

THE TRACKER

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# THE JOURNAL

OF THE ORGAN HISTORICAL SOCIETY



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Boston Organ Club 1965, 1976*	<i>Newsletter</i> , E.A. Boadway, \$5	Alan Laufman
British Columbia 1983	<i>Vox Humana</i> Clayton Lee, \$10	Douglas H. Adams
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Chicago Midwest 1980	<i>The Stopt Diapason</i> Susan R. Friesen, \$12	Julie Stephens
Eastern Iowa, 1982	<i>Newsletter</i> , Mark Nemmers, \$7.50	August Knoll
Greater New York City, 1969	<i>The Keraulophon</i> John Ogasapian, \$5	Alan Laufman
Greater St. Louis, 1975	<i>The Cypher</i> , Elizabeth Schmitt, \$5	John D. Phillippe
Hilbus (Washington- Baltimore), 1970	<i>Where the Tracker Action is</i> , Carolyn Fix, \$4	Peter Zeigler
Mid-Hudson (new York), 1978	<i>The Whistlebox</i> , Robert Guenther, \$5	June Marvel
New Orleans, 1983	<i>The Swell Shoe</i> , Travers C. Koerner, \$5	Michael Christiansen
Pacific Northwest, 1976	<i>The Bellows Signal</i> , Beth Barber, \$3	David Ruberg
Pacific Southwest, 1978	<i>The Cremona</i> , Jim Lewis, \$4	Stephen Baker
South Carolina, 1979	<i>Newsletter</i> , Kristin Farmer, \$5	Kristin Farmer
South Texas (The San Antonio Pipe Organ Society) 1977, 1981*	<i>The Well Tempered Communique</i> , \$15	W.P. Cunninghamz
Tannenberg (Central Pa.) 1976	<i>The Diffenbuch</i> John L. Speller, \$5	James Mearland

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# THE JOURNAL

OF THE ORGAN HISTORICAL SOCIETY

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In this day of monstrous trade deficits, many officials and organizations are urging consumers to purchase American products and services to help strengthen the economy. The recent decline of the dollar against foreign currencies has contributed to the rising cost of foreign goods and should reduce the quantity of imports. During the waves of strong dollar value over the past 20-plus years, many American churches bought organs from foreign countries, although price was not the only reason.

The rivalry between European organbuilders and American organbuilders has been and often is still a topic of heated debate. Certain factions have felt that quality is assured when purchasing a European instrument.

The question of differences between present-day organ builders is not a cause or a forum of the OHS. Rather, the OHS serves to promote the work of American builders who are no longer alive. Who can question the excellence of the organs that came from shops such as

## AN EDITORIAL

Hook & Hastings, Erben, Appleton, Johnson, Pfeffer, and Roosevelt? There is no denying that the ability of early American builders was very great.

During the tracker revival that began in the U.S. in the 1950s, American builders may have been perceived to be, or actually were, slower to start this renaissance than their European counterparts. Builders such as Otto Hoffman or Charles McManis must have felt like "voices crying in the wilderness" during this time, while Von Beckerath, Flentrop, and Rieger were well along in importing their instruments to American churches. But the Americans learned quickly. Organs from their shops soon became excellent and many of today's builders represent a continued or increasing standard of superior workman-ship.

Yes, equally superior instruments are produced outside our country's borders, and undoubtedly importations of them will continue. However, equaled quality has been found here for about two centuries to match the competition at the time. If organs were not excellent, fewer would have stood the test of time. We can be proud to label our instruments "Built in America by Americans."

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## LETTERS

Editor,

Through the good offices of Michael Barone and WMEA in Portland, Maine, I became acquainted with the OHS and especially the 1987 convention in Newburyport, my neck of the woods.

Thus, I took in the Friday tour, basically on the Cape Ann Island, plus Ipswich. The trip was the best I have ever taken, the people were very fine to be with, the day was perfect, the places interesting to see inside, and the music superlative.

Many thanks for making it available for such as me, listener only.

Marshall Kulberg

Editor,

Regarding the photograph of an organ "in the style of David Tannenberg" that was used to illustrate my article in 3:2:13, I am pleased to say that the instrument has been identified by Jim McFarland who found the photograph at Zion Moselem Lutheran Church, near Moselem Springs, Pennsylvania, about fifteen years ago. The organ shown is the 1770 David Tannenberg instrument at that church. The proximity of the church to Kutztown explains the fact that the photograph was taken by a commercial photographer from that town.

The photograph shows the organ before the installation of a new console in 1894 by Samuel Bohler of Reading, Pennsylvania, and before the walnut case had been painted white in the 1970s. Careful examination of the photograph suggested to Jim that the drawknobs bore no ivory insets, and that there appeared to be vestiges of paper labels next to the knobs, thus providing *raison d'être* for Jim to follow the same practice in his restoration of the 1787 Tannenberg at Lititz.

The Zion Moselem case differs from later Tannenberg cases like the 1787 Lititz and Madison ones in three ways: 1) the case is of walnut unlike the later ones which are pine; 2) the feet of the front pipes are all in a straight line, not graduated; and 3) the side towers are triangular in cross section, not rounded as in later Tannenbergs. It would be interesting to know whether other early Tannenbergs, such as the now defunct 1768 instrument at Maxatawney and the 1771 instrument in Reading, shared these characteristics.

John Spelling

Editor,

I recently attended my first OHS convention although I have been a member for several years, and it was terrific! The organs, recitalists, food, fun, and fellowship were all wonderful, and those who worked long and hard to coordinate all the convention events certainly deserve a great deal of gratitude from all of us who were privileged to participate.

I must say that I was totally overwhelmed by the fabulous hymn singing! It would be a dream come true if we could hear such inspired singing in our churches each Sunday! Perhaps OHS can someday release a recording of nothing but hymn singing from various conventions!

Keith Norrington

## REVIEWS

**The Historic 1892 Johnson Organ of Waterbury, Connecticut, Susan Armstrong plays music of Widor, Guilman and Rheinberger. AFKA SK-291 available from OHS: \$8.98 to members, \$10.98 to non-members.**

A restoration of an important 3-manual Johnson organ of some thirty stops is the instrument for this release. The organ is located in the Sacred Heart R.C. Church in Waterbury, Connecticut, and has been restored by Richard Hamar. An amusing and informative letter from Susan Armstrong, artist of the release, to the editor of *The Tracker* (30:4:8) relates the struggles of the organist of Sacred Heart Church, Amelia Carosella, to preserve the instrument. Amelia Carosella deserves a medal; the organ is a treasure and from the recorded sound it appears the restoration has been well done.



The compositions played here are rarely heard and virtually unknown: Bach's Memento, a suite of six pieces freely transcribed from J.S. Bach by Ch.-M. Widor; Second Meditation, op. 20, no. 2 by Alexandre Guilmant; and the Sonata no. 18, op. 188, by Joseph Rheinberger. The six Widor pieces are "Pastorale" from the third movement of Bach's Pastorale for organ (BWV 590); "Misere mei" from the D minor prelude of the Well-Tempered Clavier, Book I (BWV 851); "Aria" from the E minor prelude of WTC I (BWV 855); "March du Villeur de Nuit" from the Schubler Chorale no. 1 (BWV 645) which Bach had already transcribed himself from the Cantata *Wachet auf* (BWV 140); "Sicilienne" from the Flute Sonata (BWV 1031); and "Matheus -Finale," the closing chorus of St. Matthew Passion (BWV 244, no. 78). Widor arranged these works in 1925 and premiered them himself 30 June 1925 for the dedication of the organ at the American Conservatory at Fontainebleau. To call these compositions "transcriptions" is misleading. Only the first, "Pastorale," can actually be so designated. They are, instead, compositions by Widor, paraphrases, freely based on themes by Bach. Keys have been changed as well as lengths; some are longer than the Bach versions, some are shorter. And, it is in this that the artist makes her single miscalculation of the entire recording. She tends to play, at times, as if the compositions were true transcriptions, indeed as if they were pure Bach. Here and there she changes Widor's registrations so that the result, while musical and in its way even logical, reminds too much of Bach and not enough of Widor. The playing is, none-the-less, immaculate and solid.

The Guilmant Meditation is a short, quiet work of some four minutes, altogether pleasant and well-played, although of little consequence.

The Rheinberger Sonata is a sturdy creation, all predictable in the form of its four movements, with a nod towards cyclicism by restating, at the close of the final movement, the two principal themes of the first movement. It is here that the performer rises to her best. She obviously knows the work well and conveys her joy in it with enthusiasm, conviction, and excitement, a truly fine performance.

The recording is attractively packaged with a color reproduction of the organ case on the cover. Program notes by Agnes Armstrong and Stephen Pinel are included on the back of the jacket. A specification sheet, also containing information about the Johnson firm and about this instrument in particular, is contained within the record jacket. There is, however, some information that should have been included as a greater aid to the listener. One must read far too long to learn the name of the church that owns this remarkable instrument; that item is virtually buried in the comments on the insert sheet. The BWV numbers of the Bach pieces should have been given so that the listener could easily find the Bach originals to compare with the Widor versions. This reviewer, for example, spent a great deal of time tracing the Flute Sonata (BWV 1031), and he was thrown completely off the track by some misinformation in the jacket notes, i.e., "... one [of the Bach pieces] is from the Well-Tempered Clavier, while two others are from the instrumental literature." There are, in fact, two preludes from the WTC and only one, the flute sonata movement, from the instrumental literature. The editions from which the artist performed should have been cited and, most disturbing of all, the registrations used by the performer should have been indicated. This latter information is absolutely essential in a recording of this sort, one that seeks to display an historic instrument which the listener presumably has not experienced first-hand.

All quibbling aside, this is a disc worthy of note. The instrument is magnificent! What a thrill it must be to hear and play it in its home. The repertoire chosen probably cannot be heard

elsewhere today. Ms. Armstrong is to be thanked for calling it to our attention. Finally, the playing is strong and full of authority, and in the Rheinberger, stirring. All in all, if one seeks forgotten pieces worthy of resurrection, well played on a significant instrument built at the time of and in the style of the repertoire presented, this recording is a must.

William Hays

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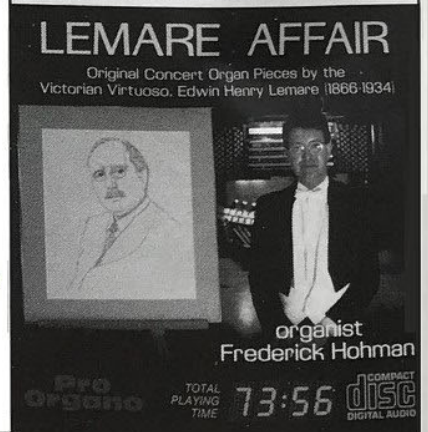
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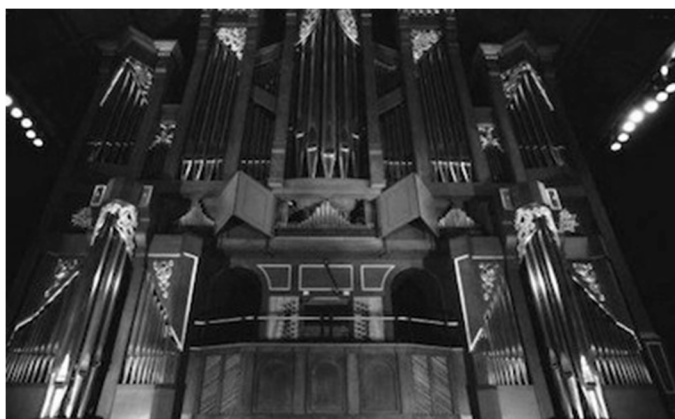
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The notes on this LP record speak of Charles Fisk's quest for a truly old organ. "I wanted old music to spring to life in the way it was written, in a way it hadn't been heard in our time." Since his quest began, we've had ample opportunity to hear many "old" organs, both restored and newly created, play much old music. Though this fact may somewhat lessen the impact of this particular organ, it in no way diminishes the wonder and importance inherent in this disc. This is a treasure of definitive performances of high Baroque masterpieces played on a masterpiece organ by a current master of the style. It is a disc to be enjoyed first and foremost, but also to be studied and from which much can be learned.

The program opens with Buxtehude's invigorating Praeludium in C major (BuxWV 137). Vogel treats the introductory pedal solo with extreme freedom and expressive imagination, all the while staying within the bounds of tasteful predictability and naturalness. These flourishes seem spontaneous yet balanced, in place, totally right, and at once bespeak Vogel's mature grasp of this style as well as his towering musicianship in general. This auspicious beginning leads to an imitative little dance played on a quaint consort registration (Regal 8', Quintadehn 4', and Waldflöte 2') which delights and charms, as undoubtedly it was intended to do. The two fugues, the first played on singing foundations with an 8' pedal, the second on the massive, aggressive plenum, demonstrate stylish, dancy rhythmic flexibility in the best sense of manipulated and intensified arsis and thesis without enervating the drive to the finish. This feeling of inevitability created by the unflagging pulse serves to control all the little rhythmic niceties completely and to bind them together into a balanced whole; the sum takes precedence over all the little parts, a hallmark of informed good taste.

Two closely matched choral preludes by Buxtehude, *Durch Adams Fall* and *Vater Unser*, afford Vogel an opportunity to create moments of great introspection and poignancy. Again, his imaginative registrations, such as using the soft, mellow little Regal to play the accompaniment to the first chorale melody, show a freshness and daring which is remarkable. One can appreciate Vogel's well-known "Baroque legato" touch in these intimate works. The tones are seldom actually slurred from one to the next, but the sound goes on through, nonetheless, to create a flowing line of utmost clarity and rhythmic radiance. The imitation of a cellist playing separate bows is especially noteworthy as Vogel delineates the bass line on the pedal Octave 8'. The high-cut-up, enhanced-fundamental, highly resonant voicing style of the organ makes this possible, as does the suspended action and the reverberant acoustic. One probably wouldn't be able to reproduce this exactly on an electric action, non-fundamental, dry-sounding,

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neo-Baroque organ in a dead church, but it's a beautiful demonstration of what is possible given the right circumstances.

Bruhn's long Praeludium in E minor receives two separate performances, one in meantone tuning, transposed down to D minor, and one in the written key in the well-tempered tuning system of the organ, which is not identified. This is the highlight of the disc and a reason to mail in an order today to get a copy. Both performances utilize the same registration and display the same elegant playing, so one can readily compare the effects the different tunings and keys have on the music. These differences are astounding. Except for some wild melodic intervals in the first fugue subject and some extremely dissonant, quickly passing chords, the D minor version has a well-settled, very in-tune aspect compared to the glittering, tension-filled, almost nervous E minor version. The outward-expanding chromatic passage following the *Harpeggio* section is worth the price of the disc as a demonstration of the spiciness of mean-tone tuning: the second chord in each group of two chords is way out of tune. Vogel cleverly plays it very short, merely suggesting the harmony. The resulting long-short pairs consequently have a rhythmic, dramatic, and memorable impact that is remarkably winning. The same passage in the E minor, well-tempered version is also spicy, but not to the same degree. After learning to appreciate all this, how can we play or hear this music on our equal-tempered organs without longing for the missing drama and excitement? Such is the price of sophistication!

Buxtehude's virile Toccata in D minor (BuxWV 155), wonderful Magnificat Primi Toni (BuxWV 203), and *Ich ruf zu dir*, together with Bach's *Das alte Jahr* from the *Orgelbuchlein* and Fantasia in G minor (without fugue) round out the program. After a truly stunning performance of the famous Fantasia, the lack of the even more famous fugue with which it is customarily paired certainly leaves us wanting more. We can only hope that Vogel's next disc on this organ will begin with the fugue! The CD version of this release also includes Scheidemann's Magnificat VIII Toni, as well as Bach's *Das alte Jahr* played a second time in the alternative temperament. This time both performances of the same work are in the same key, so that the comparison of temperaments is more direct and obvious. Actually, the differences seemed to this reviewer to be rather subtle; something one must make an effort to notice.

The quality of the sound reproduction on the LP review copy, while not as life-like as the CD, is quite fine indeed. This is achieved by digital recording and direct metal mastering. We are served a sumptuous portion off the clarity with only occasional distortion, while enjoying an atmosphere of spaciousness. The surfaces of the review copy were acceptably silent except for some few pops here and there. The CD version has even clearer, cleaner, more sharply defined sound, with no background noise at all and is an excellent example of the current state-of-the-art in organ recording possibilities.

The only disappointment to the LP version is the lack of any written notes about the music or the performances, preferably by Vogel himself. The whole production seems to have been an "all about Fisk" effort, with essays on "The Design of the Instrument," "Charles Fisk," and "The Stanford Idea." As interesting as all of this may be, Vogel has triumphantly transfigured this erstwhile organ demonstration into an "all about Buxtehude, Bruhns, and Bach" affair. The music takes stage center, and the organ and even the playing become the supporting cast. Of course, this is exactly as it should be with such repertoire and performer as these, and it leaves one wishing for some specific information on this music as it relates to these special sounds and this special organist. A few notes on the repertoire do appear in the CD booklet only, but only enough to whet the appetite. As a production for study, it therefore comes up just a little lacking. As a recording for long term enjoyment or for delving into the best work of Charles Fisk, it is magnificent.

Bruce B. Stevens

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The following single issues of twentieth century organ periodical are needed for the Archives of The Organ Historical Society. If you have a subscription to any of these periodicals, or have odd single issues, please check to determine whether you can supply an issue we need. Use of (+) indicates we need everything published after the issue. Presume we have all issues not indicated as lacking. Please send issues to: Stephen L. Pinel, Archivist, 629 Edison Drive, East Windsor, New Jersey, 08420.

**Acta Organologica:** No. 2 (1968), No. 3 (1969).

**American Organist (old):** 1918: Jan., Nov.; 1919: all; 1921: all; 1922: Jan.-Feb., Apr.-May, July-Dec.; 1923: Jan.-Aug., Nov.-Dec.; 1924: Jan.-June, Oct.; 1925: Mar.-Apr., June-Dec.; 1926: Feb.-Apr., June-July; 1929: Mar.; 1930: Apr., Dec.; 1932: Aug.; 1933: Jan., June.

**Ars Organi:** Whole nos. 1-8, 10-19, 21-33, 35, 44-48, 50.

**Asociation Cabanilles De Amigos Del Organo:** Whole nos. 1-12, 15-16, 18, 25+

**Bellows Signal:** v. 1-2, v. 5, no. 4+

**Cabanilles:** Whole no. 9+

**Choral & Organ Guide:** v.1, no. 1-v. 2, no. 10; v. 3, nos. 2, 4, 8-10; v. 4, nos. 1-2, v. 5, nos. 1-7; v. 7, all issues; v. 9, all issues; v. 10nos. 3, 7-8; v. 21, no. 2.

**Coupler, The:** v. 5, no. 3+

**Cremona, The:** Whole nos. 1-2, 6, 9-17, 22+

**Diapason, The:** 1910: Jan., May, Aug.-Oct.; 1911: Aug.; 1912: Apr., Aug.; 1914: Mar. Apr.; 1916: June; 1917: Jan., May, July-Aug.; 1918: Mar., Oct.; 1919: Jan.-Feb., Oct.; 1922: Oct.; 1923: Jan., Apr.; 1924: Jan., June, Aug.; 1925: Feb.-Mar., Sept.; 1926: May, July-Aug.

**Japan Organ Journal:** 1983+

**Jeunesse et Orgue:** 1-8; 10-23; 26-27; 29-32; 35-36; 38-39; 43-64.

**King's Letter, The:** v. 2, no. 2+

**Music Review and Church Music Review, The:** Whole nos. 1-258; 261-280; 284; 286; 288-289; 291; 293-298; 320-321; 323; 330-331; 346-347; 349-350; 352-353; 357-360; 362; 364+

**Newsletter of the South Carolina Chapter:** Whole nos. 3-6, 15+

**Organ (English), The:** Whole nos. 231-235; 242; 245-257; 259-261.

**Organ Historical Trust of Australia News:** v. 1, no. 2-v.2, no. 1; v. 4, no.2-v. 6, no. 4; v. 8, no. 4; v. 9, no. 2+

**Organ Institute Quarterly, The:** v. 4, no. 2-3.

**Organist's Review, The:** v. 1 (1915)-v. 52 (1967).

**Orgel:** v. 1, nos. 1-4 (1962).

**L'Orgue:** 1-4, 14-41, 50-75, 77, 87, 89, 101-103.

**Stop, Open and Reed:** v. 1, no. 2.

**Sydney Organ Journal, The:** v. 1-v. 6; v. 9, no. 5-6, 10-12; v. 11, no. 5-6; v. 12, no. 6; v. 13, no. 1, 3-6; v. 14, no. 2+

**Whistlebox, The:** Whole nos. 3, 7.

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**Kelvin J. Hastie, NSW Secretary, OHTA, Box C40, Clarence Street,  
Sydney Australia 2000.**



*The 1979 Brombaugh at Christ Church, Tacoma, WA, is featured in a survey recording of Brombaugh organs by Carole Terry, and on the OHS release off David Dahl's fabulous performance at the 1982 Convention.*

**Brombaugh Organs of the Northwest.** Carole Terry plays three Brombaugh organs, with works by Melchior Schidt, Samuel Scheidt, Nicolaus Adam Strunck, Jan Pieterszoon Sweelinck, Peter Mohrhardt and Matthais Weckmann. MHS 7368W LP or 9368X Chrome cassette, \$7.95. Musical Heritage Society, 1710 Highway 35, Ocean NJ 07712.

The Musical Heritage Society has produced many organ recordings, but none quite as interesting as parade of one organbuilder's work.

OHS members heard Brombaugh's 1979 mechanical-action organ at Christ Episcopal Church in Tacoma, Washington, during the Pacific Northwest Convention of 1982. It was superbly played by David P. Dahl in a memorable recital including a wide range of music from pre-Bach through 20<sup>th</sup>-century composers. That recital can be heard on OHS cassette C-2, which has become OHS's largest-selling cassette recording, and can be ordered for \$9 by members from the Society's catalog.

That organ is heard on this disc, along with two others by Brombaugh: the 1974 instrument (built while the firm was operating out of Middletown, Ohio) at Grace Episcopal Church in Ellensburg, Washington, and the later Opus 19 at Central Lutheran Church in Eugene, Oregon. All of these organs follow the Baroque design with minor specification variations, each distinct in its own way. The Ellensburg instrument has Werckmeister Temperament III, revised by Brombaugh, while the other organs have "Temperament after Kirnberger III, modified."

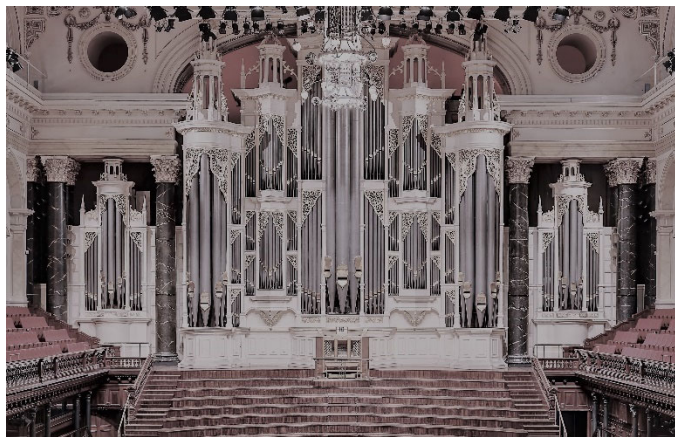


A specialist in early music, Dr. Carole Terry of the University of Washington, is the organist on this record, affording us a feast of pre-Bach music for the organ, giving performances that are often stunning. Using registrations that are carefully researched, Dr. Terry gives colorful interpretations to scores that might otherwise have been dull and uninteresting.

On Side 1, we hear Melchior Schildt's *Padua Lacharyme*, Samuel Scheidt's *Allemande Also geht's. Also steht's*, Nicholas Adam Strunck's *Capriccio*, and Jan Pieterszoon Sweelinck's *Poolsche dans Soll es sein*.

On Side 2, Dr. Terry plays the anonymous 16<sup>th</sup> and 17<sup>th</sup> century *Niederlandisch Liedgen Windecken daer het bosch af drilt*, Peter Mohrhardt's *Chorale Fantasia on Meine Seele erhebet den Herren*, Heinrich Scheidemann's *Canzon in G Major*, and Mathias Weckmann's *Chorale Variations on Komm, heiliger Geist, Herre Gott*.

The digital recordings were made in June, 1983, by Wolfgang Rubsam.  
Albert F. Robison



1886 Hill & Son at Sidney Town Hall, Australia

## INTERNATIONAL INTERESTS

In 1988, Australia will celebrate 200 years of European settlement. A special conference and Organ Study Tour has been arranged by the Organ Historical Trust of Australia to occur in Sydney and nearby towns, there will be opportunity for sight-seeing. The city of Greater Sydney, with a population of more than three million, is the oldest and largest settlement in Australia. Of 360 pipe organs in the city, 100 of them survive basically unaltered from the period prior to 1920. All of the most prominent 19<sup>th</sup> century English organbuilders exported to Sydney, including Hill & Son, Henry Willis, J.W. Walker, and Forster & Andrews. Many instruments survive in a remarkably pure state of preservation and a great number of authentic restorations have been undertaken in recent years. In addition to this notable corpus of English organs, there are many fine examples by leading modern European makers.

The most notable historic organ in Sydney is the Grand Organ in Sydney Town Hall. This organ was built by Hill & Son of London and opened in 1890. With five manuals, 127 speaking stops and 160 ranks, this organ was once one of the largest in the world. Over a ten year period from 1972, this majestic instrument was restored leaving the original Barker lever and pneumatic actions, as well as the tonal scheme, intact. An opportunity to see this remarkable organ will be provided during the conference.

The Opera House in Sydney is a famous landmark. Its Grand Organ, open in 1979, is the largest in the world with mechanical key action. It was built with five manuals and 205 ranks by Ronald Sharp of Sydney, and will be visited.

Information is available from NSW Secretary, Organ Historical Trust of Australia, P.O. Box C40, Clarence Street, Sydney, New South Wales, Australia, 2000.

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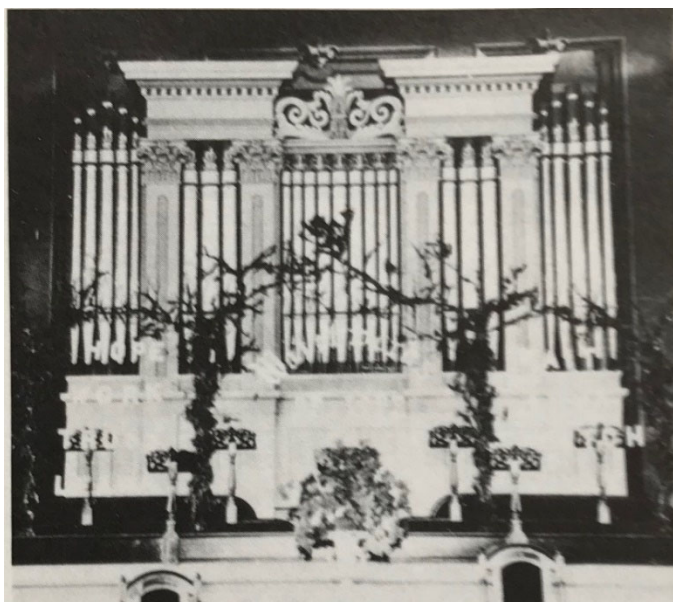
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*The 1854 Wm. A. Johnson Op 37, Unitarian Church, Leeominster, Ma., was replaced in 1887 by Steere & Turner's Op. 248 that used the enlarged Johnson case as it appears in a stereoscopic view copied for the Archives from the collection of Barbara Owen. The church and organ burned in 1903 according to The Johnson Organs by John Van Varick Elsworth, published by the Boston Organ Club Chapter of OHS in 1984 and still available from the Society's catalog. Other photos which appear with this report are filed in the OHS Archives and have been gathered from or donated by many sources.*

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## **ARCHIVIST'S REPORT**

**I**MPORTANT BOOKS AND PERIODICALS have been added to the collection in recent months. With the assistance of OHS members John Panning and Gerard Verloop, an attempt is being made to complete fragmentary runs of organ periodicals. Because these journals are often not a priority in university and college libraries, the Society must collect them if we hope to have them for research. It is not atypical to discover that we already have more issues than any other American library. An example is our run of *L'Orgue* which, according to the Union List of Serials, is the most complete in the United States!

The following process is being used to obtain the missing issues. First, we write to the publisher (often an organ or church music society) to obtain issues by buying or trading. This process has completed about fifteen titles and augmented another dozen or so. Secondly, we take advertisements listing the issues we want to acquire, hoping someone will want to donate or sell the issues we need. Ads will be appearing in *The American Organist*, *Ars Organi*, *The Diapason*, *The Organist's Review*, *The Tracker*, and several chapter newsletters. And finally, we try to acquire the remainder on microfilm to complete the run.

Alerting members of our need for missing issues has already had positive results. Tom B'hend, David Junchen, Barbara Owen and Elizabeth Towne Schmitt have contributed single issues which have completed various titles in our collection.



*Clarence Eddy at the 1872 E. & G.G. Hook Op. 649 at First Presbyterian Church, Chicago.*





Ca. 1855 William Nutting organ, Baptist Church Windsor, VT

We have established journal exchanges to keep titles current and to eliminate the need to buy subscriptions in foreign currencies. We send the *The Tracker*, and in exchange we receive their publication. The following titles are currently being exchanged: *Acta Organologica*, *Ars Organi*, *Connoissance de l'Orgue*, *Early Keyboard Studies Newsletter*, *La Flute Harmonique*, *Historic Organ Restoration*, *Jeunesse et Orgue*, *Journal of American Organbuilding*, *Journal of the American Musical Instrument Society*, *De Mixtuur*, *Organ Club Journal*, *Organ Historical Trust of Australia News*, *Organist's Review*, *Het Orgel*, *Orgelforum*, *Orglet*, *L'Orgue*, *Orgues Meridionales*, *1 Sydney Organ Journal*, and *La Tribune de l'Orgue*. We are trying to initiate others, but foreign mail is slow, and correspondence abroad is time-consuming. (It takes two months to ship organ journals to the Netherlands). And, not all organ societies are especially efficient with their correspondence.



1874 Hutchings-Plaisted Op. 47 [51], Universalist Church Lowell, Massachusetts. From a stereoscopic view.

One hundred and thirty volumes of periodicals were returned from the bindery in September, and another fifty volumes came back in January, 1988. As enough single issues of a given journal are received, they are bound to insure preservation. The process also includes stamping "O.H.S." on the spine.

Several old titles have been received on microfilm since the last report. They include: *Revue et Gazette Musicale de Paris*

#### Books Donated to the OHS Archives by E.A. Boadway 18 May 1987

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| <p>_____. <i>The American Guild of Organists Calendar</i>. Published by the Guild, April 1<sup>st</sup>, 1899.</p> <p>Baldwin, Samuel A. <i>The college of the City of New York, Fifty-two Public Organ recitals, 1929-1930</i>. [No publisher].</p> <p>Dapp, Chas. F. <i>History of Zion's or Old Organ Church...</i> Spring City, Pennsylvania: The Inter-Borough Press, [1919].</p> <p>Faulkner, T. <i>Designs for Organs</i>. 2<sup>nd</sup> ed. London: Printed and published by the Author, 1838.</p> <p>Foote, Arthur. <i>An Autobiography</i>. Norwood, Massachusetts: Plimpton Press, 1946.</p> <p>Grace, Harvey. <i>The Complete Organist</i>. London: The Richards Press Ltd., 1920.</p> <p>Guedon, Joseph. <i>Nouveau Manuel Complet de l'Organiste...</i> Paris: L. Mulo, 1905.</p> <p>Hamill, Samuel. <i>A Brief History of the Organ...</i> Cambridge, Massachusetts: Samuel S. Hamill, [n.d.].</p> <p>_____. <i>In Loving Remembrance of the Founders of the Parish of St. James Church in Woodstock Vermont...: 1827-1907</i>. Woodstock Vermont: The Elm Tree Press, 1907.</p> <p>Landy, Jacob. <i>The Architecture of Minard Lafever</i>. New York &amp; London: Columbus University Press, 1970.</p> <p>Liebenow, Walter M. <i>Organ Miscellanea: Three Essays on Organs</i>. Los Angeles &amp; Minneapolis, [1974].</p> | <p>Macrory, Edmond. <i>Notes on the Temple Organ</i>. 3<sup>rd</sup> ed. London: G. Bell and Sons, Ltd, 1911.</p> <p>Mague, Benjamin G. <i>Tracker Organbuilding in North America Today and the Future of the Organ</i>. Unpublished paper, 1970.</p> <p>Mason, Lowell. <i>Musical Letters from Abroad...</i> New York: Mason Brothers, 1854.</p> <p>McKeever, D. David. <i>A History of the Organ, St. Paul's Episcopal Church, Englewood, New Jersey</i> [No publisher].</p> <p>Minshall, E. <i>Organs, Organists, and Choirs</i>. London: J. Curwan &amp; Sons, [1886].</p> <p>Moore, John W. <i>Complete Encyclopedia of Music, Elementary, Technical, Historical, Biographical, Vocal, and Instrumental</i> Boston: Oliver Ditson &amp; Co., [et al], [1852].</p> <p>Nicholson, Henry D.. <i>The Organ Manual, for the use of Amateurs and Church Committees...</i> Boston: Oliver Ditson &amp; Co, 1866.</p> <p>Norbury, John. <i>The Box of Whistles, An Illustrated Book on Organ Cases: With Notes on Organs at Home and Abroad</i>. London: Bradbury Agnew &amp; Co, 1877.</p> <p>Owen, Barbara. <i>Organ Building in New England in the Eighteenth and Nineteenth Centuries</i>. Unpublished Thesis, 1962.</p> <p>Petering, Donald T. <i>John G. Pfeffer, St. Louis Organ Builder</i>. Unpublished Thesis, 1979.</p> | <p>_____. <i>Pipe Organs for Municipal Halls, Memorials, Churches, Theatres, Schools, Lodges</i>. Kendal Green, Mass: Hook &amp; Hastings Co. [1927].</p> <p>Root, Geo. F. <i>The Story of a Musical Life</i>. Cincinnati: The John Church Co., 1891.</p> <p>Sceats, Godfrey. <i>The Liturgical Use of the Organ</i>. London: Musical Opinion, 1922.</p> <p>Shafer, Chet. <i>The Organ Pumper</i>. New York: Greenberg, Publisher, 1926.</p> <p>Standbridge, J.C.B. <i>Gems of Sacred Music, Consisting of Eleven Introductory Sentences and One Funeral Anthem...</i> Philadelphia: James Kay, Jr., 1842.</p> <p>Toeffer, J.G. <i>Lerbuch der Orgel-baukunst...</i> 4 vols. Weimar: Verlag, Drucs und Lithographie, 1855.</p> <p>_____. <i>The Tuner's Guide: Containing A Complete Treatise on Tuning the Piano-Forte, Organ, Melodian, and Seraphine...</i> Boston: Oliver Ditson.</p> <p>Webber, F. R. <i>Church Symbolism...</i> Cleveland: J.H. Jansen, Publisher, 1938.</p> <p>Whiting, Geo. E. <i>Organ Accompaniment and Extempore Playing</i>. Boston: New England Conservatory of Music, 1887.</p> <p>Willis, Richard Storrs. <i>Our Church Music</i>. New York: Dana and Company, 1856.</p> <p>Zundel, John. <i>The Modern School for the Organ...</i> Boston: Oliver Ditson &amp; Co., 1860.</p> |
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OHS member Julia Harlow of Eugene, Oregon, supplied this old photograph of a circa 1870 George Stevens organ at the Congregational Church in McGregor, Iowa.

(1832-1880); *La Revue Musicale* (1900-1912); *Urania* (1844-1911), and *The Loomis Musical Journal* (1867-1900) Micro-film periodicals are expensive, and the Archivist would be happy to receive a contribution to offset the cost of any of these titles. As always, I am happy to receive suggestions of periodical titles you would like to see the collection acquire. John Ogapasian has suggested *Caecilia*, and we will try to acquire that journal next year.

### New Books

Over four hundred books on organbuilding, organbuilders, and organists have been added to the collection since our list of books was published in 29:4. Among the notable acquisitions include a first edition of *Psalmodia Evangelica* (New York: 1830); a first edition of Cutler & Johnson's *American Church Organ Voluntaryes* (Boston: 1852); a first edition of Abraham Hulpers, *Kort Beskrivning over Orgelwerken I Sverige* (Westernas, 1773); and a first edition of Hopkins and Rimbault

(London: 1885). Over 100 books have been bound during the last year.

Gifts continue to come from members of the society on a regular basis. Recent contributors include: Agnes Armstrong, Tom B'hend, Gene Bedient & Co., Keith Bigger, Mrs. C. Nelson Bishop, Edwin H. Cole, William F. Czelusniak, Lynn Dobson, Frances Elliot, C.B. Fisk, Inc., David Fox, Michael and Susan Friesen, Walter Holtkamp, David Junchen, Alan M. Laufman, Jim Lewis, Laurence Libin, Elfrieda Kraege, William D. Mitchell, Fritz Noack, Barbara Owen, John Panning, Albert F. Robinson, Elizabeth Towne Schmitt, Jeffery Scofield, Charles Semowich, Timothy E. Smith, Larry Trupiano, The Westfield Center for Early Keyboard Studies, The Wicks Organ Co., and Keith Williams.

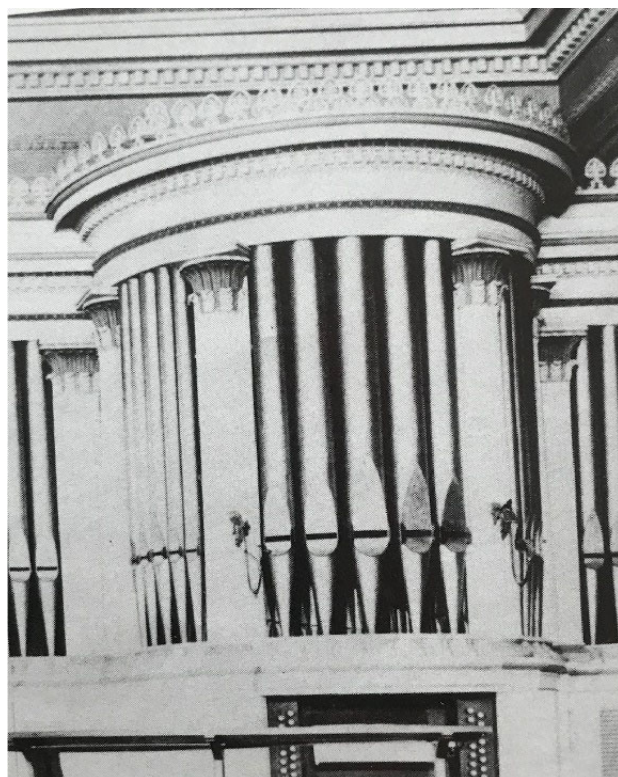
E. A. Boadway of Claremont, New Hampshire, has provided a substantial gift of significant books to the collection. Many of the titles were published in the nineteenth century and are exceedingly rare today. On behalf of the Society, I express our gratitude to Ed for his continued interest in the OHS Archives, and for his over-whelming generosity in behalf of organ research in this country.

### Church Histories

Historical accounts of churches sometimes contain detailed organ information. The collection houses about fifty church histories which contain material suitable for organ research. I would like to ask the membership to be on the lookout for church histories which contain organ information. Like all your contributions, we would be happy to receive them. The archival documents of today will become the research tools of the next generation.

Stephen L. Pinel

*This unique variation on the classic revival organ case, showing influences of the Egyptian revival, was built in 1853 by William A. Johnson as Opus 30 for the First Baptist Church of Springfield, Massachusetts. The photograph was copied in the collection of the Springfield Public Library.*



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*The organ installed by Rubin Frels in 1986 at Central Seventh-Day Adventist Church in San Francisco includes a new case built in the of a Murray Harris organ that formerly existed in the church. The instrument includes the mechanism of a 1903 Pilcher and pipes of a 1906 Felgemaker.*



## The Bay Area Convention A Rare Treat

In the first two decades of the OHS, the Society did not venture far from the East Coast for its Annual National Conventions. The 1965 Convention in Cincinnati was touted as a "Western Convention." In 1977, we visited Detroit; in 1979, St. Louis. By 1982, we finally reached the West Coast with the Seattle area Convention. Now, in 1988, we are returning to the Pacific coast, with a Convention slated for the Bay Area of California. And what a treasure trove awaits us! Magnificent scenery, a tour of the wine country, the fabulous San Francisco architecture, and wonderful organs.

Some conventions have featured primarily small organs. The Bay Area, however, is blessed with numerous large instruments, and we will start Monday, June 20 with one of the largest, Austin Opus 500, 1915, at the Civic Auditorium. This organ was built for the Panama-Pacific Exhibition of 1915, and is an outstanding example of an opulent era of organbuilding.

Our next stop will be the California Palace of the Legion of Honor, home of a huge E.M. Skinner, Op. 455, 1924. We will enjoy its lush sonorities while gazing at sculptures and paintings: the building is one of the fine arts museums of San Francisco. Our last stop on Monday will be at Grace Cathedral (Episcopal), on Nob Hill, where we will hear an elegant small organ of ca. 1860, perhaps the work of William H. Davis, followed by our Annual Meeting. Dinner at the Cathedral will be catered by Kim's, one of the finest restaurants in the city, and the day will be capped by a recital on the large Aeolian-Skinner organ, Op. 910, 1933, designed by G. Donald Harrison. This landmark instrument is considered by many to be the finest organ on the west coast, and is well served by the expansive acoustical setting of the Cathedral.

Tuesday will start with a recital on the fine Hook & Hastings organ, Op. 1380, 1888, built for the First Unitarian



*The 1933 Aeolian-Skinner organ at Grace Cathedral.*

Church, and moved in 1912 to Our Lady of Guadalupe R.C. Church in the North Beach section of the city. The organ stands in need of a thorough restoration, but gives a good account of itself nonetheless. From North Beach, we will travel across the



*The 1924 E.M. Skinner at Trinity Episcopal Church will be heard on Tuesday evening, June 21, following a day-long trek to the wine country.*





*Recently relocated to St. Boniface Church, this small Op. 1112 of 1939 by Aeolian-Skinner will be heard with the grand organ in the church gallery, seen on the next page, in works for two organs.*

Golden Gate Bridge to Santa Rosa, where we will hear a 1909 Thomas Whalley organ at St. Rose's Church. (Seattle convention attendees will remember the Whalley & Genung organ in Port Townsend, Washington, an earlier example of the firm's work.) This instrument was built with several prepared-for stops, which were provided in 1977 by Raymond Garner & Company. St. Rose's Church was greatly enlarged at the same time, and the architect devised a novel and attractive solution to the problem of how to retain the integrity of the old building. Our next stop will be in Sonoma, in the heart of the wine country: the state's oldest premium winery, Buena Vista, is situated here. We will visit a winery, have lunch, and hear a delightful small organ at the Pioneer Memorial Chapel. Built in 1897 by John Bergstrom & Sons of San Francisco, the instrument boasts spectacularly decorated case pipes. Otherwise, it is a prime example of a typical tracker of the period: modest, serviceable, and possessing a quiet beauty that commends itself to the ear—one does not tire of listening to these organs!

From Sonoma we will return to San Francisco for a visit to St. Boniface R.C. Church, which houses two organs of interest.



*Thomas Whalley, a San Franciscan who built organs in Oakland and Berkeley, provided this organ in 1909 for St. Rose's Church in Santa Rosa.*



A small G. Donald Harrison Aeolian-Skinner, Op. 990, 1939, is situated at the front of the church, and a grand Austin organ, Op. 1112, 1923, occupies the rear gallery. It incorporates the pipes of an English-built 1876 Bevington organ, marked on the drawknobs to enable the organist to show off those stops by themselves. The two organs work well together; the sparkling sound of the Aeolian-Skinner complementing the full commanding sound of the Bevington/Austin.

It is said that if every person in San Francisco were to decide to eat out on a given evening, there would be restaurants enough to accommodate everyone. Convention participants will have the opportunity to sample one or another of the multitude of fine restaurants on Tuesday evening, before gathering at Trinity Episcopal Church for a recital on another large, E.M. Skinner organ, Op. 477, 1924. This instrument is one of the few remaining unaltered large Skinner organs to be found anywhere, and, with the Legion of Honor organ, makes San Francisco a mecca for devotees of the Skinner organ. Those who are not Skinner fans owe it to themselves to hear this instrument – it is not at all what one might expect. The sound is thrilling; there is no other way to describe it.

On Wednesday morning we will hear an unusual hybrid organ at the Central Seventh-Day Adventist Church. The instrument started out as a two-manual-and-pedal tracker organ built by Henry Picher's Sons, Op. 445, 1903, for a church in Illinois. It lost its case and most of its pipe work many years ago, and Rubin Frels of Victoria, Texas, rebuilt and enlarged it in 1986 for its new home, utilizing many pipes from an A.B. Felgemaker, Op. 895, 1906, and a new case designed by Mr. Frels in an old style. The instrument was relocated through the Organ Clearing House, and has a vigorous sound consonant with its astonishing casework. Our next stop will be at the First Church of Christ, Scientist, which holds a rare orchestral organ built by W.W. Kimball, Op. 6742, 1924, complete with "horse shoe" console and a wealth of string stops. This remarkable organ has been painstakingly restored by Edward M. Stout; like the Trinity organ, it has many delightful surprises for those who take the time to listen to it with an unbiased ear.

In the afternoon we will travel to Stanford to hear two famous instruments in the University Chapel: the Murray M. Harris organ of 1901, divided on each side of the gallery, and the large C.B. Fisk, Op. 85, 1984, a four-manual, mechanical-action instrument with a unique mechanism that enables an organist to shift instantly from well-

tempered tuning to quarter-comma meantone. After Stanford we will head for Scott's Valley and St. Augustine's R.C. Church for a recital on a 2-25 1844 George Stevens organ, relocated through the Organ Clearing House from a church in Massachusetts and restored and enlarged by Visser Associates of Soquel, California. Our last stop for the day will be at Historic Holy Cross R.C. Church in Santa Cruz, overlooking Monterey Bay. Edward M. Stout will regale us with a slide show on California organ building, and I do mean regale—Mr. Stout's dry, outrageous wit is itself worth a west coast trip. Following a dinner prepared by the people of the parish, we will hear a recital on the A. B. Felgemaker organ, Op. 506, ca. 1889, rebuilt and enlarged in 1988 by Stuart Goodwin of San Bernadino. Built originally for a church in Ohio, the instrument was relocated to Santa Cruz through the Organ Clearing House.

Thursday morning, we will visit a transplanted M.P. Möller, Op. 388





*The pipes of St. Boniface Church's former 1876 Bevington organ speak in this 1923 Austin; those ranks are marked on the drawknobs.*





*This ca. 1860 New York-built organ will be heard at Grace Cathedral.*

1902, in St. John the Evangelist Episcopal Church in San Francisco. Built originally for a church in Iowa, it was rebuilt and enlarged in 1984 by John DeCamp of San Francisco in the

Los Angeles shop of Rosales Organ Builders, Inc. It started out as a 2-13 tracker, and now has 24 ranks; it was relocated through the Organ Clearing House. Our next stop will be a tour of the Schoenstein organ factory, a veritable museum of northern California organbuilding.

In the words of Jim Lewis, those who "believe all organs built in America at the beginning of this century were thick, tubby and lacking in any quality have not taken the trouble to seek out those instruments that are really fine examples of American organbuilding of the early 1900's." Those who have, know that OHS members are in for a special treat on Thursday afternoon and evening, which will be devoted to the work of Murray M. Harris and the Los Angeles Art Organ Company. Following lunch, Jack Bethards of the Schoenstein firm will give a talk on the history of the Schoenstein firm will give a talk on the history of the Harris firm, after which we will hear several outstanding examples of the company's work.

Holy Cross Korean Church is the home of Op. 42, 1904, a medium-size three-manual. This elegant electric-action instrument sustained considerable damage in the 1906 earthquake, requiring new chests for the Choir and Great, provided by the original builders. The former West Side Christian Church, now the Philadelphian Seventh-Day Adventist Church, houses Op. 44, 1904, exemplary of the smaller Murray Harris church organs. Notre Dame des Victoires, the French Roman Catholic church in San Francisco, has an excellent late era Murray M. Harris organ, Op. 148, 1915, built under the name of the Johnston Organ & Piano Manufacturing Co. We will hear all three of these instruments in recital Thursday afternoon.

After the Annual Banquet, featuring reminiscences by guest of honor Richard Purvis, we will hear the largest remaining Los Angeles Art Organ Co. organ, Op. 45, 1904, at Temple Sherith Israel. The splendid building survived the 1906 earthquake and was used for more than two years as a temporary Hall of



*Fully restored by E. Millington Stout, this 1924 W.W. Kimball at First Church of Christ, Scientist, will be heard Wednesday, June 22.*

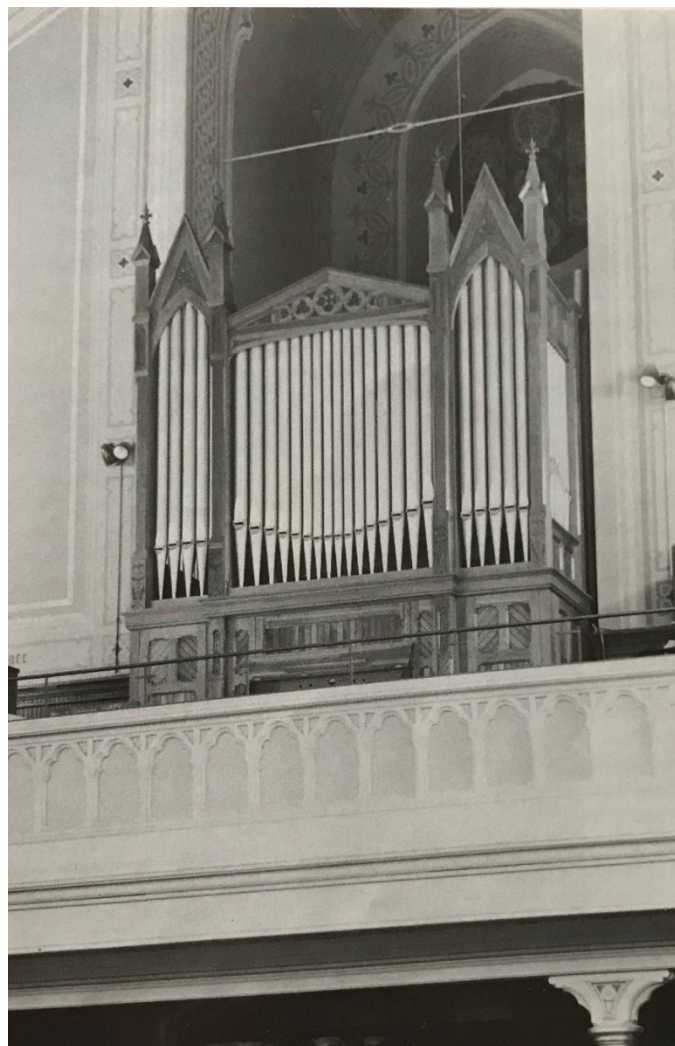


Justice, the scene of several famous graft trials. The three-manual console controls 56 ranks, including an Echo division located in the dome. A 1983 Greg Harold organ in the chapel will also be heard. After the recital, convention attendees who are up for still more action may be able to visit the four-manual Wurlitzer organ at the Castro Theater.

Those who have attended OHS conventions in recent years know that the now-traditional post-Convention tours have been well worth attending. This year is no exception. On Friday we will spend the entire morning visiting the musical instruments collection at the University of California at Berkeley. Two European chamber organs of ancient origin are of special interest: an eighteenth-century German instrument of 4 ranks, and a 1783 Ibe Peters Iben of 7 ranks. Another eighteenth-century organ, built in Italy, also has 7 ranks. Among modern instruments to be seen and heard are organs built by Jurgen Ahrend, Ahrend & Brunzema, Greg Harrold, and the Holtkamp Organ Co.

On Friday afternoon we will visit Saint Francis of Assisi R.C. Church in Concord, where we will hear Op. 13, 1986, of Rosales Organ Builders, Inc. This two-manual mechanical-action instrument incorporates keyboards, a windchest, and some pipework relocated through the Organ Clearing House from a ca. 1854 Wm. B. D. Simmons organ formerly in a church in New Hampshire. Then, we are off to SS. Peter & Paul R.C. Church in San Francisco where we will hear a 1986 Schoenstein two-manual followed by a large Johnson, Op. 394, 1873 of three manuals, at St. John's Presbyterian Church. The organ was built for an earlier building, and was in a second interim building before finally being installed in its present home. The handsome black walnut Gothic-style case survived all the moves, and electrification of the organ in 1956. Most of the original pipework also remains. In the evening, we will hear a three-manual, 1936 Hook & Hastings Op. 2601, perhaps the last by the firm to be installed outside of Massachusetts.

Saturday morning we will travel to Sacramento to see another Johnson organ, Op. 503, 1877. This two-manual tracker was built for the First Lutheran Church of Carlisle, Pennsylvania, and was moved to California around 1900. It underwent some tonal changes in 1963 after years of neglect, during which some of the original pipework disappeared. From Sacramento we will head for Chico, to St. John's R.C. Church, which houses a mechanical-action organ built by Michael Bigelow, Op. 1, 1979. This instrument was built for David Rothe and is very effective in the Romanesque-style church. St. John's Episcopal Church in the same town is the home of an 1894 Kilgen tracker, rebuilt and enlarged in 1985 by Bond Pipe Organs, Inc., of Portland, Oregon. Built for a church in Missouri, it was relocated



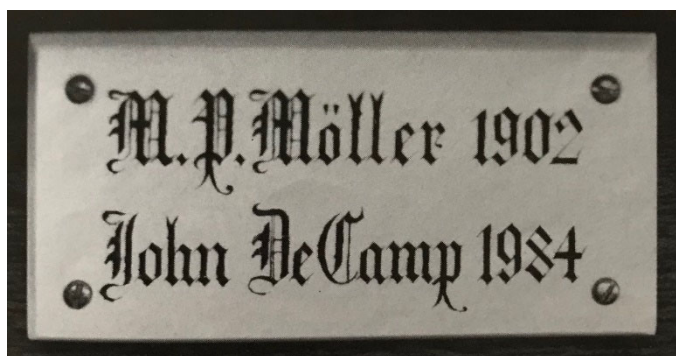
*In Santa Cruz, the Parishioners of Holy Cross Church will prepare a meal for us, after which this ca. 1889 Felgemaker recently relocated and rebuilt by Steuart Goodwin will be heard.*

through the Organ Clearing House and is installed in the case-work of another Kilgen organ, formerly in a church in Texas.

From Chico we will go to Oroville, to see a more recent Michael Bigelow mechanical-action instrument, Op. 12, 1985,



*M.P. Möller's Op. 388 of 1902, built for a church in Iowa and rebuilt in 1984 by John DeCamp for St. John the Evangelist Episcopal Church in San Francisco, is scheduled to be heard Thursday morning.*







*The 1924 E. M. Skinner organ, op. 455, at the California Palace of the Legion of Honor, a fine arts museum, will be heard on Monday, June 20. It plays in the museum as well as in the outdoor courtyard of the building's grand entrance. An outdoor archway contains a rank of high-pressure reed pipes and a set of tower chimes. The console appears on the next page.*





*Bond Pipe Organs combined and rebuilt two Kilgen tracker organs in 1985 for St. John's Episcopal Church in Chico, to be seen Saturday.*

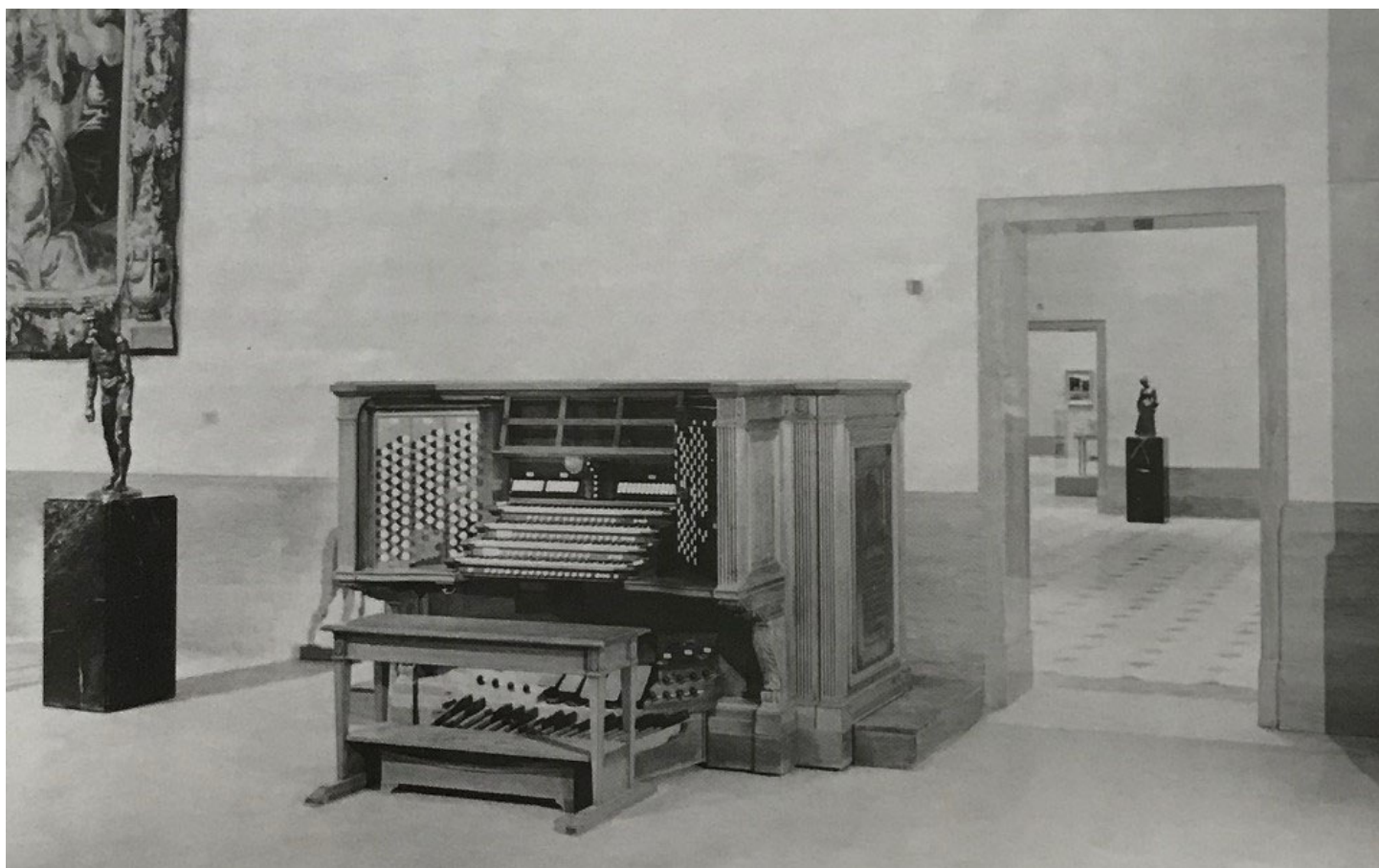
In the First Congregational Church. The casework fits well in the handsome frame structure which replaced an earlier building destroyed by fire. Our last stop for the day will be at the First Presbyterian Church in Marysville, where there is a Rosales Organ Builders reconstruction, Op. 7, 1981, of a two-manual E. & G.G. Hook, Op. 491, 1869. This organ had been electrified in the 1920s and then lost its case in 1949 when it

was moved to the present church building. Rosales Organ Builders built a new case, designed by Steuart Goodwin in an old style, and fitted the original slider chests with a new mechanical action. Many original Hook pipes had survived the various rebuilding projects and were incorporated in the Rosales rebuild.

San Francisco is not an inexpensive city, so the Convention committee has tried to make arrangements that will be comfortable without being too dear. We will be staying at the University of San Francisco; rates are modest and the dormitories are clean and neat. There are some single accommodations at extra cost. Air fares to San Francisco are remarkably inexpensive, especially if reservations are made well in advance. The city is also served by Amtrack, as well as by bus and highway. Those who drive can park at the University for \$1.00 a day. Parking is convenient to the building which houses the registration desk, exhibits, and dormitories.

Organists scheduled to play include John Balka, Robert F. Bates, George Bozeman, Jim Carmichael, Jane Edge, John Fenstermaker, Rodney Gehrke, Michael Grant, Tom Hazelton, David Higgs, Ken Matthews, Randy McCarty, Earl Miller, Rosalind Mohnsen, Timothy Smith, Bruce Stevens, Marilyn Stulkin, Tim Tikker, Jim Welch, and Beth Zucchini. Also scheduled: Susan Armstrong-Ouellette, Joseph Fitzer, Lawrence Moe, Ron McKean, Chris Nelson, Lois Registein, David Rothe, Susan Summerfield, Leslie Wright.

With few exceptions, the organs to be visited during the 1988 Convention are unlike most of the instruments OHS members have seen in other years—simply because organs like these just don't exist in the places we have visited—or pretty much anywhere else, for that matter. They are mechanically excellent; tonally they are rich, warm, and robust. They are well worth travelling to see and hear. San Francisco itself, and the Bay area, are delightful. Visitors should plan on staying an extra day or two to take in some of the standard tourist attractions, such as the cable cars, Fisherman's Wharf, and Chinatown.



THE FAMOUS 1906 SAN FRANCISCO fire was the result of an earthquake that devastated many northern California towns. This catastrophe provides an unusual perspective on organ history. First, so many 19<sup>th</sup> century instruments were destroyed in one day that we dearly prize those few that remain. Second, the rush of reconstruction turned local builders to the job of repair and brought a tremendous influx of early 20<sup>th</sup> century instruments from a wide variety of mid-western and eastern builders. The Panama-Pacific Exhibition of 1915, which announced to the world the rebirth of the area, showed that pipe organs had been far from neglected in the reconstruction by featuring Austin's mammoth Opus 500 played by Wallace Sabin, Edwin H. Lemare and Camille Saint-Saëns, among others.

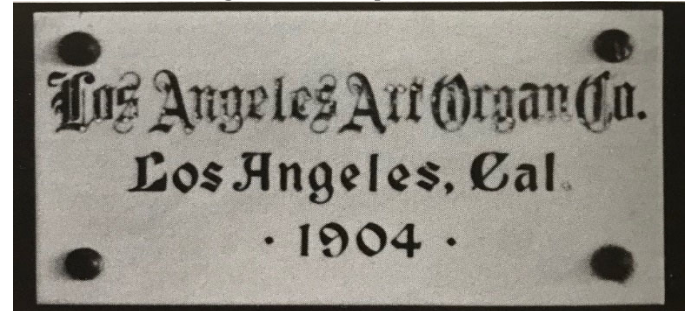
Organ historians immediately think of New England or perhaps the Spanish Missions of the southwest as fertile grounds for research; however, Northern California, dating from the Gold Rush days of the mid-nineteenth century, provides a good illustration of the tremendously rapid development in organ building in the hundred years centered on the turn of the twentieth century. No doubt, this was a time of the most radical and far-reaching changes ever to affect the organ world. Louis J. Schoenstein has written a lengthy account of the period, *Memoirs of a San Francisco Organ Builder* (San Francisco, Cue Publications, 1977). This article covers a few highlights.

### Murray M. Harris

The most significant group of historic instruments here are those built by the Murray M. Harris Company. Although this firm was in Los Angeles, it had constant interaction with the San Francisco area, having installed numerous of its most distinguished instruments here and having recruited some of its craftsmen and financiers from the City by the Bay. A large, completely unaltered example of Harris' work is in San Francisco at Holy Cross R.C. Church (3 manuals, 32 ranks), finished in 1904 and bearing a "Los Angeles Art Organ Co." nameplate. The organ at Temple Sherith Israel (3 manuals, 56 ranks) of 1904 in San Francisco, long attributed to Harris, was technically not his work as he left the firm in 1903. The synagogue organ was the first contract signed under the name "Los Angeles Art Organ Company" and bears its nameplate. It is also completely unaltered and certainly follows the Harris style. The city has numerous other Harris instruments, and in fact, probably more than any other city in the country.

We dwell here on Murray M. Harris because of the supreme excellence of the company's work. In every regard, both mechanical and tonal, these instruments were equal, and in most cases superior, to any built by the more famous eastern contemporaries. The instruments must be heard to be fully appreciated. They have complete and beautifully developed choruses appropriate to their era and a wealth of solo and accompanimental voices so artistically scaled, voiced and regulated that they defy description in print. Mechanically the actions are marvels of engineering and, of very special interest to all eastern visitors, unheard-of longevity. Harris built one tracker organ. All the others were pneumatic, either electric or tubular. No examples survive of his chest design prior to 1901. The chest used from 1901-1905, pictured in Audsley's *The Art of Organ Building*, vol. II, page 351, was developed by W.B. Fleming. After 1906, the firm used a strange but effective inverted pouch style chest, developed by E.A. Spencer. All straight chests were of the vent type. The electro-pneumatic instrument at Sherith Israel, built in 1905, is still operating, note perfect, on its original leather. It is also marvelously clean: some of the credit for both factors must go to the beautiful San Francisco climate. Some other interesting examples of Murray M. Harris organs are two tubular-pneumatic instruments right near each other in the Western Addition district of San Francisco. One of them is still in perfect condition at the Philadelphia Seventh-day Adventist Church. The other, in the Macedonia Missionary Baptist Church, is not in use but has many interesting features, including feeder bellows driven by an electric motor.

The Murray M. Harris company has a fascinating history which we can only sketch here. Harris came to California as a representative of George S. Hutchings. He soon established a small shop and expanded it rapidly, gaining in 1901 a contract for the magnificent organ at Stanford Memorial Church. Up to that time the company had some problems with action, but William Fleming, who had developed his world-famous windchest touted so heavily by Audsley, joined Harris, making the Stanford organ a tremendous success and bringing many prestigious contracts culminating with the organ for the 1904 St. Louis World's Fair (officially the Louisiana Purchase Exposition) – later the nucleus of the Wannamaker organ in Philadelphia.



Unfortunately, the company's fast growth was more an artistic than financial success and, in 1903, Murray Harris was forced out of control. The factory was put under the direction of outside financiers and the name was changed to the Los Angeles Art Organ Company. The reorganization, however, was too late and the company failed in 1905. Murray Harris started a new firm under his name in 1906 which continued until 1913 when financial problems again forced a change. This second period in the history of the company produced some fine instruments but not nearly at the consistently high level of the early work. An excellent example of the "Second period" Harris instruments, although revised, is the large organ at the First Baptist Church in Oakland. In 1913 the company was induced to move to Van Nuys, California to help the fledgling city develop an industrial base and the name was changed to the Johnston Piano and Organ Manufacturing Company. The real estate developers had to take it over later and changed the name to the California Organ Company; finally, the American Photo Player Company of Berkeley bought the factory and began producing the Robert Morton pipe organ there.

An excellent example of a "late era" instrument is at the French Church, Notre Dame des Victoires, near Chinatown, where there is a tonally authentic, although somewhat mechanically updated, 1915 Johnston organ or 28 ranks in an acoustically magnificent petite church. South of San Francisco, in Santa Clara, the Carmelite Monastery has an original 1917 Robert Morton organ which shows clearly the heritage of the Harris foundations.

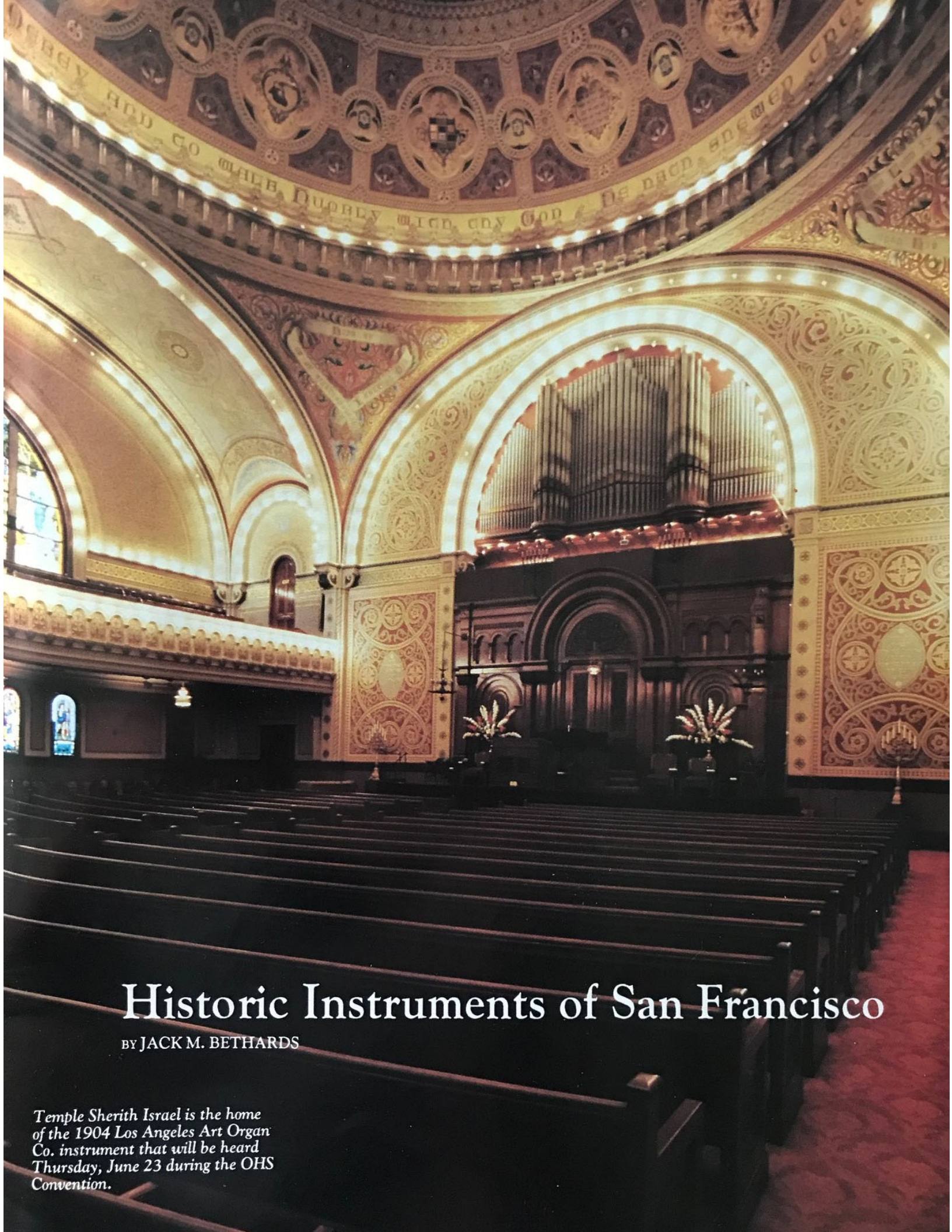
The second- and third-era Harris organs are characterized by several changes other than the windchest. Most noticeable is the increased use of redwood, not only for pipes, but for chests, bellows and other parts. Consoles changed from the elegant, terraced-jamb, French-inspired designs, to the more modern angled-jamb style. The tonal designs followed the trend away from developed choruses.

### Northern California Builders

Among Northern California's local builders the only surviving pioneer is Schoenstein & Co., one of the nation's oldest organbuilders, established in 1877. A second-generation builder, Felix Schoenstein came to America to install an orchestration

*This brief overview of the San Francisco Bay Area historic organs scene is updated from an article written for the April, 1984, issue of The American Organist. Copyright ©1984 by the American Guild of Organists. Reprinted by permission of The American Organist magazine.*





# Historic Instruments of San Francisco

BY JACK M. BETHARDS

*Temple Sherith Israel is the home of the 1904 Los Angeles Art Organ Co. instrument that will be heard Thursday, June 23 during the OHS Convention.*





*Notre Dame des Victoires Church in San Francisco contains a "late era" organ built under the influence of Murray M. Harris, but bearing the nameplate of the Johnston Piano & Organ Co. The instrument will be heard Thursday, June 23, during the OHS Convention.*

Built by his brothers in Vilingen, Germany. (His father had started the business as a supplier of pipes to the trade.) Felix stayed in San Francisco as foreman for Joseph Mayer, a pioneer west-coast pipe organ builder, and then formed his own business. The factory has operated continually since then and now is under the artistic direction of fourth- and fifth-generation family members. The other early builders were George and Charles Andrews, John Bergstrom, and Thomas Whalley.

Sadly, because of the 1906 fire and rebuilding or electrification, few examples of our early native builders exist.

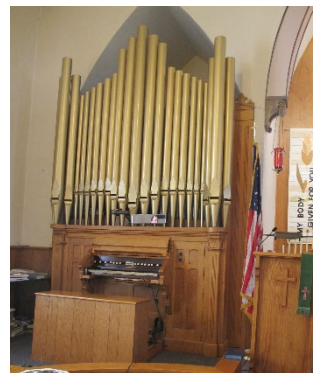
### **Theater Organ Builders**

The American Photo Player Company was a major builder of instruments primarily for small theaters. Edwin A. Spencer joined American Photo Player and developed their larger instruments. As mentioned before, they later bought the vestiges of the Murray M. Harris company and built the Robert-Morton Organ. Oliver Lowe founded Oliver Organ Company (later absorbed by Schoenstein). Oliver organs were built for churches and halls, but had a decidedly theatrical tonal style and appearance. The Smith Company relocated to Alameda, California, from Geneva, Illinois, and built several theater organs there.

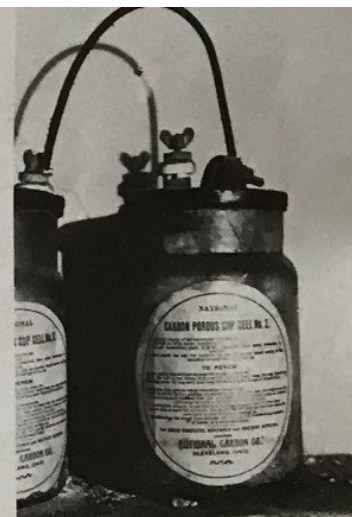
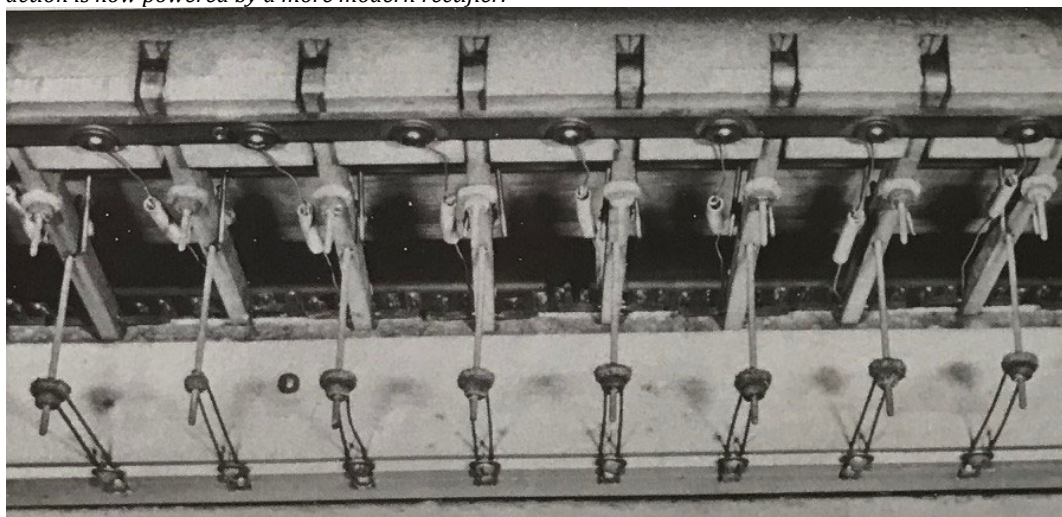
### **Eastern Builders**

One of the area's most famous historic instruments is the 117 rank, four-manual Panama-Pacific Exhibition Austin mentioned above and now in the San Francisco Civic Auditorium. This instrument stands today as a magni-cent testament that quality building could still prevail even during the era of orchestral excesses. The auditorium organ has surprisingly well-developed choruses, and scaling that is not nearly as extreme as one would expect. The organ was almost entirely overhauled in the early 1960s when the Auditorium was renovated, and those portions that were not rebuilt are receiving attention now. There are other fine examples of organs of almost all periods in Austin's development, the most interesting probably being the several tubular pneumatic organs which are still 100% operable, some with original leather, and the fabled outdoor organ at the Bohemian Grove, north of San Francisco, also operating on original mechanism.

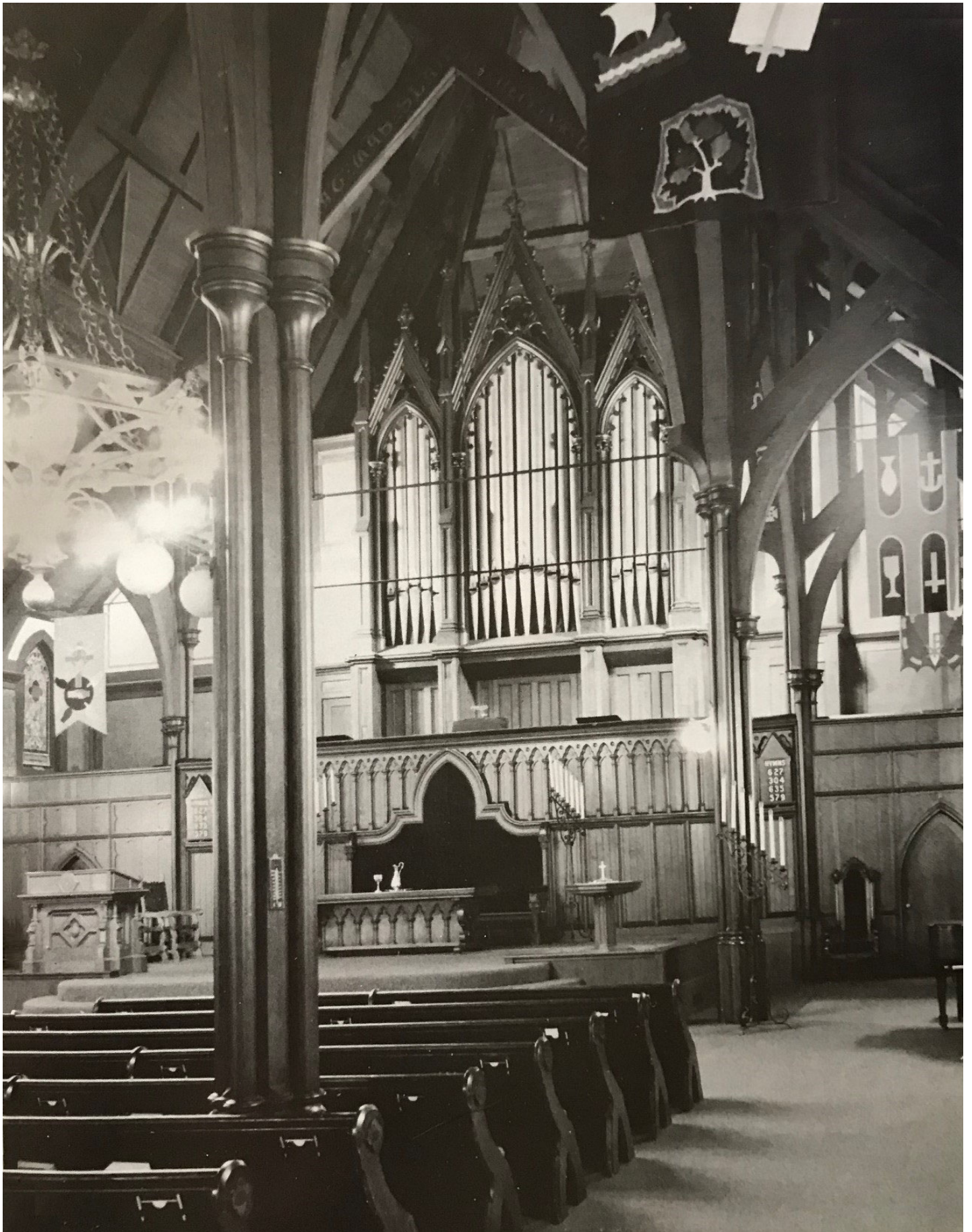
The Skinner company made many wonderful organs for our area with the most perfect remaining example being Trinity Episcopal Church. This Skinner is probably one of the best preserved of its type anywhere in the United States. It contains all of the famous Skinner improvements and is a marvelous instrument. The earliest Harrison influenced Skinner in



*The early electropneumatic windchests by the Los Angeles Art Organ Co., such as seen at left in one installed in 1906 at Holy Cross Church, feature external springs on the primary valve stems. At the right, a series of batteries remain in the 1904 instrument at Temple Sherith Israel, though the action is now powered by a more modern rectifier.*

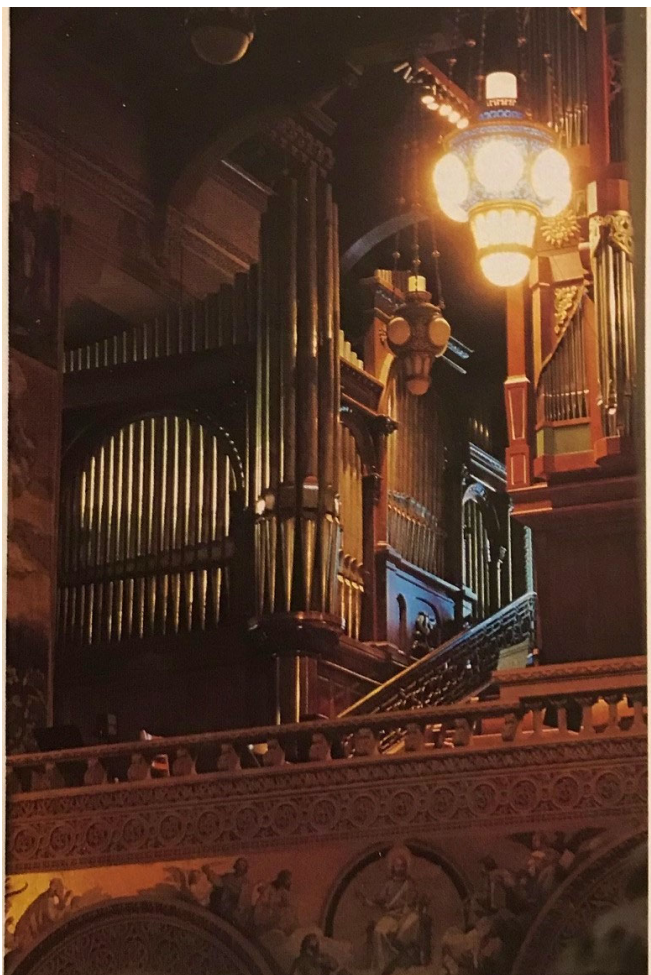






This 1873 Johnson Op. 394 has served St. John's Presbyterian Church in three San Francisco locations. It will be heard on the optional Friday tour during the OHS convention, June 20-25.





*The 1901 Murray M. Harris organ, tonally altered by E. M. Skinner, at Stanford University shares the gallery with the famous dual-temperament C.B. Fisk of 1884. Both organs will be played for those attending the OHS convention.*

San Francisco is at St. Patrick's (RC) Church. It is a "bridge" to the many famous Aeolian-Skinners here.

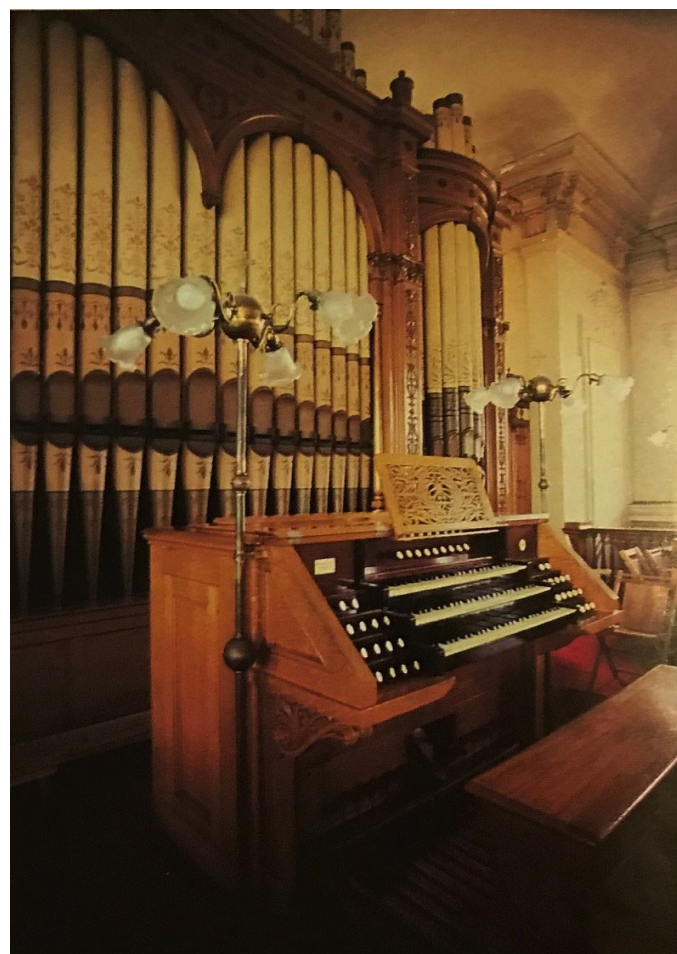
The most unusual Skinner organ in the United States is at the California Palace of the Legion of Honor. This instrument is atypical of Skinner except in its superb quality of workmanship. Tonally it is highly unified and orchestral. Its physical distribution all around the museum is unique and it boasts the largest self-contained Skinner console ever built. The instrument has a complete trap and percussion section, and remotely located high-pressure Clarion and Tower Chimes in the arch at the grand entrance to the museum. Perhaps the most unusual feature of this instrument is that it can be played to the courtyard outside the museum through a 20' by 60' cast masonry frieze which opens by means of a counterweight system, to expose the organ chambers to the outside. This organ certainly bespeaks the 1920s.

Aeolian-Skinner is very well represented in San Francisco. One of the greatest of all Aeolian-Skinner organs designed by G. Donald Harrison is, of course, at Grace Cathedral, considered by many to be the finest instrument in the area. Grace Cathedral is a center of organ activity with its several instruments. One of special historic note is the beautifully renovated tracker, long attributed to Henry Erben but now thought to be more likely the work of William H. Davis; dating from ca. 1860, it is the oldest church organ in Northern California. Although it is of small size, its robust scaling and exquisite voicing make it fully compatible with Grace's acoustics.

There is a wonderful small Aeolian-Skinner at St. Boniface R.C. Church, San Francisco, which shows that Harrison's magic worked even with only nine stops disposed over two manuals with no borrowing or unification. Also at St. Boniface is an interesting 1874 Bevington organ brought from England for a church in Oakland, re-installed at St. Boniface and enlarged by Austin in 1920. The Austin work was handled so nicely that the entire instrument works very well musically and pays homage to two rather distinctly different periods in organ design.

Several good Hook & Hastings organs remain here, the most interesting being an unrestored two-manual tracker at Our Lady of Guadalupe R.C. Church in the North Beach district of San Francisco. This is the largest tracker organ in the area and we hope that restoration may begin some time soon. There are several (at least four) small Hook & Hastings tracker and tubular organs. Recently restored is one from the Holy Family convent, temporarily located at Our Lady of Mercy R.C. Church in Daly City.

Other Eastern builders have a nice representation in San Francisco. The Odell brothers placed many fine instruments here. In San Jose, south of San Francisco, St. Joseph's R.C. Cathedral has one of the most beautiful large Odells; it is presently in storage, awaiting reinstallation after the restoration of the building. There are several altered but still nice Odells in the San Francisco area, the best one being at Sacred Heart R.C. Church in Oakland. There is a Johnson organ at St. John's Presbyterian Church in San Francisco across the street from Temple Emanu-El. The case and most of the tonal resources remain, but the chests and action are more recent. It still is a good example, tonally, of a large three-manual



*Console of the organ at Holy Cross Church, next page.*



Johnson. The several Kimballs here have been altered for the most part, but one extraordinary example of the height of orchestral organbuilding remains—a 4-27, 1924, high-pressure unified instrument fully original and expertly restored in the First Church of Christ, Scientist, San Francisco. It was designed by the city's legendary organist, Wallace Sabin. Hinnners, Pilcher, Felgemaker, and others had installations here, also.

One of the few remaining Hope-Jones organs in the nation is in San Carlos, south of San Francisco, at the Carlmont United Methodist Church. It was formerly at St. Luke's Episcopal Church in San Francisco and is virtually complete but in sad condition.

Many people associate Hope-Jones with theater organs, and the San Francisco area was one of the early centers for development of the Wurlitzer organ. Unfortunately, many of the most interesting historic examples have disappeared; however, in their place are several restored instruments, notably the Paramount Theater in Oakland and the Castro Theater in San Francisco. Others abound, also, in theaters, private houses and pizza parlors. The Bay Area had several large residence organs, the most famous still in use being the four-manual Kilgen at the former Jackling residence in Woodside.

### **The Present**

San Francisco has a fascinating past and an exciting present with recent installations bringing more variety in organ building styles. There is strong interest here (what other city boasts three municipal organs: Civic Auditorium, Legion of Honor and Davies Hall?) But the best news on the Bay Area historic organ scene is the increased interest in restoration. Dozens of fine organs have been restored and relocated in just the past decade.



PHOTO BY WARREN WINKELSTEIN

*A modest two-manual 1904 Los Angeles Art Organ Co. instrument at Philadelphian Seventh-Day Adventist Church will also be heard.*



*This elegant three-manual Los Angeles Art Organ Co. instrument at Holy Cross Church received such damage in the 1906 earthquake and fire that its original builders supplied new windchests to repair it. It will be heard during the OHS convention on Thursday, June 23.*



**An appendix in the Schoenstein book gives sketches of the pioneer builders which are summarized below:**

	Approx. Years of Operation	Known Instruments Built	Surviving Examples
Andrews	1888-1904	28	5
Bergstrom	1874-1891	29	5
Mayer	1860-1895	29	3
Schoenstein	1877-	10*	1
Whalley	1890-1931	32	6

\*Includes only the tracker organs built personally by the founder, Felix F. Schoenstein.

*(Editors Note: More recent research has indicated that some of the information and opus lists included in the book for these builders are inaccurate and/or incomplete. There is evidence that other organ-builders besides those mentioned worked in San Francisco.)*

The University of California at Berkeley houses a great resource of historic instruments in its large collection. Although the instruments are not native to California, the assembly includes the oldest organ in California and many of the most unusual instruments to be found in one place anywhere in the world.

## FLEMING PATENTS.

Patent 585,663, July 6, 1897.  
 " 594,391, Nov. 30, 1897.  
 " 621,963, Mar. 28, 1899.  
 " 643,840, Feb. 20, 1900.  
 " 659,442, Oct. 9, 1900.  
 " 666,658, Jan. 29, 1901.  
*Others pending.*

The Los Angeles Art Organ Co.

*Fleming patents appear on a label within the Temple organ.*

One of the most significant organs built for the area, a two-manual 1852 Simmons, was relocated to Long Beach after a restoration by the Rosales firm of Los Angeles. Manuel Rosales has also reconstructed a Hook at the Presbyterian Church in Marysville, California. One organ-minded family has two tracker restorations in residences and, in addition to the Hook and Hastings mentioned above, a large Möller tracker has just been relocated and rebuilt for St. John's Episcopal Church in San Francisco. The latest Organ Clearing House project here is a large Pilcher rebuilt and installed at the Central Seventh-Day Adventist Church by Rubin Frels of Texas.



*Austin's mammoth Op. 500 built in 1915 for the Panama-Pacific Exhibition is now located in the Civic Auditorium, where its 117 ranks will be heard during the OHS convention, June 20-25. This early photograph shows it shortly after its installation in its current home.*



## MINUTES

### National Council Meeting

October 16, 1987

Chicago, Illinois

**Call to Order** The meeting was called to order by the President at 9:48 a.m. Present were William Aylesworth, Kristin Farmer, Michael Friesen, James Hammann, John Panning, Roy Redman, Elizabeth Schmitt, Carol Teti, William Van Pelt, and Timothy Smith.

**Report of Secretary** The minutes of the previous meeting of August 10, 1987, were approved as printed in *The Tracker* 31:2:30.

**Report of the Treasurer** Bill Van Pelt presented David Barnett's report for the Society's 1986 fiscal year which ended September 30, 1987. The year ended with a budget shortfall of \$3,178.98, prior to any year-end adjustments and annual audit. Considerable discussion ensued as to reasons for the shortfall, including expense categories higher than budgeted, and income categories lower than budgeted. Convention profits offset the shortfall. The current budget as adopted on August 10 has been adjusted accordingly.

**Report of the Executive Director** Bill Van Pelt announced that the American Institute of Organbuilders has donated their archives to be housed with the OHS Archives. The AIO donated \$1,500 to the Society. The Society has published a monograph on organ leather aging.

Discussion ensued as to future activities of the Society and recruitment of members, such as new organizational and marketing techniques, holding a symposium on "The Future of the Organ," and the perception of the Society. The discussion progressed to consideration of changing the name of the Society and changing the name and/or direction of *The Tracker*. At the conclusion of this topic, it was the consensus of the Council to instruct Bill Van Pelt to begin the de-emphasis of the title, *The Tracker*, towards *The Journal of the Organ Historical Society* on a trial basis for one year, and that the reaction to that shift be evaluated in October, 1988.

### Reports of Councilors

Newly elected Councilors Randall McCarty, John Panning, and Carol Teti were designated to serve in the areas of Historical Concerns, Conventions, and Organizational Concerns, respectively. The standing councilors retain their previous appointments.

**Conventions** General discussion ensued as to the evaluation of the 1987 convention and the plans for upcoming conventions. The 1987 convention was the first to have registration handled through the OHS headquarters, and Council decided it was important to maintain central control over this aspect of conventions. It was therefore moved "that the Convention Policy Manual be changed to have registration and treasurer's functions handled at the National Office." (m-Hammann, s-Redman, v-unan.)

**Education** Roy Redman presented status reports from the various committees under his jurisdiction, which were accepted. A report from Julie Stephens, chair of the E. Power Biggs Committee, noting some recent administrative problems with her committee functions, was discussed. It was the consensus of the council that all committees should have written procedures as to how they function so that business is conducted in an orderly and equitable manner. It was moved "that chairpersons of all standing committees be directed to prepare operating procedures for their committees, with copies made available to Council, to all committee members, and placed on file at National Headquarters." (m-Panning, s-Schmitt, v-unan.) The following committees were designated as standing committees: Extant Organs, E. Power Biggs Fellowship, Historic Organ Citations, Historic Organ Recitals, International Interests, Distinguished Service Award, Nominating, Slide-Tape. The following committees were designated as ad-hoc committees: all convention committees, Bylaws, Research.

**Finance and Development** Jim Hammann reviewed the status of grant applications that the Society has submitted. Discussions ensued as to the status of the inactive Development Committee. It was the consensus of Council not to duplicate effort, and that the present Grants committee be re-titled the Development Committee, as the scope of this aspect of the Society will encompass more than grants.

**Historical Concerns** The Archivist's Report submitted by Stephen Pinel was reviewed and accepted. Tim Smith discussed the recent activities and ongoing operation of the Historic Organ Citation Committee, and Council concurred with his direction.

**Organizational Concerns** Mike Friesen presented a draft operating procedure for the Distinguished Service Award Committee, with which Council concurred. Council directed Bill Van Pelt to arrange for the reprinting of the Society's Bylaws with the amendments as adapted at the 1987 Annual Meeting for distribution to the membership. It was the consensus of Council to direct the Repertoire Committee to update the Convention Recitalist Repertoire Guidelines which are appended to the Convention Policy Manual, to reflect the current philosophy regarding programming.

**Research and Publications** Elizabeth Schmitt presented status reports from the Editorial Board and Susan Friesen, editor of *The Tracker*, which were accepted. Various potential manuscripts for publication by the Society were reviewed by Bill Van Pelt. Work on currently-announced publications continues.

### Old Business

The previously announced questionnaire which is to solicit members' evaluation of the Society will be mailed to the membership in early 1988. In order to assist an OHS member in a continuing effort to obtain a grant, it was moved that "Council re-endorses the concept of a biographical dictionary of American Organbuilding." (m-Redman, s-Panning, v-unan.)

### New Business

Discussion ensued as to the Society officers or committees that have been previously designated to receive subscriptions to OHS chapter newsletters for which will reimburse the chapters. Presently designated are: the President, the Historical Concerns Councilor, the Extant Organs Committee, and the Archivist (for deposit of said newsletters in the Archives). It was then moved "to add the Executive Director as a Society-reimbursable newsletter recipient." (m-Hammann, s-Panning, v-unan.)

With the recent departure of Jerry Morton, who had been helping Bill Van Pelt at headquarters as an administrative assistant in areas ranging from order processing to production layout and liaison for *The Tracker* and other general office tasks, discussion ensued as to the Society's personnel needs. Council discussed the responsibilities of a variety of positions and how they would affect the Society's organizational structure, its ability to service its membership and generate income projects, and the most valuable use of Executive Director Bill Van Pelt's time and talents. It was thus moved that "Bill Van Pelt be empowered to hire an OHS employee, and to negotiate the terms of employment, to begin work as soon as possible." (m-Redman, s-Farmer, v-unan.)

Discussion ensued as to recording projects in process and the future recording plans of the Society with the recent changes in technology, such as the compact disc. It was the consensus of Council that "because the recording industry is in such a state of flux, we change our procedures between the recording and production processes, to preserve our options until the format of issue is decided, such that the official convention recording contractor will supply to the OHS Executive Director unedited recording masters at the conclusion of the conventions."

Council discussed the possibility of finding a financially rational site to hold Council meetings because of the vast discrepancy in airfare costs and the geographical make-up of Council, as well as expenses incurred to conduct Council meetings. As a result, it was moved "that Council adopt a travel expense policy of reimbursement of up to a maximum of two-thirds of travel expenses for council members, excepting for Council Meetings that coincide with the National Convention." (m-Hammann, s-Panning, v-unan.)

There being no further business, the meeting was adjourned at 4:34 p.m.

The next meeting will be held on Saturday, February 20, at 9 a.m., with the site to be either Princeton or Chicago, to be determined in consultation with a travel agent by President Aylesworth and Bill Van Pelt.

Respectfully submitted,  
Michael D. Friesen, secretary



# A program of music for the king of instruments

## Program No. 8820 5/16/88

A.G.O. '86...the first in a series drawing on performances recorded during the American Guild of Organists' National Convention in Detroit.

EUGENE GIGOUT: *Grand Choeur*

*Dialogue*

FELIX COX: Psalm 121 (premiere)

ROBERT HARRIS: *The Hungry Angels*

(premiere)

DANIEL ROTH: *Improvisation In*

*Memoriam Durufle*

WENDELL WHALUM: *Mary was the*

*Queen of Galilee*

CHARLES COLEMAN: *Alleluia*

GORDON YOUNG: *The Sure*

*Foundation* (premiere)

WIDOR: *Allegro*, fr Organ Symphony

No. 6, Op. 42

Organists Huw Lewis and Daniel Roth play the 1960 Aeolian-Skinner organ at Detroit's Ford Auditorium. The Brazeal Dennard Chorale and Detroit Brass Ensemble also contribute (r. 6/30/86). Additional broadcasts in coming weeks and months will highlight the wealth of music presented at the 1986 biennial organists' gathering, even as the 1988 convention is about to take place. For more information, write: The American Guild of Organists: 515 Second Avenue; New York, NY 10017.

## Program No. 8821 5/23/88

A.G.O. '86...finalists in the National Young Artists Competition perform at Mariner's Church and St. Jude's Church, Detroit.

BACH: *Prelude & Fugue in e, S. 548*

(Wedge)

DEGRIGNY: *Récit de Tierce en taille*

PERSICHETTI: *Vivace* (3rd mvt), fr

Organ Sonata, Op. 86

WIDOR: *Allegro unvivo* (1st mvt), fr

Organ Symphony No. 5 in F, Op. 42,

no. 1

BACH: *Chorale-Preliedes An Wasser-*

*flüssen Babylon* (S. 653) and *Herr*

*Jesu Christ, dich zu uns wend* (S.

655)

WILLIAM ALBRIGHT: *Final - The*

*Offering*, fr Organbook III

JEHAN ALAIN: *Variations on a Theme*

of Clement Jannequin

DURUFLE: *Prelude & Fugue on the*

Name of Alain, Op. 7

Performers include David J. Messineo,

Carla Edwards, Edward Murray (2nd

prize), and Richard Robertson (r. 6/28

& 7/1/88). Michigan organbuilder

Daniel F. Pilzecker completed his large

mechanical-action instrument at St.

Jude's Church in the month just prior to

the competition. He also effected a

major revoicing of the Casavant organ

at the Mariner's Church. Dr. Robert

Noehren, former University of Michigan

professor, makes a cameo appearance

(via Delos D/CD-3045).

## Program No. 8822 5/30/88

A.G.O. '86...more finalists from the Organ Performance Competition in Detroit.

VIERNE: *Final*, fr Organ Symphony

No. 6, Op. 59

PERSICHETTI: *Chorale-prelude, Drop,*

*drop slow tears*, Op. 104

BACH: *Toccata & Fugue in F. S. 540 -*

Deborah Dunn Clark (3rd prize)

DEGRIGNY: *Récit de Tierce en taille -*

John R. Finney

PERSICHETTI: *Vivace*, fr Organ Sonta,

Op. 86 - Ruth Haesook Ahn

DURUFLE: *Prelude & Fugue on the*

Name of Alain, Op. 7 - Polly Purcell

Brecht

BOHM: *Praeludium in C*

BACH: *Chorale-prelude, Nun komm der*

*Heiden Heiland*, S. 659

ALAIN: *Deuxième Fantaisie*

VIERNE: *Final*, fr Organ Symphony

No. 6, Op. 59 - Michael D. Farris

(1st prize)

Recordings were made on the Pilzecker

organ of St. Jude's Church (r. 7/1/86)

and the Casavant-Pilzecker instrument of

the Mariner's Church (r. 6/28/86).

## Program No. 8823 6/6/88

A.G.O. '86...Marilyn Mason premiers new music and Janice Beck displays a new instrument, both at the University of Michigan.

SIR DAVID WILLCOCKS: *Introduction*

(Fanfare), *Variations and Fughetta on*

the Hymn Tune *Jenn* (1986)

WILLIAM ALBRIGHT: *Chasm* (1986)

J.S. BACH: *Trio Sonata No. 3 in d,*

S. 527

J.S. BACH: *Dorian Toccata*, S. 538

WILLIAM BOLCOM: *Gospel Preludes,*

Book 4 (1984) on the hymns

*Sometimes I feel like a motherless*

*child, Sweet Hour of Prayer, O Zion*

*Haste, and How Firm a Foundation*

Dr. Mason performs on the Skinner

organ (in the "romantic" tonal tradition)

at the University's Hill Auditorium,

while Ms. Beck plays the recent Fisk

instrument (modeled after the work of

Gottfried Silbermann in the 18th century)

at the Blanche Anderson Moore Hall.

Both performers were recorded digitally

in concert on 7/3/86.

## Program No. 8824 6/13/88

A.G.O. '86...Robert Glasgow and the Independent Presbyterian Church Choir from Birmingham, Alabama, perform music by Louis Vierne and others.

GIOVANNI ANERIO: *Cantata Domino*

VIERNE: *Messe solennelle* for 2 Organs

and Choir, Op. 16

HEALEY WILLAN: *Rise up, my love,*

*my fair one*

SUSAN BENTON: *Thou look'st toward*

*me*

EDWARD L. WHITE: *Glory in the*

*highest*

GORDON YOUNG: *Hallelujah*

VIERNE: *Organ Symphony No. 5 in a,*

Op. 47

The choir appeared at Blessed Sacra-

mental Cathedral, Detroit, with organists

Susan Ferre and Huw Lewis (Casavant

instruments). Joseph Schreiber conducted.

Professor Glasgow played at St. John's

Episcopal Church, Detroit (Casavant

organ). The choir's music is available on

a recording issued by Vogt Quality

Recordings, Box 302, Needham, MA

02192.

## Program No. 8825 6/20/88

Our American Heritage...an appreciative revisit with William Van Pelt of the Organ Historical Society for a glimpse at America's past organbuilding traditions.

BERKLEY: *Elk's Danville Carnival*

March - Earl Miller (1879 Kilgen /

Grace & Peace Fellowship, St. Louis)

PACHELBEL: *Fuga in c - Philip Cooper*

(1799 Tanenberg / Hebron Lutheran

Church, Madison, VA)

CLARKE: *Duke of Gloucester's March*

- James Darling (1760's Snetzler / Wrenn

Chapel, Colonial Williamsburg)

WESLEY: 2 Pieces.

BACH: *Prelude & Fugue in E - Peter*

Williams (1830 Appleton / Metropoli-

tan Museum of Art, New York City)

BUCK: *Finale*, fr Grand Sonata in E,

Op. 23 - George Bozeman (1861 E.

& G. G. Hook / Holy Cross Church,

Marine City, MI)

GOUNOD: *March Militaire* - Earl

Miller (1864 Hook / Mechanic's Hall,

Worcester, MA)

PURCELL: *Chaconne*, fr *The Fairy*

*Queen* - Earl Miller (1860 Pfeffer / St.

Martin's Church, Starkenburg, MO)

SAINT-SAENS: *Fugue in C*, Op. 101,

no. 3 - Rosalind Mohnsen (1879

Pfeffer / St. Mary's Church, Fort

Madison, IA)

WIDOR: *Andante sostenuto*, fr Organ

Symphony No. 9 - David Engen,

(1877 Johnson & Sons / Good Coun-

sel Covert Chapel, Mankato, MN)

LEFEBRE-WELY: *Sortie in Eb - Earl*

Miller (1933 Kimball / Memorial

Auditorium, Worcester, MA)

Recordings and information of these and

many other historical American pipe

organs can be had by writing to: The

Organ Historical Society; P.O. Box

26811; Richmond, VA 23261. This

program was originally issued as #8445

in August, 1984.

## Program No. 8826 6/27/88

An American Potpourri...performances

by Edwahr Coppell, David Craighead,

Thomas Murray and Andrew Davis.

CHARLES IVES: *Variations on America*

- Andrew Davis (1982 Kney organ /

Roy Thomson Hall, Toronto) Marquis

ERA-101

EDWARD MACDOWELL: *A.D. 1620, fr*

*Sea Pieces*, Op. 55

SETH BINGHAM: *Primavera & March*

*of the Medici*, fr *Harmonies of*

*Florence*, Op. 27 - Thomas Murray

(1930 Aeolian organ / Longwood

Gardens, Kennett Square, PA) Direct-

to-Tape DTR-8305 CD

HOWARD HANSON: *Concerto for*

Organ, Harp & Strings - David

Craighead (Austin organ / Asbury

Methodist Church, Rochester, NY);

Eileen Malone, h; Rochester Chamber

Orch / David Feder. Spectrum SR-306.

BINGHAM: *Roulade*, Op. 9, no. 3

VINCENT PERSICHETTI: *Psalm 130,*

*Shima b'koli (Out of the Depths)*

WILLIAM ALBRIGHT: *Sweet*

*Sixteenths* Concert Rag

DUDLEY BUCK: *Variations on The*

*Star-Spangled Banner*, Op. 23

-Edwahr Coppell (1934 Aeolian-

Skinner organ / Grace Cathedral, San

Francisco, CA; recorded in concert

II / 15/82)

This program was originally issued as

#8580 in July 1985



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