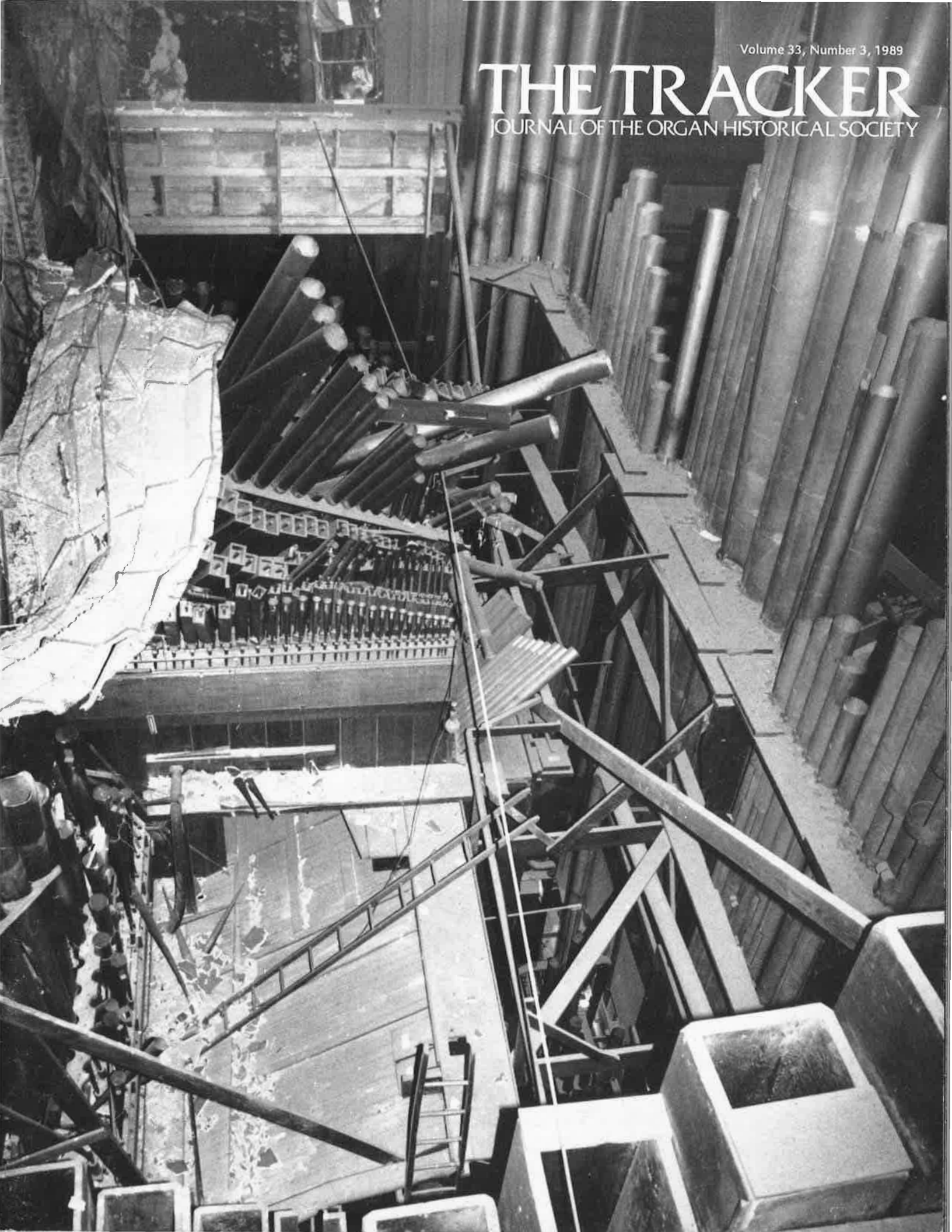


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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: The San Francisco Earthquake of October 17 caused the collapse of a wall at the Civic Auditorium, rendering severe damage to the Pedal Division of the 1915 Austin Op. 500 that was heard during the 1988 OHS convention and is featured in the new OHS recording, *Historic Organs of San Francisco*. Other major damage from the earthquake and from Hurricane Hugo is reported in the *Organ Update* beginning on page 11. Photo by Charles Swisher. Donations for restoration of the Civic Auditorium Austin may be made to Friends of the Arts Civic Organ Trust Fund, 220 Montgomery St., Suite 330, San Francisco, CA 94104.

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The Extant Organs Lists at Age Thirty EDITORIAL

THIRTY YEARS AGO the Organ Historical Society launched one of its most ambitious projects with a front-page announcement in the October 1959 issue of *The Tracker*. The goal was to assemble and publish a list of all early American organs known to exist that had been built prior to 1900, arranged geographically.

Many individuals worked on the development of this project, initially coordinated by Donald R. M. Paterson, with later work by Ed Boadway, Barbara Owen, and others whose names were undoubtedly not always recorded in the minutes published in our journal. The first lists published were that of Maine and New Hampshire in the Summer 1964 issue, and others followed on an irregular basis thereafter. The project was formalized by the creation of the Extant Organs Committee, and Alan Laufman became its chairman by 1965.

The philosophy of the program evolved somewhat over the years, in that the 1900 cut-off date was foregone, but only tracker organs were listed. Later the lists added modern tracker organs, and they were made available separately rather than being published in *The Tracker*. David and Pernelia Sears, who had previously been working on the committee, were named co-chairs in 1977.

While complete statistics cannot be given here, this invaluable resource has inventoried thousands of organs in the past three decades, mainly on the basis of information provided by many individuals about organs they are aware of. The entire country has been covered, and some 4,500 organs are presently known to be extant.

The lists, which can be ordered through OHS headquarters, contain the following items of information for each instrument by

state wherever possible: city, location (church, other building), builder's name, date, opus number, number of manuals, and number of ranks. However, as it is often impossible to list all the details about the circumstances of a given organ, all of the backup is maintained by the Searses in order to enable further research in case of an inquiry.

The project has been ongoing because there are additional historic organs still being discovered, others moved, and regrettably in some instances, destroyed, although the numbers have thankfully grown, not decreased. Most lists have been updated and republished at least once.

As the Society has evolved, so has the philosophy of this committee's work, which has recently been expanded. The last issue of *The Tracker* announced that extant lists will be created for organs of all types of key action built prior to 1941. This will help enable the proper recognition of organs that use tubular pneumatic, electropneumatic, or even all-electric action which are historic in their own right.

The compilation of this information cannot occur without your help. It will be a massive undertaking and will take many years. Some members might even find it unsettling to list organs that they can remember when the instruments were new! Nevertheless, it is important to start now because even those instruments are being replaced or lost on a large scale. To lose track of many of them will hinder future study of a heretofore less-understood and appreciated aspect of twentieth-century American organ history as we approach the beginning of the twenty-first.

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LETTERS

Editor:

In his article on pipeless organ facades (33:1), David Fox mentions an Aeolian organ in the former Vanderbilt mansion near Centerport, New York, "which was forced to speak, as best it could, through a large antique tapestry." While social decorum may have once required the organ to speak through this highly absorbent "grille cloth," the tapestry is, in fact, fitted with a simple roller mechanism, allowing one to easily roll it up and secure it at the top of the organ chamber opening. The arrangement of cords and pulleys for the tapestry is much like that found on common bamboo or rice paper shades.

The tonal opening occupies the top third, or so, of the extremely tall organ chamber and is enormous, relative to the room it was designed to serve. The organ's divisions are stacked in the organ chamber, one above another (starting in the basement), in what would seem to be an attempt to do it as "wrongly as possible." Yet the organ speaks quite well into a room finely fitted with thick rugs, plush furniture, heavy brocade curtains, and so on. I wouldn't say the instrument was overly loud for its intended space, but I was able to hear it through open windows while walking outside on the lawn at some meters distance.

Seeing and hearing this pipe organ is a matter of chance, resolve, or (possibly) prior scheduling. The county agency managing the Vanderbilt museum runs a strict schedule of tours which doesn't include time for careful or close inspection of many of the mansion's details. I visited, by chance, on a fall afternoon when a local organist had come out to practice. Having already been through the tour, and then hearing the instrument from outside, I managed to talk my way past a security guard, tagged onto the end of an existing tour group, stayed behind in the music room to talk with the organist for the quarter hour group. Such devious behavior, all for a few minutes pleasant diversion.

Dan Clayton
Long Island City, NY

Editor:

With some apprehension I take to the typewriter in, not wanting to exacerbate the "preservation vs. utility" debate continued in Robert Strippy's rebuttal to Susan Tattershall's reaction to Dana Hull's restoration-rebuilding of an S. S. Hamill organ (32:2, 32:4, and 33:1). But could Mr. Strippy's objections have missed the point by the same distance as the ideas to which he was objecting?

Ms. Tattershall admits that some alterations of old organs are "inevitable" but apparently will not admit the desirability of any changes to suit changed musical requirements. Mr. Strippy rightly points out that organs exist in churches and must meet their present needs. Alas, then he gallops into insupportable generalities regarding America's "primitive" musical period and its "primitive" organs, which are limited, according to him, to playing Arne, Walond, Thomas Hastings, and Lowell Mason. He speaks of "tailoring, trimming, omissions and shifts" in organs, caused by the ignorance of the builders and the parsimony of churches.

The fact is that every builder from Scherer to Fisk regarded money as a substantial concern, and the American economy during the nineteenth century was much more favorable to labor-intensive organbuilding than it is today. To assert that the nineteenth-century builders were less clever than today's builders is pure elitism. Some of them built enormously complex mechanisms which worked well when they were new and work well after more than one hundred years. The builders knew how to scale and voice cohesive choruses that play both homophony and polyphony well. They could produce reeds that were both smooth and assertive at the same time and strings that spoke well without scratchiness. Can we say the same of most twentieth-century builders?

The most unfortunate *non sequitur* in Mr. Strippy's logic is the assumption that, since nineteenth-century organs were built to play sentimental schlock (probably true) and since that is all the old players played on them (not true), that is all that they *will* play. Has Mr. Strippy tried to play Scheidemann on an 1880 Hook? I have and found the result much more musical than a performance on nearly any instrument built in the last twenty years. Langlais is much more comfortable on a *mid-century Kilgen or Pilcher* than on most modern

instruments. Mr. Strippy argues that our choice of repertoire should not be limited by available instruments but then turns around and limits old instruments by preconceived ideas about the repertoire.

A great deal of Mr. Strippy's objection to old American organs seems to arise from a perception of limited size (i.e., bigger is better). A twelve-stop Johnson would be limited with regard to playable literature (although less than one might think) but so would a twelve-stop modern organ. Let's be fair about our comparisons. Many old organs *were* small by today's standards, but then there were no insidious unit organs, with the illusion but not the reality of great versatility. And, too, a small church 130 years ago would have bought a small but worthy organ, whereas today, small, uniformed churches often buy electronics. Were things better then or now?

Let's find a middle ground. Let's not shy away from the limited changes of (for instance) organs with no functional chorus and a plethora of strings in order to obtain a serviceable instrument. But *please* listen and be sure the instrument absolutely does *not* work before deciding to change it and know that the old boys really did know what they were doing.

Tim Drewes
Portland, Oregon

Editor:

I would like to comment on the subject of whether old organs must be made suitable for use in a modern congregation's musical life and/or how the musical life of a modern congregation can be made suitable to the old organ it may be using. (For that matter, it is equally a problem when the organ in question is a not-yet-existing new instrument still in the planning stage: somehow or other the music and the instrument must be made compatible with each other.)

It seems to me that the question of what music was originally played on an old organ or how that organ formerly functioned in a service is a misleading side-issue; as far as I have been able to discover nobody really knows at all clearly what music was used in church services in this country in the past during the first tracker era or how the organ was utilized. Incidentally, who is able to say with authority how organ music is actually being used today or what the norms of current church-music practice are? And who really knows about the aesthetic quality of dusty old music that no living person has ever heard? If the tiny sampling of "old music" that is available for our examination is not a fair cross-section of the total mass of material—or if what we know simply represents "the tradition" at its most mediocre—are we being honest when we simply assume that there is no need to dig any deeper since there can't be any hidden treasure under the surface debris? (Isn't that much the attitude of some organists who have had—or maybe still have—the opinion that *no* old organ is worth saving; they know, because they had to play an old clunker once.)

One major element of church music as it once was, one thing that must have made a lot of instruments work and a lot of performances work, is something that seems to be generally lost beyond recall—namely improvisation. Until improvising is again considered the norm rather than the exception, is it really practical to think that we can make proper use of instruments designed with the assumption that most of what was to be performed on them would be wholly or largely improvised? Another lost element is the understanding that whatever is playable on the organ is a potential part of its legitimate repertory: it doesn't have to say it is for organ or be written on three staves. Just as we don't know for sure what improvised voluntaries sounded like in America in 1776 or 1830 or 1849 or even fairly recently, so also we don't know for certain that not-exclusively-organ keyboard pieces were being used in church as organ voluntaries. (Does anybody know the date of the first time some of Bach's Inventions or part of the Well-tempered Clavier or some of his little clavier preludes or some of the four-part chorale harmonizations were played in an American church service? I assume that I was not the first person to pursue such music—which, by the way, I know from experience will work on a harmonium or a 1910 Estey with a one-rank Pedal Division or a mid-19th-century chamber organ with a single manual and nothing but a coupler for a Pedal Division, to say nothing of a mid-1920s Marr and Colton or

Albert F. Robinson

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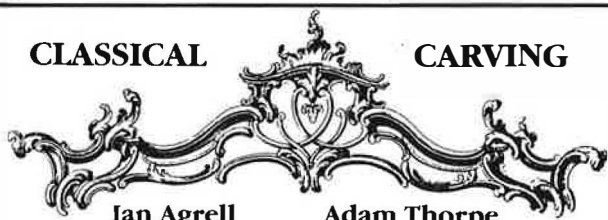
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an old-time Hammond. Can it be true that no one thought of using such music in the days when trackers were the norm?)

Furthermore, I am convinced that there exists already a vast supply of suitable published music composed for organs much like the ones that were played by our ancestors three or four or more generations back. The problem is not the lack of the music itself, but of a lack of an awareness of its music, but it is not music that is easily available. And an additional problem is that much of this music was produced in quantity—the “disposable music” of past eras—and it needs to be sorted out and the wheat separated from the chaff and the usable music reprinted for the benefit of present-day organists. Perhaps the OHS might consider such a project as a means of helping show the way for organists faced with old instruments. It might also be worthwhile to encourage present-day composers to write more new music that will work on a smallish nineteenth-century tracker.

But the real pinch comes, I suspect, when the organist must deal with accompaniments—anthems (and vocal solos) in the regular services, and even more the special kinds of music required at many weddings and funerals. As far as anthems are concerned, it might be helpful to develop a repertory-list of good choral numbers that have accompaniments that can be managed gracefully on a limited instrument. It seems that vocal solos and duets, quartets, etc., will continue to present thorny problems. Yet I know from experience that a lot of accompaniments that seem unlikely to work on a small organ—one lacking a balanced swell-pedal, or totally unenclosed, or lacking any pedal stop but a Bourdon 16' (or in another instance, lacking anything lower than an 8' on the Pedal) actually can come off quite satisfactorily, in spite of the skepticism of people who think it couldn't possibly sound decent.

The basic point is, I think, that every organ has limitations, and a congregation—and its musical leadership—need to recognize this fact and adjust their expectations to the reality of their particular situation. But maybe the OHS could provide some assistance in the matter by helping to make suitable repertory more widely known and more easily available.

George Brandon
Davis, California

OBITUARIES

Maarten Albert Vente, the noted Dutch musicologist, organ historian, and consultant, died in July at the age of 74. He was a lecturer and curator at the University of Utrecht and a leading authority on organ history and construction, particularly of organs in the Netherlands and Belgium. Dr. Vente was an honorary member of the Organ Historical Society.



Maarten Albert Vente

Charlotte E. Ricker of Haverhill, Massachusetts, died October 1, 1989. A member of OHS for many years, she served on the 1987 OHS Convention Committee. Her interest in the Society began when she served as chair of the organ committee which selected Hook & Hastings opus 1731 (1896) for the Haverhill Universalist Unitarian Church where she was a member of the choir. Miss Ricker was a life member of the Merrimack Valley Chapter of the AGO, a member of the Boston Organ Club, and a trustee of the Methuen Memorial Music Hall.

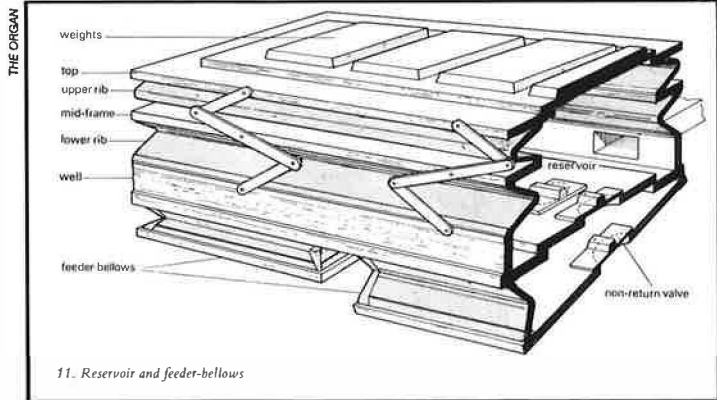
Peter T. Cameron

Albert Fanter, an active member of the Greater St. Louis Chapter of OHS, died in September at the age of 81. Mr. Fanter had served various churches as organist from the age of 13 until his death and was staff organist for many years at radio station KFYO. For about fifty years until his retirement in 1974, he was a partner in Progressive Printing Co. in St. Louis.

Robert Thomas

Conrad O. Olson, a second-generation employee of Hook and Hastings, died in November 1988. Reputed to have been the last living employee, he worked for the firm until it closed in 1936. After that he worked with his father and, later, independently, doing organ maintenance and rebuilding.

Forrest Mack



11. Reservoir and feeder-bellows

Illustrations are clear and helpful in the new book by Williams and Owen.

REVIEWS

BOOKS

The Organ (The New Grove Musical Instruments Series) by Peter Williams and Barbara Owen. Oxford University Press (London, 1988), 437 pp. Available from the OHS Catalog: hardcover 22.50 (non-members), \$19.95 (members); softbound \$14.95 (non-members), \$12.95 (members) plus \$1.75 S&H.

The Organ, as its preface states, is derived from *The New Grove Dictionary of Musical Instruments* (London, 1984). Its manner of organization, together with changes and additions, make it an important and detailed source for information about the organ and its history.

The list of definitions for organ stops is somewhat expanded, and it is useful to have it here as Appendix II. The "Glossary of Terms" and "Index of Organ Builders," collected as Appendices II and IV are very accessible and probably more complete than in the original Dictionary article.

Although most of the writing is by Peter Williams and appears verbatim in the *New Grove Dictionary*, Barbara Owen has contributed much in the way of bringing items up-to-date (the dictionary being published in 1984). Her article "Reed Organ and Harmonium," which appears as Chapter Nine, was written for the present work and gives a more detailed treatment of the instrument, its history and repertoire than can be found in the dictionary. It is also good to have Fenner Douglass' extensive comments on registration as Appendix One. (This appeared in the dictionary in an article separate from the organ entry.) Barbara Owen contributed the new section for registration for English organs.

The vastly expanded bibliography is also the work of Barbara Owen, and it forms a valuable resource for all students and historians of the organ. It is good to have added illustrations of reed organs; most of the other drawings and photos appear in the original dictionary article, with at least one exception: that of the Fisk organ for Wellesley College (1981). The section on "Clavichord," together with its photo of the Kirckman/Snetzler instrument of 1745-51, is also welcome. In general, the quality of photographs and drawings is very high, often superior to material also used in the original dictionary.

This work, although relatively modest in size, approaches being an encyclopedia of the organ and therefore aims at comprehensiveness. This means it should be used with care and the student, who is likely to be a frequent user of such a work, will do well to consult the "Table of Contents" frequently. Bibliography, appendices, drawings, and photographs are all readily manageable. However, the order of description of both the organ's historical development and the accompanying technical explanations could be confusing to the inexperienced.

In this reviewer's opinion, the usefulness of the book would be enhanced were the "traditional" organ and its manner of operation explained in the simplest terms, at the beginning of the work. For instance, although sense can be made of the opening pages due to numbering and titles, it may well be confusing to be confronted with the Hydraulis (page 5)—a very ancient device, which is not all that closely related to the traditional instrument—or to see "chamber

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organ action" discussed just after "a medieval bellows," several pages before the more usual "tracker action mechanism" drawings on pages 16 and 17. Probably the best use of the work will be in seeking answers to individual queries, rather than reading it in sequence. This may well be the intent of the editors: that it be used almost as a comprehensive dictionary.

In any case, it constitutes a valuable resource for all makers, players, and students of the organ and its history. "Recent Research for Areas for Study" (Chapter Seven) has the special value of pointing out how much is still to be learned in many areas and how little is currently known of some subjects.

Chapter Six ("Organ Revival"), reprinted from the original dictionary article, is especially helpful and the section on "Old Organs" contains useful warnings about the ways in which antique instruments can be hopelessly damaged by unwise alterations, even if these were called restorations. From an American point of view, it would have been helpful had the section called "The Organ Revival in the USA" included some of the work of the 1980s by such builders as Taylor and Boody, Fisk, David Moore, and Gene Bedient.

Despite the magnitude of the subject, this reviewer could wish for more "perspective" (for lack of a better word), when such subjects as the water organ, the cinema organ, or the fairground organ are discussed. Fascinating though such instruments are, they are peripheral to the mainstream of organ history and repertoire; without relegating them to a place of no importance, it would be helpful to see comments on how they "fit" in the larger historical picture. By the same token, the attempts to give an historical account (including "The Byzantine Organ," "The Organ of the Arabs," etc.) are laudable, although it must be wondered how much real foundation they provide for understanding the instruments known from the sixteenth century onward—that is, those instruments whose repertoire is still very much played. Thus, the sections following the time of Arnolt Schlick (p. 80 ff.), doubtless because more information is more readily available, are (to this reader, at least) more coherent and logical.

When actions are discussed for present-day instruments, if there is a strong point of view, it would be useful to have it stated and defended. For instance, in the descriptions of electropneumatic and all-electric actions, the observation that "they satisfy only those builders whose tonal ideals, like their instruments, are virtually outside the realm of true organs" (p. 28), would be more coherent were it accompanied by summary arguments for and against such actions, presented from both technical and musical points of view.

Nonetheless, these are small quibbles in light of the enormous amounts of information contained in *The Organ*. It should be a ready reference in the libraries of students and all who value the history of the instrument and its music.

John T. Fesperman, Smithsonian Institution, Washington, D.C.

Making Music on the Organ. Peter Hurford. (London: Oxford University Press, 1988), 176 pp. Available from OHS Catalog: \$34.95 non-members; \$29.95 members plus \$1.75 S&H.

The title of this little volume well reflects its contents, as Peter Hurford's main thrust is indeed the producing of *music* from this potentially unmusical "Kist of whistles." Be not deceived by the book's small size; it is packed with valuable information on every aspect of the organ—its construction, its literature, and the education of its players. Interwoven is a thread of elucidating commentary from one who obviously considers himself, first, a musician and, second, an organist. (If more of us in this profession did the same, we would increase "making music" on a sensitive instrument and decrease plowing through a chart of notes at a machine!)

About a third of the book is devoted to the perennial topics of organ construction, Bach interpretation, and the French Classical School. These are good, concise discussions, but I found the material in the remaining two thirds the most engaging. Hurford presents insightful analyses of the problems involved with playing the organ expressively and the sometimes tenuous position of the instrument in the main stream of musical life past and present. He also offers some concrete suggestions toward solutions, especially in his final chapter, entitled "Renaissance," meaning the present day organ rebirth. Herein are contained some wise words to students and to composers.

As a whole the book encompasses a great synthesis of knowledge and experience by a very learned man. It is well documented with extensive footnotes, which are also used to cross reference related discussions. Hurford's cogent, pithy, and sometimes humorous text is spliced with a rich variety of pertinent quotations from quite diverse sources (Wm. Shakespeare to Courtney Pine).

As the back of the book Hurford includes a four-page reading list from which he designates fifteen works as a suggested core library. His own book, however, may well be to date the best short but comprehensive summation of the organ and related topics. It would make great "required reading" for all professional organists.

Carol Teti, Indiana University of Pennsylvania

RECORDINGS

Organ Music of John Cook. Marian Ruhl Metson, organist; 1935 Aeolian-Skinner Organ in Church of the Advent, Boston. Raven Recordings OAR-150CD. Available from the OHS Catalog. \$14.98 for CD; \$12.00 for Dolby B cassette. Add \$1.75 S&H.

This is a loving tribute by those close to him to a wonderful yet far too little known composer. John Cook was born in England in 1918 and received a fine musical education, including work with



John Cook

Ralph Vaughan Williams at the Royal College of Music. Much of his composition was for the theater; he was composer and conductor at the Old Vic during the season in 1946 when Olivier and Richardson were appearing, for example.

He moved from positions at Stratford-Upon-Avon to London, Ontario, in 1954, again working in the theater in nearby Stratford, Ontario. From 1962-68 he was organist at the Church of the Advent in Boston and was on the faculty of the Massachusetts Institute of Technology. He died in 1984 after a long battle with diabetes.

Marian Metson met Cook in 1962 through their mutual friend, Sandra Stuart, who later married him. This trio performed a number of two-soprano concerts together in the Boston area. Oddly enough Marian was unaware of Cook's organ compositions until after 1976 when she moved to Washington, D. C., and overheard a colleague practicing Cook's *Fanfare*.

Metson's first recording for Raven Records (OAR-130) included music of Ernst Bacon and John Cook played on my organ at St. Paul's Episcopal Church in Brookline, Massachusetts, giving me the opportunity of hearing Cook's music for the first time. I was struck by his unique harmonic language and skillful craftsmanship from the outset but repeated hearings have continually deepened my appreciation of his rich musicality. And there is also a wonderful sense of humor in his music. This new recording confirms my original impression: Cook's style is always fully formed and consistent in every work heard here.

Typical of Raven recordings, the organ is lavishly featured, beautifully captured in its natural ambience, and gives us an accurate and warm view of its qualities. Although it has had numerous alterations, some of them reflecting John Cook's wishes and, thus, is hardly an "authentic" G. Donald Harrison sound anymore, it nevertheless is a beautiful instrument in a wonderful setting. No small part of its excellence is due to the loving care of Nelson Barden Associates, who expended much extra labor to maintain perfect tuning during the January 1988 recording sessions. The organ has remarkable richness of colors, yet is clear, incisive, and beautifully balanced. Even the horizontal reed installed in the rear of the church ca. 1968 has a luscious sweetness singing through its brilliant blare of tone.

The recording begins with the "Improvisation on *Veni Creator Spiritus*, which is also recorded on my organ at Brookline. It is an interesting experience to compare these performances. The Advent organ is, of course, much more nearly the type of sound Cook must have had in mind, and it is very beautiful. I prefer it on my instrument

Stephen Rapp

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in Brookline but would be the first to admit that I'm hardly in a position to be objective about it! One difference is the temperament: equal at Advent, Kirnberger III at Brookline. Cook doubtless never anticipated the effect a historical tuning would have on his music, but to my ears it underscores his harmonic language in a way that is only implied in equal temperament.

All of the pieces are of great interest, especially the three carols, which are sung by Sandra Stuart Cook. Her beautiful voice, coupled with her fine musicianship and, of course, her close association with this music makes for a definitive performance.

My favorite cuts on the recordings are the *Five Studies in Form of a Sonata*, a beautifully crated work, and the concluding *Fanfare*. Cook was apparently irritated that this was his only organ work which achieved popular success while he was alive, especially galling because it took only an afternoon to compose while he "slaved away" on others, but it is so engaging that I admire it immensely.

Marian Metson's playing, as always, is warm, imaginative, totally controlled, and always perfectly in tune with the idiom of the music. This is a recording which will be much enjoyed on the first hearing and even more so a dozen hearings later.

George Bozeman, Jr., *Deerfield, New Hampshire*

300 Years of French Glory. Herndon Spillman, organist. Visser-Rowland organ, University of Texas, Austin. CD #TI-168, Titanic Records, Box 204, Somerville, MA 02144.

Herndon Spillman's new disc *300 Years of French Glory* presents a superb offering of highlights from the French repertoire. Each work, in fact, represents the best of each composer, creating a musical menu so exciting that every organ enthusiast will want to rush right out and devour it. Further enhancing the enticement are thoughtfully written and historically oriented jacket notes which provide an excellent background for the musical journey about to be undertaken.

The program opens with Tournemire's *Choral-Improvisation sur le "Victimae paschali"* in a brilliant and driving performance which captures the real essence of an improvisation. A Couperin movement ("Chromorne en taille" from the *Parish Mass*) and a d'Aquin Noël (*Noël Etranger*) follow. Surprisingly, these pieces pair well, each one receiving thoughtful and stylistic interpretations. The difficult d'Aquin deserves particular mention as it is no small feat to bring off the final variation with such a dazzling brilliance.

Next, Jehan Alain is well-represented in a stirring performance of his exotic *Deuxième Fantaisie*, followed by de Grigny's hymn on the "Pange Lingua." If Mr. Spillman's interpretations are to be questioned at all, it is here. The *Plein Jeu*, for instance, is too quick and lacks the expansiveness this music wants to enjoy. The fugue, likewise, is a bit too matter-of-fact and devoid of the passion that comes from expressive ornamentation coupled with the tender handling of dissonance.

Franck's *Pièce Heroïque* certainly comes across heroic, indeed, and, thankfully, without any of the mannerisms so often brought to the better known Franck works. Maurice Duruflé's suite on "Veni

Creator" is the high point of the entire recital, with the first two movements being especially ravishing. It is obvious how much Mr. Spillman loves this music! Ending the program is Jean Guillou's spectacular *Toccata*, marred somewhat by subtle rhythmic inaccuracies, leaving the end result a bit less spectacular than it might have been.

Generally speaking, though, it would be unfair to ask a performer for a better all around performance than we have here, whether in terms of stylistic awareness, technical aplomb, or musical maturity. Mr. Spillman has it all. Unfortunately, what he didn't have for this recording was an instrument that was compatible with the literature at hand.

The large (67-stop) Visser-Rowland at the University of Texas is capable of some lovely sounds but, to the detriment of this recording, not many of them are terribly French. The entire instrument lacks the fullness and breadth of sound to carry the music. Succinctly put, it is loud but not rich, and aggressive to the point of offensive. The foundations, for example, are at the same time too narrow and too overly developed in harmonics to function as much of a foundation for anything. Likewise the reeds (which account for nearly one-third of the stops) lack body and are so forced in the upper registers that, when added to the already meager foundations, the reeds completely obliterate them. Further this reed problem is compounded by the fact that the mixtures are pitched too high for a truly French sound.

Because of the organ's emphasis on the upper partials, there are times when the 16' and 8' pitches are barely audible. (The effect is not unlike hearing a symphony orchestra through a 1" TV speaker!) Is this unnatural and two-dimensional sound more a problem with the organ or with the techniques used in recording? Only a visit to Austin can tell. In any case, the bottom line is that, in spite of a sterling performance by Mr. Spillman, the quality of sound that results makes this a much less exciting addition to a collector's library than it might have been.

Thomas F. Froehlich, *First Presbyterian Church, Dallas, Texas*

The Paradise Garden: A Delius Organ Album. Michael Stairs at the Longwood Gardens Organ, Kennet Square, Pennsylvania. DTR 8701. Cassette, 45 minutes. Direct-to-Tape Recording Co. Available from OHS Catalog. \$11.00 plus \$1.75 S&H.

The musical compositions of Frederick Delius (1863-1934) enjoyed great favor on both sides of the Atlantic during the first half of the twentieth century. Although he seems to have composed little or nothing for the organ, the very talented young Philadelphia organist, Michael Stairs, gives us a fair sampling of Delius' output in these transcriptions.

Born in England of Germanic heritage, Delius studied music in America as a youth, and later worked with Grieg in Germany. But in 1888 he moved to Paris and spent the rest of his life in France.

On this direct-to-tape recording, Mr. Stairs has selected eight transcriptions from Delius' works for this program which he calls "The Paradise Garden," and, indeed, one could not image a more splendid setting than Longwood Gardens for this recreation in music. The four-manual organ with eight divisions was built by Aeolian in 1930 and refurbished by Möller in 1958. It affords a wide range of tonal colors which Mr. Stairs employs to advantage.

The selections include "Winter Night" (from *Sleigh Ride*, arr. Robert Hebble), "Two Aquarelles" (arr. Dom Gregory Murray), "Prelude" from *Irmelin* (arr. Eric Fenby), "Intermezzo" from *Fennimore & Gerda* (arr. R. Hebble), "On Hearing the First Cuckoo in Spring" (arr. Ernest White), "La Calinda" from *Koanga* (arr. M. Stairs), "Serenade" from *Harran* (arr. by E. Fenby), and "The Walk to the Paradise Garden" from *A Village Romeo & Juliet* (arr. R. Hebble). To this listener, the selection from *Koanga*, transcribed by the performing artist seemed to be the most successful, although there is plenty of interest in each of the pieces.

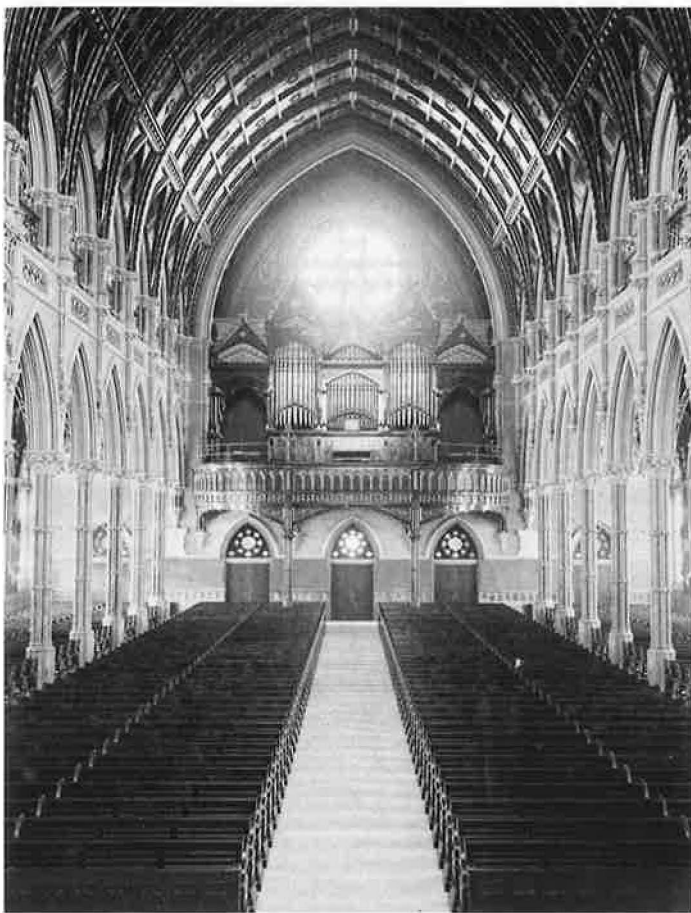
Interest in Delius and his compositions is enjoying a revival. There is a Delius Society with a branch in Philadelphia which presents concerts, lectures, symposia, and films; and in London there is a Delius Trust.

The quality of this recording is superior and the performance is splendid.

Albert F. Robinson, *Peekskill, New York*

DOUGLAS REED
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An organ unknown to the Archivist at the Cathedral of SS. Peter & Paul, Providence, Rhode Island, appears in a photograph marked "copyright 1889."

ARCHIVIST'S REPORT

THIS PAST SUMMER has been the busiest season yet for the American Organ Archive: twenty-one researchers have visited the collection from all over the world, many for periods of extended research. Working on such diverse topics as Henry Pilcher, German influences on American organbuilding, Guilmant, and church history, visitors are always astonished at the riches of the collection.

Many members have responded to our pleas for materials: about twenty new church histories have been contributed since the report in 33:1. Other members have seen the advertisement in the OHS *Annual Organ Handbook*, and several periodical issues have been donated. Pierre Hardouin of Paris sent us the two missing issues of *Acte Organologica*, making our run complete, and Raymond Sultra of Toulouse, France, sent three missing issues of *Leonce de Saint Martin*.

Other materials have been contributed by Lawrence Archbold, E. A. Boadway, William F. Brame, William F. Czelusniak, Joseph R. DuciBella, Francis Elliott, Alan M. Laufman, Jim Lewis, David A. Levine, Barbara Owen, John Panning, and Richard Weber. Sincere thanks for these and any other contributions to the collection.

Stephen L. Pinel

FOR THE RECORD

John Speller reports that the casework of the Spang Crest organ is not walnut ("Organ Update", 33:1:13) but probably, though not definitively, butternut.

In the stoplist of the Barckhoff organ at St. Joseph's Church, Lancaster (33:1:28), a stop listing was inadvertently left off the Great: there should be inserted between the 4' Principal and the 3' Twelfth a 4' Flute (C-b² stopped wood, c³a³ open spotted metal. The Swell 2' Piccolo should read "tapered spotted metal," not "stopped."

ORGAN UPDATE

NATURAL DISASTERS IN CHARLESTON, SC, and San Francisco have damaged several organs. In Charleston, the 1979 Zimmer heard during the 1985 OHS National Convention at Advent Lutheran Church was blown from the West gallery into the nave when Hurricane Hugo blew through the window behind it. Damage to the 1839 Thomas Appleton organ at the chapel of St. Philip's Episcopal Church, featured in an article which appeared in *The Tracker* 32:1, has been repaired by John Boody of Taylor & Boody Organbuilders and a temporary structure has been erected to protect it as repairs to the roof ensue. Organs at Second Presbyterian (Möller in divided Erben case), First Scots Presbyterian (Austin with Schantz pipework), Blessed Sacrament Roman Catholic (transplanted and subsequently abandoned theatre organ), First Baptist (large Wicks), St. Luke's Chapel of the Medical University (1901 Hutchings-Votey tracker direct-electrified by Ralph Blakely), Holy Communion Episcopal (1928 Möller 3m), St. John's Lutheran (Schantz in Thomas Hall case) and St. Andrew's Episcopal in Mt. Pleasant (Schantz) are known to be significantly damaged or destroyed. Structural damage at the Episcopal Cathedral of St. Luke and St. Paul having rendered the building unsafe, the 1976 Kney organ in an 1853 Bates (of London) case has been crated in position to protect it while the building is repaired. The Huguenot church and its 1845 Erben were undamaged as were Mt. Pleasant Presbyterian Church and its Andover/Roosevelt. Other historic organs undamaged include the Jardine at St. Mary's Roman Catholic Church and the Hook & Hastings at St. John's Roman Catholic Church.

Several organs and the buildings that contain them were damaged in the San Francisco area, including many that we heard during the 1988 National Convention. The wall behind the 1915 Austin at the Civic Auditorium (featured in John Balka's performance of *Pageant* by Leo Sowerby on the Society's new recording *Historic Organs of San Francisco*) collapsed on portions of the organ, rendering vast damage to the large Pedal division and some manual pipes and depositing four feet of rubble beneath the instrument, so ongoing fundraising efforts for the organ's restoration have become even more crucial. Pedal pipes of the 1924 E. M. Skinner at the Palace of the Legion of Honor fell or shifted position and have since been stabilized by organbuilder E. Millington Stout who will soon reinstall them with improved bracing. At least one 32' pipe in the 1933 Aeolian-Skinner at Grace Cathedral (heard in the Dupré *Cortège et Litanie* played by John Fenstermaker on the San Francisco convention recording) cracked during the earthquake. The 1909 Jesse Woodberry at St. Dominic's Roman Catholic Church (played by Edward Mur-



1904 L. A. Art Organ, Holy Cross Church

ray on the recording) received little damage, but the building was seriously undermined. The case of the E. M. Skinner at St. Patrick's Roman Catholic



At Advent Lutheran Church in Charleston, the 1979 Zimmer which formerly stood in the gallery was blown into the nave when the gallery window imploded during Hurricane Hugo.



1889 Hutchings, Pilgrim Congregational Church, Worcester, MA, before electrification.

Church was damaged, and the console of the fine and large Wurlitzer at the Castro Theatre was damaged by falling ornaments. The fate of the 1904 Los Angeles Art Organ Co. 3m at Holy Cross Roman Catholic Church (heard in the *Sorrie* of *Tourmemire* played by Timothy Tikker on the convention recording) is unknown.

In Santa Cruz, near the epicenter, Holy Cross Roman Catholic Church was severely damaged but falling debris only grazed a few pipes in the 1889 Fegemaker/1888 Steuart Goodwin organ. The Great pipework has since been removed and the organ covered by Mr. Goodwin while the church seeks funds to reconstruct portions of the building. (George Bozeman's performance of two Lowell Mason hymns and works by Seth Bingham and Henry Morton Dunham appear on the convention recording.) Donations may be sent c/o OHS member Sr. Barbara Ann Long, music director.

As a result of building damage, several organs relatively undamaged may need new homes in the near future. In Oakland, St. Francis de Sales Cathedral contains an electrified 2m 1892 J. H. & C. S. Odell op. 306 on original windchests in the rear gallery and a new Schoenstein organ in the front which are essentially undamaged, but the building may require demolition. Also in Oakland, Sacred Heart Church may be demolished and its 2m electrified Odell may thus need a new home. In Mountain View near San Jose, St. Joseph's Seminary will close its chapel because of damage and seek a new home for the 1958 Austin. So seriously damaged is St. Patrick's in Watsonville that the removal of a recent Wicks organ there as planned by organbuilder William Visscher may not be permitted before the building is razed.

Damage reports were made by Vernon Elliot, Jack Bethards, Alan Laufman, Ed Stout, Charles Swisher, Ed Counts, and Thomas Murray.

A recent tornado in Logansport, IN, destroyed the roof of Trinity Episcopal Church but spared the 1877 E. & G. G. Hook & Hastings 2-10. The Bradford Organ Co. of Evanston, IL, has removed the organ and will restore it. A mixture installed in the 1970s by Kurt Roderer to replace the Great Open Diapason will be removed and a replicated or period diapason will replace it.

The large, 1889 Hutchings organ at Pilgrim Congregational Church in Wor-

cester, MA, electrified on its original slider chest in 1926 by Harry Hall, is being returned to its original tonal scheme by William Baker & Co. of Hatfield, MA. The firm has fitted a replica Hutchings keydesk within the Harry Hall console shell now located in the side gallery. Electropneumatic action to the refurbished slider chests will be redesigned and improved using most of the Hall mechanism.

William Baker is refurbishing an instrument dated as 1826 and attributed to William Goodrich by Barbara Owen. Now owned by Hope United Methodist



Carving from organ attributed to Goodrich, 1826

Church of Belchertown, MA, it was originally built for the First Unitarian Church of Springfield, moved to Union Street Methodist Episcopal Church in Springfield and subsequently moved to the Belchertown congregation in 1868. Though current work calls for it to be returned as nearly as possible to its 1826 state, determination of its original state and exact original stoplist may be impossible because of many changes made over its existence. The organ may have passed through the Westfield shop of William A. Johnson because the inscription "James E. Treat, April 9, 1858" appears on a chest glib; Treat is known to have worked for Johnson in that year. The windchest is probably beyond economical repair because it was sized with "liquid steel" glue by a Philadelphia organ technician within the recent past.

Tim Baker played the 1929 Pilcher at Memorial Auditorium in Louisville, KY, on July 25 to celebrate the 161st birthday of Henry Pilcher, Jr. (1828-1891), who established the organbuilding firm, Henry Pilcher's Sons, in Louisville in 1874. He was the son of organbuilder Henry Pilcher, Sr., who immigrated from England to New York City in 1832.

The Carey Organ Co. of Troy, NY has conducted general repairs and tuning for the first time in many years on the J. W. Steere & Sons op. 530 built in 1904 for the Reformed Church of Schodack Land-

ing, NY, where the 2-7 tracker was well-regarded and in regular use despite rodent infestation between the manual keys. Cleaning has been accomplished but repairs to the tubular action of the Pedal Bourdon await funds.

Visited at the 1967 OHS National Convention, the 1908 Reuben Midmer & Son 2-18 at Millis Memorial Baptist Church in Troy, NY, has been refurbished over the past two years by the Carey firm. Most recently, the double-rise reservoir has been re-leathered following earlier restoration of the pedal clavier, replacement of leather nuts, and cleaning.

The 2-7 Jesse Woodberry & Co. op. 215 at St. Mary's Roman Catholic Church in Stuyvesant Falls, NY, has received a new reservoir to replace a vastly undersized one installed in the past by unknown parties who also installed an electric blower. The Carey firm also refurbished the action.



1900 Hinners & Albertsen

When past OHS treasurer Donald Rockwood moved from his home in Norfolk, MA, to a new residence this year, the Hinners & Albertsen organ he had acquired in the early 1970s was relocated through the Organ Clearing House to the Lutheran Church of the Atonement in Wilkesboro, NC, by members of the church directed by organbuilder John Farmer of Winston-Salem, NC. The 2-10 instrument is believed to be op. 421 built in 1900 for the Gustavus Adolphus Society of the Evangelical Lutheran Gethsemane Congregation (Swedish) of Austin, TX. In 1911, that organ was moved to St. Matthew's Lutheran Church of Pawtucket, RI, and was sold with the building in 1957 to the United Brethren who, in the early 1970s, sold the organ to Mr. Rockwood and also sold the building.

Remains of the 1876 Steere & Turner op. 106 at St. James Roman Catholic Church in Manchester, CT have been rebuilt as op. R284 by the Andover Organ



1873 Steere & Turner before restoration, with a 1928 Austin between its cases

Co. to supplant the small Austin organ that, in 1927, was inserted between the two black walnut cases that contained the Steere & Turner. Thus rendered unplayable, all but 42 of the centennial organ's pipes were later removed to unknown places by a group of organists and students. Utilizing the remaining windchests, 15 ranks of 19th and early 20th century pipework and nine ranks of new pipes, the firm produced a two-manual organ with detached console, modern stop controls, nine stops in the Great, eight in the Swell, and four in the Pedal to render the "esthetic of a 19th century American organ modified to meet the demands of current liturgy and repertoire," as described in the dedication booklet and sought by consultant Ronald Ebrecht, who played the inaugural recital on October 15, 1989.

Terrence P. Schoenstein of Honolulu has rebuilt the 1966 Felix F. Schoenstein & Sons organ at St. Patrick's Roman Catholic Church in Honolulu, expanding the seven-rank unit organ to nine ranks, relocating it from an oak case to new windchests, divided above walkways which flank the chancel, and rebuilding the console.

OHS member Fern Traugott, chairman of the organ committee at Faith Lutheran Church in Hot Springs Village, AK, reports that the 65-member congregation has entered into a contract with Roy Redman of Fort Worth, TX, to acquire and rebuild Hook & Hastings op. 935 of 1879 for a new church building. The small 2m, built for the monumental Sacred Heart Roman Catholic Church in Augusta, GA (now refurbished as an arts center), suffered much vandalism after the church was closed. Before the church closed, parties unknown attempted to add the slider windchest of another organ of unknown provenance behind the existing organ and connect it to the key and stop actions. The rebuilt



1879 Hook & Hastings Op. 935

instrument, scheduled for delivery in December, 1991, will be the first pipe organ in Hot Springs Village, a town of eleven churches.

The 1853 E. & G. G. Hook op. 153 owned by Alan Laufman and located in St. Denis Roman Catholic Church in Harrisville, NH, since 1977 was renovated by E. A. Boadway and John Wessel earlier this year following collapse of the ceiling above it. The exquisite 1-4 served in seven locations between 1965 and 1977 and was built for the Unitarian Church in Dublin, NH. Timothy Smith played and members of the Trinity Boys Choir directed by Walden Moore sang in a festival concert on September 4 in celebration of the renovation.

Bill Van Pelt

The Van Dinter Organbuilders

by Michael D. Friesen

Introduction

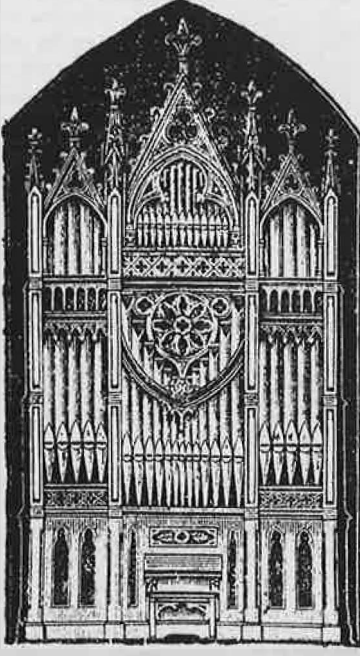
ORGANBUILDING SPANS FOUR GENERATIONS of the Van Dinter family on both sides of the Atlantic, a tradition that began in the Province of Limburg, Holland, in 1822, and continued in the United States when later generations emigrated to this country. The most prominent American member of that family, Louis Van Dinter, built organs in Detroit, Michigan, and Mishawaka, Indiana, for six decades, 1870 to 1930.

Much research has made it possible to trace most of the vital statistics of the Van Dinter family members, although a few gaps remain. Because the Van Dinters worked in relative obscurity, the paucity of original source material renders even a partial account of their activities difficult. Since no printed opus lists, catalogues, or similar materials are known to have survived, knowledge of organ installations must come from a wide variety of sources. This article will, therefore, be limited to a biographical record of the Van Dinter organbuilders in Holland and particularly America with a survey of their activities. Discussion of specific instruments must await further research for specifications, descriptions, and illustrations of all known Van Dinter organs.

The Genesis of Organbuilding in the Van Dinter Family

Three different families have practiced the art of organbuilding in Weert, Province of Limburg, The Netherlands: the Beerens, the Vermeulens, and the Van Dinters. Of the three families, the Vermeulens have the longest tradition, still continuing, having built organs in the same locale since 1730. The lives and work of the three families were generally separate, but two marriages connect them. Louis Van Dinter's maternal great-great-grandmother, Maria Beerens, married Petrus Vermeulen, and Louis was born from the

Michael D. Friesen is a charter member of the Chicago-Midwest Chapter of the OHS and currently serves as Research/Archives chair. He specializes in Midwestern organ history. He was the recipient of an American Organ Archive Fellowship in 1988 and has been national secretary of the OHS since 1987. Articles he has written have previously appeared in The Tracker and various other publications.



LOUIS VAN DINTER,

PIPE ORGAN

BUILDER.

TUNING & REPAIRING

DONE TO ORDER.

ALL INSTRUMENTS GUARANTEED.

CALL OR SEND FOR CIRCULAR.

No. 332 Fort St. East,

DETROIT, MICH.

Louis Van Dinter inserted this advertisement in the Detroit City Directory of 1884.

union of Mathieu Van Dinter and Elisabeth Vermeulen.¹ While the former relationship is too distant to be significant, the latter is particularly relevant to the American Van Dinters. Two family trees are presented here in order to assist the reader in following the familial relationships. One provides the European genealogy, and the second traces the American descendants.²

The first Van Dinter organbuilder was Petrus Franciscus Van Dinter (A-1).³ His introduction into the trade reads almost like fiction, and it is difficult to distinguish truth from legend. Later generations recount the family story that Petrus Franciscus, Louis' grandfather, was originally a nobleman of great wealth and land holdings and bore the title of "Baron Peter Van Dinter."⁴ His castle, which was named "DeMunt" (The Mint), stood in Tegelen, near Venlo, Limburg. Baron Van Dinter is said to have lost all the money he had deposited in the State Bank of Austria when it went bankrupt in 1811 after the fall of Austria in 1809 during the Napoleonic Wars,⁵ reducing the currency to one-fifth of its previous value.⁶ Petrus Franciscus' father, Peter Adam, is said to have been a *doctor medicinae*. However, no other documentation of the source of the family's wealth has yet been found; even Peter's birth and death dates are unknown.⁷ Thus it is not certain whether Petrus' baronial title and riches were inherited, although his occupation listed in

archival documents for 1808 and 1810 is *rentier* (Fr., a person of private means, or stockholder or investor), which lends some validity to the legend.⁸

Though in reduced circumstances, Petrus apparently retained his castle and is said to have sold it and bought land with the proceeds.⁹ Although this is not a totally satisfactory explanation of financial ruin, his finances seem to have been sufficiently damaged to make earning a living necessary. Subsequent

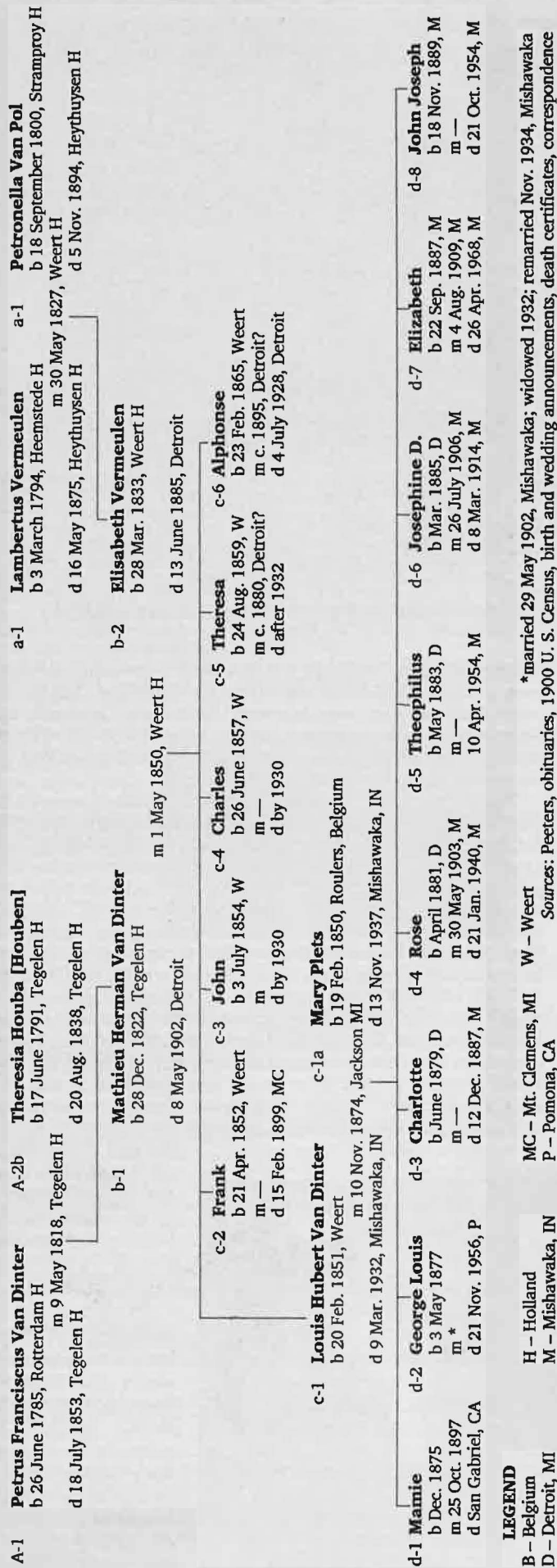
FIGURE 1 Genealogy of the European Van Dinters

Source: Peeters, p. 30.

A-1 Petrus Franciscus Van Dinter b 26 June 1785, Rotterdam, Holland d 18 July 1853, Tegelen, Holland	A-2a Theresia Bijl[1] b Erkelenz, Germany d 6 Oct. 1817, Tegelen, Holland
B-1 Petrus Adamus Van Dinter b 10 Jan. 1808, Tegelen, Holland d 4 July 1887, Maaseik, Belgium	B-2 Maria Rademaekers b 1 Feb. 1823?, Maaseik, Belg. d 27 Dec. 1887, Maaseik, Belg.
C-1 Clement Louis Van Dinter b 26 March 1860, Maaseik, Belgium d 28 May 1912, Maaseik, Belgium	C-2 Mathilde Poukens b 12 Jan. 1865, Maaseik, Belg. d 30 April 1896, Maaseik, Belg.

FIGURE 2

Genealogy of the American Van Dinters



documents indicate frequent and somewhat inconclusive changes in his occupation: 1818—*particulier* (Fr., private individual); 1819—*cabaretier* (Fr., innkeeper); 1820—again *particulier*; and, finally, 1822 — *orgelmaker* (Du., organbuilder).¹⁰ It seems that the "baronial" story, if true, is probably embellished, or as Peeters remarks, is "an American way of wishful thinking."¹¹

In any event, Petrus' start in the field of organbuilding is recounted this way:

... As a child he had always been interested in the intricate workings of watches and music boxes, so while yet very young, an organ-master was engaged for him to explain how organs were made. Thus the trade that he learned as a pleasure was later to be the means of his livelihood. He rode about his little Holland provinces repairing and making the organs that were a common instrument there.¹²

Who actually taught him the trade is a mystery. Louis states that his grandfather's first undertaking after his financial loss was an organ for his own use in his home, built with assistance from "his sons and a German organbuilder, either from the city of Barmen or Elberfeld, Germany."¹³ The builder is unknown. Louis further states that his grandfather was also a scholar and a musician. The number and quantity of organs that Petrus Franciscus built is not certain; little documentation of his work is known. He may have done mostly repairs and tuning, as one source suggests.¹⁴

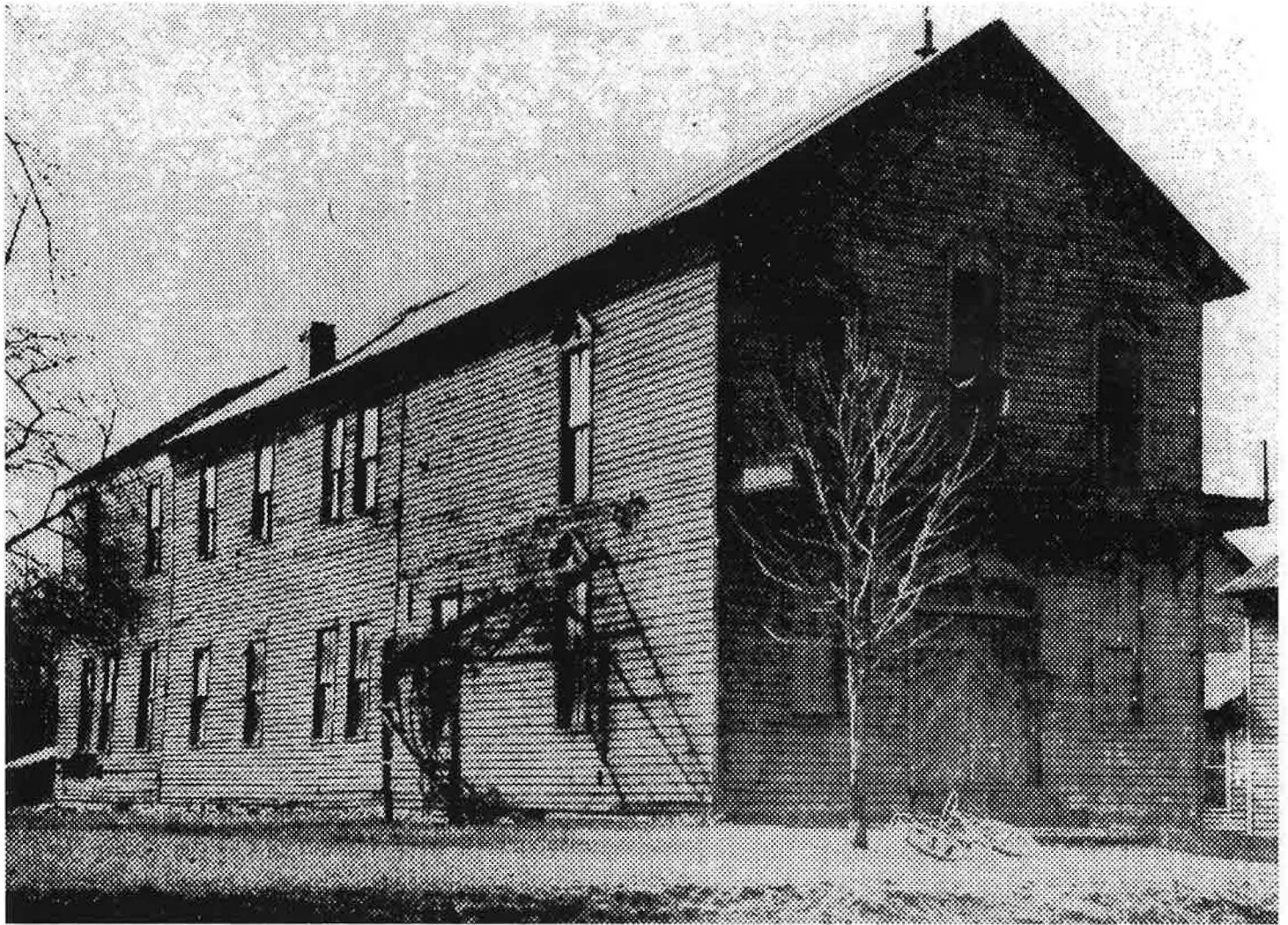
Petrus Franciscus was married twice. His first wife Theresia, (A-2a), though her birthname is Dutch, was born in Germany and they were married there. From that union came four children; their son Petrus Adamus [Pieter Adam] (B-1), became an organbuilder; his wife Maria (B-2) was born in Belgium. (Because the province of Limburg is in southeast Holland, wedged between Germany and Belgium, such intermingling was common.) One of their sons, Clement Louis (C-1), who married Mathilde (C-2), became an organbuilder as well. However, none of Clement's children took up the trade. Petrus Adamus and Clement both built organs in Maaseik, Belgium, although Petrus' formative years were spent in Holland.

Petrus Franciscus was widowed in 1817, and his second marriage, to Theresia [or Maria Theresia] (A-2b) in 1818 was blessed with six children—five sons and a daughter. Four of their sons became organbuilders, Mathieu the most prominent of the four. Of all the Van Dinter siblings mentioned herein, Clement represented the last Dutch generation of organbuilders, and the European branch of Van Dinter organbuilding ended in 1912 with his death.¹⁵

Mathieu Herman Van Dinter

Mathieu (b-1) learned the organbuilding trade partly from his father but began working for Lambertus Vermeulen (a-1) in Weert, probably in 1844, at the age of 22.¹⁶ Lambertus was himself already a fifth-generation organbuilder. He and his wife Petronella (a-2) had two sons; their first-born, named Petrus Johannes, was born in 1827. Petrus Johannes was being trained by his father in the craft when he died suddenly of pneumonia in 1844, two months short of his seventeenth birthday. A second son, Christiaan, had died five days after his birth in 1836. Thus having no male heirs, Lambertus appears to have taken Mathieu under his wing, and Mathieu later married Vermeulen's daughter Elisabeth.¹⁷

Louis writes that one result of Petrus Johannes' untimely death was his father's employment in Weert and consequent marriage.¹⁸ How this all happened is not clear. The Van Dinters undoubtedly knew of Lambertus' situation, whereupon Mathieu could have expressed interest in a new opportunity or perhaps was invited by Lambertus to work with him. Since there were no other Vermeulen family members available, or old enough, to help him when his son died, Lambertus would have been without a successor. (Lambertus' brother Henricus was also an organbuilder, but he worked independently of Lambertus. Furthermore, Henricus' oldest son was then only thirteen years old.) In



Concomitant to his move to Mishawaka, Indiana, from Detroit in 1886, Louis Van Dinter arranged to relocate the existing factory of church furniture maker August Erb to a new location on Spring Street near St. Joseph's Church and to make two additions resulting in a 24' x 90' factory of two stories sufficient to house the work of Erb and Van Dinter. In 1902, a portion of the building was temporarily used by St. Joseph's School. The building was razed in 1938.

addition to his training as an organbuilder, Mathieu was well-educated and spoke three languages—Dutch, German, and French—and thus was undoubtedly an asset to his new employer.¹⁹

The marriage of Mathieu and Elisabeth in 1850 was the only union between the Van Dinter and Vermeulen families. Louis, eighty years later, in his 1930 letter to his cousin Joseph Vermeulen, expressed surprise to learn that “both our grandfathers and their ancestors were organbuilders in succession for two hundred years.” Although it would seem that this would have been common family knowledge, it appears that there had been only infrequent correspondence between the Dutch and the American relatives. The Vermeulens had that year just celebrated their bicentenary and published a book entitled *200 Jaren Orgelbouw. Vermeulen's Kerkorgels, 1730-1930*, which Louis had undoubtedly received.²⁰ Nevertheless, Louis, in his witty comment to Joseph using an organbuilding metaphor, was aware of his more immediate family heritage: “. . . So you see that I am the duplex of both organ families, and, thank God, am not quite crazy yet.”²¹

Lambertus and Mathieu apparently worked together for a few years, then separately. Mathieu continued to build organs on his own after Lambertus retired, although the dates are not certain. The total number of instruments built jointly by the partners and individually is also not known. In any event, Mathieu was no longer connected with Lambertus when he left Holland for the United States.

While Louis claims that he came first to America in 1870 and his father arrived a year later,²² some sources indicate that Mathieu emigrated in 1869;²³ others show that the year was either 1871 or 1872,²⁴ and yet another source states that both Louis and Mathieu

came in 1870.²⁵ Since the documentation is contradictory, the questions of who arrived where and when will not be belabored; obviously they both arrived at about the same time.

If Louis did leave for this country on his own, by 1870 at age nineteen, he would have already been assisting his father and learning organbuilding in Weert for a few years. The reason for the move is not known. It does not appear that there was any kind of family disharmony, as Mathieu and probably the entire remaining members of his family emigrated together. What the impetus was for Mathieu to emigrate in mid-career, whether on his own initiative or to join his son, is also unclear. It seems that at age 48 he was successful and well-established in Weert. However, Peeters cites an unconfirmed anecdote that Mathieu and Lambertus had experimented with a *perpetuum mobile* machine that had consumed a great deal of money and was, not surprisingly, a failure.²⁶ This was perhaps at least a contributing factor in the decision to start a new life.

Louis first lived in New York City and then went to Detroit; it appears that Mathieu went directly to Detroit, where they joined forces. Why they chose Detroit is not known.

The first Van Dinter listed in Detroit directories is Mathias H. Van Dinter, organbuilder, who appears in the 1871-72 edition. (Once in the United States, Mathieu apparently adopted either German or American versions of his Christian name—Mathias and Mathew appear alternately for years in the directories. He will be hereafter referred to as Mathew.) No Van Dinter is shown in the 1872-73 edition, and again, only Mathew is listed in the 1873-74 issue, presumably as a proprietor. Based on directory entries, it cannot be said with certainty when Mathew's sons began working for him.

The first conclusive evidence of the formation of an organ firm appears in the 1874-75 directory, where the listing is Mathew H. Van Dinter & Sons. Frank, John, and Louis are specifically indicated as the sons, but whether they were true partners is open to question. Mathew continued that name for his business in 1875-76, although by now the only sons indicated were Frank and John. Louis had moved to a new address and was listed as an independent organ-builder.

Louis states that Mathew began the manufacture of church organs in 1871 "being the first one engaged in that business in the city."²⁷ (Although this is incorrect, it does suggest that one reason the Van Dinters chose Detroit was an open market.)²⁸ He further relates that Mathew continued in the business for five years, then sold his interests to Louis and retired.²⁹ That this occurred in 1876 seems confirmed, because that year Mathew's directory entry changes to say only "organbuilder" and he has a new home address. Mathew was only 54 that year and did not actually retire.

Mathew is not listed in directories from 1877 through 1881. The discontinuity is puzzling and no hint why this is so appears in any sources, although it is almost certain that he remained in Detroit until his death. (Unfortunately, the gap precludes investigation of a valuable source: without an address for the year 1880, he would be extremely difficult to find in the schedules of the Federal Census taken that year for Detroit.)³⁰

Mathew's listings in directories when he reappears are a veritable potpourri; in 1882 and some subsequent years he is listed with no occupation, but he is successively a carpenter (1883), saloonkeeper (1884), organbuilder or maker (1886, 1888), piano tuner (1892), and laborer (1894). He never moved to Mishawaka to be near Louis; from 1893 on, Mathew lived with his daughter Teresa, and died at her home in 1902. In spite of the above array of trades, Mathew's death certificate nevertheless states that his occupation was "organbuilder." Presumably Mathew and his family always considered this to be his true profession.

Mathew did not advertise in Detroit directories, and no photographs of him, his family members (except Louis), or his instruments have yet been found. The number of organs he built in this country is not known; only one is thus far documented, and none is known to have survived.³¹ No Detroit newspaper published an obituary for Mathew and only one printed a death notice.³² No description of his life and work has been found.

Mathew Van Dinter's Family

Not many details are known about Mathew's family other than Louis, who will be discussed later. No details are given in any sources about Mathew's wife Elisabeth, who died in 1885 at a relatively young age. Mathew's other sons appear only sporadically in Detroit directories for a period of years, so their movements are obscure. Mathew's children were all born in Weert, and while their birth certificates bore Latin names (e.g. Louis was "Ludovicus Hubertus"), the descriptions below will use the American spellings.³³

Frank [*Franciscus Johannes*] (c-2) first appears as an "organ maker" in the 1872-73 directory. He is not listed in 1873-74. He then is listed as a partner in Mathew H. Van Dinter & Sons for the periods 1874-75 and 1875-76. In the 1876-77 edition his occupation is given as "organbuilder" without reference to an employer, but because his residence is given as boarding at the address of his father, Frank probably remained with him until Mathew retired. He is not in the directories of 1877 through 1880. Frank then reappears in 1881 as an "action maker" for the Detroit Organ Company, a reed organ firm. (That venture, begun by Robert Jennings, Jr. and Joseph Courville, later of the Farrand & Votey Organ Company, was short-lived; it appears only in the 1881 and 1882 directories.) Frank is not in the 1882 and 1883 directories; in 1884 he is a carpenter working for Peter Dingemans, a manufacturer of sash doors and blinds. The last year Frank is listed, 1885, his occupation is again "organ maker." Frank lived with his father the entire period. Louis notes that Frank had never married, a fact confirmed by his death certificate, which also lists his occupation as "organbuilder." However, no information has been found of his whereabouts or work from 1886 to 1899.

John [*Peter Johannes*] (c-3) first appears as an "organ maker" in the 1872-73 directory. He is not listed in the 1873-74 edition. He is then shown as a partner in Mathew H. Van Dinter & Sons in the 1874-75 and 1875-76 periods. He also probably remained with his father until Mathew retired, as his entry in the 1876-77 directory exactly parallels that of Frank. In 1877, however, he is shown as an "organbuilder" at a new address that has no connection to other Van Dinters, so perhaps he worked independently or for his brother Louis.³⁴ John is not listed in the 1878 through 1883 directories. He reappears as a machinist in 1884, is not listed in 1885 or 1886, and is shown as an "organbuilder" in 1887, but with no employer affiliation. The last occupations given are foreman (1888-1889) and machinist (1890-1894), again with no indication of employer; thereafter John is no longer in directories. Since his home addresses are not the same as his father's, he must have lived on his own. This would coincide with Louis' note that John was married, but of that union no details are known. On one occasion, in 1895, an Arthur F. Van Dinter, a painter and possibly a son of John, appears in the Detroit city directory, but he does not appear in the 1900 or 1910 U.S. censuses in Michigan. John is listed as "John H." in directories from 1884 on, but since the "H." is not a part of his given name, he may have later adopted it (as can be seen, Hubert is a possibility for the "H." as it was a common family name). John had died by the time Louis wrote his letter to Joseph Vermeulen in 1930.

Charles [*Carolus Hubertus*] (c-4) is a mystery. Presumably he came to the United States, as no further record of him has been found in Holland, but he is never listed in city directories, nor enumerated in the censuses. Apparently he was not an organ-builder. Louis notes that Charles never married. He too had died by the time Louis wrote his 1930 letter.

Theresa [*Maria Hubertica Theresa*] (c-5) never appears in city directories (women were not routinely listed). The 1900 U.S. Census provides the most information: by 1900 she had been married nineteen years to George W. Kaltz, who the census and city directories show was a carpenter, to which union five children had been born, with three still living at that time. (They have not been further traced.) Theresa's birth year is given as 1861, which is an error; the same information appears in her entry in the 1910 U.S. Census, where she is shown as "Florence" [*sic*], although the rest of the data matches. Mathew lived with the Kaltz family for several years before his death. She is listed as a survivor in Louis' obituaries in 1932.³⁵

Alphonse [*Alphonsus Hubertus*] (c-6) is first listed in the 1881 directory as Alfred [*sic*], which must be an error as his home address is the same as his father's and there is no further entry for an Alfred. His occupation is shown therein as "case maker" for the Detroit Organ Company. Alphonse is not in the 1882 or 1883 directories, but in 1884 he reappears as an "organbuilder" working for his brother Louis, the only definitely documented association of a family member with Louis once he started his own business. However, the next year Alphonse is listed as a blacksmith, probably working on his own, and thereafter is not in Detroit directories for many years. In 1884 and 1885 Alphonse had lived with his father, like Frank; in fact, Frank and Alphonse also appear and disappear from directories in the same years. Other evidence indicates that Alphonse remained a blacksmith from 1885 until his death.

He is listed in the 1900 U.S. Census as living in a rented house in Whiteford Center, a small rural community in Monroe County south of Detroit, where at the time only twenty-two families were enumerated. (Today it is unincorporated; its postal address is Ottawa Lake.) His occupation is listed as blacksmith. Oddly, he is shown as having been married for six years, but no wife's name is included with his entry, and the enumeration of households makes it clear that he lived alone. The next definite knowledge of Alphonse's whereabouts is the 1910 U.S. Census, where he appears (under the misspelled surname "Van Dintio") as living in Detroit at 162 Gratiot Avenue, employed as a blacksmith; his wife Gertrude is also enumerated with the indication that they have been married for fifteen years. However, it would appear that he was back in Detroit as early as 1904, where an Albert [*sic*?] Van Dinter appears only that year in the directory as a blacksmith living at the corner of Gratiot Avenue and Girard Road. Again there is a gap until the 1921-22 directory, where Alphonse (with surname misspelled "Van Dinter") appears as a blacksmith living on Gratiot Avenue, a

residence he maintained until his death. Louis' notes state that Alphonse never married, but he would seem to be in error.

The migratory nature of most of the children and the gaps in sources make it problematic to draw many firm conclusions. In summary, Frank, John, and Alphonse apparently were organbuilders, although they may not have been legal partners of either Mathew or Louis. It is not known if their names appeared on any organ nameplates.

Louis Hubert Van Dinter Holland to Detroit

Louis [*Ludovicus Hubertus*] (c-1) learned the principles of organbuilding from his father Mathew at an early age, and later studied "in college draftsmanship and design."³⁶ (The term "college" may actually refer to a technical school.) He too, like his father, was well-educated, and learned to speak four languages: Dutch, German, French, and English.³⁷ Besides being a skillful workman, one source states he was also a musician, although no details are given.

When Louis came to the United States, he first arrived in New York City, where he went to work for Henry Erben, "a noted manufacturer, and thus gained many new ideas and saw how organs could be differently built. Six months later he came to Detroit and engaged in the tuning and repairing of organs."³⁸ How he became associated with Erben is not known. He was, however, associated with this important builder when Erben was at the pinnacle of his prestigious career. His experience with Erben and the environment of New York City were probably very valuable for Louis, as he would then have learned first-hand about American organbuilding styles and the organ market. That exposure undoubtedly showed Louis what he would have to do differently from the training he had received in Holland.

After arriving in Detroit, Louis probably did not begin actual construction of organs right away but worked with his father and brothers. He is not listed in directories until the 1874-75 edition.

Louis began working independently, or perhaps more precisely, left his father's employ in 1875. The 1875-76 city directory does not list Louis as one of the sons in his father's firm as it had in the previous edition but lists him separately as an organbuilder, boarding at 337 East Fort Street. Regardless of when Louis began his own business, he always claimed that his firm was founded in 1870.

It appears that Louis was engaged in a short-lived partnership for some part of 1875. In April of that year a gala organ inauguration occurred at the First Baptist Church of Detroit. The program announces that the new instrument was by the firm of "Simmons & Van Dinter, Builders, Detroit," although unfortunately it gives no other details about the enterprise³⁹ nor do newspaper articles about the organ. Furthermore, there is no listing for the partnership in the 1875-76 city directory.

Two Simmons—Alfred and Frederick—are the possible partner of Louis, but strong circumstantial evidence indicates that his partner was Frederick J. Simmons (see accompanying sidebar article). It is possible that Alfred Simmons may have provided some financial backing to Louis in order to enable him to start his own firm. Because Alfred was 67 years of age in 1875 and had retired from his own firm, Louis would then have likely been the only actual working partner. On the other hand, the combination of Alfred's age, Frederick's directory entry of 1875 as an organbuilder inde-

pendent of Simmons & Clough, and the fact that he continued as an organbuilder in brief partnership with Granville Wood in 1879-80 makes it more likely that Frederick was the Simmons in "Simmons & Van Dinter." It is also possible that Frederick may have provided only financial support to Louis and later to Wood, who did the actual building.

How Frederick and Louis came to be associated in this brief partnership is unknown. There is no evidence that other organs were built under this name nor do any of the sources on Van Dinter mention Simmons or even hint at Louis having had such partners.

While the 1876-77 directory lists Louis as an "organ tuner" at 336 East Fort Street, by the new 1877 edition the firm is listed as "Louis Van Dinter & Co., manufacturers, church pipe organs." (The "& Co." was dropped from directories by 1881.) At the same time he had secured larger, more permanent quarters at 332 East Fort for the shop, and lived next door at 334, where he remained during the time that he was in Detroit. A contemporary account describes his operation:

LOUIS VAN DINTER, PIPE ORGAN BUILDER

332 Fort Street East

The enterprise was originally founded by Mr. Van Dinter in 1870, who removed to his present location in 1876, where he occupies a 2 story building 20 x 50 feet in dimensions equipped with all of the necessary machinery and appliances, including steam power, etc. He makes an exclusive specialty of manufacturing pipe organs for church purposes, employing among other devices a peculiar process for voicing the metal pipes, which is in use by no other house and is his own invention. The instruments turned out by him are noted for purity and sweetness of tone, excellence of workmanship, and superiority of finish. They range in price from \$700.00 to \$5,000.00, and are not excelled by those manufactured by the leading establishments of the East. The present demand is principally derived from the state of Michigan, where the merits of his instruments are known and appreciated by professional as well as amateur organists who have tested their powers, tone, and action. Mr. Van Dinter is a native of Holland, and was born in 1851. He came to the United States in 1870, and after a brief residence in New York, removed to Detroit, where he engaged in his present enterprise. He learned the trade in the old country with his father, growing up in the business, and is a practical organ maker, as well as a musician of acknowledged ability.⁴⁰

One wonders just what "voicing" invention Louis may have devised, inasmuch as the voicing process is mostly dependent on the skillful ear of the voicer, not on mechanical devices. It is also possible that this was just puffery, since collections of descriptions of businesses did tend to be self-congratulatory.

Louis by all accounts was doing very well and building numerous organs by 1880, although there is no definitive documentation on the quantity.⁴¹ His success is evidenced in this brief mention in a New York City music journal:

Louis Van Dinter & Co., Detroit, Mich., are quite full of work.

One of the last instruments they erected was a two-manual organ for St. Albert's Church, Detroit. Considering that this firm only started in this country in 1870, it has made quite a number of organs. Even during the last three years, which were considered dull times, the factory was run on full time.⁴²

However, a cloud arose on the horizon of Louis' prosperity. In early 1886 Louis had been seeking additional capital to expand his manufactory. Apparently he was unable to obtain the financing he needed unless he joined the Freemasons, which for a devout Roman Catholic was forbidden. Louis relates:

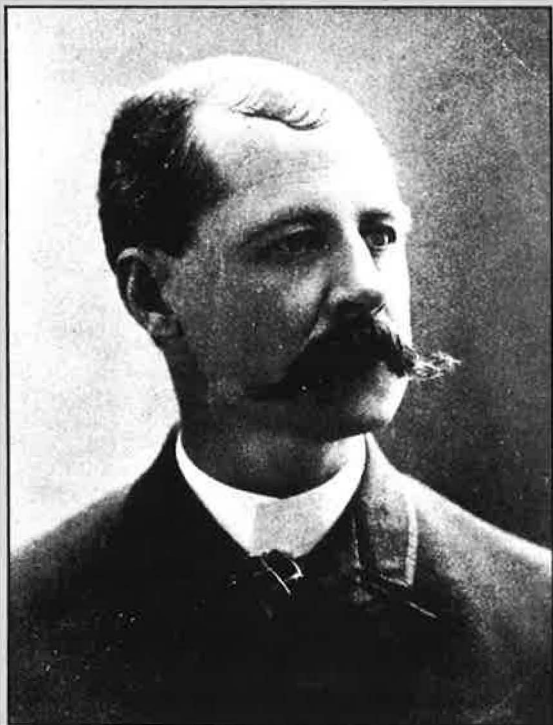
I became known as a competent church organbuilder, and it became necessary to enlarge my factory building. As I was in need of financial assistance at that time, I was offered all the money necessary on the condition that I join the order of Freemasons.

Disgusted I left Detroit to install a new organ in the Catholic church in Mishawaka, Indiana about two hundred miles west of Detroit. There I bought a large piece of land with a residence on same, and erected a medium large building for a factory in 1874 [sic].⁴³

Louis installed an organ in St. Joseph's R.C. Church, Mishawaka, in 1884, not 1874 (one of two he built for that city that year, the subsequent organ being for the First Presbyterian Church), and his move was in 1886. He had already been favorably impressed with the community, along the St. Joseph River just east of South Bend, and decided to resettle there.⁴⁴



Louis Van Dinter



Frederick J. Simmons, Detroit Organbuilder

by Michael D. Friesen

THE SIMMONS FAMILY was one of the early names identified with the musical trade in Detroit, primarily in the manufacture of reed organs, and has been linked with Louis Van Dinter. Alfred A. Simmons (1808-1894), the founder, moved to Detroit in the 1850s (sources do not agree on the date) and began making reed organs under a variety of successive partnerships: Simmons & Blakeman, Simmons & Whitney, and Simmons & Clough.¹ Although reed organs are beyond the scope of this article, a brief chronology of the family's activity is appropriate.

Alfred's apparent first partner was William P. Blakeman, of whom nothing is known, from about 1856 to 1859. Since Simmons had previously been a dealer in dry goods and a trader before moving to Detroit with no known connection to melodeon building, Blakeman was probably the practical partner in the business. The firm apparently was also known as A.A. Simmons & Co. or the Detroit Melodeon Company during this time.²

From 1859 to 1867 Clark J. Whitney was Alfred's junior partner, although not consistently, as Whitney is listed independently in 1864-65, and the firm is titled "Whitney & Co." in the 1866-67 directory, showing Alfred as the secondary partner. Whitney had sold melodeons for four years prior to 1856, and after 1868 became a well-known Detroit music and musical instrument dealer as well as a music and music journal publisher in his own right.³

In 1867 James Ephraim Clough became Alfred's partner, and the firm continued in this fashion (also being called Simmons, Clough & Co.) until 1874, when George P. Warren bought out the Simmons family interest. The business was continued as Clough & Warren thereafter, manufacturing primarily reed organs, although from about 1893 to 1898 it also built pipe organs under the direction of John and Basil Austin, who later founded their own firm in Hartford, Connecticut.⁴

Frederick Julian Simmons, son of Alfred, was born in Oriskany, Oneida County, New York, on February 10, 1846.⁵ He first appears in the 1865-66 Detroit city directory working as a watchmaker and jeweler for Samuel Hittel, a jewelry store owner. (Hittel is shown in the previous 1864-65 edition as having a partnership with Alfred as Hittel & Simmons; this was a venture that must have lasted only about a year when Alfred took a brief hiatus from the reed organ trade.) By 1867 Frederick is listed as an "organ maker" with Simmons & Clough, on through the 1874-75 edition, the last time that Simmons & Clough is listed. Frederick is further shown in directories as being a partner

In 1874 Louis at age 23 had married Mary Plets (c-1a), who had been born in Belgium and at age 24 was one year and one day older than he. The marriage took place not in Detroit, however, but at St. John the Evangelist R. C. Church in Jackson, Michigan, where Louis later installed an organ.⁴⁵ The only daughter of Francis [Frank] and Virginia (Matyn) Plets of Detroit, Mary's father was a "merchant tailor and successful businessman" born and married in Belgium, who, with his family, emigrated to the United States in 1856.⁴⁶ The Plets home was at 334 East Fort Street, where the Van Dinters lived beginning in 1877.⁴⁷ Louis described Mary as well-educated; their union brought forth eight children. The relationship to Mary's parents must have been closer than that of Louis to his father, for not only did the Plets couple share the same dwelling in Detroit with the Van Dinters, but they also later moved to Mishawaka to live with Louis and Mary.⁴⁸

No extant music journals published in Detroit during the time that the Van Dinters were active there mention their work; whether they eschewed that kind of publicity or were ignored is impossible to say. Certainly other organbuilders and organs were mentioned from time to time. (It is of course possible that such information may be in missing issues.)⁴⁹ Louis, however, advertised consistently in the Detroit city directories beginning in 1877. Samples of each of two versions of his large display advertisements with engravings of organs illustrate this article (although it is not likely that they depicted actual Van Dinter instruments).⁵⁰ Further, the site of his factory in Detroit is gone. The area was subject to urban renewal in the 1960s and has been obliterated. Modern housing now occupies the land. No photograph of the building is known to survive.

Louis Van Dinter Detroit to Mishawaka

Louis' property in Mishawaka was at 213-223 South Spring Street, between Third and Fourth Streets, in the first block west of St. Joseph's Church, where he became a member. The old home, at 223, had been a farmhouse built around 1853, and by all accounts was a substantial and attractive structure. (It no longer exists, having been razed in 1967). That area of the town was still semi-rural, and cattle were kept in nearby pastures.⁵¹

The factory, at 213, built across the street from St. Joseph's parochial school, was a substantial two-story frame building, ultimately 25 feet wide by 110 feet in depth, more than twice the size of Louis' Detroit facility.⁵² It appears to have been expanded more than once. (See both the illustration and the description below.) Not only was Mishawaka a more congenial place than Detroit to live and work but less expensive, as shown by the following comment made of Louis seven years after his arrival:

... He is much respected in Mishawaka and the citizens recognize their indebtedness to him for introducing a new industry in their midst. He has accumulated a handsome property, his real estate in Detroit being valued at \$15,000, while his residence and a house and lot on Fourth street, in Mishawaka are valued at \$5,000; besides he is owner of his extensive factory buildings.⁵³

Since Louis had ostensibly severed all financial ties to Detroit, what his continued land holdings there were or their value are unknown; no other source mentions this.

The announcement of Louis' move in the spring of 1886 to Mishawaka appeared in the local newspaper in April:

A New Business Enterprise in Prospect

Mr. Van Dinter, of Detroit, who constructed the fine organs in the Catholic and Presbyterian churches of this city, has long had a desire to move his business to Mishawaka, and last week was here to negotiate for a suitable location as well as to form a co-partnership with Mr. Erb, who constructs the elaborate church altars and furniture of which frequent mention has been made in the ENTERPRISE. Both gentlemen are highly skilled in their respective trades, and the two businesses would work admirably together. We hope by next week to chronicle the consummation of the plans mentioned, and to eventually see the business grow into a large and thriving manufactory.⁵⁴

The seeds of the partnership were undoubtedly sown in 1884, when Erb was engaged by Van Dinter to build the case for the new Presbyterian organ in Mishawaka, an attractive piece of work, which must have pleased Louis. It is not unheard of for local cabinetmakers or furniture builders to make cases for organs. Louis had been forced to deliver the Catholic church organ earlier that

year without the case, which was not installed until two months after the dedicatory program had been played with the organ's inner works exposed, and he perhaps wished to avoid a second similar occurrence.⁵⁵ The partnership was formed and announced in the newspaper two weeks later, May 7, 1886, with the comment that Louis would move from Detroit at once. Louis had also become Erb's neighbor, as August lived at 209 South Spring Street, next to the new factory. An article on the new firm appeared shortly thereafter:

A NEW MANUFACTURING FIRM

The Erb & Van Dinter Organ and Altar Factory.

The two-story building occupied by Mr. Erb as a shop for manufacturing altars, etc., was this week moved to the lot purchased by Mr. Van Dinter, on Spring street, between 3rd and 4th, and placed in position on the foundation prepared for it. Additions will be built to it in front and rear, making a factory, when finished, 24 ft. wide by 90 in length, two stories high. The front addition will be without upper floor, for the purpose of facilitating the building of high altars, organs, etc. The balance of the building will be in two floors, the rear addition below being used for the machinery room, the machinery being mostly band and jig saws, etc. The power will be a ten-horse power engine, which, it is thought, will be sufficient at present. The building is to be completed in two weeks. The company expect to be able to employ about 15 hands as soon as they get to running. Mr. Erb has now in process of construction, an altar for a church in Louisville, Ky., which is to be 34 ft. high, by 16 ft. in width, gothic style, elaborately carved, and which will be very fine when finished. The company is also building an altar in the Roman Byzantine style, for the new church at Ft. Wayne [St. Mary's R.C., in which Louis would install an organ in 1887], 19 ft. high and 121/2 ft. wide, which is to be a facsimile of the old fort at Jerusalem, and in our opinion, will be the finest and most unique piece of work yet turned out from the factory. The communion railing[s] for the same church, are models of their kind, heavily carved, and are to be finished in the highest style of the factory.

An organ is also in process of construction for them which is to cost \$4,000.

Taking everything in consideration the company starts out with very flattering prospects, and we hope to see them spread until they are second to none of the manufacturing interests.⁵⁶

It was perhaps unrealistic to hope that an organ/woodcarving firm would become a major industry. The unusual combination undoubtedly had good potential for leads for work for either or both partners. There is no evidence, however, that the firm's name was formalized as an "organ and altar factory," nor is it known just how long the partnership existed. The first city directory published in Mishawaka did not appear until 1898, at which time the two men are listed separately. No organs are known to survive which bear an "Erb & Van Dinter" nameplate.

August Erb, Woodcarver and Case Builder

August J. Erb was born on July 4, 1838, in Fulda, Germany, the son of a cabinetmaker and church furniture manufacturer. At about age 28 he came to America, working for a time in Pittsburgh and then in Freeburg, Illinois. Moving to Mishawaka in 1871, he first worked for the Montgomery Furniture Factory. Then in 1874 he started in business for himself as a cabinetmaker and church furniture manufacturer, which profession he followed until his retirement in 1905.⁵⁷ A devout member of St. Joseph's R.C. Church—also Louis' parish—August supplied exceptionally beautiful, carved-wood communion railings, a pulpit, and an altar filled with figures and intricate details to the parish when they built a new church in 1893. These magnificent pieces of art still exist, although the railing was somewhat altered during post-Vatican II renovations of the church.

Erb was assisted in his craft, at least for a time, by three of his sons—Julius, Joseph, and Arthur. Arthur, the youngest, is believed to have made the most contribution to his father's business, and later employed his proficiency in woodcarving by establishing a factory to manufacture artificial limbs in Denver, Colorado for a time, said to have been the only such enterprise west of the Mississippi River.⁵⁸ Other than the contemporary newspaper accounts, descriptions of August's career do not mention Erb's connection with Van Dinter. August died on April 1, 1919 in Detroit while visiting his son Arthur, and his burial was from St. Joseph's two days later.⁵⁹

of the enterprise beginning in 1868-69 through the 1874-75 edition, while the 1871-72 directory is the last to list Alfred as a partner, indicating that he probably retired in 1872 at age 64. (No occupation is given for Alfred thereafter; only his residence is shown.)

The 1875-76 directory lists Frederick now as an "organbuilder" with no indication of an employer and at a new home address. The timing and revision of occupation in this entry lend credence to his likely association with Louis Van Dinter in 1875. In 1876-77 he worked for W. O. Lumsden & Co., commission merchants, and then in the 1877 and 1878 editions is not listed.⁶ Of importance, however, is the definite partnership of Frederick and Granville Wood as "church organ builders" listed in the 1879 directory.

This was not a new acquaintance for the men, because Granville had worked as an organ tuner for Simmons & Whitney, then Simmons & Clough, from 1865 to 1870 and from 1868 to 1870 was actually a partner in the business according to directories.⁷ Wood then went on to establish an electrotyping foundry in 1871, and beginning in 1877 became an organbuilder, according to directory entries. Frederick and Granville's firm was newly styled as "Wood & Simmons." However, no details have been discovered about the partnership or any organs built under that name. The partnership existed only about one year (into 1880), and the 1880 directory again shows Granville as working independently.⁸ The reason for the termination of the partnership is not known. No mention of it even having existed has yet been found in any documentation on Wood.

Frederick joined William F. Habbins in 1880 in a commercial merchant partnership titled Habbins & Simmons, and thereafter permanently left the organbuilding profession. He became wealthy and well-known as a grain trader, and later became President of the Detroit Board of Trade. He died in Orlando, Florida, on April 2, 1926 at age 80.⁹ None of the obituaries or contemporary descriptions mention his pipe organ building activities with either Van Dinter or Wood, and even his association with the reed organ business is noted peripherally.

NOTES

1. Brown, p. 4, and city directories. Simmons is first listed in the 1856-57 directory. Brown says that he came to Detroit in 1854 and formed Simmons & Blakeman that year, but does not state his source. Brown also notes that much later advertisements of the firm claim a founding date of 1850. Simmons' obituary in the *Detroit Free Press*, 13 January 1894, p. 6, states 1858 as the year of his arrival.

2. Brown, p. 4; city directories; Alfred's obituary cited in Note 1.

3. Brown, p. 4; city directories.

4. Brown, p. 5; [Friesen], p. 13. City directories indicate a few other apparently minor partners during this period, also.

5. Mitchell, p. 97; Frederick's obituary, *Detroit Free Press*, 4 April 1926. His 1900 U.S. Census listing gives the birth year erroneously as 1848.

6. Marquis, p. 406, however, lists this chronology of Frederick's occupations: 1867-68, engaged in jewelry business; 1869-73, senior partner at Simmons & Clough Organ Co.; 1873-79, retired, touring the country; 1879-on, engaged in grain business as F. J. Simmons & Company. Not only does this information contradict directory entries but a person does not usually retire at age 27.

7. Wood's obituary in *Detroit Saturday Night*, 3 August 1929, p. 11, provides the 1865 date. He first appears in the 1866-67 directory.

8. *The Musical Courier*, 28 February 1880, p. 51, includes Wood & Simmons in a listing of then-active firms. By the time of the 1880 U.S. Census that summer, Frederick's occupation was listed as "commercial merchant" (Vol. 31, E.D. 284, Sh. 49, L. 32).

9. City directories; Mitchell, p. 97; obituary as cited in Note 5. The dates given in Mitchell and this and other obituaries all conflict in one fashion or the other; furthermore, they do not always coincide with directory listings. Consequently, directory entries are used to supply dates in the text wherever possible.

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Louis Van Dinter's Work in Mishawaka

Louis' manufactory in Mishawaka prospered, and he seems to have had orders constantly on hand. By 1893 the business was apparently quite straightforwardly named "The Van Dinter Pipe Organ Factory" and was claimed to be the only pipe organ factory in the State of Indiana. (This assertion is not correct: Thomas Sanborn in Indianapolis and Edmund Giesecke in Evansville were both active at the time.) Louis is also said to have had a high reputation in his profession, having built "some of the largest organs in the West."⁶⁰ While there are no doubts as to his personal reputation, the size of his instruments in relation to other organs in the region is somewhat exaggerated.

The same writer states that:

. . . Mr. Van Dinter gives every organ his personal attention, especially the voicing being all done by himself, and his long experience, his skillful and artistic work enable him to command a good price. He has a fine record, having built more than fifty large organs. . . . His work is in a great measure for the Catholic Churches, but he does much also in Protestant Churches, his contracts being as many as he is able to fill. He manufactures every part of an organ except the metal pipes, using the best of material.⁶¹

In terms of material, Van Dinter preferred Michigan white pine for wood pipes, windchests, bellows, and interior parts, stating that it was the most satisfactory lumber because it would hold the heat and moisture better than any other kind of wood. The supply appears to have been exhausted, however, early in this century, Louis claiming to have purchased the last available carload. Thereafter Van Dinter switched to California sugar pine; cases were built from oak or other suitable hardwoods.⁶²

About 1900 a surviving letterhead indicates that the firm was apparently known as "Louis H. Van Dinter & Co." A later letterhead shows "Louis H. Van Dinter & Son," but the date that this occurred is unknown. (The "Son" is John.) City directory entries for the firm are not helpful as to the date of the name change nor do they contain any advertisements for the firm as Louis had done while in Detroit.⁶³ In any event, it is clear that the firm was a small-scale operation and that Louis preferred to keep his business largely a family enterprise.

Two pieces of correspondence between Louis and his Vermeulen relatives have survived which give some insight into further aspects of Van Dinter's activities. The first dates from 1903:

Mishawaka, Ind. Nov. 23, 1903.

Mister Jos. th. Vermeulen

Alkmaar, Holland

I received your letter, it pleases me to hear something from Holland. From your letter I learn that you would like to trade in American organs. Is it in pipe organs or in reed organs? There are many factories here that trade in reed organs with Europe. I do not know any that trade in pipe organs.

There is nowadays much demand for pipe organs here in the States, and all factories are overworked. There is but one firm and this is in Chicago that makes small pipe organs for stock. The smallest costs \$1000 and has two manuals with 5 stops for both manuals and a 16' pedal Bass, everything tubular pneumatic, and that is more than 5000 francs in Holland.

I gave up building big instruments, and now I occupy myself with small organs; I do not accept contracts of more than [indecipherable]. The reason for that is that I have too much trouble with workmen; every factory worker here wants to be a rich man.

If business could be done in Holland with American pipe organs, then the only possibility I see is to build American organs in Holland.

Let me learn something about the prices of organs in Holland. Send me the price of an organ with 2 manuals, each about 7 stops, and 2 16 fts. in the pedal.

Do you have a big factory? How many men do you have working, etc.? Do write soon. I am eager to hear something more from you. You must know that your grandfather and my grandfather were brothers.

With my best wishes I remain yours affectionately cousin, I believe.

/s/ Louis H. Van Dinter

In Europe, reed organs were commonly known as "American organs," distinguished from the European harmonium which operated on the suction principle rather than the exhaust principle employed in the United States. Many reed organ firms sold instru-

ments in Europe, but in 1903 very few American pipe organs were exported.

Louis is undoubtedly referring, in the second paragraph, to the W.W. Kimball Co. of Chicago, which not only maintained an inventory of organs but also built "stock models" as well. Peeters notes that the reference to francs is curious because Holland never had a franc as currency except during the Napoleonic wars; furthermore, in the southern part of the country, especially in Limburg, people had long used Belgian francs due to their proximity to the Belgian border. It is uncertain if Louis' price conversion was accurate.⁶⁴

The second letter, a typescript copy of which had been kept on file by the Vermeulens, dates from 1916:

February [19]16

Mr. Louis van Dinter Esq. Mishawaka (Indiana)

Dear Cousin,

Lively I remember the pleasant correspondence we had some ten years ago, after which time I did not hear anything any longer. I hope you are still in radiant health and that you will still come to Europe, as you planned at that time. Because I remember that you were interested in our family, I inform you that my father died at the blessed age of 80 years in 1910. Both my uncles Cornelis and Jacques are still alive, although they both are growing rather old by now.

You will of course ask why I start correspondence again anew, which will be clear from what follows.

Our organ business in Holland has been changed completely, because we were compelled by competition to change our factory in this way—that we obtain our metal pipes always ready-made and also voiced, from the big specialized factories in Germany, with which to compete is impossible for us. In our factory only all wooden parts are made, such as windchests, keydesk and bellows. What is the problem now? Because of the enormous state of war, which compels Germany to forbid the exportation of metal, we are in want of pipework and are not able to complete our new organs. At my wit's end, the idea occurred to me to call on America. Perhaps there are, I thought, also special factories where one can buy organ pipes, especially for flue voices and for trumpets, the latter which we still obtained from France, but which however are not exported any longer.

The question is now, how I could learn about this. I thought of nothing better than to ask you kindly to let me know if there is a possibility of contacting an American firm which could supply me organ pipes with artistic voicing. Besides organ pipes it is also very hard to get electric organ blowers from Germany. Probably you also know a special address for such blowers.

In conclusion, I come to my request, namely: could you be so kind as to ask some of the most distinguished American firms in this line to send me their price lists as soon as possible, by which considerable time could be saved, since the postal service will not be normal. I thank you cordially in advance, and I hope that I will receive good news from you now. I remain with cordial regards.

Your cousin,

[Joseph]

On the copy a handwritten notation reads in translation: "On 23 January 1917 The same letter with a subscription in English, in case v.D. has a successor--." The annotation, which implies the concern that perhaps Louis had passed away, suggests that he never received the letter or had never replied. The reference to a time lapse could indicate that Louis did not continue the 1903 correspondence for long, and the letters that do survive may be the bulk of what transpired. No evidence has been found that anything in the letters was ever acted upon, but it may be that Louis was either simply not much of a letter writer or did not feel a desire to maintain close ties with his relatives in Holland.

Louis remained a conservative organbuilder in many ways. He did break his own 1903 rule about the size of contracts he would accept at least once thereafter, building in 1909 a large, two-manual, 37-rank tracker organ for Holy Trinity R.C. Church, Chicago, Illinois, said to have been his largest instrument.⁶⁵ The fact that it employed mechanical action and contained complete choruses up through three-rank mixtures on both manuals at a time when the mainstream firms had all but dropped tracker action and mixtures demonstrates his conservatism.⁶⁶ He then did some work with tubular-pneumatic action and did not fully adopt electropneumatic action until about 1915.⁶⁷

Although Louis did not work in a major center, he seems to have been aware of trends in the trade and made it clear that he had no

desire to compete in the "big" organ market. Nor did he want to have a large output or workforce. While the cost of living in Mishawaka was not as high as that in a larger city, it is less certain if Louis was really unwilling, rather than unable, to pay competitive wages to employees; it appears that he could have also been a strict person to work for. Finally, he had a particularized clientele, strongly preferring to work for Roman Catholic parishes. Louis stated at his retirement that he had built only eight organs for Protestant churches out of about 180, and that six of them had found their way back to him to remodel and put up in Catholic churches.⁶⁸

Louis was assisted by his sons in the business, although it was his youngest son, John, who ultimately became his formal partner and made the largest contribution to the firm. John succeeded Louis after the latter's death in 1932.

Louis Van Dinter's Family

Louis and Mary had five girls and three boys. Mary and the girls pursued such activities as dressmaking or clerical work before marrying and had no role in the organ factory. One daughter, Charlotte (Lottie), died during childhood.

All three sons assisted Louis in building organs.⁶⁹ George, (d-2) the oldest (who is also referred to variously as Louis Jr., Louis J., or Joseph [sic] in some sources), and Theophile (d-5) (also Theophile or Philip), the middle son, seem to have helped only on a part-time basis. Their occupations as given in directories and census listings invariably are "shoemaker," as they worked for the Mishawaka Woolen Manufacturing Company, a firm which despite its name also employed a rubber-making process, and which later became known as the "Ball-Band Rubber and Shoe Factory."⁷⁰ One organ that must have been a collaborative effort is the 1909 instrument for Holy Trinity, Chicago, since "Louis H. Van Dinter Sons" is carved into the filigree above the center impost.



John Van Dinter

John (d-8), on the other hand, was in fact an organbuilder and appears to have gradually taken over the construction aspects of the business, leaving only the voicing to Louis. The 1925 organ in Holy Ghost Chapel at St. Mary's College, Notre Dame, Indiana (which still exists as of this writing but is in poor condition) is said to have been entirely made by John.⁷¹ It bears a stoplist entirely typical of the mid-1920s (with little upperwork and a variety of orchestral stops). Louis may not have been comfortable with the tonal concepts then in vogue and exemplified in that organ, for he remarked:

My dear Cousin, judging by your splendid organ specifications you must be far advanced in the art of organbuilding, maybe and I hope farther than we are. . . . Since the adoption of pipe organs in every picture house in America, the land is overrun with organ pedlers [sic] and repairers at most any price. . . . My youngest son, John, forty years old [and] not married yet, very likely will terminate the Van Dinter branch of organbuilders, at least in the United States of America.⁷²

John continued as an organbuilder for some years after Louis' death in 1932 but not on the same scale. The large factory ceased to be used in 1930 when Louis retired, and John thenceforth apparently only assembled organs, the factory proper having been moved to Erie, Pennsylvania.⁷³ Actually, John probably sent any

orders he received to the Gottfried firm of Erie for construction, since they were known to have built entire organs, often for other firms, in the 1920s and 1930s.⁷⁴ The Van Dinters may well have already had a longstanding business relationship with Gottfried, well-known as a major pipe supplier. John is listed in directories as an organbuilder through 1944, with the exceptions of 1936 and 1940, where his occupations are "organist" and "piano repairman" respectively. In only one year, 1936, is his business specifically referred to as the "Van Dinter Organ Company." He then joined his brothers at Ball-Band in 1945, and later worked in factories and as a patternmaker in a tool firm. It is very likely that from 1931 John did mostly tuning and repair, rather than building or furnishing new organs, as no evidence of any late Van Dinter instruments has surfaced.

John was indeed the last Van Dinter organbuilder, as none of Louis' grandchildren entered the trade. John never married, nor did Theophile, and they both died within a few months of each other in 1954. They are buried in the family plot along with Louis, Mary, and Lottie in St. Joseph's Cemetery, Mishawaka. George's son Virgil died childless in 1977, so the Van Dinter surname apparently no longer survives insofar as is known. Additionally, Mishawaka has not been kind to its history, having erased virtually every local trace of Van Dinter's legacy. Only the façade of his 1884 organ at survives at St. Joseph's (which screens a modern organ), his home and shop and all his Mishawaka organs having been destroyed.

Conclusion

The few examples of Van Dinter organs which are still extant attest to excellence of design, high quality of construction, and beauty of tone, no matter what their vintage. Only four tracker-action organs in restored or essentially original condition and three later electropneumatic instruments exist, not counting the electrified but tonally intact Chicago organ. Aside from just two others that have been drastically altered, the documented remainder has all been confirmed as lost.

Louis' total output is not certain. Although in 1930 he claimed to have built 180 organs as cited above, in 1927 his output was given as 150. Assuming that the rate of construction remained about the same over the sixty years Louis was in business, the fact that he had built about fifty by 1893 makes the 150 figure more plausible. Of that total, only about one-third has thus far been documented. Louis is known to have had installations in only five states: Illinois, Indiana, Kentucky, Michigan, and Wisconsin. It is very unfortunate that no opus list, if he even published one, has survived, and that only about five percent of his work remains today.

It is not always possible to delve much into the life and thought of organbuilders. While one can judge workmanship from extant instruments and stylistic considerations from training or place in time, the human side of the craft is equally interesting. Because historians are at the mercy of whatever personal descriptions or commentaries survive, they often cannot learn more of a person's philosophy or character. In this case, Louis Van Dinter left a few measures of his thoughts after a remarkable career of sixty years, 1870 to 1930 (age 19 to 79). The first quotations come from a 1927 interview:

Mr. Van Dinter has never undertaken quantity production, he says, because the quality could hardly be kept as high. To use his own words, "I would rather carry on a smaller business and continue to make the best organs possible." . . .

"Voicing" an organ is a task which few are qualified to perform, for on this delicate operation depends whether the instrument will delight musicians with its tone character or emit mere sounds. The voice or "soul" of the instrument is dependent entirely on the soul of the voicer, and reflects to the trained ear the character of the man who produced it.

"When I hear an organ, I know by its character of tone the character of the one who voiced it," Mr. Van Dinter stated. "If the voice is sharp or rough, or mellow and soulful, I can be certain that the soul of the man who worked on it will correspond. Of course, the tone is never perfect, and when I am engaged in voicing an organ I must force myself to leave it. Otherwise, in the quest for absolute perfection, I should never finish."⁷⁵

The second quotation is in the context of Van Dinter's fervent devotion to his religion, made to his second cousin Joseph Vermeulen upon Louis' retirement in 1930. It is almost an immortal statement:

It seems that there is a strong fascination, proud satisfaction in organbuilding. This seems to be our earthly reward, combined with the blessing of long life, rather than monetary affluence, for I never heard of a rich Catholic organbuilder.

In regard to myself, I have hope for a remuneration hereafter, for the organbuilder having produced a little something for God's greater Honor and Glory in His own "The Roman Catholic Church on earth."⁷⁶

NOTES

1. Peeters, "De Families," pp. 21-32.
2. For ease of reference to their appearance in the genealogies, a system has been adopted here whereby generations are labeled alphabetically and individuals are numbered. Uppercase letters used in the European family tree correspond by generation with the lowercase letters used in the American family tree. The genealogies were simplified by omitting data that was ancillary to this article. For example, all sets of parents shown in the first generation (labeled A or a) had multiple children, but only the family lines that lead directly to the last generation of organbuilders are included. Of those children (i.e. the generation labeled B or b), several were organbuilders, but not all could be listed. While the third generation (C) concludes the European side, both third and fourth generations (c and d, respectively) are represented in America. All progeny of those last two generations are included, however, because of the emphasis of this article on American biographical information.
3. Names in the family trees are given as they were most commonly understood at the time, since they are a mixture of Latin, Dutch, or American spellings. Alternates are included within the text in order to keep the figures as clear as possible. However, this article uses the American form of the Van Dinter surname throughout, rather than the Dutch form of either "vanDinter" or "van Dinter."
4. O'Neill, p. 1. (In his 1930 letter to Joseph Vermeulen, Louis refers to the baron as "Ludovicus," which is Latin for Louis. This was not part of Petrus' name insofar as is known, and is probably an error on Louis' part.)
5. Van Dinter letter to Vermeulen, 1930.
6. Kann, p. 501.
7. Peeters, p. 29.
8. Peeters, p. 30.
9. O'Neill, p. 8. (In his 1930 letter to Vermeulen, Louis states that he had heard from a German priest "not long ago" that the building was now called the "Convent of the Nuns of the Perpetual Adoration." Peeters does not mention this subject, so it is otherwise unconfirmed.)
10. Peeters, p. 30.
11. Peeters, p. 29. He does not substantiate the story.
12. O'Neill, p. 8.
13. Van Dinter letter to Vermeulen, 1930.
14. *Pictorial*, p. 286. (Peeters lists the scant documentation available, pp. 30 and 62.)
15. Peeters, pp. 29-31.
16. *Pictorial*, p. 286.
17. Peeters, p. 23.
18. Van Dinter letter to Vermeulen, 1930.
19. *Pictorial*, p. 286.
20. Cited in footnote 1 of Peeters, p. 122.
21. Van Dinter letter to Vermeulen, 1930.
22. *Pictorial*, p. 286.
23. Peeters, p. 23 (citing two of his sources), and 1900 U.S. Census data for some of Mathieu's family (Louis and Alphonse), which, if it is presumed they all travelled together except for Louis, would mean that Mathieu also arrived in 1869. See Note 24, however.
24. 1900 U.S. Census listing for Mathieu and his daughter Teresa, and 1910 U.S. Census listing for Teresa; the former cites 1872, and the latter cites 1871. This presumably is an error of faulty memory years later, as Mathieu was definitely in Detroit in 1871, and it is unlikely that Teresa would have come separately in 1872 since she was 13 then, not an age at which a female travelled alone. Inasmuch as Mathieu was living with Teresa in 1900, they probably both picked the best date they could remember together. This hypothesis is strengthened by the fact that Teresa answered with yet a different date ten years later. Therefore it cannot be said with certainty if Mathieu and his remaining family all came to the U.S. together, following Louis.
25. Hutchinson, p. 6.
26. Peeters, "De Orgelmakers en hun Werk: Vermeulen en Van Dinter; de periode van ca.1850-1870," p. 68.
27. *Pictorial*, p. 286.



The Station of the Cross donated by Louis Van Dinter to St. Joseph's Roman Catholic Church in Mishawaka, where he was a parishioner and had built the organ.

28. Worden, p. 1, cites various previous builders and indicates that Andreas Moeller was active at the time.
29. *Pictorial*, p. 286.
30. Mathew is not listed in the Soundex finding aid to the 1880 Census, but since it compiled listings on only heads of families with children aged 10 or younger, he would not have qualified anyway. However, none of Mathew's children are in the Soundex except for Louis, either, although they were old enough to be living independently by 1880. It is possible that for a time Mathew's family moved to another community.
31. The State of Michigan conducted its own census in 1874 and 1884, patterned after the Federal Census, including the supplementary schedules. The 1874 census would then have presumably helped provide information on Mathew, particularly in the Manufactures Schedules. Although most of the census was destroyed in a World War II paper drive, the summary volume that was published in 1874 breaks down the musical instrument manufacturers sufficiently to determine that Van Dinter was not included in the census. (Only two Detroit firms were enumerated, and because they are listed by ward number even though they are not named, the evidence is conclusive that only Simmons & Clough, reed organs, and Andreas and August Moeller, pipe organs, were surveyed.) The 1884 census met largely a similar fate; only the Manufactures Schedules for Wayne County (wherein Detroit lies) survive, which presumably would then help provide information on Louis. However, he is not included in that census, either, although Granville Wood is, along with a couple reed organ firms. The schedules tie to the 1884 summary volume, so the reason for the omission cannot be missing pages. It is difficult to say why the Van Dinters do not appear either year. They simply could have been out of the shop at the time or refused to

answer the survey. Copies were reviewed at the Burton Historical Collection of the Detroit Public Library.

32. *Detroit News-Tribune*, 9 May 1902, p. 14.

33. Birthnames and dates provided by Peeters in letter to author, 9 February 1984.

34. Detroit city directories were issued in overlapping years through the 1876-77 edition; thereafter an 1877 edition was published with subsequent volumes issued annually. Entries are therefore cited from both sources covering 1877 as appropriate.

35. See, for example, *South Bend Tribune*, 9 March 1932, p. 12.

36. Hutchinson, p. 6.

37. *Pictorial*, p. 286.

38. *Pictorial*, p. 286. Louis does not appear in 1870 New York City directories. Without an address, the difficulty of finding him in the 1870 Federal Census precluded a search of that potential source.

39. "Concert and Exhibition of the Grand Organ...", April 22d, 1875." Program on file at the Burton Historical Collection of the Detroit Public Library.

40. Edwards, p. 254. This may indicate that the title change already occurred in 1880.

41. His firm is not listed in the Manufactures Schedules of the 1880 U.S. Census, copies of which were surveyed at the Michigan State Archives in Lansing. As discussed in Note 31, the Van Dinters are not covered by the 1874 and 1884 Michigan censuses, either. This is very frustrating, as it means that no official data is available for the firm's output. There is no apparent reason why this is so.

42. *The Musical Courier*, 21 February 1880, p. 37. A similar comment appears in *The Music Trade Review*, 13 December 1879, p. 29.

43. Van Dinter letter to Vermeulen, 1930.

44. Klaer, p. 13. Interestingly, the 1887 Detroit city directory erroneously states that Van Dinter had "removed to Indianapolis, Indiana."

45. Jackson County marriage records (Book F, Certificate #2430). Louis' surname is misspelled "Van Denter" but is correctly given in the church's marriage register.

46. *Pictorial*, p. 287. In the 1900 U.S. Census, however, Mary lists the year of her immigration as 1855.

47. Detroit city directories. They are also a confirming source that Francis' occupation was tailoring, as is the 1880 U.S. Census.

48. *Pictorial*, p. 287. Plets is last listed in Detroit directories in 1892, and as this source's date is 1893, their move must have been around the end of 1892 or the beginning of 1893. No further genealogical details have been searched for them for this article, however.

49. *The Song Journal*, published 1871 to 1897?, and *The Amphion*, published 1874 to 1885?, both with broken runs in various U.S. libraries, are the relevant publications.

50. The earlier version, used 1878 to 1880, contains a fanciful engraving employing, among other features, fanned trumpets and diapered exposed wood pedal pipes—identical to one used in 1888 by Richard W. Jackson in Chester, Illinois, who had no connection to Van Dinter. The later version, used 1881 to 1886, contains an engraving of a Gothic-revival case with a "Kronwerk" division surmounting a large rosette, also probably "theoretical." Both illustrations were undoubtedly available for organbuilders' use or copied from some supply house source.

51. Wensits, p. 7.

52. Hutchinson, p. 6.

53. *Pictorial*, p. 287.

54. *Mishawaka Enterprise*, 23 April 1886, p. 3.

55. *Mishawaka Enterprise*, 9 May 1884, p. 3. The case is rather simple in contrast to the other furnishings in the church, which shows the difference in styles of Van Dinter and Erb.

56. *Mishawaka Enterprise*, 28 May 1886, p. 3. Operations did not actually begin until December, however, as the 24 December 1886 issue of this newspaper, p. 3, reported that Louis and John Goeller, a local employee, had just returned the last week from Detroit where they had been completing some unfinished work before starting to build the Ft. Wayne organ.

57. Howard, p. 884.

58. Bock, p. 13; Suelzer, p. 34. The latter source cites an August Erb, Jr., as having helped his father with much of the 1893 St. Joseph work. Since Howard states that the Erbs had five sons, Bock's credits may not be totally correct.

59. Obituary, *Mishawaka Enterprise*, 4 April 1919, p. 1; Death certificate on file with the State of Michigan, which also gives the precise location of his birth.

60. *Pictorial*, p. 286.

61. *Pictorial*, p. 287. This source includes a list of 17 organs, all in Catholic churches. The booklet for the dedication of St. Joseph's new church in 1893, where Louis reinstalled his 1884 instrument enlarged by one stop, provides a brief sketch of Van Dinter and lists 20 organs, also all in Catholic churches. Of the "more than fifty" organs built by 1893, this writer has thus far been able to identify only about 25.

62. O'Neill, p. 8.

63. South Bend city directories, which include directory sections for Mishawaka and other localities in St. Joseph County.

64. Letter from Peeters to the author, 8 July 1986. Translation of Louis' letter from the Dutch also courtesy of Peeters, as well as Joseph's letter which follows. An unfortunate tear in the letter right at the dollar amount results in "[]00." Presumably it was in the low thousands.

65. Hutchinson, p. 6. The author has discovered evidence that the organist at a South Bend parish which had an organ by Van Dinter later moved to Holy Trinity, and if they had been good friends, Louis may have been persuaded to undertake a large project through this connection.

66. The organ exists tonally intact, although its action was unfortunately electrified in 1957. A description, illustration, and specifications are published in the *Organ Handbook* 1984.

67. Van Dinter letter to Vermeulen, 1930; in addition, evidence of this may be found in early issues of *The Diapason*, which occasionally mentioned new tubular pneumatic Van Dinter organs, but ceased to contain notices of his instruments after 1915.

68. Van Dinter letter to Vermeulen, 1930.

69. Hutchinson, p. 6; mention in Louis' obituaries.

70. Van Dinter letter to Vermeulen, 1930, in which Louis expresses satisfaction that they have accepted "fine and remunerative positions" there. The plant, which still exists, has changed ownership various times since, and is now operated by Uniroyal Corporation, producing a variety of rubber goods.

71. O'Neill, p. 8.

72. Van Dinter letter to Vermeulen, 1930.

73. O'Neill, p. 1; Klaer, p. 13.

74. Data about the type and quantity of organs John procured from Gottfried is not available, as no ledgers of the firm are known to survive. Information from Randall E. Wagner, Erie, Pennsylvania, who has studied Erie organbuilding history.

75. Hutchinson, p. 6.

76. Van Dinter letter to Vermeulen, 1930.

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CREDITS

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The 1894 L. H. Van Dinter & Son organ at the Church of SS. Peter & Paul, Huntington, Indiana

The Restoration of the L. H. Van Dinter & Son Organ in Huntington, Indiana

By Tim Drewes

AS OLD U. S. HIGHWAY 24 enters Huntington, Indiana, from the northwest, a church spire dominates the horizon, rising directly ahead from a hill overlooking the downtown area. Huntington (population 16,000) occupies a strategic point on the upper Wabash River. Before white settlement, the important portage from the Maumee River in the Great Lakes watershed to the Wabash in the Mississippi River system ended in what are now the town's outskirts. Huntington developed in the 1830s with the construction of the Wabash and Erie Canal, which ran along one of its main streets. The canal formed part of an extensive water

communications system that helped the upper Midwest emerge as one of the nation's major food-producing areas.

The church spire, so visible to thousands of motorists (at least until the Huntington bypass was completed) belongs to Saints Peter and Paul Roman Catholic Parish, founded by canal workers and German settlers in the mid-1830s. The original log church was replaced in 1865 with the present impressive 60 by 140 foot building, and the 185 foot spire was added in 1871. In 1893, the church imported ten exquisite stained glass windows from Austria.

The "finishing touch" was provided by the installation of a fine new organ in 1894, built in Mishawaka, Indiana, by Louis H. Van Dinter & Son.

The Van Dinter organ is centrally placed in a large gallery at the rear of the church. Elaborately decorated front pipes appear to be stencilled but are actually hand-painted. They stand in a fence atop the impost, about seven feet above the gallery floor. Nineteen basses of the 8' Open Diapason, seven of the 8' Geigen Principal and five dumb pipes comprise the façade.

The organ's two manual chests are placed side-by-side at impost level, the Great on the left and the Swell on the right as one faces the instrument. (See Figure 1.) A single swell box encloses both divisions. Although under expression, the Great (aided by the room's fine acoustics) projects very well when the box is open, and the lack of independence in expression proves to be of little musical hindrance.

The three Pedal stops are spread across the rear and are on vented chests: the 16' Double Open Diapason in the middle, the 16' Bourdon on the Great side and the 8' Violincello on the Swell side. All are raised about five feet off the floor.

The detached, reversed console has a somewhat modern look because of its compact, functional design. The sides, back, top, and kick panel are of oak, and the woodwork around the keyboards, of contrasting mahogany. An inconveniently small lattice-work music rack folds down over the keyboards when the lid is to be closed. The stops are not terraced (as was standard on almost all contemporary American organs) but are arranged in a grid pattern on two



jamb, one of either side of the keyboards. The Great stops are on the player's right, the Swell on the left, with the Pedal divided between the two. The Pedal Check, by 1894 forsaken by most American builders, remains operative; there is no Bellows Signal. Four single-acting machine pedals provide Forte and Piano combinations for both manual divisions. Coupler drawknobs are positioned above the Swell manual.

The 25-note pedalboard is flat in Germanic style and its placement in relation to the manuals is reminiscent of seventeenth century European practice: the far edges of the pedal sharps are directly below the near edge of the Swell keyboard. Because the pedalboard projects so far beyond the manuals (nearer the player) the organ is rather uncomfortable to play until one becomes accustomed to it. Complex heel-and-toe pedaling can be exasperating. The wooden swell shoe is located near the treble end of the pedalboard, angled toward the player. Its linkage does not enter the console but goes directly beneath the floor and back into the instrument.

The manual action runs under the floor on two levels, then through two square rails and roller boards below the pallet boxes, which are just behind the case front. In addition, the lowest 12 notes of the Swell, and 24 of the Great, are provided with an extra pallet at the rear of the chest (along with requisite action) to ensure a generous wind supply.

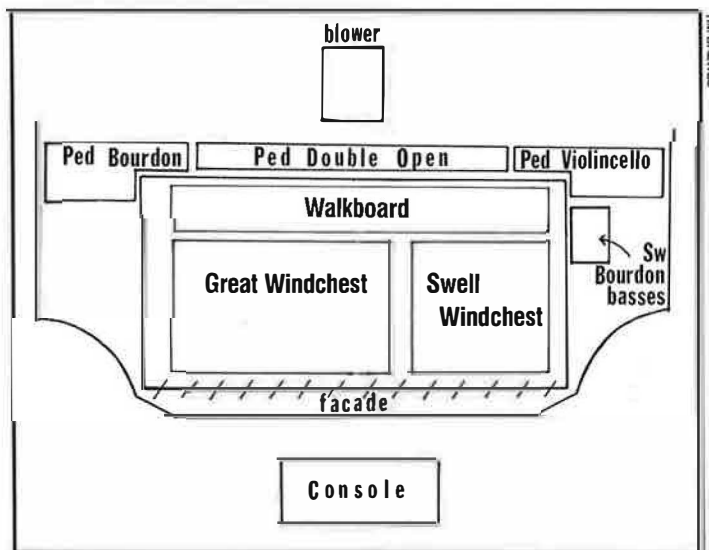


Figure 1, a floor plan of the organ

The manual coupler is a curious contrivance: coupler dogs are attached with a leather hinge to the tails of the Great keys, to engage ramps on the bottoms of the Swell keys. The dogs are spring loaded; a wooden rail pushes against the springs to turn the coupler off.

The organ's touch is somewhat heavy by today's standards, but it is by no means a knuckle-buster. Particularly when considering the number of foundation stops (some of ample scale), the key action is quite successful. The keys do tend to return a thump back to your finger just after being played, a common annoyance with detached consoles. Because of the inertia involved in the key action, the repetition is such as to encourage dignified tempi.

The unusual pedal key action does not run through the console at all: small arms are attached to the back of each pedal key, and extend into the case behind the player. From there the action runs horizontally to the rear of the instrument and through a system of rollers (sometimes as much as 18 feet) to the three pallets for each note. The pedal coupler action is surprising, too, employing rollers and parallel backfalls as in the modern manner, rather than the expected fanned backfalls.

The Pedal division uses a unique vent stop action. (See Figure 2.) The wedge-shaped ventils cover correspondingly shaped holes in the chest. A screw through the small end of the wedge allows it to rotate when pulled by the stop action, uncovering the hole. There is no gasket (which would wear out quickly through rubbing against the chest), but the seal is tight enough to prevent any of the pedal pipes from playing when the stop is off.

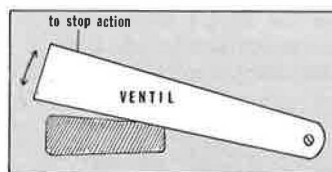
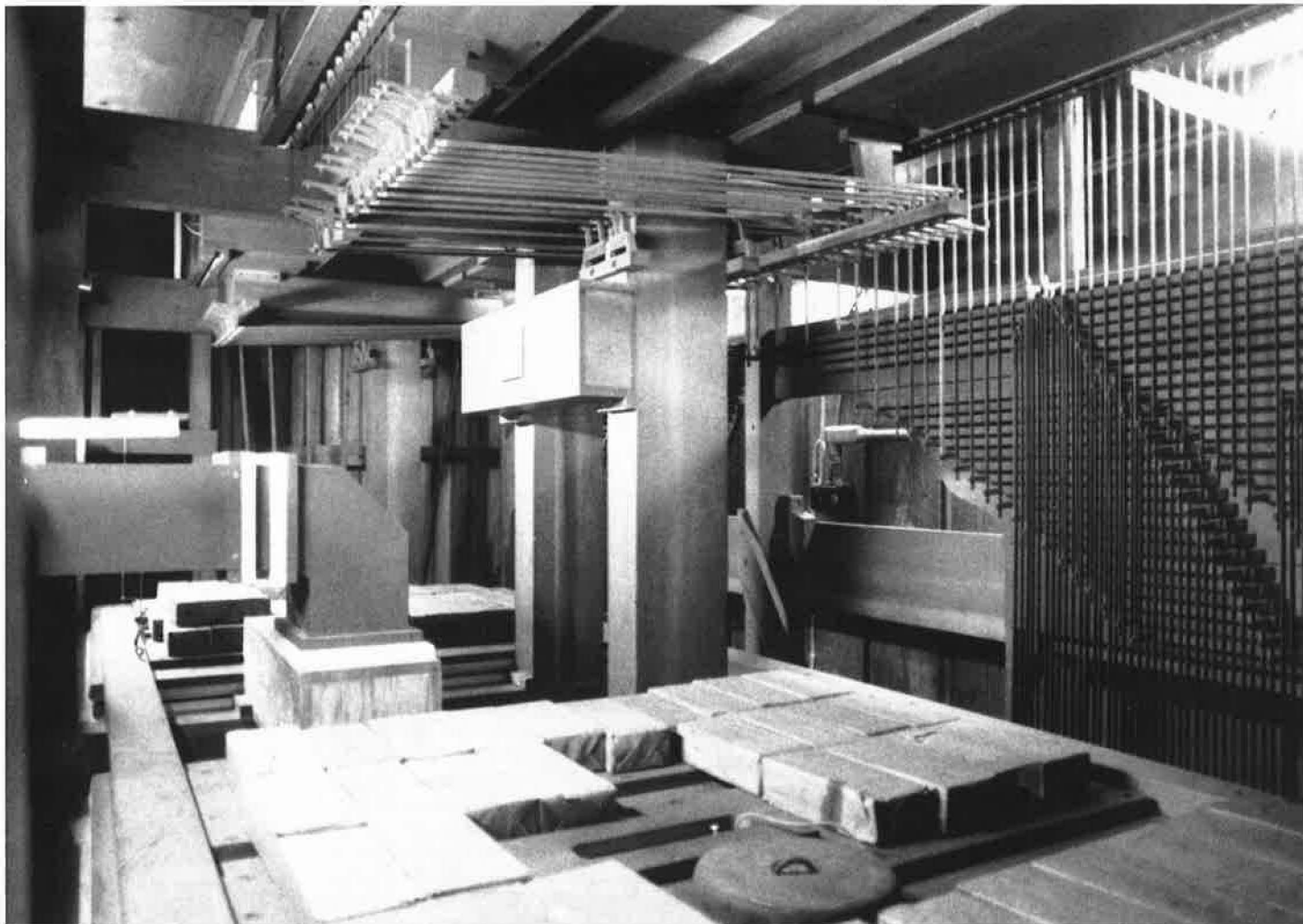


Figure 2, vent for Pedal stop action

Two single-rise bellows, both five feet square, rest beneath the manual chests. They are connected mechanically and pneumatically, making them in effect one large bellows. The feeders for hand pumping survive intact. The organ was once equipped with a water motor, but all that remains of it are the brass valve handle and several holes in the floor.

The pipework, like almost everything about the organ, is well made. The larger metal pipes are of zinc, as one would expect. The 4' Rohr Flute and all but the lowest twelve notes of the 8' Stopped Diapason are of common metal; otherwise, spotted metal was used. The common metal ranks had sunk into their toe-holes over the years, their softness caused by the proportion of tin to lead in the alloy.

Tim Drewes holds degrees in music from Pacific Lutheran University and the New England Conservatory and served an apprenticeship in organbuilding with George Bozeman, Jr., and Company. His recital at the 1982 OHS convention appears on OHS cassette C-1.



The mechanism of the organ includes two single-rise reservoirs each 5' square, as seen at the bottom of this photograph. Four wooden wind trunks, two of which are visible at the center of the picture, supply wind to the manual windchests, above. The rollerboard for the Great division is seen at the right, with vertical trackers running to the front of the Great windchest. In the center, above, squares and trackers transmit action to a second set of pallets at the rear of the Great windchest to insure a generous supply of wind for bass notes. Plena tie the two reservoirs together at their wells and on the twin vertical wind trunks, and beams join the tops.

The capped pipes (both common metal and zinc) were packed with paper. Slight expansion and contraction of the pipes caused by climatic changes caused the caps to slip and threw the pipes out of tune. They were repacked with a thin, but slightly resilient plastic material. The caps fit very tightly and are meant only for approximate tuning; the fine tuning is accomplished with large, flexible ears. The open metal ranks have either tuning scrolls or

slides, except for the Mixture, which is cone tuned. The tuning slides were probably added early in the organ's life. Since they fit well and were causing no problems, they were retained.

Tenor C of the 2' Fifteenth bears the cryptic inscription "B Ex." This rank is one of the enigmas left us by Van Dinter, for it is no principal at all, but a wide scale, open flute with arched upper lips: the presence of 2' pitch throughout the range of the Mixture shows that the Fifteenth was not meant as part of the plenum. The composition of the Mixture is:

1-24	2'	1 1/3'	1'
25-42	2 2/3'	2'	1 1/3'
43-58	4'	2 2/3'	2'

The lowest seven notes of the 8' Salicional and the 8' Aeoline are identical, narrow-scaled, capped zinc quintadena pipes, used because of height restrictions in the swell box. The 8' Stopped Diapason pipes are marked "Ged," but above low B, the rank is a Chimney Flute. The fanciful "Flute Amabile" is of stopped wood construction with pierced stoppers up to middle B. Above that it is an open metal flute. The 4' Gemshorn is cylindrical, and can function somewhat as a "4' Principal" to the 8' Geigen Principal. However, such a combination is too delicate to be used as a "secondary chorus" in the classical sense and must be used solely on its own merits. The Pedal 8' Violincello, despite the name on the stopknob, is nothing more or less than a wooden Melodia, and the pipes are stencilled "Ped Flu."

The sound of the organ is rich and full bodied, without the opaqueness that characterized many contemporary organs. The upperwork adds a significant element to the ensemble, though the stoplist appears to lean toward the symphonic ideal. (Half of the

1894 L. H. Van Dinter and Son, Mishawaka, Indiana
Restored 1984 George Bozeman, Jr., and Co.
Deerfield, NH

Saints Peter and Paul Roman Catholic Church
Huntington, Indiana

GREAT C-a", enclosed* 58 notes	4' Gemshorn
8' Open Diapason	4' Flute Amabile
8' Gamba	8' Oboe & Bassoon
8' Melodia	PEDAL C-c' 25 notes
8' Doppie Flute	16' Dble. Open Diap.
4' Principal	16' Bourdon
4' Rohr Flute	8' Violincello
2 2/3' Twelfth	COUPLERS
2' Fifteenth	Sw.-Ped.
III Mixture	Sw.-Gr.
8' Trumpet	Gr.-Ped.
SWELL C-a", enclosed* 58 notes	Pedal Check
16' Bourdon	4 Combination Pedals:
8' Geigen Principal	Great Piano, Great Forte
8' Aeoline	Swell Piano, Swell Forte
8' Salicional	*A single swell enclosure contains
8' Std. Diapason	both manual divisions.

manual flue stops are at 8' pitch.) The unison stops provide a wide palette of timbres and dynamic levels, notably both stopped and open flute sounds on the Great, so important in French music from Franck to the present.

This medium-sized instrument plays a great deal of literature convincingly. Its plenum has the strength for Buxtehude and the clarity for Bach, yet the organ can handle the impressionistic subtlety of Duruflé and the bombast of a Vierne *Final*. Mendelssohn sounds excellent here, and much pre- and early-baroque music is comfortable, if selected with a critical ear.

A description of this organ would be incomplete without a mention of Theodore Torborg, the man who played it for over sixty years.

"Prof" Torborg, as he was known, came to Huntington in 1895 after musical study at Pio Nono College in Milwaukee with John Singenberger, one of the leading Catholic church musicians of the day. The professor played daily and Sunday masses, directed the men's choir (which was "integrated" in 1915) and taught in the parish school. Though he died in 1956, his influence is still felt: several original choral compositions remain in the choir library, and a few choir members can recall having sung under him. His name and spirit are firmly bound with the musical life of SS. Peter and Paul Parish.

By 1982 the Van Dinter organ showed the classic signs of "benign neglect," a decidedly mixed blessing. Gales of wind escaped from the bellows and wind trunks. Nearly ninety midwestern winters had dried out wooden parts and opened several cracks in the windchests. Sagging languids had robbed the larger Diapasons of some of their robust tone. Key and stop actions were loose and out of adjustment. Deteriorated leather action parts were torn or in danger of failure. Some of the reeds were clogged with dead flies; all of the pipework was dirty and out of tune (although otherwise in remarkably good condition, probably because it had not been tuned often). Thankfully, the organ had never been significantly altered. The fact that it continued to be mostly playable (if not predictable) bespeaks its excellent design and workmanship.

However, it was obvious that something had to be done. The parish began some preliminary research into the subject and found theirs was quite a rare and noteworthy organ (which some members had suspected already). Replacement and rebuilding were ruled out through considerations of cost and the quality and historical importance of the Van Dinter. The parish also recognized that a highly musical and versatile nineteenth-century organ would meet today's Roman Catholic liturgical needs fully as well as a modern instrument. A true restoration was decided upon.

An organ committee was formed, and Dr. Craig Cramer, Assistant Professor of Music and University Organist at the University of Notre Dame, was hired as consultant. Proposals were solicited from four restorers; after considering them, a contract was signed with George Bozeman, Jr., and Company, of Deerfield, New Hampshire. A loan from the diocese enabled the project to proceed.

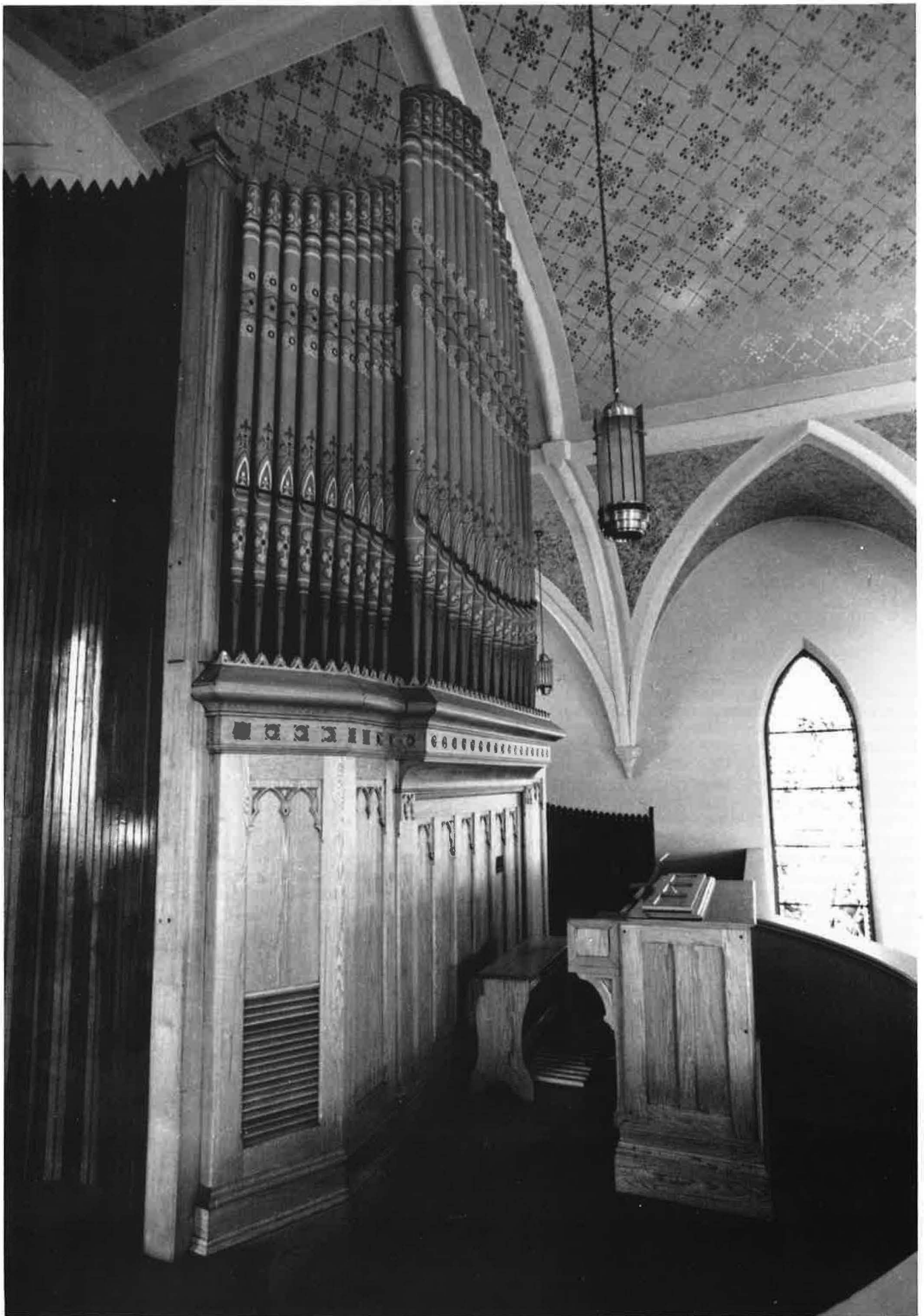


The single swell enclosure contains both the Swell and Great divisions. This view from the rear shows pipes of the Swell division in the foreground and those of the Great beyond. The Swell windchest is entirely chromatic while basses of the mostly-chromatic Great are divided at each end of the chest in an unusual arrangement. From the left end of the Great chest, at the center of the organ, the order is EE, DD#, CC#, CC, DD, TC, TD, TE, TF#, then chromatic to A⁵⁸, TF, TD#, TC#, BB, AA, GG, FF. The Great Open Diapason follows this order in the facade with Low C appearing at the center of the impost. On the Swell side of the impost, pipes of the Geigen Principal appear beginning with Low C next to Low EE of the Great Open Diapason.

Individual sponsors contributed much of the restoration cost, and several fund-raising activities were also launched. A "Friar's Roast" not only raised money, but also sparked community interest and involvement through articles and pictures in the local

Tacked to various parts of the organ are consignment labels for the instrument's delivery by railroad. Addressed to "Dr. Hueser," the labels are made from business cards of the Van Dinter firm, determined when one of the light blue labels was removed.





newspaper. A fish supper drew a large crowd. Parishioners and community members had the opportunity to "buy" a pipe in the organ. Prices ranged from \$10 to \$100, to fit any budget. (The first grade class from the parish school pooled its resources and bought the smallest mixture pipe.)

The first obstacle to be overcome during the restoration was access into the swell box: there was no apparent entrance. Searching uncovered a faded inscription in pencil on one of the Double Open Diapason pipes, explaining that several pipes must be removed to reveal a door in the back of the box. (The inscription was also restored.)

The organ was given a thorough dusting and cleaning. In 1976 the church had been replastered, and pieces of the old plaster were scattered over the organ. However, since all but the largest pipes are in the swell box, damage was negligible. The plasterers found the top of the organ a convenient place to take their coffee breaks, as evidenced by numerous styrofoam cups and doughnut boxes.

All of the pipework except the façade was removed, repaired where necessary and cleaned (even the 16' Double Open Diapason). It was discovered that the front pipes had been sprayed at some time with a transparent fixative without the pipes first being cleaned. This prevented any further accumulation of dirt, but also made it impossible to clean off the dirt that was already there.

The toeboards were removed, and the sliders and tables vacuumed and cracks repaired. Van Dinter used Victorian wallpaper (of a rather bland design) for the shims, and signed and dated one of them. Over the years, runs and cyphers had been "fixed" by poking bleed holes through rubberized cloth covering the chest bottoms. The perforated areas were replaced.

Since the organ had arrived originally by rail, consignment labels were tacked to many of the organ's parts, including individual pipes of the 16' Double Open Diapason. Upon investigation, they proved to be written on the backs of Van Dinter's business cards.

The finish on the wooden parts of the case front was badly cracked after someone had tried to apply an incompatible finish over the original. Most of the visible woodwork of the organ, including that on the keydesk, was stripped and renewed. Worn keys on both keyboards and the pedalboard were recovered.

BILL VAN PELT



All leather action parts were replaced, the keyboards rebushed, and the action completely readjusted. (Only one broken tracker needed attention!) The nap on the pallet leather was fluffed up to





To protect the organ and to reward the curious, a fence with a plexiglas window was built behind the organ.

make a more effective seal. The moving parts of the stop action were lubricated to reduce friction and readjusted.

The organ's most urgent need was restoration of its wind system. The leaky bellows had been ineffectually repaired with rubberized cloth, glued on with carpet glue. This, along with the original leather, was removed with great effort, and the bellows were releathered. Several bricks had previously been removed and stacked in a corner. "37 bricks on this bellows" was pencilled on one of the bellows. The original wind pressure was re-established simply by placing the specified number of bricks on the bellows. Cracks and holes in the wind trunks were mended and gaskets repaired.

Along with the bellows, the feeders were releathered to restore hand pumping capability. The pump handle was discovered leaning against an inside wall of the case and needed only to be bolted into place with the joint reinforced by several dowels. The missing tell-tale that informed the pumper of the wind supply was replaced,

and the old scratch marks on the case that indicated the "safe zone" remain. Whether the organ is hand or electrically blown, the wind has a subtle, musical flexibility common in old American and European instruments. Hand pumping eliminates the slight waver in the treble pipes caused by turbulence from the electric blower.

Between 1910 and 1915 a Spencer Turbine was installed to blow the organ and housed in a double-walled, almost soundproof cubicle at the rear of the instrument. Parts of the pedal roller board and stop action were cut away at that time to accommodate a large galvanized wind line. This blower, its housing, and wind line, were taken out and replaced with a small modern blower and requisite wind lines of wood to lessen wind noise.

The 16' Double Open Diapason was built with a wind trunk and vent at each end of the chest. During the installation of the first blower, the linkage to one of the vents was severed, rendering it permanently closed. The stop still spoke, but the wind from the remaining vent was barely adequate, and the lowest six or eight notes became shadows of their former heroic selves. The situation was rectified by engineering the stop action around the new, smaller wind line. Low C once again shakes the balcony suitably.

The original tremulant (if any) no longer exists, nor was there originally a tremulant stop knob in the console. Certain inconclusive evidence on the swell chest and the interior of the case suggest the possibility that the organ *did* have a tremulant. Additionally, a curious slot (obviously original) appears in the case at the player's back, but has no apparent purpose; perhaps it once contained a stop action for a long-lost tremulant.

An electrically actuated, supply-house tremulant was added to the organ at some time. Since nothing else on the organ required a 12-volt power supply, two dry cell batteries were placed in the blower cubicle, and a hole was drilled for an electric stop action directly above the keyboards. Before playing a piece with the tremulant, the organist had to go around to the back of the organ and connect the battery terminals; the stop action on the console would then work if the batteries were not dead. This substandard system was removed, and no attempt was made to replace it because the impossibility of determining the existence, much less the design, of an older tremulant.

Because the back of the organ is open to part of the balcony, the church built a wooden fence behind it, removing the temptation to tamper. However, in order to encourage and sustain interest in the organ, the fence contains a large plexiglass window through which the action and wind system can be viewed.

The restoration work was completed in May 1984. Dr. Cramer played the rededication recital the following month. The organ committee disbanded but recommended that another committee be formed to oversee the maintenance of the instrument and develop an ongoing program of musical events using the Van Dinter in order that the parish and the community at large may continue to benefit from this rare gem.

I wish to express my thanks to Ronald Yeater and George Bozeman, Jr., for technical data, and especially to Robert Willems of SS. Peter and Paul Parish for information on the church and the organ committee.

MINUTES
National Council Meeting
New Orleans, Louisiana

June 18-19, 1989

Call to Order. The meeting was called to order at 9:25 a.m. by president Aylesworth. Present were officers William Aylesworth and Michael Friesen; councillors James Hammann, John Panning (June 18 only), Roy Redman, Elizabeth Schmitt, Timothy Smith (June 19 only) and Carol Teti; Executive Director William Van Pelt; and members Scot Huntington (June 18), Joseph Fitzer, and Alan Laufman (both June 19). Because of the individual schedules of certain councillors or guests, some items were taken out of order on the agenda but are presented in the minutes in the appropriate category in order to maintain clarity.

Report of Secretary. The minutes of the previous meeting of February 17-18, 1989 were approved as presented (m-Redman, s-Schmitt, v-unan).

Report of Treasurer. Bill Van Pelt presented the report on behalf of David Barnett, who could not be in attendance, showing that year-to-date finances overall are performing as budgeted, assuming that the New Orleans convention is successful and that the Society's book on the American Classic organ is published as scheduled this fiscal year.

Report of Executive Director. Bill Van Pelt presented an oral report dovetailing into the Treasurer's Report. Two promotional mailings are planned yet this fiscal year, with the book, now in galley, scheduled for marketing this summer and mailing targeted by the start of 1990. Compact discs from the San Francisco convention and Jefferson Avenue Presbyterian, Detroit (Skinner organ) are ready for shipment to buyers. The Pipedreams program continues to generate inquiries and leads to the OHS, and its promotional value is greatly appreciated. Council expressed interest in learning of other organ programs produced in the U.S.

REPORTS OF COUNCILLORS

Education. Roy Redman discussed the areas under his purview which are all running normally, and all reports were accepted as presented.

Finance & Development. Jim Hammann stated that the compilation of comments from the questionnaire is still in progress and will be presented to Council when it is completed. There was no other news to report under this area.

Organizational Concerns. Carol Teti reported that the recently-aproved chapters' charters have been finished and mailed. Distinguished Service Award Committee chair Michael Friesen announced that the 1989 awardee was Stephen Pinel, and presented Council with copies of the updated 1989 committee procedure, which was accepted. Council's consensus was that the Organ Archive Fellowship Committee should be a standing committee of the Society, falling under the purview of the Councillor for Historical Concerns through the Society Archivist. Members currently are: Dr. Craig J. Cramer, University of Notre Dame; Dr. William P. Hays, Westminster Choir College; Dr. John K. Ogasapian, University of Lowell; and Stephen L. Pinel, OHS Archivist. The work of the Repertoire Committee was discussed, with Council making suggestions as to how its work could proceed more smoothly. Current members are: Joseph Fitzer, Chair; Scott Kent, Earl Miller, and Lois Regestein. Council reaffirmed its support for the role of this committee.

Conventions. Council discussed the Convention Coordinator's report and the status of the 1990, 1991, and 1992 conventions, which are proceeding normally. Considerable discussion ensued as to how to best manage the expenses and arrangements for the Convention Coordinator as visits are made to convention sites to review convention planning by the local committee. Council decided to "pay the Convention Coordinator \$1,500 as an annual retainer, who is also to submit an annual budget that reflects expenses and anticipated additional time as the situation warrants, the retainer basis to be two meetings in the year prior to the convention year and one meeting the year of the convention" (m-Panning, s-Hammann, v-unan).

Research & Publications. Council received and discussed the report of the ad-hoc Recordings Committee, consisting of Michael Barone, Kristin Farmer, and Bill Van Pelt, and determined that no particular action was necessary at this time. The committee was thanked for its work. Reports of the *Organ Handbook* Editor, *The Tracker* Editor, and the Editorial Review Board were presented and accepted after discussion. Various publications-in-progress and manuscripts were discussed. With regard to the Edition Series, Number 3, the Hook/Hook & Hastings opus list, Bill Van Pelt stated that Ed Boadway wished to provide a preface to the geographical breakdown and proof all of the galley versions before it went to press, which he was willing to agree to. Council also voted "to instruct the Executive Director to proceed with publication of the David Fox monograph on Hope-Jones" (m-Redman, s-Schmitt, v-unan). Council also decided that "as the Research Committee's duties have been largely assumed by the Organ Archive Fellowship Committee, the Research Committee be disbanded" (m-Hammann, s-Schmitt, v-unan).

Historical Concerns. John Panning addressed the status of the committee studying the issue of a new agreement between Westminster Choir College and the OHS for the American Organ Archive. Council members discussed their feelings and concerns about this issue, and it was Council's

consensus that the OHS would not enter into an agreement with Westminster to house the Archive there in perpetuity, but would accept a commitment of a set number of years with a renewal clause. Such direction is to be given to the committee as they study the issue. Members of the committee currently are: John Panning, chair; Jack Bethards, organbuilder, San Francisco; Michael Friesen, OHS Secretary and past Organ Archive Fellow; John Ogasapian, member of the Organ Archive Fellowship Committee; and Allan Stokes of the Caroliniana Library, Columbia, South Carolina; and Stephen Pinel and Bill Van Pelt, *ex officio* members.

The meeting was recessed at 5:10 p.m. and reconvened the next morning at 9:00 a.m.

Reports of the Extant Organs Committee, Historic Organs Committee, and the Archivist were discussed and approved as presented. The recently-completed appraisal of the American Organ Archive by Ed Boadway was also presented.

OLD BUSINESS

Based upon checklists presented by Michael Friesen, Council discussed the number of job descriptions and committee procedures that need to be developed. Council decided to "ask the Editor, Managing Editor, and Archivist to write job descriptions and submit them by the next Council meeting, and to ask Michael Friesen to correspond with all committees to obtain job descriptions and procedures where they do not exist" (m-Hammann, s-Schmitt, v-unan).

NEW BUSINESS

Council discussed several areas of policy or procedure contained within the OHS Bylaws as amended through August 1987 that have been raised as potential items for bylaws revisions. One such area was in the timing of the Society's budget preparation and adoption. Inasmuch as it is difficult to prepare a forecast of the results of the OHS fiscal year ending September 30 by the typical June Council meeting, as well as a budget for the next fiscal year when the finances of the convention are not yet known, Council voted to amend the bylaws as follows:

Section 7 (d): DELETE second sentence and replace it with "The Treasurer shall prepare, or cause to be prepared, a budget for presentation to the National Council for approval at its fall meeting." (m-Panning, s-Redman, v-unan)

Council also handled one housekeeping item that has already been in practice for some time:

Section 8 (a): DELETE "recognition of historic organs" and transfer this language to Section 8 (b). (m-Redman, s-Schmitt, v-unan)

The above two items may be amended by the affirmative vote of seven (7) council members without bringing them to the membership for ratification, as is provided in the bylaws. Council discussed a need to clarify the cut-off date and the question of balloting at the Annual Meeting for elections, but as this issue would require a vote of the membership, will leave it for the next Council to appoint a Bylaws Revisions Committee to draft the appropriate language.

Council also received a proposal presented by Michael Friesen and after discussion decided that "the OHS will engage in a project to produce a biographical dictionary of American organbuilding to 1900 to be directed by Michael Friesen with an initial budget of \$300. An application will be submitted to the National Endowment for the Humanities." (m-Redman, s-Smith, v-unan. except Friesen-abstain)

The next meeting will be held on Friday, October 20 at 1:00 p.m., continuing on to Saturday, October 21, in Detroit at a specific location to be announced. Jim Hammann will make the necessary arrangements. There being no further business, the meeting was adjourned at 10:40 a.m.

Respectfully submitted,
Michael D. Friesen, Secretary

**Organ Historical Society
National Convention
Milwaukee, Wisconsin
July 23—26, 1990**

**Schuelke, Wangerin, Barton,
Lancashire-Marshall, Schaefer,
E. & G. G. Hook & Hastings,
Hann-Wangerin-Weickhardt,
Ernest M. Skinner, Aeolian, Hinners,
Barckhoff, Kilgen, Hutchings-Votey,
Wadsworth & Bro. of England**

A program of music for the king of instruments

Program No. 9001 1 / 1 / 90

Going On Record...... A New Year's beginning which surveys a miscellany of new releases of organ music on compact discs. Host Michael Barone provides commentary. For a detailed playlist which includes catalogue numbers and detailed ordering information, send a stamped, self-addressed return envelope (specifying this program number and also mentioning the call-letters of the station to which you were tuned) with your comments and request to: PIPEDREAMS, 45 E. 7th Street, St. Paul, MN 55101.

Program No. 9002 1 / 8 / 90

Taking the Prize...... three exceptional young artists demonstrate their competitive mettle in performances recorded in Geneva, Detroit and Saint Paul.

DeGRIGNY: *Kyrie en taille and Dialogue*, fr *Livre d'orgue*

LIONEL ROGGE: *Partita on Nun freut euch* - Jonathan Biggers (1965 Metzler organ / St. Peter's Cathedral, Geneva). Mr. Biggers took First Prize in the 1985 Geneva International Competition.

BACH: *Prelude & Fugue in a, S. 543*
WIDOR: *Cantilène*, fr *Symphonie Romane* (No. 10), Op. 73

DAVID HURD: *Variations for Organ* (1989) - Dennis Bergin (1989 Petty-Madden organ / Hartford Memorial Baptist Church, Detroit). Mr. Bergin won the 1989 University of Michigan International Competition.

BACH: *Trio Sonata No. 1 in Eb, S. 525*
NAJI HAKIM: *The Embrace of Fire* - Amy Johansen (1985 Schantz organ / Church of St. Leo, St. Paul, MN). Ms. Johansen won the 1988 A.G.O. Midwest Regional Competition.

ANTON HEILLER: *Tanz-Toccata* - Jonathan Biggers, o. All three musicians were recorded in concert setting, Bergin and Johansen especially for this program. Mr. Biggers' performances were provided by the Swiss Broadcasting Corporation.

Program No. 9003 1 / 15 / 90

A Montreal Organ Book...... a capsule survey of three centuries of music and instrument building in Canada's Province Quebec.

ANONYMOUS: *Movements from Messe en sol*, fr *Livre d'Orgue de Montreal* - Kenneth Gilbert (1981 Wolff organ / McGill University, Montreal) Radio Canada RCI-645CD

FRESCOBALDI: *Canzon post il Comune*, fr *Messa della Domenica* - Antoine Reboulot (1885 Casavant organ / Lacolle Anglican Church) Radio Canada Alpea A-81029

BYRD: *Miserere* - Denis Regnaud (1854 Warren organ / St. Stephen's Church, Chambly) Radio Canada Alpea A-81033

RAISON: 3 Pieces (Trio-Christe; *Basse et dessus de trompette-Kyrie #2*; *A la venue de Noël*) - Antoine Bouchard (1871 Mitchell organ / St. Michael's Church, Vaudreuil) Radio Canada Alpea A-81030

BENGT HAMBRAEUS: *Fugue grave sur les fonds*, fr *Livre d'orgue III* - John Grew (1981 Wolff organ / McGill University, Montreal) McGill S-85024 (55 Sherbrooke St. W., Montreal, Quebec)

BACH: 3 Chorale-preludes (*Nun freut euch, S. 734*; *Liebstes Jesu, S. 731*; *Komm, Gott Schöpfer, S. 667*) - David MacDonald (1961 Beckerath organ / Immaculate Conception Church, Montreal) CBC MVCD-1030 (Box 6000, Succ. "A", Montreal, Quebec, H3C 3A8)

CORRETTE: *Gloria* (selections), fr *Messe du 8e Ton* - Raymond Daveluy (1960 Beckerath organ / St. Joseph's Oratory, Montreal) Musical Heritage Society MHS-1430

RAYMOND DAVELUY: 2 Chorales (*Herzlich tut mich erfreuen*; *Valet will ich Dir geben*) - Jos van der Kooy (1960 Beckerath organ / St. Joseph's Oratory) Radio Canada S-84106

BALBASTRE: *Noël, Où, s'en vont ces gais bergers* - Yves Préfontaine (1966 Casavant organ / Sanctuaire Marie-Reine-des-Coeurs, Montreal) Siscom SC-06210 (Church: 4000 Bossuet, Montreal, Quebec, H1M 2M2)

FRANCOIS MOREL: *Prière* Mireille Lagacé (1913 Casavant organ / St. John the Baptist Church, Montreal) CBC SM-5024

VIERNE: *Finale*, fr *Organ Symphony No. 5, Op. 47* - Jean-Guy Proulx (1913 Casavant / St. Jean Baptiste de Montréal) REM CD-II048 (distributed by Koch Imports)

Program No. 9004 1 / 22 / 90

The American Muse...... some fresh new works from the pens of mostly young American composers, recorded in concert.

DANIEL E. GAWTHROP: *Partita on Frydöl* - Carol Feather Martin (Moeller organ / National City Christian Church, Washington, D.C.)

GREGORY YASINITSY: *Music for Flute, Organ and Percussion*

CHARLES IVES: *The Unanswered Question*

MARK WINGES (arr.): *Machaut Suite* - Katherine Triest, f; Peter Thielen, per; Mark Winges, (Beckerath organ / St. Bede's Episcopal Church, Menlo Park, CA) Arkay Records CD-6091.

PAMELA DECKER: *Toccata* - Pamela Decker (1912-87 Kimball-McNeill organ / St. Ignatius Church, San Francisco, CA)

RICHARD PURVIS: *Of Moor and Fen*
SCOTSON CLARKE: *March aux Flambeaux* - Thomas Hazleton (1928 Kimball organ / Minneapolis Auditorium, MN)

WILLIAM DOERRFELD: *Colors and Patterns* - Ellen Doerrfeld (1986 Dobson organ / St. Olaf College, Northfield, MN)

FREDERICK HOHMAN: *The Homecoming* - Fred Hohman (1970 Schlicker organ / 1st Lutheran Church, Lyons, NY)

SCOTT JOPLIN: *Original Rags* - Richard Heschke (1985 Jaekel organ / Concordia College, Bronxville, NY)

Program No. 9005 1 / 29 / 90

Swann Song...... performance by and conversation with the famous American recitalist Frederick Swann, organist at the Crystal Cathedral in California.

SETH BINGHAM: *Bells of Riverside*
GARDNER READ: 3 Preludes on *Southern Hymns* (*My soul forsakes her vain delight*; *David, the king, was grieved*; *How happy are the souls*)

SWANN: 3 Hymn Improvisations (*Fairest Lord Jesus*; *How great thou art*; *Praise the Lord, o heavens adore him*)

FRANCK: *Pièce héroïque*

SEARLE WRIGHT: *Prelude on Brother James's Air*

LANGLAIS: *Incantation pour un jour saint*
KARG-ELERT: *Symphonic Chorale, Jesus, lead thou onward*

SIMON PRESTON: *Fantasia, The Christmas Light*

ROBERT HEBBLE: *Amazing Grace* Concert Variations

JOHN LAMONTAINE: *Even Song*

LARRY KING: *Fanfare to the Tongues of Fire*

These recordings cover two decades of Mr. Swann's performance career and were made at the Riverside Church (Mirosoic CS-7230, Vista VPS-1070 Gothic S-87879801) and Union Theological Seminary (Elite S-39218) in New York City, the Crystal Cathedral in Garden Grove, CA (Gothic CD-58519) and Central Lutheran Church, Minneapolis in concert 9 / 28 / 86).

Program No. 9006 2 / 5 / 90

Organs on the Move...... with Alan Laufman of the Organ Clearing House, who helps find new homes for aging orphan instruments.

VIVADI / BACH: *Vivace*, fr *Concerto in a, S. 593*

BRAHMS: *My heart is ever yearning*
WIDOR: *March*, fr *Organ Symphony No. 3* - Clark Rice (1859 E. & G.G. Hook organ / Holy Trinity Lutheran Church, North Easton, MA)

CARVALHO: *Allegro*

MURPHREE: *Toccata* - James Mosby Bratton (1869 Hook / First Parish Unitarian, Arlington, MA)

CLARENCE EDDY: *Praeludium in a*
NEWTON PASHLEY: *Air in Classic Style* - Ronald McKean (1987 Rosales organ / St. Francis of Assisi Church, Concord CA)

CHARLES WESLEY: *Prelude & Fugue in a*

SAMUEL WESLEY: 2 Pieces for Organ.
BACH: *Prelude & Fugue in E (WTC II)* - Peter Williams (1830 Appleton organ / Metropolitan Museum of Art, New York City)

BOHM: *Variations on Ach, wie Flüchtig*

VIERNE: *Communión, fr Messe Basse*
HORATIO PARKER: *Triumphal March, Op. 28, no. 1* - Timothy E. Smith (1982 Cooper organ / Our Lady of God Voyage Church, Gloucester, MA)

SETH BINGHAM: *Hymn Prelude, We would see Jesus* - George Bozeman (1889 Felgemaker organ, rebuilt and enlarged by Steuart Goodwin / Holy Cross Church, Santa Cruz, CA)

For information concerning the Organ Clearing House, write: P.O. Box 104, Harrisville, NH 03450. Please enclose \$5.00 in stamps. Phone: (603) 827-3055.

Program No. 9007 2 / 12 / 90

Newman in "C"...... a vitamin-enriched collection of music focused upon a single tonal center and featuring insightful and virtuosic performances by Anthony Newman.

BACH: *Prelude & Fugue in C, S. 547*

BACH: 2 Chorale-preludes, *Ach Gott und Herr*

BACH: *Prelude & Fugue in c, S. 546*
FRANCK: *Fantasy in C*
HANDEL: *Fugue in c*
HAYDN: *Flute Clock Pieces* - with Eugenia Zukerman, f
REUBKE: *Sonata on the 94th Psalm*
BACH: *Fantasy in C*
BACH: *Chorale-prelude, Jesu, meine Zuversicht*
BACH: *Prelude & Fugue in c, S. 537*

Mr. Newman's recordings in large part are produced for the Newport Classic label (106 Putman Street, Providence, RI 02909). Instruments played include the Rieger organs in the Recital Hall of the State University of New York at Purchase, and Holy Trinity Episcopal Church, NYC, plus the Casavant organ at the Presbyterian Church of Rye, New York.



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by Charles Callahan

THIS FASCINATING STORY of the American Classic Organ is told in more than 300 energetic and detailed letters written by its creators between 1924-1958, revealing an organ world increasingly dominated by Aeolian-Skinner, G. Donald Harrison, his English mentor Henry Willis III, and organ theorist Sen. Emerson Richards. The swirl of change stimulated spirited correspondence among organbuilders including E. M. Skinner and the principals of Austin, Estey, Möller, Kimball, Welte, Wurlitzer, Holtkamp, Casavant, Wicks and others including theorists and famous organists. This new book of more than 500 pages and many stoplists and photographs will be an American Classic in itself!

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