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# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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Boston Organ Club 1965, 1976*	<i>Newsletter</i> , E. A. Boadway, \$5	Alan Laufman Box 104, Harrisville, NH 03450
Central New York, 1976	<i>The Coupler</i> , \$5	Phil Williams Box F, Remsen, NY 13438
Chicago Midwest, 1980	<i>The Stopt Diapason</i> , Susan R. Friesen, \$12	Julie Stephens 520 W. 47th St., Western Springs, IL 60558
Eastern Iowa, 1982	<i>Newsletter</i> , Mark Nemmers, \$7.50	August Knoll Box 486 Wheatland, IA 52777
Greater New York City, 1969	<i>The Keraulophon</i> , John Ogasapian, \$5	Alan Laufman (as above)
Greater St. Louis, 1975	<i>The Cypher</i> , Elizabeth Schmitt, \$5	John D. Phillippe 4336 DuPage Dr. Bridgeton, MO 63044
Hilbus (Washington-Baltimore), 1970	<i>Where the Tracker Action Is</i> , Carolyn Fix, \$5	Ruth Charters 6617 Brawner St. McLean, VA 22102
Mid-Hudson (New York), 1978	<i>The Whistlebox</i> , Robert Guenther, \$5	June Marvel Crown Hill Rd. Wappingers Falls, NY 12590
New Orleans, 1983	<i>The Swell Shoe</i> , Travers C. Koerner, \$5	Michael Christiansen UNO Box 1378 New Orleans, LA 70148
Pacific-Northwest, 1976	<i>The Bellows Signal</i> , Beth Barber, \$3	David Ruberg Box 2354 Seattle, WA 98111
Pacific-Southwest, 1978	<i>The Cremona</i> , Jim Lewis, \$4	Stephen Baker 512 S. Ivy Ave. Monrovia, CA 91016
South Carolina, 1979	<i>Newsletter</i> , Kristin Farmer, \$5	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</i> , \$15	
Tannenberg (Central Pa.), 1976	<i>The Dieffenbuch</i> , John L. Speller, \$5	James McFarland 114 N. George St. Millersville, PA 17551
Wisconsin, 1988	<i>Die Winerflöte</i> , David Bohn, \$5	Phyllis Frankenstein 120 Dana Drive Beaver Dam, WI 53916

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# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

**COVER:** *St. Kilian's Church graces the summit of a hill in the rolling Wisconsin countryside near Milwaukee, where OHS will conduct its 1990 Annual Convention July 23-28. A visit to St. Kilian's and a demonstration of its Wisconsin-built 1909 Hann-Wangerin-Weickhardt is one of 31 stops planned during the convention. Alan Laufman presents a convention preview on page 5 and Marilyn Stulken and David Bohn provide a history of the Milwaukee-based Wangerin firm on page 21.*

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Alan Laufman Produces a Travelogue of Organs Set  
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Its Principal Owners and Craftsmen Who Dominated Wisconsin Organbuilding

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## Some Personal Reflections on OHS Conventions

EDITORIAL

I attended my first OHS convention in 1979. (I had been a member of the organization since 1977 when I first learned about the OHS from Alan Laufman. I had contacted him about obtaining an Organ Clearing House organ for a church where I was working at the time). The convention that year was in St. Louis, and I had grown up in a small Southern Illinois town on the "east side of the river" across from St. Louis. I figured I could "kill two birds" with one stone; visit my family and take in the convention, which promised to revisit many of the organs I had the opportunity to play as an undergraduate student at Southern Illinois University.

So I packed my bags, got in line for gasoline at the local station (that was the summer of the gasoline crunch), and travelled on down to St. Louis. What a revelation that was for me! Never before had I attended a function where I knew no one, yet was immediately accepted as a part of a group. And what a group! Every age and walk of life was represented. (The conventions are reasonably priced so even students can attend.) The love of the instruments that were played and presented was infectious. I rediscovered all the organs I had played and left behind in St. Louis and delighted in "new" ones I never knew were there. That convention will always remain in my mind as my favorite of the OHS conventions.

What makes OHS conventions so great? No other convention or conference you will ever attend has people as congenial and open to newcomers. And the people attend because of their love of the instruments. One benefit of the conventions is to prove to the owners of the organs the irreplaceable value of the instruments they have and (that most) hear regularly. These instruments are a testament to

the skill and pride that went into their design and construction. No better way can we express our appreciation of the builders' craft than to support the use of their magnificent works of art. And we support them with our attendance at recitals and the OHS conventions.

You do not have to be an organbuilder or a performer to attend. You can come to appreciate the craftsmanship of their builders, the beauty of their sound, and the music played on them no matter what you do. This is not dry history, but an occasion for much enjoyable music, camaraderie, and reliving the aesthetics of earlier eras.

This year the convention will convene in Milwaukee, Wisconsin. Wonderful instruments will be presented over the course of six days. There is a large variety of instruments being presented — a veritable smorgasbord for the ear and eye!

And to top it all, combine the convention and a vacation with the hospitality of Milwaukee, the brewers' town. Come early or stay on to experience sights such as the lakeshore lined with mansions, the breweries, the domed botanical gardens, and the art museum, as well as typical foods — Usinger's sausage, Ambrosia chocolates, cheese, or the fare at German restaurants. Then the "old world" charm of Milwaukee melds into the uniqueness of the countryside. You will travel through the "Kettle Moraine" where the glaciers dug the large "kettles" and pushed up the surrounding small hills, or "moraines," in their wake. Lakes and dairy farms dot the landscape, the air is clear and fresh, and the people are genuinely friendly.

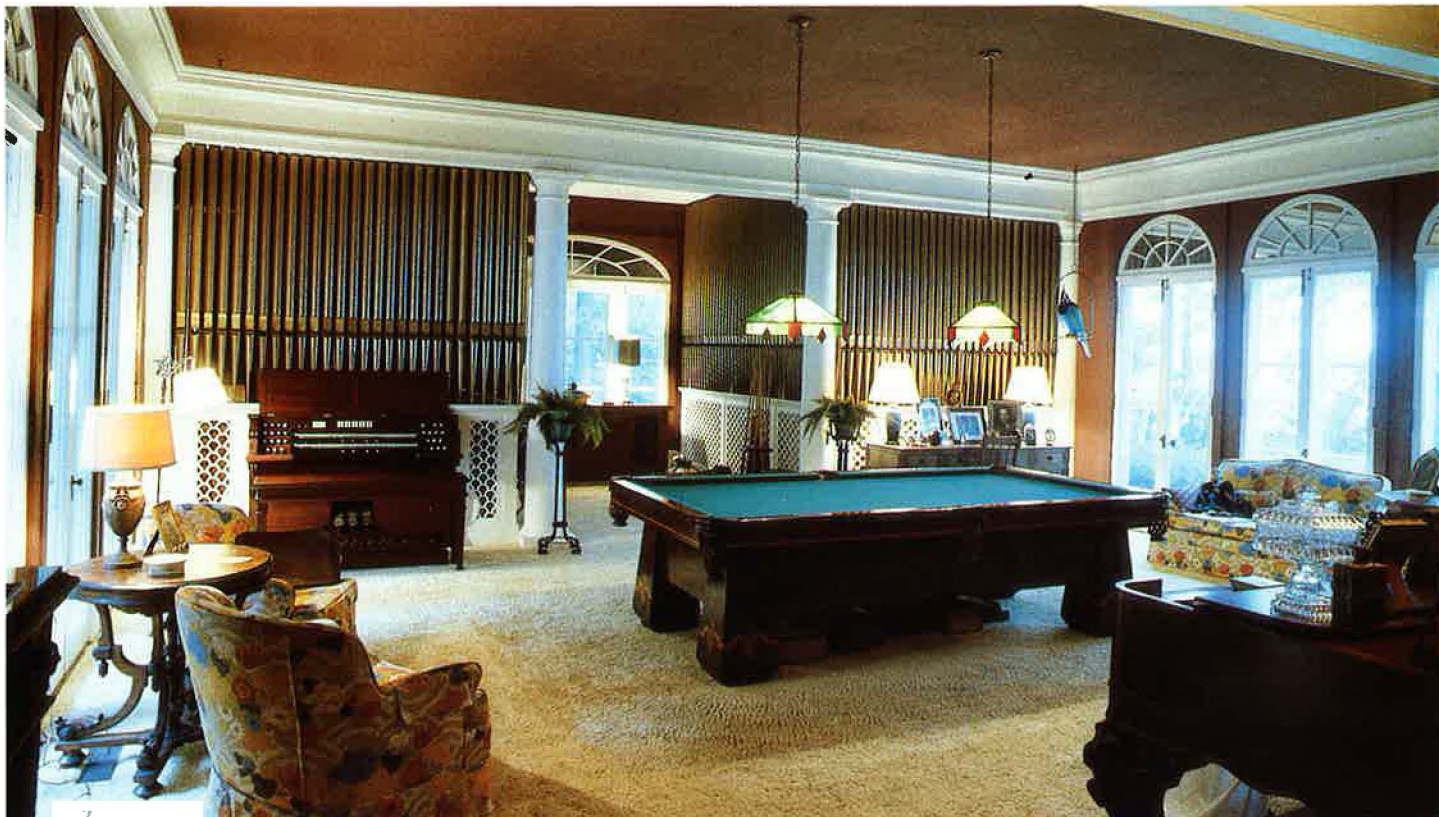
Whether you are a new or a longtime member, show your support of the OHS by your attendance at this year's convention.





The 1879 Wm. Schuelke 2-35 at Trinity Evangelical Lutheran Church in Milwaukee will be heard Monday night, July 23, in a recital by Marilyn Stulken.





*The 1906 Aeolian in the Rasin residence at Lake Geneva will be heard Tuesday as played by Thomas Gregory and via its second, roll-playing, console, below.*

## A Milwaukee Convention Preview

by Alan Laufman

**T**HIS YEAR'S OHS CONVENTION will be held in southeastern Wisconsin, with headquarters at Marquette University in Milwaukee. First explored by the Frenchmen Jean Nicolet and Pere Jacques Marquette in the seventeenth century, Wisconsin came under the control of Great Britain in 1763 and passed into the hands of the United States in 1783 as part of the Northwest Territory. Settled by Germans and other ethnic groups, Wisconsin achieved statehood in 1848. "Mah-nawau-kee-seepe," the Indian name for Milwaukee, or the "gathering place by the rivers," is situated where the Kinnickinnic, the Menomonee, and the Milwaukee Rivers join to empty into a sheltered bay on the western shore of Lake Michigan.

It is here that members of the OHS will gather on Monday, the 23rd of July, 1990, for their 35th Annual National Convention, which will feature a number of organs unique to the area. Conventioneers will hear instruments built by two Milwaukee builders new to the OHS: Wangerin and Hann-Wangerin-Weickhardt, and three built by an old favorite, Wm. Schuelke; we will also visit fine instruments from the shops of Lancashire-Marshall, Hinners, Schaefer, Kilgen, and Barckhoff, as well as two large organs built by E. M. Skinner, a Hook & Hastings, a Hutchings-Votey, a large 19th-century English organ, and others—altogether, a heady mix.

Early arrivals on Monday will be treated to luncheon aboard a Lake Michigan tour boat, followed by a visit to the Sixth Church of Christ, Scientist, a charming building housing an unaltered two-manual tracker-action Hutchings-Votey, Op. 1494, 1902, which will be demonstrated by Jane Edge. The next church to be visited is St. Robert's Roman Catholic Church in Shorewood, where Bruce Bengtson will play the large four-manual Kilgen organ, Op. 5913, 1938. The OHS has visited some 19th-century Kilgen tracker organs in past conventions and only one of the large 20th-century electric-action instruments (at the Roman Catholic cathedral in St. Louis),

so this will be a good opportunity to see what was being done by one of the major American firms of the first half of this century. Well supplied with mixtures and reeds, the instrument features a Sanctuary division installed in the ceiling above the high altar.

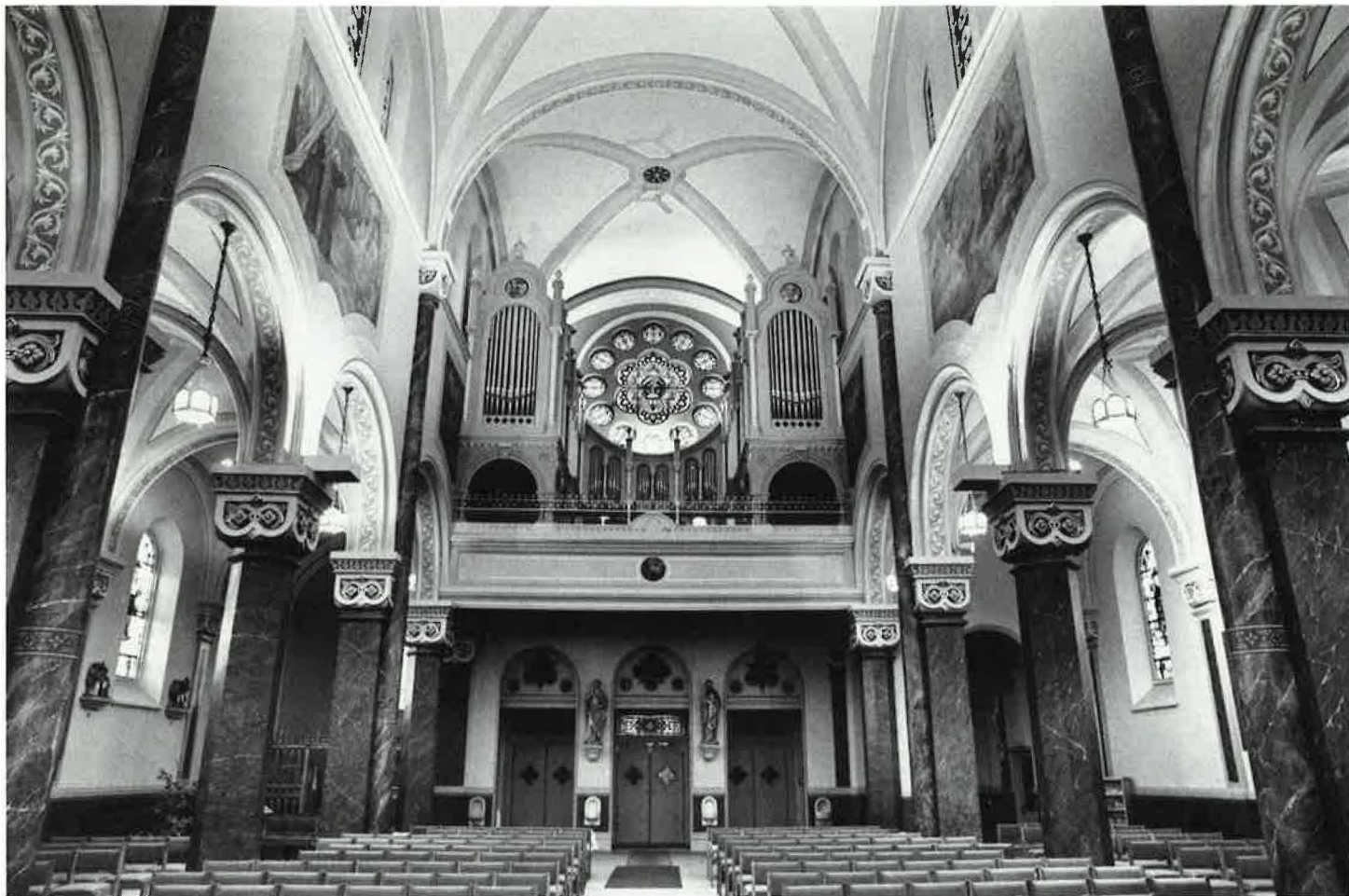


**Alan Laufman**, an authority on organ history and former OHS president, is the Convention Coordinator for the OHS and operates the Organ Clearing House.









*The remarkable survival at St. Francis Roman Catholic Church of this 1885 Schuelke 2-28 with its original console (photo, left), Barker lever (photo, below), and characteristic cone-valve-and-ventil windchests intact will be celebrated Thursday evening with a recital by Ruth Tweeten.*

Following dinner at St. Robert's, we will travel to the "Mother Church of Missouri Synod Lutheranism in Milwaukee," Trinity Evangelical Lutheran Church. This splendid Victorian Gothic building, completed in 1880, houses a large two-manual Wm. Schuelke instrument of 1879, installed in a magnificent prickly-Gothic case



built by Erhardt Breilmeier, a church furniture manufacturer. The organ was rebuilt in 1927; most of the original pipes still exist, sitting on the original windchests, and the organ sounds as thrilling as it looks. Marilyn Stulken will present the recital.

Tuesday morning will start off at St. Stephen's Lutheran Church in Milwaukee, with the Annual Meeting of the Society, followed by a recital by Theodore Reinke on the church's three-manual Wangerin organ, Op. 831, 1941, housed in the ornate Gothic case of the first organ in the building, a 1903 Hann-Wangerin, many pipes of which are incorporated in the present instrument. The organ looks and sounds much older than it is, and has a solid, satisfying tone.

Conventioneers will next board buses for a trip through the quiet, gently rolling Wisconsin countryside to the town of Lake Geneva, for lunch at Horticultural Hall and a recital by Susan Friesen at the Church of the Holy Communion, Episcopal, on its two-manual tracker-action Hook & Hastings organ, Op. 1144, 1887. Next on the schedule is a visit to the elegant Rasin residence, on the shores of beautiful Lake Geneva, culminating in a recital by Thomas Gregory on the mansion's two-manual Aeolian organ, Op. 1000, 1906. Not often are we privileged to glimpse into home life as it was lived by the wealthy early in this century. The visit to the Rasin residence affords us such a look.

From Lake Geneva we will travel to Delavan—a typical midwestern town, clean, neat, and attractive—for a recital by Max Yount at the First Baptist Church on its tracker-action Lancashire-Marshall organ, Op. 122, 1899. The pipe organ was preceded by a melodeon and a reed







*This 1887 Barckhoff 2m at New Hope United Church of Christ will be played by Gary Zwicky on Thursday.*

organ, both of which are still in the room.

After dinner at Milwaukee's Park East Hotel, convention registrants will hear Thomas Murray in recital at the Milwaukee Area Technical College on a three-manual Skinner Organ Co. orchestral instrument, Op. 849, 1931. In its issue of 1 February 1931, *The Diapason* reported that "the player mechanism, usually installed in the console, is to be placed in a separate remote cabinet." Mr. Murray will include selections from the roll collection of the College as part of his recital. The evening presents a golden opportunity to travel back, in the words of William Hansen, "to a period when

thousands were attracted to recitals" on colorful organs such as this, "and interest in the organ was at an all-time high."

Wednesday, we will have an opportunity to see more of rural Wisconsin as we travel to the state capitol, Madison, located on the shores of five lakes. Our first recitalist of the day, Clark Wilson, will show off the three-manual Grand Barton Theater Organ, Op. 249, 1928, at the Madison Civic Center. The old Capitol Theater, incorporated into the modern Civic Center, has been completely restored, and Mr. Wilson will recreate for us the glory of theater organ days. At our next stop, the Madison Masonic Temple, which houses a large, impressive, and powerful three-manual Wangerin Organ Co. instrument, Op. 387, 1924, the recitalist will be Rosalind Mohnsen; lunch at the Temple will follow her recital.

In the afternoon, we will leave Madison for visits to two delightful country parishes. First is St. Martin's Roman Catholic Church in Martinsville, where Michael Hoerig will demonstrate the Hinners organ, Op. 942, 1909. The stone church sits on a hill overlooking peaceful hills and open fields; its steeple has served as a beacon to the faithful since 1869. The Hinners organ, a two-manual tracker, is typical of the firm's work and exemplifies honest, solid workmanship. Second is the Emmanuel Evangelical Lutheran Church, Wisconsin Synod, in Mecan Township, home of an 1884 Wm. Schuelke. This elegant one-manual instrument has a million-dollar chorus characteristic of the best of 19th-century American organbuilding. Conventioneers will split into two groups here, one going to the church to hear Peter Press play a recital on the organ, the other to the parish hall to hear Elizabeth Towne Schmitt present a slide lecture on William Schuelke. The groups will then switch places, and both events will be repeated.

In the evening, following dinner at St. James Church (R. C.) in Madison, Calvert Shenk will present a recital on the tracker-action organ in the church. This three-manual instrument, built in 1863 by Wadsworth & Bro. of Manchester, England, was originally installed in

a Wesleyan Chapel in Lancashire and was altered by Wadsworth in 1893. Shipped to this country some years ago by a Texas antique dealer, the organ suffered from incompetent moving and storage until it was relocated through the Organ Clearing House for rebuilding by J. C. Taylor of Appleton, Wisconsin, for St. James. Truly a candidate for the scrap heap when it was collected in Texas and delivered to the Taylor shop, it is now a carefully rebuilt, outstanding example of a large 19th century English organ, rare in this country.



On Thursday, Lois Regestein will start off a morning of Hann-Wangerin-Weickhardt organs with a recital at St. Kilian Roman Catholic Church in St. Kilian, demonstrating a one-manual 1909 tubular-pneumatic example of the firm's work. This modest instrument is quite typical of the "Milwaukee School," and indeed of much mid-western organbuilding throughout the first half of this century: unpretentious, substantial, and quietly progressive. John Panning will present the next recital, at St. John's Evangelical Lutheran Church, Wisconsin Synod, in Lomira, on a two-manual, 1904 tracker-action Hann-Wangerin-Weickhardt instrument reminiscent of the work of Lyon & Healy.

After lunch, we will find ourselves in the little town of St. Anthony, at St. Anthony Roman Catholic Church, listening to David Bohn hold forth on a one-manual tubular-pneumatic organ of uncertain provenance. It seems to have been built around 1905, perhaps by Bernhard Schaefer, a Wisconsin builder, and was rebuilt in 1916 by that firm. The organ has a cone-valve vent chest and a robust tone; T. R. Rench & Co. of Racine renovated the organ in 1989. Gary Zwicky will conclude the afternoon events with a recital



*Thomas Murray will play the 1931 E. M. Skinner 3-34 at the Milwaukee Technical High School on Tuesday, July 24, and the organ will also play itself through the rare, backstage roll-player at the left. A 1924 Skinner of four manuals at St. Matthew's Episcopal Church in Kenosha will be heard on the Saturday Optional Tour.*



at New Hope United Church of Christ in Milwaukee, demonstrating a fine two-manual, tracker-action Barckhoff organ of 1887 with original case pipe decorations.

Milwaukee's gracious Wisconsin Club will be the site of the Annual Banquet, following which we will repair to St. Francis Roman Catholic Church for a recital by Ruth Tweeten. The two-manual organ was built by Wm. Schuelke in 1885, and is a magnificent example of his work. It is divided in the rear gallery of the large church, and has 28 ranks on cone-valve vent chest operated



*The "million-dollar chorus" on this 1884 Wm. Schuelke 1-6 at Emmanuel Evangelical Church, Mecan, will be demonstrated on Wednesday by Peter Press. While members are convened at the church, Elizabeth Towne Schmitt will lecture on Schuelke's career.*





*The 1938 Kilgen 3-44 at St. Robert's Roman Catholic Church will be heard on Monday as played by Bruce Bengtson.*



by pneumatically assisted mechanical action. In the words of John Panning, the organ's "stoplist is a good example of the . . . Romantic idiom that had been developing in Germany for several decades, yet it is certainly bright and clear and can carry Bach's music very well. The arrangement of the mechanism, the organ's voicing and design, reasonably good size, and sympathy with its environment all combine to make an instrument of considerable appeal."

On Friday, those desiring to see more organs in a different part of the state will spend the day in Green Bay and Appleton. The first stop of the day will be at the Voice of Faith Church in



To be heard in a demonstration by Michael Meyer on the optional Friday tour when we visit the J. C. Taylor organ workshop in Appleton, this unusual pipe organ built ca. 1850 by an unknown party features many unusual characteristics, such as super- and suboctave couplers operated by knee levers, an 8' flute celeste, and fitted toes with no racks for wood ranks.

Green Bay, the former East Side Moravian Church, where John Schwandt will demonstrate a two-manual tracker-action 1911 Hinners. After an *Aebleskiver Fest*, a traditional Danish repast, we will have the opportunity to see a much-moved Hook & Hastings tracker, Op. 1193, 1883 at Bethel Lutheran Church. Built for a residence in Hartford, Connecticut, this small two-manual organ was for some years in the Congregational Church in Chelmsford, Massachusetts, and later in the Roman Catholic Church in Ballardvale, Massachusetts; it is now owned by Ruth and Paul Tweeten and has been rebuilt by J. C. Taylor. It will be demonstrated by Bruce B. Stevens. Mark Edwards will demonstrate the next organ, J. C. Taylor's Op. 1, 1983, an elegant one-manual mechanical-action instrument, in the former West Side Moravian Church, an historic building now located at Heritage Hill State Park in Green Bay.

Our next stop will be at the shop of J. C. Taylor in Appleton, to see a one-manual mechanical-action pipe organ. The name S. Severson, "Eau Claire," and the date 1890 are written in an inaccessible interior part of the organ, but the organ seems to date from the mid-19th century and was apparently rebuilt, carefully if unconventionally, by an amateur artisan who was perhaps familiar with reed organs. Michael Meyer will demonstrate this unusual piece of Americana.

The last stop of the afternoon will be at the Outagamie Historical Society in Appleton. The Society's building, formerly Temple Zion, was the religious home of Erich Weiss, better known as Harry Houdini. The organ is a two-manual tracker-action Felgemaker, Op. 931, 1907.

Dinner will be at First English Lutheran Church in Appleton, where we will see a two-manual tracker-action instrument built by Ronald Wahl, Op. 5, 1979. We will conclude the evening with a recital played by Timothy E. Smith at St. Joseph's Roman Catholic Church in Appleton, which houses a three-manual 1929 Schaefer Organ Co. instrument incorporating many pipes from a 1902 Schaefer. The 1870 church has excellent acoustics, and the organ is tonally outstanding.

Saturday's schedule will again take us out of Milwaukee, but not as far afield as Friday's events will have taken us. We will start off



The 1928 Grand Barton theatre organ in the restored Madison Civic Center will be played by Clark Wilson on Wednesday, July 25.

at the Chapel of St. John's Military Academy in Delafield, with a three-manual Welte-Mignon organ, Op. 232, 1929, recently rebuilt by T. R. Rench & Co. This will be the first OHS convention visit to an organ by Welte-Mignon; it will be played by Renea Waligora.



Jane Edge will play the 1902 Hutchings-Votey 2-11 at the Sixth Church of Christ, Scientist, on Monday.

After lunch in one of Racine's many fine restaurants, we will hear Todd Miller demonstrate the three-manual Wangerin organ, Op. 841, 1942, at St. Luke's Episcopal Church in Racine. This astonishingly fine instrument incorporates many pipes from the church's original Chant & Jackson instrument dating from 1870 and is very impressive. We will also hear a demonstration of the nine-bell Meneely chime. Our next stop, also in Racine, is at the Olympia Brown Memorial Unitarian-Universalist Church, which houses a two-manual tracker-action Hutchings-Votey organ, Op. 1518, 1903, tonally revised by Kurt Roderer. Finally, we will stop in at First Pres-





*The 1863 Wadsworth & Bro. organ from England that was restored and installed at St. James Church in Madison by J. C. Taylor of Appleton will be demonstrated on Wednesday by Calvert Shenk. Its 3m console is pictured at the left.*

byterian to see the handsome case of William A. Johnson's Op. 238 of 1867 and sing a hymn; many of the Johnson pipes are in the present organ.

For the final event of the day, we will travel to Kenosha for a recital by Fr. Tom Lijewski on a four-manual E. M. Skinner, Op. 505, 1924, at St. Matthew's Episcopal Church. With so little of Skinner's work remaining, it is a special treat to find a large, unaltered example so representative of the best of his work. William Barnes was the consultant for this rich and exciting instrument of 43 stops, and Fr. Tom's recital will be a fitting conclusion to a full week. On our way back to Milwaukee we will stop by the shop of T. R. Rench & Co. in Racine, where a one-manual 1879 Schuelke and a two-manual Kilgen tracker are being refurbished.

Each year, the OHS Convention Committee attempts to show off the organs characteristic of the region in which the convention is held, along with some of the architectural and natural offerings of the area. Sometimes, there has been a mix of native and outland organs, while a few conventions have featured almost all home-grown products. This year, we will be seeing some organs imported from the east coast, as well as one imported from England, but most of the instruments were built in the midwest, and of those, a goodly proportion were made in Wisconsin—right within a few miles of Convention headquarters. The "Milwaukee School" organs are in many ways unlike the organs built elsewhere in this country, deriving more from the late German Romantic tradition than from

any other. They are fascinating and lovely in a way quite different from what many OHS members are used to and are worthy instruments which repay careful study.

Milwaukee is in many ways an "Old-World" city, cosmopolitan, charming, and welcoming. "Gemütlichkeit" is the operative word: good-natured, easy-going geniality. Those able to come before or stay after the convention week can sample Milwaukee's ethnic flavor at the Festa Italiana from 19-22 July or the German Fest which will run 27-29 July, or they can arrange a tour of one of the breweries that made Milwaukee famous. But as the ad says, "Old Milwaukee is more than beer," and there are many cultural attractions in the area, which is also rich in natural beauty. Lake Michigan is an "inland sea," and the drive along its shore, which we will take twice on Saturday, is truly spectacular.

Milwaukee is easy to reach by air, Amtrak, ground transportation, and even by ferry across Lake Michigan. Convention housing is in a former hotel, with each guest room having a private bath. There will be interesting exhibits\* at Convention headquarters where many conventioners like to socialize each evening after the last recital.

The Convention Committee has planned a delightful week with treats for our palates as well as our eyes and ears; convention meals will reflect Wisconsin's ethnic diversity. The recitalists are planning programs that will show off the impressive and unusual organs to best advantage. Plan to attend!

*\*Note: Free exhibit space may be reserved by writing Fr. Tom Lijewski, 2604 N. Swan Blvd., Wauwatosa, WI 53226.*







*The 1905 organ attributed to B. Schaefer & Sons of Slinger, Wisconsin, and rebuilt by that firm in 1916 for St. Anthony Roman Catholic Church in St. Anthony will be heard on Thursday when David Bohn plays it for the convention.*





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## LETTERS

Editor:

It has been a pleasure to work with the knowledgeable and genial staff of *The Tracker* while preparing my article on Milwaukee's organ builders [34:1:13]. I would like to make some corrections and additions to the article.

1. I have been of the opinion that the influence of the firm of Willis of London on the Marshall Bros. was questionable at best, opinion to the contrary notwithstanding. To further abet the confusion, on page 191 of *A History of Ripon Wisconsin* by Samuel Pedrick is the following: "The splendid organ used in the church was presented by Messrs. Marshall. This instrument was built by *Lewis* of London . . ." (Italics mine). It is certainly possible that John Lancashire was from Willis, but this has not yet been proven in any way. More research may clarify this matter.

2. Interestingly, two factories of the Marshall Brothers were near the churches where they were communicants. In Ripon, the factory was next door to St. Peter's Episcopal Church where the reputed Willis organ was installed and appears in a panoramic engraving of



An 1867 view of Ripon shows St. Peter's Church (the nave appears above the number "10" on the engraving) in which the reputed Willis organ was installed and the Marshall Bros. factory next door, to the left.

the town made in 1867. In Milwaukee, the factory was two blocks from St. James Episcopal Church.

3. Last week, I found evidence that George Marshall definitely played the organ. The *Milwaukee Sentinel* of 15 November 1878 reports that George Marshall played for the Harvest Home Service at St. Peter's in Ripon.

3. The partnership of Marshall & Odenbrett was noted in the *Ripon Commonwealth* of 22 November 1867 as having commenced building of pipe organs on a large scale.

4. Also last week, I found reference to an organ built in 1857 that may legitimately be inferred to have been built by William Aschmann. Other than the three organs mentioned in Fr. Urbanek's letter that was quoted in my article, this is the only specific organ that may be attributable to Aschmann. The *Milwaukee Sentinel* of 14 August 1857 reports:

### MAGNIFICENT CHURCH ORGAN

A most splendid and powerful organ has just been put in the German Evangelist [sic] Lutheran Church in this city, which is pronounced by those who have heard it to be of an uncommonly rich, melodious and beautiful tone.

The manual is four and a half octaves, and it has two octaves of pedals.

There are six full stops of fifty-six notes each in the manuals as follows: Open Diapason, Stopped Diapason, Principal, Flute, Twelfth and Fifteenth.

The pedals have two stops, viz. Open Diapason and Stopped Diapason. Making the whole number of pipes three hundred and seventy-six [sic], of which seventeen are richly gilded and placed in five arches in the front of the organ, and the whole make a compass of nearly eight octaves.

The largest metal pipe is nearly eight feet long and two feet in circumference, and the largest wood pipe is eight feet long and nearly one foot square, and being stopped speaks a tone equal to a pipe sixteen feet long.



The organ has been built expressly for the church under the direction of Mr. T. B. Mason of Milwaukee, and for richness, evenness and volume of tone is probably unequaled in the West.

This organ could have been built by William Aschmann for Timothy Mason who is listed as a piano dealer at 22 Wisconsin Street in the 1857 city directory. Mason was also organist at the First Presbyterian Church. It seems likely that the organ was built for St. Mark's Evangelical Lutheran Church in Ripon.

5. Page 16: The 8' Hohlflute in the 1859 Le Droit & O'Brien organ was omitted from the stoplist printed in extraction from the *Evening Wisconsin*; it should come after the Viola di Gamba. The Hohlflute correctly appears in the grey sidebar. As published in the *Milwaukee Sentinel*, the stoplist was essentially the same and included "Hold [sic] flute." That stop was not omitted from the *Milwaukee Sentinel* article as mistakenly stated in note 16.

6. Page 18: In the extraction from the *Watertown Republican*, the stoplist of the St. Paul's, Watertown, organ by Marshall and Odenbrett lacks the number 9 before the 2' Fifteenth.

7. Page 23: Note 32 should read Grand Avenue Congregational Church, not First Congregational Church.

8. Page 29: Note 89 should read page 51, not page 52.

Richard Weber  
Milwaukee, Wisconsin

## OBITUARIES

**Mildred Easton Rowland**, a long-time member of OHS and wife of retired organbuilder Robert S. Rowland, died October 30, 1989, at the home of her daughter, Roberta Rowland-Raybold, of State College, Pennsylvania. Mrs. Rowland, originally from upstate New York, taught school until her retirement, after which she accompanied her husband as he continued building and restoring organs.

**Clarence Whiteman**, a teacher of music and organ at Virginia State University, Petersburg, and long a member of OHS, died December 3, 1989, at the age of 62. A native of New York and graduate of the Manhattan School of Music, Dr. Whiteman was also organist/choirmaster of St. Stephen's Church, Petersburg. He specialized in organ and church music by black composers.

## REVIEWS

### Books

Leppard, Raymond. *Authenticity in Music*. Amadeus Press (9999 S. W. Wilshire, Portland, OR 97225), 1988. ISBN 0-931340-20-9. 80pp., \$8.50.

Raymond Leppard is a harpsichordist and conductor best known for his performances and editions of early baroque opera. In this slender volume, he joins the ongoing dialogue (or maybe dialectic is a better term) on the issue of authenticity in early performance practice.

The author devotes much of the early part of the book to a sort of theory, as it were, of the rise of the early music movement over the past two or three decades. It is, he argues, music's manifestation of a general twentieth-century Western reaction against the nineteenth century's ideal of Progress as the natural wave of history. This reaction, in Leppard's view, was engendered by a disillusionment with Progress that followed the two world wars and especially Hiroshima. Of course, generalizations like this are always dangerous, and while Leppard's theory has about it a sort of seductive resonance, its leaks begin to show on examination.

Creditable early music scholarship may be found at least as far back as Chrysander, Forkel and Hawkins in the eighteenth century. And then there were the precursors of the Caecilian movement: for instance Haberl, in Regensburg, who prepared the complete edition of Palestrina (not to mention the monks of Solesmes). Among "mainline" musical figures of the nineteenth century, Brahms was a part of the committee that prepared the Austrian *Denkmäler*; and no less an *avant garde* figure than Anton Webern employed himself,

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as a Ph.D. candidate under Adler at Vienna, in editing part of Isaac's *Choralis Constantinus* for that series.

Clearly, the dissemination of early music in performance via recordings and broadcast is a mid-to-late-twentieth century phenomenon; however, that is certainly due more to the technological advances of our time than to any profound sociological or phenomenological retreat by musicians or audiences into artistic retrospection. And finally, there are the economics of it all. It is simply cheaper in this period of unionized musicians, to produce a recording of early music — of Vivaldi rather than of Mahler — if for no other reason than that smaller forces are required.

One may thus argue with Leppard's exposition of the causes for the rapid growth of interest in and performances of early music. It is far less easy to dispute his exposition of the results. Simply put, Leppard's position is that the early music movement, like the proverbial zealot who redoubles his efforts while forgetting his goal, has made "authenticity" its end, especially in its insistence on *urtext* scores and period instruments as the *sine qua non* of any esthetically proper performance. He quite properly points out that the musicians of the period were a good bit less rigid about hewing to the specific notes before them and a good bit more flexible about using instruments that were available.

In the end Leppard asks what is authentic and answers that it is the clearest possible revelation and vivid existential presentation of the music as a work of art and that the foregoing requires compromise today, much as it did in the composer's own era.

The book is brief and the writing lucid; but in these comparatively few pages Leppard gives us much to ponder.

John Ogasapian  
University of Lowell

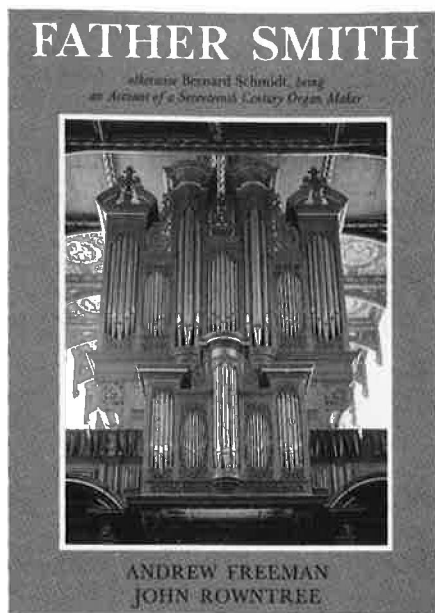
**Father Smith: Otherwise Bernard Schmidt, Being an Account of a Seventeenth-Century Organ Maker** by Andrew Freeman and John Rowntree (Oxford: Positif Press, 1977), 238 pp. Available from OHS Catalog, \$19.95, members; \$24.95 non-members, plus \$1.75 S&H.

The Rev. Andrew Freeman (1876-1947), founder of the British periodical *The Organ*, was a historic preservationist fifty years before anyone else had heard of the phrase. He probably did more than anyone else in the twentieth century to preserve England's historic organ heritage. His book on *Father Smith*, the greatest English organbuilder of the late seventeenth and early eighteenth centuries (and some would say of all time), has been a classic since it was first published in 1926.

John Rowntree's book is in two parts of approximately equal length. The first part consists of a facsimile reprint of Freeman's, while the second part consists of new material which came to light between 1926 and 1977. The book is so well produced as to be a joy to behold and, unusually for these days, is almost entirely free of both errors of fact and typography. Largely as a result of the interest stimulated by the book, a mass of additional material has come to light since the book was published in 1977, and this has to a degree rendered the book out of date.

The most important information to emerge since 1977 concerns the early life of Bernard Smith. Much of this is based on the comparison of the handwriting on seventeenth-century pipework and is due to the continued researches of John Rowntree following suggestions of James Boeringer. The results of this research are summarized in *BIOS Journal 2* and the conclusions may be accepted with some certainty even if they are not beyond dispute. It could appear that Bernard Smith was born Baerent Smitt and moved from Bremen, Germany, to the Netherlands in 1657. While in Holland he built a number of organs including the still extant and quite important instrument in the Grote Kerk, Edam (1663). He seems to have moved to England in around 1667. He may already have married his English wife, Anne Smith, while still in Holland. Much additional data has also come to light concerning individual Smith organs since Rowntree's book was published.

On a personal note, one of the instruments described in Rowntree's book is the 1708 Smith organ at St. Mary Magdalene, Taunton (p. 191). In 1882 this instrument was relocated to Taunton School, and it was on this instrument (much rebuilt) that the present reviewer took organ lessons while a student at the school



in the 1960s. The fine old pipework in this instrument first kindled his interest in historic pipe organs.

John L. Speller

Columbia Organ Works, Pennsylvania

## Recording

J. S. Bach: *Orgelwerke V (Weimar, 2)*, Bernard Foccroulle, organist; Schnitger organ in Norden. Toccata, Adagio und Fugue C-dur, BWV 564; *Wo soll ich fliehen hin*, BWV 694; *Ein' feste Burg ist unser Gott*, BWV 720; Praeludium und Fugue a-moll, BWV 551; *Wer nur den lieben Gott lässt walten*, BWV 690; *Nun freuet euch*, BWV 734; Praeludium und Fugue C-dur, BWV 545; *Wir Christenleut*, BWV 710; *Herr Jesu Christ, dich zu uns wend*, BWV 709; Praeludium und Fugue G-dur, BWV 541; *An Wasserflüssen Babylon*, BWV 653b; Toccata und Fugue d-moll, *Dorisch*, BWV 538. CD Ricercar 064042 (distributed by Harmonia Mundi).

The little booklet accompanying this fine disc contains extensive and informative notes by Bernard Foccroulle (in French, English, and German) on the music, an interesting essay (also in three languages) by Harald Vogel on the Norden Schnitger, a complete specification of the organ, a list of registrations used, and not a single word about the performer! Considering that the organ is repeatedly well-documented these days in other sources and that the works of Bach are exceedingly well-known, it seems odd that an excellent but not well-known, presumably French, organist would not merit even a short biography in this otherwise good production. Who is Bernard Foccroulle?

The playing is solid, expressive, and musical in a most natural way. M. Foccroulle has a way with note stresses and phrases that reminds this reviewer a little of such legendary performers as Heiller, Tagliavini, and Saorgin: just enough, but not too much. He certainly has the ingredients of a persuasive Bach player.

Perhaps what comes across at times on the disc as an articulation style that is somewhat too detached (for example, the bass in the lovely *Herr Jesu Christ, dich zu uns wend*) actually may sound exactly right in the spacious church. We have heard this organ and space captured more successfully on other recordings, notably James Kibbie's recent CD of Buxtehude on the Arkay label (reviewed in *The Tracker* 33:4). This attempt by the Ricercar engineers has resulted in a rather dry, even at times strident, sound, with little of the reverberant church acoustics to cushion and smooth the sound and glue the music together. I found I could enjoy this disc more when listening from the next room rather than when sitting directly before the speakers.

Unlike many all-Bach recordings these days, this one has welcome variety in the program. The idea of sprinkling chorale works among the preludes and fugues, all composed during a single period in Bach's career makes for pleasant, continuous, listening. If you are ready for some more good Bach listening (and usually, who isn't?), this is a disc to enjoy.

Bruce Stevens, St. James's Church, Richmond

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## ORGAN UPDATE

**R**AY BISWANGER REPORTS that two organ technicians are working at the Wanamaker store in Philadelphia to help the staff curators repair damage sustained to the famous organ during remodeling and to assist with extensive maintenance. The organ will be out of service for several months. The store supports two full-time staff organ builders, OHS member Nelson E. Buechner, Curator of the Organ, and Peter van der Spek, his assistant, who have so far directed contracts with Anthony Bufano to re-cover pneumatics of the console and Ethereal Division and with James Breneman to releather nine large reservoirs varying between 12'x5' to 3'x3 1/2'. Installation of two new blowers is proceeding. Console rebuilding is scheduled and will include a solid-state combination system which is eagerly anticipated because the original system never worked successfully. The organ has played regularly since the store opened in 1911 except for a month in 1961 when Mary E. Vogt, the store organist 1917-1966, took a vacation.

OHS member Beverly Szameit feared the result of a flare of interest in adding carpet to Faith Lutheran Church in Salisbury, MD, where she plays the 1m E. & G. Hook & Hastings op. 999 of 1880. So, she called some experts — the OHS, organbuilder James Baird and acoustician David Klepper — and had them write letters to her. She gathered articles to supplement the letters, bound the entire collection, and presented a copy to each member of the appropriate committees and the pastor. No carpet will be installed, and there was no argument over the issue. She writes, "Really gratifying is the congregation's love for this organ . . . when members are away and go to other churches . . . they make it a point to tell me how nice it is to be back and hear music that somehow sounds better to them. They tell me that our organ is better for singing hymns. They really notice!"

The 1896 Hook & Hastings op. 1731 at the Universalist Unitarian Church in Haverhill, MA, has received a new case constructed in period style by the An-



*1896 Hook & Hastings with new case*

dover Organ Co., completing a project begun in 1965. The casework had been removed when the organ was moved within its previous location, the Universalist Church in Arlington, MA. The late Charlotte E. Ricker, an OHS member, chaired the committee which arranged relocation through the Organ Clearing House and rebuilding by Andover. Funds for the new oak case came primarily from the estate of Virginia D. Ricker, the sister of Charlotte. Designed by Donald H.

Olson and Jay Harold Zoller, the case is an approximation, though not a replica, of the original and was constructed by David Calvo.

*Churchmouse, A Novel of Life* by James Wamsley, tells the story of historic preservation from the view of Charles Churchmouse, "a resident of the old Erben organ," who with Tayloe Tebell, the director of the Historic Byrdport Foundation, work against enormous odds in their attempts to save historic Main Street Presbyterian Church and its remarkably well-described organ. Of 218 pages hardbound, the book is available from Eakin Publications, P. O. Drawer 90159, Austin, TX 78709 for \$15.95.

The 1931 Steinmeyer 3m with 57 stops and 78 ranks at Blessed Sacrament Cathedral in Altoona, PA, will be restored following the OHS *Guidelines for Conservation and Restoration* by the Columbia Organ Works of Lancaster, PA. Believed to be the largest of few Steinmeyer organs installed in the United States by the German firm, the organ is tonally unaltered and mechanically original with many special features, including four very large double-rise reservoirs, gold-plated electrical contacts on every switch, copper resonators on two reed stops, a free-reed Euphone, and many other deluxe characteristics of this showpiece. No tonal or mechanical changes are anticipated other than the addition of a new combination action to the existing console, without removal of any mechanism. The elegantly-built electropneumatic organ has been of concern to historians for some years and was most recently threatened with conversion to all-electric action.

Some 1,200 pounds of guano deposited during the past 80 years in the bell tower of Trinity Episcopal Church, Hartford, CT, has been marketed in three-pound bags at \$3 each as "Sign of the Dove" fertilizer to raise funds for re-leathering and replacing the console of the church's 1958 Holtkamp organ by Foley-Baker Co. of Bolton, CT. Wide media coverage, including national dis-

tribution by wire services and an entry in the "New Products" column of *Newsweek* magazine, engendered such interest that the supply of product was soon exhausted. Outright donations of cash were sufficient to refurbish the church's small von Beckerath organ as well, according to administrator Katherine Wilson.

BILL VAN PELT



1903 E. W. Lane in Barton, VT

The 1903 E. W. Lane op. 57 has been removed from the Barton, VT, building for which it was constructed for relocation by Alan Laufman and the Organ Clearing House to First Lutheran Church, Ellensburg, WA, where it is now stored pending fund raising. The Vermont church is now the Solid Rock Assembly of God.

The 1937 M. P. Möller 3m at Second Congregational Church, Beloit, WI, has been re-leathered and refurbished with no changes by the Freeport (IL) Organ Co. operated by Donald Diestelmeier, according to OHS member Mark Brombaugh

BILL VAN PELT



1931 Steinmeyer at the Roman Catholic Cathedral, Altoona, PA, will be restored.

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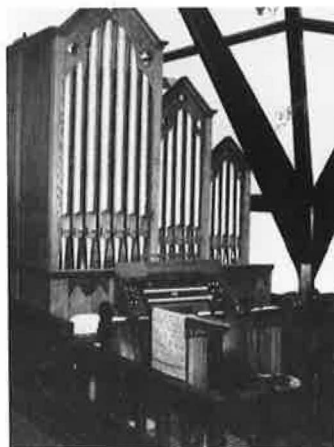
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who played the rededication recital on November 12, 1989. The late OHS member and famous theorist William H. Barnes played the original dedication recital and, as consultant to the church, designed the instrument.



1897 Hutchings Op. 453, rebuilt

The ca. 1897 George S. Hutchings op. 453 has been removed from the closed building of the United Methodist Church in Gleasondale, MA, and relocated through the Organ Clearing House to the workshop of David Wallace in Gorham, ME, where it was rebuilt with a new case and tonal additions for St. Paul's Episcopal Church in Newton Highlands, MA. There, it supplants an electronic that succeeded a Laws organ which replaced a Jesse Woodberry organ.

A Robert Morton 3-16 built originally as a 3-14 for Loew's Grand Theatre, Bronx, NY, is offered for sale by Eastern Montana College in Billings. The instrument was moved in 1960 by Dr. Arthur J. Movius to his residence in Billings, which is now owned by the college.



1889 Whalley & Genung

Bond Pipe Organs of Portland, OR, has completed a substantial part of the restoration of the 1889 Whalley & Genung 2-13 built in Oakland, CA, for the First United Presbyterian Church in Port Townsend, WA, and played by Earl Miller at the 1982 OHS Convention. Remaining work includes releathering of wood pipe stoppers and restoration of the feeder bellows.

Second Congregational Church UCC of Rockford, IL, dedicated on May 14, 1989, a new organ utilizing some pipes of E. M. Skinner op. 274 of 1918 which were acquired from the United Church, formerly First Congregational Church, of Oak Park, IL, where a new Casavant was recently installed. Under direction of Richard Litterst, minister of music at the Rockford church, a handsome, new, solid-state, drawknob console was provided by the now-defunct Skinner

Organ Co. of Kingston, NH, and new chests were built by the Wicks Organ Co. Subsequently, John Sperling of the Wicks firm and Mr. Litterst voiced and scaled pipes for the room. The instrument is the second recycled Skinner installed at the Rockford Church: the 4m op. 499 of 1926 was moved from Westminster Presbyterian Church, Dayton, OH, and installed ca. 1961 by Harold Lucas. It was destroyed when the Rockford church burned in 1979. For a decade thereafter, OHS member Mr. Litterst played a succession of Allen instruments provided by the local dealer who is a member of the church, a Hammond RT-3, and a grand piano.

The Zimmer 3-43 at Gethsemane Episcopal Cathedral in Fargo, ND, was destroyed by fire with the cathedral as the result of a painting contractor's propane torch. In the final stages of restoration, the world's largest cathedral with a wooden frame was quickly consumed when a century-old accumulation of lint behind an interior wall tendered the blaze as the torch-bearer removed layers of paint.



1890 W. K. Adams' Sons organ

A centennial celebration concert for the 1890 W. K. Adams' Sons organ in St. Luke's Episcopal Church of Vancouver, WA, was held on March 18. Lori Shearer, David Aeschliman, and OHS member Tim Drewes played in the event partially sponsored by the OHS as one in its Historic Organs Recitals Series. The organ was relocated by Bond Pipe Organs of Portland in 1984 from Notre Dame Roman Catholic Church (also known as Our Lady of the Sacred Heart Church) in Central Falls, RI.

The 1983 Taylor & Boody Op. 8, a 1-12, only required cleaning after an arsonist set a fire in Mt. Carmel Presbyterian Church in Steeles Tavern, VA, on May 9. Two other churches nearby, neither containing organs, were extensively damaged or destroyed that day by the same arsonist who, when apprehended in a fourth church building, admitted setting the fires to please the Egyptian god Osiris. **Bill Van Pelt**



1983 Taylor & Boody, undamaged by fire



1910 Hann-Wangerin-Weickhardt at St. Stephan's Evangelical Lutheran Church, Chicago

## The Wangerin Organ Company and Its Predecessors: Milwaukee Organbuilders

by David Bohn and Marilyn Stulken

*That the Weickhardt Organ is indisputably an instrument of rare artistic refinement and distinctly high grade in the fullest sense of the term is conclusively substantiated by every existing example in use today.*

SO READS THE INTRODUCTION to the Wangerin-Weickhardt Co. brochure of around 1916. It is an impressive publication, with photographs of thirty-two installations in Wisconsin, Michigan, New York, New Jersey, Illinois, West Virginia, Indiana, Ohio, and Iowa. A brief section addressing specifications includes several stock models, Specimen Scheme "W-A" through Specimen Scheme "W-G," together with sample specifications for a two-manual organ at St. Lawrence's R.C. Church, Milwaukee; a three-manual organ at Immanuel Evangelical Lutheran Church, Milwaukee; and a large

four-manual instrument at Fort Street Presbyterian Church, Detroit. At the end of the brochure a list of "References" includes nearly two hundred installations in twenty-one states, including seventy-one in Wisconsin alone. Two from the list, the Wisconsin organs at St.

**David Bohn**, born and educated in Wisconsin, holds Bachelor's and Master's degrees in theory and composition. He currently is employed by T. R. Rench & Co., plays organ at the Presbyterian Church in Wauwatosa, edits *Die Winerfloete*, and free lances as a composer and music copyist.

**Dr. Marilyn Kay Stulken**, internationally known for her work in hymnology, is the author of the *Hymnal Companion* to the Lutheran Book of Worship and has written for a number of journals and given lectures, workshops, hymn festivals, and organ recitals throughout the United States.





*Also builders of church furniture, Hann-Wangerin-Weickhardt completely furnished the chancel of Grace Evangelical Lutheran Church in Milwaukee.*



George J. Weickhardt



Adolph A. Wangerin

John's Lutheran Church in Lomira and at St. Kilian's R. C. Church in St. Kilian, will be featured at the OHS National Convention in 1990, which will also include two later instruments of the firm dating from 1925 and 1941.

The company traces its origins to George J. Weickhardt, who was born in Bavaria on February 6, 1858. Weickhardt studied organbuilding in Germany and, following his immigration to America about 1893, worked briefly for Philipp Wirsching in Salem, Ohio, before moving to Wisconsin. He first appears in the Milwaukee city directories in 1894. George and his wife Louisa were the parents of seven children: Eugene C., Fred C., Joseph G., Louise M., Pauline, Emma, and another daughter whose name is not known. Eugene later became a merchant seaman; Fred and Joseph took up organbuilding alongside their father.<sup>1</sup>

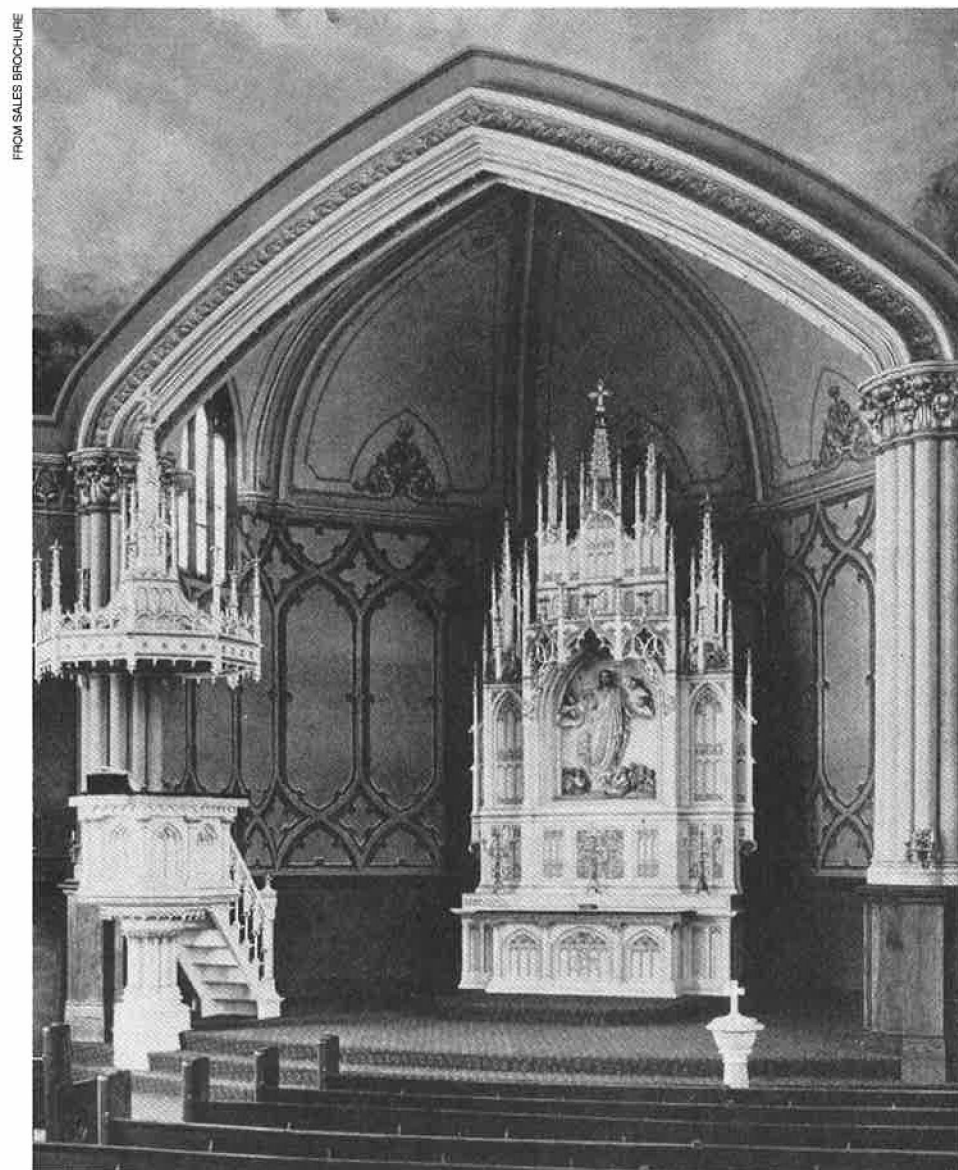
Weickhardt began building organs on his own and in 1899 formed a partnership with Nicholas S. Bach as Weickhardt & Bach in Milwaukee. Bach had previously worked as an installer for Hook & Hastings and had at one time in the mid-1870s been in a short-lived Boston organbuilding partnership with Martin P. Berg as Bach & Berg. However, of his subsequent whereabouts until the 1890s, nothing is known.<sup>2</sup> Bach first appears in the 1894 Milwaukee city directory and worked on his own until 1898. The partnership with Weickhardt was apparently short-lived; although they are said to have worked together until Nicholas died at age 70 on January 26, 1902, the directories indicate that by 1900 Bach was again on his own.

In any event, the stage had already been set for a new direction in George Weickhardt's career. In 1902 he joined the Hann-Wangerin Company, which was a church furniture manufacturing company established in 1901 by architect Joseph Hann and Adolph A. Wangerin (first listed as "altar manufacturers"). Hann was president and Wangerin was secretary-treasurer; Paul J. Kuechle became vice-president in 1902, an arrangement that prevailed through 1908.

Wangerin had first entered that line of business in 1896 when he formed a partnership with Herman G. Semmann, styled the "Semmann-Wangerin Co., manufacturers of church goods," which included church furniture. The 1903 city directory lists Weickhardt as superintendent of the "Hann-Wangerin Co., church furniture and pipe organs." It would appear that the original partners saw pipe organs as a natural adjunct to their business. From the beginning the company occupied a plant at 112-124 Burrell Street, a property owned by Hann, although the building was never as large as the "dream" building pictured in their advertisements in issues of *The Diapason* beginning in 1909. The structure, located across an alley behind the present-day Jerome B. Meyer pipe shop, still exists and has been occupied since 1949 by the Klements sausage factory.<sup>3</sup> J. B. Meyer had been brought to Milwaukee by Wangerin to make metal pipes for the Wangerin-Weickhardt company; in addition to this, the Meyer firm also supplied metal pipes to other builders.

From 1904 to 1912 the company was styled "Hann-Wangerin-Weickhardt Company, organbuilders" with Weickhardt listed as superintendent. Although he did not have an officer's title at first, he presumably was a

*The chancel of St. Jacobi's Church was furnished by the firm.*





financial partner. In 1909 and 1910 the roles of president and vice-president were reversed, with Kuechle as head and Hann as vice-president; then in the 1911-12 period, Wangerin became president and treasurer; Weickhardt, vice-president; and Frieda A. Heyner, secretary. When Joseph Hann died in 1912, the firm became named the "Wangerin-Weickhardt Company." The name change was accompanied by the tongue-in-cheek explanation that it was "probably to keep its many friends from wearing out their fountain pens and typewriters."<sup>4</sup>

The firm attracted various immigrant employees, some of whom later had varied careers in organbuilding in this country. While all of the people associated with Wangerin cannot be described here, they included Carl Riedler, who joined the company in 1909 as head voicer, a position he held until 1922. Born November 15, 1880 at Weikersheim, Württemberg, Germany, he served an apprenticeship with the Laukhuff firm before coming to America in 1904. In 1923 Riedler went to San Francisco where he joined the Robert Morton firm until it ceased operations, then in 1937 went to work for the Maas Organ Company of Los Angeles. He died January 11, 1955 in Van Nuys, California.<sup>5</sup>



Another employee, Franz A. Moench, had come to the United States in 1908. Born May 12, 1880, in Überlingen, Germany, he had learned organbuilding from his father. He retired from the organ business in 1955 and died in St. Petersburg, Florida, on December 16, 1960.<sup>6</sup>

Around 1910 Edmond A. Verlinden joined the company. A native of Antwerp, Belgium, he came from a family known for church sculpture and decoration. He learned the organ trade in Belgium before coming to Milwaukee in 1910.<sup>7</sup>

It seems clear, however, that Weickhardt was the driving force behind the organs. Hann and Wangerin were businessmen, not organbuilders. In fact, although the firm was named according to its partners, the instruments were consistently advertised as "The Weickhardt Organ." A florid logotype of this slogan first began to be used in the firm's advertisements in *The Diapason* of March 1913. George's workmanship was admired, and the success of the company was said in large measure to be the result of both Weickhardt's "talent and untiring efforts." He died on February 15, 1919, five



The 1909 Hann-Wangerin-Weickhardt 1-8 at St. Kilian's Church in St. Kilian will be played by Lois Regestein on Thursday during the OHS Convention. The console is seen below; nameplate at the left.



**1909 Hann-Wangerin-Weickhardt  
St. Kilian's Roman Catholic Church, St. Kilian, Wisconsin**

Source: Extant instrument

**MANUAL**

8' Open Diapason  
8' Melodia  
8' Lieblich Gedeckt  
8' Gamba  
8' Dulciana  
4' Principal  
4' Harmonic Flute  
Tremulant

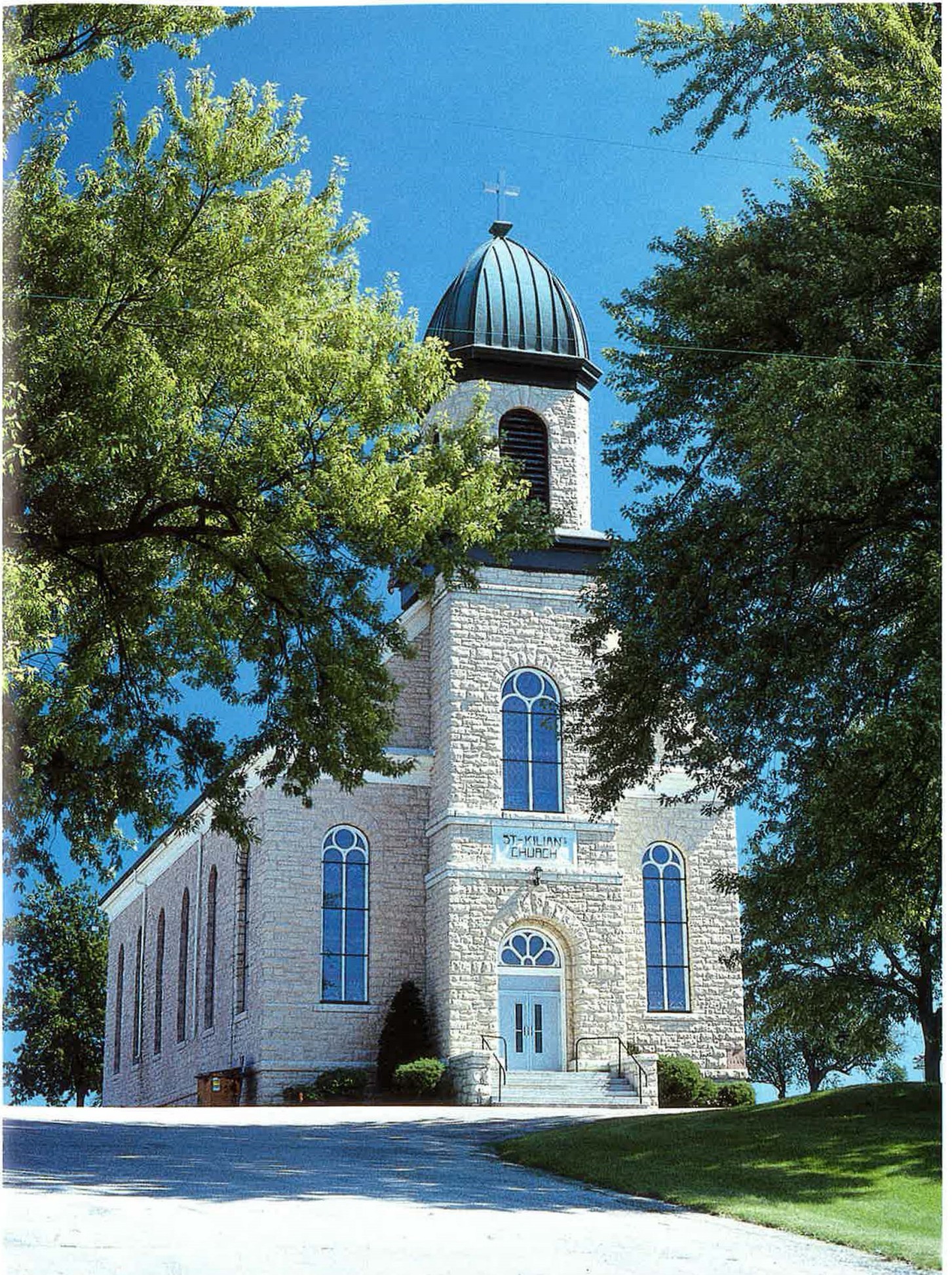
**PEDAL**

16' Bourdon

**COUPLERS**

Manual Sub-Octave  
Manual Octave  
Manual to Pedal  
Pedal to Manual  
2 fixed pistons & releases









*In 1909, Hann-Wangerin-Weickhardt built this case designed by George Ashdown Audsley for the Church of Our Lady of Grace in Hoboken, New Jersey. Philipp Wirsching built the organ and twelve years later, in 1921, became associated with the Wangerin firm.*

days after suffering a stroke from which he did not regain consciousness.<sup>8</sup> He was succeeded as vice-president by Oscar Frenzel and in 1922 by Verlinden.

By then George Weickhardt's sons, Joseph and Fred, were working for the firm. A graduate of the Milwaukee School of Engineering, Fred is said to have designed, among others, the Wangerin organs at Capitol Drive Lutheran, Sherman Park Lutheran, and St. Rita's R.C. churches, all in Milwaukee.<sup>9</sup>

The year 1923 saw big changes in the company. Most of the Weickhardt patents were dropped. This action was perhaps

foreshadowed by the change in logos to "Wangerin-Weickhardt Art Pipe Organs" in March 1921, which became simply "Art Pipe Organs" in July 1921. In addition, Philipp Wirsching joined the firm as head voicer, which gave the firm a measure of prestige as well as considerable talent; perhaps the fact that Weickhardt had worked for him earlier was a factor in the issuance of the invitation to Wirsching. Unfortunately, however, Wirsching's tenure was cut short by his death in 1926.<sup>10</sup> There was a previous connection between the Wangerin firm and Philipp Wirsching who had built an organ for Our Lady of Grace R. C. in Hoboken, NJ, in 1909. The



"A Weickhardt Type Of A Three Manual Console," reads a ca. 1915 catalog.

instrument was designed by George A. Audsley, and the case for it was built by Hann-Wangerin-Weickhardt.<sup>11</sup>

On January 7, 1924 the name of the firm became simply "The Wangerin Organ Company."<sup>12</sup> This appears to have alienated George's sons, for in September they announced the formation of a new firm, the "Weickhardt-Schaefer Organ Company," which had "absorbed" the Schaefer organbuilding firm of Slinger, Wisconsin. This new enterprise, headed by Fred and Joseph Weickhardt along with Theodore and Joseph Schaefer, was to operate a factory in Milwaukee, while the Slinger plant would be relegated to the production of parts. Their advertisement in *The Diapason* stated that they would build "Weickhardt Organs" and used the same logo that Wangerin had previously employed.<sup>13</sup> On a different page of the same issue, however, in a strongly-worded statement from Wangerin explaining why Weickhardt's name was dropped, citing progress in the industry and improved features since George Weickhardt's death, and concluding:

... Anyone reviving today a terminology, in the nature of a trademark, featured by us several years ago, may technically be beyond legal restraint, but on neither moral nor ethical grounds can this be condoned, if the object is clear to arrogate to oneself the reputation which our organization enjoys and will positively retain under all conditions.<sup>14</sup>

The partnership was short-lived, however, having allegedly designed one organ, which was installed with a Schaefer nameplate, before its dissolution by January 1925.<sup>15</sup>

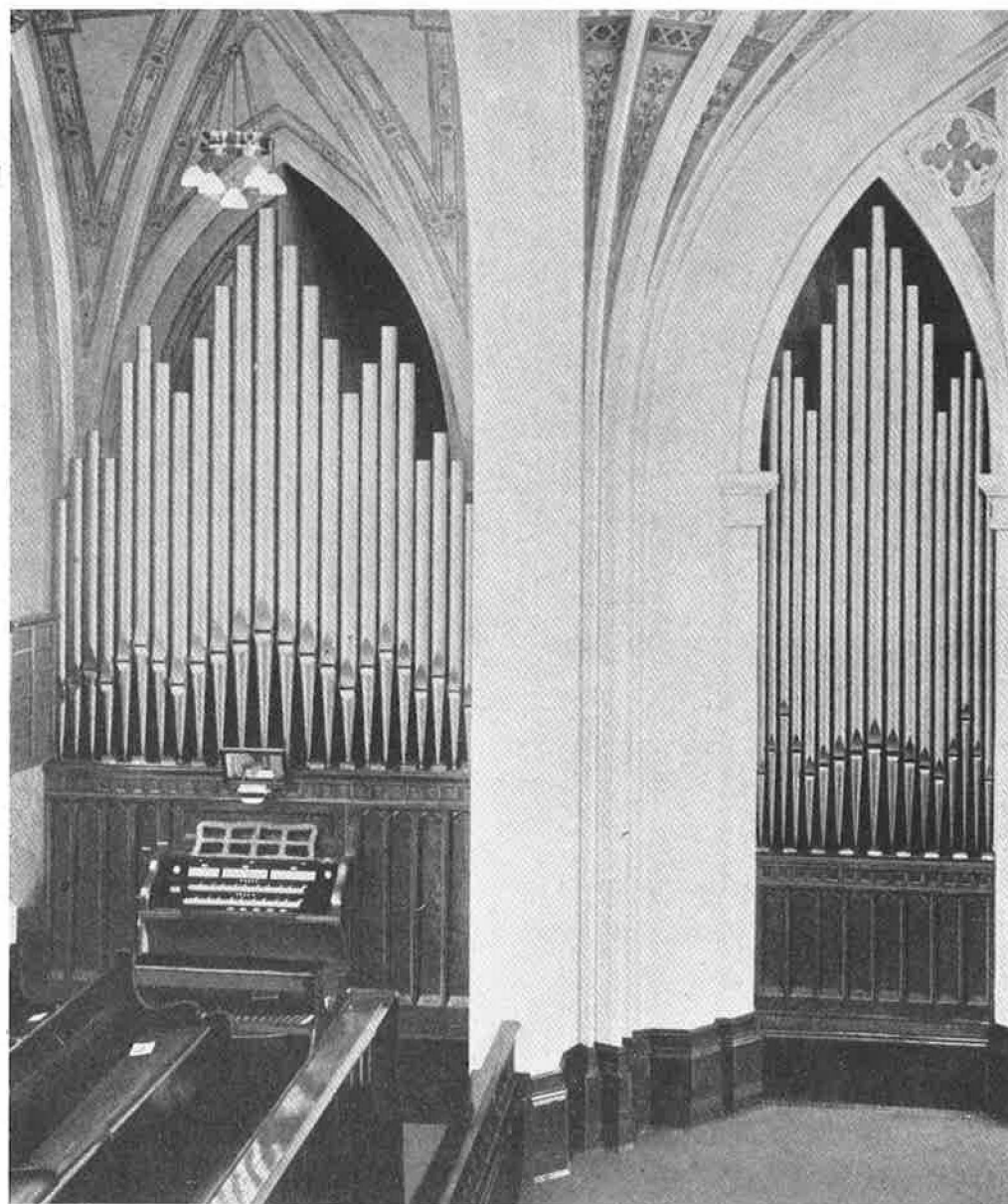
One of the first large instruments built under the Wangerin name was for the Masonic Temple Auditorium in Madison, Wisconsin, the firm's Op.

387 of 1925, a 3-manual, 37-rank electropneumatic organ that will be visited during the convention.<sup>16</sup> By that time, Wangerin was building both automatic and semi-automatic roll players, including one that would read a standard 88-note reproducing piano roll.<sup>17</sup> These players were quite popular with funeral homes in the area; some of the standard models Wangerin produced were for that market. There is also evidence that the company produced roll makers, as one was installed as part of a three-manual residence organ with roll player.<sup>18</sup> The firm's advertisements in *The Diapason* labeled their instruments as "Wangerin Art Pipe Organs" from October 1924 through July 1928, but the firm itself was not officially called the "Wangerin Art [Pipe] Organ Company" as has been otherwise noted in some sources.



Philipp Wirsching

In 1926 the Wangerin firm completed a large four-manual organ for Immanuel Presbyterian Church in Milwaukee. The organ con-



St. John's Lutheran Church, Elgin, Illinois





The Masonic Temple Auditorium in Madison received Wangerin Op. 387 in 1925. It will be played by Rosalind Mohnsen on Wednesday during the OHS Convention.

**1925 Wangerin Organ Co. Opus 387  
Madison Masonic Temple, Madison, Wisconsin  
Source: Extant Instrument**

<b>GREAT</b>	8' Harp tc
16' Double Open Diapason	Tremulant
8' First Open Diapason	<b>ECHO</b>
8' Second Open Diapason	8' Fern Floete
8' Doppel Floete	8' Cor Anglais
8' Clarabella	8' Vox Humana
8' Gamba	8' Chimes
4' Principal	Tremulant
4' Harmonic Flute	<b>PEDAL</b>
2 <sup>2</sup> / <sub>3</sub> ' Twelfth	32' Resultant Diapason
2' Fifteenth	16' Open Diapason Major
8' Trumpet	16' Open Diapason Minor (Gt.)
8' Chimes (Echo)	16' Bourdon
8' Harp (Choir)	16' Lieblich Gedeckt (Swell)
<b>SWELL</b>	16' Contra Viole (Choir)
16' Bourdon	8' Octave (ext. Op. Dia. Maj.)
8' Open Diapason	8' Bass Flute (ext. Bourdon)
8' Stopped Diapason (ext. 16')	8' Flauto Dolce (Swell)
8' Viol d'Orchestra	8' Cello (Choir 16')
8' Viole Celeste tc	16' Trombone
4' Flauto Traverso	<b>COUPLERS</b>
4' Violina	Gt-Ped 8' 4'
2' Flautino (ext. 16')	Sw-Ped 8' 4'
3 rks Dolce Cornet	Ch-Ped 8'
8' French Horn	Ped-Ped 8' (octave)
8' Oboe	Gt-Gt 16' 4'
Tremulant	Sw-Gt 16' 8' 4'
<b>CHOIR</b>	Ch-Gt 16' 8' 4'
16' Contra Viole	Ec-Gr 8'
8' Geigen Principal	Sw-Sw 16' 4' Unison Off
8' Concert Flute	Ec-Sw 8'
8' Flute Celeste tc	Ch-Ch 16' 4' Unison Off
8' Dulciana	Sw-Ch 16' 8' 4'
4' Flute d'Amour	Ec-Ch 8'
2' Piccolo	
8' Clarinet	

tained considerable pipework from the 1881 E. & G. G. Hook & Hastings organ, Op. 1045, originally built for the Milwaukee Exposition building. The dedicatory recital on October 28, 1926, was played by Lynnwood Farnam, who was known for his consummate and subtle use of expression shades. The program must have been quite impressive on the organ with its Swell, Choir, Solo, and String divisions each under separate expression, and the entire instrument then under one general expression. The organ, one of the largest in the Midwest, was winded by a ten-horsepower blower motor. The voicing was in the "charge of Mr. Philipp Wirsching, master organ builder and one of the foremost tonal authorities of the present time."<sup>19</sup> The 4-manual, 62-stop, 55-rank organ was nearly as large as their *magnum opus*, built for St. Vibiana's R.C. Cathedral in Los Angeles in 1929, a 4-manual, 67-stop, 54-rank instrument, and the two were identical in many respects. Installed by Verlinden, the St. Vibiana organ survived intact until 1989 and is now being rebuilt by Austin.

Another prominent Wangerin employee was Otto Eberle, who worked for the firm as a voicer from 1927 to 1942. His first project was the organ for Holy Communion Lutheran Church in Racine, Wisconsin (replaced by Casavant in 1982). Eberle, who apprenticed at Steinmeyer in Germany at the same time as Herman Schlicker, later worked briefly for Brockman after World War II, then for Verlinden, and finally set up his own business doing organ maintenance and rebuilding.<sup>20</sup>

From 1928 until Wangerin's retirement in 1942, the firm was under the direction of Wangerin as president and treasurer and his son Ralph as secretary. Vice-presidents were Edmond Verlinden from 1928 to 1930, Charles Zuttermeister in 1931 and again in 1933, Frenzel in the interim, and finally in 1934 and thereafter, Norman Klug.<sup>21</sup>

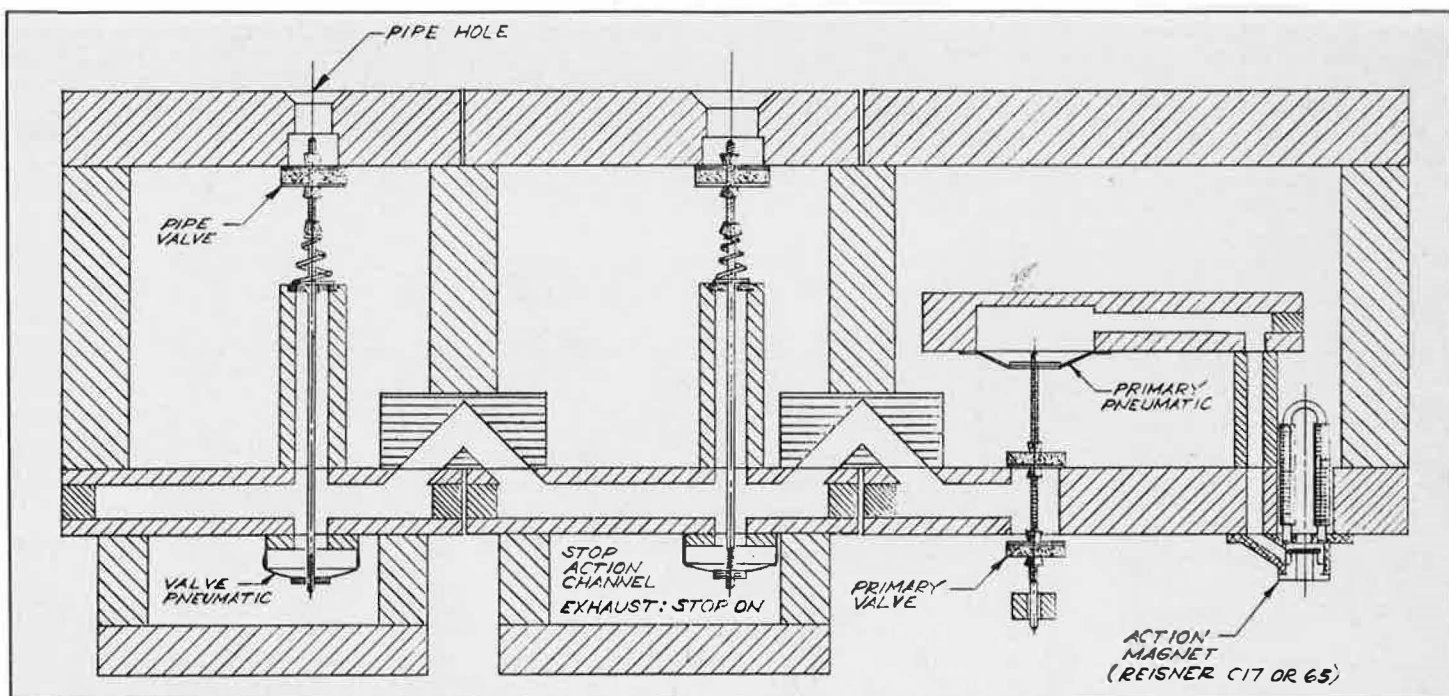
In 1931 Verlinden and Joseph Weickhardt left Wangerin and joined with Edward Dornoff, who had also worked for Wangerin, to form the Verlinden-Weickhardt-Dornoff Organ Company.<sup>22</sup> Joseph was vice-president, but he resigned in 1933, at which point it became simply the Verlinden Organ Company. In 1936 he joined





*John Panning will play the 1904 Hann-Wangerin-Weickhardt at St. John's Evang. Lutheran in Lomira on Thursday of the Convention.*





Organbuilder T. R. Rensch of Racine provided this drawing of the Wangerin electropneumatic windchest action. He writes, "In addition to the Wangerin Co., this action concept was used by Wangerin-Weickhardt, Verlinden, and Schaefer. It is unique to the Milwaukee area organbuilders."

**Wangerin Organ Company Milwaukee, Wisconsin  
Cathedral of St. Vibiana, Los Angeles, California  
Source: The Diapason, April, 1929**

GREAT (Enc. with Choir)		4'	Flute d'Amour 73 pipes
16'	Open Diapason 61 pipes	2'	Piccolo 61 pipes
8'	First Open Diapason 61 p	V rks	String Organ
8'	Second Open Diapason 61p	8'	Clarinet 73 pipes
8'	Gross Flöte 61 pipes	8'	Harp 49 bars
8'	Gedeckt 61 pipes	4'	Harp Celesta 37 notes
8'	Gamba 61 pipes	SOLO (Separate enclosure)	
8'	Gemshorn 61 pipes	(on 10-inch wind pressure)	
4'	Harmonic Flute 61 pipes	8'	Gross Principal 73 pipes
4'	Octave 61 pipes	8'	Flauto Major 73 pipes
2 <sup>2</sup> / <sub>3</sub> '	Quinte 61 pipes	8'	Stentor Gamba 73 pipes
2'	Super Octave 61 pipes	4'	Flute 73 pipes
IV rks	Mixture 244 pipes	8'	French Horn 73 pipes
V rks	String Organ	8'	Tuba Mirabilis 73 pipes
8'	French Trumpet 61 pipes	V rks	String Organ
	Chimes 25 notes	8'	Chimes 25 tubes
SWELL		STRING (Separate enclosure)	
16'	Bourdon 73 pipes	8'	Violoncello 73 pipes
8'	Open Diapason 73 pipes	8'	Cello Celeste 73 pipes
8'	Stopped Diapason 73 pipes	8'	Violin 73 pipes
8'	Salicional 73 pipes	8'	Violin Vibrato 61 pipes
8'	Voix Celeste (sharp) 73 p	4'	Violina 73 pipes
8'	Voix Celeste (flat) tc 61 p		Tremulant
8'	Quintadena 73 pipes	PEDAL (Enclosed)	
4'	Flauto Traverso 73 pipes	32'	Resultant 32 notes
4'	Octave 73 pipes	16'	Open Diapason Major 44 p
2 <sup>2</sup> / <sub>3</sub> '	Nazard 61 pipes	16'	Open Diapason Minor 32 nts
2'	Flautino 73 pipes	16'	Violone 32 pipes
1 <sup>3</sup> / <sub>5</sub> '	Tierce	16'	Sub Bass 32 pipes
III rks	Mixture 183 notes	16'	Lieblich Gedeckt 32 notes
16'	Horn 85 pipes	8'	Octave 32 notes
8'	Cornopean 61 notes	8'	Flute 32 notes
4'	Clarion 61 notes	8'	Violoncello 32 notes
8'	Oboe 73 pipes	16'	Horn 32 notes
8'	Vox Humana 61 pipes	8'	Horn 32 notes
V rks	String Organ	4'	Clarion 32 notes
8'	Harp 49 notes	16'	Trombone 32 pipes
4'	Harp Celesta 37 notes	PISTONS	
	Tremulant	Eight general pistons	
CHOIR		Eight, Great and Swell	
8'	Violin Diapason 73 pipes	Six, Choir and Solo	
8'	Concert Flute 73 pipes	Six toe pistons duplicating the	
8'	Flute Celeste 61 pipes	first six general pistons.	
8'	Dulciana 73 pipes		
8'	Unda Maris 61 pipes		

the Wicks Organ Company and worked for them until 1942. After World War II, in 1945, he established his own company and rebuilt a few earlier Hann-Wangerin-Weickhardt and Wangerin-Weickhardt organs. Joseph died at age 76 on May 7, 1965, survived by three daughters.<sup>23</sup> Fred Weickhardt left Wangerin in 1942 to estab-



## ANNOUNCEMENT

On January Seventh the  
Corporate Name of

**Wangerin-Weickhardt Co.**

112-124 BURRELL STREET  
MILWAUKEE, WISCONSIN, U.S.A.

was formally changed to



**WANGERIN ORGAN COMPANY**

110-124 BURRELL STREET  
MILWAUKEE, WISCONSIN, U.S.A.

The entire management as well as the whole organization  
remains exactly the same as it has been for years.

ADOLPH WANGERIN, President and Treasurer  
EDMOND VERLINDEN, Vice Pres. F. A. HEYNER, Secretary



**WANGERIN ORGAN COMPANY**

110-124 BURRELL STREET  
MILWAUKEE, WISCONSIN, U.S.A.

lish his own organ sales and service business, which he operated until his retirement in 1964. He died at age 69 on November 12, 1967.<sup>24</sup>

Edward Dornoff apparently returned to Wangerin in 1933, remaining a short time after Adolph's retirement, and subsequently formed the United Organ and Bell Company.<sup>25</sup>

The Verlinden firm became quite active in Milwaukee, installing more than one hundred instruments in the area. It also held patents on adjustable combination actions, valves, stop keys, contact plates, pneumatic switches, control systems, and actions. Edmond Verlinden died at age 80 on October 6, 1961, survived by three daughters.<sup>26</sup>

When Adolph Wangerin retired in August 1942 from forty years in the organ business, his firm had built or rebuilt some 845 instruments. Very little in the way of biographical information was published about Wangerin. Born March 22, 1873, in Milwaukee he died in Milwaukee on September 2, 1956, but no obituary for him could be found in organ journals. The company's last major work, Op. 841, was the rebuilding of the organ at St. Luke's Episcopal Church, Racine, Wisconsin, an instrument to be seen on an optional tour during the 1990 convention.<sup>27</sup> After Wangerin's retirement the company was headed by Halbert W. Hoard as president and treasurer. Hoard was originally from Fort Atkinson, Wisconsin and had recently become associated with a large Milwaukee printing establishment; he was new to the organ industry. Ralph Wangerin, a son of Adolph, was vice-president and general manager, and Edward Dornoff was secretary. During World War II the factory had many war orders, but during the month of July 1942 made every effort to finish organs for Concordia College, Milwaukee, St. Philip Neri R.C., Chicago, and St. Luke's in Racine.<sup>28</sup>

This arrangement did not last very long. In February 1943 a new firm was established with the title "Wangerin Organ Sales and Service Company" by Walter W. Guetzlaff, with its headquarters at the Edmund Gram piano store at 714 North Milwaukee Street, Milwaukee. Guetzlaff, who had worked for Wangerin for a number of years, announced that he planned to have several former Wangerin employees working for him. The business would concentrate on service work and the sale of used instruments.<sup>29</sup> This venture did not last, however, into the new year.<sup>30</sup>

A once-impressive organ company thus faded into the pages of history. Many of the products of that firm, however, continue to serve their intended purpose.

## NOTES

1. *The Diapason*, 1 March 1919, p. 1. Most sources state that he moved to Milwaukee in 1895, but are in error. Further, Weickhardt's obituary in the *Milwaukee Sentinel* of 17 February 1919, p. 2, states that there was a son Louis, and mentions only three daughters.

2. Barbara Owen, *The Organ in New England* (Raleigh: Sunbury Press, 1979), p. 397; Boston city directories: his name there is recorded as "Nicolas Svendsen Bach," but in Milwaukee, according to directories, he adopted the form "Nicholas."
3. Interestingly, when Op. 129 was dismantled in 1984, it was found that backing for some of the leather parts consisted of blueprints for both a highboy and a small one-manual, tubular-pneumatic organ.



The 1941 Wangerin behind the facade of a 1903 Hann-Wangerin-Weickhardt at St. Stephen's Lutheran Church will be demonstrated by Theodore Reinke on Monday, following the Annual Meeting of the OHS.

4. *The Diapason*, 1 October 1912, p. 1. Although concentrating on pipe organs, the firm nevertheless also continued to build church furniture for a period of time.
5. *The Diapason*, 1 March 1955, p. 22.
6. *The Diapason*, 1 February 1961, p. 38.
7. *The Diapason*, December 1961, p. 30.
8. *The Diapason*, 1 March 1919, p. 1.
9. *The Diapason*, January 1968, p. 14.
10. See *The Tracker* (24:1) Fall 1979, pp. 6-12.
11. See Robert E. Coleberd, Jr., "Philipp Wirsching, the Consummate Builder," in *The American Organist* 51:10:13.
12. *The Diapason*, 1 February 1924, pp. 2 and 36.
13. *The Diapason*, 1 September 1924, pp. 4 and 11.
14. *The Diapason*, 1 September 1924, p. 9.
15. *The Diapason*, 1 August 1925, p. 25.
16. Announced in *The Diapason*, 1 February 1924, p. 4.
17. *The Diapason*, 1 June 1925, p. 1.
18. *The Diapason*, 1 September 1931, p. 1.
19. Organ dedication brochure. For an account of this organ, see *The Tracker* (23:4) Summer 1979, pp. 19-24.
20. From a telephone conversation with Otto Eberle's daughter, Mrs. Paul Gaulitta, December 1988.
21. City directories
22. *The Diapason*, 1 January 1931, p. 14.
23. *The Diapason*, July 1965, p. 28.
24. *The Diapason*, January 1968, p. 14.
25. City directories
26. *The Diapason*, December 1961, p. 30.
27. This organ was originally a Chant & Jackson tracker built in Chicago and installed in 1870, according to research by Michael Friesen; it later received a Schuelke console and tubular pneumatic action, but was tonally unaltered before the Wangerin rebuild. The instrument has subsequently had further tonal alterations.
28. *The Diapason*, 1 August 1942, p. 17.
29. *The Diapason*, 1 February 1943, p. 4.
30. The demise of Wangerin is thus technically dated 1943; however, for about a decade following World War II, a Wangerin organ company reappeared. It was completely unrelated to the original firm.



# A program of music for the king of instruments

## Program No. 9027 7/2/90

**Going On Record...**... these popular quarterly programs provide useful tips for the record collector. A playlist detailing the tba contents of this broadcast (with catalogue numbers, ordering information, etc.) will be sent to you upon request. Please include a stamped, self-addressed return envelope and specify this program number when writing us at: PIPEDREAMS, 45 E. 7th Street, St. Paul, MN 55101.

## Program No. 9028 7/9/90

**The Sound of History...**... music and instruments mostly from the 16th and 17th c

HEINRICH SCHEIDEMANN: *Preambulum* in G; Motet arrangement, *Dic nobis Maria* - Harald Vogel (1675 Schnitger / St. Cosmae Church, Stade)  
THOMAS TALLIS: Anthem arrangement, *Remember not, o Lord*  
JOHN BULL: *In nomine* - Reinhard Jaud (1558 Ebert / Innsbruck Hofkirche)  
EILAS AMMERBACH: *Passametto d'Angleterre* - Johann Sonnleitner (1626 anonymous / Imbach Parish Church)  
SWEELINCK: Echo Fantasia - Peggy Marie Haas (1983 Taylor & Boody)  
J.K. KERLL: *Toccata cromatica con durezza e ligature*  
FROBERGER: *Toccata prima* - Herbert Tachezi (Ossiacht Monastery Church)  
SAMUEL SCHEIDT: *Canzonas* - Reinhardt Menger (17th century regals)  
SCHEIDT: *Fantasia super "Jo son ferito lasso"* - Elisabeth Garnier (1981 Garnier)

## Program No. 9029 7/16/90

David Schrader in Recital... the organist of Chicago's Church of the Ascension performs on the Welte-Möller instrument at St. Mark's Cathedral, Minneapolis  
REGGER: Fantasy & Fugue in d, Op. 135b  
FRANCK: Prelude, Fugue & Variation  
BACH: Toccata, Adagio & Fugue in C, S. 564  
FRESCOBALDI: *Bergamasca*  
VIERNE: Finale, fr Symphony No. 5, Op. 67  
MANERI: Fantasy on *Salve Regina*  
ALAIN: *Litanies*

## Program No. 9030 7/23/90

**Americana Revisited...**... another program in a continuing, irregular series devoted to our historic American pipe organ heritage, featuring recordings from the archives of the Organ Historical Society and comments from OHS executive director William Van Pelt. This broadcast focuses upon organs in and around Chicago.

CHARLES STEBBINS: *Grand Processional March*, fr *The Queen of Sheba* - William C. Aylesworth (1888 Johnson organ - Lincoln Park Presbyterian Church)  
SAMUEL WESLEY: Short Pieces - Peter Crisafulli (1904 Schaefer organ - St. Mary's Church, Buffalo Grove)  
CHARLES WESLEY: Voluntary in d  
JOSEF RHEINBERGER: Monologue, Op. 162, no. 5 - Naomi Rowley (1888 Witzmann organ - Immanuel United Church, Streamwood)  
FREDERIC ARCHER: *Organ Book* (selections) - Michael Surratt (1891 Frank Roosevelt organ - St. James Church)  
ALAN HOVHANESS: *Organ Sonata No. 2 (Invisible Sun)*, Op. 386 (world premiere) - Douglas Reed (1882 Steere & Turner organ - Pullman United Methodist Church)  
JEHAN ALAIN: *Deuxième Fantaisie* - Joseph Downing (1983 Casavant organ; St. Clement's Church)

H.M. DUNHAM: *Fantasia & Fugue in D minor*, Op. 19 - George Bozeman (1894 Van Dinter organ - St. Peter and Paul Church, Huntington, IN)

All performances were digitally recorded during a national convention of the Organ Historical Society.

## Program No. 9031 7/30/90

Mendelssohn - the (New) Organ Works... an encore broadcast of the first performances of recently discovered manuscripts.  
MENDELSSOHN: "Sonata" in F  
MENDELSSOHN: Two Duets for Organ  
MENDELSSOHN: "Sonata" in Bb  
MENDELSSOHN: "Sonata" in D  
MENDELSSOHN: *Allegro Moderato Maestoso* in C  
MENDELSSOHN: *Allegro*, Chorale, and Fugue in d / D -  
Thomas Murray and George Faxon play the 1938 Aeolian-Skinner organ at St. Paul's Chapel, Columbia University (r. 11 / 24 / 86)

## Program No. 9032 8/6/90

**Bach Again?**... performances by members of the Twin Cities Chapter of the American Guild of Organists, recorded on the 18-stop Casavant organ (1976) at Maternity of Mary Church, St. Paul, MN.  
BACH: Prelude & Fugue in C, S. 547 - James Frazier, o  
BACH: 8 *Orgelbüchlein* chorale-preludes *Savior of the Nations, come*, S. 599 *God, through Thy goodness*, S. 600 *Lord Christ, the only Son of God*, S. 601 *Praise be the Almighty God*, S. 602 *A Child is Born in Bethlehem*, S. 603 *Praised be Thee, Jesus Christ*, S. 604 *O Man, bewail thy grievous sin*, S. 622 *Christ lay in the bonds of death*, S. 625 - Paul Boehnke, o  
BACH: Trio Sonata No. 1 in Eb, S. 525 - Janice Vetter, o  
BACH: Prelude & Fugue in b, S. 544 - Paul Finger, o  
BACH: Chorale-preludes (*All Glory Be to God*, S. 663 and *We all believe in one God*, S. 740), and Fugue in G (*Jig*), S. 577 - Kent Engel, o

## Program No. 9033 8/13/90

**The American Muse...**... whether inspired by hymn tunes or mere caprice, American composers approach the pipe organ in refreshingly diverse ways.

PAUL MANZ: Hymn Improvisation Suite (*Ye watchers and ye holy ones*; *O Jesus Christ, thy manger is*; *Of the Father's Love Begotten*; *Jesus, I will ponder now*; *Were you there? Awake, my heart with gladness*) - Paul Manz (Schlicker organ; Mount Olive Lutheran Church, Minneapolis, MN)  
GARDNER READ: Preludes on Old Southern Hymns *Once more, my soul*; *Fight on, my soul*; *By Babel's streams*; *Hail, ye sighing sons of sorrow*  
SCHUMANN (arr. Adler): *When Jesus Wept*, fr *New England Triptych* - Rochester Singers / Samuel Adler; Barbara Harbach (1983 Fisk organ; Downtown Presbyterian Church, Rochester, NY) Gasparo GS-258.  
CLIFFORD DEMAREST: *Fantasia* for Organ and Piano (1917) - Andrew Gordon, p; Brian Jones (1930 Aeolian organ; Longwood Gardens) AFKA SK-279  
ROGER NYQUIST: *Adagio* - Richard Waggoner (1980 Sipe organ; Hennepin Avenue United Methodist Church, Minn)  
DUDLEY BUCK: *Organ Sonata No. 2* in g, Op. 77 (1877) - William Osborne (1969 Austin organ; Denison University, Granville, OH) Orion ORS-78317

## Program No. 9034 8/20/90

**An Organist's English Lesson...**... digital concert recordings by Simon Preston and Eileen Guenther, who play music of British composers on the Fisk and Murray Harris organs of Stanford University's Memorial Church.

WALTON (trans Murrill): *Crown Imperial*  
FARRANT: *Felix namque*  
GIBBONS: *Fantasia*  
PURCELL: Voluntary for Double Organ  
GREENE: Voluntary No. 13 in G  
BOYCE: Voluntary No. 1 in D  
STANLEY: Voluntary No. 10 in a  
NARES: Introduction & Fugue in A  
SAMUEL WESLEY: Voluntary in F  
HOWELLS: *Preludio Sine nomine*  
LEIGHTON: *Et Resurrexit*, Op. 46  
This program was originally issued as #8613 in March 1986.

## Program No. 9035 8/27/90

Chicago, Chicago... exploring some of the interesting and sometimes curious old instruments in the Windy City, with performances recorded there during a convention of the Organ Historical Society.

BOROWSKI: Prelude in E. WEST: Melody in C - Wolfgang Rübsam (1875 Hook & Hastings organ / Scottish Rite Temple)  
SCHUMANN: Sketch in c, Op. 58, No. 1 - Douglas Reed (1882 Steere & Turner / Pullman United Methodist Church)  
RHEINBERGER: Fugue, fr Sonata No. 3 in G, Op. 88 - David Porkola (1909 Van Dinter / Holy Trinity Roman Catholic Church)  
STEBBINS: *In Summer* - William Aylesworth (1888 Johnson / Lincoln Park Presbyterian Church)  
WALTHER: Partita on *Jesu, meine Freude*.  
ARCHER: *Andante con moto*, fr *Archer's Organ Book*.  
GADE: *Tonstucke*, Op. 22, no. 1 - Michael Surratt (1891 Roosevelt / St. James Roman Catholic Church)  
LEMMENS: Grand Fantasia in e (*The Storm*) - Lois Regestein (1915 Austin / Medinah Temple)  
This program was originally issued as #8623 in June 1986.

## Program No. 9036 9/3/90

**Messiaen's "Meditations"**... Charles Tompkins performs this monumental cycle of thoughtful impressions of the attributes of the Divine Spirit, composed by one of the greatest musicians of our age, Olivier Messiaen.

MESSIAEN: *Meditations on the Mystery of the Holy Trinity*  
This overwhelming and provocative music was premiered in 1972. Through a unique tonal vocabulary, the composer transports us to an otherworldly place of sounds in space. Dr. Tomkins' performance was given on the 1927 E.M. Skinner and 1963 Aeolian-Skinner organs of the Cathedral of St. Paul in St. Paul, MN (r. 5 / 19 / 86). This program was originally broadcast as #8724 in June 1987.

## Program No. 9037 9/10/90

**Bach at Holy Cross College...**... Baroque masterworks played on the imposing Taylor & Boody organ in Worcester, MA.

BACH: Toccata in F, S. 540  
BACH: Chorale Variations, *Christ, der du bist der helle Tag*, S. 766  
BACH: Fugue in F, S. 540 - John R. Finney, o

BACH: Chorale-prelude, *Nun Komm, der Heiden Heiland*, S. 659  
BACH: Prelude & Fugue in e, S. 548 (*Wedge*) - Julia Harlow, o  
BACH: Prelude in Eb, S. 552  
BACH: Chorale-prelude, *O Mensch, bewein' dein Sünde gross*, S. 622  
BACH: Fugue in Eb, S. 552 (*St. Anne*) - Carol Tate Spragens, o

Today's performers were prizewinners in the Bach Competition held as part of the first Fuller International Organ Festival. This program was originally issued as #8746 in November 1987.

## Program No. 9038 9/17/90

**The People's Choice...**... the original compositions, phenomenal transcriptions and exceptional interpretations of Edwin H. Lemare are introduced by biographer Nelson Barden. Lemare himself performs via Welte Philharmonic Player rolls, with additional music played by Frederick Hohman.

LEMARE: Toccata & Fugue in d, Op. 98  
LEMARE: Bell Scherzo, Op. 89  
BACH: Prelude & Fugue in D, S. 532  
HUMPERDINCK: *Hansel & Gretel* Prelude  
SAINT-SAËNS: *Danse Macabre*  
LEMARE: *Summer Sketches (Dawn; The Bee; Cuckoo; Twilight; Evening)*, Op. 73  
LEMARE: *Concertstücke No. 2* (in the form of a Tarantella), Op. 90  
LEMARE: *Andantino* in Db (*Moonlight and Roses*)  
DVORAK: Finale, fr *New World Symphony*

The organ rolls were reproduced on the 1913 Welte-Tripp instrument at Boston's Church of the Covenant. Fred Hohman was recorded on the 1968 Aeolian / Skinner organ at Church of the Epiphany, Washington D.C. (Pro Organo CD-7007). This program was originally issued as #8645 in November 1986.

## Program No. 9039 9/24/90

**For One or Two to Play...**... solos and duets by Carole Terry, Timothy Nickel and Nancy LeRo Nickel performed on the spectacular Fritts-Richards organ of Saint Alphonsus Church, Seattle.

BACH: Prelude & Fugue in f, S. 534  
THOMAS TOMKINS: A Fancy  
NICHOLAS CARLSTON: A Verse  
BEETHOVEN: *Adagio* for a Flute-Clock  
JOHANN ALBRECHTSBERGER: Prelude & Fugue in Bb  
BACH: Trio Sonata No. 4 in e, S. 528  
SCHUBERT: Fugue in e, D. 952  
FRANZ LACHNER: Introduction & Fugue in d, Op. 62  
FRANK FERKO: *Chant des Etoiles* (1984)  
KENNETH LEIGHTON: *Martyrs*: Dialogues on a Scottish Psalm-Tune, Op. 73  
This 33-stop mechanical action instrument, situated in a supportive, resonant acoustic, must rank as one of the nation's special musical treasures. This program was originally issued as #8729 in July 1987.

