New Materials on Edward Hodges

John Ogasapian Sketches the Life and Career of Edward Hodges, Mid-19th Century New York Organist, In Light of a Recent Acquisition of the OHS Archive

The History of the Pilcher in Shreveport's Scottish Rite Temple

Ronald E. Dean Surveys the Selection of Pilcher in 1917 to Build an Organ for the New Temple, To Enlarge It in 1920, with an Account of the Restoration 1985-88

Index, Volume 34

An Index for the Previous Volume Will Appear in the First Issue of Each Volume of The Tracker; A Separate Index Is In Preparation For Volumes 21-33

DEPARTMENTS

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The American Neo-Classic Organ: Historical Distinctions

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 have played an important role in the development of this genre of instrument and 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"?

Then what is the next step?

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.
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 impor-

Karl Loveland
Rochester, New York
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

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

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**
- 8' Rohrflöte
- 8' Salicional
- 4' Nachthorn
- III-IV Mixture
- Swell to Great
- SWELL
- 8' Gedekt
- 8' Quintade
- 4' Prinzipal
- 2' Flöte

**III**
- Scharff
- 8' Krummhorn
- Tremolo
- Swell to Swell 16'
- Swell to 4'
- Swell Unison Off
- PEDAL
- 16' Subbass
- 8' Gedackt
- 4' Pommer
- 4' Krummhorn (Sw)

**Swell to Pedal**
- Great to Pedal
- Swell to Pedal
- TOE STUDS
- Great to Pedal Rev.
- Swell to Pedal Rev.
- PISTONS
- Great to Pedal Rev.
- Swell to Pedal Rev.
- Stops Off
- Tutti
- 5 free combinations

The stops are controlled by tilting tablets above the Swell keyboard. Above those tables 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 ventil 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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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 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.

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.
REVIEWS

Books

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 Peyring, 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-
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 attempt 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 Musico logical 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


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 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. Gaimly 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 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’s 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 remarkable 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 [UWW 608] is both artistically highly skillful [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/Frentrop organ at the Bavoerkir In Haarlem, Holland. Coronata CD COR 1213, DDD.

Toccatas and Fugues in D minor; Toccatas (Prelude and Fugue) in C major; Toccatas and Fugues in F major; Toccatas, Adagio and Fugues in C major; Toccatas and Fugues in D minor (Doric).

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 acoustic 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
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

ORGAN UPDATE

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-Beaty in 1969.

Hard 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 Jesuit owners 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. 222 in the church.

1865 S. S. Hamill, First Parish Community Church, West Newbury, Mass.
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 is 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 Hazeltine playing a fine program on the organ in a farewell-to-the-auditorium concert.

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 Kernier & Merchant of East Syracuse. The fine instrument, heard during the 1980 OHS Convention, will have its reservoir releathered 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.

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 was 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 Natches 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.

The 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 scheduled for thoroughgoing restoration by the A. Thompson-Allen Co. of New Haven, CT, according to Richard Webster, organist for rector 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 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 lefthead 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 relined 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 relining 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.
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 Pompitz 1-8
Second & Fourth Baptist Church, Baltimore

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

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

c. 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

c. 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 Unitarian Methodist Church, Baltimore

c. 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. Feigemaker 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 (Hampton)

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

1918 Casavant Freres, Ltee. 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

1952/51 Aeolian-Skinner 4-51
St. Michael & All Angels Episcopal Church, Baltimore

1951 A. Douglas-Flentrop (Fisk) 2-35
Mt. Calvary Episcopal Church, Baltimore

1973 Kleeck 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.
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 organ building 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 Congress. 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.

The main events of Hodges's life are also well known. 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 latest 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. The two certainly met at least once during Mason's 1837 visit to England and the continent.
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. 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
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. 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 studied with such men as Karl August Haupf, 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 relatively esoteric but still valid solmization, are extraordinary. With the possible exception of journalist and composer William Henry Fry’s (1813-1864) lecture/concerts of 1852-3, comparable knowledge and sophistication was all but unheard of among the general run of mid-nineteenth-century Anglo-American musical “professors.”

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 anticipated 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 Storr 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
The 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 OHIS 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
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, 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 Moore,20 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 hitherto 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 husband; 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


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: Gom- ham, 1900), 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 Witsell-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 had repeatedly made 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).


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 JubaJ, 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 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.
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. Neild, 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.” 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.

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. 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.

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

Ronald E. Dean, a graduate of Williams College and the University of Michigan, Ann Arbor, is Associate Professor of Music at Centenary College of Louisiana in Shreveport and currently serves on the Music Commission for the Episcopal Diocese of Western Louisiana.
Hutchings Proposal
January 2, 1917

GREAT ORGAN

<table>
<thead>
<tr>
<th>Stop</th>
<th>Type</th>
<th>Keys</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 16' Diapason</td>
<td>Metal</td>
<td>61</td>
<td>pipes</td>
</tr>
<tr>
<td>2. 8' Stentorphone</td>
<td>Wood</td>
<td>61</td>
<td>notes</td>
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<td>3. 8' First Diapason</td>
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<td>pipes</td>
</tr>
<tr>
<td>4. 8' Second Diapason</td>
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</tr>
<tr>
<td>5. 8' Gross Flute</td>
<td>Wood</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>6. 8' German Horn</td>
<td>Metal</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>7. 4' Octave</td>
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<td>61</td>
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</tr>
<tr>
<td>8. 4' Harmonic Flute</td>
<td>Metal</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>9. III Mixture (12-15-17)</td>
<td></td>
<td>183</td>
<td></td>
</tr>
<tr>
<td>10. 8' Trumpet</td>
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SWELL ORGAN

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<td>12. 8' Diapason</td>
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<td></td>
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<td>13. 8' Stopped Flute</td>
<td>Wood</td>
<td>73</td>
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<td>14. 8' Viole d'Orchestre</td>
<td>Metal</td>
<td>73</td>
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</tr>
<tr>
<td>15. 8' Salicional</td>
<td></td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>16. 8' Aoeine</td>
<td></td>
<td>73</td>
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<tr>
<td>17. 8' Vox Celeste</td>
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<tr>
<td>18. 4' Orchestral Flute</td>
<td>Wood and Metal</td>
<td>73</td>
<td>pipes</td>
</tr>
<tr>
<td>19. 4' Violina</td>
<td>Metal</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>20. 2' Flautino</td>
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</tr>
<tr>
<td>21. III Solo Mixture</td>
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<td>183</td>
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<tr>
<td>22. 8' Oboe</td>
<td></td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>23. 8' Cornopean</td>
<td></td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>24. 8' Vox Humana</td>
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<td>73</td>
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Tremolo

<table>
<thead>
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<th>Type</th>
<th>Keys</th>
<th>Notes</th>
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<tbody>
<tr>
<td>25. 8' Geigen Principal</td>
<td>Metal</td>
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<td>pipes</td>
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<tr>
<td>26. 8' Concert Flute</td>
<td>Wood</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>27. 8' Dulciana</td>
<td>Metal</td>
<td>73</td>
<td></td>
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<tr>
<td>28. 4' Flute d'Amour</td>
<td>Wood and Metal</td>
<td>73</td>
<td>pipes</td>
</tr>
<tr>
<td>29. 8' Clarinet</td>
<td>Metal</td>
<td>73</td>
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CHORUS ORGAN (enclosed in a separate swell box)

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<td>pipes</td>
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<td>31. 8' Philomela</td>
<td>Wood</td>
<td>73</td>
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<tr>
<td>32. 8' Gamba</td>
<td>Metal</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>33. 8' Gamba Celeste</td>
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<td>73</td>
<td></td>
</tr>
<tr>
<td>34. 4' Wald Flute</td>
<td>Wood</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>35. 8' Tubaw</td>
<td>Metal</td>
<td>73</td>
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Tremolo

<table>
<thead>
<tr>
<th>Stop</th>
<th>Type</th>
<th>Keys</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>36. 8' Claribel Flute</td>
<td>Wood</td>
<td>73</td>
<td>pipes</td>
</tr>
<tr>
<td>37. 8' Muted Viole</td>
<td>Metal</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>38. 8' Unda Maris</td>
<td>Wood</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>39. 4' Flute à Chimeine (sic)</td>
<td>Metal</td>
<td>73 pipes</td>
<td></td>
</tr>
<tr>
<td>40. 8' Vox Humana</td>
<td></td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>41. Cathedral Chimes</td>
<td></td>
<td>20</td>
<td>tubes</td>
</tr>
</tbody>
</table>

Tremolo

<table>
<thead>
<tr>
<th>Stop</th>
<th>Type</th>
<th>Keys</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>42. 16' Diapason</td>
<td>Wood</td>
<td>44</td>
<td>pipes</td>
</tr>
<tr>
<td>43. 16' Violine (sic)</td>
<td></td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>44. 16' Bourdon</td>
<td></td>
<td>44</td>
<td></td>
</tr>
<tr>
<td>45. 16' Lieblich Gedek (from #11)</td>
<td></td>
<td>32</td>
<td>notes</td>
</tr>
<tr>
<td>46. 10 2/3' Quinte</td>
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<td>32</td>
<td></td>
</tr>
<tr>
<td>47. 8' Octave</td>
<td></td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>48. 8' Dolce Flute</td>
<td></td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>49. 16' Trombone</td>
<td>Wood</td>
<td>32</td>
<td>pipes</td>
</tr>
</tbody>
</table>

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 organs 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 organbuilding 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 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 Cathedral...at Cotton and Common Streets...[is] the most palatial and most thoroughly equipped structure of its purpose in the United States.”16

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

<table>
<thead>
<tr>
<th>Pilcher Proposal</th>
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<tbody>
<tr>
<td>January 13, 1917</td>
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**GREAT ORGAN** (Stops No. 4, 5, 6, 8, 10, 11 enclosed in a separate swell box)

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<th>Stop Name</th>
<th>Type</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>16' Diapason</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>2.</td>
<td>8' English Diapason</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>3.</td>
<td>8' Second Diapason</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>4.</td>
<td>8' Gamba</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>5.</td>
<td>8' Gross Flute</td>
<td>Wood</td>
<td>73 pipes</td>
</tr>
<tr>
<td>6.</td>
<td>8' Gemshorn</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>7.</td>
<td>4' Octave</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8.</td>
<td>4' Hohl Flute</td>
<td>Wood</td>
<td>73 pipes</td>
</tr>
<tr>
<td>9.</td>
<td>2' Super Octave</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>10.</td>
<td>III Mixture</td>
<td>Wood</td>
<td>219 pipes</td>
</tr>
<tr>
<td>11.</td>
<td>8' Tubas</td>
<td>Reeds</td>
<td>73 pipes</td>
</tr>
<tr>
<td>12.</td>
<td>Tremolo</td>
<td>Wood</td>
<td>73 pipes</td>
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**SWELL ORGAN** (in separate swell box)

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<th>Stop Name</th>
<th>Type</th>
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<tr>
<td>13.</td>
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<td>73 pipes</td>
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<tr>
<td>14.</td>
<td>8' Horn Diapason</td>
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<tr>
<td>15.</td>
<td>8' Salicional</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>16.</td>
<td>8' Viole d'Irchestra [sic]</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>17.</td>
<td>8' Voxe Celeste</td>
<td>Metal</td>
<td>61 pipes</td>
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<tr>
<td>18.</td>
<td>8' Aeoline</td>
<td>Metal</td>
<td>73 pipes</td>
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<tr>
<td>19.</td>
<td>8' Stopped Flute</td>
<td>Wood</td>
<td>73 pipes</td>
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<tr>
<td>20.</td>
<td>4' Harmonic Flute</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>21.</td>
<td>4' Violina</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>22.</td>
<td>2' Flautina</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>23.</td>
<td>III Dolce Cornet</td>
<td>Wood</td>
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<td>24.</td>
<td>16' Contra Fagotto</td>
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<tr>
<td>25.</td>
<td>8' Cornopean</td>
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<td>26.</td>
<td>8' Orchestral Oboe</td>
<td>Wood</td>
<td>73 pipes</td>
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<td>27.</td>
<td>8' Vox Humana</td>
<td>Wood</td>
<td>73 pipes</td>
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<tr>
<td>28.</td>
<td>Tremolo</td>
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**CHOIR ORGAN** (in separate swell box)

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<td>8' Violin Diapason</td>
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<tr>
<td>30.</td>
<td>8' Concert Flute</td>
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</tr>
<tr>
<td>31.</td>
<td>8' Dulciana</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>32.</td>
<td>8' Unda Maris</td>
<td>Wood</td>
<td>61 pipes</td>
</tr>
<tr>
<td>33.</td>
<td>8' Quintadena</td>
<td>Wood</td>
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<tr>
<td>34.</td>
<td>4' Flute d'Amour</td>
<td>Wood and Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>35.</td>
<td>4' Fugara Dolce</td>
<td>Metal</td>
<td>73 pipes</td>
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<tr>
<td>36.</td>
<td>8' Clarinet</td>
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<td>73 pipes</td>
</tr>
<tr>
<td>37.</td>
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**ECHO ORGAN** (in separate swell box)

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<tbody>
<tr>
<td>38.</td>
<td>8' Salicional</td>
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<tr>
<td>39.</td>
<td>8' Salicional Celeste</td>
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<tr>
<td>40.</td>
<td>8' Echo Flute</td>
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<tr>
<td>41.</td>
<td>4' Flute à Chimenee [sic]</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>42.</td>
<td>8' Vox Humana</td>
<td>Reeds</td>
<td>73 pipes</td>
</tr>
<tr>
<td>43.</td>
<td>Cathedral Chimes</td>
<td>20 Tubular Bells</td>
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<tr>
<td>44.</td>
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<td>73 pipes</td>
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**PEDAL ORGAN**

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<tr>
<th>No.</th>
<th>Stop Name</th>
<th>Type</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>45.</td>
<td>16' Diapason</td>
<td>Wood</td>
<td>32 pipes</td>
</tr>
<tr>
<td>46.</td>
<td>16' String Bass</td>
<td>Wood</td>
<td>44 pipes</td>
</tr>
<tr>
<td>47.</td>
<td>16' Contra Bass (from #1)</td>
<td>Metal</td>
<td>32 pipes</td>
</tr>
<tr>
<td>48.</td>
<td>16' Lieblich Gedacht (from #13)</td>
<td>Wood</td>
<td>32 pipes</td>
</tr>
<tr>
<td>49.</td>
<td>16' Bourdon</td>
<td>Wood</td>
<td>44 pipes</td>
</tr>
<tr>
<td>50.</td>
<td>32' Quint (result) [sic]</td>
<td>Wood</td>
<td>32 pipes</td>
</tr>
<tr>
<td>51.</td>
<td>8' Flute (from #38)</td>
<td>Wood</td>
<td>44 pipes</td>
</tr>
<tr>
<td>52.</td>
<td>16' Trombone</td>
<td>Wood</td>
<td>32 pipes</td>
</tr>
<tr>
<td>53.</td>
<td>8' Tromba (from #32)</td>
<td>Wood</td>
<td>32 pipes</td>
</tr>
</tbody>
</table>

(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. 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. (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, 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. 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' Quint 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. 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." 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."**

**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
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.
Scottish Rite Temple, Shreveport, Louisiana
1917 Henry Pilcher's Sons, Louisville, Ky., Op. 940
1921 Henry Pilcher's Sons, Louisville, Ky., Op. 1061

GREAT
16' Diapason + 8' First Diapason *
8' Second Diapason + 8' Gross Flute *
8' Gemshorn *
4' Octave *
4' Harmonic Flute *
III Mixture (15-19-22) +
8' Trumpet +

Chimes (Echo) *

SWELL
16' Bourdon *
8' Diapason *
8' Stopped Flute *
8' Salicional +
8' Acoline +
8' Viole d'Orchestre *
8' Celeste *
4' Orchestral Flute *
4' Violina +
2' Flautina *
III Mixture (12-15-17) *
8' Cornopean *
8' Oboe +
8' Vox Humana *

Tremolo *

CHOIR
8' Geigen Principal +
8' Concert Flute *
8' Dulciana *
4' Flute d'Amour *
8' Clarinet *

Tremolo *

Chimes (Echo) *

ECHO
8' Claribel Flute +
8' Mutted Viole +
8' Umba Maris +
4' Flute d'Chimney [sic]
8' Vox Humana +

Chimes *

Tremolo *

SOLI
8' Stentorphone +
8' Philomela +
8' Gamba +
8' Celeste +
4' Wald Flute (actually 8') +
8' Tuba +

Tremolo +

PEDAL
16' Diapason *
16' Bourdon *
16' Violone +
16' Gedeckt *
10'3" Quint +
8' Octave *
8' Dolce Flute +
16' Trombone +

Chimes +

OTHER CONTROLS
All Swells +
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' *

Sforzando *

Swell to Pedal 8' *
Echo to Pedal 8' *
Swell to Solo 8' +
Great to Solo 8' *
Solo Unison Off *
Solo to Solo 4' *

PEDAL MOVEMENTS

Pedal Release *
Echo 1 through 3 plus Release +
Swell to through 7 plus Release *
Great through 5 plus Release *

PISTONS

Solo *
ECHO *
Swell *

CHOIR *

PISTONS

Crescendo *

ECHO *

Tuba On Tuba Off 8' Octave *
Echo On Great Off 16' Trombone *
Swell to Great 16', 4' *
Great to Solo 8' *

Other Controls

Swell to Pedal 8', 4' *
Swell to Great 16', 8', 4' *
Choir to Pedal 8' *
ECHO *

There are no independent Pedal pistons. Pedal combinations are changed by general pistons or by hand.)

NOTE: The symbol * indicates those items that were part of the 1917 phase. The symbol + indicates those items that were part of the 1921 phase. The symbol # indicates some additional controls that were provided in the 1985-1988 repair and restoration work.

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 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 organ 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.

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 corroborative 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.


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**

<table>
<thead>
<tr>
<th>Piece</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Toccata in F</td>
<td>Bach</td>
</tr>
<tr>
<td>Choral Fantasy and Christmas Lullaby</td>
<td>Reuchsel</td>
</tr>
<tr>
<td>Solemn March</td>
<td>Borowski</td>
</tr>
<tr>
<td>Sunset</td>
<td>Frynsinger</td>
</tr>
<tr>
<td>Moonlight</td>
<td>Karg-Ellert</td>
</tr>
<tr>
<td>Fantasia on the Welsh Hymn Tune “Twrwyn”</td>
<td>Morgan</td>
</tr>
<tr>
<td>Ave Maria #2</td>
<td>Bass</td>
</tr>
<tr>
<td>Hosannah</td>
<td>Dubois</td>
</tr>
<tr>
<td>“By the Sea”</td>
<td>Schubert</td>
</tr>
<tr>
<td>Russian Boatmen’s Song</td>
<td>arr. Eddy</td>
</tr>
<tr>
<td>Dawn’s Enchantment</td>
<td>Dunn</td>
</tr>
<tr>
<td>“I Hear you Calling Me” (arr. Eddy)</td>
<td>Marshall</td>
</tr>
<tr>
<td>Concert Variations</td>
<td>Bonnet</td>
</tr>
</tbody>
</table>

**Wednesday, May 18, 1921 at 8:00 PM**

<table>
<thead>
<tr>
<th>Piece</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ancient Phoenician Procession</td>
<td>Stoughton</td>
</tr>
<tr>
<td>On the Mount</td>
<td>Frysinger</td>
</tr>
<tr>
<td>Suite in D</td>
<td>Barnes</td>
</tr>
<tr>
<td>Romance Without Words</td>
<td>Bonnet</td>
</tr>
<tr>
<td>Heroic Caprice</td>
<td>Bonnet</td>
</tr>
<tr>
<td>By the Waters of Babylon</td>
<td>Stoughton</td>
</tr>
<tr>
<td>Paraphrase on Gottschalk’s “Last Hope”</td>
<td>Saul</td>
</tr>
<tr>
<td>A Song of Consolation</td>
<td>Cole</td>
</tr>
<tr>
<td>A Song of Gratitude</td>
<td>Cole</td>
</tr>
<tr>
<td>Serenade</td>
<td>Schubert</td>
</tr>
<tr>
<td>Toccata in F</td>
<td>Crawford</td>
</tr>
</tbody>
</table>

**Thursday, May 19, 1921 at 8:00 PM**

<table>
<thead>
<tr>
<th>Piece</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prelude and Fugue on B-A-C-H</td>
<td>J. S. Bach [Liszt?]</td>
</tr>
<tr>
<td>Scherzo in G Minor</td>
<td>Bass</td>
</tr>
<tr>
<td>Ave Maria</td>
<td>Schubert</td>
</tr>
<tr>
<td>Pilgrim’s Chorus (Tannhauser)</td>
<td>Wagner (arr. Eddy)</td>
</tr>
<tr>
<td>Sonata in A Minor</td>
<td>Borowski</td>
</tr>
<tr>
<td>Sunset</td>
<td>Frysinger</td>
</tr>
<tr>
<td>Caprice</td>
<td>Bonnet</td>
</tr>
<tr>
<td>Evening Rest</td>
<td>Hollins</td>
</tr>
<tr>
<td>Caprice</td>
<td>Couperin</td>
</tr>
<tr>
<td>Prelude</td>
<td>Crambault</td>
</tr>
<tr>
<td>Rondo</td>
<td>Marnin</td>
</tr>
<tr>
<td>Gavotte</td>
<td>Schminka</td>
</tr>
</tbody>
</table>

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 Mits.
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Program 9109 3/4/91

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

TOURNEMIRE: Paraphrase for Easter, Victime Piscellati Laudes
VIENNE: Symphony No. 2 in e, Op. 20

VIENNE: Fantasy Pieces, Op. 53 (Suite II: No. 2, Sicilienne; No. 4, Fenouillettes; No. 1, Lamentes; No. 3, Hymne au sèle)

Latry was recorded in concert at Grace Presbyterian Church, Houston (1986 Paris (BNL CD112741 & CD112742, distributed by Harmonia Mundi USA). Latry was recorded in concert at Grace Presbyterian Church, Houston (1986 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.


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 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.

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Program 9112 3/25/91

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

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

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

FRANZ TUNDER: Fantasy on Christ lag in Todesbanden - Wolfram Syré (1866 Schnitger/St. Ludgeri Church, Nord den) Motette CD-11081 (KIS)

JEAN FRANCOIS DANDRIEU: Répons pour le Temps de Pâques - Graham Barber (1977 Klaas/Ingolstadt Münster) Priory CD-260 (HM)

LARRY KING: Resurrection - Douglas Major (Skinner organ/Washington Na tional Cathedral) Gothic CD-118316

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