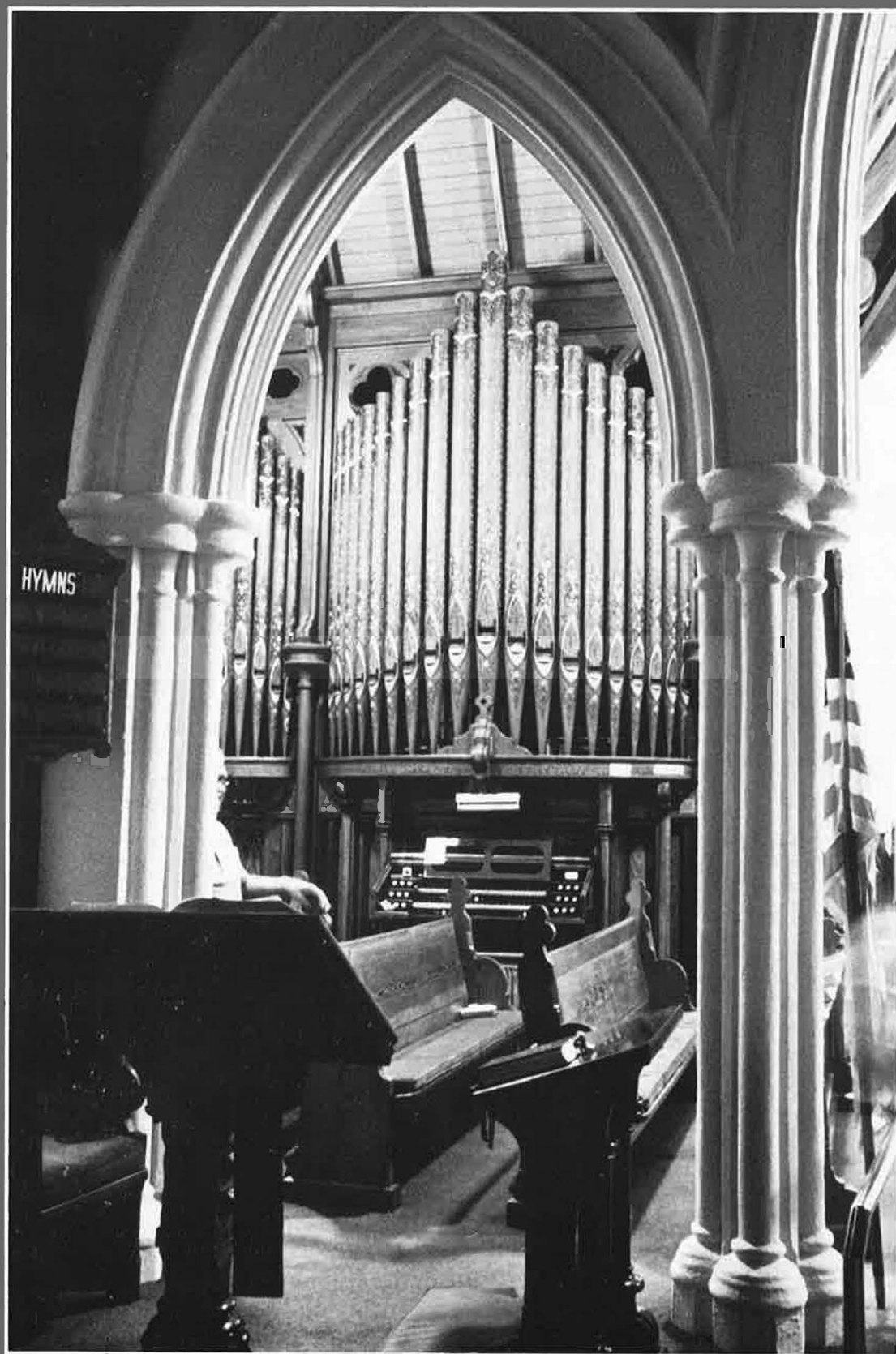


Volume 34, Number 4, 1990

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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Boston Organ Club 1965, '76 OHS Charter	<i>Newsletter, E. A. Boadway, \$5</i>	Alan Laufman Box 104 Harrisville, NH 03450
Central New York, 1976	<i>The Coupler, \$5</i>	Phil Williams Box F Rensselaer, NY 13438
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
Greater New York City, 1969	<i>The Keraulophon, John Ogasapian, \$5</i>	Alan Laufman (as above)
Greater St. Louis, 1975	<i>The Cypher, Eliza- beth 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
Kentuckiana (Kentucky-S. Indiana), 1990	<i>Quarter Notes, Philip T. Hines, Jr., \$10</i>	Lynn Ropke Pratt 2419 Carolina Ave. Louisville, KY 40205
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, Russel Deroche, \$5</i>	Rachelen Lien 1010 Nashville Avenue New Orleans, LA 70015
North Texas, 1990	to be announced	
Pacific-Northwest, 1976	<i>The Bellows Signal, Beth Barber, \$3</i>	David Ruberg Box 2354 Seattle, WA 98111
Pacific-Southwest, 1978	<i>The Cremona</i>	Manuel Rosales 1737 Maltman Ave. Los Angeles, CA 90026
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 OHS Charter	<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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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: *Lewis C. Harrison's tubular pneumatic organ built for St. Peter's Episcopal Church in Fernandina Beach, Florida, has been restored by John Farmer of Winston-Salem, North Carolina following the OHS Guidelines for Conservation and Restoration. The 15-stop instrument includes unusual mechanical features which are described in the Organ Update on page 13. Photograph by Bill Van Pelt.*

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OHS Chapters

EDITORIAL

THE DEVELOPMENT OF CHAPTERS in the history of the OHS has been sporadic. Although modeled after the American Guild of Organists' chapter organization, which is extensive, OHS chapters are not plentiful. In addition, the AGO conducts the majority of its activity at that level, whereas most of the output of our organization emanates from the national level.

Recently the OHS recognized four new chapters: New Jersey and Wisconsin in 1988, and North Texas and Kentuckiana in 1990. A total of twenty chapters have been formed since 1969 when the first chapter, Greater New York City, was recognized.

The reasons we have chapters are numerous. As a geographically widespread organization concerned with the preservation and promotion of historic organs, it is impossible for people at a central location to always keep track of such instruments, or to arrange local publicity for them. Since OHS chapters are quasi-regional, a group of members residing or having an interest in a general area, rather than just one city, can pool their resources and knowledge and thus have a louder voice in furthering the above objectives.

Local chapters are also an invaluable resource in planning and executing national OHS conventions. Although the presence of a chapter is not a prerequisite to a local committee hosting a convention, the chapter structure makes the work of a convention committee more advantageous. Certainly a local group's knowledge cannot be attained on the short term by people unfamiliar with the area.

Another benefit is the impetus to conduct local research on organs and organbuilders. Many chapters have published newsletters which contain a variety of information, ranging from information about chapter events to articles on historic instruments and/or builders. Many times this is the only way that primary source material is unearthed, and is an invaluable way of documenting organ history, especially where data may as yet be insufficient to develop a topic into a longer article for *The Tracker*. By this writer's count, seven chapters are now publishing newsletters (several others have been published in the past but are now dormant). The editors and contributors deserve thanks for their diligent work in this regard.

Membership in a chapter is not a requirement of OHS membership, but it may be an interesting way of learning about instruments in your area. Of course, you do not have to limit yourself to chapters in your vicinity. Such participation is not restricted and many people have subscribing memberships in multiple chapters. Information is listed on the inside front cover of this journal.

So, welcome to the new chapters and "keep up the good work" to the earlier ones! We look forward to your programs and carrying forth continued enthusiasm to our national conventions. And yes, there's always room for new chapters. *SRWF*

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LETTERS

Editor:

I was quite surprised and also pleased to see a picture of the 1901 Schuelke organ in St. Josaphat Basilica, Milwaukee, Wisconsin, on the cover of *The Tracker* (34:1). This must have been a magnificent instrument: a tubular-pneumatic organ of 49 ranks on two manuals. Here is the original specification:

1901 Wm. Schuelke

St. Josaphat Basilica, Milwaukee, Wisconsin

GREAT	8' Aeoline
16' Open Diapason	8' Voix Celestes (II ranks)
16' Bourdon	4' Octave
8' Open Diapason	4' Concert Flute
8' Prestant	4' Violine
8' Doppel Flute	2' Piccolo
8' Viol da Gamba	III Dolce Cornet
8' Melodia	8' Cornopean
8' Dulciana	8' Oboe
4' Principal	8' Vox Humana
4' Claribel Flute	4' Clarinet
4' Harmonic Flute	Tremolo
2 ² /3' Quinte	PEDAL
2' Octave	32' Resultant
IV Mixture	16' Double Open Diapason
8' Trumpet	16' Bourdon
4' Clarion	16' Violone
SWELL	16' Lieblich Gedeckt
16' Open Diapason	10 ² /3' Quinte
16' Bourdon	8' Open Diapason
8' Violin Diapason	8' Violoncello
8' Tibia	4' Nachthorn
8' Stopped Diapason	16' Trombone
8' Salicional	8' Bombarde

As you know, this instrument is gone and most of its case as well. In 1969, a Wicks organ of 23 ranks, seven of which were from the Schuelke, was installed in the Basilica. The Wicks, though still present, has lost favor to an electronic.

The lower church is home to a two-manual tracker instrument of ten ranks, built by Emmons Howard, ca. 1895, which I relocated there during my tenure as St. Josaphat's Director of Music, 1982-88.

Michael B. Hoerig
Tampa, Florida

Editor:

What a delightful surprise to learn of your publication *The Tracker*. And how that surprise was heightened when I read the article on the Wangerin Organ Company of Milwaukee (34:2).

Adolph A. Wangerin was my grandfather and Ralph Wangerin my father. Immanuel Evangelical Lutheran Church in Milwaukee was my home congregation where I was baptized, confirmed, and sang in the choir.

Your reference to the organ factory on South Burrell Street in Milwaukee brought me many fond memories of visiting my grandfather's office there when I was a young boy. You might find it interesting that the baptismal bowl which we use here at St. Matthew's Lutheran Church in New Milford, New Jersey, is stamped "Semmann-Wangerin Co. Milwaukee." I treasure it greatly.

You should also know that my father established his own service company after 1943. Operating out of our home in Wauwatosa, it was named Wangerin Pipe Organ Maintenance. My father serviced many Wangerin organs throughout Southern Wisconsin and Northern Illinois until his death on March 12, 1952.

While I have his personal business card, I do not have a nameplate with the company logo and name. If anyone in your readership has access to this item, I would appreciate hearing from him.

The Rev. J. D. Wangerin
New Milford, New Jersey

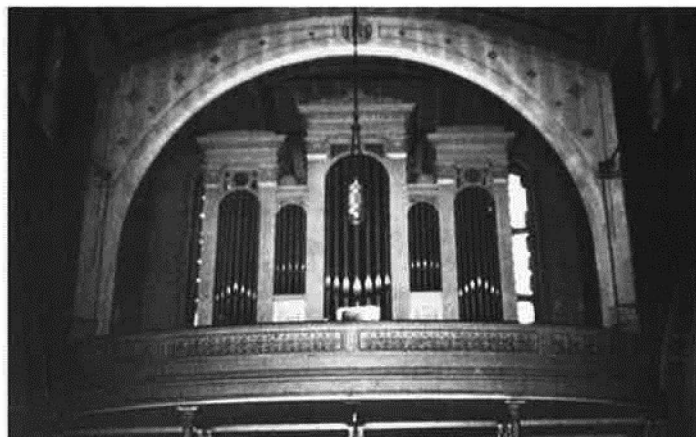
Editor:

Having not been privileged to attend the OHS convention in New Orleans in 1989, it was with greatest pleasure and surprise that I devoured the article on "Henry Erben of New York" in *The Tracker* (34:3). I would have loved to have heard Mr. Pinel deliver his paper first hand, but it made for a most engaging article and one which touched me in a most personal way.

I must say a chill ran up my spine when I opened to the article and saw the wonderful old photo of the 1850 3-30 at Monumental Church in Richmond, Virginia. During my college days in Richmond it was my good fortune to be involved in the project that reunited that instrument with its truly "Monumental" case, although the organ had to be moved to Northern Virginia. I know I was not the only one who later walked into the subsequently restored Monumental Church and wished I could turn around and see that grand instrument presiding in the gallery beneath that magnificent dome.

It was also my good fortune to be involved with several other Erben instruments, and Stephen Pinel's article only confirmed in my mind what experience with these organs had taught me. In almost every one of the organs I worked on, time had taken its toll in the usual ways, and most of these instruments had met with neglect and even abuse. But the elegant craftsmanship always spoke for itself, from the majesty of the casework to the precision construction of a walnut backfall rail. There was always the sense of one man's vision when looking inside an Erben.

It was pleasing that Mr. Pinel's article focused on the instruments and cases that still survive, and I was most interested to learn about the several instruments that are extant in New York City. As with any of the great American builders of the nineteenth century, I'm sure most of us know that sense of yearning to hear instruments that



CLEVELAND FISHER

The 1863 Erben at St. John the Evangelist R. C. Church, Baltimore, which was removed after pipes were taken from it.

are long gone, and members of the Hilbus Chapter remember too well that fateful day when the grand 1863 Erben at St. John the Evangelist in Baltimore was discovered with all its common metal pipework missing. When we found the windows in the gallery stairway with its lead removed, we knew the pipework was bound for the smelter. The sound of that great organ was fresh in all our minds.

Many thanks to *The Tracker* and Mr. Pinel for an article that was most scholarly and enjoyable. The Society is very fortunate indeed to have Mr. Pinel as archivist.

Bryan Dyker
Deerfield, New Hampshire

Editor:

Agnes Armstrong's "'Organ Loft Whisperings': The Paris Correspondence of Fannie Edgar Thomas" (*The Tracker*, 34:3) offers excellent examples of why random historical sources must not be reprinted uncritically, as though they are necessarily of any particular historical value simply for having once been published.

Even if we are willing to accept the musical judgements of a Fannie Edgar Thomas, who identifies a particular Bach fugue as the one that goes "deedle, deedle, deedle, dee, dee, dee," can there be any possible reliance on a witness who says that Saint-Saëns "does not play the organ at all well"? Saint-Saëns, whom none other than Liszt called the greatest organist in the world? The giant of French composition and performance whose organ improvisations at the Madeleine were models for a golden age of organists? Saint-Saëns, the organist whose astounding musicianship was idolized by every great Paris musician from Berlioz to Dupré? (Said Berlioz, after



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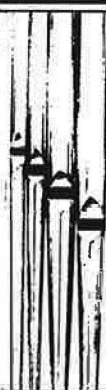
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hearing him play in a *mot* worthy of Wilde: "He knows everything but lacks inexperience.") Of such an organ artist our hack journalist can say that "he knows very little about organ lofts and music . . . he does not play the organ nor speak English." Her ignorance of her subject's career seems to be comprehensive.

Historical studies in music have come too far in our time and country for a naïve reliance on "archives" to suffice for historians of the organ. We are not wanting for far better evidence of the super-refined art of Widor, Guilmant, and Saint-Saëns.

Roger Evans
New York, N.Y.

Editor:

To the best of my knowledge, the Steinmeyer organ in the Cathedral of the Blessed Sacrament, Altoona, Pennsylvania (*Tracker* 34:2:19), is the only instrument in the United States constructed by this German firm. It is certainly the largest instrument built by



The Steinmeyer console, Blessed Sacrament Cathedral, Altoona, Penn.

this firm in North America. In addition, the Columbia Organ Works states that there are two copper-resonator reed stops. The Krummhorn 8' on the Choir does indeed have copper resonators, but the only other copper rank is the flamed-copper Cor de Nuit 8' in the Swell, and it is certainly not a reed.

I am very well-acquainted with this organ as I was the Cathedral organist for a number of years. I found the console to be quite comfortable to play: the left stop-jamb contains all the tabs for the flue pipes in ascending order with the Pedal stops at the lowest level, the Choir next, then the Great, the Swell, and finally the Solo stops. (The Solo organ was planned and provided for in the console but was never installed.) This arrangement coincides with the placement of the manuals. The stops are also arranged in ascending pitch designations from left to right. The right stop-jamb follows the same configuration, but is reserved for the mixtures and reeds.

Located above each stop tablet are three pins used for setting the three general pistons. There is a piston cancel and a piston for reeds on and off. There are two programmable Sforzando toe studs and all inter-manual couplers are duplicated with toe studs.

The console is in perfect condition and has been trouble-free in operation for nearly sixty years. I do hope that a "new combination action" will not take the place of the perfect action already in use.

Rev. Alfred Otto von Schendel, TOR
Saint Francis College, Loretto, Pa.

[According to Columbia Organ Works, the new combination action will not replace any parts or controls of the original combination action, which will remain functionally and mechanically as originally built, as will the rest of the organ. — Ed.]

Editor:

The announcement of the restoration of the Steinmeyer organ in Altoona, Pennsylvania, (34:2) contains several factual errors which, if not corrected, may become as holy writ in *perpetuum*. The number of ranks contained is not seventy-eight as reported but, rather, seventy-eight to eighty-two as the Great division has a III-V Cornett

and a IV-VI Mixtur. A description of the newly-completed organ in a 1931 issue of *The American Organist* perpetuates further misinformation in the number of voices, ranks, pipes, etc., printed.

That "the organ is tonally unaltered" is a statement made in error in *The Tracker*. In *The American Organist* article we read that "Copper is used for the Nachthorn and two ranks in the Choir." The second copper rank in the Choir most likely was the Fugara 4' (in the original stoplist) which has been replaced by a smaller-scaled Geigen Prinzipal 4' originally found at 8' pitch in the Choir. Further examples of tonal alterations can be seen in pipes of the Choir Rohrgedeckt 8': toes have been opened wider than originally intended, resulting in a severe coning-in of the open trebles. There is also evidence of an attempt to remove nicks from this stop.

While most of the other remarks in *The Tracker* announcement are subjective in nature, one must nevertheless raise serious doubts regarding the "elegantly built . . . deluxe characteristics of this showpiece," given the sluggish *Taschenladen*, excessive use of zinc in the pipework (particularly among the reeds), cardboard wind lines, and a German supply-house console which, when compared to a Skinner or Willis console of the same period, is sadly lacking.

Regrettably, the Steinmeyer firm never enjoyed the praise and respect given to other German organbuilders contemporary at that time because of the banality of the instruments built in Oettingen. Nonetheless, the Altoona instrument has played an important role in the evolution of American organbuilding. It deserves and hopefully will receive a meticulous, professional restoration.

Bynum Petty
Hopewell, New Jersey

[Columbia Organ Works reports that several changes in the Choir pipework were made in the past. The Fugara 4' now plays at 2' pitch and the Violin Diapason 8' (marked "Fugara" on the pipes) at 4'; the bottom octaves of each of these ranks have been found in storage at the cathedral. Neither rank is of copper. Also, the Choir Larigot of two ranks originally played at 2' and 1½' pitches but has been moved an octave to play at 1' and 2½' pitches. A Columbia spokesman said the firm seeks to return all of these ranks to their original pitches. — Ed.]

OBITUARIES

Corinne (Mrs. Carl) Berg of Bainbridge Island, Washington, died August 23, 1990, of cancer. Mrs. Berg, an OHS member and a recitalist during the 1982 OHS Convention in Seattle, was an active musician, having served for twenty-five years as music director for St. Barnabas' Episcopal Church, Bainbridge Island, an energetic educator, and determined civic leader. The Berg family has established the Corinne Berg Memorial Scholarship Fund.

David J. Dickson, artistic director of the Schlicker Organ Co. from 1986 through August, 1989, died of progressive heart disease on September 6, 1990. A partner of Rosales Organ Builders in Los Angeles from 1975, he contributed to design of the firm's key actions, pipe scaling, casework, and flue and reed voicing. As a founding member of the OHS Pacific-Southwest Chapter, he was an active organ preservationist. Among his late projects at Schlicker were plans for reinstallation and augmentation of the 1911 Murray M. Harris from St. Paul's Cathedral, Los Angeles, into St. James' Episcopal Church, Los Angeles. Born April 24, 1948, in Parkersburg, West Virginia, he had worked as an Episcopal church organist and a teacher of English and mathematics in parochial schools. He was active in the American Institute of Organbuilders, the Pasadena Chapter, AGO, and had written for *The American Organist* and lectured for organbuilders' and musicians' organizations.

James G. (Jim) Ramseth of Chicago, Illinois, died September 30, 1990, at age thirty. Mr. Ramseth, a member of the board of the OHS Chicago-Midwest Chapter and a former member of the board of the Chicago Chapter of the AGO, was Director of Music at St. Alphonsus Roman Catholic Church, Chicago, a post he had held since he was eighteen years old.

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REVIEWS

Books

Mahrenholz, Christhard, *The Calculation of Organ Pipe Scales from the Middle Ages to the Mid-Nineteenth Century*, trans. by Andrew H. Williams (Oxford: Positif Press, 1975), 88 pp. Available from OHS Catalog \$14.95 to non-members, \$11.95 to members plus \$1.75 S&H.

As the title suggests, this book is a historical survey of the theoretical principles upon which pipe scales have been constructed at different periods. It is extremely concise, although a somewhat turgid style makes parts of it a little difficult to assimilate.

The first section of the book deals with the calculation of pipe lengths. There is a list of twenty nine tracts on the subject written down to the twelfth century. Most of these "take as their starting point the fact (demonstrated in practice) that the divisions of the monochord can be directly applied to organ pipe lengths" (p. 10). Not only is the Pythagorean scale derived from a monochord, but many of the treatises also discuss mouth correction calculations. This is especially interesting in the light of the fact that nineteenth-century authors of treatises on mouth corrections (such as Aristide Cavaillé-Coll) thought that they were breaking new ground (p. 26)!

Some time around the twelfth century organbuilders abandoned the practice of making all pipes in a rank the same diameter and began to produce scales for pipe widths. The second part of Mahrenholz's book consists of a study of pipe width scales. The earliest treatises on this subject used the 1:2 ratio for the octave as their basis, and some authors still adhered to a modified version of the 1:2 ratio as late as the eighteenth century. Since, however, a 1:2 scale led to ranks which were too wide in the bass and too narrow in the treble, other ratios were also tried. One such was a 1:2 ratio for a double octave, producing a $1:\sqrt{2}$ ratio for the single octave (p. 39). Others derived their ratios from a 3:4:5 triangle, and a 3:5 ratio ($1:1.667$) comes close to Töpfer's $1:\sqrt[4]{8}$ ($1:1.682$) figure (p. 42). With many of these ratios addition constants were necessary in practice, and the calculation of these was generally what was meant by references to the "secret" of organ pipe scales in early treatises.

The publication of Georg Andreas Sorge's *Der in dem Rechen- und Messkunst wohlverfahrene Orgelbaumeister* in 1773 marked "a new era in scaling mathematics" (p. 64). [America's Moravian community had already received a preview of this in Sorge's *Die geheimhaltene Kunst der Messuration die Orgel-Pfeiffen* (1764), sent to Pennsylvania by Sorge at David Tannenberg's request.] Sorge used the 1:2 ratio not for the octave but for other intervals such as the ninth, minor tenth and major tenth (p. 65). Sorge's calculations were further systematized by J. G. Töpfer in his *Orgelkunst* (1833) and later works. Töpfer's standard cross-section ratio of $1:\sqrt[4]{8}$ ($1:1.682$) corresponds with Sorge's major tenth scale (p. 66).

Mahrenholz includes a useful appendix on the scaling of Dom Bedos de Celles (whose scales he seems particularly to admire), and this includes a table (p. 71) listing Dom Bedos' addition constants for all types of stops.

Further bibliographical data of a useful nature may be gleaned from the footnotes, although it is a pity that Mahrenholz did not include a more comprehensive bibliographical survey as part of the book. The book is well researched and accurate. Altogether this is a very useful little book and one which is a "must" for the serious student of organ design.

John L. Speller

Columbia Organ Works, Penn.

Recordings

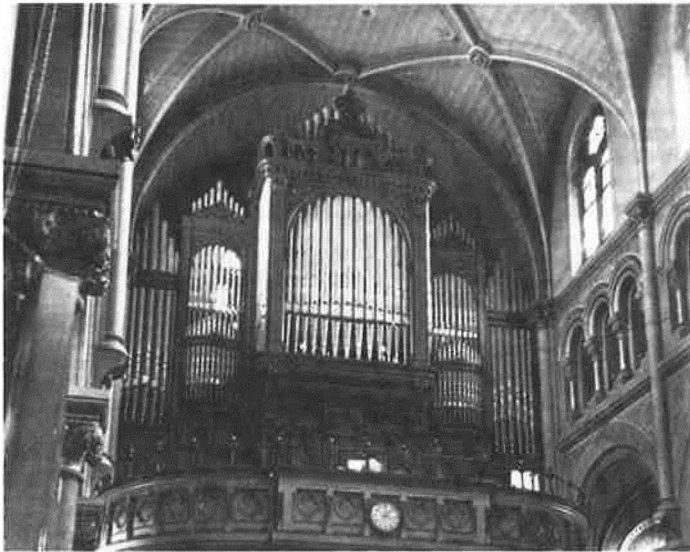
Boston Debut Recital. Naji Hakim playing the 1898 George S. Hutchings organ at Mission Church, Boston. AFKA cassette SK 323. Make checks for \$12.00 + \$1.75 S&H payable to Cathedral Organ Restoration Fund, 75 Union Park St., Boston, MA 02118.

Program: *Soleil de Midi* (1983), Langlais; *Toccata and Fugue in F major*, Bach; *Chorale No. 1 in E major*, Franck; *Hommage à Igor Stravinsky*, Hakim; Improvisations on submitted themes ("*Vexilla Regis*," "*Lourdes Hymn*," "*Lift High the Cross*").

OHSers, rally round! Want to help restore the monumental Hook organ in Boston's Holy Cross Cathedral? Well, if you shell out for this cassette, you'll make a direct contribution to the cause, something all OHS members and all those attendees at the opening

service of last summer's AGO convention in Holy Cross should certainly want to do. Considering its setting in this cathedral, this organ is arguably the greatest Romantic organ in our country, rivalling the revered masterpieces of Cavaillé-Coll in France. It deserves every penny of the planned \$500,000 restoration, and you can help.

This live recital, played last October as a benefit for the Hook



1898 Hutchings, Basilica of Our Lady of Perpetual Help, "Mission Church," Boston

restoration, has three remarkable features: the young Parisian virtuoso and winner of many prestigious competitions, the 1897 Hutchings organ, albeit rebuilt in somewhat 1960s-modern fashion, and the only recording of Hakim's *Hommage* and of some of his charming and impressive improvisations based on familiar themes. It is a recording of much interest.

Out of all this the certain winner is the masterful playing of a fine artist. Listen to his reading of the Franck chorale to realize that Naji Hakim emphatically deserves all the first prizes, awards, and the prominent post of titular organist at the Basilica of Sacré-Coeur in Paris.

As a composer Hakim is as yet less recognized, but if his *Hommage* is representative, he could become a major figure. Colorful, witty, sophisticated, the work evokes the Stravinsky of the early ballets with vim, vigor and vitality. It owes as much to the great school of organ improvisation promulgated by such recent luminaries as Dupré and Cocheureau.

My review copy of this cassette is plagued with an unacceptable amount of speed inconsistency that causes the pitch to wobble on every revolution. I tried it on three different machines and the "tremulant" refused to go off. Towards the end of side two, the wobble was enough to drive your Mack truck through—an interesting effect. When ordering, you might specify you'd like the non-vib. version. Welcome the day when the DAT machines finally gobble up all these old cassette gremlins and digest them!

In spite of these problems, this is a tape to buy. You'll enjoy it if you like fine old organs and excellent recitals, and you'll be joining a great cause. Order soon.

Bruce Stevens

St. James's Church, Richmond, Virginia

Josef Rheinberger: Organ Sonatas, Vol. II; Bruce Stevens, organist, played on three 19th-century American organs. Raven OAR-180. Available from the OHS Catalog. \$14.98 for CD; \$10.00 for cassette plus \$1.75 S&H.

Certainly almost every organist knows the name of Josef Rheinberger, and perhaps many may even play a few token Rheinberger war horses. Rheinberger's music, however, deserves better than that, a fact that this disc nobly illustrates with three of his strongest sonatas. Composed between the years of 1871 and 1882, all three works demonstrate Rheinberger's masterful use of the organ's resources and his skillful handling of the classical forms.

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Haven; Sonata #2 in A^b Major on the 1900 Hook & Hastings at the Basilica of the Sacred Heart in Edge Grove, Pennsylvania; and the Sonata #6 in E^b Major on the ca.1891 Carl Barckhoff organ at St. Joseph's Church in Lancaster, Pennsylvania. It is a real treat to hear all of these instruments, each one possessing many beautiful and uniquely 19th-century American sounds. The organs themselves are so appealing (and so well recorded) that this disc would be a valuable addition to any collector's library on their merit alone.

The highlight of this recording, and what brings together both this remarkable music and these magnificent instruments, is the thoroughly convincing, thoughtful, and musical playing of Bruce Stevens. Mr. Stevens brings a highly lyrical sense to these pieces, yet one which avoids the clichés and mannerisms that so often distort many performances of this type of music. Rather, Mr. Stevens' is a lyricism that serves the overall structure of the movements, without calling attention to itself.

The jacket notes, apart from the obligatory paragraphs on each sonata, tell of the miraculous restoration of each instrument, from the interesting historical background of the E. & G. G. Hook to the tragic destruction of the Barckhoff. Also included are detailed, measure-by-measure registrations.

Thomas F. Froehlich

First Presbyterian Church, Dallas, Texas

A Johnson Documentary: 12 Organs built between 1851 and 1896. Susan Armstrong, organist. BKM Associates SK-320/321. Two Dolby cassettes. Available from OHS. \$21 plus \$1.75 S&H.

The name of William A. Johnson and that of the firm of Johnson & Son are doubtless familiar to OHS members and, hopefully, to a growing number of organists in this country today. From 1844 to 1898 this distinguished organbuilding firm produced no less than 860 instruments in its shop in Westfield, Massachusetts. Much less familiar to any organist today, however, is a Johnson organ. Only sixty are known to exist, and of these, only thirty-five survive intact.

The instruments built by this firm are prized for the integrity of their craftsmanship and for the care and patience lavished on the voicing of each and every pipe. In a Johnson organ, everything blends and everything balances. Every voice contributes to the whole ensemble, but each is lovely in and of itself. The sound of every Johnson organ is the very embodiment of rich colors, warmth, and great refinement.

Having a true appreciation of this, organist Susan Armstrong has attempted in *A Johnson Documentary* to capture the sounds of a number of these rare and wonderful instruments before any more are lost to posterity. To highlight the many unique colors in these instruments, Ms. Armstrong has made a very careful selection of unusual organ literature. Much of it is presented on recorded sound for the first time. This she delivers with enthusiasm despite the sometimes noisy mechanisms of those instruments which are as yet unrestored.

The recording was done on October 19-21, 1988, by Scott Kent who also produced the cassettes. Each of the two cassettes includes a short history of the Johnson firm, a photograph of each organ, stop lists, and a list of the selections played on each instrument.

The organs chosen by Ms. Armstrong represent a long span of time—from Opus 16, built in 1851, to Opus 843, the last intact Johnson organ, built in 1896. It is interesting to take note of the



ca. 1891 Carl Barckhoff organ,
 St. Joseph's Church, Lancaster, Penn.

BILL VAN PELT

changes in tonal colors of similar stops as the years past, no doubt reflecting in some way the changing musical tastes of each decade.

Ms. Armstrong deserves hearty congratulations for the completion of this project. *A Johnson Documentary* is highly recommended as a chance to listen to the voices of a distant age which truly represent a very special segment of Americana.

William Aylesworth, Evanston, Illinois

In Praise of Humanity: Music of Calvin Hampton, Harry Huff, organist, assisted by David Higgs, on the organ of Calvary Church, New York. Pro Organo CD 7014. Available from the OHS Catalog: \$14.98 (CD only) plus \$1.75 S&H.

The late Calvin Hampton was certainly one of the most ardent promoters of the American Organ in recent decades. Whether as a player or, especially, as a composer, his contributions to the organ will be felt for a long time. This new recording by Harry Huff will be an excellent resource for anyone wishing to become more familiar with the varied and appealing music of Hampton.

Some of Hampton's most accessible works (both from a listener's and player's point of view) are featured here. From the dramatic "Fanfare for the New Year" (1983), to the haunting "In Paradisum" (1982), the charming "Lullaby" (1976), and the refreshing "Voluntary on Engleberg" (1983), organists will find succinct pieces equally suited to church services or recitals. Two more works, "In Praise of Humanity" and the "Concerto for Solo Organ" (both 1981) are more formidable though equally engaging.

The "Alexander Variations" make up the balance of the program. At 25 minutes, this is a major work (and also Hampton's last), written for the organs of Grace Cathedral in San Francisco. Reminiscent of Dupré (and particularly the "Variations on a Noël"), it presents an introduction, original theme, and twelve rather straightforward variations, with David Higgs playing the second organ part.

The recording was done at Hampton's own Calvary Church in New York by his successor, Harry Huff. The organ, built by Roosevelt in 1887 and rebuilt by Aeolian-Skinner in 1936, contains 67 ranks. While not the most beautiful sounding organ, one can't deny its influence on Hampton's writing. From an historic point of view, it was an entirely appropriate choice for this recording.

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

Contemporary American Organ Music; Leonard Raver, organist, on the organ at St. Paul's Chapel, Columbia University. Classic Masters CMCD-1008, 41 Fourth Place, Brooklyn, NY 11231.

Leonard Raver's 1988 recording of contemporary American organ music presents pieces of five composers, all written between 1977 and 1986. Played on the venerable Aeolian-Skinner, opus 985 (1938/1961), in St. Paul's Chapel at Columbia University, these works represent a kaleidoscope of serious American composition over this recent nine-year period.

Virgil Thompson, whose sporadic organ works span a sixty-year period, is represented by his "Organ Voluntaries" (1985). This set of three organ "portraits" (as he called them) is fairly academic and mostly uninteresting from the listener's point of view. (Thankfully, each are short all between one and a half and three and one half minutes.) Another prominent composer featured, also known for his sporadic organ composition, is Vincent Persichetti. "Song of David" (1980), alas, is not one of his better efforts and certainly won't be destined to receive the attention of some of his earlier works. Conversely, "Blessings" of Daniel Pinkham, was a welcome addition to the organ repertoire when it premiered at the Hartt College Contemporary Music Festival in 1977. Mr. Raver brings a strong and powerful performance to this score.

As it so happens, the most enjoyable listening on this disc comes from the music penned by the least known of the composers. Elliot Sokolov's "Pipedreams" (1981, revised in '86) is refreshing and quasi-jazzy set of three pieces for the unlikely combination of organ and alto saxophone. Mr. Raver is joined by saxophonist Peter Saiano in reading this delightful score. Trumpeter Stephen Burns joins Raver for the intensely moving *Requiem for the Challenger* (1986) of Franklin Ashdown. This highly programmatic suite of three movements ("Of Daring and Valor," "Homage to the Unknown," "Flight and Repose") is heart-rending in its message, its poignancy dramatically captured in both performance and recording.



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Perhaps one of the most valuable assets of this production is the lengthy booklet included. It features extended biographies of all five composers as well as program notes on each work. Also featured is a bibliography, a listing of editions (so important when presenting new music!), detailed notes on the recording techniques and equipment, a stoplist of the organ, and the usual remarks about the performers.

Thomas F. Froehlich
First Presbyterian Church, Dallas, Texas



1863 E. & G. G. Hook, Immaculate Conception, Boston, before remodelling

ORGAN UPDATE

BOSTON'S IMMACULATE CONCEPTION CHURCH has secured the Noack Organ Co. to clean and perform restorative repairs on the 1863 E. & G. G. Hook op. 322. Refurbishing and remodelling of the church interior have been undertaken following demolition in October, 1986, of its famous appointments and decor.

The 1932 Aeolian op. 1785 in the chancel at Duke University Chapel will be retained and restored, according to Mary M. Parkerson, director of development and administration at the chapel. After many requests from

alumni and admirers of the Duke Aeolian who were organized primarily by OHS member James R. Creech of Cameron, NC, the university reversed an earlier decision to replace the organ with a new instrument in the chancel. Widely publicized about two years ago, the announcement of a decision to replace the Aeolian with a new organ initiated a controversy that was widely covered in Durham and other North Carolina newspapers and which was described in a broadside that accompanied but was not bound into *The Tracker*, 32:3. Ms. Parkerson wrote in September to Friends of the Chapel that \$100,000 bequeathed by J. Benjamin Smith, director of the chapel choir 1968-88, for repairs to the Aeolian would be used "as seed money to raise the additional funds which will be needed for the extensive maintenance work on the Aeolian." She said that many contributions directed specifically to restoration of the organ have since been received. The Aeolian was originally built as a 4-121 and was the last very large organ to bear the Aeolian nameplate. Now with 77 of 81 stops in the chancel divisions still playing as they were originally designed, the organ lost its antiphonal division to the fine Flentrop installed in the West gallery in 1976. Checks drawn to Duke University Chapel may be directed to the Aeolian Organ Fund and sent to Mrs. Parkerson at the chapel in Durham, NC 27706.

The Chattanooga Chapter, AGO, has published a 1991 organ calendar featuring "monthly" photographs of twelve or-



G. Donald Harrison in the Duke Chapel Aeolian

gans, including three historic ones, as well as photographs of the consoles and stoplists of all. It is available for \$3.50 (checks to Chattanooga AGO) from Jeff Scofield, Brainerd United Methodist Church, 4315 Brainerd Rd., Chattanooga, TN 37411.

The Shrine to Music Museum in Vermillion, SD, has acquired the 1808 Christian Dieffenbach organ of one manual from the executor of the estate of Thomas S. Eader, Jr. The museum is now studying alternatives for preservation.

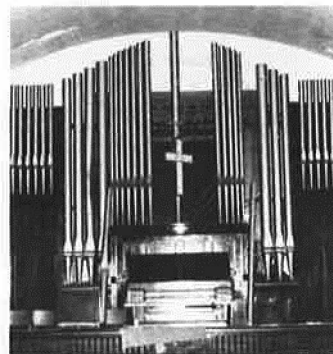
Nelson Barden & Associates of Boston have been commissioned to restore the 1929 E. M. Skinner 4-47, op. 725, at the Church of the Good Shepherd in Jacksonville, FL. The project will include reversing two minor tonal changes: replacing a recent 2' Blockflute in the Choir with a replica of the original 22 2/3' Nazard and removal of an antiphonal trumpet and flue rank. No other apparent



1896 Pilcher 1-5, Dalton, Georgia

tonal alterations have occurred to the organ. An Austin drawknob console installed in 1981 will remain though the original Skinner console exists and will be placed in storage so that it may be restored later, if desired.

The 1896 Pilcher 1-5 tracker in the chapel at First Baptist Church, Dalton, GA, has been restored by Pipe Organ Sales and Service, Inc., of Lithonia, GA. Charles Walker of Atlanta was secured to stencil the front pipes in their original pattern which had been obscured by paint. Fabricating the second set of ribs for the reservoir, it was re-leathered and other parts were cleaned, restored and refurbished by Phil Parkey and John Tanner of the firm. Originally built for this congregation, the organ was removed to a home when the church constructed a new building, then returned for use in the chapel. Of 56-note manual compass and 27-note Pedal, the organ is encased in oak with dark stain applied when the organ was moved. The restored instrument was reinstalled and returned to service in June, 1990.



1910 Pilcher, Louisville, Kentucky

Miller Pipe Organ Co. of Louisville, KY, has purchased the 1910 Pilcher 2-10 tracker with tubular-pneumatic Pedal from the New Jerusalem Apostolic Church at 37th & Broadway in Louisville. Built as Immanuel Presbyterian, the church subsequently served the congregation of House of Truth when the Pilcher was supplanted by a Hammond. Later closed and vandalized, the building was recently purchased by the current group that has no use for the organ. The roof of the building was virtually missing and rain was pouring the day that OHS members Michael Israel, John Ball, Phil Hines and Lynn Thompson of the Miller firm removed the instrument to the Miller shop, assisted by Alan White.

Michael Israel has discovered a ca. 1880 Pilcher 1-7 at Christ Episcopal Church, Harlan, KY, with the keydesk and Pedal clavier missing though otherwise intact. A Hammond sits where the attached keydesk was formerly located. The church is considering restoration at Mr. Israel's suggestion.

The 1923 Pilcher 3m at Peachtree Christian Church, Atlanta, GA, has received restorative repairs from Guzowski & Steppe of Fort Lauderdale, FL. A new console with 150 drawknobs engraved with nomenclature specified in the original Pilcher contract will replace

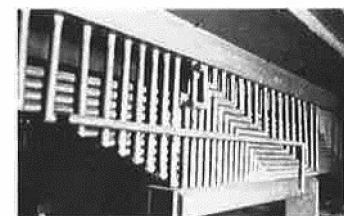
a 1953 Austin console. Tonal alterations will be reversed and pipework will be repaired and regulated. A 4' Oboe will be returned to 8' pitch, a 22 2/3' and 1 1/3' will be returned to a 4' Flute and 2' Piccolo, and an 8' Harmonic Flute will be returned to the Great where a Rohrflute had replaced it.

John Farmer of Winston-Salem, NC has restored the 1893 L. C. Harrison & Co. 2-15 at St. Peter's Episcopal Church, Fernandina Beach, FL. The nameplate reads "No. 1346/L. C. Harrison & Co./New York." Almost identical to an 1886 tracker action instrument relocated



1893 L. C. Harrison, Fernandina Beach

from First African Baptist Church, Richmond, VA, to Harborview Presbyterian Church, Charleston, SC, in 1980 as reported in 29:1:14, 34 and 30:4, the Fernandina Beach instrument is built with a very unusual tubular pneumatic key action which was retained in the restoration. That action features very large zinc tubes situated as if they were trackers behind the attached keyboard and the slider windchest, including their application to what would have been a roller board in a tracker organ. The pull-down mechanism consists of a large skirt of leather glued to the periphery of each pallet, enclosing the pallet spring, and terminated on a wooden plate screwed to the bottom board within the pallet box, through which the zinc tubes enter. When a note is played, a valve at the keyboard exhausts the tube and the space within the leather "skirt" collapses, pulling open the pallet. George Bozeman,

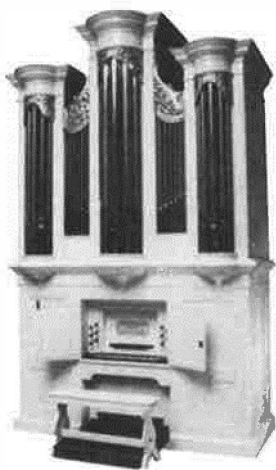


1883 L. C. Harrison tubular-pneumatic "rollerboard"

Jr., played the rededication recital on May 20 and noted that the action is quick and repeats well.

A 3-35 Kilgen tracker of 1890 burned in mid-May in the organ shop of OHS member Michael Proscia of Bowden, GA, who had removed it from St. Peter's Roman Catholic Church, Montgomery, AL, for rebuilding. The action of the organ had been removed by parties unknown some years ago and stored in the church tower, though most of it was gone by the early 1980s, according to Alan Laufman.

The 1804 Tannenberg at the Historical Society of York, PA, has been rededicated after reconstructive and restorative repairs undertaken over the past several years by R. J. Brunner & Co. of Silver Spring, PA. John Scott played the organ at a special event on May 11. Tannenberg died while finishing this instrument for Christ Lutheran Church of York, which



1804 Tannenberg, York, Pa.

used it until 1945 when it was stored at the York Historical Society. Erected in 1958, it became famous as the instrument played by E. Power Biggs on at least two wonderful recordings for Columbia Records: *The Organ in Sight and Sound*, and *The Organ in America*, both of which are no longer available in any format. The Brunner firm reconstructed the towers of the organ to their original height — they had been lowered to accommodate the ceiling when the organ was moved to the chapel at Christ Lutheran — and returned other portions of the case to original proportions and dimensions. A missing rank of Mixtur pipes was recreated as were portions of the stop action. When it was rebuilt by the Midmer Organ Co. in 1905, the organ received major changes including a small, modern reservoir and blower, closed-toe voicing and a concomitant, higher windpressure of 23 1/4", higher cut-ups on wooden flue pipes and deeper nicking on many pipes, a Midmer oboe to replace the original reed rank, new keyboards, tubular-pneumatic action for the Pedal, and other changes. When Fred Furst erected the organ in 1958, he painted the previously unfinished interior wood parts with yellow paint which he is said to have obtained from a local pencil factory. In their restorative work, the Brunner firm removed the yellow paint, lowered cut-ups on some wood pipes, lowered windpressure to 21 1/4" to more closely approximate Tannenberg's standard of 13 1/2-2" and partially re-opened pipe toes and adjusted voicing. Museum officials recognize the options for further work toward recreating the Tannenberg as it was originally built.

Ralph Blakely has removed pipes from the very rare 1860 John Baker 1-8 at Trinity Episcopal Church in Abbeville, SC, where his firm has done work in the

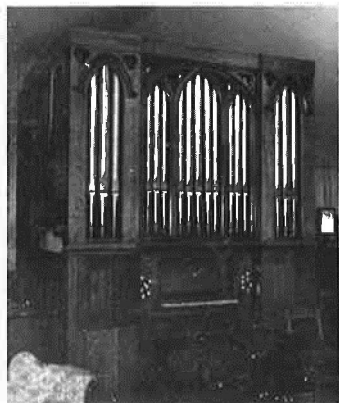


1860 John Baker, Abbeville, S. C.

past. The Rev. Tom Hudson, rector, said that the pitch would be lowered and that earlier modifications to the pipes would be corrected. No completion date was known in early October. Built in 1859, the church faces structural and roof repairs to cost at least one million dollars and for which funds have yet to be raised.

A large, ca. 1865 organ from the Episcopal Cathedral of Nassau, The Bahamas, arrived unannounced at a Florida organbuilding firm where it was to be rebuilt for another church which had made the arrangements unbeknownst to the firm and the organ sight-unseen. The astonished proprietors made several contacts to determine the provenance of the organ and its intended destination and uncrated it from three cartons to find it entirely destroyed by those who had disassembled it. All of the organ's parts literally had been thrown into the cartons by parties unknown, then severely water damaged as well. The organ had been rebuilt by J. W. Walker ca. 1955 but was still on slider chests.

Thad Outerbridge has removed the 3m 1940 Aeolian-Skinner op. 998 of four divisions and 35 stops from narrow, deep chambers in Bradford College Auditorium and installed it at Trinity Episcopal Church, Haverhill, MA, with no tonal changes. It replaces a Rodgers electronic. The church formerly had an E. M. Skinner organ which had been partially destroyed by fire longer than a decade ago.



ca. 1860 Johnson

Don T. Stagg of Blaine, WA, reports having acquired a Johnson organ of ca. 1860 from a church in Townsend, MT, after he had seen the same instrument several years earlier, in 1940, at the Episcopal Church in Dillon, MT. Mr. Stagg writes that he is building an addition to his home to accommodate the organ. It was previously erected in his former, Canadian home. The organ includes ten ranks on nine stops played by a 56-note manual and a "Pedal C to D 2 oct 2 notes" which plays a 16' Bourdon. He reports the two-rank Mixture to be absent and the 8' Trumpet "beyond repair."

Samuel Koontz & Co. of Ann Arbor will restore the 23-rank E. M. Skinner op. 679 for St. John's Episcopal Church in Charleston, WV. Mr. Koontz has recently purchased the parish buildings of the former St. Stanislaus Catholic Church in Detroit, including a 1,400-seat church in Italian Baroque style, a 23-room rectory, two school buildings of three stories each, a caretakers house, and two large parking lots, the entirety of which is protected by the city landmarks ordinance.

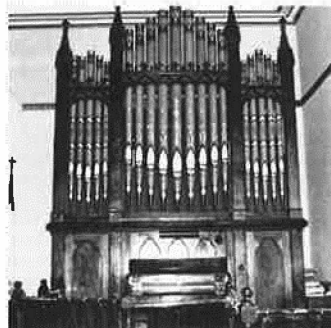
Less than \$175,000 remains to be raised in the one-million-dollar project to relocate the 1928 W. W. Kimball 5-122 from the Minneapolis Auditorium to the new Convention Center which is to be completed in 1991. Professionally removed and packed before the Min-



Minneapolis Kimball in storage.

neapolis Auditorium was recently razed, the organ was featured in 31:3. A strong appeal for the funds still needed will be made beginning December 15 at the grand opening of the new center, when the chambers especially designed to receive the Kimball will be toured. The chambers open into an audience space with three domes 85 feet above the floor of 280,000 square feet accommodating 10,000 people and that can be partitioned into three separate and smaller spaces. The organ is crated and stored in the chambers where it will be installed. Gifts to the Minneapolis Organ Trust Fund may be sent to 315 East Grant St., Minneapolis, MN 55404. Tom Hazleton's live performance on the organ via each of its two consoles is available on cassette from the Trust for \$15 postpaid.

The 1884 Moline 1-10 tracker in its original home at Central Presbyterian Church, Muncy, PA, has received restorative repairs from Columbia Organ Works of Columbia, PA. Minor cracks in the windchest table were repaired with careful refitting of sliders. Stoppers of stopped wood pipes were releathered and repaired. Two small, replacement reservoirs installed in 1970 by Gerald Lavallée, a representative of the Casavant firm, were releathered because funds were insufficient to replicate the lost double-rise reservoir. The organ and its fine, cherry case and pipe stencilling remain original except for other changes made in 1970, including the replacement of ivories with plastic and installation of tuning collars. According to John Speller of the Columbia firm, the founder of a Moline, IL, furniture factory, Eddie Touhey,



1884 Moline, Muncy, Penn.

recorded his employment with the organ firm on a panel from the original reservoir which survives inside the organ and reads, "Eddie Touhey / 19 years old / Molien [sic] Ill. / Molien Pipe Organ Company / Feb. 22 / 1884." Dr. Speller reports that the initials "N. F. S." and the name "N. F. Stahl" occur on the woodwork of the organ in several places, but a connection between those marks and the Stahl Organ Co., in business ca. 1897-1929 in Maywood, IL, is unknown.

John Gumpy of the Lehigh Organ Co. of Macungie, PA, has located what is believed to be the earliest extant organ by Samuel Bohler, according to *The Dieffenbuch* published by the Tannenberg Chapter, OHS. The 1-9 with 2-stop Pedal of 13 notes was built in 1859 for St. Paul's Lutheran Church in Fleetwood, PA, where it remained until the building was demolished ca. 1954. Recounts Mr. Gumpy, "What was my surprise when I

was called . . . about a year ago to take a look at a 'pump' organ which a member wanted to donate to the church. I thought, 'not another reed organ (sigh).' My shock was even greater when I saw in a little shed built just for it, the Bohler organ — completely intact in playing condition with various newspaper accounts of Bohler and photos of the original church adorning the walls." St. Paul's Church, now on its second Allen in a 1960s-era building, recently accepted the organ as a donation from a member and is erecting a rear gallery to receive it. The Lehigh firm will releather the double-rise reservoir and feeders, add a blower, and otherwise clean and restore the organ with no changes.

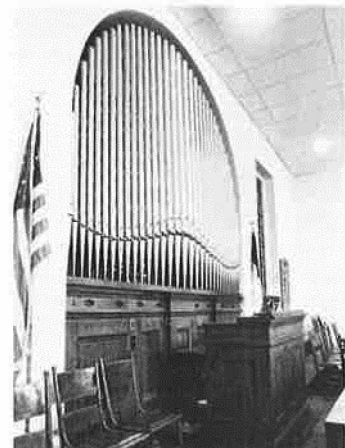
Gary and Jane Halley of Slidell, LA, have installed in their home the ca. 1907 John Brown 2-13 tracker from First Baptist Church, Greensboro, AL. That church does not appear on the undated, publish-



1907 John Brown, Halley residence

ed opus list of the Brown firm, a turn-of-the-20th century builder in Wilmington, DE. The Halleys were assisted by David Finch of Florida, AL.

The 1868 Charles Durner organ with detached, reversed console at St. John's United Church of Christ in Boalsburg, PA, has been restored by R. J. Brunner & Co. In 1902, Durner's son, Charles S., rebuilt the case above the impost and moved the organ to a front recess. Much work done in the 1970s was reversed by the Brunner firm, including removal of slider seals, removal of an aluminum chassis and trackers which were replaced with a wooden action replicated from other organs, construction of a double-rise reservoir to replace a small regulator, and replacement of a concave, radiating pedal clavier with a new, 30-note flat one, and retabbing the windchest.



1868/1902 Durner, Boalsburg, Penn.

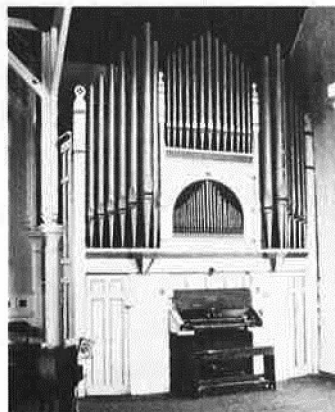
The 1870 E. & G. G. Hook op. 522 at All Saints Episcopal Church in Hoosick, NY, has been cleaned and the action rebuttressed by the Carey Organ Co. of Troy, NY, which also had new stopfaces of bone engraved in England to replace missing originals. The firm plans to continue work in the Fall by rebuilding the pedal keyboard and rebushing and polishing the manual keyboards.



1895 Gilbert & Butler, Malden, Mass.

The 1895 Gilbert & Butler 2-9 relocated by the Organ Clearing House from Maplewood Congregational Church, Malden, MA, to First Presbyterian Church, Worcester, MA, in 1980, has been further renovated and rebuilt by Czelusniak Dugal of Northampton, MA, following retabling of the Great after water damage in 1984. The newly-completed work included refurbishing the Swell division and alteration of its stoplist to include a Sesquialtera II made from a Hook & Hastings Dolce Cornet and replacement of the 8' Viola with an 8' Bourdon made from recycled pipes. Janeen Trisler Baker inaugurated the renovated organ on April 29.

The pipeless but otherwise intact ca. 1900 John Brown organ built for Christ Episcopal Church, Richmond, VA, was destroyed during Spring, 1990, by members of the True Apostolic Church of Our Lord Jesus during remodelling of the building which the congregation has occupied for two decades or more. Built with tracker action to pneumatic pull-



ca. 1900 John Brown, pre-destruction

downs at the chests, the 2m organ was literally pushed over, splintering every piece of wood in it. The 9-stop Great chest and 5-stop Swell chest were salvaged by this writer and are available for recycling, though they are badly damaged.

Providence Presbyterian Church, Powhatan, VA, has acquired from the minister of Holy Cross Lutheran Church in Portland, OR, the finely-crafted 1842 Jardine 1-5 built for the Duane Mansion

in Duaneburg, NY. In a case of flame mahogany veneer over pine, the instrument features G-compass, 12 small Pedal pull-down keys from low G, and an echo pedal which cancels any drawn rank of 4' or 2' pitch when it is depressed and held, restoring those ranks when released. The organ has been used at the Presbyterian Church in Middlefield Center, NY, from which it was removed by organbuilder Sidney Chase of Worcester, NY, and sold to Randy McCarty and Beth Barber of Seattle ca. 1978 for placement at radio station KRAB. Then, it served private owners W. Kennedy and L. Willett in Portland before it was relocated to Holy Cross Lutheran Church. Most pipes are original except for a few missing wood Stopped Diapason pipes that were replaced by the Bond Organ Co. with new pipes and the earlier replacement of a small-scaled Open Diapason with assorted 19th-century string pipes of various source and characteristic. Lawrence Trupiano has been commissioned to secure or replicate a period Diapason rank and has repaired and regulated damaged original pipes. Original stops included Open Diapason, Dulciana, Stopped Diapason, Principal, and Fifteenth. A recital was played by J. Michael Grant on October 14.



1842 Jardine, Powhatan, Virginia

E. M. Skinner op. 583 of 1926 has been installed in High Street Congregational Church, Auburn, ME by David Wallace. The organ was removed from the closed building of a Christian Science Church in Malden, MA, by the Organ Clearing House several years ago and moved to the residence of Thomas R. Thomas in Palm Beach, FL, where it was used for several years before a new Austin was installed in the Thomas residence. In Auburn, the Skinner replaces a 2-10 tracker installed temporarily by David Wallace and identified in this column in 32:1 as a ca. 1860 Jardine. The instrument is available for relocation through the Organ Clearing House; the identity of its builder is now in question.

Roy Redman's firm is rebuilding the 1953 Aeolian-Skinner at Laurel Heights United Methodist Church in San Antonio, TX, which is undergoing architectural remodelling. The organ was formerly located in very remote chambers and barely spoke into the room through very small grilles located in a proscenium arch. With the proscenium now removed, the church will accommodate the organ in a new, freestanding case at the front. The Redman firm will enlarge the organ on slider chests with tracker action and provide for the addition of an antiphonal division on electric action.

The 1945 Aeolian-Skinner 3m at Church of the Nativity in Huntsville, AL, will be enlarged with one-third again as many pipes added by the Milnar Organ Co. A new solid state action will be in-

stalled in the console. Spring, 1992, is the estimated completion date.



1851 Hook case, St. John's, Providence

The Andover Organ Co. has rebuilt the organ at the Episcopal Cathedral of St. John in Providence, RI, replacing the electropneumatic action installed by George S. Hutchings in 1894 with a new tracker action and using remaining pipes from E. & G. G. Hook, op. 123, original to the church in 1851. Also attached to the 1894 electric console at the front was a Hutchings organ in the north transept. All of the front organ and its console had been removed years before the current project began, and an electric, Austin-style, console located in the gallery controlled the organ. According to a press release from the Andover firm, the intention of the project was to create in the gallery "a complete and versatile instrument, in the style of American organs built during the third quarter of the nineteenth century." Retained from the previous instrument were chests, framework and the wind system from the Hutchings rebuild as well as the original Hook case. Originally grain-painted in imitation of oak, the case is now painted in a scheme devised for the cathedral's recent renovation. Still existing in the organ are almost half of the pipes from the 1851 Hook and other fine ranks from Hook & Hastings organs. Of 42 ranks on three manuals in the resulting instrument, only one is entirely new: the 16' Double Trumpet in the Pedal. The new console, patterned after the convenient consoles of late-nineteenth century organs with stops arranged in horizontal, stepped jambs, includes a modern combination action with many pistons and levels of memory.

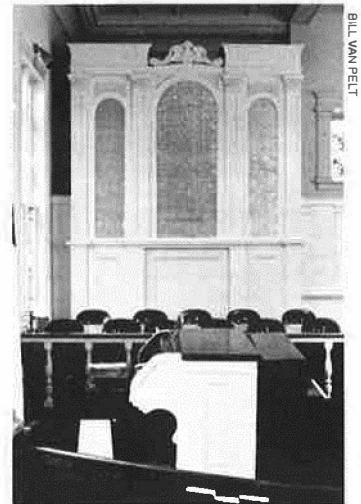


1888 Alexander Mills

Restoration of the 1888 Alexander Mills 2m of 14 stops and 16 ranks has been completed and the organ installed in its new home at the Evangelical Covenant Church of Aurora, NE by the J. F. Nordlie Co. of Sioux Falls, SD. Relocated through the Organ Clearing House and consultant Michael Friesen, the instrument was originally located in St. Mark's Episcopal Church, Cheyenne, WY, and acquired by the Covenant Church of Cheyenne in 1953. An account of the

organ's acquisition in 1988 by the Aurora church is printed in this column in 32:1. The Nordlie firm built a Swell Mixture stop of three ranks using as clues to the original composition one remaining pipe of the stop and markings on the rack and toe boards which established it as a Sesquialtera speaking at 2'+13 1/2' at C1, adding the 22 1/3' at f18, and with the 13 1/2' rank breaking back one octave at f#43. The instrument received an OHS Historic Organ Designation at its dedication conducted on April 9, 1989.

Herbert L. Huestis of Vancouver, BC, and Seattle, WA, will install a 1903 E. W. Lane op. 57 at First Lutheran Church, Ellensburg, WA, with assistance from S. L. Huntington of Stonington, CT. Removal of the organ by Alan Laufman from its original home in Barton, VT, was reported in this column in 34:2:19. Mr. Huestis reports that no tonal changes will be made though action repairs and improvements are contemplated.



1858 Wm. Stevens case, Northfield, Vt.

Watersmith Organbuilders has rebuilt the 2m M. P. Möller tracker op. 739 of 1907 and installed it in the 1858 William Stevens case at the United Church, Northfield, VT. The organ was relocated by the Organ Clearing House from a closed Episcopal mission in Fayetteville, NC. The organ was built for Tenth Avenue Presbyterian Church in Charlotte, NC, and had served in other locations.

In 1917, the California Organ Co. operated by Murray M. Harris donated organs to the three schools attended by Harris' children. Those at Van Nuys High School and Canoga Park High School have been significantly altered or badly damaged, but the 2-25 in a classroom at Reseda Elementary School is entirely original. Michael Williamson of Williamson-Warne & Associates in Hollywood reports that the console was disassembled and the parts stored in the school when a cheap replacement, now beyond repair, was installed. He seeks support from the school district to repair the Reseda instrument and to properly maintain the other two. His firm also maintains the 1924 E. M. Skinner at Hollywood High School where Verner played in 1927 and Edwin H. Lemare played his last public recital in 1931 while his daughter was a student there. Williamson reports that it is dilapidated but otherwise intact and playable.

The Austin Organ Co. has installed its op. 2290 of 1958 at the Riverside Park United Methodist Church in Jacksonville, FL. The organ was removed by the Organ Clearing House from Trinity Presbyterian Church in Atlanta, where it was replaced by a new Petty-Madden instrument.



Restoration of the Joel Kantner Organ in Christ Church (Little Tulpehocken), Bernville, Pennsylvania

by Dr. John L. Speller

IN 1723 A LUTHERAN CONGREGATION, named Reed's Church, was organized in the region called Tulpehocken, about fifteen miles north of Reading, Pennsylvania, in what is now Jefferson Township. The little congregation was plagued with schism from the start, owing largely to disputes between pietist Moravian members and more conservative Lutherans. This controversy became known as the "Tulpehocken Confusion." In 1730, under the leadership of the Rev. John Caspar Stoever, a group of the more conservative Lutherans of Reed's Church withdrew a mile or two to the east and organized Christ Church, Little Tulpehocken. Another group left, went west and organized Christ Church, Tulpehocken, near Stouchburg, in 1734, leaving Reed's Church largely in the hands of the Moravians.¹ As we shall see, confusion between Christ Church, Little Tulpehocken, and Christ Church, Tulpehocken, has somewhat complicated attempts to unravel the histories of their respective organs.

The first reference to Christ Church, Little Tulpehocken occurs in an entry on 13 December 1730, when the Rev. John Caspar Stoever baptized the child of Michael Shower. Between 1744 and 1749 the first church building, a log structure, was erected and

continued in use until the present stone church was built in 1809. The cornerstone of the building was laid on 25 June 1809, and final settlement of the bill for its construction was made on 7 June 1813. The building is forty feet by thirty-four feet and has galleries on three sides and three entrances. There was originally a wine-glass pulpit with sounding-board, but this was removed, and a number of other alterations were made to the building in 1853. In the same year the church became a union church in which the Lutheran and Reformed congregations had equal rights.² Since the late 1970s the church has been affiliated with the United Church of Christ; it is currently known as Christ U. C. C. (Little Tulpehocken), Bernville, Pennsylvania. There was no organ in the building before the present one was installed in 1862.

Christ Church, Little Tulpehocken, was visited during the OHS convention of 1976, and the convention handbook states that the organ was built by Andrew Krauss for an unknown church and that it was installed in Christ Church, Little Tulpehocken, by Joel Kantner of Robesonia in 1863. It was further reported that according to the late Eugene McCracken, Krauss's name is carved inside the windchest. Most of this information is unfortunately erroneous. Apart from the fact that the organ bears very little resemblance to any other known Krauss organ, the restoration of the organ by Columbia Organ Works Inc., of Columbia, Pennsylvania, in 1987, has given ample opportunity for the examination of the instrument, and the evidence all now suggests that the organ was in fact built

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for Christ Church, Little Tulpehocken, by Joel Kantner in 1862. Joel Kantner's name is on the rather elaborate nameboard on the console, and the roller-board is signed by Joel Kantner's son, Washington Kantner. Although the original contract of July 1862 appears no longer to exist, it *did* exist in 1923 and quite clearly stated that "Joel Kantner, pipe organ builder" provided "one of his organs for \$600."³ Furthermore, Columbia Organ Works made a thorough examination of the chest when they had it apart, and Krauss's name was nowhere to be found.

The reason for the former ascription of the Little Tulpehocken organ to Krauss is probably that the neighboring Christ Church, Tulpehocken, near Stouchburg, *really did* have a Krauss organ, though apparently by Joel rather than Andrew Krauss. The history of the organ in the Stouchburg church is as follows. The original was built by John Clemm of Philadelphia at a cost of £127. 3s. 4d. in 1752.⁴ This was replaced by a new instrument constructed by "Joel Krause [*sic*] of Allentown" in 1837.⁵ The church and organ were extensively damaged by a nearby dynamite explosion on 6 November 1884,⁶ and restoration of them had barely been completed when at 9:30 on 1 August 1887 the church was struck by lightning, the ensuing conflagration destroying the Krauss organ and most of the rest of the church.⁷ It was thus the Tulpehocken organ, not the Little Tulpehocken organ, which was an 1837 Krauss. Eugene McCracken gave as the source for his statement that Krauss's name was carved in the Little Tulpehocken chest a local organbuilder at work from 1920s to 1950s named Justus Becker.⁸

Becker was presumably thinking of some other organ since Krauss's name is not to be found on the chest and clearly can never have been, since the patina on the wood was undisturbed when Columbia Organ Works took the chest apart.

Thus, despite the fact that the Little Tulpehocken organ is built in a rather conservative style and looks older than it really is, the conclusion seems inescapable that it was built by Joel Kantner in 1862.

Very little is known of Joel Kantner, who, like Melchizedek, appears to have been without father and mother. According to Boyd's *Directory of Reading, Easton, Pottsville, Allentown and Lebanon* for 1860, Joel Kantner was listed as a resident of Lower Bern near Reading. According to Eugene McCracken, he may also at some time have worked from Robeson, Pennsylvania.⁹ Boyd's *Reading City Directory* of 1878 lists Joel Kantner's son, Franklin J. Kantner as a musical instrument maker, resident at 21 South 2nd Street, Reading. By the time of the 1879 edition Franklin J. Kantner had moved to 517 Penn Street, Reading. By 1880 his address was Franklin Street, corner of Carpenter. The 1884 edition added "all kinds of pianos, organs, musical instruments and sheet music." The 1885 edition has several entries: "Organ Manufacturer/Kantner, Frank J./50 N. 5th and Washington c. Ash." Also "Kantner, Frank J./manuf. Reading Organs/50 N. 5th also Washington c. Ash, h. 323 N. 6th/see adv." The advertisement reads: "READING ORGAN MANUFACTORY/F. J. Kantner—Propr./Factory, Corner of Ash and Washington Streets/Office No. 50 North 5th Street, Reading, PA." By 1888, however, Franklin J. Kantner is no longer listed as an organbuilder but as a physician, resident at 210 Penn Street. He disappeared from the directories after 1896.

It would appear that Joel Kantner and his sons, Franklin and Washington, sometimes trading as the Reading Organ Manufactory, were primarily builders of parlor or reed organs. Joel Kantner is, however, definitely known to have built at least two other pipe organs besides the Little Tulpehocken instrument. One was the 1859 Kantner organ at Trinity Lutheran Church, Rehrersburg, Pennsylvania, replaced by a new instrument in 1912.¹⁰ A second Kantner organ was at the Reformed Church in Rehrersburg, and according to McCracken had Joel Kantner's picture etched into the case.¹¹ It was once also thought that he was responsible for the circa 1870 organ at Old Belleman's Church, Centerport, Pennsylvania, assigned by Eugene McCracken to Kantner largely by a process of elimination.¹² The tell-tale on the Old Belleman's organ, however, is signed by Samuel Bohler, and the design of the case and pedal-board also suggest that this is an early Bohler instrument and not by Kantner.

Judging from the Little Tulpehocken organ, Joel Kantner must have been both an extraordinarily fine and unusually conservative pipe organbuilder. The organ has a fine three-tower case with towers which look at first sight like those of eighteenth-century English instruments. Closer analysis, however, shows that almost everything else about the organ is Pennsylvania German in charac-

**1862 Joel Kantner
Christ Church (Little Tulpehocken),
Bernville, Pennsylvania**

- Manual 53 notes C to e³
- 8' Open Diapason 1-7 st. wood, 8-36 zinc in façade, 37-53 common metal
 - 8' Gedackt 53 st. wood
 - 8' Violin 1-12 grooved from Gedackt, 13-53 zinc & common metal, bell gamba
 - 4' Principal 1-2 zinc, 3-6 zinc in façade, 7-53 common metal
 - 4' Flute 1-13 st. wood, 14-53 op. wood
 - 4' Gedackt 53 st. wood
 - 3' Quinte 53 zinc & common metal
 - 2' Fifteenth 53 zinc & common metal

ter, and apart from the towers, the case has the look of a simplified late-eighteenth or early nineteenth-century Tannenberg or Dieffenbach instrument. The floral carving on the pipeshades, however, is characteristic of mid-nineteenth-century practice.

The organ case was originally painted and grained and had gilded front pipes. Some restoration work was done on it about ten years ago by Michael E. P. Majeski, and at this time the original wood graining was painted over with dark (almost black) shellac. Using funds provided by Mr. James Feeg as a memorial to his wife, Columbia Organ Works has restored the original appearance of the casework. Pennsylvania German wood-graining has a distinctive character, rather more flamboyant than most English and American graining effects, and an expert restoration of the original wood-graining of the Little Tulpehocken organ has been carried out by Marvin Dourte of Lebanon, Pennsylvania. The front pipes have been stripped and they and the pipeshades have been repainted.

Some of the pipework in the Little Tulpehocken organ is very similar to pipework in the circa 1870 Rudolph Gantenbein organ in Swamp United Church of Christ, Reinholds, Pennsylvania, and the 1873 Charles Heintzelman organ in St. Paul's Lutheran Church, Coopersburg, Pennsylvania, signed by pipemaker Peter Schenkel of Philadelphia. While the Little Tulpehocken pipework is unsigned, it is possible that it too made by Peter Schenkel, who, indeed appears to have supplied most organbuilders in Pennsylvania and Maryland during the period when the Little Tulpehocken organ was built.

One of the façade pipes is shared by both the 8' Open Diapason and 4' Principal, playing tenor E on the 8' and the low E on the 4'. It is tubed from both toe-boards, and since there is no back check valve, some wind flow leads to a little out-of-tuneness on these two notes. There is a reversible combination device, operated by a knee swell, putting on and taking off the Fifteenth. While a knee swell might appear typical of a builder like Joel Kantner, who specialized in reed organs, the device appears to have been a later addition.

The voicing of the Little Tulpehocken organ is remarkable and demonstrates the extent to which Joel Kantner was tonally an arch-conservative in his day. At a time when almost everyone in North America was building more "romantic" organs, Joel Kantner's work at Little Tulpehocken can best be characterized as somewhat "classical." The diapason chorus is bright and exciting; the 8' Gedackt and 4' open wood Flute are attractive and articulate. The only exceptions to this are the fine Victorian Open Diapason and the Violin, which is a warm and unusually beautiful romantic-style stop. The Violin (bell gamba) is the finest example of its kind that the author has ever heard. A bell gamba is an unusual stop to find on a Pennsylvania German organ. This stop required considerable restoration because the bells had been badly mangled over the years. The bells of the Violin and other damaged pipes were carefully restored for Columbia Organ Works by Paul A. Maye. Necessary regulation of the pipework was then carried out by James R. McFarland and William N. Duck III. For a small Pennsylvania German organ built in 1862, the voicing is surprisingly forthright and exciting and fits the building beautifully: it completely fills the church without being overbearingly loud.

It appears that, before the 1987 restoration, the Little Tulpehocken organ had not been heard to its best advantage since 1914. It is possible to be fairly precise about the date, since the knee panel is signed "Elias P. Schucker/Bernville, Pa./May 20, 1914." Mr. Schucker appears to have been responsible for adding the electric blower. He was one of those many salesmen who roamed the nation around World War I, installing electric blowers. In the case of Little Tulpehocken he apparently made a fundamental error, since he positioned the inlet pipe from the blower in such a way that it was difficult for the reservoir to rise. The organ had thus not been heard on its correct wind pressure since 1914. When Columbia Organ Works restored the organ, they were able to solve this problem by the simple expedient of placing shut-down blocks inside the reservoir; the ribs of the reservoir are now sufficiently far above the inlet pipe for wind to be able to get in to the reservoir and lift the lid. The reservoir is of the typical nineteenth-century German-style single rise variety. It was never a double rise reservoir, but the ribs are sufficiently wide for the hinges not to create unsteadiness by pushing up or pulling down on the lid. This reservoir was

carefully releathered by Kirk E. Garner of Columbia Organ Works. The original feeders were removed in 1914, and unfortunately funds were not available for reinstating them in 1987.

Repairing Joel Kantner's chest at Little Tulpehocken proved to be the most difficult part of the restoration project. The rather thin chest, like many Pennsylvania German chests, was not originally tabled but had the tops of the channels filled in with pieces of wood called sponsils. Usually, there would have been a layer of leather glued over the top of the chest, but in the case of the Little Tulpehocken organ there was never any leather over the sponsils. The sponsils themselves were in very poor condition, and the resulting cracks in the chest were such that they could not have been repaired reliably for a heated church. Replacement of the sponsils did not appear to be an option either, since the chest seemed not to have been robust enough to withstand this. In the end it was decided that the best solution was to glue a table on to the top of the existing chest, thereby curing the problem of the sponsil cracks and strengthening the chest at the same time. The extremely difficult operation of tabling the chest, and refitting the sliders (without the use of synthetic slider seals) was undertaken by James R. McFarland and William N. Duck III. The pallets and pallet box were also given careful restoration, and the pallets, which had been covered with felt and leather by Majeski, were recovered with leather only (as they were originally) to eliminate any sponginess in the touch which might have been introduced by the felt.

Perhaps the most interesting feature of this Kantner organ is its tracker action, which is quite remarkable for a small provincial organbuilder at the time when it was built. As in some modern tracker actions, components of the action are mounted in such a way as to negate the effects of expansion and contraction. It is thus designed to stay well adjusted summer and winter alike. The mechanism is very comfortable to play and required remarkably little restoration.

It appears to have been Joel Kantner's misfortune to have been at work in the middle of the nineteenth century, when there can have been very little appreciation for the somewhat classical visual and tonal characteristics of his pipe organs. He was thus unable to achieve the prominence as an organbuilder which his genius as a tracker-action designer and voicer would undoubtedly have brought him in the eighteenth or twentieth century. Nevertheless, the Little Tulpehocken organ remains as a monument to him, and now that restoration has enabled the instrument to be seen and heard to its best advantage once more, it is to be hoped that many will now come to appreciate what a fine little organ it is. The OHS has made that recognition by recently awarding the organ with a plaque. Perhaps Joel Kantner may now belatedly receive some of the credit which is due to him for creating so fine an instrument.

Notes

1. *Lutherans in Berks County: Two Centuries of Continuous Organized Church Life 1723-1923*. Pub. by the Reading Conference of the Evangelical Lutheran Ministerium of Pennsylvania and adjacent States (Reading, 1923), p. 446.
2. *Lutherans in Berks County*, pp. 298-302.
3. *Lutherans in Berks County*, p. 302. Italics mine.
4. F. J. F. Schantz, *Historical Discourse at the Sesqui-Centennial of Christ Evangelical Lutheran Church on the Tulpehocken, near Stouchsburg, Berks County, Pa., on Sunday, September 3, 1893* (Lebanon, 1894), p. 13; see also *Lutherans in Berks County*, p. 305.
5. Schantz, p. 19. cf. *Lutherans in Berks County*, p. 310.
6. *Lutherans in Berks County*, p. 311.
7. Schantz, p. 25. Cf. *Lutherans in Berks County*, p. 311.
8. Eugene M. McCracken, "The Organs of Berks County: From Dieffenbach to Bohler," *Historical Review of Berks County* (Winter, 1962-63), p. 9.
9. McCracken, p. 9.
10. *Lutherans in Berks County*, p. 293.
11. McCracken, p. 9.
12. McCracken, p. 9.



Eugene Thayer

The Organ Sonatas of W. Eugene Thayer: A Critical Appraisal

by John Ogasapian

LIKE ALMOST EVERY OTHER nineteenth-century American musician of any significance, W. Eugene Thayer has been revisited by scholars during these past twelve or fifteen post-bicentennial years of revived interest in American music. Although a modest amount has been written about his life and work as a performing organist, teacher, and editor, far less attention has been paid to Thayer as composer. By comparison with his contemporaries, little of his organ music (or music in any medium, for that matter) has been reprinted; few pieces appear—and none with any regularity—on modern recital programs.

At least two reasons for this benign neglect suggest themselves. First, Thayer's music seldom rises above the level of pedestrian, and never does it approach remotely in quality or interest the work of his teacher, John Knowles Paine, or his student, George Whitefield Chadwick. The performer who would program Thayer for other than historical or documentary reasons will comb through much material that is at best indifferent.

Second, there is a measure of uncertainty about the exact "catalogue" of Thayer's output. The list of works appended to his daughter's 1933 article,¹ is explicitly conceded in the body of that article to be a partial one and was certainly compiled from published editions in hand. Its palpable gaps — for instance, the presence on the list of a Sonata No. 1 and a Sonata No. 5, but no indication, other than the obvious inference to be drawn, of an awareness of numbers 2, 3 and 4 — go unremarked beyond the blanket disclaimer acknowledging incompleteness.

It seems astonishing that the family's own collection of Thayer's organ music should lack three of his five organ sonatas. Apparently, the missing pieces, published in Germany, had little if any distribution in this country. They are not catalogued in the main research libraries. In fact, the writer has seen only one printed copy of the second, third and fourth sonatas to date: a bound volume containing Sonatas I-IV [*sic*], probably owned by one of Thayer's numerous organ students from the 1870s, discovered some thirty years ago by Thomas C. Sargent in a box of miscellanea put aside and forgotten in an old house in Groton, Massachusetts. The pieces contain corrections and markings in colored pencil that appear to have been made by the composer himself.

The purpose of this article is to document critically these heretofore little-known sonatas and to compare them briefly with No. 5, a piece somewhat better known to students of nineteenth- and early twentieth-century American organ music. In spite of their technical and musical weaknesses, Thayer's first four sonatas are historically significant in that they constitute a body of relatively

major works—albeit early ones—by an influential nineteenth-century American organist and teacher, exemplifying a genre of concert repertoire of his period. At the same time, they are perplexing in that so many of the weaknesses stem from a clear lack of basic theoretical technique, even though Thayer's training in harmony, counterpoint, and composition was the best available at the time.

The first four sonatas of the set are essentially three-movement suites. Nos. I, II and III consist of an opening contrapuntal movement, a closing set of variations on a familiar melody, and a contrasting middle movement. Sonata IV, is also a three-movement suite; however, the first and last movement are both fugues. Not until No. 5 [*sic*], which, as will be seen, was composed late in his life and published posthumously, did Thayer cast a multi-movement organ work in classical sonata form.

The circumstances of Thayer's life and career have been fairly well documented.² Whitney Eugene Thayer was born in Mendon, Massachusetts, the evening of 11 December 1838³ the first of three brothers. In 1845 the family moved to a farm within the city limits of Worcester. Perry Thayer and his wife Charlotte (Taft) were ardent abolitionists, and their home sheltered a number of runaway slaves en route to Canada.

Details on Eugene Thayer's early musical training are sketchy. Apparently he did not begin piano lessons until the age of twelve. Two years later he turned to the organ, possibly under one Edward Cummings of Worcester. His first study with John Knowles Paine probably occurred early in 1862. Paine was a month younger than Thayer, but had already studied abroad and gained both a reputation as a concert organist and as a teacher at Harvard.

In a letter to dated 5 October 1861, the aging Edward Hodges, convalescent from a stroke in his native Bristol, England, and agonizing over his chances of resuming his activities as organist of Trinity Church in New York, paused long enough to ask his trusted friend and correspondent, William Walter, organist of Trinity Chapel:

... Who is this Mr. Paine of whom one now hears so much, all at once? Jubal [Hodges's son, with him in Bristol at the time] spoke of him as an organist of Boston. What countryman is he? Where educated?⁴

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Thayer himself seems to have acquired a measure of local fame quite early. A recital by him at Worcester's First Unitarian Church (Dr. Hill's) was reviewed in *Dwight's Journal* for 2 August 1862, and mention is made of a "Turkish March" from an organ sonata. Assuming the accuracy of the reporter, this can only have been the second movement of No. 1, *Alla Pastorella*, with its quasi-janissary effects.

Thayer participated in the opening concert of the Boston Music Hall Walcker organ on 2 November 1863, playing Bach's "Grand Fugue in G minor." Three days later he performed at the Music Hall again, playing among other things his "Concert Variations on the Star Spangled Banner," subsequently used as the closing movement of II. A year later, on 10 November 1864, Thayer took part in the opening of yet another major American concert hall organ, the Hook in Mechanics' Hall, Worcester, playing Bach's Toccata in F.

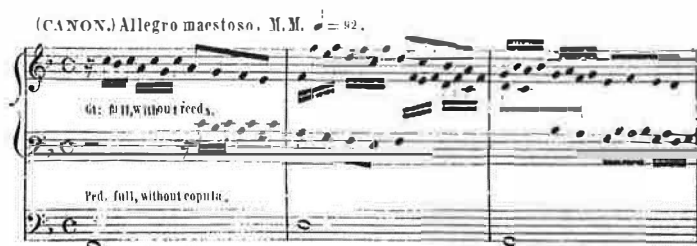
Clearly then, Thayer was a mature and accomplished player when he came to Paine, and it is likely that he placed himself under the latter's tutelage solely and specifically to prepare for the same course of European study Paine had recently undergone in Berlin with Karl August Haupt (1810-1891) and Wilhelm Friederich Weiprecht (1802-1872).

Haupt was a strong Bach exponent (indeed, he was known for his improvisations in the style of Bach) and had passed that enthusiasm on to Paine, who in turn passed it to Thayer. In 1864, the year before he departed for Berlin, Thayer, doubtless under Paine's influence, programmed eleven of the total of twenty-one pieces by Bach that were played in the Music Hall organ concerts. Weiprecht, by contrast, was not an organist, but rather a wind player and student of military music. He had come to Berlin as a royal chamber musician in 1824 and had been appointed director of military music for the Prussian army in 1843. Thayer's study with him was in the areas of theory, composition, and orchestration.⁵

Sonata I in F, Op. 1 [sic], is dedicated to Paine. The Ditson imprint is undated; however, late 1863 or 1864 may safely and easily be inferred from the frontispiece material: the engraving of the Boston Music Hall organ case, and the listing of the piece among those "performed at the inauguration of the great organ and at subsequent concerts."

The sonata is generally ineffective and even inept, except for some of the closing variations. Even here, though, it is the familiar and strong melody of the British national anthem (which Thayer calls, surprisingly enough for one writing during Victoria's era, "God Save the King") and the variation form—relatively easy for the most insecure and inexperienced composition student to hold together—that carry the piece. Here as later, Thayer's melodic inventiveness falls far short of his contemporary, Dudley Buck's; just as his counterpoint does of his teacher, Paine's, and his formal structures do of his pupil, Chadwick's. Nor is the static character of No. 1 relieved by the fact that all three of its movements are in the same tonality.

As with all but No. 5, there is a sort of pseudo-Bachian flavor to the first movement, a clear sign of Haupt's influence, this time as transmitted by Paine. Whereas the formal model for the first movements of the three later sonatas is the fugue, the model in the first sonata is a canon on the lines of a Bach invention. The movement's overall structure is A-B-A: a brief block chordal "chorale" in C major bracketed by two sections of the same canon in F. Neither harmony, melody, nor form are especially inventive, and the counterpoint is



agonizingly static.

As already remarked, the second movement, styled *Alla Pastorella*, may have been the "Turkish March" alluded to in the *Dwight's*

review of 2 August 1862. The piece is indeed a march in three sections, each of which repeats its material. The opening rhythm in the lower voices does suggest the kind of quasi-janissary effect occasionally encountered during the period, so the "Turkish March" characterization would not be out of place. If this movement is the one the *Dwight's* correspondent heard in 1862, however, Thayer had



dropped the descriptive by the time he published it, two years later.

The closing variations on "God Save" are competent enough and quite in character with the period. There is the usual opening statement of the theme, academically harmonized in block chords with some passing notes, and the similarly common closing pyrotechnic variation of theme in block chords with thick doublings in the manual parts over a rapidly moving pedal. In between are four contrasting and rather appealing variations. Rather than completing and unifying the sonata, the closing variations highlight its major weakness: that when all is said and done the first two movements are really not much more than a tedious prologue to the last.

In 1865, Thayer left his wife of three years with her family in Worcester and departed for a year in Europe to study organ and theory with Haupt and composition with Weiprecht and to travel and perform there. During early 1866 he would tour Europe with letters of introduction from the two Berlin masters, playing recitals and making the acquaintance of such contemporary musical figures as Robert Franz in Halle and of Ole Bull, whose sometime accompanist Thayer would be on his subsequent American tours.

The second, third, and fourth sonatas were published in Germany and may thus be assumed to have been written for and played during Thayer's European tour, although the "Star-Spangled Banner" variations that close II, as noted above, were performed at the Music Hall as early as 1864. II is certainly the most successful of the set; but here again, that is clearly because of Thayer's use in both the first and last movements of "popular" melodies and not his especially skillful treatment of them.

This second sonata, in C, is dedicated to Ulysses S. Grant. Its opening movement, a five-voice fugue on "America," is best described as a continuous exposition for its first 57 measures, somewhat in the manner of a *ricercare* on the first half of the tune. The last twelve measures state the remainder of the melody over moving harmony. The fugue, then, is nowhere near academically correct, but it does hold together: again, because of the strength of the melody it takes as its subject. The middle movement, marked *Alla Tenerezza*, is an unremarkable A-B-A form in F with D minor as the secondary key. Its theme is the only original one in the sonata, and the movement, in essence, serves simply as an interlude between the two audience-catching movements that bracket it. As in the first sonata, Thayer shows himself at his best handling the variations on a well-known tune—this time "The Star-spangled Banner"—that constitute the last movement.

In its 17 February 1866 issue, *Dwight's* reprinted the review of a Berlin recital by Thayer on which was programmed his Sonata in D minor. Although both III and IV are in that key, the description points to the third sonata, dedicated to Weiprecht. The writer dismissed the piece, perceptively and unfortunately with more than a little justice, as "[consisting of] essentially commonplace themes with a pretty farfetched manner of registration, alternated with often uncouth contrasts in modulation."⁶



Sonata III opens with an academic fugue on an uninspired and rather awkward subject.

While Thayer manages to hold the form together, his basic command of common-practice harmony does not seem much better than that to be expected of an average undergraduate harmony student; and tenuous, at best, for one supposedly qualified to be studying more advanced theoretical skills, such as counterpoint, composition, or fugue. He modulates by sudden chromatic alterations, creating unexpected and not very convincing leading tones, and incidentally frequent cross-relations and in at least one spot, jarringly open consecutive octaves.

The connection between Thayer's own harmonic and contrapuntal weakness and his cavalier attitude in the 1870s toward his students' command of theory may well be pondered. Says Salter,

Mr. Thayer did comparatively little teaching of harmony and composition. He claimed that all the essential rules of harmony could be put in a circle the size of a half-dollar.⁷

The second movement of III, labeled *Andante con tenerezza*, is a pleasant but unremarkable A-B-A form in the key of C-major: a somewhat uncomfortable choice of tonality against the D minor of the opening fugue, but a reasonable if uninspired one for introducing the closing movement, a set of variations in F major on the Austrian hymn, "Gott erhalt gut Franz den Kaiser."

It is difficult to resist a comparison between Thayer's variations and the set on the same theme by his teacher, Paine (Op.3), written in 1861 when the latter was himself a student in Germany. The similarities in concept are such that one might with reason suspect Thayer of having used Paine's set as a model. Yet the difference in technical facility between the two men at approximately the same stage in their respective careers—although not at the same age (Paine had been 22 when his variations were composed, and Thayer was 25)—is striking.

Paine's harmony is clear and controlled; Thayer's is undisciplined. Here again, the latter's progressions are static and contrived, his modulations occur suddenly and without preparation, and the net effect is that of a student struggling to apply rule-of-thumb formulas dictated as models by his teacher.

Paine's overall variation structure builds to an impressive closing: a well-put-together fugue preceded by a stock block chordal harmonization over running pedal, in which the weakness of the introduction is ameliorated by its brevity and the strength of the fugue that follows quickly upon it.

Thayer's variations, by contrast, bear little organic relationship one to another. They alternate contrasts in tempo and dynamics and where possible preserve the harmonic scheme of the model, occasionally agitating it in to suggest counterpoint. The penultimate variation is a 12/8 *Alla Pastorella*, as in the variations that close II. In a reverse spin on Paine's final variation, Thayer's closing begins with a fugue, but the exposition promptly deflates into a stock block-chords-over-running-pedal finale, calculated to impress a not-very sophisticated audience. One can only imagine the sinking feeling with which poor Weiprecht must have received this well-intentioned but inept tribute to his teaching skills from his composition student.

The fourth sonata, also in D minor, is an anomaly. It is dedicated to Haupt, and Thayer seems clearly to want to show his respect for

his teacher's status as an exponent of Bach's music. The piece eschews pedaling displays and popular tunes for serious if only partially effective essays in counterpoint and the formal innovation



of a cyclical relationship between the subjects of the opening and closing fugues.

This is Thayer's first use of such a cyclic device. Years later, in the fifth sonata, he again links the first and last movements by



In 1875, Hutchings, Plaisted & Co. of Boston built this organ for Eugene Thayer's studio. It was moved to North Parish Unitarian Church, Woodstock, Vermont, in 1881. The stop names and pitches below were engraved in two languages on unusually large drawknobs, below.

quoting the second theme of the first movement in the final section (see below).

The overall form of the fourth sonata also differs from the first three, in that while it preserves the outward structure of three movements, the first movement is in two large and basically unrelated sections, the second of which bears Thayer's idiosyncratic characterization, *Alla Pastorella*, and changes metre to 6/4 from the first section's 4/4. Similarly, the F-major second movement, styled "*Canzonetta, poco giocoso*," is a lengthy piece with a number of repeated sections. As if to make up for the bipartite first movement and extended second one, the closing fugue is but 57 measures long.

Although the concept of IV is more stringent and the structure better thought through—or at least more interesting—the piece also suffers from Thayer's inadequate command of harmonic rhythm. Modulations are abrupt and grow from chromatic alterations that simply appear, often suggesting—if not actually causing—cross relations. As before, Thayer seems unable to work out his ideas; rather he loses them in forced anticlimactic endings.

Thayer returned to the United States in 1866 and relocated to Boston, where over the next fifteen years he served as organist for several churches. During his tenure as organist of the

Hollis Street Church in 1869, he inaugurated a series of free Saturday afternoon recitals, and when he moved to First Church later that year, the series moved with him. Much of his programming as is recorded shows fine taste: a good bit of Bach, Handel, and Mendelssohn, in addition to works by Haupt's then much admired predecessor in Berlin, Louis Thiele.

Thayer was much in demand as a teacher. Sumner Salter, a student of his, would recall his emphasis on technique, especially clean smooth pedalling. Salter considered Thayer the main American exponent of Haupt's principles of technique and organ performance. By 1875, Thayer had given up teaching in churches and opened his own studio in the Boston Odd Fellows Building, in which was installed Hutchings, Plaisted's Opus 54, a II/17 with stopknobs lettered both in German and English.⁸

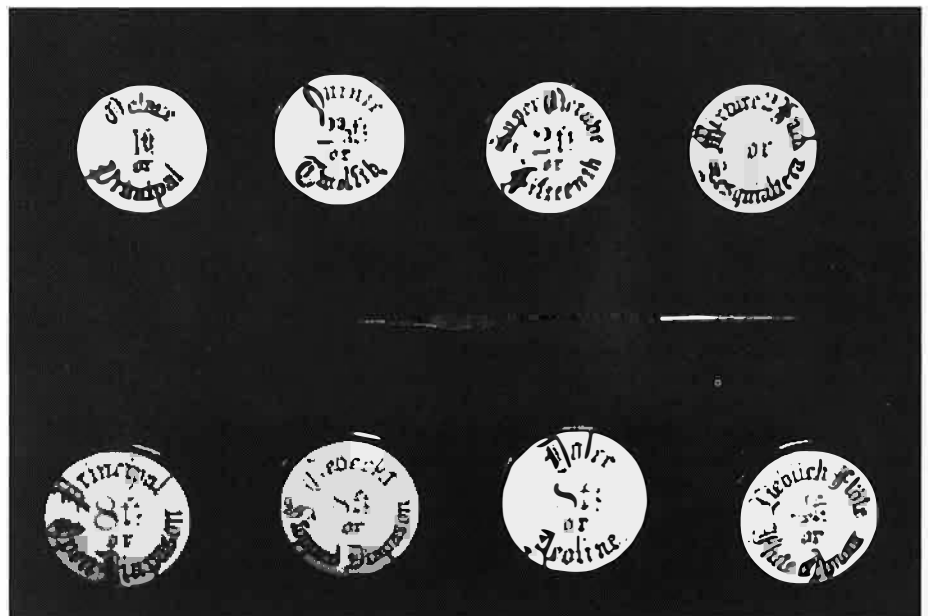
In 1874, Thayer began editing his own periodical, *The Organist's Quarterly Journal and Review* (1874-1876). That same year Ditson published a number of his organ pieces, among them a *Fugue on God Save the Queen*, which had appeared years before as the first movement of the second sonata.

In September of 1881 Thayer was appointed organist of the Fifth Avenue Presbyterian Church in New York. He retired from there on 1 May 1884. He passed the "Oxford Test" and received a doctorate in music from the College of Wooster in Ohio in 1885⁹ and may have served other churches in New York briefly from time to time during this period. For all practical purposes, however, his professional activity declined in his last years along with his physical and mental health.

He continued teaching in the summer music school founded by his friend and the head of the piano department at New England Conservatory, William Sherwood, as he had since his Boston days. Indeed, it was in his hotel room in Burlington, Vermont, where he had come to take part in the 1889 session of Sherwood's school, that he took his own life on 27 June of that year.

Thayer's last sonata for organ, the *Concert Sonata, No. 5 in C minor [sic]*, was dedicated to his former student J. Warren Andrews, an active recitalist at the time and the organist of New York's Church of the Divine Paternity. Thayer completed the work during this final period of his life, and it was published posthumously by G. Schirmer in 1911 as his Op. 45. It is thus separated by some two decades from the first four sonatas and should not by right be considered along with them as part of a unified set.

The fifth sonata represents Thayer at the height of his compositional powers, as opposed to the four earlier essays from his student





Console, Hutchings, Plaisted & Co. organ
for Eugene Thayer's studio

years. Yet Thayer is still unable to maintain harmonic and structural integrity. His modulatory transitions remain awkward, and he totally sidesteps any attempt at complexity in his treatment of thematic material.

Like IV, the piece has a cyclic character, with the return in the last movement of the opening Allegro's second theme. And like IV, the melodic material is original; that is, movements are not based on well-known airs, patriotic songs or hymns. But unlike the fourth or any of the previous sonatas, No. 5 is cast as a classic sonata, or a convinc-

ing facsimile thereof. Its first movement is in a clearly recognizable sonata-allegro form, but without a development, even though the first and second themes would seem to lend themselves to a number of developmental possibilities. The second movement is a harmonized canon in two voices that wanders aimlessly. The last movement is cast as a rondo, although neither melodic sections nor tonal scheme make for a convincing rondo structure.

The sum of the foregoing would seem to be that Thayer saw himself and was primarily seen, as a performer and teacher of performers. Salter's accounts bear that out. Salter barely touches on Thayer's music, probably because he recognized that composition was not one of Thayer's strengths. What is most perplexing about the sonatas, major essays in his own performing medium, is not the modesty of Thayer's inventiveness but the persistence of basic technical weakness. The last sonata especially shows how far short, even in his prime, Thayer fell of Paine, Chadwick, and Buck not primarily in his materials but rather in the simple technical command of his creative tools and elements.

NOTES

1. Louise Friedel Thayer, "Eugene Thayer," *The American Organist* XVI:8 (August 1933), 403-406. The inconsistent mix of Roman and Arabic numerals is by way of preserving the exact manner and style of Thayer's own numbering.
2. The most careful, comprehensive and authoritative biographical article to date is Elfrieda Kraege's "Eugene Thayer" in *The Bicentennial Tracker* (Wilmington, Ohio: Organ Historical Society, 1976), pp. 172-180. See also among many items in addition to his daughter's article, note 1 above: Robert A. Athearn, "Eugene Thayer," *Music/AGO*, February 1977, pp.42-43; DAB XVIII, 411-412; Sumner Salter, "Eugene Thayer," *The Tracker*, XIV:1 (Fall 1969), 7-8 (reprinted from *The Musician*, December 1912), and "Thayer Memories," TAO XVI:8 (August 1933), 407-408; J. Warren Andrews, "Thayer Memories: Something About the Career of an Early American Organist," TAO XIV:3 (March 1932).
3. Not 12 December, as DAB gives.
4. Letter file in the possession of Prindle Wissler Mullin, Middlebury, VT.
5. Salter, p. 7.
6. Kraege, p. 174, reprints the item.
7. Kraege, p.177.
8. When Thayer moved to New York in 1881, the studio was closed and the instrument bought by North Chapel Universalist Church in Woodstock, Vermont, where it is still in use.

9. Kraege, p. 178 solves what was somewhat of a puzzle. Some sources, DAB for instance, have given Oxford University as conferring the degree. Others—Miss Thayer for one—listed Wooster as the institution.



The 1864 Hook op. 338 as it appeared in ca. 1880 stereograph.

Pilgrim Church: Organ History of the Parish

by David Tiedman

THE E. & G. G. HOOK ORGAN, opus 338, 1864, in the Pilgrim Congregational Church (UCC), Sherborn, Massachusetts, is the second and possibly the third instrument built for that church since the church was founded and the building erected in 1830. Separated from the First Parish (founded in 1685) in 1830, this society was known for a short time as the Second Parish of Sherborn and then as the Sherburne Evangelical Society. Between 1830 and 1838 music in the new building was provided by “musicians in the gallery,”¹ probably consisting of violins and perhaps a wind instrument or two; whatever instruments members of the congregation played. Such was the common practice of the time.

In 1838² the members of the Society voted \$500 for the purchase of an organ and \$200 for a bell; both were obtained from George Handel Holbrook (1798-1875) of nearby East Medway, (now Millis) Massachusetts.³ Holbrook was chiefly known as a Bell Founder while his partner—and cousin—Josiah Holbrook Ware (1797-1883) had served an apprenticeship in 1831 with William Goodrich

(1777-1833), a well-known organbuilder of the time. Holbrook & Ware formed a partnership about 1833 that continued until about 1853, at which time Holbrook’s son Edwin Lafayette Holbrook (1824-1904) became head of the company, continuing in business until at least 1900.⁴

Holbrook & Ware never became a very large firm and their instruments were mostly small one-manual organs, although they did build some larger instruments. The organ purchased by the Society was probably a one-manual instrument with no pedal; there is no extant picture of this instrument nor any mention of what stops it contained.

In 1854 there is a possibility the organ was either replaced or rebuilt; the accounts are conflicting. The 1971 church yearbook

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The church interior ca. 1905 showing the second painting of the front pipes.

says it was rebuilt, and it was probably at most a rebuild as it seems unlikely a new instrument would have been purchased a mere ten years later if a new one was obtained in 1854. There was no fire or other disaster to suggest the old organ was damaged beyond repair. The 1888 Adams biography⁵ of Edmund Dowse says, however, that the organ “was replaced by a larger and better one in 1854, and the bell, which had become cracked, by the present one in 1863.”⁶ Contrary to this, the Historical Address of 1930⁷ by Elbridge Whiting makes no mention of either a rebuilt or a new organ in 1854. Rather he says “in 1864 a new church organ was dedicated, while a short time before a new bell had been installed.”⁸ So if there was a new organ purchased, the kind, cost and builder are all a mystery. E. L. Holbrook is listed several times in the account books as being paid for servicing and “tuneing” the organ; however, there is no record of anything more extensive. The possibility always remains that the date in the Adams biography was either a misprint or a mistake on the author’s part; the book does contain some obvious misprints on other dates. There is a real likelihood that 1864 should be the date instead of 1854 and, in fact, there was no new organ or rebuild of the Holbrook & Ware.

In 1859⁹ the decision was made to move the building to the center of the lot, raise it and put a basement (vestry) under it. An addition of twenty feet was then built “on to the rear end, and the building finished off in a substantial and elegant manner, somewhat after the Corinthian order of architecture.”¹⁰ Whether or not this addition contained the space for a future organ is a matter of speculation.

As to the fate of the 1838 organ, it may have remained in the church to be used in the new vestry until sometime after 1891. At the annual meeting of the Society on March 9, 1891, the members voted “that the disposal of the Cabinet Organ be left with the Committee of the Society according to their judgement.”¹¹ It might be argued that this “Cabinet Organ” was a reed organ acquired at

some time for use in the vestry. Its hard to say. There is no further mention of the sale of this organ or how the Committee “disposed” of it, but beginning in 1890 there are numerous entries in the account books for payment for the use of a piano and later for tuning a piano, the first such mention of this. Perhaps a piano was purchased at this time for use in the vestry (there is no record of a purchase, however)—thus the disposal of the old organ. Another likely explanation is that the Holbrook & Ware was given in trade when the new Hook was bought in 1864 and the Cabinet Organ mentioned in 1891 was indeed a reed organ.

The change from a small one-manual instrument to one of two manuals, pedals, and thirteen ranks represented a quantum leap for the Society. It is very strange that no record exists in the contemporary records of the church, or in the Adams biography written some twenty-four years later, of the Hook organ being purchased and installed. Indeed Adams says “after the celebration of the 25th anniversary of the settlement of Rev. Edmund Dowse [October 10, 1863], nothing further of importance occurred until 1873.”¹² Any required remodeling and changes necessary for the new organ are not mentioned. The only reason it is certain an organ was purchased is that the instrument is extant 126 years later, the dedication program of April 1, 1864, is in existence, and the 1917 published list of E. & G. G. Hook lists the instrument as their opus 338.

How the purchase was financed and how much it cost are not known. The entire cost may have been a bequest—thus no mention in the account books. However, the church must have recognized the importance of the organ because on April 1, 1864, an insurance premium of \$36 “for the organ” was paid, and there had been no previous listings of insurance payments of the old instrument. The insurance on the new organ was with the Springfield Fire and Marine Company for five years at an insured valuation of \$1,000. This may have been the cost of the new organ, but as a money-saving measure the total replacement cost may not have been insured.

Money-saving was an important item when this organ was built. It very obviously was intended as an instrument for accompanying the choir and leading congregational singing; few extras were included. The Swell expression pedal was a simple hitch-down rather than the more advanced, multiple-hitch (or ratchet) system becoming popular at the time. There were many short compass ranks—a fairly common practice at that time. On this instrument the Hook firm was generous in that originally there were two unison bass stops on the Swell and one on the Great. At present there is only one on the Swell — the St'd Diapason bass — and it is too soft to carry the bass octave for the three, short-rank stops.

An examination of the organ chamber shows how little space the Hook firm had in which to work. Even so they incorporated several solutions to the space and money problems to give the organ as much versatility as possible. For example, to create a full compass pedal stop (the 16' Double Open Diapason has only the bottom octave) the bottom octave of the Great automatically couples to the top octave of the Pedal when the 16' is pulled, creating either a full-compass Open Diapason or a softer Bourdon, depending on whether the Great Open Diapason or St'd Diapason Bass is pulled. Unfortunately it also couples the rest of the Principal chorus as well, if these stops are drawn.

It might be noted that the whole idea of spending the money for a new organ in the midst of the Civil War gives one an idea of how relatively unscathed the North was, compared to the South. Accounts of the day speak of the destruction of churches and organs in the South while in Sherborn and other Northern towns and cities new organs were being built. The Hook firm was building about twenty organs a year by 1860; this pace was slowed in 1861, but in 1864 production assumed its former level.¹³ Indeed, two of their most famous instruments (Immaculate Conception, Boston, opus 322, 1863; Mechanics Hall, Worcester, opus 334, 1864) date from this period.

The Pilgrim Church organ of 1864 is the instrument still in use there. The façade pipes were originally "ornamented with gold and colors" as stated on the dedication program. The stereopticon picture shows the organ with a design on the pipes; this is probably the original design referred to in the program.

Exactly when the pipes were repainted is, once again, uncertain. Two dates suggest themselves as possibilities. In 1888 the Society was preparing for the celebration of Rev. Dowse's 50th year at Pilgrim Church. Adams relates how "for the past two or three years extensive preparations have been going on. The meeting house has been newly painted, inside and out, the [horse]sheds have been thoroughly repaired and painted, and everything put in the most perfect order for a grand reception"¹⁴ held October 10, 1888.

A stronger possibility is 1891. On September 22 the members of the Society "voted to authorize the Committee to go forward and cause the church to be frescoed and the pews to be painted." Later there is a statement that "the church was frescoed and the pews and other interior woodwork painted to harmonize with the fresco during the Fall of 1891. Baptismal font was also purchased."¹⁵ The treasurer's book has this entry: "Oct. 15-Dec. 11, 1891, paid for Frescoing and Interior painting: \$435.00. Dec. 9 Baptismal font and expenses: \$32.25." Since such major redecorating was being done, the pipes may have been repainted at this time with the decorative bands shown in the second picture. The work appears to have been carefully done; by whom is not known. This 1891 date coincides with the decision to dispose of the old Cabinet Organ; perhaps a general "housecleaning" was in progress. Sometime after this the pipes were very crudely painted with a dull brown/gold paint that does nothing to enhance the beauty of the organ or the church interior.

Both E. & G. G. Hook and the Holbrook firm did tuning and repair work, although it always seems to have been of a sporadic nature; sometimes several years elapsing between tunings. Most of the entries for tuning and repair are listed merely as "repairs and tuning to the organ" with no reference as to who did the work. An entry of July 15, 1897, states "the Committee explained the condition of the organ as reported by an expert, that it was in need of repairs and of tuning, and especially that the pipes were filled with dust, which should be blown out and cleaned. The cost will be from \$60 to \$70."¹⁶ There is no record of this work being done or by whom if it

1864 E. & G. G. Hook, Opus 338
Pilgrim Congregational Church, Sherborn, Massachusetts
Original Stoplist, Source: Dedication Program

GREAT 56 notes	8' St'd Diapason Bass, 12 pipes
8' Open Diapason, 56 pipes	8' Viola de Gamba Bass, 12 pipes
8' Melodia, 44 pipes	4' Flute Harmonique, 44 pipes
8' Dulciana, 44 pipes	8' Trumpet, 44 pipes
8' Bell Gamba, 44 pipes	PEDAL 25 notes
8' St'd Diapason Bass, 12 pipes	16' Double Open Diapason, 12 pipes
4' Octave, 56 pipes	Swell to Great
2 ² / ₃ ' Twelfth, 56 pipes	Great to Pedal
2' Fifteenth, 56 pipes	Swell to Pedal
SWELL 56 notes, hitch-down ped.	Bellows Signal
8' Open Diapason, 44 pipes	Tremulant
8' St'd Diapason, 44 pipes	
8' Viola de Gamba, 44 pipes	

Present Stoplist

GREAT	8' St'd Diapason Bass, 12 pipes
8' Open Diapason, 56 pipes	4' Principal, 44 pipes
8' Melodia, 39 pipes	4' Principal Bass, 12 pipes
8' Dulciana (Sw. Viola), 44 pipes	2' Flute Harmonique 44 pipes
8' Bell Gamba, 44 pipes	8' Trumpet, 44 pipes
8' St'd Diapason, 12 pipes	PEDAL
4' Octave, 56 pipes	16' Double Open Diapason, 12 pipes, 25 notes
2 ² / ₃ ' Twelfth, 56 pipes	COUPLERS
2' Fifteenth, 56 pipes	Swell to Great
SWELL, hitch-down pedal	Great to Pedal
8' Open Diapason, 44 pipes	Swell to Pedal
8' St'd Diapason, 44 pipes	Tremulant

Proposed Stoplist

GREAT, 56 notes	8' St'd Diapason Bass, 12 pipes
8' Open Diapason, 56 pipes	4' Principal, 56 pipes
8' Melodia, 44 pipes	4' Flute Harmonique, 56 pipes
8' Bell Gamba, 44 pipes	2' as yet unnamed, new
8' St'd Diapason Bass, 12 pipes	8' Trumpet, 56 notes (12 new)
4' Octave, 56 pipes	PEDAL, 30 notes
2 ² / ₃ ' Twelfth, 56 pipes	16' Double Open Diapason, 12 pipes
2' Fifteenth, 56 pipes	16' Bourdon, 30 pipes, new
1 ³ / ₅ ' Tierce, new	Swell to Great
III Mixture, new	Great to Pedal
SWELL, 56 notes, balanced pedal	Swell to Pedal
8' Open Diapason, 44 pipes	Tremulant
8' St'd Diapason, 44 pipes	

were done. E. L. Holbrook is listed for the last time as repairing the organ for \$5 on March 10, 1900, while the firm of Hook & Hastings¹⁷ is listed as doing the tuning into the twentieth century. And, in the early part of the twentieth century the organ was maintained and kept in repair. Such was not the case later on.

Around 1945, 115 years after they had separated, the First Parish Church and Pilgrim Church agreed to form the Federated Church of Sherborn. Services were held in both buildings, First Parish being used for winter and spring and Pilgrim for summer and fall. This federation was further strengthened in 1950 and the decision was made to use First Parish for services and to convert Pilgrim Church into a Parish House. At a special meeting on May 25, 1950, it was "voted: that repairs to Pilgrim Church be made with the purpose in mind that this building will be used as a Parish House to serve the Federated Church and the Community."¹⁸ There follows a list of repairs for both buildings to carry out these plans. Fifth on the list is an item to "rebuild the organ in First Parish Church." Appearing farther down: "redecorating the interior of Pilgrim Church, [this may have been when the façade pipes were painted their present color] including the purchase of 200 chairs." These chairs would have been necessary because yet another item notes "transfer of pews from Pilgrim Church to First Parish."

Undoubtedly this is when the interior, featuring a central pulpit and music gallery among other things, was completely changed. Up until then the interior was almost surely the same as it was in 1830, although actual furnishing may have been changed. The choir loft would be the "musicians gallery" mentioned in the description of the 1830 building. The 1936 church yearbook shows a picture of



The present church interior.

the interior—it is much the same as the earlier stereopticon picture. Like the organ, it had remained basically unchanged. It might be noted that the placement of the organ in 1864 was on the same level as the choir, making it very useful for accompanying the choir. The repairs and changes done in 1950 lowered the floor around the organ, a situation that still remains, so the organ became somewhat remote from the choir, reducing its effectiveness for choral use. In the renovation some sort of stage was fashioned in the front and oak flooring was laid; the church in effect became an auditorium.

Exactly what transpired with the organ is unrecorded. At some point the keydesk was removed. The Andover Organ Co. states that it was carefully removed by Charles Fisher and that it was he who persuaded the church not to throw out the whole organ. It appears to have been sawn off. An examination of the organ show the saw marks; it was reconnected with braces. While the organ stood mute, there was some damage to the interior of the instrument, either by accident or vandalism. The damage could have been far worse had the instrument been more accessible; the somewhat unusual placement—for Hook—of the organ in a chamber removed it from daily activity. Actually the organ probably owes its very survival to its neglect as a result of the merger of the two churches. The period after the Second World War was a time when many, many old pipe organs were dismantled and literally thrown away, to be replaced by electronic substitutes. Others were completely rebuilt, their mechanical action replaced by electric action, and many of their stops completely revoiced—not always sympathetically. At the annual meeting of 1957 a “Mr. Paul brought up the matter of the removal of the organ in the Parish House. Voted that it is the sence [sic] of the meeting that the matter of the organ be referred to the Joint Committee.”¹⁹ Whether this was a request to remove the keydesk—it might have been in the way on the stage—or the entire organ, as mentioned above, is uncertain. No further mention of the matter appears.

In September of 1961 the name of the church was changed again to the Community Christian Church, but apparently there was dissatisfaction with the whole joint federation because the minutes record a letter of September 18, 1961, expressing a wish by First Parish Church to re-establish a Universalist-Unitarian church and asking the Community Christian Church to vacate the First Parish building. The first Sunday of October, 1961, saw separate services being held in the two churches; thereafter each church went its

separate way. The formal dissolution of the federation occurred in January of 1963.

The Hook organ was not used immediately; thinking it unusable the congregation purchased a second-hand electronic for services. Alan Laufman had discovered the silent instrument in 1960 and urged the church to consult the Andover Organ Company. After having a workman from the Andover company climb inside and demonstrate some of the capabilities of the organ—the keydesk was still in storage—the church decided to restore the organ. The plan was to have the mechanism completely restored at a later date, but temporary repairs were made so the organ could be used immediately. This temporary work was done in 1961, according to Andover. These “temporary” changes became permanent, however, and the restoration work was never done.

Changes to the organ were made in 1964, the first, as far as can be determined, since the organ was installed a century before, other than the installation of an electric organ

blower in 1921. The Viola de Gamba Treble on the Swell was apparently moved to the Great in place of the Dulciana and the Dulciana with the Viola de Gamba Bass was put in the Swell as a 4’ Principal—many Hook organs had this stop in the Swell rather than a 4’ Flute. The 4’ Flute Harmonique was installed an octave higher at the 2’ pitch; the overall changes gave the Swell a brighter sound. In 1977 Andover also revoiced the Great Principal chorus (Open Diapason, Octave, Twelfth, Fifteenth) to give those stops a brighter sound, apparently to “forestall a suggested plan of adding stops to the Great to make it louder, placing said stops on the wall outside the chamber.”²⁰ The Viola da Gamba (now on the Great) was also changed, but not by Andover. The work seems to have been done in 1974 by the organist at the time in an attempt to create a Celeste. At the present time the stop is completely out of regulation and unusable.

Since the building returned to church use there have been many suggestions for changes to the organ. At one time or another different stops have been suggested for being revoiced louder or softer, moved from one division to another or removed altogether. Fortunately, with the exception of the Viola da Gamba, the changes made have been in keeping with tonal ideas as practiced by the Hook firm and have not altered the essential character of the instrument. The sound of the organ is much as it was in 1864, although the acoustics of the building have been altered somewhat, becoming drier and less resonant because of the carpeting. In May, 1988, the congregation voted to contract with Andover Organ Company to remove and overhaul the organ completely, restore the façade pipes, and make some additions. On the Swell the Trumpet will be completed to 56 notes, the 2’ Flute Harmonique returned to 4’ and extended to 56 notes, a new 56 note 2’ stop added, and the unbalanced Swell expression pedal balanced. On the Great a Mixture and Tierce will be added and the defunct Viola removed. The Pedal will be increased from 25 to 30 notes and a 16’ Bourdon of 30 notes added—the 16’ Double Open Diapason will be retained. Work is scheduled to begin in 1991.

So, at this writing the organ is 126 years old and has survived attempts to remove it, to radically change it, and to destroy it by natural causes.²¹ Perhaps there were other unrecorded calamities as well. The organ has weathered a myriad of name changes and proposed changes²² with their attendant differences of religious beliefs and ideas. Like the old organs of Europe, it is reaching an age when in a sense it has become a voice from the past, a past

otherwise known only in history books. But it is not a museum piece. This Hook organ has regularly furnished music for worship services, weddings, and funerals for well over a century, and with proper care will continue to do so for the long-term future.

Notes

1. Charles F. Adams, *50 Years a Pastor: A Biographical Sketch of Dr. Edmund Dowse* (Natick, Mass.: Natick Citizen Press, 1888), p. 19.
2. This was the same year Edmund Dowse (1813-1905) began his pastorate at Pilgrim Church. He was to remain there as pastor—in the last years as Pastor Emeritus—until his death in 1905, a remarkable career of 67 years in one church.
3. Adams, p. 19.
4. Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), p. 140. While Ochse notes that E. L. Holbrook's career ended in the 1890s, he did do maintenance work as late as March of 1900 at Pilgrim Church.
5. Charles Francis Adams 2nd (1835-1915) was the grandson of John Quincy Adams. The author of several biographies and histories, he was president of the Massachusetts Historical Society as well as the American Historical Association. He served in the Massachusetts Legislature, as did Edmund Dowse. Dowse also served as the Senate Chaplain for a number of years. It is undoubtedly during this time that the two became friends and colleagues.
6. Adams, p. 19.
7. The church celebrated its centennial that year.

EXHIBITION OF THE NEW ORGAN

ERECTED IN THE

Congregational Church, in Sherborn,

ON FRIDAY EVE., APRIL 1st, 1864.

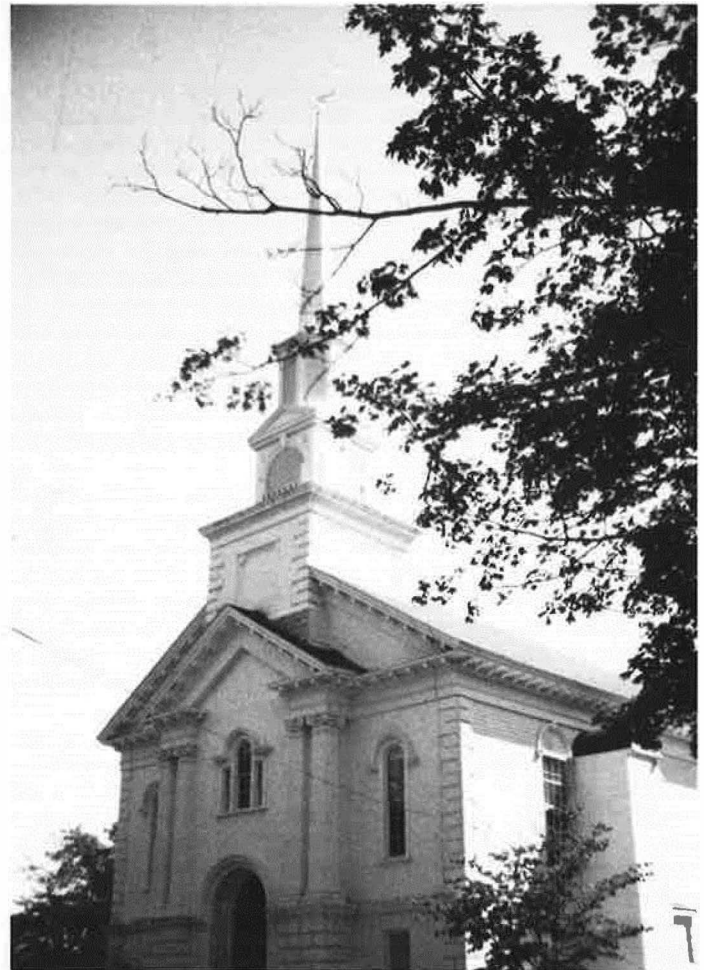
Programme:

- | | |
|---|--------------|
| 1. IMPROVISATION, | S. R. Leland |
| 2. SONG, Ave Maria, | Cherubini |
| MRS. GILBERT. | |
| 3. ORGAN, Night Shades, | Rosini |
| MR. GILBERT. | |
| 4. TRIO, Ob, di qual sei tu vittima, (2 flutes and violin.) | Bellini |
| MESSRS. LELANDS & BURT. | |
| 5. ORGAN, Spirit Immortal, from Attila, | Verdi |
| S. R. LELAND. | |
| 6. SONG, Impatience, | Curschman |
| MRS. GILBERT. | |
| 7. TRIO, Da me che vuol, | Donizetti |
| MESSRS. LELANDS & BURT. | |
| 8. ORGAN, Wedding March, | |
| MR. GILBERT. | |

PART II.

- | | |
|--|-------------|
| 1. ORGAN, 4 hands, Hallelujah Chorus, | Handel |
| MESSRS. GILBERT & BURT. | |
| 2. TRIO, Cavatina, 2 Flutes and Violin, | Mercandante |
| MESSRS. LELAND & BURT. | |
| 3. ORGAN, Fuge, | Wey |
| 4. SONG, Come unto him, | Handel |
| MRS. GILBERT. | |
| 5. ORGAN, March from Opera of Faust, | Gounod |
| MR. GILBERT. | |
| 6. VIOLIN, Sounds from Home, | Gungie |
| MR. BURT. | |
| 7. SONG, Vive America, | Millard |
| MRS. GILBERT. | |
| 8. INSTRUMENTAL, "Home with Variations." | |

REFRESHMENTS TO BE HAD IN THE VESTRY.



Pilgrim Church, Sherborn, Massachusetts

8. Elbridge Cutler Whiting, "One Hundredth Anniversary of the Pilgrim Church in Sherborn, Mass.: An Historical Address" (October 19, 1930), p. 12.
9. The accounts are in conflict on this; one (1971 Yearbook) stating 1854, the other (Adams) 1859. The latter is probably correct as Adams says the problems of deterioration were *studied* in 1854 but not until five years later was anything done.
10. Adams, p. 23.
11. Minutes of the Pilgrim Society, Sherborn, Mass.
12. Adams, p. 25
13. Ochse, p. 28.
14. Adams, p. 28.
15. Minutes of the Pilgrim Society
16. *Ibid.*
17. The firm of E. & G. G. Hook became E. & G. G. Hook & Hastings in 1870 and Hook & Hastings in 1881. They closed their doors in 1936, a victim of the depression. See Ochse, pp. 217, 387.
18. Minutes of the Federated Church of Sherborn, Mass.
19. *Ibid.*
20. Letter from Andover Organ Co. to Pilgrim Church, October 28, 1987.
21. Lightning has struck the steeple twice: in 1898 causing minor damage and again in 1923 destroying it and part of the roof and damaging the sanctuary. A new steeple was built in 1983.
22. In addition to the names already noted, there was a proposal in 1875 to change the name from the Sherburne Evangelical Society to the Gookin Society in honor of the first pastor of First Parish, Daniel Gookin (1650-1717/1718). The name Gookin Society was voted in as the official name but was shortly voted out in favor of Pilgrim Society.

MINUTES

National Council Meeting Milwaukee, Wisconsin

July 22, 1990

CALL TO ORDER: The meeting was called to order by the President at 9:23 a.m. Present were officers Roy Redman, Kristin Farmer, and Michael Friesen; councillors James Hammann, Rachelen Lien, and John Panning; staff member William Van Pelt; and Society members Alan Laufman and Elizabeth Schmitt.

It was noted for the record that the previously announced February 1990 Council meeting had not been held.

OFFICER AND STAFF REPORTS: The minutes of the prior meeting of October 20-21, 1989, were accepted as printed in *The Tracker* (m-Panning, s-Hammann, v-unan). The written reports of the Executive Director and the Treasurer were received. David Barnett reported that cash flow has improved tremendously, but it was difficult to predict before the convention whether or not the Society would end the fiscal year with a surplus and stated that expenses should still be tightly controlled.

Bill Van Pelt reported that the Society had sold some \$14,000 of merchandise at its booth during the June AGO National Convention in Boston, and had garnered a great deal of attention and interest, especially with the use of the Hook organ at Holy Cross R.C. Cathedral for the opening service combined with eloquent speeches on its behalf, since it needs a restoration. He discussed sales generated by the new OHS catalog and a variety of upcoming publications and recording projects, some of which were outlined in his report published in *The Tracker* (34:1:31).

REPORTS OF COUNCILLORS: *Conventions.* Alan Laufman raised highlights from his written report, including a proposal that had been received for a Louisville convention in 1993, which he felt would be very attractive. Council voted to accept this bid (m-Panning, s-Farmer, v-unan). Extensive discussion ensued as to convention policy matters that need to be updated, and Alan was directed to present suggested new language in this regard at the October Council meeting. It was Council's consensus that a reduced rate which covers expenses be offered for children who accompany adults to a convention. The other convention committees' plans are progressing satisfactorily.

Education. Reports were received from Julie Stephens, Biggs Fellowship Committee Chair, and Kristin Farmer, Slide-Tape Program Chair. It was Council's consensus to approve the Biggs Fellowship Committee's operating procedures, but to place a funding limit of up to four fellows per year.

Finance & Development. James Hammann discussed with Council the possibility of establishing an Annual Fund patterned after the AGO model, with which Council concurred, as well as pursuit of grants from other foundations that would support organ topics. Council also discussed the pros and cons of raising Society dues for the 1990-91 fiscal year and determined not to do so.

Historical Concerns. Michael Friesen reported on Timothy Smith's behalf that an Historic Organ Citation to the Wanamaker organ in Philadelphia had been approved by the citations committee. Archivist Stephen Pinel's report was received, and discussion ensued as to the need for different procedures to handle the increasing volume of use of the American Organ Archive.

Organizational Concerns. Rachelen Lien discussed her written report. An extensive discussion ensued as to the need for certain changes to the bylaws, the establishment of a bylaws committee, and the timeframe to do so, since any changes would have to be voted on in 1991, and any amendments which affect Council representation would then go into effect with the 1993 elections. It was also decided to help smooth the work of the Repertoire Committee that the Convention Coordinator would henceforth procure and serve as liaison for both programs and recording releases from convention recitalists.

Research & Publications. John Ogasapian and Susan Friesen submitted written reports; Alan Laufman orally discussed the *Organ Handbook*. The status of various book projects, recordings, and *The Tracker* were discussed, with Bill Van Pelt providing updates. The Society will distribute Barbara Owen's new book *The Mormon Tabernacle Organ, An American Classic*, published by the Church of Latter-Day Saints, as well as Raymond Brunner's book *That Ingenious Business: Pennsylvania German Organs & Their Builders*,

published by the Pennsylvania German Society. In addition, the OHS and AGO are collaborating on reprinting John Ogasapian's book *Church Organs: A Guide to Selection and Purchase*, originally published by Baker, for which there are many back orders. The Hook & Hastings opus list in the Edition Series is nearly ready and will be published shortly after the Milwaukee convention. David Fox's identification guide to North American organbuilders will be the next Society publication. Sales of the Callahan book have been very good.

OLD BUSINESS: The National Endowment for the Humanities has again declined to help fund a proposal from the Society for a biographical dictionary of American organbuilders. It was Council's consensus to authorize the resubmission of a revised proposal.

Council discussed the need for a new version of or new format for the slide-tape program.

Council discussed the status of the incorporation of the Society as a not-for-profit organization in the State of Pennsylvania, which Bill Van Pelt reported had been discussed with the Society's lawyer and that all was in order.

NEW BUSINESS: A resolution was proposed to be presented by the National Council at the Annual Meeting "that William T. Van Pelt and Jerry Morton receive special commendation for their skillful, lengthy, and untiring efforts in the preparation, publication, and distribution of the book *The American Classic Organ*" (m-Hammann, s-Farmer, v-unan).

Council directed that physical custody of records of the Society, heretofore the responsibility of the National Secretary, be transferred to the American Organ Archive (m-Hammann, s-Panning, v-unan).

Council voted to accept the petitions of the proposed North Texas and Kentuckiana chapters and to grant them charters (m-Lien, s-Panning, v-unan).

Council discussed the need to better define the Society's responsibilities to old organs, their owners, and in preservation, and the ramifications of changes in its Code of Ethics that address such issues. This will be further discussed at the next Council meeting.

The next meeting will be held on Friday, October 5, 1990 at 1:00 p.m. in Hartford, Connecticut at a specific location to be announced. This timeframe will immediately precede the National Convention of the American Institute of Organbuilders and permit interaction with colleagues in that organization.

There being no further business, the meeting adjourned at 4:40 p.m.

Respectfully submitted,

Michael D. Friesen, OHS Secretary

MINUTES

Annual Meeting Milwaukee, Wisconsin

July 24, 1990

The Annual Meeting of the Organ Historical Society was called to order at 8:50 a.m. by President Roy Redman. A quorum was declared established.

President Redman asked the assembly to stand for a minute of silence in memory of deceased members within the past year.

It was moved to approve the minutes of the 1989 Annual Meeting as presented (m-Paul Marchesano, s-Robert Roche, v-unan).

Executive Director William T. Van Pelt reported on recent activities of the Society and summarized the Treasurer's Report on behalf of David Barnett, who could not be present. The Society has had cash flow problems over the past year but has been able to recover fairly well from this position, although expenditures must still be monitored carefully. He introduced Richmond staff members Jerry Morton and Tom Johnson.

Michael Friesen reported on activities of the OHS American Organ Archive on behalf of Stephen Pinel, Archivist, who could not be present.

Susan Friesen, editor of *The Tracker*, reported that the journal was on schedule and solicited contributions of articles, since the backlog is very low at this point. She also called on Bob Roche, Advertising Manager of *The Tracker* from 1975 to 1989, to be acknowledged by audience applause for his many years of service.

Reports of the Councillors were as follows:

John Panning, Councillor for Conventions, discussed the upcoming 1991 Baltimore and 1992 Maine conventions and announced that the 1993 site would be Louisville, Kentucky, and vicinity.

Since James Carmichael, Councillor for Education, could not be present, Bruce Stevens described the Historic Organ Recitals program, which helps support about a dozen events a year, and Kristin Farmer described the OHS Slide-Tape Program, which sees the same frequency. She reminded everyone that OHS chapters are entitled to a free showing annually; most of the activity is for AGO chapters.

James Hammann, Councillor for Finance & Development, mentioned that the OHS was looking into establishing an Annual Fund patterned after the AGO model and also working on grant applications to other foundations.

Since Timothy Smith, Councillor for Historical Concerns, could not be present, Michael Friesen reported on subjects of this area, such as the Extant Organs Lists and recent Historic Organ Citations, which include one to the Wanamaker organ in Philadelphia.

Rachelen Lien, Councillor for Organizational Concerns, announced that two new chapters have been formed: North Texas, based in the Dallas/Denton area, and Kentuckiana, based in the Louisville area.

Since John Ogasapian, Councillor for Research & Publications, could not be present, discussion about upcoming publication and recording releases was presented by William Van Pelt.

Julie Stephens, Chair of the Biggs Fellowship Committee, introduced the 1990 E. Power Biggs Fellows: Justin Aydt, Richard Cucchi, Lorenz Maycher, Tim Sheehan, and John Schwandt.

Jonathon Ambrosino, a 1990 Archive Fellow, was also acknowledged.

Michael Friesen, Chair of the Distinguished Service Award Committee, announced that the 1990 recipient of the honor is Edgar A. Boadway.

Lawrence Trupiano, Chair of the Nominating Committee, announced the following slate for the 1991 elections: President: John Panning, Roy Redman; Vice-President: John DeCamp, James Hammann; Secretary: Maryann Baldof, Richard Ouelette; Treasurer: David Barnett; Councillor: James Carmichael, Jane Edge, Kristin Farmer, Joseph Fitzer, Rachelen Lien, Culver Mowers, Patrick Murphy, John Ogasapian, Michael Quimby, Thomas Rench, Elizabeth Schmitt, Ruth Tweeten.

There was no Old Business. Under New Business, expressions of thanks were given to Sand Lawn, who has worked diligently on compiling an annotated E.M. Skinner/Aeolian-Skinner opus list; Alan Laufman for the beautiful 1990 *Organ Handbook*, and to Ray and Ruth Brunner, David and Permelia Sears, and Julie Stephens for their help in inventorying and doing the mailing of such items as back issues of *The Tracker* and *The Diapason*, and the Extant Organ Lists to save on space needs at Richmond. It was announced that Robert Voves of Chicago would take over the storage/shipping of *The Diapason* from Julie Stephens. The National Council gave special commendation to Bill Van Pelt and Jerry Morton for their work on the book *The American Classic Organ*. Introductions were made and thanks were also given to the members of the 1990 Milwaukee convention committee.

There being no further business, the meeting was adjourned at 9:47 a.m. (m-Alan Laufman, s-John Panning, v-unan).

Respectfully submitted,
Michael D. Friesen, OHS Secretary

Donors & Gifts to OHS, '89 - '90

CONTRIBUTORS OF FUNDS to the OHS during the fiscal year just ended, October 1, 1989–September 30, 1990, are listed here. Many members added several thousand dollars to the Society's income by paying dues in a category above the regular level. Several corporations match employee gifts to non-profit, IRS (501)(c)(3) organizations such as OHS, thus several hundred dollars was received because members applied for the matching grants.

In addition to paying dues at a higher level, some members, organizations, and firms donated generously to the Society for general support of activities or for specific purposes.

These funds enable several of the Society's major activities, including the E. Power Biggs Fellowship, color editions of *The Tracker*, acquisitions for the Archive, research grants, preservation and educational programs, recordings, and publications.

BENEFACTORS \$250

Dr. Robert Bluford
Wesley C. Dudley
Alan Laufman
Gerald Morgan, Jr.
Peebles-Herzog Inc.
Richard E. Willson

Nancy J. McCracken
Noel W. Nilson
Richard G. Pelland
Hugh M. Pierce
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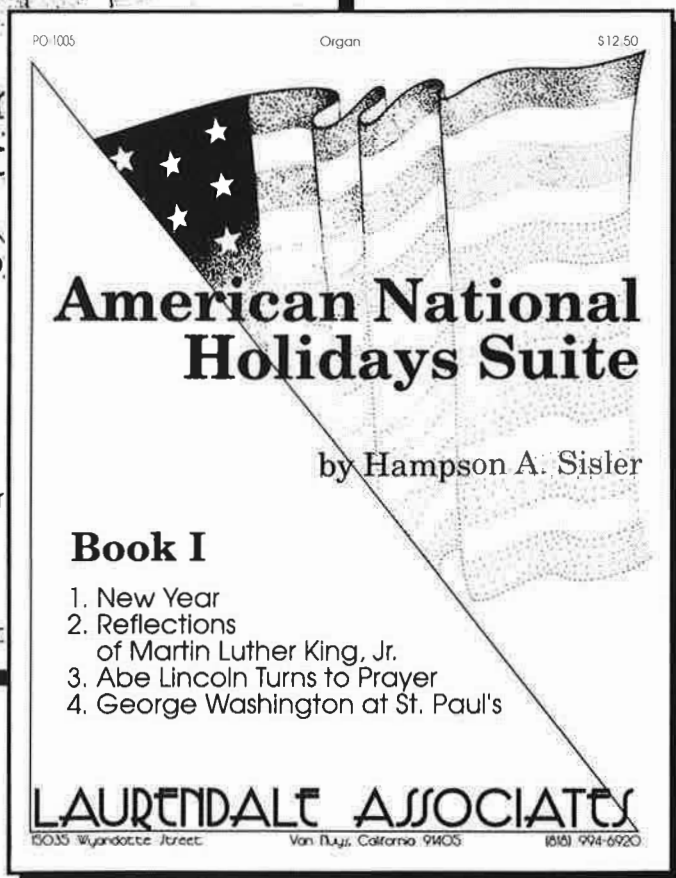
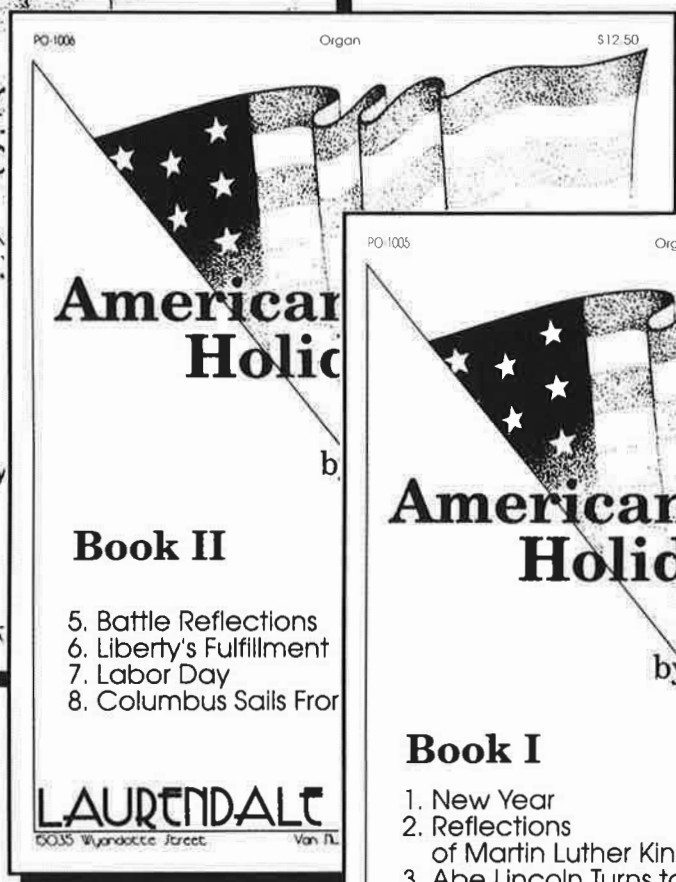
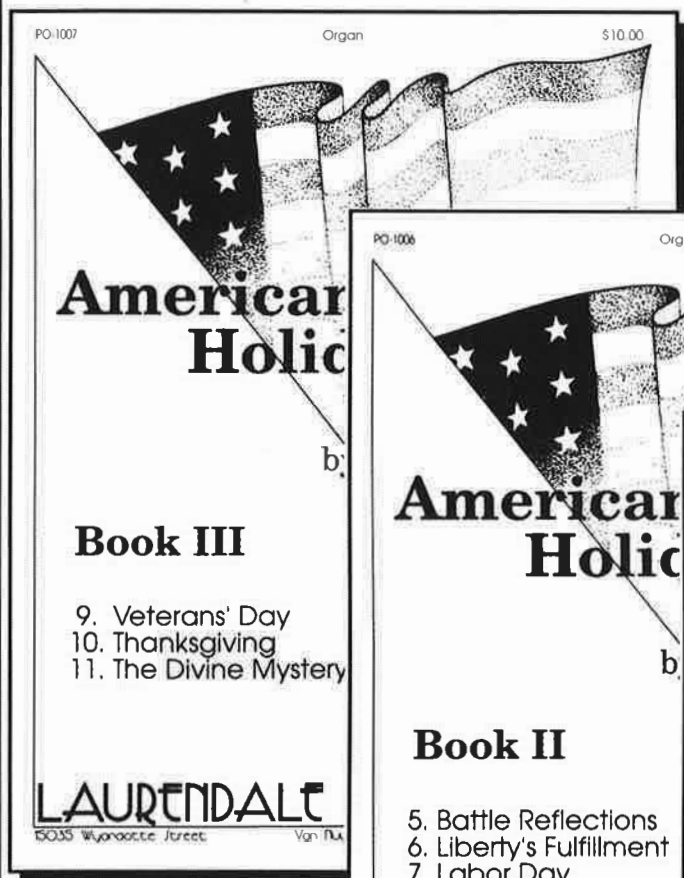
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Program 9045 11/5/90

The American Way . . . an iconoclastic sampler of American-made compositions for the King of Instruments.

ARTHUR FOOTE: Festival March, Op. 29, no. 1 – Peter Eilander (Bätz organ/Utrecht Cathedral) Festivo FECD-103 (OLF)

PAMELA DECKER: Toccata (1987) – Pamela Decker (1965 Flentrop/St. Mark's Cathedral, Seattle) Arkay AR-6091

VINCENT PERSICHETTI: *The Hollow Men* – Richard Giangiulio, tpt; Paul Riedo (1978 Schudi/St. Thomas Aquinas Church, Dallas, TX) Crystal CD-666

DAVID N. JOHNSON: Trumpet Tune in D – Christopher Herrick (1984 Harrison/Westminster Abbey, London) Hyperion CDA-66121 (HM)

EDWARD MACDOWELL (arr. Ellsasser): *To a Wild Rose, fr Woodland Sketches* – Patrick Wedd (1915 Wurlitzer/Orephum Theater, Vancouver) CBC Musica Viva MVCD-1019

PETER DICKENSON: *Wild Rose Rag* – Tom Hazleton (Wurlitzer organ) Pro Arte CDD-445

HERBERT BIELAWA: *Quodlibet* SF 42569 – Sandra Soderlund (1987 Rosales/Trinity Episcopal Church, Portland, OR) Arkay AR-6089

GORDON YOUNG: Prelude in Classic Style – Kevin Buttle (1987 Fisk/Pony Tracks Ranch, Portola Valley, CA) Arkay AR-6094

ELLIOT SOKOLOV: *Pipedreams* – Peter Saiano, sax; Leonard Raver (1938 Aeolian-Skinner/St. Paul's Chapel, Columbia University, NYC)

DAN LOCKLAIR: *Rubrics* – Barbara Harbach (1959 Aeolian-Skinner/Westminster Presbyterian Church, Buffalo, NY) Gasparo GSCD-277

Program 9046 11/12/90

On the Move Again . . . visiting with Alan Laufman of the Organ Clearing House and talking about the preservation and relocation of historic American instruments.

BRAHMS: Prelude & Fugue in g – Marion Ruhl Metson (1875 Hutchings, Plaisted & Co. organ/Immaculate Conception Church, Newburyport, MA)

ARNE: Flute Solo – Marilyn Stulken (1905 Kilgen/Sacred Heart Parish, Amesbury, MA)

DAVID N. JOHNSON: Trumpet Tune. CHARLES WOOD: *Andante, In Memory of Hubert Parry* – Daryl Dolfe (1896 Hook & Hasting/Unitarian-Universalist Church, Haverhill, MA).

WILBUR HELD: *Duke Street*. DONALD BUSAROW: *Battle Hymn*. CHARLES ORE: *The Church's One Foundation* – Christopher Nelson (1894 Kilgen/St. John the Evangelist Church, Chico, CA)

JOHN WEST: *Festal Song* – Joyce Painter Rice (1894 Hook & Hastings – 1987 Hawkes/Trinity Congregational Church, Gloucester, MA)

ARTHUR FOOTE: *Pastorale*, No. 29, no. 3. GEORGE CHADWICK: *March, fr 10 Progressive Pedal Studies*. HYMN: *Rejoice, the Lord is King* – Rosalind Mohnsen (1885 Adams/St. Anne's Church, Salem, MA)

CAMILLE SAINT-SAENS: Prelude & Fugue in E-flat, Op. 99, no. 3 (1871 Hook/St. Alphonsus Church, NYC)

JOSEF RHEINBERGER: Organ Sonata No. 3 in G, Op. 88 (*Pastorale*) – Bruce Stevens (1871 Hook/St. Mary's Church, New Haven, CT) Raven OARCD-140 (OHS)

For information concerning the activities of the Organ Clearing House, send \$5.00 in stamps when writing to: P.O. Box 104, Harrisville, NH 03450.

Program 9047 11/19/90

Fishing for Krebs . . . in search of tasty morsels from the work of J.S. Bach's illustrious pupil Johann Ludwig Krebs, whom the master proudly called "the best little crayfish in my brook."

KREBS: Toccata & Fugue in E – Annerös Hulliger (1781 Bossart organ/Deutschritterkirch, Köniz) Audite CD-368413 (KIS)

KREBS: Fantasia in g for Oboe and Organ; Chorale-prelude, *Kommt her zu mir* – Timothy Valentine, ob; Edwin Swanborn (1969 Noack/Trinity Lutheran Church, Worcester, MA) Northeastern NRCD-211

KREBS: 3 Chorale-preludes – Gerhard Weinberger (1737 Gabler/Weingarten Abbey Church) Christophorus CD-74565 (KIS)

KREBS: Prelude & Fugue in C – Wolfgang Stockmeier (1972 Rensch/Ellwangen Reformed Church) Psallite 178/150975 (OLF)

KREBS: Chorale-prelude, *Herzliebster Jesu*; Fantasy in C for Organ and Trumpet – Edward Tarr, tpt; Irmtraud Krüger (1983 Kern/Turkheim) Christophorus CD-74502 (KIS)

KREBS: Grosse Fuga in d – Wolfgang Stockmeier (1966 Hammer/Christuskirche, Hildesheim) Psallite 191/230976 (OLF)

KREBS: 2 Chorale-preludes (*Herzlich lieb hab ich dich, o Herr*; *Was Gott tut, das ist wohlgetan*) – Gerhard Weinberger (Weingarten Abbey) Christophorus CD-74565

Program 9048 11/26/90

Pageant! . . . a colorful progression of works highlighting American composers and performers recorded in concert.

LEO SOWERBY: *Pageant* – John Balka (1915 Austin organ/San Francisco Civic Auditorium) OHS CD-88

EMMA LOU DIEMER: Folk Hymn Sketches (*I think when I read; All things bright and beautiful; We bow down before you*) – Christa Rakich (1982 Rosales/Granada Hills Presbyterian Church, Northridge, CA)

ROBERT ELMORE: *Pavanne, fr Rhythmic Suite*. ROGER BOURLAND: *Branle, fr Morning Sonata* – Thomas Neenan (1985 Fisk/St. Matthew's Church, Pacific Palisades, CA)

WILLIAM BOLCOM: 3 Gospel Preludes, Book 2 (*Jesus loves me; Shall we gather at the river?; Amazing Grace*) – Brian Schober (1967 Becherath/St. Michael's Church, NYC)

SAMUEL PROWSE WARREN: Prelude & Fugue in A-flat – Howard Bakken (1984 Nordlie/Augustana College, Sioux Falls, SD)

LEONARD DANEK: *Flowers* (Lyric Piece) – Leonard Danek (1979 Sipe/Hennepin Avenue United Methodist Church, Minneapolis, MN)

BENJAMIN CARR: *Sicilian Mariners*. RICHARD DONOVAN: *Land of Rest*. PAUL MANZ: *Neander* – Howard Bakken, o (Augustana College)

HOWARD HANSON: *Chorale & Alleluia* – David and Marian Craighead (Austin organ/Asbury United Methodist Church, Rochester, NY)

Program 9049 12/3/90

Franck's Three Chorals . . . rendering homage unto Cesar Franck in celebration of his December birthday and this year of the centenary of his death.

FRANCK: Choral No. 3 in a – Michael Murray (1889 Cavaille-Coll organ/Saint Sernin Basilica, Toulouse) Telarc CD-80234

FRANCK: *Élévation* in A, fr *L'Organiste* – Ferenc Gergely (Pécs Cathedral, Hungary) Hungaroton SLPX-12192 (QI)

FRANCK: Offertorium in A – Heinz Lohmann (1965 Klais/Jesuite Church, Mannheim) Da Camera Magna SM-93218 (out of print)

FRANCK: Choral No. 2 in b – Wolfgang Rübsam (1880 Cavaille-Coll/Holy Cross Cathedral, Orleans) Bayer BRCD-100091/3 (KIS)

FRANCK: *La Procession* – Aafje Heynis, a; Albert de Klerk (St. Peter's Church, Utrecht) Dutch EMI C063-24511

FRANCK: 3 Versets on *Ave maris stella* – Heinz Lohmann, o (see above).

FRANCK: Psalm 150 – Kiri Te Kanawa, s; Mormon Tabernacle Choir; Utah Sym Orch; Julius Rudel, cond; John Longhurst (1949 Aeolian-Skinner/Mormon Tabernacle) London 425 431-2

FRANCK: *Petite Offertoire* in E – George Lartigau (1858 Cavaille-Coll/St. Vincent de Paul Church, Paris) Motette M-10760 (OLF)

FRANCK: Choral No. 1 in E – Jean Guilou (1989 Van den Heuvel/Saint Eustache, Paris) Dorian DORCD-90135

Program 9050 12/10/90

Preludes to the Christmas Festival . . . a potpourri of holiday surprises for the organ.

NEWMAN: 3 Christmas Hymn Settings (*Hark, the herald angels sing; O little town of Bethlehem; Angels we have heard*) – Anthony Newman (1987 Rieger organ/Holy Trinity Episcopal Church, NYC) Newport Classic NCD-60072

LOUIS d'AQUIN: *Noël en Duo* No. 4 in G – Pierre Bardon (1772 Isnard/St. Maximin-en-Provence) Pierre Verany PVCD-783122 (HM)

JEAN GUILLOU: 2 Christmas Improvisations (*Rejoice, rejoice this happy morn; Toccata on Jingle Bells*) – Jean Guillo (1987 Kleuker-Steinmeyer/Zurich Tonhalle) Dorian DORCD-90119

G.J. VOGLER: *Hoosianna* – Ilkka Kuusisto, o; Tapiola Choir; Erkki Pojola, cond. Finlandia FACD-010 (HM)

TCHAIKOVSKY (trans. Dale): *The Nutcracker Suite* – James Dale (1981 Moeller/Naval Academy Chapel, Annapolis) Pines Recordings PRCD-102 (P.O. Box 222, Arnold, MD 21012)

CONRAD SUSA: Serenade for a Christmas Night. EMMA LOU DIEMER: *Joy to the World* – Lynne Aspnes, h; David John Olsen, virbraphone; Philip Brunelle (1979 Holtkamp/Plymouth Congregational Church, Minneapolis, MN) Virgin Classics VCD7-91088-2

GARDNER READ: Chorale-Fantasia on *Good King Wenceslas*, Op. 50 – Leonard Raver (1985 Casavant/Marsh Chapel, Boston University) Northeastern NRCD-239

CESAR FRANCK: *Noël Angevin* – Thierry Mechler (1985 Mönch & Prachtel/St. John's Abbey, Duisburg-Hamborn) Motette CD-11351 (KIS)

HAROLD DARKE: *In the Bleak Midwinter*. MARCEL DUPRÉ: *Adeste fidelis* Toccata – St. Paul's Cathedral Choir, Worcester, MA; Joseph Policelli, cond; Thomas Holland, Michelle Graveline (1864 Hook/Mechanics Hall, Worcester, MA) Mechanics Hall CD-0001 (321 Main Street, Worcester, MA 01608).

Program 9051 12/17/90

A Carol Celebration . . . virtuosic embellishments of familiar seasonal melodies.

ARTHUR WILLIS: Carillon on *Orientis partibus* – David Briggs (Willis organ/Hereford Cathedral) Priory PRCD-247 (HM)

JEAN FRANCOIS DANDRIEU: 3 Noël's – André Isoir (1714 Boizard/Abbey of St. Michael, Thiérache, France) ADDA CD-581052 (HM)

J.S. BACH: 3 Christmas Chorale-preludes – Hans Fagius (1985 Berg/Uppsala Mission Church; 1982 Arvidsson/Mariefred Church, Sweden). Bix CD-329/30 and CD-343/44 (QI)

LOUIS VIERNE: *March of the Three Kings* – Philip Brunelle (1979 Holtkamp/Plymouth Congregational Church, Minneapolis, MN) Virgin Classics VCD-91088-2

DANDREIU: Noël, *Joseph es bien marié*. SIGFRID KARG-ELERT: Chorale-prelude, *Von Himmel hoch* – Harmon Lewis (1949 Aeolian-Skinner/Methuen Music Hall, Methuen, MA) VQR Digital CD-2036

CLAUDE BALBASTRE: Noël, *Ou s'en vont ces gais bergers*. MAX RAGER: Chorale-prelude, *Von Himmel hoch* – Paul Roy, Thomas Holland (1864 Hook/Mechanics Hall, Worcester, MA) Mechanics Hall Productions CD-0001

ERNST PEPPING: Partita, *Wie schön leuchtet der Morgenstern* – Wolfgang Stockmeier (1973 Schuke/Iserlohn Parish Church, Germany) CPO CD-999039-2 (KIS)

MARCEL DUPRÉ: Variations on a Noël, Op. 20 – Marsha Heather Long (1954 Aeolian-Skinner/Cathedral of St. John the Divine, NYC) Koch International CD-7008 (KIS)

Program 9052 12/24/90

An Organist's Yearbook . . . a wide-ranging summary of the past twelve months, with competition winners, new instrument dedications, and memorial tributes to friends and mentors . . . in particular, E. Lyle Hagert, Douglas L. Butler, and Klaas Bolt (*requiescat in pace*). Contents tba. For details, send the obligatory stamped, self-addressed return envelope when writing us.

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