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# THE TRACKER

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Chicago Midwest, 1980	<i>The Stopt Diapason, Susan R. Friesen, \$12</i>	Julie Stephens 520 W. 47th St., Western Springs, IL 60558
Eastern Iowa, 1982	<i>Newsletter, Mark Nemmers, \$7.50</i>	August Knoll Box 486 Wheatland, IA 52777
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Greater St. Louis, 1975	<i>The Cypher, Elizabeth Schmitt, \$5</i>	John D. Phillippe 4336 DuPage Dr. Bridgeton, MO 63044
Hilbus (Washington-Baltimore), 1970	<i>Where the Tracker Action Is, Carolyn Fix, \$5</i>	Ruth Charters 6617 Brawner St. McLean, VA 22102
Mid-Hudson (New York), 1978	<i>The Whistlebox, Robert Guenther, \$5</i>	June Marvel Crown Hill Rd. Wappingers Falls, NY 12590
New Orleans, 1983	<i>The Swell Shoe, Travers C. Koerner, \$5</i>	Michael Christiansen UNO Box 1378 New Orleans, LA 70148
Pacific-Northwest, 1976	<i>The Bellows Signal, Beth Barber, \$3</i>	David Ruberg Box 2354 Seattle, WA 98111
Pacific-Southwest, 1978	<i>The Cremona, Jim Lewis, \$4</i>	Stephen Baker 512 S. Ivy Ave. Monrovia, CA 91016
South Carolina, 1979	<i>Newsletter, Kristin Farmer, \$5</i>	Kristin Farmer 3060 Fraternity Church Rd. Winston-Salem, NC 27107
South Texas (The San Antonio Pipe Organ Society), 1977, 1981*	<i>The Well-Tempered Communique, \$15</i>	
Tannenberg (Central Pa.), 1976	<i>The Dieffenbuch, John L. Speller, \$5</i>	James McFarland 114 N. George St. Millersville, PA 17551
Wisconsin, 1988	<i>Die Winerflöte, David Bohn, \$5</i>	Phyllis Frankenstein 120 Dana Drive Beaver Dam, WI 53916

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COVER: St. Josaphat Basilica in Milwaukee contained an organ built in 1901 by William Schuelke, the elder, as mentioned in his letter to Olaf Petersson-Hammarberg reproduced on page 24 in Richard Weber's survey of several Milwaukee organbuilders. St. Josaphat Church now has an electronic, but several Schuelke and other Milwaukee-built organs will be visited during the OHS Convention July 23-38. The photo is from the collection of the Milwaukee Public Museum of Milwaukee County.

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## Extant Organ Cases



**F**EW REMEMBER IT TODAY, but the extant organs project as originally conceived over three decades ago was to include old cases in the inventory. Back in 1976, in *The Bicentennial Tracker*, I pointed out the continuing need for that census and list of extant organ cases dating from before 1900:

... we should not lose sight of the fact that organ cases, even though they may now contain later instruments, speakers, or nothing at all, represent more than vestigial reminders of past glories—wailing walls of instruments long or recently departed; rather, they are elements of architecture and organ architecture, objects of visual (if not aural) esthetic content, and above all, part of the American Organ Building Tradition, the Society's reason for being.

An old organ case may tell us a good deal. To the extent that we are able to make an intelligent attribution of an otherwise undocu-

## GUEST EDITORIAL

mented case by means of distinctive design characteristics and details, using techniques analogous to those employed by art scholars, we may well fill in the outlines of a builder's work; gain a lead on the subsequent move or moves of a certain organ, heretofore lost track of; or even, if we are exceptionally lucky, discover an extant instrument by a builder whose work had been thought to have disappeared.

Occasionally, some distinctive detail provides a crucial clue eventually leading to a reconstruction of an organ's provenance and its place in a major builder's output. By way of a relatively recent example, we may recall the manner in which the case carvings of flaming urn and garland contributed to the firm documentation of the organ at Trinity Church in Milton, Connecticut, as an intact example of Thomas Hall's early work: the only such extant, as far as we now know. Had it not been for the existence of the documented Hall case from the same year in St. John's Lutheran Church in Charleston, a significant and early link in the chain of evidence would have been lacking.

Recently, Council mandated the broadening of the extant organs list by redefining eligibility to include any and all organs built before 1941. The historical significance, musical value and documentation—worthiness of many, if not most, organs thereby to be added may well be debatable (although this is neither the time nor the place to launch that debate). Clearly it is far less debatable that the historical study of American organs and organbuilding would be as well or better served if the same or a corresponding effort were instead to go toward the compilation—at long last, after nearly three and a half decades—of a systematic inventory of extant pre-twentieth century organ cases.

John K. Ogasapian

## LETTERS

### Albert F. Robinson

A. A. G. O., Ch.M., L.T.C.L.

308 North James Street, Peekskill, New York 10566

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Editor:

Thank you for the kind words about my efforts for OHS over the past 30 years. It has been great fun working with so many other enthusiasts toward the goals of the Society. Although my organ-building work schedule required that I resign as Advertising Manager of *The Tracker*, my enthusiasm for historical work is still strong. I want to encourage every member to share in the fun by participating in some way. Roy Redman's "Every member get a new member" campaign is a good way to start. Purchasing the books and recordings available from OHS and encouraging others to buy them make such publications possible. Needless to say, the new hi-tech CD recordings with the OHS label on them are flawless gems far beyond anything we had hoped for when I produced the first LP of the Boston Convention in 1961. Anyone who hasn't heard the two-disc recording from the San Francisco convention has quite a treat in store.

The photo in 33:3:11 at the Cathedral of SS. Peter & Paul in Providence, RI, is of the 3-m Hilborne L. Roosevelt (1887) in the west gallery. It had about 50 stops. In 1915 a 24-stop chancel organ was installed by Austin Organ Co. and a "tracker-pull" electropneumatic machine was built and located just inside the Roosevelt case where the console had been. Twin Austin consoles played both organs from either the chancel or the gallery. No change was made to the Roosevelt stoplist except that the pedal 10 $\frac{2}{3}$ ' stopkey was labeled 32' Open Diapason on the Austin consoles and automatically drew the 16' Open Wood with it. The effect was so convincing that for years many thought there was a real 32' Open in the Pedal. The instrument was superb with 16' to 5-rank Mixture and Trumpet on the Great, full chorus to 3-rank Mixture in the Swell plus full-length 16'-8'-4' reeds—a genuine "cathedral" organ.

For about forty years the maintenance that was paid for was "not done." The instrument sounded dull, ragged, and out of tune. Periodic building renovation over the first seven decades of this century left the pipework filled with dirt. Many small pipes were muted by debris. Father William Campbell of the neighboring diocese frantically phoned me for help to save the organ. We gathered a crew of eight boys, but with only 48 hours to work, only two-thirds of the pipework was saved. The original gallery staircases had been removed since the cathedral was undergoing a major rebuilding. The contractors ripped out all the rest of the organ (chests, case, frame, etc.) and junked them to make way for renovating the gallery.

Since all the original rollerboards, trackers, and stop actions were still intact, being pulled by the Austin "machine," the organ could have been easily restored just by building a new console for the front of the case. The new 4/120 Casavant organ was installed down front in the north transept, giving no reason for the Roosevelt to be removed.

On a more pleasant note, the organ photo to be identified in 33:4:12 is the 1866 E. & G. G. Hook, Opus 387, 1-m organ at the First Congregational Church in Rochester, Mass., near Plymouth. It is maintained by Roche Organ Co., who releathered the reservoir in the spring of 1989; it is in perfect condition and is used every Sunday. The specification is:

#### MANUAL 56 notes (CC to g)

16' Subbass	12 pipes
8' St. Diap.	12 pipes
8' Open Diapason	44 pipes
8' Melodia	44 pipes
8' Salicional	44 pipes
4' Flute Octaviane	56 pipes
II Mixture (15-19)	112 pipes

Pedal 27 notes

Coupler Manual to Pedal

There is no pedal chest. The manual to pedal coupler must be drawn to hear the 16' notes on the pedals. Organ "players" with no pedal training may play the instrument like a harmonium and get the bass notes manually. It's perfect for a little country church.

F. Robert Roche  
Taunton, Massachusetts



Editor:

. . . My co-workers and I were very amused at the mention of the rebuilding of the 1914 Hinners ["Organ Update," 33:4:13] in Columbia as a swing set and kitchen table. The shame of it is that Jim McFarland says the Hinners was only in need of very minor repairs when the church decided to ditch it and buy a "toaster."

John Speller  
Reading, Pennsylvania

Editor:

I would like to comment on Tim Drewes' remark in his very fine article (33:3) on the restoration of the Van Dinter organ in Huntington, Indiana, that the pipe work was "in remarkably good condition, probably because it hadn't been tuned often." What kind of a crack is that? We that tune organs for a living (or have done so) are not in a habit of breaking up the organs we care for.

It was stated that tuning slides had been added by some tuner, and with two ranks of reeds and in country that gets cold in the winter some tuner had to shake the dead flies out of the reeds fairly often. Most of the organ tuners I knew would do most anything to keep from leaving a mark of any kind on a pipe.

I think the reasons for the pipes being in good condition was spelled out in the beginning regarding no one knowing how to get in the Swell box. Mr. Van Dinter must have been aware of the amount of damage that humanoids can do to an organ and restricted the egress and digress to prevent damage. Although it doesn't mention where the new 185-foot spire was built in 1871, I would be willing to bet that again Mr. Van Dinter's "horse sense" told him not to put the organ under it or even near it if possible. Humans can destroy pipes but they can never keep up with what a good leaking tower can do to an organ. No, I think credit for the pipework being in good shape goes to its builder, not justifying it by saying no tuners got into it. If Prof. Torborg was as good as he is made out to be, he would have never stood for an organ being out of tune.

Richard Warburton  
Skykomish, Washington

## FOR THE RECORD

### 1906 Earle Organ Has 16' Violoncello, Not 8'

E. A. Boadway points out the typographical misspelling of the 4' Fugara in the stoplist of the 1906 George W. Earle & Son organ (33:2:25) at Island Pond, Vermont, and states that the Pedal Violoncello of this organ is an 8' stop despite the 16' labeling on the drawknob.

### Photographers Identified

William N. Duck III took the photographs which accompanied "The Charles Strohl Organ at . . . Catonsville, Maryland" and Thomas A. Burrows photographed the Station of the Cross which appeared on page 22 of 33:3. We regret having credited the wrong photographer in the first case and having omitted credit to Mr. Burrows in the second.

### 1889 Granville Wood & Son Has 16' Double Open

In the stoplist (32:2:20) of the 1889 Granville Wood & Son organ at Trumbull Avenue Presbyterian Church, Detroit, the Great Double Open Diapason should have been listed at 16' rather than 8'. The organ and its building have recently been the subjects of relocation and demolition plans as reported in "Organ Update" in this issue.

### 1854 Hook Preceded Recent Relocation of 1900 Möller at St. John's, Millville, Massachusetts

The Organ Clearing House assisted in relocating the 1900 M. P. Möller 2-9 (33:4:13) restored by R. J. Brunner & Co. for St. John's Episcopal Church, Millville, Massachusetts. OCH Director Alan Laufman reports that the church, which appears on the opus list of Wm. B. D. Simmons, contained E. & G. G. Hook Opus 176 of 1854 which was removed ca. 1960. Only a few parts of the unusual 1m Hook organ in a shingled neo-Gothic case were salvaged, according to Arnold Rathbun, the rest having been removed to the dump.

## Bruce Stevens

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## Archive Grant Applications Invited

THE ORGAN HISTORICAL SOCIETY is making available grant support to underwrite the use of its extensive collection, the American Organ Archive, housed at Talbott Library of Westminster Choir College, Princeton, New Jersey. Funding, to a maximum of \$1,000, will be made to offset a portion of the cost of travel to and from the collection and maintenance during the grantee's stay.

The grants program was established to foster scholarship in the history of American organs, organists, and organbuilding. Grantees must agree in writing to give the Society's journal and monograph series first refusal on any publishable research funded by the Society under this program.

The Archive is the largest collection of its type and contains literature and primary material on American organ history, including complete runs of major 19th-century American music periodicals, foreign journals, the business records of numerous organ builders, drawings, photographs, and other related material.

The grants committee, consisting of Craig J. Cramer (University of Notre Dame), William Paul Hays (Westminster Choir College), Stephen L. Pinel (OHS Archivist), and chaired by John Ogasapian (University of Lowell) will receive applications until 1 December 1990. Awards will be announced by 15 January 1991. Application information may be obtained by writing John Ogasapian, College of Music, Durgin Hall, University of Lowell, Lowell, MA 01854.

## Specific Books Needed by Archives

DONORS ARE BEING SOUGHT to give books needed in the Society's American Organ Archive. The books may be donated by writing Archivist Stephen Pinel at Talbott Library, Westminster Choir College, Hamilton at Walnut Avenues, Princeton, New Jersey 08540. Donations of funds to purchase one or more of the books will be received at the OHS, P. O. Box 26811, Richmond, Virginia 23261.

Apel, Willi. *The History of Keyboard Music to 1700*. trans. Hans Tischler. (Bloomington and London: Indiana University Press, [1972].

Beckel, J. C. *The Amateur's Organ School*. (Philadelphia, 1850).

Boeringer, James. *Organa Britanica*, v. III. (Cranbury, N. J.: Bucknell University Press, 1990).

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Bush, C. G. *Our Choir*. (New York: G. P. Putnam's Sons, 1883).

Clarke, William H. *How to Use the Stops and Pedals*. (Reading: E. T. Clarke, 1908).

Gould, Nathaniel Duren. *Church Music in America*. (Boston: A. N. Johnson, 1853).

Hewins, James. *Hints Concerning Church Music, The Liturgy, and Kindred Subjects*. (Boston: Ida & Dutton, 1856).

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Lukas, Victor. *A Guide to Organ Music*. (Portland, Oregon: Amadeus Press, [1989].

Phelps, Austin. *Hymns and Choirs: or, The Matter and the Manner of the Service of Song in the House of the Lord*. (Andover: Warren F. Draper, 1860.)

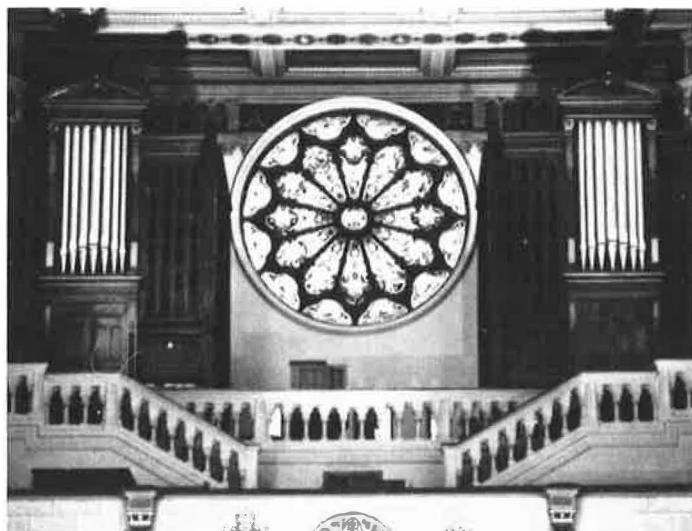
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Shannon, John R. *Organ Literature of the Seventeenth Century/ A Study of its Styles*. (Raleigh: At the Sunbury, 1978).

Southard, Lucien. *Collection of Organ Voluntaries*. (Boston, 1849).

Thornsby, Frederick W. *Dictionary of Organs and Organs*. First edition. (Bournemouth: H. Logan & Co., 1912).

Willis, Richard Storrs. *Our Church Music. A Book for Pastors and People*. (New York: Dana and Company, 1856).



1987 Schoenstein, SS. Peter & Paul Church, San Francisco

## REVIEWS

### Recording

*The French Collection* Thomas Murray plays the 1987 Schoenstein & Co. organ in SS. Peter and Paul Church, San Francisco. BKM Assoc. Available from OHS Catalog. CD SK-512 at \$14.98 and cassette SK-316 at \$11.00 plus \$1.75 S&H.

Thomas Murray, popular recitalist and member of the faculty of the Institute of Sacred Music and the School of Music at Yale University, is well known for his interpretations of organ music of the Romantic Period.

The pieces played on this two-manual, 30-rank organ of 26 speaking stops built in the French Romantic style by Schoenstein & Co. of San Francisco for the Church of SS. Peter and Paul in San Francisco are all accurately and rhythmically played with a fine sense of stylistic interpretation. Included on the disc are favorites from the French Romantic repertoire: Gigout's *Grand Choeur Dialogué*; Dupré's *Cortège et Litanie*; Vierne's *Claire de Lune*, *Scherzetto* and *Berceuse* (opus 31); Franck's *Pastorale*; and Widor's *Symphonie VI*.

While the recording is completely satisfying regarding the technical quality, superb playing, and fine acoustics amenable to French organ music, some organists may be accustomed to more liberties with nuances in some pieces—for example, the Franck *Pastorale*. But I find it pleasant to hear this music performed with the correct registrations and the right notes at the right times and with an obvious understanding of the music.

The singing Harmonic Flute, lovely strings, brilliant reeds, and solid foundations would cause the listener to think he is hearing a recording made in France on a well-tuned Cavaillé-Coll in cathedral acoustics.

The program notes are interesting and detailed, giving information about the music, the organ, and the organist. I recommend this recording without reservation.

Robert Burns King  
Burlington, North Carolina

### Books

Harnoncourt, Nikolaus. *Baroque Music Today: Music as Speech*. Translated by Mary O'Neill. Amadeus Press (9999 S. W. Wilshire, Portland, OR 97225), 1988. ISBN 0-931340-05-5. 199pp. \$19.95.

Harnoncourt, Nikolaus. *The Musical Dialogue: Thoughts on Monteverdi, Bach and Mozart*. Translated by Mary O'Neill. Amadeus Press, 1989. ISBN 0-931340-08-X. 220pp. \$19.95.

Niklaus Harnoncourt's *Concentus Musicus* is most active these days in the seventeenth- and eighteenth-century repertoire; however, it has in the past also performed and recorded earlier music. The group was among the earliest to use strong rhythmic articulation and to perform on period instruments with neither apology nor compromise in technical proficiency.

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The first of the two books under discussion — they are a set — was originally published in German in 1982, twenty years after Concentus' milestone recording of Bach concerti on original instruments. It consists of essays and lectures by Harnoncourt grouped into three main sections. The first, "Basic Principles of Music and Interpretation" opens with a brief but significant piece entitled "The Interpretation of Historical Music," the general tenor of which may be gauged from the following sample:

Late Romanticism was the last musically vital and creative period of Western music . . . But after . . . musical life came to a standstill. . . .

We have lost the "unselfconsciousness" necessary to use the present as the ultimate standard; the composer's intention has become for us the highest authority.

In a nutshell, we in the twentieth century have no commonly accepted art music standard of our own in our own time and therefore have turned — nay, even co-opted — the aesthetic standard and authentic performance practices of other times.

Harnoncourt is of course not alone in this point of view. Several writers have pointed out that for the first time in the history of western music, the repertoires of critically recognized "major league" performers and ensembles include little if any music written by critically recognized "major league" performers. But the observation is jarring, nevertheless, especially when it comes from the pen of one in the forefront of the early music performance practice movement.

The second main section is headed "Instrumentarium and Musical Discourse," and deals with issues in the theory and practice of instrumentation in early music. There is no way of doing its contents proper justice in the limitations of the present review, except to say that the insights are the fruit of years of intimate familiarity with early instruments and instrumentation and worth a good bit to performers and scholars alike.

The final section is headed "European Baroque Music — Mozart," actually "... and Mozart." The pieces touch on Vivaldi and program music, Handel's concerti and sonatas, Bach's suites, Italian and French styles, Lully and Rameau, and only at the end a letter of Mozart's. Once again, the insights are significant and the breadth of hands-on knowledge impressive.

The second volume in the set takes up where the first left off, with a set of essays on particular aspects of performance practice and instrumentation in the music of Monteverdi, Bach, and Mozart. The first section, the longest, opens with an essay on medieval instruments and timbre that, while quite interesting, seems oddly out of place in the context. There follows a set of very brief pieces, some only a page or two in length, on various subjects, ostensibly by way of setting up a context for the essays of the following sections: briefer ones containing discussions of specific works by the three composers of the book's title, among them a brief but penetrating analysis of the Brandenburg concerti.

Harnoncourt is exceptionally clear and vivid, even in translation. He seems naturally to avoid the kind of turgid prose on one hand and superficial description masquerading as analysis on the other that give musicology and musicological writing a bad name. There is much to read over and think upon in these two small volumes.

John Ogasapian  
University of Lowell, Massachusetts

Williamson, Roy. *The Organs of Cheltenham 1791-1989*. Available from the author, 4 Cleevemont, Evesham Road, Cheltenham GL52 3JT, England. £15.50 (includes airmail postage to the United States).

This study chronicles the history of the organs in more than fifty churches over a two hundred year period in Cheltenham, a pleasant provincial English market town. The book is well researched, attractively presented, and, apart from a few typographical errors, well produced. Drawings are included of some of the more interesting organ cases. The main interest of the book to American readers lies in the inclusion of the specification of an organ built by John Gale Marklove when he was working in Cheltenham (p. 92). This is the instrument of two manuals and pedals and 21 ranks which Marklove built for St. Mary's, Cheltenham, and was opened on March 9, 1851, shortly before Marklove immigrated to the United States.

John L. Speller, Reading, Pennsylvania





Trumbull Avenue Presbyterian Church, Detroit, may be demolished or abandoned in an historic district. The 1889 Granville Wood & Son organ has been offered for relocation.

## ORGAN UPDATE

THE PRESBYTERY OF DETROIT has recommended demolition of Trumbull Avenue Presbyterian Church for which Granville Wood & Son of Detroit built their *magnum opus* in 1889 (described in *The Tracker* 32:2:20). Visited during the 1977 OHS National Convention when it was played by Carol Teti, the large two-manual tracker is still in original condition and the only Wood organ of substantial size in its original home. The Session of the small congregation has voted to sell furnishings of the church and has designated OHS member Samuel Koontz of Ann Arbor as the broker for the organ. OHS has sought reconsideration of the Presbytery's recommendation but has indicated support for relocating the fine instrument if a decision to abandon and/or demolish the building obtains. The city's preservation office, which is directed by OHS member William Worden, has recommended investigation of alternatives and preservation of the building and organ as an entity. Vandalism plagues the building and the deteriorating yet historic section of the city where arsonists have been more active recently. Because the church is located in a National Historic District and is a National Historic Landmark, abandonment without demolition may be the course selected, placing the property at grave risk of arson.

Members of Hope United Methodist Church, Belchertown, MA, have removed from the shop of William Baker & Co. of Hatfield, MA, the 1826 organ attributed to William Goodrich and reported as undergoing restoration in the *Organ Update* of 33:3. Though much work was done, funds sufficient to complete the restoration were not forthcoming. The handsome and restored case has been erected in the church; an old electronic is in use.

Patrick Murphy & Associates have completed restoring, rebuilding, and enlarging the 1890 Cole & Woodberry op. 77 for First Presbyterian Church, Wheeling, WV. Salvaged from Holy Trinity Roman Catholic Church of Central Falls,



1898 Henry Pilcher's Sons

RI, now demolished, the organ was built with 2m, 23 stops and 26 ranks. In 1912, James Cole detached the console and replaced the reeds. In the new installation the organ includes 29 ranks with some changes and additions. The Pedal compass was increased from 27 to 30 notes and a new tracker action of wood and mechanical stop action were constructed. The restored 1912 detached console is centered behind the Holy Table with choir pews between the console and organ. Church members refinished the handsome case of ash with walnut trim.

The 1898 Henry Pilcher's Sons organ with facades in both the nave and chancel of Christ Episcopal Church, Holly Springs, MS, has recently received repairs and tuning from the Miller Pipe Organ Co. of Louisville, KY, according to Keith Norrington. The predominantly light-green facade pipes in the walnut cases feature blue stenciling, copper banding, and silvered toes. The 2m, 11-rank organ has tracker action.



1890 Cole & Woodberry, Relocated

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COURTESY RAY BRUBACHER

*Aeolian Op. 1214 has been removed from the former Corby home in Chevy Chase, MD.*

The 4-88 Aeolian op. 1214 begun in 1914 and completed in the mid-1920s has been removed from the residence of the late Will Corby (marketer of the first brand of sliced bread, Wonder Bread) of Chevy Chase, MD, to be replaced by an elevator. The Di Gennaro-Hart Organ Co. of McLean, VA, removed the pipes, console with roll player, 350 rolls, under pressure of time from the entrepreneur-owner, who then died. Before his death, construction workers junked the heavily water-damaged mechanism in preparation for the elevator which was not installed. The firm hopes to relocate the pipes as an entity on old or new chestwork.

in 1988 to the California Institute of Technology by an alumna and daughter of Mr. Steele, along with funds for maintenance of the building and organ. Because the original relay room had been



DAVID JUNCHEN

*Aeolian Op. 1560*



BILL VAN PELT

*Sage Chapel, Cornell University*

The 1940 Aeolian-Skinner Op. 1009 at Sage Chapel, Cornell University, is being celebrated in its 50th anniversary year with a series of six concerts, five of which feature university organist Donald R. M. Paterson, a former OHS president. Dr. Paterson reports that the organ is essentially in original tonal condition as built by G. Donald Harrison and is mechanically original except for the installation this year of a solid-state electrical system. Dates for the remaining Paterson concerts are July 9, September 28, October 26, and November 17, the last of which will include the Cornell Orchestra. Robert Owen played on April 27. Paterson's performance on the organ during 1980 OHS National Convention is heard on the LP record st-7, available from the Society for \$6.

David Junchen is restoring the 1925 Aeolian op. 1560, a 3m of 48 ranks in the former Harry Steele residence in Pasadena, CA. The residence was donated

flooded to the ceiling, a solid-state relay has been fitted, but the old relay room and its mechanism will remain intact as an artifact for study. Junchen said other materials remain original, including the roll player. A Trousdale digital performance system has been added.

The College of Preachers of Washington National Cathedral has commissioned Di Gennaro-Hart to restore and enlarge the 1930 E. M. Skinner op. 801 in the chapel. The one manual organ of three enclosed ranks contains a Dulciana at 8' and 4', an 8' Unda Maris, and a Bourdon at 16', 8', and 4' in which all pipes from 4' C (Tenor C) were replaced by Skinner with Diapason pipes within one year of completion, and will remain in the instrument. The firm will add a Rohrflute at 8' and 4' as originally designed in the stoptist.



DI GENNARO-HART

*1930 E. M. Skinner Op. 801*

The E. M. Skinner & Son organ of 1938 in the Chapel at Mt. Holyoke College, South Hadley, MA, cited by the OHS as "an organ of exceptional historic merit, worthy of preservation," is receiving ongoing restorative repairs by William Baker & Co. of Hatfield. Action and reservoirs of the Choir organ, comprising ten stops and eleven ranks, are now being releathered. The organ was built in 1896 by George S. Hutchings while Skinner was an employee, then rebuilt in 1923 and 1938 by Skinner.

Patrick Murphy's firm will rebuild Hook & Hastings op. 2372 of 1916 for Trinity Episcopal Church, Stamford, CT. The 2-10 instrument built for the Moravian Seminary in Bethlehem, PA, was tonally rebuilt and enlarged by the Hartman-Beatty Organ Co., then stored in 1977 when the seminary was remodelled. Murphy will provide a new specification of 14 ranks, 10 stops, with completion anticipated in the early summer.



1810 John Wind nameboard

Raymond Brunner of Lancaster, PA, has acquired an organized piano built ca. 1810 with two ranks of pipes by John Wind (1783-1858), a Lancaster piano and organbuilder. The piano action was absent from the instrument which is contained in a mahogany case. The nameplate is painted with a floral design surrounding a cartouche bearing Wind's name and is attributed to the well-known Lancaster portraitist, Jacob Eicholtz, whose daybook includes mention of nameboard paintings for Wind and for Conrad Doll, according to Brunner.

RAY BRUNNER

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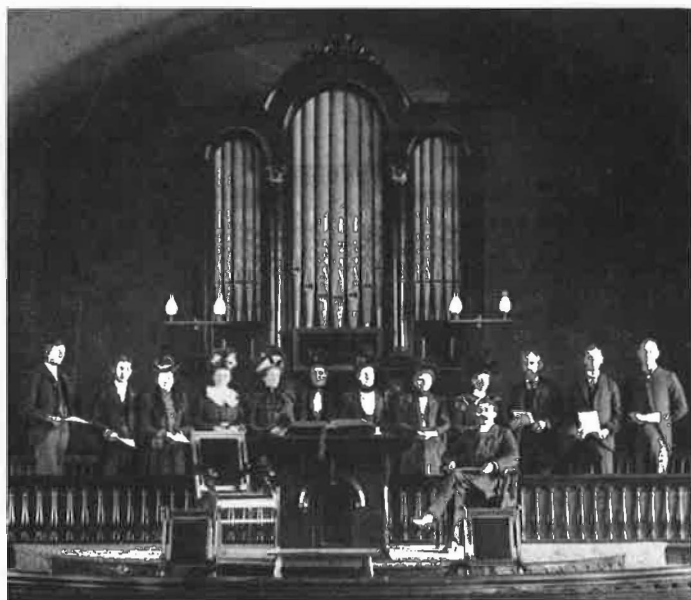
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1867 Hook at Ipswich, MA, United Methodist to be restored as funds are raised through T-shirt sales and other means. The organ has been concealed since 1942.

T-shirts are being sold for \$13 to raise funds for restoration of the 1867 E. & G. G. Hook op. 406 heard during the 1987 OHS National Convention as played by John Ogasapian. The wood screen built in front of the organ during remodelling in 1942 has been removed to reveal pipe stencilling in lavender, purple, red and gold. Orders may be placed with the United Methodist Church of Ipswich, Meetinghouse Green, Ipswich, MA 01938.



Grille at Ipswich conceals 1867 Hook.

Though at least four Wind pianos are extant, the only other organ known is at the Joseph Priestley Unitarian Chapel in Northumberland, PA. It contains two ranks and is signed and dated 1815 on the windchest.

One of the Chicago churches destined for closing or demolition by the Roman Catholic archdiocese has been found by OHS members to contain the electrified and chambered remains of E. & G. G. Hook op. 472 of 1869 on its original windchests. Efforts to salvage the 3m instrument of 29 ranks in good condition are underway. A Kilgen tracker of 18 ranks that was tubularized in 1908 has already been relocated to a seminary chapel according to Fr. Tom Franzman of the diocese.

John Brombaugh has rebuilt his 1979 op. 22 at Christ Episcopal Church in Tacoma, WA, adding an 8' Erzähler and 8' Erzähler Celeste to the unenclosed Positive, replacing the Pedal 16' Fagot with a 16' Posaune, changing from Kimberger III to the milder temperament developed by the contemporary scholar, Herbert Anton Kellner, and installing a new wind system and key action. The organ in its rebuilt state is heard on a new compact disc with David Dahl's beautiful playing (available from OHS). Dahl's grand performance on the same organ in its original state was recorded at the 1982 OHS National Convention and is heard on cassette C-2, providing a fascinating comparison.

Bill Van Pelt

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This advertisement appears in the Milwaukee Business Album, published circa 1872, and shows the organ at 2nd Congregational Church, Sixth and Wisconsin Avenue (W) (also known as Grand Avenue Congregational Church) Milwaukee. Photographic copy courtesy of the Milwaukee Historical Society.





1868 Marshall & Odenbrett organ, St. Paul's Episcopal Church, Watertown, Wisconsin. The one-manual and pedal organ had 13 stops, 9 ranks.

## Sketches of Milwaukee Organbuilders, 1847-1902

by Richard Weber

MILWAUKEE IS SITUATED on the western shore of Lake Michigan at the confluence of three rivers: the Menomonee, the Kinnickinnic, and the Milwaukee. The Bay of Milwaukee, which in the nineteenth century was compared with that of Naples, continues to be an economic and recreational resource in the city's life.

As early as 1765 Milwaukee was the site of a trading post. In 1818, Solomon Juneau, a French-Canadian, became the city's first settler. He is considered to be the founder of Milwaukee. Juneau served as the first postmaster and, in 1846, was the first mayor.

The place, from 1835 to 1850, was essentially a Yankee-Yorker village, with but a third of the population being of German extraction. There was by the 1850s a resident string quartet and a Musical Society capable of presenting Haydn's *Creation* with a chorus of 100 with full orchestra. The Society mounted some fourteen operas, such as Bellini's *Norma*, in the following decade.

Commerce was king in the 1860s: the city was the world's largest primary exporter of wheat. During and after the Civil War, meat packing and tanning were forces in the economy. Countless buildings were erected with the cream-colored brick made of local clay, thus earning the city the sobriquet the "Cream City." The first practical typewriter was invented here in 1868. Later, in 1884 the invention of the Benton punch cutter, which made the linotype a

reality, would make the city a center for printing and lithography. The presence of many paper mills in the Fox River Valley also contributed to mass-circulation printing, which was born in Milwaukee.

Brewing, begun in the 1840s, was the prime industry only in the 1890s. The transition from a commercial supply center to a mixed industrial and agricultural support economy began in the 1870s, and was fully developed by 1900. Foreign-born population reached its highest level of 47 percent in the 1870s and somewhat declined after that.

The intellectual, social, and esthetic influence of the city's diverse, well-educated and industrious ethnic mix was the perfect venue for organ building; this, with the abundant supplies of lumber from northern Wisconsin, and the city's hardware and machinery industries completed the supply equation. Lake and rail shipping made it possible for builders to supply organs for all parts of this country and even Canada. Bryceson of England, Moench of Bavaria,

**Richard Weber** is the Director of Music for Kenwood United Methodist Church, Milwaukee, and is associated with the firm of Peters, Weiland & Co. He was founder and conductor for ten years of the Bach Chamber Choir and Orchestra, performing the *B Minor Mass*, Christmas Oratorio, and many other major orchestral and choral works.



St. John's Cathedral, R. C., in Milwaukee was the home of an 1853 Matthias Schwab 2-31 organ in a black walnut case. The instrument was rebuilt with tubular-pneumatic action in 1892 by the Moline Organ Co. under the supervision of Octavius Marshall and Nicholas Bach, who installed an electric motor to drive four feeder bellows that raised wind. It was rebuilt again by the Wangerin firm of Milwaukee in 1923 and destroyed in a fire that gutted the cathedral in 1935.

Marcussen of Sweden, Fuertwangler-Hammer of Germany and other builders contributed to the cross-fertilization of the American pipe organ's tonal, mechanical, and technical growth and excellence.

#### **William Aschmann, Pioneer Organbuilder, and William Aschmann, Jr.**

Milwaukee's first organbuilder took up residence in 1847. When William Aschmann (ca. 1802-1861) and his family settled in Milwaukee, the city had a population of 14,601 people. Five years later, when the following letter to the Archbishop of Vienna was written, it was 25,000. The Rev. Fr. Urbanek wrote:

We possess four churches and four chapels in the City of Milwaukee. St. Peter's [Cathedral] and St. Gall Churches are for the Irish, and St. Mary's and Holy Trinity for the Germans . . . Holy Trinity, though unfinished, conducts divine services regularly, and is going to buy an organ with the aid of the rather weak St. Cecilian Society. The other churches possess pipe organs of eight to twelve registers built by a skillful organ builder who resides here.<sup>1</sup>

Although the maker is not named, Aschmann is the only person to whom the letter could have referred. Few details are known of the three cited instruments.

In Milwaukee's first city directory (1847), Aschmann is recorded as a pianoforte maker; in 1848 as an organ manufacturer. Aschmann was in this country as early as 1835 and spent some fifteen years in the city or state of New York since his eldest child is noted in the 1850 census as being fifteen and having been born in New York. The statistics of the family are as follows: William Aschmann, 48 years old, from Hamburg; Dorothy, his wife, 35, also Hamburg; Henry 15; William (Jr.), 14; Anna, 12; Elizabeth, 10; Mary 5; John 4; all born in New York; Matilde 1, born in Wisconsin. Aschmann's real and personal property was valued at \$1,500.00.<sup>2</sup>

The *Milwaukee Sentinel* had been incredulous that there was a piano and organbuilder in Milwaukee:

#### **PIANO MANUFACTORY AT MILWAUKEE**

We heard a short time ago, but hardly credited the story, that there was a Piano Manufacturer in the city. Last week we had ocular demonstration of the fact, having seen and examined a very handsome piano made for our fellow citizen, Mr. A. J. Finch Jr. at the factory in question. The maker is Mr. William Aschmann [sic], a German mechanic of rare skill, who has resided for two years past in this city. His workshop is on Cherry Street, Second Ward, and the piano we speak of is the fourth one he has turned out from his establishment. [Here follows a lengthy description of the piano] . . . Let us not forget to add that MR. ASHMANN also

manufactures organs, of different sizes, and of sweet tone and varying volume. We hope to see him met with liberal and increasing encouragement.<sup>3</sup>

William Sr. appears to have been primarily a piano maker, and following a venerable Milwaukee tradition, he is noted in the 1857 to 1859 city directories as being a brewer as well. By 1860, William Jr. had set up his own household and had married.<sup>4</sup> The following year his father died:

#### DEATH FROM LOCKJAW

Mr. Ashmann [*sic*], a piano manufacturer, living on the corner of 9th and Tamarack Streets, died on Sunday [6 October 1861] of lockjaw. One day last week, he ran a rusty nail in his foot, but it was taken out by his son, and little was thought about the matter until the limb commenced swelling, and not withstanding vigorous measures were adopted to relieve Mr. A., they were of no avail.<sup>5</sup>

After his father's death, William Jr. (1836-1887) continued his father's business and craft. In 1863, Trinity Episcopal Church announced the construction of a new organ for their church.<sup>6</sup> In February of the next year the organ by William Aschmann Jr. was delivered and described:

NEW ORGAN—A new organ has lately been placed in Trinity Church, Rev. Dr. Kelley—It is a very neat instrument in a rich dark case. It has but one manual or keyboard, and nine stops, as follows: Sub Bass, Fifteenth, Stop Diapason (treble), coupler, Pedal Check, principal, flute, Stop Diapason (bas) [*sic*], Dulciana. The tone and the action of the instrument are excellent, as are also the bellows arrangements. Mr. William Aschmann [*sic*], of this city, was the manufacturer.<sup>7</sup>

In 1868, Trinity was reopened under the name of "All Saints Pro-Cathedral."<sup>8</sup> The chapel and organ were moved next to the Olivet Congregational Church (now All Saints Episcopal Cathedral) in 1871. Conard notes that the organ was burned in a factory (perhaps Marshall Bros.?) while being repaired.<sup>9</sup> This is thus far the only documented organ by the younger William. Based on directory listings, he also appears to have been primarily a piano manufacturer.

By 1871 William Jr. planned to go to greener pastures:

Mr. William Aschmann, an experienced pianoforte maker of this city, has also closed his business, with a view to establishment in Omaha, Nebraska. We congratulate the citizens of Omaha upon the acquisition of so thorough a businessman as Mr. Aschmann has proved himself to be during his long residence in the city.<sup>10</sup>

The city directories indicate a possible absence from the city from 1874 to 1878, so perhaps he did not leave until 1874, rather than 1871. He then reappears in 1879 in directories as a piano maker and tuner. William Jr. died in 1887: "Wm. Ashmann [*sic*], aged 51, died yesterday at his home, 747 10th Street. He was the son of a pioneer and a brother-in-law of Chief of Police Ries."<sup>11</sup> He was buried, with his father and other family members, at lot no. 2, block no. 6, in section no. 16 of Forest Home Cemetery.

#### NOTES

[In some cases, abbreviations from the directories are given in full for sake of clarity. Newspapers in the 19th century often changed names; they are given as they appear in Donald E. Oehlert's *Guide to Wisconsin Newspapers, 1833-1957*, (Madison: Wisconsin State Historical Society, 1958).]

1. Peter Leo Johnson, ed., "Letters of the Right Reverend John Martin Henni and the Rev. A. Urbanek," *Wisconsin Magazine of History* (10:1) (letter of 30 January 1852), p. 91. Father Anthony Urbanek was the teacher of music and chaplain of the Convent de Notre Dame and a composer of church music. See Rainer, *A Noble Priest*, p. 32ff.; P.M. Abbelen, *The Venerable Mother Caroline Friess*, (St. Louis, 1893), p. 145 ff.

2. Federal Census, 1850, for the City and County Milwaukee, 2nd Ward. The archivist of the *Senat Der Freien und Hansestadt Hamburg Staatsarchiv*, in a letter to the author, 21 July 1989, states that there is no record of William/Wilhelm Aschmann in the birth registers or other genealogical records. He also notes that passenger lists did not begin until 1850, some time after Aschmann's immigration to the U.S.A.

3. *Milwaukee Sentinel*, 3 September 1849.

4. Federal Census, 1860, for the City and County Milwaukee, 2nd Ward. This gives Aschmann Jr.'s age as 24, as well as that of his wife, Marie, who was from Baden. His occupation is given as

*The 1899 Lancashire-Marshall organ at First Baptist Church, Delavan, Wisconsin, will be visited during the 1990 OHS convention based in Milwaukee, July 23-28.*



**1859 Le Droit & O'Brien  
Organ built for speculation  
Source: Evening Wisconsin, 18 July 1859**

MANUAL: compass CC-G, 56 notes.  
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8' Hohl flute  
8' Viola di Gamba  
8' Bourdon Bass  
8' Flute Angelique  
4' Octave  
4' Flute a Cheminee  
2' Flageolette  
PEDAL: compass CCC-f, 18 notes  
16' Pedal Bass  
Pedal Check  
Great to Pedal  
Bellows Signal  
Tremulant

carpenter. The 1870 Census lists him as a piano maker; his wife had now Americanized her name as Mary; their children are Louise, 10 years; Clara, 5; and a male baby, 8 months.

5. *Milwaukee Sentinel*, 8 October 1861.

6. *Milwaukee Sentinel*, 2 December 1863.

7. *Milwaukee Sentinel*, 19 February 1864.

8. Wagner, Harold Ezra, *The Episcopal Church in Wisconsin 1847-1947*, (Diocese of Milwaukee, 1947), p. 213.

9. Conard, Howard L., ed., *History of Milwaukee from Its First Settlement to the Year 1895*, 3 vols. (Chicago, American Biographical Publishing Co., n.d.), 2, p. 174.

10. *Milwaukee Sentinel*, 21 April 1871.

11. *Milwaukee Sentinel*, 26 June 1887.

### Le Droit & O'Brien

The Milwaukee historian James S. Buck states that "An organ manufactory was established this year [1858] by Charles [sic] E. Le Droit and John [sic] O'Brien. They erected the first organ ever built in Milwaukee [sic], the one formerly used in the First Baptist Church on Wisconsin Street, where Chapman's now stands. (Now 411 E. Wisconsin Ave.) Mr. Le Droit was from Montreal. He died many years ago. I think Mr. O'Brien is still living."<sup>12</sup>

While it has been shown that Edward Charles Le Droit and James O'Brien did not erect the "first organ ever built in Milwaukee," their contribution to Milwaukee's organ history is interesting. Here is the announcement of the firm's establishment:

#### CHURCH ORGAN MANUFACTORY

Le Droit & O'Brien, late of Boston, Mass., having established ourselves in Milwaukee for the purpose of carrying on the business of Organ building, we would solicit the patronage of the religious societies of the West. Our past experience, and our knowledge of the recent valuable improvements made in the construction of organs will enable us to perfect instruments that will give the best satisfaction in point of sweetness of tone and smoothness of action.

Mons. Le Droit has broad experience of ten years in the business during which period he was connected with the celebrated establishments of Simmons & Wilcox [sic], late Simmons & Co., and E. & G. G. Hook of Boston. While in the employ of the above firms he has been entrusted with the setting up, repairing and tuning of a great number of organs in the East, West, Southwest and the Canadas from which places he brings the most flattering testimonials of ability as a practical mechanic thoroughly acquainted with his business in all its departments. Mr. O'Brien brings from Boston a well earned reputation for superior mechanical skill and architectural [illegible]. We are now prepared to execute orders from any part of the West for the building, repairing and tuning of organs. All orders will be promptly attended to. We will take old instruments in part payment for new ones.

C. E. [sic] Le Droit J. O'Brien<sup>13</sup>

As Buck mentioned, the first organ they built went to the First Baptist Church:

In the summer of 1856 [sic], Brother L. Everingham was received in fellowship by letter. This brother was particularly interested in music, and saw the need of an organ. Just then an

organ builder in town offered to sell them a pipe organ for \$900, but the church being already financially crippled, was unable to make the purchase. Mr. Everingham and Mr. Burdick, however, secured it for them by advancing \$500 from their own pockets, with the expectation that the church would, in course of time, pay the full cost; whereupon the instrument was secured and installed. A few months later the builder demanded the balance. Then Everingham and Burdick offered to donate the \$500, providing the balance was raised by subscription; which was done and the organ became the property of the church.<sup>14</sup>

There is evidence of at least one more organ coming from their factory, which was located at Milwaukee and Michigan Streets:

We were in the organ manufactory of Mr. James O'Brien in Michigan Street, near Milwaukee [St.] on Saturday, and found that Mr. Le Droit has just finished another handsome organ. It is eleven feet in height, eight feet front, and five feet eight inches in depth. It contains 400 pipes, has eighteen notes on pedal, and its compass is from double C to G alto.

The stops are as follows: Pedal Check Principal 8 feet, Viola di Gamba 8 feet, Bourdon Bass 8 feet, Octave 4 feet, Bellow's [sic] signal, Pedal and Great, Pedal Bass, Flageolette 2 feet, Flute a chiminee [sic] 4 feet, Flute Angelique 8 feet, Tremulant. The organ is tastefully ornamented and grained, and produces as fine tones of music as we ever heard from any organ.

Mr. LeDroit has already made a large organ for Mr. O'Brien, which may be seen in the First Baptist Church. They are both as good instruments as can be obtained at any of the Eastern manufactories, and new ones be [sic] turned out at Mr. O'Brien's manufactory constantly, if sufficient encouragement is given him on the part of those wishing such instruments. We hope to see this met with a ready sale.<sup>15</sup>

In reading the above, the evidence suggests that Edward Le Droit was the organbuilder, while O'Brien supplied the workshop and perhaps the capital. Twelve days later, the *Milwaukee Sentinel*, in a shorter article, gives almost the same stoplist and adds that "most of our resident musicians have already examined this organ and speak highly of its tone and capacity."<sup>16</sup>

The stoplist of this organ invites comparison with that of another organ of 1859: the Simmons & Willcox for the Appleton Chapel, Harvard University. Common traits in stop names are evident: 8' Principal (instead of Open Diapason), Hohlflute, Flute a Cheminee and Flageolette.<sup>17</sup> The Flute Angelique is intriguing; the author has not encountered it before. Whether the second organ met with a ready sale and where it went is not known. The fate of the first organ has not yet been determined.<sup>18</sup>

The Milwaukee city directory of 1860 lists Le Droit as a piano tuner, while the 1860 Census gives his trade as a clerk. His place of birth is listed as New York and his age at 25.<sup>19</sup> Buck may have been mistaken in thinking Le Droit was Canadian, although he had a French surname, so the census information may also be in error. Messrs. Le Droit and O'Brien disappear from directories after 1860.

### NOTES

12. James Smith Buck, *Pioneer History of Milwaukee from 1854 to 1860* (Milwaukee, 1886) 4, 296. Buck was an organist; he played the 1875 Johnson & Son, Opus 422, at Spring Street Methodist Church (2, 302).

13. *Milwaukee Sentinel*, 2 March 1858. According to Michael Friesen an Edward Ledroit appears in the 1850 Boston directory as "cabinetmaker, bds. 22 Rochester St." This is the only Boston reference that has been found.

14. James Tribe, *Historic Story of the First Baptist Church, Milwaukee, Wisconsin 1835-1861* (typescript ms. in the Milwaukee County Historical Society Collection, n.d.), p. 22.

15. *Evening Wisconsin*, 18 July 1859.

16. *Milwaukee Sentinel*, 30 July 1859. The Hohlflute was omitted.

17. See Orpha Ochse, *The History of the Organ in the United States*, (Indiana Univ. Pres, 1975), p. 139.

18. The organ may have been replaced by a Marshall Bros. organ in 1873. The church built a new building at Jefferson Street which was dedicated in 1866.

19. Federal Census, 1860, City and County Milwaukee, 7th Ward, 1, 81. The revised builders list in *The Tracker*, 9:3:13, has a Le Droit in Philadelphia, Pa., in the 1860s-70s. David Levine and





The Marshall Bros. organ originally installed in St. Gall's Church in 1870 was erected in the gallery of Church of the Gesu, shown here circa 1894. Johnson Op. 526 of 1879 was moved from Holy Name Church, for which it was built, and installed in the lower church of Church of the Gesu when the parishes merged.

Michael Friesen have found entries in Philadelphia for Edward C. LeDroit or E. C. LeDroit, organbuilder, in the 1866, 1867, 1868 Philadelphia directories.

### The Marshall Brothers

The *Ripon Commonwealth* of 2 December 1864 records this in "Local Matters":

The new organ for the Episcopal Church, in this city, has arrived from England. We understand it is a present to the church from the Marshall Brothers, and was shipped from Liverpool by Mr. Edward Marshall, who has just arrived from his recent trip to the old country.

The reputed Willis organ in St. Peter's Church, Ripon, Wisconsin, which had a population of 2,000 in 1860, was the impetus for the origins of one of America's most interesting organ companies.

George Marshall (1828-1896) and Octavius Marshall (ca. 1842-1918) were the first of four brothers to settle in the village of Ripon around 1860.<sup>20</sup> By 1862, a third brother, Edward (ca. 1840-1908) had joined George and Octavius, and together they purchased a large farm west of Ripon from Dr. B. B. Spalding.<sup>2</sup>

Perhaps Edward returned to England shortly before or after the death of a remaining parent, stayed to settle the estate and commission the organ, returned with the organ (and the man to erect it) and with his sister, Elizabeth Jane, and the fourth brother, Thomas.<sup>3</sup>

John L. Lancashire (ca. 1847-1901?), who came from England to erect the organ at Ripon, was some 17 years old when he arrived there in 1864. (The federal census of 1870 gives his age as 23.) With

the inducement of starting an organ company with the Marshall brothers' financial backing, Lancashire elected to remain in Ripon.

It is doubtful if any members of the family other than George and Octavius took an active part in the running of organbuilding business. In 1867-68, Philipp Odenbrett, who had a shop in Waupun,

1869 Marshall Bros. St. Gall's Church, Milwaukee, Wisconsin Source: Milwaukee Sentinel, 15 November 1869			
GREAT 56 pipes unless noted	4'	Rohr flute [Traverse Flute?]	
16' Double Diapason m	2 <sup>2</sup> / <sub>3</sub> '	Twelfth m	
8' Open Diapason m	2'	Fifteenth m	
8' Viola da Gamba m	8'	Horn r m	
8' Hohlfute w 44 pipes	8'	Oboe & Bassoon r m	
8' Lieblich Gedact w	4'	Clarion r m	
4' Octave m	PEDAL 27 pipes unless noted		
4' Flute Harmonique m	16'	Open Diapason w	
2 <sup>2</sup> / <sub>3</sub> ' Twelfth m	16'	Subbass w	
2' Fifteenth m	8'	Violoncello w	
4 rks Mixture m 224 pipes	16'	Posaune	
8' Trumpet r m	COUPLERS & MECHANICALS		
8' Cremona (prep.)	Swell to Great		
SWELL 56 pipes unless noted	Great to Pedal		
16' Bourdon Bass & Treble w	Swell to Pedal		
8' Open Diapason m	Bellows Signal		
8' Salicional m	Four composition pedals		
8' Rohr flute w & m	Cost: \$6,000.00		
4' Octave m			

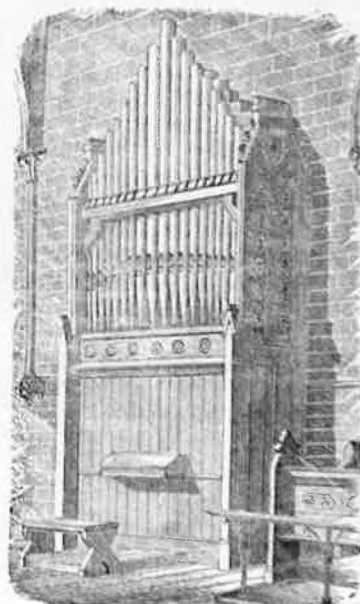
## SPECIFICATIONS

FOR

# ORGANS OF ONE MANUAL,

SUITABLE FOR

## Churches, Chancels or Lodges,



No. 2.

## MARSHALL & ODENBRETT

as a full set of workmen can do it. When completed, this organ will be in many respects a remarkable one. Its combinations, power, ease of management, and tone will be unsurpassed in the West. It will contain several valuable improvements hitherto unheard of, among which is a combination valve in the wind chest, thus lessening the labor of the organist. There are also at least a half-dozen new features in the mechanical combinations to facilitate the working of the various parts. The foreman of construction and metal pipe maker are direct from the celebrated establishment of Bryceson, London, and both of the gentlemen are perfect masters of their business. The instrument is being completed rapidly as possible, and, when finished, Milwaukee can pride herself on having the best organ in the West.<sup>27</sup>

Edward Harris joined the firm about 1869; William Turner was hired 10 May 1869.<sup>28</sup> After considerable advance publicity, the organ for St. Mary's was never installed, "... because the builders would not agree to the guarantees required by the congregation."<sup>29</sup> The Marshalls, displaying their usual ability to rebound, sold it to St. Gall's Catholic Church, for their newly erected "Byzantine"-style building at the corner of Michigan and 3rd Streets.<sup>30</sup> Having recovered from one setback, another greater disaster befell them: On 19 March 1870, the factory was destroyed by fire, with losses of \$12,000.00 and insurance of \$5,500.00.<sup>31</sup> Spring Street Congregational Church's new organ was one of the losses:

... This organ was to have been a duplicate of the one the firm had just made for St. Gall's Church, which was considered a very fine instrument, and was recently [1894] taken to their present

*A Marshall & Odenbrett brochure of 1867-68 lists five designs for one-manual organs with Pedals. The rare brochure was photographed in the records of St. Paul's Episcopal Church, Watertown, Wisconsin, by the Rev. Dr. M. Fred Himmerich.*

Wisconsin, joined the Marshalls and the firm was then styled Marshall and Odenbrett.<sup>23</sup> St. Paul's Episcopal Church in Watertown, Wisconsin, had what must have been one of the first products of that union:

NEW ORGAN—A very fine organ is being set up in the St. Paul Episcopal Church. It was built by Marshall & Odenbrett, of Ripon, and is described as follows by one of the men who made it and is supposed to know. Compass of manual 4 1/2 octaves, from CC to G alt. Compass of Pedal organ 2 octaves from CCC to C.

### MANUAL

1. Open Diapason 8 ft. 56 pipes; 2. Bourdon Bass, 3. Lieblich Gedackt 16 ft. 56 pipes; 4. Viole de Gamba 8 ft. 56 pipes; 5. Lieblich Gedackt 8 ft. 56 pipes; 6. Octave 4 ft. 56 pipes; 7. Rohrflute 4 ft. 56 pipes, 8. Twelfth 2 2/3 ft. 56 pipes; Fifteenth 2 ft. 56 pipes;

### PEDAL

10. Subbass [sic] 16 ft. 25 pipes; Pedal coupler; Bellows signal. 2 compositions [sic] pedal to set on strap [probably stops] 8 & 9. All the pipes are enclosed in a general swell.<sup>24</sup>

The organ had been promised to be finished by Trinity Sunday of 1868 (i.e., 7 June). It was installed three months late. The cost was \$1,200.00.<sup>25</sup>

By December of that year, the factory was being enlarged to build the "mammoth" organ for (Old) St. Mary's Church, Milwaukee.<sup>26</sup> The work was increasing and so was the staff:

NEW ORGAN for St. Mary's Church—We learn from the *Ripon Commonwealth* that the mammoth organ for St. Mary's Church of this city, is well under way and is being pushed forward as fast

### 1877 Marshall Bros.

#### Mercantile Library Hall, St. Louis, Missouri

Source: "The Mercantile Hall Library Organ," The Cypher, 9:2, 1983-84. (Courtesy Elizabeth Towne Schmitt)

GREAT 61 pipes unless noted	4'	Flute Harmonique	
16'	Double Open Diapason	2'	Piccolo Harmonique
8'	Great Open Diapason	8'	Clarionet tc 49 pipes
8'	2nd Open Diapason	8'	Orchestral Oboe tc 49 pipes
8'	Doppel Floete	PEDAL 30 pipes unless noted	
8'	Clarabella	16'	Grand Open Diapason
4'	Octave	16'	Subbass
4'	Flute Harmonique	10 <sup>2</sup> / <sub>3</sub> '	Great Quint
2 <sup>2</sup> / <sub>3</sub> '	Twelfth	8'	Violoncello
2'	Fifteenth	8'	Bass Flute
IV rks. Mixture 244 pipes		16'	Trombone
III rks. Acuta 183 pipes		COUPLERS	
8'	Trumpet	Swell Suboctave	
4'	Clarion	Swell Superoctave	
SWELL 61 pipes unless noted		Swell to Great	
16'	Lieblich Bourdon [ <i>sic</i> ]	Swell to Pedal	
8'	Violin Diapason	Great to Pedal	
8'	Viola di Gamba	(Solo to Great)	
8'	Vox Angelica	(Solo to Pedal)	
8'	Lieblich Gedacht	(Swell to Solo)	
4'	Octave	Pedal Check	
4'	Flauto Traverso	Sforzando	
2'	Flautino	Bellows signal	
III rks. Dulciana Mixture 183 pipes		Six reversible pneumatic	
16'	Contra Fagotto [tc] 49 pipes	pistons to Great	
8'	Horn	Four reversible pneumatic	
8'	Oboe & Bassoon	pistons to Swell	
4'	Clarion	Three reversible pneumatic	
SOLO 61 pipes unless noted		pistons to Solo	
8'	Geigen Principal	Three double-acting composition	
8'	Dulciana	pedals to Pedal.	
8'	Flute d'amour	30 feet front, sixteen feet deep,	
4'	Gemshorn	thirty-two feet high.	

Messrs. Marshall & Odenbrett, on presenting the accompanying specifications and prices, wish it to be understood that while they (apparently) cannot compete in lowness of charges with many Organ Builders in this country, an examination of their work will prove that it is not only (as everything in the construction of an organ should be) of a superior quality, but that a greater amount is given by them for the money expended than by any other house in the trade. There are many things required in the construction of a complete and durable organ that cannot well be mentioned in an ordinary specification, and which if made a parade of would in all probability be little noticed. In the sound boards and bellows a great difference may exist—they can be made of various sizes for the same stops, to the extent of at least fifty per cent in the cost, as well as in the effect eventually produced. The valves throughout the organ may vary materially from the usual and common mode, to the last and more perfect invention of Mr. Odenbrett, which renders the touch no heavier than that of a Piano-Forte.

In the metal pipes, on which so much depends, a difference in quality and scaling may exist of nearly one hundred per cent.

In truth, every other appliance, such as wind-trunks, coupler movements, keys, rollers, squares and buck-falls, &c., may vary in quality to the same extent, and yet look very well on paper; but if the low priced work is used the final result will most certainly be a complete failure in every essential point that constitutes a sound and perfect instrument.

If it is desirable to prepare for any Stop, the Pipes only being left out, one-half should be deducted for Stops of 16 feet to 8 feet, and one-third of those of 4 feet and under.

Composition Pedals will be charged extra, (about \$25,) if added when not specified.

A Super Octave Coupler can be added if desired for about \$50 extra.

The instruments are intended to be of full scale, with every modern improvement, the very best materials and highest style of workmanship. The cases to be of Pine or Butternut, plain but good, all fittings about the keys to be of Polished Oak. The front Pipes to be left their natural bright state, or gilded for about \$50 extra, on an 8 foot front.

Either of these instruments may be considered to possess from two to three times the amount of variety and power of tone, more than any others manufactured in this country, of an apparently similar description, owing to the decided character of each Stop, and their wonderful power in combination.

These prices do not include carriage and erection.

Specifications for Organs of two three and four manuals furnished on application.

All instruments warranted for five years.

building, the Gesu Church on Grand Avenue [now West Wisconsin Avenue].<sup>32</sup>

At the end of the *Milwaukee Sentinel* article concerning the fire, the question was raised: "... Cannot our Society for the encouragement of Manufacturing induce the firm to locate in this city?"<sup>33</sup> In ensuing days, there were reports that Janesville and Watertown, Wisconsin, as well as Chicago, were courting the Marshalls.<sup>34</sup> Finally in May 1870, the move to Milwaukee was announced: they would operate in the old Matthew Bros. Furniture warehouse, at Fourth and Fowler.<sup>35</sup> Both the Marshalls and Odenbrett moved to Milwaukee but went their separate ways. By October, three organs were under way for Janesville, Wisconsin; Albert Lee, Minnesota; and Fond du Lac, Wisconsin.<sup>36</sup> The factory was a frame building, some 30 by 100 feet. A portion of the first floor was a stable for the Matthews Bros.; the rest of the first floor and all of the second floor was for factory purposes.

The readers of the *Milwaukee Sentinel* of 21 November, 1871 found this on page four that day:

#### ANOTHER INCENDIARY FIRE

##### Church Organ Works of Marshall Brothers Destroyed

Three instruments and the stock of the establishment a total loss

The workmen employed in the organ factory of Marshall Brothers, in the rear of the furniture manufactory of Matthews Brothers, on Fourth Street were surprised to find smoke working up through the crevices of the floor about noon yesterday. Pails were brought into requisition, but those who handled them were

#### MANUAL C C TO F--54 NOTES.

No. 1	1	Open Diapason (metal throughout).	8 feet	\$200
	2	Liebllich Gedact,	8 "	150
	3	Octave,	4 "	150
	4	Pedal Coupler,		
	5	Bellows Signal,		
Price \$500				
No. 2	2	Open Diapason,	8 feet	\$200
	1	Liebllich Gedact,	8 "	150
	3	Dulciana (Ten C),	8 "	150
	4	Octave,	4 "	150
	5	Pedal Coupler,		
	6	Bellows Signal,		
Price \$650				
No. 3	1	Liebllich Gedact or Rohr Flote,	8 feet	\$150
	2	Open Diapason,	8 "	200
	3	Dulciana (Ten C),	8 "	150
	4	Octave,	4 "	150
	5	Flute,	4 "	100
	6	Pedal Coupler,		
	7	Bellows Signal,		
Price \$750				
No. 4	1	Liebllich Gedact, }	16 feet	\$200
	2	Bourdon,		
	3	Open Diapason,	8 "	200
	4	Liebllich Gedact or Rohr Flote,	8 "	150
	5	Dulciana (Ten C),	8 "	150
	6	Octave,	4 "	150
	7	Flute,	4 "	100
	8	Pedal Coupler,		
	9	Bellows Signal,		
Price \$950				
No. 5	1	Liebllich Gedact, }	16 feet	\$200
	2	Bourdon,		
	3	Open Diapason,	8 "	200
	4	Liebllich Gedact or Rohr Flote,	8 "	150
	5	Dulciana (Ten C),	8 "	150
	6	Octave,	4 "	150
	7	Flute,	4 "	100
	8	12th,	2 2.3 "	75
	9	15th,	2 "	75
	10	Pedal Coupler,		
	11	Bellows Signal		
(one composition pedal.) Price \$1100				

An independent Pedal Organ consisting of Sub-Bass, 16 feet, can be added to either of the above for the sum of \$200.

obliged to retreat, the fire having grown so intense within a few short moments. The blaze loomed up out of a straw bin of the stable in the south front of the building and spread with such rapidity that it was impossible to save a fine team belonging to the Matthews Bros., and in less than ten minutes the entire building was a prey to the flames. . . .

Two organs, one unfinished organ, as well as tools imported from England, were a total loss. One of the workmen remembered seeing a man hurrying from the barn a few minutes before the fire began.

By 18 January 1872 the Marshalls moved into their new factory at Tenth and Clybourn.<sup>37</sup> This was two blocks south of the newly built Calvary Presbyterian Church.<sup>38</sup> By February they had completed their first organ.<sup>39</sup>

In April, a bitter and acrimonious legal battle began: John L. Lancashire vs. George L. Marshall *et al.* and William Turner vs. George L. Marshall *et al.* Both suits were to recover lost wages from the Marshall Bros. firm. Aside from that, the documents give some interesting information about what the builders of the day did, and what they were paid for doing it. For example, two sound boards, two sets of split pallets and a bellows and reservoir were to be made by Turner for \$304.35. His wages, originally \$2.50 per day, were raised to \$3.50 per day as an inducement to stay with the firm. John Lancashire was employed as a tuner and voicer at the same rate initially as Turner; on 1 March 1871 he was made foreman, also doing voicing and other work, for \$4.00 per day.



Dudley Buck

## Marshall Bros. Sue Church; Church Consults Dudley Buck

**"I**N 1873, ST. PAUL'S (DETROIT) contracted with the Marshall Brothers Organ Company of Milwaukee for a three-manual forty rank instrument described as 'huge in proportions and attractive in appearance as seen from the auditorium. The introduction of such a piece of work is not only an event in the history of church music in Detroit worthy of remembrance, but a source of honest pride in St. Paul's parish.' The total cost was \$12,000. Louis Falk, organist of Union Park Church, Chicago, gave the dedication recital on Friday evening, November 7, 1873." Thus states an undated, unpublished historical sketch in the church records, which continues:

"Problems soon resulted with the instrument and by March of 1874 the organ was in bad repair. It seems that the organ was installed in the rear gallery of the church and a leaking window allowed moisture to enter the rear of the instrument and cause ciphers and dead notes. The parish, unwilling to accept the instrument, refused the final payment due the Marshall Bros. of \$5,000 and ordered them to remove the organ and replace the old one as soon as possible. The Marshall Bros., in turn, filed a suit against the Rector, Wardens and Vestry for the remaining \$5,000 due them. The organist, James Whitney, quit his position on Palm Sunday, 1874, and on Easter Sunday took an ad or notice out in the *Free Press* to explain his sudden departure. The battle lines were drawn and later that year, only two days after the 50th Anniversary of the Parish, a trial commenced in Federal District Court. This unfortunate situation was finally settled out of court the following March. The Marshall Bros. apparently removed their instrument from St. Paul's. No terms of the arrangement or settlement between Marshall Bros. and St. Paul's are recorded; but transcripts of the 1874 court proceedings have been located in the Federal Archives.

"The next instrument purchased by St. Paul's was first played on July 25, 1875. Built by the Hook and Hastings Co. of Boston it was described as being eighteen feet wide, ten feet deep and over thirty feet high with solid black walnut woodwork, finished in oil. It was designed to work by a device called a hydraulic motor, operated by water pressure. The cost of operating the organ was estimated at .10 per hour. The instrument cost \$5,000 and at the same time the choir had been reorganized. . . . Prof. J. C. Batchelder was appointed permanently as organist and choirmaster—a position he was to hold until 1906. This instrument was H&H Opus Number 798, and was a 2 manual instrument with 32 registers."

The following letter is among the exhibits in the court records described above.

Detroit, March 5, 1874

To the Music Committee of St. Paul's Church  
Gentlemen,

I have the honor to report herewith that I have made the required examination of the organ built for you by Messrs Marshall Bros. of Milwaukee, and the following are the points which struck me as bearing upon the case in point.

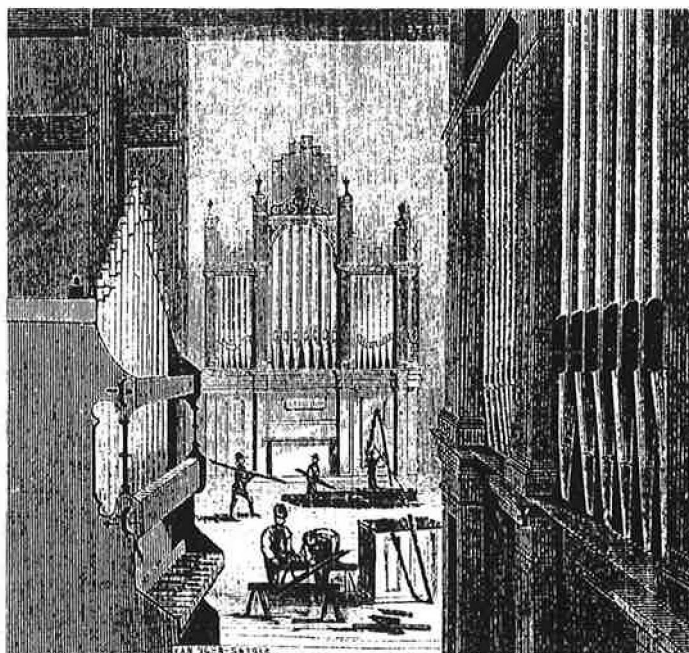
1. The Pedal Bass of the organ is decidedly ineffective in the Church, frequently giving a sense of lack of foundation. On examining into this by trying different positions and conditions, I feel bound to say that, while I think the builder might have so constructed his scales as to have got more tone out of the pedal organ, yet I doubt if it would then have been wholly satisfactory. The fault—the main fault at all events, is in the Situation—the old, old story of an organ placed wholly in a recess not properly built for it. If an organ must stand in a recess the only proper way is to have two or three feet empty space on either side of the instrument, plenty of room overhead, and the back of said recess formed by a solid wall so shaped as to act as a reflector and throw the sound forward. In this connection let me say that I was shocked to see the way that window is left in

The counterclaim of the Marshalls asserted that the work was not worth the money, that the men had tried to subvert their business by telling prospective clients that they could not go on without Turner and Lancashire with them, and that they had also destroyed and mutilated certain plans, scales, and drawings necessary to their business.<sup>40</sup> The juries, in each case, found for the plaintiff: John Lancashire, \$876.00; William Turner, \$555.99.<sup>41</sup> Related to these proceedings, an unprecedented move was made by Turner and Lancashire to garnishee or attach monies owed the Marshall Bros. from the Vestry and Wardens of St. James Episcopal Church, Plymouth Congregational Church, and the Rev. Fr. Stanislaus La Lumiere, Pastor of St. Gall's Church. This apparently was not done.

In addition to the new factory, the Marshall Bros. acquired another partner, Abraham F. Clarke, who must have brought a new source of capital and his "many contacts in the country."<sup>42</sup> The firm's name became Marshall Bros. & Clarke. The new factory was 30 by 80 feet, with a building room of the same dimensions, 34 feet high. The machinery was run by a 15 horsepower steam engine, with machinery located in the basement. The sawing and planing machines were designed for organ work. The metal shop and offices were separate, and there were some twenty men employed.<sup>43</sup>

This was to be a productive period for the firm; besides organs for Milwaukee, there were ones for Waukesha, Wisconsin (2); St. Louis (2); Ohio (2); Michigan; and Canada (2). By 1874, the factory was said to employ fifty men "making everything that goes into an organ except the ivory keys, which were made in Massachusetts . . . their large force of artisans combine the latest improvements and skill of Germany, England and America." The stock was said to be owned by a number of the wealthiest men in Milwaukee.<sup>44</sup> One of these "latest improvements" was the use of silver shallots and tongues for the organ in the First Presbyterian Church, St. Louis, Missouri.<sup>45</sup> Some of the staff included John Egan, Edward Harris, William Jackson and John Blundell.<sup>46</sup> The Marshalls seemed to advertise extensively in order to gain such a diverse geographic clientele; they also by 1875 had engaged the organist and builder, James S. Drake, as their general agent.<sup>47</sup>

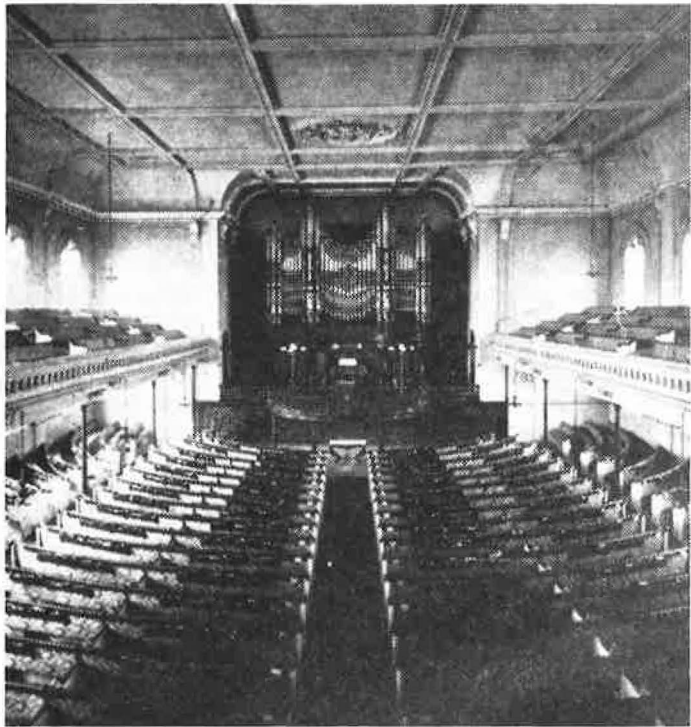
Cash flow still seemed to plague the business. In May of 1877, Octavius Marshall initiated a suit against the Marshall Bros. Church Organ Manufacturing Co., as it had been known since 1873. He had paid the back wages of several workers and then sought to recover the money from the corporation.<sup>48</sup> The suit was successful and the factory was attached by the sheriff.<sup>49</sup> Octavius then purchased the



MARSHALL BROS. ORGAN FACTORY—INTERIOR VIEW.

This illustration from page 477 of the Milwaukee Monthly Magazine, Vol. 8, No. 48 of December, 1874, is the only known view of the second Milwaukee factory of Marshall Bros., erected in 1871-72.





PHOTOGRAPHIC COPY BY HENRY WELAND

1875 Marshall Bros. Organ, Central Presbyterian Church, Hamilton, Ontario

factory back in the sheriff's sale in what seem to be questionable circumstances, when "it was also then and there further agreed between plaintiff [Ferdinand Bartels] and the defendant [Octavius Marshall] that the plaintiff should and would not bid at the sheriff sale and would not interfere with the defendant, but suffer the defendant to bid off at his own price the property of said corporation."<sup>50</sup> There is no verdict attached to the documents. Perhaps it was settled out of court; it would have been in Octavius Marshall's interest to do so.

In what seems an attempt to capture attention for the firm, another "mammoth organ" rose from the erecting room floor, eleven months later, destined for the Tabernacle in Cleveland.<sup>51</sup> The organ was to have been 25 by 16 feet; 35 feet high; and having 2,273 pipes. Stops: 14 Great; 12 Swell; 8 Choir; 3 Solo; 6 Pedal; 14 mechanicals; pneumatic lever to the manuals and couplers; cost \$15,000.00.<sup>52</sup> The day before the article describing the organ appeared in the Cleveland Herald, this tart headline appeared in the *Milwaukee Sentinel*:

### THREE TIMES AND OUT

... For the third time the organ factory of the Marshall Bros., at the corner of Tenth and Clybourn Streets, is a mass of ruins, having been almost entirely destroyed by fire during the interval between two and three o'clock this morning . . . This organ factory is a doomed institution with no earthly rival, unless it be Kate Claxton.<sup>53</sup>

This would seem to have been the end of the Marshall Bros. saga in Milwaukee. However, on 10 April 1880, the *American Art Journal* reported that

The mammoth organ in the Cleveland Tabernacle was erected by Marshall Bros., of Milwaukee, at the cost of \$15,000.00. It is regarded as one of the finest instruments in the West by Wamelink and Underner.<sup>54</sup>

That the Marshalls continued building after the fire is reinforced by this sentence from the *Souvenir of the Milwaukee Saengerfest*, July, 1886: "If your taste runs to music, there is the bell foundry at 242 Oregon Street, where you can order a chime of bells or see them cast. The organ factories at 422 Broadway, 328 Oregon or 658 Twelfth Street are well worth a visit."<sup>55</sup> The first address is the business address as given in the city directory for Octavius Marshall from 1883 to 1892. The other addresses are those of Philipp Odenbrett and William Schuelke, respectively. Besides being "Tuner of the Principal Organs of the North West" as indicated in the 1880 city directory, Marshall did installation work for Hook & Hastings in the case of the organs for Calvary Presbyterian Church

the rear of the organ. It should at once be boarded up and caulked airtight. The discoloration shows that the weather gets in there and if it did not, dampness and heat do, and an organ is sensitive as a consumptive to such influences. My own opinion is that such a boarding up of the window is imperative. There is much pneumatic action in the organ and very nicely made too, but it stands right before this window, of necessity, and must with varying weather be continually getting out of order. Doing this may somewhat help the pedal organ, for my conviction is that altogether too much tone goes out of the back window instead of coming into the church.

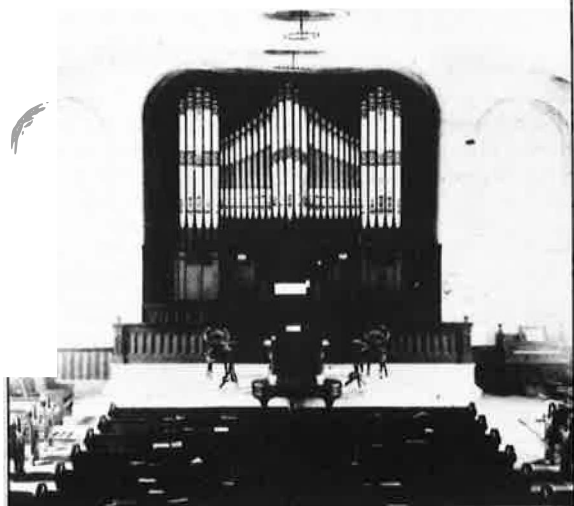
The internal arrangement (or "laying out" technically speaking) is unusually good, and bears the same relative importance to the wear and tear of an organ as does the fact of convenience of access as to repairs in a building. The workmanship seems everywhere of the most thorough description and the material used first class. The pneumatic action is remarkably prompt and reliable. Now when you come to tone, the element of taste comes in more or less and there is no organ that ever was or will be built that did not have its defects as well as its excellencies. If then, the sum total of excellencies is considerably in excess of the sum total of defects any reasonable man conversant with organ building will be satisfied—albeit perhaps better satisfied in one case than another. In this sense I consider that your church has no just ground to find fault with the builders. I may feel that you are getting all your money's worth and in my judgement a little more, for you have not given the builders so fair a show as an inexperienced eye would suppose.

Some of the defects of the organ lie in the specification itself and are the results of building to that specification. They are faults of a fast day and generation in organ building principally. Had you given this specification to several undoubted experts for an opinion this would undoubtedly have come up for discussion. Looking over my notes I find that I have far more to praise than to blame. Still you ask me definitely to pronounce whether I consider "workmanship and voicing first class." I understand by that 'equal to anything in the country.' To the first item I should reply 'yes'—to the second (as to the voicing—by which I include balance, characteristic tone, evenness of the same etc.) I should reply 'no'—I can point to a number of instruments superior in this respect. Should you ask me if I consider the voicing second-rate—I think I should reply—"no"—by this I wish to show that it comes near to, but in my judgement not fully up to the specimens I have in mind. I have the kindest feelings towards Mr. Marshall—I think he has a future before him and deserves it, but I cannot conscientiously say more than this. One stop in the Great Organ I consider positively badly voiced especially the two lower octaves: viz: the Doppel flute in the Great Organ.

With respect—I am gentlemen  
Very truly yours  
Dudley Buck  
Organist BMH  
[Boston Music Hall]

### 1873 Marshall Bros., St. Paul's Church, Detroit Source: Dedication Program marked as Trial Exhibit

<b>GREAT</b> 61 notes, Pneumatic Lever applied to keys and couplers.	<b>SOLO</b> 61 notes
<b>16'</b> Double Open Diapason	<b>8'</b> Geigen Principal
<b>8'</b> Great Open Diapason	<b>8'</b> Dulciana
<b>8'</b> Open Diapason No. 2	<b>8'</b> Flute d'Amour
<b>8'</b> Doppel Flute	<b>4'</b> Flute Harmonique
<b>8'</b> Clarabella	<b>4'</b> Gemshorn
<b>4'</b> Octave	<b>2'</b> Harmonic Piccolo
<b>4'</b> Flute Harmonique	<b>8'</b> Clarinet
<b>2<sup>2</sup>/<sub>3</sub>'</b> Twelfth	<b>8'</b> Vox Humana [in Sw. box]
<b>2'</b> Fifteenth	<b>Tremulant</b>
<b>4 rks.</b> Mixture	<b>PEDAL</b> 30 notes
<b>3 rks.</b> Acuta	<b>16'</b> Grand Open Diapason
<b>8'</b> Trumpet	<b>16'</b> Great Bass
<b>4'</b> Clarion	<b>10<sup>2</sup>/<sub>3</sub>'</b> Great Quint
<b>SWELL</b> 61 notes	<b>8'</b> Violoncello
<b>16'</b> Lieblich Bourdon	<b>8'</b> Bass Flute
<b>8'</b> Violin Diapason	<b>16'</b> Posauene
<b>8'</b> Viola di Gamba	<b>Mechanical Stops, &amp;c.</b>
<b>8'</b> Vox Angelica	Sw-Gr 16', 8', 4'
<b>8'</b> Lieblich Gedact	Sw-Ped, Sw-Solo, Gr-Ped, Solo-Ped
<b>4'</b> Octave	Pedal Check
<b>4'</b> Flauto Traverso	Bellows Signal
<b>2'</b> Harmonic Piccolo	<b>Double-Acting Composition Pedals:</b>
<b>3 rks.</b> Dulciana Mixture	4 Positive, 4 Negative, Full Pedal organ
<b>16'</b> Contra Fagotto	<b>Reversible Pneum. Compositions:</b>
<b>8'</b> Horn	Full Great Piston, Full Swell Piston,
<b>8'</b> Oboe and Bassoon	3 Pistons for each manual division
<b>4'</b> Clarion	to draw combinations pre-set by
<b>Tremulant</b>	builder on first stroke and withdraw
	other combinations on second stroke



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**1873 Marshall Bros. & Clarke, Milwaukee  
First Presbyterian Church Madison, Wisconsin  
Source: Milwaukee Sentinel 19 May 1873**

GREAT 58 notes CC-a		
8'	Open Diapason	metal 58 pipes
8'	Clarabella	wood 58 pipes
8'	Dulciana . . .	metal 58 pipes
4'	Octave . . . .	metal 58 pipes
4'	Harmonic Flute	metal 58 pipes
2'	Flageolet . . .	metal 58 pipes
III rks	Mixture	metal 174 pipes
8'	Clarinet	metal 46 pipes (tc)
SWELL 58 notes CC-a		
16'	Lieblich Bordun	wood 58 pipes
16'	Bordun bass . .	wood 58 pipes
8'	Open Diapason	metal 58 pipes
8'	Salicional	metal 58 pipes
8'	Lieblich Gedact	wood 58 pipes
4'	Gemshorn . . .	metal 58 pipes
4'	Flauto Traverso	wood 58 pipes
III rks	Dulciana Mixture	metal 174 pipes
8'	Oboe]	
8'	Bassoon] . . . .	metal 58 pipes
PEDAL 30 notes CCC-f		
16'	Open Diapason	[wood?] 30 pipes
8'	Violoncello	[wood] 30 pipes
MECHANICAL STOPS		
	Swell to Great	
	Swell to Pedal	
	Great to Pedal	
	Tremulant	
	Bellows signal	
	Pedal check	
	Reversible Composition to Swell (1 & 2)	
	Reversible Composition to Great (1 & 2)	
	Cost: \$3,000 (Milwaukee Sentinel 10 Dec. 1872)	
	[Church and organ sold to Masons in 1892; building demolished ca. 1920.]	

and the Exposition Building.<sup>56</sup> By 1893 the city directory lists him as president of the Lancashire-Marshall Organ Co., but it is known that in 1892-93 he and Nicholas Bach installed for the Moline Organ Co. the Mathias Schwab organ rebuilt by Moline for St. John's R. C. Cathedral.<sup>57</sup> After 1897 he is no longer in the city directory and had gone to Moline, Illinois.<sup>58</sup>

## NOTES

20. Federal Census, 1860, City of Ripon, Fond du Lac county, dwelling 779, family 777: George Marshall, 30 years

old, merchant, real and personal property, \$1,000, born England; Salina (his wife), 30, b. England; Mary S., 6 months, b. Wisconsin; Octavius, 18, b. England. In the Federal Census, 1870, George had property valued at \$30,000, while that of Octavius was \$5,000. George, being the oldest, must have been the principal heir of the family estate. A letter to the author from the *Wisconsin Scottish Rite Bodies* of 18 July 1989 indicated that Octavius Marshall was born in Deptford, Kent, England, in 1843. He was a 32nd Degree Mason and belonged to lodges in Ripon and Milwaukee, Wisconsin. He joined the Scottish Rite Masonry in March of 1877.

21. The *Pedrick Genealogies* of the Ripon Historical Society indicate that Edward R. Marshall was in Ripon by 1862. He died in Brown's Valley, Minnesota, 29 October 1908. Some sources give Edward's middle initial as F.

22. Information about Elizabeth Jane Marshall from Parish Records of St. Peter's Episcopal Church, Ripon, Wisconsin, supplied by the Rector, the Rev. Fr. Robert J. C. Brown. She subsequently returned to England. The sequence of events regarding Edward Marshall and his brother and sister, as well as Lancashire was suggested to the author by Fr. Brown in a letter of 3 August 1989. (Captain) Thomas Marshall (1830-1894) entered the Royal British Navy at 14 and served for 19 years. *Pedrick Genealogies* and *Milwaukee Sentinel*, 11 April 1879; 2 March 1877; 28 March 1877. The *Wisconsin Scottish Rite Bodies* letter cited above, have Thomas Marshall as born in Deptford, Kent, England on 30 September 1830 and died 16 August 1894. He was a grocer in Ripon, Wisconsin and a member of Old Dundee Masonic Lodge No. 30 in London, England.

23. The *Milwaukee Sentinel*, 29 July 1867, noted that Philipp Odenbrett had a brisk trade in Waupun, Wisconsin; by January of 1868 he had joined the Marshall Bros. (See note 25.)

24. *Watertown Republican*, 9 September 1868. (Courtesy of Elizabeth Towne Schmitt)

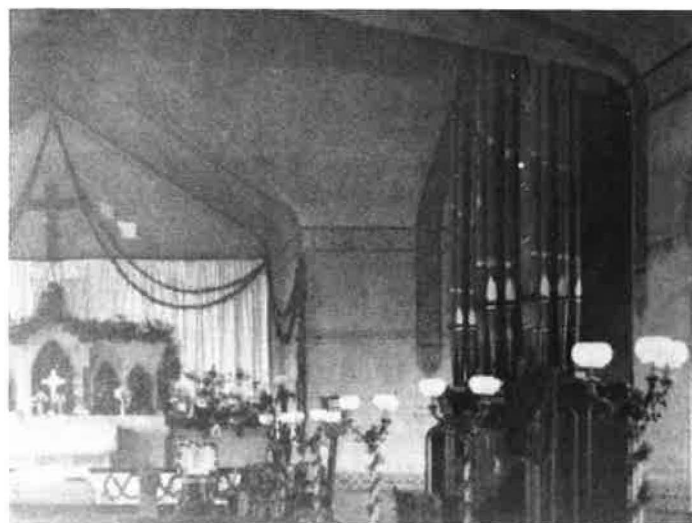
25. Letter from Marshall and Odenbrett to St. Paul's Episcopal Church, Watertown, Wisconsin, 29 January 1868. (Courtesy of the Rector, the Rev. Dr. M. Fred Himmerich)

26. *Milwaukee Sentinel*, 5 December 1868.

27. *Milwaukee Sentinel*, 18 September 1869. Henry Bryceson founded his business in 1796. The firm built both church and barrel organs, receiving the Prize Medal at the Great Exhibition of 1851. The firm was later known as Bryceson Brothers, and was ultimately absorbed by Wm. Hill & Son & Norman & Beard Limited. Arthur W.J.G. Ord-Hume, *Barrell Organs* (Cranbury, N.J.: George Allen & Unwin, Ltd., 1979), p. 436. See also William Leslie Sumner's *The Organ* (London, Macdonald, 1964), p. 234; and J. W. Hinton's *Story of the Electric Organ*, (London: Simpkin, Marshall, Hamilton, Kent & Co., Ltd. 1909), pp. 43-63.

28. The Federal Census, 1870, City of Ripon, Fond du Lac County, (7 June 1870) gives Edward Harris's age as 26, born England; Elizabeth, 30, keeps house, b. England; W.C., male 2, b. England; F.G., male, 5 months, b. Wisconsin. According to County

**1872 Marshall Bros. organ of three manuals and 30 ranks,  
St. John's Episcopal Church, Quincy, Illinois.**



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# **LIST OF KNOWN MARSHALL ORGANS**

1868	St. Paul Episcopal, Watertown, WI
1869	St. John Episcopal, Milwaukee, WI
1870	St. Gall R.C., Milwaukee, WI
1871	Spring St. Congregational, Milwaukee, WI (built twice)
	St. James Episcopal, Milwaukee, WI (fire)
	Temple Sinai, Chicago, IL (burned 1871)
	Court St. Methodist, Janesville, WI
1872	Christ Church Episcopal, Green Bay, WI
	First Baptist, Waukesha, WI
	Church (?), Waukesha, WI
	Nashotah House, Nashotah, WI
	St. John Episcopal, Quincy, IL (built twice)
	Trinity Episcopal, Hannibal, MO
	St. James Episcopal, Milwaukee, WI (temporary chapel)
	Temple Emanu-el, Milwaukee, WI
1873	Christ Episcopal, Indianapolis, IN
	First Presbyterian, Madison, WI
	Jefferson Street Baptist, Milwaukee, WI (the 65th organ)
	St. Paul Episcopal, Detroit, MI
	Congregational, Madison, WI
	Zion Lutheran, Wooster, OH
	St. James Episcopal, Milwaukee, WI (rebuilt church)
1874	First Presbyterian, St. Louis, MO
1875	Congregational, Oshkosh, WI
	Central Presbyterian, Hamilton, Ont.
	Immanuel Presbyterian, Milwaukee, WI
	Trinity Episcopal, Chicago, IL
1876	Grace Episcopal, Brantford, Ont.
1877	Mercantile Library Hall, St. Louis, MO
1878	St. Paul Lutheran, Bucyrus, OH
	Tabernacle, Cleveland, OH (built twice)
unknown	Presbyterian, Evansville, IN

Court, Milwaukee, Wisconsin, *William H. Turner vs George L. Marshall et al.*, Law 3352, vol. M, p. 331, Turner was hired on 10 May 1869.

29. *Milwaukee Sentinel*, 6 June 1870.

30. *Milwaukee Sentinel*, 7 March 1870. According to the "Statu Temporalis" 1856-1876 of *St. Gall Church Records*, the church cost \$89,590; the pulpit \$753; and the organ \$4,300. This was \$1,700 less than the original price. (Old) St. Mary's purchased a Felix Barckhoff organ from Philadelphia, Pa. (*Milwaukee Sentinel*, 22 September 1871). This later burned and was replaced with a Wm. Schuelke organ in 1894. *Geschichte der Katolischen Kirche in Wisconsin*, (Milwaukee: Catholic Historical Pub., Co. 1899), p. 286.

31. *Milwaukee Sentinel*, 21 March 1870.

32. Boardman, M.A., *Historical Sketch; Grand Avenue Congregational Church of Milwaukee*, (Milwaukee: The First Congregational Church, 1907), p. 26. Spring St. was later renamed Grand Avenue, thus the name Grand Avenue Congregational.

33. *Milwaukee Sentinel*, 21 March 1870.

34. *Milwaukee Sentinel*, 8 April 1870; 9 May 1870.

35. *Milwaukee Sentinel*, 12 May 1870. Fowler St. is now West St. Paul Ave.

36. *Milwaukee Sentinel*, 18 October 1870.

37. *Milwaukee Sentinel*, 18 January 1872.

38. *Milwaukee Sentinel*, 4 March 1872. In the description of the new church, it was noted that the Marshall Bros. "moved and improved" the Johnson Opus 239 from (North) Presbyterian Church. It was replaced in 1888 by Hook & Hastings Opus 1379, a 3/37, which was erected by Octavius Marshall. (*Evening Wisconsin*, 19 April 1888)

39. *Milwaukee Sentinel*, 15 February 1872.

40. *John Lancashire vs George L. Marshall et al*, Law 3352, Circuit Court, Milwaukee County, M., 331.

41. *Milwaukee Sentinel*, 20 April 1872 (Lancashire); 23 April 1872 (Turner).

42. *Milwaukee Sentinel*, 4 March 1872. Clarke was born ca. 1815 in Berlin, Wisconsin and was a clerk in St. Louis, Missouri, in 1830; he worked in his brother's drug store in Chicago in 1835; came to Milwaukee in 1840, and had a drug store on Water Street for 30 years. He moved to Marietta, Georgia (no date given) because of acute rheumatism, and died there 2 March 1886. Obituary in

*Milwaukee Sentinel*, 3 March 1886. He helped found the Unitarian Church in Milwaukee and was for a short time a broker/banker. Conard, Howard L., ed., *History of Milwaukee from Its First Settlement to the Year 1895*. (Chicago: American Biographical Publishing Co., n.d.), 2, 231; 3, 277.

43. *Milwaukee Sentinel*, 18 April 1872.

44. *Milwaukee Monthly Magazine* (8:48), December 1874, 476-477.

45. *Milwaukee Sentinel*, 3 January 1874.

46. John Egan is in the city directories 1871-1880. He had a patent for a pneumatic action (filed 6 January 1876) No. 179, 902. (Witnessed by Edward Harris); Edward Harris resided in Milwaukee from 1870-1879 at 323 Clybourn St. (City Directory); William Jackson, previously an organbuilder in Chicago (See *The Stopt Diapason*, 1984 October, 5: 5 [29], 5-18) resided in Milwaukee from 1873-1885 (city directories and *Wisconsin State Gazetteer and Business Directory 1884-5*, vol. 4) Octavius Marshall was sponsor for Jackson's son, Octavius Mosely Jackson. (*Baptismal Records*, St. James Episcopal Church, p. 156, 14 September 1873.) He was also organist at All Saints Episcopal Cathedral, and opened some of the Marshall Bros. organs. (*Evening Wisconsin*, 3 October 1876; *Milwaukee Sentinel*, 5 and 6 October 1876; *Milwaukee Sentinel* 9 November 1872.) John Blundell worked for Marshall Bros. from 1873-77. (*Octavius Marshall vs Marshall Bros. Church Organ Mfg. Co.*, Law 4919, Circuit Court, Milwaukee County, 35, 516.) Others were Thomas O'Brien, George Foot(e), Ferdinand Bartels, George Ehrlicher, Theodor Beckel, Hiram Cahoon, James Holman, Hugh Irving, and Amos Booth. (City directory and various law suits.)

47. James S. Drake is mentioned in connection with the Marshall Bros. in *The Amphion* (Detroit, Michigan), September 1874, p. 5; December 1878, p. 29. (courtesy of Michael Friesen) The contract for the organ of St. Paul's Lutheran Church, Bucyrus, Ohio is signed by Drake as General Agent for the Marshall Bros., 8 November 1877. (Probably one of the last organs from the factory.)

48. *Octavius Marshall vs Marshall Bros.*, Law 4919, Circuit Court, Milwaukee County, 35, 516.

## **1871 Marshall Bros.**

**St. James Episcopal, Milwaukee, Wisconsin**

**Source: Vestry Minutes, St. James Episcopal Church, Milwaukee, Wisconsin., 28 March 1871, pp. 32-33.**

*Note: The Marshalls belonged to this church and took part in the music program. Thus, this organ should give an idea of what they thought necessary.*

GREAT CC-g, 56 pipes	PEDAL CCC-d 27 pipes
8' Open Diapason	16' Subbass
8' Claribel	COUPLERS AND MECHANICALS
4' Octave	Swell to Great
4' Flute Harmonique	Great to Pedal
8' Clarinet 44 pipes, t.c.	Swell to Pedal
SWELL CC-g, 56 pipes	Bellows Signal
8' Open Diapason	Price \$2,000.00
8' Gamba	
8' Lieblich Gedact	
4' Octave	
2' Piccolo	
8' Horn	

49. *Milwaukee Sentinel*, 1 June 1877.

50. *Ferdinand Bartels vs Octavius Marshall*, Law 5188, Circuit Court, Milwaukee County, 36 286. This suit was to recover the rest of the back wages owed him by Octavius Marshall, which Marshall had not paid.

51. *Milwaukee Sentinel*, 2 May 1878.

52. *Cleveland Herald*, 8 April 1878.

53. *Milwaukee Sentinel*, 7 April 1878. Kate Claxton was a popular actress appearing in Milwaukee at that time.

54. *American Art Journal*, 10 April 1880 (32:24:381). (Courtesy of Stephen Pinel)

55. *Souvenir of Milwaukee Saengerfest, Guide through the City* (Milwaukee: Caspar & Zahn, 1886) p. 105.



William Schuelke as a young man; the photograph was reputedly made near the time of his wedding.

56. *Milwaukee Sentinel*, 23 August 1881. (See note 38.) The Exposition Building had Hook & Hastings' Opus 1045; Calvary Presbyterian, Opus 1379.

57. O'Hearn, David J., *Fifty Years at St. John's Cathedral 1847-1897*, (Milwaukee, 1897), p. 217.

58. For Octavius Marshall's career after leaving Milwaukee, see Robert E. Coleberd, Jr., "Built on the Bennett System." *The American Organist*, 51:1 (January 1968), 20-25. Regarding that article, it should be noted that, according to a letter to the author from the Old Etonian Association of 30 June 1989, Octavius Marshall did not attend Eton. Also, Charles S. Barlow appears nowhere in any records as having been in Ripon or Milwaukee, Wisconsin. Coleberd incorrectly records the 1871 fire as October; it was November. Lastly, Edward Harris did not leave Milwaukee with Messrs. Lancashire and Turner in 1872; he was in Milwaukee until 1879 or later.

### William Schuelke

William Schuelke (ca. 1849-1902) was born in Konijura, West Prussia, and was apprenticed as an organbuilder at the age of seven.<sup>59</sup> In 1864, he immigrated to this country and spent time in Ann Arbor, Michigan; Dayton and Hamilton, Ohio; and Indianapolis, Indiana.<sup>60</sup> By the fall of 1874, he was in Milwaukee:

Messrs. Schuelke & Steinert have established a church organ manufactory at 492-494 Tenth Street, where pipe organs of every

size will be built to order. They are recommended by a number of organists and musical clergymen, and we hope they will meet with sufficient encouragement.<sup>61</sup>

Schuelke's partnership with Theodore Steinert, about whom little is known, did not last long. By 1876 Steinert was on his own, with an entry and advertisement in the *First Biennial Gazetteer & Directory of the State of Wisconsin 1876-77*. The *Milwaukee Sentinel* on 2 March 1876 reports that Theodore Steinert was convicted of arson for setting fire to his own factory on Tenth Street, and on 16 June 1876 the same paper reports that he jumped bail and the bondsman offered a reward for his arrest. No more is known of him.

In 1875 Schuelke married Elizabeth Schoen and then built organs in the warehouse of his father-in-law, who had a moving and cartage firm at 12th and Reservoir streets.<sup>62</sup> Initially, Schuelke built small one- and two-manual organs with traditional slider chests and mechanical action. In 1879 he secured his first important contract from the Trinity Evangelical Lutheran Church at 9th Street and Highland Avenue. The instrument employed ventii chests of his own design and a Barker lever. The case was built by Erhard Brielmeier, an altar maker, who would build many of the cases for Schuelke's large organs, while William built the small organ cases.<sup>63</sup> While he had established a reputation in German Protestant circles, the organ he built for the well-to-do and influential St. Francis R.C. Church in 1885 gave him an entrée to the Catholic Church trade. He would ultimately build some 61 organs out of a total of 160 for that denomination. The St. Francis organ had cone valve chests and Schuelke's superior Barker lever system.<sup>64</sup>

After the death of his first wife in September of 1888, Schuelke remarried about 1890 to Maria Jahns, whose father, a prosperous cigar maker, probably enabled him to open a new factory at 22nd and Walnut streets.<sup>65</sup> During this period some of his staff consisted of Charles Besch, John Rohn, Charles Schwab, Richard Legner, Olaf Petersson (1871-1941) and George Weickhardt (ca. 1858-1919).<sup>66</sup> Weickhardt and Schuelke had many disagreements over tonal design and chest actions because Weickhardt thought Schuelke to be old-fashioned. (Schuelke never included celestes and rarely installed tremulants in his organs.) On the other hand, Max Schuelke, his son, said that Weickhardt made "bushel baskets" of parts that didn't work and his father would have to pay for them.<sup>67</sup>

It is not certain when Schuelke began to make his own metal pipework. In the file "Estate of William Schuelke (intestate), August C. Helmholtz, administrator," the following are noted as supplying pipes to the firm: Mansfield Organ Pipeworks (Mansfield Depot, Conn.); H. L. Campbell, Reading, Massachusetts; Gustavus Schenkel, Chester, Illinois; and Samuel Pierce. Schuelke also had catalogs from Edwin Hedges.<sup>68</sup>

In Schuelke's last years he suffered from a kidney ailment, which may have distracted him from his work. Here is a letter written a year and a half before his death:

Milwaukee, Wisconsin, July 15, 1901

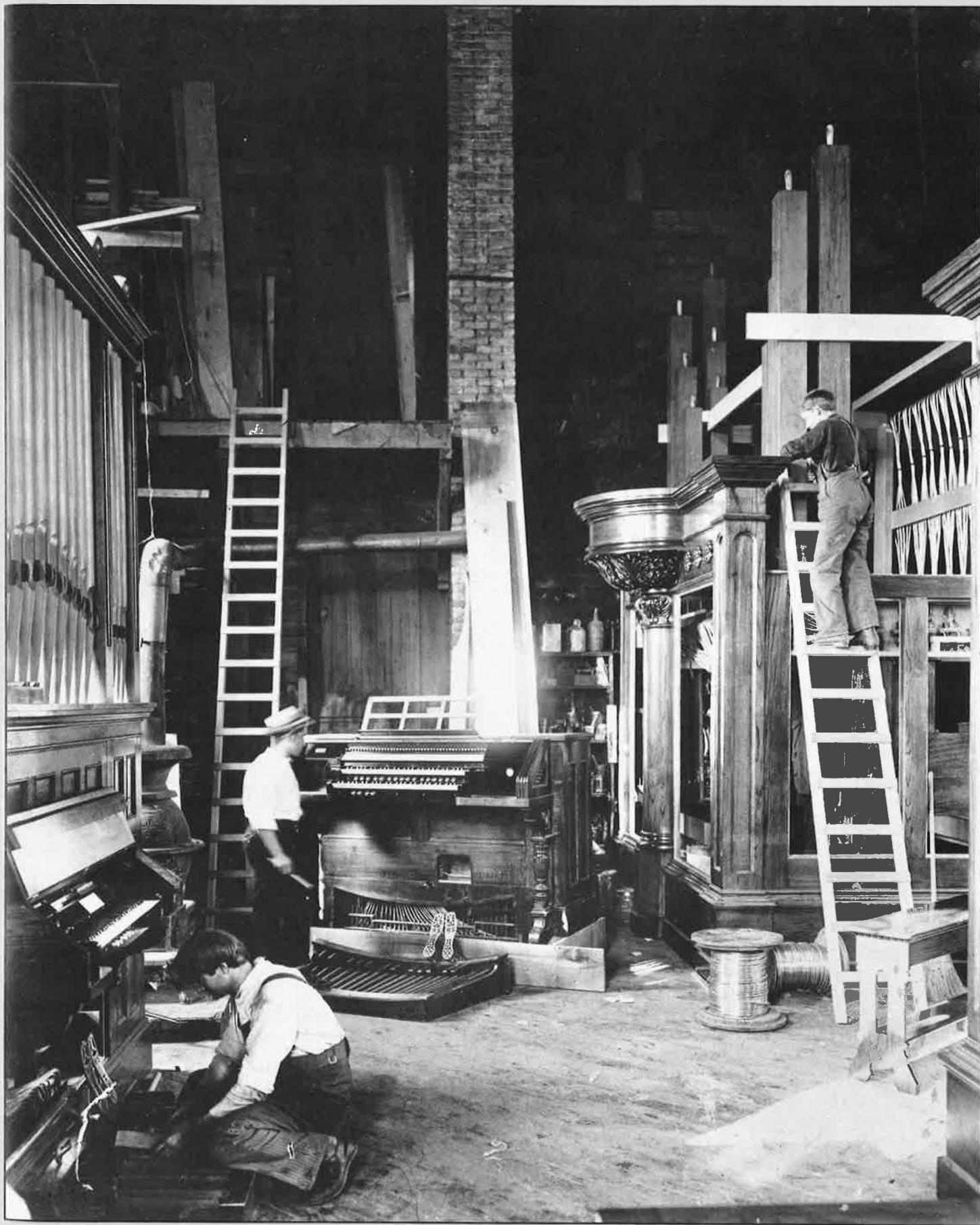
Mr. Olaf Peterson [sic]

Goeteborg, Sweden

Esteemed Mr. Peterson!

It has been a long time that has passed by since you left Milwaukee and returned to your old homeland. You, though, back then thought that you would return in a few years. I wanted to write but did not get around to it until today. At this time, I have five organs to build, and have installed two large organs; a large organ with 42 speaking stops for the large Polish Church [St. Josaphat R. C. Basilica] on the South Side, which was being





*Interior of Schuelke factory at 2219 Walnut Street, Milwaukee, circa 1907*



Workers at William Schuelke's factory in Milwaukee posed for this picture circa 1893-97. Identified are William Schuelke, third from the left in the top row; Olaf Petersson, seated with his arms folded, third from the left; and two children: Max Schuelke (1878-1975) and Elizabeth (Jaeger) Schuelke (1885-1960).

worked on when you left, to be dedicated next Sunday, 21 July. I could use two or three skilled men, naturally organ builders. Could you come, or could you recommend someone who might be interested in coming here. There is no lack of work here. I have enlarged my factory. I have equipped our shop for making tin pipes and had a man as well who made the pipes, but he wasn't worth his salt. So I gave up on it again. But if I could get a skilled, industrious man, who would know his stuff through and through, then I would take it up again and do it on my own. We build only Pneumatic organs, the others very seldom. We built two organs for New Orleans last year, holding up very well, and other large organs. I have heard no complaint. As for my family, we are all in good health. I was sick last summer, it took quite a toll on me, but now things are going all right. In the hope that my letter finds you in good health, I look forward to a prompt reply, with best wishes from me and my family,

I remain,  
Yours truly,  
Wm. Schuelke<sup>69</sup>

After Olaf Petersson returned to Sweden, he was the manager of the Marcussen Company in Aabenraa, Denmark, during the young Harvig Marcussen's sickness and death. In 1898, he started his own company in Goeteberg, Sweden. He was a pioneer in Sweden and the first to build pneumatic systems there. He entirely used William Schuelke's pneumatic system. Some of the instruments are still in use in Gumloesa Church (1905) and Maglarp Church (1909).<sup>70</sup>

Some of Schuelke's organs were quite large: for example, the organ in St. Josaphat's R. C. Basilica, Milwaukee. But he never built any three-manual organs.

After Schuelke's death in 1902, the firm was continued by his sons, Max and William, Jr. Their abilities were not those of the father. Perhaps realizing this, Max wrote Olaf Petersson-Hammarberg about a partnership, "... but it seems as if Olaf's coming wife didn't want to immigrate to the U.S.A."<sup>71</sup> In 1907, Max and William, Jr. sold the machinery and mandrels to get operating capital, but with an indebtedness of \$14,000 they incorporated in order to avoid personal liability and to continue in business. The paucity of orders, however, forced the company into bankruptcy in 1914 and it was dissolved.<sup>72</sup>

## NOTES

59. Konijura is a Latinized spelling of Konitz (German) or Chojnice (Polish), a city now in Poland, which was recovered from Prussia after World War I.

60. While in Ann Arbor, Schuelke worked for former Walcker employee Gottlieb Friedrich Gaertner, who came to the U.S.A. in 1867. After four or five years, Gaertner sold his business to David Allmendinger, and Gaertner ultimately was in Erie, Pa. as superintendent and head tuner for Derrick and Felgemaker. [Elizabeth Towne Schmitt to the Author, 10 May 1988.]

61. *Milwaukee Sentinel*, 17 October 1874.

62. J. Stanton Peters *Wisconsin Organ History, 1850-1950* (Milwaukee: unpublished manuscript, n.d.), p. 10.

63. Peters, p. 11.

64. Peters, p. 12.

65. Peters, p. 13. His home was next to the factory.

66. Charles Besch (1874-1963) left Schuelke after a dispute about wages while installing the organ in St. Josaphat's Basilica in 1901. [Conversation of Max Schuelke and Henry R. Weiland, ca. 1963]. John Rohn worked for Schuelke from 1893-94, and then went on his own in 1895-96. According to city directories, he was in Milwaukee from 1893 to 1896. There is a John Rohn listed in "The Buyer's Guide to the Piano, Organ, and General Music Trades," reprinted *The Tracker* (24:3:17) Spring 1980, as being in St. Paul, Minn., in 1899.

Charles Schwab appears in the city directory of 1884 as a church organ manufacturer at 2004 Fond du Lac Ave. and from 1885 to 1889 as an organbuilder or maker at 735 19th St. (near the Schuelke factory); in 1890 he is listed as foreman at 2219 Walnut (Schuelke factory address); and is gone after 1892. He is reputed to have taught Charles Besch how to voice. Richard Legner is known to have worked for Schuelke from letters to Olaf Petersson-Hammarberg; he lived at the same address as John Rohn according to city directory listings where he appears at 550 22nd St. and 140 North Ave., 1894-96. [John] George Weickhardt was born in Ueberlingen, Bavaria, where he apprenticed with the Xavier Moensch Company (still in existence). He immigrated to this country in 1891,

and arrived in New York 16 April of that year. He was 34 years old in December 1892 when he petitioned for naturalization in Richmond, Indiana, the County Seat for Wayne County, Indiana. According to his naturalization papers he was 49 years old when he became a citizen on 26 September 1906, in Milwaukee, Wisconsin. He left Schuelke in 1895 to start his own business.

67. Max Schuelke to Henry R. Weiland.

68. In the archival collection of Peters Weiland & Co., Milwaukee, Wisconsin.

69. Courtesy of Nils Hammarberg. Translation by the author and G. Hahn.

70. Nils Hammarberg (Olaf Petersson-Hammarberg's son) to the author, 21 September 1989. Olaf Petersson-Hammarberg apprenticed with Marcussen, Aabenraa, Denmark. He was employed by Furtwaengler-Hammar at Hannover, Germany 1891-92 and worked for Schuelke 1893-97. He changed his name to Hammarberg after his grandmother in 1898.

71. Nils Hammarberg to the author, 21 September 1989.

72. Peters, p. 20.

### Philipp Odenbrett

Philipp Odenbrett (1833-1916) was born 20 March 1833 at Bleibuir on the Rhine, near Mechernich, Germany. He immigrated to this country with his parents, Johann and Anna Catharina Müller Odenbrett, at the age of eleven, and they settled in Richfield, Wisconsin.<sup>73</sup> His obituary asserted that he began organ building in Milwaukee in 1863, but this is in error; there is no record of his

being in Milwaukee until 1870. It may be that he began building organs in Waupun, Wisconsin in 1863. That he was in Waupun in 1866 is evident:

#### WAUPUN

Mr. Odenbrett has contracted to furnish the Church of St. Gall [*the first church*], Milwaukee, with one of his organs, to be a very little smaller than the one made by him for the Watertown [*Wisconsin*] Church.<sup>73</sup>

By late 1867 or early 1868 Odenbrett had moved to Ripon, Wisconsin, to join the Marshall brothers to form Marshall & Odenbrett. After the fire of the factory there in

1870, Odenbrett left the Marshall brothers and moved to Milwaukee where he joined Frank J. Abler in the firm Odenbrett & Abler. A full page advertisement on flyleaf "N" of the 1870-71 *Milwaukee City Directory* indicates that they were "... Importers and Dealers in Church Ornaments, Vestments, Books, and Manufacturers of Parlor Organs. Church Organs tuned and generally



Philipp Odenbrett



Rear view of Schuelke factory, Milwaukee





*The case of this Odenbrett & Abler organ built in 1883 for Assumption Roman Catholic Church, St. Paul, Minnesota, contains tin pipes which are silent in the current organ occupying the case, a Kimball-Welte which was reputed to have been used at the Chicago World's Fair in 1933.*

repaired, 100 Reed St." Additionally, Francis Benninghausen, an attorney, was with the firm, probably only furnishing capital to the new enterprise. Sometime after this, Odenbrett was in Europe for an unknown duration, returning in August of 1873.<sup>75</sup>

The first known instrument built by Odenbrett & Abler was for the Capuchin (R.C.) Church, in Fond du Lac, Wisconsin, in 1874.<sup>76</sup> In 1875, Clinton W. Brooks, who had left the employ of the Marshall Bros., joined with Odenbrett, and built two organs with him in the short-lived firm of Odenbrett & Brooks:

Brooks and Co., organ builders, recently established in the old Baptist Church building on Sycamore St. [now Michigan Avenue,

where the Boston Store stands], have completed their first instrument. It was built for the German M.E. Church, corner of Chestnut and 11th Streets [now 11th and Juneau]. The organ is on exhibition at the manufactory during the present week, and can be examined by all persons interested. After this week, it will be removed to the church, where it is to be formally opened on the 30th of this month. All musicians are invited to attend.<sup>77</sup>

This partnership lasted about a year; by March of 1877, Brooks had moved to Waupun, Wisconsin.<sup>78</sup> Odenbrett continued on his own, perhaps with his son, William, as well as Abler.

Records of the firm's output are scant; thus far these are the only documented organs:



1874 Church of the Capuchins, Fond du Lac, Wisconsin.<sup>79</sup>  
 1876 St. Mary's R.C. Church, Port Washington, Wisconsin  
 1876 St. Mary's R.C. Church, Two Rivers, Wisconsin.<sup>80</sup>  
 1878 Holy Trinity R.C. Church, Milwaukee, Wisconsin.<sup>81</sup>  
 1879 Holy Name R.C. Church, Sheboygan, Wisconsin.<sup>82</sup>  
 1880 St. Francis Xavier R.C. Cathedral, Green Bay, Wisconsin.<sup>83</sup>  
 1881 St. Martin of Tours R.C. Church, Valley City, Ohio.<sup>84</sup>  
 1882 St. Joseph Cathedral, R.C. St. Joseph, Missouri.<sup>85</sup>  
 1883 Assumption R.C. Church, St. Paul, Minnesota  
 After 1883 St. Hyacinth R.C., Milwaukee, Wisconsin.<sup>86</sup>

On 4 October 1881 Odenbrett filed for a patent for a pneumatic action, which was granted as Number 254,562 on 7 March 1882. To date, no record of any organ built by Odenbrett & Abler has been found after 1883. Odenbrett's work was almost exclusively for Roman Catholic churches. The increasing number of contracts that went to William Schuelke for Catholic churches may have been due to Odenbrett's ceasing to build organs in the middle 1880s. The firm of Odenbrett & Abler was no longer listed after 1885 in the city directories. From 1886 to 1888 Abler is listed as an organ tuner and repairer; after that, as a city agent.<sup>87</sup> He died 7 October 1933, aged 86.<sup>88</sup> From 1886 to 1896 Odenbrett is listed alone in the directories; from 1897 to 1903 the listing is for Philipp Odenbrett & Son [George]; from 1904 to 1916 Odenbrett again was on his own. Philipp Odenbrett died at the home of his daughter on 12 June 1916 after a long illness.

#### Clinton W. Brooks: Clark & Brooks and Brooks & Nudd

Clinton W. Brooks worked for the Marshall brothers in Ripon and Milwaukee, Wisconsin. Not only had the Marshalls absorbed the firm of Philipp Odenbrett of Waupun, Wisconsin, they also absorbed the firm of Clark & Brooks of Berlin, Wisconsin, a village some twelve miles from Ripon.

There is scant data about the firm of Clark & Brooks. In 1869 *The History and Directory of Green Lake and Waushara Counties* carried an advertisement for the firm (page 51): "CLARK & BROOKS, CHURCH ORGAN BUILDERS! Berlin, Wisconsin. Organs of any desired style or size furnished to Churches on short notice. All instruments of the best material and superior workmanship, of GREAT POWER AND BRILLIANCY OF TONE, warranted to give satisfaction, and at prices not to be rivalled. Specifications for Organs of one and two manuals sent on application. Special attention given to tuning and repairing of musical instruments. L. T. Clark, C.W. Brooks."<sup>89</sup>

The following year, 1870, Clinton Brooks was with Marshall Bros. in Milwaukee according to the census of that year.<sup>90</sup> As for L. T. Clark, the Berlin correspondent for the *Milwaukee Sentinel* reported that an L. T. Clark, then a farmer, was moving to Nebraska in 1878.<sup>91</sup> Perhaps this is the same L. T. Clark mentioned in T. L. Finch's "Organ Building in Upstate New York in the Nineteenth Century."<sup>92</sup>

Rather more is known about Clinton W. Brooks. The *History of Dodge County, Wisconsin* reports that he was a merchant, born in St. Lawrence County, New York, on 1 May 1837. He came to Waupun (or perhaps Berlin), Wisconsin, in 1855. He spent eleven years [sic] learning and working the trade of organbuilder with the Marshall Bros. Church Organ Co. In 1875 he went into business on his own account, and in March of 1877 came to Waupun and became associated with Amos Nudd in the furniture and organ business. He married Imogene Keyes on 12 October 1863.<sup>93</sup>

Amos Nudd, according to the same history, was also a merchant. He came to Wisconsin in 1855 and settled in Waupun in 1862, where he worked for a pump manufacturer. Three of his inventions are noted in the *Milwaukee Sentinel*, one of which was for a melodeon.<sup>94</sup> Only one instrument, for the Episcopal Church in Waupun, by the firm of Brooks and Nudd has been documented.<sup>95</sup>

#### NOTES

73. *Wisconsin Necrology*, 15, 201. The obituary stated that Philipp was survived by one son, William F. (his other son, George L., died at age 36 on 29 November 1909), and three daughters: Mrs. Jacob Rath, Mrs. Edward Grieb of Milwaukee and Mrs. James F. Merkel of Flushing, New York.

#### 1883 Odenbrett & Abler, Milwaukee, Wisconsin Assumption Roman Catholic Church, St. Paul, Minnesota Source: early 20th century church publication, courtesy Gordon Schultz

<b>HAUPTMANUAL</b> 58 notes		8' Violine
16'	Principal	8' Gedackt
16'	Bourdon	4' Fugara
8'	Principal	4' Floeto
8'	Gamba	2 <sup>2</sup> / <sub>3</sub> ' Nazard
8'	Dulciana	2' Piccolo
8'	Melodia	8' Oboe
4'	Octave	8' Cornopean
4'	Flute Harmonique	2 Combination-Registers: P, F
2 <sup>2</sup> / <sub>3</sub> '	Quinte	Balance Pedal for the Swell
2'	Octave	shades
IV	Mixtur (232 pipes)	<b>PEDAL</b>
8'	Trompete	16' Principalbass
8'	Karinette	16' Sub-Bass
3	Combination-Registers: P, MF, FF	10 <sup>2</sup> / <sub>3</sub> ' Quinte
<b>NEBENMANUAL</b> 58 notes		8' Cello
8'	Geigenprincipal	16' Posanne
8'	Salicional	4 Mechanical Register draws

#### Odenbrett & Abler St. Martin of Tours R. C. Church Valley City, Ohio Source: courtesy of Michael Friesen, who examined the organ

<b>GREAT ORGAN</b> 58 notes		4' Flute D'Amour
16'	Bourdon	8' Oboe & Bassoon
8'	Open Diapason	<b>PEDAL ORGAN</b>
8'	Melodia	16' Open Diapason
8'	Viola di Gamba	16' Sub bass
4'	Octave	8' Violoncello
4'	Flute Harmonic	<b>COUPLERS</b>
2 <sup>2</sup> / <sub>3</sub> '	Twelfth	Swell to Great
2'	Fifteenth	Great to Pedal
8'	Trumpet	Swell to Pedal
<b>SWELL ORGAN</b> 58 notes		The organ is essentially intact; the worn Pedal pneumatic action was replaced by H. D. Blanchard in 1961.
8'	Geigen Principal	
8'	Stopped Diapason	
8'	Violina	
4'	Fugara	

74. *Milwaukee Sentinel*, 9 September 1866. There is a record of his wife, Sophia, as being a sponsor for a baptism at St. Joseph Catholic Church, Waupun, Wisconsin, in 1867. No other earlier data has yet been found.

75. *Milwaukee Sentinel*, 5 August 1873. He was welcomed back with a serenade by the Male Chorus of St. Gall's Church, where Frank Abler was a member.

76. *Milwaukee Sentinel*, 30 May 1874. The identity of the Capuchin Church has not yet been determined.

77. *Milwaukee Sentinel*, 15 September 1875. The "Brevities" column of the *Milwaukee Sentinel*, 16 September 1875, calls the firm Odenbrett & Co. but city directories list it as Odenbrett & Brooks. The German Methodist Episcopal Church sold their building to the Pabst Brewery in 1895, moving to 21st and Highland and renaming themselves the Highland Avenue Methodist Church. The new building had a Hinners organ; the fate of the Odenbrett & Brooks organ is not known. The congregation disbanded in 1968.

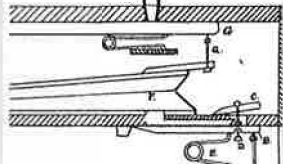
78. *The History of Dodge County*, (Chicago: Western Historical Co., 1880), p. 619.

79. *Milwaukee Sentinel*, 30 May 1874.

80. *Milwaukee Sentinel*, 1 May 1876 (Port Washington); *Milwaukee Sentinel*, 11 June 1876 (Two Rivers). This may be the same organ. There is no St. Mary's in Two Rivers.

81. William George Bruce, *Holy Trinity Church, 1850-1925*, (Milwaukee, 1925). "The sum of \$3,000 was paid in cash and the old organ was accepted in payment of the balance. The organ housing consisted of black walnut and was Romanesque in design. The front pipes were made of English metal." (p. 33) In a later history; William George Bruce, *The Story of Holy Trinity Parish, 1850-1950*, (Milwaukee: Centennial Committee of Holy Trinity Church, n.d.): "The large pipe organ was installed in the year 1878. It was built by Odenbrett & Abler at a cost of \$3,500. The organ is

John Egan, foreman of the Marshall Bros. factory, filed a patent application on January 6, 1876, for a key-action device that would pneumatically open a pallet in a windchest when activated by the motion of a tracker. Awarded as patent 179,902, the device may have been used in some Marshall Bros. organs.



equipped with two manuals, 58 keys, and a pedal of 27 keys. The construction included 1,025 pipes." p. 28. The case and chestwork still remain, but the pipework was sold some years ago. The case pipes appear to be of high tin content.

82. *Geschichte der Katolischen Kirche in Wisconsin*, (Milwaukee: Catholic Historical Pub. Co., 1899), p. 469.

83. *Milwaukee Sentinel*, 21 August 1880.

84. *Milwaukee Sentinel*, 12 June 1881.

85. *Milwaukee Sentinel*, 17 June 1882.

86. *St. Hyacinth Parish, Milwaukee, Diamond Jubilee. 1883-1958*, (Milwaukee, n.d.) p. 49. The organ was replaced by a Tellers-Kent in 1923. p. 15.

87. *Federal Census 1880* gives his age as 34 years, a Church Goods Dealer, Born in Prussia.

88. *Federal Census 1870*, 6th Ward, vol. 3, p. 52 (18 June 1870) Philipp Odenbrett, aged 37 years old, clerk in store. Real and personal property: \$6,000. His wife, Sophia, 34; children: Elisabeth 12; William 10; Anna 6; Margaretha 1. All were born in Wisconsin. There are no earlier records of Odenbrett in the censuses of 1850 or 1860, nor any records of him in Richfield, Wisconsin.

89. *History and Directory of Green Lake and Waushara Counties, and the City of Ripon*, (Berlin: Courant Book and Job Office, 1869),

p. 52. There is a listing as well in the classified section under organbuilders, where Marshall & Odenbrett are also listed.

90. The Federal Census, 1870, for the City and County of Milwaukee lists Brooks at 171 3rd Street, 33 years old, born in New York, and his occupation as organbuilder. The 1870-71 city directory listing has at the same address: Hugh Irving, 35, organbuilder, from Canada; William Turner, 26, organbuilder, from England; John Lancashire, 23, organbuilder, from England.

91. *Milwaukee Sentinel*, 7 September 1878.

92. Finch, T. L., "Organ Building in Upstate New York in the Nineteenth Century," *The Bicentennial Tracker* (1976), p. 78. L. T. Clark was noted as working in Ketchumville, a village near Newark Valley, N.Y. in the 1850s.

93. *History of Dodge County, Wisconsin*, (Chicago: Western Historical Company, 1880), p. 619.

94. *History of Dodge County, Wisconsin*, p. 629; *Milwaukee Sentinel*, 9 March 1863; 1 July 1867 (melodeon); 30 April 1877.

95. *Milwaukee Sentinel*, 24 October 1877. There is no longer an Episcopal Church in Waupun.

*Acknowledgments:* This article is taken from the author's research for a book about Milwaukee's nineteenth-century organs, organbuilders, organists, and churches. The author wishes to thank Michael Friesen; Peters Weiland & Co.; Stephen Pinel; Judith Simonsen and Robert Fuhrmann of the Milwaukee County Historical Society; George Miller, Ripon Historical Society; Rev. Fr. Robert J.C. Brown, Rector, St. Peter's Church, Ripon; the Rev. Dr. M. Fred Himmerich, Rector, St. Paul's Church, Watertown; Elizabeth Towne Schmitt; Elizabeth Norris Dressler; and a number of harried church secretaries. Readers are referred to Elizabeth Towne Schmitt's comprehensive "William Schuelke, Manufacturer of Church and Chapel Organs," *The Tracker* (25:1), Fall 1980, for a fuller history of William Schuelke's life and work.



Behind the residence of George Weickhardt at 897 27th Street in Milwaukee were two barn-like structures that served as his factory. A brief biography of Weickhardt appears in footnote 66.

# Notes from the Executive Director

## Convention Registration

Registration materials for the 1990 OHS National Convention will be mailed to members in May. The convention will be held in Milwaukee July 23-28 and will feature many fine and fascinating instruments built in this hitherto little-recognized center of 19th- and early 20th-century organbuilding. Registration will include lunches and dinners, transportation at the convention, and all events July 23-26 for \$299 at the pre-registration rate, or \$327 after July 1. Additional convention tours on Friday and Saturday, July 27 and 28, will also be available. Comfortable lodging in a hotel (with private baths) now owned by Marquette University will be available for about \$20 per day double-occupancy. Please plan to register when the form arrives later this month. Visa and MasterCard will be accepted for registration.

## Coming in the Next Tracker

The next issue of *The Tracker* will arrive shortly after this one, and will include Alan Laufman's overview article about the upcoming Milwaukee Convention. The history of Milwaukee organbuilding, so interestingly begun in this issue by Richard Weber, will be continued in an article on the Wangerin firm by David Bohn and Marilyn Stulken.

## The American Classic Organ

Dr. Charles Callahan's new book has been published by the Organ Historical Society and is being shipped to some 1,300 subscribers in early May. Of 560 pages, the hardbound, illustrated, book tells the story of 20th-century American organbuilding through the correspondence of its major builders and performers. The book is available for \$34 plus \$1.75 for shipping and handling.

## The OHS Catalog

In March and April, some 45,000 copies of the 32-page OHS catalog were distributed through various mailing lists. The catalog makes a wide variety of publications, recordings, and music available by convenient mail-order as a service to the organ world and as a fund-raising effort of the Society.

## Financial Improvement

Sales results from the catalog have been gratifying and have alleviated the cash-flow problem that existed at the end of 1989 and early in 1990. In recent years, income from dues amounted to only about 29% of expenditures. The balance of income has been generated by sales and gifts. Council adopted a more conservative budget for the current fiscal year and it appears that bottom-line figures will closely balance in September.

## Church Organs:

### A Guide to Selection and Purchase

This popular paperback by John Ogasapian is a 144-page resource that has sold many pipe organs and is a favorite of organ committees. Through a cooperative arrangement, the national AGO and OHS have accepted responsibility for maintaining this valuable book in print. The original publisher, Baker Book House, discontinued it last year and returned rights to the author, who, as holder of the copyright, has assigned publication rights to AGO and OHS. Supplies of the book are currently exhausted and more than 200 orders for it are in-hand at OHS and AGO. The book should be back in-print within six weeks.

## The Diapason

As this issue goes to press, the Society is seeking a volunteer to accept the storage and shipping responsibilities for back issues of *The Diapason*. For several years, this responsibility has been efficiently accomplished by Julie Stephens in Chicago, who has stored the world's only supply of original, uncirculated, back-issues in her basement. She has done this for the Society since the publisher of the magazine decided to discard all back issues some years ago and the Society determined to save them. She now has other uses for the space. A volunteer who has space to store the magazines on 16 metal shelf units, each 3' wide, and who is willing to ship orders for them on an

occasional basis, should contact the executive director at (804) 353-9226.

## Art of the Organ

OHS Honorary Member Joseph E. Blanton of Albany, Texas, has graciously arranged for the Society to make available the distinguished magazine that he published between 1971 and 1974, the *Art of the Organ*. Comprising some 440 pages among all eight of the issues published, the magazine addresses the musical, mechanical, historical, and architectural characteristics of the instrument in articles by a roster of well-known and expert writers. A set of all eight issues is sold by OHS for \$12 plus \$1.75 shipping and handling.

Bill Van Pelt

## Announcing!

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# A program of music for the king of instruments

## Program No. 9020 5/14/90

A Flentrop for Chicago... inaugural recital performances by Jan Jongepier and David Craighhead celebrating the new 71-stop instrument at Holy Name Cathedral.

LANGLAIS: *Hymn d'Actions de grâces* (Te Deum)

SWEEKINCK: Echo Fantasia in C  
HENDRICK ANDRIESEN: Passacaglia (1929)

BACH: 4 *Orgelbüchlein* Chorales (*Nun komm, der Heiden Heiland*, S. 599; *In dulci jubilo*, S. 608; *Christe, du Lamm Gottes*, S. 619; *Heil triumphiert Gottes Sohn*, S. 630)

LEO SOWERBY: Air with Variations

DANDRIEU: *Nôel*

DUPRÉ: *Antiphon*

DURUFLÉ: Variations on *Veni Creator*

ANTHON van der HORST: Partita on Psalm 8 (1946)

The Dutch organbuilding firm of Flentrop has created many notable instruments in America, including those of Seattle's St. Mark's Cathedral and the Busch-Reisinger Museum of Harvard University. Comprising 117-ranks of pipes, the Holy Name Flentrop is one of the largest instruments ever built by this company.

## Program No. 9021 5/21/90

Alain Alone... a tribute to the unique genius of early 20th-century musician Jehan Alain, with comments from his famous sister and one of his many modern admirers and advocates, James Kibbie.

ALAIN: *Litanies* (1937) - Marie-Claire Alain (1750 Valtrin organ / Basilica of St. Christopher, Belfort) Erato ECD-88194 (available from Organ Clearing House)

ALAIN: *Première Fantaisie* (1934); *Deuxième Fantaisie* (1936) - James Kibbie (1985 Wilhelm / 1st Congregational Church, Ann Arbor, MI) MPR Archive tape (r. 7/3/86)

ALAIN: *Postlude pour l'office de complies* (1930) - James Kibbie (1971 Danion-Gonzalez / Chartres Cathedral) Spectrum SR-191

ALAIN: 3 Short Pieces (*Chant donné; Fantasmagorie; De Jules Lemaitre*) - Martin Haselböck (1976 Rieger / Augustinerkirche, Vienna) Pape Verlag FSM-43781 (Organ Clearing House)

ALAIN: *Trois Danses* (1939) - Marie-Claire Alain, o. Erato ECD-88194.

ALAIN: (trans. Egler): *Trois Mouvements* - Frances Shelly, f; Steven Egler, o (1980 Pilzecker / Sts. Peter & Paul Church, Detroit) MPR Tape archive (r. 7/4/86)

ALAIN: 2 *Préludes profane* (1933) - James Kibbie (1st Congregational, Ann Arbor)

ALAIN: *Litanies* - James Kibbie (Chartres Cathedral)

On June 20, 1940, Jehan Alain... musician, father, brother... was killed in combat defending his homeland against an invading army, five days before the French withdrew from World War II. He was only thirty-nine years old. This program commemorates the fiftieth anniversary of his death.

## Program No. 9022 5/28/90

Wilma Jensen at St. George's... repertoire from Passiontide to Pentecost recorded on the Casavant organ of Saint George's Episcopal Church, Nashville.

ALBERTO GINASTERA: Toccata, Villancico & Fugue (1947)

JOHN LAMONTAINE: *Evensong*

PAUL DE MALENGREAU: *Tumult in the Praetorium*

JOHANN VOGLER: *Jesu Leiden, Pein und Tod*

DANIEL LESUR: *Scene of the Passion*

LYNWOD FARNAM: Toccata, O Filii

JEAN-FRANÇOIS DANDRIEU: Variations on an Easter Carol

LARRY KING: *Resurrection*

LOUIS VIERNE: *Etoile du soir*, Op. 54, no. 3

KING: *Fanfare to the Tongues of Fire*

## Program No. 9023 6/4/90

Down by the Riverside... performances by organists John Walker, Robert Hebble, the late Virgil Fox and the Choir of New York City's famous Riverside Church.

RONALD ARNATT: *Pièce de Resistance*  
MENDELSSOHN: Sonata in d, Op. 65, no. 6

BACH: Trio Sonata No. 6 in G, S. 530  
ROBERT HEBBLE: *A Symphony of Light* (premiere)

GRANDJANY: Aria for Harp & Organ - with Lynne Aspnæs, h

ARNATT: Festival Psalm

JOHN RUTTER: *Beautiful River* - with J. David Williams, o

The premiere of Hebble's *Symphony*, which is dedicated in memory of Virgil Fox, was recorded in concert (7/15/86). Fox's performance of Bach's *Trio Sonata* comes from an out-of-print LP (Command CC-11022). Performances by the Choir and Messrs. Williams and Walker are recently-issued compact discs (Pro Organo CD-7016/7).

## Program No. 9024 6/11/90

A Boston Organists' Tour... celebrating several notable instruments and composers from the Boston area, in the company of Brian Jones, Marian Metson, Thomas Richner, Robert Love, and the late E. Power Biggs.

BUXTEHUDE: Praeludium in g.

MILHAUD: Pastoral.

DUBOIS: Toccata - Thomas Richner (1952 Aeolian-Skinner organ / First Church of Christ, Scientist, Boston) CD-73738 (disk is available in Christian Science Reading Rooms nationwide)

COOK: *Invocation & Allegro Gioioso* - Marian Ruhl Metson (1935 Aeolian-Skinner / Church of the Advent, Boston) Raven OAR-150CD (Raven Records, 3217 Brook Road, Richmond, VA 23227)

BACH: 2 Chorale-preludes (*Jesu, meine Freude*, S. 753; *Wir glauben all'an einen Gott*, S. 680) - E. Power Biggs (1958 Flentrop / Busch-Reisinger Museum, Harvard University) CBS MK-42643CD.

EVERETT TITCOMB: *Regina Coeli*.

CARL MCKINLEY: *Catalena*.

FRANCIS W. SNOW: Toccata (Weymouth) - Robert K. Love (1916 E.M. Skinner / 1st Baptist Church, Malden) MPR Tape Archive

GARDNER READ: *Aria*, fr Suite, Op. 81 - Leonard Raver (1985 Casavant / Marsh Chapel, Boston University) Northeastern NR-239CD (Northeastern Records, P.O. Box 116, Boston, MA 02117)

MALCOLM BOYLE: Anthem, *Thou, O God, Art Praised in Zion*.

T. TERTIUS NOBLE: Anthem, *Grieve Not the Holy Spirit of God*, - Ross Wood (Aeolian-Skinner organ); Trinity Church Choir / Brian Jones (cassette from Trinity Church, Copley Square, Boston, MA 02116)

DUPRÉ: *Carillon*, Op. 27, no. 4 - Brian Jones (1863 Hook / Church of the Immaculate Conception, Boston) AFKA SK-501CD (BKM Associates, Box 22, Wilmington, MA 01887)

Many of these instruments will be featured during or in conjunction with the 1990 National Convention of the American Guild of Organists in Boston, June 23-30. See you there!

## Program No. 9025 6/18/90

In Some Monastery Gardens... historic monastic churches in Europe have provided fertile beds for organ music over many centuries.

ALEXANDER GUILMANT: *Grand Choeur Triomphale* in A, Op. 47, no. 2 - Christopher Herrick (Harrison organ / Westminster Abbey, London)

LOUIS-NICOLAS CLERAMBAULT: *Suite du Premier Ton* - Lionel Rogg (1766 Riepp / Ottebeuren Abbey) Gallo CD-544 (Qualiton Imports)

JOHANN ERNST EBERLIN and LEOPOLD MOZART: 4 Pieces, fr *Der Morgen und der Abend* - Roland Muhr (1736 Fux / Fürstfeld Cloister) Calig CAD-50889 (Koch Import Service)

PERCY WHITLOCK: 4 Pieces (*Allegretto-Folk Tune; Scherzo; Rustic Cavalry March*) - Robert Gower (1909 Hill / Selby Abbey, England) ABCD Productions ABA 505-2 (Harmonia Mundi USA)

GEORG BOHM: Chorale-prelude, *Vater unser im Himmelreich* Christian Collum (1727 König / Steinfeld Cloister) Dabringhaus & Grimm CD-3276 (Koch Import Service)

SIEGFRIED KARG-ELERT: 2 *Cathedral Windows*, Op. 106 (No. 1, *Kyrie eleison*; No. 5, *Saluto angelico*) - Beuron Abbey Schola; Stefan Johannes Bleicher (1978 Klais/Beuron Abbey) Motette CD-11101 (Koch Import Service)

JOHANN SEBASTIAN BACH: Passacaglia in c, S. 582 - André Isoir (1750 Gabler / Weingarten Abbey) Calliope CD-9710 (Qualiton Imports)

## Program No. 9026 6/25/90

Composers in Canada... a collection of famous and less-familiar works by noted exponents of the musical arts in the Land of the Maple Leaf.

HEALEY WILLAN: *Fanfare* - Jonathan Tuuk (1981 Wicks organ / St. Adalbert's Basilica, Grand Rapids, MI) Pro Organo CD-7015

GORDON ATKINSON: *Toccata*, fr Suite for Organ - D. Mervyn Games (1953 Casavant organ / St. Paul's Cathedral, London, Ontario) St. Paul's WRC1-1328 (private issue)

GERALD BALES: *Sonatine* - D. Mervyn Games (St. Paul's Cathedral) Savvy S-1001 (Box 1168 Postal Station B, Bondon, Ontario, N6A 5K2)

JOHN COOK: *Fanfare* - John Tuttle (1914-1983 Casavant organ / St. Paul's Anglican Church, Toronto) Gothic CD-48629

NEIL WHYTE: *Elegy* - Neil Whyte (1926 Casavant / St. Peter's Basilica, London, Ontario) Concertmakers CSPA-2176 (34 Yale St., London, Ontario, N6A 3Y4)

RAYMOND DAVELUY: Concerto in E for Organ and Orchestra - Gaston Arel, o (1891 Casavant / Notre Dame Basilica, Montreal); Radio Canada Orch / Raymond Daveluy, cond. CBC RCI-560

WILLAN: Anthem, *I looked and behold* - Douglas Major, o; National Cathedral Choir, Washington, D.C. / Richard Dirksen, cond. VQR Vogt CD-2006 (Box 302, Needham, MA 02192)

WILLAN: Introduction, Passacaglia & Fugue - John Tuttle (St. Paul's Anglican Church, Toronto) Gothic CD-48629

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