

Volume 33, Number 1, 1989

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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Central New York, 1976	<i>The Coupler, \$5</i>	Culver Mowers 2371 Slaterville Rd., Box 130, Brooktondale, NY 14817
Chicago Midwest, 1980	<i>The Stopt Diapason, Susan R. Friesen, \$12</i>	Julie Stephens 520 W. 47th St., Western Springs, IL 60558
Eastern Iowa, 1982	<i>Newsletter, Mark Nemmers, \$7.50</i>	August Knoll Box 486 Wheatland, IA 52777
Greater New York City, 1969	<i>The Keraulophon, John Ogasapian, \$5</i>	Alan Laufman (as above)
Greater St. Louis, 1975	<i>The Cypher, Eliza- beth Schmitt, \$5</i>	John D. Phillippe 4336 DuPage Dr. Bridgeton, MO 63044
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South Carolina, 1979	<i>Newsletter, Kristin Farmer, \$5</i>	Kristin Farmer 3060 Fraternity Church Rd. Winston-Salem, NC 27107
South Texas (The San Antonio Pipe Organ Society), 1977, 1981*	<i>The Well-Tempered Communique, \$15</i>	James McFarland 114 N. George St. Millersville, PA 17551
Tannenberg (Central Pa.), 1976	<i>The Dieffenbuch, John L. Speller, \$5</i>	Phyllis Frankenstein 120 Sans Drive Beaver Dam, WI 53916
Wisconsin, 1988	<i>Die Winerflöte, David Bohn, \$5</i>	

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COVER: A ca. 1890 Koehken & Grimm has been restored for the Chapel of the Abiding Christ at Spang Crest Nursing Home in Lebanon, Pennsylvania, by the Columbia Organ Works of Columbia, Pennsylvania. More about the organ appears on pages 12 and 13 in the *Organ Update*. Color printing of Paul Marchesano's cover photograph and that on page 29 results from a gift from Columbia Organ Works.

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Focus on Restoration

EDITORIAL

MEMBERS OF THE ORGAN HISTORICAL SOCIETY have gone to great lengths to define and argue over the meaning of such "R" words as restore, rebuild, and reconstitute, yet have never quite agreed on the definitions. (For examples, see the editorials in issues 11:4:16 and 22:1:28, and the letters in issues 12:1:6 and 22:4:26.) Even though this verbal sparring may be valid, what is being done proactively on the topic of the "R" words? Susan Tattershall's letter in 32:4 indirectly asks that question and offers a challenge to the members of the Society to take a stand concerning the preservation of historic instruments. In effect, she is saying that a "restoration with alterations [or additions]" is a contradiction in terms.

In the infancy of this organization, the founders' primary goal was to stop the absolute destruction of our organ heritage. But more than thirty years later, a more decisive stand ought to be in the offing. The OHS has *Guidelines for Conservation and Restoration*, but it could be argued that they are often treated as only suggestions. Now that success has been achieved in the saving of old organs, why change the instruments in the process? Too often the changes and additions made to the instruments do not work well. Each instrument was designed by its builder as a whole, and even with careful attention to the scaling and voicing of "new" pipework, it may not blend with the ensemble. This extends to other aspects as well. Organs have also been unnecessarily changed mechanically and even tuned, inexplicably, to temperaments other than their original.

A reason given so often for alterations is that they are done to bring the instrument in line with "current" worship trends or to make it more versatile for the music program. But who defines what "current" worship trends are, and how long are they in effect before another set of worship criteria is in vogue? Why should an instrument used successfully for many years suddenly fail in its prescribed task? If we instead consider that an instrument has its own musical integrity, then we can play a wide variety of music on historic organs very successfully—perhaps not with authentic registration but still to very good effect.

There are many who will argue that music "appropriate" from the period of these instruments is dull and uninspired, but they are missing the point. There has been dull and uninspired music written in all time periods, but that doesn't mean it needs to be played. American organbuilding covers a long timeframe and a variety of styles; a considerable amount of literature can be played on nineteenth-century American organs just as they are, without all the changes that some people seem to think are needed. (That doesn't mean you shouldn't play Bach, but that it just won't sound like Leipzig.) Perhaps what needs to be changed here is the musician, not the instrument. Or maybe the prescription should be more education. There is a great deal of good music to be found in every time period, and there are people who can help their colleagues find appropriate music. When the musician is informed, then an unaltered instrument will succeed and survive.

Not only is the challenge to the church musicians playing these instruments each week but also to recitalists. There have been many OHS recitals (even at OHS national conventions) where it was obvious the performer did not understand the intent of the instrument and its tonal design. As a result, the audience had to suffer unnecessarily through a dull and insipid program through no fault of the organ. Some of the most successful recitals have been a result of musicians who cared for and understood the instrument they were playing, not necessarily because of how large the the organ was, nor the outstanding technique of the recitalist. (That is not to say that there aren't magnificent large instruments nor virtuosos associated with the OHS. There certainly are!)

There has been a great deal achieved by the society these past thirty-plus years. The call here is to become more focused, but this cannot be done without further education. If we have the understanding and thus support of the musicians, we can accomplish our goals whatever direction we take.

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LETTERS

Editor:

In her letter regarding the restoration of old organs (32:4), Susan Tattershall has raised some important questions. Unhappily, the answers she gives are the exact opposite of the conclusions to which I have come after forty-nine years of playing and over thirty years of rebuilding and advising.

If an organ is seen mainly as an historical document, as an exhibit in a museum-like environment—as a one-building version of Williamsburg or Sturbridge, or in a wing of the Smithsonian—and if it is used mainly as a teaching exhibit or for recording the music of its time, by all means it should be restored as close as possible to its pristine condition. The same can be said of organs in churches which have virtually no music program or no active congregation, a number of which OHS members will see in New Orleans this year. (St. Joseph's is a perfect example; restoring the utterly unsuitable Jardine in such a huge building was a labor of love. But since there is virtually no congregation left there, it is not important that the organ gets lost in the building.)

On the other hand, an active parish, with a choir expected to sing the full range of anthems and service music and where the organist would like to play more than the macaronic pieces from America's primitive period, is simply not prepared to limit itself to an equally primitive organ. To say that the early organs "do what they were meant to do splendidly" is not very helpful to an organist who feels straitjacketed by nine or ten manual stops and single Pedal Bourdon.

Looking back over the waves of debate which have swept over the organ world as each "school" arose to press its claims, I think there is one platform on which all parties may safely take their stand: *form follows function*. This holds true, whether we are examining a Silbermann, a Clicquot, a Cavallé-Coll, an Appleton, a Skinner, or even a Hope-Jones. In most periods of organ building, there was general social agreement on the *kind* of music that the organ was expected to play. Surely by now, especially with the work of Barbara Owen and others, we realize that the performances and usages of the past were very different from what we normally expect on a Sunday morning in 1989.

Hope-Jones did not *want* anyone playing Bach on his organs; his ideals were the nineteenth-century orchestra of Berlioz, Wagner, and Bruckner, with vast masses of shimmering strings rolling over blasts of brasses. If we are going to play nothing written after 1780, an old Dutch or German organ will do perfectly, as will its modern recreations by Flentrop or Frobenius.

Those who want to see every old Appleton, Hook, Erben, or Jardine kept as it came from the factory are sentencing their owners to a diet of simple homophonic hymns and chants and the occasional English voluntary. It is not to be forgotten how extremely simple, even bare, were the services of 1830, when the organ was a novelty in most denominations. Bach was as yet undiscovered outside Pennsylvania's Moravian community, and many organs were only grudgingly adopted (by narrow majorities) by parsimonious church boards, particularly by the Congregationalists and Presbyterians who came out of a very anti-organ Calvinistic background and were only feeling their way cautiously into the world of trained choirs and simple service music. To adopt the purist approach to restoration is to demand, as Ms. Tattershall seems to do ("being custodians of an historic instrument will mean one thing to their music program"), very logically but not with much understanding of what churches expect musically in the contemporary world—that an ongoing parish limit itself to a touch of Arne, a smattering of Walond, and a massive diet of Thomas Hastings and Lowell Mason.

The old organs of which we speak were, like almost every organ built in this country (except for rich patrons or wealthy institutions), *built to a price*. You can see the tailoring, the trimming, the omissions and shifts to which the early builders were put, both by their knowledge and by the amount parishes were willing to spend. Given their background of small English organs with little or no Pedal departments, and their desire to provide as many ranks as possible for what the organs were expected to do, it is hardly any wonder that all you find is a droning 16' Bourdon as underpinning for a bass line which is provided almost entirely by Pedal couplers.

Need I point out that the Bourdon is the cheapest and easiest Pedal stop to build? Do we really want to say that the old builders had no desire to provide more? And do we really want to limit organists to endless renditions of music which, in its day, was described as "devout" and "restrained" in its essentially "devotional" nature, but which most contemporary players would be more inclined to call "insipid"?

These old organs were hardly expected to provide more than accompaniment to such characteristic music of their time as Henry K. Oliver's *Federal Street* and the harmonically primitive tunes of Lowell Mason. Very few congregations will be willing to limit themselves to such oatmeal and forego the chili of French Romanticism, to say nothing of contemporary composers. Faced with that choice, as Ms. Tattershall predicts, churches will opt for relegating their old organs to any museum which will cart them away and put in instruments which allow for a broader range of repertoire.

My ideal for restoration is more what Mander did at St. Paul's, London, and what Cochereau had done at Notre-Dame in Paris: (1) keep everything original which can be saved and made operational; (2) replace ruined or lost ranks with as faithful replicas as can be made; (3) add what is needed for the modern world, without ruining the overall tone structure. This way, one can always play the original organ as it was when that is wanted.

I also restore old cars from time to time. A 1914 Stanley, with the "authentic" hemp packings, is a lot of fun, but you *don't* take it out on the Interstate. Perhaps this analogy will help make the picture clearer.

Robert Strippy
Charlottesville, Virginia

Editor:

Congratulations to Prof. Hays for his translation of Louis Vierne's articles of his concert tour of the United States (32:3). I thoroughly enjoyed the article and thought that I might add one or two minor points.

First, Vierne, in discussing builders, mentions that Kilgen of St. Louis has a "particularly fine" organ in the "Cathedral" of St. Louis. There are in fact two cathedrals in St. Louis, both of which were visited during the OHS convention here in 1979. The "Old" Cathedral has a nineteenth-century case presently housing a Wicks organ, but it originally had an organ by Cincinnati builder Mathias Schwab. This may have been rebuilt by Kilgen. The "New" Cathedral had a Kilgen organ previous to the present 1949 installation, but while it had a four-manual console, only twenty stops were installed. I agree with Prof. Hays that Vierne probably confused the St. Francis Xavier or "College" church organ (shown in the picture with the article) with the "Cathedral" organ.

Second, I recently heard this bit of trivia about the St. Francis Xavier Church organ. Installed in the Scottish Rite Cathedral, across the street from St. Francis Xavier Church, is a large 4-57 Kimball organ designed by Charles Courboin. A series of inaugural concerts followed which advertised it as the largest organ in St. Louis. This did not help Kilgen's pride, so Kilgen, it is said, went to the pastor of St. Francis Xavier and gave him a "special price" if he would install a larger organ, thus making sure that the largest organ in St. Louis was a Kilgen. Perhaps that was part of the reason that Vierne came to play the organ.

Presently, however, the organ is only partially playable, and the original console, which is shown in the picture, has been replaced with a wing-jamb, stop-tab console.

Paul S. Carton
St. Louis, Missouri

Editor:

If this letter were to have a title, it would be "Who Was Lucy Milliken and Where Did She Learn to Play the Organ?"

While poking through some boxes of old music in a flea market in Newburgh, New York, I came across a hardbound music folio entitled *The Organist*—L. H. Southard and G. B. Whiting. Printed in 1868 by Ditson, the volume contains quite an interesting collection of transcriptions, the E Minor "Cathedral" Prelude and Fugue by Bach, and several very difficult concert pieces by Southard and Whiting.

Pencilled on the fly leaf of the book is the name "Lucy Milliken, February 10, 1887." On the first page of each piece is pencilled the



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registrations and the dates and times she performed the pieces for church services.

Clearly, Lucy Milliken must have been no ordinary player to have attempted and performed the music in this book. In an age when the role of women as church organists and musicians of any stature was severely limited, Ms. Milliken certainly must have achieved some fame not usually accorded women in the late 1800s.

Can any reader who is perhaps from the upper New York state area throw some light on who Lucy Milliken was? Does her name appear on the records of some area church that perhaps a fellow OHS member has run across while doing research on an old instrument?

Raymond A. Brubacher
Olney, Maryland

REVIEWS

Benoit, Marcelle and Jacqueline Englert-Marchal. "André Marchal: Sa Carrière." *L'Orgue: Cahiers et Mémoires*, 1987/2, no. 38, 159 pp.

The French journal *L'Orgue* published by l'Association des Amis de l'Orgue, has, since 1970, issued each year a few special issues in its series of *Cahiers et Mémoires*. Students, friends, and admirers of the late André Marchal will be happy to learn that issue no. 38 of this series (the second issue published in 1987) is devoted solely to the career of that great artist and teacher. The volume runs to 159 pages, including many pictures of Marchal with his friends and students, pictures never before published. The information contained varies considerably, but much of it is invaluable in documenting Marchal's career from his student days with Eugène Gigout at the Paris Conservatoire until his final concert on 22 April 1980 only a few months before his death.

The volume begins with a seventeen-page résumé by Norbert Dufourcq, former student and later friend for more than half a century, of Dufourcq's memories and appraisal of Marchal's career. That is followed by some documentary material of considerable interest and value. Unlike many of us, Marchal kept careful and accurate records from the very beginning and these have been preserved by his daughter. Pages 19-54 of the volume contain, in chronological order, a list of the dates and places of Marchal's concerts from the first on 5 April 1911 until the last cited above. (What this writer would give to have such a list for Viernel!) This alone is a treasure for those who wish to document Marchal's appearances in North America. Next comes, in alphabetical order by composer, a complete list of Marchal's repertoire with the year of his first performance of each composition. There follows a partial list, in musical notation, of themes submitted over the years for improvisation, themes by such as Dupré, Sibelius, Walton, Britten, Poulenc, Boulanger, and others.

Whenever Marchal was touring he always kept a detailed diary for his family, especially Mme Marchal. Selected passages have been transcribed from Braille by a former student, Mme Jacqueline Devie (a friend and fellow student from my own days in Paris). Of special interest to North Americans will be the notes from his first trip here in the spring of 1930, including an account of the famous, or should I say "infamous," detention and trip to Ellis Island before the authorities would permit him ashore in Manhattan. Next come similar diary entries for the Australian tour in the spring of 1953, together with a brief narrative account (the latter in English) of that tour by Felix Aprahamian, his guide and interpreter for the tour.

An assortment of other material is included: transcriptions of interviews for the French Radio; notes on his progress as a student made by his teacher, Gigout; various letters from Gigout, Viernel, Alain, among others; a few words about "L'affaire St. Eustache"; and comments about Marchal made by other organists. Concluding the issue is information about all his recordings (again carefully organized), and a list of specifications of organs with which he was associated over the years. The volume is highly recommended for any who have admired the man and the force he had on the organ world of our century.

William Hays, Westminster Choir College

Maurice Duruflé, *Organ Music (Complete)*; Todd Wilson playing the Schudl organ in St. Thomas Aquinas Church, Dallas, Texas; 69 minutes, 13 seconds. Available from the Schudl Organ Company, 4426 Action Street, Garland, TX 75042.

This new compact disc, digitally recorded, edited, and mastered by Delos International, is a gem. The 1986 recording captures an outstanding young American virtuoso playing all the Duruflé favorites on an exciting instrument in a church possessing reverberation of cathedral proportions.

The high quality of the recording makes it possible to hear every detail with utmost clarity, while simultaneously providing the sonic ambience of a vast and atmospheric edifice. This state-of-the-art sound reveals not only all musical intricacies, but also the beauties and blemishes of the 1978/1986 Schudi organ.

Although it contains only 37 stops, the instrument is an unusually versatile and comprehensive one of a character and quality more than able to satisfy the musical requirements at hand. The booklet accompanying the disc cites a 1979 conversation with the composer in which he described the ideal instrument for his music as being one ostensibly like this Schudi. Nevertheless, this reviewer finds it disturbing when noticeable chuff, reed buzz, or keenly brilliant mixtures suggest a world seemingly foreign to the impressionistic washes of the composer. On the other hand, the lovely flutes; shimmering strings; smooth, round Hautbois and Cromorne stops; majestic bass; and the sheer tonal splendor of the plenum are so winning that one ultimately overlooks these occasional neo-Baroque accents and longs to hear more. The newly added manual sub-couplers and French Pedal reeds at 32', 16', and 8' give a weighty dignity to the full organ that suggests the famed French models of mammoth proportions.

Todd Wilson is a formidable performer, and his playing here has all the expressive warmth, rhythmic perfection, and dazzling virtuosity that one encounters in the most superb players. He realizes the familiar scores in ways that satisfy one's musical longings at nearly every turn. Phrase after phrase is shaped in a mature and loving way to achieve performances that are at once personal and objective. If you know these scores well from actual use, you won't be disappointed, as these definitive performances bring Duruflé's ideas to a life unencumbered with those idiosyncrasies so typical of virtuosos: too fast, too slow, too free, too strict, too weird. This is not to imply that Wilson's interpretations are bland; they are simply just right. You have only to listen to the expressive recitativo at the end of the "Prelude, Opus 5," the heart-rending, yet controlled, "Adagio" from the *Veni Creator*, or the incredibly clear and exciting "Toccata" from the *Suite* to be convinced of Wilson's prowess.

For exceptionally fine repertoire, playing, organ quality, and recorded sound, this disc is hard to beat. For lovers of Duruflé's musical magic, it's a must.

Bruce Stevens, St. James's Church, Richmond, VA

Bach at Old West. Yuko Hayashi Plays Bach on the 1971 Fisk at Old West Church, Boston. CMCD-1016 Classic Masters. Available from the OHS Catalog. \$14.98 non-members; \$12.98 members. Add \$1.50 s&h.

The 1971 C. B. Fisk organ at Old West Church in Boston, long a favorite among organists, has infrequently been recorded. To my knowledge, an early French recording by Frank Taylor and a Buxtehude record by Mireille Lagacé are all that precede this CD offering from Yuko Hayashi. As organist at Old West and Professor of Organ at New England Conservatory, Hayashi has presided over this organ for nearly a generation; she is the veteran of countless Old West lessons, masterclasses, and recitals.

This instrument is clearly an example of how the whole can be much greater than the sum of the parts; that a small, eclectic, three-manual organ in a fairly dry room should be so effective is puzzling. Notes from Fisk Company representatives shed some light on the subject, but lack technical detail; they do not mention tuning (originally equal but now well-tempered), wind (a bit lower and more stable than Baroque organs), or action (modern tracker with detached console). While there is anecdotal discussion of Fisk's approach to voicing, there is nothing specific about how this organ was voiced. And, unfortunately, Hayashi's registrations are not included.

Robert Delcamp, DMus.

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Perhaps the most useful information given is the specification, which documents the many pipes recycled from old American organs; ten of the organ's twenty-nine stops represent the work of Stevens, Hutchings, Appleton, Gottfried, Hook & Hastings, E. & G. G. Hook, and Cole & Woodberry. While the builders write that the "antique flavor of the organ" may stem from the use of these stops, it must be pointed out that these are nineteenth-century American stops in an organ used here for Baroque music. Certainly Fisk's later works (e.g., House of Hope Presbyterian, St. Paul, Minnesota or Downtown Presbyterian, Rochester, New York) are more thoroughly Baroque in character.

A product of the almost-ripe organ reform movement, this instrument is not without its weak points in the context of Bach's music. The 16' Stevens Bourdon is not particularly successful in the plenum; in fast passages it separates and rumbles foggily in the distance. The presence of considerable chuff and a few gulping lower flue pipes is occasionally distracting. But to dwell on these flaws is to deny the intrinsic beauty of the Old West organ; in the hands of an artist like Hayashi, it conveys musical ideas with exceptional power and clarity.

In his fascinating and scholarly program notes, Peter Williams comments on the well-documented tendency of Bach to gather together large sets of related works. In recent times there has been an equally well-documented tendency for organists to record and perform these complete sets. Hayashi instead has chosen a varied program that includes some of Bach's best-known works; this recording should appeal not only to organists and musicologists, but to all music lovers.

Throughout this program, Hayashi's music-making is of the highest order; artistic sensitivity is ascendant over technical prowess, and her interpretations are devoid of the eccentricity or egotism that often passes for individuality.

Among the most revealing pieces are the ornamented chorales. In these works Hayashi uses subtle manipulation of note-values to achieve a wonderful musical effect—that freedom within the pulse so crucial to Baroque expression. Thus, "Schmueke dich" dances a stately sarabande, yet remains reverent and expressive. The performance of "Allein Gott" is deeply moving.

The larger works Hayashi handles with a sensitivity to detail that can only come from a lifetime of study. The *Tocatta*, *Adagio*, and *Fugue* is thoroughly entertaining from the first note to the last, as Hayashi displays virtuosity in the opening passage-work, expressivity in the "Adagio," and rhythmic vitality in the "Fugue." The G minor Fantasy is particularly stunning; her use of *accelerando*, *ritardando*, and *agogic* accents make this piece as exciting as it should be, but rarely is. The fugue, which



Yuko Hayashi

seems to start slowly, gathers momentum in an unrelenting drive to the final cadence. The *Concerto in A minor* after Vivaldi is played on a mild registration of principals—historically less likely than *organo pleno*, but providing good contrast with the other large works. I found the complete lack of dynamic contrast between the Ruckpositif and Oberwerk sections a bit puzzling; while shocking changes are certainly inappropriate, it seems there should be some dynamic difference between the feigned solo and tutti passages. For me, the quiet opening of the *Passacaglia* was an uncomfortable reminder of the "crescendo" interpretations of the past. Although Hayashi deftly unravels the complex motivic structures in the *Passacaglia*, the *Fugue*, with its thinner texture and simpler semiquaver figuration, seems too slow. While attention to detail is never lacking, major musical events—structural cadences and climactic final fugue entries—could be more strongly marked.

Overall, this disc represents an outstanding combination of performer, instrument, and literature that will delight both experts and amateurs. We are indeed fortunate that CD technology is

available to document the contributions that Fisk and Hayashi have made to the interpretation of early music.

H. Joseph Butler, Ohio University, Athens



The splendid 1871 Hook heard on the Rheinberger recording, restored for St. Mary's Church, New Haven, CT, received a replica console and a new tracker action to replace the thrice-failed and sluggish electric action installed by Hook & Hastings near the end of the firm's existence.

Joseph Rheinberger Organ Sonatas, played by Bruce Stevens on three nineteenth-century American organs: 1888 Miller, 1892 Johnson & Son, and 1871 E. & G. G. Hook. Raven Recordings. Produced in cooperation with OHS. Available from the OHS Catalog at \$14.98 OAR-140 CD (compact disc) or Dolby B cassette OARC-140 at \$9.95. Add \$1.50 s&h.

Joseph Rheinberger (1839-1901) projected a series of twenty-four organ sonatas, one in each major and minor key. He lived to complete twenty of those works, many of which were well-known and frequently performed in England and America near the turn of the century. During this century, however, Rheinberger's music fell from fashion and, apart from die-hard Rheinberger devotees, few organists are familiar with much of the composer's work.

From Raven Recordings comes this compact disc of three sonatas, numbers 3, 11, and 12, plus an incidental piece, "Improvisation," Opus 174, No. 6, all expertly performed by Bruce Stevens on three nineteenth-century American instruments. The organs are all three-manual instruments ranging in size from twenty-eight to forty-five stops.

Sonata No. 11 in D minor, Opus 148, is the first on the disc and is performed on the 1888 Miller organ in Salem Lutheran Church, Lebanon, Pennsylvania. Second is a short piece, "Improvisation," which is No. 6 of the *Twelve Organ Studies*, Opus 174, followed by the *Sonata No. 12 in D-flat major*, Opus 154, both done on the 1892 Johnson & Son in the Congregational Church, Monson, Massachusetts. Concluding the disc is the *Sonata No. 3 in G major* ("Pastorale"), Opus 88, played on the 1871 E. & G. G. Hook originally in St. Alphonsus Church, New York, New York, and moved in 1980 to St. Mary's R. C. Church, New Haven, Connecticut, upon the demolition of St. Alphonsus.

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Rheinberger's works are always well structured in form and are conservative in style, at least as compared to those of some of his contemporaries. His music has both its friends and its foes, and emotions are usually intense on either side. I shall, therefore, not take a stand nor comment on the music played here, because the high point of this disc is not the music but rather the organs and the performer. From the recorded sound, which is of highest quality, the organs appear to be fine examples of their period. I like the Miller least because



Josef Rheinberger

the harmonic of the seventeenth is so prominent in the mixtures; the Johnson is next best; and the Hook is easily best of all. The last mentioned is truly exciting, especially in the concluding movement of *Sonata No. 3*. Is that perhaps why it was chosen to conclude the program? But all are well worthy of attention.

The performance deserves all the praise I can summon. Bruce Stevens is not only an accurate and dependable technician but also a sensitive artist. He is always aware of structure and the shape of melodic lines, and he uses rubato in the purest sense of the term, i.e., freedom within strictness. In the slower, cantabile passages the playing reminds me at times of some of the best performances of the late André Marchal, who was a master of rubato. This disc deserves the attention of all for the organs demonstrated and for the poetic manner in which they are played.

The editions used are the originals first published in Leipzig. In the program booklet, the performer warns against the later editions by Harvey Grace in which that well-meaning but misguided editor attempted to correct the composer. The Grace editions were, unfortunately, the only ones available to me when I was studying the performance. The program notes, written by Mr. Stevens and contained in the booklet accompanying the disc, give brief details about the composer and analyses of the works played. William T. Van Pelt has added information about the instruments, including specifications. I find only one flaw in the entire production—there is no table to registrations used in the performance. From the specifications, the program notes, and one's knowledge of organ stops, one can at times identify the registration, but only at times. When instruments are being demonstrated for their historic value to an audience who, it is assumed, is unfamiliar with those instruments, it is essential that a detailed guide to the registrations be included. Aside from this one quibble, I find this a splendid disc and a performance of rare artistry, especially in its lyric moments. It deserves a place in any collection.

William Hays, Westminster Choir College

OHS Research Grants

IN THE THIRD ANNUAL PROGRAM to encourage use of the OHS Organ Archive in Princeton, New Jersey, grants of up to \$1,000 will be awarded for travel to and from the collection, housed in the library at Westminster Choir College, and lodging.

Applications will be received by the Archivist (address, p. 2) until 1 December 1989, after which a committee will review requests for funds. Grants will be awarded on the basis of subject, method, and feasibility. Funding will be announced by January 15, 1990. Funds will not be awarded to the same scholar two years in succession.

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

FOR THE RECORD

Organbuilder William King and Organist William King

In our reprinted account (32:3, p.13) of the December, 1851, opening of the Erben organ at St. Patrick's Church, Hartford, which was played by William King, we ran a photograph of the organbuilder William King. It was actually William A. King who played the opening program at St. Patrick's. King was then organist at Grace Church, New York City, and a favorite choice of Mr. Erben for inaugural recitals on his instruments. He remained at Grace Church as organist until at least 1855 and was editor of two rather prominent collections of church music that were widely used in the mid-nineteenth century—*Grace Church Collection of Sacred Music*

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GEORGE LODER, Organist of St. Peter's Church—*FANTASIA*.

WILLIAM BERGE—Organ Piece composed for the occasion.

H. W. GREATORIX, Organist of St. Paul's Church—Selections of Chorusses from the *ORATORIO OF SAUL*.

JOHN ZWENDEL, from St. Petersburg—Introduction and Variations for the Organ, by the performer.

WILLIAM A. KING—By particular request, the *OVERTURE TO THE BRONZE HORSE*.

WILLIAM BERGE—*EXTEMPORANEOUS*.

GEORGE KINGSLEY, Organist of the Church of the Pilgrims, Brooklyn—*OVERTURE*.

M. K. ERBEN, Organist of All Saints' Church—Selections from *RING*.

J. D. SPEISSEGGGER, Organist of Calvary Church, Brooklyn—*MISCELLANEOUS SELECTIONS*.

Van Norden & Amorman, Printers, 60 William-street.

Organist William A. King's name appears twice on this poster advertising a concert at the Erben factory. The poster is in the New-York Historical Society.

(Boston: Oliver Ditson, 1952) and *King's New Collection of Church Music* (Boston: Oliver Ditson, 1862). King died ca. 1867. A biography of the organbuilder William King, who worked in Elmira, New York, appears in the *OHS 1986 Annual Handbook*, p. 14.

Volume 32, Number 2

In the article "Alexandre Guilmant: American Tours and American Organs," p. 20, the word "not" was inadvertently dropped from the quotation at the bottom of the first column. The quotation should read as follows: "Organ-playing should be essentially musical, and, as far as possible, in the pure style of the organ; it should NOT involve the necessity of constantly changing the registration."

In Translator's Note 14, p. 28, of "Music in America," the birthdate of John Wanamaker should have read 1939. Note 23, p. 29, should have read "It is possible that he remained in Los Angeles until Sunday, March 27 . . ."

ARCHIVIST'S REPORT

PUBLISHED HISTORICAL ACCOUNTS of individual churches remain important sources of information about organs. They often indicate what year an organ was bought, sometimes identify the maker, and on rare occasions, provide an organ description, including the stoplist. Some histories guide the researcher toward more detailed records; the minutes of trustee, session, vestry or consistory meetings are good examples. Even when a church history fails to mention an organ at all, it can provide pertinent details in the historical chronology of a parish, such as the date of a church fire or a new address if a congregation relocated.

The American Organ Archive has been accumulating church histories for several years. While our collection does not compare with the extensive library of the Presbyterian Historical Society or the Archives of the Dutch Reformed Church, we are gradually gathering an assortment of these handy resources. We already own many of the large, turn-of-the-century histories from New York's prominent Episcopal churches, as well as a few from Albany, Buffalo, Boston, Galveston, and Philadelphia and Richmond.

Members of the Society can participate in building the Archive by obtaining and contributing a few church histories from their own geographical region. While an occasional history can be obtained by asking the local church secretary, the oldest and rarest volumes are usually available only from book dealers. If everyone in the Society this year would contribute even one church history, nearly 3,000 new resources would be added to the Archive, and every contribution makes the collection more comprehensive.

Many members have already contributed church histories. listed below is a selective bibliography of church histories already in the Archive.

Stephen L. Pinel



Ed Boadway contributed this photograph of Jesse Woodberry, Boston organ-builder, copied from an unidentified publication.

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1860 Simmons & Willcox, Mount Vernon United Meth. Church, Danville, VA

ORGAN UPDATE

RESCUED FROM THE RAVAGES of vandalism, neglect, and moves to and within two storage sites over the past dozen years, the splendid Simmons & Willcox 2m organ built in Boston in 1860 for First Congregational Church, Cambridge, MA, has been restored and enlarged for Mount Vernon United Methodist Church, Danville, VA, by George Bozeman, Jr., & Co., Organbuilders. All original ranks, the Great windchest, restorable original mechanism, and the detached console have been retained; additional ranks have been replicated from extant Simmons examples, and the handsome original case has been restored. The organ was dedicated in May, 1989, replacing a ca. 1940 Austin at the Danville church. The Austin replaced a 1905 Hook-Hastings tracker which continues to play at High Street Baptist Church in Danville. Parts of the Austin have been recycled by various parties. The Simmons & Willcox previously served three congregations in two buildings: the original; St. Paul's Roman Catholic Church in Cambridge which acquired the Congregational building; and St. Philip's Roman Catholic Church in the South End of Boston to which the organ was moved in 1905 after St. Paul's acquired a Jesse Woodberry organ. The Organ Clearing House removed the organ from St. Philip's in two sessions conducted in 1976 and 1977, between which the instrument was severely vandalized (the building burned in 1981). It was stored in the workshop of Richard Hamar in Collinsville, CT, was moved in 1980 to storage in the workshop of Rubin Frels, Victoria, TX, and was moved again in 1987 to Deerfield, NH, for restoration in the Bozeman shop.

The large 3m op. 143 of Hilborne L. Roosevelt built in 1883-84 at the Roman Catholic Cathedral in Baltimore (a fabulous building by Benjamin Latrobe), now the Basilica of the Assumption of the Blessed Virgin Mary, is being restored tonally and rebuilt mechanically by the Schantz Organ Co. An early example of Roosevelt's tubular-pneumatic action to vent windchests, the organ was converted to electropneumatic action ca. 1920 by Lewis & Hitchcock who replaced the original console with one built in the "Skinner" style. A rather unstable wind system replaced Roosevelt's original at some point, and a few tonal additions to the Pedal organ were made by the M. P. Möller Co. All of Roosevelt's original tonal material remains, as does a splendid 16' Double Open Diapason of mahogany from the 1819-21 Thomas Hall organ which preceded it and the Hall case as modified by Roosevelt. The Schantz firm will restore the Roosevelt pipework with original voicing intact,



1827 Appleton, Middle Haddam, CT

remove the additions, place the organ on slider windchests, and build the firm's first console with terraced stop jambs to be reminiscent, but not a duplicate, of the missing original. Gray paint will be removed from the mahogany case, which will be restored to its state as left by Roosevelt. Consultants on the project have been Thomas Spacht of Towson State University and this writer. Reinstallation will occur in June, 1989, and Gillian Weir will play the dedication recital in October.

The 1827 Thomas Appleton 2m organ in the Second Congregational Church, Middle Haddam, CT, will be restored by Mann & Trupiano of Brooklyn, NY, over the next three years, according

to a contract signed in May, 1989. Some \$28,000 has been raised toward a goal in excess of \$100,000; donations may be directed to the organ fund. Formerly regarded as a heart-wrenching relic too far gone to save, restorability has been enhanced recently through the discovery of many of the instrument's missing parts. When restored, it will be the earliest 2m Appleton in playing condition, of G-compass and some 19 manual ranks. The organ was built for All Souls Unitarian Church in New York and moved in 1844 by Henry Erben to Middletown, and later to Middle Haddam. During removal on May 29 and 30, Mr. Trupiano found several undocumented features: double sliders for a defunct machine action, dowels and purses on the pull-downs, and plugged toeboard holes where a mounted stop once stood.



1869 E. & G. G. Hook Op. 473

Previously unknown to OHS, E. & G. G. Hook op. 473 of 1869 has been "discovered" at St. Mark's Episcopal Church in Wilmington, NC, by OHS member Jim Polson, cultural affairs director of public radio station WHQR. The Hook opus list indicates op. 473 to have been built as a 2m for St. Mark's Episcopal, Boston. Records at the Wilmington church indicate that it arrived there ca. 1906. Puzzling is a later-style Hook & Hastings 3m keydesk (with H&H nameplate) attached to the 2m organ, on which the lowest manual is not operable. Funds for restoration of the 13-rank instrument, which is in overall good restorable condition but unplayable, are being sought by the church.



1881 Niemann 2-11, Baltimore

A ca. 1881 Henry Niemann 2-11 of 13 ranks at St. Stanislaus Kostka Roman Catholic Church, Baltimore, has received repairs to its wind system by the firm of David M. Storey of Baltimore. Mr. Storey reports that the pipes, voicing, and windchests remain unaltered though the original mechanical key and stop actions, and the original keydesk, were replaced during electrification some years ago.



ca. 1870 organ attributed to S. S. Hamill

Former OHS E. Power Biggs Fellow David Hagberg of Sterling, MA, has restored for his home the 1m tracker originally built ca. 1870 for the First Baptist Church of Oakland, ME, and attributed to S. S. Hamill. The organ was removed from the church in the mid-1970s by teenagers from Templeton, MA, and erected in a barn there. An instrument maker, Mr. Hagberg acquired the organ in 1986, built a room onto his house to accommodate it, restored its painted case to the original chestnut and black walnut finish, replaced the missing 18-note pedal action with a new 27-note action and tracker windchest, and installed a pedal 16' Bourdon from a Möller theatre organ. Open Diapason pipes destroyed by a transit company which was returning them to Mr. Hagberg from a pipemaker who had restored them were replaced with a set taken from an unknown, mostly dismantled, tracker. The missing Oboe was replaced with one from a 1901 Geo. Reed organ. A former tracker, the Geo. Reed organ was dispersed after a poor, replacement, electric action failed.

First Baptist Church of Mt. Healthy, OH, near Cincinnati, has acquired the 4m, 51-rank 1954 M. P. Möller op. 8602 built for Christ Church Cathedral, Indianapolis, IN, through the leadership of OHS member Dr. David Fraley. Designed by Ernest White, the organ features no principal ranks at 8' pitch on its manual divisions and tapered principal ranks at 4' pitch and above, two separate Swell organs (one of 9 and the other of 12 ranks), mixtures and mutations in all but one Swell organ, a 9-rank Positiv, 11-rank Great, and an 11-rank Pedal of 17 stops. The church is considering rebuilding, installation, and enlargement possibilities.



1954 M. P. Möller, Indianapolis

A unique 2m organ of mysterious heritage has been rebuilt by Columbia Organ Works, Columbia, PA, for the Chapel of the Abiding Christ at Spang Crest Nursing Home in Lebanon, PA. Built



ca. 1890 Koehnken & Grimm

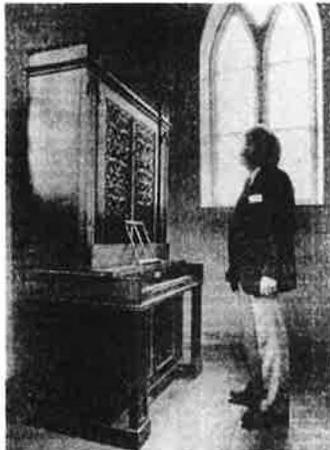
ca. 1890 by Koehnken & Grimm of Cincinnati, the instrument contains several parts of earlier origin, probably ca. 1845: manual windchests, a Dulciana rank, and a Stopped Diapason rank. It is believed to have been built for a residence and is known to have served a chapel in Dayton, OH. In the late 1940s it became a residence organ again and was last located in Columbia, MD. Various modifications and homemade additions of spurious stops on electric unit windchests had accrued to the 2-7 organ by the time of its acquisition by Larry Pruitt of Columbia Organ Works. The firm restored the 1890 case of walnut, fabricating about 20 percent of its parts which were absent. A 27-note Pedal keyboard was fitted and a set of 19th-century 16' Bourdon pipes added. The original Pedal division of unknown compass comprised an 8' Flute of open wood, of which 14 pipes remain extant. Chests were retabled and a useable stoplist derived to include the older pipes of fine quality which were in the organ, including the 4' Rohr Flute of metal with soldered caps. From the Jardine organ at St. John's Episcopal Church in Brooklyn, NY, are the 4' Octave and 2' Principal; the 8' Open

Diapason is new. The instrument was dedicated in a concert on April 16, 1989, by Richard B. Strattan. The stoplist:

1890 Koehnken & Grimm
1989 Columbia Organ Works

MAN 1	MAN 2
8' Open Diapason	8' Stopped Diapason
8' Dulciana	4' Rohr Flute
4' Octave	2' Principal
PEDAL 27 notes	COUPLERS
16' Sub Bass	3 Unison Couplers

A 1m residence organ built in 1848 by Henry Erben has been relocated by the Organ Clearing House and restored by the John L. Becker Organ Service of Peoria, IL, for Jubilee College near Kickapoo, IL. The original owner of the organ is unknown, but by the late 19th century it was owned by Frederick Alcott Pratt of Concord, MA, and remained in the family's control and that of the Louisa May Alcott Historic Site at Concord until it was sold. Jubilee College presently



1848 Henry Erben, Jubilee College

owned an organ supplied by Erben under an arrangement concocted by the school's founder, Bishop Philander Chase, whose influence had come to bear on several situations in which Erben was a contender for the organ contract.

WTVP

OBITUARIES

William L. Fearnley of White Sulphur Springs, West Virginia, died April 29 at the age of 84. As an OHS member, he quietly effected the restoration of the 1904 Estey Op. 169 tubular-pneumatic organ at Carnegie Hall in Lewisburg, West Virginia, and the 1890 Frank Roosevelt Op. 461 (a 1-3 with 13-note Pedal) at St. Thomas Episcopal Church in White Sulphur Springs, where he worked with the organbuilder and played the rededication recital in 1982. He was a frequent registrant at OHS conventions following his retirement in 1979 as the featured organist and pianist at The Greenbrier in White Sulphur Springs, where he had worked since 1954. After graduation from the Hartford Conservatory, Mr. Fearnley continued a career as a theatre organist begun at age 16 in Meriden, Connecticut, and pursued organ study as a student of Harry B. Jepson at Yale University. After the advent of talking pictures, he played in ships' orchestras and as house musician in several hotels. In April, 1987, he accompanied Chaplin's *The Gold Rush* on the Estey, repeating his 1925 Meriden performance. His last performance occurred in September, 1988, on the Roosevelt.

Helen Hirahara, who, in the early 1950s led the reawakening interest in the 1847 Richard M. Ferris organ in the Auditorium in Round Lake, New York, died in September, 1988. Mrs. Hirahara, a life long resident of Saratoga County, New York, was active in a number of civic and musical activities. *Ed. Note: Mrs. Hirahara's photograph appeared in The Tracker (32:3), mistakenly identified as that of Helen Harriman, former OHS Corresponding Secretary. We regret the error.*

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A COLLECTION OF STELLAR PERFORMANCES from the San Francisco OHS convention are offered on Compact Disc (also cassette) for the first time! So fine were the organs and players that we have taken advantage of the latest recording technology to compile a program of longer than 2 hours duration. Hear Rosalind Mohnsen's superb playing in fine acoustics on a rewarding Hook & Hastings refurbished for the convention by Kevin McGowan, whose heroic work on the organ was featured in a full-page photograph in *Life* magazine and in a front-page story in the *San Francisco Chronicle*. The grand 4m E. M. Skinner of 1924 at Trinity Episcopal Church as played by Tom Hazleton stunningly portrays the Tchaikovsky *Andante Cantabile* and William Walton's *Crown Imperial*. California organbuilder Murray M. Harris' instruments are heard in engaging performances by Timothy Tinker, Marilyn Stulken, Rodney Gehrke, and Robert F. Bates, whose performance of Demessieux's *Etude in Octaves* was "... a highlight of the convention," according to *The Diapason*.



The recording features many works unrecorded elsewhere, including American composer Henry Morton Dunham's *Fantasia & Fugue in D minor* that brought the audience to its feet in George Bozeman's performance. Also included is Richard Purvis' *Chartres, Noël varié*, played on the lush 1915 Johnston organ at Eglise Notre Dame des Victoires by James Welch.

At Grace Cathedral, we hear John Fenstermaker play Dupré's *Cortège et Litanie* on the enormous Aeolian-Skinner and Randy McCarty give a touching performance of a John Beckwith voluntary on the ca. 1860 organ by an unknown builder there. A small organ built in 1897 by San Francisco organbuilder John Bergstrom is heard in Jim Carmichael's playing of Percy Fletcher's *Fountain Reverie*. The largest and oldest 19th century trackers in the area are heard, including an 1844 George Stevens played by Lois Regestein and an 1888 Hook & Hastings played by Bruce Stevens. Grand OHS hymn singing is present in good measure.

Included are TWO Compact Discs or TWO Cassettes and a 28-page illustrated booklet on the organs with stoplists and church histories. \$16.95 before July 15, \$22.95 thereafter. Please include \$1.50 shipping and handling per order.

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The organ chamber at Our Lady of Grace Roman Catholic Church in Hoboken, New Jersey, features a representation of pipes painted on fabric, with real pipes behind.

Some Observations on “Pipeless” Pipe Organs

By David H. Fox

RANKS OF PIPES—be they burnished, gilded, painted, or plain—are the visual symbols of the organ. So strong is this iconography, that non-speaking pipes and representations of pipes have been used to indicate the instrument's presence. There exists, however, a whole class of organs with no visible pipes. These 'pipeless' organs have forsaken tradition for reasons both practical and frivolous. A study of some selected examples provides a curious departure from the traditional consideration of organ façades.

Although the genesis of organs with no display pipes is obscured in history, one may speculate that it lay in the desire to protect the pliable pipes of small, portable instruments from damage in transit. An enclosure which did not require the disassembly or assembly of pipes would have obvious advantages. Hence, the 'chest' organ has evolved as a rather sophisticated shipping crate which, when opened, allows instant music.

An early eighteenth-century German example of the chest organ was provided with carrying handles at each end. The double bellows atop the instrument fastened down for transport, its upper surface

David Fox has researched and written extensively on organbuilders in the United States and is a frequent contributor to The Tracker. Current projects include an historical index of American organbuilders and biographies of Hope-Jones and the Roosevelts.

having a molded edge which completed the organ's cornice when closed. Attractive ornamentation provided a touch of elegance to an otherwise plain and sturdy box.

The adaption of this style in larger, stationary instruments may be illustrated by that of the Cathedral of Salamanca. The chest form was here treated in a more architectural manner with elaborately pierced and carved panels of gilt and polychrome depicting the Tree of Jesse and the Virgin Mary. Were it not for the large bellows, the effect would be that of a reliquary, but here it screens the valuable pipes from the vulgar gaze and manipulations of a curious populace.

The relative ease of mobility as well as the protection afforded by the chest case have



Early eighteenth-century chest organ

made it useful even in modern times. With the increase of interest in Baroque music, a demand has arisen for portable continuo instruments of the type used by such notables as George Frederick Handel.

Trick furniture was an amusing fashion in the late eighteenth century: chairs and tables opened into library steps, desks had tilting surfaces had hidden drawers. Organs were not immune from the fashion and assumed the form of desks, secretaries, or bookcases. While many had upper cabinet sections which opened to reveal pipes, others did not. One example, possibly from Amsterdam ca. 1785, shows a false drawer front that swung down to disclose the keyboard and a carved grille panel. Another, American example in the Berks County Historical Society Museum of Reading, Pennsylvania, is a chest of drawers that contains an organ.



ca. 1540 organ, Salamanca Cathedral



A chest of drawers in the Berks Co. Historical Society Museum, Reading, Pennsylvania, opens to reveal an organ. The builder is unknown.

An early nineteenth-century example resembles an American Empire style secretary with a "bookcase" fronted by fabric dramatically gathered in the center of the panel. The use of fabric here was not solely a concession to tone, but rather a common feature of bookcases of the period. The influential 1794 edition of *Cabinetmaker's and Upholsterers' Drawing Book* of Thomas Sheraton illustrated several "library cases" with panels of fabric.

The chamber organs of the period which retained their normal form frequently were graced with gilt non-speaking "dummy" pipes. Others, however, were more practically designed with large panels of pierced work which aided the egress of sound.

The construction of large organs with no display pipes was common enough in the eighteenth century to be mentioned in the classic book on organbuilding by François Bédos de Celles in 1778:

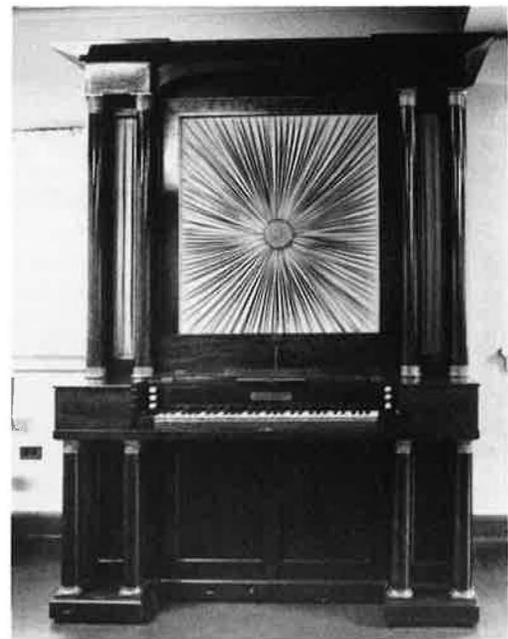
Many persons grow weary, as it were, of always seeing organ-cases made up of towers and flats. Some would merely alter the usual shape, and it must be admitted that serious defects are inherent in this shape, which must be tolerated until a better idea be found, one more suited to the principles of good architecture. For example, a tower fitted with several pipes, which seem to support a heavy entablature, topped by a statue or other ornament. It is

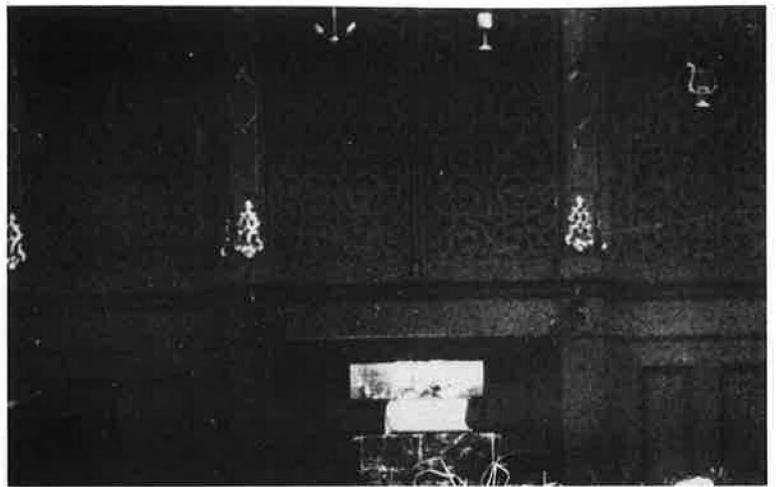
not logical that thin, fragile tin pipes should support all that load. It is said that to make the cornices . . . regardless of the different sizes of towers and flats, is contrary to the rules, and causes an obvious lack of proportion . . . But others go further and would do away with case-pipes altogether. However odd the tastes of these individuals may be, architects have been found who were willing to draw up plans of this type. These drawings consist of mighty colonnades, crowned by a heavy entablature. However opulent and majestic this idea may be, it seems contrary to reason and good sense to many persons, and thus, contrary to good taste. This great structure, naturally imagined to be of marble, or at least stone, and thus enormously heavy is stood upon a gallery, vaulted or otherwise. "Is it not shocking," they say, "to see such an obvious structural impossibility? What a hardship it must be when installing an organ behind that façade, to keep the pipes from showing between the columns, especially if there are to be large pipes! After all, what relationship does that building have with an organ? What merit is there in making the public guess whether that is an organ or simply decoration for the church?" In general, those persons of intelligence and taste whom I have consulted disapprove of robbing the organ of its most distinctive features. They find this as strange as wishing to change the shape of the violin and hide the strings. This is the opinion of the most discerning judges.

However, to accommodate those who desire a scheme for an organ without case-pipes, and without endorsing this design, I [offer an example] of an organ-case of this type. It was recently designed by Mr. Caffieri, the famous artist whose good taste and outstanding talents are celebrated in Paris and throughout Europe. I had great difficulty in persuading him to set about giving me a design of this sort, since like other persons of taste, he disapproves of building an organ and hiding the pipes. Mr. Roubo, the author of the treatise of joinery, has detailed the woodwork for it. This design may well suggest others. The case is a large cabinet, decorated with motifs related to instrumental music. Since the case is all of open-work, the inner arrangement will be simple, and the sound will escape easily. The smaller structure screens the organist, or can receive the *Positif*, if the latter is not incorporated in the main case. If it is, suitable depth must be provided. The whole may be installed in any gallery if, as we have stated, it be strong and steady.¹



No pipes appear in the cases of residence organs built ca. 1840 by Nutter & Kittredge of Mont Vernon, New Hampshire (left, below), and built ca. 1830 by Henry Erben (right, below). The Erben was used by the Moravian congregation at Salem, North Carolina, in the Single Sisters' House. and is now stored; the Nutter & Kittredge was recently purchased from an East Barre, Vermont, furniture store by Michel Michaud of Lynn, Massachusetts.





The 1864 E. & G. G. Hook Op. 342 built for First Baptist Church, Burlington, Vermont, was supplied with a pipeless screen of wooden fretwork and ornaments as seen in the contrast-enhanced detail of an old photograph, above. A more recent photograph, left, shows the organ after drapery was hung in the openings of its three-section case. The organ today, tonally and mechanically intact, resides in a space entirely redecorated in early 1960s style, with widely-spaced vertical boards interspersed with brown cloth to obscure the remains of the original, pipeless, case.

COURTESY BY BILL VAN PELT

Unfortunately, none of the organs described in this passage appear to have survived, even in depiction, except for the design illustrated in Bédos' work. Here the design seems to have taken its inspiration from altarpieces of the period. As in other examples, the primary aim of the design seems to be to disguise the organ so that it appears as a totally different object.

Pipeless façades are common in nineteenth-century chamber organs, but they are relatively rare in church and municipal installations. A few examples survive, too, of churches where redecoration covered existing façades with grilles or fabric, so as to make the organ less obvious in the room.

Major interest in the pipeless pipe organ appears to have begun in earnest in the late nineteenth century. One major contributing factor was the rise of the new technologies of tubular pneumatic and electric actions, making it possible to place the speaking parts of the organ in remote chambers. Another was the increasing use of expressive divisions as expounded by George A. Audsley. As the movement of the unattractive shutters might even occasion improper levity, they were hidden behind a façade of fake pipes, grilles, or both. Grilles had the distinct advantage of being adaptable to ceilings and places where pipes would appear unnatural.

Horatio Clarke, writing in 1913 about the physical design of organs, mentions:

When the organ is placed in a recessed chamber, the only egress for the sound is through the interstices between the front display pipes, which spaces should be made as large as possible, otherwise the tone will suffer from being held back. In such instances it would be better to use a decorative screen of grill-work rather than display pipes which prevent diffusion of sound.²

Writing in 1895, S. W. Pilling provides another justification for the unseen organ:

I have frequently heard it suggested that the organ might, in many cases, be hid from view, with decided advantage, and this, not because they are not always so artistically beautiful as they might be, but because music proceeding from an invisible source is often more effective than it would be were the eye to see the means by which it is produced.³

Pilling comments further on remote installations:



BILL VAN PELT

However, I do not go quite so far as a certain gentleman who some time since consulted me on this subject and seriously asked if the organ could be built in a sort of crypt or cellar, covered with an ornamental grating on the level with the floor of the church, through which, I suppose, the mellifluous strains of the music were expected to ascend, like the sweet odours of drains rise from the gratings thereof.

By an easy transition, we may pass from the cellar to the attic. I have known cases where the organ has been placed so high up as to lead to the belief that it was put there under the idea that the sounds would descend by gravitation.⁴

Pilling went on to describe his ideal organ and express an aesthetic principle quite contrary to present thinking:

Convenience only and not effect to be considered in the general layout of the instrument; and no pipes to be moved out of their natural places for merely decorative purposes. The whole organ to be masked by a handsome screen, standing at least three feet in front of it, and handsome brass, copper, or wrought iron grille work set in stone or marble tracery.⁵

An early example of a large and important American organ to forego display pipes was the 1889 Frank Roosevelt instrument built for the Auditorium Building in Chicago, Illinois. This building, designed by Louis Sullivan and Dankmar Adler, contained an office tower, hotel, retail stores, and a music hall seating 4,237. Many

innovations were introduced including a hinged ceiling which closed off the upper balconies when they were unneeded. The total absence of visible organ pipes, however, was not touted as something original or unusual. George Ashdown Audsley gives this disapproving description of the organ façade:

From both an artistic and practical point of view the position of this immense instrument is a huge mistake. Not only is it buried in a deep and comparatively narrow chamber, but it is hidden behind an obstructive, meaningless, and intensely ugly screen, about the center of which is a semicircular grille, of bizarre design, through the openings of which nearly all the sound, which naturally flows from the labial pipe-work in a horizontal direction, finds egress. The lower portion of this screen, to a line considerably above the front of the first tier of boxes is completely solid. Above this screen is a lunette filled with what would pass for a portcullis of a mediaeval castle, so chaste is its design, through which the sound of this instrument is allowed to pass. Judging, however, from the following passage which appears in a large work on the Auditorium, it would seem that this entombment of the Organ was considered an achievement to be proud of: "The only portion of the Organ visible from the stalls is the 'console' or keybox, which is a comparatively small case containing numerous keys, stops, and pistons, but absolutely nothing capable of producing a musical sound. Here are gathered within reach of the organist all the appliances for the control of every portion of the instrument, while the pipes wind-chests are disposed in various places upon, about, and the over the stage, at great distances from the console and each other. The organist is thus in plain sight from stage and stalls, and has the great advantage of being able to hear his Organ as it sounds to the audience (a rather unusual privilege), while his somewhat cumbersome instrument is almost entirely hidden from view." Further comment is unnecessary on the subject.⁶

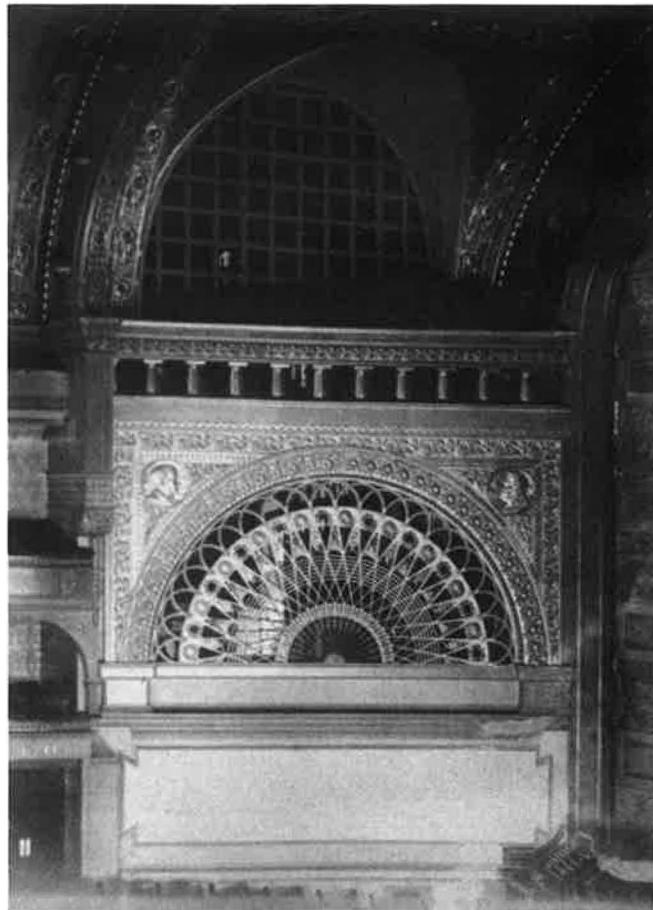
The use of grilles to cover organs soon became the architectural fashion in the grand theaters and movie palaces being constructed throughout the country. A favored place for the organ was the former site of the stage boxes, the often large and usually ornamental seating areas adjoining the proscenium. The stage boxes were favored by those who wished to observe the performance at extremely close range or perhaps to be themselves seen. An organ disguised as a theater box appeared in San Francisco's Fox Theater in 1929. The organ spoke through the drapery of the Neo-Baroque creation which dominated the auditorium.

In other theaters, more obvious grilles entirely replaced the stage box. Nearly every style of fantasy architecture from Chinese to Mayan was used to ornament these lavish constructions. A rather curious German organ screen was created for Berlin's Mercedes Palast which featured a grille of translucent fabric which was illuminated from behind.

The location of the grilles to the sides of the proscenium was indeed popular, but it was not the only solution. One other scheme favored by some architects is suggested here:

If placed on one side on the proscenium, the source of the music is too definitely located, if divided into two sections, with half on each side of the proscenium, the music is itself divided; hence there is only one alternative, and eminently satisfactory position, and that is in the void of the roof immediately over the proscenium arch.⁷

An organ of this type required a grille above the proscenium or a proscenium composed of grillework. In some theaters, including



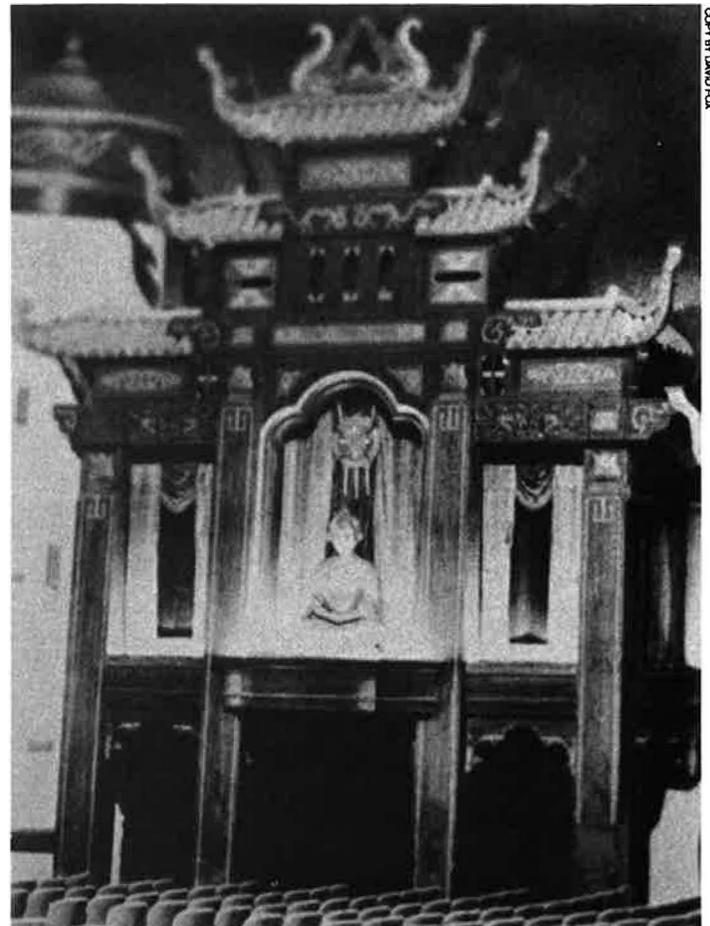
1889 Roosevelt, Chicago Auditorium

Radio City Music Hall in New York City, the entire ceiling was composed of grillework or regularly placed openings which accommodated the lighting, ventilation, speaker systems, and the organ. This scheme made the organ invisible to the audience. One extreme example of the invisible organ was that of the Cort Theater in Chicago, Illinois, where the Wurlitzer instrument was placed partly under the stage, speaking into the orchestra pit.

While unseen organs provided solutions in the fantastic creations of the theaters, they never achieved the same kind of popularity in houses of worship. The gothic arch, stained glass, and an organ façade of gold pipes seem to constitute, in the popular imagination, the very essence of a religious atmosphere.

An early example of the pipeless organ in a religious setting was that of the 1892 Frank Roosevelt instrument in Temple Keneseth Israel of Philadelphia, Pennsylvania. Unfortunately, this installation is known today only by a description in the dedication program:

There is no case of any kind at all, decorative work in the front of the organ being a feature of the Architecture of the Temple, and in considering this effect, great care has been taken



Organ Facade, Pekin Theatre, Pekin, Illinois



The Estey Organ Studios, New York City, 1931, with "Minuette" model shaped as a grand piano. The studio also was equipped with pipe chambers behind grilles.

that sufficient opening for the egress of sound should be left in this decorative screen work, so that there would be no detrimental effect of smothering the tone.

While the cantor is prominently situated within the Jewish sanctuary, mixed choirs and pipe organs are often relegated to visual obscurity. These non-traditional sources of music have occasioned bitter disputes within the liberal congregations that introduced them. With the approach of the twentieth century, it became common for the choir, as well as the organ, to be discretely hidden by a grille or light drapery. The largest example of this arrangement is the Moorish-Art Deco screen in the apse of Temple Emanu-El in New York City. Here, a curved ceiling reflects the voices of unseen singers toward the grille area above the solid front wall of the choir room.

In the Christian churches, the abandonment of the monotonous flats of fake pipes, reflected the increasing desire for functional architecture. Frank Lloyd Wright, a student of Louis Sullivan and Dankmar Adler, designed a modernistic grille for his 1905 Unity Temple in Oak Park, Illinois. Inspired in design by Japanese *shoji* screens, it was placed in an elevated position behind the center pulpit. Composed of a long, flat, center section with projecting chambers on either side, the grille covered the organ which was largely located in the two projecting sections as the center section was too shallow to contain much, if any, of the instrument.

A centrally located grille was also used for the Third Church of Christ, Scientist, of Los Angeles, California. Here, however, traditional Gothic tracery subdues any modernism apparent in the 1911 Murray Harris instrument.

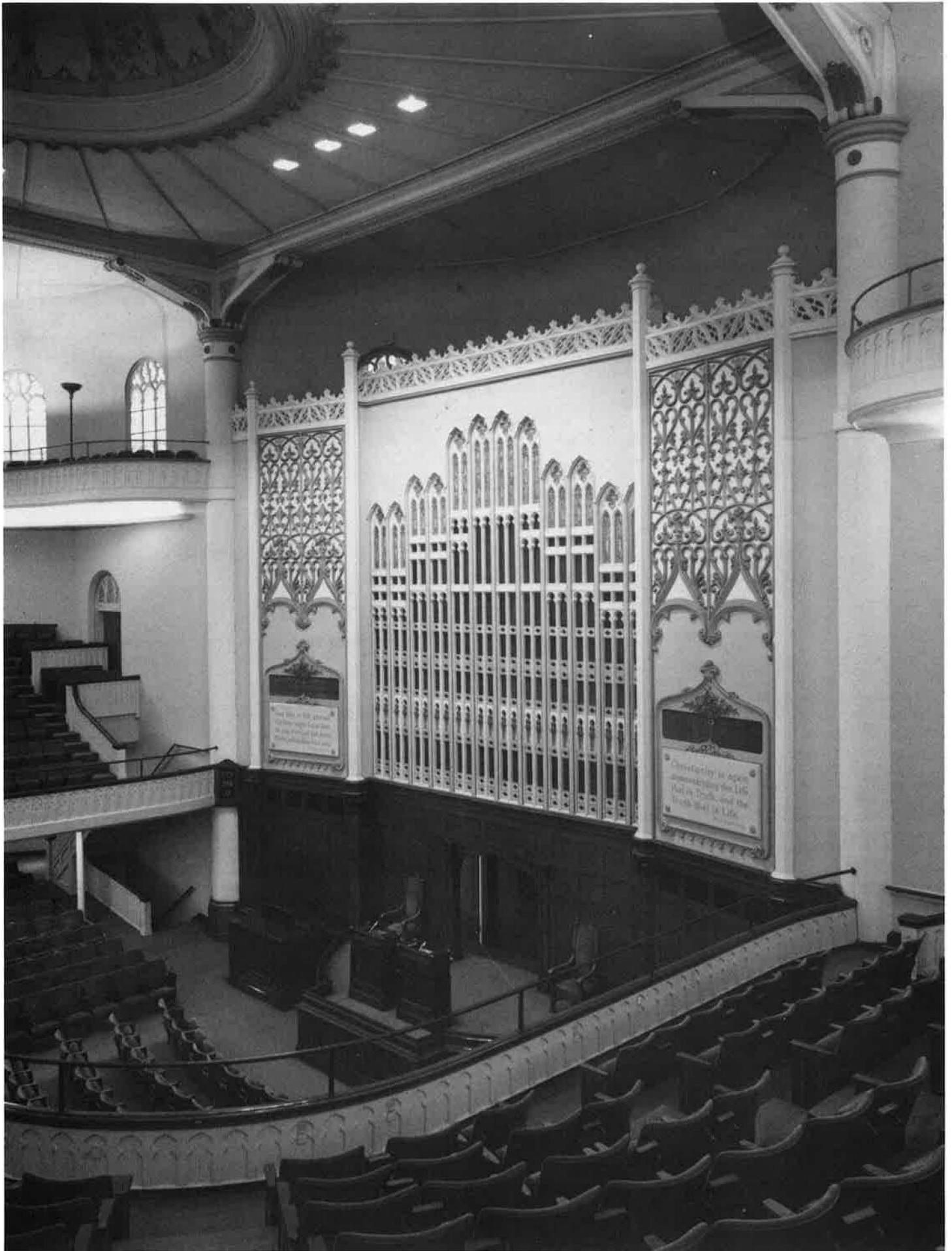
As the twentieth century progressed, invisible organs became less of a rarity in religious structures. In some Neo-Gothic buildings, the organ was placed entirely out of sight in the triforium gallery. A slight variant of this scheme may be found at the Citadel Chapel in Charleston, South Carolina, where the divided organ speaks from rather stark and empty 'windows.'

In other arrangements, the pipeless organ façade formed a backdrop for the sanctuary. Three large grilles, installed during a 1940 building renovation, graced the apse of the Scots Presbyterian Church of Charleston, South Carolina. The thistle design in the metalwork recalls the congregation's ancestry. At the chapel of Wittenberg College in Springfield, Ohio, a special type of porous fabric was used on the organ façade, which additionally served as a traditional dorsal curtain at the rear of the altar. Though the organ was totally unseen, it occupied a favorable central position. In another example, a handsome case of spindles and grillework in a central position in the lodge room, harmonized with the decor of the Elk's Home of Columbus, Ohio, giving the organ an almost traditional look though without pipes.

In the days when an organ was almost a staple in the great houses of the industrial and financial magnates, unseen organs in residential installations became a popular solution to the limitations of



The 1905 Unity Temple, Oak Park, Illinois, designed by Frank Lloyd Wright



Jim Lewis photographed in 1971 the screen of Third Church of Christ, Scientist, Los Angeles, now demolished and its 1911 Murray Harris organ dispersed.



BILL WAIN FELD

Community Methodist Church in Jacksonville, New York remodelled so as to enclose a formerly free-standing 1872 Garret House tracker within wallboard at the left of the pulpit platform, and their upright piano at the right, completing the symmetry.

space and aesthetic considerations, real or imagined, encountered even in opulent and spacious rooms. In fact, in the twentieth century, the organ console and a decorative grille were usually the only visible manifestations of the residence organ.

The architectural firm of McKim, Mead, and White provided space for an organ in the music room for at least one of the several mansions which composed New York City's Villard Houses. Four wooden panels of pierced work formed the organ screen which was located below a musician's gallery. Whether an organ was ever installed here, however, is not known.

The second of Frank Lloyd Wright's two known organ screens was designed for his famous 1903 Dana House of Springfield, Illinois. Notations on the original drawing suggest that the screen was designed for the purpose of hiding both an organ and piano. It consisted of two identical four by six foot grilles placed one above the other and separated by a shelf. The upper grille was recessed and was labelled as the "organ opening." A three foot high space below the lower grille was allowed for the "piano keyboard." It is not clear whether this was a combined instrument.

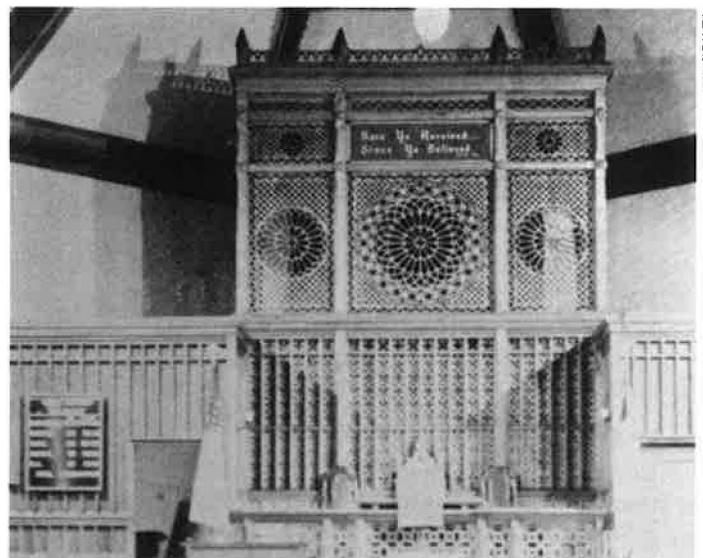
Perhaps the most grandiose residence organ ever constructed was that built in 1930 for the duPont estate of Longwood near

Kennett Square, Pennsylvania. The three-manual, 10,010 pipe Aeolian was placed in a chamber adjoining the ballroom and greenhouses. This vast "pleasure dome" today forms the conservatory of the Longwood Gardens. The duPont family resided in a nearby eighteenth-century mansion which lacked adequate space for large social functions. The organ spoke through Adam-style grilles in the curving pink glass ceiling and could be enjoyed in much of the greenhouse. Another Aeolian instrument, in the former Vanderbilt mansion near Centerport, Long Island, New York, was forced to speak, as best it could, through a large antique tapestry.

While pipeless church organs seemed to enjoy some popularity as late as the 1950s, the form suffered virtual extinction with the rise of the organ reform movement. It is difficult to imagine any large organ being built today without speaking display pipes. Despite the arguments for functional organ architecture, another influence may exist which can be illustrated by the evolution of the grandfather clock case. In the eighteenth century, such clocks rarely had visible pendulums—after all, what would one expect to see inside of a clock? Today, however, in this age of electric movements, the clock is often little more than a glass display case for an elaborate brass pendulum. The very sight of the mechanism assures us that what we see is real.

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ALAN LUTJEMAN

1861 John Roberts organ, Swedenborgian Church, Brookline, Massachusetts



The 1890 Geo. S. Hutchings organ at Pilgrim Congregational Church, St. Louis, was the second organ for this congregation.

Letters: Geo. S. Hutchings & Pilgrim Congregational, St. Louis

by Elizabeth Towne Schmitt

PILGRIM CONGREGATIONAL CHURCH, ST. LOUIS grew out of a Sabbath School organized in 1853 by some members of First Congregational Church. In 1865, some of the members decided to organize a new congregation and erect a permanent building. On December 5, 1866 Pilgrim was organized as a colony from First Congregational. The congregation dedicated a small chapel on December 22, 1866, and worshipped in this building while constructing a stone church that seated 1300. So far as is known, there was no pipe organ in this first structure.¹

On December 22, 1872, the new building was completed at a total cost, including the organ and furniture, of \$56,348.09. The *Missouri Democrat* had this to say about the organ.

The pulpit is spacious, and directly behind it is a low organloft, in which is stationed a leader; for the congregation is the choir. The organ is a grand piece of workmanship, contains thirty-three stops, and is a pile of costly metal-work. In toto it resembles the work of Erben, and is entirely free from the unpleasant "crash-bang" feature. It is sympathetic, and mingles with the voices of the congregation, not standing aloof from them. The flutes are gems, and the "vox humana" stop faithful to nature. The organ

Elizabeth Towne Schmitt, currently a National Councillor of OHS and an Archive Fellow, has contributed numerous articles on midwest organs and organbuilders to The Tracker. She is currently researching St. Louis organbuilders, particularly Kilgen and Pilcher.

was built by Mr. J. Gratian of Alton, who will soon move his establishment to St. Louis.²

Besides the organ, the church installed a new set of chimes in the tower in 1877. Hymns played on these chimes in the evenings delighted many neighborhood families who listened from their porches. However, in 1879 two homeowners brought suit for an injunction against the ringing of the bells. They complained that they had purchased homes in one of the finest parts of the city. They charged that

in the space of twenty-four hours, a total of at least 1,116 blows were struck upon large, harsh-toned and far-sounding bells; that in addition to the striking of the hours and quarter-hours, all of the bells would be rung continuously for at least fifteen minutes before the Wednesday evening, the Sunday morning, and the Sunday evening services, all to the great annoyance, inconvenience, and distress of the plaintiffs. That the noise is harsh, sharp, loud, clanging, and discordant, and constitutes and intolerable nuisance. That the constant ringing of these bells serves no good purpose, for in that residential section all families have time-pieces of their own; furthermore, notice of services is places prominently on the bulletin board in front of the church, and is advertised in the newspapers, and therefore it is wholly unnecessary to ring the bells before church services.

The April, 1881, trial was covered by the newspapers in great detail. More than 200 witnesses testified, most in favor of playing the chimes. The verdict of the St. Louis Court of Appeals was that

the clock could strike during daylight hours, but the carillon could be played only "as a summons to religious worship." The chimes were moved to the present building and the old Court of Appeals ruling still applies.³

In keeping with long-standing tradition in New England and in Scotland, there was no choir in the early days of Pilgrim Church. It was held that singing was a part of the worship service and must be a congregational function. The singing of chants and hymns was led by a precentor or song leader. In the 1870s, the music committee of Pilgrim Church hired a professional quartet "to improve the quality of the church's vocal efforts," a move that was controversial among some members of the congregation. Gradually, however, the quartet improved in quality over the years and the system became accepted.⁴

In November, 1877, the choirs of Pilgrim and Second Presbyterian staged an unusual concert. Just eight months after Alexander Graham Bell produced the first "articulating telephone," Julius C. Birge, a member of Pilgrim's music committee conceived the idea of using the new instrument to transmit a musical concert. Forty-one telephones: thirteen at Mr. Birge's home; two at his office; twelve at the home of his partner, E. H. Semple; and two at the home of General William T. Sherman, were set up on a six-mile circuit. The Pilgrim choir sang from Mr. Birge's home, and the choir of Second Presbyterian from the home of Mr. Semple. The guests would pass a receiver from person to person, listen a moment, then lose it immediately to another guest. A performance of "The Hattie Polka," by cornetist James Stevens was the hit of the evening. By 1883 the new-fangled instrument was put to practical use in the church to bring "closed-circuit" broadcasts of the services to shut-ins and to amplify the minister's voice in the auditorium.⁵

The Gratian organ remained until the church was renovated in 1889 when the congregation decided to purchase a new instrument. At that time they attempted to sell the old Gratian organ: "Should any learn of a church needing an organ, ours, which is probably for sale, is fitted to give them all the entertainment and occupation they can desire."⁶

Joseph Gratian was asked to place a bid for the repurchase of his 1872 instrument. His firm was not prepared to repurchase the organ at that time but did place a bid on removing the organ from Pilgrim Church. The correspondence between Gratian and the church for the removal of the organ and correspondence regarding the purchase of a new organ is still in the church's files.

Those charged with the decision to select the organ apparently decided to bypass local builders and to investigate the Boston organ builders. The church selected the Boston organbuilder George Hutchings to build their new organ. A collection of handwritten letters from Mr. George Hutchings, Mr. A. W. Benedict, who represented the church, and others is preserved in the files of Pilgrim Congregational Church. These are reproduced below. Spelling has been changed to follow modern standards, but capitalization, punctuation, and abbreviations have been retained. Occasionally a clarification or an uncertain reading of a word is placed in brackets.

W. J. Gratian to A. W. Benedict

Alton Ills. July 16th 1889

Dear Sir:

We are not prepared to put in a bid for the purchase of the Pilgrim Church organ as Mr. Jos. Gratian is at present in England. Our bid for taking down, packing and boxing the organ is \$167.00. The work would take us two weeks, could be begun at any time. If the organ is not sold before Mr. Gratian returns in September, I think that he would be sure to make you an offer.

Yours Truly,
W. J. Gratian

E. C. Chamberlin to W. J. Gratian

July 19, 1889

Dear Sir,

Yours 16th recd. Mr. Benedict has left the city and your letter has been handed to me to reply to. Your bid of \$167.00 for taking down packing & boxing the organ in Pilgrim Chicago [sic] is accepted. You to furnish the boxes, and leave them in the Church Auditorium. The organ to be taken down & boxed in such a way that it can be put up at any time the same as it now stands and without any injury. The work to be begun Monday, 21st inst. and

completed on or before 2nd day of Aug. next. The money to be paid on completion of the work. Please telegraph me tomorrow on receipt of this if you will begin Monday morning. We are in a hurry and it is important that you begin Monday and hurry the work to a speedy completion.

Yours Truly,
E.C. Chamberlin

J. C. Birge to E. P. Bronson

Boston, August 9th, 1889.

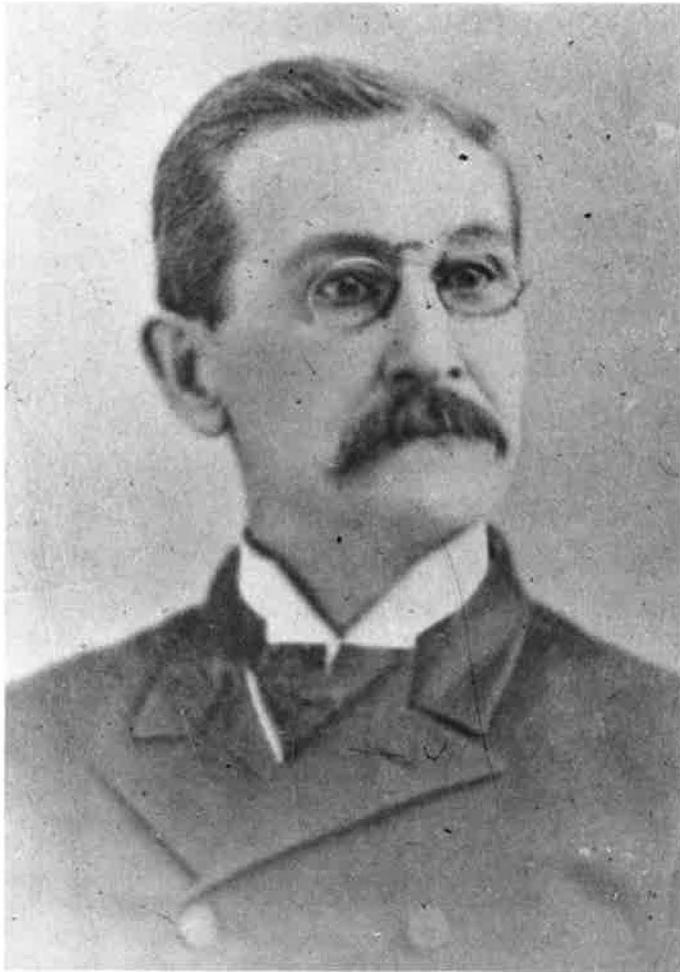
Friend Bronson:

Mr. Forbes showed me a telegram from you received on the night that I left Hyannis, requesting him to examine organs in Boston. I took occasion on the strength of that telegram to follow up some former investigations with especial reference to the Hutchins [sic] organ. I first called on Mr. Loomis of the old firm of Freeland, Loomis & Co., he being not only a thorough business man but thoroughly conversant with music, choirs and organs, as the result of several years experience in directing choirs, but is an amateur. Mr. Loomis verifies a statement which I made several months ago to the effect that Hutchins is building some very excellent organs and his reputation is quite as high as that of Hook. He prefers the Hutchins organ. He recognizes the value of the Roosevelt organ; he recommended that I hear the organ in the new Old South Church in this city, which I did, Mr. Hutchins accompanying me with an organist. The church, as you know, is a very costly church, the organ [Hutchings, Plaisted & Co. Opus 58, 1876] has about 54 speaking stops and cost \$13,000 in 1876. It is undoubtedly a good instrument.

My object in desiring to hear that organ is simply carrying out a suggestion which I made to Mr. Forbes on reading Mr. Haines telegram to him. It is this: All things being equal, one organ of a given make is typical of all others, that when you hear the Hook organ [E. & G. G. Hook & Hastings Opus 931, 1879] in St. John's [Methodist] church in St. Louis, that serves the purpose, so far as organs of that make are concerned, about as well as to hear a great number, unless you desire to hear one under different conditions. For example, located in the corner of a church.

Before going to the South Church I requested Mr. Hutchins [sic] to prepare a scheme for an organ of a given price with such combination of stops as he would recommend for that scope of an instrument. He accordingly prepared the inclosed scheme representing 33 speaking stops, which is substantially what he last sent us to St. Louis with the addition of a cornopean stop and with pneumatic action. The price for the complete instrument with the action as named would be \$6,500, all set up. He calculates the value of the cornopean stop with the accessories at \$250 and the pneumatic action with pneumatic push-buttons at \$450 additional. Without the pneumatic action this organ would accordingly cost \$450 less.

Now if it is necessary to use a detached key-board, that will cost \$400 extra beyond the above named prices. A detached or reversed key-board each cost the same. If the key-board can be put out in front and the space between it and the organ proper be covered so that the action can pass through without going down under the floor, this extra \$400 can be saved. The width of the key-board will be about 5'-5"; therefore if you desire to have the key-board removed to a point out front of the organ several feet, so that the action can pass right through direct on a straight line it will not only be better but more economical. The organ can be so constructed that the bellows being below the floor allowing for the slope of the choir gallery, the key-board can be put down pretty low if desired instead of setting it up on a high platform above the floor on the apparent level of the organ. If another stop is desired for the pedal organ, an 8 foot flote can be put in for \$250, or, if the pneumatic action is not desired, two additional stops could be put in lieu of that action in the choir or swell. He can complete an organ and put in the church in January, but would like more time. I think however that January would suit him. His judgment, and it is also the judgment of several other gentlemen of taste, is that solid bronze color is the most desirable for the pipes. One gentleman expressed a judgment that he would not have a tint or decoration of any kind on the pipes, even at the extreme ends, except the solid bronze. The organ in the South Church is solid bronze with exception of about two feet of decoration on the end of the pipes. Taking the specifications as



George S. Hutchings, ca. 1896

herein inclosed we went to the South Church and I listened to the effect of each solo stop as named, then listened to the effect of the combination of all the stops named in the list which, as I take it, gives exactly the complete effect of an organ built on this scheme. The effect was good. Other combinations were used but such as we get in other good organs anywhere. He recommends the electric motor in preference to any other except water—water is universally preferred. There are some objections to electricity.

He gave me some information concerning his new electric motor nearly completed, which he will fully describe in a letter to Mr. Haines in about one week. The new motor will not cost to exceed \$75 in addition to the price of a regular motor, making, say, \$225 for motor with complete connection. This is cheaper, and he claims will be more effective, than the motors now in use, which cost about \$350 with connection. About 1 H.P. is required. I have never before examined an over-hanging organ. The space in the South Church was such that an economy of room was very desirable. The main organ over-hangs two feet and a half. He states that he will build the organ over-hanging one and one-half feet without any additional cost. If the organist is situated five or more feet from the front of the organ I can see no earthly objection to it. I tried the effect with the organist from that point and it was all right. Sitting under the over-hanging part, however, if the key-board is placed right against the organ, as our is, the organist cannot hear the instrument to advantage.

With one and one-half feet over-hanging he can put the organ in eight and one-half feet depth. He said he would like nine feet but eight and a half will do well. I see no architectural objection to the projection of over-hanging of the South Church organ. With this over-hanging work something can be saved on the organ gallery floor. I asked him if he would put in another stop in the pedal organ for the price named. He said he could not. I stated how I happened to call on him and I now leave it for you to hand this communication to Mr. Haines, or whoever is in charge of the correspondence, for

what it is worth. I spent yesterday with Dr. Stimson, and I am inclined to think that he is beginning to pant with a desire to get back to work. He expresses no opinion concerning the organ and am confident that he has no settled prejudice or preference,—he is simply desirous that we should get there as soon as possible.

I shall leave Hyannis on Tuesday next for the Catskills *sic*]to attend a business meeting there, and my folks at the factory could tell you where to address me in case you should desire anything further, but Mr. Forbes will be back to Hyannis, as I understand, in about 10 days.

With sincere regards to all, I am,
Truly yours,

J. C. Birge

Please hand this to Bronson if at home if not to Benedict or Haynes—I haven't time to read it over.⁷

Hutchings to A. W. Benedict

Boston, Sept. 17, 1889

Dear Sir

Your telegram of yesterday received this morning.

Regarding terms of payment, how would the following suit you? On completion of the Organ in the Church the society to pay me one half cash, and the balance in two equal payments in six and twelve months, secured by notes with the endorsement of two good reliable business men, the note to bear interest at the rate of 7% per annum. I would agree to keep the Organ in repair and tune for \$125 per year for five years, barring any derangement that might occur from dampness or other atmospheric trouble, that it is impossible to guard against.

We are now having the worst time with Organs ever known, for it has rained most of the time since last May and when it has not rained we have had the worst dog day weather ever known. We have ten men out today, and Organs 50 years old are troubling as bad as more recent ones.

Were your Organ to be in Boston I would care for it for \$50 per year, and make money on that. for it probably would not cost over \$25 per year to care for it but in your case I should have to get some local builder to do the work and he would put it on to me hard, and make me pay roundly for taking the job out of his hands. So I think I should prefer to get a man from Indianapolis, Ind. and pay the traveling expense extra. Were you to do it yourselves and send for a man when required, I should say that it would cost you about \$25 per year. The New Old South Church Organ, one of the largest Organs in New England, and having Pneumatic Stop Action, Grand Crescendo, Pneumatic Combination Action and Key Action was built in 1876 and has not averaged \$35 per year.

The Columbus Avenue Universalist Organ [*Opus 31*] built in 1872 has not averaged \$12 per year. This instrument is about the size you are contemplating. The Spiritual Temple Boston a large three manual [*Opus 139, 1885*] with all patented improvements completed about four years ago has not averaged \$17 per year. My four Worcester Organs have not averaged \$25 per year, except, in the case of All Saints [*Opus 67, 1876*] which has been damaged three time by being deluged with water. [*The other Worcester organs were in Union Congregational (Opus 90, 1880) and Plymouth Congregational (Opus 99, 1881, and Opus 180, 1888)*]

I could name scores of Organs that I have built that has not cost a cent to keep in repair since they were built, but I do not advocate the plan of letting an Organ go without attention, simply because it gives no trouble. They should be looked to at least twice a year and four times would be better.

You will understand that my price is not based on what the cost would be to care for the Organ, but what it would undoubtedly cost me, to have another concern do the work, and being an eastern builder they would make me pay roundly, and it has been carried to such an extent in some parts of the country, that some builders have refused to take care of their Organs.

I think with my guarantee to make good at my own expense any defect that may become apparent, either in workmanship or material, at anytime, whether it be one year or ten years hence is in itself a sufficient warrant that everything will be as near perfect as it is possible for human skill to make it. and I am sure that if you care for it yourselves you will save \$100 per year.

Hoping to be favored with your order

I remain Very Truly Yours,
Geo. S. Hutchings

The church found the arrangements satisfactory, and the next letters deal with additional details of the contract and some construction details of the organ.

Hutchings to Benedict

Boston, Sept. 28, 1889

Dear Sir

Upon my return from N.Y. I found your letter and telegram and I hasten to reply.

The draft of a contract you have sent is all right except the matter of interest. I could not afford at the price I have given you, to let one half the price of the Organ lay six months without interest.

You being a business man can understand that where goods are sold on a close margin, we must charge interest. We have to pay interest on all our material where our accounts run over thirty days.

I make nothing on the interest as have to use the notes as collateral and have to pay interest on my own notes. If the terms as specified in my letter of Sept. 17 is satisfactory please telegraph me and I will forward the contract at once. Please also send sketch of the end of church where Organ is to go, or what would be even better a photo so I can get some idea of the style of architecture so as to make the design of the Case in harmony with it. Also please decide at once the material of which the case is to be made as the Key Desk is one of the first things to be made and must be of the same material as the Case. We are making most of our cases of quartered oak and it is exceedingly beautiful. Also say whether the Key Desk is to be reversed as well as extended, that is the Organist sit with his back to the Organ or facing it. It makes no difference to us. the expense is the same in either case. The action conduit will need to be 5' 0" wide in the clear by 1' 4" deep. If the Organist faces the Organ I presume you will want the Key Desk so placed that the Organist will come as near as possible to the Choir rail? if on the other hand the Key Desk is reversed you would want it as near the Organ as possible that you might get a row of singers between it and the gallery front.

I write this fully that there may be no mistake, as your letter calls for reversed or detached Key Desk and extended action, substantially as per my sketch of Sept. 17. The latter if I remember right was a detached desk and extended action.

Please let me hear from you at your early convenience.

And Oblge Yours Very Truly
Geo. S. Hutchings

In the next letter, George Hutchings outlines problems he was having with the Boston city authorities over the new factory he was building. These problems promised to delay construction of Pilgrim's organ.

Hutchings to Benedict

Boston, Oct. 8, 1889.

Dear Sir,

Yours of the 4th inst. is at hand. I hope you will change your minds regarding the birch or french walnut veneers. It is used but very little now, and only on the very cheapest kind of furniture, everything nowadays is solid no veneers of any kind being used, on any kind of structural work.

Yesterday I received a blow which staggered me. I went to the Architects Office (who made the plans and is superintending my new factory) and learned that my setting up room had got to be completely rebuilt to comply with the law or rather a new interpretation of the law. I then saw the agent who has an office in the same building who had just written me the enclosed letter. I was promised by the Agent, Architect and builder that I should have the Factory ready for occupancy Oct. 1st. but the rainy weather has delayed them so I knew it would be impossible to do so, so I urged them to lend all their energies to the completion of the setting up room, and it is now so far completed that I could have got into it next week. This would have fixed me all right as it is only in room for setting up that is bothering me, as I have plenty of help owing to the removal of the Messrs. Hook & Hastings to the country their men will not stay with them. I have now 11 of their best men and four more coming as soon as I get into my new Factory, and I can get as many more as I want.

**1890 George S. Hutchings, Op. 207, Boston
Pilgrim Congregational Church, St. Louis, Missouri
Source: Dedication Program**

GREAT (61 notes)

16' Open Diapason
8' Open Diapason
8' Viola di Gamba
8' Doppel Flote
4' Flute Harmonique
4' Octave
2 3/4' Octave Quint
2' Super Octave
3 rls Mixture
8' Trumpet

SWELL (61 notes)

16' Bourdon Bass
Bourdon Treble
8' Violin Diapason
8' Sallcional
8' Aeoline
8' Stopped Diapason
8' Quintadena
4' Flauto Traverso
4' Fugara
2' Flautino
3 rls Dolce Cornet
8' Cornopeon
8' Oboe

CHOIR (61 notes)

8' Geigen Principal
8' Dolcissimo
8' Melodia
4' Violina
4' Flute d'Amour
*4' Piccolo Harmonique
8' Clarinet

PEDAL (30 notes)

16' Open Diapason
16' Violone
16' Bourdon
8' Flote
8' Violoncello

MECHANICAL

Swell to Great
Swell to Choir
Choir to Great
Great to Pneumatic
Swell to Pedal
Great to Pedal
Choir to Pedal
Blowers Signal
PEDAL MOVEMENTS
Forte Great Organ
Mezzo Great Organ
Piano Great Organ
Forte Swell Organ
Mezzo Swell Organ
Piano Swell Organ
Full Organ with Couplers
Reversible Great to Pedal
Swell Tremolo
Balanced Swell Pedal
Octave Coupler, Swell to Great

*This stop was surely at 2' pitch, but incorrectly printed in the dedication program. ED

My plan was to get out all the work here, and put a crew of men over at the new Factory in the setting up room and put together the work on your Organ and another one, and I would have easily come within the time.

That you may understand something of the situation of affairs I will give you a slight description of the building. It is a two story building with basement covering a large area.

The setting up room was a structure built in the center of the building and running more than 20 feet above the flat roof, so it will look like a building built on the roof of the factory. The sides and ends were to be covered with tin except where the windows are. Now the City compels us to take it all down, and where wood studding is now used we have got to use angle iron studs and the outside is to be covered with corrugated iron riveted to the studding. The builder whom I saw yesterday says it will take from four to six weeks to get back to where we now are.

I am awfully sorry for your sake, as well as my own, it will take hundreds of dollars out my pocket with no redress, and be a great disappointment to you.

Now if you can get the Organ built on time, it seems only right and fair that I should throw up the job. It will be a great disappointment to me, for I am very anxious to get a representative instrument in your City, for I feel confident it will result in a good trade from your section.

It would take me from four to six weeks longer than the time specified according to the time it takes to rebuild the "setting up room."

You may not perhaps understand why this one room has such an important bearing on the building of an Organ. It is a large hall having a clear height of 40 feet under the trusses and 45' between trusses the latter being 21' from center to center. This allows of putting up the largest Organs entire and finishing in the factory.

Please let me hear from you at once as I have stopped work on parts that were already commenced.

Very Truly Yours,
Geo. S. Hutchings

PS Please return the enclosed letter from Mr. Loring.
G.S.H.

A copy of only one letter from A. W. Benedict to Hutchings remains from the church's side of the correspondence.

Benedict to Hutchings

Hutchings

October 10th

On Tuesday I wired you substantially as follows—provided you make center panel 10 feet deep without overhang, extending front key desk 2 ft. 2 in. from organ front obviating extended action what stops additional to present scheme would you recommend. What is [illegible] 16 ft pedal stop wire answer quick & wait reply. Yesterday a.m. your dispatch even date came to hand as follows (copying dispatch). And after consulting our organist & music committee, I wired you last night as follows (copying dispatch) which I now confirm, await your confirmation. You now understand that the recess of centerpanel & overhang to be discarded from our plan. The key desk to join the organ front, but in order to throw the organist far enough back to enable him to see his chorus I'm reasoning that the desk be extended 2 ft 2 in from organ front, but not more, this leaves a sitting space of 3 ft between organists seat & the choir rail for the quartet. The cmnte wish you make the four pedal stops 30 pipes each instead of 27 as specified & instead of #7 Swell Tremolo in pedal movement to substitute Full organ with coupler " which they trust you will do without additional cost to us. We trust now the work will go forward without delay awaiting design of case.

AWB

Pedal organ now as follows

31 Open Diapason of	16 ft	wood	30 pipes
32 Bourdon	16 "	"	"
33 Violone	16 "	metal	"
34 Violoncello	8 "	"	"

In spite of the delay, the committee decided to stay with their decision to purchase a Hutchings organ. Hutchings was anxious to build this instrument, and this is reflected in the concessions he offered the committee.

Hutchings to Benedict

Boston, Oct. 14, 1889

Dear Sir,

Your favor of the 11th inst is at hand. Certainly there can be no objections to your opening negotiations with any other party; you are in no way responsible for what has occurred and have acted for the committee in a fair, square, and manly way. So also has Mr. Birge and I feel greatly indebted to both of you for the fair and courteous treatment and especially your very considerate letter of the 17th inst. I knew you would be greatly disappointed and did not know but that you would blame me. For as you say, "human nature is human nature." And people are not apt to look for cause but simply effect, when disappointment is the result. No I did not make the completion of my new building known to you as a factor in the completion of your organ for I should just as soon have thought to put in a [provision?] guarding against the destruction of my present Factory by fire. In fact, as I then looked at it the latter contingency would have been much more likely than that I should not have been in my new quarters at the present time, and should have been but for the reasons given you in my previous letter.

You ask why I cannot put something aside and push your work along. For this reason, I have just shipped one Organ and have two more on the floor nearly ready to ship. As soon as they are out, we have the parts of a very large Organ all ready to immediately begin to put it together. These parts consist of all the Wind Chests, Bellows Swell Box, Case, Sub Bass Pipes and all the framing, in fact all heavy parts. These parts are all made by men who do nothing else. Our action men could not make other parts. Neither could these men put in actions. Now as these parts are all made for the Organ named, we must put it through, otherwise our whole action force would be obliged to be idle during the time the other parts were being made. I have now some of the parts underway but have stopped work on them pending a decision as to whether I shall go on or not. If you can make arrangements with any other builder to get the organ on time, of course you will do so, but I doubt if any builder could give it to you as early as I could as I have the interior all laid out and many of the parts commenced, while any else would have to go through all this.

It will be the middle of January before I could get your Organ in place and I don't believe any one else in the country can build an Organ of this size in that time. I would lend my whole energy to its completion and rush it as hard as consistent with first class work.

Please telegraph me at my expense whether I shall go on or not, immediately on receipt of this.

The Full Organ Pedal bringing on all the stops in the Organ would cost \$150, as we should have to put in Pneumatic Power to operate it. But I will put it in, also the Mezzo on Swell which will cost me \$50 more if you will allow me to go on and I feel that this would in some measure compensate you for waiting. I will also put in 30 notes Pedals without extra charge.

Hoping to be found with a favorable answer

I remain Very Truly Yours,
Geo. S. Hutchings

The remaining letters deal largely with settling the financial arrangements and details of the construction of the organ.

Hutchings to Benedict

Boston, Oct. 19, 1889

Dear Sir,

Your telegram of the 17th came duly to hand, and I at once set the ball in motion, and have been so very busy since that I have had no time to answer, or make out contracts until today.

I enclose two copies which I think embodies everything.

I will rush the work as rapidly as possible, and allow nothing to interfere with it.

We are now [dressing] on the wind chests, and as good luck will have it are having nice dry weather now, which is advantageous. I will get out the design just as soon as the plans of interior are done which are rapidly approaching completion.

Very Truly Yours
Geo. S. Hutchings.

Hutchings to Benedict

Boston, Nov. 7, 1889

Dear Sir,

Yours containing contracts for revisions came duly to hand. I have been waiting hoping to have the Case design all ready to send at the same time. I have the design all done and it is now in the hands of my draughtsman who will complete it by Saturday I think.

There is one obstacle to making the contract just as you want it, that is the notes. We Organ Builders never take notes of societies as I have had one bitter experience with church notes. I don't care to take any further risks.

Your church is incorporated, but we at this distance know nothing of your laws; here in Mass. it would be necessary for a Corporation to empower by vote, of the directors, the proper officers to sign and execute the notes, otherwise they would be worthless.

I have no doubt that yours would be all right, and if they are I can see no reason why two or more of your business men would not be willing to sign them, as individuals, or in other words endorse them. You are there on the ground and know all the in's and out's while I am hundreds of miles away and of course have no interest in the society one way or the other, and it does not seem fair to ask a stranger to bear such responsibility. I should make nothing out of it, and put myself in a position to pay the notes should anything happen, and I had been obliged to get them discounted.

You see it is asking me to do just what some of your people ought to do. I think you will see that the position is a just and fair one and that I am asking only what is right.

Regarding my experiment with an electric motor it was eminently successful in every particular except that it made some noise a slight humming and as we had to have the motor in close proximity to the audience room we had to abandon it. I am not done with the experiment by any means and prepare to go further. I think I have a plan that will eliminate all noise, or nearly all, so that the motor and blower can be put in a basement or other room near by. Is your Organ so situated that they could be placed under the Organ and run a pipe (like a furnace pipe) 8' diameter from blower to Bellows? I think I shall make your Bellows with fan feeders, then either a rotary or reciprocating motor could be used in case the electric motor was used. The later however could be made to run the Bellows by means of counter shafts and pulleys and belts.

Please let me hear from you at your earliest convenience.

Very Truly Yours,
Geo. S. Hutchings.

Arrange also to have organ to be blown by hand in emergencies.

Hutchings to Benedict

Boston, Nov. 9, 1889

Dear Sir,

There is one or two points I find that I have not answered. First regarding the Case you say that it is not impossible that you might change the Material of the Case and substitute Cherry or Oak. We had at time of receipt of your letter the Key Desk done that is of Black Walnut. That would be all the loss in case of change. I shall get the tracing done today probably and if pleasant, so we can get a blue print on Monday will send one to you right away.

The second point is, you wish incorporated into the contract the work "unusual" in the clause reading "barring such derangement as might occur from 'unusual' dampness" now the question arises who is to decide what is unusual dampness? We have just passed through eight days of rain, yet it can't be called unusual for we have had but little else than rain since last May. We make our work as free as it is safe to do, and were we to go beyond this point, and so make it as to be free under all circumstances, the action would be so noisy that you could not stand it. I should be perfectly willing to leave that part to the man who did the work. He should be capable of judging whether the defect if any should arise was due to atmospheric trouble or carelessness or oversight on my part. This seems to me to be fair. What is your idea?

Very Truly Yours,
Geo. S. Hutchings

Hutchings to Benedict

Boston, Nov. 11, 1889

Dear Sir,

I forwarded to you today by mail a blue print of design of the case. I think it will make a beauty. You will understand by the plan that I propose for the base of the Organ Case to follow the line of steps in gallery.

I had a letter from Mr. Birge asking about the motor business. I presume he has seen you since and learned what I had to say on the subject. I am satisfied that the electric motor will do the business and shall know for certain before your Organ is done.

Please let me know your decision about the case by wire at my expense, so we need loose no time on it.

Very Truly Yours,
Geo. S. Hutchings

Hutchings to Benedict

Boston, Nov. 18, 1889.

Dear Sir,

In reply to yours of the 13th I would say that I think the note business will be all right providing your trustees pass a vote empowering the Chairman and Clerk to sign the note and append a copy of that vote to the note or contract.

This is the very point on which I lost my case on a note that was given in good faith but a Picker in the society hatched up the point that the committee were not empowered to sign the note and his point was confirmed by the court. But the society were more honest than their officer and have paid me all but about \$200. They have been six or seven years about it but it shows their good intentions. You will see from my former experience I am a little cautious about society notes.

I have appended to the contract a clause covering that point which I think will not be objectionable to you. The contracts are now in the hands of the typewriter and will be done tomorrow and I will then forward them to you.

Did you receive a blue print of the design of case?

By the way could you get your architect to make a rough sketch of the longitudinal section of the Organ end of the Church showing room or rooms below the Organ and also cellar or basement. I can then form a good idea about the blowing apparatus.

Very Truly Yours,
Geo. S. Hutchings.

Hutchings to Benedict

Boston, Dec 5, 1889

Dear Sir,

I have been waiting for an estimate from the motor man before answering yours of the 26 inst. and have just got it. He agrees to put in a 4" motor all complete and in running order for the sum of \$275. You to do the piping and mason work for foundation, he to furnish the iron work for the foundation. This is upon the supposition that it is a direct action and I can see no reason why it cannot be.

A 6" Motor he would furnish set up under same conditions for \$375. He does not give the price of a 5" but I should say that would be about \$325.

If you will give me the correct pressure by gauge at your church I will tell you which size you will want. In your previous letter you made yourself perfectly plain as to ends of case having the base go below the steps but I thought if there was a chance of a change the panels had better be carried down. But as it is only a bare chance you had much better have them follow the line of stairs as you say.

Yes your description gives me a clear idea about the space under the Organ and no plan is required.

The figure as given me by Mr. Whitney (the Motor Man) are what I would do the work for.

Very Truly Yours,
Geo. S. Hutchings

Hutchings to Benedict

Boston, Dec. 7, 1889

Your telegram arrived yesterday but I was unable to answer it as our motor man was out of town and returned today.

I wrote you on the 5th what a 4 inch and 6 inch motor would cost, but your extremely low pressure necessitates an 8 inch motor. This would cost \$425 all attached you to do the piping up to the motor and from the motor to the Organ the foundation which (is built of brick) to be furnished by you also.

It is difficult to rate a motor by Horse Power as speed is a great factor in [reckoning] Horse Power while a Motor is varying in its speed working only just sufficient to supply the quantity of wind being used at the time. The bellows itself controlling the Motor. The Motor at times would develop about 2 horsepower and at other times according to the usual method of [reckoning] it would require not over one half a horse power, although it will have the same load to lift it will not have to lift it so many times per minute. When working at its greatest speed it will be required to lift about 54,000 lbs. about 25 times per minute 1 ft. high equivalent to about 2 horse power. The minimum speed will be about six strokes per minute lifting the same load that number of times.

Your letter spoken of in the telegram not yet at hand but I would write so the letter would have the benefit of Sunday travel.

Very Truly Yours,
Geo. S. Hutchings.

The December 7 letter is the last letter in the files of Pilgrim Church. The organ, Opus 207, was opened on March 27, 1890, with a recital by Clarence Eddy.⁸

The Hutchings instrument served Pilgrim until 1907 when the congregation constructed a new building on Union Avenue. They then sold the old building, including the organ to Tabernacle Baptist Church (now Central Baptist). The organ burned with the church on April 6, 1972. During the intervening years the instrument had been rebuilt and electrified.⁹

Notes

1. *Fifty Years of Pilgrim Church* (St. Louis, 1916), p. 7.
2. *The Missouri Democrat* (December 23, 1827), p. 4.
3. Stadler, Frances Hurd, *100th Anniversary of the Founding of Pilgrim Congregational Church*, St. Louis, MO: privately printed, 1966.
4. *Ibid.*, p. 20.
5. *Ibid.*, p. 21.
6. *Annual Directory*, Pilgrim Congregational Church, 1889.
7. This letter and those following were supplied by David A. Porkola, Minister of Music, Pilgrim Congregational Church from the Archives of Pilgrim Church.
8. The recital program is in the Archives of Pilgrim Congregational Church.
9. Conversation with Mildred Bailey, organist at Central Baptist, January 27, 1986 and a letter from David A. Porkola, Minister of Music at Pilgrim Congregational, October 30, 1986.

Restoration of the Barckhoff Organ at St. Joseph's Church, Lancaster, Pennsylvania

By John L. Speller

ALMOST EVERY RESTORATION of an historic organ presents a set of unique problems to the organ-builder. The Carl Barckhoff organ at St. Joseph's Roman Catholic Church in the Cabbage Hill area of Lancaster, Pennsylvania, presented an almost insuperable challenge for its restorers, but through a thoughtful plan and incredible patience, the organ now stands as a fine example of Barckhoff's abilities as an organbuilder.

Organized in 1849 as a daughter parish of St. Mary's, Lancaster,¹ the congregation of St. Joseph's has had only two pipe organs in its history. When the original structure was opened in 1850, a small pipe organ was in the building, although the parish records make no mention of its builder. An advertisement for the Philadelphia firm of Joseph Buffington,² however, includes a partial opus list for the Buffington firm which includes an organ for St. Joseph's. Most of Buffington's organs seem to have been in Roman Catholic churches, and it seems likely that he was himself a Catholic.

Not a great deal is known about the history of the Buffington firm. The OHS Extant Organs List for Pennsylvania lists an 1852, 1-3 instrument by Joseph Buffington in the United Presbyterian Church, Wysox, Pennsylvania, and also a ca. 1865, 1-3 instrument by the Hunter & Buffington Organ Company in the residence of Dan M. Hallett, Jr.³ There is also a 1-4 instrument of unknown date by Buffington & Hunter in Townville Episcopal Church, Townville, near Meadville, Pennsylvania. The latter organ was restored by Daniel E. Bickel of Edinboro, Pennsylvania, in 1982.⁴ It would appear from this information that Joseph Buffington was at one time in partnership with the Philadelphia firm of A. G. & J. P. Hunter, which later merged with Bernard Mudler to form the present Mudler-Hunter firm.

Other members of the Buffington family besides Joseph Buffington appear to have worked in the Buffington firm. The 1850 Census lists Isaac Buffington, resident in the South Ward,



Top: The Great 8' Gamba, before restoration but after some straightening, was photographed in the McFarland shop. **Bottom:** The rank after restoration. Of more than 700 crumpled, smashed, ripped, and flattened pipes in the organ, only two were replaced.

and that his instrument was "remarkable for the softness and sweetness of its tone." The instrument was also unusual in having as its only Pedal stop an 8' open wood Pedal Bass rather than a 16' stopped wood Bourdon.⁸

St. Joseph's parish in Lancaster grew rapidly and flourished, so that although another new parish, St. Anthony's, was carved out of it in 1871, it had nonetheless so outgrown its original building by the 1880s that a new and larger church building was begun on 16 June 1884 and consecrated on 3 October 1886.⁹ The Buffington organ was transferred to the new church but was perhaps inadequate in the larger building.

A few years after the completion of the new church, during the pastorate of Father Francis Xavier Schmidt (1888-1899), the decision was made to purchase a new and much larger organ. The contract for the two-manual, twenty-nine rank instrument was awarded to the Barckhoff Church Organ Company of Salem, Ohio. [See Vernon Brown's account of the Barckhoff firm in *The Tracker* (22:4)]. Felix Barckhoff established the firm in Philadelphia in 1865. Carl Barckhoff (1849-1919), a native of Weidenbruck,

John Speller is a frequent contributor to The Tracker. He has also written for Musical Opinion and The Organ and is editor of The Dieffenbuch. Speller, who holds a D.Phil. from Oxford University, is Secretary-Treasurer of Columbia Organ Works, Columbia, Pennsylvania.

**JOSEPH BUFFINGTON,
ORGAN BUILDER,**
No. 131 South Eleventh St., Philadelphia.

Refers to the following churches having instruments of his manufacture:

St. Philip du Nerl. St. Theresa. St. Alphonse. St. Mary's, Phoenixville. St. Agnes, West Chester. Immac. Conception, Trenton. St. Paul's, Burlington. St. Michael's, Chester.	St. Joseph's, Lancaster. Rosary of Lima, Cardondale. St. Patrick's, Edinburg. St. Dennis, Kent Co., Md. St. Joachim, Frankford. Jacksonville, Florida. Immac. Conception, Cardenas, Isle of Cuba.
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A Roman Catholic periodical of 1865 carried this advertisement for the firm of Joseph Buffington. St. Joseph's, Lancaster, is listed at the top of column two.

Philadelphia County, as an organbuilder with three employees.⁵ The 1860 Census records Thomas Buffington, 8th Ward, Philadelphia, also with three employees.⁶ Finally, the 1870 Census has Joseph Buffington, 22nd District, 8th Ward, Philadelphia, with three employees, producing an average of two organs a year.⁷ An account of the opening of the new Buffington organ at St. Peter's Episcopal Church, Freehold, New Jersey, in 1866, states that Joseph Buffington was an organbuilder with "an experience of 20 years,"

The Great Diapason, of large scale, bears the initials of H. A. B., an otherwise unknown artisan whom the author speculates to have been a Barckhoff.



JAMES R. MCFARLAND

Westphalia, Germany, took over the company, then known as Felix Barckhoff & Sons, on his father's death in 1878. He relocated first to Allegheny County, Pennsylvania, and then in 1881 to Salem, Ohio. Here the company was re-established with considerable local financial backing and renamed the Barckhoff Church Organ Company.¹⁰

The precise date of the installation of the Barckhoff organ at St. Joseph's is not known, and no account of its opening seems to have appeared in the Lancaster papers. The presence of voicers' marks with the dates 1890 and 1891 on the pipework suggests that it was probably installed around the middle of 1891. Incidentally, an apparent miscalculation of the height of the instrument resulted in the center pipe of the façade, low C of the Great 16' Open Diapason, being cut down to fit under the ceiling and, consequently, has always sounded C#.

In a career which stretched from 1865 until the end of World War I, Carl Barckhoff built more than 3,000 organs¹¹, many of which were in Roman Catholic Churches. Two noteworthy examples are the 1892, 2-29 Barckhoff organ at St. Mary's Roman Catholic Church, Auburn, New York, and the ca. 1891, 2-29 organ at St. Joseph's, Lancaster, both of which are magnificent instruments. These churches have superb acoustics: St. Joseph's has a reverberation period of more than five seconds, and it was probably the fine acoustical settings which prompted Barckhoff to do something out the ordinary in building these two instruments. The Auburn organ has a Doppel Flute in place of the Great Melodia, a Geigen Diapason in place of the Swell Salicional, no Swell Cornopean, and an additional 8' Pedal Flute, but otherwise the two specifications are the same. Both organs have to be heard to be believed—not only by virtue of their splendid rolling tone but also because hardly any stop sounds the way one would expect.

On the St. Joseph's organ, the Great 8' Open Diapason, for example, is more of a flute than a diapason; the Great Trumpet is

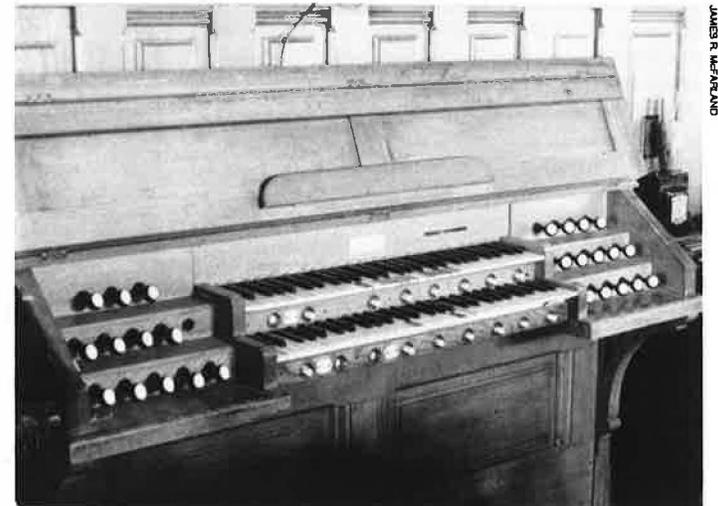
**ca. 1891 Barckhoff Church Organ Company, Salem, Ohio
1985 James R. McFarland & Company, Millersville, Penn.
Joseph's Roman Catholic Church, Lancaster, Pennsylvania**

- GREAT C-a³ 58 notes**
- 16' **Open Diapason** C-a³ zinc in case, b⁰-d¹, e¹-a³ spotted metal, "HLS 1890"
 - 8' **Open Diapason** C-B zinc in case, c⁰-e⁰ zinc, f⁰-a³ spotted metal, "HAB 91"
 - 8' **Gamba*** C-B zinc, c⁰-a³ spotted metal, "HAB 91"
 - 8' **Dulciana*** C-B stopped wood, c⁰-a³ spotted metal, "HLStanley 1891"
 - 8' **Melodia** C-B st. wood, c⁰-a³ open wood
 - 4' **Principal** C-E zinc, F-a³ spotted metal
 - 3' **Twelfth** 58 pipes, spotted metal, "Quinte 2²/₃'-HAB 91"
 - 2' **Fifteenth** 58 pipes, spotted metal
 - III Mixture** 174 pipes, spotted metal, "HAB 90"
C-b⁰ 15-19-22
c¹-b¹ 12-15-19
c²-a³ 8-12-15
 - 8' **Trumpet** C-c³ spotted metal & zinc, c#³-a³ spotted metal
- SWELL C-a³ 58 notes, enclosed**
- 16' **Bourdon** C-B stopped wood, outside swellbox, c⁰-a³ stopped wood
 - 8' **Open Diapason** C-B capped zinc, c⁰-a⁰ zinc, f⁰-a³ spotted metal, "HAB 91"
 - 8' **Salicional** C-B capped zinc, c⁰-a³ spotted metal, "HAB 91"
 - 8' **Aeolina**† C-B stopped wood, c⁰-a³ spotted metal
 - 8' **Stopped Diapason** C-c³ stopped wood, c#³-a³ metal
 - 4' **Fugara** C-E zinc, F-a³ spotted metal, "HAB 90"
 - 4' **Flute Harmonic** C-b⁰ stopped wood, c¹-a³ spotted metal & harmonic, "HAB91"
 - 2' **Piccolo** C-B stopped wood, c-e³ tapered stopped metal & harmonic, f²-a³ spotted metal, "HAB 91"
 - III Cornet** 174 pipes, spotted metal, "HAB 91"
C-b⁰ 12-15-19
c¹-a³ 5-8-12
 - 8' **Cornopean** C-c³ spotted m. & zinc, c#³-a³ common metal
 - 8' **Oboe & Bassoon** C-c³ spotted metal & zinc, c#³-a³ common metal
- Tremolo**
- PEDAL C-d¹ 27 notes**
- 16' **Open Diapason** open wood
 - 16' **Sub Bass** stopped wood
 - 8' **Violoncello** zinc
 - 16' **Trombone** wood (added 1985)
- COUPLERS on/off thumb pistons**
- Swell to Great**
 - Great to Pedal**
 - Swell to Pedal**
- COMBINATIONS thumb pistons**
- 5 Great
 - 6 Swell
- Balanced Swell Pedal**

* Dimensions of the c⁰ pipe of the Gamba in mm. are as follows: diameter 56.7; circumference 178.1; mouth width 42.2; cut-up 12.2; total length of body 1244.6; length to top of scroll 1193.8

† Dimensions of the c⁰ pipe of the Dulciana are as follows: diameter 56.5; circumference 177.5; mouth width 42-35; total length of body 1244.6; cut-up 12.0.

‡ The Aeolina is currently tuned a little sharp to celeste with the Salicional.



JAMES R. MCFARLAND

The console includes a rare and original combination action which features pistons in the keyslips that operate an entirely mechanical memory system built within the organ. The memory system activates original pneumatic stop-action motors

very Germanic for a nineteenth-century American reed; the Swell Cornopean is more of an English-style Trumpet, and the Swell Piccolo is a very rare example of a Harmonic Spitzflute. Furthermore, the individual stops combine in a number of unexpected ways to produce a variety of unusual and tantalizing sounds.

As is normal on Barckhoff organs, the key action of the St. Joseph's organ is very solidly constructed and entirely mechanical. The action is, unfortunately, rather heavy. The Great and Swell organs have slider chests, while the Pedal stops speak on ventill chests located on both sides of the Great chest. All chests are of poplar, as was Barckhoff's standard practice. There are tracker-pneumatic slider-motors for the stop action, and a mechanical preset combination action operated by thumb pistons. The thumb pistons may easily be adjusted at the back of the organ by anyone who happens to be two feet tall and six inches wide. Barckhoff



generally made his case of red or white oak, but the casework at St. Joseph's is of ash.

Some time in the 1930s, two of the façade pipes fell out of the case, one of them falling right over the edge of the gallery and sustaining considerable damage. By 1950 sliders for the reed ranks had all been nailed in the "off" position because the pipes were in need of restoration and no longer spoke properly. By the mid-1960s the organ was becoming unplayable. A letter in *The Tracker* (9:4) described the instrument as "in dire need of servicing and perhaps . . . helpless." It was written by Dr. Karl Moyer of Millersville University who has long been the champion of the St. Joseph's organ. This need for servicing, however, was nothing to the calamitous fate which awaited the organ shortly afterwards. Since the Barckhoff organ needed restoration, the church purchased an electronic substitute, the speakers of which were placed on the Great chest behind the front pipes. At the time this was done, the organ was wrecked. More than 1,100 pieces of mechanism were smashed, and for a long time, it was thought that the Great pipework and Pedal Violoncello had disappeared altogether. The Great pipes were eventually discovered beneath a reservoir, having been reduced to a mass of twisted metal approximately 2' x 3' x 3'. The Pedal Violoncello turned out to have been dropped down inside the Double Open Diapason pipes. More than 700 metal pipes were crushed, twisted, or broken. To most people that would have seemed the end of the instrument.

That it was not is due largely to the persistent effort of Dr. Moyer and the determination of James R. McFarland. In March, 1980, William T. Van Pelt visited the St. Joseph's organ and reported to the priest, Father Lawrence C. Gross, that, although badly damaged, the Barckhoff organ was not beyond repair. The joint efforts of Father Gross, Dr. Moyer, and Father Stephen Sheetz saw to it that the church wisely decided to refrain from investing further funds in electronic substitutes and to restore the Barckhoff organ to its former splendor. Dr. Moyer was consultant throughout the project and recommended a complete restoration of the instrument, together with the addition of a full-length 16' Trombone to the Pedal.

The contract for the restoration of the St. Joseph's organ was awarded to James R. McFarland & Company of Millersville, Pennsylvania. The difficult work of restoration occupied more than eighteen months. It is possible that no organ has before been successfully rescued from such an appalling state without the wholesale replacement of pipework and mechanism. The more than 700 crumpled pipes were painstakingly straightened by the McFarland pipemaker Paul A. Maye, and in the end, only two of them required complete replacement. The success of the restoration has shown how wrong the wreckers of Barckhoff's masterpiece were in thinking that they had silenced the instrument forever.

As originally constructed, the St. Joseph's organ was blown by hand and was winded by a single large reservoir supplied by feeders. In 1915 a Kinetic electric blower was provided in a room in the tower above the organ. In 1941 the reservoir required re-leathering, and probably because it was sufficiently large to have required the organ to be dismantled in order to remove it, it was, according to the organist, cut into pieces on the spot and replaced by three small single-rise reservoirs. Unfortunately, funds were not available to restore the original style of winding in the latest restoration, but this may be possible in the future. Meanwhile, additional concussion bellows have been added to remove unsteadiness in the wind supply.

The wind pressure is just under three and a half inches throughout. In the absence of any definite evidence of the original

pressure, the pipework was put on the pressure at which it seems to speak most satisfactorily. The pipework bears voicers' marks of "HLStanley" and a "HAB"—perhaps another member of the Barckhoff family. This writer chanced upon the signature of "HLStanley" on low C of the Swell Stopped Diapason when examining the J. H. & C. S. Odell organ at Christ Episcopal Church, Shrewsbury, New Jersey. The Swell was added to this 1875-vintage instrument in 1894, which suggest that Stanley had moved from Barckhoff to the Odell firm between 1891 and 1894. The metal pipes of the St. Joseph's organ are mostly of spotted metal with zinc basses, while the wooden pipes are of pine, in line with Barckhoff's normal practice.

A new full-length wooden 16' Trombone with wooden shallots was added in such a way as to ensure both that the new stop matched the existing pipework and that the original Barckhoff scheme was left undisturbed. Since no Barckhoff examples of a Trombone are known to exist, a search was made for a suitable Germanic-style reed in a 19th-century American organ by another builder. The model eventually chosen for replication was the Trombone in the Pfeffer organ at St. Mary's Roman Catholic Church, Fort Madison, Iowa. The replica has resonators of one hundred year old pine from an old Pedal Open wood which sounds good in the company of Barckhoff's pipework.

In order to accommodate the new stop, the rackboards of the Pedal Violoncello were removed to storage in the blower room, and the new Trombone was placed on the old Violoncello chests. New chests of poplar were made for the Violoncello and mounted on either side of the Great chest, above the pneumatic motors of the stop action. Although the original Barckhoff Pedal chests have a modified form of cone valve, the new Violoncello chests have conventional pallets, resulting in a much lighter action. The squares for the new chests are slotted to fit over the horizontal Pedal trackers. Small wooden blocks are glued to the tops of these trackers so that the squares are activated by the trackers. The design is such that in the

unlikely event anyone ever wished to remove the Trombone and return the organ to its original state, the new chests and square rails can simply be unscrewed and lifted out.

The final work on the organ, including the new Pedal Trombone and the Violoncello chests, was completed in November of 1985. In 1987 the Organ Historical Society cited it as "an instrument of exceptional historic merit, worthy of preservation," and presented a plaque bearing those words. With its new Trombone as a crowning glory and restored to its original magnificence in spite of the efforts of those who came so close to destroying it twenty years ago, Barckhoff's masterpiece now sounds forth once again.

NOTES

1. *St. Joseph's Catholic Church, Lancaster, Pennsylvania 125th Anniversary 1849-1974* (Lancaster, 1974), p. 5.
2. Advertisement from a Catholic periodical of ca. 1865, OHS Archives.
3. *OHS Extant Organ List, Pennsylvania* (February, 1980), p. 5, 9.
4. Information supplied to Alan Laufman by Daniel E. Bickel. An account based on this information appears in *The Dieffenbuch*, 6:3 (Fall, 1987), p. 6.
5. Census details are found in *The Tracker*, 30:4 (1986), p. 28.
6. *Ibid*, p. 29.
7. *Ibid*, p. 30. It is possible that Isaac and Thoms are mistakes for Joseph Buffington and that Joseph was meant in all three cases.
8. Newspaper report of the opening of the instrument in the *Monmouth Democrat*, 26 July 1866. A full account is found in *The Dieffenbuch*, 6:2 (Summer, 1987), p. 5. Supplied by Stephen L. Pinel, OHS Archivist.
9. *St. Joseph's . . . Anniversary*, p. 13.
10. Vernon Brown, "Carl Barckhoff and the Barckhoff Church Organ Company," *The Tracker* (22:4), p. 1.
11. Brown, p. 5.



Using stencils cut from the original design of the façade pipe decorations, Ruth Brunner applies gold leaf and new paint in original colors.

MINUTES

National Council Meeting Princeton, New Jersey

October 21-22, 1988

Call to Order. The meeting was called to order by the President at 1:17 p.m. Present were officers William Aylesworth, Kristin Farmer, David Barnett, and Michael Friesen; councillors John Panning, Roy Redman, Elizabeth Schmitt, and Carol Teti; staff members William Van Pelt and Stephen Pinel; and Society members John Farmer, David Fox (October 21 only), and Thomas Dressler (portion of October 21 only).

It was announced that OHS Founding Member and longtime Archivist, Dr. Homer D. Blanchard, had passed away on September 26. Council expressed its sympathy and a letter to his wife Gwen will be sent.

Report of Secretary. The minutes of the previous meeting of June 19-20, 1988 were approved as presented (m-Redman, s-Teti, v-unan).

Report of Treasurer. Dave Barnett presented his annual treasurer's report (as yet unaudited) showing the status of the Society's finances. The Society has grown in membership, cash, and assets as a result of such factors as catalog sales, membership solicitation, development of the American Organ Archive, and convention income. Assets include equipment as well as merchandise for sale, with close control over purchases of non-OHS items for re-sale. After extensive discussion of the report, it was approved as presented (m-Schmitt, s-Farmer, v-unan).

It was noted that the American Organ Archive's value is not included in the Society's balance sheet as an asset. Although Council's consensus was that due to the irreplaceability of much of the Archive it is virtually priceless, Council directed Archivist Stephen Pinel to "have the Archive appraised, and to check into the cost of microfilming the Schoenstein records" (m-Farmer, s-Barnett, v-unan). In addition, Council voted to "empower the Archivist to use the principal and interest of the Barnes Fund in the memory of Dr. William H. Barnes for acquisitions for the American Organ Archive" (m-Friesen, s-Redman, v-unan). The Barnes Fund will be closed out.

In other business, Dave Barnett noted the need to have a corporate charge card account, such as Mastercard or Visa, to facilitate order processing and for certain direct expenses (rather than using purchase orders for small expenses). Council moved to "authorize a corporate resolution for an OHS charge card account" (m-Barnett, s-Panning, v-unan).

REPORTS OF COUNCILLORS

Organizational Concerns. Mr. Dressler asked leave of Council to request that a petition for a New Jersey chapter of the Society be added to the agenda. He presented the petition with the requisite signatures to Council and it was discussed. In addition, Council had received a petition with the requisite signatures to form a Wisconsin chapter, which was also discussed. Council voted to "authorize the formation of the New Jersey and Wisconsin chapters" (m-Redman, s-Teti, v-unan). Carol Teti also presented revised guidelines for recitalists from the Repertoire Committee. All other reports were accepted as presented.

Education. Roy Redman reported that all the committees reporting to his area were functioning as usual and that there were no special items of business to bring forward to Council.

Finance & Development. Michael Friesen reported that Jim Hamann had asked him to convey on his behalf because he could not be present that due to the overwhelming number of surveys received, a computer program needed to be developed to analyze the results, which is in progress and should be completed shortly. There were no other items of business in this area to bring forward to Council at this time.

Historical Concerns. By prior arrangement, Council recessed to take a brief tour of the Talbot Library of Westminster Choir College and the American Organ Archive. Council then reconvened the meeting with four guests from Westminster in attendance: Dr. Richard Webb, Dean; Dr. Joan Lippincott, Chair of the Organ Department; Dr. Tula Giannini, Library Director; and Nancy Wicklund, Reference Librarian. The purpose of this session was to discuss a proposed new agreement between the college and the OHS for the Archive that would be more definitive and more long-term than the agreement worked out in 1984 when the collection was moved to Westminster. Drs. Webb, Lippincott, and Giannini explained that as part of a long-range planning process for both Westminster and Talbot Library, the administration felt that it was necessary for the Society and the college to determine their commitment to each other. An extensive discussion ensued, with issues raised ranging from space needs, future library building plans, how to minimize duplication of services or acquisitions (since both the college and the Society, for example, procure organ publications on a regular basis), finances, policies, administrative procedures, and the like.

The meeting was adjourned for the day at 5:50 p.m., so that Council could have dinner. At 7:30 p.m. Council returned to the campus to officially open the American Organ Archive, which was duly attended to by the cutting of a ceremonial ribbon by President Aylesworth of the OHS and President William Fuller of Westminster. A wine-and-cheese reception followed, which was also attended by other members of the college and area OHS members.

The meeting reconvened at 9:30 a.m. on October 22. Council briefly continued the discussion about the Archive, and voted to "establish a

committee to study the relationship between Westminster Choir College and the Organ Historical Society with the goal of formulating a new agreement to be presented to the National Council at the February meeting" (m-Farmer, s-Redman, v-unan). President Aylesworth appointed John Panning as Chair, and suggestions for members were given. John will coordinate the committee selection and arrange a meeting.

The Archivist's and the Historic Organ Citations Committee's reports were accepted as presented.

Conventions. The 1988 San Francisco Convention was reported to have had income of some \$21,000 over expenses. The 1989 New Orleans Convention committee's report was accepted as presented. Council then discussed at length the current status of both the Convention Coordinator and *Organ Handbook* Editor positions, and voted to "appoint Larry Trupiano as Convention Coordinator for the New Orleans convention and Alan Laufman as the Convention Coordinator for the Milwaukee convention as well as preliminary planning for future conventions, and to engage Alan Laufman as *Organ Handbook* Editor and Advertising Manager for the New Orleans and Milwaukee conventions at a compensation of \$3500 in the current fiscal year" (m-Redman, s-Panning, v-all ayes except Friesen and Teti-abstain). There was no business regarding the 1991 and beyond conventions to bring forward to Council.

Research & Publications. Council briefly discussed the procedures by which previously-submitted and current non-Tracker manuscripts have been processed, particularly one member's project, and agreed that this should be clarified. Discussion continued from previous Council meetings about recordings on such issues as initiation of projects, collaboration, selection of artists, and the relationship of Raven Recordings to the OHS. Council then voted to "direct the President to appoint an ad-hoc committee to establish a policy regarding production of recordings and for it to report back to Council by the next meeting" (m-Redman, s-Farmer, v-unan). Council decided to defer the discussion of the masthead of *The Tracker* to the February meeting (m-Friesen, s-Schmitt, v-unan). The report of Susan Friesen, Editor of *The Tracker*, was approved as presented. General discussion ensued on other Society publications in process or proposed.

OLD BUSINESS

All items were handled under councillors' reports.

NEW BUSINESS

David Barnett and Bill Van Pelt presented the proposed 1988-89 Society budget, totalling \$219,000, up from \$110,900 in 1987-88, with the main change being the addition of a full-time position for *The Tracker* in Richmond (Managing Editor) and the addition of revenue from the Society's new forthcoming book *The American Classic Organ*. Since actual receipts in 1987-88 totalled \$176,000, Messrs. Barnett and Van Pelt felt strongly that the budget was realistic based on membership, sales, and convention attendance trends, and after discussion of all of the accounts, Council voted to "adopt the budget as presented" (m-Redman, s-Barnett, v-unan).

Returning to the Executive Director's Report, Bill Van Pelt noted that most of his comments had been presented during the Treasurer's Report and Budget discussions, and displayed the Society's first compact disc, a recording of Rheinberger.

Considerable discussion ensued as to the ramifications of interpretations of the new Federal tax law based on advice given to Messrs. Barnett and Van Pelt by lawyers and accountants on behalf of the Society. Council thus voted that "the Executive Director, Administrative Assistant, and Managing Editor positions, as well as any other administrative or office help at the Richmond headquarters, will henceforth be employees" (m-Schmitt, s-Redman, v-unan). Council also voted that "the National Council of the Organ Historical Society enter into a new agreement with William T. Van Pelt III, effective November 1, 1988, providing for his employment as Executive Director, superseding the previous agreement" (m-Panning, s-Farmer, v-unan). Finally, Council voted to "lend William T. Van Pelt III at no interest \$20,000 for 2 years to be repaid in 24 equal installments by payroll deduction, with a 1-manual 1873 E. & G.G. Hook & Hastings organ as collateral, and to empower the Treasurer to secure a written legally-enforceable agreement, to commence with the first payment under the new employment contract" (m-Farmer, s-Redman, v-unan).

Correspondence had been received from the Curtis Organ Restoration Society asking for OHS evaluation of their organ work. After discussion as to whether this would be appropriate, Council voted "not to grant the request of the Curtis Society" (m-Redman, s-Barnett, v-unan).

The next meeting will be held on Friday, February 17, 1989, at 1:00 p.m. in Richmond, Virginia, and continue on to Saturday, February 18. There being no further business, the meeting was adjourned at 1:50 p.m.

Respectfully submitted,
Michael D. Friesen, Secretary

Pipedreams: A program of music for the king of instruments

Program No. 8927 7/3/89

Going On Record... a quarterly review of recent organ recordings, with emphasis on the unusual and the unusually attractive. Commentary by program host Michael Barone.

Program No. 8928 7/10/89

Music from Methuen... recital performances on the famous Aeolian-Skinner organ at the historic Methuen Memorial Music Hall in Massachusetts.

LANGLAIS: *Incantation pour un jour Saint* - Christopher Herrick

FRANCK: *Fantaisie in A* - Michael Murray
AMY CHENEY BEACH: *Prelude on an Old Folk Tune (The Fair Hills of Eire, O)* - Rodger Vine

PARRY: *Chorale-prelude, Hanover, Op. 205* - Bruce Neswick

ROGER HANNAHS: *Carillon* - Susan Armstrong-Ouellette

EDWIN H. LEMARE: *Symphony in g, Op. 35* - Christopher Herrick

For information concerning concert activity at the Methuen Memorial Hall, write: MMMH, Inc.; PO Box 463; 192 Broadway; Methuen, MA 01844-0463. Send \$1 for brochure and handling.

Program No. 8929 7/17/89

Music of the French (Organ) Revolution... artistic as well as political attitudes changed when the Bastille fell.

ANDRÉ RAISON: *Le Vive-le-Roy des Parisiens* (Offertory) - Pierre Bardon (1774 Isnard organ / St. Maximin-en-Provence)
Pierre Verany PV-784011 (distributed by Harmonia Mundi USA)

CLAUDE BALBASTRE: *March and Air (Marseillaise; Ca-Ira)*

MONSIEUR BENAUT: *Kyrie Verses, fr Mass in C-Chantal de Zeeuw* (1774 Duges organ / St. Nicholas Church, Peruis) Pierre Verany PV-785032 / 3

LOUIS LEFÈBRE-WELY: *Communion in F; March in C-René Saorgin* (1845 Lété organ / Nantua Parish Church) Harmonia Mundi HMA-1901205

CESAR FRANCK: *Andantino in g-David Sanger* (1976 Akerman & Lund organ / Katarina Church, Stockholm) Bis CD-214 / 5 (distributed by Qualiton Imports)

LOUIS VIERNE: *Marche Triomphale for the Centenary of the Death of Napoleon-Guy Touvron Brass Ensemble; Patrick Delabre, o* (1971 Danion-Gonzalez / Chartres Cathedral) Valois V-4627 (distributed by Harmonia Mundi USA)

NICOLAS SEJAN: *Andante*
JACQUES-MARIE BEAUVARLET-CHARPENTIER: *Victoire de l'Armée d'Italie* - Chantal de Zeeuw (1745 Isnard organ / Holy Saviour's Cathedral, Aix-en-Provence) Pierre Verany PV-785032 / 3

Program No. 8930 7/24/89

Sunshine and Sentiment... guest commentator Karl Eilers joins host Michael Barone for some repertoire from the lighter side, a genial and general survey of theater organ recordings.

George Wright plays *There's No Business Like Show Business* at the San Francisco Fox Theater (Doric DO-1417LP)

Dan Bellomy plays *The Way You Look Tonight and Why Should I Wake Up* at the Robert Trousdale Studio in Santa Ana, CA (Beldale Records; P.O. Box 66392; Portland, OR 97266)

Ashley Miller plays *Give Me the Simple Life and A Little Love, A Little Kiss* on a private Hollywood studio installation (Film Technology FTC-2031; 6900 Santa Monica Blvd; Hollywood, CA 90038)

John Seng performs *Just One of Those Things and Love Song* at Mundelein Seminary Auditorium in Illinois (Concert Recording CR-0170LP)

Dick Hyman plays *Yacht Club Swing* at Cincinnati's Emery Theater (Musical Heritage Society MHS-512089T)

Billy Nalle plays *Shenandoah* at Century II Center in Wichita (OLP-1460; Wichita Theater Organ Inc.; 225 W. Douglas; Wichita, KS 67202)

Sidney Torch plays *Dance of the Blue Marionettes* at the Regal Theater, Marble Arch, London (Doric DO-1211 / 12LP)

Bryan Rodwell plays *Louise* at the Granada Theater, Tooting, London (VIS B-3LP; Ventures in Sound, Braidwood, IL... out of print).

Jonas Nordwall plays *My Baby Grand and It Don't Mean a Thing* at Organ Grinder Pizza (JN-110 CD; Organ Grinder Recordings; 5015 S.E. 82nd Ave.; Portland, OR 97266)

Rob Calcaterra plays *A Bit of Rhythm* at the Temple Civic Center Auditorium in Rochester, NY (RTOS-45413LP; Rochester Theater Organ Society; P.O. Box 17114; Rochester, NY 14617)

Dwight Thomas performs *One* (from *A Chorus Line*) at the Paramount Music Palace in Indianapolis (Klarion DTCD-101; Klarion Productions; R.R. #2, Box 208A, Fairland, IN 46126)

George Wright plays *Spring Fever, All of Me, and Secret Love* on the Hollywood Philharmonic Organ (Banda DDX-438, DDX-3322; Banda Records, P.O. Box 392; Oxnard, CA 93032)

Program No. 8931 7/31/89

Golden Agers... recital performances by Michael Schneider and Gaston Litaize, notable musicians who celebrate 80th birthdays in 1989.

DeGRIGNY: *Verbum supernum Versets*
BACH: *Chorale-prelude, O Lamm Gottes, unschuldig, S. 656*

REGGER: *Benedictus, Op. 59*
BACH: *Passacaglia in c, S. 582*

LITAIZE: *Fugue sur l'Introit "Da pacem"; Prière; Epiphanie*

LITAIZE: *Improvisation In Memoriam Maurice Duruflé*

REGGER: *Kyrie & Gloria, Op. 59*
BACH: 2 *Chorale-preludes (Ich ruf zu Dir; Nun freut euch)*

Gaston Litaize was recorded during the 1986 International Nurenberg Organ Week at St. Sebald's Church. He has for many years been organist at the Church of St. Francois-Xavier, Paris. Michael Schneider, pupil of Karl Straube at the St. Thomas Church in Leipzig and for many years associated with the Musikhochschule in Cologne, performed at Plymouth Congregational Church, Minneapolis.

Program No. 8932 8/7/89

Isn't That Suite? ... diverse works dedicated to variety and tuneful pleasure.

JEAN-FRANCOIS DANDRIEU: *Suite in D; Noel, Joseph est bien marié* - André Isoir ADDA CD-581052 (distributed by Qualiton Imports)

MARCEL DUPRE: *Suite, Op. 39* (1944) - Keith John (1979 Keuker organ / L'Englise du Chant d'Oiseau, Brussels) Priority PRCD-174 (distributed by Harmonia Mundi USA)

JOHANN STADEN: *Dance Suite* (1618) - Johann Sonnleitner (17th c. Anonymous organ / Imbach Parish Church, Austria) German RCA RL-30766 (distributed by Organ Literature Foundation)

J.S. BACH: *Dance Suite (Sarabande, S. 977; Badinerie, S. 1076)* - Jean Guillou (1978 Kleuker organ / Notre-Dame des Neiges, Alpe d'Huez, France) Dorian DOR-9012

P.D.Q. BACH: *The O.K. Chorale, fr Toot Suite* - David Oei, Peter Schickele, caliope four-hands; Vanguard VSD-79335
JOSEPH HAAS: *Suite in A, Op. 25* (1909) - Franz Lehrndorfer (Munich Hochschule für Musik) Wergo WER 60107-50 (CD) (distributed by Harmonia Mundi USA).

Program No. 8933 8/14/89

Speaking English... a celebration of British contributions to the organ's repertoire over five centuries, from Whitlock to Wolstenholme and beyond.

PERCY WHITLOCK: *Fanfare, fr Four Extemporisations* - Christopher Herrick (1984 Harrison organ / Westminster Abbey) Hyperion CDA-66121 (distributed by Harmonia Mundi USA)

ANONYMOUS (16th c.): *I smile to see.*
PURCELL: *Voluntary in G.*

BOYCE: *Voluntary in D* - Simon Preston (early 17th c. organ at Knole House Chapel, Kent; 1791 Green organ at St

John the Baptist, Armitage) Archive 415 675-2

NICHOLAS CHOVEAUX: *Meditation & March, fr 3 Pieces* - Anthony Burns-Cox (1858 Walker organ / Romsey Abbey) Priority PR-150 (dist. by Harmonia Mundi)
WILLIAM WOLSTENHOLME: *Allegretto in Eb* - Roy Massey (1933 Willis organ / Hereford Cathedral) Alpha APS-334 (dist. by Organ Literature Foundation)

ALFRED HOLLINS: *Triumph March in Eb* - Jonathan Bielby (1865 Willis organ / Huddersfield Town Hall) Priority PR0123

HERBERT HOWELLS: *Anthem, Like as the hart* - Christopher Dearnley, o; St. Paul's Cathedral Choir, London / John Scott, dir. Hyperion CDA-66260.

HOWELLS: *Organ Sonata* (1933) - Robert Benjamin Dobey (1892 Roosevelt-1980 Schantz organ / Immaculate Conception Cathedral, Syracuse, NY) Pro Organo CD-7005.

Program No. 8934 8/21/89

Organs Down Under... a glimpse of the Australian scene through recordings of several famous (and large) instruments and new music performances by Ralph Morton, who is guest commentator.

BACH: *Tocatta in d, S. 656.*
PURCELL: *Trumpet Tune in D* - Peter Hurford (1979 Ronald Sharp organ / Sydney Opera House Concert Hall) Argo ZRDL-1016

BONNET: *Concert Variations, Op. 1* - Robert Ampt (1890 William Hill organ / Sydney Town Hall, the largest unaltered historic organ in the world) Michael Woodward MW-942

BONNET: *Romance sans Paroles.*

WILLS: *Fanfare* - Michael Dudman (J.W. Walker organ / Christ Church Cathedral, Newcastle) Chartreuse RICS-78201

PACHELBEL: *Partita, Was Gott tut, das ist wohlgetan* - Douglas Lawrence (1973 Ahrend organ / Monash University, Melbourne) Move Records MS-3036

LARRY SITSKY: *Satan's Treasures* (after Jean Belville) and *Beata Beatrix* (after Dante Gabriel Rossetti), fr *Seven Meditations on Symbolist Art* - Ralph Morton (1976 Hill, Norman & Beard / St. John's Cathedral, Brisbane)

DANDRIEU: 2 *Noëls* - David Rumsey (1981 Letourneau organ / St. Alban's Church, Epping) Music Broadcasting Society MBS-12 (CD)

BACH: 3 *Chorale-preludes (Allein Gott, S. 716; Jesu, joy of man's desiring, S. 147; Gelobet seist du, S. 723)* - Peter Sharp organ / Sydney Opera House) Argo DI38D-3; ZRDL-1016

STEPHEN LEEK: *At Times, Stillness* - Ralph Morton (St. John's Cathedral, Brisbane)

MURRILL: *Carillon* - Peter Hurford (Sydney Opera House)

The number of Australian organ recordings is not overly large, though this group represents only a sampling. Should you wish more information, you might write variously to: Move Records, Box 266, Carlton South 30553, Australia; or Music Broadcasting Society of New South Wales, operators of the first Public Broadcasting station in Australia.

Program No. 8935 8/28/89

Different Strokes... some old favorites and other surprises reveal a delicious diversity for which the organ-music, instruments and performers - is legendary.

CAMPRA: *Rigaudon* - Lynn Larsen (Skinner-Casavant-Tellers organ / Fountain Street Baptist Church, Grand Rapids, MI) Pro Arte CDD-344

CAMPRA (arr. Harris): *Rigaudon* - E. Power Biggs (Moeller organ / St. George's Church, NYC) Columbia M-31193

SOLER: *The Emperor's Fanfare.* VIERNE: *Prelude in d.* PURCELL: *Trumpet Tune* - Michael Murray (1953 Aeolian-Skinner organ / Cathedral of St. John the Divine, NYC) Telarc CD-80169

BACH: *Prelude in d, S. 539* - Michael Murray (1987 Kney organ / College of St. Thomas, St. Paul, MN) Telarc CD-80179

PURCELL: *Voluntary for Double Organ.* HANDEL: *Awake the Trumpet's Lofly Sound, fr Samson* - Simon Preston

BINGHAM: *Roulade.* BACH: *Air, fr Suite No. 3 in D.* PURCELL: *Trumpet Tune* - Ted Alan Worth (1926 Austin)

Program No. 8936 9/4/89

Many Voices... the organ is a pipe choir of many voices as David Engen shows us.

BACH: *Prelude & Fugue in b, S. 544*
SIMON: *Prelude & Fugue in D*
TRAVERSE: *Voluntary in C*
NEAR: *Sarabande, fr Suite for Organ*
DURUFLÉ: *Variations on Veni Creator*
LEIGHTON: *Fanfare*

BACH: *Chorale-preludes (Christ lag in Todesbanden; Alle menschen müssen sterben)*

WIDOR: *Andante sostenuto, fr Symphonie Gothique* (No. 9)
HOVLAND: *Comfort, comfort now my people*

DUPRE: *Good Christian friends, rejoice*
DUBOIS: *March of the Three Kings*
BRAHMS: *O sacred head*
SCHROEDER: *Christ is Arisen*
WEAVER: *The Squirrel*

RINCK: *Variations on Heil, dir im Siegeskrantz*

Mr. Engen was recorded in concert on the 1980 44-rank Hendrickson organ at first Lutheran Church, St. Peter (MN) and on the historic 1877 58-rank Johnson & Son organ at Our Lady of Good Counsel Chapel in Mankato, MN.

Program No. 8937 9/11/89

The Longwood Legacy... featuring the world's largest "house organ" at the DuPont Estate near Philadelphia, the 177-rank Aeolian of Longwood Gardens.

ELGAR (trans. Martin): *Imperial March*
BACH: *Chorale-prelude, Kommst du nun, S. 650*
SAINT-SAENS: *The Swan, fr Carnival of Animals*

BRAHMS (arr. Swinnen): *Hungarian Dance No. 6*
JESSEL: *Parade of the Wooden Soldiers*
DELIUS (arr. Hebble): *Intermezzo, fr Fenimore & Gerda*

DELIUS (arr. Stairs): *La Calinda, fr Koanga*

EDWIN GRASSE: *Festival Overture for Organ & Piano, Op. 50* - Andrew Gordon, p; Brain Jones, o (AFKA LP-279)

TRADITIONAL (arr. Hebble): *London-derry Air*
SWINNEN: 2 *Pieces (Air; Improvisation: Spanish Dance)*

SWINNEN: *Dewdrops and Sunshine, fr Longwood Sketches*

Performers include Thomas Murray, Michael Stairs, and Paul Danilewski and the great Master of Longwood himself, Firmin Swinnen

Program No. 8938 9/18/89

Two Roads to Wichita... leading us to the marvelous Marcussen organ at Wiedemann Hall of the Wichita State University and the wonderful Wurlitzer at Century II Convention Center.

LÜBECK: *Praeludium in E*
FRESCOBALDI: *Aria detto lo Balletto*
ALAIN: *Second Fantasy*
BÖHM: *Praeludium in C*

BACH: *Vivace, fr Trio Sonata No. 6 in G*
WIDOR: *Intermezzo, fr Symphony No. 6*
TRADITIONAL: *All Through the Night*
ARNE: *Rule, Britannia*

VESSALE-NALLE: *The Road to Mandalay*
HERBERT-NALLE: *When You're Away*
DUPRE: *Prelude, fr Organ Symphony No. 2*

HOUBART: *Improvisation Fantasy & Toccata*

Program No. 8939 9/25/89

Three by Four... recent instruments by Schantz, Van Daalen and Buzard in Minnesota and Illinois allow John Obetz, Amy Johansen, Ann Rigler and Charles Tompkins multiple musical opportunities.

ALEXANDER GUILMANT: *Organ Sonata No. 3 in c, Op. 56*
JEHAN ALAIN: *Deux Danses a Agni Yavishia*

JAN SWEELINCK: *Poolsche Dans*
JEAN-JULES ROGER-DUCASSE: *Pastorale*
VINCENT PERSICHELLI: *Sonata*