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Wisconsin, 1988	<i>Die Winerflöte, David Bohn, \$5</i>	

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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: This 1887 Hook & Hastings organ at Holy Communion Episcopal Church in Lake Geneva, Wisconsin, will be visited during the 1990 OHS National Convention to be held during the week of July 23. Registration information will be mailed to members in the Spring. Of the nearly two dozen historic organs to be seen and heard, many were built by important Milwaukee-area organbuilders.

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Thoughts on Organ Recordings and the OHS

EDITORIAL

ONE OF THE EARLY PROJECTS of the OHS began as a volunteer effort by F. Robert (Bob) Roche in 1961, when the idea was broached that a recording should be made of the organs played at the Society's convention in Boston that year. How this came about is delightfully recounted by Mr. Roche in his article "How to Produce a Record Album In 101 Easy Lessons" in *The Tracker* of October 1961 (6:1:3). The title is a mastery of understatement!

The first recording, an LP, was a success and launched a virtually unbroken series of discs for some twenty years. Bob Roche served as Recordings Supervisor for many years and in 1975 became Advertising Manager for *The Tracker*. A review of minutes of OHS National Council meetings published in this journal help form a picture of the work involved. Many others assisted in this effort, including the parallel project of a Slide-Tape Program of historic American organs initiated in June 1960.

When E. Power Biggs' recording of historic American organs entitled *The Organ in America* (with liner notes by Barbara Owen) was issued in the summer of 1960, it was a project that probably would have never come to fruition without the impetus of Biggs and other Society members convincing the Columbia label to undertake such a project. It was a risky proposition for an uncertain market at the time, but the record was successful. What didn't happen thereafter, however, was a continued series of releases by commercial companies of music played on other historic American organs.

Thus the OHS continued to produce its own recordings of these instruments, taken from tapes of recitals played at its national conventions, while a few independent labels from time to time issued discs recorded during private sessions. The Society worked to improve the quality of its recordings, beginning a new stereo series in 1975. (For details, see the article "The Sounds Around Us"

by Norman M. Walter, Chair of the Audio-Visual Committee from 1972 to 1982, in *The Tracker*, Winter 1976, 20:2:17).

In the meantime the increasing popularity or advent of other forms of recording, as well as a perception that the Society could expand the sale of recordings of historic American organs, led to the first releases of OHS cassette tapes in 1982 from performances at the Seattle convention. Private session records, such as the 1983 double-LP set *A Pfeffer Odyssey*, followed, and the Society's first three compact discs made their debut in 1988 and 1989: Rheinberger Sonatas on three historic American organs, excerpts from recitals at the 1988 San Francisco convention, and a Guilmant/Skinner release.

Many of the convention anthologies are no longer available. They are valuable for more than the reason of scarcity. The earliest records preserve sounds of organs that have been subsequently destroyed or altered. As unfortunate and regrettable as that is, the few tonal impressions left help make the physical descriptions, pictures, and specifications of the instruments come alive.

The astonishingly fast decline of the LP has led to the need for the new product mix in the OHS catalogue, and the ever-changing technology will continue to require flexibility in decisions about how to best produce and promote recordings of the organs we cherish. The next generation of technology, the DAT tape (used for recording portions of the New Orleans convention), is on the horizon, and who knows what will follow? The vast frequency and volume range of the organ is a worthy challenger to any recording medium.

However, we need to keep in mind that no amount of electronic technology, as sophisticated as it is or becomes, will ever go beyond the finite limit of reproducing organ sound. Organ pipes are still the only "technology" for generating organ sound.

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LETTERS

Editor:

In light of a recent, unexpected, and somewhat dramatic change in my personal circumstances, I won't be able to accept the position of Councillor for the OHS. My ability to travel is now restricted as is the amount of time I have available to give to the activities I've loved in the past. On the international scene, I'm giving up the West Indies projects in favor of continued organ work in Mexico. On the domestic scene, I'm throwing energies into the resurrection of our local Hudson Valley OHS Chapter, which has lain dormant for several years. I've had good response to a letter I've sent out to some AGO members and feel that, at this time, I can be most effective by working on behalf of the old organs here in my neighborhood.

I would have loved to have been able to serve our organization as a member of Council, and I thank everyone who supported me. But I know that I couldn't have given the responsibility my very best at this time. I hope to be able to contribute on the national level in the not-so-distant future.

Thank you for understanding.

Susan Tattershall

Ed.'s Note: Ms. Tattershall's resignation was accepted by Council, and James W. Carmichael of San Francisco has been appointed by Pres. Redman to fill the position.

Editor:

I wish to comment on Wilfried Praet's eleven-language *Organ Dictionary*, recently reviewed in this journal (33:2:9).

This excellent book is far more than "a handy reference" and its contents far more than merely "amusing." This book is an indispensable tool for reading and translating foreign literature on the organ, especially since nothing as complete or thorough has ever been produced before, both in the number and type of terms covered and the languages represented. Conventional foreign-language dictionaries rarely include organ terminology, and even international music lexicons rarely include organ terms with any degree of thoroughness or accuracy. Translations of such terms in many publications are thus often inaccurate: to cite just one of innumerable examples, a certain French recording's program note renders "*coupés au ton*" (cut to pitch) in English as "with short octaves"!

I should also mention a particular aspect of this book whose significance might otherwise be overlooked: the inclusion of the language Esperanto. Many readers may know that Esperanto was first developed just over 100 years ago by Ludovic Lazarus Zamenhof (1859-1917), a Russian-Polish oculist and linguist. Basing its vocabulary largely on Romance and Germanic roots and incorporating a streamlined grammar and completely phonetic spelling, he intended it to serve as an international language, politically and culturally neutral. Since then it has continued to develop through use by a slowly but persistently growing international community of Esperantists, who have produced many translations and original works of note, as well as various dictionaries and lexicons, including many for various specialized fields (technological, medical, scientific, etc.).

David G. Hill, the Esperanto contributor for the *Organ Dictionary*, informs me that, to the best of his knowledge, no literature on the organ has yet appeared in Esperanto. Its inclusion in the dictionary is all the more remarkable then, as it is intended not for reading existing works, but for the production of *future* ones, either original or translated.

I wish to suggest that, equipped with this dictionary, Esperanto could become a valuable tool to the international community of organists and organbuilders, as a common language would be a tremendous aid in communication. While there is already much international communication in the organ world, still more is needed, and a means of overcoming linguistic barriers could greatly facilitate this.

Granted, one often hears English used as a sort of neutral inter-language among Europeans; yet for many, English cannot be considered neutral. Besides this, English has its difficulties—pronunciation, grammatical inconsistencies (728 different irregular verb endings, while Esperanto has *none*, a bewildering number of synonyms and, as we all know too well, bizarre spellings! Esperan-

to, however, can be learned in a fraction of the time it takes to learn any national language. For instance, I acquired a complete basic reading command of Esperanto after only two month's study in my spare time.

Readers, especially those who own the *Organ Dictionary*, may learn more about this language by contacting the Esperanto League for North America, Inc., P. O. Box 1129, El Cerrito, CA 94530 (Tel: 415/653-0998).

Timothy Tikker
Eugene, Oregon

Editor:

Susan Tattershall's recent letter (32:4) raises important questions about 19th-century American organs. As Ms. Tattershall is an expert in the restoration of 19th-century Mexican organs, her opinions are based on experience. Implicit within her letter are many questions whose answers create a framework for organ restoration.

1. How "important" is the organ? George Orwell might have said: "All organs are created equal, except that some organs are more equal than others," and *he would be correct!* Some organs—as in all creative endeavors—stand out from the rest, exemplifying clearly the *perfectly executed* ideals of the builder. These organs—like the Appleton now in the Metropolitan Museum of Art, or the Hook at Worcester's Mechanics Hall, or the Roosevelt at St. James in Chicago, or the "Kotzschmar" Austin in Portland, Maine—are so characteristic of the builders, and the period, and so completely refined that they demand to be restored with no deletions (and likely no additions).

Size has no bearing—some are tiny and some are huge—but such organs are, by definition, unique and fairly rare. The rest reside somewhere further down a "quality continuum," ranging from very, very good to only fair. This continuum is the "bell-shaped curve" of statistics, which tells us that there are few masterpieces and few "disasters," but mostly organs which are to one side or the other of average. Among 19th-century American builders, however, the averages were quite high and—after some hundred years—any fatally flawed instruments have likely died a natural death.

2. If the organ in question had been built with one or two additional stops, what would they have been? For 19th-century American organs, this is not a difficult question to answer: (1) a large Great had 16, 8, 8, 8, 4, 4, 2 $\frac{2}{3}$, 2, Mix., 8, 4; (2) a large Swell had 16, 8, 8, 8, 8, 4, 2, Mix., 8, 8; (3) and a large Pedal 16, 16, 16, 8, 4, 16. Structurally—that is to say in pitch—these organs were quite similar, although the stop name and the scaling/voicing varied quite a bit by decade and builder (for example, the organs of Henry Erben, William Schuelke, and the Krauss family look far more similar on paper than they sound).

To address three items Ms. Tattershall cites, builders of 19th-century American organs *did* provide "mixtures, larger Pedal organs [although rarely], and second manual 2' stops." The *addition* today of these stops to a smaller 19th-century American organ during a restoration is in most cases *not* (1) an admission that American organs are, as a class, inferior or (2) an obeisance to the superiority of the German *Orgelbewegung*. If these useful stops are added today to a 19th-century organ, the motivation is expanding the tonal palette rather than curing mediocrity.

3. Is the added stop(s) of the correct character? In Ms. Tattershall's example, her addition of an 8' Oboe to a 19th-century American organ sounds perfectly appropriate. These organs usually had such generous pallets, wind channels, and interior physical dimensions that the essential question is not whether the stop can be fitted in *mechanically*, but rather what is the *quality* of the voice to be added. If there were any Rohr-schalmeis, Zimbels, Larigots, or 16' Regals provided on 19th-century American organs, they were truly scarce as hen's teeth. To graft these *baroquified* sounds onto unsuspecting red-blooded American organs is, well, *un-American!* But since an 8' Oboe was the most common American reed of the 19th century, the goal of a conscientious restorer should be that if the original builders came back to hear the organ: Mr. Hook would turn to Mr. Hastings and say, "You know, I forgot that we put an Oboe in this organ."

4. Is a stop to be substituted more "valuable" than the stop we must remove to do it? This is admittedly a tougher question, as

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19th-century American organs are not all the same: some are more and some are less effective. Today, through the advantages of travel and recordings, we have the opportunity to know organs of many different cultures from four centuries. Further, we may well want or be required to play literature that did not exist—both literally and figuratively—for 19th-builders and organists.

The 8' "whisper stop" on both the Great and Swell is a case in point: whether it was called Dulciana, Dolce, Dolcissimo, or Aeoline, it often had priority over a Great 4' Flute or a Swell 2' Flautino. Evidently 19th-century liturgies required a *pianissimo* voice. But if the demands of today's liturgies have changed, must the largely utilitarian "whisper stop" be retained, or can that space on the chest be devoted to a voice which is both in keeping with the overall design concept of the organ and, at the same time, more useful? In keeping with OHS guidelines, the removed pipes should be saved and stored properly with the organ if possible.

Some would say, "Well, the musical function of the Great 8' Dulciana is to turn the sound of the 8' Melodia into magic." This is a point well taken, but a frequent OHS convention recitalist counters, "I've heard and played on a great many 8' Melodias, and the ones that are truly beautiful are few and far between!" So the modern restorer faces a dilemma: is it better to retain an unlovely—or even average—8' Melodia and Dulciana, or might they better be replaced with beautiful yet *characteristic* 8' and 4' flutes, which add to the overall effectiveness of the organ? This is a valid question, and the answer must be determined case by case.

5. Do extensive tonal and mechanical changes to the pedal division invalidate the original design concept? I'll bet that Mr. Appleton did not twirl in his grave when Emmons Howard added a pedal stop and 27-note clavier to his 1830 organ (now at the Metropolitan Museum of Art, New York) in 1883. More to the point, the curators at the Met decided to retain the spurious Pedal even though they were so desirous of authenticity that Mann & Trupiano were prohibited even from preventative re-leathering of the pallets!

Actually, after playing on the teensy-weensy pedal claviers of 18th-century France or the ultra widely-spaced claviers of Andreas Silbermann or the short-octave pulldowns of Italy or on the toadstool pedals of Spain—not to mention the "standard" flat and AGO pedalboards of today—I believe that the *type* of mechanical lever you tread upon (after you get used to it, of course) is irrelevant to the tonal concept. In today's tracker organ world, the 30-note, non-radiating flat (or concave) pedal clavier is currently most popular. Adding a pedalboard to the average 19th-century tracker *which needs one* is a minor issue.

"Beefing up" the pedal division by adding a few characteristic stops—and regulating or rebuilding some of those enormous 16' open woods so they speak quicker—is clearly a benefit if it is executed in a manner which is sympathetic to the existing tonal concept. After all, those in search of total authenticity are welcome not to use these added stops.

6. Are 19th-century American organs *inferior* to continental organs of the same period? Or are they, as Ms. Tattershall champions, the equal of European organs, worthy of preservation and restoration. From the standpoint of *construction*, 19th-century American organs have structural similarities—no internal walls separating divisions—to the organs of Gottfried Silbermann [*The Registration of J. S. Bach's Organ Works*, Thomas F. Harmon and Frits Knuf B. V., 1978, pp. 64-65], whose smaller organs frequently had just two or three stops in the Pedal.

The second manual of even moderate-sized, 19th-century German organs often lacked both a mixture and even one 2' stop ["Rediscovering the German Romantic Organ," Robert Parkins, *The Diapason* (January-March, 1989)]. This is evidence of the "Romantic" currents that spread through Western culture in the 19th century. Further evidence for this is the 1856 Tronci organ in Montagnana near Florence which *looks*—with its Gothic case—and *sounds*—with its broad tone—more like a Hook than any organ Frescobaldi ever heard! Likewise the "choir" organs of Cavallé-Coll, which in pitch were very similar to American organs of the same period [Maison A. Cavallé-Coll, *Orgues de Tous Modeles*, Paris, 1889 (facsimile edition, Merseberger: Berlin, 1977)].

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KANZ Pierceville
KRPS Pittsburg
KHCD Salina

KENTUCKY

WFPK Louisville

LOUISIANA

KLSA Alexandria
KSLU Hammond
WWNO New Orleans
KDAQ Shreveport

MAINE

WMEH Bangor
WMED Calais
WMEA Portland
WMEM Presque Isle
WMEW Waterville

MASSACHUSETTS

WICN Worcester

MARYLAND

WSCL Salisbury

MICHIGAN

WCML Alpena
WUOM Ann Arbor / Detroit
WFUM Flint
WVGR Grand Rapids
WGGL Houghton
WIAA Interlochen
WCMU Mount Pleasant
WBLV Twin Lake

MINNESOTA

KCRB Bemidji
KBPR Brainerd
WIRR Buhl / Virginia
KSJR Collegeville
WSCD Duluth
KGAC Mankato / St. Peter
KCCM Moorhead
KLSE Rochester / LaCrosse
KSJN St. Paul / Minneapolis
KRSW Worthington

MISSOURI

KCMW Warrensburg

NORTH CAROLINA

WHQR Wilmington

NEBRASKA

KUCV Lincoln
KIOS Omaha

NEW MEXICO

KRWG Las Cruces

NEW YORK

WSKG Binghamton
WNED Buffalo
WSQG Ithaca
WNYC New York
WXXI Rochester

OHIO

WGUC Cincinnati
WCPN Cleveland
WCBE Columbus
WGLE Lima
WGTE Toledo
WYSU Youngstown

OKLAHOMA

KOSU Stillwater

OREGON

KWBX Bend
KWAX Eugene
KBPS Portland

PENNSYLVANIA

WQLN Erie
WITF Harrisburg
WVIA Scranton

SOUTH CAROLINA

WJWJ Beaufort
WLTR Columbia
WHMC Conway / Myrtle Beach
WEPR Greenville
WNSC Rock Hill
WRJA Sumter

SOUTH DAKOTA

KRSD Sioux Falls

TENNESSEE

WSMC Collegedale
WKNO Memphis
WPLN Nashville

TEXAS

KUT Austin
KUHF Houston
KPAC San Antonio

UTAH

KBYU Provo / Salt Lake City

VIRGINIA

WHRO Norfolk
WCVE Richmond

VERMONT

WVPS Burlington
WRVT Rutland
WVPR Windsor

WASHINGTON D.C.

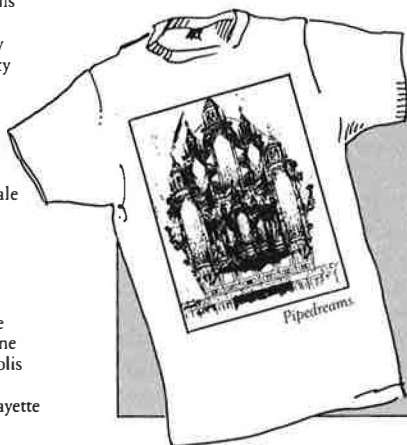
WETA Washington

WISCONSIN

WHSB Brule / Duluth
WHAD Delafield
WPNE Green Bay
WHHI Highland
WHLA LaCrosse / Rochester
WERN Madison
WHWC Menomonie
WHRM Wausau

WEST VIRGINIA

WVPB Beckley
WVPW Buckhannon
WVPN Charleston
WVMV Huntington
WVEP Martinsburg
WVPM Morgantown
WVPG Parkersburg
WVNP Wheeling



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REVIEWS

BOOKS

Lists of Payments to the King's Musick in the Reign of Charles II (1660-1685). Ed. Andrew Ashbee. (1981), £6 (paperbound). *Records of English Court Music*. Ed. Andrew Ashbee. Vol. I: 1660-1685 (1986), £12.95 (hardbound); Vol. II: 1685-1714 (1987), £12.95 (hardbound); Vol. III: 1625-1649 (1988), £14.50 (hardbound). Published by Andrew Ashbee, 214 Malling Road, Snodland, Kent, ME6 5EQ, England.

Most historical researchers know the frustration of tracking down one-of-a-kind documents in out-of-the-way libraries, discovering that they are not reproducible (or if they are, it is only on microfilm at the cost of a month's wages), and then logging long hours transcribing them from barely legible handwriting. True, we say—*somebody* has to do it. But what a boon to the researcher when that "somebody" is *somebody else*, and the result of his or her labors is packaged neatly and legibly between the covers of a reasonably priced book.

The British seem to have been pioneers in this area, particularly where source-material pertinent to the study of organs and organists is concerned. Buried in the archives of the public record offices, guildhalls, and the countless cathedrals and parish churches are lists, inventories, and vital statistics which, though seemingly dry as dust, provide the raw material from which many a researcher can flesh out a living piece of history. Perhaps the first notable attempts to extract material pertaining specifically to music and musicians were Rimbault's *The Old Cheque-Book of the Chapel Royal* (1872) and Lafontaine's *The King's Musick* (1909), consisting of over five-hundred pages of transcript taken from court records of payments and hirings of musicians and instrument-makers. A bit later came Andrew Freeman's *Records of British Organ Builders* (1921), culled from numerous church records and histories.

Recently there has been a new upsurge of activity in this area. Donovan Dawe's *Organists of the City of London 1666-1850* (1983) has added immeasurably to our knowledge of English organists and composers (including a few who emigrated to the U.S.), as has Betty Matthew's *Members of the Royal Society of Musicians* (1984).

Now comes Andrew Ashbee, picking up where Rimbault and Lafontaine left off by incorporating a number of additional sources either unknown or unavailable to the earlier transcribers of court records. Whereas Lafontaine limited himself only to the Lord Chamberlain's records, Ashbee has taken this material and interleaved a substantial amount of additional information from such sources as the Accounts of the Treasurer of the Chamber, Exchequer records, Lay Subsidy Rolls, and other sources, all of which are cited in detail in the introductory material. The result thus far has been four books of 129 to 282 pages containing a wealth of listings (many annotated) arranged chronologically and identified as to source. These books are clearly printed on good quality paper from neat and accurate computer printout, and all but the first listed are sturdily hardbound.

On the general level, these accounts make the reader privy to the day-by-day lives of musicians serving the English court in the seventeenth century. It was by no means a life of leisure. Secular occasions and ceremonies demanded a large corps of string, wind, and keyboard players, and the services of the several Chapels Royal demanded many of these same players and singers as well, especially for "solemn feasts" and royal weddings and funerals. A large number of instruments of all kinds had to be purchased and kept in repair, including, of course, the organs of the Chapels Royal, to which a number of illuminating entries refer. Music was composed and copied, and "musicke books" purchased. Musicians had to be properly clothed for their various court functions. They married, trained up children in their trade, and died; occasionally they fought, got drunk, owed money, or broke rules. Familiar names such as Gibbons, Dowland, Farrant, Locke, and Tomkins jump from the page.

No compilation of this sort would be complete or indeed useful without good indices. These volumes have them—for subjects, places, and persons—making it easy to look up references to such things as specific types of instruments, occasions, and individuals. The latter are all identified in the index, from Thomas Tomkins, "Organist and Gentlemen of the Chapel"; John Dowland, "Lute";

Henry Martin, "Serjeant Trumpeter"; and Alfonso Ferrabosco, "Instructor to Prince Henry"; to Edward Norgate, "Keeper of the Organs"; and George Gill, "Musical Instrument Maker"; and even George Turgis, "Teacher to dance"; and Sampson Rowdon, "Bellringer." The names also show what an international lot the musicians were, including Italians such as Bassano and Lupo and Frenchmen such as Lanier and Gaultier. One member of the prolific Lanier clan is listed as "Instructor of two boys on wind instruments," and a versatile member of the equally numerous Bassano family was "Keeper and repairer of organs & wind instruments."

And Ashbee's task is not yet completed. Volume IV (1603-1625) is scheduled to appear in 1990, and a *Biographical Directory of English Court Musicians* is in the works. No research library worth its salt should be without these valuable sourcebooks, and at such reasonable prices many individuals will want these volumes in their libraries as well, especially if their scholarly pursuits carry them into the golden age of English music. Subscribers to the complete set are offered a discount, and further information may be obtained from Dr. Ashbee, the editor and publisher.

Barbara Owen, Newburyport, Mass.

RECORDINGS

Organ Works of Alexandre Guilmant. James Hammann, organist, on E. M. Skinner Opus 475, Jefferson Ave. Presbyterian Church, Detroit. Raven Recording OAR 160 CD. Available from OHS Catalog \$14.98 for CD, \$12 for Dolby B cassette. Add \$1.75 for S&H.

For those of us who admire the organ compositions of Alexandre Guilmant, this disc is a triumph. We welcome this most worthwhile presentation of representative works by Guilmant, the first such recording by a significant American organist which can be taken seriously. This disc is the product of a unique cooperative venture among Raven Recordings, the Organ Historical Society, and Jefferson Avenue Presbyterian Church in Detroit, where James Hammann is organist and director of music. Mr. Hammann must consider himself fortunate indeed to have such evidently strong support from the staff and congregation of this church.

The organ used in this recording is Ernest M. Skinner's opus 475, built in 1926, with four manuals and 68 ranks. It remains with its original design unchanged through the efforts of such dedicated curators as Kenneth and Dorothy Holden, who continually oversee necessary maintenance and restoration work to keep the instrument in perfect playing condition.

It is interesting to note that Alexandre Guilmant himself played a recital at the Jefferson Avenue Presbyterian Church in 1893, during his first American tour following the Chicago World's Fair. The organ used at that time (in a different building) was the three-manual Frank Roosevelt opus 501.

Choosing the pieces to be recorded is often a difficult task, especially when faced with the large body of works of such a prolific composer as Guilmant, but James Hammann has put together a fine collection representative of the composer's many and varied styles. The compositions heard in this disc reveal many facets of Guilmant the composer: his celebrated contrapuntal writing, his skill as a melodist, his virtuosic performance style. The collection of pieces presented here evidence such elements of Guilmant's composition for organ as quick manual changes, double-pedal writing, and irregular phrase lengths. Bombastic marches, quiet adagios, intricate fugues, luminous toccatas, introspective sonatas, graceful cantabiles and more add up to a virtual celebration in variety of form.

This is a musically satisfying recording of high consistency. The very best playing is done in the Third Sonata, the *Caprice*, the *Marche Religieuse*, and the rarely heard (and technically difficult) Fugue in D. The Third Sonata, a briefly cyclical work whose first movement is a dramatic flourish in arch sonata form, displays Mr.



Alexandre Guilmant



1926 E. M. Skinner, Op. 475, Jefferson Avenue Presbyterian Church, Detroit

Hammann's technique admirably. The third movement, a fugue with a particularly thorny subject, is handled especially well. In the *Caprice*, clean playing and clear registrations are laudable and the *March Religieuse* is also played notably, showing off the organ to good effect. Mr. Hammann makes the Fugue in D seem effortless as well as intensely musical. In every selection the organist's interpretations are eminently respectful of the composer and the music.

The sounds of the 1926 Skinner organ are convincing in this music, and the registrations are as close to Guilman's requirements as one could anticipate. This literature is cheerfully successful on this instrument. Comparisons with the large Cavaillé-Coll organs for which this music was conceived reveal the Skinner holding its own. One does wish that Mr. Hammann had resisted the temptation to show off two rather uncharacteristic organ stops at the end of the *Pastorale* movement of the First Sonata—the harp and the celeste—an incongruous flaw in an otherwise meritorious recording.

The production value of the accompanying booklet of program notes exudes quality. An article about the composer by OHS Archivist Stephen Pinel (which originally appeared as the preface to the OHS Editions Series facsimile reprint of Guilman's reprint of Guilman's *Forty Programs* at the 1904 St. Louis World's Fair) is included as well as notes about each selection, the organ, and the performer. One very minor quibble is the misspelling of Guilman's first name on the shelf edges of the jewel case. One does think the discrepancy with the correct spelling on the front cover would have been noticed by someone involved in the disc's production.

Unequivocally, this is a recording of high integrity, certainly a worthy addition to any music library. It recommends itself to every collector of organ recordings, to every enthusiast of music of the Romantic period, and exceedingly happily to those devotees of the music of Alexandre Guilman who have awaited such a recording for a very long time.

Agnes Armstrong, Altamont, N.Y.

Organ Music of Dieterich [sic] Buxtehude. James Kibble at the Schnitger Organ of St. Ludgeri, Norden, Germany. Arkay Records, AR6088. Compact disc available from O.H.S. Catalog. \$12.98 for members, \$14.98 non-members, plus \$1.75 for S&H.

This famous 3-manual, 5-division organ of 47 stops was built by Arp Schnitger between 1686 and 1692. From 1981-85 it was completely restored by Jürgen Ahrend and again sounds in modified meantone temperament at a pitch about one-half step higher than modern pitch. Placed on the right side of the Chancel of the church,

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1989 CATALOG OF TOOLS and other materials for organbuilders. Send \$5.00 for postage and handling which will be refunded on your first order. Tracker-Tool Supply, 799 West Water Street, Taunton, MA 02780.



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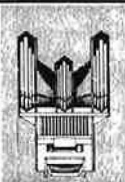
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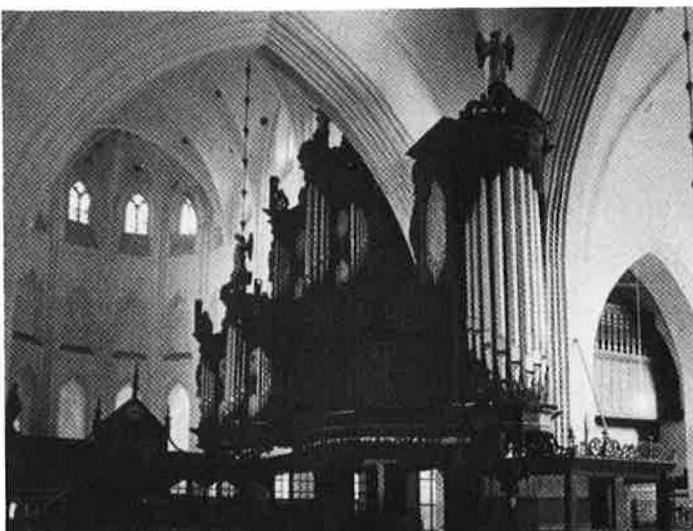
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1686-1692 Schnitger Organ of St. Ludgeri, Norden

With the pedal division housed in one enormous pedal tower facing the nave from the corner of the crossing, it is an unusual organ in many respects. Its sound is bold, even brazen at times, sumptuous, fantastic, beguiling: certainly perfect for the music of Buxtehude.

James Kibbie—a gifted performer, contest winner, and teacher at the University of Michigan, where he earned his D.M.A. degree—has chosen examples of all of Buxtehude's forms of organ composition. From dazzling *praeludia* and *toccatas* to delicate *canzonettas* and contemplative *chorales*, Kibbie serves up a rich meal of greatly varied courses. Sixty-one continuous minutes of Buxtehude's organ music might become boring in lesser hands and on a lesser organ, but here it is enthralling.

Brilliant, lively playing and brilliant sound, significantly intensified by the high pitch, characterize the opening *Praeludium in C* (BuxWV 137). Kibbie further captures the excitement inherent in the score by utilizing an energetic, rhythmically articulated approach to the notes. No doubt about strong and weak beats here.

The *Ciaccona in e* shows the various *Werke* of the organ. Even the spatial relationships of the four-manual divisions (played from only three keyboards) are captured wonderfully. This sense of the different *locations* of the sound of each division adds immeasurably to the sense of structure in many of the works and therefore to their enjoyment. A peculiar feature of this organ is that the *Rückpositiv*, which is large, intense, and close, does not couple to the Great, yet the Great still manages to sound at once more distant and more powerful.

A highlight for this listener is Kibbie's expressive, natural, yet gently flexible playing of the chorale preludes "Nun bitten wir" and "Ach Herr, mich armen Sünder." In the latter the limpid, yet incisive 4' Octav of the *Rückpositiv* is used as a solo voice and is gorgeous.

This is a disc of solid, straightforward playing—playing that is rhythmically direct, poised, even simple. There is little audible evidence of the current "styles" of seventeenth-century German keyboard performance practices: elaborate added ornamentations, rhythmic manipulation of what appears in the score to be equal notes into patterns of "strong and weak," exaggeration of written rhythmic patterns, unusual "consort" registrations for fugues. If Kibbie is playing with some system of early fingering, it is certainly not forcing an obvious musical result in terms of unavoidable articulations or rhythmic alterations. What one does hear is great control, excellent tempos, clarity, rhythmic excitement, and intelligent, expressive phrasing. And the organ sounds glorious. Highly recommended!

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

Sandra Soderlund Performs at Stanford on the Charles Fisk Organ. Arkay AR 1082 LP record only. Available from Arkay Records, 5893 Amapola Dr., San Jose, CA 95129. \$9.98 plus \$2.00 S&H (foreign \$5.00 S&H). (California res. add 7% tax.)

Readers of this journal hardly need to be reminded that the organ has the most diverse repertoire of all musical instruments. This

embarrassment of riches has forced virtually all modern organ builders to produce eclectic instruments—organs that differ from those of past masters in that they must suit more than one style of music. One of the most successful builders of eclectic organs was Charles B. Fisk; purists may grumble, but Fisk proved repeatedly that one organ can sound authentic in several styles—given an adequate number of stops and divisions. Thus, he was able to spearhead the tracker revival without, for the most part, producing specialized, historically-modeled instruments.

But while many Fisk organs were designed to play Romantic as well as early music, the organ at Stanford (1984) exhibits a special kind of eclecticism. According to the program notes this organ “encompasses all the sounds and tunings necessary for the authentic performance of early music.” Thus the organ includes both French and German reeds and is playable in meantone as well as in a well-tempered tuning. The two different tunings were made possible by adding five extra pipes per rank per octave—one for each “black” note; the “white” keys play the same pipes whichever temperament is chosen. The Brustpositive, permanently in meantone, has two sub-semi-tones per octave. As a former Manhattan Project physicist, Fisk was obviously well-suited to design a four-manual, 73-rank organ of such complexity.

Sandra Soderlund, a noted scholar-performer of early music, is equally well-equipped to demonstrate the extraordinary versatility of this organ. Her program consists of eighteen short pieces which take us on an historical journey from the early 1500s to the time of J. S. Bach. Organ teachers will be pleased to discover that all but five pieces on this record are contained in Soderlund’s book *Organ Technique: an Historical Approach*. The pedagogical value of this recording is further enhanced by a good description and specification of the organ, short but appropriate program notes, and the inclusion of the performer’s registration.

On side one, both organ and performer are at ease with the music of the sixteenth-century Germany, Spain, Italy, England, and Holland; Soderlund’s fluent playing will lend credence to her book and should convince any skeptics of the viability of early fingering. The meantone tuning is excellent; intonation is colorful but never distracting. (The well-tempered tuning is used later on the album for works of Guilain and Bach.) Particularly delightful are a dance by Hans Weck played on the consort-like Brustpositive Regal and a charming set of “Allein Gott” variations by Sweelinck. The English Virginalists, often ignored by organists, are represented by John Bull and Orlando Gibbons. Of particular interest is the *Prelude and Carol “Laet ons met herten reijne”* by John Bull. Composed while Bull was in Holland, this work has Dutch organ registration specified by the composer. Needless to say, Soderlund follows Bull’s instructions, making effective use of the Cornet and Dulcian.

The second side, devoted to music of the seventeenth and early eighteenth centuries, opens with Scheidemann’s chorale prelude “Gott sei Gelobet und Gebendeiet.” This work springs to life with the thundering of 32’, 16’, and 8’ pedal reeds on the cantus firmus; Soderlund heightens the effect by slightly delaying these dramatic pedal entries. Played with Vogelian vigor and spontaneity the Lübeck *Praeludium in F* is particularly exciting; the plenum is worthy of a Schnitger, and a 2’ Brustpedalia Cornett adds something special to the pedal passage-work.

Only two pieces of French music are included, making it difficult to judge how well Fisk has bridged the Rhine. At any rate, the Rückpositive Sesquialtera makes a convincing *Jeu de Tierce* and serves well in DuMage’s *Tierce en Taille*. The reeds are very effective in Guilain’s *Grands Jeux* (Dialogue), but the Seitenwerk Cornet—even with an 8’ Principal added—is inadequate; unfortunately the organ lacks a true Cornet Séparé or “mounted” Cornet.

The oeuvre of J. S. Bach is represented by three *Orgelbüchlein* chorales. Soderlund chose an interesting registration for “Der Tag der ist so Freudenreich”: chorale on the Great 8’ and 4’ Principals and accompaniment on the Rückpositive 8’ Trechterregal. This combination allows the melody to sing while the energetic left-hand figuration is clearly articulated. “Wenn wir in höchsten Nöten sein” also features Fisk’s vocal principal stops, but the performance here is too fast and matter-of-fact to evoke a sense of “Noth.” In *dir ist Freude*, played aggressively on the Rückpositive plenum, captures

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

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

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better the overall *affekt* of the text and brings the disc to a joyful conclusion.

This is a very important album; it grants us a rare opportunity to hear so many styles of early music played on an appropriate organ with authentic technique and interpretation. I heartily recommend this LP to all who are seriously interested in the organ and its history.

H. Joseph Butler, Ohio University



The builder or location of this organ is unknown. It appears in a photograph dated April 18, 1949 and bearing a rubber stamp, "Photograph by Wm. King Covell, Newport, R. I." The instrument appears to be a ca. 1868 E. & G. G. Hook.

ARCHIVIST'S REPORT

THIS PAST SUMMER was the busiest season yet for the American Organ Archive, and researchers were working in the collection the entire season. The reputation of the Archive as an important repository of organ materials is spreading. Articles on the Archive have recently been published in the Dutch organ journal *de Mixtuur* and in the German *Das Instrumentbau*. The former article appeared in English, while the latter was translated into German by Martin Kares, a German Ph.D. candidate who was among our visitors this summer. He is researching American organbuilding for his dissertation.

Perhaps the most important acquisition in recent months was the business records of the Berkshire Organ Co. of West Springfield, Massachusetts. Founded and organized in 1954 by David W. Cogswell (1930-1989), the company operated until his death producing or rebuilding about 150 instruments. Included in seventeen boxes were all the contracts, correspondence, photographs, sales brochures, and other business records of the firm. They were carefully packed and shipped to Princeton by OHS member Lisa Compton, who is also an archivist.

Also among recent gifts was an original print of *The Practical School for the Organ* (1830) by Samuel Priestly Taylor (1779-1875). Published by Firth & Hall in New York, it was perhaps the earliest American organ method. Original prints are rare, even in the best libraries, and we are grateful to own an original. It contains directions for registrations, finger and pedal exercises, and a collection of voluntaries suitable for church use, and intended for aspiring organists.

We were also sent a number of church histories, and we are especially grateful to Donald Traser and Bruce Stevens for contributing six different histories for several Richmond churches. We hope that all the members of the Society are actively searching for church histories containing organ information for the archive. Mrs. Louis F. Mohr of the Bronx contributed a first edition copy – one we were lacking – of William H. Barnes' *The Contemporary American Organ* (1930).

We have acquired several new runs of periodicals on microfilm since the last report. They are *The Churchman* (New York, 1831-77); *The Episcopal Recorder* (Philadelphia, 1825-51); *Euterpe. Eine*

Musik-Zeitschrift für Lehrer, Kantoren, Organisten und Freunde der Tonkunst überhaupt (Germany, 1814-84); *The Family Minstrel: A Musical & Literary Journal* (1835-36); *Le Guide Musical* (Brussels, 1855-1917); *The Musical Trade Review* (New York, 1875-80); *The Musical Review and Record of Musical Science, Literature, and Intelligence* (New York, 1838-39); and *Het Orgel* (Holland, 1880-1929). Regarding the last title, we are the only library in the western hemisphere which has *Het Orgel* in a nearly complete run. This is the longest-running organ periodical in the world. Except during World War II, it has been issued monthly since 1880.

Contributions continue from other members, including W. Raymond Ackerman, Alfred Ashburn, Keith Biggers, E. A. Boadway, William F. Czelusniak, Michael Friesen, Pierre Hardouin, David Junchen, Jim Lewis, Alan M. Laufman, Laurence Libin, Mrs. Louis H. Mohr, Orpha Ochse, Barbara Owen, and Raymond Sultra. We are grateful for these and any gifts sent to the Archive.

Stephen L. Pinel



Donald Traser of Richmond, Virginia, donated this photograph of Broad Street Methodist Church at 10th and Broad Streets in Richmond, taken between 1905 and 1938. The church acquired Hook & Hastings Op. 2091 in 1905 according to the firm's published opus list which describes the instrument as having two manuals and 28 registers. The building has been demolished.



1908 Hinners, Friedens United Church of Christ, Schenectady, New York

ORGAN UPDATE

HINNERS OP. 839 INSTALLED in Friedens United Church of Christ, Schenectady, NY, in 1908 has been renovated by the Carey Organ Co. of Troy, NY, according to Keith Williams of the firm. Leather nuts of the 2-14 tracker were replaced and the reservoir was releathered, retaining the feeder bellows and pumping crank for future restoration if desired.

R. J. Brunner & Co. of Silver Spring, PA, has restored and relocated M. P. Möller op. 282 of 1900, a 2-9 tracker, for St. John's Episcopal Church in Millville, MA. The instrument was built for the Sunday School of First Lutheran Church, Carlisle, PA, and sold to a private party in the mid-1960s. The solid black walnut case was retained, double-rise reservoir releathered, action restored, etc. The church opted to remove many layers of paint from the façade pipes to reveal grey zinc but to defer restoration of the original stenciling. A 2' Fifteenth replaces an 8' Dulciana in the Great, but the specification is otherwise unaltered.

A. B. Felgemaker op. 465 has been restored by the Brunner firm for the Women's Club of Odessa, MD, which owns the building formerly occupied by St. Paul's Methodist Church and for which the 1-9 organ was built in 1885. Vacant for two decades before its acquisition and restoration began in 1974, the two-story, Greek Revival building constructed in 1851 became leaky and the object of vandalism which did not spare the organ. Many severely damaged pipes were repaired and others replaced with new replicas or by pipes from other vintage organs, including the 8' Dulciana

RAYMOND BRUNNER



1900 M. P. Möller Op. 282

sharps and three ivories which survived. The original stoplist includes manual stops 8'-8'-8'-4'-4'-22 3/4"-2'-11 Mix (17-19) and 16' Bourdon on 234" windpressure. The double-rise reservoir and feeders for hand pumping were restored and an electric blower was added. The walnut casework was restored and façade pipework stripped and repainted in the original stencil patterns and colors. The original nameplate was provided from Alan Laufman's collection.

Bill Brame of Kinston, NC, reports that Goulding & Wood has received a contract from Christ the King Roman Catholic Cathedral in Atlanta to provide



Pipes of 1885 Felgemaker, pre-restoration

RAYMOND BRUNNER



1885 A. B. Felgemaker Op. 465

from J. H. & C. S. Odell op. 192 and the 4' Octave from a ca. 1890 Woodberry & Co. organ built for St. Paul's Episcopal Church in New Haven, CT. Ivories and sharps fell from rain-soaked keyboards which were restored with the original

new windchests, console, and major tonal revisions to the large Ruffatti organ there.

Goulding & Wood has rebuilt a ca. 1913 electropneumatic Steere Organ Co. instrument at First Presbyterian Church in Franklin, IN, providing new windchests, console, a Fourmixture IV on the formerly mixture-less Great, and mutation ranks in the three manual divisions which were formerly mutation-less. The 37-rank organ has only three unified or augmented stops on the manuals.

The Miller Pipe Organ Co. of Louisville, KY, has refurbished the 1904 Kilgen 2-10 located in Kirksville Christian Church, Kirksville, KY. In *The Tracker*, 14:4:10 in 1970, Durward Center writes, "This instrument has a grand sound which is enhanced even more by the good acoustics of the church. Originally installed in the Lancaster Christian Church, a group of farmers moved it to Kirksville and reassembled it... several years ago. They did a remarkably good job."

KEITH NORRINGTON



1904 Kilgen

Member and organist Paul Birkner has moved, stored, refurbished and installed Hinners Op. 2275 at Hope Lutheran Church in Clinton, MD, completing the job in November, 1987. The organ was purchased from Faith United Methodist Church of Geneva, PA, which had acquired it through the Organ Clearing House in 1968 from a private owner in Olean, NY. The original location is unknown. When the organ was moved to Geneva, the tubular Pedal action was converted to electropneumatic action and 12 pipes were added to make the Bourdon playable at 16' and 8' pitches. Also, a 4' Principal was added to the four existing ranks of the one-manual instrument. Without further changes, Mr. Birkner installed the instrument with

PAUL BIRKNER



Hinners Op. 2275 in new church home



1914 Hinners rebuilt as swing set

advice from organbuilder James Akright of Baltimore.

The 1914 Hinners 2-8 tracker built for St. Paul's Evangelical Lutheran Church in Columbia, PA, has been rebuilt as a swing set for the backyard of a residence at 280 S. 8th St. in Columbia. From the side street, observant organ enthusiasts may see toeboards of the organ now in use as framework for the swing set. The owner reports that her husband gathered some parts when the congregation expelled the organ many years ago and used them in several projects, including construction of a kitchen table.

While the Wanamaker store in Philadelphia is being remodelled to convert several stories of former retail space to office space, the famous organ is being placed at peril of damage. To date, a cable to the Echo division has been severed and a serious leak has flooded the Aetherial Organ, a division of some 20 ranks on 25" windpressure that provides the most powerful sounds of the instrument. Dust raised by the construction has filled some pipes and mechanism and other minor damage has occurred. Store officials have stated a strong commitment to maintaining the landmark instrument and repair of any damage sustained during construction. A new, solid-state combination system has been ordered and a new blower is under custom construction by the Spencer firm. The store which still bears the Wanamaker name is operated by Woodward and Lothrop of Washington, D. C.

KEITH NORRINGTON



1899 Prante Organ, Louisville, KY

The 1899 August Prante organ at St. Philip Neri R. C. Church in Louisville, KY, was heard in a concert played November 26 by OHS member Lynn Thompson. The 2-18 organ narrowly escaped destruction when a priest sought its removal before OHS members discovered it in 1976. The instrument was restored in 1981 by the Miller Organ Co.

Bill Van Pelt

The International Concert Career of Clarence Eddy

by Ronald L. Fox

CLARENCE EDDY'S CAREER as organist spanned more than sixty years and two continents. As the first American organist to make a career primarily from playing recitals, he dedicated more organs than any other organist of his day. As a result of his extensive concert touring and recital playing, he did much to popularize the organ and organ music with the general public.

Eddy along with his French colleague and friend, Alexandre Guilmant, greatly expanded the organ repertoire by not only exploring organ music from the past but also by championing the organ compositions of their contemporaries.

Eddy compiled and edited five volumes of organ music and developed an organ method, which was published in two volumes, to encourage the development of a more complete technique. Prolific also with words, he contributed many articles about organ design, organ performance, and musicians to the popular music journals of his day. He counted among his close friends many of the world's great organists. Throughout Europe and North America, the contemporaries of Clarence Eddy voiced their admiration:

This visit of a great American organist to Europe will be good fortune for all organ amateurs, for Mr. Eddy is an admirable virtuoso and possesses an immense repertoire. Eddy is a great organist and a noble character whom I appreciate in the highest degree.¹

... But it is not simply his wide knowledge of organ music, it is his superb and masterly technique and especially his artistic coolness and aplomb of his playing. In whatever we may test him, whether in the finish of touch and phrasing, sweep and clearness of execution, or the enormous range of repertoire, it is safe to say that here we have an exponent of organ playing of such rare excellence that any city might be proud to possess him.²

Hiram Clarence Eddy was born on June 23, 1851, in Greenfield, Massachusetts, where he lived with his parents and sister, Grace. His first musical instruments were the harmonica and accordion. He began piano lessons at the age of eleven with Laura J. Billings, the soprano soloist at the Unitarian Church in Greenfield; within the year he was organist at that church. Eddy became organist/choir director of the Second Congregational Church in Greenfield, where he was hired a year later. Eddy, at the age of sixteen, went to Hartford, Connecticut, to study with Dudley Buck. Impressed by Eddy's talent, Buck commented, "My lad, you take to the pedals like a duck to water."³ Later, on Buck's recommendation, Eddy was hired as organist at Bethany Church (2-24 ca. 1854 Wm. B. D. Simmons) in Montpelier, Vermont, where he played for two and a half years.

Deciding to finish his studies in Europe, Eddy headed across the Atlantic. In England, Eddy met W. T. Best, the well-known virtuoso organist of St. George's Hall, Liverpool, who played some of his own compositions and some of Bach's organ works for Eddy. Moving on to Paris, Eddy met many greats of the music community during his

visit in the summer of 1871: Alexandre Guilmant, Charles-Marie Widor, Eugene Gigout, Jules Massenet, Gabriel Pierné and Camille Saint-Saëns.

Eddy arrived in Berlin in the fall of 1871 to study organ, theory, and composition with Carl August Haupt and piano with Carl Albert Löschorn at the *Königliches Institut für Kirchenmusik*. For a little over two years, Eddy had two organ lessons, two piano lessons and two theory lessons every week. He practiced—usually six to ten hours a session—on a grand piano at first until his pedal piano was built. After the pedal piano arrived, he made a point of practicing the six Trio Sonatas of J. S. Bach for one and a half hours daily.

During his spare time, Eddy attended many musical events which included many of the leading musicians of the day—Richard Wagner, Johannes Brahms, Clara Schumann, Carl Tausig, and Hans von Bülow.

Eddy made his Berlin debuts in 1873. He substituted for his teacher Haupt at a gala concert on May 8 given for Kaiser Wilhelm and other royalty, making a great impression and receiving excellent reviews. He played the *Fantasia in C minor* by J. S. Bach and the *Sonata, op. 42*, by Gustav Merkel. In a recital on June 1 he played the *Prelude and Fugue in B minor* and the *Trio Sonata in D minor* of J. S. Bach, the *Sonata in G minor* by G. Merkel, and the "Variations in A flat" by Louis Thiele. Löschorn gave this report of this recital: "Although the unusual prestige of Prof. Haupt as a teacher furnished a guarantee that no pupil-performance would be presented, we were by no means prepared for the truly artistic rendition of the very difficult programme before us."⁴

After his recitals in Berlin, Eddy went on a recital tour through Saxony, Austria, and Switzerland. During this tour, he played a recital including his own compositions in Vienna on July 22, 1873, at the Musik-

Vereins Halle for the World Exposition.

At the end of his studies with Haupt, Eddy received the following testimonial letter from him, dated December 3, 1873:

Mr. H. Clarence Eddy, of Greenfield, Massachusetts, United States of America, has studied composition and organ playing with me for two years and a quarter. Talented, and already well instructed, he has prosecuted these studies with remarkable industry and praiseworthy fidelity, and with the most happy results. In organ playing especially, the performances of Mr. Eddy are worthy to be designated as of the highest order, and to speak truly he is worthy to be designated as of the highest order, and to speak truly he is a worthy peer of the greatest living organists. In the firm belief that Mr. Eddy will always be an honor to his country and to his instructors, I recommend him heartily, as especially worthy, to all persons in official as well as private circles who may be able to assist him in any of his undertakings.⁵

Before returning to the United States, Eddy left Germany and took an extended tour through Holland, Belgium, France, and England.



Clarence Eddy

In the spring of 1874, he settled in Chicago, where he was immediately offered a position as organist of the First Congregational Church. At the time, his salary of \$2,500 was the largest to be paid to any organist in Chicago.⁶ From May 22, to December 16, 1875, he gave a series of twenty-five recitals at the church. The recitals were comprehensive and featured the newest organ compositions as well as the major works of Bach and Mendelssohn. The first twenty programs were published in *Dwight's Journal of Music*, Boston, Massachusetts (1875). In the same year, Sara B. Hershey, a singer, established the Hershey School of Musical Art and engaged Eddy to teach organ theory and composition. Within a year's time, he was appointed organist of the First Presbyterian Church, Chicago, and general director of the Hershey School. He was also invited to play two recitals every day for one week on the E. & G. G. Hook & Hastings organ (op. 828, 1876) at the Centennial Exposition of 1876 in Philadelphia.

In the spring of 1877, the new Hershey Music Hall was built. The recital hall, which had a seating capacity of 800, contained a new three-manual, 30-stop organ, designed by Eddy and built by William A. Johnson & Son, of Westfield, Massachusetts as opus 489. After the organ dedication, Eddy began an unprecedented recital series, 100 recitals with no repetitions of literature, from March 3, 1877 to June 23, 1879. He played every Saturday at noon, except during July and August, assisted by a singer, vocal quartet or sometimes a violinist. Although his repertoire ranged from Frescobaldi and Buxtehude to Liszt and Reubke, organ works of Bach accounted for the majority of the organ works performed in these recitals. Works by Guilman and Merkel also appeared frequently. Eddy also gave the American premiere of Opus 13 (Symphonies I, II, III, IV) of Charles-Marie Widor. His final recital in this series was significant because six of the ten organ pieces were expressly written for this occasion: "Overture Triomphale" Opus 11 by Frederick Grant Gleason, Canon in G by Samuel B. Whitney, Fugue in E minor by James H. Rogers, "Andante in A minor" by Immanuel Faiszt, "Pastorale in A" by Silas G. Pratt and "Fantasy in E minor" by Gustav Merkel. Also on the program were the Concerto in C by J. S. Bach, *Fantasy and Fugue on "Ad nos Salutem undam"* by Liszt, and the *Festival Prelude and Fugue on "Old Hundred"* by Eddy. The faculty and students of the Hershey School presented Eddy with the Bach-Gesellschaft edition of the complete works of J. S. Bach. Along with the completion of this series of recitals, Eddy was planning a change in his personal life: he married Sara Hershey on July 19, 1879.

Eddy, along with teaching, performed five recitals during the Hershey School summer session, "Normal Course of Music," from July 7 to August 10, 1880, a series which was repeated in 1882. From April to July 1881, he played a series of recitals which featured contemporary composers of various national schools: American (Gleason, Thayer, Paine, Buck, Pratt, Whitney, West, Eddy, Whit-

ing); French (Lefébure-Wély, Batiste, Widor, Saint-Saëns, Guilman); Belgian (Callaerts, Groven, Tilborghs, Maily, Lemmens); English (Ouseley, S. S. Wesley, Carter, Hopkins, Macfarren, Smart, Best, Archer); Dutch (Litau, Van Eyken, Bastiaans, De Lange, Tours, Silas); Danish and Hungarian (Buxtehude, Gade, Liszt); Italian (Frescobaldi, Martini, Mardetti, Barbieri, Davide, Moriande); and German composers from the 17th and 18th centuries (J. S. Bach,

W. F. Bach, Krebs, Rinck, M. G. Fischer, Schneider, Handel); German composers from the 19th century (Mendelssohn, Hesse, Ritter, Merkel, Rheinberger, Thiele, Haupt, Reubke). There was not a single transcription in the whole lot.⁷

In 1889 Eddy returned to Europe by invitation of the French government to play the seventh official recital for the Paris Exposition on August 2 at the Trocadéro. On this recital he played the Toccata and Fugue in D minor by J. S. Bach, Sonata in G minor (opus 77) by Dudley Buck and dedicated to Eddy, "Variations on an American Air" by Isaac van Vleck Flagler, "Concert Piece" (opus 21) by Guilman, "Adagio" from the Sixth Symphony (opus 42, number 2) by Widor, "The Cantilène Nuptiale" by Théodore Dubois, and "Theme and Variations" by Thiele. In a press review, Guilman wrote,

Mr. Eddy's great virtuosity and his masterly interpretations of these different works elicited the warmest applause. We were astonished at the ease with which he was able to control the magnificent instrument of Cavaillé-coll, knowing that he had barely had a few hours in which to familiarize himself with all its resources. Mr. Eddy is a great artist, and has won the esteem of French organists.⁸

During his time in Paris, Eddy heard Franck improvise at St. Clotilde and visited him at his home, where they played through Franck's organ works at the piano. In later years, he said,

"It was a great inspiration to hear and know him."⁸ After the Paris Exposition, he played in Berlin, Leipzig, and London.

Eddy had a full schedule of playing and teaching upon returning to Chicago. In December of 1889 the Chicago Auditorium was inaugurated with a concert by the Thomas Orchestra, Theodore Thomas, conductor; Adelina Pratt, soprano; and Clarence Eddy, organist. The Auditorium organ was designed by Eddy and built by Frank Roosevelt of New York (opus 400, 1890). It was the largest electropneumatic instrument in the United States at the time with four manuals, 109 stops, and over 7,000 pipes. He opened the concert with the "Fantasie Triomphale" (written for this occasion) by Théodore Dubois and later played an organ concerto by Josef Rheinberger. The organ dedication recital took place on October 29, 1890, and again included the "Fantasie Triomphale" of Dubois,

Ronald L. Fox holds a Doctor of Music Arts from the University of Michigan. He is also chairman of the Educational Resources for the Royal Canadian College of Organists and a member of the faculty at the Western Ontario Conservatory of Music, London, Ontario.

PALAIS DU TROCADERO
(SALLE DES FÊTES)

JEUDI 9 JUIN 1898, à 2 h. 1/2 très précises
(Ouverture des portes à 1 h. 1/2)

GRAND CONCERT
DINNÉ PAR
M. CLARENCE EDDY
Organiste Américain

AVEC LE CONCOURS DE
M^{lles} FANNIE FRANCISCA, LYDIA ILLYNA
MM. GEORGE FERGUSSON, ALEXANDRE GUILMANT
& EUGÈNE AIGRE

PROGRAMME

1. Fantaisie Triomphale	THÉODORE DUBOIS
(Dédicée à CLARENCE EDDY.)	
2. Le Prologue (I. PAGLIACCI)	LEONCAVELLO
M. George FERGUSSON.	
3. Pastorale	CÉSAR FRANCK
M. Clarence EDDY.	
4. Air d'Alceste	GLUCK
M ^{lles} Lydia ILLYNA.	
5. Air de la Traviata	VERDI
M ^{lles} FANNIE FRANCISCA.	
6. Sixième Sonate (op. 86) (1 ^{re} audition)	ALEX. GUILMANT
I. Allegro con fuoco. II. Méditation. III. Fugue et Adagio.	
M. Clarence EDDY.	
7. Air d'Hérodiade « Vision fugitive »	MASSENET
M. George FERGUSSON.	
8. { A. Chant du Soir	ENRICO BOSSI
{ B. Toccata	
M. Clarence EDDY.	
9. { A. Repentir	GOUNOD
{ B. Vittoria	CAISSIMI
M ^{lles} Lydia ILLYNA.	
10. Fugue en mi bémol	J.-S. BACH
M. Clarence EDDY.	
11. Air (Il penseroso)	HENDL
M ^{lles} FANNIE FRANCISCA.	
M. Eugène AIGRE.	
12. Final	CÉSAR FRANCK
M. Clarence EDDY.	
Grand Orgue CAVAILLÉ-COLL. — Piano de la Maison ÉRARD.	
PRIX DES PLACES	
LOGES COUVERTES et DÉCOUVERTES, 5 fr. la place; FAUTEUILS DE PARQUET, 3 fr.	
FAUTEUILS D'AMPHITHÉÂTRE, 2 fr. — TRIBUNE, 1 fr.	
On trouve des Billets : Chez MM. A. DURAND et FILS, 4, place de la Madeleine, et au THÉÂTRE, de 11 à 5 heures.	
8-94 1898. — Paris. Typ. Blanche Père et Fils, rue Amiot, 84.	

**NEW AND
IMPORTANT
COMPOSITIONS**

...Among the compositions which Mr. Eddy will present to his American hearers for the first time in this country may be mentioned the following:

✱The Guilmant Sonata in C Minor, composed for and dedicated to Mr. Eddy, and of which the veteran French maestro wrote to his Yankee friend and compeer: "It is written absolutely in accordance with your ideas, and if it is good it is because you have inspired me."✱✱✱✱
Fantasie, op. 31, Saint-Saens
Adoration and Allegro, Guilmant
Toccata, Filippo Capocci
Siciliana, Bossi
Nuptial March, Salome
The Question and The Answer, Wolstenhalme

Andante in D, Hollins
Allegro, op. 81, Guilmant
Prelude, Cantilene and Scherzando, Pierne
Meditation in A Flat, Lucas
Suite Gothique, Boellmann
Canzone, Minuet and Trio, Wolstenhalme
Larghetto and Finale, Capocci
March Nuptiale, op. 44, MacMaster
Communion, op. 45, MacMaster
Prelude, op. 78, C. Chaminade
Et Vox Angelorum Respondet Domino, Tombelle

**MEMORY.
FINGERS.
FEET**

✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱
...All these are wholly new to America, and when are added the large list of works previously included in Mr. Eddy's repertory, and always in his memory and fingers and feet, the list assumes splendid proportions.

**AN ARTIST'S
HOME
COMING**

✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱
...So it is that the September coming and the tour of this great organist mean much to music in America. ✱ His welcome shall be a cordial one if it is to comport with his fame and his deserts.

Living in Paris, Eddy advertised a concert tour of the United States to occur in September, 1896. A page from his brochure lists repertoire.

the Symphony in D minor (opus 42) for organ and orchestra by Guilmant and the "Grand Fantasia in E minor" ("The Storm") of Jacques N. Lemmens. Eddy's assisting artists were Christine Nielson,

soprano, and Vittori Carpi, tenor. Along with his busy recital schedule, Eddy accepted another teaching position in August 1891 with the faculty of the Chicago Conservatory, which had been established in 1884, as director of the organ department.

In 1893 Eddy was appointed the official organist of the Chicago World's Columbian Exposition and was in charge of organizing a series of recitals for the four-manual, 63-stop organ built by Farrand & Votey of Detroit (op. 700, 1893). Eddy engaged twenty-one artists to play a total of sixty-two recitals, Eddy himself playing twenty-one of them including the first and last. Eddy would play this instrument again on May 10, 1895, as a recitalist for the Second Annual May Festival in University Hall of the University of Michigan, Ann Arbor, where the Exposition organ was relocated.

Within two weeks after playing in Ann Arbor, Eddy and his wife left for an extended recital tour of Europe. The first stop on this European tour was London, where Eddy played two recitals at Queen's Hall. From October to December, Eddy gave recitals in Germany, Austria, and Russia. In the winter of 1896 the Eddys settled in Paris where they would live for ten years. That spring Eddy played two recitals in Rome on April 15 and May 2. After his first recital in Rome, Eddy was made an honorary member of the Royal Academy of Saint Cecilia. Returning to Paris, Eddy premiered the Fifth Sonata (opus 80) of Guilmant, which was dedicated to Eddy, at the Trocadero on May 12. Twenty favorable reviews of the May 12 recital appeared in the Paris newspapers and journals, a testament to Eddy's stature as an organist.

By July 1896 he was preparing for his first recital tour of the United States since his move to Paris. A ten-page brochure circulated by his management, the Chicago Amusement Bureau, listed his newest repertoire by European composers and six pages of recital reviews by European critics. The tour started in September 1896. On December 25, 1896, he dedicated a Farrand & Votey organ for St. Ignatius Church in San Francisco, then largest four-manual organ west of Denver. Eddy returned to Paris in June for a recital

**1877 Johnson & Son Opus 489, Westfield, Mass.
Hershey Music Hall, Chicago**

Source: Program, Second Organ Recital, March 10, 1877

Great		Pedale	
16'	Bourdon 58 pipes	16'	Open Diapason 30 pipes
8'	Open Diapason . 58 pipes	16'	Bourdon 30 pipes
8'	Gamba 58 pipes	8'	Violoncello . . . 30 pipes
8'	Rohr Flöte 58 pipes	8'	Fagotto 30 pipes
4'	Octave 58 pipes	Accessory Stops	
2 2/3'	Twelfth 58 pipes	Swell to Great Coupler	
2'	Fifteenth 58 pipes	Swell to Solo Coupler	
3 rks	Mixture 174 pipes	Solo to Great Coupler	
8'	Trumpet 58 pipes	Swell Sub-Octave Coupler	
Swell		Swell to Pedale Coupler	
16'	Lieblieh Gedackt } 58 pipes	Great to Pedale Coupler	
16'	Lieb. Ged., Bass	Solo to Pedale Coupler	
8'	Open Diapason . 58 pipes	Tremolo, Pedale Check	
8'	Salicional 58 pipes	Combination Pedals	
8'	Aeoline 58 pipes	Great Forte	
8'	Voix Celeste . . . 46 pipes	Great Piano (Double acting)	
8'	Stop'd Diapason 58 pipes	Swell Forte	
4'	Violin 58 pipes	Swell Piano (Double acting)	
4'	Traverse Flute . 58 pipes	Solo Forte	
8'	Oboe & Bassoon 58 pipes	Solo Piano (Double acting)	
8'	Cornopeon 58 pipes	Great to Pedale Coupler (rev.)	
Solo		Grand Forte (full Organ)	
8'	Keraulophon . . . 58 pipes	Pedale Forte, Pedale Piano	
8'	Dulciana 58 pipes	Tremolo, Balance Swell Pedal	
8'	Melodia 58 pipes	Wind Indicator	
4'	Fugara 58 pipes	<i>Note: The Johnson organ was moved to Oberlin College in 1883 when the Hershey School closed. Michael Friesen supplied the specifications.</i>	
4'	Flute d'Amour . 58 pipes		
2'	Piccolo 58 pipes		
8'	Clarinet 46 pipes		

at the Trocadéro. Another recital tour in the United States took place from October 1897 to February 1898. After the tour, Eddy went home to Paris where he premiered the Sixth Sonata (opus 86) by Guilmant at the Trocadéro on June 8, 1898. In January 1899 Eddy played recitals in the United States and Canada until May. In June 1899 he returned to Europe to play at the Trocadéro with Guilmant.

Now under the concert management of Loudon G. Charlton of New York, he made two recital tours of North America during 1899-1901. The first tour, October 1899 to May 1900, involved 150 recitals including engagements with the Chicago, Pittsburgh, and Cincinnati orchestras. The second tour took place from October 1900 to January 1901 with twenty-five recitals. In addition Eddy played twenty-one recitals at the Pan-American Exposition in Buffalo in 1901 on a four-manual, 53-stop Emmons Howard instrument after the second tour. In 1902 he made an extensive six-weeks tour of Great Britain giving recitals in London, Edinburgh, Glasgow, and Belfast. At the Crystal Palace in London, he played to an audience of 10,000 people. In 1903 Eddy came to the United States for the winter and returned to Great Britain for the summer.

In 1904-1905, he made a recital tour of the United States and Canada under Charlton's management. During this time, he played recitals for the St. Louis Exposition (1904) on the organ built by Murray M. Harris of Los Angeles and on which Alexandre Guilmant had played his legendary forty recitals.

A dramatic change in Eddy's personal life occurred in 1906 when he and Sara Hershey were divorced and he once again set up residency in the United States, living now in New York City. Within a few months, he married Grace (Mori) Patterson Dickman, a well-known contralto from San Francisco, who was currently working in New York. They had previously performed together on his tour of 1904-1905 when he had played a concert in the Mormon Tabernacle in Salt Lake City.

Eddy's concert schedule continued with a series of recitals for the Exposition of 1907 at Jamestown, Virginia, in May of that year. The final recital included the Eighth Sonata (Opus 91) of Guilmant, which he played from an autograph score. In September 1907 Eddy was appointed music director and organist for the Tomkins Avenue Congregational Church in Brooklyn and for Temple Beth-El in New York City. He also was a member of the music department at the Brooklyn Institute of Arts and Sciences and a member of their advisory board and of the standing committee on organ concerts. During his tenure at the Congregational church, he dedicated a new organ built by E. M. Skinner (opus 145, 1907) for the church. He increased the standard of congregational singing, having formed a double quartet and a chorus of 40 trained singers. His Lenten recital series received acclaim from the press and the public.¹⁰ When Eddy's contract was ready for renewal, he mentioned to the chairman of the Music Committee that he was undecided about renewing because the prevailing salary did not compare with the importance of the work he had been doing.¹¹ When the chairman urged Eddy to accept the same salary, Eddy asked for a few weeks to consider the new contract. The Music Committee, not waiting for his reply, hired another music director to begin working on May 1, 1910.

Leaving his church positions, Eddy embarked on another extensive recital tour of the United States and Canada from September 1910 to May 1911 under the management of Haensel & Jones, New York. Eddy was elected president of the National Association of Organists in 1911 at their fourth annual convention in Ocean Grove, New Jersey.

There he played a pre-convention recital, which was attended by at least 6,000 people. The program included Fantasia and Fugue in G minor by Bach, "Evensong" by E. Johnston, "Variations de Concert" (opus 1) by Joseph Bonnet (dedicated to Eddy), "Am Meer" by Franz Schubert (arr. by Eddy), Toccata in F minor by T. Crawford, "Grand Fantasy in D minor" by Lemmens, "Epic Ode" by R. Bellairs, "The Hour of Joy" by Enrico Bossi, Prelude to *Lohengrin* by Richard Wagner, and "Festival March" by W. Faulkes. Eddy and his wife then made a concert tour of the southern United States from January to May 1912. As president of the National Association of Organists, Eddy gave the keynote address at their fifth annual convention where he spoke of the need for higher standards in church music and the standardization of the organ console.

In October 1912 he accepted an offer from the Siegel-Myers Correspondence School of Music in Chicago to create a correspondence course for organ lessons. An advertisement for a course of two hundred weekly lessons appeared in the *New Music Review* in November 1912. As a result of his position with Siegel-Myers, Eddy and his wife returned to Chicago to live.

Eddy went on a recital tour on the west coast of the United States during November of 1912 and the east coast during April and May, 1913. Eddy and his wife returned to teach beginning in June 1913 at the Walter Spry School in Chicago, where they were head of the organ and vocal departments respectively. A second west coast recital tour occurred in September 1913. After this tour, Eddy continued a busy recital schedule throughout the Midwest and eastern United States until January 1915.

Eddy returned to the west coast to play recitals at the San Francisco Exposition between February and April 1915 on an organ built by the Austin Organ Company (opus 500 of 1915). In July 1916 Eddy and his wife moved to San Francisco, where he took the post of organist at the First Presbyterian Church in Oakland. While

1874 Steer & Turner, Opus 77
First Congregational Church, Chicago
Source: Program "Organ Concert" March 3, 1874

I Manuale (Great) Compass C to A3				4' Fugara metal	58 pipes
16'	Open Diapason . . . metal	58 pipes	2' Piccolo metal	58 pipes	
16'	Quintation wood	58 pipes	8' Clarinet metal	58 pipes	
8'	Open Diapason . . . metal	58 pipes	Pedale		
8'	Rohr Flöte metal	58 pipes	32' Contra Bourdon . . . wood	27 pipes	
8'	Gamba metal	58 pipes	16' Open Diapason . . . wood	27 pipes	
8'	Doppel Flöte wood	58 pipes	16' Bourdon wood	27 pipes	
4'	Octave metal	58 pipes	16' Violone wood	27 pipes	
4'	Flute Harmonique w & m	58 pipes	16' Bell Gamba metal	27 pipes	
2 ² / ₃ '	Twelfth metal	58 pipes	8' Violoncello metal	27 pipes	
2'	Fifteenth metal	58 pipes	8' Doppel Flöte wood	27 pipes	
4 rks	Mixture metal	232 pipes	4' Flute wood	27 pipes	
4 rks	Cymbal metal	232 pipes	16' Trombone wood	27 pipes	
8'	Trumpet metal	58 pipes	8' Fagotto metal	27 pipes	
4'	Clarion metal	58 pipes	Mechanical Registers		
II Manuale (Swell)			Great to Pedale (Coupler)		
16'	Bourdon Bass . . . wood	58 pipes	Swell to Pedale		
16'	Bourdon Treble . . . wood		Solo to Pedale		
8'	Open Diapason . . . metal	58 pipes	Swell to Solo		
8'	Salicional metal	58 pipes	Bellows Signal		
8'	Dolce metal	58 pipes	Tremolo to Swell (operates by Pedal also)		
8'	Quintadena metal	58 pipes	Tremolo to Solo		
8'	Stopped Diapason . . wood	58 pipes	Pneumatic		
4'	Octave metal	58 pipes	Great Manuale to Pneumatic Coupler		
4'	Flauto Traverso . . . wood	58 pipes	Swell Manuale to Pneumatic Coupler		
4'	Violina metal	58 pipes	Solo Manuale to Pneumatic Coupler		
2'	Flautino metal	58 pipes	Pedal Movements		
3 rks	Mixture metal	174 pipes	Forte Combination Pedal I Manual		
16'	Contra Fagotto . . . metal	46 pipes	Piano Combination Pedal I Manual		
8'	Cornopean metal	58 pipes	Forte Combination Pedal II Manual		
8'	Oboe metal	58 pipes	Piano Combination Pedal II Manual		
8'	Vox Humana metal	58 pipes	Forte Combination Pedale		
16'	Lieblight Gedacht . . metal	58 pipes	Piano Combination Pedale		
III Manuale (Solo)			Reversible Pedal to Operate		
8'	Geigen Principal . . . metal	56 pipes	Pedale Coupler I Manual		
8'	Dulciana metal	58 pipes	Adjustable Swell Pedal		
8'	Melodia (Std Bass) . . wood	58 pipes	<i>Note: The recital program wherein the specification appears was provided by Michael Friesen who notes that the organ burned in 1910.</i>		
8'	Stopped Diapason . . . wood	58 pipes			
4'	Flute d'Amour wood	58 pipes			

Note: The recital program wherein the specification appears was provided by Michael Friesen who notes that the organ burned in 1910.

in California he received the title of *Officier d'Academie* from the French government because of his "notable services to the art of organ music in France, as well as his work in this country."¹² Joseph Bonnet, on a recital tour of the United States at that time, was in charge of delivering this honor to Eddy. Eddy made two recital tours from February to May, 1917 and from February to April, 1918. After the 1918 tour, Eddy re-dedicated the organ (Murray M. Harris 1901, with additions by Johnston Organ Co. 1915) in the Stanford Memorial Chapel with a series of twenty-six recitals during July and August of 1918. In the summer of 1919, Eddy was engaged by the Chicago Musical College to teach for six weeks. In the fall, he was signed to a five-year contract as head of the organ department. As a result of this commitment, Eddy returned once more to live in Chicago.

Becoming active again in the Chicago area, Eddy presented an annual recital from 1919 to 1927 on the Kimball organ at Kimball Hall in Chicago. At Chicago's St. James Episcopal Cathedral Eddy dedicated the new Austin organ (op. 948, 1920) on November 22, 1920. Interestingly he had dedicated the organ built by Johnson & Son in 1875 (op. 456). As a recitalist for the 1922 N.A.O. Convention he played again at St. James Cathedral, offering this program: "Hymn of Glory" by Pietro Yon, "Keep me from sinking down" by C. Diton, "Arabesque" and "Cantilena" by Carl McKinley, "Contrasts" by J. Lewis Browne, "In a Cloister Garden" by William Lester, "Afterglow" by F. Groton, "Chorale Fantasia on Heinelein" by J. Wallace, and *Allegro con fuoco* by Auguste De Boeck.

Throughout 1923-26 Eddy continued playing recitals across the United States and Canada. Like many other famous organists, Eddy went to the Aeolian Hall in New York City during the spring of 1926 to make Duo-Art organ rolls on Aeolian's opus 1604 (1926), recording these works: "Melody" by Charles Dawes, "Londonderry Air" by Percy Grainger, "In a Monastery Garden" by Albert William Ketelby, *Prelude and Fugue on B-A-C-H* by Liszt, "By the Waters of Babylon" and "Egyptian Suite - Rameses II" by R. S. Stoughton, and *Allegretto* (opus 17, no. 2) by William Wolstenholme.



This painting of Clarence Eddy sitting at his fireside appeared in the February, 1937, issue of *The Diapason*.

In December 1927 Eddy became seriously ill which curtailed all his concert activities. He did not fully recuperate until the fall of 1929. In December 1929 Eddy and his wife went to Florida where he played a series of 100 recitals at the Memorial Chapel on Penney Farms, a retirement community. He started on December 15, playing four recitals a week. Unfortunately, Mrs. Eddy died on February 2, 1930, after an operation in Jacksonville. He finished the series and returned to Chicago where he was lived with his foster daughter, Ingeborg Christensen. Eddy's last appearance as a concert artist was, by special invitation, for the 1933 N.A.O. Convention in Chicago. At St. James Cathedral, after a venerable introduction by President Heinroth, the entire audience rose in tribute to Clarence Eddy, then 82 years old, as he walked to the console. He played a short program of three works: Bach's Toccata in D minor, "Am Meer" by Schubert (arranged by Eddy) and *Festival Prelude and Fugue on "Old Hundred"* by Eddy. The program continued with the Symphony in G Major by Leo Sowerby, played by Porter Heaps; Virgil Fox played four compositions ending with the "Final" from the Sixth Symphony, opus 59, by Louis Vierne.

Eddy remained in fairly good health until his death from natural causes on January 10, 1937. The funeral service under Christian Science auspices was held in Thorne Hall, on the McKinlock campus of Northwestern University on January 12. Dr. Wilhelm Middel-schulte, a good friend of Eddy and the last pupil of August Haupt, played the service music and the following organ works: Fantasia in C minor, "Komm süßer Tod" BWV 478, "Sinfonia" from Cantata BWV 106, "Gottes Zeit ist die Allerbeste Zeit," the chorale prelude "O Welt, ich muss dich lassen" and the "Finale" from the *St. Matthew Passion* BWV 244 by Bach; Prelude to *Parsifal* by Wagner, "Marcia funebre sulla morte d'un Eroe" from the Sonata opus 26 by Beethoven, and by special request, the "Volga Boatman's Song" arranged by Eddy. His remains were cremated and deposited in the Eddy family plot in Greenfield, Massachusetts.

The Guild made this official tribute:

In the passing of Hiram Clarence Eddy the Guild has lost an illustrious founder, a giant in the organ world, and one who both as teacher and recitalist had as great influence upon organ playing in America as any man of his time. . . .¹³

During his lifetime, Clarence Eddy was one of the few organists in North America who was well known outside of the organ world. Even though his reputation was built on his recital and concert career, numerous citations in music journals of the day testify to his popularity with the general public. His greatest contribution was his untiring efforts to make the organ a popular concert instrument. Eddy expressed his hope that there was a bright future for organs and organists:

An old teacher of mine said to me once: "America will some day be the land of organs and organ playing." I believe that he was right. Our organ students are, of all the pupils studying music, the most serious and the most earnest. Our organ builders are working along the right lines to attain fine tonal results. The interest shown by the public is constantly and surely growing, I can see nothing but a glorious future for organ playing in America.¹⁴

NOTES

1. A. Guilmant, "Clarence Eddy: American Concert and Recital Tour" (brochure, 1896), p. 8.
2. W. S. B. Matthews, *Chicago Tribune*, August 23, 1874, p. 18.
3. C. Eddy, "Clarence Eddy Gives Reminiscences of his Eventful Musical Life," *The Diapason* (May 1932), p. 14.
4. C. Eddy, "Concert Organist: Opinions of the Press" (brochure, 1982, p. 4).
5. "A Representative American Musician," *Musical Record* 1:3 (1878).
6. "Clarence Eddy Dead," *The Diapason* (February, 1937), p. 2.
7. William Osborne, "Organ Programming, 1860-1930," *The American Organist* (September 1987), p. 59.
8. C. Eddy, "Organist: Criticisms" (brochure, 1891, p. 7).
9. C. Eddy, *The Diapason* (May 1932), p. 14.
10. *Musical America* (February 26, 1910).
11. Ibid.
12. "Clarence Eddy to be Officier d'Academie," *The Diapason* (March 1917), p. 3.
13. "Memorial to Eddy," *The Diapason*, April 1937, p. 11.
14. "Clarence Eddy, Master of the Organ . . .," *Musical America* (February, 1909), p. 3.



The Charles Strohl Organ at Historic Old Salem, Catonsville, Maryland

by John L. Speller

*Calm soul of all things! make it mine
To feel, amid the city's jar,
That there exists a peace of thine,
Man did not make, and cannot mar.¹*

THERE CAN BE FEW PLACES TODAY where it is more possible to feel a sense of peace amid the roar of the city than at Old Salem Lutheran Church in Catonsville, Maryland. The small, attractive stone church was built in 1849 in what was then the tiny community of Catonsville. As the municipality grew and expanded, the congregation rapidly outgrew the building, so that not long after the beginning of the present century it was necessary to build a new Salem Church about a mile from the original building. The old building remained for decades, derelict. Meanwhile the city of Baltimore expanded to such an extent that Catonsville is today virtually one of its suburbs, and the whole neighborhood of Old Salem Church has been redeveloped, leaving the tiny church and its graveyard "like a booth in a vineyard," surrounded by motels, restaurants, high-rise office blocks and frightening quantities of motor traffic.

After several decades of dereliction, Old Salem Church was rescued by a devoted group of men and women who formed Historic Old Salem in order to restore and preserve the tiny church and its churchyard as one of the last vestiges of nineteenth-century

Catonsville. That this task has today largely been accomplished is greatly to the credit of all those involved. To enter through the iron gate of the churchyard from the busy highway outside is to be transported more than a hundred years back in time. Inside the church, beyond the neatly kept graveyard, everything has been perfectly restored and almost nothing has been changed. The church still has oil lamps, a pot-bellied stove, and an organ which is not only still tracker but still hand pumped. The only concession to modernity consists of some discreet electrical outlets in the wall to facilitate the occasional use of a vacuum cleaner. Under the aegis of Historic Old Salem, the building has become a flourishing center for concerts and other cultural events and a popular place for weddings—indeed, it would be difficult to conceive of a more charming place in which a bride and groom might hold their wedding than in Old Salem Church.

The pipe organ was one of the more recent items in the church to be restored. The organ was given some hasty patching to enable it to be played during the Organ Historical Society Convention in 1971, but years of neglect had taken their toll and by the middle of the 1980s the winding system of the instrument had become so leaky that it was impossible to raise wind at all. Furthermore, the church was home to a family of raccoons for a quarter of a century, and these animals decided that the organ was an ideal toilet—a situation which operated somewhat to the detriment of the instrument. When steps were taken to exclude the raccoons from the church, they became so irate that they destroyed one of the windows attempting to get back in! Mr. Louis Grim of Historic Old Salem was

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**ca. 1860 Charles Strohl, Baltimore, Maryland
Restored 1988 Columbia Organ Works, Columbia, Penn.
Old Salem Lutheran Church, Catonsville, Maryland
Manual C-f³ (54 notes)**

- 8' Open Diapason** 1-4 open wood; 5-21 zinc in case; 22-29 common metal to 5 1/2" above languid, then zinc; 30-34 common metal
8' Stop Diapason 18-28 stopped wood; 29-54 large-eared common metal with leathern caps
8' Dulciana 18-29 common metal with zinc upper body; 30-54 common metal
8' Stop Diapason Bass 1-17 stopped wood
4' Principal 1-17 common metal with zinc upper body; 18-54 common metal
2²/3' Twelfth 1-12 com. metal w/ zinc upper body; 13-54 common metal, new
2' Fifteenth 1-5 com. metal w/ zinc upper body; 6-54 common metal, new
Pedal C-f (18 notes)
16' Bourdon 1-18 stopped wood
Manual to Pedal Coupler

Scales of Extant Original Pipes (All dimensions in mm.)

8' Open Diapason (wood bass)

	interior width	interior depth	cut-up height	toe-hole diameter
C	108	111	22	22.5
C#	103	101	21	21
D	96	97	21	23
D#	91	93	21	21

8' Open Diapason (interior pipes)

languid bevel 65°; wood thickness 20.0mm					
	languid thickness	metal thickness	diameter	mouth width	cut-up height
c ¹	2.8-3.0	0.65 (z)	47.0	38.0	9.5
g ¹	2.4	0.70	33.5	26.3	7.0
c ²	2.3	0.70	27.8	21.6	6.5
g ²	1.7	0.70	19.3	15.7	4.0*
c ³		0.50	15.6	13.2	3.5

*first pipe without ears, (z) zinc

8' Stop Diapason (metal pipes), languid bevel 65°

	languid thickness	metal thickness	diameter	mouth width	cup-up height
e ¹	2.3	0.75 (l)	35.5	28.6	10.3
g ¹	2.3	1.0 (l)	31.0	25.4	9.0
c ²	2.2	1.0	25.5	20.0	7.0
g ²	1.8	0.7	18.5	16.0	5.5
c ³	1.8	0.7	16.0	14.0	4.7

8' Dulciana, languid bevel 65°

	languid thickness	metal thickness	diameter	mouth width	cut-up height
f	3.0	0.8 (z)	46.0	38.0	10.0
c ¹	3.0	0.8 (z)	33.5	27.4	7.5
g ¹	2.0	0.9	24.0	19.5	5.5
c ²	1.7	0.75	18.8	16.0	4.2*
g ²	1.2	0.65	13.7	11.6	2.8
c ³		0.65	11.0	9.5	2.4

*first pipe without ears, (z) zinc

4' Principal, languid bevel 63°-65°

	languid thickness	metal thickness	diameter	mouth width	cut-up height
C	3.75	0.75 zinc 0.85 metal	75.0	58.5	16.2
G	3.2	0.75 zinc 0.85 metal	54.0	41.4	10.0
G#		0.6 zinc 0.6 metal			
c	2.75	0.6	42.0	33.3	8.4
c ¹	2.0	0.75	25.0	19.5	4.75*
g ¹	2.0	0.75	18.5	15.4	3.75
c ²	1.6-1.75	0.6	14.3	12.0	3.0
g ²					
c ³					

*first pipe without ears

given the task of overseeing the repair of the organ, and in 1987 a contract was signed with Columbia Organ Works of Columbia, Pennsylvania, for a thorough restoration of the instrument.

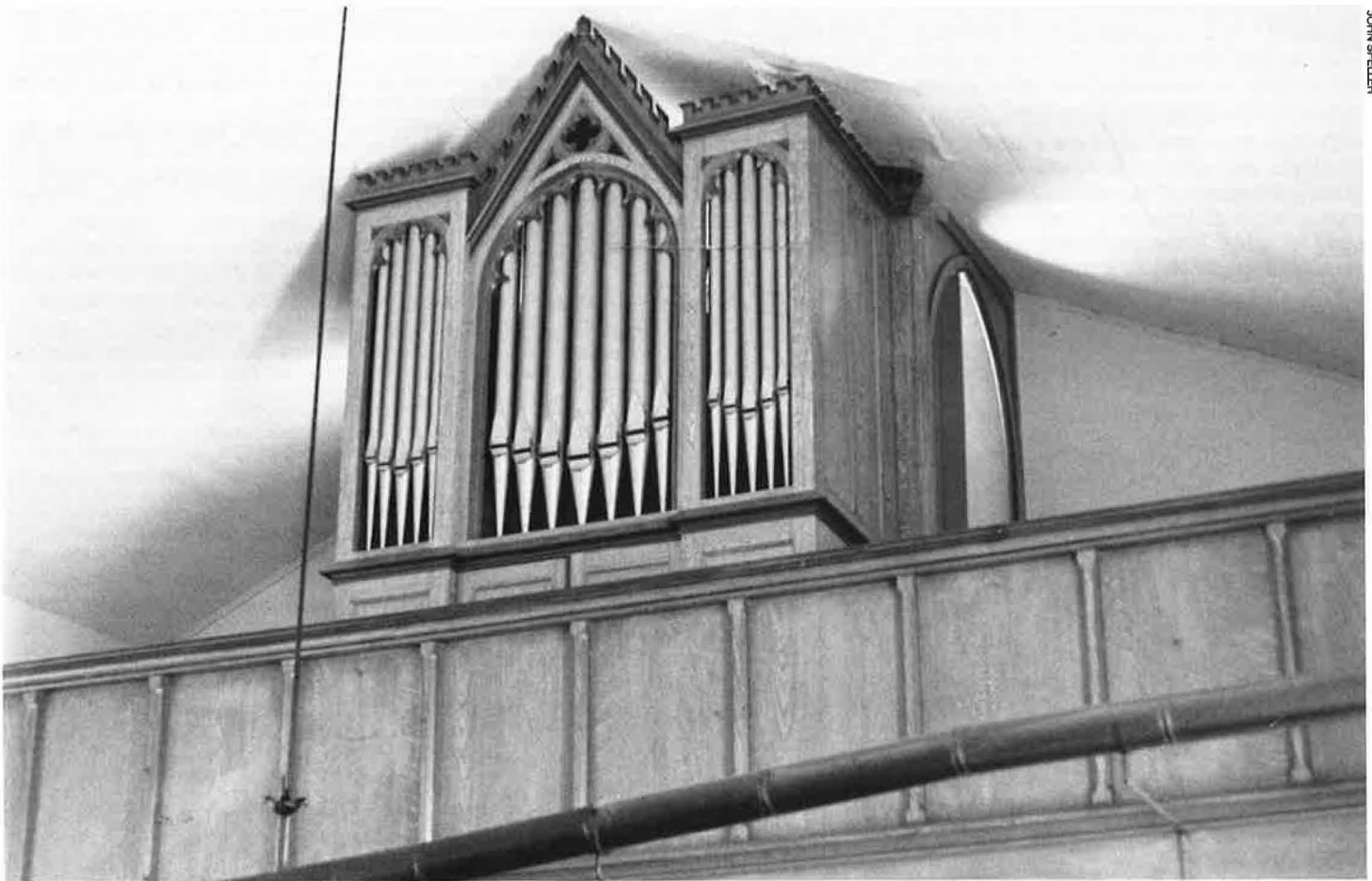
The tripartite gothic case of pine, originally woodgrained to match the woodwork of the church, had been painted pink and grey. Columbia Organ Works subcontracted the work of restoring the casework to its original woodgrained finish to Marvin Dourte of Lebanon, Pennsylvania. The front pipes were stripped and rebronzed by Columbia, and new dark burgundy-red material was fitted behind the pipeshades.

The manual and pedal chests are also of pine and have distinctive wooden clips to close the bungboards, which are apparently unique to this organ. The facts that the casework at the back of the organ appears to have been extended and that the feeder shows signs of having been reduced in size in order to accommodate the pedal action suggest that the organ was originally built without pedals and that the pedal chest and pipes were added later. The fact, however, that both the manual and pedal chests are very distinctive in design and obviously the work of the same builder, suggest that this was done very early on, probably when the organ was being installed in Old Salem Church. The most plausible explanation appears to be that the builder constructed the instrument on speculation as a stock model organ, found a buyer who wanted it to have pedals, and added the pedal chest and pipes during installation. The builder appears to have taken considerable pride in the instrument since practically the whole of the interior mechanism is made of solid black walnut. Columbia Organ Works restored the chests and tracker action exactly to their original state without the use of synthetic slider seals and other modern features.

The organ displays a number of typical "Baltimore" characteristics of the middle of the nineteenth century, such as the appearance of the case and the design of the slip behind the keyboard, which instead of being behind the sharp keys as would be typical was instead brought forward slightly onto them, so that it had to be cut to fit over each sharp key and also served as the thumper.

The winding system is extremely well designed, in spite of the feeder having been reduced in size to accommodate the pedal action. The reservoir has two rises, neither of which has inverted ribs. Releathering and restoration of the winding system was undertaken by Kirk E. Garner of COW. The organ is extremely airtight and requires very little wind so that when the reservoir is up, one pump of the handle suffices to keep the organ winded through one stanza of an average common meter hymn. There has been some discussion of the possibility of adding an electric blower for optional use to facilitate practicing, but as yet the only option is to pump the organ by hand.

The metal pipes, with the possible exception of the Stop Diapason trebles, bear strong similarities to pipework made by Peter Schenkel of Philadelphia. The metal pipes have 1/4 mouths, as do the wooden ones. The latter are somewhat distinctive, being made of rather thick wood with square internal cross sections. They produce rather massive fundamental tone; the Pedal Bourdon in particular is a force to be reckoned with and is extremely effective in the small building. The wooden pipes are sufficiently unusual that they were probably made by the builder of the Catonsville organ himself. The 1971 OHS convention handbook states that at that time the pipes of the Twelfth were "missing" and that the Fifteenth pipes were "replacements of missing original pipes."² The replacement Fifteenth was a very poor affair, made of early-twentieth-century spotted metal pipes and totally out of keeping with the rest of the organ. When the organ was dismantled, COW found that the Twelfth was not "missing" but had apparently never been present: the slider, although apparently original, had never been pierced, so that the Twelfth had clearly been prepared for when the organ was built but never inserted. Historic Old Salem decided that Columbia Organ Works should be given the task of replacing the spurious Fifteenth and adding the prepared-for Twelfth to the organ. Examination of the Open Diapason and Principal stops suggested that the builder of the Catonsville organ would probably have used constant scaling; this was subsequently confirmed by the discovery of one pipe of the original Fifteenth which had by chance found its way into the 4' Principal. The new Twelfth and Fifteenth were custom made by James Brzezinski of Lakeland, Florida, and



voiced by James R. McFarland of COW. Most of the restoration work on the Catonsville organ was carried out by William N. Duck III, Vice President of COW, and James R. McFarland. The restoration was completed early in 1988, and the instrument was rededicated 29 May 1988.

The 1971 OHS Handbook states that the Catonsville organ was by an "unknown builder, ca. 1850, attributed to H. F. Berger."³ The reason for the attribution to Berger is apparently a statement by the late Thomas S. Eader that an organ illustrated in Berger's advertisement in the 1852 *Baltimore Wholesale Business Directory* possessed a case identical to the Catonsville one.⁴ This theory is, however, contradicted by the discovery on c² of the Open Diapason of the voicer's marks "Charles Strohl/Baltimore/1860." The name Charles Strohl is also found on c² of the Dulciana, though without the place and date. Strohl cannot have been one of Berger's employees in Baltimore in 1860 since Berger had moved to York, Pennsylvania, in 1858.⁵

Besides the similarity of the case to the one in Berger's advertisement, the Catonsville organ shows a number of similarities with another Baltimore-built organ, the instrument in Kreutz Creek Presbyterian Church, Hellam (also spelled Hallam), Pennsylvania. The maker's plate on the Kreutz Creek organ reads "Pomplitz & Rodewald/BALTIMORE/1853." This is thought to be the earliest surviving Pomplitz organ, and among characteristics which are similar to the Catonsville organ, the bung clips on the chests show similarities, except that the Hellam chest overhangs the bung cover somewhat, and the design had to be modified accordingly. The Hellam organ has a standard thumper, but this is apparently a replacement dating from ca. 1960 when Fred Furst of York made repairs to the organ. The keyslips and music rack of the Hellam organ are practically identical to those at Catonsville. The Hellam Open Diapason has stopped wood basses, not open as at Catonsville, and the pipework is signed "John Wright," but the scaling and voicing are rather similar. The winding systems of the two organs are also very similar. The implication of these similarities is that there is enough in common between these two instruments

to suggest not just "Baltimore influence," but to suggest that some of the same personnel worked on both organs.

The Baltimore City Directory for 1859-60 lists as organbuilders only Henry Erben's Baltimore branch and the firm of Pomplitz & Rodewald.⁶ In the alphabetical section of the 1867-68 directory, however, there is a listing for "Strohl, Chas., organ builder, 15 S. Bethel."⁷ Strohl is not, however, listed in the classified section, which lists only James Hall, August Pomplitz, and Bernard Tully as organbuilders.⁸ This might suggest either that Strohl was employed by another organbuilder or that he was too impecunious to pay for a listing in the classified section. South Bethel Street was in the Third Ward of Baltimore, an area which contained quite a high proportion of German immigrants. There is no record of Strohl in the census taken on 1 June 1860, although there is a listing for "Christopher Deller, age 38, Organ Maker," a Hessian immigrant with wife Mary (age 38) and son Charles (age 8), residents in the Third Ward.⁹ There is, however, a record of Strohl in the census taken on 1 June 1870. The census record contains the information that Charles Strohl was aged 35 and gives his occupation as "Carpenter"—not organbuilder. He was said to own real estate of \$900 value and to have been born in Bavaria. His wife, Denah, was aged 32 and had also been born in Bavaria. They had four children, Louisa (age 10), Charles (age 5), Adelia (age 2), and Maria (age 2 months), all of whom had been born in Maryland.¹⁰ I have been unable to find any trace of Strohl in Baltimore after 1870.

The above facts admit of a variety of interpretations. It is possible that Charles Strohl was living in Baltimore before 1860 and that he or his employees (if he had any) had worked for Pomplitz & Rodewald and/or H. F. Berger. It is just possible that Strohl was still a Pomplitz employee and that the Catonsville organ is a Pomplitz instrument, although it is doubtful whether the similarities in style are sufficiently great to suggest this. On the other hand, the lack of evidence in the 1860 Census and the earlier Baltimore directories makes it possible that Strohl was not in Baltimore at all before 1860. The woodwork of the console of the Catonsville organ appears to be original, and yet there is no evidence that there was

ever a maker's plate on the console. This would be surprising if the instrument was a Pomplitz. Also, as stated above, the instrument shows signs of having been built as a one manual "on speculation" and enlarged to one manual and pedal during installation. This is something which suggests a small independent organbuilder.

On balance, therefore, I am inclined to believe that Charles Strohl was, by the time the Catonsville organ was built, working as a small, independent organbuilder in Baltimore. The Catonsville organ was possibly the only instrument he ever built. He sold the organ to Salem Lutheran Church in Catonsville, adding a pedal organ during installation, was apparently unsuccessful in obtaining further orders, and forced to work predominantly as a carpenter, as indicated in the 1870 Census. After 1870 he either seems to have died or left Baltimore. If he returned to Europe in disgust at the lack of organ work available in Maryland, he was not the first Baltimore organbuilder to do so.¹¹

NOTES

1. Matthew Arnold, "Lines Written in Kensington Gardens," ll. 37-40. *The Poems of Matthew Arnold*, ed. Kenneth Allott (London: Longmans, 1965), p. 257.
2. *Organ Handbook 1971* (OHS), p. 27.
3. *Ibid.*

4. Thomas S. Eader, "Baltimore Organs and Organ Building," *Maryland Historical Magazine*, LXV (1970), 274.
5. *Old Time Music in York* (York: repr. 1966), p. 10, cited in *The Dieffenbuch*, 3:4 (Fall 1980), 19. Berger's move is confirmed by Eader (above) although Eader does not give the date.
6. *Baltimore City Directory 1859-60* (Baltimore: John W. Wood, 1859), p. 458.
7. *Baltimore City Directory 1867-68* (Baltimore: John W. Wood, 1867), p. 492.
8. *Ibid.*, p. 688.
9. 1860 Census, 3rd Ward Baltimore, Dwelling #2237, Family #2574.
10. 1870 Census, 3rd Ward Baltimore, Dwelling #1094, Family #1435.
11. Eader, p. 267, quoting the *Federal Gazette*, 16 August 1819, notes that James Steward, the first known Baltimore organbuilder, closed his business "due to pressure of the times, to try elsewhere." He apparently went to work for the Chickering piano company in London, according to Barbara Owen, *The Organ in New England* (Raleigh: Sunbury Press, 1979), p. 414. Presumably, Berger also moved from Baltimore because of lack of business. What market there was had apparently been cornered by James Hall (both independently and for some time as local agent for Henry Erben) and Pomplitz. Even Bernard Tully appears mainly to have worked for Hall and Pomplitz. It was only in the mid-1870s that other organbuilders such as Henry Niemann were able to challenge Hall and Pomplitz successfully and to establish themselves alongside them.

JOHN SPELLER



Theses and Dissertations on American Organ Topics

by Michael D. Friesen

A NUMBER OF DISSERTATIONS and theses written over the past fifteen or so years have dealt with American organ history increasing over the number compiled by Barbara Owen in the *Tracker* (18:2:11) in 1974. Her list incorporated general works as well as studies of organs and organbuilders; however, the list of theses and dissertations devoted solely to American organ topics was indeed a short one.

Though still disappointingly insufficient, increased academic interest in recent years in American organ history is gratifying. American organ historians hold that the lack of attention to this history is unjustified, and recent articles by John K. Ogasapian in the *Tracker* (28:1:12 and 28:4:15) eloquently address the circumstances.

The Organ Historical Society supports research in organ history, promotes a variety of programs, and publishes a number of articles and books on American organ history topics every year. A particular "shining star" is the Society's greatly expanded and publicized American Organ Archive at Westminster Choir College. As the Archive becomes better known, its accessibility and extensive holdings should stimulate more research on many worthy, unexplored subjects. As a further aid to continuing research in American organ topics, an updated list of theses and dissertations on American organ history is thus presented.

The following list of 161 works represents all known theses and dissertations to 1988, including those listed by Owen. For ease of reference, the information is reorganized and additional relevant works before 1974 which are not on the Owen list are included. Although the *Comprehensive Dissertation Index* summarizes all doctoral dissertations approved at North American educational institutions, the *Master's Abstracts*, dependent upon reports from cooperating institutions, is not comprehensive. As a result omissions in this list are still possible.

All sources used for this compilation are given at the end of the article. Some references overlap or have been superseded by later compendia, but all entries have been cross-checked for error. Listed also are additional works discovered from visits to institutions or from citations in a variety of articles or books, including the *New Grove Dictionary of American Music*. Others were reported directly to the OHS. The following list, then, while not exhaustive, is reasonably complete.

The works are divided into five main categories: Organbuilders, Organs and Organ Surveys, Organ Design, Organists and Organ Composers, and Organ Music and Methods/Other (for subjects not classified elsewhere). Readers should note, however, that since some topics overlap categories, all listings should be checked.

Although many of the works cited here have been examined, many are listed on the strength of their titles alone. The précis of

theses in the *Master's Abstracts* aided in determining the contents of some works. No editorial commentary or judgments for specific entries is included. Some titles, however, were provided with clarifications. Listings are included regardless of date, length, or quality.

Some master's-level work is more comprehensive than dissertations. Some works are stellar; others unfortunately are quite pedestrian. Moreover, while many of the earlier studies broke new ground, some have been superseded by more recent scholarship.

Any topic dealing with American organs, organbuilding, organists, and organ music is listed, occasionally even if the organ-related material is a secondary emphasis. No time periods were omitted although certain more remotely related topics were excluded. For example, studies of organists, living or deceased, are included. However, if their careers included other work, only those studies which deal with their biographies or their organ activities are listed. In instances where the organ is clearly peripheral (e.g., songs with organ accompaniment or music for instruments and organ) or where the title or information given does not make it clear that there may be American material contained therein, no citation is made.

Moreover, general music histories of a locale or surveys of local sacred music practices, denominational or specific, are included only if it was possible to determine that there was discussion of organs, organbuilders, or organists. It is therefore advisable to check works on local music history, church surveys, and similar topics in the event they do contain organ-related information.

Other generic topics such as organ registration or organ education in the United States, even though dealing with American organs in a generalized way, are also omitted. Single organ compositions written to fulfill degree requirements or their musical analyses are not included, nor are topics dealing with Canadian music.

The large gaps of unresearched territory are manifest if the reader notes the duplication of studies on some subjects as well as the studies of contemporary instruments, firms, builders, and composers. On the other hand, a few recent dissertations have gained wider circulation as books or articles, such as Ferguson, Hart, and Ogasapian. Certain significant, academically sponsored papers on American organ history, though not actually theses or dissertations, have also been included here and are appropriately noted as such. Readers who are aware of works not cited should bring them to the Society's attention so that we can maintain a comprehensive list.

The American Organ Archive of the OHS has some of the theses, dissertations, and papers listed here. Theses and dissertations may also be ordered through University Microfilms International, 300 N. Zeeb Road, Ann Arbor, MI 48106, or perhaps borrowed through inter-library loan.

The author would like to thank OHS Archivist Stephen L. Pinel for his assistance in preparing this article. In addition, research for portions of this article was made possible by the Organ Archive Fellowship program of the OHS.

Michael D. Friesen is a charter member of the Chicago-Midwest Chapter of the OHS and currently serves as Research/Archives chair. A specialist in Midwestern organ history, he was recipient of an American Organ Archive Research Grant in 1988, and has been national secretary of the OHS since 1987. His articles have appeared in *The Tracker* and other publications.

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- Blayle, Carl O., *Georg Andreas Sorge's Influence on David Tannenberg and Organ Building in America During the Eighteenth Century*. Ph.D., University of Minnesota, 1969.
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Cobb, Harold C., *The Influence of Robert Hope-Jones on the American Organ*. M.M., American Conservatory of Music [Chicago], 1934.

Coffey, Mark D., *Charles Fisk: Organ Builder*. D.M.A., Eastman School of Music, University of Rochester, 1984.

Downward, Brock W., *G. Donald Harrison and the American Classic Organ*. D.M.A., Eastman

School of Music, University of Rochester, 1976.

Ferguson, John A., *Walter Holtkamp: American Organ Builder*. D.M.A., Eastman School of Music, University of Rochester, 1976.

Frank, Gerald D., *A German Organ Builder on the Texas Frontier: The Life and Work of Johann Trautott Wandke*. D.M.A., University of Cincinnati, 1984.

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G. Donald Harrison



Walter Holtkamp



M. P. Möller, Sr.

organbuilders in deference to the Ogasapian dissertation, there is secondary material on and source listings for various builders]

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This ca. 1865 John G. Marklove organ built in Utica, New York, was acquired via the Organ Clearing House and restored in 1980 by James R. McFarland & Co. for Grubb's Church, Mt. Pleasant Mills, Pennsylvania.

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Established 1800.

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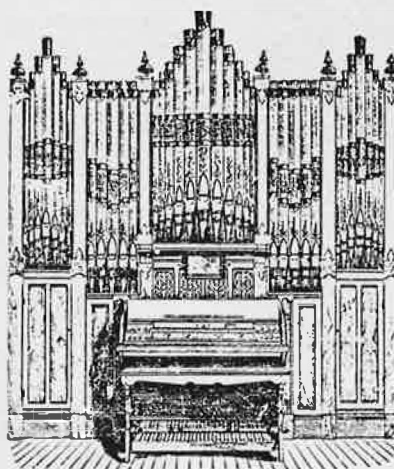
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Briefe und Anfragen betreffs unseres Geschäftes werden prompt und sorgfältig beantwortet.

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ORGAN BUILDERS.

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Vogelpohl & Spaeth of New Ulm, Minnesota, printed a bi-lingual catalog at the turn of the century.

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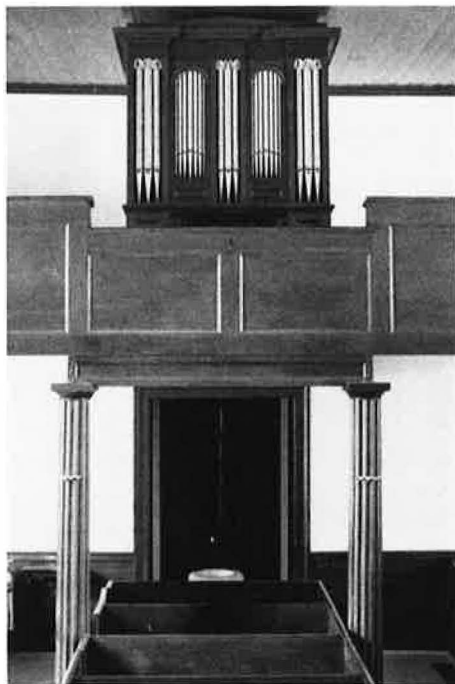
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1848 Henry Erben, Christ Episcopal, Clarksville, Georgia

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ca. 1869 J. H. Willcox op. 5, St. Peter's, Philadelphia





St. Mary's Church, Fort Madison, Iowa, contains this 1878 John George Pfeiffer organ built in St. Louis and mentioned in at least two dissertations. The organ is also heard on the OHS 2-record album, *A Pfeiffer Odyssey*, as played by Rosalind Mohnsen and Earl Miller.

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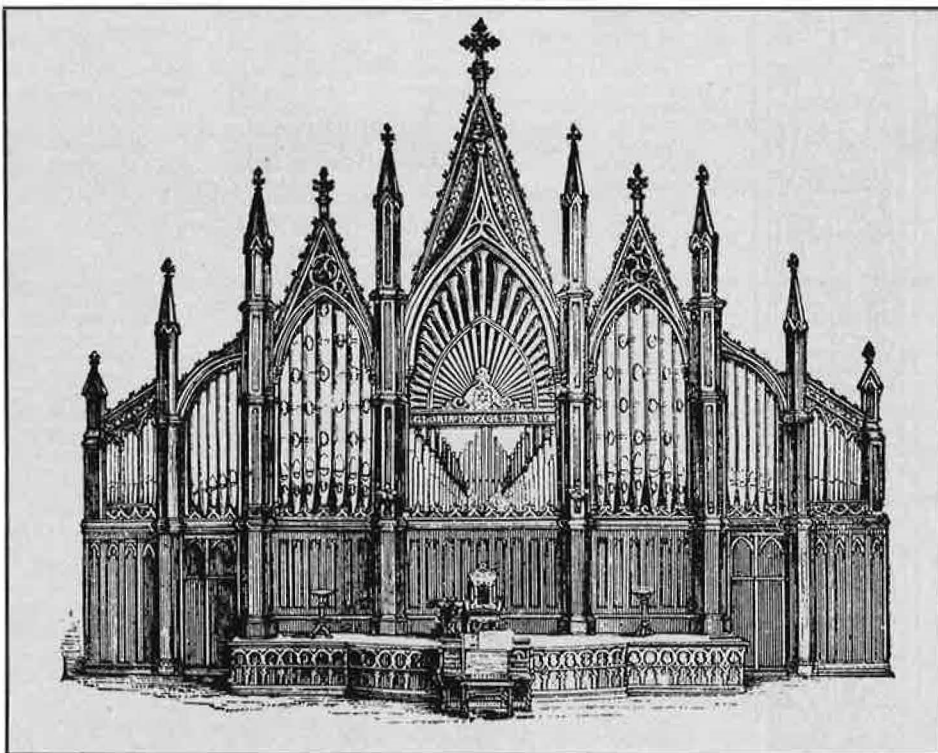
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MINUTES

National Council Meeting

Detroit, Michigan October 20-21, 1989

The meeting was called to order by the President at 1:51 p.m. Present were officers Roy Redman and Michael Friesen; councillors James Hammann, Rachelen Lien, John Ogasapian, and Timothy Smith; staff member William Van Pelt; and Society members Dana Hull and Alan Laufman (portion of October 20 only).

President Redman read a letter of resignation from Councillor-elect Susan Tattershall owing to personal circumstances. Council accepted her resignation with regret. Roy will contact other candidates to fill the vacancy.

A change in the format of the meeting was requested by President Redman, with the reports of officers, staff, and councillors and the committees they are responsible for handled first, with action to be taken by Council handled under Old and New Business. Accordingly, the minutes will reflect what reports were received and highlights of discussion under the various categories, followed by motions.

OFFICER AND STAFF REPORTS

The minutes of the previous meeting of June 18-19, 1989 were accepted as presented (m-Smith, s-Lien, v-unan). The written reports of the Treasurer and the Executive Director were received. David Barnett reported that the Society's income for the fiscal year ended September 30, 1989 was \$231,882, and expenses were \$276,781, resulting in a loss of \$44,899, which has reduced the reserves to almost a zero balance. Some of the reasons for this situation included: the publication schedule for the book on the American Classic organ was such that advance sales and thus receipts of cash did not commence prior to the close of the fiscal year; National Council authorized additional expenses during the fiscal year that had not been budgeted, such as the appraisal of the Archives and a special meeting to evaluate the joint Westminster/OHS agreement, as well as increased FICA and insurance for Richmond employees; various income categories did not achieve targeted levels, such as membership dues, convention profit, and OHS Editions; and various expense categories came in higher than anticipated, such as cost of merchandise, Archives, and Council travel reimbursement. David noted that the Society has become dependent on special projects in order to meet its overhead.

Bill Van Pelt reported that a new person to volunteer handling the storage and shipment of *The Diapason* as orders are received is needed, as Julie Stephens, who has graciously and faithfully performed this duty for many years, will be unable to do so in the future. A flyer offering the American Classic organ book has been mailed, and orders for and shipments of the OHS's new CDs are progressing very well. He and Alan Laufman have been to Wisconsin to meet with the 1990 convention committee and photograph organs and collect documentation for the *Organ Handbook*. He also provided a membership retention analysis, which shows that for almost all types of recruitment sources, the OHS retains a majority of those who join. Since 1983 the Society has gained from about 400 to 550 members per year, but lost only about 1500 through attrition. Efforts will continue to be made to increase membership.

REPORTS OF COUNCILLORS

Conventions. Alan Laufman presented both a written and an oral report on the status of the 1990 Southern Wisconsin convention. He will write an advance descriptive article for *The Tracker*. The subsequent convention committees are working satisfactorily. Aspects of the just-concluded New Orleans convention were evaluated by Council. It was noted that there are various areas of the Convention Policy Manual that need to have

additional requirements or updated language to reflect current practices included. Anyone with comments in this regard should forward them to Alan Laufman.

Education. Susan Tattershall's written report was received, as was a separate one from Bruce Stevens, chair of the Historic Organ Recitals committee. A proposal for OHS involvement in a book on Mexican organs was referred to Messrs. Ogasapian and Van Pelt to investigate further. It was noted that a new brochure on the Slide-Tape program is needed.

Finance & Development. There was no report. It was Council's consensus that the membership survey has been completed to its satisfaction and the results will be sent to the Archives.

Historical Concerns. Timothy Smith's written report was received, as was a separate one from Stephen Pinel, OHS Archivist. It was suggested that the reporting form for the Extant Organ Lists committee be repeated in mailings of *The Tracker* from time to time. The recently-mailed form has been received very well and contributions of information are coming in. There was discussion about the role of and guidelines used by the Historic Organs committee in determining citations. The OHS Archives has seen many activities, including continuing receipt of periodicals, books, and materials. The third round of Archive Fellowships has been announced, and numerous people have visited the American Organ Archive in recent months to do research. John Ogasapian reported on behalf of John Panning on the August meeting at Princeton of the committee evaluating the joint Westminster Choir College/OHS agreement for the Archive.

Organizational Concerns. Rachelen Lien's written report was received. After discussion, it was Council's consensus that people who have suggestions for revisions to the Society's bylaws should forward them to Rachelen for compilation.

Research & Publications. Alan Laufman submitted written reports as *Organ Handbook* editor and as a member of the Editorial Review Board. Susan Friesen submitted a written *The Tracker* editor's report. There was discussion about the role of the Editorial Review Board and the status of *The Tracker*, with five issues published last fiscal year bringing it almost on schedule. However, the backlog of articles has declined, and members are encouraged to write and submit articles for consideration.

The meeting was recessed at 5:30 p.m. and reconvened the next morning at 8:42 a.m.

OLD BUSINESS

In the matter of the joint agreement for the administration of the American Organ Archive by the Society and Westminster Choir College with the wording as approved by the evaluation committee, Council voted to "accept the agreement and authorize the President to sign it" (m-Ogasapian, s-Smith, v-unan). Also, due to increased commitments, Stephen Pinel has asked to step down as chair of the Archive Fellowship Committee, and Council voted to appoint John Ogasapian as the new chair (m-Smith, s-Lien, v-unan).

In regard to the recent appraisal of the Archives by Edgar A. Boadway, Council voted to "receive the appraisal, with further action to be pending" (m-Ogasapian, s-Smith, v-unan). In addition, Council decided that the Society's position on the Earl L. Miller collection be "that the Archives, if offered, accept the Miller collection and agree to keep it intact in perpetuity" (m-Hammann, s-Lien, v-unan).

A job description for the Administrative Assistant position in Richmond and a job description/operating procedure for the *Organ Handbook* editor have been received. More are still due.

An institutional application for funding for a Biographical Dictionary of American Organ-builders 1700-1900 was submitted by the Septem-

ber 1, 1989, deadline to the National Endowment for the Humanities by the Society. Notification is to occur by June 1, 1990.

NEW BUSINESS

Council voted to "instruct the Chair of the Archive Fellowship Committee to require as a condition of funding a signed statement from the grantee giving the OHS first refusal for publication of any book or article resulting from OHS-funded research" (m-Ogasapian, s-Smith, v-unan).

Council voted to add the following policy to the Convention Policy Manual: "Effective immediately, the Chairs of OHS convention committees shall be residents of the locale in which the convention is to be held." (m-Ogasapian, s-Friesen, v-unan)

Council voted to "accept with regret the resignation of F. Robert Roche as Advertising Manager of *The Tracker*, and to direct the National Secretary to write Bob a letter of commendation on its behalf for his many years of service" (m-Hammann, s-Ogasapian, v-unan). Managing Editor Jerry Morton will now assume the duties of that position.

Council voted to "create a special fund to receive a bequest from the Earl L. Miller estate, should it become available" (m-Ogasapian, s-Lien, v-unan).

Council voted to "empower the Society Treasurer to use monies from special funds to alleviate short-term cash flow situations, and to direct the Councillor for Finance & Development to study the issue of proper procedure for borrowing from Society capital" (m-Hammann, s-Lien, v-unan).

After discussing the operations and finances of the Archives, Council voted to "approve the sending of a letter by the National Secretary to the Archivist establishing procedures for Archives expenditures" (m-Lien, s-Ogasapian, v-unan).

The following revisions were made to the current policy for the Historic Organ Recitals Committee: 1) in addition to the permitted expenses, add "and substantiated travel expenses of a recitalist," and 2) change the reimbursement practice such that "payment may be made directly to a recitalist when receipts are submitted for travel expenses and program printing" (first item: m-Ogasapian, s-Hammann, v-unan; second item: m-Friesen, s-Ogasapian, v-unan).

Considerable discussion ensued with regard to the budget for the 1989-90 fiscal year based on the results of the fiscal year just concluded and due to the Society's cash flow position. In order to achieve a balanced budget, it was necessary to make cuts in some areas and to hold expenditures at about the same level as previously in other areas. Council voted to "adopt the revised budget as presented by the Executive Director" (m-Hammann, s-Ogasapian, v-unan). It totals \$234,375 compared to the 1988-89 budget of \$219,000. However, Council also voted to "publish four issues of *The Tracker* in FY 89-90 instead of the targeted six, but if cash flow improves to publish six" (m-Smith, s-Ogasapian, v-aye: Smith, Ogasapian, Hammann, Lien; nay: Redman, Friesen). Motion passed. In addition, Council voted to "develop a fund-raising mailing to the membership for the operating fund, with the letter coming from the President" (m-Ogasapian, s-Lien, v-unan).

The next meeting will be held on Friday, February 9 at 1:00 p.m., continuing on to Saturday, February 10, in Chicago at a specific location near Midway Airport to be announced, if this proves to be the most financially feasible for travel arrangements. Michael Friesen will serve as host. There being no further business, the meeting was adjourned at 1:20 p.m.

Respectfully submitted,
Michael D. Friesen, Secretary

ago Boston

The Biennial National Convention
of The American Guild of Organists
June 25-29, 1990 • Boston, Massachusetts

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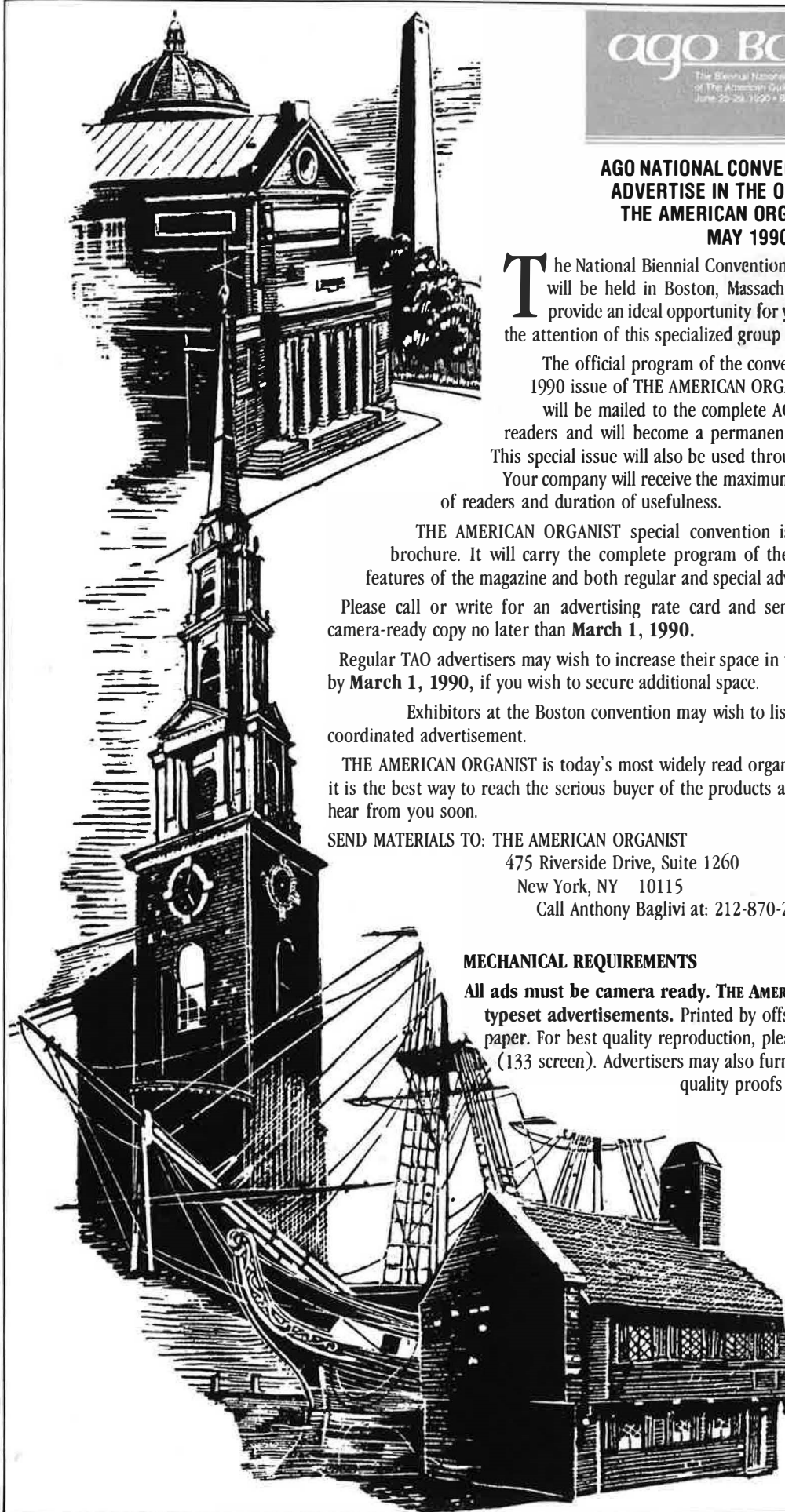
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A program of music for the king of instruments

Program No. 9008 2/19/90

Cathedral Consecration... music from the Washington National Cathedral celebrating the impending completion of this magnificent Gothic structure after more than half a century of work.

J.S. BACH: Prelude in D, S. 532
J.S. BACH: March, fr Cantata No. 208
C.P.E. BACH: March, fr *Anna Magdalena Book*

LLOYD WEBBER: Solemn Processional
HOWELLS: Psalm Prelude, *Out of the Depths* (Set II, no.1)

GRIEG: Triumphal March, fr *Sigurd Jorsalfar*

WILLAN: Anthem, *I looked and behold*
ARNATT: Fanfare for Organ

TOURNEMIRE: Suite for Quasimodo
Sunday, fr *L'Orgue Mystique*

SCHUBERT: Great is Jehovah, the Lord - with Gene Tucker, t

HOBY: Anthem, *Let this mind be in you*
SOUSA: Washington Post March

WALTON: Crown Imperial March

Performers include past and present Cathedral organists Paul Callaway and Douglas Major and the National Cathedral Choir led by Richard W. Dirksen. The instrument, originally a 1937 E.M. Skinner organ, has been altered and expanded over the years to its present specification which lists 150 stops.

Recordings of the Cathedral organ alone, featuring solos by Douglas Major, are issued on the Gothic label (CD's 118315, 118316, 118828), while recordings of the choir appear on the VQR label (LP-011 and CD-226... Vogt Quality Recordings, P.O. Box 302, Needham, MA 02192).

Program No. 9009 2/26/90

Delights of Detroit... a sampling of recital performances recorded during the national American Guild of Organists Convention in and around Michigan's principal city.

HUGO DISTLER: Partita, *Wachet auf, ruft uns die Stimme*, Op. 8, no. 2

DISTLER: 2 Spielstücke, fr Op. 18 (No. 10, *Pastorale*; No. 8)

DISTLER: Organ Sonata, Op. 18, no. 2 - Larry Palmer (1874 Kney organ / St. Aloysius Church)

CLIFFORD DEMAREST: Fantasie for Organ and Piano

JO: EPH CLOKEY: Symphonic Piece for Organ and Piano

MENDELSSOHN: Spinning Song - Andrew Gordon, p; Brian Jones (Skinner-Moeller-Holden organ / Fort Street Presbyterian Church)

LOUIS VIERNE: *Adagio & Final*, fr Organ Symphony No. 3, Op. 28 - Larry Smith (1960 Aeolian-Skinner / Eastern Michigan University, Ypsilanti)

Program No. 9010 3/5/90

Triple Crown... inaugural broadcasts of three new organs.

LYNWOOD FARNUM: Toccata on O Filii et Filiae

BOYCE: Voluntary in D

BACH: *Allegro*, fr Trio Sonata No. 5

SAINT-SAENS: Rhapsody on Breton Melodies

MYRON ROBERTS: *Prelude & Trumpetings* - Eric Travis (1988 Austin organ / Our Lady of Grace Church, Edina, MN)

FRESCOBALDI: *Corrente*

HARALD ROHLIG: *Music for Sunday*

WIDOR: *Andante sostenuto*, fr *Symphonie Gothique*, No. 9 - David Orzechowski (1987 Sipe organ / Cathedral of Our Lady, Duluth, MN)

DeGRIGNY: *En Taille*, fr *Pange Lingua Versets*

BACH: Leipzig Chorales (*An Wasserflüssen Babylon*, S. 653; *O Lamm Gottes, unschuldig*, S. 656)

ACHILLE PHILIP: *Prelude & Fugue in c*

VIERNE: *Impromptu*, fr Fantasy Pieces, Op. 54

TOURNEMIRE: *Te Deum* Improvisation - Jesse Eschbach (1988 Jaekel organ / Pilgrim Congregational Church, Duluth, MN)

All three artists were recorded specially for this program.

Program No. 9011 3/12/89

Reger Rhetoric... some dramatic examples of the still profoundly moving, monumental compositions by the famous turn-of-the-century master Max Reger.

REGER: Introduction in d (without opus) - Joachim Dalitz (1986 Jehmlich organ / Schauspielhaus Berlin) Capriccio CD-10148 (distributed by Delta Music, Inc.)

REGER: Toccata in d, Op. 59, no. 5 - Ewald Kooiman (1974 Schuke organ / St. Jakobi Church, Lübeck) Coronata CD-1206 (distributed by Organ Literature Foundation)

REGER: Scherzo in d, Op. 63, no. 12 - Werner Haselner (1984 Lobback organ / St. Gertrud Church, Lohne, Germany) Dabringhaus & Grimm CD-3237 (Koch Import Service)

REGER: Præludium in d, Op. 65, no. 7 - Jos van der Kooy (1813 Maarschalkerweerd organ / Church of Onze Lieve Vrouw ten Hemelopneming, Zwolle, The Netherlands) Rene Gailly CD-87035 (Qualiton Imports)

REGER: Kanzone in g, Op. 63, no. 3 - Rosalinde Haas (1980 Albiez organ / Frankfurt am Main) Dabringhaus & Grimm CD-3353 (Koch Import Service)

REGER: 4 Chorale-preludes (*Nun danket*, Op. 135a, no. 18; *Nun komm, der Heiden Heiland*, Op. 67, no. 29; *Nun freut euch*, Op. 67, no. 3; *Lobe den Herren*, op. 135a, no. 15) - Rosalinde Haas (Albiez organ / Frankfurt) Dabringhaus & Grimm CD-3350 / 51 / 52 (Koch Import Service)

REGER: Chorale Cantata, *Meinem Jesus lass ich nicht* (1905) - Hedwig Bilgram, o; Verena Schweizer, s; Ursula Soldan, vn; Bertram Banz, vla; Mainz Bach Choir; Diethard Hellmann, cond. christophorus CD-74548 (Koch Import Service)

REGER: *Benedictus*, Op. 59, no. 9 - Max Reger (via Welte organ player rolls) Electrola COS-28925 (Organ Literature Foundation)

REGER: *Inferno* Fantasy and Fugue, Op. 57 - Iver Kleive (1948 Marcussen organ / Haderslev Cathedral, Norway) Norwegian Music Council CD-74 (Qualiton Imports)

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Program No. 9013 3/26/90

Siegfried's Journey... surveying the post-romantic works of the prolific Siegfried Karg-Elert with comments from organologist Felix Aprahamian.

KARG-ELERT: Chorale-Improvisation (Op. 65), *Nun danket alle Gott* - Stefan Johannes Bleicher (1982 Klais organ / St. Martin's Archabbey, Beuron) Motette CD-11101 (Koch Import Service)

KARG-ELERT: 3 Christmas Chorale-Improvisations (Op. 65), *Freu dich sehr, o meine Seele*; *resonet in Laudibus*; *Adeste fidelis* - Raymond Sunderland (Bridlington Priory organ) Vista VPS-1006; Stefan Bleicher (St. Martin's Abbey) Motette CD-11101

KARG-ELERT: Pastel in F#, Op. 92, no. 3 - Herman van Vliet (1738 Müller organ / St. Bavo Church, Haarlem) Festivo FECD-104 (Organ Literature Foundation)

KARG-ELERT: Sonatine in a, Op. 74 (1st mvt) - Wolfgang Stockmeier (1927 Weise organ / Niedertaal Abbey) Psallite 194 / 150-677 (Organ Literature Foundation)

KARG-ELERT: *The Mirrored Moon*, fr *Pastels from Lake Constance*, Op. 96 - Lynnwood Farnum, via organ rolls (Austin organ) Classic Editions CD-1040

KARG-ELERT: *Partita Retrospectiva*, Op. 151 - Paul Wisskirchen (1980 Klais organ / Altenberg Cathedral) Motette CE-11161 (Koch Import Service)

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KARG-ELERT: Fugue, Canzona & Epilogue, Op. 85, no. 3 - Robert Noehren (1986 Pilzecker organ / St. Jude's Church, Detroit) Delos D / CD-3045 (Delos International)



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