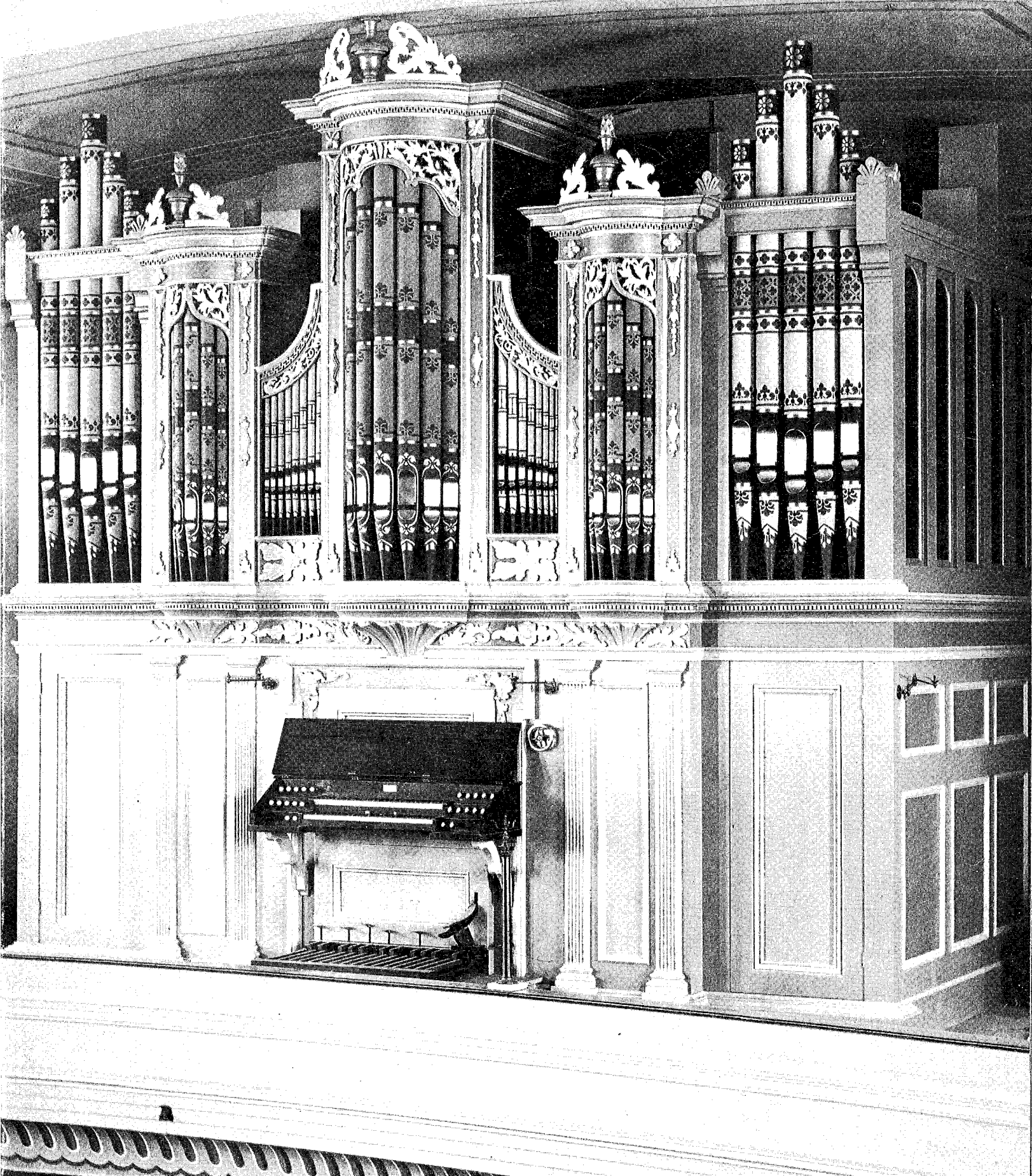


THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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Boston Organ Club, 1965, 1976*	<i>Newsletter</i> , E.A. Boadway, \$5	Alan Laufman Box 104, Harrisville, NH 03450
British Columbia, 1983	<i>Vox Humana</i> , Clayton Lee, \$10	Douglas H. Adams 4023 Cavalli Ct. Victoria, BC V8N 5P9 Canada
Central New York, 1976	<i>The Coupler</i> , \$5	Culver Mowers 2371 Slaterville Rd., Box 130 Brooktondale, NY 14817
Chicago Midwest, 1980	<i>The Stopt Diapason</i> , Susan R. Friesen, \$12	Julie Stephens 520 W. 47th St., Western Springs, IL 60558
Eastern Iowa, 1982	<i>Newsletter</i> , Mark Nemmers, \$7.50	August Knoll Box 179 Lowden, IA 52255
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
Hilbus (Washington-Baltimore), 1970	<i>Where the Tracker Action Is</i> , Carolyn Fix, \$4	Peter Ziegler 14300 Medwick Ct., Upper Marlboro, MD 20870
Mid-Hudson (New York), 1978	<i>The Whistlebox</i> , Robert Guenther, \$5	June Marvel Crown Hill Rd. Wappingers Falls, NY 12590
New Orleans, 1983	<i>The Swell Shoe</i> , Travers C. Koerner, \$5	Michael Christiansen UNO Box 1378 New Orleans, LA 70148
Pacific-Northwest, 1976	<i>The Bellows Signal</i> , Beth Barber, \$3	David Ruberg Box 2354 Seattle, WA 98111
Pacific-Southwest, 1978	<i>The Cremona</i> , Jim Lewis, \$4	Stephen Baker 512 S. Ivy Ave. Monrovia, CA 91016
South Carolina, 1979	<i>Newsletter</i> , Kristin Farmer, \$5	Kristin Farmer 3060 Fraternity Church Rd. Winston-Salem, NC 27107
South Texas (The San Antonio Pipe Organ Society), 1977, 1981*	<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> , John L. Speller, \$5	James McFarland 114 N. George St. Millersville, PA 17551
Virginia, 1979	none	

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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: In 1885, C. F. Durner of Quakertown, Pennsylvania, largely replaced a 1770 David Tannenberg organ at the German Reformed Church, Lancaster, Pennsylvania, adding extensions to the case and elaborately decorating the facade pipes. A failing electronic now resides in the case. Two articles on Pennsylvania German organbuilding begin on page 13 in this issue.

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In The News

THINGS ARE A LITTLE QUIETER in Boston following the May 12 designation of the Church of the Immaculate Conception interior as an historic landmark. The struggle to ensure the true preservation of the Hook organ and acoustic is not over and may still be a long and arduous process in the months to come. Even though a final decision has not been reached, there are lessons to be learned that beg the question, "How are we letting the general public know of the existence of the Organ Historical Society?"

A large number of people had never heard of the OHS until our lobbying effort began on behalf of the organ at Immaculate Conception. That these people now know about us, and that some of them joined OHS, will continue to be a fact no matter what the final outcome may be in Boston. But, we need to make the effort to publicize our existence in other venues as well. Wide publicity can not only benefit the present, but also future musicians and historians.

News releases can and should be sent to local newspapers (and other publications) about OHS events occurring in your area every time they are scheduled. Experience realizes that not everything sent to local publications gets printed, but someday you may find yourself pleasantly surprised when a "bit-of-news" becomes a feature article. Other results could include increased attendance at an event, donations toward a restoration project, more Society members, and so on. But these are only part of the benefits derived.

As an historical society we are well aware of the need to find and gather historical information. It can sometimes be gleaned from church records, localized history, or books, but probably the greatest sources of historical material are found in the newspapers and musical journals of the past. Our organ historians eagerly search out and collect much information from music periodicals, microfilmed newspapers, and other published sources that would not be there to find had the information not been gathered and written-up in the first place.

AN EDITORIAL

We must constantly strive to seek as many avenues of written public exposure in this way as we can in our time.

Our Society, with its journal articles and Organ Update column, annual Organ Handbook, and occasional other mailings, has good information vehicles, but they go to a limited audience. The need is obvious for good local publicity. Let the "man and woman on the street" know of our work as well, and preserve in as many sources as possible our knowledge for the musicians and organ historians of 2087. *Susan Friesen*

Research Grants Announced

The Organ Historical Society announces a grant program established to encourage use of its Archival Collection at Westminster Choir College, Princeton, NJ. The grants, to \$1,000, will be awarded for travel to and from the collection, and for lodging and *per diems* during the applicants' stay in Princeton.

The purpose of the program is to encourage scholarship in subjects dealing with the American organ, its music, and its players. Some European subjects may be considered if there is an American connection. The Organ Historical Society is particularly interested in studies on American organbuilders and their instruments, and will give this subject preference.

The Archive Collection of the Organ Historical Society was founded in 1956 and in 21 years has grown to largest collection of its type in the western hemisphere. It holds material on American organbuilders, American music periodicals, including complete runs of nearly all the major nineteenth-century American titles, a large collection of organ periodicals from all countries, books, and other published materials on the organ. The collection houses some or all of the business records of a number of American organ makers.

Applications will be received by the Archivist of the Society until December 1, 1987 when a committee will review requests for funds. Grants will be awarded on the basis of subject, method, and feasibility. Funding will be announced by January 15, 1988.

The committee consists of Craig J. Cramer, University of Notre Dame; William Paul Hays, Westminster Choir College, Princeton; John K. Ogasapian, University of Lowell; and Stephen L. Pinel, Chair and Archivist of the Society. Applications can be acquired by writing Stephen L. Pinel, 629 Edison Drive, East Windsor, NJ 08520.



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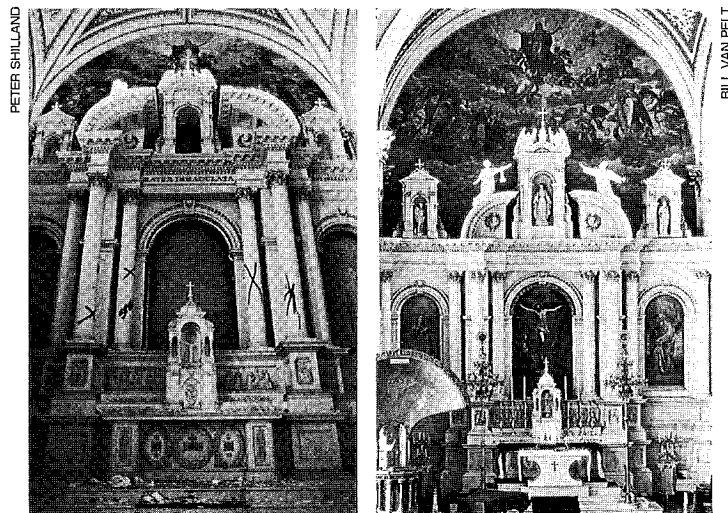
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October, 1986 Before
Immaculate Conception Church, Boston

LETTERS

Editor:

Michael Barone's excellent guest editorial in 31:1, "A Lesson from Boston," was welcome and effective. He, however, employed a practice (which I too often do as well) which I think we Americans should stop using. That is to hold up *anything* European as a model, or a reason for us to do something. It is true, I suppose, that Boston's Immaculate Conception Church is reminiscent of some European buildings, and sometimes it is true that some Europeans are more appreciative of their beautiful old buildings than we are, but all that seems to me rather beside the point.

The point is that Immaculate Conception is a beautiful church, a beautiful piece of architecture, and the home of a beautiful, wonderfully musical organ. It is *sui generis*, and needs no comparison to convince us of its beauty or importance. And we Americans should not need a European example to tell us what the right thing to do is. We should simply do what is right (which a lot of us are trying to do with Immaculate Conception).

In my opinion the most telling argument, which was offered over and over again at the Landmarks Commission hearing in Boston, was the reaction of most people when they first caught a glimpse of the interior of this church . . . "WOW!" That kind of reaction is not based on comparisons, is not based on special appreciation courses, or on religious tenets. It is simply the effect that great art, whatever the form, has at its most basic level. "WOW!"

To underline my point let me recall one of my favorite things about this building, the wonderful electric lights, bare incandescent bulbs set by the thousands into the coffered ceiling. These, of course, were not original to the building, but they make one of the most spectacular lighting effects I've ever seen. There's nothing European about that; indeed it has a peculiarly American flavor to it.

I suppose this hangup with 'Europeanism' started bothering me back at the OHS Convention in Iowa, when we went to Galena, Illinois. This is one of the most charming little cities I've ever been in, and the reason it is so charming is because of its quintessential *American* uniqueness. Is it *not* a little German village transported to Illinois. Would Ulysses S. Grant, that uniquely American personality, have come from a little German village? Of course not!

Naturally we do not have as long a heritage of organs as Europe. We got a late start. But once we got started, whether in organs or architecture, we put our own American stamp on them and they have been incomparable ever since.

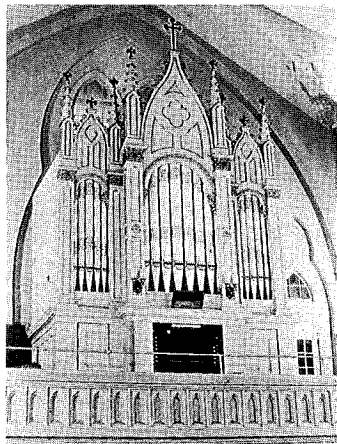
Speaking of uniquely American in its larger sense of the hemisphere, Susan Tattershall's wonderful review of "The Organs of Mexico Cathedral" was fine reading indeed, beautifully

enhanced by the excellent color photographs (that hazy effect is the way it really looks). I suggested some time ago to Susan that she and the OHS should team up to write and publish a book on Mexican organs. This review convinces me I'm right. I can't imagine anyone better equipped to do this job. Susan is a polyglot. At the ISO Congress in Mexico I heard her translate the Mexicans' remarks into French, German, Italian, and English, and remarks in any of these languages into Spanish for the Mexicans, on the spot! She is an organbuilder who fully comprehends what goes into the instrument, and a performer who fully understands what comes out. And, obviously, she is a wonderful writer.

Finally, I am saddened (and personally ashamed) to see the passing of Robert K. Hale noted by such a short little obituary. He was a good friend and neighbor who always had a wealth of good stories when he came to visit. We delighted in calling him "New Hampshire's *oldest* organbuilder." The shame is that I had good intentions of interviewing him some time and getting the benefit of his unique viewpoint of the organ world down on paper, and now it's too late. Surely there must be friends who remember him well and could write it for us, or share it with someone who can.

George Bozeman, Jr.

BILL VAN PELT



1856 Hook, Fair Haven, Vt.



1854 Simmons, Northfield, Vt.

Editor:

John Speller's letter to the editor in 30:4 asks for information concerning any old American organs having a separately drawing Sesquialtera. I know of one, a most unique instrument, originally built by William B. D. Simmons in 1854 for Bethany Congregational Church, Montpelier, Vermont, and moved in the 1920s to the Methodist Church, Northfield, Vermont. The Great Organ is amazing: 16, 8, 8, 8, 8, 4, 4, 2 $\frac{1}{2}$, 2, 1 $\frac{3}{4}$, 1 $\frac{1}{2}$, 1, and two reeds (Cromorne and Trumpet). The upperwork goes all the way to the top with no breaks, as I recall (saw the organ about 10 years ago). It has a rich, silvery sound. The Swell Organ goes from 16' to "Nassard" and Fifteenth, with an oboe and trumpet; and the pedal has two full-length 16' stops (Open and Dulciana).

Bruce Stevens

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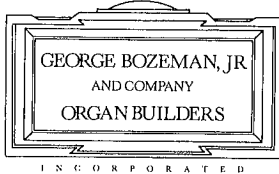
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Some of the Hooks of the 1850s, had a Sesquialtera stop that played 15-19 (or 19-22) in the bass and broke back to 12-15 in the treble, with a separate Tierce stop. One such example is the 1856 Hook, Opus 205, in the Roman Catholic Church, Fair Haven, Vermont.

In the article about the Historic Organ Recitals, the photograph of the Simmons at Sacred Heart Church, Danville, on page 43 should read recital 79, not 78.

Earl L. Miller

Editor:

In Stephen Pinel's article, "A Comparator of American Organ Manufacturing" (30:4), mention is made of several "obscure makers" including George R. Ellis. Mr. Ellis was employed by William Horatio Clarke in Indianapolis, Indiana. This firm was established by Clarke in 1874 under his own name, and thereafter as Clarke & Kinsley with partner Stephen P. Kinsley. By the late 1870s, Clarke moved to the Boston area. The Indianapolis firm was acquired by George R. Ellis in 1880, according to the *Musical Courier*, August 27, 1880. Ellis patented a stop action (#203,901) on May 21, 1878.

Sincerely yours,
David H. Fox

RECORDING REVIEWS

Herbert Howells: Six Pieces for Organ (1940-45), and The Sonata (1933). Robert Benjamin Dobby, Organist. Pro Organo Records and Tapes, FPC Building, 305 E. Main St., Durham, NC 27701. Tape 7005.

Herbert Howells (1892-1983) is a composer who receives little acclaim in this country outside the Anglican church music circuit. His music is inventive, highly personal, and his oeuvre includes compositions for many media. This recording of some of his oft-neglected organ works, issued by Pro Organo, is definitely a welcome addition to their distinctive line of audio cassettes. Unusual repertory combined with a high quality performance make this new release a worthy choice for the personal libraries of all OHS members.

The major work of the recording, *The Sonata* (1933), is in three movements. It is technically difficult, with continuous and often dramatic changes of rhythm, registration, and tempi, and this may be the reason the work is not better known. Simply, few organists are sufficiently proficient to manage the technical demands of the score. It proves organist Robert Benjamin Dobby to be an unusually gifted performer.

Howells' organ music is intended for the late nineteenth-century English organ, a sound rare in this country. The substitute in this recording is the monumental Frank Roosevelt instrument, Opus 520 (1892), at the Cathedral of the Immaculate Conception, Syracuse, New York. The tone is unbelievably massive at climactic moments, dark and weighty, and employs eight and sixteen foot registers of tremendous power. Its tone is certainly awesome, and its recent rebuilding by the Schantz Organ Company, Orrville, Ohio, was carefully planned so that there was no rescaling or revoicing. The stoplist and notes on the organ are included for those who are interested.

The first movement, "Vivo, energico ed agitato," is in loose A-B-A form, where the opening material returns periodically throughout the movement. While the writing is not atonal, Howell's use of harmony is not traditional. The style is basically impressionistic, where chords and rhythms are chosen for their coloristic effect. It runs the gamut from bold and daring, to sensitive and evocative, and Dobby's often elegant handling of the instrument does the music a great service.

The second movement, "Quasi lento, tranquillo," begins with what appears to be a fugue, but after two entrances of the subject, Howells abandons the material temporarily. Later it returns and functions as unifying material for the movement. Notable are the numerous varieties of registrations used, and especially the seductive Choir Clarinet. The final movement is a free toccata.

The other offering, *Six Pieces for the Organ*, was written between 1940 and 1945. These works are far more approachable

by the average organist and might be used in church or in recital. The first piece, "Preludio 'Sine Nomine.'" is short and improvisatory, and is loaded with Howells' distinctive harmonic language. Lovely also is "Master Tallis's Testament," which uses thematic material reminiscent of the Tudor period. The final movement, "Paeon," (*i.e.* a song of praise to God) is a brilliant toccata.

Regrettably, the sound on the tape is not always as clear and noise free as it might be. In passages when the organ is particularly soft, some hiss and other clamor is apparent. It may only be my copy because everyone else has been delighted with the high quality of the sound on Pro Organo publications.

Herbert Howells is definitely a worthwhile composer. Who can forget the thrill of listening to the "Gloria" in any of his settings of the Magnificat and Nunc Dimittis? Here is a superior new recording of some of his organ music. It deserves a hearty recommendation.

Stephen L. Pinel

Michael Murray, The Organ in Royal Albert Hall, London. Dupré: Symphony in g minor for Organ & Orchestra. Rheinberger: Organ Concerto No. 1 in F. Royal Philharmonic Orchestra, Jahja Ling, conducting. Telarc Digital Compact Disc CD-80136.

Michael Murray, with his numerous releases on the Telarc label, has become the latest "superstar" of the recording industry. His most recent offering of two major organ/orchestral works presents prospects for an exciting and unusual treat for the audiophile. On the whole, our expectations are met.

Mr. Murray, a protégé of Marcel Dupré, is a fine technician. His playing is accurate, clear, and aptly conceived. He, Mr. Ling, and the orchestra provide the *Symphony in g minor* a taut, high-energy performance. The mighty Willis Organ (1871-1872, rebuilt by Harrison and Harrison, 1924 and 1933), so well suited for music with orchestra, adds an extra surge to this frequently high-voltage recording. Perhaps the only moments of low wattage are the fault of Dupré, himself.

The greater part of the symphony is quite remarkable. The introspective and rhapsodic moments, particularly the opening and the slow internal movement, are the more inspired writing. Most memorable is a section of the third movement where a melodic line played by the oboe in the orchestra is echoed by the corresponding stop of the organ. Had Dupré capitalized on ideas as well presented as this, perhaps the piece would have the certain something that catapults a work into greatness. The more bravura sections are only that. The themes are underdeveloped and somewhat overused. The opening theme of the work is quite intriguing, having a mysterious quality, but loses much of its appeal when used in the Allegro and final Animé. The animated movements are flashy and explosive, but are not unlike a fireworks display where only one or two of the same skyrocket is repeatedly fired. After the smoke clears and the noise dies down, there wasn't all that much to remember. All things considered, the work lands decidedly on the positive side of criticism.

Serious disappointment comes in the liner notes of John Judson McGrody, who overquotes Murray's biography of Dupré with such ambiguity of attribution that one cannot determine whether Murray or Dupré is speaking. In the limited space of the notes, there is an unnecessary and irrelevant diversion into advocacy of non-mechanical action instruments which is not justified by any adequate connection to discussion of the works at hand. The space might better have been filled with additional material concerning the symphony. One finds the author questionably satisfied that centuries of work by Gallic composers can be contained in the spirit of a single modern man when he describes Dupré as the composer of "quintessentially French music." Dupré's music is unquestionably French, but this phrase may belong in the realm of "hyperbolic *adverbosity*," especially when it is compared to the less enthusiastic but perhaps more accurate description of Josef Rheinberger's work as "the product of latter-nineteenth-century German Romanticism."

Of course, Rheinberger's *Concerto in F, Opus 137*, does normally embody the ideals of German Romanticism, but this

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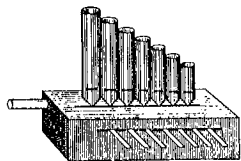
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recording misses that mark considerably. The orchestra plays with an appropriate warmth and richness and the organ does sound magnificent. However, in contrast, Mr. Murray's playing is tepid, and Mr. Ling tends to plow his way through the score. This recording cries out for *rubato* and *espressivo*. Just because Rheinberger didn't write the words on the page doesn't mean we shouldn't feel or be sensitive to the extroversion of the work. Mr. Murray's metronomic approach is most evident in the second movement. The cadenza in the final movement is a bore. Admittedly, it is the one provided by the most available edition of the work and written by Rheinberger, but a little research would have yielded a much better substitute. It would have been more appropriate for Mr. Murray to unleash the organ on his listener during the cadenza, then during the final bars of the piece, where his registration is overwhelming and unmusical.

One of the pitfalls of criticism is expectation. I fear I fell prey to this very trap concerning the Rheinberger: an ideal organ, superb orchestra, and top-of-the-line recording company. Perhaps interpretation with a little heart on the sleeve is too quixotic, or perchance emotional qualities do not always transcend the sterility of the recording medium. But, one *can* always hope!
Karl Loveland

Langwarden—Ludger Lohmann: Pape Orgeldokumente, 20-Stereo.

The organ at Langwarden, Oldenburg, dates from 1650. It was rebuilt by Arp Schnitger in 1704-05, the major changes being a four-rank Mixture in the Pedal (replacing a 2' Cornette in the Brustwerk (replacing an 8' Krummhorn a 2' stop) and the two mixture stops in the manual divisions were also enlarged at that time. Further work was done on the organ by Johann George Schmid in 1817-18 and by Alfred Führer in 1934. From 1976 to 1983 the organ was restored by Alfred Führer Orgelbau (Fritz Schild). The organ remains the same today as left by Schnitger in 1705, with 21 stops (29 ranks).

For those who appreciate the finest of organ tone of the Baroque period, this is an outstanding example. The literature performed by Ludger Lohmann is carefully chosen to show off the organ's best tonal capabilities, and Herr Lohman (the youthful professor of organ at the University at Stuttgart) performs it with grace and admirable technique.

Included are two pieces by Sweelinck, one by Samuel Scheidt, two by Anthoni van Noordt, one by Heinrich Scheide-
mann, and one by Pieter Cornet.

The recording is top quality, direct metal DMM mastering.
Highly recommended.
Albert F. Robinson

Samuel Walter



Samuel Walter

Dr. Samuel Walter died July 4 at Princeton (NJ) Medical Center after a long illness. He was an early member of OHS, had served as a National Councillor and frequent convention recitalist, and had compiled and published with Lawrence Trupiano the *OHS Hymnlet*, a collection of early American hymns and hymn tunes. He had most recently played at the 1978 OHS Convention on the 1870 E. & G.G. Hook op. 553 at First Unitarian Church, Woburn, Massachusetts; the

performance of Dudley Buck's *On the Coast* is recorded on OHS st-5, *Organs Northwest of Boston*.

Dr. Walter was associate professor of music and organist of Voorhees Chapel of Douglas College, Rutgers University, from 1963 to 1983, when he retired as professor emeritus. He had previously served as professor and chapel organist at Boston University and on the faculty of Union Theological Seminary in New York City. He was active for many years on the faculty of the Colby Church Music Institute at Colby College, Waterville, Maine.

As an organist and choirmaster he served the Church of the

Resurrection in New York City, St. Anne's Church (the Episcopal Cathedral) of Brooklyn, New York, and Trinity Church in Newton Center, Massachusetts. His career as a concert performer included many recitals and choral presentations.

Dr. Walter was a graduate of Marion College, Marion, Indiana; the New England Conservatory of Music and Boston University; and Union Theological Seminary in New York. He was active in the American Guild of Organists, serving as a National Councillor and reviewer of choral music for its journal.

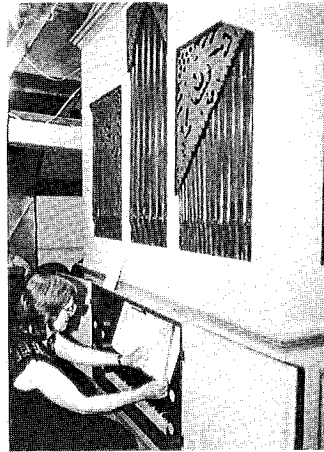
A memorial service was conducted August 29 in Voorhees Chapel. He is survived by his wife, Janet Wheeler; his son, David of Boston; and two brothers: Paul of Johnstown, Pennsylvania and Mark of Reading, Pennsylvania.

ORGAN UPDATE

THE LARGEST OF SIX organs built by Johann Traugott Wantke, and one of three surviving, received a citation from OHS as an "organ of exceptional historic merit, worthy of preservation," on May 24 at the Sunday morning service of Bethlehem Lutheran Church, Round Top, TX, for which the organ was completed in 1867. A German immigrant, Wantke attended Bethlehem church and began the instrument in 1864 using materials available on the frontier and making most of the organ's 408 pipes of cedar, including those in the facade, and a few of maple. OHS member Susan Ferré and members of the Texas Baroque Ensemble performed; chorales harmonized by Wantke were included in the service. OHS members and organbuilders Rubin Frels of Victoria, TX, and Ted Blankenship of Albany, TX, cleaned and tuned the instrument for the occasion. Victor Anderson of New York City presented the OHS Citation. The Boston Organ Club Chapter plans to publish a manuscript on Wantke by Gerald Frank of Stillwater, OK.

1867 Johann Traugott Wantke
Bethlehem Lutheran Church,
Round Top, TX

Manual 51 notes, C-d
Gross Gedackt 8 Fuss
Viol di Gamba 8 Fuss
Principal 4 Fuss
Klein Gedackt 4 Fuss
Viol di Gamba 4 Fuss
Octave 2 Fuss
Quinta 1½ Fuss
Trompete 4 Fuss 8' pitch, reeds to b24,
flue trebles from mc to f42 sit on boots
and blocks from which shallots are removed
Tremolo replacement

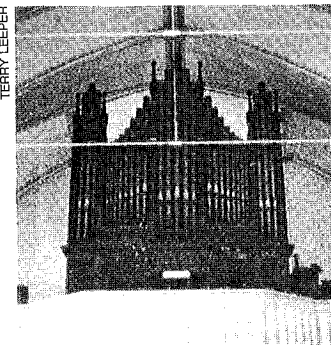


1867 Wantke

Richfield Springs, NY, celebrated the 100th anniversary of Hook & Hastings op. 1331, a 2-20, on May 17 with a recital played by James Lazenby, organist and choirmaster of St. George's Church, Schenectady, followed by Evensong sung by St. George's choir.

The Board of Trustees of Horace Bushnell Memorial Hall in Hartford, CT, voted in May to restore the large Austin there. A panel of sympathetic experts, including organbuilders and organists who are OHS members, has been formed to guide the restoration. Among the panel's chores will be the selection of a good option for dealing with the unenclosed Great organ, which has been extensively damaged.

Concerning Pipe Organs and Electronic Imitations is offered for sale by the San Antonio Pipe Organ Society, a chapter of OHS, for \$1.25 each postpaid in lots of ten or more through September. It examines the financial advantage and artistic superiority of the real thing and has been used widely by organ committees in the United States and Canada. Address orders to W. P. Cunningham, 235 Sharon Drive, San Antonio, TX 78216.



ca. 1898 August Prante

A ca. 1898 August Prante 2-17 tracker has been removed from the closed Roman Catholic Church in Owensboro, KY by Terry Leeper of Bowling Green for restoration and installation in his home. Amazingly, the Owensboro Historical Society, which is involved in preserving the building, had no concern for retaining the handsome organ in the church for which it was created by their famous resident builder.

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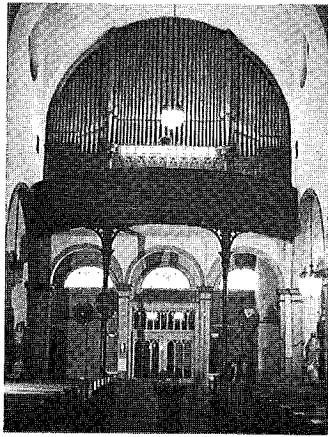
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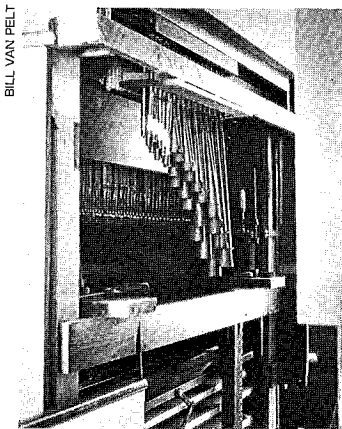
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1912 Tellers-Sommerhof

Rachelien Lien reports that volunteers from the New Orleans Chapter, directed by organbuilder and OHS National Councillor Roy Redman, have invested hundreds of man-hours into a project to make playable the 1912 Tellers-Sommerhof 3-32 at Holy Trinity Roman Catholic Church in New Orleans. A small grant from the OHS Historic Organ Recital Series enabled a recital on June 7, played by Dr. J. Thomas Mitts, to raise interest in and money for rejuvenation of the instrument. The church was packed and the chapter presented the church with a check for \$1,000 during the event. Coincidentally, it was discovered that the recital date celebrated the 75th anniversary of the organ's dedication. Originally tubular-pneumatic, the instrument was made electropneumatic in 1934, when a Vox Humana was added. Otherwise, the organ is tonally original, with seven reed ranks constructed by Anton Gottfried. A cassette of Dr. Mitts' program is available from the chapter for \$12.



ca. 1870 Mills trumpet

A very compact ca. 1870 Alexander Mills 2-8 has been located for Second Congregational Church, East Alstead, NH, by the Organ Clearing House and restored by

Erik Johansson of Lower Bartonsville, VT. It was moved in 1985 from the Four Square Gospel Church, formerly a small Lutheran congregation, in Haverstraw, NY; its earlier history is unknown. The unusual organ includes a short-compass 8' Trumpet hanging upside down from the bottom of the Swell windchest, unenclosed, and beginning at middle D-sharp.

ca. 1870 Alexander Mills
Second Congregational Church,
East Alstead, NH

nomenclature in bold type is copied from the organ

GREAT 58 notes

Gr. Open Diapason TC, 8', 46m

Gr. Melodia TC, 8', 46w

Gr. Stop^d & Diapason Bass 8' 12w

Gr. Principal 4', 58m

SWELL 58 notes, balanced pedal

Sw. Stop^d Diap. Treble 8', TF, 41w&m

Sw. Stop^d Diap. Bass 8', 12w 17w

Sw. Dulciana 8', TF, 41m

Sw. Flute 4', 58 w&m

Sw. Trumpet 8', MD^h, hitch down, un

encl., 31m

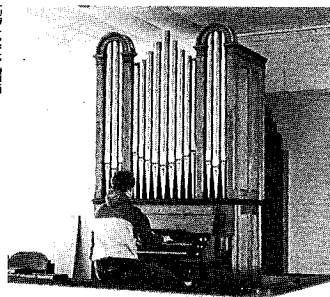
PEDAL 25 notes

Sub Bass 16', hitch down, 25w

COUPLERS

Swell to Great, Great to Pedal

BILL VAN PELT

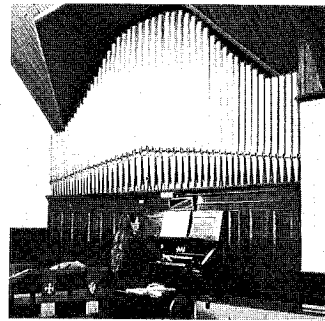


ca. 1870 Alexander Mills

A dedication concert was played by Joanna Haines Miller on July 19, including organ works by Dunstable, Handel, Stanley, Bach, and Gordon Young; a commissioned anthem by Lawrence Siegel sung by the church choir; "O Rest in the Lord" by Mendelssohn sung by mezzo-soprano Jennifer Saxton; two poems set to music by the restorer and accompanied by the organ and by him on the Celtic harp and 12-string guitar; and ending with the Toccata from Widor's Fifth Symphony.

The 1912 Felgemaker 2-7 op. 1110, a tubular-pneumatic organ built on principles and with a non-slider chest as described in Felgemaker's 1899 patent for its action, has been completely restored with no changes by R. J. Brunner & Co. of Silver Spring, PA, for the Episcopal Church of the Ascension in Parkesburg, PA. All manual stops speak on 3 1/2" windpressure and are at 8' pitch, save the 4' Harmonic Flute in the Swell. Couplers include normal unison ones as well as

RAYMOND BRUNNER

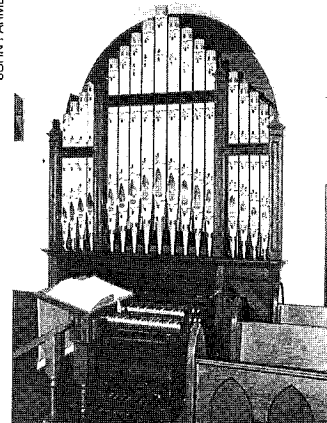


1912 Felgemaker op. 1110

Swell 4', and Swell to Great 16' and 4'. OHS member Vernon de Tar played a rededication recital on May 3, including works by Purcell, Walther, Bach, Mozart, Rheinberger, Mendelssohn, Reger, Titcomb, Foote, Sowerby, Louie L. White, and Vierne. The instrument retains hand pumping via re-leathered dual box-bellows feeding a large, re-leathered, double-rise reservoir, as well as electrically-raised wind. The very noisy 1920 blower was replaced by a small and quieter modern one.

The 1857 Henry Pilcher at St. Andrew's Episcopal Church, Lawrenceville, VA described in this column in 31:1, was restored by the Brunner firm in 1982.

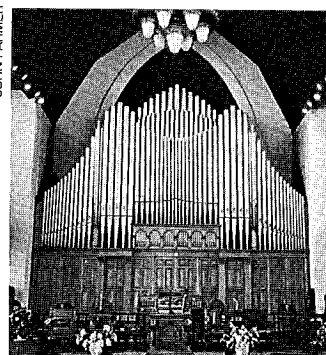
JOHN FARMER



ca. 1885, attr. Stevens

J. Allen Farmer of Winston-Salem, NC, has restored a ca. 1885 2-9 attributed to Stevens at Trinity Episcopal Church in Chocowinity, NC. The firm completed in July refurbishment of the 1901 A. B. Felgemaker op. 713, a 2-26 on slider chests with tubular-pneumatic pull-downs earlier converted to electropneumatic pull-downs, at Mt. Zion AME Baptist Church in Asheville, NC.

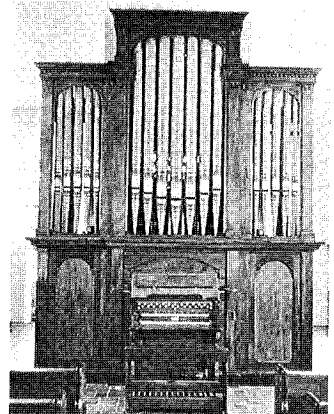
JOHN FARMER



1901 Felgemaker op. 713

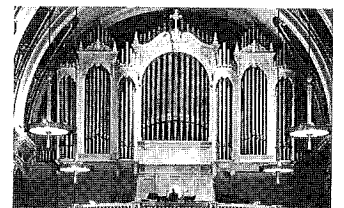
The Reuter Organ Co. of Lawrence, KS, has restored Farrand & Votey op. 771 at St. Leo's Roman Catholic Church, Horton, KS. The opus number clearly appears on pipes and on casework, but not on the firm's opus list. A nameplate was reproduced by a photo engraving process on brass from an original example provided by the Organ Clearing House.

KEITH NORRINGTON



1884 Van Dinter

Louis Van Dinter's splendid and unusual 2m of 1884 at St. Frances of Rome Church in Louisville, KY receives regular maintenance from the Miller Pipe Organ Co., according to Keith Norrington, following its move from the gallery to the floor in 1976. The organ arrived at its present home in 1937 from Immaculate Conception Church in Louisville at the hands of Joseph Ruf. The organ received leather work and other repairs in 1971 from Durward Center. The organ lost its Pedal 16' Double Open Diapason at some point, but still has a 16' Subbass and 8' Violincello, as well as a Great that includes a 16', four 8', two 4', Twelfth, Fifteenth, and Trumpet, and a Swell that has four 8', three 4', 2', and Oboe. All drawknobs occur above the Swell manual.



1907 Hutchings-Votey

St. James Roman Catholic Cathedral in Seattle has formed the Baillargeon Family—St. James Cathedral Organ Endowment for the benefit of the 1907 Hutchings-Votey gallery organ, op. 1623, originally presented to the Cathedral by the same family. It was cited as an Historic Organ in 1982 by the OHS during the Seattle convention. The funds provide for the organ's continued renovation, preservation, and musical presence.

The derelict five-manual console of a much-heralded organ sold through the influence of Pietro Yon to the Church of St. Vincent Ferrer in Manhattan has been rescued from oblivion by Lawrence Trupiano. He located it in a damp and dirty Long Island City garage and purchased it from the owners as a curiosity for visitors to his shop on

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A Russian 1846 Pipe Organ In Russian America

by Ramona C. Beard

A SMALL PIPE ORGAN with a noble claim, "likely the first pipe organ in any church on the Pacific Coast"¹ can be seen in the Lutheran Church in Sitka, Alaska. The label reads:

First pipe organ in the West, made by E. Kessler, Dorpat (Tartu), West Russia, used in the Lutheran Church, New Archangel, 1846, which was built and equipped by Governor Etolin.

We know the Spanish beat the Russians to this claim, but the instrument is surely the first *Russian* organ on the West Coast.

Alaska was known as Russian America (1741–1867) until the territory was purchased by the United States in 1867. As a Russian colony it was governed by the Russian American Company whose governors were appointed by the Tsar in St. Petersburg. In the mid-19th century, three Finnish governors were appointed to rule: Wrangel (1830–1835), Etholen (1840–1845), and Furuhielm (1859–1864).

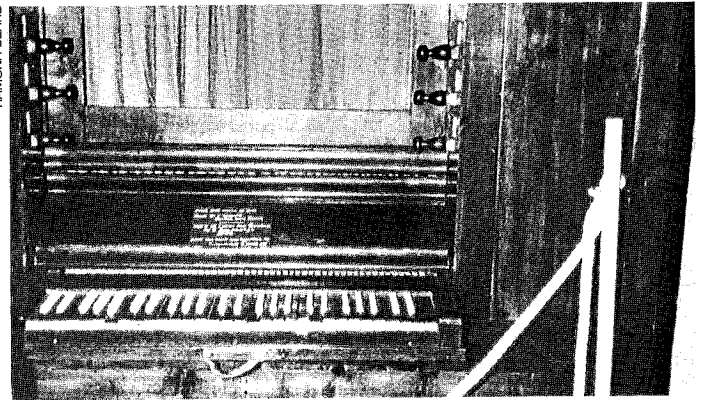
Arvid Adolf Etholen (also Adolf Karlovich Etolin in another translation) entered the service of the Russian American Company in 1818. When he became governor in 1840, he launched an extensive construction program in New Archangel, the Pacific Coast capital city which was also known by a Tlingit Indian name, Sitka. Such buildings as a forty-bed hospital, a new pier, and structures for the shipyards must have come easily to this Finn. His homeland, which had been conquered by the Russians in 1809, supplied the Russian American Company with lumbermen who made sturdy log buildings.

Etholen spared no expense in supporting the Russian Orthodox Bishop Veniaminov and in building the Russian Orthodox Church to which many Alaskan natives still cling. Considering the Russian Interior Ministry's sanction in 1839 of a new Lutheran congregation in Sitka, Etholen brought their pastor, the Rev. Uno Cygnaeus, to Alaska from Helsinki, Finland. With them on Etholen's ship, *Nikole I*, arrived more Finlanders who were skilled timber workers. The Russian American Company donated land for the Lutheran church, paid the building costs, and supported its pastor. The original altar, lectern, baptismal font, and pipe organ are housed in the present Lutheran church.

When their terms of office ended in 1845, Governor Etholen and Pastor Cygnaeus returned to Russia. The Lutheran church

for each stop and coupler. They correspond to five combination pistons of the same colors for each manual division. Six balanced pedals controlled various swell boxes and crescendo actions, and several toe pistons marked "annulatore" allowed various pre-set combinations of reeds to be deleted from or added to combinations or crescendos. The church installed an Allen electronic in the 1960s which was later replaced by a pipe organ using some ranks of the Balbiani by James Konzelman of northern New Jersey.

The 1885 Hook & Hastings 3-35 op. 1252 built for Christ Episcopal Church in Norfolk, VA, using most of the pipes of the 1850 Erben there, has been acquired by Pawtucket (RI) Congregational Church where R. J. Brunner & Co. will retrofit it into the existing 1867 Hook case there, from which the 2m op. 436 was expelled long ago. Opus 1252 was installed in a chancel chamber at St. Bride's Episcopal Church after it left Christ Church, then was stored at a warehouse and in the furnace room of a



RAMONA BEARD

experienced hard times, maintained a Sunday school, but the building was demolished in 1888. A brief reference is made to their organ in 1870 in *The Journal of Sophia Cracoft*:

Lady Franklin and Sophia Cracoft visited the "little Lutheran Chapel" for Sunday School: "They sing and very nicely, too, led by the organ which Mrs. McChesney plays . . ."

The Sheldon Jackson College Museum, established in 1888, exhibited the Lutheran artifacts from 1895 to 1984. Then, the State of Alaska bought the museum and returned the artifacts and church records to the present Lutheran Congregation which organized in 1941. There was no further mention of the pipe organ in these records.³

The "organ chair, 1840" was probably used for the reed organ which accompanied singing in the first Lutheran church, and which is said to have arrived with the Etholens. The one-manual pipe organ "secured and donated by Governor Etolin" was placed on a small balcony in the rear of the church. A Baltic German named Höppner served as an organist for several years, and was one of the bookkeepers of the Russian American Company.⁴

The wood and metal pipes of the 1846 organ are concealed behind a cloth panel. There are three drawknobs on each side of the keyboard: Left—Gedact, Principal 4, and Octave 2; Right—Nihil, Viola di Gamba, and Flöte. The organ was earlier described in 20:2.

NOTES

1. Toivo Harjunpaa, "The Lutherans in Russia America," *Pacific Historical Review*, 1967–1973, Vol. 37, No. 2, May 1968, p. 134.
2. *Journal of Sophia Cracoft*, May 22, 1870, p. 43.
3. Peter Corey, curator of the museum since 1977, in conversation.
4. Harjunpaa, p. 134 & 136.

33

new St. Bride's edifice in Chesapeake, VA, when it was determined to be too large for the building and a Wicks was acquired. Through the Organ Clearing House and the consultation of this writer and the efforts of OHS member Jack Ralston, St. Bride's sold the organ for its accumulated storage costs over 20 years to CBN University, where plans for a building to house it were eventually scrapped. CBN University donated the organ through OHS and OCH for a new edifice at St. Cecilia's Roman Catholic Church in Iselin, NJ, where it was to have been installed by the Brunner firm, perhaps in an Erben case of 1863,

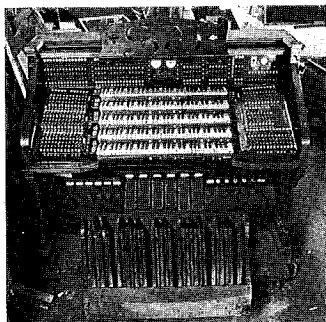


1885 Hook & Hastings

according to the organ committee. The clergy and architect contracted for a new Paragallo organ, however, and the 1863 Erben case is available from Mr. Brunner.

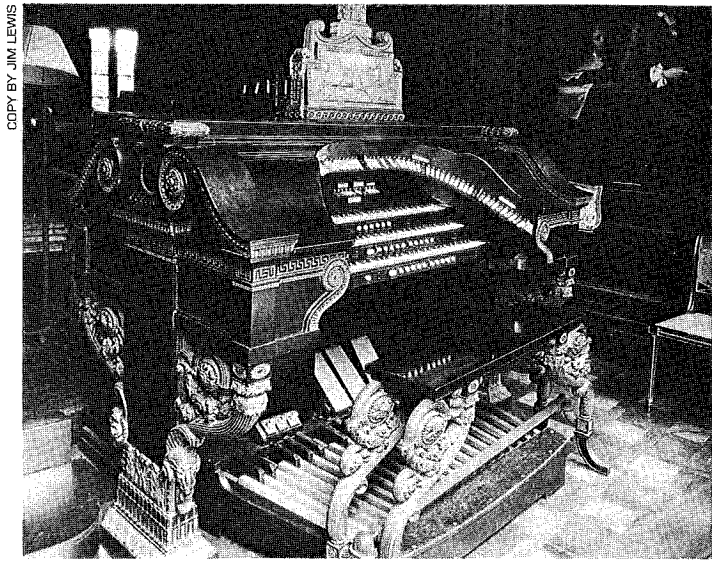
David R. Proper reports that the Historical Society of Cheshire County, NH, has acquired the ca. 1840 Joseph Foster (1805-1875) chamber organ held by the Swanzy Antiquarian Society since the turn of the century and seeks \$1,500 for completion of its restoration, now ongoing in the shop of William Brys, Charlestown, NH. Housed in an Empire case of mahogany veneer on pine, it has a 63-note keyboard, six draw stops, 34 wooden pipes, 189 metal pipes, and 29 free reeds—a rare extant example. Also rare is the stop marked "Twelfth & Fifteenth," which is comprised of two speaking metal pipes built onto a common toe for each note. The organ also has a common Diapason Base of 29 notes for the 34-note 8' ranks, Dulciana and Flute, and a full-compass 4' Principal. E. A. Boadway serves as a consultant.

BILL VAN PELT



Balbiani console

Butler Street at the head of the Gowanus Canal in Brooklyn. Yon's brother was organist of St. Vincent's when the organ arrived, and Yon is believed to have had a financial interest in the Balbiani firm that supplied the organ. The all-electric console is of European origin with "Italian" nomenclature such as "Viol di Chiesa," and features a typically European stop and combination system prevalent before World War II. That system utilizes five off-on switches of white, blue, red, yellow, and green



This Wurlitzer console graced an unknown Cincinnati residence. Its photograph came to the OHS Archives from member Jim Lewis with many others.

Archivist's Report

A SIGNIFICANT AMOUNT OF MATERIAL has been donated to the OHS Archives from the estate of Henry A. Gottfried. With the assistance of Karl Loveland, the Archivist travelled to Florida in mid-January to receive the collection, loaded a truck, and returned to Princeton. Most of the materials date from 1940 to the present, and include order forms, stationery, checks, bank statements, dedication programs, stoplists, catalogues, and other materials. Henry had a large collection of family photographs; some as old as the 1870s when his father, Anton Gottfried, was still in Germany. One of the more interesting items was a bust of Anton which may be used in Archival displays. There was little on other organbuilders, and unfortunately, almost nothing from the early period of the company, when Anton Gottfried was established in Philadelphia during the 1890s. A complete list of the materials will follow at a later date.

Regrettably, the collection was severely water-damaged during a hurricane of the early 1970s when it remained under water for several days. Some storage chests had never been opened, and many items are now drying out in Princeton for the first time in over a decade. The materials which were infested with insects were left behind.

Members continue to forward materials on a regular basis. David Porkola sent three boxes of organ music which belonged to the municipal organist of Cleveland. Alan Douglas sub-



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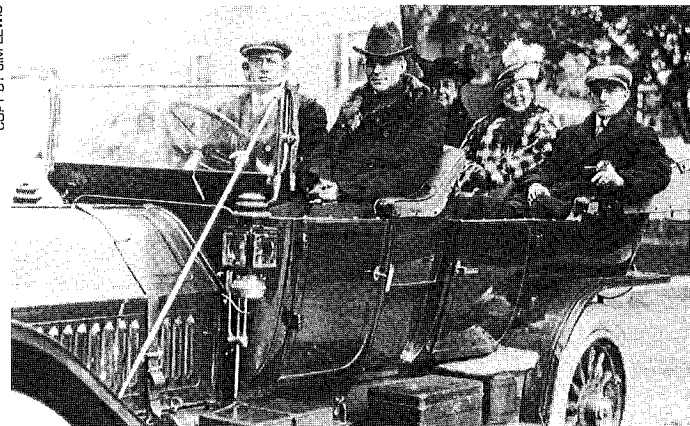
WICKS: two-manual, two-rank, Direct-Electric unit organ; stopped wood, open diapason, encased with attached console; disassembled and stored; available AS IS, F.O.B. CONTACT Citadel Company, P.O. Box 844, Webster, Ma. 01570. Telephone 617-943-1685 between 8a.m.—12p.m.

POSITIV ORGAN: one-manual, 61 notes, unknown recent builder, mechanical action; 8' Gedeckt, 4' Rohrflute, 2' Principal, III Cornet descant, IV Mixture; self-contained and unencased; available AS IS, F.O.B. CONTACT Citadel Company, P.O. Box 844, Webster, Ma. 01570. Telephone 617-943-1685 between 8a.m.—12p.m.

mitted *Amphion*, a Dutch music journal running from 1818–1822. The three complete volumes he sent, 1818–1821, may be the only copies in any American library. John Fesperman contributed several items he has recently published including a copy of *Fleotrop in America*. Other donors, in no particular order, include: Laurence Libin, Karl Loveland, Raymond Brunner, Donald Traser, W. Robert Avery, Homer Blanchard, Larry Trupiano, Mrs. C. Nelson Bishop, William F. Czelusniak, Robert Reich, and James McFarland.

This fall, Barbara Owen allowed the copying of nearly 3,000 stoplists from her personal collection. During the 1950s and 1960s, Barbara, Ed Boadway, Bob Reich, Alan Laufman, Charles Fisk, James Wyly, F. R. Webber, and others, travelled from organ to organ and wrote down specifications. Some of the organs have been replaced or burned in the meantime, making the descriptions of considerable value. It took years to accumulate this material, and her generosity in making it available to the archives is very much appreciated.

This has been a banner year for the collection. Several new periodicals have been purchased: *The Musical Courier* (1883–1910); *Musical World* (1851–1852), missing from the films previously acquired from the NY Public Library; *The Rochester Musical Times* (1868); *The Southern Music Journal* (1867–68); *The Musical Bulletin* (1879–1883); and *The Musical Independent* (1868–1871). One hundred volumes of periodicals were sent to the bindery in late January including *de Mixtuur: The Organ Club Journal*; *Theatre Organ Bombard*; *ISO Information*; and others. We have also acquired *Le Livre de L'Orgue*



Wm. Haskell, left, joins Henry Ford for a ride to the Estey plant in Brattleboro, Vt., where Ford's residence organ was under construction.

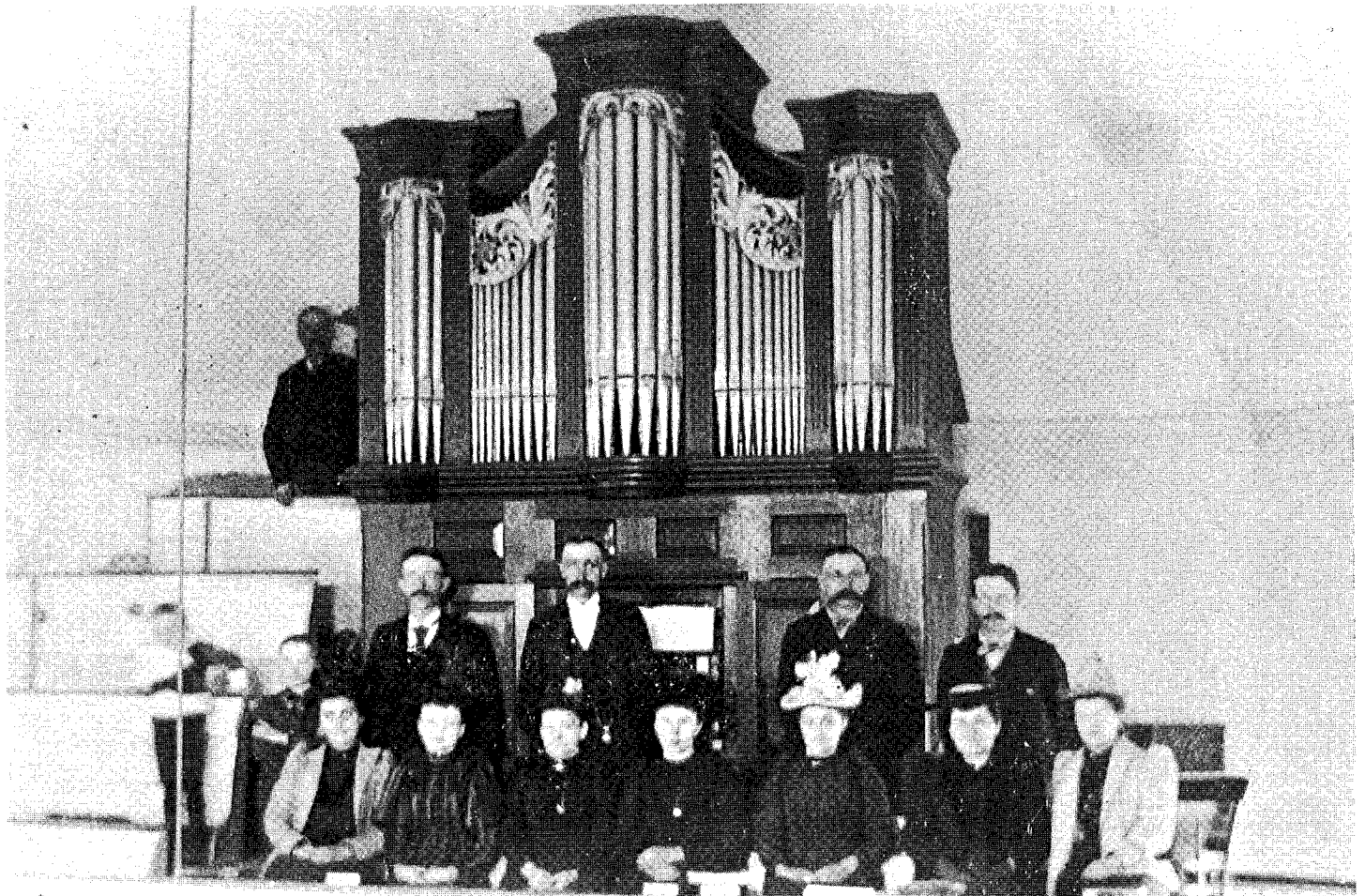
Francois of Norbert DuFourcq, a five volume set, as well as nearly one hundred other new titles from various sources.

Space has again become a problem. In discussions with Sherry Velucci, Director of Library Services, more space will be made available soon by enlarging the cage area which houses the collection. The Archives has approximately tripled in volume during the past three years; a trend that will hopefully continue. Presently, we can honorably compete with the Boston Public, Chicago Newberry, and the New York Public Libraries for complete runs of many nineteenth-century American music periodicals.

Many members have been asking about the periodical collection. A list of the holdings will appear in an upcoming issue of the journal. Jan Jacobson, our cataloguing specialist, hopes soon to have the collection on the OCLC on-line computer system, alerting scholars throughout the country of our holdings.

Researchers are visiting the archives on a regular basis, and the collection is slowly taking its place as a center for scholarship on the American organ. There still are many gaps, particularly in mid-west organbuilding.

What unique item can you donate? All members of the society should ask themselves that question on a regular basis. If you don't have anything, don't despair. The Archivist would be happy to receive a check to purchase an uncommon item we would not be likely to find donated otherwise.



An unknown Pennsylvania Dutch organ in the style of David Tannenberg appears in a photograph made by a commercial photographer in Kutztown, Pennsylvania.

The Pennsylvania Dutch School of Organbuilders

by John L. Speller

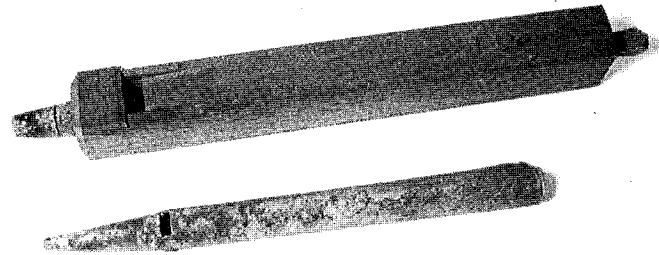
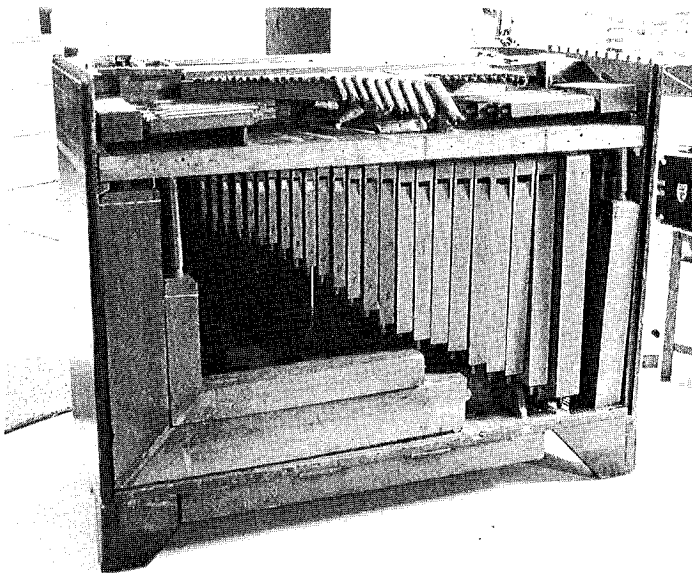
Reprinted by permission and with some alterations by the author from *Musical Opinion*, vol. 108 no. 11 (November 1985).

HISTORIANS OF THE ORGAN are used to distinguishing various regional schools of organbuilding during the baroque and classical periods — North and South German, English, French, Italian, Spanish, and so on. The various schools of organbuilding within eighteenth and nineteenth-century North America — the New England, New York, Pennsylvania Dutch schools, etc. — are also deserving of individual attention. The present article, which makes no pretensions to originality, is intended as an overview of the main characteristics of Pennsylvania Dutch organbuilding. “Dutch” in this context, of course, is used in its old English sense of *Deutsch*, German, and has nothing to do with the Netherlands.

There were several waves of German immigrants to Pennsylvania between the late seventeenth and mid-nineteenth centuries, and these immigrants came from widely disparate religious backgrounds. Some were mainstream Protestants belonging to the Lutheran and Reformed churches. Some were representatives of pietistic groups like the Moravians and Schwenckfelders. Yet others were anabaptists like the Amish and Mennonites. They came for different reasons. Some, like the Moravians, came primarily to evangelize the Native American population. Others, like the Amish, came to seek religious

freedom in William Penn’s “Quaker State.” Others came simply to seek their fortunes in a land of opportunity. The Pennsylvania Dutch school of organbuilding originated primarily among a group of immigrants who came from eastern Germany in an area centered on Saxony in what is now East Germany, Czechoslovakia, and Poland. The majority of members of this group were Moravians (not strictly Pennsylvania Dutch in that they spoke High German), but the traditions of this group rapidly spread to the whole Pennsylvania Dutch community.

Several distinctive features of Pennsylvania Dutch organs set them apart from other North or South German instruments of the eighteenth century: (1) Small instruments frequently have “pin-pallet” actions. (2) Wooden pipes are not set in rack-boards, but have short toes which are precision-fitted into the toe-boards. (3) The tops as well as the bottoms of the channels are filled-in and there are no tables on top of the chests. The sliders or the tops of the chests are covered with leather to make them airtight. (4) Organs are built with a Hauptwerk and Oberwerk on two levels within the main case and have no Rückpositiv. (5) The pedal organ is designed exclusively for *basso continuo* functions, and has no solo stops and often little in the way of upperwork. (6) Wooden flute stops are more



Wooden pipes of Pennsylvania Dutch organs, such as this one from the ca. 1805 Conrad Doll organ at the left, are not set in rack boards, but have short toes which are precision-fitted into the toeboards. Below, the newspaper glued as sizing to a rib of this organ's bellows reveals the evidence for its date. The organ's owner and restorer is Raymond Brunner of Lancaster, Pennsylvania.

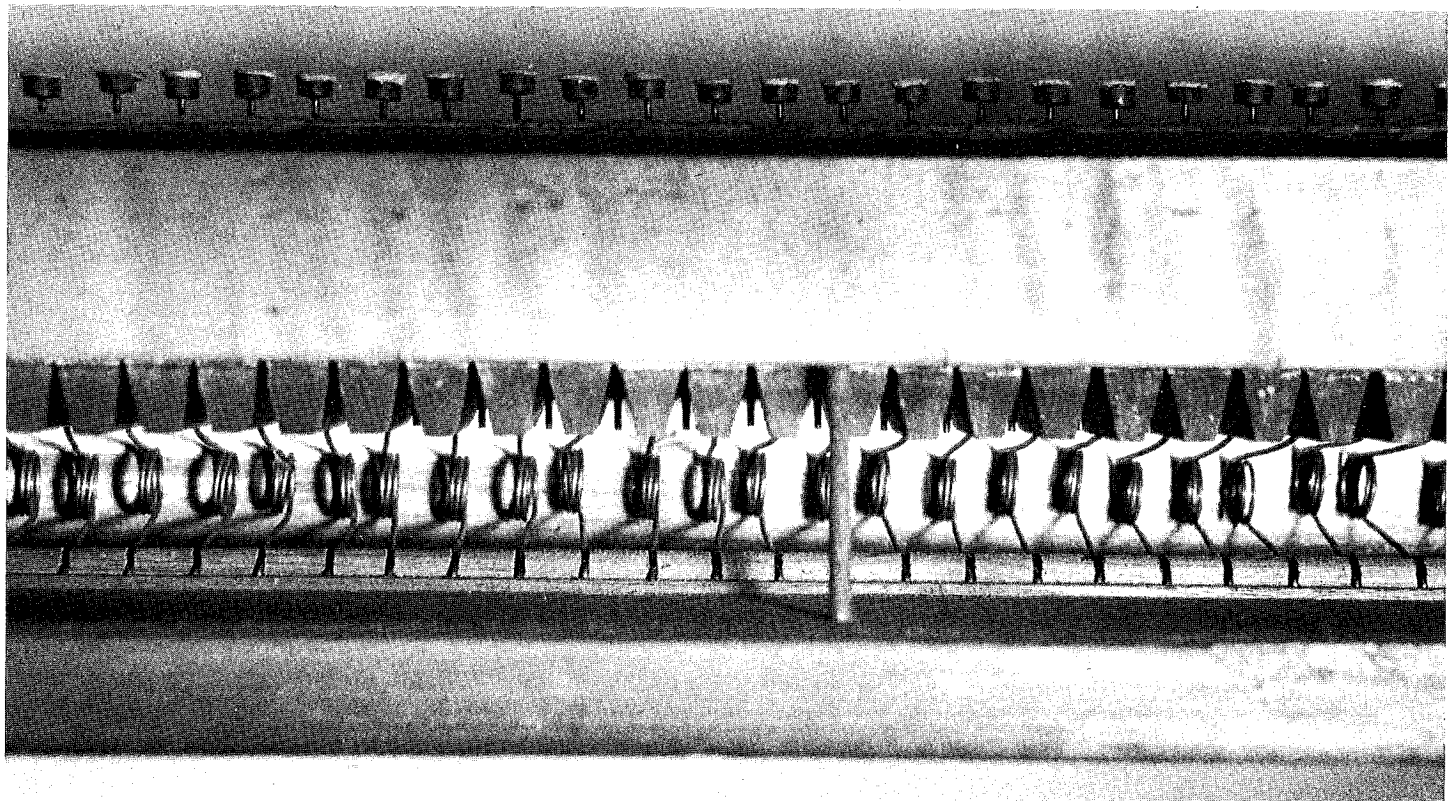


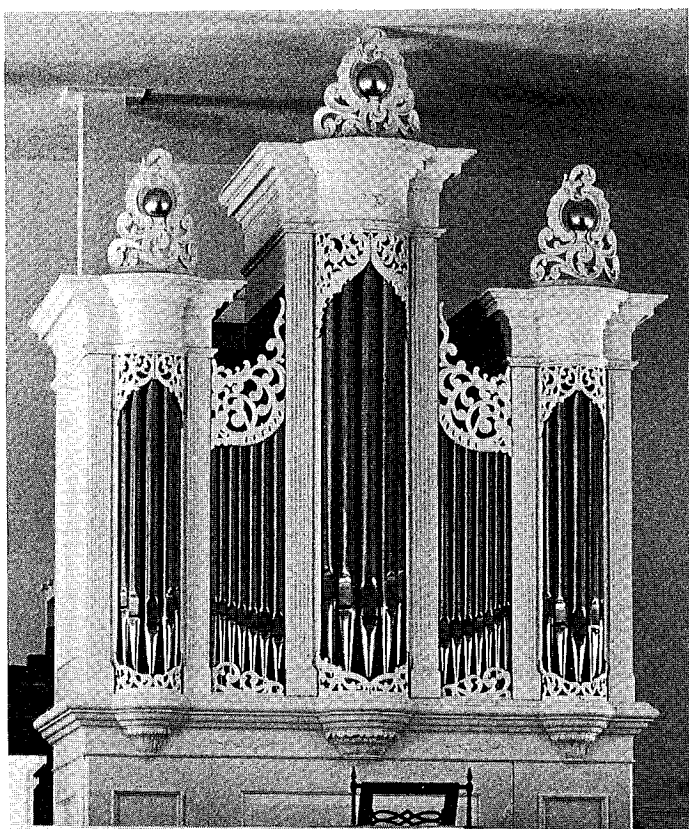
commonly found than in most North or South German instruments. (7) In contrast with North German practice, many metal stops — not just the front pipes — contain a high proportion of tin.¹ (8) Specifications contain an unusually high proportion for the period of narrow-scaled string stops such as Viola da Gamba and Salicet. (9) Except in large instruments, the only manual chorus is found on the Hauptwerk, and the Oberwerk is subsidiary in character.

It may be helpful to find a *Sitz im Leben* for these distinctive features of Pennsylvania Dutch organs in terms of eighteenth-century German organbuilding practice. Characteristics one through three above are found in many European instruments, and though still prevalent by mid-18th C, they were becoming obsolescent. Their prevalence in Pennsylvania Dutch organs reflects the conservatism which is often found within immigrant groups. Almost all the other characteristics

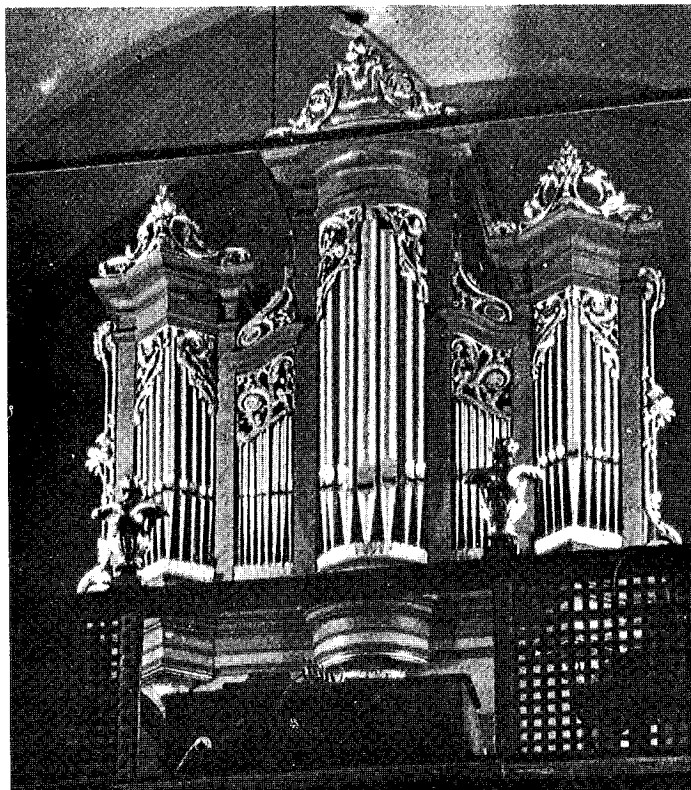
reflect "East German" practice; that is, the organbuilding traditions of Saxony, Thuringia, and Silesia during the late seventeenth and eighteenth centuries. This is only to be expected since the Moravian originators of the Pennsylvania Dutch school of organbuilding came from this region. The fourth characteristic, the elimination of the Rückpositiv, was par-

Small instruments by Pennsylvania Dutch builders commonly have "pin-pallet" key actions, such as in the ca. 1805 Conrad Doll 1-2 windchest shown below. Keys rest directly atop the buttons emerging from the top of the windchest; pins push pallets open when notes are played.





ticularly characteristic of Saxony.² The design of the pedal organ, characteristic five, was associated with organs in Silesia. David Tannenber and other Pennsylvania Dutch organbuilders founded the pedal primarily on an open wood Octav Bass or Violon 8 ft., a characteristic shared, for example, with Michael Engler of Breslau in Silesia.³ The use of many wooden flute stops (six), was another Silesian practice. Tannenber included stopped wood Gedackt, open wood Flute and Flauto Amabile stops, and wooden Pedal Subbass and Octav Bass ranks in many of his instruments. Other Pennsylvania Dutch organbuilders sometimes made wooden Nachthorn and Flauto Traverso stops (though Tannenber seems to have made the latter stop of metal). In Silesia, Engler's organs also included a liberal selection of wooden flutes, such as Flaut Amabile, Flaut Major, Flaut Minor and Flaut Lieblich.⁴ Pipe-metal containing a high proportion of tin (seven) was fairly widespread in South and East Germany, and is found for instance in the organs of Engler and Silbermann — in marked contrast with North German instruments like those of Schnitger, where tin was rarely used except for the front pipes. The use of narrow-scaled string stops (eight) was a local feature in Thuringia, particularly in the Leipzig area. J. S. Bach seems to have been very fond of such stops, and added a Hauptwerk Viola da Gamba when he had the Mühlhausen organ rebuilt.⁵ The absence of more than one chorus in small and moderate-sized instruments (nine) was also a feature of organs in Thuringia.⁶ Apart from the fact that a small number of J. S. Bach's organ works (such as the Dorian Toccata) call for two choruses, the "East German"



Eastern European visual characteristics are shared by the 1787 Tannenber (left) in the large auditorium of the Single Brethren's House, Lititz, Pennsylvania, and the 1781 organ, right, at the Roman Catholic Church in Szony, Hungary (though it is attributed to Vienna builder Ignaz Zeisky).

style of organ, with which Bach was familiar in his native Thuringia, is probably a more suitable medium for the performance of Bach's music than other German styles, such as Schnitger's North German instruments. The same would therefore be true of Pennsylvania Dutch organs, which reflect "East German" practice, and this is one reason why careful attention ought to be given to the Pennsylvania Dutch school, especially today when East Germany is somewhat inaccessible to western organists.

As a typical example of the Hauptwerk of an eighteenth-century East German organ, the F. Volkland organ of 1729 at Egstadt, near Erfurt, which is cited by Williams,⁷ is worthy of study.

8' Prinzipal	2 $\frac{3}{8}$ ' Quinte
8' Quintaton	2' Oktave
8' Gemshorn	1 $\frac{3}{8}$ ' Sesquialtera [<i>Terz, one rank</i>]
8' Viola da Gamba	IV Mixtur
4' Oktave	

Apart from the absence of a 4' wooden flute, almost invariably found in Pennsylvania Dutch organs, this stoplist is almost exactly what one might expect in a Tannenber specification of the second half of the eighteenth century.

One important organbuilder from East German does not quite fit into my "East German" scheme. This is Gottfried Silbermann, whose instruments may perhaps be described as combining the best in eighteenth-century East German and Alsatian French practice — something which is not surprising in view of the fact that Silbermann came from Dresden and trained under his brother Andreas in Alsace. Silbermann's instruments differ from Pennsylvania Dutch organs in these respects: (a) Silbermann was innovative in mechanism, and his actions were considered an advance on anything made previously. (b) Silbermann tended not to make as many wooden flute stops as most East German organbuilders. (c) Silbermann's string stops were of conical Spitzflöte, rather than narrow-scaled cylindrical, construction. (d) Silbermann's instruments contained many compound stops of the Cornet class, not found in Pennsylvania Dutch instruments.⁸

Thus, while Silbermann's organs contain a number of features from East German practice found in Pennsylvania Dutch organs — characteristics four, five and seven in particular — the other characteristics are absent. It is important to note this in view of the widespread legend that Johann Klemm one of the founders of the Pennsylvania Dutch school of organbuilding, had trained under one of the Silbermanns. In fact, recent research suggests that Klemm's father was a Dresden organbuilder and that Klemm trained under his father.⁹

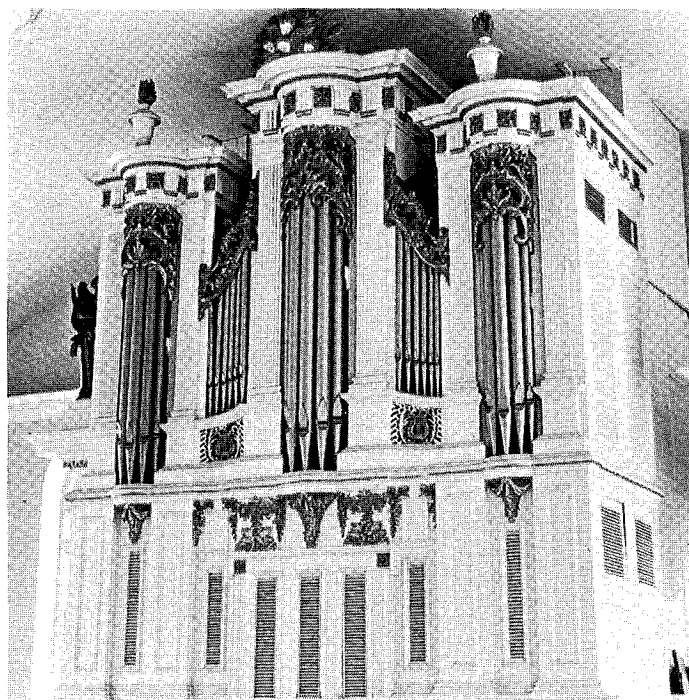
One of the earlier organbuilders in America was Philip Feyring (1730–1767), who built a number of organs in Philadelphia, the cases of two of which, Christ Church and St. Peter's, still exist (though some believe the Christ Church case to be by Erben). Otherwise, almost nothing is known about Feyring or his instruments.

The main source of information about Klemm and his great pupil David Tannenberg (or Tanneberger, as his name is sometimes spelled) is William H. Armstrong's book, *Organs for America: The Life and Work of David Tannenberg* (Philadelphia: University of Pennsylvania Press, 1967). Although in need of revision to take account of new evidence which has come to light since 1967, and lacking in technical detail about pipescales, etc., Armstrong's book remains the standard source on the subject. Apart from some biographical data, however, I have tried in the present article as far as possible to provide information which supplements rather than duplicates Armstrong's material.

Johann Gottfried Klemm, often called "Father" Klemm, seems to have been the founder of the Pennsylvania Dutch organbuilding school. This is not to say that no organs were built in Pennsylvania before his time, but Klemm is the first organbuilder of whom other than the sketchiest information survives. He was born near Dresden in 1690, and was converted to Moravianism as a young man, though he lapsed for a time, during which he emigrated to America in 1733 in order to seek his fortune. On his arrival in the New World he resided in Philadelphia and constructed a number of organs, of which the most noteworthy was the three-manual instrument of 26 stops which he built for Trinity Church in New York City in 1741. A supposed specification of this instrument has recently surfaced in the archives of Trinity Church and is reported elsewhere in this issue, but I find the specification mystifying since it has little in common with anything else built in the eighteenth century whether English or German or American in design. The Trinity organ was, however, of special interest, since it was probably the first three-manual organ manufactured entirely in North America.

In 1757, Klemm became reconciled once more to the Moravian Church and went to live in the Moravian city of Bethlehem, Pennsylvania. A few months later David Tannenberg began working as Klemm's assistant. So far as is known, none of Klemm's organs has survived (though there is a harpsichord signed "Johannes Clemm fecit Philadelphia 1739" in the Metropolitan Museum of Art in New York). His importance, however, lies primarily in the fact that he trained David Tannenberg, the greatest of the Pennsylvania Dutch organbuilders and a craftsman of the first rank who has been compared with Schnitger and the Silbermanns as one of the outstanding organbuilders of all time. Klemm and Tannenberg moved from Bethlehem to nearby Nazareth, Pennsylvania, in 1759, but returned to Bethlehem once more about a year later, where Klemm died in 1762.¹⁰

David Tannenberg, who took over the business after Klemm's death, was born at Berthelsdorf, Saxony, in 1728. A lifelong Moravian, he came to live in Bethlehem in 1749. As far as is currently known, he had no organbuilding experience before he began working for Klemm in 1758, having up to that time worked as a master carpenter and cabinet-maker.¹¹ After Klemm's death, Tannenberg seems at first to have confined himself to maintenance work — perhaps as yet he was uncertain of his own abilities as an organbuilder — but in 1764 he had a piece of good fortune. The organist of Lobenstein in



Philip Feyring is attributed as builder of the case at St. Peter's, Philadelphia.

Thuringia, East Germany, Georg Andreas Sorge (1703–1778),¹² sent to his "friends in Pennsylvania" a manuscript entitled "The Secret Art of the Measurement of Organ Pipes", which survives in the Moravian Church Archives in Bethlehem. From this document Tannenberg apparently learned enough about making organ pipes to place him head and shoulders above his former teacher Klemm. Sorge, like Klemm and Tannenberg, came from East Germany, and his manuscript reflected the same "East German" traditions of organ building that Tannenberg had learned under Klemm. When the 1798 Tannenberg organ at Winston-Salem, North Carolina (another Moravian city), was examined during restoration in 1964, it was found that Tannenberg's pipescales appeared to agree exactly with those recommended by Sorge.¹³

In 1765 Tannenberg moved from Bethlehem to the Moravian community of Lititz, Pennsylvania, and set up a workshop, remaining there building organs for the rest of his life. He built his first organ at the Moravian Church in Lancaster, Pennsylvania, in 1765. Tannenberg received the contract to repair the house organ owned by Betsy Ross and her husband George, one of the signers of the Declaration of Independence. Through the instrument in the Lancaster Moravian Church, Tannenberg was also enabled to obtain contracts to built organs for the Reformed Church and Catholic Church in Lancaster, and ultimately for a twenty-stop, two-manual instrument in Trinity Lutheran Church. He was now well on the way to success.¹⁴ Tannenberg is thought to have built more than forty new pipe organs in all and to have repaired many others. He died on 19 May 1804 while completing the installation of his last organ at Christ Lutheran Church, York, Pennsylvania. The instrument was first used at Tannenberg's own funeral two days later. It survives in somewhat altered form at the York County Historical Society.¹⁵

A typical small Tannenberg organ is the four-stop instrument which he built for the Moravian Church, Graceham, Maryland, in 1793, and which is now one of two Tannenberg organs preserved in the Single Brethren's House at Lititz. Restoration of the instrument by James R. McFarland and Co. of Millersville, Pennsylvania, was completed in August, 1986. The organ, remarkably well preserved, has the following stops:

- 8' Gedackt
- 8' Gambe
- 4' Floet
- 2' Principal

It has a charming case of three flats of pipes (5-11-5), surmounted by a broken pediment in Chippendale style.

A slightly larger Tannenberg organ of 1802 is also well preserved at Hebron Evangelical Lutheran Church, Madison, Virginia. The original specification is¹⁶

8' Dulcis	1 3/4'	Terzian
8' Gedackt		C-b 1 3/4'
4' Principal		c ¹ -f ³ 3 1/4'
4' Flute	II	Mixture
3' Quinta		C-b 1 1/4', 1'
2' Fifteenth		c ¹ -f ³ 4', 2 3/4'

The instrument survives unaltered and has received restorative repairs from Taylor & Boody of Staunton, Virginia. It is instructive to note the similarity of the instrument to that at Egstadt, East Germany, the stoplist of which has already been cited.

In some of his later instruments, particularly in Moravian churches with their liturgical requirement for an essentially accompanimental organ, Tannenberg tended to include a greater variety of unison stops at the expense of mixtures and mutations. Thus, in the organ he built for the Moravian Church at Lititz in 1787 (now in company with the Graceham instrument in the Single Brethren's House at Lititz), we find the following stops:

MANUAL:	4' Floth [sic]
8' Principal Discant	2' Sub Octav [sic]
8' Viol del Gambe	PEDAL:
8' Flaut Amabile	16' Sub Bass
8' Quint: Dehn	8' Octav Bass
4' Principal	Koppel

This organ, built for Tannenberg's own church but silent since 1910, was re-opened on 17 April 1983 after restoration by James R. McFarland and Co.

Tannenberg's *magnum opus* was built with three manuals for Zion Lutheran Church, Philadelphia, and was completed in October, 1790, as the largest organ in North America. George Washington heard it when it was first completed and was so impressed that he made a return visit to attend an organ recital on 8 January 1791. The organ, alas, was short-lived. On 25 December 1794 someone left hot ashes in a box in the vestry, and the resulting conflagration was seen many miles away. Tannenberg was consulted about a replacement, but probably owing to lack of funds, only a small replacement instrument was purchased, and then not until seven years after Tannenberg's death. Armstrong includes a stoplist of the Zion Lutheran Church organ, taken from the opening program.¹⁷ There is another account, with some interesting variant spellings, in an early nineteenth-century periodical reproduced



1793 Tannenberg, Single Brethren's House, Lititz, Pennsylvania

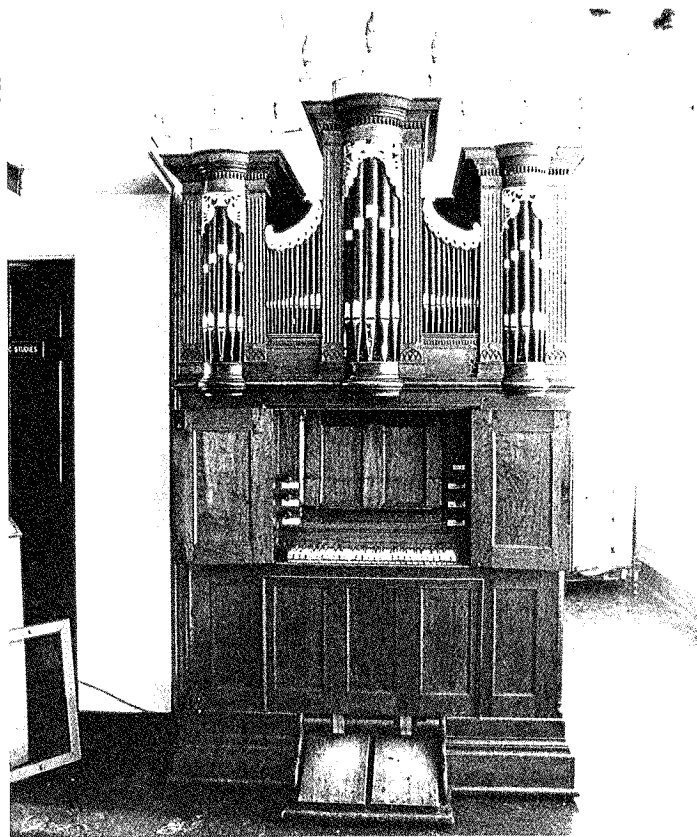
below. The organ case was twenty-seven feet high, twenty-four feet wide and eight feet deep. There were five towers and four intervening flats of pipes, all double-storied apart from the two outer towers, so that it would appear to have been a larger version of the surviving Tannenberg case at Trinity Lutheran Church, Lancaster, Pa.¹⁸ The stoplist of Tannenberg's Zion Lutheran Church organ was as follows:

GREAT MANUEL	ECHO (to f ⁹)
8' Principal	8' Dulcian
16' Quinta den	8' Flute Traver
8' Gamba	8' Roer Flute
8' Gemshorn	8' Hautbois
8' Gedact	4' Fistula Octav
8' Trumpet	4' Nagt horn
4' Octave	8' Echo Bass
3' Quinte	PEDAL
2' Octave	16' Princip Bass
4' Flute	16' Subbass
IV-VI Mixture	16' Trumpet
UPPER MANUEL	8' Octave Bass
8' Principal, dulc.	6' Quinta
8' Quinta dena	4' Octave
8' Vox humana	
8' Flute amab.	2 Cimbel Stars
8' Gedact	Tremulant
4' Nacht horn	Sperr Ventil
4' Solicet	2 couplings [couplers]
2' Holflute	5 large bellows ¹⁹
IV Cimbel	
3' Fictel quint	

From the fact that there was a Sperr Ventil (an aid to registration) and five bellows, it would seem that the Hauptwerk was on two chests, possibly on two different pressures. The names "Fistula Octav" and "Fistel quint" are something of a puzzle. The words "Fistula" and "Fistel" have a variety of meanings in both Latin and German, though all the meanings seem to be connected with the Syrx or Pan Pipes. The words



The case attributed to Feyring at Christ Church, Philadelphia, may be a replacement by Henry Erben, who includes the church in his opus list as having received an organ in 1838.



1800 Dieffenbach, Berks County Historical Society

can mean *soft*, or *reedy* or *descant* or *soprano*. In all probability the Tannenberg stops were mild open flutes of Gemshorn-like tone quality.²⁰

The Pennsylvania Dutch school of organ building did not cease upon the death of Tannenberg, but continued throughout the nineteenth century, and indeed right down to World War I. Tannenberg's own business was carried on by John Philip Bachmann (1762–1837), Tannenberg's son-in-law. Alexander Schlottmann of Oley, Pennsylvania, who built an organ for the First Reformed Church of Reading in 1807, was also a former employee of David Tannenberg.

Among the most prominent of the Pennsylvania Dutch organ builders were the Krauss and Dieffenbach families. John Krauss (1770–1819) and Andrew Krauss (1771–1841) were originally Schwenckfelders, though because organs were forbidden among Schwenckfelders they were only able to carry on their chosen profession at the expense of their religion. They worked at Kraussdale, Pennsylvania, from the mid-1790s until 1812, after which the partnership was dissolved and Andrew Krauss continued alone. He was succeeded by two of his sons, Joel Krauss (1801–1852) and George Krauss (1803–1880), who were in turn succeeded by Edwin B. Krauss (1838–1929), who carried on the business into the twentieth century.²¹

John Jacob Dieffenbach built an organ at Epler's Church, Berks County, Pa. in 1800. The instrument, now in the museum of the Berks County Historical Society, was restored by Brunner & Heller of Silver Spring, Pennsylvania, in 1984. Dieffenbach's son, Christian, continued the business at Millersburg, Pennsylvania, into the 1820's, and he in turn was succeeded by Thomas Dieffenbach, and finally by Philip Leonard Dieffenbach (1827–1917), who ceased business about 1900.

Samuel Bohler of Reading, a Swiss-German who had trained in Pennsylvania, built up what eventually became the largest of the Pennsylvania Dutch organ connections. After his death in 1893 the business was continued for a short time by Gideon Jeffries, his son-in-law.

There were other Pennsylvania Dutch organ builders who built instruments on a smaller scale. A beautiful surviving organ was built in 1807 by Conrad Doll, a Lancaster school

teacher, and is situated in the Peace Church, Shiremanstown. Restored in 1974 by Fritz Noack, it has a charming case of two round towers and a central flat (5-11-5), surmounted by a broken pediment.

John Ziegler of Skippackville is the only known organ-builder to have been a Mennonite; one of three extant organs by him, built in 1835, is now in the Landis Valley Museum near Lancaster. Since the Mennonites did not use organs in their worship before the 1960's, it was presumably built for domestic use.

These builders are only mentioned by way of example; there were many other organ builders in Pennsylvania during the nineteenth century, and the above list is by no means intended to be exhaustive. As time went on, of course, an increasing tendency towards instruments containing many unison stops and little in the way of upperwork made itself felt, but apart from this, most of the principles of Pennsylvania Dutch organ building, including the provision of reasonably elaborate cases, continued to the end of the 19th century.

NOTES

1. For example, James McFarland had a non-destructive analysis of Tannenberg's pipe-metal made when restoring the 1787 organ at Lititz, and found it to contain 59% tin, 39% lead, 1.5% antimony, 0.3% copper, plus trace contaminants.

2. See Peter Williams, *The European Organ, 1450–1850* (London: B. T. Batsford, 1966), p. 143.

3. Among Engler's organs to exhibit this characteristic were his instruments at the Probstkirche, Oels, 1720–21 and the Evangelical Church, Trebnitz, 1725–26—see Bryan Hesford, "The Engler Family and their Organs", *The Organ*, 54:4 (April 1975), p. 152.

4. Hesford, pp. 152–57. It is interesting that Tannenberg also sometimes spelled the word flute "Flaut" like Engler, although Tannenberg's spelling is notoriously inconsistent and the word is elsewhere spelled by him Flöte, Flute, Flöt, Flaute, Floethe, Floeth, Flauto, Floet, Flauth, Flöth, Flut, and Fluth. His other stop names display similar inconsistencies of orthography!

5. Williams, p. 145.

6. Peter Williams, *A New History of the Organ, From the Greeks to the Present Day* (London: Faber and Faber, 1980), p. 112.

7. Williams, *The European Organ*, p. 148.

8. *Ibid*, pp. 151–53; Williams, *New History*, p. 114.

9. Armstrong, pp. 12–16. I understand that the recent discovery has been made of a third, hitherto unknown, biography of Klemm in the Moravian Archives, Bethlehem, Pa., which contains this information.

10. Armstrong, pp. 15–16.

11. Armstrong, p. 12.

12. On Sorge, see *Grove's Dictionary of Music*, 5th edn., ed. Eric Blom (New York: St. Martin's Press, 1955), vol. 7, p. 972.

13. Armstrong, p. 17.

14. Armstrong, pp. 18–19.

15. Armstrong, pp. 54–55.

16. Armstrong, pp. 109–10.

17. Armstrong, p. 101.

18. Illustrated in Armstrong, plate 15.

19. Samuel Hazard's, *Register of Pennsylvania*, 4:4 (12 December 1829), pp. 371–372.

20. I owe a further theory of the meaning of *fistula* to Mr. Douglas R. Carrington, editor of *The Organ*, who writes: "In medical terminology a *fistula* is a hole or pathway between two parts of the body, and in pipe making terms this *might* have some relevance to a harmonic pipe, which has a hole half-way along its length. Dr. Speller suggests that if this be so the designations '4 ft.' and '3 ft.' might refer to the *actual* length of the pipes if they were harmonic pipes. In that case they might have pitch lengths of 2 ft. and 1.1/3 ft., which would make sense within the context of the total scheme. If this be so, Tannenberg would seem to have been even more versatile in producing different kinds of pipes than has been thought."

21. There is an extensive bibliography of the Krauss brothers; apart from articles in *The Trucker* and *The Dieffenbach*, there are a number of articles by Elmer Schutz Gerhard in the Schwenckfelder historical periodical *Schwenckfeldiana*. See also, Charles Lutz, "Krauss Organs in Pennsylvania", *The American Organist*, January 1969, pp. 12–15; Eugene M. McCracken, "The Organs of Berks County from Dieffenbach to Bohler", *Historical Review of Berks County*, Winter 1962–63, pp. 6–10; Robert A. Arnold, "The Krauss Organ and the Church of the Most Blessed Sacrament", *Historical Review of Berks County*, Summer 1968, pp. 98–101. The same sources contain useful information on other Pennsylvania Dutch organ builders.

Sir

You have been misinformed abt. Our Organ; that which we have came from Prussia, and indeed is good for nothing,

New Facts and Speculations on John Clemm

by Laurence Libin

RECENT WRITINGS¹ on the career of John Clemm, a pioneer organ builder in America, have relied heavily on secondary sources, chiefly Armstrong's carefully researched *Organs for America*.² My technical description of Clemm's only extant instrument, the oldest known American spinet, pays merely incidental attention to his biography.³ However, previously overlooked documents from 1739 and 1752 amplify these accounts and supply details missing from Armstrong's primary source, the posthumous "Personal history of the late Brother Johann Gottlob Klemm set down according to his own oral narrations," preserved in the Moravian church archive at Bethlehem, Pennsylvania.⁴ These documents show that the builder preferred to sign English-language papers "John Clemm," not Johann Gottlob Klemm;⁵ reveal a hitherto unknown son, William, also an organ builder; and provide significant if not unambiguous information on Clemm's organ for Trinity Church in New York, absent from earlier mention of that instrument in parish histories.⁶ Clemm is also credited, for the first time, with having built an organ for Philadelphia's Swedish church.

Although future research should fill in our knowledge of Clemm's life, a provisional chronology based on the materials previously cited and on Trinity Church vestry records will give an adequate context for the documents transcribed below. The sign ± indicates an approximate date; PH is the "Personal History" and VR is the vestry records.

- 1690 Born near Dresden, May 13 (Armstrong mistakenly says May 12), son of a provincial organist and schoolmaster; family soon moves to Dresden where father builds organs; the boy studies languages in preparation for ministry.
- 1705 ± Studies theology in Freiberg, "learned nothing but evil" (PH).
- 1707 ± Attends university in Leipzig, "got quite discouraged about studying theology" (PH); after university years, returns to Dresden, where, after death of father, he takes up organ building (no evidence for contact with Gottfried Silbermann despite conjectures) and marries; wife becomes a follower of Count Nicolaus Ludwig von Zinzendorf, protector of the persecuted Moravians, who holds religious meetings in house where Clemm lives.
- 1724 Commissioned to build harpsichord for Zinzendorf, to whose notice Clemm is brought by count's chamberlain, Tobias Friedrich.
- 1725 ± Invited to repair organ at Zinzendorf's religious commune, Herrnhut, near Berthelsdorf, but soon returns to Dresden.
- 1726 Returns with family to join Herrnhut community; teaches school and acts as a spiritual leader.
- 1727 Attends founding communion of Renewed United Brethren, August 13.
- 1730 ± Excommunicated perhaps over theological dispute, but remains at Herrnhut.
- 1733 Leaves for Pennsylvania with group of Schwenkfelders, arrives on *Pennsylvania Merchant* September 18 (PH mistakenly gives year as 1735 or 1736), lives

1738 ±

first in Philadelphia and later builds house outside city.

Builds organ costing £60 for Swedish church in Philadelphia; Trinity Church vestry raises "a Subscription paper for an organ for the Church," August 25 (VR).

1739

Builds spinet now in Metropolitan Museum; recommended to Trinity Church vestry in April by Dr. John Kearsley; April 24, vestry authorizes hiring of a singing teacher for choir boys, for a one-year term; June 1, "Mr John Clemm of Philadelphia Organ maker laid before the Vestry a Scheam for making an organ for Trinity Church whereupon after debating upon and considering of the Same, the Question was put, and it was resolved that the said John Clemm be forthwith employed to make an Organ, and that the Church Wardens or one of them with [several vestrymen] be and are hereby appointed a Committee to agree with the said John Clemm for making an Organ and to Enter into Articles with him Accordingly for such Sum and in such manner as they shall think fitt, and that the Church Wardens have power to affix the Seal of this Corporation to such Agreement as shall be made" (VR).

1740

April 1, asked to ship finished parts of Trinity organ to New York; May 13, organ ordered set up in west gallery; July 1, vestry accords thanks to Dr. Kearsley "for his kind and friendly offices to them About the Organ and the Care he has been pleased to take About the Same" (VR); October 1 (1741 mistakenly in Dix), vestry orders façade pipes gilded and seeks "Some fit person to blow the bellows of the Organ and Ring the Bell and Assist the Sexton" (VR).

1741

July 27, son John Jr. appointed Trinity's organist for one-year term commencing August 10; on August 5, Clemm announces completion of the organ "According to his Agreement. It is therefore Orderd That Coll. Robinson Pay Mr Clemm: the Remainder of the Sum of £520:--not yet paid him to Compleat the Agreement made for the Same: and that he Also pay him for his extraordinary work in Shortening: the Case and Making two pair of Bellows over and Above the Agreement" (VR); journeyman John Hann receives £5 gratuity, "And It is the Unanimous Opinion of this Board: That if the Organ is Approved of by a Master and proper judge thereof: That then the said Mr Clemm shall have such present made him by this board: as They the Vestry shall judge suitable to his performance" (VR).

1744

Trinity organ finally approved, Clemm voted £40 gratuity January 1; he offers to "change the Trumpet stops for a Double Cornett for the sum of fifteen pounds and will make a Pedell compleat for the organ for the sum of twelve pounds if Required" (VR); returns in November from Philadelphia pursuant to request of church wardens, to make repairs; November 29, church wardens ordered to "pay to Mr John

Clem the Sum of six Pounds in full for his Trouble and Charge in Comeing here Repairing the Organ & Returning, and Ordered that Mr Clem prepare As soon as possible A Double Cornett Stop in Pewter to be put into the Organ in the Room of a Wooden Stop for which he is to be paid the sum of fifteen pounds and to have the Wooden Pipes to be taken out, besides his Expences of Comeing here And Returning Which is Agreed at five pounds, According to his former proposall, and that the Said Mr Clem also Change two half Stops now in Wood for two half Stops in Pewter and that he be paid for the Same the Sum of Ten pounds and to have the Wooden pipes to be taken out According to his said former proposall" (VR).

- 1745 ± Wife dies, "son [John Jr.?] left him soon after" (PH). Clemm moves to New York in mid-1740s.
- 1746 June 18, inauguration of organ installed (built?) by Clemm in association with Gustav Hesselius at Moravian chapel, Bethlehem; visits Nazareth before returning to Philadelphia.
- 1751 February 4, possibly as a consequence of fire in steeple, Trinity Church vestry orders organ cleaned, altered and amended.
- 1752 April 21 (1751 in Messiter and Ochse), Clemm agrees to take down, repair and tune Trinity organ and "alter the keys in a proper manner" (remove short octave bass?) for £20, and to complete Cornet and Sesquialtera without charge; also offers to make a Vox Humana for £25, "but as he cannot stay to make the said Stop the matter is deferred until his return from Philadelphia" (VR); builds organ for Christ Lutheran Church near Stouchsburg, Pennsylvania; June 29, sells property near Philadelphia to son William.
- 1753 ± Adds a stop to organ possibly imported by Gottlieb Mittelberger for Augustus Lutheran Church, Trappe, Montgomery Co., Pennsylvania.
- 1757 After reconciliation with United Brethren through Bishop August Gottlieb Spangenberg, moves from New York to Bethlehem, November 25.
- 1758 January 15, first indication of association with David Tannenberg; March 1, moves with Tannenberg's family to Nazareth; builds Nazareth Hall chapel organ, inaugurated August 26, and smaller organ inaugurated December 24, both with Tannenberg.
- 1759 Builds organ with Tannenberg for Moravian chapel, Bethlehem, inaugurated January 29 (replaces 1746 organ which is moved to Nazareth); moves with Tannenberg's family to "nursery house" in Nazareth.
- 1760 Finishes organ with Tannenberg for Moravian chapel, Christian's Spring, Pennsylvania, inaugurated July 10; moves with Tannenberg's family to house outside Bethlehem, August 8.
- 1761 March 4, Trinity Church vestry allocates £500 toward new organ to replace Clemm's, with more to be raised by subscription to total 700 guineas; in November, Tannenberg moves 1746 organ, now bought for £40, to Single Sisters' House, Lititz.
- 1762 Possibly works with Tannenberg on organ taken to Moravian church at Bethabara, Forsyth Co., North Carolina, inaugurated July 8; falls ill May 2, dies early morning May 5; Trinity vestry acts to sell Clemm's organ, September 24; advertisement of sale appears in *New-York Gazette*, November 15; organ still for sale next January but is not replaced until Snetzler organ arrives in April, 1764.

In order to facilitate comparison with the originals, the following transcriptions respect the documents' lineation and orthography. Editorial remarks are in square brackets. Grateful acknowledgement is made to the Archives of the Parish of Trinity Church and to The Historical Society of Pennsylvania for permission to publish these documents.

The following Stops
will be necessary for
a good Pair of Organs

- 1) Diapason made of Cedar et Walnut.
- 2) An Open Diapason the most Part made of Pewder.
- 3) German Flute } made of Ced. et Waln.
- 4) Common Flute }
- 5) Principal in the Front, the pigest Pipe 5 foot 6 Inch. long.
- 6) Octava i.e. The Eight of the Princip. made of Pewder.
- 7) Quinta Major i.e. A large Fifth.
- 8) Quinta Minor i.e. A Small Fifth Pewder
- 9) Super-Octava i.e. a smaller Eight then the foregoing made of Pewder.
- 10) Mixtur i.e. A Stop for to sharpen all the Rest

I. Archives of the Parish of Trinity Church, file 14-5-1
[addressed on verso: "From Dr. Kearsley/To M^r Simeon Soumain/att Newyork"]:

Philad: Aprile 12th 1739

Sir

You have been misinformed ab^t Our Organ; that which we have came from Prusia, and indeed is Good for nothing; there has been one made by a German here M^r Clemm, which is now Put up in the Sweeds Church, and is said to be a very good one in It's kind; It cost 60 pounds, the biggest Pipes are ab^t four feet high; I have upon receipt of your Letter Spoke to M^r Clemm; Enclosed you'll find his Proportion of an Organ which he thinks will serve your Church, according to the bigness I have given him of it; He is not Inclined to make one from his own house, at the Distance of Newyork; he will come and put it up for you, he will add one or two more stops at 10 pounds for Each Stop, If you think more necessary; or he will make the same Organ ¼ larger in It's Pipes for 150 pounds Case Excepted; If it is thus Enlarged there must be 2 setts of Keys, he will uphold his Organ in tune 12 months, after which it will [only rarely?] want tuneing, Except you should Choose a Trumpet Stop which most British people admire; but this stop is continually to be put in tune, which Except you have a person who well understands the Tuneing part it will never be in order to use; Several good Judges say this M^r Clemm is master of's Trade, which is Spinnet and Organ making; I am no good Judge of these Instruments, but those I have heard of his seem to me very good; I have been very particular wth him to give you as particular acc^t of the matter as I was able; and if I may be serviceable to you and the Gentlemen of your worthy Vestry In this or other thing w^{ch} may be agreeable to you, I shall Embrace it as a favour, who am Sir your's and the Gentlemen of your Vestry's most Respectfull Serv^t

Jn^o Kearsley

II. Archives of the Parish of Trinity Church, file 14-7

[recto]:

The following Stops
will be necessary for
a good Pair of Organs

- 1.) Diapason made of Cedar et Walnut.
- 2.) An Open Diapason the most Part made of Pewder.
- 3.) German Flute } made of Ced. et Waln.
- 4.) Common Flute }
- 5.) Principal in the Front, the pigest Pipe 5 foot 6 Inch. long.
- 6.) Octava i.e. The Eight of the Princip. made of Pewder.

- 7.) Quinta Major i.e. A large Fifth } of
 8.) Quinta Minor i.e. A small Fifth } Pewder
 9.) Super-octava i.e. a smaller Eight
 then the foregoing, made of Pewder.
 10.) Mixtur i.e. A stop for to sharpen
 all the Rest.

[verso]:

Two Pair of Bellows.
 The Case can be 12 foot in Height.
 6 or 7. Foot in Breadth.
 The lowest Price/if they find
 the Case/is 100. Pounds
 Pensylv. Currency.
 John Clemm
 organmaker [illegible scrawl]

[bottom of verso in smaller, different hand]:

there is Noe Echo but to be particular About the
 must be an[?] one full octave & the Base
 the/re/ must be 4 full octaves
 In Compas there must be the trumpet
 In the Echo the principle ought to be
 18 to 20 foot long

III. Archive of the Parish of Trinity Church, file 14-6 [sheet 1; interlined words are enclosed in { }s]:

- 1 The organ to be made according to the Scheame signed by him and the frame and carved work according [to] the Draught or {the keys black Ebony and Ivory} plan now produced. ^ which is to be left & the stiles raised carved work. & the wind boxes{?} of black walnut & the case Cedar
 2^{ly} The Sume for the organ is to be £520 ~~yearly money~~ {pennsylvania money} to be paid in the proportions following to witt £60 upon the Executeing of the articles. and £50 within four months after and £50 more in ³ months {upon his produceing a certificate before Each payment of his haveing} {don work to that value} after that ^ & £50 upon the bringing of the work from philadelphia to this place. and the Remainder upon the finishing of the work w^{ch} is to be Completed in 18 months from ye date of the agreem^t
 3^{ly} the ~~work~~ 10 Stops to be put up within 12 months after the date of the agreement the freight of ~~what~~ such part of the work as is to be don at philad^a is to be paid by the church & also the risque in comeing hither {from time to time as}
 4 the work ~~when~~ ^ don to be Subject to the inspection and approba^tion of an organist to be chosen by the Vestry/ Ch. Wardens & w^hever the organist upon inspection shall disapprove it shall be rectified and made good.
 5 his son W^m Clemm to be bound with him that the work shall be Completed or in default then the money returned.
 [sheet 2]
 7 that he and his son shall be bound to keep the Organ {tunable and tune} in good order ^ for 12 months after it is finished & set {at their own expense} up ^ and to come once a y^r if required to this Town at the {reasonable} Expense of the vestry in order to review & Keep it in order
 8 that the guilding silvering and painting of the work [is] to be at the charge of the vestry

IV. The Historical Society of Pennsylvania. Deeds Collection [line breaks indicated by a slash / between words]:

To all People to whom these Presents shall Come the within named John Klemm (or Clemm) sendeth Greeting Know Ye that the said John/Clemm for and in Consideration of the Sum of Sixty Pounds lawul Money of Pennsylvania unto him in Hand well and truly paid by William Clemm of the City of Philadelphia Organ Builder (the son of/the said John Clemm) the Receipt whereof is hereby Acknowledged and in Consideration of the natural Love and Affection which he the said John hath & beareth for his said Son William He the said John Clemm Hath given/granted bargained sold released and confirmed And by these Presents doth give grant bargain sell release and confirm Unto the said William Clemm his Heirs & Assigns for ever All the within described Piece Parcel/Lot of land situate bounded and being as within mentioned and containing four acres, be the same more or less, Together also with all & singular the Buildings Improvements Ways Woods Water Water Courses Right/Members Hereditaments & Appurtenances whatsoever thereunto belonging And the Reversions and

Remainders Rents Issues and Profits thereof and also all the Estate Right Title Interest Property Claim & Demand/ whatsoever of the s^d John Clemm of in & to the s^d Land and Premises To have and to hold the said within described Piece Parcel or Lot of Land Hereditaments and Premises hereby given & gran^{ted}//or mentioned & intended so to be with the Appurtenances Unto the said William Clemm his Heirs and Assigns To the only proper Use Benefit and Behoof of him the said William Clemm his Heirs & Assigns forever And/the proportionable Part of the yearly Quit Rent accruing for the Premises to the Chief Lords of the ffee And the said John Clemm doth hereby Covenant for him and his Heirs to and with the said William Clemm his Heirs & Assigns/that he the said John Clemm & his Heirs the said Land & Premises hereby given & granted unto the said William Clemm his Heirs & Assigns against him the said John Clemm & his Heirs and against all other Person and/Persons whatsoever lawfully Claiming or to Claim by from or under him them or any of them shall & will Warrant and for ever Defend by these Presents (the yearly Rent within reserved being now vested in the said William/Clemm) In Witness whereof the said John Clemm hath hereunto set his Hand and Seal the Twenty ninth Day of June in the Year of our Lord One Thousand seven hundred and fifty two

John Clemm
 Sealed and Delivered [notary statement dated/receipt for £60] in the presence of July 17, 1752/ John Clemm
 Richard Halling Josh. Madder [seal]
 Paul Isaac Vole

Witnesses present
 at Signing
 Michael Halling
 Paul Isaac Vole

[separate paragraph at top of parchment]:

Sealed and Delivered full and peaceable possession and Seizin of the peice parcell or Lott of Land withinmentioned to be Granted was had and taken by the withinnamed Anthony Palmer and Thomasine his Wife and Afterwards Delivered to the withinnamed John Klemm To hold to him and his Heirs forever according to this Tenor fform and Effect of the within Indenture in the presence of us.
 Mem[oran]d[u]m y^e Words (To be holden of the cheif Lord or Lords of y^e ffee Under a proportionable part of the Yearly Quitrent hereafter to grow due) being first interlined.

Tho^s Godfrey
 William Harper

[vertically in margin]:

The seventeenth Day of July 1752 Before me Joshua [Madder; remainder of notary statement missing]

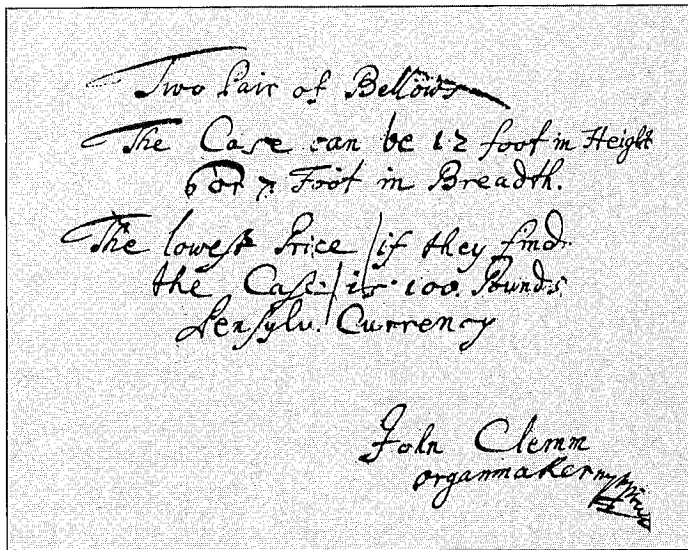
Commentary on the Documents

I. The addressee, Simeon Soumain(e), was a Trinity Church vestryman (1712–1750) and a silversmith whose work is represented in the Metropolitan Museum. Dr. John Kearsley was a vestryman of Christ Church, Philadelphia. Papers of Soumaine's are preserved at The New-York Historical Society; of Kearsley's, at The Historical Society of Pennsylvania. The Prussian organ that Kearsley denigrates may have been imported and sold to Christ Church for £200 in 1728 by Ludwig Sprogel (Ochse 19). The Swedish church to which Kearsley refers was most likely Gloria Dei; Clemm's organ there may have been the "modest positiv" mentioned by Rev. Peter Brunnholtz in a letter of 1752 (Ochse 19); however, according to Brunnholtz the positiv cost £80, not £60 as given by Kearsley.

It could (but need not) be inferred that the organ Clemm proposes to install at Trinity Church already existed; he "is not inclined to make [a new?] one from his own house," but "he will come and put it up" and is willing to enlarge it to suit Trinity's needs. Peter Williams suggests (personal communication) that Clemm's reluctance to make the organ at his own premises may imply that he wants to build it *in situ* in New York; however this may be, at least part of the organ was shipped from Philadelphia in April, 1740.

The cost of £10 for each of one or two added stops is noteworthy; assuming as a basis a ten-stop one-manual organ selling for £100 without case (see document II), Clemm's offer to enlarge it by "¼" (i.e., by about three stops) for £150 — nearly

£17 per stop — must take into account the extra cost of the second manual (“there must be 2 setts of Keys”), chest, and appurtenances. Enlargement by one quarter “in It’s Pipes” must mean the addition of ranks, not expansion of compass, since the latter would not require adding a second manual.



II. The text (except the notes at the end) and signature are in Clemm’s hand. The signature matches those on document IV. I assume this specification to be the “Proportion” enclosed with Kearsley’s letter, not the “Scheme” referred to in document III. Clemm was obviously conversant in English and had earned a good local reputation. Many of his customers must have been British, and in Philadelphia he surely encountered English instruments which influenced the course of his work at least until he rejoined the Moravians in 1757. Thereafter, he and Tannenberg apparently worked in a Germanic vein distinct from the style of Clemm’s 1739 spinet and the eventual Trinity Church organ, both of which owe a debt to British models.

Again in this document the question arises whether an existing organ is being described. However, the heading is prescriptive (“will be necessary”) and the remarks about the case show that it had not yet been built. (Case construction was often the buyer’s responsibility, *c.f.* Tannenberg contracts cited in Armstrong 66, 72; Clemm was paid extra for shortening the Trinity case.) Thus, in this instance the price of £100 comes down to £10 per stop including the working parts; this corresponds to the £10 per extra stop mentioned in document I.

Contemporary Philadelphia woodwork commonly employed cedar and walnut. The 1739 spinet has a black walnut case and Atlantic white cedar soundboard. Cedar organ pipes were remarked upon in Pennsylvania by Gottlieb Mittelberger (Libin 206), who might have seen Clemm’s work. Walnut was sometimes used for treble pipes (Armstrong 106). Mention of these native woods supports the assumption that this organ is (or will be) of local make, not a German or English import.

Stops 1 and 2 at 8’ pitch could have shared a common stopped bass; regardless, stop 1 would have been a Stopped Diapason. Stops 3 and 4 may have been a divided rank at 4’ pitch, the German Flute extending upward from middle C. An overblowing rank of this name was used by John Snetzler in 1754 at King’s Lynn; there it began at middle C, the bass being borrowed from a 4’ flute in the Choir. Is there an earlier use of the English stop name “German Flute” than this of 1739?

The 4’ Principal in the façade suggests by the length of its bottom pipe (five and one-half feet) a G compass, assuming the speaking length is given. Stops 6 and 9 were apparently at 2’ and 1’ pitch respectively, and stops 7 and 8 were probably of 2½’ and 1½’ pitch. Inclusion of a Mixtur rather than a Sesquialtera or Cornet (both added later, perhaps as a single

divided stop) is a German feature. As would be expected from Clemm, the stop nomenclature combines German and English traits. It is interesting that the Trinity Church organ ended up far more British than this specification would lead one to suppose. (A related situation arose toward the end of the century when German immigrant piano makers in Philadelphia adopted English actions and case designs.) Factors other than purely musical ones encouraged, if they did not compel, this shift in stylistic allegiance. The British background of Trinity’s organists after John Clemm Jr. also no doubt influenced the anglicization of this organ. Note that Clemm reverted to German practice when he returned to a German community.

The notes in a crabbed hand at the foot of the second page are difficult to read and interpret. They may record a discussion of the specification, garbled by someone unfamiliar with organ design. They seem to mean that an Echo division with fully chromatic bass is desired. Depending on how the words should be punctuated, it may be that a Trumpet is wanted in the Echo; such placement, however, is uncharacteristic. Equally unlikely is the provision of a Principal of eighteen- to twenty-foot length (compatible with a G compass?) in the Echo or anywhere else. At any rate, the notes imply discussion of a substantially larger specification than Clemm proposed above.

III. These two leaves are apparently a draft for Clemm’s actual construction contract, and may be the earliest extant American document of its kind. Referring to a scheme and plan now lost, it calls for an organ with cedar case and walnut chests, obviously much larger than ten stops and requiring eighteen months for completion. If the final contract was quickly negotiated and signed in June, 1739, the organ should have been finished by December, 1740. Already on October 1, 1740, the vestry authorized hiring someone to pump the organ. However, not until the following July 27 was an organist (John Clemm Jr.) appointed, so far as the vestry minutes record, and the builder came before the vestry only on August 5, 1741, to announce that the organ had been completed.

One year had been allowed for setting up the first ten stops, that is, until about June, 1740; installation began on schedule in May. That these ten stops took nearly a year to complete indicates that they were newly made. When advertised for sale in 1762, the organ reportedly had twenty-six stops on three manuals (Ochse 32); the contract price of £520 thus implies an average cost of £20 per stop, twice that in Clemm’s original ten-stop scheme. This discrepancy perhaps takes into account the cost of two additional manuals and their mechanism, chests, swell box, etc., as well as travel and living expenses during installation and the journeyman’s salary.

The reference to William (note the anglicized form) Clemm in item 5 is the first indication of a son other than the elusive John Jr., and shows that William was in partnership with his father, as is confirmed by item 7. (Through an oversight, there is no item 6 in the draft.) Obliging a builder to maintain his work at no charge for a year after completion was normal; Andreas Werckmeister (*Orgel-Probe*, 1698) and others refer to a *Gewähr Jahr*, and Tannenberg recommended that a new organ not be retuned for a year while the wood seasons, implying that an organ was not really finished until then. Perhaps this testing period explains why Clemm finally announced the organ’s completion some eight months after the hypothetical contractual deadline.

The gilding mentioned in item 8, carried out on the façade pipes pursuant to the vestry’s order of October 1, 1740, reflects English custom; Peter Williams has pointed out (personal communication) that pipe gilding was not a German practice at this time.

The organ’s subsequent history of alteration and repair cannot be taken to prove worse than average workmanship. A fire in the church spire in January, 1750, may have occasioned some damage, and Trinity’s second organist, John Rice (who arrived from London in 1744), may then have insisted upon

some changes to modernize the specification. The organ's working life of about twenty years, which roughly coincided with Rice's tenure (his successor, Thomas Harison, was sought in October, 1760, and a new organist was again needed in June, 1763; consequently, James Leadbetter, who had helped tune the organ, was appointed April 5, 1764), may not have been exceptionally brief considering its situation and apparent lack of maintenance after 1752; indeed, it may have continued in use at another location. The rising fortunes and sophistication of the parish, reflected in Leadbetter's starting salary of £100 for one year, and political considerations alone could have led to the replacement of Clemm's organ by one from Snetzler, who now enjoyed royal patronage. (Interestingly, Snetzler's first three organs in England were built for Moravian institutions.) But it must be admitted that only the extraordinary size of Clemm's organ and the success of his protégé David Tannenberg support the idea that Clemm was anything more than a builder of ordinary accomplishment. Surely the problems he faced in constructing Trinity's organ were unique in his experience and taxed his ability.

IV. This deed, couched in formulaic language, indicates that William Clemm was not the son who left his father (died?) soon after his mother's death in 1745 or 1746. That son was presumably John Jr., whose tenure as Trinity's organist lasted not much longer than his initial one-year appointment. William, still known as an organbuilder in 1752, apparently stayed on the family homestead after his father moved to New York. Regrettably, the location of the property is not disclosed here. The separate paragraph at the top of the parchment, notarized the same day as the deed and preserving the alternate spelling "Klemm" (perhaps the original German form), records the previous owners of the property and establishes clear title. Other writings on the parchment deed remain to be deciphered and may provide further information.



ca. 1800 Tannenberg, Hebron Lutheran Church, Madison, Virginia

NOTES

1. For example, John T. Fesperman, "Organs and Organ Building in the Americas before 1775" in *The Bicentennial Tracker* (Wilmington, Ohio: Organ Historical Society, 1976); Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975); John Ogasapian, *Organ Building in New York City: 1700-1900* (Braintree, Massachusetts: Organ Literature Foundation, 1977); Barbara Owen, article "Klemm, Johann Gottlob" in *The New Grove Dictionary of Musical Instruments* (London: Macmillan Press, 1984).
2. William H. Armstrong, *Organs for America: the Life and Work of David Tannenberg* (Philadelphia: University of Pennsylvania Press, 1967).
3. Laurence Libin, *American Musical Instruments in The Metropolitan Museum of Art* (New York: Metropolitan Museum of Art and W. W. Norton, 1985).
4. I am grateful to Cynthia Adams Hoover for making available Richard Claypool's unpublished translation of the "Personal History."
5. Observing this distinction will help avoid confusion with the nineteenth-century Philadelphia musical merchant John G. Klemm, who has no proven relationship to the organ builder. Clemm's spinet is inscribed "Johannes Clemm Fecit Philadelphia [sic] J739. [sic]".
6. William Berrian, *An Historical Sketch of Trinity Church, New York* (New York: Stanford & Swords, 1847); Morgan Dix, ed., *A History of the Parish of Trinity Church in the City of New York, Part 1* (New York: G. P. Putnam's Sons, 1898); A. H. Messiter, *A History of the Choir and Music of Trinity Church, New York* (New York: Edwin S. Gorham, 1906). Another hitherto overlooked document in the Trinity Church archive, dated January 15, 1716 (file 14-4-1), records nine subscriptions totalling £92 "For an organ for Trinity Church in New York . . ." It is generally believed that Clemm's was the first organ installed at the church, though the first effort to obtain one (from Henry Neering, organ-maker) occurred on August 4, 1703, coincidentally the same year as the first documented use of an organ in British America — again coincidentally, at Philadelphia's Gloria Dei Church (Ochse 14), for which Clemm later provided an organ.

BUDGET, 1988 MEMBERSHIP YEAR

	INCOME	EXPENSES
Memberships	59,000	
Gifts	1,500	
Interest	3,100	
Special Resources	0	
Skinner Book (Holden)	0	
Journal (<i>The Tracker</i>)	6,000	22,000
Merchandise Sales	15,000	6,000
OHS Editions	1,000	2,500
Slide/Tape	600	200
CONVENTIONS		
Profit	5,000	
Handbook production expense		8,000
Handbook editor's fee		1,500
Handbook apportionment in registration fee	3,500	
Handbook advertising	4,000	
Years prior to 1987		
ARCHIVES		
Sales and Gifts	3,000	
Support Grant to OHS	7,000	
Acquisitions, Operating Expenses, Supplies		9,700
Salary		5,200
Archives Research Grant Program		1,000
OTHER INCOME/EXPENSE		
Metropolitan Museum Recording Project	1,200	400
Preservation Project, Immaculate Conception	5,000	500
Other	1,000	
Historic Recitals Series		1,700
Historic Organs Recognition		500
Public Relations		1,000
Grants to Individuals (see Archives Research Grant Program)		0
Executive Director: Office & Administrative		53,000
Council Travel & Expense		2,500
Chapter Newsletters		100
TOTALS	115,900	115,900



Three Generations of Jardines

by Peter T. Cameron

A GIFT OF PHOTOGRAPHS of the Jardine family from Mrs. Elise M. Kreuser, who is a great-great-granddaughter of George Jardine and lives in Salisbury, Connecticut, prompts this article. The photograph of George Jardine, taken late in life, is apparently from the same negative as that published in *The Tracker*, 29:1, page 12, an original print of which is deposited in the OHS Archives with the Mohr collection. Mrs. Kreuser identified the picture as Edward G. Jardine, but the photograph closely resembles the only previously known picture of George Jardine which appeared in the *American Art Journal*, August 7, 1886, and which was reprinted in the *OHS Organ Handbook* of 1985, page 18. Furthermore, Edward G. Jardine was 66 years old at his death, and the photo in question is more probably of a man aged 75 or 80. George Jardine was born November 1, 1800 in Dartford, Kent and died in New York February 12, 1882.

Little is known of his wife. In the New York State Census of 1855, George and Hannah Jardine, both born in England, had lived in the United States for eighteen years, which tallies with the sketch of George by F. O. Jones, editor, in *A Handbook of American Music and Musicians* (Buffalo, 1887). They lived at 304 Madison Street in Manhattan with their five children, son-in-law, grandson, and two servants. George owned his house, worth \$5,000, and was naturalized and a voter.

George and Hannah Jardine were buried in the Jardine plot in Trinity Cemetery, 155th Street. Hannah died May 12, 1862; the inscription on the gravestone gives her age as 62 which does not agree with her age 52 reported in the 1855 census, which is more probably correct.

Joseph Philip Jardine, son of George, was photographed in his Civil War uniform. In the 1855 census Joseph is listed as 22 years old, which agrees with his birthdate October 11, 1832,

given in his obituary in *The New York Times*, March 16, 1896. Also in the census he was recorded as a naturalized citizen, a voter, and an engraver. Trow's City Directory of New York lists him as "engraver" in the mid-1850s, at the organ factory in 1859-60, and as "clerk" with no business addresses from 1860 to 1875. His obituary states that "for many years he was with the banking house of Schafer Bros." He became head of Jardine & Son at his father's death. He was one of the organizers of the 22nd Regiment, and, after the war, became Corporal, 1st Lieutenant, and Captain.

His wife, Grace Duncan, was listed in the 1880 Federal Census as age 40, born in New York, and living with her husband Edward and three children Joseph P., Jr.; Edward D.; and Annie, in the George Jardine residence at 221 E. 39th Street. Grace Duncan Jardine died in January 1897, according to Mrs. Kreuser's records.

The death of Joseph Philip on March 13, 1896, was recorded in the Bureau of Vital Records as well as in the *Times* obituary. The funeral was conducted at the Church of the Epiphany. By will, he left all real and personal property to his wife, except his military property went to his son Edward, who was the alternate heir to Joseph's one-quarter interest in the family firm.

Edward Duncan Jardine is pictured in what is presumed to be his father's dress uniform. In the census of 1880 he was listed as six years old. At the deaths of Joseph P. and Edward G., three grandsons of George were in the firm: Edward D., Charles Scott and Frederick Reid, the latter two being sons of Frederick W. Jardine. *The Musical Courier* reported February 10, 1886 (Vol. XII, No. 6) at the opening of the organ at the Baptist Church, Hunter's Point (Queen, N.Y.): "Charles S. and Edward D. Jardine made their debut as organists." Charles was 16 and Edward 12.



Joseph Philip Jardine 1832-1896



Above, left: Mrs. Joseph Philip Jardine, nee Grace Duncan
 Above, right: Is it Edward G. or George Jardine?
 Below: Mr. & Mrs. Thomas F. DeVoe (nee Annie Jardine)



After the firm of George Jardine & Son closed in March, 1900, Edward became a W. W. Kimball representative. He took his own life April 1, 1911, in Seattle where he had gone to install an organ.

Edward's sister Annie and her husband Thomas Farrington DeVoe, Jr. (born 1854, died Feb. 1, 1936) according to DeVoe genealogy appear in an image made in 1931. In the 1880 census, Annie is listed as 22 years old. *The Musical Courier*, December 10, 1881, Vol. III, No. 97 reported: "Annie Jardine, granddaughter of the veteran George Jardine who had sung at a large number of concerts in and out of the city (alto) was married on Dec. 1 at St. James Church, E. 72nd Street to Mr. DeVoe. Walter Johnston, organist of St. Paul's Church, performed the musical part of the ceremony." The DeVoe children were Grace Duncan, Louis Jardine and Margaret Louise. Mrs. Elise Kreuser is the daughter of Grace and Albert Meras.

Mrs. Kreuser did not have pictures of, or information about, George's other children, Emily, Frederick W. and Dudley. It is difficult to provide more than a sketch of the family from census, directory, newspaper and other records. With the passage of time family history disappears all too quickly. However, we hope eventually to publish a more complete history of the Jardine family.

A Transposing Jardine?

Preserved at the First Unitarian Church, Albany, New York, are these directions for uncrating and using an instrument, perhaps the organ built for the congregation in 1845 by Jardine. The directions are handwritten.

Directions.

The instrument is fastened in the box by two bolts passed up through the bottom board, the bolts being the same which are used for fastening the legs to the case.

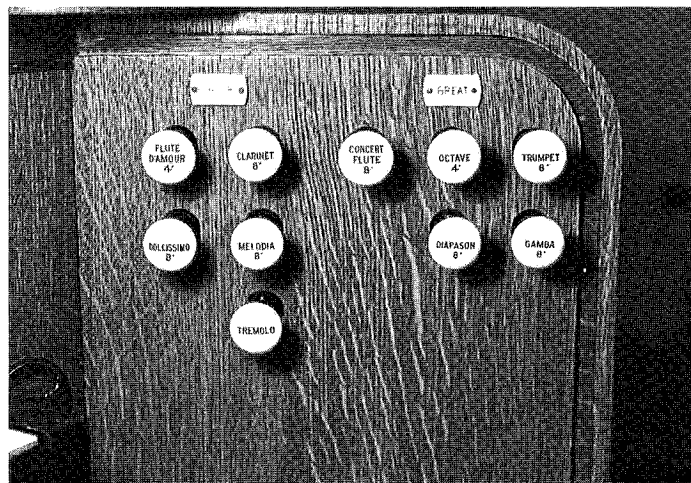
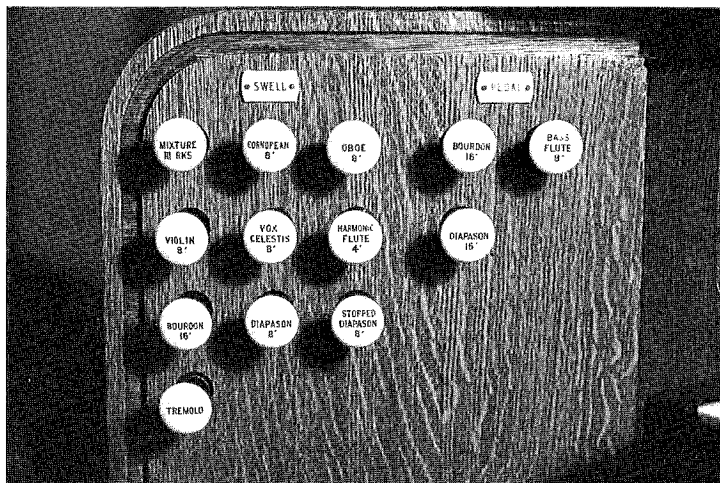
After the instrument is set up, turn the button, which holds up the bellows, in a line with the bar which runs [*illeg.*, across?] the bottom of the case, so as to leave the bellows free to act; hang the treaddles [*sic*], by passing the hooks, on the ends of the wires, into the blocks on the bottom boards of the bellows, the hooks turning outwards from the centre; and turn the small buttons, on the inner edges of the bellows boards, over the hooks to prevent them from working out in using.

There is a small pine block put in on the right hand side of the instrument, inside, to hold the catch down into the notched block on the keyboard frame, to prevent its jarring out of place. This can be taken out by raising the outer and inner covers upon their supporters, and turning back the wind-chest, which is directly behind the name-board and over the back ends of the keys.

When the covers are closed down, the instrument will produce a soft tone by blowing slowly with the bellows, which are moved alternately. By blowing faster the sound will be increased. A still greater increase of sound, as well as a change in the tone, may be produced by drawing out the stop, on the right hand side, as far as it will move when drawn up against the bottom of the case. By letting it drop, and again drawing forward it will produce a harsh reedy sound. The full powers of the instrument may be obtained by raising the covers, but it is better, in that case, not to draw out the stop.

There is a slide under the key-frame which, being moved to the left, (by means of the small block or handle under the right hand side of the case), raises the front part of it and diminishes the dip of the keys, and softens the tone. When the key-frame is raised it rests on a spring of sufficient strength to resist the ordinary touch of the keys, but will give way under a little heavier pressure, by which a swell may be produced.

The moving of the key-board, in order to transpose music from one key into another, is effected by raising the windchest from the keys by means of the iron crank, under the right hand side of the case. The crank being pressed down so as to be made[?] to clear the valve-pins from the keys, the key-board can then be moved, by taking hold of one of the blocks under the case (there being one on each side of the centre, between the front bar of the case and the bellows) and moving the frame to the right, or left, so as to bring the letter of the key in which the music is set, directly over the one into which it is to be transposed. For instance, if the letter A, on the front bar of the key frame, is placed over the letter G on the case, music played in the key of A, or three sharps, will be the same as if played in the key of G, or 1 sharp, when the two [*illeg.*] correspond. In the same manner, by playing the letter C, in the key frame, over any one of the letters on the case, all music may be played in the natural key. Care should be taken to place the keyframe right, before letting go the crank.

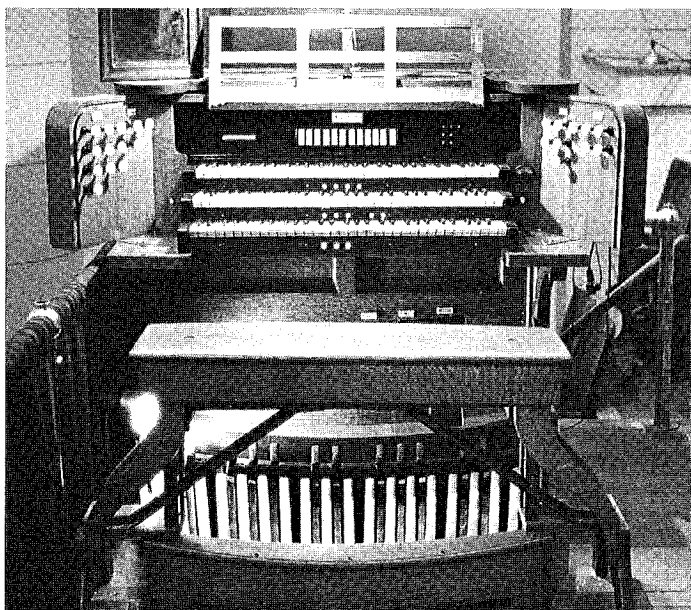


A Late Three-Manual Hutchings Is Alive and Well in Helena, Montana

by Earl Miller

THE "BIG SKY COUNTRY" of Montana was settled in the 1840s. Since that time, numerous wealthy mining communities with many churches acquired pipe organs. Unfortunately, most of the old organs are now gone, replaced by electronic substitutes or amplified suction reed organs. The latter were the result of a decree by a well-meaning Catholic bishop who permitted only pipe or reed organs in the churches. Small churches of limited funds generally and regrettably chose an amplified suction reed organ, surely not what was intended by the bishop who had hoped to maintain a high standard by his decree. Yet, a few fine mechanical-action organs are still extant in the state (many in original condition). Also, a growing collection of new pipe organs as well as a handful of Organ Clearing House placements are finding their way "out West."

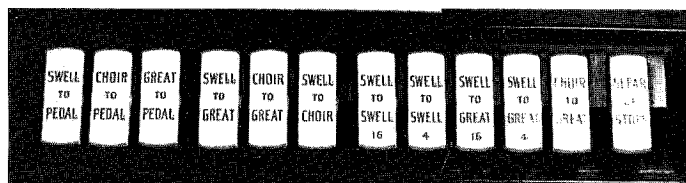
In October, 1985, Montana organbuilder Ken Kajkowski invited me to return to the state of my youth, to re-dedicate a tubular-pneumatic Kimball organ he had restored in the First Baptist Church in Bozeman and to play a recital on one of his recent instruments in Havre. I took the opportunity, after almost twenty years' absence, to reacquaint myself with the



territory and made a nine-day, six-concert, 1,500-mile, organ tour. It was during this trip that Ken took me to see an old Hutchings organ in the Helena Masonic Hall. Helena has several trackers and a large, intact, 3-manual Estey (which Kajkowski has refurbished) in the Roman Catholic cathedral. I was unaware that a Hutchings organ was extant in the state and knew of only a few in the entire Northwest. (For example, the 1982 OHS Convention visited the large Hutchings-Votey at the Roman Catholic cathedral in Seattle.)

The Consistory Temple, a combination of the Scottish Rite Temple and Algerian Temple, was built as the Ming Opera House in the 1880s. Considering that the Jesuits first settled the territory in the 1840s around Stevensville in the western part of the state, seeing a structure such as this, built only forty years after the wilderness was settled, is quite amazing. Also, an opera house, in Montana terms, was quite different from one in New York or San Francisco.

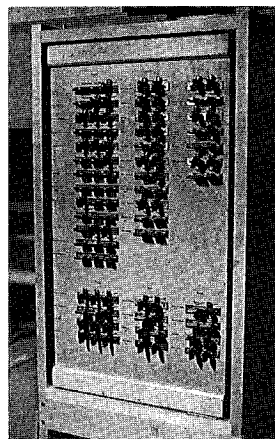
We were met at the temple by Mr. Arthur Hall, of the Masonic Lodge, who was most gracious and eager that we should see the organ. The room is large with fine acoustics that enhance the sound. Not having known any particulars about the instrument, you can imagine my surprise to discover, upon entering the rear balcony, an intact 3-manual Hutchings "bat wing" (fold-out) console that still functions. The electropneumatic-action organ is Hutchings' opus 1705 and was placed in the temple by the Masons after they had purchased the opera house in 1912 and remodeled it in 1914. The contract was signed on December 21, 1914 with the Hutchings Organ Company of Boston (18 months after George Hutchings' death on June 1, 1913) for an organ of 22 ranks (23 stops) and 1,333 pipes, for \$5,000. It was delivered in 1915 with a freight bill of \$400 and an installation charge of \$1,600. Devoid of Hutchings' leadership during an illness that began in early 1911, the firm declined and ceased operations in 1917 (as related in the *Boston Organ Club Newsletter*, 15:4), thus making this organ a late and large example. Mr. Hall lamented that earlier historians of the temple were not as interested in the organ and there is little





archival information about it. Consequently, it is unknown whether other firms may have bid on the job and why Hutchings was selected when there appears to be no other example of his work in a four-state area.

In 1983, the Balcom and Vaughan Organ Company of Seattle supervised a largely-volunteer effort to clean the instrument and make repairs necessary to keep the organ play-



Pistons are set on this settable-board located within the organ case.

ing. "Fourteen men volunteered and worked on the organ," Mr. Hall proudly informed me, which helped make the organ all the more a point of interest and pride among the membership. The console was largely left untouched; the action was in generally excellent condition; and the leather on the reservoirs was still supple (the air is clean in Montana). The static reservoir was rebuilt and the pipes were cleaned and regulated, reversing considerable water and plaster damage. When the project was completed, organists from Helena held a joint recital which attracted a large crowd.

It is hard to believe that this organ is seventy years old and has had virtually no rebuilding. The instrument is comfortable to play and the action is smooth and rapid. The specification is typical of the period, but as is so often the case, the stop labels do

1915 George S. Hutchings Op. 1705
Masonic Hall, Helena, Montana
Specification From Console

GREAT	SWELL
8' Diapason	16' Bourdon
8' Concert Flute	8' Diapason
8' Gamba	8' Stopped Diapason
4' Octave	8' Violin
8' Trumpet harmonic trebles	8' Vox Celestis
CHOIR	4' Harmonic Flute
8' Melodia	III Mixture
8' Dolcissimo	8' Cornopean
4' Flute d'Amour	8' Oboe
8' Clarinet	Tremolo
Tremolo	PEDAL
	16' Diapason
	16' Bourdon
	8' Bass Flute from Bourdon

COUPLERS

Swell to Pedal, Great to Pedal, Choir to Pedal, Swell to Great 16', 8', 4'; Choir to Great 16', 8'; Swell to Choir, Swell to Swell 16', 4'; *Separ(ation) of Stops.

COMBINATION PISTONS setter board in organ case

When depressing a piston, the stops do not move, but a signal light (see console photo, left of coupler tabs) corresponding with the piston lights up. The "0" piston for each manual or the "00" piston (General Cancel) must be pushed to disengage the combination. Stops may be manually added to the combination, but they are not retained in the memory. The "Separ of Stops" tab (located at the far right side of the couplers) disengages the hand drawn stops, acting as a form of stop action vent (electrically). Thus, hand drawn stops may be added or removed while using a piston, and then brought into operation by turning off the Separation stop.

Great: 1 2 0 00 Swell: 1 2 3 0 Choir: 1 2 0 Pedal: 0 (disengages the pedal stops from the manual pistons. Each of the manual pistons also controls corresponding couplers and pedal stops).

Toe Pistons: Great to Pedal Rev., Sforzando Rev.

Expression Pedals for Swell and Choir (mechanically connected to shades). Crescendo pedal with sliding indicator. Original voltmeter. The swell pedals are mounted "off center" with the farthest left pedal being over pedal key middle f, and the crescendo pedal being over top C.

All manuals and chests are 61 notes. Pedal is 30 notes. Static wind pressure is 5-1/2". Manuals are on 4-1/2". The Pedal is on 5-1/2".

not tell the whole story. The tone is magnificent and definitely not woolly. The Great diapasons are big and "rich." The Concert Flute is a wooden harmonic flute, large scaled, but not a Gross Flute. The Gamba is straight from the ears of Skinner, and the Trumpet is bright and quite "English." The Great is unenclosed.

The Choir organ is very much a secondary division, but, because of its placement (below the Swell, behind the Great, but not below the impost) it still has presence. The stops could be described as "sweet." The Clarinet is orchestral in color. When the Choir 8' Melodia and Clarinet are coupled at 16' to the full Great, it adds considerable weight to the Great ensemble. It is a useful effect on an organ that does not contain a Great 16' stop.

The Swell is wonderful. The 8' Violin and Vox Celestis were delicate but not timid and when coupled to the Great Gamba, the three produce a wonderful orchestral effect. The Mixture is not a Dolce Cornet but consists of quints and octaves with breaks. It has a bright blending quality and is not covered up when the 8' Diapason and 4' Harmonic Flute are brought on. The reeds are very contrasting—the Oboe is a wonderful, all-purpose American reed; the Cornopean has strong English tendencies with foundation, brightness and a slightly covered quality. Full Swell with the box closed produces a grand "English Cathedral" effect. When the division is coupled to the Great and the Swell shades are opened slowly, it has a distinctive sound we seldom hear today. One could definitely play Elgar on this organ.

Both Pedal 16' stops, located on the sides, are independent. The Diapason is full and supportive but not boomy. The 8' Bass Flute is the only borrowed stop on the organ.

With enthusiasm, our Masonic hosts summoned one of their organists. It was a treat to meet 86-year-old Morris Sanford, who has been serving as a Temple organist for over 20 years and a church musician since he was a young man. He told us that just prior to the 1983 cleaning project, an electronic organ representative recommended that the Temple junk the Hutchings. Fortunately, the Masons knew that they had a treasure and invited the representative to leave. When informed that they have one of the few 3-manual Hutchings in existence, the Masons responded in such a way that the future of the organ appears to be assured. The temple hopes to continue to offer public organ concerts to the community.



Swell organ, Hutchings op. 1705

A 1908 Kimball Organ, First Baptist Church, Butte, Montana

by Ken Kajkowski

MONTANA IS A PLACE many associate with open range, mountains, two famous national parks, hunting and fishing, cowboys and Indians, and clean air, but not usually organs. Here, one can find 120-year-old organs with leather that is still supple.

In Butte, however, the mining and metals industries of the late 1800s polluted the air. Historian-photographer Owen Smithers, Sr., remarks in the *Butte Memory Book* (Caldwell, Idaho: Caxton Printers, Ltd., 1975, p. 85.) about Butte in the 1890's, "In the distance can be seen the dense smoke from the smelters . . . unless a strong wind is blowing, the smoke from the smelters on the outskirts of Butte was so bad that one could not see across the street in the middle of the day." As well as affecting the health of the residents, there is no doubt that pipe organs also suffered through the deterioration of leather and rubber cloth. Later governmental action reduced the pollution, although the degree to which this was accomplished was never really satisfactory.

The First Baptist Church in Butte was begun in 1882. The present building was completed in 1907 at a cost of \$25,000. The Ladies' Aid Society resolved in 1906 to purchase an organ for the new church. Shares in the organ were sold at a cost of five dollars each and entitled the bearer to two tickets for the opening concert played by Boston organist E. Russell Sanborn on April 29, 1908.

The W. W. Kimball organ, built in Chicago, was ordered from the Orton Brothers music store and showroom in downtown Butte, (The Orton family's business continued until 1980). It cost \$2,500, and was first used at the dedication of the church on April 12, 1908. By the 1960s, the unaltered Kimball sat silently at the center of the sanctuary behind the pulpit and a donated Hammond stood in front of it.

In 1982, the organist, Mrs. Florence Jordan, and some of the board members were approached concerning the possibility of restoring the Kimball. They had thought restoration was impossible even though a growing fund had been established to repair the instrument. The organ had tubular-pneumatic action with vent chests similar to the Kimball in Clermont, Iowa, that was restored by the Hendrickson Organ Co. and seen at the 1986 OHS convention. A contract was signed with the author in October 1983 to refurbish the organ. A decision to rebuild or restore was deferred until the coupler stack became more accessible as the work progressed.

The work began by removing tube runs and strips and primary manual action. The chests were opened and the pneumatics were carefully removed and labeled. The pneumatic coverings were brittle from age, wear, and air pollution. Each pneumatic was inspected; the fiber pipe valve disk was replaced if warped; the leather gasket, the felt and leather pipe valves were replaced; and each was finally recovered with a high-quality rubbercloth.

Measuring 8' by 4', the double-rise, double-pressure bellows, as typical of Kimball organs of the period, provided a high pressure for the action and a lower pressure in the chests for appropriate pipe speech. The instrument originally had a water motor and the two feeder bellows were still attached to the underside of the reservoir. These were removed and a new bottom board put in their place. A smaller, high-pressure bellows is contained within the main low-pressure reservoir. It was removed and re-leathered, along with its vent to the main bellows and the vents to the swell and great windchests. The smaller bellows was returned to the well inside the large reservoir and the lid and floating frame with re-hinged folds were re-leathered.



Prior to re-installation of the reservoir, the coupler mechanism was thoroughly inspected to determine whether restoration was feasible. The instrument's couplers were pneumatically operated via the coupler stack behind the keydesk. Despite the desire for a total restoration, it was decided, in light of what restoring the pneumatic coupling system would entail, to electrify the action. Other advantages believed to have been gained with electrification are: increased action response, reduced keytouch from 150 grams to 85 grams, reduction of action noise, more overall reliability, and easier maintenance access to the keydesk and windchests. The tubular stop action from drawknob to ventils was restored. A relay was made to connect the couplers to the crescendo pedal.

The manual keys were rebushed, the key frames refelted, and the ivories cleaned and polished. Manual contact rails, blocks, and wipers were installed. Wiring was routed to the new couplers which were mounted in a protected but accessible area.

The primary pouches, originally covered in thin rubbercloth, were restored in light-weight cabretta leather. All of the center disks, valve wires, valves and nuts were replaced. New magnet boards were added to the bottom of each primary unit. Portions of the original lead tubing were used for short tube runs from magnet board channels to the primary channels. The magnets were wired from the magnet board to a multi-connector plug. This will allow the primary units to be disconnected and removed without desoldering. In Kimball organs of this period, the primary units are suspended directly below the windchests and it might be necessary to remove them to gain access to the inside of a windchest. The windchest bottom board gaskets were replaced with leather because a substitute for the original blotter paper could not be found.

The pedalboard was restored and a contact rail and contacts provided in the area of the former pedal valve box. The pedal keys were recapped in original materials, walnut and maple. The pedal chest and the primary unit were restored. A vertically-mounted magnet box was tubed to the primary unit.

All pipe work was cleaned and repaired by the restorer except the oboe, which was sent to Trivo, Inc., Hagerstown,

Maryland, for cleaning, repairs and to be voiced to a typical 1908 sound. The swell box was painted and the swell shades were refelted and painted. Interior lighting and an outlet were provided. A hatch was added to the top of the swell box for easier tuning access. Previously, access was gained by removing some of the façade pipes, resulting in damage to them as well as to interior pipework. The Great is now reached via a door in the Swell box. The façade pipes were repainted in original colors, also retaining the original stencilling, by two church members. The successful completion of this project was made possible only by the enthusiastic and considerable volunteer work of the church members.

The organ was rededicated on October 24, 1985, by Earl Miller in a program of works by Stanley, Bach, Mendelssohn, Handel, Percy Fletcher, and Lemare.

1908 W. W. Kimball, Chicago
First Baptist Church, Butte, Montana

GREAT	SWELL
8' Open Diapason 61m	16' Bourdon Bass 12sw
8' Melodia 61ow	16' Bourdon Treble 49sw
8' Dulciana 61m	8' Violin Diapason 61om
4' Harmonic Flute 61m	8' Stopped Diapason 61sw
Bellows Signal	8' Aeoline 61m, high tin content
	4' Flute D'Amour 61sw&om
	8' Oboe-Bassoon 61m reed
PEDAL	Tremolo
16' Pedal Bourdon 30w	
COUPLERS	
Swell to Great Sub Octave	
Swell to Great	
Swell to Great Octave	
Swell Octave	
Great to Pedal (reversible — operated by foot lever)	
Swell to Pedal	
Fixed Combination pedals: Great 2; Swell 2	
Swell expression on pedal	
Crescendo pedal	
Wind Indicator	

MINUTES

National Council Meeting Byfield, Massachusetts

10 August 1987

Call to Order The meeting was called to order by the President at 9:45 a.m. Present were Ray Brunner, James Hammann, Dana Hull, Scott Kent, Barbara Owen, John Panning, Roy Redman, Elizabeth Schmitt, Susan and Michael Friesen, David and Permelia Sears, and William Van Pelt.

Report of Secretary The minutes of the previous meeting of 20 February 1987 were approved as printed in *The Tracker* 31:1.

Report of Treasurer Bill Van Pelt presented an extensive report of the Society's financial status, compiled by David Barnett. Membership continues to increase at about ten percent per year; currently there are 2,255 members.

Report of Executive Director Bill Van Pelt noted that he has lost the able assistance of Jerry Morton, who has taken a job elsewhere. Work on the next offering of the Edition Series is in the works; Bill also outlined several ideas for selling the remaining copies of the first two offerings.

REPORTS OF COUNCILLORS

Organizational Concerns Scott Kent reported that he has found the operation of the Repertoire Committee to be successful; the members of this committee are Joseph Fitzer, Scott Kent, Earl Miller, David Porkola, Lois Regestein, and one member from the upcoming Convention committee.

Education Roy Redman announced this year's Biggs Fellows: Brian Bogdanowitz, Thomas Dressler, Justin Hartz, Joseph Olefirowicz, and Todd Sisley. Reports were presented from the chairs of the Historic Organ Recitals Series, Slide-Tape, and International Interests committees, all indicating normal operation.

Research and Publications Following a request for guidance from the Editor of *The Tracker*, Susan Friesen, regarding the publication of convention reviews, Council confirmed the editor's prerogative to make such decisions with input from the Editorial Review Board.

Conventions It was moved "that the 1991 OHS Convention be held in Baltimore." (m-Hammann, s-Owen, v-unan) Other possibilities are in the wings for 1992 and beyond.

Finance and Development Considering much discussion of Society projects and their funding, it was moved "that a Grants Committee be formed under the direction of the Councillor for Finance and Development." (m-Owen, s-Schmitt, v-unan) In this vein, it was moved "that dues for Regular membership be increased to \$25.00, and that the executive director will adjust other categories accordingly." (m-Schmitt, s-Brunner, v-unan)

Historical Concerns Barbara Owen presented a report from Stephen Pinel indicating current activity in the Archives, and containing Stephen's requests for funding. As a response to the latter, it was moved "that Council accept recommendations by Stephen Pinel regarding salary and budget." (m-Hammann, s-Panning, v-unan) Regarding the Archives, it was also moved "that a \$10.00 User Fee be charged to all non-members of the OHS and AIO, except Westminster Choir College faculty and students." (m-Owen, s-Redman, v-unan) In response to an offer from the Searses, it was moved "that Council instruct the Searses to begin compilation of a list containing all non-tracker instruments built prior to 1941." (m-Redman, s-Owen, v-unan)

NEW BUSINESS

It was moved "that Council adopt the budget as proposed for 1987-88, as modified, with thanks to Bill Van Pelt and David Barnett for its preparation and much useful advice." (m-Redman, s-Schmitt, v-unan)

Michael Friesen announced to Council that this year's recipient of the Distinguished Service Award is Lois Regestein.

There being no further business, the meeting was adjourned at 12:10 p.m.

Respectfully submitted,
John A. Panning, Secretary

Annual Meeting Byfield, Massachusetts

11 August 1987

Call to Order The meeting was called to order by the President at 9:15 a.m.

Report of Secretary The minutes were approved as printed in *The Tracker* 30:3 (m-Beaty, s-Pinel, v-carried).

Report of Treasurer Bill Van Pelt summarized David Barnett's report, which was accepted (m-Owen, s-Jeffrey, v-carried).

Reports of Councillors The six National Councillors rose in turn, and described the work accomplished under their aegis. Specifics will be found in the Minutes of the National Council Meetings for the past year.

The announcement was made to those assembled that the OHS has begun compiling a list of all non-tracker organs built prior to 1941; information about organs in this category is solicited from all members.

Lois Regestein spoke about the current situation at Immaculate Conception. The church's interior (including the organ) was declared an Historic Landmark; while the immediate danger is past, there is some doubt as to future plans.

Michael Friesen followed Lois Regestein's brief talk with the presentation to Lois of the Distinguished Service Award; those assembled greeted this with a thundering ovation.

As the results of the election were not available from the tellers, the President declared the meeting in recess. The meeting resumed on Thursday evening with the announcement of election results, to wit: William Aylesworth, President; Kristin Gronning Farmer, Vice-President; Michael Friesen, Secretary; David Barnett, Treasurer; and James Hammann, Randall McCarty, John Panning, Roy Redman, Elizabeth Schmitt, Carol Teti, Councillors. The amendments to the Bylaws were approved. Per the Bylaws, a new Nominating Committee was elected, consisting of Rosalind Mohnsen, Larry Trupiano, Lois Regestein, Stephen Pinel, and Michael Barone, with alternates Lynn Dobson and Raymond Brunner.

There being no further business, the meeting was adjourned.

Respectfully submitted,
John A. Panning

Treasurer's Report

30 July 1987

Our 1986 fiscal year will not end until September 30, 1987, and because the closing two months see so much activity, this is a difficult time to provide members with a meaningful financial report; therefore, my report will be somewhat subjective.

As of July 31, 1987, the Society had \$11,042 in designated funds:

The Tracker	\$ 5,710
Preservation Trust Fund	500
Immaculate Conception	-1,752
Harriman Fund	1,377
Biggs Fund	4,065
Barnes Fund	448
Development Fund	694

The Society has accumulated \$120,545.55 in Retained Earnings, including approximately \$75,000 in income from the 1987 Convention, for which we had paid very little of the expenses as of the date of this report. To date income totals \$146,435 and expenses total \$96,987.

In the three most recent fiscal years, we had considerable earnings from special projects, such as the Dorothy Holden E. M. Skinner biography, and were operating on a very modest budget. This year Council expanded the budget, but we have not had a significant income-producing project; therefore, we will be paying a portion of the current year's expenses from the surplus accumulated during prior years. At this point I expect we will show a loss of approximately \$30,000 in the fiscal year ending September 30, 1987.

I am pleased to report that membership continues to increase at a rate of approximately ten percent annually. We currently have 2,255 members, of whom 225 joined or renewed in dues categories higher than the minimum \$22 or \$18 amounts. This generated over \$5,000 in extra income to the Society.

During this year, with the assistance of member Jerry Saunders, who contributes his services, we computerized our Accounts Payable and Accounts Receivable systems. By next year I expect we will be managing our membership and mailing list databases using an enhanced system Jerry is developing which he plans to make available to us at no charge. This package could also be used for convention registrations and various other activities.

Richard Ouellette has agreed to audit the Society's financial records. He will be coming to Richmond to examine the books as well as any supporting documentation he would like to view.

In summary, the Society's financial health remains good, although we will show a loss this year; however, I caution members, as I have cautioned Council, that if we are to maintain healthy budgets in future years, we will need to increase income, decrease expenses, or both. Council has prudently adopted a conservative, balanced, budget of \$115,900 for the 1987 fiscal year (1988 membership year), compared to the previous year's budget of \$139,000.

As always, the Society's books are open to all members. I will be glad to answer questions of any members by telephone or letter. Please feel free to contact me at any time.

Respectfully submitted,
David M. Barnett, Treasurer

Donors to OHS

MEMBERS AND OTHERS who contributed funds to the OHS during the fiscal year that began October 1, 1986, are listed below. These funds enriched the capabilities of many Society programs, including expansion of Archives activities, a major preservation effort, and publication of *The Tracker*. By paying dues in a category above the regular level, 238 members added at least \$5,000 to the Society's income. Some large firms match employee gifts to non-profit, educational, IRS 501(c)(3) organizations like the OHS; several hundred dollars was received because members applied for the matching gifts.

Membership renewal notices are mailed in September; please consider one of the higher categories for your dues this year to help the Society's finances at a time when program growth is placing substantial demands on reserves.

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Program No. 8740 10/5/87

Going On Record . . . a quarterly review of recent releases of organ music on LP, CD and tape, with emphasis on the exceptional and deserving.

Program No. 8741 10/12/87

Seated One Day at the Organ . . . in search of some "lost chords," this exploration of the varied art of transcription.

JONGEN (arr. Fox): Toccata, fr *Symphonic Concertante* — Virgil Fox (Zuffati organ / Garden Grove Church). Bainbridge BCD-8104 (CD)

JOHANN ERNST (arr. Bach): Concerto in C (S. 595) — Ewald Kooiman (1787 Heyneman organ / St. Jan's Cathedral, 's-Hertogenbosch). Coronata COR-1207 (CD)

J.S. BACH (trans. Rübsum): *Largo*, fr Two-Violin Concerto in D, S. 1043 — Jeffrey Campbell, Wolfgang Rübsum Aeolian-Skinner organ / Millar Chapel, NW University

ORLANDO DE LASSO (arr. Liszt): *Regina coeli* — Martin Haselböck (1913 Rieger organ / Vienna Konzerthaus). Orfeo S-125-846 (LP)

LISZT: *Saint Francis of Paola Walking on the Waves* — Rosalind Mohnsen (1887 Johnson organ / Good Counsel Chapel, Mankato, MN). Liszt prepared piano and orchestral versions of this same score.

SAINT-SAËNS (trans. Lemare): *Naise Macabre* — Dean Billmeyer (1932 Aeolian-Skinner organ / Northrop Auditorium, Minneapolis, MN)

BARTOK (trans. Blarr): 6 Dances in Bulgarian Rhythms — Oskar Gottlieb Blarr (1970 Rieger organ / Neanderkirche, Düsseldorf). Schwann CD-1050 (CD)

SIBELIUS (trans. Norden): *The Swan of Tuonela* — Paul-Martin Maki (1954 Aeolian-Skinner organ / Cathedral of St. John the Divine, NYC)

SULLIVAN (arr. Rawsthorne): *The Lost Chord* — Noel Rawsthorne (Harrison organ / Coventry Cathedral). EMI / Angel CDC7-47764-2 (CD)

SULLIVAN (arr. Fox): *The Lost Chord* — Virgil Fox (Aeolian-Skinner organ / Riverside Church, NYC). Angel S-36052

Program No. 8742 10/19/87

Wonders of Worcester . . . performances from the first Fuller International Organ Festival recorded at various sites in one of Massachusetts' most musical cities.

BACH: Trio Sonata No. 6 in G, S. 530
BACH: 2 Chorale-pretudes on *Jesus Christus, unser Heiland*, S. 665 / 666 — Roberta Gary (1985 Walker organ / Pakachoag Church) (r. 6 / 10 / 85)

LEMMENS: *Cantabile*. WIDOR: *Lamento*, fr *Suite Latine* — Robert Glasgow (Aeolian-Skinner organ / All Saints Church) (r. 6 / 13 / 85)

BACH: Chorale-pretude, *Allein Gott*, S. 677; Fugue in Eb, S. 552 (*St. Anne*) — Sylvain Barrette (1985 Taylor & Boody organ / Holy Cross College) (r. 6 / 14 / 85)

The program includes performances from a festival worship service, also recorded at Holy Cross College, featuring the Festival Choir of St. Paul's Cathedral (Worcester), led by Joseph Policelli, with organist James David Christie (r. 6 / 9 / 85).

Future PIPEDREAMS broadcasts will feature additional events from the Fuller International Organ Festival.

Program No. 8743 10/26/87

Civic Pride . . . the mighty 1928 Kimball pipe organ of the Minneapolis Auditorium recalls a bygone era and heralds renewed interest in music on the grand scale.

SOLER (arr. Biggs): *Emperor's Fanfare*
BACH (arr. Fox): *Sheep may safely graze*
BACH: Passacaglia & Fugue in c, S. 582
RODGERS (arr. Hazleton): Highlights from *Carousel*
IRELAND: Vilanello
PURVIS: Fanfare
HAZLETON: Fantasy on *All Through the Night*

ATOS Performer-of-the-Year Tom Hatleton also plays various theater-organ medlies.

Dubbed "The Voice of Minneapolis," this unique Kimball organ boasts 10,000 pipes and twin consoles (theater and concert). A current project will remove the organ from its present auditorium site (prior to building demolition in 1988) and renew and install it in the to-be-built Minneapolis Convention Center. \$1-million must be raised on the organ's behalf. Your tax-deductible contribution will help. Write to: The Minneapolis Organ Trust Fund, Convention Center Project, 315 East Grant St., Minneapolis, MN 55404.

Program No. 8744 11/2/87

A Buxtehude Bouquet . . . innovative works by famous North German Baroque composer Dietrich Buxtehude, introduced and played by Harald Vogel.

BUXTEHUDE: Praeludium in C (BuxWV 137)
BUXTEHUDE: *Magnificat Primi Toni* (BuxWV 203)

BUXTEHUDE: Praeludium in d (BuxWV 140)
BUXTEHUDE: Chorale fantasy, *Wie schön leuchtet der Morgenstern* (BuxWV 233)

BUXTEHUDE: Praeludium in a (BuxWV 153)
BUXTEHUDE: Chorale-pretude, *Gelobet sei du, Jesu Christ* (BuxWV 189)

BUXTEHUDE: Praeludium in D (here performed in C) (BuxWV 139)
BUXTEHUDE: Chorale-pretudes, *Mensch, willst du leben seliglich* (BuxWV 206), *Von Gott will ich nicht lassen* (BuxWV 221)

BUXTEHUDE: Toccata in d (BuxWV 155)

Harald Vogel plays organs at Stanford University in California (1984 Fisk), Wellesley College in Massachusetts (1981 Fisk) and the Ludgeri Church in Norden, Germany (1688 Schnitger), each appropriate to the special sonic requirements of this historic repertoire.

Program No. 8745 11/9/87

The Mader Competition Revisited . . . performances by finalists at the Ninth (1986) National Organ-Playing Competition in Pasadena.

CALVIN HAMPTON: Concerto for Organ Solo
JEAN GUILLOU: *Sonate en trio*
JOHANN NEPOMUK DAVID: Chorale-fantasy, *Wach auf, wach auf, du Franzkes Land*

FRANK MARTIN: *Passacaille*
KENNETH LEIGHTON: *Missä*
Gloria (Dublin Festival Mass)

Soloists Charles A. Sundquist, James Walker and Mickey Thomas Terry play the Aeolian-Skinner organ at Pasadena Presbyterian Church.

Program No. 8746 11/16/87

Bach at Holy Cross College . . . Baroque masterworks played on the monumental Taylor & Boody organ in Worcester, MA.
BACH: Toccata in F, S. 540

BACH: Chorale Variations, *Christ, der du bist der helle Tag*, S. 766

BACH: Fugue in F, S. 540 — John R. Finney, o

BACH: Chorale-pretude, *Nun komm, der Heiden Heiland*, S. 659
BACH: Prelude & Fugue in e, S. 548 (*Wedge*) — Julia Harlow, o

BACH: Prelude in Eb, S. 552
BACH: Chorale-pretude, *O Mensch, bewein' dein Sünde gress*, S. 622

BACH: Fugue in Eb, S. 552 (*St. Anne*) — Carol Tate Spragens, o
Today's performers were prizewinners in the Bach Competition held in 1985 as part of the first Fuller International Organ Festival.

Program No. 8747 11/23/87

More Wonders of Worcester . . . performances at Mechanics Hall in the "French Manner," and by Bernard Lagace at Holy Cross College.

TOURNEMIRE: *Improvisation, Victimae Paschali Laudes* — Dana Robinson, o
DURUFLE: *Sicilienne*, fr Suite, Op. 5 — Joseph Schenk, o

VIERNE: Final, fr Organ Symphony No. 6, Op. 59 — Anne Wilson, o
ALAIN: *Scherzo*, fr Suite for Organ — Timothy J. Tikker, o

LANGLAIS: *Te Deum*, fr Gregorian Paraphrases — Leo Abbott, o
BACH: Kyrie Settings (large and small) fr *Clavierübung III*; Chorale-pretudes on *Christ, unser Herr, zum Jordan kam* and *Wir glauben an ein einen Gott* — Bernard Lagacé, o

The Mechanics Hall organ was built in 1864 by E. & G.G. Hook. The instrument at Holy Cross was completed by the shop of Taylor & Boody in 1985 in honor of the Bach Tercentenary.

Program No. 8748 11/30/87

Fuller Festival Finale . . . more concert and competition performances from Worcester, MA.

BACH: Prelude & Fugue in G, S. 550
BACH: Toccata, Adagio & Fugue in C, S. 564 — Michael Bloss, o (Holy Cross College Chapel)

SCHUMANN: 2 Fugues (Nos. 3 & 6) on B-A-C-H — Bernard Lagacé, o (Mechanics Hall)

FRANCK: *Priere* in c#, Op. 20 — Roberta Gary, o
LANGLAIS: *Messe Solenne* — John Dunn, o; Choir of Boston's Church of the Advent; Edith Ho, director

This music was recorded during the 1985 Fuller International Organ Festival. For information concerning future festival events, write: Fuller Festival; Mechanics Hall; 321 Main Street; Worcester, MA 01608.

Program No. 8749 12/7/87

Lo, How a Rose . . . selections for the seasons of Advent and Christmas by European composers.

SCHEIDEMANN: *Magnificat VIII toni* — Jacques van Oortmerssen (1675 Schnitger organ / St. Cosmae's Church, Stade). Denon 33C37-7492 (CD)

BUXTEHUDE: Christmas Chorale-pretudes (*Der Tag, der ist so freudenreich; In dulci jubilo; Herr Christ, der einig Gottes Sohn; Lobt Gott, ihr Christen; Nun komm, der Heiden Heiland*) — Wolfgang Rübsum (various Metzler organs in Lucerne, Colmar and Umkirch) Bellaphon 690-01-029 (-033, -035) (CD)

BACH: 3 Chorale-pretudes on the Advent hymn *Nun komm, der Heiden Heiland* (S. 659 / 661) — Hans Fagius (1724 Cahman organ / Kristine Church, Falun, Sweden). Bis CD-235 / 6 (CD)

BEAUVARLET-CHARPENTIER: 2 French Carols (*OR-dites-nous Marie; Noel en Grand Choeur et en Duo*) — Martin Haselböck (1787 Clicquot

organ / St. Peter's Cathedral, Poitiers). Musica Viva MV-301086 (LP)
BEAUVARLET-CHARPENTIER: Noel, *Votre bonie royed dieu* — Chantal de Zeeuw (1668 Grand organ / Holy Spirit Church, Aix-en-Provence). Pierre Verany PV-785032 / 3 (CD)

BRAHMS, HEILLER and AHRENS: Chorale settings of *Es ist ein Ros' entsprungen* — David Hill (Westminster Cathedral, London) MCAD-5850 (CD); Peter Planyavsky (Linz Cathedral) Musica Viva MV-301094 (LP); Sieglinde Ahrens (St. Mary's Church, Mülheim an der Ruhr) Musica Viva MV-60114 (LP)

KREBS: Prelude & Fugue on *Wachtel auf!* — James Tinsley, tpt; Edwin Swanborn, o (1969 Noack / Trinity Lutheran, Worcester). Northeastern NR-211 (CD)

Program No. 8750 12/14/87

From Heaven Above . . . American organists play seasonal music from many lands.

SMITH: *Joy to the World* — John Rose (1962 Austin / St. Joseph Cathedral, Hartford, CT). Towerhill T-1009

BACH: Canonic Variation on the Christmas song *Vom Himmel hoch*, S. 769 — Dean Billmeyer (1984 Holtkamp / Arlington Hills Lutheran Church, St. Paul, MN)

DANDRIEU: 2 Noels (*Une jeune pucelle; A Minuit fut fait un reveil*) — James Möser (1970 Reuter / Plymouth Church, Lawrence, KS)

DAQUIN: Noel No. 10, *Grand Jeu et Duo* — Eileen Guenther (1983 Casavant / Foundry United Methodist Church, Washington, D.C.)

ZACHAU: *Vom Himmel hoch*. SMITH: *All this night my heart rejoices; Good Christian men, rejoice!* — John Rose, o. Towerhill T-1009

NILSSON: *Nativitas Domini* — Marilou Krutzenstein (1978 SIA organ / Luther College, Decorah, IA)

WIDOR: *Symphonie Gothique* No. 9 in C, Op. 70 — Jesse Eschbach (1879 Feigemaker organ / Sacred Heart Church, Duluth, MN)

SMITH: *I saw three ships* — John Rose, o. Towerhill T-1009

Program No. 8751 12/21/87

The Birth of Jesus . . . a complete performance of the *Nativity Suite* of Olivier Messiaen, played by Theodore Gillen at St. John's Abbey, Collegeville, MN.

MESSIAEN: *La Nativité du Seigneur* (Nine Symphonic Meditations for Organ)

i. Virgin and Child (*La Vierge et l'Enfant*)

ii. The Shepherds (*Les Bergers*)

iii. Eternal Designs (*Desseins éternels*)

iv. The Word (*Le Verbe*)

v. The Children of God (*Les Enfants de Dieu*)

vi. The Angels (*Les Anges*)

vii. Jesus Accepts Suffering (*Jésus accepte la souffrance*)

viii. The Wise Men (*Les Mages*)

ix. God Among Us (*Dieu parmi nous*) — Theodore Gillen (1962 Holtkamp organ / St. John's Benedictine Abbey Church, Collegeville, MN)

The program also includes Christmas carol improvisations of Dr. Paul Manz played by him on the Schlicker organ of Mount Olive Lutheran Church, Minneapolis, MN.

Program No. 8752 12/28/87

An Organist's Yearbook . . . with reflections on and forecasts of some matters of consequence in the world of the "King of Instruments."

Included are recordings of several historic and brand-new organs, plus a musical tip of the hat to the *Olde Year Passed Away*.