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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: At the 1991 National OHS Convention to be held in Baltimore July 8-13, this ca. 1885 Henry Niemann organ at the former St. Joseph Monastery of the Passionist Fathers will be one of 33 organs to be visited as listed on page 12. Niemann (1838-1899) was born in Germany but was at work in Cincinnati by 1859. He worked in France 1860-62 with Charles Barker, famous for his action lever, and with Cavaillé-Coll until 1867. He entered business in Baltimore in 1872. We will hear five of his organs during the convention.

New Materials on Edward Hodges	13
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The History of the Pilcher in Shreveport's Scottish Rite Temple	18
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The American Neo-Classic Organ: Historical Distinctions

EDITORIAL

IN RECENT YEARS the Organ Historical Society has taken a quantum leap in philosophy by broadening its perspective as to what constitutes an historic organ. It appears that that change has been largely accepted by its membership or, perhaps more accurately, driven by a greater catholicity of viewpoints as the Society has grown in numbers.

It was not that long ago that an organ had to have tracker action in order for it to be worthy of attention by the OHS. Some tracker-pneumatics, such as Roosevelt instruments, or partially tubular-pneumatic organs were almost grudgingly accepted into the "canon." Then the real change of recognizing outstanding examples of 20th-century electropneumatic-action organs came into being, especially the work of E.M. Skinner, the W.W. Kimball Company, Welte, and Aeolian. They were disappearing at far too fast a pace to ignore, junked or "modernized" by radical rebuilding or tonal changes.

Then what is the next step?

There are many instruments that were built after World War II up to the early 1960s that now may be in a precarious situation. While G. Donald Harrison-designed Aeolian-Skinner organs up to the late 1950s are perhaps the most prominent of this period and thus the most likely to survive essentially intact for some time, others are not. Electropneumatic organs by firms such as Schlicker and Holtkamp, to name but two examples who largely eschewed mechanical action and even rarely used electric-slider action, are at an age where they may need restoration.

Perhaps influenced by scaling and voicing trends in the past ten years, regardless of the action issue, such organs are now regarded by some people as underscaled and too lightly voiced (using low cut-ups, etc.) and are in danger of being rescaled and revoiced. This seems to be as unmindful of historic value as rebuilding would be.

Will the day come that we will lose most of the neo-classical organs in this country from this period, removing a critical part of the evolution of tonal design? It could happen. This genre of instrument provides a link that should be kept as its designers originally intended.

The OHS has conferred one Historic Organ Citation for a 1950s-era electropneumatic instrument, the Holtkamp of 1950 in Crouse Hall of Syracuse University, Syracuse, New York. None that have been built as all-new instruments during the timeframe under discussion here have been cited, although certainly the 1951 Holtkamp at Battell Chapel, Yale University, New Haven, Connecticut, recently restored and used for the 1985 premiere of the 33 newly-discovered Bach chorale preludes, would be an obvious candidate. In addition, it would be hard to overlook the *magnum opus* of Herman Schlicker, his 1959 organ at the Chapel of the Resurrection at Valparaiso University, Valparaiso, Indiana, which for a time was used as an accompanying illustration as the only American example for the "Organ" article in the Encyclopedia Britannica. Yet how many 1950s organs can you find that people consider "historic" or think should be "restored"?

Nor is it too early to begin thinking about the citation of such landmark instruments as the first major neo-classical, mechanical-action organs in this country. Certainly the 1956 (installed 1957) Von Beckerath at Trinity Lutheran Church in Cleveland and the 1958 Flentrop at Harvard University, the latter so often recorded upon by E. Power Biggs, were both absolutely pivotal in the revival of tracker organs in the United States. They are definitely historic organs!

Is the Society ready to embrace the next evolution in its role of facilitating the preservation and promotion of historic organs in America? I would like to think so.

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LETTERS

Editor:

For several years I have been collecting information on organ music and organ playing in France during the 19th century. My research has included work in a number of libraries, with extended visits to major libraries in Paris, London, Washington, Rochester, and New York City.

Recently I paid my first visit to the OHS Organ Archive in Princeton. There I was able to find some important sources that were not available in any of the other libraries. To cite only one example, I was able to see there the complete file of the Swiss periodical, *La Tribune de l'Orgue*.

The OHS Organ Archive is one of the most complete organ research collections available to all organ scholars. That it has gained this stature within a relatively short time reflects both the excellent work of the archivist, Stephen Pinel, and the wisdom of the National Council in giving adequate support and encouragement to this project. It is already a splendid achievement for the OHS. Future generations of organists, organbuilders, and organ scholars may well view it as our organization's most significant achievement.

I am more than a little proud to be a member of an organization with the vision to support such a splendid collection. My personal thanks and congratulations to all who have shared in establishing and developing the OHS Organ Archive.

Orpha Ochse
Whittier, California

Editor:

I was interested to read in *The Tracker* (34:4:14) an item in "Organ Update" that states "In 1917, the California Organ Co. operated by Murray M. Harris donated organs to three schools attended by Harris' children." Although this makes very amusing reading, it is inaccurate. Murray M. Harris did not operate the California Organ Co.; he and his wife were childless, and they lived in Los Angeles where, if they had had children, their offspring would not have been able to attend a school district some 25 miles away.

The California Organ Co. did build three school organs, but not in 1917. An instrument in Van Nuys High School was installed during the summer of 1915 and played in recital by Edwin Lemare on July 31, 1916. Canoga Park (originally called Owensmouth) High School had an organ installed in 1916 and a third instrument, a three-manual, was opened at Redondo Beach High School on April 11, 1916.

Jim Lewis
Pasadena, California

Editor:

Roger Evan's comments (*Tracker*, 34:4) concerning Agnes Armstrong's "Organ Loft Whisperings: The Paris Correspondence of Fannie Edgar Thomas" (*Tracker*, 34:3) typifies, in part, the attitude that has held the scholarship of music in the grip of the "canon"—the group of works and composers that white, male musicologists have deemed as worthy of study, where even Mr. Evans's "super-refined art of Widor, Guilmant, and Saint-Saëns" figures as second rate.

I appreciate Mr. Evans's need to view with discrimination the writings of Miss Thomas. Yet, her alleged inaccuracies do not warrant a summary condemnation. The very appearance and continuity of her writings speak loudly to their importance as a sociological, and, yes, a musical phenomenon. Concomitantly, the comments of Liszt and Berlioz cited by Mr. Evans concerning Saint-Saëns abilities as organist smack of "good ol' boy" rhetoric.

The exclusion of non-canon composers and the dismissal of non-conventional chroniclers of musical events such as our Fannie Edgar Thomas can only produce an even more revisionist view of music history. This unfortunate circumstance helps to keep musicology limping along ten years behind every other scholarly discipline.

I want to encourage Ms. Armstrong and *The Tracker* to continue to provide these interesting and unadulterated articles. Your readers, including Mr. Evans, can judge for themselves the importance of the information, then use it—or not use it—as they see fit.

Karl Loveland
Rochester, New York

Editor:

In the "Organ Update" (34:4:12) there are some errors which I would like to correct.

The 1923 Pilcher at Peachtree Christian in Atlanta retains its 1953 Austin console. A 1970s Ruffatti in the rear gallery will be rebuilt by Guzowski & Steppe, as was the Pilcher. It is the Ruffatti console that will be replaced with a new console.

E. M. Skinner opus 583 will be followed in the Thomas residence by Austin opus 1868 and Aeolian-Skinner opus 899, a 2-9 residence player. In a unique arrangement, the player will play both organs and both can be played from the Austin 3-manual knob console for a total of 3-45. While restoration of the Skinner is being accomplished, the temporary instrument in the Thomas residence is a Morey & Barnes 1-7 tracker, opus 166 of 1896.

Prior to reinstalling of Austin opus 2290 in Riverside Park United Methodist Church in Jacksonville, the instrument was restored, re-engineered, and enlarged at the Austin factory, and the installation included a "new instrument" warranty. We don't know of any builder today who has accomplished such a major rework of one of their instruments.

Hugh M. Pierce
Palm Beach, Florida

Editor:

The Rev. Alfred Otto von Schendel suggests (*Tracker*, 34:4) that he does not know of other Steinmeyer organs in this country other than the instrument in the cathedral in Altoona, Pennsylvania. I know of at least five others. I play one of them, a 1961 Steinmeyer opus 2017, electropneumatic (2-19) at First Baptist Church, Holden, Massachusetts, which to my knowledge is the only Steinmeyer in New England. The others listed in the OHS extant list are small trackers built in the 1960s. In addition, there is a large electropneumatic in Christ Church Cathedral in Hamilton, Ontario. The Steinmeyer trackers are found as follows:

residence organ in Summit, N. J. (1962, 1-7)
Hamilton Arts Center, Clinton, N. Y. (1960, 1-7)
Christ the King Episcopal Church, East Meadow, Long Island,
N. Y. (1962, 1-7)
Regina Chapel, St. Mary's College, South Bend, Indiana
(1966, 1-5)

Judith Ollikkala
Worcester, Massachusetts

Editor:

I thought that readers might be interested to know of another organ built by Steinmeyer for an American church. I maintain Steinmeyer's opus 2017 of 1961 in First Baptist Church of Holden, Massachusetts. The organ is much appreciated by the church membership. The specifications of the instrument are as follows:

GREAT	III Scharff	Great to Pedal
8' Rohrflöte	8' Krummhorn	Swell to Pedal
8' Salicional	Tremolo	TOE STUDS
4' Nachthorn	Swell to Swell 16'	Great to Pedal Rev.
III-IV Mixture	Swell to Swell 4'	Swell to Pedal Rev.
Swell to Great	Swell Unison Off	PISTONS
SWELL	PEDAL	Great to Pedal Rev.
8' Gedeckt	16' Subbass	Swell to Pedal Rev.
8' Quintade	8' Gedackt	Stops Off
4' Prinzipal	4' Pommer	Tutti
2' Flöte	4' Krummhorn (Sw)	5 free combinations

The stops are controlled by tilting tablets above the Swell keyboard. Above those tablets are five rows of tiny plastic stop "knobs," one row for each of the free combinations. Drawing these knobs sets the given stop on the given piston.

The instrument is located in a shallow chamber in the front of the church with façade pipes that face the congregation. The primary weakness of the instrument is the disintegration of foam rubber that was used to back leather valves on the stop action ventsils and the individual pipe valves. The foam rubber crumbles into "sand," leaving the leather valve free floating.

I would be interested to hear from those who care for other organs by this company.

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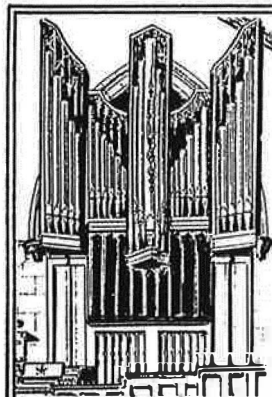
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Editor:

At the OHS convention last summer in Milwaukee, I was amused to hear some of the stories from organists about how they discovered some of the music they performed—at garage sales, in dusty bookstores, at flea markets, etc. It's unfortunate that most 19th-century American organ music is now long out of print and virtually impossible to locate, except in research libraries. Those of us who play historic instruments and who would like to play more music of the period find ourselves spending a lifetime searching for those elusive pieces by Dudley Buck, Lucien Southard, W. Eugene Thayer, et al. The hunt can be fun, but . . .

Could the OHS possibly play a role in making more of this music available? You could make a lot of us organists very happy.

Eero Richmond
Brooklyn, New York

Archive Research Grants Awarded

THE ORGAN HISTORICAL SOCIETY has awarded grants for research during 1991 in the OHS American Organ Archive to Agnes Armstrong of Altamont, New York (19th-century American organ recital practice); Michael Friesen of Hoffman Estates, Illinois (Alexander Mills and continuing work on a biographical dictionary of 19th-century American builders); and Ann Marie Rigler of Iowa City, Iowa (John Zundel).

The Society makes available a number of grants annually to assist scholars in meeting the expenses of travel to its American Organ Archive at Westminster Choir College, Princeton, New Jersey. The Society's collections contain extensive primary source material on the history of American organs, organbuilding, and organ literature, as well as the related field of American church music. For further information or to apply, contact John Ogasapian, College of Music, University of Lowell, Massachusetts 01854.

Obituaries

Thomas J. McBeth, died November 17, 1990, at age 57 of complications of AIDS. He was an active member of OHS, AGO, and a founder of the National Association of Keyboard Arts, serving as publisher, until recently, of their journal, *Keyboard Arts*. A Texas native and graduate of Baylor University, he settled in Princeton, New Jersey, in 1960, where for many years he was associated with the New School of Music and was active in church music in the area. His interest in publishing led to the establishment of his typesetting studio, Image Graphics.



Thomas J. McBeth

After a long and active performance career in the U. S. and Europe, he gave a final public concert at Zion Church, Brooklyn, in April 1990 with the Brooklyn Heights Chamber Music Society.

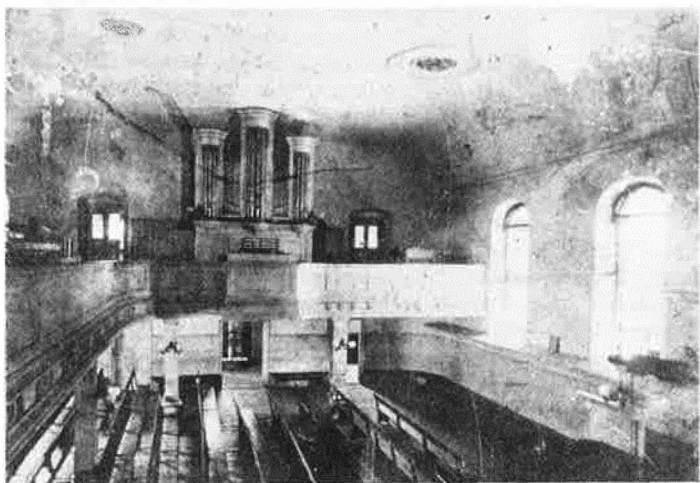
David R. Thurman, OHS member and organist-choirmaster of Trinity Episcopal Cathedral, Miami, died December 4, 1990, of heart failure. A gifted theatre organist, he played the Wurlitzer at the Gusman Cultural Center for many years. Mr. Thurman was a past dean of the Miami chapter of AGO and a member of the South Florida Theater Organ Society.

OHS National Councillor Appointed

John DeCamp of San Francisco has been appointed by OHS President Roy Redman to serve as Councillor for Education on the society's National Council.

He was appointed to fill the unexpired term of James Carmichael who resigned in the Fall.

DeCamp, an organbuilder and long-time OHS member who has attended many conventions of the Society, is also a nominee for Vice President of the Society. Elections of Officers and Councillors will be conducted by mail before the National Convention in July.



THAT INGENIOUS BUSINESS

The earliest known photograph of the two-manual Tannenberg built in 1800 for the Moravian Church in Salem, North Carolina.

REVIEWS

Books

Brunner, Raymond J., *That Ingenious Business: Pennsylvania German Organ Builders*. Birdsboro, Pennsylvania: The Pennsylvania German Society, 1990, 248 pp. Available from OHS Catalog. \$35.00 plus \$1.75 S&H.

Reprinted from *The Keraulophon*, January 1991

Volume XXIV in the series Publications of the Pennsylvania German Society represents the first comprehensive effort to document the work of some of North America's earliest and finest organ builders. And when one thinks about it, it's high time. William Armstrong's *Organs for America: The Life & Work of David Tannenberg* (Philadelphia: Univ. of Penn., 1967) was a valuable and welcome book to an area of interest starved for published research on any sort of large scale. And, indeed, it is still a valued study, but it is nearly a quarter-century old, and in any event, deals with but one builder (or, more accurately, two, since there is much material on Klemm in it). Given so distinguished a start, one might reasonably have expected a follow-up study on the whole Pennsylvania school before 1900, but of course, that did not happen. Ochse's survey of the American scene, *The History of the Organ in the United States* (Bloomington, Ind.: Indiana Univ. Press, 1975), was followed by this writer's *Organ Building in New York City, 1700-1900* (Braintree, Mass.: Organ Lit. Foundation, 1977) and Barbara Owen's monumental *The Organ in New England* (Raleigh, N. C.: Sunbury Press, 1979). In one sense then, Brunner's book almost completes the circle of area studies on the earliest centers of organ building in the British colonies and United States. Only Baltimore remains to be probed seriously and systematically, and we may hope that a similar study of the art in that city will appear in the not-too-distant future.

In yet another and possibly more important sense, *That Ingenious Business* is the first of what we may hope will be a new series of regional (and builder) studies, separated from the books that preceded it by more than a decade, including technical data beyond simple stoplists with the number of pipes and their general description, wood or metal, stopped or open: the kinds of insights into construction and scaling that might be expected from a fine builder and museum-quality restorer such as Brunner himself is.

The book is divided into six main sections, covering the background and main groups within the school, as it were; the Philadelphians from Kelpius to Feyring, the Moravians, the Krauss and Dieffenbach families, smaller builders, and later builders (1840 to 1920). There follow appendices containing representative pipe scalings, an inventory of Tannenberg's estate, excerpts from the diary of John Krauss, and a table showing the approximate number of organs in the ten southeastern counties of Pennsylvania at twenty-five year intervals between 1725 and 1850. A glossary of terms, a bibliography, and an index round out the contents.

The volume is in a large format, 8.5 x 11", and nicely produced on good quality semi-gloss paper. The stock serves well the black-



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and-white photographs, of which there are plenty, as well as numerous color plates. A full-page color photograph of the famous Tannenberg case (with later additions) in Trinity Lutheran Church, Lancaster, is a bit grainy, but impressive, nonetheless. The text is well edited and the printing sharp and large.

Among the items worthy of note, over and above the material on the builders and organs that are the meat of the study, is a tightly written chapter on music and organists in eighteenth-century Pennsylvania. It brings to mind a full-length study of the subject of early church music in the colony and state of Pennsylvania, with its delightfully variegated immigrant groups, might well be timely. Unless we have dropped a bibliographic stitch, the last such attempted was the four-volume series *Church Music and Musical Life in Pennsylvania in the Eighteenth Century* released over sixty years ago (1926) by the Society of Colonial Dames . . . [in] Pennsylvania and reprinted in 1972 by the American Musicological Society.

Brunner's *That Ingenious Business* is just the volume to inspire such a study. It's well researched, well written, and a thorough pleasure to read in depth, or just to leaf through, reading a few paragraphs here and there and looking at the photographs. It will certainly become a standard resource, indispensable for any library on American organs and church music.

John Ogasapian, University of Lowell

Lukas, Viktor, *A Guide to Organ Music*. Trans. Anne Wyburd. Portland, Oregon: Amadeus Press. Available from OHS Catalog. \$22.95 to non-members; \$20.95 to members plus \$1.75 S&H.

At first glance this book appears to be an organist's dream-come-true: a handy, one-volume organ literature text, beautifully bound and printed, with copious, well-reproduced musical examples. The latter—at least initially—will be a welcome sight to those who have worked with Corliss Arnold's *Organ Literature* and Marilou Kratzenstein's *A Survey of Organ Literature and Editions*. But, unlike the fine scholarly efforts of Arnold and Kratzenstein, Lukas's book could most favorably be judged by its cover. For beneath the shiny wrapper this is not really a new book: it is little more than a translation of *Reclams Orgelmusikführer*, a text published in Germany almost thirty years ago.

Organization (or lack thereof) is the first problem the reader will encounter. Lukas proceeds through his subject in strict chronological order, according to the birth dates of composers. This makes for some rather strange reading, as when we bounce from Kerll to Lebègue to Buxtehude to Blow to Christian Ritter, for example. Since there are no chapters or sections of any kind, the only way to locate a particular composer is through the index. Furthermore, to discuss organ music without reference to national styles of organbuilding (and their attendant musical idioms) is a questionable practice at best.

Yet, nationalism is a factor here. Gamely making a virtue of a necessity, the publishers have advertised that "Organists in the English-speaking countries will find the author's continental perspective of particular interest as he treats fully the works of many significant composers . . . whose works are frequently performed in Germany yet remain almost unknown in America and England." For organists especially interested in little-known German composers, there may be a certain value in a book that devotes more space to Günter Raphael than to Maurice Duruflé. But often Lukas' "continental perspective" seems merely a Teutonic bias, as when he refers to French organ music as "the merry, relaxed, often somewhat frivolous sister of its serious-minded German brother." Those who do take the French organ seriously will surely wince as Lukas confounds the Grands Jeux with the Organo Pleno and refers to the Récit de Nazard as a "Solo Mixture stop in the fifth." The chapter on twentieth-century organ music is almost exclusively devoted to German composers; few British and only one American were mentioned by Lukas. For this edition the lack of attention to contemporary English-speaking composers was remedied in a seventeen-page appendix by Lee Garrett; this section is well-written but is too little too late.

Provinciality could easily be forgiven if the book's content were of high quality. Unfortunately, however, Lukas' scholarship is often quite superficial and his writing a teacher's nightmare. Confusing run-on sentences such as the following may be found on almost

every page: "One can place this chorale sonata [*Mendelssohn's sixth*] without reservation beside similar great works from the distant and recent past; in fact it is more expressive than many others and is supple and fluid, in spite of a certain routine formality which can occasionally be glimpsed." Adverbial avalanches may also be found: "This complicated double canon [*BWV 608*] is both artistically highly skilful [*sic*] and musically entrancingly beautiful." Logic is often in short supply: "Like all chromatic pieces, this [*Sweelinck's Chromatic Fantasia*] sounds particularly charming and is a well-rounded and proportioned composition." Clumsy writing and superficiality are combined in the following: "On his [*Franck's*] organ he had a Trumpet stop in the swell, and wrote a number of pieces for its use, so as to give it a proper chance to be heard." And Lukas' breezy one-paragraph biographies of composers also contain some gems, such as "Purcell, a pupil of Blow, is acknowledged as the greatest English composer."

It is always the translator's duty to produce a good text in the new language, however awkward the original. But here Ann Wyburd has done nothing more than to render Lukas' German word-for-word into English, without regard to idiom or style. This is a problem throughout but is particularly disturbing when she deals with musical terminology: Augmentation of a fugue subject is referred to as "enlarging the note values." A deceptive cadence is a "deceptive ending." Radical Romanticism is "rising high Romanticism." And—unbelievable in a book for organists—Kreb's *Klavierübung* is called "*Piano Practice*!" Unfortunately, the above examples are not isolated instances; Lukas, Wyburd, and General Editor Reinhard Pauly have conspired to produce a text so fraught with errors and misinformation that it would be dangerous to give this text to a beginning organ student.

Are we taking ourselves too seriously? After all, this was never intended to be a scholarly book, but merely a guide to the literature. And with themes given for hundreds of pieces, it could serve as a thematic index to much of the repertoire. Nevertheless, the reader (and book-buyer) has a right to expect a certain level of organization, writing style, and accuracy. Thoroughly revised, up-dated, and with a good translation, this book could have been a useful addition to the field. Alas, this is not the case.

H. Joseph Butler,
Ohio University

Recording

J. S. Bach Organworks (1): The Toccatas, Ewald Kooiman playing the famous Mueller/Marcussen/Flentrop organ at the Bavokerk in Haarlem, Holland. Coronata CD COR 1213, DDD.

Toccata and Fugue in D minor; Toccata (Prelude and Fugue) in C major; Toccata and Fugue in F major; Toccata, Adagio and Fugue in C major; Toccata and Fugue in D minor (Dorian).

What we have here is a bunch of Bach's biggies played in a thrilling and imaginative way on sounds that are for the most part hard, edgy, and sometimes ugly, all swimming in obnoxious acoustical glue. I don't remember this organ sounding like this! The effect of the plenum is one of extreme heaviness, with the lowest big reeds having that ton-of-bricks impact that we all love to hate in so many of our American factory pipe monsters from the last three decades. Could Flentrop's alteration of all the Pedal reeds possibly be that clumsy? It's one thing to want to minimize neo-Baroque buzz and maximize fundamental, but this sounds ridiculous. I suspect that the Coronata engineers have tried to deal with the massive organ and the wonderful acoustics in a less-than-successful way and have given the instrument a ponderous bottom and an unclear environment that's not reality.

This really is too bad, considering the artist. Kooiman always seems to dish up a gourmet affair that is ever so rich, elegant, stylish, and inspiring. These are not middle-of-the-road performances but are on the leading edge of Baroque interpretation today—interpretations that seldom, if ever, fall over the edge into the mire of quirkiness. If you can listen above and through the sound (turn the volume down!) to his way with the well-known Bach notes, you'll find something thoroughly delightful and fresh. By nature I abhor weirdness in Bach playing, but I find Kooiman's manner, though unusual, still in the realm of good taste and solid reason. Playing the entire fugue from the T.A. and F. on the Positive Fagot 16' (newly re-done by Flentrop), Octaaf 4', Speelfluit 3', and Super

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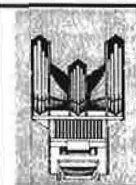
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Octaaf 2', with a Pedal registration of Holfluit 8' and 2' plus pedal coupler, may seem strange at first, but it works for this little dance! This is an important study disc for those seeking something new.

The sparse, but nicely printed booklet that comes with the disc has a beautiful true-color picture of the glorious case, the stop list of the organ, the registrations used, and some informative notes in German and English about the pieces. Kooiman's biography mentions "some 50 recordings, including the complete Bach organ works on historical organs." Search them out!

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

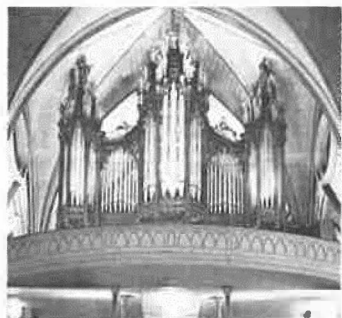


1865 S. S. Hamill, First Parish Community Church, West Newbury, Mass.

ORGAN UPDATE

HEAR AT THE 1987 OHS CONVENTION, the 1865 S. S. Hamill 2-11 organ at the First Parish Community Church in West Newbury, MA, has been acquired by Emmanuel Episcopal Church in Chatham, VA. The organ was delivered to Taylor & Boody Organbuilders of Staunton, VA, in the fall by the Organ Clearing House. It is believed that Hamill recycled older pipes when he built the organ for the Congregational Church in Groveland, MA, where it served until 1908. In that year, John D. Brennan built a new organ for the Groveland church and moved the Hamill to West Newbury, apparently repitching and rescaling several ranks, making movable caps for the 8' and 4' chimney flutes, capping the Oboe, and changing the Pedal which now has 17 keys and 13 large Sub Bass pipes. George Taylor said his firm plans few changes to the organ, which may include modification of the Pedal and extending the bass compass of 4' ranks which now end at tenor C.

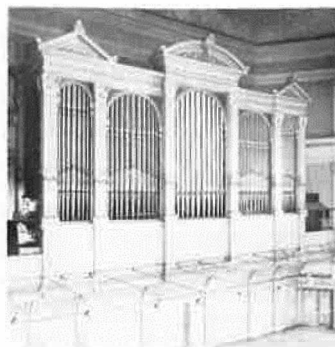
The Massachusetts Supreme Court unanimously opined on December 31, "The government interest in historic preservation, though worthy, is not sufficiently compelling to justify restraints on the free exercise of religion, a right of primary importance." The decision was rendered in the case of Boston's Immaculate Conception Church. Its Jesuitowners brought the free-exercise-of-religion argument in their effort to remove the regulatory authority of the landmark commission over the church interior. The Jesuits' destruction of the interior in October, 1986, brought concern in the organ world for the fabulous 1863 E. & G. G. Hook op. 322 in the church.



case of 1870 Louis Mitchel organ
Holy Family Church, Chicago

Thousands of letters were received by the OHS and by the Jesuits. Late last year, the Noack Organ Co. was secured to clean and perform restorative repairs to the organ.

Chicago's Jesuits who own Holy Family Church, the third-largest church in the nation when it was constructed in 1860, have entered a \$3 million renovation project after parishioners led by Fr. George Lane raised one million dollars to

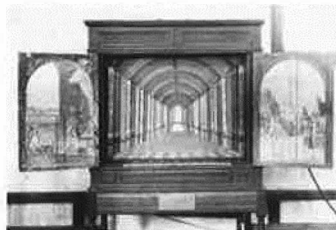


1879 Odell, Troy Music Hall

save the deteriorating building from demolition. Contained in the upper west gallery is the spectacular case of Montreal builder Louis Mitchell's 64-stop organ built in 1870 (described by Michael Friesen's survey of the church's organ history in 27:3). Now empty, the case contained until 1971 opus 2159 of Austin, built in 1950 with 30 ranks, many of them old pipes. The case contained, in succession, the 1870 Mitchell; an 1891 Roosevelt rebuild, op. 498, of 76 ranks; a 1922 Tellers-Kent rebuild of similar size; and the 30-rank Austin.

Barely playable for many years, the superb 1879 J. H. & C. S. Odell op. 172 at the Troy (NY) Music Hall is the object of renewed interest in restoration, according to the hall's manager. Recently, the Carey Organ Co. was commissioned to make the organ temporarily more playable, which was done with impressive tonal results for those who heard it.

Mike Johnson and Joe Pechacek of the Johnson Organ Co., Fargo, ND, completed installation in October of a ca. 1884 J. H. & C. S. Odell 2m tracker at Hettinger (ND) Lutheran Church. The organ was removed in July by the Organ Clearing House from the Presbyterian Church in Lawrenceville, NJ, where Robert Turner is installing a new instrument. The Odell had been twice rebuilt—by Wilson Barry in 1967 and Hartman-Beatty in 1969.

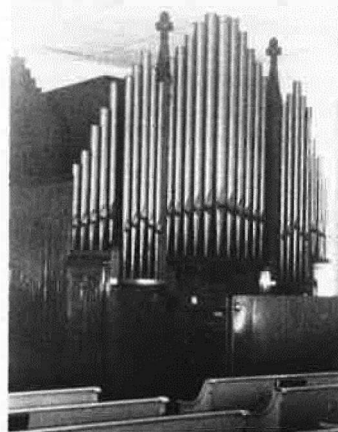


ca. 1165 organ, Smithfield, Virginia

Unplayable for longer than a decade, the completely intact, ca. 1665 chamber organ attributed to "Father" Bernard Schmidt at St. Luke's Episcopal Church, Smithfield, VA, was the object of national attention on the Associated Press wire in July. A story about it originated in a Norfolk, VA, newspaper when Stephen Bicknell of the J. W. Walker firm visited, then reported that the organ was a priceless artifact of which only one other similar example exists. St. Luke's, built in 1632 and believed to be the nation's oldest standing church, just commissioned its first church organ to be built by the Walker firm. However, the church has no plans for its ancient organ, nor have museums approached the church about acquiring it. The instrument arrived at St. Luke's in the mid-1950s and was apparently marked in blue ink on the inside of the bung board by the English merchant who sold it, "B. Smith organ London — removed from Capt Lanes

[sic] collection — From Hunstantonall Norfolk England."

At the convention of the American Institute of Organbuilders held in Hartford, CT, in October, Lyle W. Blackinton presented an innovative design for electropneumatic key action on a slider windchest which he reported to have incorporated into new organs with excellent results. Among many other presentations, Matthew Bellochio of the Roche Organ Co. presented an excellent survey of design considerations for tracker actions, especially those involving detached consoles, and Jack Bethards of the Schoenstein Organ Co. traced the history of the Austin firm and its relationship to the industrial age.



1894 J. W. Steere & Son op. 377

The 1894 J. W. Steere & Son op. 377, originally installed in the Methodist Church of Mechanicville, NY, and moved years ago to the North Hoosick (NY) United Methodist Church, has had restored its tubular-pneumatic action to the Pedal Bourdon 16'. The work was completed last year by the Carey Organ Co. of Troy, NY.

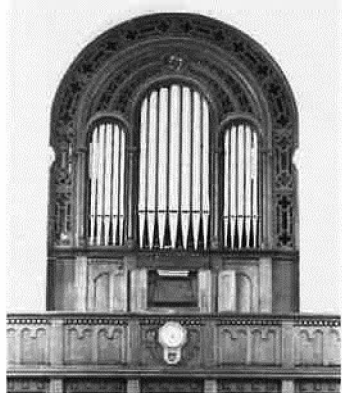
The Carey firm enlarged the 2m 1887 Steer & Turner op. 250 at the Reformed Church in Fort Plain, NY. The organ had been poorly electrified with electropneumatic pull-down actions to the original chests and wired to a cheap console by William Barlowca. 1957 when the facade pipes were replaced by a screen. The Carey firm will supply new pull-downs and a new console, regulate pipes to original speech, and direct church members in stencilling facade pipes to restore the original appearance of the organ.

Several hundred people toured the organ chambers of the new Minneapolis Convention Center at its open house on December 15. Stored in the chambers are



On a ladder among 16' reed resonators stored in the organ chamber at the new Minneapolis Convention Center are, from top, organbuilder Mike Rider, Philip Brunelle, and Michael Barone.

the 122 ranks and two consoles of the 1928 W. W. Kimball from the now-demolished Minneapolis Auditorium. Fund raising to complete restoration and installation of the organ are ongoing, with more than 80 percent of the projected cost already having been received. A new supplement to the OHS catalog offers a cassette of Tom Hazelton playing a fine program on the organ in a farewell-to-the-auditorium concert.



1855 Wm. A. Johnson op. 43, Syracuse

The oldest extant 2m organ by William A. Johnson, built as op. 43 in 1855 and enlarged in 1865 at Westminster Presbyterian Church, Syracuse, NY, will be restored by Kerner & Merchant of East Syracuse. The fine instrument, heard during the 1980 OHS Convention, will have its reservoir re-leathered and hand-pumping restored, as well as general refurbishing of the original action with no tonal changes. A poorly located and noisy windline associated with a much later electric blower will be removed and a new blower installed. The organ was featured on nearly two pages of the *Syracuse Herald American* on November 4, with color photography.



1799 Henry Pratt organ, Winchester, NH

Two of the perhaps four extant Henry Pratt pipe organs were played at the Conant Public Library, Winchester, NH, on October 7 in a concert given by Theo Wee of St. Olaf College. The library is home to a 1-5 Pratt built in 1799 for the Meeting House in Winchester as opus 1, moved to the library in 1903, and restored by Richard Hedgebeth in 1976. The second organ is a chamber instrument of three ranks, Diapason, Dulciana (both 8'), and Principal (4'), which was found in a basement storeroom at Carleton College in Northfield, MN, in 1985 and subsequently acquired and restored by organbuilder Roland Rutz of Faribault, MN (see 29:3:12). The French polish finish on walnut and keyboard-area inlays of



ca. 1825 Henry Pratt chamber organ

bird's eye maple on the restored chamber instrument contrast interestingly with the less ornamental pine case of the larger organ intended for use in church. In restoring the organ, which stands about two inches above six feet, Mr. Rutz commissioned Richard Hedgebeth to build new pipes; most of the originals were missing. Hedgebeth determined that the instrument was very flat of A=440Hz and tuned in quarter-comma meantone; thus it cannot not be played simultaneously with the larger organ, which retains its original pipes that are much sharper in pitch and believed to have been altered in the past. The Conant Library seeks to raise \$15,000 for purchase of the chamber organ, which is now on loan from Mr. Rutz for two years.

The 1905 A. B. Felgemaker op. 866 at First Lutheran Church, Edinboro, PA, has been moved by Paul Fisher to a new building erected by the church. The organ was originally built for Trinity Lutheran Church in Milton, PA, and moved in the late 1920s to the former Methodist church in Edinboro, which then became the Lutheran church.

A one-manual organ built in 1851 and now located at Holy Family Roman Catholic Church in Natchez, MS, is the object of OHS member R. Wayne Youree's determined efforts to see it restored and hear it play again. Through a great effort at consciousness-raising, Mr. Youree secured a fund-raising agreement at the church and arranged a full page of five color photographs in the September 23, 1990, issue of *The Natchez Democrat*. Essentially intact, the organ is nonetheless unplayable. Residing in the ubiquitous Greek revival case of the era and resembling similar organs by Henry Erben, construction details are inconsistent with Erben's style. The correspondence books of Hall & Labagh imply that the firm and its predecessors were active in the area.



1851 organ, Natchez, Mississippi

The 1905 C. E. Morey 2m op. 223 of about 17 ranks built for Richmond Avenue Church of Christ in Buffalo, NY, and electrified by Charles Viner in the 1920s has been acquired by St. Joseph's Roman Catholic Church in Gowanda, NY. The diligent research of Fr. Lawrence Milby identified Morey as the original builder when he found an article in the *Illustrated Buffalo Express* of Sunday, October 29, 1905. The organ was removed and packed under supervision of organist Sarah Steffan who had worked for the Ruhland Organ Co. of Cleveland for eight years. Fr. Milby said plans are to have the Ruhland firm supply a new tracker action to the original chests.

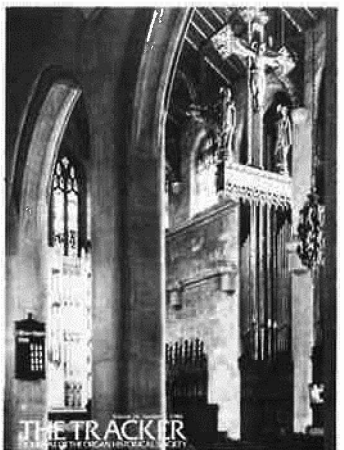
Peter van Dijk, an architect involved with plans for remodelling Severance Hall in Cleveland, suggested in the *Cleveland Plain Dealer* that the 1929 E. M. Skinner op. 816 there may be removed and sold. The large, 4m organ, its poor location in the building made worse when an acoustical shell was installed in 1958, is rarely used and is in essentially original condition. Van Dijk said a new



1916 E. M. Skinner, Emmanuel Episcopal Church, Cleveland

organ may be located on the stage. Also in Cleveland, the Fifth Church of Christ, Scientist, was recently sold to a drama company. Still located in the building is E. M. Skinner's 3m op. 621 of 1926, according to Lorenz Maycher. Mr. Maycher also reports that the 1916 E. M. Skinner op. 245 of 4m at Emmanuel Episcopal Church, Cleveland, where a Hammond is in use, is at risk following the merger of the small congregation with another. The console was severely damaged in a fire in the dilapidated building.

The 1922 E. M. Skinner op. 327 at St. Luke's Episcopal Church, Evanston, IL, a 4-65 which remains mechanically intact and nearly tonally intact as built, is



1922 E. M. Skinner op. 327, Evanston, IL

scheduled for thoroughgoing restoration by the A. Thompson-Allen Co. of New Haven, CT, according to Richard Webster, organist and choirmaster of St. Luke's. He said the work will begin in 1995 on a budget of some \$400,000 and will include no solid state mechanisms or changes to the original equipment. Some minor tonal changes of the past will be reversed, he said. The A. Thompson-Allen



1890 W. B. Williams, Stovall, N. C.

Co., curators of the organs at Yale, are widely admired for their exemplary maintenance and restorative repairs on the 166-stop, 1928 E. M. Skinner at Woolsey Hall, which retains its original combination-action deployed in a two-story space beneath the stage of Woolsey Hall.

David M. Storey, Inc., of Baltimore, MD, has restored the rare ca. 1890 W. B. Williams tracker for the United Methodist Church of Stovall, NC, where the instrument was re-installed in December, 1990. Williams, active in New York City ca. 1884-1895, built the one-manual organ with 18 pull-down pedal keys (to TF) and a 4' Principal on only 18 notes in the bass (but with no treble) as well as full-compass Open Diapason and Dulciana stops that share a common 8' stopped bass of wood to tenor F. The organ was originally built for a church in Oxford, NC, and moved to Stovall in 1914. OHS member Mary Carter Stone of Danville, VA, convinced the church to restore it. The organbuilder constructed as a gift to the church a new feeder and a pump handle which were missing, then



was asked to remove the handle because it was found visually distracting. The case of walnut was refinished and facade pipes repaired and repainted.

Ending the convoluted saga of the 1826 organ attributed to William Goodrich and owned by the Hope United Methodist Church of Belchertown, MA, the Carey Organ Co. of Troy, NY, has retabled the windchest and installed the organ in its case which had already been restored and erected in the church by William Baker & Co. of Hatfield, MA. Progress in the organ's restoration by the Baker firm was reported in this column in 33:3; then, in 34:1, this column announced that members of the church had removed the organ from the Baker shop because the church had insufficient funds to complete the work. Intentions to restore the one-manual instrument to G-compass and to determine and restore its original tonal complement were abandoned by the church. According to Keith Williams of the Carey firm, some work toward re-establishing the G-compass had been accomplished, but the many changes made in the past left no clear path to determining the original stoplist. He and Baker said that retabling was mandated by a failed 1970s repair that involved gallons of epoxy and installing more than 700 screws through the original mahogany table (in two pieces of 17" width) to the chest grid. WTVF

OHS National Convention

1803 George Pike England 1-8
St. Joseph Roman Catholic Church, Taneytown

1817 Hall / 1890 Roosevelt
Basilica of the Assumption, Baltimore

ca. 1850 Henry Erben (attr.)
Stone Chapel United Methodist Church, Westminster

1852 Henry Erben? 1-9
Chapel of the Holy Evangelists (Episcopal), Baltimore

1860 Charles Strohl 1-7
Old Salem Lutheran Church, Baltimore

1868 Pomplitz 1-8
Second & Fourth Baptist Church, Baltimore

ca. 1870 Roosevelt /
ca. 1925 Lewis & Hitchcock 3-29
St. Luke's Episcopal Church, Baltimore

1880 Henry Niemann 1-6
First Unitarian Parish Hall, Baltimore

ca. 1880 Wilson S. Reiley 2-10
Redeemer Lutheran Church, Baltimore

1881 Henry Niemann 2-19
St. Leo's Roman Catholic Church, Baltimore

1884 George Jardine 2-11
Mount De Sales Academy, Baltimore

ca. 1885 Henry Niemann 2-15
St. Joseph Monastery, Passionist, Baltimore

1885 Hilborne L. Roosevelt, 1-9
Lovely Lane United Methodist Chapel, Baltimore

1886 Baltimore Church Organ Co. 2-25
Holy Cross Roman Catholic Church, Baltimore

1887 Hook & Hastings 2-10
Strawbridge United Methodist Church, Baltimore

ca. 1890 J. H. & C. S. Odell 2-24
Corpus Christi Roman Catholic Church, Baltimore

1891 Johnson & Son 2-16
Carter Memorial Church of God in Christ, Baltimore

1892 Henry Niemann 2-21
St. Peter the Apostle R. C. Church, Baltimore

1893 Henry Niemann 2-21
First Unitarian Church, Baltimore

1897 A. B. Felgemaker 2-13
Trinity Lutheran Church, Taneytown

1897 Henry Niemann 2-13
Otterbein Church (Methodist), Baltimore

1900 Hook & Hastings 2-10
Basilica of the Sacred Heart, Edge Grove, Pennsylvania

1901 Adam Stein 3-35
St. Mary's Episcopal Church, Baltimore (Hampden)

1902 Adam Stein 2-10
Light Street Presbyterian Church, Baltimore

1918 Casavant Freres, Ltée. 3-37
former St. Charles Seminary, Baltimore

1925-1982 Austin 4-217
St. Mathew's Lutheran Church, Hanover, Penn.

1930 E. M. Skinner 3-44
Brown Memorial Presbyterian Church, Baltimore

1952/61 Aeolian-Skinner 4-61
St. Michael & All Angels Episcopal Church, Baltimore

1961 Andover-Flentrop (Fisk) 2-35
Mt. Calvary Episcopal Church, Baltimore

1973 Kleuker 2-22
St. John's Lutheran Church, Parkville

1983 Wilhelm 2-20
St. Mark's on the Hill (Episcopal), Baltimore

1989 Richard Howell 2-18
Epiphany Episcopal Church, Timonium

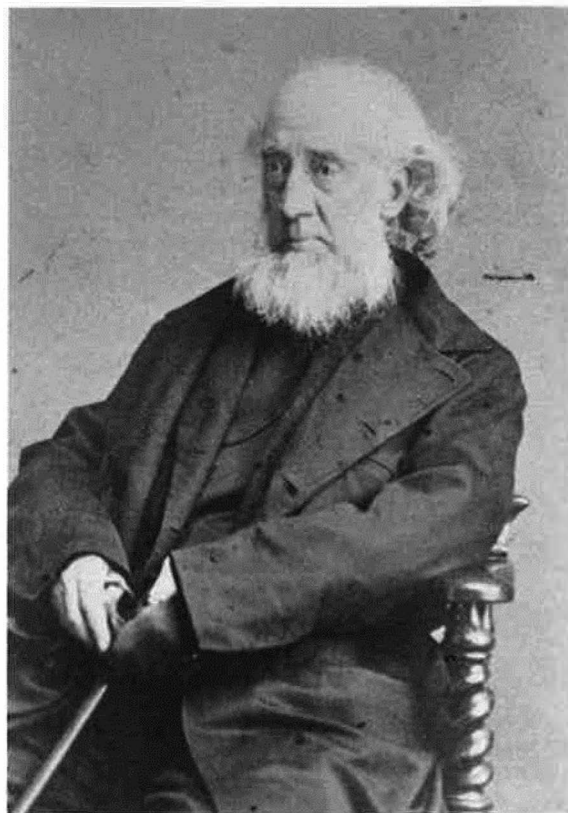
1990 D. A. Flentrop 2-22
Messiah Lutheran Church, Germantown



Holy Cross Church, Baltimore — organ built in 1886 by the Baltimore Church Organ Co.

Baltimore July 8 - 13

Registration information will arrive in the Spring.



OHS AMERICAN ORGAN ARCHIVE

New York organist Edward Hodges (1796-1867), two late photographs of him in the OHS Archive perhaps show the result of one or more strokes. Apparently from the same sitting, one shows him attired for the outdoors and the other retaining a glove on the left hand.

New Materials on Edward Hodges

by John Ogasapian

THE OHS AMERICAN ORGAN ARCHIVE now holds an important body of documents pertaining to Edward Hodges, a name that is well known to students of the history of American organbuilding and church music. A native of England, he became organist and choirmaster of Trinity Church in New York in early 1839, and during his two decades' active tenure there oversaw the completion and installation of the 1839 Firth & Hall (Robjohn) organ in St. John's Chapel; the planning and installation of Trinity's 1846 Erben, in its time the largest organ in America; and the design and partial realization of Trinity Chapel's 1853 Thomas Hall organ. Notebooks for the last two instruments exist in the Library of Congress¹. Yet another notebook in the possession of Edgar A. Boadway chronicles plans, not carried through during his tenure, for work on the St. Paul's Chapel organ, built in 1802 by George Pike England.²

The main events of Hodges's life are also well known.³ He was born 20 July 1796 in Bristol, the eldest of three sons and one daughter of a paper merchant, who was an active member of the Independent Chapel. Edward was studious as a youth, interested in languages and chemistry and evidently largely self-taught in music. His father died in 1811, and Edward, somewhat reluctantly, took over the family business. In 1818 he married Margaret Robertson, an organist and singer of some skill and member of the local Moravian congregation. Of eight children born to the couple, six survived infancy, though Miriam (1826-1842) lived only 16 years.

During this period, Edward was neither especially attentive to, nor successful in, his business. Instead, he devoted more and more time to intellectual and especially musical activities and associated

himself with the established church as organist of St. James and of St. Nicholas churches in Bristol. He also gained some note, mostly local, as a composer and performer. By 1830 at the latest⁴ he had determined to make the music of the church his full-time calling.

In May of 1825 he entered Sydney Sussex College of Cambridge University as a fellow commoner; and shortly thereafter he took the degree of Mus. Doc. with a piece for three choirs, orchestra and organ on Psalm 115, verses 17 and 18, performed at St. Mary's in Cambridge on 3 July 1825. Over the next ten years, Hodges attempted to break into the closed circle of British cathedral musicians, the members of which were expected to have come up through the normal apprenticeship route of chorister and deputy organist. In spite of his degree and growing reputation, he was unable to gain an appointment. He applied unsuccessfully for vacant cathedral posts at Gloucester, Exeter, and Hereford, and for the position at St. George's Chapel, Windsor, each time losing out to another who was, as he put it, "cathedral-bred."

Margaret, who had been ill for some time, died in October of 1835. Probably to assuage his grief, he journeyed to London the next month, and there met an American clergyman, Isaac Choules, who seems to have awakened in him the idea of immigrating to the United States. Choules's connection with Jonathan Wainwright, rector of Trinity Church in Boston, is not clear; however, he apparently facilitated some sort of contact between Wainwright and Hodges.

In November of 1836, Wainwright was in England in connection with the organ being built for his church by Gray, and he and Hodges met two or three times. The next May, they exchanged several letters. Wainwright invited Hodges to visit Boston and otherwise encouraged him to consider relocating, but made no concrete offer. At the same time, a correspondence developed between Hodges and Lowell Mason.⁵ The two certainly met at least once during Mason's 1837 visit to England and the continent.

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*George Frederick Handel Hodges
(1822-1842)*



*The Rev. John Sebastian Bach Hodges
(1830-1915)*



*The Rev. Jubal Hodges
(1828-1870)*

Mason seems to have discouraged Hodges because of the poor economic conditions in America at the time.

Meanwhile, Aaron Upjohn Hayter (1799-1873), organist of Grace Church in New York, formerly organist at Salisbury Cathedral and the very man Hodges had sought to succeed as organist of Hereford Cathedral when he left there to assume the New York post in 1835, was appointed organist at Trinity in Boston. Wainwright, however, had moved to Trinity Church in New York as assistant to the rector, William Berrian.

Hodges apparently decided to remain in England and make his way as best he could; however, the resolve was short lived. By the spring of 1838, he was preparing to immigrate to Toronto, having been offered the post at St. James' Cathedral there. He and his eldest

son, George Frederick Handel Hodges (1822-1842), sailed in early August on the packet *Sheridan*, arrived a month later in New York. They paused for a few active days' stay and then journeyed on to Toronto via canal boat and rail.

Their arrival there, 15 September, found the city's situation precarious. Business was at a standstill, money was tight, and anarchy threatened. By late October, the situation had worsened, and Hodges had lost heart. He returned to New York, and on 14 January, 1839, was nominated for the position of organist and choirmaster of Trinity Church by Dr. Berrian.⁶ The incumbent, Peter Erben, was generously retired at his salary of \$300. Until Trinity's new edifice was completed, Hodges worked at St. John's Chapel. His son, Handel, was similarly employed — in addition to a



Asaph Hodges (1835-1923), a banker in Waterbury, Connecticut.

clerkship in an ill-fated banking venture — at St. Paul's Chapel, until he became ill and returned to England where he died in 1842.

In 1846 with the completion of the new building and installation of the Erben organ, Hodges took over the music at Trinity itself. He remained there, except for a brief period beginning in October of 1855 when illness forced him to take a three-month leave, until September of 1858 when, once again, his health gave out. The next year his leave was extended, and he traveled to England to convalesce. Although he returned shortly and attempted to work out provisions for assistance that might enable him to resume his work at Trinity, he was never able to do so. His second wife, Sarah Moore, died in 1861, and two years later he returned to Bristol, where he died 1 September 1867. Surviving him were his second oldest child and only living daughter Faustina Hasse Hodges (1823-1895), who would write his biography; his second and oldest living son, Jubal (1828-1870), an Episcopal clergyman who accompanied him back to England and remained there, eventually to be buried in the same plot at Stanton Drew as his father; his third son John Sebastian Bach (1830-1915), an Episcopal clergyman and musician; and Edward's youngest son, Asaph (1835-1923), a bank official in Waterbury, Connecticut.

It does not yet seem appropriate to attempt any sort of latter-day critical assessment of Edward Hodges's place in the musical history of America and of the American church. That he was a significant figure in New York musical circles and highly respected during his lifetime and for many years thereafter cannot be doubted. He was an organist and organ designer, choirmaster and church musician, composer and performer, teacher and exemplar, contemporary with such luminaries as Bristow and Heinrich. Nevertheless, he was not an innovator, and in many categories of activity he earned little more than modest acclaim.

From all accounts and by reputation, for instance, he was a fine keyboard player; indeed, he is listed in 1842 as a pianist and the organist for the newly formed New York Philharmonic.⁷ Yet he seems never to have achieved the following of such fellow New Yorkers as the pianist-turned-organist William Scharfenberg, or even of Edward Jardine, son and successor of the organbuilder George, who copied his trademark recital piece, the improvised thunderstorm, from Hodges (who had introduced the novelty at the 1840 dedication recital of the St. John's Chapel organ). His own students, among them Samuel P. Tuckerman and John Henry Willcox (also a thunderstorm improviser), far surpassed him in fame and reputation as performers.

Similarly, even though Hodges was highly regarded as a teacher, the best young American organists — John Knowles Paine and W. Eugene Thayer, for instance — were already casting their eyes toward the European continent and study with such men as Karl August Haupt, renowned as a Bach specialist. Hodges knew and played Bach, too; but like other British organists of his generation, the Bach in his repertoire consisted for the most part of Well-Tempered Clavier preludes and fugues, and some miscellaneous transcriptions, rather than Bach's actual organ works.

Hodges introduced boy trebles into the Trinity Church choir, and even set up an English-style school for them. Yet from all the evidence, he never attempted to develop the head register tone so characteristic of English choristers. And he continued to use women in the choir along with the boys. Indeed, it was not until the regime of his successor, Henry Stephen Cutler (whom Hodges came to resent bitterly), that the boys' voices were trained and disciplined, the women in the Trinity Church choir dismissed, and the choir boys

and men vested and placed in the chancel, consistent with the ecclesiology movement that was so influential at the time.

On the other hand, Hodges's activity as an essayist and critic, music historian and theorist, was noteworthy to say the least. His perceptive criticisms, interest in and surprisingly erudite but clear explanations of such relative arcana as medieval hexachordal solmization, are extraordinary. With the possible exception of journalist and composer William Henry Fry's (1813-1864) lecture/concerts of 1852-3,⁸ comparable knowledge and sophistication was all but unheard of among the general run of mid-nineteenth-century Anglo-American musical "professors."⁹

Not to put too fine a point on it, Hodges was arguably one of the

earliest musical scholars (dare we say, musicologists?) in America. Indeed, he antedated by some fifty years the first generation of German-trained, European musicologists to probe systematically early theoretical writings. The portion of his library that survives in the Library of Congress contains such items as Glareanus, Mersenne (in the original), and Rameau (in translation), the general histories of Burney and his fastidious contemporary Hawkins, and even a copy of the Fitzwilliam Virginal Book. Clearly Hodges would have known some of the Flemish composers of the early renaissance, at minimum those whose music Glareanus includes as examples in the *Dodecachordon*; and his writings are dotted with references from the literature, especially from Hawkins.

Hodges's main interest, not surprisingly, was the theory and practice of sacred music. A set of articles on various aspects of that subject, clearly a cut above the usual run of the mill, appeared in the prestigious *New York Musical Review* of which Hodges was co-editor during the mid-1850s, along

with Richard Storrs Willis and Augustus Morand.

Hodges's historical interests and scholarly nature permeated his work at Trinity. George Templeton Strong and other musically inclined amateurs (to say nothing of his fellow professionals), Trinity's laity, and even some of the clergy often found his approach a shade irritating, although today it would be considered a characteristic of professionalism.

Nor was this attitude necessarily an outgrowth of his background and upbringing (which in any case, it will be recalled, was independent, or "non-conformist," rather than Anglican; although one does sense a bit of the zeal commonly to be found in converts). Other English church musicians had come to the U. S. before, all the way back to colonial times. Among Hodges's predecessors at Trinity had been the highly acclaimed William Tuckey, coincidentally, also from Bristol. Among his English-bred contemporaries were A. U. Hayter of Trinity Church in Boston, alluded to above, and George Washburne Morgan, Hayter's successor at Grace Church, just up Broadway. Each of these, predecessor and contemporaries, took upon themselves the tastes and customs of the time, the place, and their congregation, surely the path of prudence.

Hodges, on the other hand, sought to create in America and at Trinity a distinctively English cathedral-style musical structure, but — interestingly and significantly — at a somewhat higher and more idealistic level than the contemporary practices of the cathedral music establishments he had known in England. In the process, he laid down the outlines of the urban, cosmopolitan, English-based ideal that still governs most mainline Protestant church music programs today.

The Library of Congress contains nearly a thousand items from Edward Hodges's library. After Edward's death, the collection had passed to his son, John Sebastian, longtime rector of St. Paul's Church in Baltimore and a musician in his own right. Edward's



Faustina Hasse Hodges
(1823-1895)

PHOTOGRAPH BY JAMES H. HODGES

library of printed music and books, along with the notebooks on Trinity Church and Trinity Chapel, pamphlets and assorted other memorabilia, had in turn passed into the hands of Sebastian's son, George Hodges, whose widow gave it to the Library of Congress in 1916.

The truckload of materials was delivered to the Library from a Baltimore warehouse on 22 May 1919. According to the institution's files, 934 volumes were accepted and placed in temporary storage, among them Hodges's notebooks on the Trinity Church and Trinity Chapel organs, an amount of music — his own and other composers' — and some miscellaneous books. For reasons that can well be imagined by anyone who worked in the Library of Congress until comparatively recently, no inventory or general description of the collection was published until a bit over fifteen years ago.¹⁰

That collection has been explored over the years by a few scholars, and its value ought not to be minimized. Yet there were and still are problems about the Library's Hodges papers. To begin with, a considerable amount of material is missing. For example, Edward kept diaries throughout his life, and his daughter Faustina had access to them as late as the 1890s, for she quotes lengthy passages from them in her biography of her father.¹¹ According to a letter from his son, Sebastian destroyed almost all the volumes sometime after his sister's death in 1905, because of the candor of his father's entries.¹² Sebastian's resolute destruction of Edward Hodges's diaries (among other papers that may only be guessed at) — volumes of handwritten notes, richly detailed to judge by the extracts that survive in Faustina's book and two recently discovered volumes from the Bristol years discussed below — covering decades of musical activity, is without a doubt one of the truly unfortunate tragedies in American musicology.

We may glimpse what might have been in a 118-page "Annuary" (as Edward characterized it) that somehow did survive to reach the Library of Congress. The volume was prepared by Edward toward the end of his life, in 1860, but covers events from his early years. The entries begin, tongue in cheek of course, with his conception, which he calculated to have occurred

about Oct. 20th 1795, (just nine months before I was born;) for I have often heard my mother declare, (when she thought I little understood or heeded such remarks,) That "she had gone the full time with all her children."¹³

and breaks off with 1821.

Moreover, Sebastian dispersed other of his father's materials rather widely. The public library of Bristol, Edward's native city, received a quantity of his music manuscripts in 1906.¹⁴ Other pieces of manuscript have surfaced in second-hand shops. And still another of his organ notebooks, this one on the St. Paul's Chapel (New York) instrument, was discovered and purchased in a second-hand bookstore. Among the papers yet to be found is another organ notebook, one he is sure to have maintained on the St. John's Chapel (New York) organ.

And finally, Sebastian mixed his father's music library with his own, and the Library of Congress maintains the combined collection as a unit. Although for the most part this makes no difference, it does pose an occasional problem, for it would help for us to know

exactly what music to which Edward had direct and immediate access. In addition, some of the scores contain illuminating notes in Edward's hand. Several pieces from his copy of the *Well-Tempered Clavier*,¹⁵ for instance, bear the dates on which they were used as voluntaries for Sunday morning services, mostly during 1824 at St. Nicholas in Bristol.

In addition to the music manuscripts in its public library, Bristol also has a modest quantity of Hodges material, primarily having to do with his early years in that city, housed in the library of the University. The papers were assembled by Graham Hooper, who was in the early stages of a doctoral dissertation on Hodges at the time of his death in 1975. With the permission of his widow, Mrs.

Olga Hooper, Professor Nigel Davison of Bristol not only provided the writer full access to the collection, but also gave permission to make copies of its contents.

Significantly, among the missing materials — items thought to have been lost, but not absolutely accounted for — were the papers of his daughter, Faustina: the source material from which she prepared her own book on her father. It seemed logical that Sebastian had destroyed these papers as well; for Faustina had lived with him in the rectory of St. Paul's Church in Baltimore during much of the time she was working on her project.

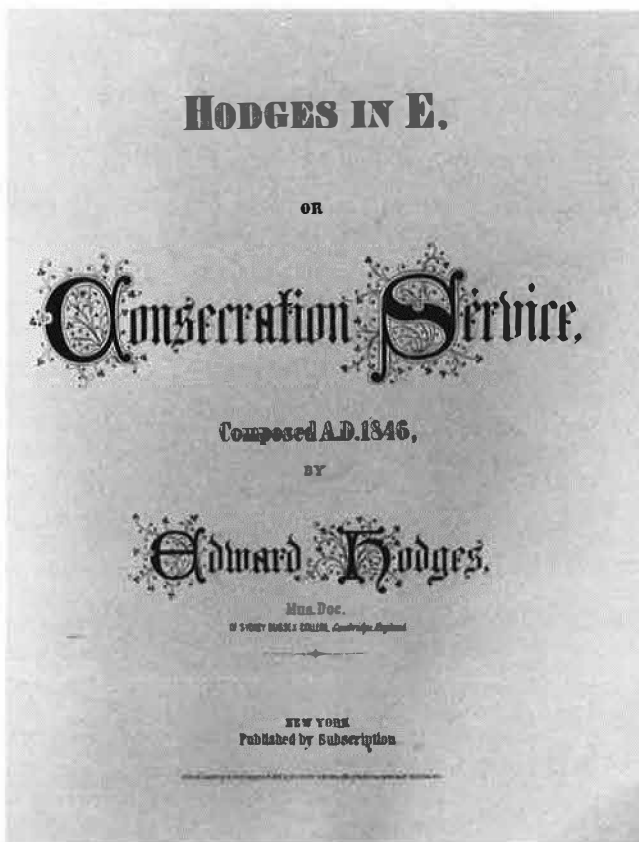
Happily, as it turns out, those documents were extant after all. The collection found its way to the family of Hodges's youngest son, Asaph, in Waterbury, and was, until recently, in the possession of his granddaughter, Ms. Prindle Wissler-Mullin, of Middlebury, Vermont. Ms. Wissler-Mullin has graciously made them available without limitation or restriction to this writer and has now placed them in the OHS Archive where they will be permanently and fully accessible to qualified scholars.

The full story of the documents' odyssey may never be known.

Their very survival is peculiarly fortunate, given Sebastian's steely determination to secure the absolute privacy of his family.¹⁶ At first glance, the easiest explanation would appear to be that Faustina, knowing her brother's intentions, took care, at some point before her death in Philadelphia in 1895, to preserve her own materials by placing them in Asaph's hands, safely beyond Sebastian's reach.

But such an explanation is not consistent with two other pieces of information. The introductory note to Faustina's book, dated April of 1896, describes the work as having been revised prior to its posthumous publication "by her brother, the Rev. J. Sebastian B. Hodges, D.D., Rector of St. Paul's Church, Baltimore . . ." It may thus be inferred that the collection from which Faustina wrote was still in Sebastian's possession after his sister's death and that he revised from the documents.

The foregoing inference is strengthened immeasurably by the contents of an incidental letter in the Library of Congress file on the donation of the collection. In that letter, dated 6 April 1920, written in the name of Herbert Putnam, then Librarian of Congress, a representative of the order division advises Mrs. George Hodges that he is sending her some "volumes which have a personal interest and which you would possibly like to have returned to you." Among the five items listed are the very diaries ("Remembrancer or, Daily Memorandum book . . .") for 1822 and 1823 that are now in the Wissler-Mullin collection. Clearly Sebastian had those two diary



Title page to Edward Hodges' *Consecration Service* for Trinity Church, Wall Street, 1846. Here, Henry Erben built the nation's largest organ to Hodges' design, leading to a famous feud between the two.



From left, Edward Hodges, "Aunt Margaret", Faustina Hodges (Edward's daughter), Mrs. Edward Hodges (née Sarah Anne Moore), "Mr. Moore"

volumes in his possession right up to the time of his death. Yet, for whatever reason, he did not destroy them along with the rest of the diaries; they are the only ones known to have survived.

The circumstances are not clear whereby the two diary volumes were spared and instead found their way at so late a date from Sebastian's descendants to Asaph's. None of the other items listed in the letter to Mrs. Hodges appear to have survived. On balance, the most likely explanation is that the two diaries were with Faustina's material in Sebastian's possession, that he somehow overlooked the two boxes of materials she had set aside when he came to destroy his father's personal papers, and that after they were returned to his daughter-in-law by the Library of Congress, she gave them, and Faustina's papers, to Asaph as Sebastian's surviving sibling and Edward's only remaining child. Asaph died in January of 1922, and the papers passed to his heirs.

In the end, we shall probably never know the real story, and speculation, although intriguing, is essentially idle. What is before us is a new and important set of materials on Edward Hodges. What follows is by way of a very preliminary inventory and general discussion of a small part of the new information to be found in these materials. Subsequent articles will look more closely at the contents of particular items.

In addition to the early diary volumes, still to be thoroughly digested and analyzed, the collection contains a family tree "Made by Edward Hodges Mus. Doc. June 8th 1838 — preparing to go to Canada" and signed at the bottom of the first page, "E.H. June 8th 1838 — Cloisters — Bristol — 3 p.m."

The genealogy begins with Edward's great-grandparents, Edward (1702-1747) and his wife, Mary Britton (no dates given), continues through his grandfather — their fourth child, Britton (1727-1799) and his wife Hester Redman (1727-1795) — and his own father, their youngest child, Archelaus (1767-1811), and Edward's mother, Elizabeth Stephens (1768-1813). The final page lists the birth, baptism, and in two cases death, dates of Edward's own children by Margaret Robertson.

It is interesting, if not gravely significant, that no published record I have seen during his life or after appears to have preserved J. S. B. Hodges's exact birth date.¹⁷ No date is to be found in his obituary or in biographical sketches prepared during his life. It is thus hard to escape the suspicion that Sebastian, for reasons best known to himself, wished his exact birthday kept from the general record. Even the list of Edward's children in Faustina's book gives only the year, 1830, although it is more forthcoming about his siblings' birthdates,¹⁸ and it may not be unreasonable to see his hand therein: one evidence of the final editing and revising by him alluded to above. Accordingly, later pieces on him, such as the entries in the various editions of Grove's, up to and including the most recent one by this writer in the *New Grove Dictionary of American Music*, lack precise information about Sebastian's birth. That modest mystery is now solved. The date, as given in Edward's own hand, is as follows:

John Sebastian Bach, born in the Cloisters Jany 12th 1830, and baptized at St. Nicholas Church March 26th 1830.

The collection preserves a sheaf of letters from George F. H. Hodges, Edward's firstborn who emigrated with him in 1838, to his sisters, left behind in Bristol, from the years 1838-1842, discussing the journey from England and to and from Toronto, and his life in New York. The letters provided Faustina with her account of the trip, and she quotes from them liberally.

There is much other material in them, however, that Faustina does not touch on, and that provide interesting vignettes. One learns, for instance, that Edward's first weeks after he returned to New York from Toronto were spent as a guest at Henry Erben's residence. Apparently, relations between the two men were cordial at this period; and the feud that "ripened," to use Strong's term, between Hodges and Erben during the installation of the Trinity Church organ did not grow out, as has been suggested, of Erben's resentment at Hodges's having displaced his father on Trinity's organ bench. Given the uneven relationship between father and son (extending, as Stephen Pinel has discovered, even to litigation

against the former by the latter), one ought not necessarily infer from Henry's cordiality toward Hodges that Peter Erben was happy to retire in the latter's favor, even at full salary. However Peter felt, Henry clearly bore Hodges no resentment at this initial stage.

Even those without an especially sentimental and romantic turn of mind will find touching the story of young Handel's infatuation with Wainwright's teenage daughter, Elizabeth, and its firm discouragement by both Wainwright parents and Edward, shortly before Handel came down with the tuberculosis that killed him. Typical romantic that she was, Faustina's own opinion, recorded in her memorial book for Handel (see below), was that Elizabeth's own fickleness was responsible for ending the affair, thereby bringing about Handel's loss of health and life.

Handel's letters themselves, by the way, betray no such melancholic character, but rather one of humor and liveliness. The picture they suggest is less Faustina's one of the pallid and consumptive brother, expiring of unrequited love in an appropriately religious and gracefully fashionable manner, than of a red-blooded youth who, until he was untimely stricken ill, was not above tweaking the patience of his friends, the stolid congregants of St. Paul's, and even his stiffly Victorian father. There are also packets of letters from Edward himself to his student and "agent" in New York, William H. Walter, organist at Trinity Chapel, dated 1858 to 1864, and written during his convalescence from the apparent stroke he suffered in 1857, having to do with the planned publication of some of Edward's music and with his efforts to resume his work at Trinity; and there are letters to Asaph from Edward's second wife, Sarah Moore¹⁹, during the same period and after her death in 1861, Edward himself, discussing his health, giving Asaph fatherly — and often gratuitously patronizing — advice, and soliciting, in turn his advice on investments.

The collection also contains a set of small plush-bound memorial books prepared by Faustina for each of her siblings, living and deceased.²⁰ Even a cursory look indicates that the contents, once collated, will provide much background information. In addition, there are heretofore unknown photographs of the children who survived to adulthood (including Handel, who died in 1842) and of Edward in his later years.

The remaining items consist of a draft in Faustina's own hand of the published preface to her memoir of her father; copies in her hand of pages from Edward's diaries, the original volumes of which are now lost; copies of music by Edward, published posthumously by his children, especially Faustina; and a goodly amount of her own music (in and of itself a topic worth scholarly investigation), including a bound volume of her songs.

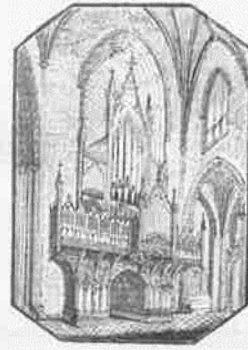
The foregoing, of course, is but a cursory look at this collection and scarcely touches on the possibilities in and implications for critical and thorough scholarly examination. I have had the privilege of working with the documents on several occasions and at some length several times over the past two years or so. In subsequent articles, I shall reexamine aspects of Edward Hodges's activities in the light of these new materials.

The collection as a whole presents broad opportunities for scholars in a number of overlapping fields. The documents, as stated above, are now available to scholars who will surely exploit the

opportunity to mine them adequately for the wealth of data they contain.

Notes

1. Edward Hodges, "Memoranda & Copies of Documents Connected with the Proposed New Organ for Trinity Church, New York" and an untitled notebook on the Trinity Chapel organ. Unpublished manuscripts, Library of Congress. For the text of the former, see Part II of my series, "Toward a Biography of Henry Erben," *The Tracker* 22:1-2 (Fall 1977-Winter 1978); the text of the latter, see my "Edward Hodges' 'Memo Book' on the Trinity Chapel Organ" in *The Tracker* 25:2-3 (Winter-Spring 1981).
2. See, E. A. Boadway, "Edward Hodges' Notebook on the St. Paul's Chapel Organ," *The Keraulophon*, 20:3 (April 1989), reprinted from *The Boston Organ Club Newsletter*, 70 (October 1971).
3. The data here is from his daughter's volume, *F. H. Hodges, Edward Hodges* (New York: Putnam, 1896), and Arthur Messiter, *A History of the Choir and Music of Trinity Church* (New York: Gorman, 1906), with details supplied from documents in the collection to be described. See below.
4. This according to his own note in the family Bible as reported by Faustina in the bound "memorial" book she prepared for Asaph (Prindle Wissler-Mullin Collection). But Edward had already gained the Cambridge Mus. Doc. degree (in 1825); moreover, his 1823 diary volume closes with a fervent career commitment to sacred music. Clearly Edward was working his way toward the break for a number of years, and probably drew back from resolutions he made repeatedly because of financial considerations and his growing family.
5. The letters themselves are no longer extant, either in Mason's or Hodges's papers, such as have come down to us.
6. Vestry records, *Liber iii*, fol. 231.
7. The only listing of Hodges as a performer in George C. D. Odell's 13-volume *Annals of the New York Stage* (New York: Columbia, 1927-1945) is as organist or pianist for the Philharmonic during the 1842/3 season (IV:680).
8. See Vera Brodsky Lawrence, "William Henry Fry's Messianic Yearnings: The Eleven Lectures," 1852-53, *American Music*, 7:4 (Winter 1989), 382-411.
9. Letter to W. H. Walter, dated 14 July 1859.
10. Charles H. Kaufman, "The Hodges and Newland Collections in the Library of Congress: A Preliminary Report," *Current Musicology*, 18 (1974), 79-89.
11. F. H. Hodges, *op. cit.*
12. Sebastian Hodges [2nd] to Graham Hooper, 6 March 1957. Graham Hooper papers, University of Bristol Library.
13. "Annuary," p.3.
14. Letter, J. S. B. Hodges to Norris Matthews (Bristol city librarian), dated 10 July 1906. Graham Hooper collection, University of Bristol Library.
15. S. Wesley and C. F. Horn's *New/And Correct Edition of the/Preludes and Puges/of/John Sebastian Bach/Price to Subscribers 9s/ To Non Subscribers 12s/ London, Printed & Sold by R. Birchall No. 133. New Bond Street. (1813).*
16. J. S. B. Hodges denied access to Edward's diaries to Arthur Messiter when the latter was working on his history (see Note 3, above), instead reading to Messiter "everything [presumably in the judgment of Sebastian] relating to my subject." (p. viii)
17. I have left this statement in; however, after I wrote it and before it went to press, I discovered a clipping of a published obituary article from *The Churchman* (1915, pp.667-8) among the new materials, "The Late J. S. B. Hodges, Priest and Musician" by the Rev. Charles Fiske, giving the day. The information also appears in Faustina's "Asaph" book. In passing, there are no books in the collection for J. S. B. Hodges or Jubal, the two sons who became priests in the Episcopal Church. Given Faustina's obvious temperament and thoroughness, it seems at least probable that she prepared one for them, along with the other siblings; and given J. S. B. Hodges's obvious temperament and thoroughness, it seems not at all improbable that he removed the books, for reasons of his own privacy and possibly that of his deceased brother and brother clergyman.
18. p. 10.
19. Asaph's real mother had died when he was an infant, and he clearly looked upon Sarah as his mother. She equally clearly looked upon him as would any mother on her own son.
20. See Note 17.



New York.
Saturday
Dec. 9th 1857
9.30 p.m.
My dear Faustina -
Mamma is scribbling a
few lines to Sebastian, & I have
left a mind to write half a page
to you & Jubal in my letter to
him - I send you a blank sheet
of paper to write you of, his
concerns at present. I must
close his love, and tell me, say,

Edward Hodges' personal stationery features an engraving of the
1846 Henry Erben organ at Trinity Church, Wall Street, New
York, where he was organist.



The History and Restoration of the Pilcher Organ in the Scottish Rite Temple Shreveport, Louisiana

by Ronald E. Dean

Background

ON OCTOBER 28, 1915, THE CORNERSTONE of a monumental landmark building on the edge of the central business district of Shreveport, Louisiana, was laid by the Most Worshipful Grand Master of the State of Louisiana for the new Scottish Rite Temple located at 725 Cotton Street. The structure, designed by the noted Shreveport architectural firm headed by Edward F. Neild¹, who was a member of the Scottish Rite organization, was placed on the National Register of Historic Places in 1986. According to a story in *The Shreveport Times*, Mr. Neild was given a free hand in its design as the Scottish Rite Consistory had "... entrusted the plans [to him] without imposing specifications or restrictions."² This impressive building remains essentially as originally planned except for the modernization of the heating system and the installation of air conditioning and an elevator. Construction was by the Stewart-McGhee firm of Little Rock, Arkansas, with a final cost of somewhat over \$186,000. Replacement value was recently estimated to be approximately five million dollars.³

The building contains the finest facilities and equipment available for the ritual, administrative, and social needs of the Scottish Rite Bodies. Upon entering the building, the visitor sees a large and inviting lobby with marble tile floors, a high and deeply coffered ceiling, and opulent decoration. Just beyond the lobby is a large (60 by 80 feet) banquet hall which also serves as a ballroom. The initial impression of grandeur and high style is maintained throughout the building as one marvels at the care of design and execution of details as well as at the ample spaciousness.

The second level, reached by a pair of matching marble staircases, houses the main meeting room with a seating capacity of approximately 500. The stage facility (60 feet wide and 40 feet deep with a ceiling height of 35 feet) is furnished with 92 hand-painted drops for use in the various rituals. It is in this auditorium that the restored Pilcher organ is housed. The 4-manual movable console is on the main floor, and the chambers are on the upper (balcony) level. The Choir, Swell, Great and Pedal divisions are all behind a decorative screen as is the original choir room and duplicate 4-manual console.⁴ The Solo and Echo divisions are housed in matching chambers flanking the stage. At the rear of the balcony area and on the same level as the organ chambers is a small fireproof motion picture projection booth, an unusual item to be specified for a building designed in 1913-1914. This facility was furnished through the generosity of Abe D. Saenger, Julian H. Saenger and Ernest V. Richards, Jr. of the Saenger Amusement Company. These gentlemen were all members of the Scottish Rite Temple.⁵

Planning for the Organ

To help them plan for an instrument worthy of their fine new building, the Scottish Rite authorities sought proposals from both the Hutchings Organ Company of Boston and from the House of Pilcher in Louisville. Hutchings had already furnished Shreveport

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Hutchings Proposal

January 2, 1917

GREAT ORGAN

1.	16' Diapason	Metal	61	pipes
2.	8' Stentorphone (from Solo)	"	61	notes
3.	8' First Diapason *	"	61	pipes
4.	8' Second Diapason	"	61	"
5.	8' Gross Flute *	Wood	61	pipes
6.	8' Gemshorn *	Metal	61	"
7.	4' Octave *	"	61	"
8.	4' Harmonic Flute *	"	61	"
9.	III Mixture (12-15-17)	"	183	"
10.	8' Trumpet	"	61	"

SWELL ORGAN

11.	16' Bourdon *	Wood	73	pipes
12.	8' Diapason *	Metal	73	"
13.	8' Stopped Flute *	Wood	73	"
14.	8' Viole d'Orchestre	Metal	73	"
15.	8' Salicional *	"	73	"
16.	8' Aeoline	"	73	"
17.	8' Voix Celeste *	"	61	"
18.	4' Orchestral Flute *	Wood and Metal	73	pipes
19.	4' Violina	Metal	73	pipes
20.	2' Flautino *	"	73	"
21.	III Solo Mixture	"	183	"
22.	8' Oboe	"	73	"
23.	8' Cornopean *	"	73	"
24.	8' Vox Humana *	"	73	"

Tremolo

CHOIR ORGAN (enclosed in a separate swell box)

25.	8' Geigen Principal	Metal	73	pipes
26.	8' Concert Flute *	Wood	73	"
27.	8' Dulciana *	Metal	73	"
28.	4' Flute d'Amour *	Wood and Metal	73	"
29.	8' Clarinet *	Metal	73	"

Tremolo

SOLO ORGAN (enclosed in a separate swell box)

30.	8' Stentorphone	Metal	73	pipes
31.	8' Philomela	Wood	73	"
32.	8' Gamba	Metal	73	"
33.	8' Gamba Celeste	"	73	"
34.	4' Wald Flute	Wood	73	"
35.	8' Tuba	Metal	73	"

Tremolo

ECHO ORGAN (enclosed in a separate swell box)

36.	8' Claribel Flute	Wood	73	pipes
37.	8' Muted Viole	Metal	73	"
38.	8' Unda Maris	Wood	61	"
39.	4' Flute à Chiminee [sic]	Metal	73	pipes
40.	8' Vox Humana	"	73	"
41.	Cathedral Chimes *	20 tubes		

Tremolo

PEDAL ORGAN (Augmented)

42.	16' Diapason *	Wood	44	pipes
43.	16' Violine [sic]	"	32	"
44.	16' Bourdon *	"	44	"
45.	16' Lieblich Gedeckt (from #11) *	"	32	notes
46.	10 ² / ₃ ' Quinte	"	32	"
47.	8' Octave	"	32	"
48.	8' Dolce Flute	"	32	"
49.	16' Trombone	Wood	32	pipes

churches in the vicinity of the Scottish Rite Temple with two recent installations by the time plans for the building were being developed. One of these was in St. Mark's Episcopal Church, just a block to the southwest,⁶ and the other was in B'nai Zion Temple, located diagonally across the street from the Scottish Rite site.⁷ It had been designed a few years earlier by Edward F. Neild, the architect of the Scottish Rite facility. Thus, it is not surprising that the committee involved with selecting an organ for the Scottish Rite Temple investigated the possibility of having Hutchings provide an instrument for them as well.

The proposals from both Hutchings and Pilcher were drawn up for both a smaller and a larger instrument with the intention of incorporating the smaller one into the larger one at a later date. The Hutchings proposal is dated January 2, 1917, and on January 13, 1917, the House of Pilcher sent their proposal to the officials at the Scottish Rite Temple. (See sidebars for the proposals.)

A comparison of these two proposals shows that the Pilcher plan called for a somewhat larger instrument including a more complete Great, a 16' reed on the Swell, a larger Choir, and 73-note chests on the Great. Pilcher also suggested the eventual inclusion of an Echo division, but no Solo.

The Hutchings stoplist contained what might be considered more "modern" voices such as the Stentorphone and Philomela on the Solo and the Claribel Flute on the Echo. Apparently, after considering these two proposals, the committee charged with the duty of recommending an organ builder decided that it preferred the arrangement as prepared by Hutchings and submitted it to the House of Pilcher. The Pilcher firm took the Hutchings contract and substituted specifically Pilcher wording by pencilling out "Hutchings" and substituting "Pilcher" and by substituting "Louisville" for "Boston." They also made a few other minor alterations and additions to the original Hutchings plan in order for it to conform to Pilcher's mechanical and design principles. They resubmitted it in cleanly typed form, dated it February 1, 1917, and forwarded it, complete with R. E. Pilcher's signature, to Shreveport for the signature of the President of the Scottish Rite Cathedral Company, Mr. E. R. Bernstein.⁸

Thus, by comparing the Hutchings proposal with the ultimate result as installed in the Scottish Rite Temple (see the current stoplist in sidebar) we discover a Pilcher concert instrument built to a disposition as originally prepared by Hutchings.⁹

By this time, the Pilcher firm in Louisville, Kentucky, was a leading builder of high-quality instruments in this part of the country. Henry Pilcher, Sr. (1798-1880) had come to the United States from England in 1832 where he had begun constructing organs as early as 1820 after having served an apprenticeship for several years. He settled first in New York City and then spent some time in New Haven, Connecticut, and Newark, New Jersey, after yet another short time in New York. He settled later in North Orange, New Jersey. During one of his New York residencies, he may have worked for the noted builder, Henry Erben.

Sometime between 1854 and 1856, Henry Pilcher, Sr., came to St. Louis, Missouri, where his sons, Henry, 2nd (1828-1890) and William (1830-1912) had established the firm of H. & W. Pilcher in 1852. Somewhat later, the name became Henry Pilcher & Sons as Henry and William went into formal partnership with their father. During this time, the Pilchers also operated a music store in St. Louis.¹⁰

During the Civil War period, the Pilcher brothers moved to Chicago and set up an organ building firm there. Soon after, they entered into a partnership with Chicago organist, William H. Chant, with the business becoming known as Pilcher and Chant until 1866 and then simply as Pilcher Brothers until 1873. The brothers dissolved their business relationship (this was not the first time they had done so) with William Pilcher returning briefly to St. Louis before working his way eventually to New Orleans where he established an organ business with his sons in the 1880s. This company became known as Pilcher Brothers, thereby creating some confusion, at least in title, with the former Chicago firm of the same name. The New Orleans Pilchers later became associated with the firm of Philip Werlein, Ltd., for many years the major outlet for music, instruments, and instruction in the Crescent City.¹¹

Henry Pilcher, 2nd, meanwhile, moved to Louisville, Kentucky, where, with his sons, Robert E. (1857-1935) and William E. (1859-1946) he established the firm of Henry Pilcher and Sons in 1874. This organization was totally independent of the New Orleans Pilcher firm. After the retirement of Henry, 2nd, in 1883, the business was renamed Henry Pilcher's Sons, and so it remained (after having become incorporated in 1925) until 1944 when the M. P. Möller Co. purchased the assets of the venerable organbuild-



ing company, which had built nearly 2,000 instruments. The last new instrument completed by Henry Pilcher's Sons was constructed in 1941. Although most of their organs were installed in the South and South-Central part of the country, Pilcher organs were sold from the Northeast to California.¹²

By 1922, Pilcher was able to celebrate one hundred years of organbuilding, taking into account the years in England as well as those in this country. A major front-page article in *The Diapason* for February 1, 1922, gave a report on the festivities connected with the celebration as well as an historical account of the firm's beginnings and development.¹³ Coincidentally, the story also carried a picture of a large assembly of Pilcher people, with a new 4-manual console prominently displayed from a balcony location. This was to be the console for another Shreveport installation, that of Opus 1111, 1922, for First Baptist Church.¹⁴

The First Phase

The first phase of the organ installation, bearing Pilcher's Opus No. 940, essentially a Great, Swell, Choir and Pedal design with preparations for later additions, was completed in the summer of 1917 in the new Scottish Rite Cathedral. The price was \$7,500 and included a five-year guarantee. Notes on the contract specified that "... this scheme represents part of the large scheme, and is designed



John Allen Richardson opened the new organ.

with that end in view. All preparations [are] to be made in the console [to make it] ready for the enlargement ... [the] console [is to be] detached and placed within [the] organ and choir screen."¹⁵ The organ was thus ready for the grand opening of the Scottish Rite Temple which took place on Monday, November 12, 1917, amid great fanfare and local interest. *The Shreveport Times* noted that "... [the] magnificent new \$275,000 Scottish Rite Cathedral¹⁶ ... at Cotton

and Common Streets ... [is] the most palatial and most thoroughly equipped structure of its purpose in the United States."¹⁷

A later newspaper account recorded that this gathering for dedication was "... the most important Masonic event in the history of Shreveport."¹⁸ There was a public open house the evening of November 12, 1917, followed by "dancing in the Cathedral ballroom, [the banquet hall] the largest floor for dancing in the Southwest."¹⁹

Pilcher Proposal

January 13, 1917

GREAT ORGAN (Stops No. 4,5,6,8,10,11 enclosed in a separate swell box)

1.	16' Diapason	Metal	73	pipes
2.	8' English Diapason *	"	73	"
3.	8' Second Diapason *	"	73	"
4.	8' Gamba *	"	73	"
5.	8' Gross Flute *	Wood	73	"
6.	8' Gemshorn	Metal	73	"
7.	4' Octave *	"	73	"
8.	4' Hohl Flute	Wood	73	"
9.	2' Super Octave	Metal	73	"
10.	III Mixture	"	219	"
11.	8' Tuba	Reeds	73	pipes
12.	Tremolo *			

SWELL ORGAN

13.	16' Bourdon *	Wood	73	pipes
14.	8' Horn Diapason *	Metal	73	"
15.	8' Salicional *	"	73	"
16.	8' Viole d'Orchestra [sic]	"	73	"
17.	8' Voix Celeste *	"	61	"
18.	8' Aeoline *	"	73	"
19.	8' Stopped Flute *	Wood	73	"
20.	4' Harmonic Flute *	Metal	73	"
21.	4' Violina	"	73	"
22.	2' Flautina	"	73	"
23.	III Dolce Cornet	"	219	"
24.	16' Contra Fagotto	Reeds	73	"
25.	8' Cornopean *	"	73	"
26.	8' Orchestral Oboe	"	73	"
27.	8' Vox Humana	"	73	"
28.	Tremolo *			

CHOIR ORGAN (in separate swell box)

29.	8' Violin Diapason *	Metal	73	pipes
30.	8' Concert Flute *	Wood	73	"
31.	8' Dulciana *	Metal	73	"
32.	8' Unda Maris	"	61	"
33.	8' Quintadena	"	73	"
34.	4' Flute d'Amour *	Wood and Metal	73	"
35.	4' Fugara Dolce	Metal	73	pipes
36.	8' Clarinet	Reeds	73	"
37.	Tremolo *			

ECHO ORGAN (in separate swell box)

38.	8' Salicional	Metal	73	pipes
39.	8' Salicional Celeste	"	61	"
40.	8' Echo Flute	Wood	73	"
41.	4' Flute à Chimanee [sic]	Metal	73	"
42.	8' Vox Humana	Reeds	73	"
43.	Cathedral Chimes	20 Tubular Bells		
44.	Tremolo			

PEDAL ORGAN

45.	16' Diapason *	Wood	32	[pipes]
46.	16' String Bass	"	44	[notes]
47.	16' Contra Bass (from #1)	Metal	32	[notes]
48.	16' Lieblich Gedacht (from #13)[Wood]		32	[notes]
49.	16' Bourdon *	Wood	44	[pipes]
50.	32' Quint (result) [sic]	Wood	32	[notes]
51.	8' Flute (from #48)	Wood	32	[notes]
52.	16' Trombone	Reeds	44	[pipes]
53.	8' Tromba (from #52)	"	32	[notes]

(In both proposals, the sign * indicated those items to be included in the smaller scheme.)



As part of the dedication ceremonies that same day, the Masons and their wives were treated to two organ recitals, one at 3:30 PM and the other at 8:00 PM, both given by John Allen Richardson, organist and choirmaster of St. Paul's Episcopal Church, Chicago. Mr. Richardson was a native of this geographical area known familiarly as the Ark-La-Tex, having been born in nearby Jefferson, Texas, in 1873. He served St. Paul's, Chicago, from 1907 until his untimely death in 1919. Mr. Richardson was also known for his apparently extraordinary abilities as a choir trainer.²⁰ Even though the recital programs show him as from "Hyde Park Episcopal Church" in Chicago, the official name of the parish was, as best as can be determined, always "St. Paul's" even though its location is in the area known as Hyde Park.²¹ (See sidebar, p. 23, for the programs.)

The Second Phase

By early 1920, at the urging of the organist of the Scottish Rite Temple, Mrs. William H. Booth,²² plans were considered for completing the organ as originally intended. A contract was signed in the fall of 1920, and for an additional sum of \$12,000, the instrument was completed by the House of Pilcher in the spring of 1921.²³ A duplicate 4-manual console was provided for use on the main floor of the auditorium, and the Solo

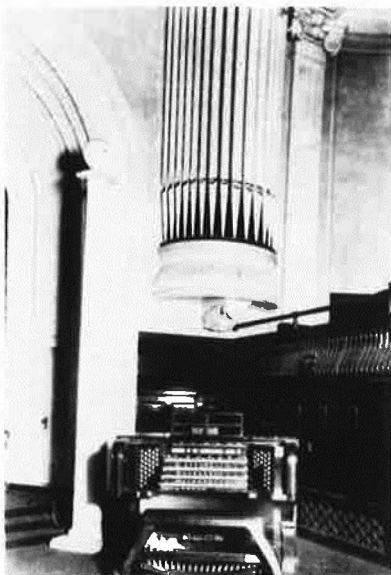
and Echo divisions were installed. The chimes were moved from the Choir to the Echo, and several additional couplers and other mechanical aids appeared. The Great received a 16' Open Diapason, an 8' Second Open Diapason, a 3-rank Mixture and an 8' Trumpet. The Choir obtained its 8' Geigen Principal and the Swell its 8' Oboe, 8' Salicional, 8' Aeoline, 4' Violina and a 3-rank Mixture. The Pedal was enlarged by adding the 16' Trombone, 16' Violine [*sic*], 10 2/3' Quint²⁴ and an 8' Dolce Flute

It was then time to commemorate the completion of the enlarged instrument. Though Mr. Richardson, who had played the inaugural recital, had died in 1919, the Chicago connection was still alive and well, as the recitalist was none other than the eminent Clarence Eddy, one of the nation's most celebrated concert artists. Mr. Eddy presented his series of recitals in the Scottish Rite Temple on May 17, 18 and 19, 1921.²⁵ These programs were presented for the pleasure of the Masons and their wives and were also reviewed by a reporter from *The Shreveport Times* in an article bearing the headline, "Hundreds Hear Clarence Eddy."²⁶ This fact may itself be regarded as something of an achievement since the newspaper had reported elsewhere in the same issue that the 1921 auto show was in full swing and drawing large crowds at the same time, offering as it did vaudeville shows and trained animal acts as ancillary entertainments for the public who came to view the latest developments in automotive technology.

The same reviewer mentioned earlier made the following comments on Mr. Eddy's performances: "His playing creates an impression not unlike that produced by some magnificent display of the elements." He also noted "... the spontaneity of this man of genius combined with technical methods that are entirely his own. His pedaling is clean cut and his phrasing magnificent ... his perfection of touch in the torrents of passion as well as in the tender, long drawn notes of pathos, were amazing. ... Under his touch the instrument became a living, breathing thing."²⁷

Repair and Restoration

Over the years, the organ served the needs of the Scottish Rite Temple very well, both as a source of music for its rituals and



A period Pilcher promotional photograph in the OHS Archive shows the organ shortly after installation.



occasionally as a public concert instrument. By the early 1980s it had become increasingly evident that major repairs were necessary. Certain mechanical items had become unreliable, and speech problems with the pipes themselves had arisen through the accumulation of dirt within the instrument. Several complete stops were silent, and many individual notes were not functioning. Even though there had been some attempts at minor repair work, there had, up to this time, been no plans for an extensive overhaul or restoration effort. Once the Scottish Rite authorities had decided to embark on a restoration of their entire building and its furnishings, they considered plans to include the organ as an integral part of the overall project.

In the summer of 1985, Samuel B. Bowerman of Louisville, Kentucky, was engaged to begin the task of repairing and restoring this large instrument which today is one of the last surviving Pilcher 4-manual concert organs in this part of the south.

The console was removed to the Bowerman shop in Louisville where the original and problematic "dual" or "blind" combination action was replaced by a new solid state system. New key contacts, name board, rocking tablets and stop knobs were also furnished. Throughout this phase of the work, great care was taken to ensure that the size and design of the new knobs and coupler tablets would be as close as possible to the visual aspect of the original Pilcher items. The original keyboards and pedal board were retained, and the console shell was refinished to its original rich mahogany stain.

A long cable was provided so as to allow the movable console to be placed anywhere on the floor of the auditorium.

The swell shade actuating mechanisms for all of the enclosed divisions were replaced with new electric ones, and some new toe studs were provided on the console for added flexibility in controlling the tonal resources of the instrument. The chest actions were all returned to Louisville where they were re-leathered and refitted with their original wood-capped magnets. The result is that the Pilcher "simplified and perfected wind chests and electro-pneumatic action" as specified in the contracts of 1917 and 1921

DEDICATION OF CATHEDRAL
MONDAY, NOV. 12TH, 1917
AT 2 P.M.

ORGAN RECITALS

BY
MR. JOHN ALLEN RICHARDSON
OF
HYDE PARK EPISCOPAL CHURCH
CHICAGO.

AFTERNOON PROGRAM - 3:30 O'CLOCK

Star Spangled Banner	Guilmant
1. Grand Chorus (Opus 84)	Kinder
2. At Evening.	
3. a. Question	
b. Answer	Wolstenholme
4. Caprice in B flat	Guilmant
5. Festal March	Calkin
6. a. Prelude Act III <i>Die Meistersinger</i>	
b. Evening Star <i>Tannhauser</i>	Wagner
7. Gavotte Mignon	Thomas
8. Sonata in E Minor (1st Movement)	J. H. Rogers

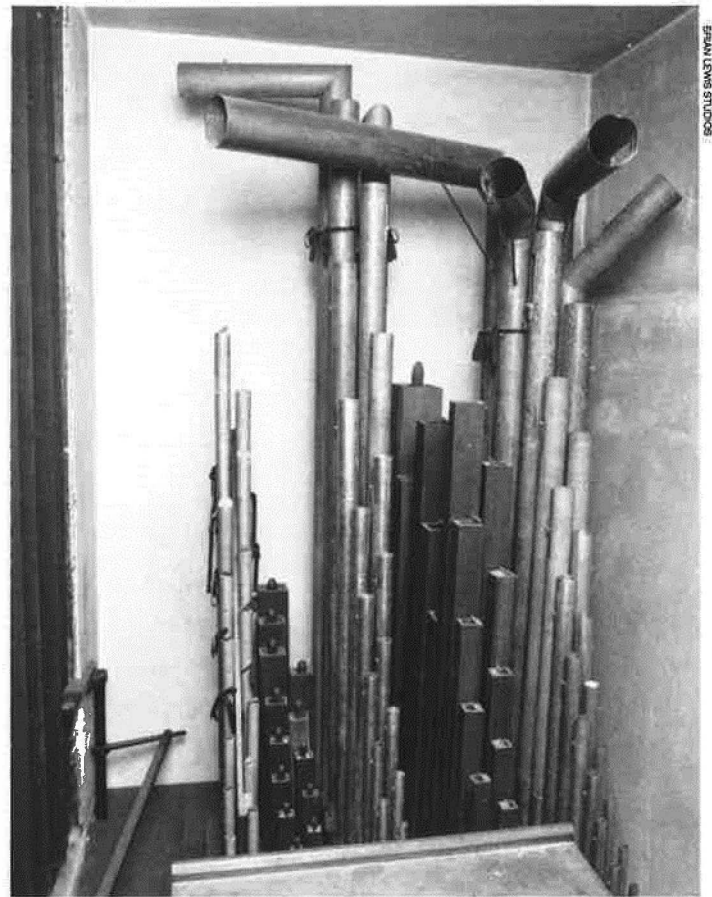
EVENING PROGRAM - 8 O'CLOCK

Star Spangled Banner	
1. Entree du Cortege from Messe de Mariage	Du Bois
2. Andante Cantabile from Sonata in A Minor	Borowski
3. a. In Moonlight	
b. In Springtime	Kinder
4. Nuptial March	Richardson
5. Reverie	Bonnet
6. An Autumn Sketch	Brewer
7. Andantino	Chauvet
8. Will O' the Wisp	Nevin
9. Jubilate Amen	Kinder

DANCING IN BANQUET HALL IMMEDIATELY AFTER
THE RECITAL.
PROGRAM INFORMAL MUSIC BY
EL KARUBAH BAND AND ORCHESTRA

Scottish Rite Temple, Shreveport, Louisiana
1917 Henry Pilcher's Sons, Louisville, Ky., Op. 940
1921 Henry Pilcher's Sons, Louisville, Ky., Op. 1061
res. 1985-1988 Samuel B. Bowerman, Louisville, Ky.

GREAT	Swell Unison Off *
16' Diapason +	Echo to Swell 8' +
8' First Diapason *	Choir Unison Off *
8' Second Diapason +	Choir to Choir 16', 4' *
8' Gross Flute *	Swell to Choir 8' *
8' Gemshorn *	Solo to Choir 8' +
4' Octave *	Echo to Choir 8' +
4' Harmonic Flute*	Echo to Echo 16', 4' +
III Mixture (15-19-22) +	Pedal to Pedal 8' * (oct. coupler)
8' Trumpet +	Solo to Pedal 8' *
Chimes (Echo) *	Swell to Pedal 8', 4' *
SWELL	Great to Pedal 8', 4' #
16' Bourdon *	Choir to Pedal 8', 4' *
8' Diapason *	Echo to Pedal 8' +
8' Stopped Flute *	Swell to Solo 8' +
8' Salicional +	Great to Solo 8' *
8' Aeoline +	Solo Unison Off *
8' Viole d'Orchestre *	Solo to Solo 4' *
8' Celeste *	PEDAL MOVEMENTS
4' Orchestral Flute *	Solo *
4' Violina +	Echo *
2' Flautina *	Swell *
III Mixture (12-15-17) *	Choir *
8' Cornopean *	Crescendo *
8' Oboe +	PISTONS
8' Vox Humana *	Generals 1 through 9 plus
Tremolo *	General Release #
CHOIR	Pedal Release *
8' Geigen Principal +	Solo 1 through 3 plus Release +
8' Concert Flute *	Echo 1 through 3 plus Release +
8' Dulciana *	Swell to through 7 plus Release *
4' Flute d'Amour *	Great through 5 plus Release *
8' Clarinet *	Choir 1 through 3 plus Release *
Tremolo *	(There are no independent
Chimes (Echo)	Pedal pistons. Pedal combinations
ECHO	are changed by general pistons or
8' Claribel Flute +	by hand.)
8' Muted Viole +	<i>NOTE: The symbol * indicates</i>
8' Unda Maris +	<i>those items that were part of the</i>
4' Flute d'Chimney [sic]	<i>1917 phase. The symbol + indi-</i>
8' Vox Humana +	<i>cates those items that were part of</i>
Chimes *	<i>the 1921 phase. The symbol # indi-</i>
Tremolo +	<i>cates some additional controls</i>
SOLO	<i>that were provided in the 1985-</i>
8' Stentorphone +	<i>1988 repair and restoration work.</i>
8' Philomela +	<i>There were only five general pistons</i>
8' Gamba +	<i>plus release originally. Generals 5</i>
8' Celeste +	<i>through 9 were added in the repair</i>
4' Wald Flute (actually 8') +	<i>and restoration.</i>
8' Tuba +	<i>Since the stoplist as given above</i>
Tremolo +	<i>shows current console controls, it</i>
PEDAL	<i>should be noted that the following</i>
16' Diapason *	<i>items, originally part of the 1917</i>
16' Bourdon *	<i>and 1921 phases were deleted</i>
16' Violone +	<i>during the repair and restoration</i>
16' Gedeckt *	<i>process:</i>
10 ² / ₃ Quint +	Tuba On Tuba Off
8' Octave *	Echo On Solo Off
8' Dolce Flute +	Echo On Great Off
16' Trombone +	Echo to Great 16', 4'
Chimes +	Swell to Solo [8']
OTHER CONTROLS	Great to Solo [8']
All Swells +	Stop Separation
Echo Swell Control +	
Solo Swell Control +	
Great to Pedal 8' (rev.) *	
Swell to Pedal 8' (rev.) *	
Sforzando *	
COUPLERS	
Great Unison Off #	
Great to Great 4' #	
Swell to Great 16', 8', 4' *	
Choir to Great 16', 8', 4' *	
Echo to Great 8' +	
Solo to Great 16', 8', 4' +	
Swell to Swell 16', 4' *	



Pipes in the Choir, left to right: Clarinet, Flute d'amour, Dulciana, Concert Flute, Geigen Principal

are once more performing their assigned tasks. The present action is satisfyingly quick and responsive.

All the pipework was cleaned, and the originally cone tuned pipes were fitted with tuning slides. The many damaged or vandalized pipes were repaired, and the large wooden Violone and Diapason pipes which had separated over the years were reglued on site. The 16' Pedal Trombone and the 16' Violone were altered slightly in their placement in the chamber so as to provide for better tonal egress. Some of the space originally occupied by the gallery console was used for this purpose. This console, part of the 1917 installation, was disconnected and remains in the upstairs area formerly intended as space for a choir. It is totally intact and available for eventual restoration.

No significant tonal changes were made except to slightly alter the composition of the Great Mixture III which was discovered to be 15-19-22 (possibly at one time 12-15-17 according to the original contract documents) with no breaks until note #49 where it became 12-15-15. The pitches from note #49 on were changed to 8-12-15.

All the pipework was regulated, and the speech and voicing problems arising from damage and neglect were rectified. Particular care was given to integrating the altered Great Mixture III composition into the 8' Diapason and 4' Octave chorus by slightly increasing the power of the 4' Octave and by cleaning up the voicing of the 8' Diapason.²⁸

In spite of the fact that the auditorium is totally carpeted and thus forms an environment that is less than congenial for the beneficial projection and blending of organ tone, the instrument gives a remarkably good account of itself and has an understated refinement and clarity of sound that is musically very satisfying. The wind pressures are moderate (4 inches throughout), and there is no stridency of tone. Everything blends well, and even the Solo voices do not overwhelm the ensemble. Even though most of the organ is situated on the balcony level and to the right of where most of the audience is likely to sit, it is not obvious to the listener that this is the main source of sound as the wall opposite the main organ chamber helps to reflect and disperse the tone. With the divisions

flanking the stage brought into play through antiphonal or echo effects, an enveloping or surrounding result appears that helps to overcome the room's lack of reverberation.

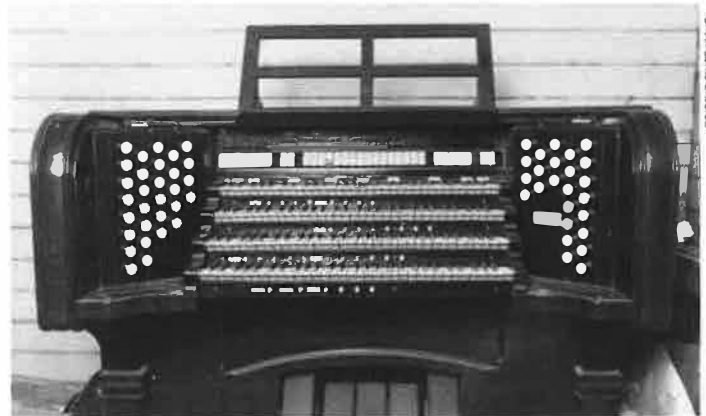
The usual placement of the console, to the right of the stage area and under the projection for the Solo division, is obviously not the best vantage point from which to hear the instrument. When it is possible to have the console placed in the center of the open floor space of the auditorium, the organist then begins to appreciate the organ's color, blend, refinement, and balance.

For its public debut following the restoration of both the building and the organ, the console was placed in this more favorable location. Members of the North Louisiana Chapter of the American Guild of Organists gave a Halloween concert that featured a wide variety of organ music appropriate for the occasion. Because the lighting potential in the auditorium offers a multitude of control options, the Scottish Rite lighting engineers decided that the auditorium itself should be lit as dimly as possible consistent with the safety of those entering the room. The lights were then dimmed further to a golden glow while the console in its central location was featured by spotlights from both the right and the left sides of the rear balcony. This effective treatment allowed the console to display its newly finished mahogany splendor. The members of the AGO took advantage of the lighting arrangements as they performed during the evening to the apparent delight and appreciation of the large audience. The instrument itself, however, was the star of the evening as it operated flawlessly and showed off its dignified and many-hued tone colors.

The Scottish Rite members are proud of their newly restored building and opened the entire facility for viewing by the audience both before and after the concert program. They are planning to have the organ used regularly, not just for their regular ceremonies, but for occasional public concerts.



The restored auditorium console originally built in 1921.



The unrestored gallery console of 1917, in storage.

Acknowledgments

To Centenary College of Louisiana for granting a sabbatical leave in the spring semester of 1988 during which time much of the preliminary research for this article was done.

To Stephen L. Pinel, OHS Archivist, for his gracious help in providing information and for his assistance in the duplication of some archival photographs.

To the staff of the Shreve Memorial Library, Shreveport, Louisiana, for their courteous and able assistance.

To Dr. Frank Ferko for providing corroboration and further information on John Allen Richardson and St. Paul's Episcopal Church (now the Church of St. Paul and the Redeemer), Chicago, and for his help in acquiring permission for publication of the photograph of John Allen Richardson.

To Benedict K. Zobrist, Director of the Harry S. Truman Library in Independence, Missouri, for corroborative information from their archives concerning Shreveport architect, Edward F. Neild, and his involvement as adviser to the principal architects of the library.

To John Atkinson and the officials at the Scottish Rite Temple, Shreveport, for their untiring help, interest and generosity in providing repeated access to archival information.

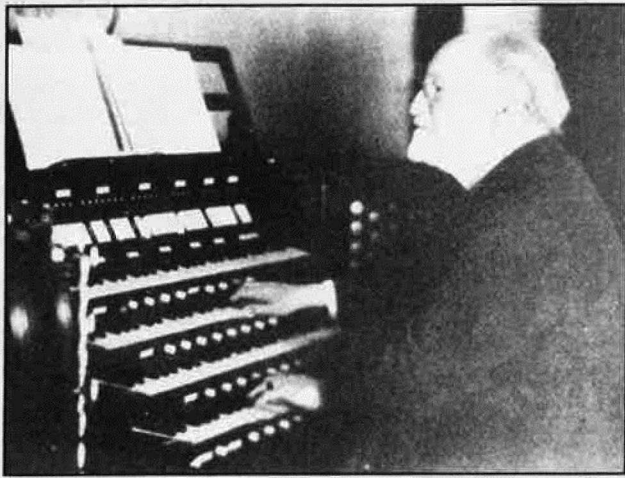
To Elizabeth Towne Schmitt for her generosity in sharing some of her research on the history of the Pilcher firms.

NOTES

1. Edward Fairfax Neild (1884-1955) had a long and distinguished career. In addition to many outstanding residences and public buildings in Shreveport (the Shriner's Hospital for Crippled Children, the first of its kind in the nation, recently razed and replaced by a modern structure, and the Caddo Parish Courthouse, among others), Mr. Neild and his firm designed the courthouse in Independence, Missouri, and were consulting architects on the renovation and rebuilding of both the Capitol Building and the White House in Washington, D.C., as well as the Truman Library in Independence. The Maricopa County (Phoenix) Arizona Courthouse was one of his designs, and in conjunction with two Kansas City architects, he worked on the Jackson County (Kansas City) Missouri Courthouse.

2. *The Shreveport Times*, November 13, 1917, p. 1.

3. This information and some of the descriptive material that follows it comes from a document furnished to the State of Louisiana Department of Culture, Recreation and Tourism, Office of Cultural Development by the Scottish Rite Temple in support



"Clarence Eddy at Pilcher Organ in Shreveport, LA.," was the headline over this photo in *The Diapason*, July 1, 1921.

Mr. Eddy's three evening recitals:

Tuesday, May 17, 1921 at 8:00 PM

Toccata in F	Reuchsel
Choral Fantasy and Christmas Lullaby	Borowski
Solemn March	Frysinger
Sunset	Karg-Elert
Moonlight	Morgan
Fantasia on the Welsh Hymn Tune "Twrgyn"	Bossi
Ave Maria #2	Dubois
Hosannah	Schubert
"By the Sea"	arr. Eddy
Russian Boatmen's Song	Dunn
Dawn's Enchantment	Marshall
"I Hear you Calling Me" (arr. Eddy)	Bonnet
Concert Variations	

Wednesday, May 18, 1921 at 8:00 PM

Ancient Phoenician Procession	Stoughton
On the Mount	Frysinger
Suite in D	Barnes
Romance Without Words	Bonnet
Heroic Caprice	Bonnet
By the Waters of Babylon	Stoughton
Paraphrase on Gottschalk's "Last Hope"	Saul
A Song of Consolation	Cole
A Song of Gratitude	Cole
Serenade	Schubert
Toccata in F	Crawford

Thursday, May 19, 1921 at 8:00 PM

Prelude and Fugue on B-A-C-H	J. S. Bach [Liszt?]
Scherzo in G Minor	Bossi
Ave Maria	Schubert
Pilgrim's Chorus (Tannhauser)	Wagner (arr. Eddy)
Sonata in A Minor	Borowski
Sunset	Frysinger
Caprice	Bonnet
Evening Rest	Hollins
Caprice	Wolstanholme
Prelude	Clerambault
Rondo	Couperin
Gavotte	Martini
Festal March	Schminka

of its application for Historic Place status in June, 1986.

4. This console, installed in the 1917 phase, was placed behind a set of movable shutters, not unlike a set of swell shades, so that the organist at the time, Mrs. William H. Booth, could perform her duties as organist without observing or taking part in the rituals.
5. The Saenger Amusement Company (at one time also known as Saenger-Ehrlich Enterprises), a large entertainment organization, had its headquarters in Shreveport at this time. Its most important theatre was Shreveport's Strand, recently restored by many of the same craftsmen who were later engaged in the restoration work on the Scottish Rite Temple. This theatre is the home of a fine, restored Robert Morton 2/13 of 1925. Those who attended the 1989 OHS convention in New Orleans may recall visiting the Saenger Theatre there where we were treated to a performance on its 4/26 Robert Morton instrument by J. Thomas Mitts.

6. This organ, built in 1911 (see *The Diapason*, Volume 2, No. 9, August 1, 1911, p. 2, for its stoplist) was destroyed by fire in 1919 and was replaced by E. M. Skinner's Opus 306, a 3/40 of 1920. The parish moved to a more suburban location in 1954 and is the home of Aeolian-Skinner's Opus 1308, a 4/102 of 1957. The former St. Mark's Church is now The Church of the Holy Cross (Episcopal). The 1920 Skinner (including some alterations made by Aeolian-Skinner in the early 1950s) was recently restored (1989) by the Range Organ Company of Mesquite, Texas.
7. This building was purchased by the Knights of Columbus after the B'nai Zion Temple relocated in the 1950s. Since the building is currently for sale, the future of both it and the Hutchings organ, which is still extant, is uncertain.
8. All of this information was taken from copies of original documents, contracts, and other correspondence furnished by the Scottish Rite officials.
9. An important factor in this decision may have been that by this time, Hutchings was planning to cease operations and was indeed out of business by November of 1917. (See *The Diapason*, Volume 8, No. 12, November 1, 1917, p. 1, for a short article on the closing of the Hutchings factory.)
10. The organ in Grace Episcopal Church, St. Francisville, Louisiana, heard during the 1989 OHS convention as restored by Roy Redman, was a product of the St. Louis firm: their Opus 42, built in 1860 and somewhat altered by other builders over the years. See the *Organ Handbook*, ed. Alan Laufman, 1989, pp. 60-62 for a picture and a description and *The Tracker*, 32:4:30-31, for an article by Roy Redman on the background and restoration of this instrument.
11. A Pilcher Brothers organ case (ca. 1887) was seen in St. Stephen's R. C. Church in New Orleans during the 1989 OHS convention. See the *Organ Handbook*, 1989, pp. 42-43, for a picture and a short description and *The Tracker*, 32:4:14, for a color photograph.
12. See the following references for summary (and occasionally conflicting) histories of the Pilcher organization from which this material was distilled:
The American Organist, Volume 10, No. 8, August 1, 1927, p. 200.
The Diapason, Volume 16, No. 6, May 11, 1925, p. 8.
The Diapason, Volume 26, No. 5, April 1, 1935, p. 1.
The Diapason, Volume 37, No. 5, April 1, 1946, pp. 1-2.
David L. Junchen, *Encyclopedia of the American Theatre Organ*, Volume II. Pasadena, California, Showcase Publications, 1989, pp. 464-467.
Orpha Ochse, *The History of the Organ in the United States*, Bloomington and London, Indiana University Press, 1975.
Barbara Owen, *The Organ in New England*, Raleigh, The Sunbury Press, 1979.
Elizabeth Towne Schmitt, *Organ Handbook* (ed. Alan Laufman), 1986, p. 20.
13. *The Diapason*, Volume 13, No. 3, February 1, 1922, p. 1.
14. This instrument was one of the larger organs in Shreveport at the time of its installation in 1922. It was later rebuilt by Möller and moved and rebuilt again when the church moved from its downtown location.
15. This balcony console has been disconnected and remains in the former choir room area. The later (and duplicate) console installed in 1921 is the one from which the instrument is now played.
16. The structure is referred to variously as the "Scottish Rite Temple" and the "Scottish Rite Cathedral." For the sake of consistency, the writer has chosen to use the first designation as that seems to be the one in most current use even though the word "Cathedral" is engraved on the exterior.
17. *The Shreveport Times*, November 11, 1917, p. 1.
18. *The Shreveport Times*, November 13, 1917, p. 3.
19. *The Shreveport Times*, November 11, 1917, p. 1.
20. *The Diapason*, Volume 10, No. 3, February 1, 1919, p. 1.
21. This is currently The Church of St. Paul and The Redeemer located at Dorchester Avenue and 50th Street, Chicago. In 1915, the church was the recipient of a new Austin organ. A story on its dedication recital given by Albert Riemenschneider on October 6, 1915, may be found in *The Diapason*, Volume 6, No. 12, November 1, 1915, p. 3. The church later burned and now houses a Möller organ from the 1950s designed by Ernest White.
22. She was the "lady behind the shades" mentioned in note 4.
23. This figure appears as a handwritten notation on the Pilcher installation ledger. This phase included a total of 25 additional stops, plus tremolos, couplers and the duplicate 4-manual console.
24. This Quint was originally (and obviously erroneously) indicated to be at 10 2/5 pitch on the handwritten ledger.
25. The program details were compiled from sources in *The Diapason*, Volume 12, No. 7, June 1, 1921, p. 1, and *The Shreveport Times*, Friday, May 20, 1921, p. 15.
26. *The Shreveport Times*, Friday, May 20, 1921, p. 15.
27. *Ibid.*
28. The technical material was furnished by the restorer of the instrument, Samuel B. Bowerman, who also supplied revised and additional information.

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Wisconsin, Delafield Chapel/St. John's Military Academy 34:2:11

Wisconsin, Delavan First Baptist Church 34:1:15P; 34:2:7

Wisconsin, Fon du Lac Capuchin (R. C.) Church 34:1:28

Wisconsin, Green Bay

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East Side Moravian Church 34:2:11

Heritage Hill State Park 34:2:11

Voice of Faith Church 34:2:11

Wisconsin, Kenosha St. Matthew's Episcopal Church 34:2:12

Wisconsin, Lake Geneva

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Rasin residence 34:2:5P, 7

Wisconsin, Lomira St. John's Evangelical Lutheran Church (Wis. Syn.) 34:2:9, 23, 29P

Wisconsin, Madison

First Presbyterian Church 34:1:22S

Madison Civic Center 34:2:8, 11P

Masonic Temple Auditorium 34:2:8, 27, 28S, 28P

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Wisconsin, Martinsville St. Martin's R. C. Church 34:2:8

Wisconsin, Mecan Township Emmanuel Evangelical Lutheran Church (Wis. Syn.) 34:2:8, 9P

Wisconsin, Milwaukee

All Saints Episcopal Cathedral 34:1:15, 23

Capitol Drive Lutheran Church 34:2:26; 34:3:4

Church of the Gesu 34:1:17P, 19

Concordia College 34:2:31

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German Evangelical Lutheran Church 34:2:14

German M. E. Church 34:1:28

Grace Evangelical Lutheran Church 34:2:22P

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Immanuel Presbyterian Church 34:2:27

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Milwaukee Exposition 34:2:28

New Hope United Church of Christ 34:2:8P, 9

Oliver Congregational Church 34:1:15

Second Congregational Church 34:1:12P

Sherman Park Lutheran Church 34:2:26; 34:3:4

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Spring Street Congregational Church 34:1:18

St. Francis R. C. Church 34:1:24; 34:2:6P, 7P, 9

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St. James Episcopal Church 34:1:23S

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St. Josaphat Basilica, R. C. 34:1:1P, 26; 34:4:4, 4S

St. Lawrence's R. C. Church 34:2:21

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St. Rita's R. C. Church 34:2:26; 34:3:4

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St. Luke's Episcopal Church 34:2:11, 31

Wisconsin, Ripon

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Wisconsin, St. Anthony St. Anthony R. C. Church 34:2:9, 13P

Wisconsin, St. Kilian St. Kilian's Church (R. C.) 34:2:1P, 9, 23, 24S, 24P

Wisconsin, Watertown St. Paul's Episcopal Church 34:1:13P, 18S; 34:2:15

Wood, Granville, organs

1889 Granville Wood & Son opus, Trumbull Ave. Presbyterian Church, Detroit, MI 34:1:5, 9U, 9P

Wyoming, Cheyenne St. Mark's Episcopal Church 34:4:14U

Yount, Max 34:2:7

Zimmer organs

W. Zimmer & Sons, Gethsemane Episcopal Cathedral, Fargo, ND 34:2:20U

Zuttermeister, Charles 34:2:28

Zwicky, Gary 34:2:9

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Program 9109 3/4/91

Magnifique! . . . the exceptional playing of Frenchman Olivier Latry.

TOURNEMIRE: Paraphrase for Easter, *Victimae Paschali Laudes*

VIERNE: Symphony No.2 in e, Op. 20

VIERNE: Fantasy Pieces, Op. 53 (Suite II: No. 2, *Sicilienne*; No. 4, *Feux follets*; No. 1 *Lamento*; No. 3, *Hymne au soleil*)

Latry was recorded in concert at Grace Presbyterian Church, Houston (1986 Schantz, r. 6/30/88) during an American Guild of Organists national convention. He is also heard on the historic Cavaille-Coll organ of Notre Dame Cathedral, Paris (BNL CD112741 & CD112742, distributed by Harmonia Mundi USA).

Program 9110 3/11/91

Bach Here and There . . . a miscellany of music and musicians in homage to the greatest of all organists.

BACH: Prelude in E flat, S. 552 – Bernard Focroulle (1685 Schnitger organ/Martinikerk, Groningen) Ricercare CD-042018/19 (HM)

BACH: Fugue in c on a theme of Legrenzi, S. 574 – Christoph Bossert (1740 J.A. Silberman/St. Thomas Church, Strasbourg) Saphir INTCD 830-848 (KIS)

BACH: Trio Sonata No. 6 in G, S. 530 – Ton Koopman 1727 Müller/Grotekerk, Leeuwarden) Novalis CD-150036-2 (QI)

BACH: Toccata in C, S. 566 – Ewald

Kooiman (1738 Müller/Grotekerk, Haarlem) Coronata CD-1213 (OLF)

BACH: 3 Pieces (Chorale-prelude, *Ein feste Burg*, S. 720; Trio in d, S. 583; Chorale-prelude, *Ach Gott vom Himmel*, S. 741) – Hans Fagius (1724 Cahman/Kristine Church, Falun, Sweden) Bis CD-439-40 (QI)

BACH (completed Ferguson): Contrapunctus No. 18, fr *The Art of Fugue* – Michael Ferguson (1990 Visser-Rowland/Wooddale Church, Eden Prairie, MN). Mr. Ferguson's completion of Bach's unfinished fugal masterwork receives its national premiere here

Program 9111 3/18/91

The Stations of the Cross . . . a dramatic cycle of meditations for Passiontide

MARCEL DUPRÉ: *Le Chemin de la Croix* – Barry Busse, narrator; Dr. Douglas L. Butler, o (1965 Holtkamp/St. John's Abbey Church, Collegeville, MN; recorded in concert)

This remarkable organ score originated as a series of improvisations created at a concert at the Brussels Conservatory in 1931 as musical commentary upon a cycle of like-titled poems by Paul Claudel. As was the case with several other Dupré projects, these improvised pieces were later set down, "composed" if you will, and exist as one of this composer's most profound and moving works.

Our performance appeared as part of the very first PIPEDREAMS offering in the

spring of 1982, and was rebroadcast in 1986. Dr. Butler, for whom the *Stations* held a special interest, died this past July at age forty-six, and our broadcast, in *memoriam*, is a tribute to his persuasive interpretative gifts.

Program 9112 3/25/91

Music for Eastertide a collection of historic and contemporary pieces on Resurrection themes

CHARLES KOECHLIN: *Chant de la Résurrection* – , Op. 179, no.2 – Christopher Bowers-Broadbent, o; London Gabrieli Brass Ensemble; Christopher Larkin, cond. Hyperion CDA-66275 (HM)

SIMON PRESTON: *Alleluyas* – Christopher Herrick (1984 Harrison organ/Westminster Abbey, London) Hyperion CDA-66121 (HM)

J.C.F. FISCHER: *Ricercare pour Pâques* – Francis Chapelet (1746 Bosch/St. Geroni Church, Mallorca) Harmonia Mundi HMCD-1901225

FRANZ TUNDE: Fantasy on *Christ lag in Todesbanden* – Wolfram Syré (1686 Schnitger/St. Ludgeri Church, Norden) Motette CD-11081 (KIS)

JREANNE DEMESSIEUX: *Répons pour le Temps de Pâques* – Graham Barber (1977 Klais/Ingolstadt Minster) Priory CD-260 (HM)

LARRY KING: *Resurrection* – Douglas Major (Skinner organ/Washington National Cathedral) Gothic CD-118316

JEAN FRANCOIS DANDRIEU: *Offertoire pour la Fête de Pâques* – Pierre Bardon (1772 Isnard/St. Maximin en Provence) Pierre Verany CD-784011 (HM)

KJELL JOHNSEN: *Resurrectio*, fr *Organo I* – Kjell Johnsen (1964 Grönlund/Enelbrekt Church, Stockholm) IACS CD-1990 (P.O. Box 4379-Torshov, 0402 Oslo, Norway)

HENRI TOMASI: *Holy Week at Cuzco* – Vincent DiMartino, tpt; Schuyler Robinson, o (1979 Möller/University of Kentucky, Lexington) Mark CD-587 (105 School of Music, U of Kentucky, Lexington, KY 40506-0022)

MARCEL DUPRÉ: *Resurrection*, fr *Passion Symphony*, Op. 23 – Pierre Cochereau (1868 Cavaille-Coll/Notre Dame Cathedral, Paris) FY CD-020 (HM)



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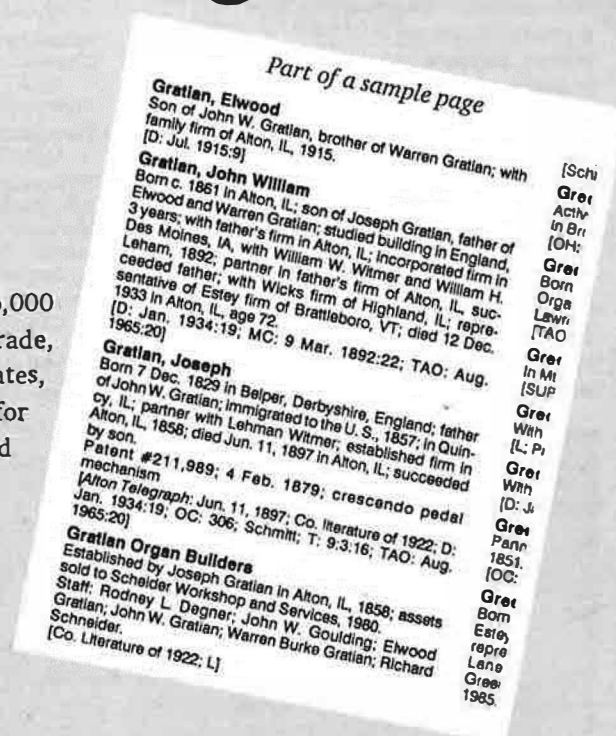
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