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Focus on Restoration

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 defini-
tions. (For example, 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 “restora-
tion 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.

EDITORIAL

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 instru-
ments 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 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.

SRWF
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 demand, as Ms. Tattershall seems to do (“being custodians of an historic instrument will mean one thing: form follows function. This holds true, whether we are examining a Silbermann, a Clicquot, a Cavaille-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, Erbe 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 voluntaries. 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 American, a smattering of English voluntary.

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 suchcharacteristic 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 chill 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


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 Memoires. Students, friends, and admirers of the late Andre 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 resume 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 Viemel!) 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 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, Viemel, 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 Durufle, Organ Music (Complete); Todd Wilson playing the Schuël organ in St. Thomas Aquinas Church, Dallas, Texas; 69 minutes, 13 seconds. Available from the Schuël 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 Durufle 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 space. This state-of-the-art sound reveals not only all musical intricacies, but also the beauties and blemishes of the 1978/1986 Schuël 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 Schuël. Nevertheless, this reviewer finds it disturbing when noticeable chiff, 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 nearly every turn. Phrase after phrase is shaped in a mature and winning way to achieve performances that are at once personal and 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 Durufle's ideas to a life unencumbered with those idiosyncrasies so typical of virtuosi: 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, 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 near-matching quality to the full organ that suggests the famed French models of mammoth proportions.

For exceptionally fine repertoire, playing, organ quality, and recorded sound, this disc is hard to beat. For lovers of Durufle'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.
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 chiff 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 Toccata, 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 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
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 (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.
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 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.
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 identifying 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 from 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 area. 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. Pintel

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


St. James' Church, Woodstock, Vermont. Woodstock, Vermont: The Elm Tree Press, 1907.

St. Mark's: A Parish Church and a Cathedral. Minneapolis, Minnesota: The Cathedral Church of St. Mark's, 1953.

Shinn, George Wolfe. King's Handbook of Notable Episcopal Churches in The United States, Boston, Massachusetts: Mose King Corporation, 1889.


 Skinner, Gladys. Heritage of the Old South Church, Windsor, Vermont. [Published Privately, 1963].


Smell, Richard H. Historical Discourse Delivered At The Celebration of the One Hundred and Fifteenth Anniversary of the First Dutch Reformed Church, New-Brunswick, N.J., October 1, 1867. New Brunswick, N.J.: Published by the Consistory, 1867.


Trinity Church in the City of Boston, Massachusetts: 1733-1933. Boston, Massachusetts: Printed for the Wardens and Vestry of Trinity Church, 1933.


Yeeks, Royden Keith. The History of St. Luke's Church, Germantown, Philadelphia... (n.p.), 1912.


...
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 scored in the workshop of Richard Hammar in Collinsville, CT, was moved in 1980 to storage in the workshop of Rubin Freis, Victoria, TX, and was moved again in 1987 to Deerfield, NH, for restoration in the Bozeman shop.

The large 3m op. 143 of Hildborne L. Roosevelt built in 1883-84 at the Roman Catholic Cathedral in Baltimore (a fabulous building by Benjamim 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 ventil 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 necessitated the original tubular-pneumatic windchests remain unaltered though the original mechanical key and stop actions, and the original keydesk, were replaced during electrification some years ago.

1827 Appleton, Middle Haddam, CT

remove the additions, place the organ on slider windchests, and build the firm's first console with terraced stop jams 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 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.

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


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 organ builder 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

Aca. 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.

1854 M. P. Moller, 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 pars 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, Ohio. In the late 1940s it became a residence organ again and was last located in Columbia, Missouri. 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. Cassettes were relabeled 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 White Sulphur Springs, where he had worked since 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. 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's 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 Cortege et Litanie on the enormous Aeolian-Skinner and Randy McCartney 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.

ORDER FROM
ORGAN HISTORICAL SOCIETY
Address, see page 2
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 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...
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; hidden drawers. Organs were not immune from the fashion and assumed the form of desks, secretaries, or bookcases. While many 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 upper cabinet sections which ca. 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 upper cabinet sections which ca. 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 upper cabinet sections which ca. 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...
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.

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 grillwork 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

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 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."

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.

An organ of this type required a grille above the proscenium or a proscenium composed of grilлевork. In some theaters, including...
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
Jim Lewis photographed in 1971 the screen of Third Church of Christ, Scientist, Los Angeles, now demolished and its 1911 Murray Harris organ dispersed.
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.

WORKS CITED
5. Pilling, p. 16.
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 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

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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.
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. 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 leave it immediately to another guest. A performance of “The Hattie Polka,” by concertist 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

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 [Hutches, Piafsed & 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 $4,650 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 action 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 flute 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
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. 

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.
Dear Sir

Boston. Sept. 28, 1889

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 is to be 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 Oblige 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 reversed in order to make the Key Desk as near 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 Oblige Yours Very Truly
Geo. S. Hutchings

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 of 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.

Hutchings to Benedict
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 room reasoning that dispatch). And after consulting our organist & music committee, I

Dear Sir,

Oregon, Oct. 19, 1889

Hutchings to Benedict
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 employ 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 is 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.

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.

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Very Truly Yours
Geo. S. Hutchings.

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Hutchings to Benedict
Boston, Nov. 7, 1889

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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 employ 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.

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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 is 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.
Hutchings to Benedict
Boston, Nov. 9, 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 do to 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. Birge (the Motor Man) are what I would do the work for.

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,

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

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.4

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.5

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.
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.

Very Truly Yours,
Geo. S. Hutchings.
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, 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, 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. 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. It would appear from this information that Joseph Buffington was at one time in partnership with the Philadelphia firm of A. G. & J. 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, Philadelphia County, as an organbuilder with three employees. The 1860 Census records Thomas Buffington, 8th Ward, Philadelphia, also with three employees. Finally, the 1870 Census has Joseph Buffington, 22nd District, 8th Ward, Philadelphia, with three employees, producing an average of two organs a year. 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," 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.

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. 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. Felix Barckhoff established the firm in Philadelphia in 1865. Carl Barckhoff (1849-1919), a native of Weidenbruck, Ohio, and is editor of The Dieffenbuck. Speller, who holds a D.Phil. from Oxford University, is Secretary-Treasurer of Columbia Organ Works, Columbia, Pennsylvania.
Joseph's Roman Catholic Church, Lancaster, Pennsylvania

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.

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 voices' 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, always sounded C#. The Great Melodia is not known, and no account of its opening seems to have appeared in the Lancaster papers.

In a career which stretched from 1865 until the end of World War I, Carl Barckhoff built more than 3,000 organs\(^1\), 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 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 ventil chests located on both sides of the Great chest. All chests are of poplar, as was Barckhoffs 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 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 releathering, 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, 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 suggests 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 Pfeiffer 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
2. Advertisement from a Catholic periodical of ca. 1865, OHS Archives.
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.
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 ion the Monmouth Democrat, 26 July 1866. A full account is found in The Dieffenbuch, 6:2 (Summer, 1887), p. 5. Supplied by Stephen L. Pinel, OHS Archivist.
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 Carl Van Pelt and Stephen Pintilie; and members William 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 Archival Collections. By prior arrangement, the Society was to have the Archive appraised, and for resale. 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, 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, it was noted that the American Organ Archive’s value is not included in the Society’s balance sheet as an asset.

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 recordists 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 Hamilton 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.

History. By prior arrangement, Council recessed to take a brief tour of the Talbott 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 the possibility of the Academic Search Committee 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 Talbott 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 5:30 p.m., so that Council could have an extra day to visit the area. At 9:30 a.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).

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 American Classic Organ Handbook Editor positions, and voted to “appoint Larry Trunzipa 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 American Classic 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).

OLD BUSINESS
All items were handled under councillors’ reports.

NEW BUSINESS
David Barnett and Bill Van Pelt presented the proposed 1988-89 Society budget, totaling $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 March 1, 1988, providing for his employment as Executive Director, superseding the previous agreement” (m-Panning, s-Farmer, v-unan). Council voted to “extend 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