

THE TRACKER

Volume 32, Number 2, 1988

THE JOURNAL

OF THE ORGAN HISTORICAL SOCIETY



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Chapter and Founding Date (*Date joined OHS)

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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> , Eliza- beth Schmitt, \$5	John D. Phillippe 4336 DuPage Dr. Bridgeton, MO 63044
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New Orleans, 1983	<i>The Swell Shoe</i> , Travers C. Koerner, \$5	Michael Christiansen UNO Box 1378 New Orleans, LA 70148
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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	
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 JOURNAL

OF THE ORGAN HISTORICAL SOCIETY

COVER: St. Mary's Church, New Orleans, will be visited during the 1989 OHS National Convention, June 19-22. The large organ, built ca. 1900 by William Schuelke, is contained in an earlier case attributed to Henry Erben, whose published catalogue includes an organ built for this church in 1860. New information on Erben, including a hitherto-unknown partnership, appears on page 9.

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The Founders Awards

THE ESTABLISHING AND GIVING OF AWARDS is a process of recognizing individuals whose contributions of time and talent for a particular cause have made a significant impact. Several awards have been established by the Organ Historical Society and continue to be awarded regularly. Occasionally the need for a special award arises for a unique circumstance. Such an award was recently presented by the OHS National Council to the founders of the society and appropriately named the "Founders' Award."

The ten people who met on June 27, 1956, probably had little idea of the significance of their meeting or where it would all lead. *The Tracker*, Volume 1, Number 1, recounts the purposes discussed at that meeting:

1. To determine if there were enough persons interested to establish an organization of any kind;
2. To see if a central file could be kept of information concerning old organs which were to be sold or scrapped, in order to prevent these examples of early American organ building from being lost or destroyed; and
3. To possibly work out a newsletter or publication whereby notes of interest to this group, and other data could be mutually exchanged.

Of the ten who attended this meeting, two persons did not continue after the group was formally organized as the Organ

EDITORIAL

Historical Society. A third member of that group, Horace Douglass, passed away while the Society was in its infancy. Seven continued to give their time and talents, serving as officers, members of convention committees, contributors to *The Tracker*, archivist, and in other capacities as the needs arose.

Four of the founders are still active participants in the OHS. They are Barbara Owen, Donald R. M. Paterson, Albert "Robbie" Robinson, and Randy Wagner. Charlene "Betty" Simmons is unable, due to health concerns, to be active for the OHS but continues to give her support. Two founders, Kenneth Simmons and Homer Blanchard, passed away this year. After being notified of the award, Ken Simmons expressed gratitude for the recognition, having served as the first editor of *The Tracker*.

The Society has certainly grown since the meeting of those ten individuals in the choir room of St. Bartholomew's Episcopal Church in New York City. However, the basic principles remain the same: To preserve examples of American organ-building from being lost or destroyed, to establish a central file of information concerning old organs, and to issue a publication for the exchange of this information.

This award is only a small token of the thanks to those people with such foresight. Let us continue to support their visions with enthusiasm.

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LETTERS

Editor:

I vote to retain *The Tracker* as the title of the Society's journal. In addition to its reference to mechanical instruments, I like to think of it as meaning "a journal for those who track organs." Our journal is not a collection of research papers, it shouldn't be named like one.

Doug Adams

Editor:

When the small group of organ enthusiasts met in 1956 to establish the Organ Historical Society, it was agreed that one of our essential functions was to provide a means of communication ^{BO} that we might keep in touch with each other and also inform others interested in historic organ study and preservation of our existence and purpose. A newsletter plan was adopted, which Kenneth Simmons volunteered to edit and I offered to mimeograph and distribute by mail. When Mr. Simmons' material arrived he supplied a title for our publication—*The Tracker*. He explained that this had a two-fold purpose: we would be tracking down historic organs, many of which would be built with tracker (mechanical) action.

After two years as a mimeographed newsletter, *The Tracker* appeared in print and has developed over the years into the handsome, scholarly magazine it is today.

However, a recent issue bore the title *The Journal*, supplanting a name which has become universally recognized by the organ world. I write to protest this change because the new title contains no reference to or connection with organs in any way. Dictionaries define a journal as a "daily record of transactions" and a "weekly newspaper." Therefore, I can see no value or advantage in changing the title. Long live *The Tracker*!

Albert F. Robinson

Editor:

I endorse the gradual shift in names from *The Tracker* to the *Journal of the Organ Historical Society*, whether or not that shift is intended. Given the increasingly eclectic character of our interests—and we come more and more to value the historical instruments of the twentieth-century with electro-mechanical or electropneumatic actions—the title *The Tracker* increasingly represents a narrow specialization within a broader field of interest. The *Journal* is more germane to the position of the society today.

Michael A Rowe

Editor:

I noted with interest and appreciation the new title of the journal of OHS. Although we would not want to open the floodgates for anything and everything that purports to be an "organ," we surely must address all eras of organ-building, and not limit either our scope or image to trackers alone. Perhaps this on-going metamorphosis of titles will eventually lead to the final version: *Historic Organ Journal*

Julie Stephens

Editor:

Reading the Minutes of the OHS Council meeting in *The Tracker* (Vol. 31, No.4), it seemed to me that you were implicitly asking for reactions on the change of the name of your magazine.

It must be rather difficult to restrict the scope of the Society to the historical organ in the USA because the building of organs in your country started at the moment that the high tide of classical organ building art was nearly over and because very little is left from this valuable heritage. Therefore, I have a certain understanding for the fact that your attention is soon drawn to non-mechanical organs of later times.

Nevertheless, the name of your society as well as the title of your journal should not be altered. It indicates a standard, an approach, which should not be overruled by those people who do not have the education to distinguish between good and bad organs but think along the lines of income, influence, and the growth of the membership as an aim in itself.

We envy the OHS for the large number of members, your excellent magazine, all the work you do. Why then are you so un-

satisfied as to ask for yet more? The inspiration should come from the real (i.e. tracker) organ, not from a sort of megalomania.

Don't change the name of *The Tracker*. It is more than a name, it is a program.

Gerard Verloop

REVIEWS

The Stanford Sonatas, played by Charles Callahan on the Arthur Harrison 1911 organ at St. Mary Redcliffe Church, Bristol, England. Pro Organo Digital Tape 7010, Dolby B.

Here is one of the best examples of Romantic organ music played with brilliance yet tender care upon one of England's finest instruments. It is outstanding in every way.

Charles Villiers Stanford (1852-1926) is undoubtedly the best remembered of Irish composers of his time. His prodigious output of music has suffered great neglect on this side of the Atlantic, and we must be grateful to Charles Callahan for giving us the opportunity to become familiar with some of Stanford's organ sonatas.

Although Bristol has a cathedral, the Church of St. Mary Redcliffe far outshines it and all others in the area. Queen Elizabeth I proclaimed it "the fairest goodliest and most famous Parish Church in England." Begun more than 700 years ago, it still crowns the Bristol landscape. In 1911 Arthur Harrison built the present 3-manual organ, which is installed on both sides of the choir in six divisions and contains 70 speaking stops with 21 coupling actions.

Stanford composed five organ sonatas, of which we hear three on this tape--*Sonata Britannica* (Opus 152), *Sonata Eroica* (Opus 151), and *Sonata Celtica* (Opus 153). In each of these, Stanford refers, sometimes only obliquely, to familiar hymn-tunes. In *Britannica* there are two, "St. Mary" and "Hanover." In *Eroica* "O Filii et Filiae" and "Verdun" are incorporated with "La Marseillaise." And in *Celtica* great majesty is achieved with "St. Patrick's Breastplate." But in no instance is the treatment of these tunes obtrusive. Rather, one has to listen carefully to discover them.

Charles Callahan, a graduate of Curtis Institute, Philadelphia, earned his doctorate at Catholic University, Washington. While at Curtis, he served as organist and choirmaster at historic St. Peter's Church, Philadelphia. He is currently at the Church of the Epiphany in Washington. He is a prominent recitalist, both in America and Europe, playing with consummate skill and understanding, especially Romantic organ music. The tape is a glorious example of his art.

Albert F. Robinson

Volk, Helmut, *Orgeln in Württemberg* (Neuhausen-Stuttgart: Hiinssler-Verlag, 1986, 368 pp., illus.) OM 98, German text only.

Professor Volk has produced a lavish compendium of organ-building in the Duchy of Württemberg, Germany. The book begins with an overview of organbuilders' work from pre-Reformation time to the present, accompanied by many black-and-white photographs and engravings. Then follows descriptions of organs including stoplists and some 300 color photographs. The descriptions note each organ's location and history. The instruments range in size from small cabinet organs to five-manual cathedral organs and from restored historic instruments to new organs in either contemporary or historic cases. Both mechanical- and electropneumatic- action organs are shown. Although the book does not cover all the organs in Württemberg, it contains a very representative sample.

There is one small connection to the United States: mention is made of Württemberg organbuilder Johann Christoph Hartmann's three-stop positiv of 1698 which is now located at the General Offices of the Church of the Brethren in Elgin, Illinois (seen at the 1984 OHS National Convention).

The book closes with notes, bibliography, a selected discography, partial opus lists of Württemberg organbuilders since 1945 (cross-referenced to organs illustrated in the book), and separate indices of people and places. The color photography and layout are exceptional and enable the reader to see how



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the instruments of many different styles harmonize with their environments. This is a handsome volume that is well worth its price and should be a model for similar endeavors in other geographical areas.

Michael D. Friesen

Owen, Barbara. E. Power Biggs, Concert Organist (Bloomington: Indiana University Press, 1987) 242pp. illus., Available from OHS for \$16.95 to members, \$20 to non-members.

When I was a teenager in a small town in the Panhandle of Texas, opportunities to hear good organ music were few, but I got two "fixes" every Sunday morning, and neither of them were at church. During Sunday School I sat in the car and listened to the program from the Mormon Tabernacle in Salt Lake City, followed by E. Power Biggs from the Germanic Museum in Cambridge, Massachusetts.

During my college career at North Texas State in Denton, I was organist at the First Presbyterian Church USA which had a nice little Pilcher organ. As a teenager I had skipped Sunday School to listen to the radio, but here I was obliged to sit through the sermon each Sunday, and I often indulged in private fantasies instead of listening. I liked to imagine that some Sunday, by some chance of fate, E. Power Biggs would attend the service, and possibly praise my playing afterwards. So each time as I took my seat for the sermon, I scoured the congregation hoping to see Biggs, and one Sunday he was there! Or so it appeared. "He" was in the back row, and I couldn't be absolutely sure at that distance. By the time I finished the postlude, played of course with every bit of fire and precision I could manage for "his" benefit, and ran to the back of the church, "he" was gone.

No doubt E. Power Biggs was equally important to many of you, and perhaps you also have wondered what kind of man he really was and where he came from. Now we can find out in Barbara Owen's excellent biography. I can't imagine anyone bet-



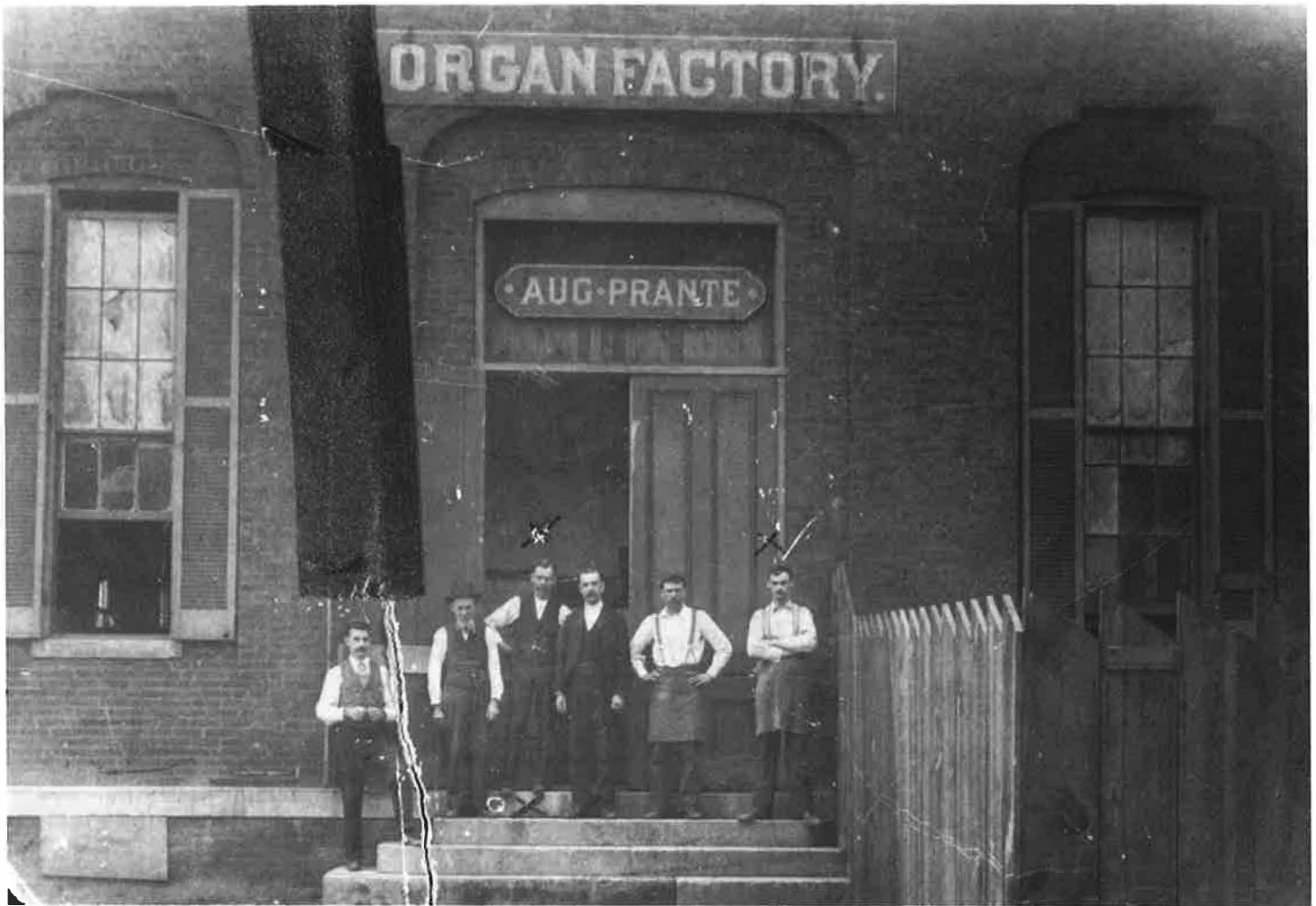
COURTESY BARBARA OWEN

Embarking in 1959 on the first recording tour of old American organs are E. Power Biggs, engineer Buddy Graham, Barbara Owen (with cat) and Peggy Biggs.

ter qualified to write about Biggs. Owen and Biggs were great friends from the time she met him in 1956 until his death nearly a quarter of a century later. Still great friends with his widow, Owen had full cooperation and access to all the vital data that makes her biography so alive and authoritative. Finally, Owen is one of our great writers in the organ world. So not only is this book definitive, it is also quite simply "a good read."

The appendices include stop lists of the organs at Busch-Reisinger Museum (the Germanic Museum) and Biggs' Challis pedal harpsichord, a list of all his musical editions, a detailed bibliography, and a complete discography compiled by Andrew Kazdin. The latter is especially valuable for collectors of Biggs' recordings. I highly recommend this handsome book.

George Bozeman, Jr.



Family members who were employees of the August Prante Company, late-19th/early-20th-century organbuilders of Louisville, Kentucky, are identified in a photograph from Robert Prante, Jr., secured for the Society by Keith Norrington. Left to Right, the Prantes are: Nicholas, Joseph (August's father), August, August Jr.?, Joe?, and Anthony.
Reported by Bill Van Pelt

New Information & Errata

Volume 31, Number 3

In the Technical Data on Tannenberg organs reported on pages 26-30, some ranks have been assigned to the wrong organs: the 8' Flute and 4' Flute appearing at the bottom of page 26 should appear under "Whitefield House" on page 27; the first five stops (Quint:Dehn through Pedal Octav Bass) on page 28 belong to the 1787 Lititz organ and should come at the bottom of page 26.

John Speller

INFORMATION FROM PERIODICALS

Thomas Appleton

"Outrage," *The Daily Evening Transcript*, Fri., 16 May 1834, p. 2.

On Friday last, about 9 o'clock in the morning, as a little girl twelve years of age, daughter of Mr. Thomas Appleton, the organ builder, was crossing the common, accompanied by her cousin, a girl of only four years of age, whilst they were amusing themselves picking dandelion blossoms, they were accosted by a well dressed man, whom the children describe as a "gentleman," who told them that if they would go into the State House he would show them a balloon. They went with him, and he led them upstairs toward the cupola; when about half way up stairs, he put his arm around the elder girl's waist and told her that he loved her. She did not like this familiarity, and on saying that she would go back again, the man took the younger child in his arms, and compelled Miss Appleton to follow him to the cupola. His conduct there was so gross that he alarmed the children, and Miss Appleton screeched for assistance. Very fortunately they were followed almost immediately by three boys who were playing about the State House, on whose entrance

into the cupola, the scoundrel left the children and fled. Mr. Appleton was not informed of the circumstance until this morning.

1834 Thomas Appleton organ

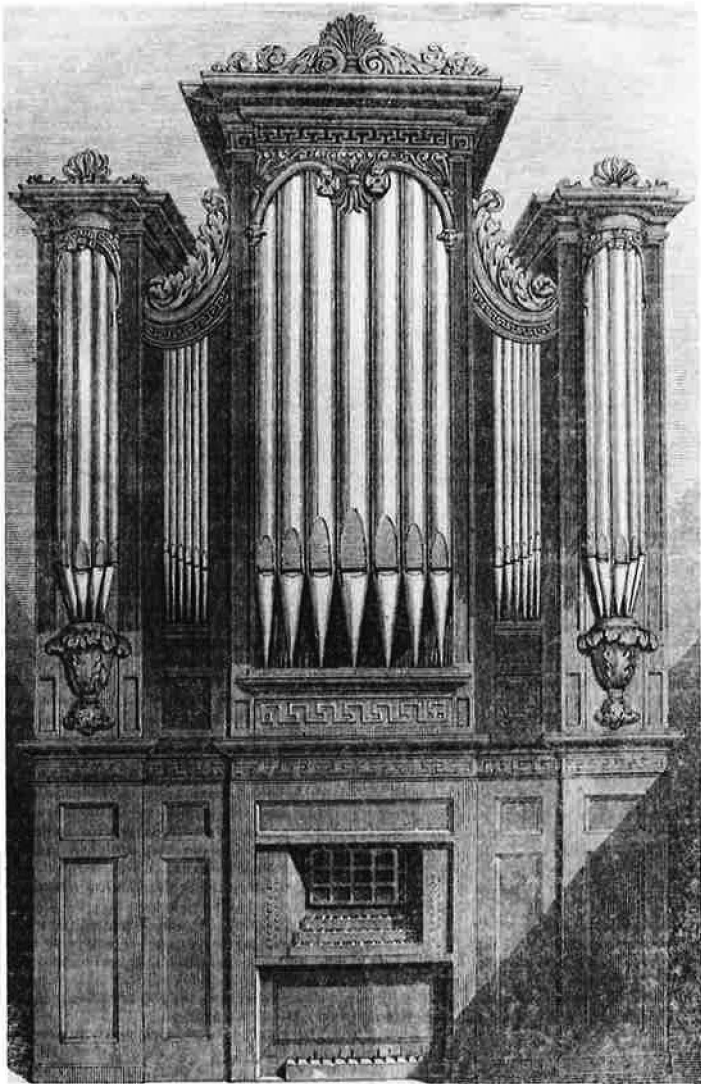
Second Baptist Society (Mr. Stowe's) Boston, Mass.
Daily Evening Transcript, Tuesday, March 1834, p. 2.

We understand that another superior Church Organ has just been finished by Mr. Appleton, at his manufactory in Cambridge Street. Although not so large as some, yet it is said to surpass any hitherto built by him, in brilliancy of tone and finish. It has been purchased by the Second Baptist Society, (Rev. Mr. Stowe's) in this city, for their Church, and is to be placed there as soon as some necessary alterations are made. At present it can be seen in the manufactory.

1835 Thomas Appleton organ,

Central Congregational Church Hartford, Connecticut
"New Organ," *Daily Evening Transcript*, 2 February 1835, p. 2.

Mr. Nathaniel [sic] Appleton, of this city, has just finished a large and beautiful organ for the "Central Church" in Hartford. It will be shipped for that place as soon as the dissolution of the ice in the Connecticut river will permit. The case is what is termed Grecian, resembling that of the Handel and Haydn organ, and is made of very beautiful mahogany. There are three rows of manual keys. The contents of the organ do not vary materially from those of the Bowdoin street organ. The great organ contains thirteen stops, the choir organ six, and the swell seven. There is a large double diapason pedal bass, of open wooden pipes, which extends down to G, an octave below the diapasons. The whole number of pipes is sixteen hundred, and the whole number of stops is twenty-seven; the height is twen-



COPIED BY STEPHEN PINEL

1835 Appleton, Central Congregational Church, Hartford

ty-five feet, the width in front fourteen and a half feet, and the depth eleven feet. This makes the fifth organ of about this size, (the largest in New England) which has been constructed in Boston. We understand that an instrument, larger, and *superior, if possible*, to any of these is soon to be procured for Trinity Church.

Job Plimpton: Advertisement

"Organ Manufactory," *The Daily Evening Transcript*, 22 May 1834, p. 1.

ORGAN MANUFACTORY, at No 534 Washington street. Orders are respectfully solicited and promptly attended to. Organs and Piano Fortes tuned and repaired by J. Plimpton.

For sale at the above place, a superior, loud-toned Parlor Organ, suitable for a small Church.

1833 E. & G. G. Hook, Opus 11

First Baptist Church Providence, Rhode Island
"New Church Organ," *The Daily Evening Transcript*, Wednesday, 12 February 1834, p. 2.

The Providence Gazette of last week mentioned that Mr. Brown of that city had presented the New Baptist Church lately erected there, with a splendid organ. It has just been finished by Messrs. Hook of this city, and may be seen at their manufactory in Friend street. It is of great power and beauty of tone, and is one of the largest ever built here. A correspondent says: "The hautboy is a perfect imitation of the original [and] the Cremona [is] truly delightful. The combination produced by the flute and dulciana, almost eclipses the best flute and clarionet of an orchestra. The diapaisano [*sic*], for fullness and richness, are not surpassed, or even approached, by any in the city. The subbass, full of majesty, without making the head ache. The

great organ possesses a very rare property -- that of blending together so beautifully, that no one stop predominates over another. All in all, we know not where is a better."

1856 Richard M. Ferris & Co. organ

J. Cleaveland Cady Residence Hartford, Connecticut

In 30:1:26, Architect J. Cleaveland Cady's advice as an organ consultant included his opinions of Hook, Wilcox, Jardine, Hall, Odell, Erben, and Levi Stuart, Richard Ferris' successor and half-brother. Cady owned a Ferris organ at the time.

The Hartford Courant, Thurs., 4 December 1856, p. 2.

Hartford, which stands high with respect to its musical talent and taste, can now boast of having the largest Parlor Organ in the country. This instrument has recently been put up for Mr. I. [*sic*] C. Cady, by R. M. Ferris & Co. of New York, at a cost of about twenty-five hundred dollars. This organ has two banks of keys, each extend from CC to C in the alto. The Swell-box includes the pipes connected with the swell keys, from tenor C upwards. It has also two octaves and two pedal notes, extending from CCC to D. It registers the following stops:

Grand Organ	17. Violiana [<i>sic</i>]
1. Open Diapason	18. Fifteenth
2. Viol d'Amour	19. Cornett
3. Melodia	20. Hautboy
4. Stop'd Diapason Treble	Swell Bass
5. Stop'd Diapason Bass	21. Bourdon, 16 feet
6. Principle [<i>sic</i>]	22. Duliana [<i>sic</i>] (metal) 8 feet
7. Rhor Flute [<i>sic</i>]	Pedals
8. Twelfth	23. Sub-Bass -- CCC 16 feet
9. Flagolet [<i>sic</i>]	Couples
10. Clarionet	24. Great and Swell, unison
11. Bassoon	25. Great and Swell, at oct.
12. Trumpet	26. Pedals and Great
Swell Organ	27. Pedals and Swell
13. Bourdon	28. Pedals at octave
14. Open Diapason	29. Pedal Check
15. Stop'd Diapason	30. Wemula [<i>sic</i>]
16. Dulciana	

To describe the good points of this organ it would be necessary to give a description of the qualities of the various stops, which distinguish them one from another. We shall select some of the more prominent ones and mention a few qualities in which more particularly their excellence consists.

The open Diapasons are of a full but mellow quality of tone, making their presence amply felt in the full organ, yet destitute of any harshness whatever -- and also that peculiarly disagreeable head tone quality common to many Diapasons, which in half an hour's time will give one the head-ache, yet furnish no foundation or body for the mixtures.

The Stop'd Diapasons are of wood throughout, they are very clear and sweet in their intonations -- forming very delicious and effective solo stops as well as blending nicely with other stops in different combinations.

The Flute and Melodia are extremely pleasing solo stops the former strongly resembling the instrument from which it takes its name -- and not as it is often the case a poor imitation; the latter is a rich brilliant toned stop -- the sound of which somewhat resembles the distant chiming of bells.

The Viol d'Amour has been pronounced by competent judges the best they have ever heard, and excel, first, in the quality of its tone which is reedy and plaintive, secondly in this quality being retained with perfect evenness throughout the whole stops.

The Hautboy, Bassoon, &c., are very characteristic stops, the Hautboy bearing less of the Trumpet and more of the Hautboy quality, than is common. The sub-basses are soft and pervading in tone and nicely adapted for the stops they are intended to accompany.

The various stops of this instrument are so well and accurately balanced that the listener does not hear one part above and distinguished from the rest, they blend together forming one full, rich, resonant and compact body of sound, making the effect of the full organ very fine. The mechanism of this instrument is superior to anything of the kind we have ever seen, the best materials having been skillfully wrought into its various parts, rendering the whole firm and lasting, and withall pleas-

ing to the eye fond of mechanism. The action works not only easily but noiselessly, a thing organists have long desired but considered almost unattainable. The case is of black walnut, polished with oil, and is of a very elegant and rich design.

In the planning, mechanism and voicing, Messrs. R. M. Ferris & Co., have shown themselves masters of the art and mystery of organ-building. *Stephen Pinel*

Henry Erben in 3-Year Partnership

"Notice," *The New-York Evening Post*, Saturday, 18 January 1845, p. 1, col. 2:

NOTICE is hereby given that the undersigned have pursuant to the provisions of the Revised Statutes of the State of New York, formed a limited partnership under the name or firm of "H. ERBEN" - that the general nature of the business to be transacted by the said copartnership is the manufacture and sale of organs; that HENRY ERBEN, general partner, and HENRY STILES, a resident of the County of Philadelphia, in the State of Pennsylvania, is the only special partner; that the said Henry Stiles has contributed the sum of fifteen thousand dollars as capital towards the common stock, and that the said partnership is to commence on the seventeenth day of January, 1845, and is to terminate on the sixteenth day of January, 1848. New York, Jan. 16th, 1845 HENRY ERBEN

HENRY STILES

The certificate of copartnership has been located in the Municipal Records of the City and County of New York; Limited Partnerships; Liber III, Recorded 16th January, 1845; County Clerk's Office. *Stephen Pinel*

1856 Henry Erben organ

Pearl Street Congregational Church Hartford, Connecticut
"The Organ in the Pearl Street Congregational Church," *Hartford Courant*, Fri., 12 December 1856, p. 2.

This noble instrument, built by Henry Erben of New York, is to be exhibited on Saturday evening. It has been pronounced by those who have heard it, to be an instrument of the most perfect character, both in regard to purity and sweetness of tone, and mechanism. It has forty-nine stops, three banks of keys, two octaves of pedals, and about two thousand pipes. All the modern improvements have been introduced. The swell and choir organs are very complete, and with one or two exceptions, the largest in the country. Mr. W. A. King, a very scientific musician and one of the first organists in the United States, will perform. A very great treat may be expected.

"Local Affairs," *Hartford Courant*, Monday, 15 December 1856, p. 2:

There was a very large audience to hear the new organ of the Pearl Street Church, played upon Mr. King, on Saturday evening. Galleries and aisles were crowded, and every available seat occupied. The audience seemed happy and contented; there was one opinion as to the merits of the organ and organist. "New Organ in the Pearl Street Church," *Hartford Courant*, Tuesday, 16 December 1856, p. 2.

The large, first class organ just erected and completed in the Pearl Street Congregational Church, by Mr. Henry Erben of New York, was publicly performed upon, last Saturday evening; and for strength [*sic*], purity and perfection of tone, it has not its equal in this city. It has some 2000 pipes and 59 stops. The case is 32 feet high, 26 feet wide, 10 feet deep. It has three rows of keys from CC to G, and the pedals extend from CCC to D. The gentleman who played on the occasion, was William A. King, Esq.; of New York, who displayed to the greatest possible advantage, the excellent qualities of the instrument. We had never supposed the organ capable of producing such rich harmonies, and thrilling effects as those we listened to under the master hand of Mr. King. Those who were not present, certainly missed a rich treat. The members and congregation of the Pearl Street Church, may well be proud of their magnificent organ.

"Hartford, Jan. 10," *Dwight's Journal of Music*, 17 January 1857, p. 124.

Hartford, Jan. 10 -- It is not unfrequently complained that the American people have very little musical taste and appreciation as compared with those of other lands; but it is a con-

solation that they are all the while rapidly progressing in their love for the beautiful art.

In this thrifty little city we have had of late substantial evidence of this in the erection of two fine [the other was a two-manual 1856 residence organ built for the home of J. Cleaveland Cady by R. M. Ferris & Co.] organs, concerning which I propose to give you a short sketch. The first has just been erected, in and for the Pearl Street Church, of this city, by Henry Erben, of New York. The instrument has 3 manuals, each extending from CC to G³, and also 27 pedal keys, and registers some 50 stops. The swell organ extends through its entire manual. This instrument has been pronounced by musicians in New York, familiar with Mr. Erben's organs to be superior to anything he has before produced. It was admirably exhibited by Wm. A. King on its erection. *Stephen Pinel*

BILL VAN PELT



Geneseo Stoplist Corrected

The stoplist of the organ attributed to William or George Stevens in Trinity Episcopal Church, Geneseo, Illinois, was incorrectly reported in *The Tracker*, Vol. 22, No. 4 (Summer 1978), p. 16. The organ has 14 ranks, rather than 13. There are 24 drawknobs, rather than 18, at the keydesk, 12 on each side. The correct stoplist is as follows:

GREAT (56 notes)	4' Principal Bass (CC-BB)
8' Open Diapason	4' Principal Treble (TC)
8' Stop'd Diapason Bass	8' Hautboy (TC)
(CC-TF#)	Tremolo
8' Keraulophon (TG)	PEDAL (25 notes)
8' Melodia Treble (TG)	16' Bourdon
8' Dulciana	COUPLERS
4' Principal	Great & Swell
4' Flute (TC)	Pds & Great
2 1/2' Twelfth	Pds & Swell
2' Fifteenth	ACCESSORIES
SWELL (56 notes)	Bellows Alarm
8' Open Diapason (TC)	Pedal Check
8' Stop. Diap. Bass (CC-BB)*	
8' Stop. Diap. Treble (TC)	*label missing, stop name by inference
8' Viola De Gamba	

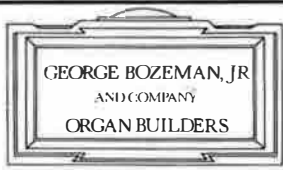
The organ was purchased second-hand for the church in 1890 from an unidentified church in the East by the Geneseo congregation, then Unitarian. When the Unitarians disbanded and sold the building to the Episcopalians in 1953, the organ was moved from the central alcove behind the altar to its current place on the west wall of the chancel. *Michael D. Friesen*

Bruce Stevens

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Obituaries

KENNETH F. SIMMONS, one of the ten founders of the Organ Historical Society, died May 23, 1988. Simmons took an active role in the founding of OHS by arranging with Harold Friedel for the use of the choir room at St. Bartholomew's Church, New York City, and inviting friends to attend the first meeting of the group which would become the nucleus of the Society. During the meeting he volunteered to assemble materials for the publication of the newsletter which evolved into *The Tracker*, and thus became its first editor.

In 1965, Simmons was elected president of the Society and during his term OHS became formally incorporated and enjoyed healthy development in many areas.

Simmons was awarded the Distinguished Service Award in 1986 and was voted to receive the a Founders' Award in 1988. He maintained a lively interest in OHS from its inception until his death.

Born in Pana, Illinois, on December 30, 1921, Mr. Simmons received a BMS from Illinois Wesleyan University in 1944. After service in the U.S. Navy in World War II, he began studies at Union Theological Seminary, New York, where he earned the MSM degree. His master's thesis on Johnson organs was the first of its kind to address American organ history. His organ instructors were Frank B. Jordan and Robert Baker. He served churches in the New York area and in 1953 was appointed Organist-Choir Director at the Presbyterian Church of Wayne, Pennsylvania, serving also at Congregation Rodeph Shalom in Philadelphia. In 1967, Mr. Simmons moved to Ware, Massachusetts, to take over his father-in-law's business and served as organist in churches in Auburn and Ware until his death.

HOMER BLANCHARD, one of the founding members of the Organ Historical Society, died on Monday, September 26, following a prolonged illness. A memorial service was held on Thursday, September 29, at St. Peter's Episcopal Church in Delaware, Ohio, where he had been an active member for many years.



Homer Blanchard

Homer Blanchard was born in 1912 in Elyria, Ohio, and grew up there. He became interested in the organ at an early age, assisted with the installation of an instrument locally, and at the age of thirteen began to study organ with Leo C. Holden of the Oberlin Conservatory of Music. He received the Bachelor of Arts degree from Ohio Wesleyan University in 1933, the Master of Arts degree from Ohio State University in 1934, and the Doctor of Philosophy degree from that university in 1940. His doctoral dissertation was a philology of German organ-building terminology.

He taught foreign languages at Geneva College, Beaver Falls, Pennsylvania, and at the U. S. Naval Academy, Annapolis, Maryland, from 1937 through 1946. He then joined the staff of M. P. Möller, Inc., and served as assistant sales manager. In that capacity, he designed the console for the large Möller organ in the chapel at West Point. From 1952 to 1959 he was Northern Ohio representative for Möller.

In 1954, following a move from Hagerstown to Oberlin, he began his own pipe organ service, repair, and building business which he continued to operate until 1973. The firm built more than twenty instruments in Ohio, the largest being the three-manual organ for First Methodist Church, Marysville. In 1956, he was one of the founders of the Organ Historical Society and served as Archivist of the Society from 1966 through 1983. He resumed the teaching of German at his alma mater in 1963 and became Emeritus Professor of German from Ohio Wesleyan University in 1977.

As an author and publisher, Blanchard founded the Praesant Press, producing numerous books on organ building. His

last, *The Bach Organ Book*, was an in-depth study of all of the organs that influenced Johann Sebastian Bach. He also contributed many articles and translations to *The American Organist*, *ISO-Information*, *The Diapason*, and *The Tracker*.

His interest in both contemporary and historical organs of Europe led him to organize study tours on that continent and to develop a friendship with Hans Gerd Klais which resulted in the installation of the large four-manual Klais in Gray Chapel at Ohio Wesleyan. Contributions to a fund for a recital series in Blanchard's name may be sent to the Homer D. Blanchard Memorial Fund, Ohio Wesleyan University, Delaware, Ohio 43015.

James Hammann



Hook & Hastings Organ Factory, Hastings Station, Massachusetts

ORGAN UPDATE

THE *B&M Bulletin* XV:4:35 relates that Hastings, MA, was established as a stop on the Fitchburg Railroad (later leased by the Boston & Maine Railroad) in 1888 within the town of Weston when the Hook & Hastings firm relocated there from Roxbury. The three-story wood factory was situated on land adjacent to the railroad, and the station was across the railroad from it. The article says that the factory ceased operation in 1935 and was demolished in 1936, and that a ca. 1900 replacement station burned in 1960 and was subsequently razed. The article contains two excellent photographs of the very large organ factory.

COLLECTION OF H. B. CROUCH



1855 Stevens & Jewett

The ca. 1855 Stevens & Jewett 2-18 built for the Universalist Church of Mechanics Falls, ME, has been restored and moved to the gallery of the Stanley Chapel of the Soldiers' and Airmen's Home in Washington, D. C., by A. David Moore. Arrangements for the relocation were made by John Boody of Taylor & Boody, Organbuilders, Alan Laufman of the Organ Clearing House, John Fesperman of the Smithsonian Institution and Chaplain Clinton Helton of the Home. The pine case retains original grain painting, wind is raised by the restored double-rise bellows and original feeders or by electric blower at 2.75 inches, and the apparent original pitch was sharp of the current standard at A=445 Hz, though exact determination was made impossible by installation in

the past of tuning collars, which remain. Some replacement pipes from Hook op. 331 of 1863 include the bass of the Great Twelfth, some treble pipes of the Clarabell and the Great 4' Flute (a metal chimney flute with soldered caps) and 2' Fifteenth stops. The Moore shop fabricated the missing tierce rank of the Great Sesquialter III and much of the Great Trumpet.

Ontko & Young, Organbuilders of Charleston, SC, will rebuild with direct electric action (billed as "leatherless action") the 1920 E. M. Skinner 3m op. 328 at First Baptist Church, Savannah, GA, according to the firm's advertising.

Skinner op. 323 of 1921, a 3m at Church of the Messiah, Rhinebeck, NY, has been painstakingly refurbished using all original materials with an excellent result by John Randolph of New York City, according to organbuilder Susan Tattershall of Staatsburg, NY.

Skinner op. 753 of 1928, a 3m built for St. Paul's Episcopal Church in New Rochelle, NY, has been stored at St. Paul's Episcopal Church, Norwalk, CT, where funds for its restoration and enlargement are now being raised, according to John Randolph. The New Rochelle church has been closed.

The so-called "chicken-coop" organ has been removed from a former hen house in New Hampshire where it was stored by the Organ Clearing House, rebuilt with much new pipework and mechanism by the Andover Organ Co., placed in the case of Hook op. 423, and installed in the Trinitarian Congregational Church, North Andover, MA.

FROM VIDEOTAPE BY GARY WRIGHT



Chicken-coop organ in Hook case

The chicken-coop organ was removed ca. 1980 from St. Mary's Roman Catholic Church in Keokuk, IA, where it had been installed second-hand in 1911 and replaced by an electronic. The church was demolished shortly thereafter. Alan Laufman reports that the instrument has characteristics of mid-western organbuilders of the 1870s and 1880s, and also has some characteristics of Steere organs of that period. Hook op. 423 was built in 1867 for First Unitarian Church, Lowell, MA, and subsequently moved to the Methodist Church in Graniteville, MA, where the pipes and mechanism were discarded before the early 1950s, according to Robert F. Reich. The Andover Organ Co. purchased the empty case and moved it to storage many years ago, awaiting a proper home for it said Reich, president of the firm. The Trinitarian Congregational Church in North Andover was the home of Hook op. 379 of 1865 which had a similar case that was substantially altered by the Frazee Organ Co.

BILL VAN PELT

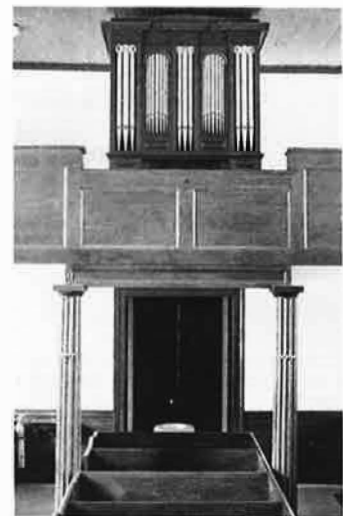


1857 Erben, Mt. Sterling, KY

The 1857 Henry Erben 1m at Church of the Ascension, Episcopal, in Mt. Sterling, KY, will be restored by the Miller Pipe Organ Co. of Louisville.

J. Allen Farmer of Winston-Salem, NC, has restored the 1848 Henry Erben 1-5 at Grace Calvary Episcopal Church, Clarksville, GA, and will add a three-stop pedal division that will not encroach on the original organ in any way. Research conducted in church records by David L. Greene has located correspondence with one Jarvis Van Buren who was secured to erect the organ following the directions sent with it. That non-organbuilders sometimes erected Erben's instruments, as indicated by the correspondence, is a surprise to some historians. The elegant organ contains an original Oboe rank constructed with much zinc (an early application of the material) and includes a rare, and perhaps the only extant, solid walnut case constructed in the very popular "classical" or Federal style by or for

Erben. Correspondence indicates that the organ was a foot too tall for the gallery, thus requiring modification of the gallery by Mr. Van Buren. When William Weaver of Atlanta washed the pipes and George Bozeman installed a silent blower in 1972, the organ was at the front of the church and in good condition. Subsequently, it was returned to the gallery by parties unknown and the flue pipes were shortened to bring it to A=440 Hz. This writer and



1848 Erben, Clarksville, GA

Lawrence Trupiano installed tuning collars (without removing metal from the pipe tops) in 1982-3 to bring the organ to original pitch so that the Oboe would again play properly and in tune with the flue work. The new Pedal addition by Mr. Farmer requires further modification of the gallery. Gifts of \$10 or more addressed to the Organ Restoration Fund in care of the church yield a handsome, tan, T-shirt silk-screened in three colors.

The 1837 Erben acquired by the Episcopal Church of the Epiphany, Newton, NC, restored by Lawrence Trupiano and dedicated on October 12, 1986, by Arthur Lawrence and Bruce Gustafson, has been moved to the chapel of St. Paul's Episcopal Church, Richmond, VA. The Erben replaces a ca. 1938 Aeolian-Skinner 2m of three ranks which has been acquired by Preston Schultz of Houston, TX. The Newton church has erected a new building that was not contemplated three years ago when the Erben replaced a reed organ. The new building is equipped with an electronic. St. Paul's Church received a 3m Erben in 1845 that was replaced by a Lyon & Healy at the turn of the century. A lengthy account of the Erben's removal, which glows with admiration for the organ's quality, appears on page one of *The Diapason*, January, 1910, and indicates that it was purchased by the Coburn Organ Co. of Chicago. The Lyon & Healy was replaced by Aeolian-Skinner in 1950 (using many L&H pipes), then rebuilt by Kinzey-Angerstein and is now badly malfunctioning. Confederate Gen. Robert E. Lee was a member of St. Paul's while the 1845 Erben was in the gallery. During Gen. Lee's assignment at Ft. Hamilton, NY, before the War, he worshipped at St. John's Episcopal Church there, and it had an 1837 Erben. The 1837 organ from Newton is not the same organ, and its history is related in this column in 30:4. The pedal addition described in that issue has been removed for the installation at St. Paul's.

ADRI DE GROOT

The Historic 1860 E. & G. Hook Organ
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1989 CATALOG OF TOOLS and other materials for organbuilders. Send \$5 for postage and handling which will be refunded on your first order. Tracker-Tool Supply, 799 West Water Street, Taunton, MA 02780.

FOR SALE: Two reed organs, both solid black walnut cabinets with ivory keys, from early 1870s: 1) Prince, Buffalo, #50770 with rare "basso tenuto" stop, cabinet good, action needs repair. \$850. 2) Estey, Brattleboro, #50767, cabinet fine, bellows needs repair. \$650. Contact Henry Breed (518)279-3255, Rd 3, Box 245B, Troy, NY 12180.

ANNOUNCEMENT: The Committee on Career Options of the American Musicological Society is establishing a list of persons trained in musicology and employed in non-academic positions to answer inquiries from students interested in similar careers. Contact Laurence Libin, Dept. of Musical Instruments, Metropolitan Museum of Art, New York, NY 10028.

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BILL VAN PELT

1837 Erben, Chapel of St. Paul's Church, Richmond, VA.

J. H. & C. S. Odell op. 80 of 1869 has been refurbished and installed at the Reformed Presbyterian Church, Manassas, VA, by Anthony Meloni of Port Chester, NY, through arrange-

BILL VAN PELT



1869 Odell, Manassas, VA

ments with the Organ Clearing House. No stops were removed or changed in the original 1m and pedal, 6-stop instrument, and two were added. The organ was originally built for the Dutch Reformed Church in East Millstone, NJ, moved to the New York shop of the Odell firm ca. 1973, and purchased thereafter by Mr. Meloni. OHS member Francis Elliot is organist and his father is pastor of the church.

The name Samuel S. Hamill and the date 1852 have been found on pipes in the organ at the Episcopal Chapel of the Holy Evangelists in Baltimore by David M. Storey, organbuilder and organist of the church, who is making restorative repairs to the long-neglected instrument. Also found was the name of J. Edward Schad, the suc-

FRANCIS ELLIOT



Unknown, Baltimore

cessor to Baltimore builder James Hall. Though the organ's builder is unknown, the names found point to James Hall, Erben, and Hamill as possibilities. Hamill is reported to have been in Erben's employ in 1852 in the *New York Weekly Review* of 9 October 1869. A long-missing Oboe rank is being replaced with one salvaged from the 3m 1882 Odell op. 192, essentially destroyed through mishandling and outdoor storage by an auction company, but purchased by R. J. Brunner & Co. of Silver Spring, PA, for recycling.

JOHNSON ORGANS

The earliest extant Johnson organ known to exist has been identified at the Union Evangelical Church in Heath, MA. It is op. 16 built for the Congregational Church in Haydenville, MA, as a 2-17 in 1851. The organ was moved in 1874 to the Congregational Church in Whately, MA, where it was replaced by Estey op. 1263 in 1914. Then moved to Heath, it is chambered and its case is essentially absent.

Fund raising was begun in March on the 97th anniversary, to the day of



1891 Johnson, while still visible

SUSAN ARMSTRONG

its dedication in 1891, for restoration of Johnson op. 748 at Elm Street Congregational Church in Southbridge, MA. The two-manual organ is original and unaltered, though remodelling of the church interior now hides the instrument.

Two million gallons of water extinguished a fire on Labor Day, 1887, at the Thompson Congregational Church in Thompson, CT, heavily damaging Johnson op. 409 of 1873 which had been restored by the Andover firm three years earlier. The church seeks \$103,000 to restore the instrument again. The organ arrived in Thompson in 1900 from Wesley (formerly State St.) Methodist Church in Springfield, MA, where it was replaced by an Austin that burned in 1976.

The Unitarian-Universalist Church in Stamford, CT, seeks funds to have Richard Hamar restore the bellows of Johnson op. 339, an original installation of 1870.

WTVF

ARCHIVIST'S REPORT

IN 1948, KENNETH F. SIMMONS wrote the first modern thesis on a nineteenth century American organbuilder. His document, titled "The Johnson Organ Company," was the first serious scholarly study dealing with American organ history. Though modest by contemporary standards, "The Johnson Organ Company" was the foundation for later research, and it provided much of the rudimentary data for *The Johnson Organs*, by John Van Varick Elsworth, and for the Johnson chapter in *The Organ in New England*, by Barbara Owen.

Shortly before his death this year, Ken Simmons contributed his entire collection of Johnson documents to the American Organ Archive of the Organ Historical Society. He expressed hope that these materials would be preserved permanently to encourage scholarly research on William A. Johnson. Besides his original copy of the thesis, he contributed several dozen dedication programs (some as old as the 1850's), much promotional material, and his monumental gathering of more than

300 Johnson stoplists, many having been copied during the 1940s.

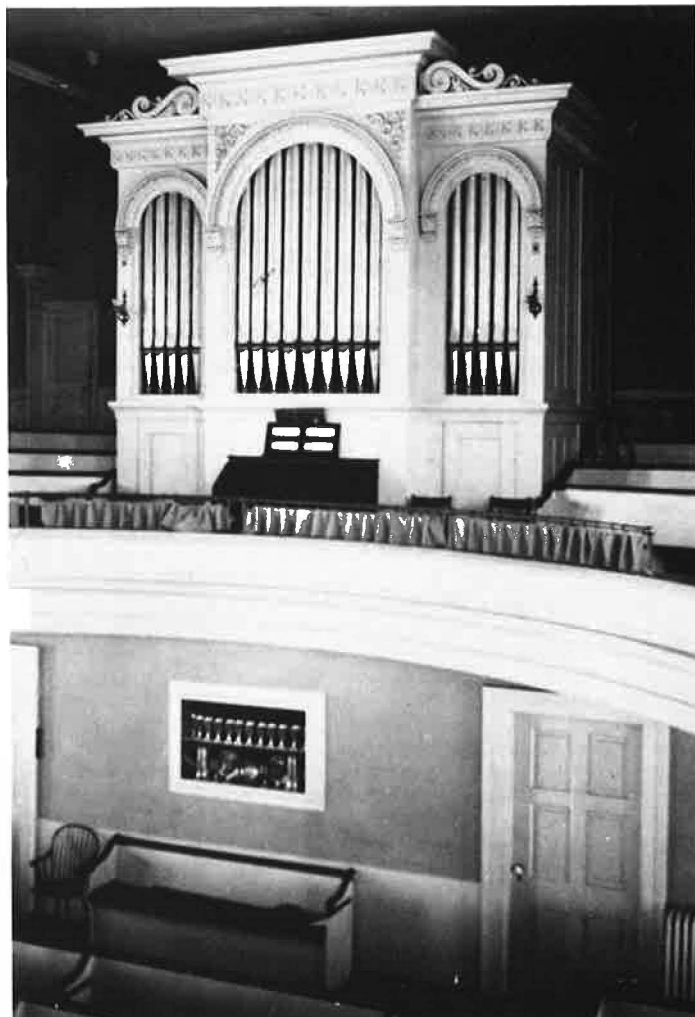
Just as Simmons had a life-long devotion to the instruments of Johnson, many other scholars have been fascinated by these organs. Previous OHS Archivist Homer Blanchard recently contributed much material on the Johnson firm. His collection was rich in old photographs, stoplists, and scale data. Still other materials on the firm have been received from Susan Armstrong, Gregory Largent, Robert Reich, and Edna Van Duzee.

The task of documenting the work of the Johnson



1876 Johnson Op. 484, First Congregational Church, Pittsfield, MA. Photo donated by Robert Reich in 1987.

firm is still on-going. In October, in a three-day marathon, OHS member Susan Armstrong recorded eleven surviving organs. Similar in concept to the *Hook Documentary*, this series of cassette recordings will be issued by OHS member Scott Kent's AFKA label next spring, making recordings of some important Johnson organs available for the first time.



Former Archivist Homer Blanchard donated this photograph of the 1862 Johnson Op. 131, Congregational Church, Middlebury, VT, shortly before his death.

Much work has been done on William A. Johnson since Kenneth Simmons completed his thesis in 1948, but there is still material to be discovered, not only about Johnson, but about all of our nineteenth and early twentieth century American organbuilders.

Stephen L. Pinel



Gregory Largent located this photograph of the 1885 Johnson & Son Op. 647, at First Presbyterian Church, Saginaw, MI, and donated it this year.



Console of 1867 Johnson Op. 221 built for Dudley Buck, Hartford, CT. Photo donated by Homer Blanchard.



Samuel S. Hamill

A Short Biography of Samuel S. Hamill

[Ed. note: The following article was recently seen by OHS Archivist Stephen L. Pinel in The New York Weekly Review, 9 October 1869, as the fifteenth installment in a series on the organ.]

Mr. Samuel S. Hamill, of East Cambridge, Mass., is one of our comparatively young organ builders. He has been very busy for the last five years, having built within that period one hundred and three organs of various classes and sizes, which are scattered all over the States, from east to west, a few in the British provinces, and five or six in the West Indies. He has recently completed a new organ in the M.E. church at East Saginaw, Mich.; one in the Congregational church at Kalamazoo; and one in the M.E. church at Rome, N.Y. Each of these organs has two manuals, two octaves of pedals, and from 25 to 32 stops. He has now under contract six organs, as follows: 1. One for the Unitarian church at Billerica, Middlesex Co., Mass., which has two manuals, two octaves of pedals, and 24 registers -- 18 sounding registers and six mechanical -- price \$2,400. 2. One for the First M.E. church, Dubuque, Iowa, having 22 sounding registers going all through, 6 mechanical registers, and two and a-half octaves of pedals -- price \$4,500. 3. One for the new Presbyterian church at Little Rock, Ark., having two manuals, two octaves and one note of pedals, 26 registers -- price \$3,300. 4. One for the M.E. church at Syracuse, N.Y., to have 24 registers -- price \$2,500. 5. One for Centenary M.E. church, Binghamton, N.Y., to have 32 registers -- price \$5,000. 6. And one for the M.E. Church at Saxonville, Mass., of 16 registers -- price \$1,700. The first two of these six organs are nearly finished. The compass of the manuals of all Mr. Hamill's organs is uniformly from C 8-feet to a'-58 keys.

In examining a number of his schemes we find that in the lower priced organs he has hitherto put in a number of divided registers and short ones without the lower octave of pipes, especially in organs at \$2,500 and under, while his schemes of organs ranging above that price are not open to those objections. In common, too, with many other builders, the proportion of pedal registers is entirely too small for anything like an independent pedale -- about one pedal register to 10 in the manuals. The proportion should be at least one to five, and this is below the standard of the best German builders. Concerning the short and divided registers, in justice to good intentions, we are happy to record that Mr. Hamill says he "intends to adopt a system of all complete stops; whether an organ is of five or fifty registers, every sounding register shall be of full compass, corresponding to the compass of the keyboards, and no more borrowing the bass of one stop to supply some other stop." He fully justifies our condemnation in former articles of these abuses. Very good. We hope many others will follow Mr. Hamill's excellent example.

Mr. Hamill commenced the organ business in 1845 as an indentured apprentice to Mr. Henry Erben, then at 172 Centre Street. He served his time of five years, and afterwards worked three years in Mr. Erben's factory. Was next a short time with Hall & Labagh. He went to Boston in 1854, was two years with Messrs. Hook, and six years with Messrs. Simmons & Wilcox. During this later period he went to Havana, to put up some organs, and while there repaired and tuned several foreign organs of French and German manufacture. He availed himself of the opportunity to copy many plans and scales which have since proved of great value to him, such as of the Vox humana of Cavaille Coll, of Paris, free reeds from the scales of Merklin Schutze, Paris, pneumatic action of different builders, etc., etc. He commenced business on his own account, in Cambridge, in 1861, and has continued it without interruption. The amount of his business and facilities of doing it have steadily increased, and now he finds his factory inadequate, and expects to build an extension to it this Fall. He has some men of large experience in his employment.

We append a sample scheme, one of his best, for a two-manual organ of 25 registers.

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An Early Samuel S. Hamill Organ in Michigan

by J. Paul Schneider

SINCE 1940, UNIVERSITY LUTHERAN CHURCH has been serving residents of the East Lansing community and students and staff of Michigan State University. After thirty years, a new church was planned to accommodate a growing congregation. Planners of the new church agreed that a pipe organ would be included and a fund was established for the organ.

The new church building of concrete, wood, glass, and steel was dedicated on January 30, 1972. It has a seating capacity of 500 with nave-chancel-choir volume of 178,000 cubic feet. Fine acoustics enhance the church music program, and attract university music groups and professional ensembles. A four-rank Kilgen electro-pneumatic organ built ca. 1929 served until 1982, when the organ committee decided to obtain an historic tracker-action organ.



John Courter plays dedication

Dana Hull, an organ restorer from Ann Arbor, Michigan, was selected to evaluate the needs of the congregation and find a suitable instrument.

Early in 1983 and through the Organ Clearing House, an appropriate organ was located in the former Hillside Universalist Church in Medford, Massachusetts, a suburb of Boston. Neglect and water damage had rendered this organ unplayable. The organ had been attributed to Wm. B. D. Simmons.

Further research disclosed a history of the organ. Alan Laufman, director of the Organ Clearing House, found evidence in records of the Cambridge (Massachusetts) Historical Commission of the purchase of a pipe organ by the Second Universalist Church in East Cambridge, Massachusetts in 1866, at a cost of \$2,500. The publication *Churches in Massachusetts* records this entry: "The Second Society of Universalists, 1823-1907. In 1865 the society erected a new church building on the north side of Otis Street between Third and Fourth streets. On January 7, 1907 the society held their last meeting and it was decided to dispose of all the church property and furnishings. The building then became occupied by St. Hedwig's (Polish) Roman Catholic Church." This church was demolished in 1938 after extensive damage by a hurricane. Robert Reich, an authority on New England organs and OHS member, related that a former church member verified that the organ was sold in 1907 to Hillside Universalist Church.

Other evidence corroborates this history. The 60th Anniversary brochure of the Hillside Universalist Church relates that "In 1907 the Vocalion was sold to help pay the cost of installing the present organ, the gift of the Universalist State Convention. The organ, then hand pumped, was from the Otis Street Universalist Church in East Cambridge which closed when its members moved to the new communities, many of them to the Hillside. It cost \$900 to move it, set it up (a section of the Vestry floor was cut out for a derrick to lift it into place) and to electrify the blower. It is referred to as the Stevens organ, but since the name plate is gone, we do not know whether that is the name of the maker, or of the donor to the Otis Street Church." The identity of the probable builder would not be revealed until further investigation.

University Lutheran Church purchased the Medford organ in June 1983, upon the recommendation of Dana Hull and Barbara Owen. As it was dismantled and packed for shipping the following month by Dana Hull, Alan Laufman, Barbara Owen, Brian Franck, Samuel Koontz and Gerard O'Brien, the name of S. S. Hamill was found on parts of the organ. The stamped logo which appeared on some of the zinc pipes identified a European supplier of the metal, common to many 19th century American builders:

VIELLE MONTAGNE

||

* LIEGE *

Without destroying the design concept of the original builder, one Great rank was replaced and several added to the Pedal to yield a versatile instrument. The Great Keraulophon 8' (except for its bottom 10 pipes which are the bass for the Dulciana 8') was replaced with a new III-IV rank mixture made by Frank Gyuratz of Erie, Pennsylvania. A new three-rank Pedal windchest, positioned behind the Pedal Open Diapason 16' and against the rear wall, was built by the Andover Organ Company of Methuen, Massachusetts, which also supplied a Gedackt 8' and a Flute 4' for this windchest. The third new Pedal rank was a Trombone 16' with wood boots and wood resonators, built by Laukhuff of Germany. Replacement pipes completed the low octave of the Swell Oboe 8'. Ten pipes were mitred to fit the Swell box and regulated by the Trivo Company of Hagerstown, Maryland. The Great and Swell windchests were retabled by the Andover Organ Company. A new flat and parallel Pedal keyboard of 27 notes, replacing the original 25 note clavier, was built by Charles M. Ruggles in Cleveland, Ohio. Generous spaces between the former Pedal keys allowed the new board to fit perfectly despite the addition of two notes. The Pedal naturals are of oak; the sharps are of walnut. Two pipes completed the Pedal Open Diapason 16' rank.

Ruggles made the rollerboard for the new three-rank Pedal windchest. To make space on the stop jams for the new Pedal

Compass of manuals, CC to a3-58 keys.

Compass of pedale, CCC to D-27 keys, containing the following registers and number of pipes:-

I. MANUAL - GREAT ORGAN.

1. Bourdon, bass,	16, wood,	58.
2. Bourdon, treble		
3. Open diapason	8, metal,	58.
4. Dulciana	8, metal,	58.
5. Stopped diapason	8, wood,	58.
6. Melodia (stopped bass)	8, wood,	58.
7. Flute harmonique	4, metal,	58.
8. Octave	4, metal,	58.
9. Twelfth	2 2/3, metal,	58.
10. Fifteenth	2, metal,	58.
11. Mixture	2 ranks, metal,	116.
12. Trumpet	8, metal,	58.

II. MANUAL - SWELL ORGAN.

13. Open diapason	8, ml. & wd.,	58.
14. Stopped diapason	8, " ",	58.
15. Viol di Gamba, stopt bass	8, metal,	58.
16. Violin octave	4, metal,	58.
17. Flauto traverso	4, metal,	58.
18. Piccolo	2, metal,	58.
19. Oboe,	8, metal,	58.
20. Bassoon		

PEDAL ORGAN.

21. Double open diapason	16, wood,	27.
22. Flute	8, wood,	27.
Total number of pipes,		1,156.

COUPLERS, ETC.

23. Swell to great.
24. Great to pedale.
25. Swell to pedale.
26. Tremolo.
27. Pedale check.
28. Blower's signal.

TWO COMPOSITION PEDALS.

1. To draw on full organ.
2. To shut off great organ, except dulciana, stopped diapason, and flute harmonique.

Price, \$3,500.

JAN PETERSON



Organist Kristie Wiggert and restorer Dana Hull played during the service of dedication held January 6, 1985.

stops, the mechanism for the Pedal Check was eliminated and the Melodia and Stop'd Diapason Bass drawknobs were combined, as were the Dulciana and Keraulophon Bass knobs. Where needed, new ivory stopknob faces in script were supplied by Noel Mander of London.

The original backfall beam, worn beyond adjustment, was replaced with a new one made by Brian Fowler in Lansing, Michigan. William Schneider of Lansing provided other replacement parts. A replacement for the missing, side-mounted, pump handle was an ash wood wagon part of similar shape from the former carriage shop of John C. Schneider, grandfather of the author.

Linkage for the pump handle was located centrally to enable installation on either side of the organ case. It was necessary to mount the handle on the left side, opposite its original location, because the stop action for the new Pedal windchest crossed this area. Case parts bearing most of the former pumpers' graffiti were moved to the new location of the pump handle. A valve allows either the hand-pumped feeder bellows or the new electric blower to supply wind to the main bellows. Since the original organ bench could not be found, a new bench complimenting the period case of the organ was fashioned by Roger Hoopingarner, a church member.

The restoration project began with complete dismantling of the main bellows and feeder bellows, which were thoroughly cleaned and sanded, with some parts receiving an oil preservative. The interior bellows surfaces were covered with kraft paper as originally built. Finally, new sheepskin leather was applied. All metal parts of the organ, including screws, were burnished. Severely worn parts of wood or metal were replaced with material of the same kind as the original. New white pine trackers replaced the old. All frame and wood action parts were washed, sanded, polished with steel wool and given an oil preservative. The casework was stripped of several coats of varnish, sanded, and polished with steel wool. Applications of tung oil made the final finish. The Double Open Diapason pipes were repainted the customary red, as was the Swell box and shades, the bellows exterior, and wood wind trunks. Facade pipes were stripped of gold paint and underlying damaged gold leaf, then polished with steel wool, exposing the zinc bodies with common metal bay mouths. Because the original lattice inserts of the upper case side panels were damaged and water stained, they were replaced with solid panels of ash wood stained to blend with the chestnut wood case.

The free-standing organ is placed on a raised platform designated as the choir-organ area at a rear corner of the church. Its case design is best described as "Italianate" in style. The wood is chestnut with walnut and mahogany embellishments. The two-manual, attached keydesk is projecting with stop and coupler knobs at each side of the keydesk. The interior wood is walnut. The key naturals are ivory and the sharps are ebony. The stop and coupler knobs are of rosewood and boxwood with ivory faces engraved in script. The low seventeen Great Open Diapason 8' pipes are in the three flats of the case while two Great Principal 4' pipes are included in each of the outside flats. The metal tubing from the Great windchest to the facade pipes had deteriorated and was replaced with flexible conductors.

The reservoir measures 7' 10¹/₂" wide by 4' 4¹/₂" deep by 14" tall distended, under more than 296 lbs. bellows weight to establish 3 inches wind pressure, water column. The reservoir is just above the floor, allowing Pedal trackers to run beneath. The Great windchest is above the reservoir, 5' 6" above the floor, while the Swell windchest covers one-half of the Great and extends to the rear, 10' 6" above the floor. The Swell box dimensions are 6' 10¹/₄" wide by 3' 4³/₄" deep by 5' 2" high. Six horizontal shades on the front are operated by a hitch-down, wooden, pedal mounted to the right of the toe rest. A tremolo is mounted on the wind trunk to the Swell windchest. The two Pedal windchests are 1' 6" above the floor. A single tracker linkage operates the pallets of both Pedal chests.

The electric blower manufactured by Laukhuff is placed in an insulated wooden box at one end of the walkway between the two Pedal windchests. A curtain valve activated by the rise

and fall of the reservoir is attached to the blower from which a 6" flexible wind line is attached to a wooden wind trunk mounted on one side of the bellows. Square and rectangular wooden wind trunks run from the reservoir to the Great, Swell and original Pedal windchest while a 4" flexible wind line supplies the new Pedal windchest. Bungs providing access to manual chest interiors are at the rear. Wooden ladders are fitted at each end of the interior frame for access to walkways of the Great and Swell chests. Florescent lamps are mounted within the case to facilitate maintenance. Those assisting with tonal finishing were Barbara Owen, Samuel Koontz and Wayne Warren.

The organ was dedicated during the Sunday morning service on January 6, 1985. Kristie Wiggert, music director and organist of the church, presided at the organ. Dana Hull was the guest organist, playing the prelude and postlude. The afternoon organ dedication recital was played by John Courter, college organist and member of the music faculty at Berea College in Berea, Kentucky.

University Lutheran Church is indeed fortunate to have one of S. S. Hamill's early instruments, which is also the only known extant Hamill in the state of Michigan. It is presently one of two historic tracker instruments in the immediate area. Church members and visitors have expressed admiration for the beauty of the organ case in its contemporary setting and for the organ's rich, full tones and pleasing ensemble, enhanced by the sanctuary with fine acoustics.

During the summer of 1986, the pitch was lowered to A=440 to facilitate its use in combination with other musical instruments. At the same time, the Viol 8', 44 pipes, on the Swell was replaced by a Flute 2', 44 pipes, to give that division a brighter display and provide a better balance with the Great.

The author wishes to thank Alan Laufman, director of the Organ Clearing House; Susan Maycock, Survey Director, Cambridge Historical Commission; Alan Seaburg, Curator of Manuscripts, Andover-Harvard Theological Library, Harvard Divinity School; and Barbara Owen, organ historian and author of The Organ in New England, for assistance in compiling the background of the S. S. Hamill organ. Thanks also are heartily extended the 44 volunteers for having given many hours to prepare the organ for its present role, as well as those who contributed to the organ fund. Special appreciation goes to Dana Hull, whose knowledge and skill not only made the rebuilding and enlargement project of great interest but gave University Lutheran a fine instrument.

1866 S. S. Hamill
Rebuilt 1985 Dana Hull, Ann Arbor, Michigan
University Lutheran Church, East Lansing, Michigan

Great 56 notes
 8' **Open Diapason** 56 metal
 8' **Melodia** 56 wood
 8' **Dulciana** 56 metal
 4' **Principal** 56 metal
 4' **Flute à Cheminée** 44 metal
 2²/₃' **Twelfth** 56 metal
 2' **Fifteenth** 56 metal

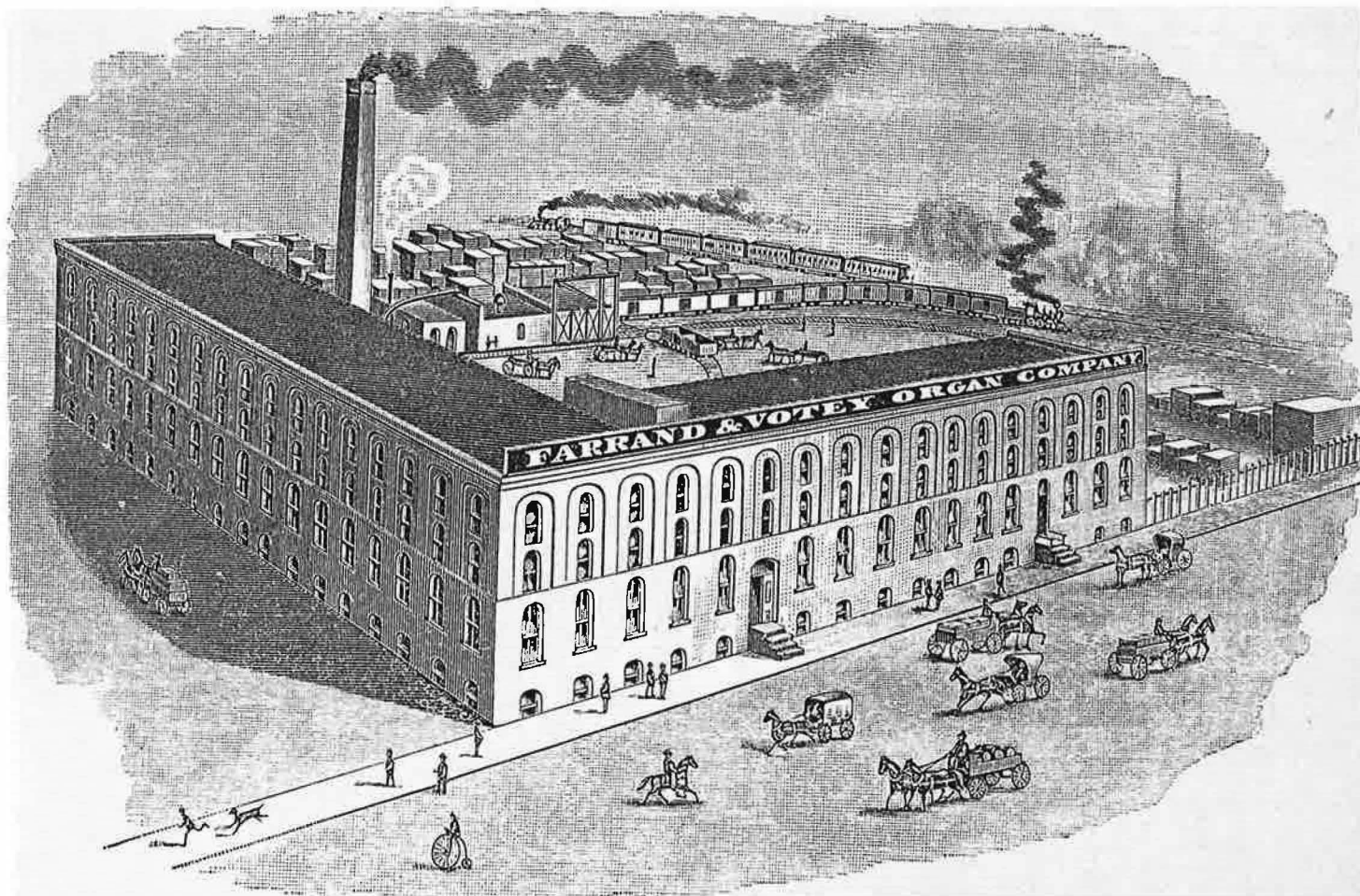
III-IV Mixture 188 metal replaces 8' Keraulophon
Swell 56 notes, hitchdown Swell pedal
 16' **Bourdon** 44 wood
 8' **Open Diapason** 44 metal
 8' **Stop'd Diapason Treble** 44 metal
 8' **Stop'd Diapason Bass** 12 wood
 4' **Principal** 56 metal
 2' **Flute** 44 metal replaces 8' Viol
 8' **Oboe** 56 metal
Tremulant

Pedal 27 notes (originally 25)
 16' **Double Open Diapason** 27 wood
 8' **Gedackt** 27 wood new
 4' **Flute** 27 metal new
 16' **Trombone** 27 wood new

Couplers
Couplar Great to Pedal
Couplar Swell to Pedal
Couplar Swell to Great
Nomenclature in bold type is taken from the stopknobs.



Built in 1866, this S. S. Hamill organ at University Lutheran Church, East Lansing, Michigan, has served at least three churches and was restored in 1985 by Dana Hull in a project that utilized the work of church members and the services of the Organ Clearing House to locate the instrument.



History of the Farrand and Votey Organ Company

by James J. Hammann

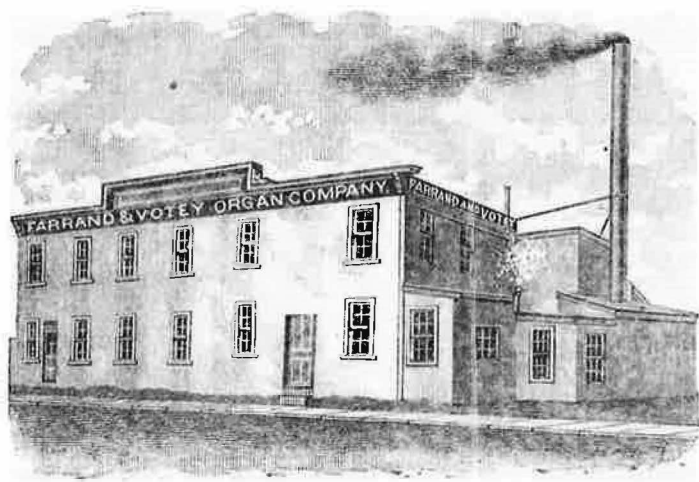
THE LAST QUARTER of the nineteenth century saw Detroit grow into a city of some 200,000 people with a commercial and industrial base that included steel, copper, brass and lumber production; ship building; railroad car and pharmaceutical manufacture; paint and varnish production, and organbuilding. Residents walked on wooden sidewalks that bordered streets paved with cobblestones, brick, or cedar blocks. Homes and streets were lit by gas. Horse drawn street cars operated on Fort Street, Woodward Avenue, and along Jefferson Avenue to Belle Isle. One could shop at Mabley's new department store, eat ice cream at Sanders, stay at the new Cadillac Hotel, and attend musical or theatrical productions at

Whitney's Grand Opera House.¹ Dotting the city, all manner of brick and stone churches housed organs by Hook, Johnson, Odell, Stevens, Votteler, and Detroit's own builders, Andreas Moeller, Louis Van Dinter, and Granville Wood.² The names of Farrand & Votey would soon join the latter group.

Genesis of Farrand & Votey

Joseph and Peter Courville organized the Detroit Organ Company in 1881 to build reed organs. The Courvilles were listed in the city directory for the preceding year as organ maker and machinist respectively, employed by the Clough and Warren Organ Company, a reed organ manufacturer. At least one other person, a Robert Jennings, Jr., joined their new venture, which was organized on the co-operative plan.³ This must indicate that they did not have much capital, a supposition further supported by the fact that, in the following year, a James Dean is listed as president. Then, in 1883, Clark J. Whitney and Edwin S. Votey took over the firm which was renamed the Whitney Organ Company. Whitney, a prominent Detroit music merchant and entrepreneur, operated at various times a music publishing house, a music store on Fort Street that sold pianos and organs, and was the manager and proprietor of Whitney's Grand Opera House.⁴

Edwin S. Votey, a man who was to become a famous inventor of pneumatic appliances for both musical instruments and airplanes, was born in 1856 in Ovid, Seneca County, New York. In 1873, he went to work for the Estey Organ Company in Brattleborg, Vermont, and in 1877 left Estey and "went on the road."⁵ Somehow, that road ended up in Detroit, where Votey is listed in the 1883 Whitney Organ Co. reorganization as general manager.

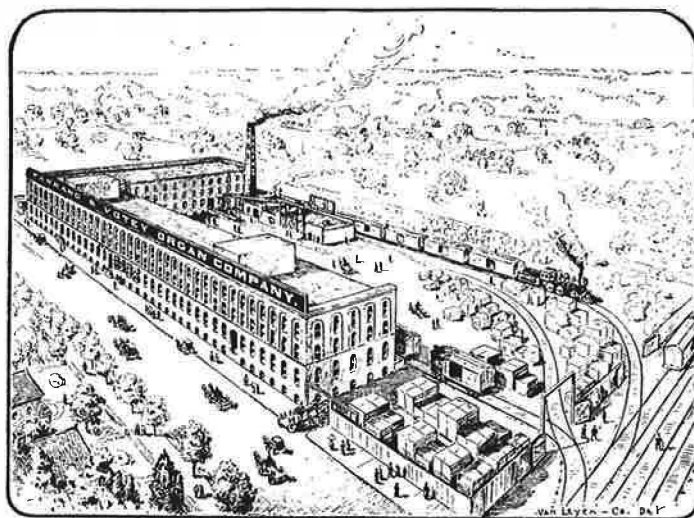


The first Farrand & Votey factory, 1884

In October of 1883, William Reynolds Farrand joined the Whitney Organ Company as secretary and treasurer.⁸ William Farrand was the son of Jacob Farrand, a prominent Detroit merchant who came to the city in 1830, established a drug store, and then entered the business of manufacturing pharmaceuticals. Born on September 9, 1853, in a house that was located on the property where the old downtown Hudson's Department Store now stands on Woodward Avenue, William Farrand attended Miss Gilman's School, Cass School, and the old Detroit High School. He then joined his father's firm, the wholesale drug house of Farrand, Williams and Company, and continued there until his association with the Whitney Organ Company.⁷

With the expanded financial base, the firm built a modest factory at 374 14th Avenue. In 1887, the firm again reorganized as the Farrand and Votey Organ Company, with Gen. W. F. Reynolds, a retired officer of the United States Army, as president; E. H. Flinn, a prominent lawyer and dealer in pine lands, as vice president; Farrand as treasurer and Votey as secretary. At this time, the firm erected a large, brick factory at the intersection of Twelfth Street and the Grand Trunk Railroad.⁸ The factory was in the shape of an L with a width and length of 150 feet and a uniform depth of 40 feet. An additional building of 40 by 100 feet contained the boilers, steam engine, and dry kiln. The entry in the 1887 *Industries of Detroit* lists the work force as "110 skilled and experienced workmen." In another reorganization in 1889, E. H. Flinn became the president; A. E. F. White, an officer of the D. M. Ferry Seed Company, became vice president; Farrand was listed as the treasurer and Votey as the secretary/practical manager. The company was incorporated with a capital stock of \$100,000, and the factory was increased in size for a final time to a frontage of 500 feet.¹⁰

During all of these reorganizations, Joseph Courville, a founder of the original company, remained with the firm and is listed in Detroit City Directories through the 1890's as a foreman with the Farrand and Votey Company.¹¹ It was in conjunction with Courville that E. S. Votey took out a patent for a



A drawing made in 1891 shows the addition made ca. 1889 for the manufacture of pipe organs.

key-block mechanism for reed organs. Indeed, in the period between 1884 and 1890, Votey patented no fewer than eight inventions pertaining to reed organ construction.

Reed organs had been the exclusive product of the firm until 1889, when the pipe organ business of Granville Wood and Son was purchased. The added factory space was designated for the construction of pipe organs.¹² Illustrations of this building show a roofline drop over the section that was added in 1889 for pipe organ construction.

Granville Wood & Son

Granville Wood was born in 1832 in Sandown, New Hampshire. He worked in Boston and Toronto as a reed organ tuner and, in 1865, settled in Detroit, where he worked for A. A. Simmons as a tuner. This firm, through several reorganizations, became the Clough and Warren Company. In 1870, Wood



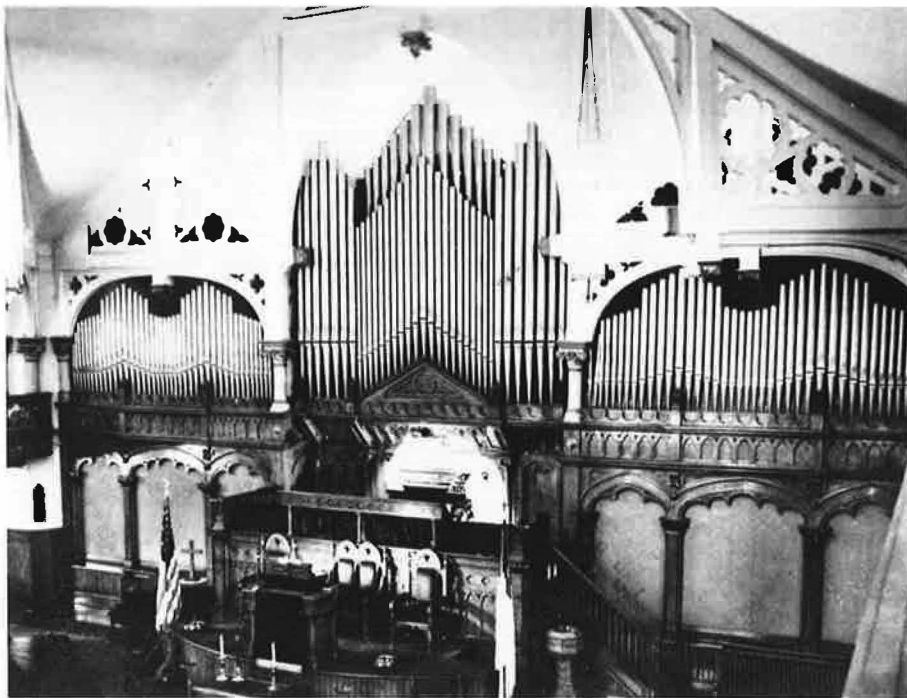
Organbuilder David Wigton of Detroit took this photograph of the factory in 1982, shortly before its demolition.

bought a building lot on the corner of Brush and Bronson Streets in Detroit and began the manufacture of pipe organs.¹³ Granville Wood's son, William D., was born at Bradford, Vermont, on August 1, 1861, and helped his father during childhood. After completing the ninth grade, he left school and joined his father in the construction of pipe organs. In 1876, Granville Wood had the idea of building small pipe organs of a standard design for churches. The firm that became Granville Wood and Son moved to new quarters in a room over the Leicester Piano Company, then to a large factory at State and Park Place, and finally, in 1884, to a well equipped factory in Northville, Michigan, near Detroit. In all, the firm built some seventy-five organs, eleven for churches in Detroit, alone. When the business was purchased by Farrand and Votey, it employed about fifteen men.¹⁴

As musicians, Granville and William Wood established brass bands in Northville and, later, in Detroit. Granville Wood sang in his early years as tenor soloist at Westminster Presbyterian Church in Detroit, where a new Johnson organ, opus 565, was installed in 1881.¹⁵ Apparently, this organ influenced the design of the 1889 Granville Wood and Son organ at Trumbull Avenue Presbyterian Church, Detroit, which contains tonal and mechanical characteristics of Johnson organs. The stoplist for the Trumbull Avenue Presbyterian organ might well be a carbon copy of a Johnson stoplist. The Dolce Cornet on the Swell is really a small chorus mixture, as it does not contain a tierce, and thus both manuals have complete choruses. With mechanical action throughout, the organ is designed in a conventional way with the Swell above the Great. The Pedal is located to the left of the main organ and the linkage is entirely mechanical using squares and a rollerboard.¹⁶ This is probably the last Granville Wood and Son organ built and the only instrument of substantial size by that firm known to exist unaltered. Although the Woods seemed to have had no trouble securing contracts, the finances of the company were not stable; the father and son welcomed the purchase by Farrand and Votey.¹⁷ Thus, the Farrand and Votey Organ Company entered a new phase in its existence when it began pipe organ building operations in the fall of 1889.

Farrand & Votey Pipe Organ Experiments 1889 - 1892

A small article about the Detroit Exposition which appeared in the October 2, 1889, edition of the *Musical Courier*, gave a clue to the direction the company would take in future years. It reported that Farrand and Votey exhibited an organ that was



The 1889 Granville Wood & Son organ at Trumbull Avenue Presbyterian Church, Detroit, was played by Carol Teti at the 1977 OHS National Convention.

COURTESY WILLIAM WOODEN

suspended high in the air, controlled from a keyboard seventy five feet away, and powered by an electric motor.¹⁸ The pipe organbuilding expertise of the Woods and the inventive genius of Edwin Votey would soon propel the company into the forefront of the technological advances that were being applied to pipe organ construction during the final decade of the nineteenth century.

While continuing to build tracker-action organs in the style of the Granville Wood and Son instruments, Farrand and Votey began research and development of tubular-pneumatic action. In 1890, Edwin Votey made a tour of Europe to sell reed organs and to secure agents for the firm.¹⁹ He visited the Walcker factory in Ludwigsburg, Germany, and came home with descriptions of their tubular-pneumatic action for pipe organs. William Wood relates that Farrand and Votey built a few instruments using this system, but were dissatisfied with the results because the action was too slow.²⁰

Edwin Votey and William Wood then set out to develop a pneumatic chest-action of their own. They achieved this during the year of 1891 and filed for a patent which they received on November 10 of that year. It was basically a ventril chest which used a pressure type of primary action to activate exposed, hinged pneumatics which were attached to a valve mechanism on the side-rail of the chest. Channeling in the chest side-rail conducted the wind to the toe-board and to the pipe. While workable, this action must have been noisy, slow, and must have used a great deal of wind. An improvement upon this design was embodied in a patent of May 31, 1892, where the exposed pneumatic was replaced by a pouch located in the bottom board of the chest. Through a sticker-and-square mechanism, the pneumatic pushed open the pipe valve which was still located on the side-rail of the chest.

If one compares the first patent drawing with the standard Roosevelt pneumatic/ventril chest designs, one sees striking similarities and only one significant difference: the pneumatic has been placed outside of the wind cavity and thus works by pressure in the Farrand and Votey chest, rather than by Roosevelt's exhaust system. The Roosevelt instruments in Detroit²¹ and Votey's extensive travel enabled observation and comparison of Roosevelt's actions with those of other firms. Farrand and Votey may have sought purchase of the Roosevelt Organ Works in 1892 to secure usage of the better chest design. Their attempts to build a similar chest action without patent infringement were not as satisfactory.

1889 Granville Wood & Son Pipe Organ Co., Detroit Trumbull Avenue Presbyterian Church, Detroit

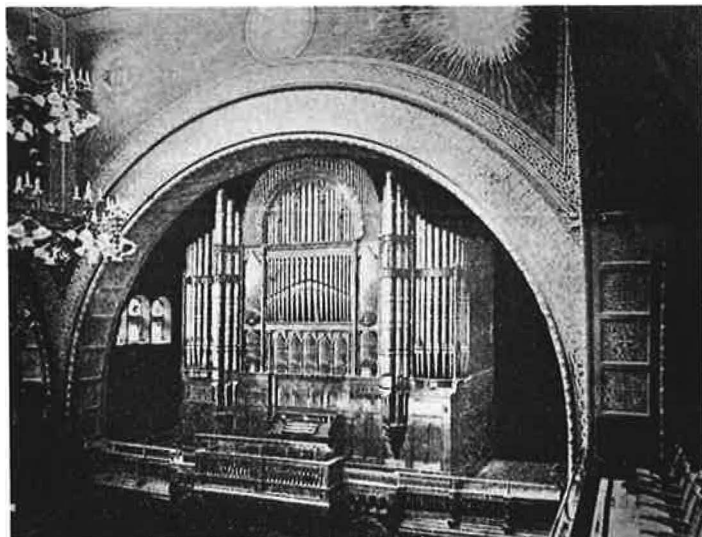
GREAT 58 notes	4' Violina
8' Double Open Diapason	4' Flute Harmonic
8' Open Diapason	2' Flautino
8' Melodia	III Dolce Cornet
8' Viola di Gamba	8' Cornopean
8' Dulciana	8' Oboe and Bassoon
4' Principal	Tremelo
4' Flute d'Amour	PEDAL 27 notes
2 ² / ₃ ' Twelfth	16' Open Diapason
2' Fifteenth	16' Bourdon
III Mixture	8' Violoncello bell gamba
8' Trumpet	Pedal Check
SWELL 58 notes	COUPLERS
16' Bourdon Bass	Swell to Great
16' Bourdon Treble TC	Great to Pedal & Rev.
8' Open Diapason	Swell to Pedal
8' Stopped Diapason	4 Composition Pedals
8' Salicional	Blower Signal
8' Aeoline	

Another speculation concerns John Austin and his "universal air chest." John Austin came to the United States from England in 1890. He secured a position with Farrand and Votey and, in a brief time, became shop foreman. Because Joseph Courville supposedly headed the reed organ division, one presumes that Austin became foreman of the pipe organ shop. While Austin was in Detroit, he developed his "universal" chest design which is still in use by the Austin Organ Company. All accounts relate that the impetus for this design derived from a desire to reduce the time required to repair chest actions, which in existing designs required disassembly of the windchest.²² If one compares the Austin chest design to the second patent of Votey and Wood, which they received in May of 1892, one can see that many of the mechanical devices and ideas in this chest were utilized by John Austin in his invention.

An early use by Farrand and Votey of the chest designed by Votey and Wood was in the organ for First Presbyterian Church in Detroit. William Farrand, like his father, was a deacon and long-time member of this church.²³ When the church erected a new sanctuary on Woodward Avenue, the contract for the large organ was awarded to Farrand and Votey. This organ embodied all of the technological advances that Votey and Wood had developed. An organ of 43 stops on three manuals, it boasted pneumatic action, an Echo division that was playable from the Solo manual, two wind pressures, a crescendo pedal, and two separate and different kinds of combination action. The celebrated English organist, Frederic Archer, opened the organ on Friday evening, June 26, 1891, with a program that included works by Guilmant, Haydn, Bach, Handel, Lefébure-Wély, Wagner, Massenet, Mendelssohn, Gounod, and Rossini. The Guilmant, Bach, and Lefébure-Wély selections were works written for the organ, the rest were transcriptions.²⁴

Farrand and Votey provided an elaborate brochure for the dedication and from it we learn about the mechanical accessories and combination actions:

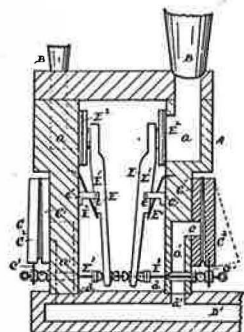
The patent Crescendo Pedal operates a series of valves and gives the organist such control over the instrument that he can produce with ease any gradation of tone, from the softest to the loudest. It can readily be used as a full organ pedal, and in addition, it can be used for a combination pedal,



1891 Farrand & Votey Op. 70, First Presbyterian Church, Detroit

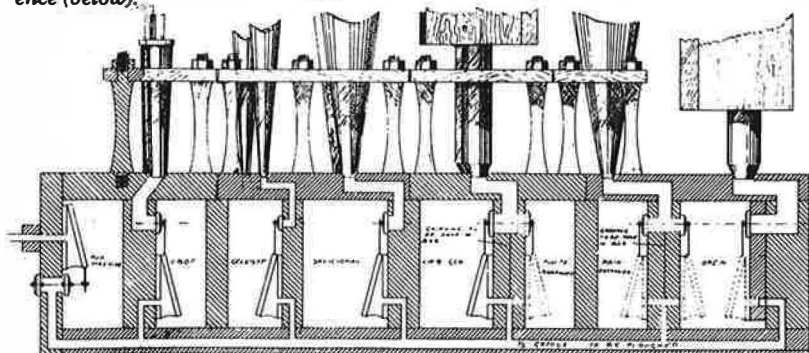
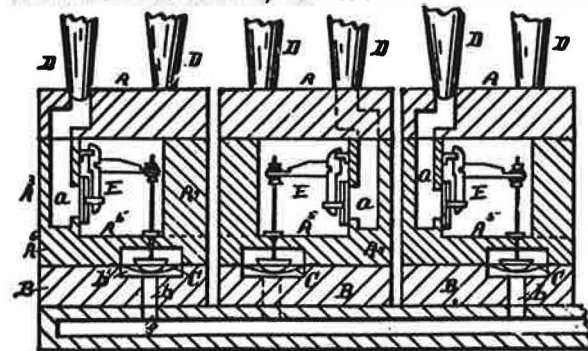
producing instantly any one of the 30 combinations with which it is provided, moving the foot so that the indicator over the keydesk points to the number of the combination required. The organ is provided with ten of Farrand and Votey's patent adjustable combination pedals. Any desired combination can be locked on these pedals by drawing out the stops required and pushing down a locking pedal over the combination pedal. This latter, when depressed, will always produce the intended combination on its manual and it can readily be changed at any time by releasing the locking pedal and drawing afresh and locking the new combination. . . The organ is also equipped with Callender's Consecutive Combination Action. . . When some order of service or fixed progression of combinations is to be used, the organist may arrange all his registration before commencing to play, and he can then bring the various combinations into effect as they are required, without moving his hand from the keys, by touching a small rail which extends over the manuals.²⁵

The organ may have been the first to have its wind supplied by a rotary blower powered by an electric motor. This organ was

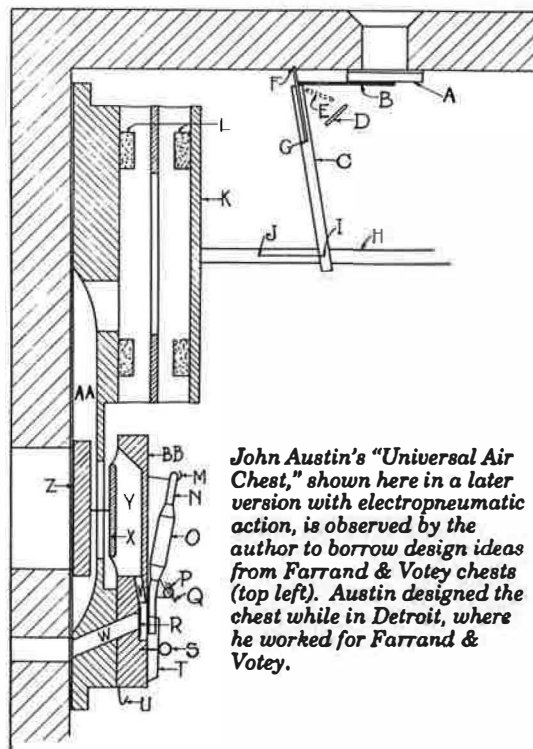


E. S. Votey's and W. D. Wood's 1891 patent was similar to the Roosevelt action already in existence (below).

The 1892 chest action patent (below) replaced the exterior pneumatic of the earlier design (left) with a pouch located inside and at the bottom of the chest.



Roosevelt windchest with tubular-pneumatic action



John Austin's "Universal Air Chest," shown here in a later version with electropneumatic action, is observed by the author to borrow design ideas from Farrand & Votey chests (top left). Austin designed the chest while in Detroit, where he worked for Farrand & Votey.

**1891 Farrand & Votey Opus 70
three manuals, pneumatic action
First Presbyterian Church, Detroit**

GREAT 61 notes

16' Double Open Diapason
8' Open Diapason
8' Doppel Floete
8' Gamba
8' Viola
4' Octave
4' Flute Harmonique
2²/₃ Octave Quint
2' Super Octave
IV Mixture
8' Trumpet

SWELL 61 notes

16' Lieblich Bourdon
8' Open Diapason
8' Salicional
8' Hohl Floete
8' Aeoline
4' Violina
4' Octave
2' Flauto Traverso
2' Piccolo Harmonique
V Dulciana Mixture
16' Contra Fagotto
8' Cornopean
8' Oboe
4' Clarion
Swell 4'
Tremulant

SOLO 61 notes

8' Geigen Principal
8' Melodia
8' Dulciana
8' Quintadena
4' Flute d'Amour
4' Gemshorn
2' Flautino
8' Clarinet

ECHO 61 notes

8' Aetheria
8' Unda Maris
4' Dulcet, or Echo
8' Vox humana
Tremulant

PEDAL 30 notes

16' Open Diapason
16' Bourdon
16' Lieblich Floete
8' Octave
8' Violoncello
16' Fagotto
Pedal 4'

COUPLERS

Swell to Pedal
Great to Pedal
Solo to Pedal
Swell to Great 8', 4'
Swell to Solo
Solo to Great 8', 16'

ACCESSORIES

Consecutive Combination Indicator, Lock, Unlock, Stop
Adjuster, Rotator.
Crescendo and Diminuendo Indicator

High Pressure Wind Indicator
Low Pressure Wind Indicator
Solo On/Echo Off Piston
Echo On/Solo Off Piston
Solo and Echo On Piston

PEDAL MOVEMENTS

Adjustable Combination Pedals for Swell 1, 2, 3; Great 1, 2, 3; Solo 1, 2; Pedal 1, 2
Balanced Swell and Echo Pedals
Crescendo and Diminuendo Pedal



KEITH NORRINGTON

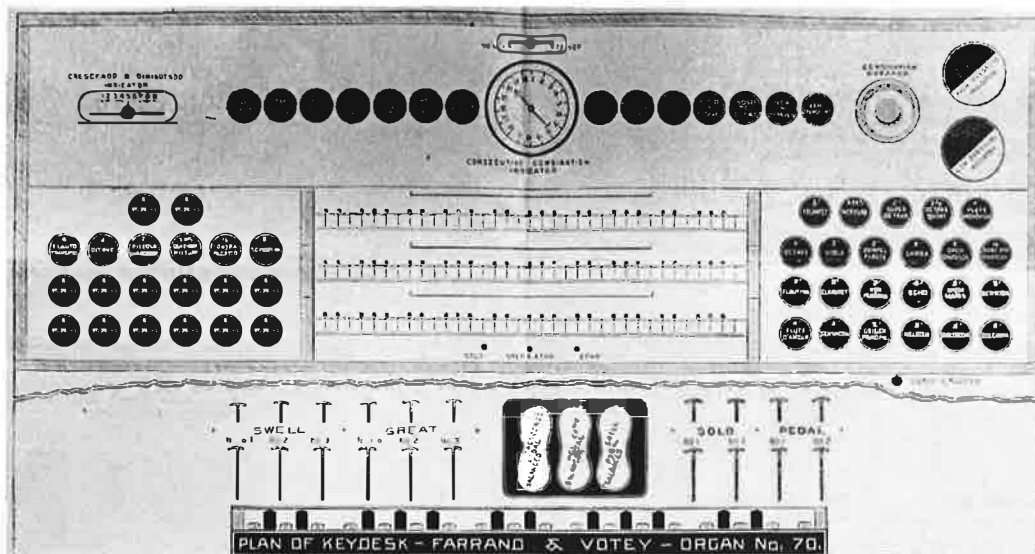
This tubular-pneumatic, 1891 Farrand & Votey Op. 104 was photographed by Keith Norrington at Brown Memorial Colored Methodist Episcopal Church in Louisville, KY. An organ with identical appearance but unidentified is published in a 19th century Detroit music journal, The Jury; that photo appears on the next page, column one.

rebuilt by Votteler, Holtkamp, and Sparling early in the 20th century, and later replaced by Casavant. Some of the Farrand and Votey ranks exist in the Casavant.

A little over a year later, in the summer of 1892, a large, three-manual, tubular-pneumatic organ was built for the Episcopal Church of the Epiphany in Chicago as opus 119. It still exists in a highly altered and damaged state but contains its original chest work built on the design of the May 31, 1892, patent.²⁶ This organ had a detached console, a Great division which was partially under expression, changeable composition pedals, and one stop (the Great Tuba) duplexed to the Pedal. The use of tubular-pneumatic action also gave the builder

freedom to place divisions around the room. Thus, the Choir is located on the left side of the chancel, and the rest of the organ is placed on the right side in a rather deep chamber. This may also be considered an example of "burying the organ" since the Great expression enclosure completely blocked the sound of the Pedal. Nonetheless, the organ must have made a good impression because the authorities of the Second Presbyterian Church commissioned Farrand and Votey to rebuild their Johnson organ on the same mechanical principles.²⁷ This instrument must have influenced Clarence Eddy to direct to Farrand and Votey the commission to build the history-making opus 700 that was installed at the World's Columbian Exposition in Chicago in 1893.

No complete record of the organs built 1889-1892 has been found. Articles about the company written in 1891 indicate that organs were sold in Rochester, New York; Scottdale, Pennsylvania; Armiston, Alabama; Denver; San Antonio; Little Rock; Lisbon, Iowa; Freeport, Illinois; and Fremont, Ohio.²⁸ This diverse geographical distribution of organs must be attributable in good part to the sales organization and franchised dealers that sold the thousands of reed organs made by the company. While one cannot be sure exactly how many pipe organs the company produced during this time, a little arithmetic will give one a basic idea. The First Presbyterian



organ in Detroit and the Church of the Epiphany organ in Chicago were installed roughly a year apart. One was Opus 70 and the other Opus 119. While organs are often not built or installed in the exact sequence of opus numbers, it seems valid to say that the company produced roughly fifty organs between June of 1891 and June of 1892. Figures in Illustrated Detroit list the working force as 110 in 1886, and 155 in



Unidentified Farrand & Votey Organ

1891.²⁹ Because the figures for reed organ production in both articles are relatively the same, it is possible to postulate that the working force in the pipe organ division was around fifty men. This number seems a little low when compared to figures with which this author is familiar concerning recent employment and production at M. P. Möller, Inc.

In the January, 1893, issue of *The Organ*, the following letter announced to the organ-world news that would change the history of the Farrand and Votey Company and bring it into increasing national prominence.

New York, November 18, 1892

To the Editor of *The Organ*

I have the honor to announce my intention to close the Roosevelt Organ Works, and retire from the business of manufacturing organs. The work now on hand will be completed about January 1, 1893, and after that time no organs will be built under the name of Roosevelt.

It is my pleasure to further announce that I have completed negotiations with the Farrand and Votey Organ Company of Detroit, whereby the exclusive right to the use of all the patents and systems controlled by me passes to them. It is their intention to incorporate their various specialties with my own, and as they have also secured the services of a number of my department foremen, and other leading men, they should be now in a position to produce instruments of great perfection.

The Farrand and Votey Company intend to establish offices in New York and Chicago. The New York office will be located in this building, and will be in charge of Mr. John W. Heins, who has been connected with my office for many years. Mr. Heins has secured the services of some of my best tuners, and consequently will be equipped to properly care for our organs. The Chicago office will be located at No. 269 Dearborn St., and will be in charge of Mr. W. J. Davis, at present my Western representative.

I can recommend all interested to correspond with the Farrand and Votey Organ Company, as I am convinced that they will endeavor to maintain the present high standard of organ-building in the United States.

Frank Roosevelt

Roosevelt Influences in Organbuilding

The story of Hilborne Roosevelt's entry into the organ business is well known. He wandered into the Church of the Holy Communion in New York while the tuners were working on the Hall & Labagh organ there and later apprenticed himself to that firm to learn organbuilding. His aristocratic family was somewhat scandalized until he won a gold medal at a New York industrial fair in 1869.³² Because of his family's status and affluence, Hilborne could travel to Europe and view at first hand the many developments in organbuilding that had taken place there. The diary accounts of these trips are revealing. He visited with Cavaille-Coll, heard Lemmens and Widor play, talked shop with Henry Willis, copied scalings of stops in famous organs of Europe. After visiting with Cavaille-Coll he wrote "harmonic flutes, though fine, do not replace wood stops,

1891 Farrand & Votey Op. 104
tubular-pneumatic, stoplist via Keith Norrington
Brown Memorial C.M.E. Church. Louisville, KY

GREAT 58 notes	4' Flute Harmonique
8' Open Diapason	2' Flautino
8' Melodia	8' Oboe
8' Dulciana	Tremulant
4' Octave	PEDAL
4' Flute D'Amour	16' Open Diapason
2 2/3' Octave Quint	16' Bourdon
2' Super Octave	COUPLERS
SWELL 58 notes	Great to Pedal 8', 4'
8' Violin Diapason	Swell to Pedal 8', 4'
8' Stopped Diapason	Swell to Great 8' 4'
8' Salicional	Great 4', Swell 4'

melodia, doppel flute, etc. ..." As he was coming home on the ship from a later trip taken in 1879, he wrote, "In looking over my trip I am satisfied that there is nothing more to be learned in the art of organ building in Europe."³³

Roosevelt's contributions to organbuilding in the United States can be summed up in the following points. In general, he contributed a cosmopolitan knowledge and overview to the profession. He was able early in his building to gain a comprehensive knowledge of what was being done in the field of organbuilding, both in this country and abroad. He met and learned from the best and most creative minds in the organ playing and organbuilding world. His specific contributions included a reliable, pneumatic-action, ventil chest and the introduction of electric action to it; his fascination with the possibilities of electric action gained him an early patent awarded in 1869. These innovations allowed divisions to be placed far apart. He utilized swell enclosures on portions of the Great division, and also on the choir organs of his larger instruments. He developed a combination action, a crescendo pedal, and other mechanical accessories that aided registra-

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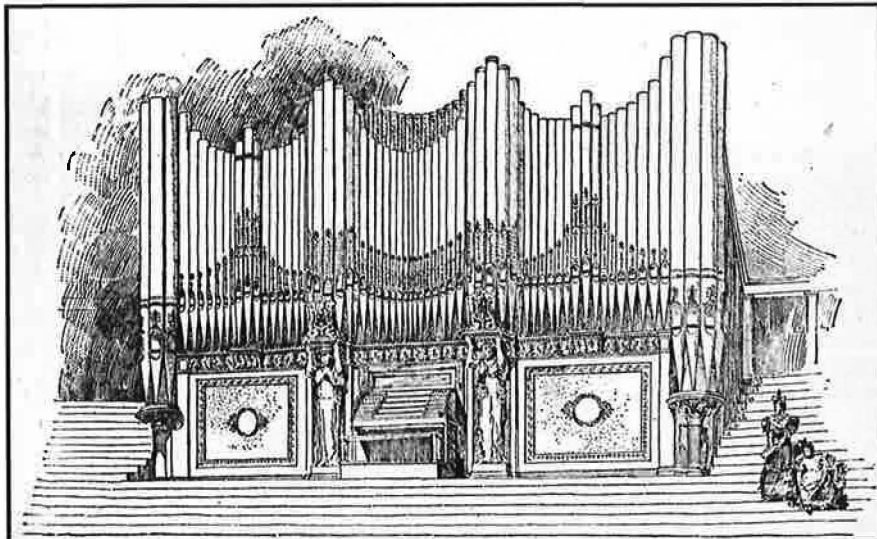
NEW YORK, 1945 Park Ave.
CHICAGO, 169 Dearborn St.

WE ALSO MANUFACTURE THE
BEST REED ORGANS ON THE MARKET.

tional changes. He introduced the larger scaling of diapasons and flutes into his instruments, along with keener strings, and reeds that were more imitative of orchestral instruments in nature. While his larger organs contained much upper work, his smaller instruments were largely composed of unison ranks, with a few four-foot registers. He brought Romantic European reed voicing to the United States by importing reeds for some of his larger instruments and building other ranks to scalings that he had copied on his European trips. Roosevelt organs were always built of the highest quality materials, and finished with painstaking workmanship.³⁴

One of Roosevelt's important and large organs was the instrument built in 1889 for the Chicago Auditorium. It utilized electropneumatic key action, tubular-pneumatic stop action, and was equipped with a crescendo pedal, adjustable combination action and other then unique registration aids. Its 109 speaking stops were distributed in seven divisions (four of them expressive) on four manuals and pedal. The manual compass was 61 notes, and the pedal, 30. The main portions of the organ were on 4" of pressure, and the Solo division was on 8".³⁵

It was this heritage and this legacy that the Farrand and Votey company purchased in the closing months of 1892. While the company had clearly been headed both tonally and mechanically in the Roosevelt direction, the influx of the Roosevelt patents, the incorporation of many of the former Roosevelt employees into the Farrand and Votey workforce, and the general prestige of the Roosevelt name led Farrand and Votey to turn their back almost completely on their past organs

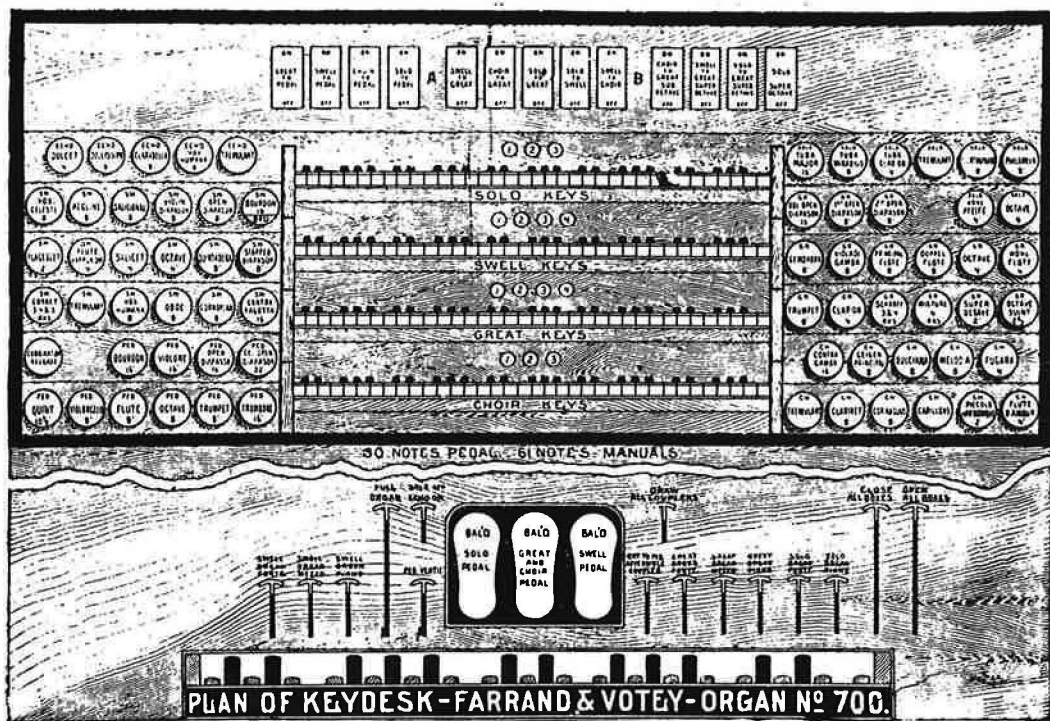


Festival Hall Organ, Chicago World's Fair, Farrand & Votey Op. 700

Columbus' discovery of America. Planning for the event began in 1891 -- the last minute. Thus, when the Fair opened in the fall of 1892, many of the buildings and exhibits were only partially finished. The Farrand and Votey organ was housed in the 7,000-seat Festival Hall, also known as Choral Hall, and was not ready for use until July of 1893. The fair must have been an astonishing sight for the thousands of patrons who poured through its gates each day. Extensive use was made of electricity, a form of energy new to most fair-goers. The buildings were of classical European design and were made largely of a white stucco substance called staff, earning the fair the nickname of "The White City." Vying for the public's attention were such diverse entertainments as Buffalo Bill's Wild West Show, the first Ferris Wheel, an extensive amusement park, Venetian-style fountains, and a female dancer known as "Little Egypt." Musical entertainment was also a big attraction at the fair.³⁶

The fair's Board of Directors established a Bureau of Music with George H. Wilson in charge. He, in turn, named the famous orchestra conductor, Theodore Thomas, as music director. Clarence Eddy was named the official organist for the fair and was evidently in charge of selecting the builder for the official fair organ. There were other pipe organs in various exhibit halls at the fair, but they were put there at the manufacturers' expense while the fair board subsidized, in part at least, the construction of the Farrand and Votey opus 700 for Festival Hall.

Most of opus 700 was constructed in the old Roosevelt works in New York City where instruments bearing the Roosevelt nameplate were also being completed. Bookkeeping and managerial duties must have been a nightmare at the time because of the transition in organization. As is often the case with an organbuilder, Frank Roosevelt's work was late; he had not finished his contracts by the beginning of 1893 as he had announced he would. As late as June of 1893, Clarence Eddy was dedicating a latter Roosevelt organ built for Gray Chapel at Ohio Wesleyan University while Farrand and Votey opus 700



and achievements. The first Farrand and Votey organ to use the Roosevelt patents was opus 700, the instrument for the World's Columbian Exposition in Chicago. All of the Farrand and Votey promotional literature after this organ begins with this opus and does not mention prior organs. Indeed, the opus list published in 1898 by the Votey Organ Company was titled, "Since 700."

Opus 700, the World's Columbian Exposition Organ

The Chicago World's Fair, called the World's Columbian Exposition, was conceived to celebrate the 400th anniversary of



W. R. Farrand



E. S. Votey

was being shipped to and assembled in Chicago.³⁷ As early as the June, 1893, issue of *The Organ*, it was announced that, after the fair, the organ would go to the University of Michigan.³⁸

Opus 700 was a four-manual organ of 63 speaking stops and 53 couplers, mechanical accessories, adjustable combinations, and Pedal movements. It stood 38 feet high, had a depth of 25 feet and a width of 34 feet. Its case was constructed of "staff," a composition chiefly of plaster-of-Paris, moulded into panels. With compasses of 61 notes in the manuals and 30 in the pedal, this organ had three expressive divisions: Swell, Choir, Solo; and part of the Great was enclosed with the Choir. The Great diapason chorus contained two mixtures, and this division also had chorus reeds at eight and four-foot pitches. The Choir organ contained a Cor Anglais, and the Solo organ had an independent tuba chorus at sixteen, eight, and four foot pitches. There were adjustable combinations available as both thumb pistons and pedals. One innovation made by Farrand and Votey prior to 1893 was used on this organ: the tilting tablet mechanism on the console for couplers. The action was electropneumatic, and the feeder bellows were driven by four electric motors producing wind pressures from 3 1/4" to 7".³⁹ An article in the September, 1893, issue of *The Organ*, sums up the organ this way:

The organ built for Festival Hall, World's Fair, by Farrand and Votey, of Detroit, Michigan, was finished and in excellent condition for the inaugural recital, Monday, July 31st. The instrument is a good one, the mechanism more than satisfying the numerous organ critics and organists who have tested it. The voicing is very smooth and velvety, showing the most artistic workmanship. The Pedal organ is somewhat weak; but this is owing to the position of the instrument, the four swell-boxes, going close against the roof, walls out its power. This failure cannot be overcome till the instrument has fulfilled its mission at the Fair, and is moved to a proper organ gallery.

The organ was officially opened at 3 p.m. on Monday, July 31 by Clarence Eddy, who played the following program:

Toccata in F Major
Variations on the *Star Spangled Banner*
"A Royal Procession"
"Pilgrims' Chorus"
"Funeral March and Seraphic Song"
St. Cecilia, Offertory in c minor, opus 7
Grand fantasia in E minor
Overture to *Oberon*

J. S. Bach
Dudley Buck
Walter Spinney
Wagner
Guilmant
Batiste
Lemmens
Weber

The Organ carried this review in its September 1893 issue:

Owing to numerous delays and postponements in the finishing and inaugurating of the organ in Festival Hall, curiosity was not a little piqued as to the actual result. Monday, July 31, everything was in order, and the bill-board announcements were realized. The weather was charming, and a goody-sized, fairly critical audience was present. The fact that Clarence Eddy officiated renders a detailed account of the performance unnecessary, for he is one of the world's greatest masters. The program quoted in my last was carried out literally, and it served two excellent purposes: first, to illustrate the strong points of the new instrument; secondly to gratify a miscellaneous audience.

1893 Farrand & Votey Opus 700
electropneumatic action
World's Columbian Exposition, Chicago

GREAT 61 notes, *enclosed in Choir	4' Tuba Clarion Solo 4'
16' Double Open Diapason	Tremulant
8' First Open Diapason	ECHO 61 notes played on Solo
8' Second Open Diapason	8' Clarabella
8' Gemahorn*	8' Dolcissimo
8' Viola di Gamba	4' Dulcet
8' Principal Floete*	8' Vox Humana
8' Doppel Floete	Tremulant
4' Octave	PEDAL 30 notes
4' Hohl Floete*	32' Dbl Open Diapason
2 3/4' Octave Quint*	16' Open Diapason
2' Super Octave*	16' Violone
III Mixture*	16' Bourdon
3-4rk Scharff*	10 1/8' Quint
8' Trumpet*	8' Violoncello
4' Clarion*	8' Flute
SWELL 61 notes	4' Super Octave
16' Bourdon Treble split knob	16' Trombone
16' Bourdon Bass split knob	8' Trumpet
8' Open Diapason	COUPLERS
8' Violin Diapason	Solo to Great 8, 4
8' Salicional	Swell to Great 8, 4
8' Aeoline	Choir to Great 16, 8
8' Stopped Diapason	Solo to Swell
8' Vox CelestetC	Solo to Pedal
8' Quintadena	Swell to Choir
4' Octave	Swell to Pedal
4' Salicet	Great to Pedal & rev.
4' Flute Harmonique	Choir to Pedal
2' Flageolet	ACCESSORIES
3-5rk Cornet	High and Low Pressure Indicators
16' Contra Fagotta	Electric Switch for Motor
8' Cornopean	Combination Release
8' Oboe	AUTOMATIC ADJUSTABLE COMBINATION PISTONS
8' Vox Humana	Four for Great and Pedal
Tremulant	Four for Swell and Pedal
CHOIR 61 notes	Three for Choir and Pedal
16' Contra Gamba	Three for Solo and Pedal
8' Open Diapason	COMBINATION PEDALS
8' Viola	with appropriate pedal stops
8' Dulciana	Great F, Mezzo, P
8' Melodia	Swell F, Mezzo, P
4' Fugara	Solo F, P
4' Flute D'Amour	PEDAL MOVEMENTS
2' Piccolo Harmonique	Full Organ
8' Cor Anglais	Pedal Ventil
8' Clarinet	All Couplers On except So4',
CarillonsTF, 44 steel bars	Ch/Gr16', So/Sw, So/Ped
Tremulant	Balanced pedals for Sw, Gr and
SOLO 61 notes enclosed	Ch, So
8' Stentorphone	Open All Boxes
8' Philomela	Close All Boxes
4' Hohl Pfeife	Ventil: Solo off/Echo on
16' Tuba Major	
8' Tuba Mirabilis	

The excellent quality of the diapasons, the perfection of the action, the delicacy of the voicing and the effectiveness of the solo stops were all demonstrated most satisfactorily. Unfortunately, the construction of the hall is such that the general equilibrium and balance of tone could not be determined with any degree of accuracy. In the full organ effects there was considerable confusion of sound and some want of balance, but if the instrument could be heard in such a situation as the Auditorium, I am of opinion that these defects would not be observable. The arrangement of pneumatic stops and electric connections enables the organist to make complete changes in the registration, and these can be effected almost instantaneously. The Echo organ (located a considerable distance from the keyboard) was shown to good advantage in Spinney's "A Royal Procession," composed, I believe, expressly for Mr. Eddy.⁴⁰

Michael Friesen has collated information concerning the recitalists who played opus 700 at the fair and here is the amazing list:

1894 Farrand & Votey Op. 748
electropneumatic action
First Church of Christ, Scientist, Boston

GREAT 61 notes	2' Piccolo Harmonique
16' Dbl Open Diapason unenc.	8' Clarinet
8' Open Diapason unenc.	Tremulant
8' Dulciana	PEDAL 30 notes
8' Viola di Gamba	16' Open Diapason
8' Doppel Flöte	16' Bourdon
4' Octave	16' Lieblich Gedeckt
4' Hohl Flöte	8' Violoncello wood
2 ² / ₃ ' Octave Quint	COUPLERS
2' Super Octave	Swell to Great
8' Trumpet	Choir to Great
SWELL 61 notes	Swell to Choir
16' Bourdon	Swell to Great Octaves
8' Open Diapason	Swell to Great Sub-Octaves
8' Salicional	Choir to Great Sub-Octaves
8' Aeoline	Swell Octaves
8' Stopped Diapason	Swell to Pedal
4' Gemshorn	Great to Pedal
4' Flute Harmonique	Choir to Pedal
2' Flageolet	ACCESSORIES
III Cornet	Bellows Signal
8' Cornopean	Wind Indicator
8' Oboe	PEDAL MOVEMENTS
8' Vox Humana	(Roosevelt Patent Adjustable
Tremulant	Comination Pedals)
CHOIR 61 notes, enclosed	Three affecting the great and
8' Geigen Principal	pedal stops
8' Dolce	Three affecting the swell and
8' Concert Flute	pedal stops
8' Quintadena	Great to pedal reversible
4' Fugara	Crescendo and Full Organ
4' Flute d'Amour	Pedal
	Balanced Great and choir pedal
	Balanced Swell Pedal

1893 Farrand & Votey Op. 711
electropneumatic action, rebuild of Roosevelt Op. 94
Metropolitan Opera House, New York City

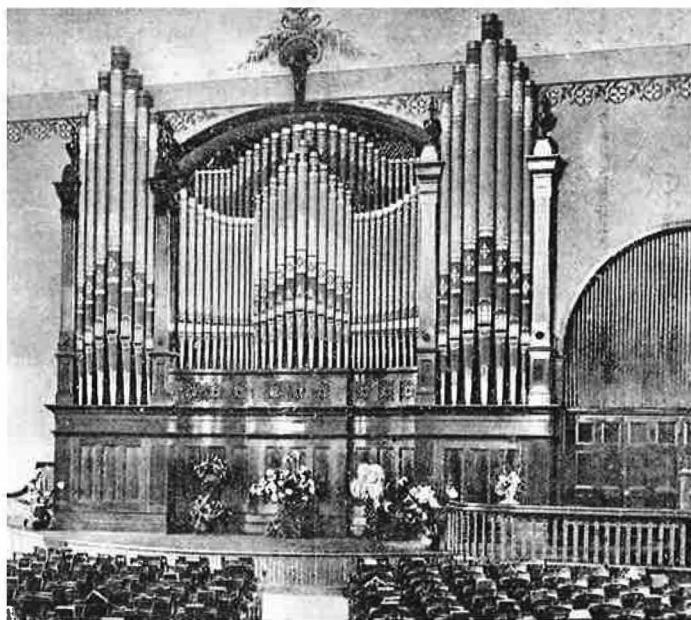
MANUAL 61 notes enclosed	10 ² / ₃ ' Quint
16' Bourdon	8' Octave from 16' Open
8' Open Diapason	8' Floete from Pedal 16' Bourdon
8' Geigen Principal	16' Trombone prep.
8' Hohl Pfeife	8' Tromba prep., from Trombone
4' Octave	ACCESSORIES
4' Flute Harmonique	Tremulant
III Mixture	Coupler, manual Octaves
8' Trumpet	Coupler, Manual to Pedal
PEDAL 30 notes	Crescendo and Full Organ
16' Open Diapason	Pedal
16' Bourdon	Balanced Swell Pedal

1895 Farrand & Votey Opus 733
Christ Methodist Church, Pittsburgh

GREAT 61 notes	CHOIR 61 notes
16' Double Open Diapason	8' Geigen Principal
8' Open Diapason	8' Dolce
8' Doppel Flöte	8' Melodia
8' Viola di Gamba	4' Rohr Flöte
4' Octave	2' Piccolo Harmonique
4' Hohl Flöte	8' Clarinet
2 ² / ₃ ' Octave Quinte	Tremulant
2' Super Octave	PEDAL 30 notes
III Mixture	16' Open Diapason
8' Trumpet	16' Bourdon
SWELL 61 notes	16' Lieblich Gedackt
16' Bourdon	8' Violoncello
8' Open Diapason	16' Trombone
8' Aeoline	COUPLERS
8' Voix Céleste	Swell to Pedal
8' Stopped Diapason	Great to Pedal
4' Gemshorn	Choir to Pedal
4' Flûte harmonique	Swell to Great 16', 8', 4'
2' Flageolet	Swell Octaves
III Cornet	Swell to Choir
8' Cornopean	Choir to Great 16', 8'
8' Oboe	
Tremulant	

NAME	NUMBER OF RECITALS	CITY
Clarence Eddy	21	Chicago
Alexandre Guilmant	4	Paris
R. Huntington Woodman	4	Brooklyn
George E. Whiting	3	Boston
Walter E. Hall	3	Pittsburgh
William C. Carl	3	New York City
Samuel A. Baldwin	3	St. Paul
Harrison M. Wild	3	Chicago
Wilhelm Middelschulte	3	Chicago
Frank Taft	3	Brooklyn
J. Frederick Wolle	2	Bethlehem
B. J. Lang	1	Boston
Henry Gordon Thunder	1	Philadelphia
Augustus S. Vogt	1	Toronto
Thomas Radcliffe	1	Salt Lake City
George W. Andrews	1	Oberlin
Louis A. Coerne	1	Boston
Otto Pfefferkorn	1	Chicago
N. J. Corey	1	Detroit
W. S. Sterling	1	Cincinnati
C. A. W. Howland	1	Detroit

That made a total of sixty two recitals played by twenty one artists from fourteen cities! Of all of these, however, the recitals that generated the most excitement were the four given by Alexandre Guilmant.⁴¹ Guilmant stood at the apex of his profession as an organist and organ composer. Virtually no organ recital was complete without at least one composition by this celebrated master. Guilmant travelled the world over as one of the early virtuosi to tour extensively as a recitalist and to dedicate new instruments. His series of historical recitals at the Trocadero in Paris were already legendary. He brought to the exposition a skill in execution and depth of knowledge of



1895 Farrand & Votey Op. 767, First Cong'l. Church, Los Angeles

organ repertoire that had never before been witnessed in the United States.⁴² The repertoire of the four recitals that he played consisted in large part of music composed for the organ, a huge departure from the custom of the time, and also contained compositions by Baroque composers such as Buxtehude, Couperin, and Martini who were virtually unknown, even to trained organists.

Guilmant evidently enjoyed the organ because he wrote this testimonial that the Farrand and Votey Company printed on much of their publicity literature:

It is with great pleasure that I have played the organ constructed for "Festival Hall," Chicago, by Messrs. Farrand and Votey. This instrument is excellent; it possesses stops of a charming quality (timbre); it has great power, and, besides, the sonority is expressive of it. The pistons, by which one can, at will, change the combinations, afford valuable resources to



1894 Farrand & Votey Op. 748, First Church of Christ, Scientist, Boston, the original "Mother Church."

the organist for obtaining varied and instantaneous effects. I examined the interior of the organ, and I found the arrangement of it perfect; the work is executed with the greatest care and with excellent materials. It is an instrument of the first order.

Alex. Guilmant
Chicago, Sept 9, 1893.⁴³

After the fair was over, the University of Michigan purchased the instrument through the good works of Professor Albert A. Stanley, the first University Organist. It was installed in old University Hall with a new wooden case to replace the one made of staff at the fair. Stanley dedicated the instrument in its new home on December 14, 1894, in a program of Bach, Beethoven, Merkel, Widor, Lemmens, Guilmant, Delibes, and Gounod. The recital concluded with all singing the Doxology. The instrument was rebuilt by Hutchings in 1913 when it was moved to Hill Auditorium, and then replaced in 1928 by a new E. M. Skinner organ.⁴⁴ The Skinner used several ranks of the original Farrand and Votey, and although it was rebuilt in 1955 by Aeolian-Skinner, the following Farrand and Votey ranks are still in use in Hill Auditorium.

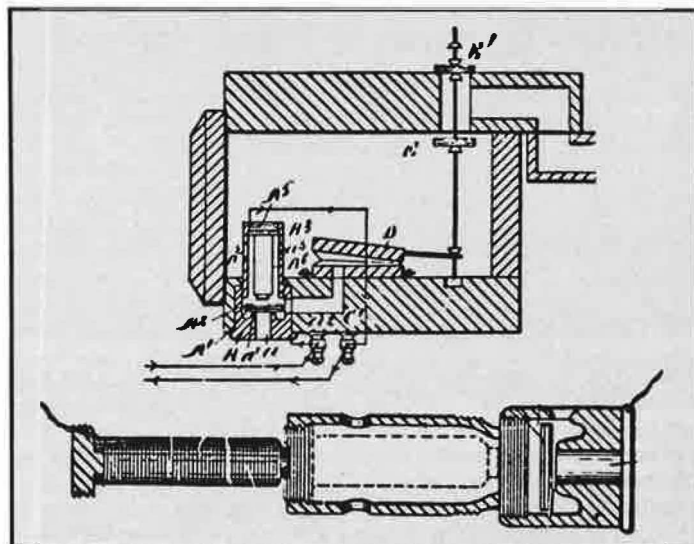
16'	Violone	# 1-13	Pedal
8'	Diapason # 1-61	Choir	
(probably the original 2nd open)			
8'	Melodia	# 1-61	Choir
4'	Gemshorn	# 1-49	Choir
(originally at 8' in Great)			
4'	Flute D'Amour	# 1-61	Choir
32'	Open Diapason	# 1-32	Pedal
8'	Quintadena	# 1-61	Swell
8'	Vox Humana	# 1-61	Swell
(formerly in the echo, has a French shipping label attached to low CC)			
8'	Stentorphone	# 1-61	Solo ⁵

Over the years, almost a century now, this organ and its various rebuilds have had an influence on literally thousands of organists. The famous all have played it, and hundreds of students have learned on it, and from it. People still thrill to the feeling of the 32' Pedal Diapason, and still feel the majesty of the Solo Stentorphone.

1893-1897 Years of Standardization and Refinement

With the production of opus 700, the basic tonal and mechanical designs were set for the final four years of the company's existence as Farrand and Votey. Although Edwin Votey applied for and received a patent for an elaborate pneumatic combination action in November of 1893, the company seems to have advertised and used only the Roosevelt mechanism which was derived from a system developed by Saluste Duval of Montréal, Canada, in 1889.⁴⁶ There seems to have been no mechanical-action organ built after 1893 and, according to a catalog issued in 1896, most of the organs were electropneumatic.

Tonally, the organs remained almost identical to their Roosevelt predecessors. There were a series of standard designs listed in the 1896 catalog, and the emphasis was on unison eight-foot tone. The Great division on all of the two-manual



Edwin Votey's patent of Sept. 24, 1895, is the basis for magnets used in electropneumatic actions.

1896 Farrand & Votey electropneumatic action St. Ignatius Church, San Francisco <i>nomenclature is copied from a company brochure</i>	
GREAT 61 notes, unenclosed and *enclosed	SOLO 61 notes enclosed
16' Double Open Diapason	8' Stentorphone
8' First Open Diapason	8' Horn Diapason
8' Second Open Diapason	8' Violoncello
8' Principal Flute	8' Philomela
4' Octave	4' Hohl Pfeife
16' Bourdon*	16' Tuba Major
8' Violin Diapason*	8' Tuba Mirabilis
8' Viol Di Gamba*	8' Orchestral Oboe
8' Viol d'Amour*	Solo 4
8' Gemshorn*	ECHO prepared for in console only
8' Doppel Flote*	8' Viola Diapason
8' Clarabella*	8' Keraulophone
4' Hohl Flote*	8' Unda Maris
4' Gambette*	8' Quintadena
2 ² / ₃ ' Octave Quint*	8' Fern Flote
2' Super Octave*	4' Flute Traverso
V Mixture*	III Dulciana Mixture
3-4rk Scharf*	8' Vox Humana
16' Double Trumpet*	Tremulant
8' Trumpet*	PEDAL 30 notes
4' Clarion*	32' Double Open Diapason
SWELL 61 notes enclosed	16' Open Diapason
16' Bourdon	16' Violone
8' Open Diapason	16' Dulciana
8' Violin Diapason	16' Bourdon
8' Salicional	16' Lieblich Gedeckt (Sw)
8' Vox Celestis	10 ¹ / ₃ ' Quint
8' Flute Harmonique	8' Octave
8' Aeoline	8' Flute
8' Spitz Flote	8' Violoncello
8' Stopped Diapason	4' Super Octave
8' Clarinet Flute	16' Trombone
4' Octave	8' Trumpet
4' Salicet	Pedal 4
4' Flute Traverso	COUPLERS
2' Flageolet	Great to Pedal
3-5rk Cornet	Swell to Pedal 8, 4
16' Ophecleide	Choir to Pedal
16' Contra Fagotto	Solo to Pedal
8' Cornopean	Swell to Great 16, 8
8' Oboe	Choir to Great 16, 8
8' Vox Humana	Solo to Great 8, 4
Swell 4	Swell to Choir
Tremulant	Solo to Swell
CHOIR 61 notes enclosed	ACCESSORIES
16' Contra Gamba (full length metal bass)	High and Low Pressure Indicators
16' Lieblich Gedeckt	Combination Release
8' Open Diapason	ADJUSTABLE PISTONS
8' Geigen Principal	Four for Great and Pedal
8' Viola	Four for Swell and Pedal
8' Quintadena	Three for Choir and Pedal
8' Dulciana	Three for Solo and Pedal
8' Concert Flute	PEDAL MOVEMENTS
8' Rohr Flote	Great and Pedal P, Mezzo, F
8' Fugara	Swell and Pedal P, Mezzo, F
4' Flute d'Amour	Choir and Pedal P, F
2' Piccolo Harmonique	Great to Pedal Reversible
IV Mixture	Pedal Ventil reducing Pedal to Mezzo
8' Clarinet	Solo to Great Special Pedal
8' Cor Anglais (free reed)	Solo off/Echo on
Tremulant	Crescendo and Full Organ
	Balanced Pedals for Swell, Great and Choir, Solo and Echo
	Close All Swells
	Open All Swells

designs in the catalog never went above a 4' octave. This does not seem to have been the case in practice since the two-manual opus 723 at St. Anthony's in Toledo, Ohio, has a Twelfth and a Fifteenth on the Great manual, and the two-manual for the Methodist Church in Fostoria, Ohio, had a Super Octave. Holy Family Catholic Church in Detroit also has a two-manual thought to be opus 816 that has a 2' Super Octave on the Great. The standard flute on the Great was an 8' Doppel Flute except in the smallest organs where a Melodia was used. The first reed

was always an Oboe in the Swell, the second a Trumpet on the Great, and the third a Cornopean on the Swell if a two-manual, or a Clarinet on the Choir if a three-manual. The next reed most usually was a Vox Humana on the Swell. The first two strings were generally a Salicional in the Swell and a Dulciana in the Great, but sometimes a Viol di Gamba was substituted for the Dulciana. The Pedal started out with a Bourdon, added the Swell 16' Bourdon borrowed to the Pedal, and then an independent 8' Violoncello or 16' Open Diapason of wood. In the catalog specification, a chorus mixture first appears in the Great of a three-manual design of thirty-two stops. The largest standard design suggested was a three-manual of thirty-eight stops. It contained all that was mentioned above plus a 16' Trombone and 10 2/3' Quint in the Pedal.

Perfecting magnets and switching systems for electropneumatic organs seems to have occupied the time and energy of Votey and William Wood during 1894 and 1895. Their first concern was to develop a good chest magnet that used low current, was reliable, and did not overheat. The stop actions, even of the organs with electropneumatic key actions, had been tubular-pneumatic to this date because of the risk of overheating the magnets and causing a fire.⁴⁸ The early Roosevelt magnets had been mounted on asbestos to prevent just such an occurrence. Thus, one finds five patents relating to magnets, primary actions, and stop actions dated April, 1895. Some of these patents contain the name of William B. Fleming as well as those of Wood and Votey. Fleming was a Roosevelt employee who came to Farrand and Votey at the time of the takeover. He rose to shop superintendent with Farrand and Votey and later went on to superintend the Los Angeles Art Organ Company, receiving a gold medal for the organ that the firm built for the 1904 World's Fair in St. Louis. Guilman also played recitals on that organ. After the fair, John Wanamaker bought the instrument for his department store in Philadelphia, where it still stands today.⁴⁹

The final design for the chest magnet was patented by Votey alone in September, 1895, and, with but a few changes, is still incorporated in all electropneumatic organs built today.⁵⁰ The stop action magnet design was ingenious. By using two magnets which controlled armatures mounted on a lever with a fulcrum in the middle and contacts to sense whether the stop action was in the on or off position, the magnets required current only when the action was moving from one position to the other. With these two developments, Farrand and Votey were enabled to brag in their catalog that their largest organ could be run on two small battery cells.⁵¹

Two other patents dealt with systems for unison and octave coupling. The latter of these, dated October 1895, is again a system that with variation is used today in all organs that employ a coupler-board system behind the keys. With these inventions, the electropneumatic organ as we know it today was nearly complete. Most later developments either used these components, or were variations on the same theme.

During the years 1893-1897, the firm built some very important organs all over the country. Their concert hall instruments included organs for the Pabst Theatre in Milwaukee, opus 764; a rebuild of a Roosevelt for the Metropolitan Opera House in New York City, opus 711; a four-manual instrument for the auditorium of the Carnegie Library in Pittsburgh, opus 751; and a three-manual instrument for Steinway Hall in Chicago, opus 755. Music school instruments included a two-manual, opus 711, for the University of Michigan; and two instruments for the New England Conservatory of Music: one a large concert instrument in Sleeper Hall, opus 804, and a smaller, studio, instrument of three-manuals, opus 805. Organs for private residences included a two-manual, 23-stop instrument, opus 758 of 1895, for Mr. Otto Bollman in St. Louis. This organ was then sold to John Ringling of circus fame, who had it installed in his residence in Baraboo, Wisconsin, sometime around 1899. In 1916, Mrs. Ringling donated the organ to St. Joseph's R. C. Church in Baraboo, and there it remains in good playing condition.⁵² Another famous residence installation was opus 747, a 29-stop, two-manual organ that was placed in the Belmont



1896 Farrand & Votey four-manual electropneumatic organ, St. Ignatius Roman Catholic Church, San Francisco, destroyed in earthquake.

mansion in Newport, Rhode Island. This instrument was built for the Aeolian Company and contained a player. The Farrand and Votey Company built other instruments for Aeolian, and it is not surprising that Votey ended up a vice president of that company and developed their reproducing piano mechanism as well as the famous Aeolian residence pipe organs.⁶³

Church organs formed the largest part of Farrand and Votey's business, and customers all over the country bought large ones. In California, their installations included a three-manual of 28 stops, opus 767, for the First Congregational Church in Los Angeles, and a large, four-manual instrument for St. Ignatius R. C. Church in San Francisco. They published an elaborate brochure for this instrument detailing all of the famous Farrand and Votey mechanical innovations and giving the case dimensions as 33 feet wide, 18 feet deep, and 37 feet high. The organ had 85 speaking stops, and all of the manual stops were under expression except the diapasons, Principal Flute, and Octave on the Great. Five-horsepower and two-and-one-half-horsepower electric motors drove the feeder bellows which were located in a separate tower room along with the batteries and charging apparatus for the action. Preparation for the Echo organ, to be installed behind the altar, included stopknobs in the console, another sign of things to come in the next century. Pressure ranged from 3 1/2 inches to seven inches.⁶⁴ The brochure states, "The reed pipes of the Solo Organ and Vox Humana of the Swell were imported from a celebrated maker in Paris."

One of the novel construction features of this organ was the fabrication of the 32' Pedal Diapason on the site! The lumber was shipped to San Francisco, and William Wood constructed the pipes there.⁶⁵ Its scale was based on an example in Lucerne, Switzerland. Clarence Eddy dedicated the organ on Christmas Day, 1896, by playing selections before and after masses starting at 5:00 in the morning, and concluding with a brief recital

after the 7:30 Mass in the evening! Other church instruments were located throughout the country with notable instruments being opus 748 at the First Church of Christ, Scientist in Boston; opus 719 at Pilgrim Congregational Church in Cleveland; opus 740 in Second Congregational Church in Waterbury, Connecticut; opus 783 at First Baptist Church in Camden, New Jersey; and opus 733 at Christ Methodist Church, Pittsburgh.

With dissolution of the Farrand and Votey Company at the end of 1897, Edwin Votey built pipe organs for the next few years as the Votey Organ Company, and William Farrand continued reed organ production as the Farrand Organ Company until 1913.⁶⁶ When the Farrand and Votey business split at the end of 1897, the opus number stood around 836, suggesting that approximately 130 organs were built during this phase of the firm's existence.

The numbering of organs is always problematic with Farrand and Votey. They arrived at opus 700 for the Chicago Exposition organ by adding their early production of 161 organs to the Roosevelt firm's output of 538 organs. However, we do not know whether this early output also amalgamated the count of the organs that Granville Wood and Son built. It is this author's belief, based on timeframe and output considerations, that Granville Wood and Son's approximately 75 organs are a part of this early count.

No matter what the total, it cannot be denied that Farrand and Votey, aided by the expertise and legacy of the Roosevelt firm, was instrumental in ushering in the age of the orchestral organ of the early twentieth century.

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17. Wood, William D. page 14.
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MINUTES

National Council Meeting San Francisco, California

June 19-20, 1988

Call to Order. The meeting was called to order by the President at 4:10 p.m. Present were officers William Aylesworth, Kristin Farmer, and Michael Friesen; councillors James Hammann, Randall McCarty, Roy Redman, Elizabeth Schmitt, and Carol Teti; staff members William Van Pelt and Stephen Pinel; and Society members John Farmer, Joseph Fitzer, David Fox, Scott Kent, Karl Loveland, and Timothy Smith.

Report of Secretary. The minutes of the previous meeting of February 20, 1988 were approved as presented.

Report of Treasurer. Bill Van Pelt presented the report on behalf of David Barnett, who could not be present. Based on registrations received to date at OHS headquarters and projected expenses of the San Francisco convention, the convention this year will probably generate a surplus. The new catalog mailed this spring has dramatically revived merchandise sales, which will also benefit income. However, it will be necessary to conduct a physical inventory of all merchandise this fiscal year, and those results must be known before a projection of the Society's assets can be made. Accordingly, Messrs. Barnett and Van Pelt recommended that the budget for 1988-89 be drafted for and adopted at the fall National Council meeting. Councillors and committee heads should get reports and budget requests to the Treasurer by September 1. The books will again be audited after the close of the current fiscal year, September 30, 1988. Council voted to accept the report and concur with the recommendations (m-Schmitt, s-Redman, v-unan).

Report of Executive Director. Bill Van Pelt stated that he did not have a specific report to present, but that he would answer questions as items arose during the discussion of the various councillors' areas of responsibility.

REPORTS OF COUNCILLORS

Education. Roy Redman reported that Bruce Stevens had volunteered to chair the Historic Organ Recitals committee. President Aylesworth thus nominated him and Council ratified the appointment (m-Friesen, s-Schmitt, v-unan). The Biggs Fellows for 1988 are listed on page 14 of the 1988 *Organ Handbook*. Slide-Tape chair Kristin Farmer presented a report on her committee's activities. All reports were accepted as presented.

Conventions. Council reviewed various site possibilities for the 1992 convention and beyond, but decided not to make any designations at this time. Discussion also occurred about changes to the Convention Policy Manual that are or may be necessary. In particular, a letter from an organbuilder was presented raising the issue of compensating organ firms for special work to prepare instruments for conventions. Council decided to refer these issues to the Convention Coordinating Committee for further review, discussion, and presentation of recommendations to Council at a future meeting. The Convention Coordinator, Alan Laufman, presented his report, which included a resignation as both Convention Coordinator and *Organ Handbook* editor effective 1 July 1988. Considerable discussion ensued as to the needs of and implications for the Society in light of the resignation. Ultimately Council decided to "regretfully accept Alan Laufman's resignation as Convention Coordinator with great thanks and appreciation, with the proviso that the President is to enter into negotiations with Mr. Laufman to edit and produce the *Organ Handbook* on an annual basis" (m-Redman, s-Farmer, v-all ayes except Friesen-nay). Council discussed replacement candidates, but reached no decision, and a search will be immediately launched for a successor.

Historical Concerns. The Archivist's report was approved as presented. Discussion ensued as to what the archives should be called (heretofore it has been colloquially known as the "OHS Archives"), inasmuch as the Society now also houses material of the International Society for Organ History and Preservation (ISOHP) and the American Institute of Organbuilders (AIO). Council thus voted "that the archives be officially named 'American Organ Archive of the Organ Historical Society'" (m-Friesen, s-Redman, v-unan). In other business, several OHS members have volunteered time and programming expertise to work on converting the Extant Organs List to computer. Discussion ensued about the advantages and difficulties this would present, inasmuch as the parameters of the data base would have to be carefully planned. Council recognized that this is not the first time the idea has been raised, and it was their consensus to direct Elizabeth Schmitt and Bill Van Pelt to discuss this with David and Permelia Sears and explore the possibility of computerizing the lists.

Organizational Concerns. Joseph Fitzer and Carol Teti presented Council with two revised statements: "Some Suggestions for OHS Convention Recitalists" and "Requirements for Convention Committees Concerning Convention Recitalists." Council discussed and made some minor changes to the documents, then voted to "adopt them as amended" (m-Schmitt, s-Redman, v-unan). In response to an inquiry,

it was the consensus of Council that the Repertoire Committee not be designated as a standing committee of the Society inasmuch as its role is only advisory. It was also the consensus of Council that the OHS explore the requirement of a standard contract for all performers.

Michael Friesen, chair of the Distinguished Service Award Committee, announced to Council that Barbara Owen was voted this year to receive the award, and that the Founder's Award plaques had been made and sent to all their recipients. Discussion ensued about the expressions of thanks that had been received, and Council thus decided "to grant the six remaining Founders exemption from paying further annual dues" as is done for Honorary members (m-Friesen, s-Redman, v-unan). It was decided that a ceremonial opening of the American Organ Archive should be scheduled for Friday, October 21, 1988, with Stephen Pinel and Carol Teti to work on the appropriate arrangements. **Research & Publications.** Bill Van Pelt discussed various recording projects in process. In addition, Council discussed the manner in which convention recordings have been issued to-date, i.e. both in "sampler" format and in separate releases of specific programs. Council agreed that this subject needs to be re-evaluated. This year was the first year that convention recording was put up for bid, and Council ratified its earlier vote by mail to award the recording contract to the lowest bidder, Scott Kent.

With regard to *The Tracker*, Susan Friesen's report on editorial matters included a report on the reorganizational meeting held in May with Bill Van Pelt, Jerry Morton, Elizabeth Schmitt, and Susan Friesen in attendance, as directed by Council. Mr. Morton has been hired by the Executive Director to work part-time on *The Tracker*, and his title was agreed to be "Managing Editor." Council voted to "accept the report and adopt the new editorial structure of *The Tracker*" (m-Hammann, s-Redman, v-unan). Council also ratified its earlier vote by mail to direct the OHS attorney to continue the registration of the trademark "The Tracker." Council voted to defer discussion on establishing job descriptions for the Editor and Managing Editor to the October meeting (m-Schmitt, s-Hammann, v-unan).

With regard to other publication projects, the E. & G.G. Hook/Hook & Hastings opus list in the Edition Series has now been computerized so that a geographical breakdown can be included in its upcoming publication. Bill Van Pelt announced that the Society has a signed contract to publish *The American Classic Organ* edited by Charles Callahan. The book is scheduled for release in 1989. The *Organ Handbook* editor's report was accepted as presented.

[Secretary's note: proceedings from the continuation of the meeting on 20 June after the morning session were furnished by Acting Secretary Kristin Farmer, inasmuch as the Secretary could not remain in attendance.]

OLD BUSINESS

All items were handled under councillors' reports.

NEW BUSINESS

Concerning a member's request for a loan to help finance a recording series of Johnson organs, it was decided that before Council can take any action, the "Council must consider a general policy concerning recordings and grants for recording projects before specific requests can be considered and action taken on those requests" (m-Hammann, s-Schmitt, v-unan). This topic will be discussed at the fall Council meeting.

The next meeting will be held on Friday, October 21, at 1:00 p.m. at Westminster Choir College, and continue on to Saturday, October 22. There being no further business, the meeting was adjourned at 1:00 p.m.

Respectfully submitted, Michael D. Friesen, Secretary

Treasurer's Report

15 June 1988

Membership. We have experienced accelerated growth this year over last year. We will have income well over budget in this area due to the response from recent mass mailings to AGO members and *Diapason* subscribers.

The Tracker. Although the journal continues to be behind schedule, costs have been reduced through the use of desktop publishing software and a laser printer which were purchased by the Society.

Merchandise Sales. Performance in this area has improved dramatically since about 30,000 catalogs were mailed several weeks ago. The shipping operation has been moved to the Richmond office.

Public Relations. This area is running over budget because membership recruitment materials and catalogs are charged to this account, and there has been much activity in both membership recruitment and merchandise sales.

David M. Barnett, Treasurer

Executive Director's Note: At the National Council Meeting, October 21-22, 1988, a balanced budget of \$219,000 was adopted for the 88-89 fiscal year. The treasurer reported that the 87-88 fiscal year ended with a modest surplus.

A program of music for the king of instruments

Program No. 8902 1/9/89

Hans Fagius in America... this exceptional Swedish artist inaugurates the new Gabriel Kney organ at the College of St. Thomas (St. Paul, MN) with his United States debut recital.

J.S. BACH: Toccata & Fugue in d, S. 565
BUXTEHUDE: 2 Chorale-pretudes (*Erhalt uns Herr bei deinem Wort; Komm heiliger Geist*)

OTTO OLSSON: Prelude & Fugue in c#, Op. 39

J.S. BACH: Canzona in d, S. 588; Allabreve in D, S. 589 (played on the 1728 Cahman organ at Leufsta Bruk Church, Sweden's foremost historic instrument) Bis CD-308/9

VIERNE: 3 Fantasy Pieces (*Sicilienne*, Op. 53, no. 2; *Impromptu*, Op. 54, no. 2; *Hymne au Soleil*, Op. 53, no. 3)

TORSTEN NILLSON: *Linguae tamquam ignis* (Pentecost), fr *Septem improvisationes* (1964)

JONGEN: *Sonata Eroica*, Op. 94 (1930)

Program No. 8903 1/16/89

Hans Fagius at Home... a guided tour of some of the instruments and repertoire which make up the exquisitely diverse discography of Sweden's outstanding young organist.

J.S. BACH: Prelude & Fugue in C, S. 531 - recorded on the 1728 Johan Niclas Cahman organ at Leufsta Bruk (Bis CD-308/9)

FERDINAND ZELBEL: Praeludium in F

CHRISTIAN GEIST: Chorale-pretude, *Lofwad ware tu Jesu Christ* - played on the 1786 Olaf Schwan organ, recently reconstituted in historic manner by Mats Arvidsson, at Mariefred Church (Bis LP-274)

HARALD FRYKLÖF: *Symfoniskt Styck för Orgel*

OSKAR LINDBERG: Organ Sonata in g, Op. 23 - played on the 1976 Akerman & Lund instrument at Stockholm's Katarina Church which includes many ranks from the 19th and early 20th centuries (Bis LP-191)

J.S. BACH: 2 Chorale-pretudes from the *Leipzig Chorales* (*Von deinen Thron*, S. 668; *Komm, Gott Schöpfer*, S. 667 - played on the 1982 A. Magnusson choir organ in the Kristine Church, Falun, an instrument inspired directly by the work of the 18th century builder J.N. Cahman (Bis CD-235/6)

KODALY: Selections fr *Organoedia ad missam lectam* (*Introit; Kyrie; Ite, missa est*) - recorded on the 1964 Grönlunds instrument at Stockholm's Engelbrekt Church (Bis LP-199)

J.S. BACH: Chorale-pretude, *An Wasserflüssen Babylon*, S. 653b; Fugue in g, S. 131a - played at Leufsta Bruk (Bis CD-308/9)

Program No. 8904 1/23/89

Tribute to Tournemire... an appreciative overview of the mystical creations of Charles Tournemire, pupil of and successor to Cesar Franck at the organ of the Church of St. Clothilde, Paris.

TOURNEMIRE: *Te Deum* Improvisation (trans. Durufle) - John Scott Whiteley (1960 Harrison-Walker organ / York Minster) York CD-101

TOURNEMIRE: Suite for the Office of Quasimodo Sunday (*L'Orgue Mystique*, Op. 56, no. 18) - Todd Wilson (1964 Danion-Gonzalez organ / Chartres Cathedral) Solstice SOL-7

TOURNEMIRE: *Eli, Eli, Lamma sabach-tani* (No. 4 fr *Sept Chorals* - *Poèmes pour les Sept Paroles du Christ*) - Pierre Moreau (Notre Dame Cathedral, Paris) Classique SEL-300155

TOURNEMIRE: *Verrière*, fr Suite for the Office of Quinquagesima Sunday (*L'Orgue Mystique*, Op. 56, no. 14) - Georges Delvallée (1859 Cavallé-Coll organ / St. Clothilde Church, Paris) MHS 844508 (licensed from Arion 436026)

TOURNEMIRE: *Suite Evocatrice*, Op. 74 - James Kibbie (1983 Petty-madden organ / Trinity Cathedral, Trenton, NJ) Spectrum SR-173

TOURNEMIRE: *Ave Maris Stella* Improvisation-Fantasy - Charles Tournemire (1859 Cavallé-Coll organ / St. Clothilde, Paris) Pathé C153-16411/5

TOURNEMIRE: Carillon Paraphrase, fr Suite for the Office of the Assumption (*L'Orgue Mystique*, Op. 57, no. 35) - John Sebaldt (1927-1963 E.M. Skinner and Aeolian-Skinner organs / Cathedral Church of St. Paul, MN) MPR tape

Program No. 8905 1/30/89

A Well-paced Trotter... no horsing around at Milwaukee's Performing Arts Center and the Birmingham (England) Town Hall by virtuoso British performer Thomas Trotter.

WAGNER (trans. Lemare): *Die Meistersinger* Overture

C.P.E. BACH: Organ Sonata in D, Wq. 70, no. 5

WEBER (trans. W.T. Best): *Jubel* Overture

SAINT-SAENS (trans. Guilman): *The Swan*, fr *Carnival of the Animals*

JOSEPH ERMENT-BONNAL: *Paysages Euskariens* (*La vallée de Béthorléguy, au matin; Le Berger d'Ahusquy; Cloches dans le ciel*)

MENDELSSOHN (trans. Warren): Scherzo, fr *A Midsummer Night's Dream*

PROKOFIEV (trans. Guillou): Toccata, Op. 11

Program No. 8906 2/6/89

Homage to Frescobaldi... music of and a modern tribute to the famous 17th-century organist at St. Peter's Basilica in Rome, Girolamo Frescobaldi (1583-1643).

FRESCOBALDI: Toccata No. 5 (Book II, 1627) - Fernando Germani (1751 Nacchini organ / Santa Maria del Riposo, Venice) Archive 2533 043

FRESCOBALDI: Canzona No. 4 (Book II, 1627) - Luigi Ferdinando Tagliavini (1605 Anonymous organ / San Bernardino di Carpi, Modena) Eurodisc 87 797

FRESCOBALDI: Capriccio No. 2 *sopra la, sol, fa, mi, re, ut* (Book II, 1624) - Gustav Leonhardt (1630 Antegnati organ / San Carlo, Brescia) BASF / Harmonia Mundi 2021163-0

FRESCOBALDI: Canzona No. 6 (Book II, 1627) - Luigi Ferdinando Tagliavini (San Bernardino, Modena) Musical Heritage Society MHS 3627

FRESCOBALDI: *Kyrie-Christe-Kyrie*, fr *Messa della Domenica* (*Fiori Musicali*, 1635) - Avignon Vocal Ensemble; Lucienne Antonini (1820 Piantanida organ / Notre Dame des Domes, Avignon) MHS 1987/8

LANGLAIS: *Hommage à Frescobaldi* (1951) - Lynn Zeigler-Dickson (1986 Dobson organ / Ascension Episcopal Church, Stillwater, MN; r. 5/18/86) MPR tape

FRESCOBALDI: Toccata No. 4 (Book II, 1627) - René Saorgin (1847 Lingiardi organ / St. Claude Church, Saorge) Harmonia Mundi HM-1212

Program No. 8907 2/13/89

Keith Chapman in Concert... the acclaimed organist of Philadelphia's Wanamaker Store plays a recital at Northrop Auditorium of the University of Minnesota.

REGER: Introduction & Passacaglia in d DEBUSSY: 3 Pieces (*The Girl with the Flaxen Hair; Arabesque* No. 2; *Ballet*)

BACH: *Bist-du bei mir*

CHOPIN: *Military* Polonaise in A, Op. 40, no. 1

DEBUSSY: *Cortège*

BERLIOZ: *Rakoczy* March

DELIUS: *Winter's Night* (arr. Robert Hebble)

BOEELLMANN: *Rondo Francaix*

SOWERBY: *Arioso*

WIDOR: *Finale*, fr Organ Symphony No. 2

Program No. 8908 2/20/89

King and Courtiers... selected works for organ and other diverse accompaniments, featuring unusual repertoire.

RESPIGHI: *Preludio*, fr Suite in G for Organ & Strings - Berthold Schwarz (1935 Walcker organ / Luther Memorial Church, Berlin; Berlin Symphony; John Bell, cond) Mixture MXT-2003

ARNE: Organ Concerto No. 2 in G - Roger Bevan Williams (MacKenzie organ / Henry Wood Hall, Glasgow; Cantilena Ensemble; Adrian Shepherd, cond) Chandos CD-8604/5

LUCCHINETTI: Concerto in D for Two Organs - Rudolf Everhart & Hans Haselböck (1760 Köhler organs / Ebrach Abbey) FSM 43038

ANONYMOUS (17th-century Spanish): *Canción para la corneta con el eco* - Edward Tarr, cornett; Irtraud Krüger (1607 anonymous organ / Santa Maria, Montblanc) Christophorus CD-74511

JAN KOETSIER: Partita for Trumpet & Organ, Op. 42, no. 2 - Claude Rippas, rpt; Jürg Neuschwander (1984 Metzler organ / Burgdorf City Church, Switzerland) Zytglogge CD-4958

RHEINBERGER: Overture in g for Violin & Organ, Op. 150, no. 1 - Nelly Söregi-Wunderlich, vn; Heinz Wunderlich (1986 Tzschöckel organ / St. Michael's Church, Schwäbisch Hall) Organum ENOR CD1871.011

RICHARD FELICIANO: *God of the Expanding Universe* (organ & tape)

JEAN LANGLAIS: Piece in Free Form (organ & string quartet)

SOUSA: *The Stars and Stripes Forever* (organ alone!) - John Hofmann (1961-69 Schlacker organ / King Concert Hall, SUNY-Fredonia) MPR tape (r. 9/11/88)

Program No. 8909 2/27/89

Four Saints in Three (Organbuilding) Acts... Malcolm Archer, James Welch and John Walker play on new organs of modest dimensions but expansive potential.

MENDELSSOHN: Sonata No. 3 in A, Op. 65

PERCY WHITLOCK: *Salix*, fr *A Plymouth Suite*

PIETRO YON: *Toccata* - Malcolm Archer (1988 Dobson organs / Church of St. Stephen the Martyr, Edina, MN; r. 4/5/88)

ALEXANDER BOËLY: *Offertoire pour le Jour de Pâques*

LEO SOWERBY: *I will lift up mine eyes*

THEODORE DUBOIS: *Fiat Lux*

HERBERT NANNY: *Adagio*, fr Organ Sonata in e (1939) - James Welch (1987 Schoenstein organ / Church of Sts. Peter & Paul, San Francisco, CA); assisted by Claudia Siefert (alto) and the Parish Festival Chorale, Leo Rossi, conductor (r. 3/29/87)

MARCEL DUPRÉ: *Crucifixion*, fr *Symphonie-Passion*, Op. 23 J.C.

VOGLER: *Jesu Leiden, Pein und Tod*

NORMAN COCKER: Tuba Tune in D - John Walker (1988 Reuter organ / St. Michael's Lutheran Church, Bloomington, MN; r. 4/17/88)

ALFRED HOLLINS: Trumpet Tune (Archer)

MARCEL LANQUETUIT: Toccata in D (Welch)

MAX DRISCHNER-JOHN WALKER: *Wie schön leuchtet der Morgenstern* (Walker)

Program No. 8910 3/6/89

A New Organ for Trinity... John Strega, Douglas L. Butler, and David Britton play the spectacular new 58-stop instrument built by Manuel Rosales and associates for Trinity Episcopal Church, Portland, OR.

BACH: Toccata & Fugue in d, S. 565

BACH: 2 Chorale-pretudes *Von Gott will ich nicht lassen*, S. 658; *Jesu Christus, unser Heiland*, S. 665

GHERARDESCHI: Sonata for Organ in the Guise of a Military Band Which Plays a March

ERNST KÖHLER: Theme & Variations in Bb, Op. 26

DeGRIGNY: Duo

ARTHUR FOOTE: Cantilena in G

A.G. RITTER: Sonata No. 3 in a, Op. 24

Program No. 8911 3/13/89

Harbach On Bach, Etc... recital and session recordings of traditional and contemporary repertoire interpreted by New York organist Barbara Harbach.

BACH: Prelude in Eb, S. 552

BACH: *Kyrie* Settings (small), S. 672/4

BACH (arr. Harbach): *Gott, der du die Liebe heisst*, fr Cantata No. 33 - with Charles Geyer & Barbara Butler trumpets

GARDINER READ: Preludes on Old Southern Hymns (*Hark! The Jubilee is Sounding*, Op. 112, no. 6; *Thou the Morn May be Serene*, Op. 112, no. 3; *Thou Man of Grief, Remember Me*, Op. 90, no. 2; *On Jordan's Stormy Banks I Stand*, Op. 90, no. 4)

NORMAN DELLO JOIO: *Laudation* (1965)

WILLIAM ALBRIGHT: *Nocturne & Chimaera*, fr Organbook III (1978)

ROBERTA BITGOOD: *On an Ancient Alleluia* (1962)

CARY RATCLIFF: Echo Tune No. 1 (1983)

BACH: *Kyrie, Gott, Vater in Ewigkeit*, S. 669; *Kyrie, Gott, heiliger Geist*, S. 671

Program No. 8912 3/20/89

Bach's Memento... unusual musical celebrations by Reger, Widor and Busoni to honor the memory of J.S.B.

REGER: Fantasy on B-A-C-H, op. 46 - Lionel Rogg (1976 Grönlunds organ / Hedvig Eleonora Church, Stockholm) Bis CD-242

WIDOR: *Bach's Memento* (six movements appropriated from Bach and offered in sometimes surprisingly on-Bach-like arrangements!) - Susan Armstrong (1892 Johnson organ / Sacred Heart Church, Waterbury, CT) AFKA SK-291

BUSONI: *Fantasia Contrappuntistica* (Prelude on the Chorale *Allein Gott in der Höh sei Ehr* and a Fugue on *Four Subjects* based on a fragment of Bach's *Art of the Fugue*) - Pierre Guillot (1877 Cavallé-Coll organ / Basilica of St. Sernin, Toulouse, France) Ariane ARI CD-139

Program No. 8913 3/27/89

Radulescu in Recital... concert performances at St. Paul's House of Hope Church and recordings of the restored instrument in Vienna's Michaelerkirche featuring Austrian organist in Michael Radulescu.

FRANZ TUNDER: Praeludium in g; Canzona in G; Choral-Fantasy, *Komm heiliger Geist*

GEORG MUFFAT: *Ciacona* in g and Toccata No. 7 in C, fr *Apparatus Musico-Organisticus* (1960)

JOHANN FROBERGER: Canzona No. 4 (1649)

GIROLAMO FRESCOBALDI: Toccata No. 3 *Per l'organo da sonarsi alla levazione* (Book 2, 1637)

GOTTlieb MUFFAT: Toccata post *Elevationem*, fr *Missa* in F

RADULESCU: *Ricercari: Organa-Versus-Estampie* (1984)

Mr. Radulescu teaches at the Hochschule für Musik in Vienna.



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