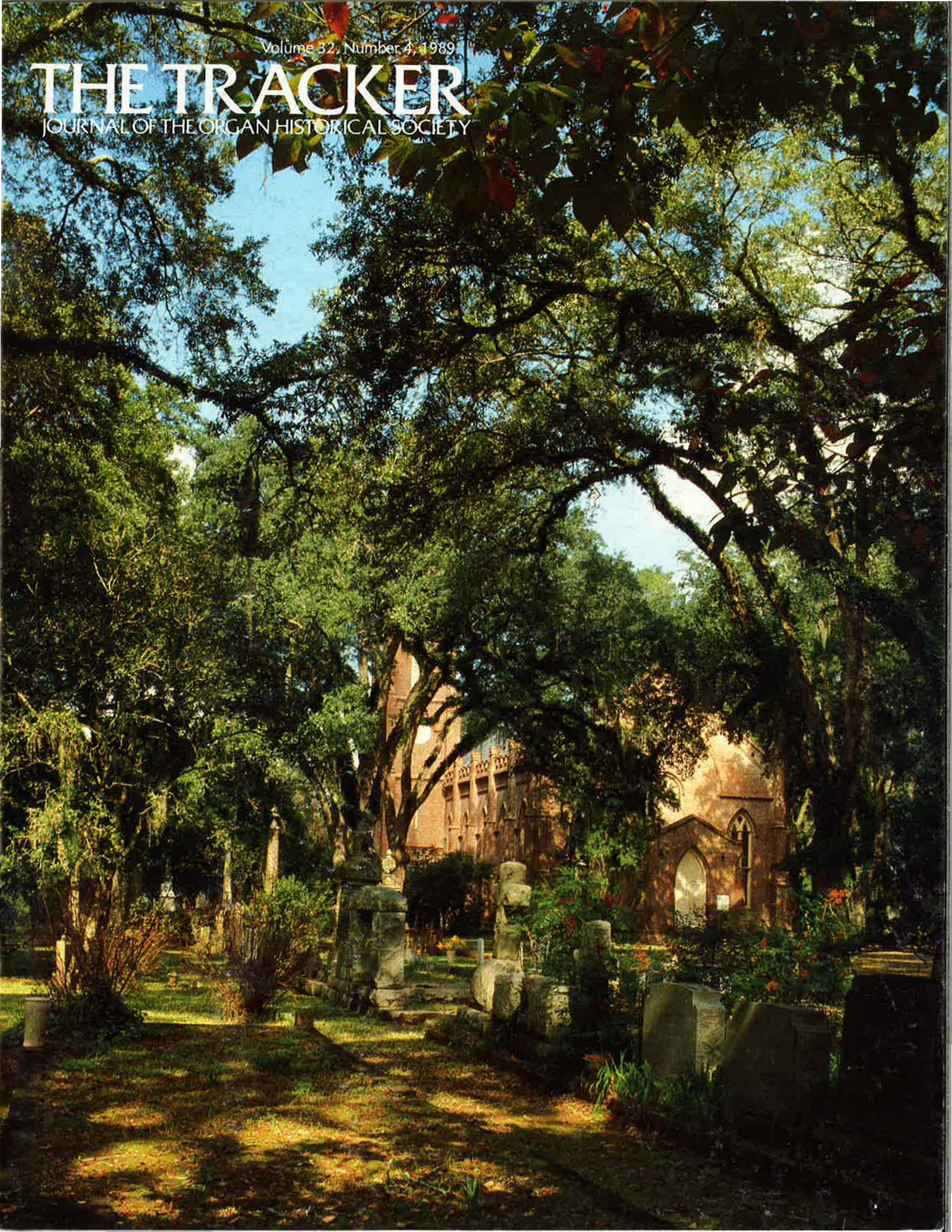


Volume 32, Number 4, 1989

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: Grace Episcopal Church, St. Francisville, Louisiana, contains a rare 1860 H. & W. Pilcher to be heard on Thursday during the OHS National Convention, June 19-24, following a meal to be consumed in the air-conditioned parish hall on the beautiful grounds of the church. The organ, restored in 1981, is described by Roy Redman in an article beginning on page 30.

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Making a Difference

EDITORIAL

RESPONSE TO THE OHS QUESTIONNAIRE, which is summarized by Bill Van Pelt in this issue, corroborates what the OHS council and staff have perceived—that our diverse membership is united in our efforts to make a difference in the understanding and perception of the historic American organ, its study, and its appropriate preservation. The unprecedented percentage of response to the questionnaire is not only an indication of the commitment of OHS members but an invaluable index to our constituency and a guide for planning our future.

Perhaps what is not apparent to OHS members throughout the country is the great contribution that fellow members are making and the great wealth of talent represented in our membership. Whether as historians, organbuilders, church musicians, teachers, recitalists, or committed organ enthusiasts, they are shaping the directions of music in our churches and schools and providing a valuable legacy for the future.

A look through organ publications of two or three decades ago will quickly reveal how far we have come in documenting and demythologizing American organ history. Organ historians continue to discover new information and to refine what is already known. The results of this research is found not only in the pages of this publication but in other periodicals and books, nationally and internationally.

A core of organbuilders who are members of the Society are sensitive, knowledgeable, and experienced in dealing with old or-

gans. More and more builders are taking the time to research organ history and technology carefully as they restore and rebuild to preserve the integrity of historic instruments. Even those builders whose primary interest is new instruments are becoming more conscious of the rich contributions that have made the American organ distinctive. Through our publications and annual convention, we provide an important forum for the interchange of information.

From the enthusiastic response to our merchandise selections of recordings and books, we know that our members are listening to a wide range of organ repertory and showing a continued and strong interest in books about organ history and technology. The results of the questionnaire indicate that you are avid and eager for distinctive material about the organ and organ history.

Perhaps what is most gratifying, however, is that members all over the country are at work, often quietly, providing valuable insights and resources to those who are making decisions about instruments, whether new or old. Many take active roles in saving worthy instruments for posterity. The "Organ Update" reports on some of these efforts, but many more go unreported to us. We encourage the good work and hope that you will keep us informed of efforts made by you or others.

The work of OHS is far from complete. We can only achieve present objectives and meet new challenges as an active, dynamic organization. But it is often the persistent and dedicated effort of an individual member that makes the significant difference. JDM

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LETTERS

Editor:

The Tracker (32:2) has touched some topics which I've been thinking about lately, and which I'd like to share. I read with great interest Mr. Schneider's story of the restoration of the Hamill organ for East Lansing, but I was confused to read "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' ... was replaced with a new III-IV Mixture ..." and later "the pitch was lowered ... the Viol 8' ... on the Swell was replaced by a Flute 2' ..." Admittedly there is a large gray area between preserving intact an original disposition and totally destroying it, and yet, though in this case, the various substitutions and enlargements do not constitute the "destruction" of an historic organ, neither has the organ retained its original "design concept." Dana Hull is a first-class restorer and organ historian, and obviously the changes made to the organ have been made in good taste and for good reasons.

But the truth is that we are altering our old organs, and we are altering them very frequently. Taking a quick head count in the last four issues of *The Tracker*, I come up with about half of the restorations listed in the "Organ Update"—there is often not detailed information—as either containing added (or replacement) manual ranks, added Pedal ranks, enlarged pedal boards, or mechanical changes. (I'm not including organs where there was obviously little original stuff to start with.) And the alterations are rather consistent: Mixtures added to Greats, 2' stops added to Swells, larger pedal boards and Pedal divisions. What disturbs me about this is that I sense a tacit admission that our organs are in fact not "the equal of those in Europe, and as worthy of preservation and restoration" (italics mine) as our #2 Guideline for Conservation and Restoration states. (Won't it be wonderful when we are so convinced of this fact, that we won't need to state it—can you imagine such Guidelines in France or Germany stating "our organs are the equal of those in the United States"?) I sense that there's a feeling that our old organs lack a *je ne sais quoi*—mixtures, larger Pedal organs, second manual 2' stops—in other words, *Orgelbewegung*/Germanic items.

I'm struggling with these questions, because I've succumbed to the temptation myself. I'm presently installing an Oboe in a 19th-century organ that never had one, and I rue the day I ever agreed to do the job. I also own a little 19th-century chamber organ I bought at auction, and I assure you that the organ wasn't in the house one week before I was poking around and behind the very badly made 8' metal half-stop, wondering if I couldn't install a Cornetilla in its place, and whether I could fit a bird-call on the chest, and if I could hang two tambor pipes from inside the case, but I'm not going to do it. I'll always think to myself how lovely the organ would be IF it had a bird-call and a Cornetilla, but I can't bring myself to change the organ. I think I've discovered my personal limit.

When I first moved back here from Europe, I couldn't have cared less about old American organs. I thought them ugly to look at, boring to listen to, and awkwardly built. But after attending a few OHS conventions, reading *The Tracker*, and working on the old organs here in my neighborhood, I have changed my feelings. And like any new convert, I'm passionate about their preservation. They are teaching me about our history, and I don't feel myself in a position to alter what they're telling me. I think they're just FINE the way they are—they do what they were meant to do splendidly, and they don't need four-rank mixtures or larger Pedal divisions, or 2' stops on the Swell if they didn't have them to begin with. Our 19th-century organs are "perfect" in that they are the material manifestation of an idea: each was created under specific social and economic conditions—the realization of a definable ideal of beauty and function. To extend the concept, every pipe organ from every tradition merits respect on its own terms, and consequently, preservation in as original a condition as possible.

There are the arguments that change is inevitable and that thoughtful changes made to old instruments are simply within the scheme of life. These are good, even profound arguments, but perhaps more suited to an anthropologist or social scientist than to

an organization dedicated to the preservation of old musical instruments. Organbuilders are frequently under great pressure from organists and organ committees to modernize, "beef up," and otherwise change the original character of our old organs, and that some alterations go on is inevitable. But I wonder if some other OHS members feel as I do: that we might take a more vocal stand in favor of the preservation of our historic organs *without* additions and alterations. Perhaps, on the practical level, that means creating a pamphlet about the special characteristics of our old organs, the literature they were meant to play, their function, and the owners' need to understand that being custodians of an historic instrument will mean one thing to their music program; and that if, on the other hand, they want an organ on which to play all the preludes, fantasias, and fugues of Bach (and the batallas of Cabanilles, and the masses of Couperin), then a pre-loved Jardine, or Hutchings, or Johnson probably won't do.

I would enjoy any response.

Susan Tattershall

Editor:

Thanks to Susan Tattershall for her thoughts on the Hamill in East Lansing, as well as for her views on the changing of old trackers. It is good to know someone thinks as I do. Her comments are probably representative of what some OHS members may have thought upon reading Paul Schneider's good article. However, I want to emphasize that I am *against* changing old trackers, having established my reputation as a restorer on that premise, and the Hamill is the only old tracker I have so changed. But let me elucidate.

My bid on the Hamill was one of three. The hard realities at that time were that it could not stay where it was; the church wanted it removed. When I came to take out the organ, I found it built like a "house of cards," so I can only guess that the other bidders might have elected either to rebuild the organ completely or merely to salvage the pipework. The alternatives seemed clear: that it be sold for parts or that it be restored with a few minor tonal changes. So even though the Hamill has been changed somewhat, at least it has been saved.

As to the changing of stops: the Keraulophon still exists and could go back in the organ, although not in its former position on the chest. The Swell Viola, which was replaced with a 2' after, at my insistence, the organist had used the Viola for several months, cannot go back, unfortunately, because it was stolen.

The added pedal chest in no way constituted a change; it was an addition which recitalists may use or not, as they choose. A new pedal board was necessary because the old one literally fell apart in my hands.

I regret lowering the pitch of the organ; in fact, I fought fiercely against it. However, please note: no changes were made in the pipes—no trimming, no straightening of cone tuning, no re-voicing. Tuning slides could be removed to return the organ to its original pitch.

Last October I visited the 1831 Appleton on Nantucket. Originally one manual, a second manual was added by the Hooks in 1858. The 1830 Appleton in the Metropolitan Museum in New York had had a pedal stop added by Emmons Howard in 1883. Perhaps the changes and additions to the Hamill will ensure that it will last well into the next century. I like to think so.

Dana Hull

Editor:

I much enjoyed Jim Hamman's article on the history of Farrand & Votey (*Tracker* 32:2), a firm we hear little about here in New England. But I must respectfully take issue with one small point in his article.

While it is true that John Austin briefly worked with Farrand & Votey (and his brother did, also), I cannot see any similarity or relationship of his action design to the F&V 1891 patent. I fail to see the remotest connection between the Austin actions and those used by F&V—or any other, for that matter. To make this implication, I feel, is somewhat insulting and depreciative of John Austin's great genius which was clearly unique.

As a matter of fact, the illustration in the article of an Austin action not developed until 1915 or so is also misleading because the early Austin action motors and their primaries were nothing like

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these later designs, being triple-staged (like the principle used by E. M. Skinner) with weaker magnets, also of a much different shape and design. The illustration provided of the later Austin two-stage motor ("relay," to use Austin terminology) was developed and, possibly only after stronger magnets were available (similarly, the change from E. M. Skinner's triple stage to Aeolian-Skinner's double stage). But even examining the design for the early Austin action not illustrated fails to reveal any similarity.

An important point to realize is that a multiple-stop chest action has to perform two unrelated functions, and both functions have to be included in any overall discussion or judgment. The actions have not only to develop the power and means for opening the final valve to the pipe foot, but they must also resolve digital signals of stop ON, stop OFF, note ON and note OFF (only the combination of stop ON can cause the pipe valve to open). It is this latter interpretive function that made the "Austin action" so ingenious and unique.

The motor parts of the action were notable only as an ingenious manufacturing advantage, as their principles of operation were the same as *all* other electropneumatic actions, not just including the F&V types. The really ingenious design of the one-piece assemblage motors by Austin that Hammann illustrates in his fine article did not actually appear until the mid 'teens. However, the earlier actions were unique and different but not, in my opinion, especially "ingenious."

The data-reading part of even the earlier Austin actions deserves a "genius" rating along with uniqueness and "vastly different" character. The principle of the stop roller, the "losable fulcrum" valve lever and the mechanical note tracker whereby all the energy to open the gamut of pipe valves for any one note is transmitted from the note motor still remains one of the most truly clever and unique designs of the organ world—and one certainly cannot find a genesis for it in any other action design. The similarity between the F&V action and the Roosevelt and Wurlitzer actions is much more apparent.

It would be interesting to see an article written to illustrate the development of the Austin "relay" action and to learn how different the earlier motor actions actually were. Perhaps the Austin Company might be willing to furnish the necessary drawings and information, which as far as I know, has never been published. A number of Austin Organs still exist with this early-style action, which some say functioned better than the later action.

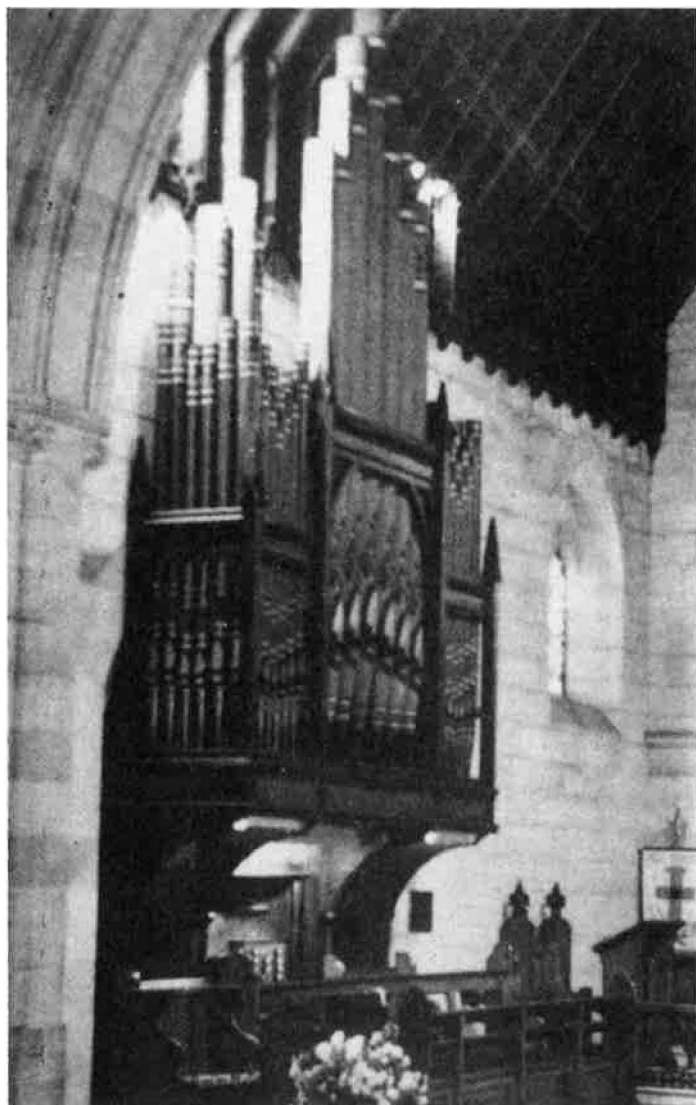
David G. Cogswell

REVIEWS

Historic Organs of New South Wales. The Instruments, Their Makers and Players, 1791-1940. Graeme D. Rushworth. Hale & Iremonger, Sydney, N.S.W. Australia, 1988. 480 pp. Available from the Organ Literature Foundation. 45 Norfolk Rd., Braintree, MA 02184-5915. \$60 plus \$2 p&h.

For American readers unclear as to the whereabouts of the place on which this book on organbuilding and playing centers its history, New South Wales was the original British colony in Australia, an area which at first covered approximately half the continent and included the islands of Tasmania, Norfolk Island, and New Zealand. As these islands, Victoria, and Queensland became independent states and New Zealand became an independent nation, they are removed from the scope of Mr. Rushworth's book, which then focuses on that portion of the original colony which comprises the present New South Wales. The history presented here covers the period from the first arrival of an organ to the penal colony in 1791 to the one-hundredth anniversary in 1940 of the founding of a native organbuilding industry.

This handsome book features on its dust jacket eye-catching color photographs of the Sydney Town Hall organ, Hill and Son's *magnum opus* of 126 stops dating from 1886-90, and the 1888 Hill and Son organ with its splendid neo-Gothic case in Hunter Baillie Memorial Presbyterian Church in the Sydney suburb of Annandale. It is liberally supplied with historic and recent photographs and drawings of organs, churches, organbuilders, organists, and other pertinent places and people throughout, including drawings by Arthur Hill of organs bound for Australia from his English company. Mr. Rushworth has supplied many elegant drawings of his own. The



1887 Henry Bevington & Sons, All Saints Church, Hunters Hill, N. S. W.

reproduction of some of the recent photographs, however, is not always much better than some of the historic ones. Details of organs are sometimes not clear: for example, the pinnacles on top of the case posts of the Wordsworth and Maskell organ at St. Luke's, Enmore (p. 377).

This comprehensive and absorbing survey of organbuilding in New South Wales is woven into the history of the Australian colonies, musical and religious practices, pertinent political and social history. Personalities such as W. T. Best, whose wit was as pointed and delightful as his virtuosic organ playing, enliven and add a further dimension to the history.

Part I of the book covers the early colonial period when New South Wales was a penal colony, a dumping place for British criminals who could no longer be sent west to the New World. Part II is a detailed discussion of organbuilders of New South Wales and their work from 1840 to 1940. Parts III and IV deal with organbuilders from other Australian states and overseas who sent instruments to New South Wales. These imported organs included a large number from the English builders J. W. Walker & Sons and Hill & Son, of which thirty-three of the eighty imported remain in original condition. The most noteworthy imported instrument is the recently restored Sydney Town Hall organ, which at the time of its installation, was the largest organ in the world and remains the largest surviving original 19th-century organ. Other organs came from E. F. Walcker, M. P. Möller, Puget, Wurlitzer (particularly during the 20s), as well as other English firms. Part V profiles some of the more prominent organists who lived and worked in or, in some cases, gave extended concert tours, in New South Wales. Part VI provides a list of historic organs, two helpful location maps of the present New South Wales and metropolitan Sydney, and further information that



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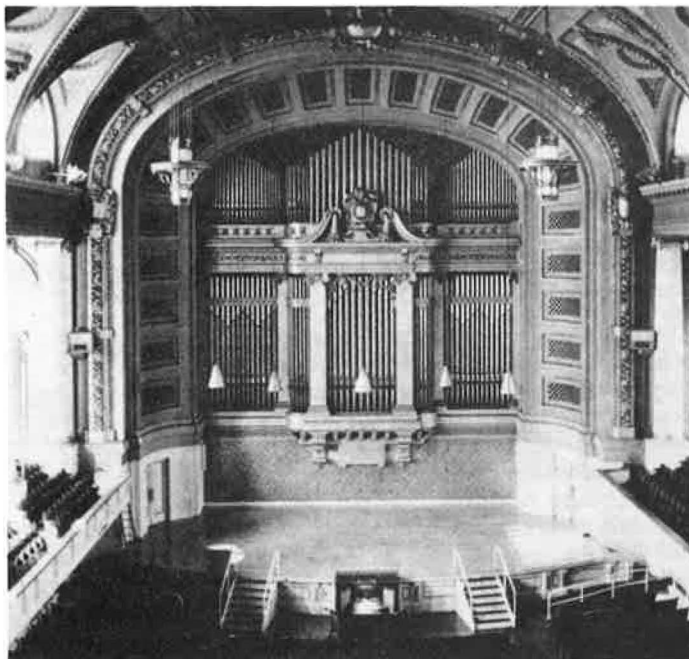
has come to the author's attention since completion of his manuscript.

Mr. Rushworth is to be commended for his exhaustive research and the clear and fascinating presentation of his material. His plea for the preservation of fine historic instruments rings throughout the book, and it is hoped that this will not go unheeded. Much has been lost in Australia as in the United States, but many old organs survive because of the poverty of the churches and the efforts of organ enthusiasts like Graeme Rushworth.

It is a pity that, in an otherwise beautiful book, so many printer's errors should appear, though the correct information is mostly easy to discern. The problem seems greater early on. There are, however, some inconsistencies which are confusing. The worst is in connection with one particular organ, the J. E. Dodd organ in Murrumburrah. It is an instrument which this reviewer has played frequently. It is dated 1917 with two manuals, ten stops, and tubular-pneumatic action in one place in the book; in another place, it is assigned to 1915 with two manuals, fifteen stops and with mechanical and tubular-pneumatic action. The latter is actually correct. The town of Murrumburrah is not correctly placed on the map of New South Wales either. It is actually between Young and Yass, not north of Young. This reviewer drove the route for several years while working on his music degrees. A few other inconsistencies occur as in the two listings of the Bevington organ at All Saints in the Sydney suburb of Hunters Hill. Perhaps a second printing can correct these small shortcomings.

The book was published with assistance from the New South Wales government and the Music Board of the Australia Council of the federal government. It is highly recommended for its important contribution to organ history. And, besides, it makes a most attractive book for the coffee table.

Grant Hellmers



1929 E. M. Skinner organ, Woolsey Hall, Yale University

Charles-Marie Widor, *Symphonies I and III, Symphonies II and IV, Symphonies V and VI*. Charles Krigbaum, organist, playing the Newberry Memorial Organ, Woolsey Hall, Yale University. Cassettes no. SK-302, SK-303, and SK-304. The three cassettes are available from the OHS Catalog, \$10 each to members, \$13 each to non-members, plus \$1.50 s&h.

Widor himself would undoubtedly have been delighted with the splendid Hutchings-Votey/Steer/Skinner organ in Woolsey Hall at Yale. No pale step-child of his own Cavallé-Coll organ at St.-Sulpice in Paris, this enormous American instrument rivals the very best work of the famous French builder. Like the St.-Sulpice masterpiece, this is an organ to dream about and on which a poetic player of Romantic bent can dream the most astounding, technicolor dreams. It possesses a kaleidoscopic tonal palette of every possible hue and shade, all superbly finished and of radiant beauty. It is kept in top-notch order and tune at all times. And to complete this dream,

BILL VAN PELT

the instrument speaks directly and properly on the long axis of the room into a vast and wonderfully reverberant and beautiful concert hall. This hall is one of our country's greatest treasures: a truly perfect setting for a major concert organ. There are very, very few other places in the United States where such a superb match of organ and concert hall exist. I can only wonder if the fabled Trocadéro hall in Paris, together with its magnificent Cavaillé-Coll, all long ago destroyed, could possibly have been any better.

And I can only wonder, too, if Widor could have been more greatly pleased than to hear these beautifully shaped, coolly deliberate, finely balanced performances, in which every note seemingly sounds exactly where it was intended to be and in which the impression of utmost order is always foremost. Mr. Krigbaum is noted for his informed and informing playing which never sacrifices clarity and precision at the not-so-high altar of astonishing virtuosity. We are told that this was Widor's own approach, as he himself wrote in his *Technique le l'Orchestre Moderne* in 1904. Mr. Krigbaum is at his best in the grandiose movements, such as the "Finales" of *Symphonies III* and *IV* and the "Salve Regina" of *Symphonie II*. In these pieces, sumptuous tone and noble gesture and cadence are combined to bring off the most lavish sort of majesty. This is not to say that his playing is lacking in facile fluidity, which he ably demonstrates in the ethereal "Scherzo" of *Symphonie IV*, or in powerful drama, which he certainly achieves in the opening "Toccata" of *Symphonie IV*, or in lyrical expressiveness, which he serves up amply in the "Cantabiles" of *Symphonies IV* and *VI*. But the overall strength of these performances lies in their poise, refinement, perfection, and style. If one really craves a fast and gripping *Symphonie V* "Toccata," one should eschew this performance. If one might enjoy hearing this most famous of organ pieces played in the spirit of its conception, then by all means tune in here.

How enthralled Widor would have been to hear this breathtaking organ's sounds so cleanly and stunningly captured on tape by Scott Kent. The cassettes are virtually free of hiss and are able to project at once close-up relief, which, given the perfection of this instrument, is never jarring or awkward, and distant spaciousness. I am reminded here of my much admired and treasured recordings of a certain famous English College Choir, singing both in my ear and from afar in that incomparable building in Cambridge. Played on even rather ordinary equipment, the organ is brought to life in a surprising fashion.

These first three issues in a planned complete Widor set seem to take their inspiration directly from the music itself: they are grandiose, monumental, leisurely, haunting, and elegant. They should appeal to those who covet a great Romantic organ sound, faithfully captured on tape, and played in a thoughtful manner. They elicit an "ah, yes, yes" response, if not a "oh wow, gee whiz" reaction. We hope AFKA will soon release them in compact disc format and include a generous booklet to supersede the sparse little sleeves in the cassettes, which have no stoplist of the organ and virtually no notes on the individual symphonies. We'll buy, if for no other reason than to be able to pick out quickly the favorite movements we want to hear.

Bruce Stevens

The Fisk Organ at Wellesley College: A Revival of the Meantone Tradition. Harald Vogel plays works by Scheldt, Praetorius, Scheldemann and Buxtehude. Organa ORA 3005.

The name Harald Vogel brings many associations to the minds of organists today. While not everyone welcomes the changes he has brought to our understanding of early German organ music, only the most sheltered organist can escape having to rethink this music in light of Vogel's research and performances. This recording of Vogel on the Wellesley meantone Fisk provides much food for thought.

People tend to have strong reactions to both meantone tuning and to Vogel's playing, so one must try to maintain a moderate emotional level when listening to this recording. It has both desirable and undesirable qualities, so for those who have already heard it and decided they either hate it or think it's perfect, my suggestion is to take a tranquilizer, listen again, and try to keep an open mind.

The Fisk organ at Wellesley College stands as a testament to modern understanding and reproduction of historic organ designs. Its small keyboards allow early fingering patterns to be executed

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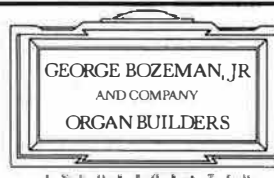
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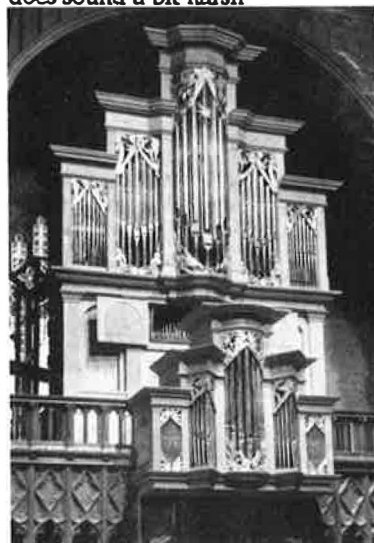
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cleanly, and its meantone tuning reveals a new (or rather, old) world of tonality. The winding system of the instrument is pleasantly flexible, particularly when the instrument is pumped by hand. The voicing is quite forward, consistent with our present understanding of instruments of the period, but it does sound a bit harsh



The Wellesley College organ

in the dry acoustics of the building, particularly in this recording, since the microphone placement occasionally seems to intensify this problem. This harshness is not necessarily a problem with the voicing itself, however, because a less pungent sound would cause the music to lose its outspoken impact. European instruments voiced similarly usually have the advantage of acoustics which "take the edge off" the sound. We are lucky, however, to have this instrument in spite of its surrounding acoustics.

This attractive album is filled with information con-

cerning the history of this instrument and performance

practices, and Vogel's playing quite ably demonstrates a modern reconstruction of the performance practices of the sixteenth and seventeenth centuries. For those who have not seen the Wellesley organ, this recording provides an opportunity to hear true meantone tuning coupled with fluent use of early fingering patterns.

It is true that our ears are presently attuned to equal temperament, and it is therefore difficult for some to appreciate the unique qualities of meantone tuning; and some, experimenting with early fingerings, have not had good results. We need to be careful, however, of making value judgment and saying that equal temperament "sounds better" or modern fingerings "work better." One is not equipped to make such a judgment until he has had equal amounts of experience with both systems. Can we say that ecclesiastical Latin "sounds better" than classical Latin pronunciation? (We may be tempted to do so because most of us are more accustomed to ecclesiastical pronunciation.) This recording provides us with the opportunity to hear and become accustomed to hearing early music "spoken with its intended pronunciation."

Most of us feel that the end justifies the means, and if authentic performance practices make the music more musical or better able to communicate with our emotions, it is well worth the trouble. Though practices such as articulation and use of authentic instruments can make the music communicate better, in this recording they occasionally seem to detract from the musical effect. I believe that Mr. Vogel does not always adjust to the dry acoustics. The "Modus ludendi pleno organo" by Scheidt, for example, is taken rather slowly, and it has huge gaping holes between the notes which obscure the motion of the lines. In a large room, this approach would enhance the impact of the piece, but in this case it could have been modified.

The drawbacks of this recording should not be overemphasized, however. Most of the playing is quite good. The pieces from the Susanne van Soldt manuscript, for example, are almost unbelievably fluent with the application of early fingering, and the Jacob Praetorius "Vater unser im Himmelreich" is stunning. Although the microphone placement seems to make the plenum sound a bit harsh, the solo sounds are reproduced quite well, allowing one to hear the combination of earthiness and refinement which makes this instrument so appealing. The notes include a list of registrations used, a short discussion of meantone temperament, comments on registrations, notes on performance practice, and biographical information on Charles Fisk and the Wellesley organ. Vogel's recordings are usually more refined than this one, but it is not bad. I recommend it especially for those who have not seen or heard the Wellesley organ.

Thomas Dressler

Members Speak Through OHS Questionnaire

QUESTIONS ASKED OF OHS MEMBERS surveyed by mail last spring show that a vast majority favor expansion of membership and a concomitant broadening of the Society's focus to include recent organs in North America and historic instruments on other continents. The survey indicates that most members are:

- well-educated musicians or enthusiasts
- members of the American Guild of Organists
- subscribers to *The Diapason*
- partial to playing and listening to German Baroque and French Romantic music, but want the OHS to continue its emphasis on music with an historic tie to America.

The favorite OHS activity is reading *The Tracker* but only 79 respondents out of 1,500 said their favorite activity is conducting historical research. Most members attend symphonic and choral concerts but not concerts of popular music, favor 19th century American trackers or pre-1950 electropneumatic organs to new ones, like theatre organs, probably have not attended an OHS convention but do not want conventions to change if they have attended one, and most members have a library of books about the organ.

Of 2,300 members surveyed, 1,498 members chose to respond, an unprecedented 65 percent response according to statisticians who have learned of our survey through their professional grapevine. Since Jim Hammann recruited Ph.D. statistician Gary Moore of Rochester, Michigan, in December to analyze the results of the survey, Moore's number-crunching colleagues in many states have counted it a unique result. Similar membership surveys typically achieve a one or two percent response rate, and occasionally get 15 percent to respond. That 65 percent of OHS members chose to respond is indicative of an avid, rampantly loyal and interested group of members, according to Dr. Moore.

Dr. Moore's preliminary analysis of the survey was presented to the National Council at its meeting in Richmond on February 17 and 18. After a 90-minute extemporaneous exposition, Dr. Moore handed over a bound, 255-page print out of his work, which was graciously undertaken as a volunteer. In it, the answers to 27 of the survey's 28 questions are tabulated. The survey actually included some 122 opportunities for response. Dr. Moore is now at work analysing the thoughtful comments written by many respondents and is also examining relationships among the questions.

The questionnaire was developed by a committee of the National Council comprised of Jim Hammann and Roy Redman, with suggestions from all of the Councillors and the staff. Information gained from it will help to direct planning for the future, as well as in meeting the current needs of members.

For instance, Council voted to end experimentation with the magazine's logotype because 89.6 percent of the respondents chose not to circle "Name of Periodical" as an area that should be emphasized or changed. Because of the way the question was posed, no response was counted as a "no" vote. Ten percent of the respondents indicated that the name of the magazine *should* be emphasized or changed. In this seven-part question that dealt with fine-tuning the Society's image, programs, and publications to attract more members, no area received a majority in favor of change. In the highest positive value recorded, thirty eight percent said that chapter organization should be emphasized for greater growth.

In other related questions, 91 percent said the Society should continue to expand, 67 percent said the Society should address some of its attention to contemporary organbuilding, about 60 percent said the Society should include interest in historic organs of other nations, and about 70 percent said that the Society does not exclude any type of organ from interest. In circling specific interests in the pipe organ, 81.5 percent chose listening, 78.4 percent chose history, 73 percent chose playing, 66 percent chose mechanics, and 57 percent chose musical literature.

In the context of Society membership, 76 percent said they are primarily or secondarily organists, 70 percent are primarily or secondarily enthusiasts, 30 percent are primarily or secondarily

organbuilders or technicians, and 23 percent are primarily or secondarily hobbyists.

The highest level of education attained is impressive, with 18 percent holding doctorates, 34 percent holding master's degrees, and 40 percent holding undergraduate college degrees. Seven percent of members did not attend college. Nearly 1,300 of the 1,500 responding said that they play an instrument. Of them, 47 percent are college or conservatory trained, 26 percent took private lessons, and 13 percent are self-taught.

In a question that allowed respondents to write-in other historical interests, 992 answered with a total list of 224 other interests. Architecture and visual art were listed by about 50 percent of respondents, but those categories were suggested as examples in the question. Not given as examples but listed by a significant number of respondents were railroad history, photography, archeology, automobiles, the harp, musical instruments, furniture and music. The rest of the list indicates a fascinating and colorful array of historical interests from Greek and Egyptian culture to theaters, rollercoasters and old-time radio.

A related question answered by 370 members created a list of 337 other historical societies of which they are members. The largest portion, twenty percent, are members of the National Trust for Historic Preservation. Three organizations were listed by about five percent of the respondents: Railroad Historical Society, Smithsonian Institution, and local historical societies.

Bill Van Pelt

Future of Books and Recordings Directed by Survey

SEVERAL QUESTIONS POSED in the OHS survey of members were directed to making and marketing books and recordings desired by members. Already, the findings have directed the choice of a new format for most OHS recordings: the compact disc. Thirty nine percent of those responding owned CD players about a year ago when the survey was mailed. Since then, many more are likely to have purchased players.

If members do not have CD players, most own cassette players—95 percent. Of course, 97 percent own phonographs.

Given their choice of format in a recording of the same performance, all of those who own CD players (39 percent) prefer to own a CD copy of it and 42 percent prefer a cassette. Thus 81 percent of members prefer their recordings in CD or cassette format. That preference is reflected in the sales of items from the OHS Catalog. Thus, most new recordings issued by the Society will be on CD and cassette format; phonograph records will be purchased for resale when they are available.

About 60 percent of members own a videotape recorder, and about 50 percent of members said they would pay \$40 for a show of still photographs on videotape. With interest high, efforts will be made to find suitable videotape programs for the OHS Catalog.

Ninety one percent of members buy books about the organ. Thus, the catalog will eventually include more titles of books. The offerings of other publishers will be considered for presentation to OHS members, and the Society's own publishing activity will continue.

Regarding computers, about 36 percent own one of some type. The most prevalent is the IBM compatible owned by 20 percent of members. Six percent own a Macintosh, 6.8 percent own an Apple, and less than three percent own each of other types including old CP/M machines, Commodore, and Atari. If databases of organ information were available, about 23 percent of members would be interested in owning a copy.

Bill Van Pelt



THE DAVISON, DECEMBER, 1989

1959 Holtkamp Op. 1720, Christ's Church, Balto.

ORGAN UPDATE

HOLTkamp ORGAN OPUS 1720 of 33 stops built in 1959 for Christ's Church, Episcopal, Baltimore, MD, which closed in 1987, has been sold to St. Mark's Episcopal Church, Washington, DC, and will be installed by the firm of David Storey of Baltimore. Designed by Walter Holtkamp, Sr., the organ includes a unique slider chest for the Great and conventional electropneumatic chests for the rest of the instrument. Four new stops will be added to the Swell and a solid state combination action will replace the remote setter board, though the existing key action will remain unaltered. Installation is projected for the Fall.

Relocation and restoration of a ca. 1890 Wilson S. Reiley 2-10 built in Georgetown, DC, has been completed at Redeemer Lutheran Church, Baltimore, by David Storey. Built for Mt. Moriah AME Church, Annapolis, MD, the instrument was sold in 1970 to OHS member Francis Elliot for the Reformed Presbyterian Church, Manassas, VA, where it was partially assembled and in use. Restoration included construction of a large, new reservoir to replace the missing original double-



DAVID STOREY

ca. 1890 Wilson Reiley, Baltimore

rise reservoir, replacement of manual keyboards, replacement of pedal keys, and building new case and key action parts that had been burned. Only two other Reiley organs are known to exist, one in Alexandria, VA, and another in Georgetown.

Sale of the M. P. Möller Co. of Hagerstown, MD to a group of Maryland investors was approved by the firm's stockholders on March 31, 1989, according to its president (an OHS member), Ronald P. Ellis, D. Min., who will remain in that position. Plans for the sale were announced in the March 8 issue of the Hagerstown Daily Mail, where tentative plans to construct a new factory were also disclosed. Closing of the sale is set to occur before June 30, after which no descendants of Danish immigrant Mathias Peter Möller, who founded the firm in 1875 and whose family has owned it since, will remain as stockholders. M. P. Möller III will remain on the board and serve the firm as a consultant, according to Dr. Ellis. Paul J. Coughlin Jr., owner of Washington Aluminum Co. of Baltimore and Empire Castings Inc. of Reading, PA, heads the group of investors who also include Harold B. Wright of Frederick, MD, the semi-retired founder of Shenandoah Plastics Corp., Roland G. Funk of Hagerstown, who has been a member of the Möller board for about two years and who made initial contact with the investors, and John W. Seniff of Frederick, former chief manufacturing engineer and plant manager at the Motorola and Harris corporations who will now work in a similar capacity for Möller. Mr. Coughlin, who will become chairman of the board, is recognized in financial circles for salvaging the bankrupt Bal-



DAVID STOREY

1886 Baltimore Church & Concert Organ Mfg. Co.

timore steelmaker Eastmet Corp., reviving then selling the steel operations and spinning off other operations into a new company. Dr. Ellis said that Daniel L. Angerstein has been appointed Tonal Director following Donald Gillett's retirement to a part-time capacity as tonal consultant. The firm has contracts for tracker-action organs to be built for Trinity Lutheran, Camp Hill, PA, Christ Episcopal, Nacogdoches, TX, and St. John's Episcopal, Chevy Chase, MD, according to Dr. Ellis.

The rare 1886 Baltimore Church and Concert Organ Manufacturing Co. organ of two manuals and 24 stops at Holy Cross Roman Catholic Church in Baltimore is being made playable by the Storey firm. Originally of tracker action but electrified some 40 years ago using a 3m theater organ console, the instrument's pipes bear a "BC&COMCO" marking and the initials of Ganter and Schumacher, who were associated with the firm. The instrument was built using the chassis of an earlier organ of unidentified origin. The parish was founded in 1858 and the church interior is completely covered with pressed tin and marble.



DAVID STOREY

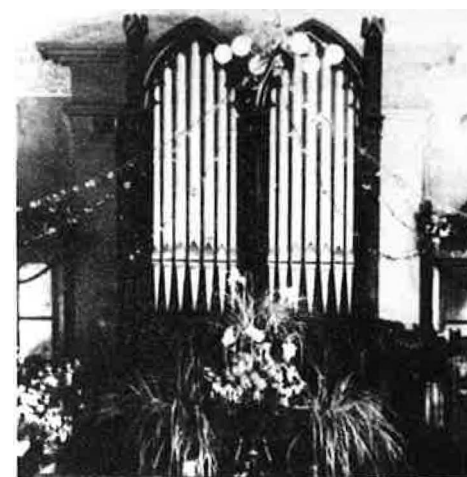
1875 Steere & Turner

Present work on the organ includes releathering the 11' by 7' double rise reservoir, cleaning and repairing pipework and patching the electrical system.

The 1879 Steere & Turner 2-25 at Immaculate Conception Church, Washington, DC, is receiving from the Storey firm restorative repairs to key action, releathering of three wind regulators, and substitution of a new, small and silent blower for the old and noisy one situated in a bird-infested tower room. The original instrument has suffered alterations only to its wind system.

An unusual Henry Erben 1-7 acquired by Bolivar Presbyterian Church in Bolivar, TN, ca. 1882 will be restored by J. Allen Farmer of Winston-Salem, NC. The organ was seriously damaged in 1983 when a wall of the church collapsed.

Much attention has been focused on Aeolian op. 1785, installed in 1932 at Duke University Chapel, Durham, NC as the last large church and concert organ built by the firm. On April 6, Frederick Swann played it in only the second concert to include it since installation in 1976 of the Chapel's Flentrop. The Aeolian has been used for religious services weekly, however. Efforts to replace the Aeolian with a 75-stop organ of "general romantic conception," to have been built by John Brombaugh & Associates in the Aeolian



Henry Erben, Bolivar, Tennessee

case, seem adrift, with Dr. Peter Williams having been replaced as chairman of the music department (Dr. Williams is still on the faculty), and Mr. Brombaugh having indicated that he has withdrawn from the project. A \$400 million capital funds campaign to be completed in 1991 includes \$1 million for the front organ, but whether the funds will be used for a new instrument or restoration of the old one is currently unknown, according to John J. Piva, Duke's senior vice president for development, who said that a large gift directed to a new organ had been withdrawn by the donor because of recent and wide dissent over a decision by the Front Organ Committee to buy the Brombaugh. Several large newspaper articles have chronicled the situation, and university officials said that more than one hundred letters have been received. Former chapel music director J. Benjamin Smith, who had recently been an active party in organizing the Swann recital, died March 21 after a long illness, and the recital was given in his memory in an electric atmosphere dominated by superb playing on both organs.

The 1902 Henry Pilcher's Sons 2-12 tracker at First Baptist Church, Maysville, Ky, has received repairs made by the Miller Organ Co. of Louisville. Restoration plans are pending. **WTVP**

CHAPTER NEWS

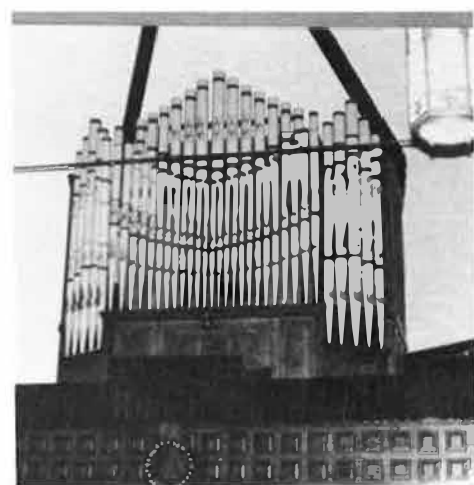
The Hilbus Chapter in Washington, D. C., has regularly conducted organ crawls, usually on a

monthly basis, and with the same frequency produced a broadside newsletter edited by Carolyn Fix. In February, the group visited the 1855 Stevens & Jewett 2-20 at the Stanley Hall Chapel of the U. S. Soldiers' and Airmen's Home.

The Eastern Iowa Chapter published in March its interesting 10-page newsletter, whole number 33, edited by Mark Nemmers, who offered a thoughtful editorial on rebuilding 20th century organs, an article on W. T. Best printed in facsimile from the May, 1894, issue of *The Organists' Journal*, James Suttie's compilation of about 125 "Possible Trackers in Iowa," and upcoming organ events in the state.

The Boston Organ Club announced in the January issue of its newsletter, whole number 135, the possibility of organizing a Fall tour of organs in the Berkshire Mountains of western Massachusetts. The fine issue of 22 pages edited by E. A. Boadway contains reprints of fascinating articles from old sources, much information on Jesse Woodberry & Co. including an opus list, and reviews and a large section on recent organ rebuilds, relocations, and destructions.

The Greater New York City Chapter newsletter, *The Keraulophon* for April, whole number 132, reprints a Boston Organ Club Newsletter article by E. A. Boadway on Edward Hodges' notebook entries on the 1802 George Pike England 3m for which he sought proposals for its rebuilding from



1902 Henry Pilcher's Sons

Robjohn of Firth & Hall, Henry Crabb, and Thomas Hall of Erben's firm. *The Keraulophon* is edited by John Ogasapian.

Both the Tannenberg and Chicago Chapters have recently published ambitious, illustrated, newsletter/journals of substantial size. Subscriptions to chapter newsletters are available to all OHS members as described on page 2, column 2.

International Interests

Excerpts and Extractions from *Les Facteurs d'orgues français (Groupement Professionnel des Facteurs d'Orgue)* [The Guild's Technical Review], 1987

"The Organbuilder as Contractor: the New Organ in the Cathedral of Auxerre" by Dominique Oberthus (Seintes)

The article evaluates a proposal to replace the 1901 Annaessens (Belgian) organ, 3-46. The first proposal, 4-50, over the west portal was approved and funded by the city, but the Cathedral architect and the national authorities rejected it. The final project located the organ in the Sibyl's Chapel off the Choir. The following disadvantages are noted: (1) the organ hides the frescoes completely, (2) the organ is tonally unsuitable, (3) it requires retention of the 1901 impost façade. As this location makes an outside console impossible, the console is placed in a paneled, air-conditioned room inside the organ where the organist hears the instrument and performs via intercom, video, and audio feedback. The author questions whether this is worse than some cramped old consoles.

The disposition, according to the writer, shows experimentation and imagination, the organ being "perpetually in search of its identity."

"The Organbuilder as Restorer: Restoration of the Historic Organ in the Church of Sainte-Hilaire in Pezanges (Haute-Saône)" by Jean Delouge & Philippe Hartmann

Of the 17th-century organ, only the case pipes and keys survived the rebuilding in 1725. The disposition was as follows (compass 48 notes):

8' Bourdon	13½' Tierce (t&b)
4' Montre	II Fourmiture
4' Flûte	II Cymbale
2½' Nasard (t&b)	V Cornet (t&b)
2' Doublette	8' Cromorne

The organ was repaired after the Revolution. In 1847 Tourey of Besançon installed present bellows. In 1934 Bossier of Dijon transformed the organ in the following ways: The Montre 4' was replaced by a Montre 8' with bass pipes on either side. The Fourmiture, Cymbale, and Tierce were replaced by a Salicional and Voix Céleste. The Cornet was eliminated and the case pipes replaced by dummies. The compass was increased to 54, extra notes being placed outside the C# end of the case, which was cut away for that purpose.

Since 1934 the organ had shown steady deterioration until its reconstruction in 1980. The reconstruction consisted of returning

the case to the original design and finish. Original parts found stored in Town Hall included: a crate made from the Cornet toeboard, showing 5 ranks rather than 4 as in the contract; eleven wooden blocks and boots for a Pédale Trompette; a 48-note manual for reproduction; two pedals, one natural and one flat; and the débris of two bass Bourdon 8' pipes. The reconstructed organ has façade pipes without nicks (others are voiced similarly) and Mesotonic temperament with eight pure thirds. The organ was opened in August, 1981.

"The Organ of the 21st Century" by Yves Koenig

Computer-aided design of an organ will be part of the city of tomorrow, "a sterile universe of concrete and glass." Technical data will be taken from specific instruments of every period and style and stored on the computer. Only wind supply and pipe scales would be left to the builder's initiative. Why not planet-wide bidding for new instruments? Few French builders would bid under those conditions and with good reason. Therefore, the program will be modified and carried out by a German builder, one who is already known for his French-Romantic style organs! This is not a fantasy: the date is 1987, and the "computer-aided design" is really the specification drawn up by a panel of organists for the organ to be built at the Parc de la Villette. If competent French builders stand aside and yield to the magic of foreign, and specifically German building, they will show more snobbery than vision.

"L'Expert en orgues" by Josef von Glatter-Götz

In an article in the *ISO Bulletin*, Mr. Glatter-Götz [of the Rieger Organ Company, Austria] suggests that the "organitis" disease may lead some to a career as either an organist or an organbuilder, but that "it turns older persons into organ maniacs," that they join one or more organ historical societies and, presto, they are practitioners. Mr. Glatter-Götz suggests that these amateur practitioners easily become "experts" because organs are mysteries to church people, laymen, and backers. The "expert" discredits other advisers and fills the vacuum he has created by arguing that organists who have preferences are not permanent and that builders are partisan and self-interested.

Mr. Glatter-Götz further maintains that organists should be taught to care for their instruments in the same way that other musicians are taught to do so. To that end, Rieger has taught courses on organ maintenance for organists. He makes a final plea for organists to learn from builders and to discuss, putting an end to authoritarian dictates.

abstracted by Charles Ferguson



The organ case at St. Stephen's Roman Catholic Church in New Orleans is identified by the author as a product of the New Orleans Pilchers.

Way Down Yonder in New Orleans

A Convention Preview

by Rachelen Lien

IT HAS OFTEN BEEN SAID that New Orleans is a "state of mind." You must not expect the excitement of New York, the clamor of Houston, or the cosmopolitanism of San Francisco. New Orleans has its own special beauty and charm—a unique culture growing out of three centuries of jealously guarded cultivation. Ethnically and culturally diverse, New Orleans has never truly been a city in the mainstream of American life.

The OHS convention in New Orleans June 19-22 is a milestone for the Society because it will mark the first time in OHS history that our illustrious group has gathered so far south in its quest for American organ history. A hard-working convention committee is prepared to show you almost every inch of the city and allow you enough time between visiting churches and hearing recitals to absorb thoroughly the luscious atmosphere of this remarkable place. Its history will unfold before your eyes.

New Orleans is called "the City that Care Forgot" because of the leisurely pace and the temperate, gracious way of life. It is a city of lovely mansions and slave quarters two centuries old. It is a city where cemeteries are built above the ground, where there is no east and west, north and south, but Uptown and Downtown, River and Lake, and where the sun rises in the "west" over the curving and capricious Mississippi River. It has been called the Paris of the South because of its charming Old World customs and the very French atmosphere of the Vieux Carré. However you describe it, New Orleans is surely one of the most captivating urban centers in the United States. To know New Orleans is to be enchanted.

To understand the personality of New Orleans, one must go back to the first Europeans who came here. Spain in the sixteenth century was hungry for gold. Explorers were endlessly wandering wherever their ships could take them. Spaniards who reached the Gulf of Mexico set out on foot and learned from the Indians of a great river, wide and deep, that poured fresh water into the Gulf. They sought the river as a trade route for the riches they hoped to find. One such exploration was fatal to Hernando de Soto, but his men escaped hostile Indians by sailing down the great river to the Gulf. On their way they passed the present site of New Orleans, but "settlement" was not on their mind. That was in 1543.

For longer than a hundred years the Mississippi valley was ignored by Europe. Finally, in 1682 Cavelier de la Salle descended from the Great Lakes and stopped at an Indian settlement on the spot where New Orleans is now located. La Salle planted a cross downriver and claimed the territory for Louis XIV, King of France. In order to protect this new possession, Pierre le Moyne, Sieur d'Iberville, planted another cross at the site of New Orleans in 1699 and then returned to his base camp on the Gulf where Ocean Springs, Mississippi, is now located. Iberville's brother Jean Baptiste le Moyne, Sieur de Bienville, set out from the base camp the next year. On his way back down the river he met an English ship, but he turned away the English by convincing them that he was the vanguard of a French fleet. That point in the river is called English Turn. Thus, it is only by chance that New Orleans became a French city.

The site of New Orleans attracted the French for two reasons: here the river was deep and swift and there was an easy portage route from the river to a little stream (Bayou St. John) that led to the immense Lake Ponchartrain. Although New Orleans was some 110 miles by river from the Gulf, the portage trade route made it an important crossroads. From 1712 to 1717 the entire territory belonged to a French businessman, Antoine Crozat. Even by import-

Rachelen Lien is the 1989 New Orleans Convention chairman. A member of OHS since 1978 and a founder of the New Orleans Chapter in 1983, she is active in New Orleans as a piano teacher, church organist, and choir director.



ing slaves he could not make his investment pay, so the land returned to the king. Iberville and Bienville then inherited the task of founding New Orleans and getting profit out of the colony.

A plan was laid out by Adrien de Pauger, Bienville's assistant engineer. The city would be modeled after a late French medieval town: a central square on the river (the Place d'Armes, now Jackson Square) with a church, a government office, a priest's house, and official residences fronting on the square, with forts and earth ramparts on the outskirts. The French Quarter of today includes the area of Bienville's first town. He named the city for the Duc d'Orleans, the regent of France.

Bienville and his city faced immense problems. France wanted gold but there was none. Bienville wanted hard-working colonists to farm, trap furs, and fight Indians. France sent him the dregs of their prisons, slaves, and bonded servants. Women for the French colonists had to be sent from France. In 1728 "cassette" or casket girls began to come. Poor, but of good reputation, they were given a dowry of clothes and housed with Ursuline nuns in New Orleans while they were courted by their future husbands. Houses were built of cypress (a strong wood from trees which grew in the swamps of Louisiana and proved resistant to mildew, rot and insect infestation). Streets were rivers of mud, and the water supply came from shallow wells or the Mississippi River. Disease, particularly yellow fever, abounded.



Built in 1794, St. Louis Cathedral rises in a misty French Quarter.



The 1912 Tellers-Sommerhof at Holy Trinity Church, refurbished by the New Orleans Chapter contains an unusual rank of Concert Flute pipes with diagonal mouths (below).

To nurture the spiritual life of the colonists, France sent Ursuline nuns, Capuchin monks, and Jesuits. From the very beginning, time was found for social diversions: in spite of all hardships, New Orleans loved music, dancing, and night life. Old records show that the colonists were high-spirited and much given to gambling, drinking, and other social vices.

By a secret Bourbon family pact, Louisiana was passed to Spain in 1763. Since the colonists thought of France as their home country, they did not take kindly to the harsh Spanish rule. Spain's first governor gave up and went home.

The colony began to prosper with the coming of French colonists from Nova Scotia. Called "Acadians" or "Cajuns," they moved on to settle the bayous of Southwestern Louisiana. In 1788 and 1794 great fires swept New Orleans, destroying all but a few French buildings. The Spanish immediately began rebuilding, and as a result the French Quarter today with its hidden patios and shuttered windows has a definite Spanish look.

By the late 1700s a method was found to make granulated sugar from sugar cane, and a new, profitable crop took over. The Louisiana Purchase became America's \$15 million bargain of 1803. The whole town turned out for the formal transfer in the Place d'Armes. The signing took place in the Cabildo, the Spanish city hall next to the Cathedral. In 1812 Louisiana was admitted to the Union as a state and in that year the first steamboat came down the river.

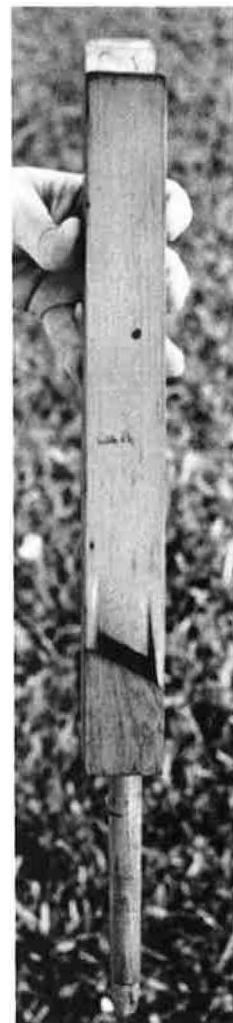
In 1814 the city was shaken by news that the British were downriver and ready to attack. A treaty had already ended the War of 1812 but no one in New Orleans knew. Under General Jackson a force went out to fight. The American forces—plantation dandies, Creole aristocrats, free Negroes, a sprinkling of adventurers under the pirate Jean Lafitte, and Kentucky and Tennessee men with long rifles—met the British downriver at Chalmette. The Americans won a resounding victory. The January 8, 1815, Battle of New Orleans won no war, but the battle was a big step in the Americanization of the old French colony. Immigrants poured in—Irish, Italian, and German; the city prospered, cotton was king, and the city began to expand in different directions geographically. With this expansion came churches, many of which you will see during the 1989 convention and most of which were built in the nineteenth century.

With our history lesson now completed let us preview of the New Orleans convention. Headquarters will be the Monteleone Hotel, the largest hotel in the French Quarter, owned and operated for four generations by the same family. Recently refurbished, it provides elegant but inexpensive accommodations.

We will start Monday with a visit to the Saenger Theater for a demonstration of the 1927 Robert Morton "Wonder Organ" with four manuals and 265 stops. The convention will officially open with the annual meeting at 4 p.m. in the hotel. Our first recital of the evening will be played at Holy Trinity Roman Catholic Church on the 1912 Tellers-Sommerhof organ of 3 manuals, 30 ranks, and 32 stops. Established to serve the German-speaking populace who had settled downriver of the city, the present structure is a simple two-towered church by architect T. E. Giraud. It was dedicated Trinity Sunday, 1853. The Tellers-Sommerhof as originally built was tubular-pneumatic but was converted to electropneumatic action when the present console was installed in 1934. Tonally, the organ is substantially unchanged, with only the addition of a Vox Humana in 1934. It is unusual to find as many as seven reed stops on an organ of this size. These

reeds were made and signed by Anton Gottfried of Erie, Pennsylvania. The organ seems to be the only work of Tellers-Sommerhof to survive in this area. Having been silent for 15 years, the organ was recently returned to playing condition by the volunteer efforts of the New Orleans Chapter of OHS. Some dozen volunteers spent hundreds of hours making the necessary repairs to the organ. Work was directed by Roy Redman, organbuilder of Fort Worth, Texas.

Immediately after the opening recital, we will travel five minutes by bus to the historic St. Louis Cathedral in Jackson Square in the heart of the French Quarter. The present St. Louis Cathedral, dating from 1794 and the third structure raised in this location, is one of the notable landmarks of North America. It is christened with the name of the patron saint of Bourbon, France. Exactly when the first church was erected is not certain, but the first building was swept away by the hur-



ricane of September 12, 1722, which also demolished most of the other buildings erected by the colonists. The second church of St. Louis was built of plaster and wood, the outside walls covered with "adobe" plaster. It had a tall tower with entrances on each side as well as a front doorway. Mention is made in *The Catholic Church in Louisiana* by Roger Baudier of an organ and choir in this church. The Good Friday fire of 1788 burned the Cathedral and some 800 other buildings. A new church was erected in 1794 and had hardly been completed when another conflagration swept the city, but the new church miraculously escaped the flames. In 1814 changes were made in the façade of the Cathedral: the two sides were crowned by low spires as designed by H. S. Boneval Latrobe, son of renowned architect Benjamin H. Latrobe. Ten years later a center spire was added. In 1849 the wardens of the Cathedral decided that the old house of worship needed restoration and enlargement. While remodeling was in progress in 1850, the central tower fell, wrecking the roof and part of the walls. The Cathedral as it appears today is a result of the new architectural design of D. Pouilly, a noted New Orleans architect of the period. The present portico with its columns and pilasters dates from this year.

A rumor has persisted for many years that the original organ of the present St. Louis Cathedral was built by Cavallé-Coll of France. Cavallé-Coll consigned no fewer than fifteen organs to individuals in North America. Each consignee doubtless acted as an agent for the transaction. Though the names of these persons are known, their associations are not. Only one transaction, "Paincourtville, Louisiane," gives any indication of a geographical location. A guidebook for the Cathedral mentions an old organ built by "Cavalier-Coll" [sic] of Paris in 1794. This falls within the lifespan of organ-builder Dominique-Hyacinthe Cavallé-Coll (1771-1862), the father of Aristide (1811-1899), the most famous of the Cavallé-Colls. Dominique-Hyacinthe worked with his father building organs in the South of France and Spain. Whether the Cavallé-Colls were involved or whether this organ ever existed in the Cathedral may never be proven; however, we do know something of the organs there in more recent times. The organ façade which remains in the Cathedral today is surely that of a Pilcher. The Dulciana pipes in the façade appear to be from an



The case at St. Louis Cathedral has contained organs by Austin and Möller, and was probably built as part of a Louisville Pilcher, though rumors persist that it remains from a Cavallé-Coll. The current instrument was built by Otto Hofmann using some of the Möller.

instrument built in the late 1800s. This organ was rebuilt more than once, and Austin Opus 868 of 1933 was brought to the Cathedral from the New Orleans residence of F. J. Foxely. The Austin list indicates that this organ had three manuals and twenty-four stops. In 1950 the Austin was replaced by M. P. Möller Opus 8158, retaining the older façade. In 1976 the Möller was rebuilt and expanded by Otto Hofmann of Austin, Texas. It contains new chests, two-thirds of the pipework is new, and the organ has a new tonal



Plantation houses such as Dunleith, near Natchez and pictured above, abound along several routes to be travelled during the convention. We will dine in one of them, Nottoway Plantation, during the Optional Tour on Friday.

design. A conversation with Mr. Hofmann in 1989 reveals that during the rebuilding he noted that the appearance of the case strongly suggested a previous Pilcher and that one of the tall standards in the back of the case was stamped "Louisville."

At Saint Louis Cathedral, we will hear a concert of French and Spanish music played by Susan Ferré and the Texas Baroque Ensemble. Following the program, we will have ample time to stroll the French Quarter, view the Mississippi River, perhaps sip café au lait and sample beignets (square doughnuts dipped in powdered cane sugar in the French style) and leisurely make our way back the short distance to our hotel.

Tuesday morning we will travel along Bayou St. John and City Park to hear a demonstration of Opus 775 of the Hinners Organ Company of Pekin, Illinois. Built originally for Second Methodist Church in New Orleans in 1907, it was rebuilt and expanded by Roy Redman as Opus 48. It was relocated to Trinity United Methodist Church as a result of the merger of these two congregations in 1984.

Our second stop will be Felicity United Methodist Church, a late Gothic Revival church built in 1888. The two towers of the present building once had steeples which were destroyed by a hurricane in 1915. One of the city's older organs, the instrument here was built as Opus 1366 (1887) by Hook & Hastings of Boston. The instrument is the second one owned by the church, after the first organ, Hook & Hastings Opus 618 of 1871, burned. The organ suffered damage from another hurricane in 1965 and became unplayable. In 1974 funds became available to repair the organ, which was returned to service after being refurbished by Roy Redman. It is presently used regularly for church services and is in entirely original condition.

After lunch we will hear a demonstration of the 1925 E. M. Skinner Opus 622 at Temple Sinai. Founded in 1870, Temple Sinai was the first Reform Congregation in New Orleans. The first building, a graceful and imposing structure situated on Carondelet between Delord and Calliope Streets, was described in newspaper

accounts as the most beautiful edifice of its kind in the United States. In 1925 the congregation decided to abandon the inner city location and move to the more fashionable University section of the city. A new building inspired by the Art Deco style of that period was erected on beautiful St. Charles Avenue, with its stately oaks, blooming azaleas and camellias. The organ, which contains 34 stops on three manuals and pedal, is entirely original except for the addition of a four-rank mixture and a new Austin console in 1950.

Our next stop will be a visit to Parker Memorial United Methodist Church to hear an organ built by Geo. Kilgen & Son, St. Louis, Missouri. The exact date of this instrument is unknown; however, it appears to have been purchased shortly after the church was erected in 1904. Parker Memorial was founded as a result of work of the Rev. James D. Parker. Mr. Parker, a native of Virginia, was a dry-goods salesman at D. H. Holmes Department Store in New Orleans. During the Civil War he was the only Methodist minister left in the city, baptizing, preaching, burying the dead, and doing all he could to minister to those in distress. He established Parker Chapel in 1866. Upon his death in 1895, the name was changed from Parker Chapel to Parker Memorial Methodist Church in his honor. The organ has been in continuous use since its installation. During the great hurricanes of 1915, 1947, and 1965, it played on without interruption as the organ was hand pumped and not vulnerable to power failures which affected the city.

After dinner in the grand style at one of New Orleans' fine French restaurants, we will arrive at St. Matthew United Church of Christ for an evening recital on the 1905 Hook & Hastings organ moved there in 1981 after being rebuilt and expanded by Roy Redman. The St. Matthew's organ began as Opus 2058 and was built for the Central Christian Church of Dallas, Texas, and later moved to Holy Trinity Church (Episcopal) of Eastland, Texas. It was relocated to St. Matthew through the Organ Clearing House. Originally a "pipe fence" organ, the instrument received a new case of oak with walnut

accents designed by Frank Friemel of the Redman Organ Co. The key action is mechanical and stop action is electropneumatic. The manuals have 61 notes, and the new 32-note pedalboard is AGO-style. The newly added stops are all from vintage pipework of similar organs from the same period. The organ is a particularly happy blend of instrument and building and is somewhat reminiscent of the much larger Hook organ in Mechanics' Hall in Worcester, Massachusetts. Its location in the historic town of Carrollton (now incorporated into the "Uptown" section of New Orleans) will afford us the opportunity of traveling back to our hotel by way of the St. Charles Street Car, the oldest streetcar in continuous operation in the United States.

Early Wednesday morning we will travel to Natchez, Mississippi, the oldest town on the Mississippi River. It is situated in the southwestern part of the state on bluffs 200 feet high overlooking the Mississippi River. Natchez derives its name from the sun-worshipping Indian tribe, the Natchez, who were the original owners of the area. Five different flags have flown over the community. There are many ante-bellum mansions in Natchez, and we will lunch at the carriage house of one such fine and stately home, Stanton Hall. The organ we will visit was built by Henry Pilcher's Sons of Louisville, Kentucky, in 1905. It is situated in Temple B'nai Israel in the heart of downtown Natchez, the second permanent house of worship on the present site.

The Fort of Natchez, or Rosalie, as it was originally called, was founded by the French in 1716. In 1722 its French founders tolerated no religion other than Catholicism, and Jews were expelled. However, the country was so sparsely settled that enforcement was difficult, and it appears that Jews remained in the area. Moving away from Orthodoxy, the congregation associated with the Reform Tradition in 1873.

After lunch we will make our way south to the charming and picturesque town of Woodville, Mississippi. About a decade ago Woodville was chosen for an extensive study by the Department of Anthropology at Harvard University as the town best typifying and preserving the traditions, customs, and culture of the ante-bellum South. We will visit St. Paul's Episcopal Church, built in 1824, and the oldest Episcopal Church building west of the Allegheny Mountains. The organ there was built by Henry Erben in 1837 and was



The ca. 1904 Geo. Kilgen & Son tracker at Parker Memorial United Methodist Church is affectionately called "The Maytag" because of its long, reliable, and musical service

originally a one-manual organ. In 1885 the Pilcher firm added a second manual and a pedal division. In 1981 Roy Redman rebuilt the organ, preserving the Erben Great and much of the Pilcher addition. It is the oldest organ on our tour, visually stunning and tonally beguiling. (See Mr. Redman's article in this issue.) While in



1905 Hook & Hastings, Op. 2058, relocated to St. Matthew United Church of Christ and rebuilt with a new case by Roy Redman to replace a pipe fence..

the Woodville area we will have the opportunity of paying a brief visit to Rosemont, boyhood home of Jefferson Davis, president of the Confederacy.

Traveling south, we will arrive for dinner at Grace Episcopal Church in St. Francisville, Louisiana, as seen on the cover of this issue. The church was established in 1827, and the cornerstone of the present building was laid in 1858 by Bishop Leonidas Polk, known not only as a Bishop but as a Confederate general who lost his life in battle. The present structure was completed in 1860. Shelled and damaged by Yankee gun boats in 1863, it was 1893 before the church was finally restored and consecrated. The church is surrounded by an historic cemetery beneath centuries-old, live-oak trees dripping with Spanish moss.

The evening recital will feature the magnificent two-manual, 18-stop, 21-rank organ built by H. & W. Pilcher of St. Louis in 1860 as a memorial to George Matthews, an early parishioner and first Chief Justice of the Louisiana Supreme Court. The organ was shipped down the river from St. Louis and installed by Henry Pilcher. It is listed as No. 42 in the factory book. Vestry minutes indicate that by 1886 the organ required rebuilding because damage caused during the war was never properly repaired. The work was done by Pilcher Brothers of New Orleans. In 1981 the organ was restored from an unplayable state by Roy Redman, preserving a unique relic which may have been lost. (Mr. Redman's account of the restoration appears on page 30.)

Thursday will be spent entirely in the city, visiting several churches which once contained monumental organs in the nineteenth century. Although the organs are not extant, the interiors of the churches and the remaining façades are worth seeing. These churches are: the Church of the Immaculate Conception (the Jesuit Church), which once boasted the 1884 Cotton Exposition Organ built by Pilcher Brothers of New Orleans; St. Stephen's Roman Catholic Church where the façade still remains from another New Orleans-built Pilcher, described in *The Organ in Church Design* by Joseph Blanton; St. Alphonsus Roman Catholic Church, now closed, which contains the handsome case of the 1857 organ built by Mathias Schwab of Cincinnati; St. Patrick's Roman Catholic Church, the second oldest church in the city and containing the case from its original organ built by Henry Erben in 1843. The Erben organ was badly damaged by the hurricane of 1915 and was replaced with the 1888 Odell Opus 239 which had been in Trinity Church, Episcopal, until Trinity purchased Austin Opus 536 in 1914. The Odell was replaced by M. P. Möller Opus 9614 in 1962. This confusing tale is not unusual for New Orleans organ history.

The first demonstration on Thursday will be the George Jardine and Son organ in the rear gallery of St. Theresa's Roman Catholic Church. This organ of 14 stops does not appear on the Jardine opus lists as having been built specifically for this church and apparently came here second-hand. Research thus far has not revealed its origin. Organ historians postulate that it was built as early as 1870; it could well be the oldest surviving organ in the city. Members of the OHS in New Orleans discovered the organ in unplayable condi-

tion in 1978 and during the past year volunteered hundreds of hours to repair the organ. The work was done under the direction of Roy Redman as a chapter project.

Lunch will be hosted by Trinity Church, Episcopal, in the Garden District of the city, a neighborhood noted for stately mansions with elaborate, iron lacework balconies, leaded-glass doors, and stained glass windows. Here we will join voices in an old-fashioned hymn singing, which will be followed by an illustrated lecture on New York organbuilding.

We will next visit Christ Church Cathedral to hear the city's largest organ. This organ began its life as a Jardine (some pipes remain) of 1860. It was replaced in 1922 with M. P. Möller Opus 3314 with tonal revisions and additions by Ballard Pipe Organs in 1982 and more tonal revisions and additions by Goulding & Wood, Inc., in 1983. The Cathedral, now in its fourth building was founded as Christ's Church in New Orleans, the first non-Roman Catholic congregation in the entire Louisiana Purchase territory. The present building once had two Jardine organs, but the smaller chapel organ was lost in the course of remodeling in the 1930s.

Later in the afternoon we will visit St. Joseph's Roman Catholic Church on Tulane Avenue, one of the larger churches in the United States and probably the largest older church in the South. The ground-breaking for the present building took place on Sunday, May 9, 1869, but the building was not completed until 1892 because of structural instability and lack of funds. The architecture of the massive structure is Romanesque. Built of brick, the church is 110 feet wide and 150 feet from ground to roof. The seating capacity is approximately

2,000 persons. The organ was built by George Jardine & Son of New York and apparently was acquired by the church second hand. Its original home has not yet been traced. Alan Laufman suggests that it was built circa 1875. Although the organ of 14 stops is tiny for the size of the room, it acquits itself well. Members of the New Orleans Chapter of OHS volunteered to renovate this organ in 1985 and underwrote the expenses from their own treasury.



The immense St. Joseph's Roman Catholic Church overwhelms the handsome Jardine & Son two-manual organ of ca. 1875, seen at closer range, right.



One of the highlights of our week will be the final banquet aboard the famous riverboat *Natchez*. The entire boat will be at our disposal for the dinner cruise, which will feature culinary delights and a sampling of New Orleans Dixieland Jazz. It promises to be a delightful time for all. After the cruise, we will be taken immediately to St. Mary's Assumption Roman Catholic Church for the closing concert of the convention. This program will feature the organ built by William Schuelke circa 1900, perhaps contained in an earlier case. (See "Lost Organs of New Orleans" by John Lovegren on page 24.) An article by Elizabeth Towne Schmitt in *The Tracker* (25:1) describes the organ. The concert will include music for organ, orchestra, and choir, with players of the New Orleans Symphony.

We hope that you will stay with us for two additional days to explore the river parishes and Acadiana, familiarly called "Cajun Country" in Southwest Louisiana. Our first day will take us upriver as we follow the wandering course of the Mighty Mississippi. On our way out of town we will stop to see and hear a new 14-rank Visser-Rowland organ, just completed this year for John Calvin Presbyterian Church in Metairie, Louisiana. Next we will visit St. Michael's Roman Catholic Church in Convent. Located on the "River Road" just a few yards from the Mississippi River, this magnificent church is the home of Louisiana's oldest organ. Built by Henry Erben in 1857, it is the only original Erben organ in the state though in need of a thorough restoration. Sadly, attempts to stimulate interest in its restoration during recent years have been unsuccessful. Next we will cross the river and continue upriver to Napoleonville—only in Louisiana could a town have such a name—to visit Christ Church, Episcopal. Located in a sleepy community along Bayou Lafourche, the church was designed by Frank Wills of New York and is an excellent example of American Gothic architecture. The building, consecrated in 1854, is constructed of Louisiana cypress and bricks made on nearby Woodlawn Plantation. During the Civil War, Christ Church was used as a barracks by Union troops. Later they stabled their horses there and used the stained glass windows for

marksmanship practice. Almost destroyed, the church was abandoned until restoration efforts began in 1887. The organ is a one-manual Jardine, acquired from Trinity Church, Episcopal, in New Orleans around the turn of the century for the tidy sum of \$1 and was supposedly installed by William Pilcher of New Orleans. The *New Orleans Times Picayune*, February, 1874, describes the purchase of an organ for the Sunday School of Trinity Church, New Orleans. This could be the organ presently at Napoleonville.



The ca. 1875 Jardine & Son at St. Joseph's Roman Catholic Church, includes some fanciful stop names, such as that seen below for one of the string stops.



A special treat on this day will be a luncheon at Nottoway Plantation in White Castle on the banks of the Mississippi. One of Louisiana's larger and most spectacular homes, Nottoway was built in 1857. It contains sixty-four rooms and is famous for its intricate plaster moldings, bronze and crystal chandeliers, marble mantels, and a glittering ballroom in the north wing decorated all in white from enameled floor to plastered ceiling. We will be given a tour after lunch.

Our last stop on the way home will be at St. John the Baptist Roman Catholic Church in Edgard. Located in the midst of miles of sugar cane fields, this imposing structure was built in 1918 to replace an earlier church built in 1864. The first church in this location was founded in 1770 on what was then called "the German Coast" when Louisiana was a colony of Spain. The organ was built in 1921 by the Hinners Organ Company of Pekin, Illinois. The manual action of this 8-stop organ is mechanical; the pedal is on a pneumatic chest. After a short drive back to the city, we will have leisure time to explore the French Quarter or relax.

The optional tour on Saturday will take us into the heart of "Cajun Country." Our first stop will be at Redeemer Lutheran Church in Lafayette where we will hear an organ built by Pilcher Brothers of New Orleans. Built originally for Trinity Lutheran Church in New Orleans (the date is presently unknown), it was given to Trinity Lutheran Church in Sulphur, Louisiana, in 1956. It was removed from this location in 1986, stored in the home of OHS member Mary Gifford Matthys, and recently installed in Redeemer Lutheran in the educational facility of that congregation while they await construction of a new sanctuary.

Next we will visit the music studio in the home of James Hernandez where we will hear an organ built by Otto Hofmann of Austin, Texas, in 1974. Containing two manuals, 26 stops, and 29 ranks, the organ was designed primarily to accommodate the music of the early Italian, German, French, and Spanish schools. We will also hear another organ by Otto Hofmann at the Carmelite Monastery of Mary, Mother of Grace. This small compact organ was installed in 1961 and enlarged from six to seven stops in 1971.

At lunch we will sample "Cajun" cuisine with its subtle and sometimes not so subtle use of peppers and spices native to this region. Afterwards we will hear Opus 11 of Roy Radman—a two-manual, 22-stop organ built in 1975 for the First Presbyterian Church. The organ is housed in a stunning, free-standing case painted white with dark mahogany trim, matching and blending well with the colonial style room in which it resides.



The ca. 1890 Geo. Jardine & Son organ in Napoleonville will be visited during the Saturday tour.

Just a few blocks away is one of the most impressive churches in Louisiana—the Cathedral of St. John the Evangelist. Noted for its Dutch Romanesque architecture, this edifice was completed in 1916, the third St. John's church to be built in Lafayette. The church has a seating capacity of approximately 700 persons and measures over 50 feet high from floor to ceiling. An old photograph of the present church interior shows a tracker organ (unidentified) which presumably was brought over from the second St. John's Church. In 1919 a new 3-manual Kilgen electro-pneumatic organ was purchased. It was replaced in 1985 with a 3-manual electropneumatic organ of 37 stops, 54 ranks, built by Casavant Frères, Limitée. On the grounds surrounding the church is a massive live oak tree estimated to be 450 years old. The diameter of the



tree is 8½ feet and it is 27 feet in circumference.

The grand finale to our week in Louisiana is a visit to St. Martin de Tours Roman Catholic Church in St. Martinville. The present church building was built in 1836-1844 but the church was established as a parish, "Nouvelle Acadie," with the arrival of the Acadians in 1765. The church square and most of this charming community looks much as it did in the middle 1800s. The church houses many treasures: Jean François Mouchet's beautiful painting of St. Martin de Tours and the Beggar; a baptismal font which was sent by Louis XVI of France to the French missionaries who were settling here; and the Grotto of Lourdes, a reproduction of the French shrine. The organ we will hear was originally in St. Bernard Church in Breau Bridge and was built by Pilcher Brothers of New Orleans circa 1890. When St. Bernard was torn down in 1934 in order to build a larger church, the organ was donated to the Holy Rosary Institute in Lafayette where it saw constant use until 1955. In 1977 it was sold to St. Martin de Tours, repaired, re-assembled, and once more returned to service.

New Orleans enjoys a strong local OHS Chapter which has been very active over the past several years. Because of the volunteer work and "hands on" participation of its members, several important organs in the area have been made playable after being unheard for many years. The nucleus of this chapter, your Convention Committee, is fiercely proud of New Orleans with its wonderful organ heritage, its unique ambience, its distinctive food, and the warm, relaxed attitude of its people. You will sense our enthusiasm as soon as you arrive. Food is considered a vital part of your stay here and you will become acquainted with étouffée, bouillabaisse, gumbo, jambalaya, filé, endouie, and a host of other culinary delights.

Some two dozen players will perform during the week. Recitalists confirmed as this is written include Robert Anderson, George Bozeman, James Darling, Gerald Frank, Susan Ferré and the Texas Baroque Ensemble, Frederick Hohman, John Hooker, James Hammann, J. Thomas Mitts, Rosalind Mohnsen, Marcus St. Julien, Bruce Stevens and Dexter Thibodeaux.

New Orleans is very accessible by car, bus, air, and Amtrak. Very good travel rates are available if you make plans to attend early on. Anyone fearful of the warm weather here in the summer should remember that everything is air-conditioned twenty-four hours a day except the sidewalks. As we say down South, "Y'all come" and as they say in New Orleans, "Laissez les bon temps roulez." Let the good times roll!



Acknowledgements: I am indebted to John Lovegren for his tireless research on New Orleans organs, much of which appears in the Swell Shoe, the newsletter of the New Orleans Chapter of OHS. I am grateful to Dan Baudier for his gift to the New Orleans Chapter of a copy of The Catholic Church in Louisiana by Roger Baudier. The Historic New Orleans Collection contributed a wealth of information for our organ research in New Orleans. Thanks also to Robert Zanca for his preparation of the manuscript.



This instrument, located at St. Martin de Tours Church in St. Martinville, is one of two rare New Orleans-built Pilchers to be heard during the Saturday Tour.

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Lost Organs of New Orleans

by John Lovegren

NEW ORLEANS is a city with almost three centuries of history, and many diverse cultures have contributed to its rather entertaining whole. From French beginnings, coupled with Spanish, German, and Irish influences, the city has developed an ability to absorb almost any cultural contribution with a relaxed panache. New Orleans has always welcomed those who will slow down and enjoy themselves. This laissez-faire approach to living was necessary to cope with the almost ritual destruction by flood, yellow fever, fire, and hurricane. Through it all New Orleans has survived, an anomaly of the American cities, a bizarre but functional blend of Old and New World with sufficient eccentricities to keep the gumbo of the city's lifestyle tasty.

The history of any city, particularly one with such a glorious past as New Orleans, must inevitably include much that has been lost to the exigencies of time and "progress." Although much of our architectural and ecclesiastical heritage has been spared, much is now lost. Many of our notable organs must also be included in this list. Organ historians are making significant discoveries about this distinguished past.

New Orleans was founded in 1718 and remained under French or Spanish rule until the Louisiana Purchase of 1803. The Church of St. Louis, on what is now Jackson Square, was the only church in the city until 1805. The church has occupied several buildings all on the same site. The first structure was destroyed by hurricane in 1722. The second building, which was destroyed along with most of the city in the great fire of 1788, almost certainly had an organ. Even the present building, constructed in 1794, has a hazy, and sometimes legendary, organ history, though references to an organ playing in the Cathedral about 1800¹ and passing mention of an organ purchase in 1829 have been found.²

A remark by a visitor about the lack of morals and a solitary church in such a large city led to the founding of Christ Church, Episcopal, in 1805. In 1820, the congregation of Christ Church purchased an organ for their first building, although the builder of the organ has not been identified.

The firm of Henry Erben was quickly established as supplier of organs to New Orleans, perhaps because of the accessibility of water transportation from New York. First Presbyterian Church, founded in 1818, purchased a Hall & Erben organ in 1824, and a Henry Erben organ was purchased for the second building of Christ Church in 1837.³ This ecumenical instrument was later to serve the Jewish congregation which purchased the Christ Church building; then it was moved through a succession of churches in the New Orleans area⁴ until it was discarded in the middle of the twentieth century.

Erben remained a major influence on the New Orleans organ scene for most of the mid-1800s. According to the 1874 Erben opus list, fifteen installations had been made in New Orleans, including several large instruments. In fact, most of the larger churches in New Orleans had Erben organs at one time or other, with the exception of St. Louis Cathedral.

The dedication of some church members to long-desired instruments is attested to in the following anecdote: The second Catholic church in the city was that of St. Patrick, a stunning Gothic structure built for an Irish parish just upriver from the French Quarter. Henry Erben delivered a large instrument of nearly 2,000 pipes in 1843.⁵ The continuing financial difficulties of the parish resulted in liens being attached to anything of worth in the church at various times in its early history. The women of the parish were sufficiently fearful of losing their beloved Erben organ that they pressured the Louisiana state government to enact legislation exempting the organ from any such bankruptcy liens.⁶ The Erben organ lasted for

OHS member John Lovegren, a New Orleans native, is a member of the 1989 Convention Committee and, as the unofficial archivist, a frequent contributor to the newsletter of the New Orleans Chapter of OHS. A computer programmer, Mr. Lovegren is also Organist-Choirmaster of Claiborne Presbyterian Church, New Orleans.



The case at St. Mary's Assumption Church, New Orleans

Who Made These Cases?

THIS CASE, which now contains a splendid 1900 Wm. Schuelke organ upon which the Thursday evening concert of the 1989 OHS convention will be played, has been the object of much speculation since it appeared on the cover of *The Tracker* two issues ago (32:2). It is located in St. Mary's Assumption Roman Catholic Church in New Orleans, which is included in Henry Erben's published opus list for an organ supplied in 1860; thus, the case has been attributed to Erben, though it is unlike others known to be by him. However, the description of a Simmons and Willcox organ recorded in the *Boston Daily Evening Transcript* of March 11, 1861, matches the case at St. Mary's in significant architectural details, except that the current pipe stencilling is simpler than that described. The account is reproduced below, as copied from the February, 1972, issue of the *Boston Organ Club Newsletter* and April, 1986, issue of *The Swell Shoe*, newsletter of the New Orleans Chapter of OHS. In introducing the newspaper article, E. A. Boadway, editor of the *BOC Newsletter*, gives the address of St. Mary's as "at the corner of Baronne and Commons Streets," but the address of St. Mary's Assumption Church is on Constance Street, a great distance from Baronne or Commons Streets. Further, Mr. Boadway has cited the illustrations in a ca. 1892 Schuelke catalog as indication that the firm was still supplying complete organ cases in the Romanesque style late in the century. Thus, no conclusion can yet be made about the provenance of the case in St. Mary's.

A NEW ORGAN has just been completed at the factory of Messrs. Simmons & Willcox, in Charles street, for St. Mary's Catholic Church, New Orleans, of which a private exhibition was given last Tuesday evening. It contains 32 stops, 2 ranks of keys, with a full complement of pedals, and is a large and powerful instrument. The case is constructed in the Romanesque style, grained in imitation of Oak, and surmounted by a golden cross. The front pipes are ornamented in an original and unique manner, far more elegant and appropriate than the ordinary gilding [sic]. This part of the work was designed and executed by Mr. Josiah Walcott, the artist, of 71 Sudbury street. They are divided into two central series, two subordinate ones, and two towers or projecting groups at the extreme right

many years under government protection—the marvelous Gothic case is still extant.

The pastor of First Presbyterian Church, Dr. Palmer, wanted the best organ that money could buy and certainly the best in the city for his fine, new Gothic Revival structure just blocks from St. Patrick's. Mr. Erben supplied a new 3-manual, 46-stop instrument in 1857⁷, which survived until the hurricane of 1915.

One of the larger New Orleans Erbens went to St. John the Baptist Roman Catholic Church. An ornate, brick, Romanesque Revival structure, with its recently gold-leafed, onion-domed steeple visible for many miles, it must have been a grand home for the 55-stop instrument which lasted until earlier in this century when it was replaced with an electric-action instrument, though still retaining a few Erben ranks.

The juxtaposition of languages and cultures in New Orleans is well illustrated by the three Roman Catholic churches of St. Alphonsus, St. Mary's Assumption, and Notre Dame des Victoires. These sizable churches were built within a few years and two blocks of each other for the Irish, German, and French residents, respectively, of the neighborhood. All thrived for many years, keeping the ethnic divisions intact. St. Alphonsus received a Schwab organ in 1857⁸, of which the case and a few façade pipes are still extant. This spectacular building has been closed since 1980. All three churches received Schuelke organs about the turn of the century.

The origin of the organ case at St. Mary's Assumption is a mystery; perhaps it was retained from a previous organ. St. Mary's was consecrated in 1860, a date which fits well with the Erben catalog's listing of an 1860 instrument for a St. Mary's Church in New Orleans. Conversely, a newspaper article of 1860, concerning the recent installation by the Simmons and Willcox firm of Boston at a St. Mary's Church in New Orleans, describes a case that is very



1843 Erben case, St. Patrick's Church



The case at St. Alphonsus Church, New Orleans

and left sides; each containing a group of speaking pipes below, and one of short, dumb pipes above. Instead of the figures on each pipe forming a distinct and independent design—as in the organ at Hollis street Church, and all others hitherto finished in this style—each group is finished with a design covering the whole. The ground throughout is cool blue white; the two central series contain an ornamental cross in crimson and gold with an azure centre and the monograms I. H. S. and I. N. R. I. in gold. Beneath each of these is a cross of St. Andrew in azure, with gold bands relieved by gold on discs and stars. The mouths or "Bay leaves" are finished in gold and vermillion, enclosed with a diamond-shaped figure relieved by gold and vermillion; *quatre-foils* and ornaments, in harmony with the general design, relieve the interstices. The subordinate groups bear each a radiant sun of crimson and a diamond-shaped figure relieved by *quatre-foils* and light ornaments. The other groups bear triangles in azure and gold, emblematic of the Trinity. The ensemble is at once bold and striking, reflecting great credit upon the artist, who is decidedly *original* in everything he undertakes, as a visit to his studio and an inspection of his paintings, copied after *Nature* and the inspiration of his own intuitions, rather than after the *Old Masters*, will convince those interested in art matters. The organ will at once be taken down, packed and shipped to its destined port.

Perhaps the entry in the Erben opus list is for another St. Mary's Church, or, perhaps Erben mistakenly listed St. Mary's when he meant to enter St. Alphonsus, the church directly across the street from St. Mary's. Both St. Alphonsus' and St. Mary's parishes were established and are still centrally administered by Redemptorist priests, who may have acquired an Erben for St. Alphonsus in mid-century; the church was constructed between 1845 and 1858. The St. Alphonsus case, pictured above, is attributed to Schwab of Cincinnati because his installation of an organ there is reported in an 1857 newspaper. The case is in the ubiquitous Greek Revival style of many extant Erben cases. Though Schwab also built in the Greek Revival style, no large examples are known to this writer. WTV



The ca. 1875 Jardine at St. Theresa's Church, its case crudely widened to receive a Pedal 16' open wood rank, was recently refurbished by the New Orleans Chapter. It survives to represent the many Jardine organs once in use in New Orleans and will be heard during the OHS convention.

similar to the existing case in St. Mary's Assumption.⁹ To further complicate identification, some authorities argue that the case is very much like those in extant Schuelke catalogs. Whatever the true story, the case is worthy of any of these builders.

Whereas Erben dominated the New Orleans organ scene for the first two-thirds of the century, many builders—Jardine, Schuelke, Hinners, the Pilchers, Hook & Hastings—made inroads in later years. Jardine, for instance, built several instruments for the area, some of which survive and will be seen during the 1989 convention. Christ Church, whose 1837 Erben served for many years in many ecclesiastical buildings, acquired several Jardine instruments in the latter half of the century. Their 1887 instrument, a rebuilding of the church's previous Jardine, lasted until 1922 when it was replaced by a Möller electropneumatic organ, though several Jardine ranks have been retained through subsequent rebuildings.

Trinity Church, Episcopal, currently awaiting installation of their new Redman organ, the first new mechanical action organ in the city in some eighty years, began with an Erben in the rear gallery in 1853.¹⁰ Upon church expansion in the early 1870s, the need for a new organ resulted in the 3-31 Odell instrument of 1888, Opus 239. Replaced with an electropneumatic Austin (Opus 536) instrument

in 1914, the Odell was installed in the 1843 Erben case in St. Patrick's where it survived until 1962.

Another church with a multi-organ history is that of St. Paul's, the second Episcopal church in New Orleans. Shortly after its founding, St. Paul's was given the organ from the French Protestant church.¹¹ Later, in 1860, an Erben organ was purchased. The final mechanical-action organ at St. Paul's was a 3-45 Tallman in the imposing Romanesque building not far from St. Patrick's.¹² The Tallman was eventually replaced by an electropneumatic and, then, an electronic substitute.

Other larger instruments graced the city for unfortunately brief periods of time: a 24-stop Hinners for First Methodist (1907)¹³; a Koehnken of some 1600 pipes for Temple Sinai (1872)¹⁴; a 3-28 Pilcher for Prytania Street Presbyterian (1901)¹⁵; and a Felgemaker (Opus 409) for Coliseum Place Baptist Church, which was an active cultural center for the city during the 1880s and 90s.¹⁶ Prof. William Pilcher, grandson of the organbuilder Henry Pilcher, gave numerous well-attended recitals which received favorable notices at both Coliseum Place and the St. Louis Cathedral. The Felgemaker was replaced by a Hillgreen-Lane during the early part of this century.

Certainly the most celebrated instrument in the city's organ history was that of the Jesuit Church of the Immaculate Conception. In this jewel of Hispano-Moorish architecture was placed the organ of the New Orleans 1884 Cotton Centennial Exposition.¹⁷ The organ, constructed in New Orleans by the Pilcher brothers, contained what were probably the first 32' pedal stops in the city. The rear gallery of Immaculate Conception was too narrow for the organ as it had stood in the exposition hall, and the larger pedal stops were placed behind the case. The organ was electrified and enlarged by Möller to some 97 stops in 1922, becoming the first 4-manual organ in the city, with an echo division at the other end of the church.¹⁸ Because of structural instability, the church was torn down and replicated on the same site in 1929. At that time, the organ, unfortunately, was entombed in inaccessible chambers and slowly died over the following decades. Some ranks remain in the walls, but most have been sold. The church is presently served by a 3-rank unit organ.

Two events of this century greatly affected the shape of the city's ecclesiastical architecture: the 1915 hurricane and the Mississippi River Bridge. The 1915 hurricane destroyed numerous steeples throughout the city. Some, such as that of First Presbyterian, fell into the church, destroying the organ. Many, such as those of Christ Church and Coliseum Place Baptist Church were never rebuilt. Destruction caused by growth and transportation has also taken its toll. The rights-of-way for the Mississippi River Bridge which opened in 1958, claimed, for instance, many landmark buildings including the old St. Paul's Episcopal and First Methodist churches.

Much that is historic has been preserved for posterity primarily by neglect, but this is no surprise to any student of history. The *magnum opus* organs of the past are gone, as are many of the historic church buildings. Much remains, however, and it is well worth seeing.

Notes

1. Roger Baudier, *Historical Sketch of the St. Louis Cathedral*, 1953, p. 19.
2. Leonard Huber and Samuel Wilson, Jr., *The Basilica on Jackson Square, 1727-1965* (New York: Crown Publishers), p. 22.
3. Hodding Carter and Betty Werlein Carter, *So Great a Good, A History of the Episcopal Church in Louisiana and of Christ Church Cathedral 1805-1955* (Sewanee, Tenn.: University Press).
4. *The New Orleans Republican*, Feb. 9, 1873.
5. *The Daily Picayune*, April 20, 1943.
6. *Clarion Herald*, April 28, 1983.
7. *The Daily Picayune*, October 23, 1857.
8. *The Daily Picayune*, August 4, 1857.
9. Newsletter, Boston Organ Club (Vol. 8, No 2), February, 1972.
10. *The Daily Picayune*, March 2, 1852. See also Erben Opus List, OHS Archives.
11. Vestry Minutes, St. Paul's Episcopal Church, New Orleans, January 12, 1842.
12. Tallman Opus List, OHS Archives.
13. Hinners Opus List, OHS Archives.
14. *The National Republican*, October 13, 1872.
15. Pilcher Opus List from Elizabeth Towne Schmitt.
16. Felgemaker Catalogue (Nashua, NH: The Organ Literature Foundation).
17. *Times-Democrat*, July 26, 1885.
18. *The Times-Picayune*, June 11, 1923.

1824 Hall & Erben First Presbyterian Church New Orleans, Louisiana

GREAT ORGAN
Open Diapason
Stop Diapason
Principal
Twelfth
Fifteenth
Cornet, 4 ranks, mounted
Sesquialtra, 3 ranks, bass
CHOIR ORGAN
Dulciana
Stop Diapason
Principal

Flute
Cremona
SWELL ORGAN
Open Diapason
Stop Diapason
Principal
Trumpet
Hautboy
[No pedal stops listed.]

SOURCE: Ogasapian: Henry Erben,
Portrait of a 19th Century Organbuilder



HISTORY OF THE IMMACULATE CONCEPTION CHURCH, NEW ORLEANS

The Cotton Exposition Organ built by the Pilchers of New Orleans as their magnum opus in 1884 was installed at Immaculate Conception Church in 1885, rebuilt and enlarged by Möller in 1923, and moved to chambers in the rebuilt church in 1927-30. Many pipes have since been sold.

**1887 Jardine
Christ Church, Episcopal
New Orleans, Louisiana**

GREAT ORGAN

- 8' Open Diapason
- 8' Melodia
- 8' Gamba
- 4' Principal
- 3' Nasard
- 2' Piccolo
- 3 rks. Sesquialtra
- 8' Trumpet
- SWELL ORGAN**
- 16' Double Diapason Bass
- 16' Double Diapason Treble
- 8' Open Diapason
- 8' Aeoline
- 8' Stopped Diapason
- 4' Octave
- 3 rks. Cornet
- 8' Trumpet
- 8' Oboe-Bassoon

CHOIR ORGAN

- 8' Dulce Diapason
- 8' Stop Diapason
- 8' Dulciana
- 4' Flute
- 2' Flageolet
- 8' Cremona

PEDAL ORGAN

- 16' Open Diapason
- 16' Bourdon
- 8' Violoncello

COUPLERS

- Swell to Great
- Choir to Great
- Swell to Choir
- Great to Pedal
- Swell to Pedal
- Choir to Pedal
- Swell Tremulant
- Bellows

Three combination pedals

SOURCE: *The Daily Picayune*, Apr. 10, 1887.

**1872 Henry Erben
St. John the Baptist R. C. Church
facsimile, *The New York Weekly Review*, Nov. 16, 1872**

[For the NEW YORK WEEKLY REVIEW.]

THE ORGAN.

Scheme of an organ built by Mr. Henry Erben, East Twenty-third street, for the new Roman Catholic Church of St. John the Baptist, at New Orleans, La., at a cost of \$15,000.

There are three rows of keys, each having a compass of 58 notes, besides $2\frac{1}{2}$ octaves of pedals, having a compass of 30 notes. The case is of pine, grained to imitate oak.

GREAT ORGAN.

	<i>Fect.</i>	<i>Pipes.</i>
1. Double open diapason...metal	16	58
2. Open diapason....."	8	58
3. Gamba....."	8	58
4. Stopp'd diap'son wood & metal	8	58
5. Melodia.....wood	8	58
6. Principal.....metal	4	58
7. Night horn....."	4	58
8. Wald flute.....wood	4	58
9. Twelfth.....metal	$2\frac{1}{2}$	58
10. Fifteenth....."	2	58
11. Sesquialtera, 5 ranks...."	-	290
12. Mixture, 3 ranks....."	-	174
13. Trumpet....."	8	58
14. Clarion....."	4	58

SWELL ORGAN.

1. Bourdon.....wood	16	58
2. Open diapason.....metal	16	58
3. Stopp'd diap'son wood & metal	8	58
4. Viol d' gamba....."	8	58
5. Dulciana....."	8	58
6. Principal....."	4	58
7. Flute Harmonique....."	4	58
8. Piccolo....."	2	58
9. Cornet, 5 ranks....."	-	290
10. Cornopeon....."	8	58
11. Hautboy....."	8	58
12. Vox humana....."	8	58
13. Vox tremulo....."	-	-

CHOIR ORGAN.

1. Open diapason.....metal	8	58
2. Gemshorn....."	8	58
3. Dulciana....."	8	58
4. Keraulophon....."	8	58
5. Stopp'd diap'son wood & metal	8	58
6. Clarabella.....wood	8	58
7. Principal.....metal	4	58
8. Vienna flute.....wood	4	58
9. Flageolet.....metal	2	58
10. Clarionette....."	8	58
11. Bassoon....."	-	-

PEDAL ORGAN.

1. Double open diapason...wood	16	30
2. Bourdon....."	16	30
3. Double gamba.....metal	16	30
4. Violoncello....."	8	30
5. Clarabell flute.....wood	4	30
6. Trombone.....metal	16	30
7. Trumpet....."	8	30

COUPLINGS AND MECHANICAL STOPS.

- 1. Coupler choir and swell.
- 2. Coupler, pedals and swell.
- 3. Coupler, pedal and great.
- 4. Coupler, great and choir.
- 5. Coupler, great and swell.
- 6. Coupler, pedals and choir.
- 7. Bellows alarm.
- Balanced swell.

COMPOSITION FOOT PEDALS.

- 1. To bring on full great organ.
- 2. To bring on positif organ.
- 3. To bring on diapasons.

Total, 55 stops and 2,878 pipes.

The Organ at St. Paul's Church, Woodville, Mississippi

by Roy Redman

THE OLDEST EPISCOPAL CHURCH BUILDING west of the Alleghenies is St. Paul's Church, Woodville, Mississippi. The white frame church, constructed in 1823, houses an historic organ which has been known in organ circles for years.

The early organ history of St. Paul's remains shrouded in some mystery. The *Inventory of the Church Archives of Mississippi*, compiled by the Mississippi Historical Records Survey Project, records that in 1830, "The parish of Woodville has a neat wooden Church, well finished, with a good organ and good misick . . ." Local legend has it that an organ was purchased from England by a Maj. Feltus but when found to be too large for his home, the organ was given to the church. A history of St. Paul's handwritten in a record book in 1848 suggests that Maj. Feltus made his gift in 1827. The parish journal of 1838 carries a report for the year 1837, given by the rector of St. Paul's, the Rev. J. F. Fish, who states that "an excellent organ has been added to our choir through the generous and public spirited action of two of our most liberal friends . . ." Later histories of St. Paul's have concatenated the records, the legends, and later events: "The present organ was procured by Major A. M. Feltus in 1827 . . . It is a Pilcher Organ, made by Pilcher Organ Co., of London, England. It was assembled in their branch factory in Louisville, Ky, and shipped to Mr. E. A. Robinson . . . and brought to Woodville from there on an ox-cart."

A search through extant early issues of *The Woodville Republican*, which did not routinely report church news, gives no account of an organ. It seems safe to assume that St. Paul's did have an organ prior to 1837, though its type and maker are still unknown. That Maj. Feltus was involved with one or both of the organs is corroborated by an inscription "Wm. H. Feltus 1822" which was discovered outside the pallet box of the current organ, though the date remains a puzzle worthy of spirited speculation.

Although the current organ had no nameplate, several editions of the Erben factory opus lists include an organ for Woodville in 1837. But the entries place the instrument in a Trinity Church there. Since St. Paul's was and is the only Episcopal church in Woodville and the 1837 date coincides with the Archives date, Erben's opus lists seem to be in error as to place. Inside the Great windchest is inscribed: "T. Raven, Jan. 6, 1837," and "A. Rive Dec. 12, 1891." Thomas Raven is known to have been active as an instrument maker in New York ca. 1840, and Mr. Rive was a well known organ serviceman in the New Orleans area. The Raven inscription and similarities of the case to other Erben cases (e.g., St. Joseph's Cathedral, Bardstown, Kentucky; Methodist Church, Madison, Maine; St. Paul's Episcopal Church, Eastchester, New York) is further substantiation of its date and maker.

The organ was originally of one-manual and G-compass with a 13-note pedalboard. Stops were divided at tenor F. According to *The Woodville Republican*, May 9, 1885, the "Messrs. Pilcher & Sons, the celebrated organ builders of Louisville, Kentucky" began work that week renovating the organ.*

The 1885 rebuilder installed a C-compass Swell division, a 20-note Pedal Bourdon and pedalboard and made alterations to the Erben organ, which became the Great. An 8' Melodia replaced the 8' Stopped Diapason on the Great, the pedal coupler was extended to accommodate the new pedal compass, and a larger reservoir was provided. Some of the Great pipes were moved to the Swell chest. A new swell box, rather crudely nailed to the wall above and behind the organ, was covered by a velvet drapery. The new pedal chest was installed outside the case on the treble side, and the right side-panel of the case was cut in two pieces and used to extend the left side and right front of the case to the walls.

Roy Redman, head of the Redman Organ Company in Fort Worth, Texas, has restored a number of historic instruments and has built several new instruments for the New Orleans area. He currently serves as the OHS Councillor for Education and is a nominee for President of the Society.

1837 Henry Erben/1885 Henry Pilcher's Sons Restored 1981 Roy Redman, Opus 31 St. Paul's Episcopal Church Woodville Mississippi

GREAT: 58 notes, G compass (all original except 8' Open Diapason)			
8'	Open Diapason C-F ^m	54 notes	wood and 25% tin
8'	Stopped Diapason GG-F ^m	58 notes	wood and 25% tin (chimneys from c')
8'	Dulciana f-F ^m	37 notes	28% tin (low 22 in common with St. Diapason)
4'	Octave GG-F ^m	58 notes	4 wood, 25% tin
4'	Flute f-F ^m	37 notes	25% tin, chimneys
2 2/3'	Twelfth f-F ^m	37 notes	25% tin
2'	Fifteenth GG-F ^m	58 notes	25% tin
III	Cornet f-F ^m 2 2/3'	37 notes	25% tin
8'	Trumpet	37 notes	25% tin
SWELL: 54 notes, C compass, added 1885, rebuilt 1981			
8'	Stopped Diapason C-F ^m	54 notes	wood
8'	Salicional C-F ^m	42 notes	50% tin (low 12 in common with St. Diapason)
4'	Octave C-F ^m	54 notes	zinc and 50% tin
4'	Flute C-F ^m	54 notes	wood and 50% tin
2'	Fifteenth C-F ^m	54 notes	50% tin
PEDAL: 20 notes added 1885, new chest and action, 1981			
16'	Bourdon C-g	20 notes	wood
COUPLERS			
Swell to Great			
Great to Pedal			
Tremulant to entire organ			
Windpressure: 2 3/4"			
Hitch-down swell pedal			
Great Forte pedal			

In 1978, the congregation signed a contract with the Redman Organ Co. to restore the organ, retaining the added second manual and Pedal Bourdon. Additional work included restoring the casework to the original, free-standing design with new molding and a case back; altering the swell box and the action to fit inside the case; building new Pedal windchests to fit the Pedal Bourdon within the case; restoring the Dulciana, Stopped Diapason, and Fifteenth to the Great from their later position in the Swell; replacing the substitute 8' Open Diapason on the Great with original Erben pipes or their equivalent; supplying 54 pipes for the 4' Octave, 18 pipes for the 4' Flute, and 54 pipes for the 2' Fifteenth in the Swell; and changing the stop action to place all the Great stops on the right side.

Because the feet of the front pipes of common metal had collapsed, the toes were replaced and the pipes were regilded. The grained finish on the pine case was refurbished and retained. New stopknobs were made, duplicating the Erben originals, and a replica nameplate was provided.

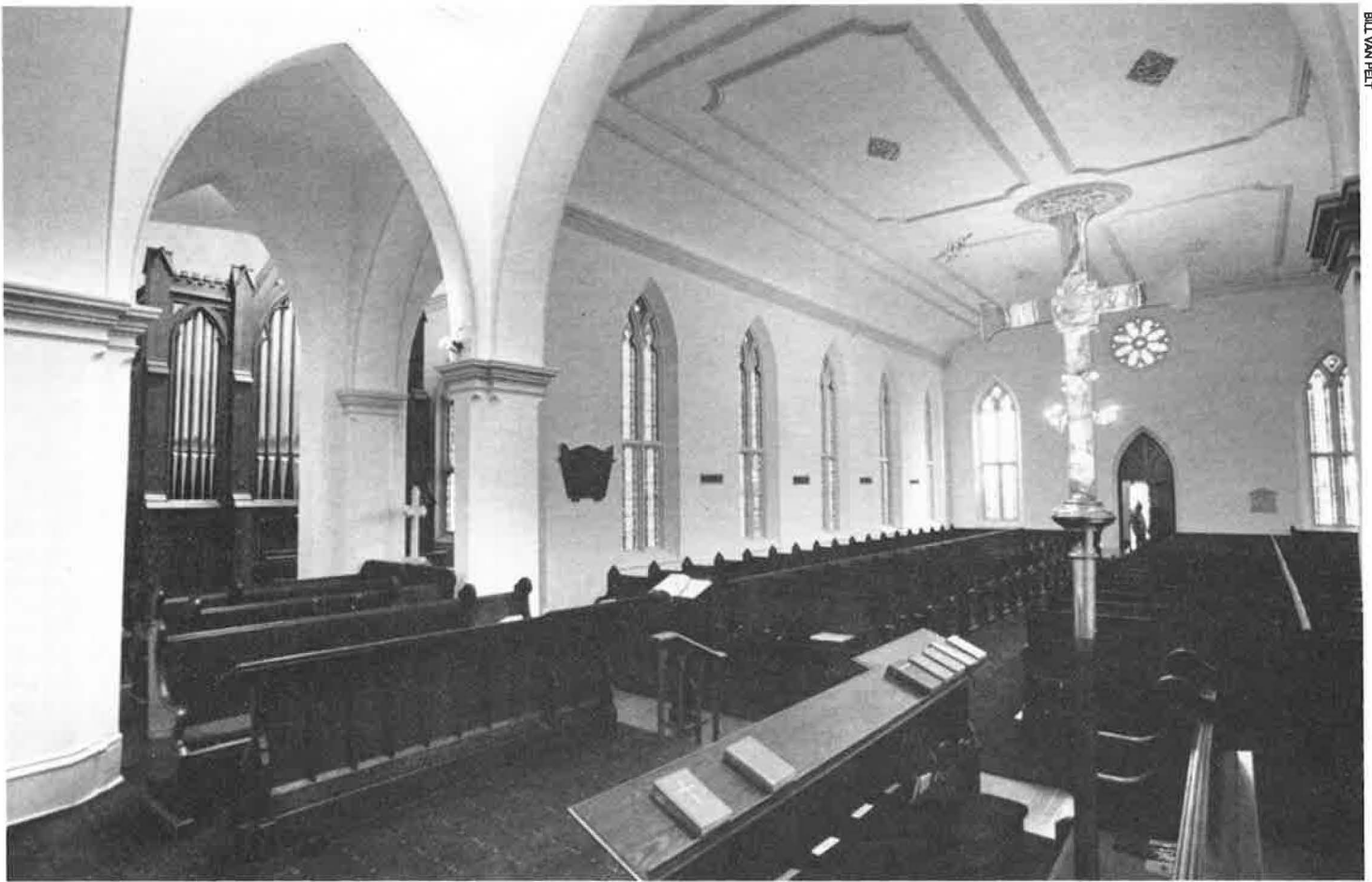
The restoration was completed in 1981. The organ has a very quiet and sweet sound, characteristic of most small Erbens I have heard. The Trumpet is relatively loud and raucous. The pitch, 20 cents sharp to A-440, was retained.

NOTE

*The same article reported that "Professor William Pilcher of New Orleans, organist of Trinity P. E. Church, has promised to give a 'recital' in Woodville, on completion and improvements." A later article, June 6, 1885, reports that "Mr. William Pilcher of Henry Pilcher's Sons, organ builders, Louisville, left on Monday morning—after three weeks of steady work on the organ in St. Paul's Church. . . . Mr. Pilcher goes from here to Memphis and carries with him the best wishes of his many friends." Active at the time were three Pilchers named William: he who, as the son of Henry, Sr., settled in New Orleans in the 1880s and was active with four sons in an organbuilding firm eventually named Pilcher Brothers; William H., who, as one of the New Orleans William's sons, was celebrated as the organist of Trinity Church and participated in programs played on the prominent 1884-85 Cotton Centennial Exposition organ built by his father and brothers; and William Edward, who, as the son of Henry, Jr., became in 1874 a partner with his brother and father in Louisville as Henry Pilcher & Sons, which was renamed Henry Pilcher's Sons in 1884 and became the prolific firm that was purchased by the M. P. Möller Co. in 1944. Because there were multiple Pilchers sharing the same names, organ historians may now avoid much confusion by consulting the recent research of Elizabeth Towne Schmitt, soon to be published. It appears that William Edward Pilcher of Louisville performed the work on the Woodville organ.

WTVP





Restoring the 1860 Pilcher at Grace Church

by Roy Redman

IN 1968, I made a special pilgrimage to hear the 1860 Henry Pilcher organ at Grace Church in the historic area of St. Francisville, Louisiana. There, I met Miss Emma Brasseaux, head of the altar guild, who showed me the organ and told me as much of the history of the instrument as she knew. Church records state that the organ was given by Charles L. and Harriet Flowe Mathews in memory of their father and husband, George Mathews, who was the first Chief Justice of the Louisiana Supreme Court and a Grace Church parishioner.

Having known the organ since her childhood, Miss Emma was much distressed that it was practically unplayable. Many keys had dropped, bellows leather was blown out, and the whole instrument was choked with debris. Having been told that the organ was irreparable, the congregation had purchased a loudspeaker organ in the 1950s.

During the 1970s, I visited the organ and Miss Emma on several occasions and interest in restoration grew. In 1972 several foundations were solicited for restoration funds to no avail, but, in 1974, Miss Emma took my proposal to restore the organ to the Vestry. This was stymied by the Vestry's disagreement over the fate of the organ. Some wanted to throw it out, while others wanted it to simply remain as a mute relic, rather than as a functioning musical instrument. These attitudes were generated by unsatisfactory repairs in the past and inherent weaknesses which made the organ unreliable.

With the appointment in 1976 of the Rev. John Senette as rector, immediate interest in having the organ restored led to contacts with Alan Laufman, William H. Bauer, Robert Thomas, and others who had done Pilcher research. Much information was sent at my request, including the Pilcher opus lists from the factory records, which list this organ. These authorities noted that the organ is one of the very few remaining of the approximately one hundred that Henry, Jr. and William Pilcher built while in St. Louis, Missouri. A

page from a St. Louis Pilcher catalog was found cut up and glued to shim the bearers under the toeboard, further confirming the provenance of this instrument.

After much discussion and negotiation, Redman Organ Company was commissioned in 1978 to restore the organ. On the day we disassembled the organ to take it to our shop in Fort Worth, Miss Emma was standing at the door of the church saying, "You be careful with my organ!" Without such concerned people, much of our country's heritage would disappear before most even realize it is endangered.

The oak organ case is neo-gothic in style. The pine sides of the case are grain painted to match the oak. On the inside of the case,

1860 H. & W. Pilcher Organbuilders, St. Louis, Op. 42
Restored 1981 Roy Redman, Fort Worth, Texas, Opus 30
Grace Episcopal Church, St. Francisville, Louisiana
Nomenclature as it currently appears on the organ

GREAT, 56 notes	4' Principal TC
8' Diapason	4' Principal Bass
8' Viol de Gamba	4' Flute TC
8' St. Diapason Bass	2 2/3' Cornet III TC
8' St. Diapason Treble	8' Oboe TC
4' Principal	PEDAL, 25 notes
2 2/3' Twelfth	16' Bourdon
2' Fifteenth	COUPLERS
1 1/3' Terz	Swell—Great, Swell—Pedal
8' Trumpet	Great—Pedal
4' Night Horn	COMPOSITION PEDALS:
SWELL, 56 notes	1. Great Chorus
8' Open Diapason TC	2. Great 8' stops
8' Dulciana TC	3. Trumpet
8' St. Diapason TC	4. Withdraws Trumpet and
8' Diapason Bass	Draws Night Horn

we found that one piece had been labeled with the original shipping instructions: "Charles L. Mathews, Bayou Sara."

The manual compass is 56 notes and the pedal is 25 notes. The Swell has all stops, complete from tenor C, enclosed in the box behind horizontal shades controlled by a hitchdown pedal. Only the 8' Diapason Bass and the 4' Principal Bass, which are located outside the box, are available in the bottom octave of the Swell. A rectangular plate identifying H. & W. Pilcher as the original builders with "H. Drueding & Sons, New Orleans, Louisiana" as rebuilders had been placed over the usual diamond-shaped mark made by an earlier Pilcher nameplate. Church records yielded a 1932 date for these major repairs by Drueding. All pipes in the Swell are of common metal and appear to be original, although they had been snipped and fitted with poor tuning collars. All wood pipes in the organ also seemed to be original, but it appears that all metal pipes on the Great had been replaced by more recent spotted metal pipes bearing the inscription "P. Bros.," which mark the New Orleans Pilchers used. Recent research by Libby Dart has revealed a newspaper article reporting a "new" organ for Grace Church in 1900. According to the article, the new organ was installed by William Pilcher of New Orleans. Obviously, the organ was not new at that time, but perhaps that explains the new pipes on the Great which are marked "P. Bros."

Alterations had been made over the years: the Great Mixture had been discarded to make room on the chest for a 12-note bass for the reed stop; a relatively modern Oboe replaced the Great Trumpet specified on the stopknob (this stop is called "Cremona" in the Pilcher factory book according to Bauer). Feeder bellows were removed and the reservoir was altered by cutting it in half, probably to accommodate the electric blower.

After much study and correspondence with several organ historians, we decided to proceed in the following manner:

Since funds were not available to replace the missing portions of the bellows and the remaining portion functioned well with an electric blower, we decided to releather it and retain it. Financial considerations and the fragility of the pipes for cone tuning determined continued use of tuning slides, though new and well-fitted slides were provided. A vintage Trumpet from England was found for the Great to replace the missing one designated on the stopknob. The Mixture was restored to its original location, and the bottom octave of the replacement Trumpet was tubed off to a separate toeboard. There were three sliders under the Mixture toeboard, one for each rank. To make the 13½' separately drawable, we used the Bellows Signal stopknob and built a stop action to connect it to the third slider. Mixture pipes from a salvaged Hook & Hastings were installed, their original cone-tuning retained. (Unfortunately, these pipes have since been damaged by an organist who climbed into the organ with screwdriver and pliers to tune the mixture, not realizing that the out-of-tuneness was caused by a loose connection in the stop action.) The 4' Night Horn was also provided with a bottom octave of pipes. No original materials which had come down to us

were destroyed or altered; only additions and replacements were made.

The case was completely re-glued and refinished, termite-damaged wood was replaced, and the "graining" on the sides was preserved. The front pipes were re-gilded except for the polished tin, raised lips. We could find no trace of stenciling on these pipes. Key coverings and nameplate were replaced with ivory because ivory was not available at the time because of an embargo. Windchests were completely dismantled, stripped of a coat of black paint, and restored to the original red color which had been used throughout the interior of the organ. All fabric, felt, and leather was replaced.

We were also confronted with a unique problem. Stephen Dart, a church member, told us that we must solve the problem of the breaking stickers beneath the Great keys. He had spent many a Christmas Eve under the organ whittling out replacements so the organ would play for the Christmas Eve service. These stickers included a "dog-leg" for coupling the Swell to the Great in the manner of a harpsichord. A lack of beveling on the Swell key-tails caused the stickers to break easily if the coupler was forcibly engaged while holding down keys, putting the Great action out of service. This may have been a persistent problem with other Pilcher organs and a reason so few of them remain from this period. In order to retain the coupling system of this historic organ, we changed the material of the stickers from wood to aluminum of similar sizes and shapes, which eliminated the breakage problem.

After the organ was installed, the wooden roller controlling the coupling register would occasionally break. We replaced that with one made of steel and left the original wooden one in the case as an historical record. The only other change in the organ action, other than the use of plastic tracker nuts instead of leather, was to solve the seasonal

problems of radical changes in key depth. The problem was solved by placing a fixed thumper over the Swell keyboard and "floating" the square rail with the addition of shock absorbers.

We found the organ to have been tuned about 20 cents sharp to A-440 (a cent is 1/100 of a semitone) like many organs of this period. Attempts had been made previously to lower the organ's pitch to A-440 with the usual result: wood pipes became too short to be tuned, reed tone was damaged, and the flue pipes that were cone-tuned had tuning sleeves added. Now that standard pitch seems to be rising and many orchestras are playing above A-440, it seems folly to attempt to lower the pitch of this historic organ. The Great is rather boldly voiced, but this is certainly needed since the organ is installed in a side alcove, or transept, behind two arches.

We have in the 1860 St. Francisville Pilcher a wonderful historical document, both of what was done in 1860 and what has been found necessary to do to provide a satisfactory instrument for the continuing use of the church. During recent years the organ has proved to be reliable and delightful. A recent cassette recording by Charles Thompson demonstrates with a variety of music the organ's capabilities. (The cassette is available from OHS.)



A program of music for the king of instruments

Program No. 8917 4/24/89

Trumpet and Organ...concert performances by Edward Tarr and Irmltraud Krüger of music from the Iberian peninsula and the British Isles.

HANDEL: Suite in D for Trumpet & Organ (1733)

HANDEL: *Judas Maccabaeus* Concerto for Organ

STANLEY: Suite of Voluntaries for Trumpet & Organ

BUXTEHUDE: Prelude & Fugue in e KAMILLO LENDVAY: *Variatione con tena* for Trumpet and Organ (1986, United States premiere performance)

ANONYMOUS (17th c. Spanish): *Diferencias sobre el canto llano del caballero*

ANONYMOUS (17th c. Spanish): *Canción para la Corneta con el Eco* (on a theme of Lully)

ANONYMOUS (17th c. Portuguese): *Obra de 6 tom sobre a batalha*

Tarr and Krüger were recorded at House of Hope Presbyterian Church, St. Paul (MN) and Church of Saint Matthew, Pacific Palisades (CA). Organs at both sites are by C.B. Fisk. Compact disc releases of some of this repertoire, recorded on historic European instruments, can be found on the Christophorus label (available from Koch Import Service, 2700 Shames Drive, Westbury, NY 11590)

Program No. 8918 5/1/89

Dupré in Boston...performances at Old South Church and the Mission Church in Roxbury Crossing of music by the celebrated Parisian organist Marcel Dupré.

DUPRÉ: Preludes & Fugues, Op. 7 (No. 1 in B; No. 3 in G) - Barbara Bruns (1897 Hutchings organ) (No. 2 in F) - Daniel Roth (1863 Cavaille-Coll organ, Saint-Sulpice, Paris; Motette CD-10981).

DUPRÉ: *Cortège et Litanie*, Op. 19, no. 2 - Rosalind Mohsen

DUPRÉ: Preludes & Fugues, Op. 36 (No. 1 in e; No. 2 in Ab; No. 3 in C) - Dana Robinson (1920 E.M. Skinner organ)

DUPRÉ: Variations on Two Themes for Piano & Organ, Op. 35 - Brian Jones, o; Andrew Gordon, p

DUPRÉ: Choral & Fugue, Op. 57 - Leo Abbott, o

These performances were presented by the Boston chapter of the American Guild of Organists to celebrate the Dupré Centenary in 1986.

Program No. 8919 5/8/89

Guy Bovet in Mexico...our amiable and peripatetic Swiss friend introduces us to remarkable historic sounds south of the border, and other delights.

BACH: Fantasy, Choral (Allein Gott, S. 717) and Fugue in e, S. 542 (recorded on the recent Ahrend instrument in the Swiss church at Porrentruy, a copy of the 18th century Silbermann organ at Glauchau, East Germany) Gallo CD-453.

SEBASTIAN AGUILERA de HEREDIA: *Salve Regina*

PABLO BRUNA: *Tiento sobre la Letania de la Virgen* (recorded on the monumental Gospel organ of Mexico City Cathedral which was built in 1696 by Jorge de Sesma and Tiburcio Sans and recently restored by Flentrop) Gallo CD-439

MANUEL CORRAL: *Variaciones*

ANTONIO DE CABEZON: Variations on *La Dama le Demanda*; Song transcription, *Pour un plaisir*.

BOVET: Improvised Variations

FRANCISCO CORREA de ARAUXO: *Tiento de Tiple del 10 tono* (these recordings were made on organs built in the 18th and 19th centuries, representative of the incredible treasury of antique Mexican instruments which remains virtually undocumented) Gallo CD-440

ANTONIO BRAGA: *Batalha* (Mexico City Cathedral)

BOVET: 2 *Préludes Hambourgeois* (Salamanca; Hamburg) (recorded in concert on the 1986 Bromberg organ at Southern College in Collegedale (TN) and the 1962 Holzkamp organ at St. John's Abbey Church in Collegeville (MN).

Program No. 8920 5/15/89

Portland's Pleasure...recital performances on the celebrated Kotschmar Organ in the City Hall Auditorium of Portland, Maine.

JOHN COOK: Fanfare

WILLIAM MacFARLANE: *America, the Beautiful*

AMBRÖISE THOMAS: Gavotte, fr Mignon

H.M. DUNHAM: Fantasia & Fugue in d, Op. 19

ARTHUR FOOTE: Pastorale

SAINT-SAËNS: Fantaisie in Eb; *The Swan*; Improvisation in a, Op. 150, no. 7

W.T. BEST: Variations on *God Save the Queen*, Op. 29

H.R. SHELLEY: Scherzo

EDITH LANG: Meditation

GEORGE W. CHADWICK: March

RICHARD KEYS BIGGS: Toccata on *Deo Gratias*

Our players include former Portland Municipal Organist Gerald F. McGee and guest artists Brian Jones, George Bozeman, and Rosalind Mohsen. The Portland City Hall Organ (an Austin instrument installed in 1912) is used regularly throughout the year, and twice weekly during the summer months. For information, write: Friends of the Kotschmar Organ, Inc.; 30 Myrtle Street, Portland, ME 04101.

Program No. 8921 5/22/89

Bach Here and There...whether in Austria, Switzerland, Denmark, the Netherlands or Germany, the music of Johann Sebastian Bach is always "at home".

BACH: Prelude (S. 921) and Fantasia in c - Michael Radulescu (1714 Sieber organ / Michaelerkirche, Vienna) CDM4987/1

BACH: Toccata, Adagio & Fugue in c, S. 564 - Martin Haselböck (1985 Reil organ / Augustinerkirche, Vienna) Novalis CD 150 024-2

BACH: Choral-prelude, *Allein Gott in der Höh*, S. 711 - Felix Friedrich (1739 Trost organ / Altenburg Palace Church) Capriccio CD-10036

BACH: 2 Choral-preludes (*Ein feste Burg*, S. 720; *Meine Seele erhebet den Herren*, S. 648) - Ewald Kooiman (1730 Schnitger organ / Martinikirche, Groningen) Coronata CD-1207

BACH: Concerto in C (after Vivaldi's Op. 7, no. 11), S. 594 - Daniel Chorzempa (1761 Silbermann organ / Arlesheim Cathedral) PHS CD 412 116-2

BACH: 3 Choral-preludes *Nun komm, der Heiden Heiland*, S. 599; *Herr Gott, nun schliess den Himmel auf*, S. 617; *In dich hab ich gehoffet, Herr*, S. 640; *fr Orgelbuchlein* - Ennio Forsblom (1979 Christensen organ / St. Catherine's Church, Ribe, Denmark) Proprius PRCD-9962

BACH: Toccata & Fugue in d, S. 965 - Hans Otto (1714 Silbermann organ / Freiberg Cathedral) Denon C37-7004CD

Program No. 8922 5/29/89

An Organ Historic Sampler...performances from an Organ Historical Society convention in Newburyport and neighboring North Shore towns in Massachusetts.

ARTHUR FOOTE: Toccata in e - Bradley Rule (1867 Stevens organ / Belleville Congregational Church)

OLIVER SHAW: *The Bristol March* - Permelia Sears (1865 Hammill / 1st Park Community Church, West Newbury)

HERMANN SCHRÖDER: *Poco vivace, fr Little Preludes* - Daryl Dolfe (1896 Hook & Hastings / Haverhill Unitarian Church)

MENDELSSOHN: Sonata in Bb, Op. 65, no. 4 - Peter Sykes (1866 E. & G.G. Hook / Old South Presbyterian Church, Newburyport)

BACH (arr. Grace): Sinfonia No. 29, KARG-ELERT: *Idyl*. GEORGE RYDER: Cathedral Grand March - Clark Rice (1875 Ryder / Community Methodist Church, Byfield)

JOSEPH JONGEN: Petit Prelude. JAMES HEWITT: *A Trip to Nahant*. SCOTSON CLARK: *Vienna March* - Brian Jones (1878 E. & G.G. Hook / Nahant Village Church)

NED ROREM: Fantasy & Toccata (1947) - Eileen Hunt (1843 Alley / First Religious Society, Newburyport)

HAYDN: 2 Flute-Clock Pieces. BRAHMS: Choral-prelude, *Lo, how a Rose*. GORDON YOUNG: Prelude in Classic Style.

PARRY: Hymn, *Dear Lord and Father of Mankind* - Robert Barney 1863 seven / St. Anna's Chapel, St. Paul's Church, Newburyport)

Materials concerning these and other historic American instruments can be had by contacting: The Organ Historical Society; P.O. Box 26811; Richmond, VA 23261.

JOHN ZUNDEL: Introduction & Fugue in d - Victoria Sirota (1856 Stevens &

Jewett organ / Orthodox Congregational Church, Lanseville, MA)

RAYNOR TAYLOR: Variations on *Adeste fideles* - Clark Rice (1875 Ryder / Byfield Community Methodist Church)

HORATIO PARKER: Novelette, Op. 68, no. 3 - Jane Edge (1885 Hook & Hastings / Portland Street Baptist Church, Haverhill, MA)

FOOTE: Prelude on *Greensleeves* - Ruth Tween (1893 Hutchings / Independent Christian Church, Gloucester).

AMY BEACH: Prelude on a Folk Tune. H. ALEXANDER MATTHEWS: *Song of the Sea* - John Ogasapian (1867 Hook / Ipswich United Methodist Church)

ERNEST BACON: *Spirits & Places* (movements 2, 3, 5). JOHN COOK: Scherzo - Marian Ruhl Meison (1875 Hutchings / Immaculate Conception Church, Newburyport, MA)

ALEXANDER REINAGLE: Federal March - Lois Regestein (1861 Hook / 1st Parish Church, Manchester, MA)

EUGENE THAYER: *La Devotion*, Op. 8, no. 2. J. VARLEY ROBERTS: Postlude in F - Rosalind Mohsen (1885 Adams / St. Anne's Church, Salem, MA)

ROGER HANNAHS: Suite of Miniatures - Susan Armstrong-Ouellette (1838 Morris / Seabrook Historical Society, Seabrook, NH)

G.H. SWIFT: March in C. ERNEST BLOCH: *Andante*. HERBERT FROMM: *Hasidic Interlude* - Earl Miller (1853 Simmons / Temple Ahavath Achem, Gloucester, MA)

JOHN KNOWLES PAINE: *Austria Variations* - Bradley Rule (1867 Stevens / Belleville Congregational Church)

These performances were recorded during the 1987 national convention of the Organ Historical Society.

Program No. 8924 6/12/89

New Wine for Old...Harald Vogel and Megumi Tsuji perform historic repertoire on new instruments in the old style built by Daniel Jaekel, Hiroshi Tsuji, and the shop of Taylor & Boody.

BUXTEHUDE: Praeludium in C. BuxW. 138

BACH: 2 Choral-preludes (*Herr Jesu Christ, dich zu uns wend*, S. 709; *Wie Schön leucht uns der Morgenstern*, S. 739)

BACH: Praeludium & Fugue in C, S. 531 - Harald Vogel (1987 Jaekel organ / Salem Evangelical Lutheran Church, Wausau, WI)

CLERAMBAULT: *Suite du deuxième ton* - Megumi Tsuji (1987 Tsuji organ / Seinan University, Fukuoka, Japan)

BUXTEHUDE: Toccata in F. BuxW. 157

SCHNEIDE: Variations on *Also geht's also steh's* - Harald Vogel (1987 Taylor & Boody organ / University of Iowa, Iowa City)

MUFFAT: Toccata No. 1, fr *Apparatus musico-organisticus*

BUXTEHUDE: Choral-prelude, *Nun komm, der Heiden Heiland*

BACH: Prelude & Fugue in a, S. 543 - Megumi Tsuji (Seinan University)

Harald Vogel's performances were taped in concert. Ms. Tsuji, who is the daughter of acclaimed organbuilder Hiroshi Tsuji, was recorded in special session by Christopher Greenleaf of *Classic Masters*.

Program No. 8925 6/19/89

A Langlais Landscape...viewing the compositional terrain of the famous blind Parisian octogenarian organist Jean Langlais.

LANGLAIS: *Fête* (1946) - Graham Barber (Hill, Norman & Beard organ / Norwich Cathedral) Vista VPS-1032

LANGLAIS: *Pasticcio* (1956) - Ewald Kooiman (Schuke organ / St. Jakobi Church, Lubeck) Coronata COR-1206CD

LANGLAIS: Three Characteristic Pieces (1957) (*Pastoral-Prelude; Interlude; Bells*) - Haig Mardrosian (1981 Wyant organ / Cathedral of St. Thomas More, Arlington, VA) Centaur CRC-2042CD

LANGLAIS: *Supplication* (1972); *Poem of Happiness* (1967) - Ann Labounsky (1963 Casavant organ / Calvary Episcopal Church, Pittsburgh, PA) Musical Heritage Society MHS 932018A

LANGLAIS: *Salve Regina* Improvisation - Jean Langlais (1970 Rieger organ / Marienstatt Abbey) Motette M-1023

LANGLAIS: Psalm III (*Beatus vir qui timet Dominum*) - Helga Schauerte (1980 Klais organ / Altenburg Cathedral); Schmallenberg Chamber Choir / Ulrich Schauerte, cond. Coronata COR-5001

LANGLAIS: *La Cinquième Trompette* (1973) - John Scott (1977 Mander organ / St. Paul's Cathedral, London) Guild GRSP-7022

LANGLAIS: *Légende de Saint-Nicolas* (1954); *Chant de Paix* (1945) - Jean Langlais (1859 Cavaille-Coll organ / Church of St. Clothilde, Paris) Solstice SOL-1

LANGLAIS: *Evocation, fr Homage a Rameau* (1964) - Jean-Claude Raynaud (1889 Cavaille-Coll organ / St. Sermin Basilica, Toulouse) Turnabout TVS-34319

Program No. 8926 6/26/89

Olivier Latry in Concert...the exceptional young Frenchman performs at Hennepin Avenue United Methodist church in Minneapolis.

FRANCK: Choral No. 2 in b

MESSIAH: *Chants d'oiseaux* and *Les Yeux dans les Roues* (Songs of Birds and The Eyes of the Wheels), fr *Livre d'Orgue*

VIENNE: Organ Symphony No. 3, Op. 28 (complete)

LATRY: Improvisation on Minnesota Sports Themes

At age 23, Mr. Latry won a competition to be one of four organists to share the post at Notre Dame Cathedral, Paris. Not yet thirty, he shows himself to be a player and artist of the highest calibre. This recital was taped 2/14/88 especially for this broadcast.

Mr. Latry appears in a series of excellent recordings on the BNL label. These are distributed by: Harmonia Mundi U.S.A.; 3364 S. Robertson Blvd.; Los Angeles, CA 90034.



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8922 and 8923,
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