8' Saxophone
PEDAL	8' Vox Humana
16' Open Diapason wood	8' Chimes
16' Open Diapason metal	
16' Bourdon	
16' Lieblich Gedeckt	
8' Flute	
8' Violoncello	
16' Tuba	
8' Tuba	

Adjustable combinations
 Source omits Couplers & Accessories

The inventive spark that was shared by the organbuilding Haskells found its most brilliant expression in William, who used his gifts to explore new physical possibilities in tonal production by pipes. His efforts yielded innovations that are unique, and revealed previously unknown acoustical phenomena that he used to practical advantage. Modern builders may well find a study of these patents to bring solutions to some problems commonly encountered, especially those of space in fitting labial and reed pipes to cramped locations. William was very thorough in describing the construction techniques, formulas, and pitfalls in his patent descriptions. Copies of these complete, multi-page descriptions can be ordered by patent number for one dollar each from the Patent Office, Box 9, Washington, DC 20231.

The Short-Length Pipes

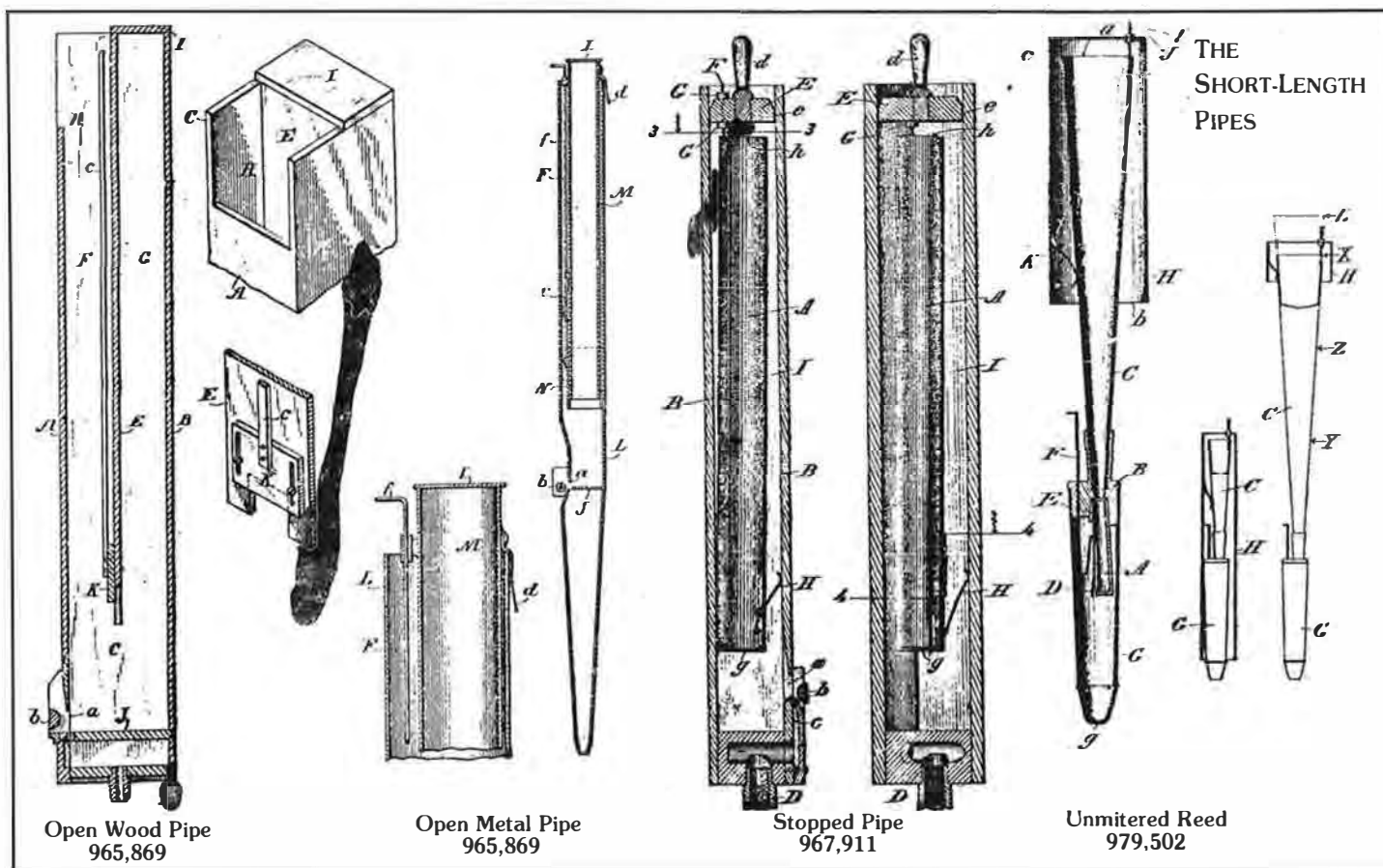
The problem of accommodating large bass pipes is one that occurs frequently in organbuilding. The traditional method of dealing with an oversize pipe is to miter it, so that it turns an angle or even back on itself. This practice is considered to be injurious to the tone of the pipe.¹

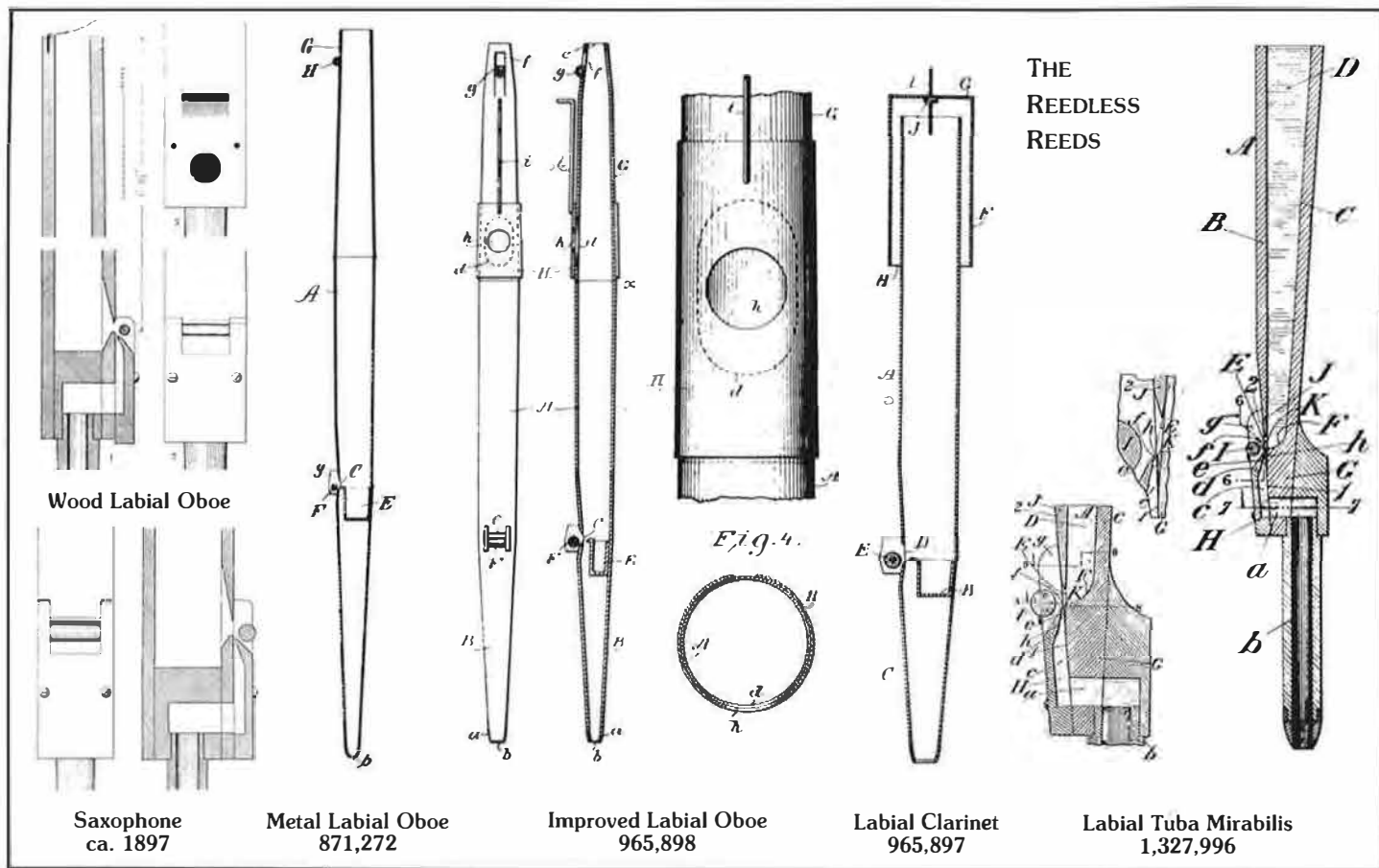
In March, 1909, William patented his first space-saving pipe. The form of patent 965,869 resembles a common open wood or open metal pipe, but it includes a "complementary chamber" within the pipe which effectively almost doubles its speaking length. Remarkably, the invention achieves this while exactly retaining the quality of tone of an open pipe of the same scale and full length. In the wooden version, the pipe is divided into two sections of equal cross-sectional area by a barrier. One section is open. The other is stopped and extends slightly above the open section by an amount equal to the width of the pipe. In the metal version, a stopped metal tube is suspended within the open metal pipe. The pipes are tuned by extending the lower edge of the barrier or tube with a long handle that projects from the top of the pipe. The tone is not lacking even-numbered harmonics as is the case with stopped pipes.² William was unable to fully explain this effect, but felt that a kind of resultant tone was generated which restored the missing harmonics.



BY DAVID H. FOX and BILL VAN PELT

THE INVENTIONS OF WILLIAM E. HASKELL





A comprehensive scientific explanation was not offered until 1937.³ Wolfgang Adlung believes that a similar device was used by Nicholas Bach about 1750.⁴

William continued his studies of complementary chambers and by December of that same year, he had patented a pipe of sixteen-foot tone and four feet actual height. Patent 967,911 appears as an ordinary stopped wood pipe externally, but hidden within is a hollow cylinder that is open at the top and closed at the bottom, and has a cross-sectional area exactly one-half that of the wood pipe. The cylinder is attached to the stopper and thus moves with it during tuning. The distance between the top of the cylinder and the bottom of the tuning stopper is critically set at exactly one-quarter the diameter of the cylinder by adjustment of leather nuts on threaded wires which suspend the cylinder from the stopper. The length of the cylinder determines the pitch. William found that the practical limitation of the effect was to achieve a pitch nine semitones below that of the stopped pipe without the tube. The illustration in his patent shows a stopped pipe of exactly three feet internal height speaking *E* which, when a 30¾" cylinder is suspended within it, speaks at *GG* in the octave below. Writing in 1912, William seemed quite perplexed by the difficulties encountered in bringing this invention to commercial practice in organbuilding.⁵

By 1910, he had devised a new method of shortening reed pipes while retaining their full-length quality and avoiding mitering. Patent 971,502 revealed that a conical reed resonator may be cut off at any point desired, and a closed-top cylinder fitted over it. The cross-sectional area of the cylinder should be exactly twice the area of the resonator at the point where it is cut-off. The cylinder is suspended at a height exactly one-quarter the diameter of the resonator at its cut-off point. The length of the cylinder is the same as the portion of resonator removed. The technique has the added advantage of reducing the lateral space required for resonators of normal construction.⁶ William determined that reeds, like stopped pipes, produce the uneven-numbered harmonics and that these correspond to the vibrational modes of the cylinder. Hence, the use

of the cylinder to effectively elongate the pipe had no effect on the tone. If placed on a labial pipe, the cylinder causes the uneven-numbered harmonics to predominate over those of even number. This imparts a reed-like quality to the tone — an effect exploited by William in other inventions.

The "Haskell basses" were never intended to be cheap substitutes for normal pipes as they were, in fact, more costly to build. Their usefulness was in providing bass tones otherwise not possible due to spacial limitations. Estey used these pipes in Contra Gambas, Violones, Contra Dulcianes, and 16' Diapasons.⁷

The "Reedless Reeds"

I hereunder specify an Organ without reed Stops, which I have omitted, because they are continually wanting to be tuned, which in the Country is very inconvenient, and should it remain useless on that account . . .

George Frederick Handel⁸

While working in his father's company, William addressed the reed tuning problem by creating labial pipes of reed tone. He continued this work at Estey, where the pipes became known as the "reedless reeds."⁹ They and the short-length pipes are his best-remembered inventions.

An organ installed by his father in Holy Trinity Church, Philadelphia, in 1897, was the first to contain the labial saxophone invented by William. The pipe bears many similarities to a labial oboe pipe invented by him in that same period.¹⁰ Both are rectangular wooden pipes with sharp inverted upper lips, harmonic bridges, and metal tuning shades. The block is sunken below the mouth, and the face of the lower lip is heavily nicked in both cases. The saxophone has additional nicking on the inner edge of the cap. Slight differences in the profile of the lips and cap are evident in the two pipes, which speak on three and one-half inch wind. Audsley describes their tone as being accurate imitations of the orchestral instrument.¹¹

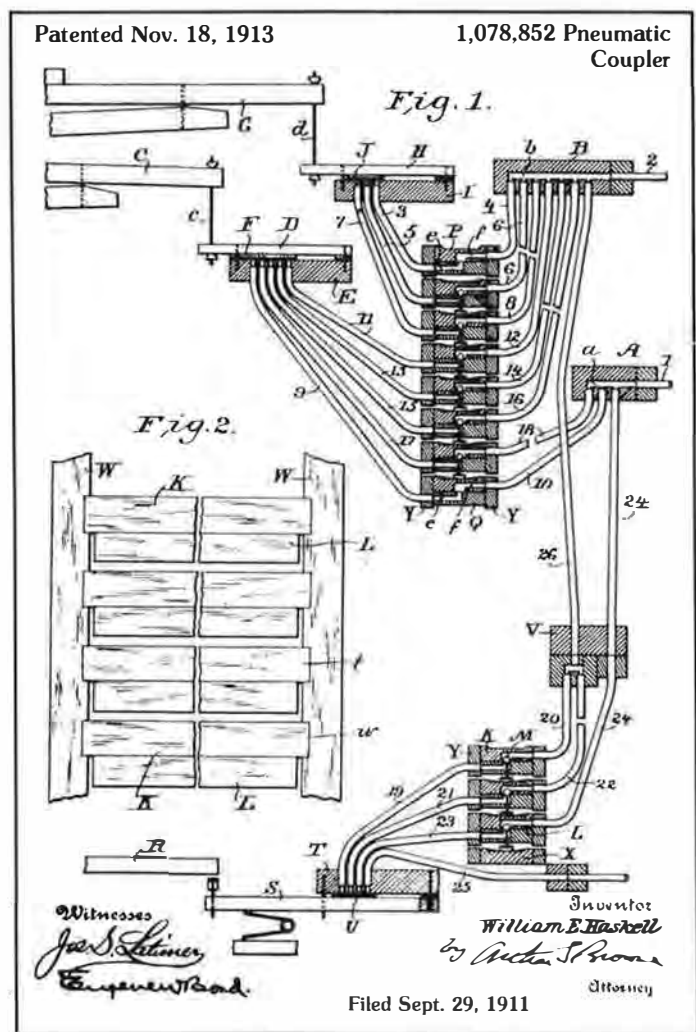
In 1905, William invented a metal oboe (871,272). It bears some resemblance to the traditional Spindelflöte as it has a cylindrical section surmounted by one that is conical. The tone of both pipes is markedly affected by the size of the top

opening¹² and tuning is accomplished by the adjustment of a slot and the large ears which support the harmonic bridge. William's pipe differs in its cup-like lanquid and less conical upper section.

The reedless clarinet (965,897) appeared in March, 1909. It is a cylindrical metal pipe with cup-like lanquid, and has a cylindrical "qualifying tube" at the top. The cylinder promotes the uneven-numbered harmonics and thus lends a reed-like quality to the tone. This cylinder has a tuning slot.

A variation of the metal oboe (871,272) was also invented at this time. This pipe (965,898) has the refinement of a reducing taper at its top and a large side hole whose position can be altered by a sliding collar. The tone was said to be more characteristic of the clarinet.

William's final pipe patent (1,327,966) was developed in 1919, and was a reedless Tuba Mirabilis in the form of a wooden pipe of rectangular section. The pipe is constant in width, but increases in depth as it rises. It was said to give a powerful tone on fifteen inch wind.¹³



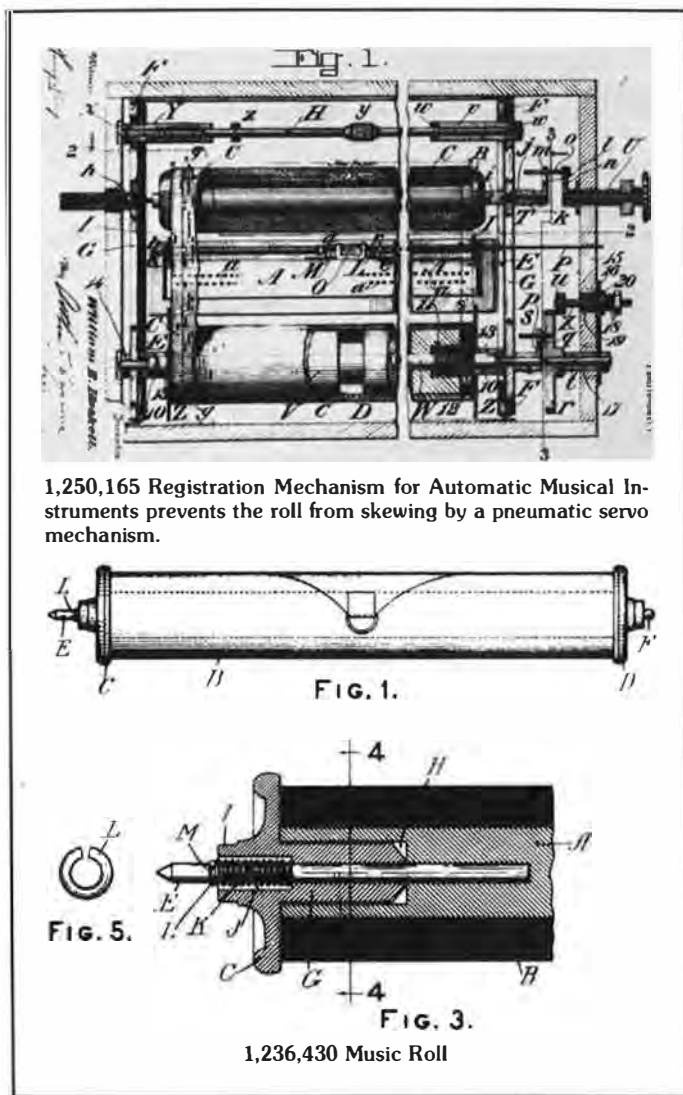
Organ Couplers

The organ couplers invented by William may be divided into two groups. The earliest type (760,114 and 760,115) appeared in 1903. Their design was intended to simplify the construction of couplers. The mode of operation was described at considerable length by Audsley.¹⁴

The second type (1,078,851 and 1,078,852) appeared in 1911, and uses an unusual arrangement of ball valves that are lifted by pneumatic pouches.

Player Action

In the early 20th century, a number of organs were fitted with player action. The quality of phonographic recordings left much



1,250,165 Registration Mechanism for Automatic Musical Instruments prevents the roll from skewing by a pneumatic servo mechanism.

to be desired, and mechanical instruments were the most satisfying form of musical reproduction.

While working in his father's shop, William sought his first organ patents in 1901. The earliest invention was elaborate and thus three similar patents appear: 734,261; 734,262; and 708,765. The patent diagrams show a windchest that uses the Roosevelt pneumatic which was co-invented by William's father. The keyboard form of stop controls also indicates the senior Haskell's influence. The player mechanism is clearly shown with its music roll in place. The stop action, which appears in the third version (708,765), is likely the work of the father as he is listed as co-inventor.

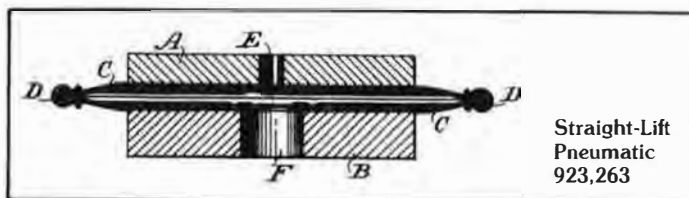
In 1916, William invented a system whereby the solo and accompaniment parts could be switched between the swell and great divisions at will. Prior to patent 1,230,895, these parts were unalterably assigned. In the same year, William invented a registration system (1,250,165) which aligned the player roll, and a roller (1,236,430) to hold the perforated paper.

William's final patents in this area appeared in 1917. A device which would open and shut the swell shutters in stages appeared in February, and a "starting and stopping mechanism for automatically played musical instruments" was invented in March.

Windchests and Pneumatics

William invented two pneumatics: 795,608 and 923,263. The first was devised in 1905, and was wedge-shaped with an unusual spring clip that pressed against the fold of the leather. The second was termed a "straight lift pneumatic" and was invented in 1907.

A Harp stop for organs appeared in 1912. It utilized a wedge



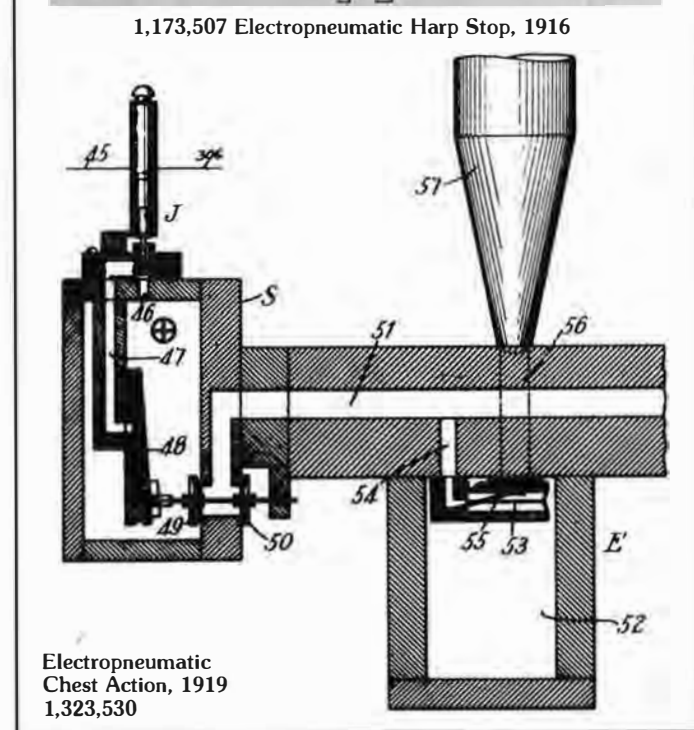
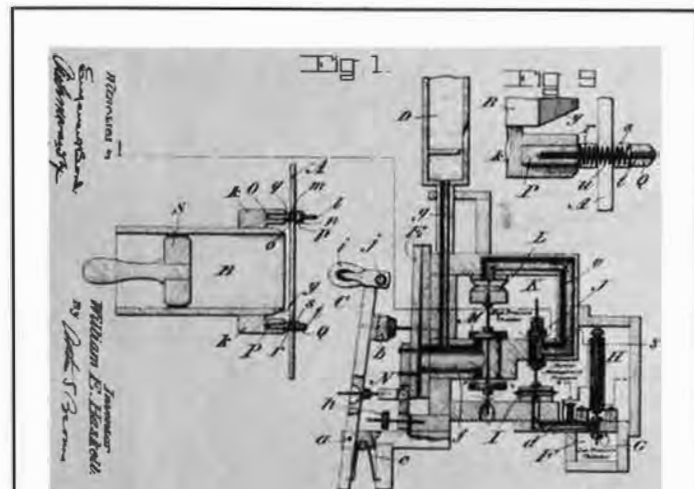
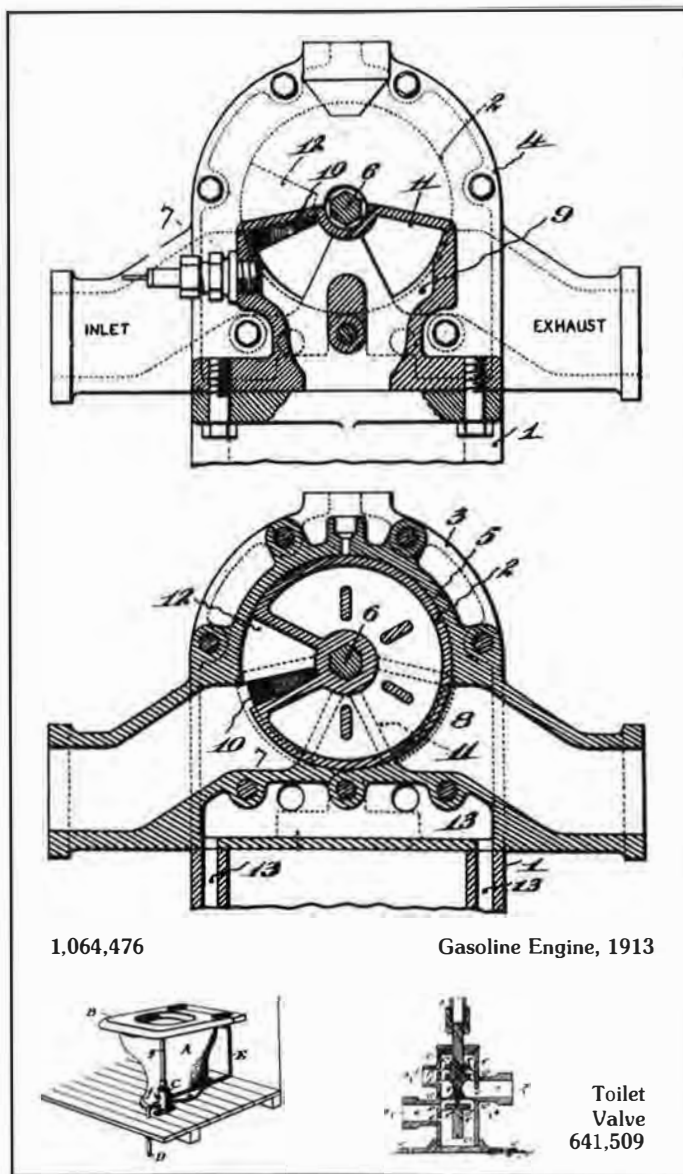
pneumatic to activate a piano-type hammer. The recipient of the blow was a metal bar suspended over a stopper-tuned resonant tube. An electromagnet initiates the action of patent 1,173,507.

The form of electropneumatic chest (1,323,530) used extensively by Estey was invented in 1917. It was a slight variation of their tubular pneumatic chest, and used an electromagnetic plunger in place of the key valve.

A pneumatic switch (1,297,687) was invented in 1918, and an electropneumatic stop action appeared in 1923. Patent 1,659,914 uses the familiar system of a horseshoe-shaped electromagnet and double acting valve, but a flap, instead of a disk, is the object of attraction.

Other Inventions

William, as his father, did not limit his ingenuity to organ building alone. His very first patent (641,509) had nothing



whatever to do with organs, unless one thinks of it as a kind of seat-activated "general cancel" for a plumbing fixture. In 1911, he invented a rotary valve (1,064,476) for a gasoline engine, and a bottling machine (1,447,485) in 1920. The family tradition of invention was continued by William Jr., who invented a bottle closure (1,636,996) in 1924, and a playground apparatus for climbing (1,901,964) in 1932.

FOOTNOTES

1. Audsley, George Ashdown; *The Art of Organ-building* (New York: Dodd, Mead, and Company, 1905) II, p. 494.
2. Haskell, William E.; "Some Original Developments in Organ Tone" *Diapason* (August and September, 1912) p. 4 of each issue.
3. Jones, A. T.; "The Theory of the Haskell Organ Pipe," *Journal of the Acoustical Society of America* (January, 1937) p. 196.
4. Sumner; *The Organ* (London: MacDonald and James, 1978) p. 276.
5. Haskell; *loc. cit.*
6. Haskell; Wm. E., patent 971,502.
7. Estey advertisement, *Diapason* (May, 1931) p. 28.
8. Young, P. M.; *Handel* (New York: Collier Books, 1962) p. 111.
9. *Diapason* (February, 1924) p. 5.
10. Audsley; *op. cit.*, p. 484.
11. *ibid.*
12. Audsley, George Ashdown; *Organ Stops and Their Artistic Registration* (New York: Gray and Company, 1921) p. 266.
13. Audsley; (1921) p. 226.
14. Audsley; (1905) II, pp. 393-398.

A program of music for the king of instruments



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Program No. 8603 1 / 20 / 86

Kjell Johnsen in Concert . . . a recital of Scandinavian repertoire, performed by the Norwegian organist and composer, recorded on the 1961 Casavant organ (108-ranks) at Central Lutheran Church, Minneapolis.

JARMO PARVIAINEN: Toccata & Fugue (1958)
OTTO OLSSON: 3 Gregorian Pieces, Op. 30 (1910)
HILDING ROSENBERG: Fantasia & Fugue (1941)
LEIF KAYSER: 4 *Pezzi sacri* (1956-1973)
KJELL JOHNSEN: *Shulamite Suite* for Organ and Female Narrator (based on texts from the Old Testament Song of Songs) (1982) — Candy Kuehn, narrator
ARILD SANDVOLD: Introduction & Passacaglia in B-minor (1927)

Program No. 8604 1 / 27 / 86

The Sound of History . . . German organist and scholar Harald Vogel introduces us to some of the best-preserved antique instruments of northern Germany and Holland, among them instruments from the 15th-18th century at Rysum, Stade, Oosthuizen, Groningen, Osterholz-Scharmbeck, Buttförde and Steinkirchen.

LUBECK: Praeludium in C
H. PRAETORIUS: *A solis ortus cardine*
BUXHEIM ORGAN BOOK: *Patrem Annipotentem; Reducens in mi*
LASSUS: *Motet, Certa fortiter*
ATTAGNANT: Magnificat in the 8th Tone
SCHEIDEMANN: Magnificat in the 8th Tone
ANONYMOUS: German Dances
LUNEBURG TABULATURE: Praeludium in C; *Aeterna fac*
BUXTEHUDE: Toccata in G
BRUHNS: Praeambulum in E-minor

Program No. 8605 2 / 3 / 86

Variety, the Spice . . . with organist Karel Paukert we visit Cleveland, Saint Paul, and Gifu (Japan), hear organs by Holtkamp, Van Daalen, and Tsuji, and come to understand why this musician, for one, will never get bored!

BACH: Concerto in A-minor after Vivaldi, S. 593
ANONYMOUS: Spanish Dance Suite
BELLINI: Sonata in G
KUCHAR: Fantasy in G-minor
BACH: 3 Schübler Chorales (*Wachet auf, ruft uns die Stimme; Meine Seele erhebt den Herrn; Kommst du nun, Jesu, vom Himmel herunter*)
VERSCHRAGEN: Toccata
CERNOHORSKY: Fugue in A-minor
LEWKOVITCH: *Jesu, meine Freude* Variations
FOOTE: *Pater noster*, Op. 50, no. 2
LÉFEBUREWÉLY: *Sortie*

These selections were recorded at the Cleveland Museum of Art, Jehovah Evangelical Lutheran Church, St. Paul, and Gifu Church in Japan.

Program No. 8606 2 / 10 / 86

An O.H.S. Sampler . . . featuring recordings from the Organ Historical Society archives of 19th century Hook and Johnson organs, with comments from OHS executive director William Van Pelt.

GUILMANT: Paraphrase on Handel's "See the conquering hero comes"
WIDOR: *Allegro vivace*, fr Symphony No. 5
MENDELSSOHN: *Spring Song*
WILHELM TSCHIRCH: Festival Fantasia in C — selections played by Earl Miller, Ronald Stalford and Brenda Fraser at Mechanic's Hall, Worcester, MA (1864 Hook)
HORATIO PARKER: *Scherzino*, Op. 66, no. 3 — Gary Zwicky (1872 Johnson/ Mayfair Methodist Church, Chicago)
THAYER: Concert Sonata No. 5 in C-minor, Op. 45 — Rosalind Mohsen (1874 Johnson/Trinitarian Congregational Church, Gilbertville, MA)
RUBSAM: Improvisation on "Chicago, Chicago" — Wolfgang Rubsam (1875 Hook, Scottish Rite Cathedral, Chicago)
FRANCK: *Pièce heroïque* — Robert Noehren (1871 Hook/St. Alphonsus Church, New York City)

Program No. 8607 2 / 17 / 86

David Schrader in recital . . . the organist of Chicago's Church of the Ascension performs on the Moller organ at St. Mark's Cathedral, Minneapolis, a digital concert recording.

REGER: Fantasy & Fugue in D-minor, Op. 135b
FRANCK: Prelude, Fugue & Variation
BACH: Toccata, Adagio & Fugue in C, S. 564
FRESCBALDI: *Bergamasca*
VIERNE: Finale, fr Symphony No. 5, Op. 67
MANERI: Fantasy on *Salve Regina*
ALAIN: *Litanies*

Program No. 8608 2 / 24 / 86

From Davies' Symphony Hall . . . some performances on the recent Ruffatti organ in San Francisco, featuring digital recordings by Michael Murray, Marilyn Mason, John Weaver and Fred Tufan.

FRANCK: *Final* in B-flat, Op. 21
MENOTTI: *Ricercare* (1984)
CRUMB: *Pastorale Drone* (1984)
MILHAUD: *Pastorale*
JONGEN: *Symphonie Concertante* for Organ and Orchestra, Op. 81 — with San Francisco Symphony led by Edo de Waart (Telarc CD-80096)

Program No. 8609 3 / 3 / 86

Under the Influence . . . recital performances by Peter Williams and Nancy Lancaster, exploring international influence, upon the music of J. B. The organ was built by Charles B. Fisk for House of Hope Presbyterian Church, St. Paul, MN.

BACH: Chorale, *Vom Himmel hoch*, S. 738
BACH: Chorale-prelude, *Wie schön leuchtet*, S. 739
DeGRIGNY: Prelude & Fugue on *A solis ortus cardine*
BACH: Fantasia in C-minor, S. 562i
BACH: Prelude & Fugue in B-minor, S. 544
FRESCBALDI: *Toccata quinta* (1637); *Canzona dopo l'Epistola; Canzona dopo il Comune* (1635)
BACH: *Canzona* in D-minor, S. 588
BACH: 4 Chorale-preludes from the Yale Manuscript (*O Jesu, wie ist dein Gestalt; Herzliebster Jesu, was hast du verbrochen; Das alte Jahr vergangen ist; Wir Christenleut*)
BACH: Praeludium in E-minor, S. 533
BOHM: Chorale-prelude, *Vater unser im Himmelreich*
BACH: Chorale-prelude, *Christ lag in Todesbanden*; Chorale-fantasia, *Ein feste Burg*, S. 720; Chorale, *Vom Himmel hoch*, S. 738

Program No. 8610 3 / 10 / 86

The Bach Connection . . . original music and transcriptions from the 19th and 20th centuries inspired by the spirit of J. B. Douglas L. Butler plays the 1932 Aeolian-Skinner concert organ at Northrop Auditorium, Minneapolis, and the 1980 Sipe organ at Hennepin Avenue United Methodist Church.

BACH-WIDOR: *Mattheus-Final* (organ arrangement of the final chorus from the *St. Matthew Passion*)
RHEINBERGER: Fugue on B A C-H Op. 123a
CHARLES WOOD: Prelude on B A C-H (1984, premiere)
KARG-ELERT: *Aria & Chorale (alla Bach)*, Op. 101
JAMES HURD: *BACHdreams*, a Fantasy for Organ (1984, premiere)
MERKEL: Fugue on B-A-C-H, Op. 40
SCHUMANN: 2 Fugues on B A C-H, Op. 60
LISZT: Fantasy on *Weinen, Klagen, Sorgen, Zagen*
BACH-LISZT: *Adagio* in E-flat, (after S. 1024)
BACH-LISZT: Chorus, "Ich hatte viel Bekümmernis" (after S. 21)

Program No. 8611 3 / 17 / 86

A Bach Kaleidoscope . . . varied and colorful concert performances by Keith Chapman, George Ritchie, Gillian Weir, Rudolph Innig and Peter Hurford of music by Johann Sebastian Bach.

BACH: *Sinfonia* to Cantata No. 29; *Air* from Orchestral Suite No. 3; Fugue in G-minor, S. 578 — Keith Chapman (1981 Moeller organ / Westminster Presbyterian Church, Minneapolis)
BACH: Fugue in A, S. 536; Chorale-prelude, *Vor deinen Thron*, S. 668; *Ricercare a 6*, fr *Musical Offering*, S. 1078 — George Ritchie (1977 Bedient organ / Wesley House, Lincoln, NB)
BACH: Trio Sonata in D-minor, S. 527 — Gillian Weir (1981 Holtkamp organ / Plymouth Congregational Church, Minneapolis)
BACH: Fantasia & Fugue in C-minor, S. 562 (with completion of fugue fragment by Mathias Siedel) — Rudolph Innig (1980 Sipe organ / Hennepin Avenue United Methodist Church, Minneapolis)
BACH: Fughette and *Orgelbüchlein* Chorale-preludes (*Christum wir sollen*, S. 696 / 611; *Gelobet seist du*, S. 699 / 599; *Vom Himmel hoch*, S. 701 / 606; *Herr Christ, der ein'ge Gottes-Sohn*, S. 698 / 601; *Lob' sei dem allmächtigen Gott*, S. 703 / 600; *Valet will ich dir geben*, S. 736) — Peter Hurford (Holtkamp / Plymouth Church)

Program No. 8612 3 / 24 / 86

The Stations of the Cross . . . a special broadcast of Marcel Dupré's celebrated suite of meditations for Passiontide, performed by Douglas L. Butler at Saint John's Benedictine Abbey, Collegeville, MN.

MARCEL DUPRÉ: *Le Chemin de la Croix* (each of the fourteen movements of this imposing suite will be preceded by a reading, in English, of the poetry of Paul Claudel which originally inspired the composer. Barry Busse is narrator.

The 100th anniversary of Dupré's birth will be observed this year.

Program No. 8613 3 / 31 / 86

An Organist's English Lesson . . . digital concert recordings by Simon Preston and Eileen Guenther, who play music of British composers on the Fisk and Murray Harris organs at Stanford University's Memorial Church.

WALTON: (trans. Murrill); *Crown Imperial*
FARRANT: *Felix namque*
GIBBONS: Fantasia
PURCELL: Voluntary for Double Organ
GREENE: Voluntary No. 13 in G
BOYCE: Voluntary No. 1 in D
STANLEY: Voluntary No. 10 in A-minor
NARES: Introduction & Fugue in A
SAMUEL WESLEY: Voluntary in F
HOWELLS: *Preludio Sine nomine*
LEIGHTON: *Et Resurrexit*, Op. 46

IN THE EARLY YEARS OF THE SOCIETY, annual conventions were held primarily in the east, and in the northeast at that. In 1965, a few hardy souls attended the 10th Annual Convention in Cincinnati, but it was 12 years before the OHS again ventured west of the Appalachians, to the Detroit Convention of 1977. St. Louis followed in 1979; in 1982 we made it all the way to the west coast for the Seattle Convention, and in 1984 Chicago was the convention site. In 1986, we are returning to the midwest for a three-day convention in eastern Iowa: Tuesday, Wednesday and Thursday, June 24, 25, 26, with an optional two-day tour on Friday and Saturday the 27th and 28th.

We will visit five organs built by the Moline Pipe Organ Co. of Moline, Illinois, a firm whose work has been represented at an OHS convention only once before (the two-manual instrument at Chehalis, Washington, visited in 1982, and actually the work of Lancashire-Marshall, successors to the Moline Pipe Organ Co.). These fine instruments feature sturdy choruses, articulate flutes, and vibrant reeds. For those who think no convention is complete without organs from the East, we will visit a grand two-manual E. & G. G. Hook & Hastings, a small Henry Erben, and an outstanding instrument built by William King of Elmira, New York. Two modern mechanical-action organs are on the itinerary, along with two instruments relocated to the area through the Organ Clearing House. And, for the first time at an OHS convention, we will visit organs built by Wm. Schuelke of Milwaukee, about whom so much has been written in *The Tracker*. A large Schuelke that we will see lives up to its advance billing in every way. So, too, do the St. Louis-built J. G. Pfeffer & Son instruments we will visit. Members who heard the smaller Pfeffer organs at the St. Louis Convention will remember how impressive they are; the larger ones are even more so. Among other organs of midwest origin to be visited are ones built by Hinners & Albertson and Lyon & Healy. There is also a mystery organ.

Headquarters for the convention is St. Ambrose College in Davenport, an historic river town founded in 1836. Across the Mississippi River are the Illinois communities of Moline, Rock Island, and East Moline. They and Davenport are known as the Quad Cities. Facilities at the college are comfortable and inexpensive; those desiring more luxurious accommodations can take advantage of one of the many hotels and motels in the area, though the college will undoubtedly be satisfactory for most.

Those arriving early Monday afternoon will have the opportunity to cross the river to Rock Island to see a contemporary mechanical-action organ in the ancient style built by Gene Bedient in 1981 for the chapel at Augustana College. The one-manual mean tone instrument features a short octave in the pedal and divided manual thus omitting C-sharp and D-sharp. In all but the low octave, the keyboards have sub-semitones permitting the notes D-sharp/E-flat, G-sharp/A-flat, and A-sharp/B-flat, not usually available. The builder observes that when "one hears early literature played in an appropriate style" on an instrument patterned after 15th and 16th-century northern European organs, "suddenly what seemed before to be rather ordinary literature comes to life and releases a fresh musical message 400 years old." In the words of William Porter, "... the personality of mean-tone unlocks for twentieth-century ears a world of interval relationships quite different from those to which we have become accustomed."

The opening recital at OHS conventions is usually held on Monday evening (actually prior to the formal start of the convention) and often feature a modern organ. This year we will hew to tradition with a recital at Trinity Episcopal Cathedral in Davenport on a three-manual, 52-rank, Hellmuth Wolff organ, Op. 22, 1979. Trinity Cathedral dates from 1867-1873, and once housed a large two-manual 1873 Johnson & Co. instrument, Op. 397, then a 2-17 Lyon & Healy organ, Op. 65, 1900, 28

and a large three-manual 1941 Wicks. Following the recital, conventioners will be treated to a ride on the Mississippi Belle, an old-time riverboat.

Tuesday morning, following the OHS Annual Meeting, we will visit St. Mary's Roman Catholic Church in Davenport for a recital on a two-manual 18-rank instrument built by the Moline Pipe Organ Co. in 1883. This is the first of the five Moline organs to be visited during the convention; all are fine, solid examples of organbuilding in the English tradition. John Lancashire and William Turner, principals of the Moline firm, were Willis men. For a capsule history of the Moline firm, which was located right across the river from Davenport, see the *Organ Handbook* 1982, p. 21. The organ has been renovated by Rodney Levsen.



Detail, 1853 Stevens case, Iowa City

PHOTOS BY BILL VAN PELT

From Davenport we will travel across gently rolling country to Iowa City, the original capitol of the state. Here, we will visit a large three-manual Casavant mechanical-action organ, Op. 3105, 1971, at the University of Iowa. This instrument, designed by Lawrence Phelps, sparked the tracker revival movement in Iowa, the history of which will be recounted for us by Dr. Delbert Disselhorst, head of the Organ Department at the University, who will also demonstrate the organ.

Our next stop will be Zion Lutheran Church, a modern structure which houses one of the older organs in the state. Originally built for the Central Congregational Church in Bangor, Maine, in 1852, the two-manual Stevens & Co. organ was for many years in a church in Woodstock, Vermont. After suffering so badly from vandalism that it was considered a total loss, the organ was rescued in 1963 by two young Vermonters, Nick Atwood and A. David Moore, and erected in a barn in North Pomfret, Vermont. After training with C. B. Fisk, Moore set up shop on his own in North Pomfret. The Stevens organ was rebuilt and enlarged to 38 ranks for Zion Lutheran Church in 1977 through arrangement by the Organ Clearing House and was one of Moore's early projects.

Another Clearing House organ is in Trinity Episcopal Church, a delightful carpenter gothic building dating from 1871. The original organ in the building was Wm. A. Johnson's Op. 206, 1866, moved from an earlier structure and replaced in 1894 by A. B. Felgemaker's Op. 591. (The Felgemaker was rebuilt in 1952 by the Kilgen Organ Co.). The present organ was built by Henry Pilcher's Sons, Op. 748, 1912, for the Spring Street Lutheran Church in Lima, Ohio, and moved in 1925 to a church in Findlay, Ohio. Geo. Bozeman Jr. & Co. rebuilt and enlarged this two-manual mechanical-action instrument for Trinity and installed it in 1983 as their Op. 27, an example of adaptive re-use of excellent old materials. Following a recital on the Pilcher organ, we will have a slide/lecture presentation by Susan Tattershall-Petherbridge featuring organs of Mexico.



A Yankee Preview of The Eastern Iowa Convention

BY ALAN LAUFMAN



1887 J. G. Pfeffer & Son 2-18, Muscatine, is heard on the OHS recording, *A Pfeffer Odyssey*, and will be visited Thursday, June 26.

In the evening we will hear our second Moline organ of the convention—a three-manual instrument of 31 ranks, built in 1883 and located at St. Mary's Roman Catholic Church. Housed in a spectacular 1867 building, this splendid organ features mechanical unification in the pedal division. Carefully restored by Michael Quimby in 1981, the organ has a rich, grand chorus, colorful flute stops, and pungent reeds. (See *The Tracker* 24:3: 10 for Richard Hass' complete account of the history of this organ.)

On Wednesday, the convention will cross the Mississippi into Illinois, to the old lead-mining town of Galena. (In Latin, Galena means "lead"). The narrow, hilly streets of this handsome town were not designed for bus traffic, so we will make some of our visit on foot. That's actually the best way to appreciate the flavor of the charming river town, once the home of Ulysses S. Grant. If it were not for the fact that so many of the buildings are of a pale, rosy brick, Galena would be reminiscent of small New England cities; it looks today much as it must have looked a century ago. The view from U.S. 20, high above Galena a mile east of town, gives the lie to the notion that the midwest is nothing but flat cornfields!

Our first stop will be the First United Methodist Church, which houses the third Moline organ of the convention: a 2-13 instrument of the mid-1880's with a chorus somewhat bolder

than those heard earlier. Grant worshipped in this church (long before the Moline organ was built and installed) and some may wish to sit in his pew.

Henry Erben lists the Episcopal Church in Galena on his 1845 opus list, and we will visit the still-elegant though now sadly altered one-manual Erben organ in Grace Episcopal Church, a handsome stone building dating from 1848. The organ, said to have been the gift of the widow of Alexander Hamilton and others in New York, was shipped to Galena by way of New Orleans and up the Mississippi River. It could date from 1838, the year assigned by Henry Erben to "St. Paul's Episcopal Church" in his later opus lists, though some structural details suggest a somewhat later instrument.

From Galena we will go to Menominee, Illinois, to see a 2-7 Lyon & Healy organ, Op. 93, 1901, at the Nativity of the Blessed Virgin Mary Roman Catholic Church. This mint-condition instrument is an excellent example of the firm's garden-variety stock model: an ideal organ for a small rural parish. The setting is idyllic; the well-maintained church building was built in 1877 by parishioners and sits amidst gently pillowing hills. Church and parish school are the center of a small agricultural community, reminders of an era that is mostly gone, though lovely examples like this still remain.

Crossing once again the "Father of Waters," we will come to another historic river town, Dubuque, founded in 1833 as a mining town and spread out on a narrow plain at the foot of a steep bluff. Travelers with a little extra time do well to take a round trip on the Fenelon Place Elevator, the world's steepest, shortest scenic railway. Erected in 1882, and 296 feet in length, the "Fourth Street Lift" (as it is also known) elevates passengers 189 feet from Fourth Street to Fenelon Place, from which there are spectacular views of the city, and across the river to Wisconsin and Illinois. We will visit two old organs in Dubuque, and the remains of a third (in a building that is simply stunning).

St. John's Lutheran Church houses the fourth Moline organ we will see during the Iowa convention. A 2-14 tracker organ dating from 1888, it is by far the most "Germanic" of the Moline

1896 Hinners & Albertsen 2-10, First Presbyterian, Dubuque



organs we are visiting, and is housed in a handsome gothic-style case in the rear gallery of the 1879 brick church. It has been restored by Carroll Hanson. The First Presbyterian Church has an unusual 2-10 Hinners & Albertsen organ of 1896 featuring a manual 16' Bourdon. The congregation once owned Wm. A. Johnson Op. 279 of 1869. St. Mary's Roman Catholic Church is a fabulous brick structure dating from 1870, an outstanding example of American Victorian High Gothic. The interior of the building alone is worth a trip to Dubuque. The organ is a 1965 three-manual instrument built by the Lima Pipe Organ Co., utilizing the casework and most of the pipework of the former three-manual E. & G. G. Hook, Op. 531, 1870.

On the way to our next scheduled visit, we may have time to stop at SS. Peter and Paul Roman Catholic Church in the small community of Sherrill, to see a recently discovered mystery organ. The large two-manual tracker organ has some Moline characteristics, but seems to pre-date the Moline era (1879-1891). Perhaps it is the work of Lancashire & Turner (1873-1879), predecessors of the Moline Pipe Organ Co.; it does appear to date from the 1870's. It is quite dirty, and needs much work, but is worth a visit if for no other reason than to see the handsome (altered) case. Even in its present state, the organ has a rich sound. Further research may account for the presence of an ancient inscription painted in the swell box, in the manner of a shipping label: "P. Parker, Exeter, N.H." An intriguing riddle!

Our next stop will be in Rickardsville, where St. Joseph's Roman Catholic Church houses an astonishingly fine instrument, a one-manual 6-rank organ built by William King of

ca. 1885 Moline, First United Methodist Church, Galena, Il., the home church of U. S. Grant.



ca. 1895 Wm. Schuelke, St. Luke R. C. Church, St. Lucas, Ia.

Elmira, New York, around 1868. It came to Rickardsville second-hand in 1904, purchased from the Tellers Organ Company. The principal chorus is delightfully robust and clear; the organ is in excellent condition, having been carefully restored in 1983 by Vincent & Cheryl Gilbert of Grand Detour, Illinois as their Op. 5.

In the evening we will visit the large Wm. Schuelke organ, Op. 70, ca. 1890, at St. Boniface Roman Catholic Church in New Vienna. This small village, typical of the many German-American Catholic settlements in the rural midwest, is dominated by the white limestone church building, another fine example of American High Gothic dating from 1887. (If one cannot travel to southern Germany, a trip to the communities northwest of Dubuque, and especially New Vienna, will substitute very nicely). The organ, situated high in the rear gallery, is a splendid German romantic instrument built in Milwaukee; it was the subject of an article by Mark Nemmers in *The Tracker*, 19:1:10. It is the first Schuelke organ to be visited during an OHS convention; it was renovated by Carroll Hanson in 1974.

Thursday morning we will head south, for visits to four more old river towns: Muscatine, Burlington, Keokuk, and Fort Madison. Our first stop will be at St. Mary's Roman Catholic Church in Muscatine, for a recital on a 2-18 Pfeiffer & Son instrument dating from 1887. OHS members who attended the St. Louis Convention in 1979 were treated to the elegant sounds



1869 Wm. A. Johnson Op. 277, First Congregational, Dubuque

of some smaller Pfeiffer organs; this one more than fulfills the promise of those instruments. If you simply cannot attend the Iowa Convention, you should buy the 2-record set, *A Pfeiffer Odyssey*, available from the OHS, on which this organ is heard to good advantage. But, the real thing is even more exciting. The Muscatine organ is, quite simply, very special. In its appearance and sound, it rivals anything of comparable size built by Wm. B. D. Simmons or the Hook brothers in the 1860's, yet is completely distinctive in its own right.

In Burlington we will visit a large electrified 1898 Pfeiffer & Son organ at St. John the Baptist Roman Catholic Church, an imposing 1886 structure on the summit of the highest hill in the city. The organ's casework, unlike the classical but rather anachronistic case at Muscatine, is quite characteristic of its period. Perhaps J. G. Pfeiffer's son was taking a more active role in the case design by the time this organ was built, and wanted something more up-to-date. The interior of the organ, however, is very much like Pfeiffer & Son organs of two decades earlier.

From Burlington we will continue south along the Great River Road to the "Gateway City," Keokuk, just short of the Missouri border. In the city's southeast section, high on a bluff above the Mississippi River, is the former Unitarian Church, a decaying brick structure now privately owned. The building houses a splendid 2-15 E. & G. G. Hook & Hastings organ, Op. 779, 1874. The handsome black walnut case sports illuminated pipes typical of the period, and the rich chorus is complemented by an impressive 16' Pedal Open Diapason. The organ is in good condition, having been renovated by Phil Hoenig. It is worth taking time, while in the area, to stroll a few blocks to a promontory overlooking Lock & Dam No. 19. The system of

1896 Kimball, former Union Sunday School, Clermont, Ia., a tubular pneumatic organ restored in 1980 by Charles Hendrickson.





ca. 1890 William Schuelke Op. 70, St. Boniface Roman Catholic Church, New Vienna, Ia.

1903 J. G. Pfeffer 1-6, St. Joseph's, Garnavillo, Ia.

locks and dams that control the Mississippi River from Minnesota southward is one of the engineering marvels of the world.

Leaving Keokuk we will cross the Mississippi just below the Lock & Dam, so as to head north on the Illinois shore with a stop for refreshments at Old Nauvoo, an early Mormon settlement. SS. Peter & Paul Roman Catholic Church houses the casework of an organ built in Chicago by Matthew Schlaudecker around 1880. (See *Tracker* 27:1:19 for Michael Friesen's article on this builder). Then it's back across the "Old Man" once again, to Fort Madison, Iowa, site of the first United States fort west of the Mississippi (1808) and named after President James Madison. There we will see the last of the Moline organs on our tour, a 2-11 tracker-action instrument of 1889, located in Sacred Heart Roman Catholic Church. Built originally for Concordia Lutheran Church in Burlington, the organ was relocated to Fort Madison by Phil Hoenig, and rebuilt by him for Sacred Heart Church in the Millersville, Pennsylvania shop of J. R. McFarland & Co. It is the mildest of the Moline organs we are visiting and is housed in a handsome cherry case; it replaced an electronic substitute.

The final organ on the tour, a two-manual 34-rank Pfeffer & Son instrument of 1878, is in St. Mary's Roman Catholic Church in Fort Madison. It is truly a monument of American organbuilding, one of the two or three dozen "must-see" organs on any comprehensive tour of American pipe organs. Many organbuilders I know would give an eye tooth to be able to produce a sound as pleasing as the rumbling purr of the Great 16' Principal, the foundation of an exciting chorus capped by a



4-rank Mixture. The Pedal division is on divided slider chests controlling *seven* stops—an astonishing number of stops in an era when one was the norm and a three-stop pedal division was pretty much the height of luxury. Like the Muscatine Pfeffer, this organ is also featured on *A Pfeffer Odyssey*.

Friday morning, those who want to take advantage of the opportunity for seeing still more of the lovely Iowa countryside and the superb organs of the region, can partake of the two-day post-convention tour. The first stop will be at St. Joseph's Roman Catholic Church in DeWitt, to see a 2-11 Lancashire-Marshall organ of ca. 1895. The instrument came to DeWitt in 1946; research thus far has failed to reveal its original home. Like the Moline organs seen during the convention, this one is very much in the English style; the sound is mellow, but very telling.

Next on the itinerary is a visit to the Trappist Abbey of New Melleray to see a two-manual mechanical-action duplex organ built by Michael Bigelow in 1985. From New Melleray, the tour returns to Dubuque for visits to three churches with unusual buildings. St. Luke's Methodist Church houses the casework and some pipes of an 1897 Farrand & Votey Op. 817 in a 1949 Wangerin rebuild; the building also features a chime of McShane bells dating from 1913, and a marvelous collection of Tiffany windows. Just down the street is St. John's Episcopal Church, which also has an outstanding group of Tiffany windows, and an electrified Hook & Hastings, Op. 1087, 1882, a large three-manual instrument. Finally, First Congregational Church has the amazing casework of Wm. A. Johnson's Op. 277, 1869, a towering black walnut showpiece clearly inspired by the Boston Music Hall organ. The case now houses a 1952 Reuter organ which may have some Johnson pipes.

From Dubuque the tour will travel through the beautiful hill country of northeast Iowa to the little town of Garnavillo, where St. Joseph's Roman Catholic Church has a delightful 1-6 1903 J. G. Pfeffer & Son organ. This little instrument can hold its own against many a larger one. The 8' Open Diapason is among the nicest I have heard anywhere; it is immensely satisfying. The next stop is Clermont, where we will tour the well-preserved Victorian home of Iowa Governor William Larrabee, *Montauk*, named by the Governor's wife (like her husband, a transplanted easterner) after the lighthouse on the eastern tip of Long Island. We will also visit the old Union Sunday School building to see its 1896 Kimball organ, a large two-manual tubular-pneumatic instrument given by Governor Larrabee and restored in 1980 by Charles Hendrickson. (See Kenneth Acrea's article "An 1896 Iowa Kimball" in *The Tracker*, 26:1: 16).

In the evening, tour participants will visit the four-manual mechanical-action Robert Sipe organ of 1977 at Luther College in Decorah, and spend the night at the college. Another organ to be visited at the college is the 2-34 mechanical-action Charles Hendrickson organ of 1971 in Koren Chapel; a noteworthy feature of this instrument is that it can be moved around the room on a cushion of air. It may be possible for those interested to visit the Norwegian-American Museum in Decorah, an excellent regional museum which houses, among many local artifacts, a small chamber organ of uncertain provenance. It seems to date from ca. 1840, and may have been built in New England or upstate New York.

One of the highlights of the post-convention tour will be Saturday morning's visit to St. Wenceslaus Roman Catholic Church in the Czech community of Spillville. The one-manual organ was built by J. G. Pfeffer in 1876, and was played by Antonin Dvořák for daily Mass when he lived in Spillville in 1893; it has the characteristically full, rich Pfeffer sound. Dvořák's residence in Spillville is preserved as a museum housing the Bily Clock exhibit, a world-famous collection of hand-carved clocks; we will have the opportunity to tour the museum.



A "mystery organ" at the Catholic church in Sherrill, Ia., bears both Moline and New England characteristics, and contains a New Hampshire shipping label.

From Spillville, the tour will travel to St. Lucas, another small rural village, where St. Luke's Roman Catholic Church houses a 2-11 Wm. Schuelke organ of c. 1895; it is second-hand there and its original home is not known. A small organ in a large building, it is boldly voiced and gives a good account of itself. It was renovated in recent years by Larry Krusie. Our last stop will be Cedar Rapids, where we will visit two theatre organs, a Barton and a Wurlitzer at the Paramount Theater. Earl Miller will play a famous four-manual E. M. Skinner, Op. 771, 1929, at Coe College.

Iowa became part of the United States as a consequence of the Louisiana Purchase in 1803; it was first a part of the Missouri Territory, then of Michigan Territory, and finally of Wisconsin Territory, before becoming the Iowa Territory in 1838. The land was opened to white settlement in 1833, and the population grew quickly, swelled by German, Scandinavian, Dutch, and Czech immigrants. In eastern Iowa, many of the new settlers were Roman Catholics. Articles in the Boston (Massachusetts) *Pilot*, the Catholic newspaper, described Iowa in glowing terms, advising Catholics, in the words of Janet Burken, "to leave their small worn-out eastern farms and the crowded cities and come west." She quotes Paul Edward Gillin, writing in *The Pilot* of 6 April 1850; "As for Iowa . . . as far as I have seen, I have met nothing to surpass it, little, if any, to equal it." A New Englander born and bred, I am equally enthusiastic. The eastern Iowa countryside is breathtakingly beautiful, whether all along the Mississippi, with dramatic bluffs rising sharply from its banks, or in the hill country of the northeast. To say that the gently rolling plains further to the west, where the land smooths out somewhat, are flat, is rather like saying that the

ocean is flat. The eye is drawn by texture and color and the movement of the wind through trees and grain. And the organs! They are magnificent. The Schuelke at New Vienna, and the Peffers at Muscatine and Fort Madison belong in the same pantheon as the great Hooks, Simmonses, Jardines, Johnsons, and Erbens of the mid-nineteenth century. They are world-class instruments, with fiery principal choruses, delightful flutes, and assertive reeds, in wonderful acoustical settings. Just as a reproduction of an ancient instrument can open our ears, so these original masterpieces can unlock for us a "fresh musical message" more than a century old. The 1986 OHS Convention affords a rare opportunity to acquaint ourselves with these American musical treasures.

MINUTES

National Council Meeting Boston, Massachusetts

October 11, 1985

The meeting was called to order by the President at 11:00 a.m. Present were Council members Raymond Brunner, Dana Hull, Richard Jones, Scott Kent, Barbara Owen, John Panning, Roy Redman, Elizabeth Schmitt and members Earl Miller, Susan Armstrong, Alan Laufman, John Ogasapian, and Robert Roche. The minutes of the previous meeting of 24 June 1985 were approved as read.

Treasurer David Barnett submitted a detailed financial report to Council, delivered in his absence by Bill Van Pelt. David asked Council for a motion that "the Treasurer be allowed to adjust the figure shown on the books for 'Assets' to reflect our actual inventory position as of the close of the fiscal year" (m-Schmitt, s-Redman, v-unan). Some encouraging figures from the Treasurer are the 15% increase over 1984 in total paid members (189 of whom paid at rates over the regular dues, netting the Society an additional \$4,567); the sales of the Woolsey Hall recording which is 177% ahead of projections; and the phenomenal sales of the Skinner book, 400% ahead of projections. After the Society pays for several remaining expense items not in the 1985-86 budget, we will have increased our cash reserve by approximately \$10,000 over the past fiscal year.

Bill Van Pelt, the Society's Executive Director, presented his report showing considerable activity in Richmond. The OHS now has 830 sq. ft. of office space, located at 2405 Westwood Avenue, Suite 9, in Richmond; the rent is \$195 per month. No mail is to be sent to this address; however, Bill encouraged the use of this office's telephone number, (804) 353-9226. Membership renewals were mailed on 4 October by bulk mail and contained an opportunity for members to contribute a donation to the E. Power Biggs Fellowship over and above their regular dues. At some time following the receipt of dues, an appeal for contributions will be made to members who have renewed. The Skinner book is at the printers in Chelsea, MI, where it is very nearly approaching the final printing. Orders on hand will be mailed directly from the printer. The Woolsey Hall recording is being re-pressed with new direct-metal masters and a new jacket design; delivery is to be in late November. Bill noted that he has been doing a large amount of public relations work, with past engagements in rather far-flung areas (Iowa, Arkansas, and New York, to name a few). Bill also stressed the importance of careful timing in the Society's mailed promotional material, what with the new merchandise catalogue and the facsimile series yet to be offered; the latter will likely be announced after Christmas of this year.

Scott Kent, Councillor for Organizational Concerns, reported that the chapter charters have been discovered; a uniform charter is in the works. Active chapter newsletters will be mailed to those recipients named in the June, 85, minutes. As a step toward a unified guide for the management of the Society, Scott asked that all Councillors and Chairmen of standing committees write a job description; the Secretary will notify everyone of this when he mails out requests for committee reports prior to the February, 86, meeting. Council received a report from the Bylaws Revision Committee; after much discussion of the proposed amendments, it was decided to return the report to the Committee with Council's suggestions and alterations and to seek advice from OHS legal counsel regarding several of the proposed revisions.

Roy Redman, Councillor for Education, presented several reports from committees under his jurisdiction. He noted that Pres. Hull has appointed Culver Mowers to the chair of the Historic Organs Committee, a post Mr. Mowers held previously. Kristin Gronning reported that the Slide-Tape program has had 14 showings so far this year, and she expects that number to double by year's end. Pres. Hull will be contacting possible chairmen for the proposed regional slide-tape programs. Roy will ask Julie Stephens, Chair of the Biggs Fellowship Committee, to write an article promoting the Fellowship for *The Tracker*. The Chair of the International Interests Committee, Charles

Ferguson, reported a multi-lingual glossary of critical terms in organ history and restoration is being considered and he expressed the opinion that a joint effort between the OHS and several other groups would be efficient and more effective than a glossary by any single organization. It was also announced that Lowell Riley has prepared an outline for a slide-tape program to be donated to the OHS; Bill Van Pelt will have one or two members review it.

Ray Brunner, Councillor for Conventions, presented a report from the Convention Coordinator. This report contained the complete itinerary and budget for the 1986 Eastern Iowa Convention, as well as the status of future Conventions. The Eastern Iowa Convention will be unique in that it offers two optional post-Convention days. Ray also noted that the pages of the Convention Policy and Management Guidelines that contained revisions are being retyped by Mike Friesen.

Barbara Owen, Councillor for Historical Concerns, presented her revisions of the "Guidelines for Conservation and Restoration" of historic organs. After some discussion and a few revisions in the section regarding the technical aspects of restoration, Council moved to "accept the 'Guidelines for Conservation and Restoration' as amended" (m-Redman, s-Kent, v-unan). This document will appear in a future issue of *The Tracker*. The Extant Organs Committee reports that a revised Southwest list is being prepared. The Archivist, Stephen Pinel, presented a proposed agreement between the Organ Historical Society and Westminster Choir College regarding the storage and maintenance of the Society's Archival Collection. After the alteration of one word, it was moved that "the agreement between the Organ Historical Society and Westminster Choir College be accepted as amended and the President of the Society be authorized to sign it" (m-Owen, s-Jones, v-unan). Stephen also presented a report detailing the present condition of the collection and announced a number of recent donations, most notably a large collection of church music (largely single copy anthems) from James Bratton, a vast number of organ recordings from Julie Stephens and all the remaining materials from the Philip Wirsching factory, donated by Charles Wirsching. Also lately received are dozens of miscellaneous items.

In light of Manuel Rosales' resignation shortly after his election this past summer, it was moved at the President's request that "James Hamman be accepted as Councillor to fill the post vacated by Manuel Rosales" (m-Schmitt, s-Brunner, v-unan).

John Ogasapian, Chairman of the Research Committee, presented a report expressing his conviction that the Society must act now to chart the course of its research and publications position within the organ world. Specifically, he asked for a motion that "the Research Committee be instructed to report at the October 1986 Council meeting regarding future long-term direction of OHS research" (m-Owen, s-Schmitt, v-unan).

Because of the lack of a quorum at the Council meeting of 24 June 1985, it was moved that "the business transacted at the June 1985 Council meeting be ratified" (m-Kent, s-Jones, v-unan).

In response to a letter from Albert Robinson recommending honorary membership for the surviving founding members of the Society, the President will ask a committee to propose standards for honorary membership; a letter from Mike Friesen regarding the OHS Service Award will also be forwarded so that the relation between these two awards can be determined.

Because of recent inquiries, Scott Kent explained his policy for choosing material to be included on the album the Society releases following most National Conventions. He moved that "a committee consisting of the Recording Engineer, a member of the local Convention Committee (or other person knowledgeable of the organs to be heard at the upcoming Convention) and a third musically knowledgeable person consult regarding the selection of Convention artists, organ, and repertoire matchup" (m-Kent, s-Jones, v-unan). This is to be included in the Convention Policy and Management Guidelines.

Roy Redman moved that the Council go into Executive Session (s-Jones, v-unan). Council emerged from Executive Session with a motion that "Pres. Hull write letters to the American Institute of Organbuilders and the Associated Pipe Organ Builders of America regarding the stance of our individual members and our Executive Director as regards organ consulting activity and that the President speak with the members involved concerning these activities" (m-Jones, s-Redman, v-unan).

Pres. Hull announced the dates for the upcoming Council meetings: 21 February 1986, 23 June 1986, 17 October 1986, and 20 February 1987, all to begin at 9:00 a.m. and all to be held in Boston save the 21 February meeting, which will be held in Princeton, NJ.

There being no further business, the meeting was adjourned at 4:45 p.m.

Respectfully submitted,
John A. Panning, Secretary



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