

Volume 35, Number 2, 1991

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY







## The Organ Historical Society

Post Office Box 26811,  
Richmond, Virginia 23261  
(804)353-9226 FAX (804)353-9266

### The National Council

#### Officers and Councillors (all terms expire 1991)

Roy Redman	President
6812 Robinhood Ln., Fort Worth, TX 76112	
Kristin Gronning Farmer	Vice President
3060 Fraternity Church Rd., Winston-Salem, NC 27127	
Michael D. Friesen	Secretary
2139 Hassell Rd., Hoffman Estates, IL 60195	
David M. Barnett	Treasurer
423 N. Stafford Ave., Richmond, VA 23220	
James J. Hammann	Councillor for Finance & Development
5818 DuBois Street, Detroit, MI 48211	
Timothy E. Smith	Councillor for Historical Concerns
c/o OHS, Box 26811, Richmond, VA 23261	
John Panning	Councillor for Conventions
Box 101, Lake City, IA 51449	
John DeCamp	Councillor for Education
1245 California St. #307, San Francisco, CA 94109	
John Ogasapian	Councillor for Research & Publications
14 Park St., Pepperell, MA 01463	
Rachelen J. Lien	Councillor for Organizational Concerns
1010 Nashville Ave., New Orleans, LA 70015	

### OHS Staff

William T. Van Pelt	Executive Director
3217 Brook Rd., Richmond, VA 23227 (804) 355-6386	
Tom Johnson	Administrative Assistant & Order Processing
Jerry D. Morton	Administration & Publications
Stephen L. Pinel	Archivist
629 Edison Dr., East Windsor, NJ 08520 (609) 448-8427	

### THE TRACKER® Staff

Susan R. Werner Friesen	Editor
Jerry D. Morton	Managing Editor
William T. Van Pelt	Production
John Ogasapian, Alan Laufman, Elizabeth T. Schmitt	
Stephen Pinel, William Van Pelt	Editorial Review

### Committees

Julie Stephens	Biggs Fellowship
520 West 47th St., Western Springs, IL 60558	
David Wallace, Alan Laufman	1992 Convention Co-Chairs
P. O. Box 104, Harrisville, NH 03450	
David M. Storey	1991 Convention Chair
1618 Hollins St., Baltimore, MD 21223	
Alan M. Laufman	Convention Coordinator
P. O. Box 104, Harrisville, NH 03450	
James Hammann	Development Committee
David and Permelia Sears	Extant Organs Committee
P. O. Box 69, Dunstable, MA 01827	
Charles Ferguson	International Interests
Box 44, E. Vassalboro, ME 04935	
William Hays, Alan Laufman, Lois Registein, Julie Stephens,	
Larry Trupiano, Chair	Nominating Committee
John K. Ogasapian	Organ Archive Fellowship
14 Park Street, Pepperell, MA 01463	
Timothy E. Smith	Organ Citation
c/o OHS, P. O. Box 26811, Richmond, VA 23261	
Bruce Stevens	Recital Series
St. James's Church, 1205 W. Franklin St., Richmond, VA 23220	
Michael D. Friesen	Distinguished Service Award
Kristin Farmer	Slide-Tape Program
3060 Fraternity Church Rd., Winston-Salem, NC 27127	

OHS American Organ Archive at Talbott Library,  
Westminster Choir College, Princeton, New Jersey

### Members may join any number of chapters.

Chapters, Founding Date	Newletter, Editor, & Annual Dues	Membership Inquiries
Boston Organ Club 1965, '76 OHS Charter	<i>Newsletter</i> , E. A. Boadway, \$7.50	Alan Laufman Box 104 Harrisville, NH 03450
Central New York, 1976	<i>The Coupler</i> , \$5	Phil Williams Box F Remsen, NY 13438
Chicago Midwest, 1980	<i>The Stopt Diapason</i> , Susan R. Friesen, \$12	Julie Stephens 520 W. 47th St., Western Springs, IL 60558
Eastern Iowa, 1982	<i>Newsletter</i> , Mark Nemmers, \$7.50	August Knoll Box 486 Wheatland, IA 52777
Greater New York City, 1969	<i>The Keraulophon</i> , John Ogasapian, \$5	Alan Laufman (as above)
Greater St. Louis, 1975	<i>The Cypher</i> , Eliza- beth Schmitt, \$5	John D. Phillippe 4336 DuPage Dr. Bridgeton, MO 63044
Hilbus (Washington- Baltimore), 1970	<i>Where the Tracker Action Is</i> , Carolyn Fix, \$5	Ruth Charters 6617 Brawner St. McLean, VA 22102
Kentuckiana (Kentucky-S. Indiana), 1990	<i>Quarter Notes</i> , Philip T. Hines, Jr., \$10	Lynn Ropke Pratt 2419 Carolina Ave. Louisville, KY 40205
Mid-Hudson (New York), 1978	<i>The Whistlebox</i> , Robert Guenther, \$5	June Marvel Crown Hill Rd. Wappingers Falls, NY 12590
New Orleans, 1983	<i>The Swell Shoe</i> , Russel Deroche, \$10	Rachelen Lien 1010 Nashville Avenue New Orleans, LA 70015
North Texas, 1990	to be announced	
Pacific-Northwest, 1976	<i>The Bellows Signal</i> , Beth Barber, \$3	David Ruberg Box 2364 Seattle, WA 98111
Pacific-Southwest, 1978	<i>The Cremona</i>	Manuel Rosales 1737 Maltman Ave. Los Angeles, CA 90026
South Carolina, 1979	<i>Newsletter</i> , Kristin Farmer, \$5	Kristin Farmer 3060 Fraternity Church Rd. Winston-Salem, NC 27107
South Texas (The San Antonio Pipe Organ Society), 1977, 1981 OHS Charter	<i>The Well-Tempered Communique</i> , \$15	
Tannenberg (Central Pa.), 1976	<i>The Dieffenbuch</i> , John L. Speller, \$5	James McFarland 114 N. George St. Millersville, PA 17551
Wisconsin, 1988	<i>Die Winerflöte</i> , David Bohn, \$5	Phyllis Frankenstein 120 Dana Drive Beaver Dam, WI 53916

THE TRACKER® is published four times a year by the Organ Historical Society, Inc., a non-profit, educational organization.

Annual membership dues, (including THE TRACKER): Regular members \$25.00 (over age 66, full-time students, and additional member in a household \$20.00); Contributing members \$35.00; Sustaining members \$6 0.00; Patrons \$100.00; Benefactors \$25 0.00. Institutions and businesses may be non-voting subscribers at the same rates. Foreign members and subscribers add \$5 for postage outside U. S. or \$12 for Air Mail outside North America. Back issues of THE TRACKER are obtainable at \$4.00 each or \$15.00 per volume, plus \$1.75 S&H. Send membership dues, inquiries, and address changes to: The Organ Historical Society, Inc., P. O. Box 26811, Richmond, Virginia 23261. Make all checks payable to the Organ Historical Society, Inc.

Advertisers may address inquiries to the Managing Editor. Advertisements in no way imply OHS endorsement of goods or services.

Editorial correspondence and articles to be considered for publication may be addressed to the OHS Offices. Responsibility for facts and opinions expressed in articles rests upon the authors and not upon the Organ Historical Society, Inc. All material accepted for publication in THE TRACKER become the property of the Organ Historical Society, Inc., and cannot be returned. Material published in THE TRACKER may not be reproduced without permission of the Editor.

THE ORGAN HISTORICAL SOCIETY is not obligated to any commercial interest. There is no intention to discredit or recommend any existing organ manufactory or concern. No such information inferred, implied, or construed in any form may be used in advertising or for any commercial purpose. The Society will take all steps to prevent or prosecute any such use of its material, the name THE TRACKER®, or the name THE ORGAN HISTORICAL SOCIETY. THE TRACKER® is a registered trademark. Copyright ©1991 The Organ Historical Society, Inc. ISSN: 0041- 0330.

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: At the 1991 National OHS Convention to be held in Baltimore July 7-13, this organ built 1886 by the Baltimore Church & Concert Organ Co. will be heard in a concert to be played by Michael Britt. Thirty-two other organs will also be heard during the week, with Convention Headquarters at Towson State University. A preview of the convention begins on page 23 and a history of Baltimore organbuilding begins on page 4, including many photographs of extant organs to be seen during the convention and others now gone.

<b>Baltimore Organs &amp; Organbuilding in the Nineteenth Century . . . . .</b>	<b>5</b>
Raymond J. Brunner Provides a Survey of Organs and Their Builders Who Established Baltimore as a Major 19th Century Center of the Trade	
<b>A Baltimore Convention Preview . . . . .</b>	<b>24</b>
Alan Laufman Introduces the Organs, Organists, and City Where The 1991 National Convention Will Convene, July 7-13.	
<b>DEPARTMENTS</b>	
Letters . . . . .	13
Archive Grants Proposals Solicited . . . . .	15
Reviews . . . . .	16
<i>The Making of the Victorian Organ</i> , A Book by Nicholas Thistlethwaite, Reviewed by John Speller	
<i>The Modern Classical Organ</i> , A Book by Thomas Donahue, Reviewed by George Bozeman, Jr.	
<i>Organo Deco</i> , A Recording by David Britton on the Denver Kimball, Reviewed by Jonathan Ambrosino	
Organ Update . . . . .	22
Minutes . . . . .	30
National Council Meeting, Hartford, Connecticut, October 5-6, 1990	
National Council Meeting, Richmond, Virginia, February 15-16, 1991	
Pipedreams Schedule . . . . .	31

## Remembering the OHS in Your Will

EDITORIAL

IN RECENT YEARS THE SOCIETY has benefitted from the bequests of several members, who have left personal libraries of organ books, material, or music to the organization, or willed it monetary assets. Lest anyone be overlooked, these people are not named here, but we are very grateful for their remembrances.

For example, many members have enriched the holdings of the Society's American Organ Archive by contributing their personal collections of organabilia, whether this be brochures, organ dedication programs, books, photographs, or other material such as scrapbooks. Many times a person may have items that seem ephemeral, but all too often they could turn out to be unique or very rare pieces, all of which are valuable to an archive encompassing the entire field of the organ.

In cases where duplicates are received, the additional holdings have permitted the Archive to expand its ability to offer inter-library loans, so this should not be a hindrance to anyone's consideration. And don't forget correspondence: one recent OHS publication would not have been possible if letters had not been preserved!

A monetary bequest is also a fitting way to support a specific program of the Society you especially believe in, to

memorialize a fund or project that you could designate, or to simply further the general activities of the OHS.

Aside from the obvious statement that everyone should have a will drawn up for legal, tax, and personal reasons, such instruments are the only sure way to know that your intentions will be carried out as you would have wanted.

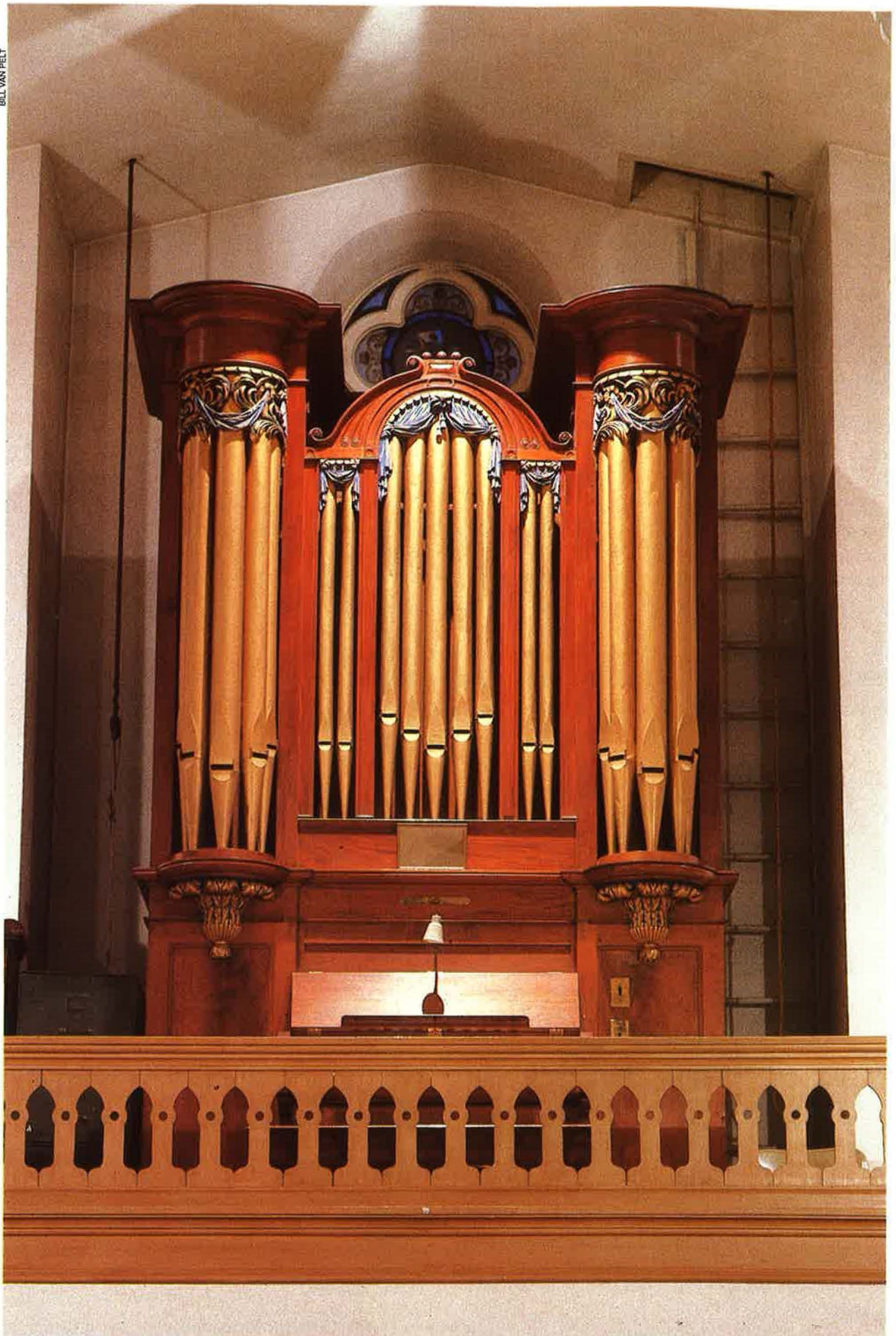
If you have been contemplating the disposition of your estate, please include the OHS in your plans. The value of a benefaction can be great or small by the world's standards, but immeasurably important to your personal satisfaction in helping to advance the Society's work, as well as that of people who will come after us.

Your willingness to expand the Society's holdings, to help it financially, or to otherwise enable a new endeavor not now possible, can help ensure the continued growth and influence of the organization. OHS members care deeply about not only the history of the pipe organ, but also its future. A will is the perfect opportunity to address both of these aspects.

For further information, see your attorney, or contact the Society's headquarters.

SRWF  
3





*The 1804 George Pike England organ rebuilt in 1875 by Henry Niemann will be heard at St. Joseph's Church, Taneytown, Saturday, July 13.*





*The Baltimore builder Adam Stein will be represented during the convention by two organs, including this 3-40 tracker at St. Mary's Episcopal Church, Hampden, in which the Swell Bourdon is divided and controlled by the drawknob shown below. James Hammann will play the organ on Tuesday, July 9.*

## Baltimore Organs and Organbuilding in the Nineteenth Century

by Raymond J. Brunner

**L**IKE OTHER MAJOR METROPOLITAN AREAS in the northeastern United States, Baltimore became a center for organbuilding during the nineteenth century. Many large and important instruments were installed in the numerous Roman Catholic churches there, as well as in Episcopal, German Lutheran and Reformed, Unitarian, Presbyterian, and other churches. While organbuilding there never achieved the scale of activity to which it rose in New York, Boston, or even Philadelphia, it nonetheless played an important role in the history of American organbuilding. A great diversity of organs in the city during the latter part of the century was a result of the many instruments brought from other cities, combined with the products of Baltimore's own largely German-American school of builders.

### Early Organs and Builders, 1750-1850

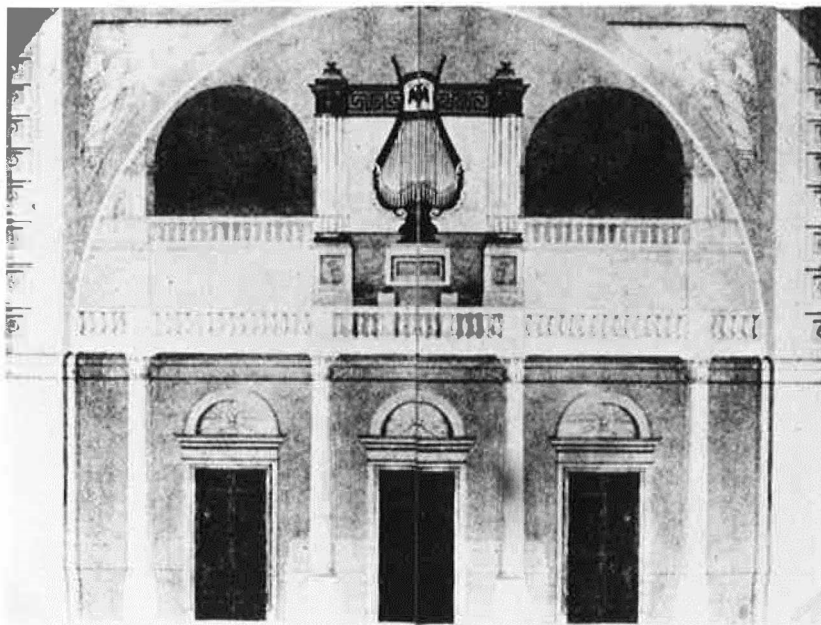
The earliest known installation of an organ in Baltimore was in St. Paul's Church (Anglican) in 1750. This was probably an imported instrument. It was moved to a new building in 1784 and was said to be constantly in need of repair.<sup>1</sup> The next instrument of record was the David Tannenberg organ installed in Zion Lutheran Church in 1796 when Tannenberg, with the aid of his son-in-law Philip Bachman, was at the peak of his career, providing organs for many Lutheran, Reformed, and Moravian congregations. Little is known about the instrument; its cost was £375 and was moved to a new building in 1808, at which time the case was adorned with wood carvings. The church and organ were destroyed in a fire on March 30, 1840. A new organ built by Henry Knauff of Philadelphia was installed in the rebuilt church.<sup>2</sup>

Several imported organs arrived in Baltimore during the early part of the century, as no organbuilder had yet been established in the city. In 1804, two London built organs were obtained by St.

Paul's Church. One of these instruments replaced the old organ and the other was for the chapel of Christ Church. In 1817, St. Paul's advertised an organ for sale, stating that it had been built by George Pike England in London. It or the Christ Church organ apparently



*Raymond J. Brunner, president of R.J. Brunner & Co. in Silver Spring, Pennsylvania, is the author of That Ingenious Business: Pennsylvania German Organ Builders. He has done extensive research in Mid-Atlantic organ history, particularly Pennsylvania, and has done numerous restorations of historic organs.*



The 1818 Thomas Hall organ at First Unitarian Church, Baltimore, featured a case designed by the church's architect, Maximilian Godefroy, to contain its 22 ranks on three manuals.

found its way to Taneytown, Maryland, and is now in St. Joseph's Roman Catholic Church there. The nameplate of the organ reads "G. P. England, London, 1804."<sup>3</sup> It is a one-manual instrument originally with a G compass. Henry Niemann rebuilt the organ in 1875, replacing the windchest, action, keydesk, and most of the pipework. The case, façade pipes, 8' Stopped Diapason, and perhaps the Diapason chorus remain of the England organ.<sup>4</sup> This organ will be heard during the 1991 convention.

Carr's Music Store offered two imported organs, also of London origin, in November 1807. One organ was a small one-manual instrument of eight stops and was second-hand. The other was a barrel organ containing four stops, drum and triangle, and having three interchangeable barrels of ten tunes each. An organ installed soon afterwards in St. Patrick's Roman Catholic Church could have been the one-manual instrument advertised by Carr's.<sup>5</sup> Other organs installed in Catholic churches in the city at the beginning of the century were in the chapel of St. Mary's Seminary (by 1808)<sup>6</sup> and in St. Alphonsus Church.<sup>7</sup>

New York organbuilder John Geib provided two instruments for Baltimore churches in 1811. First Presbyterian Church used theirs until about 1845. The other organ went to Second Street German Reformed Church, eventually to be sold to a Catholic parish near Havre de Grace.<sup>8</sup>

The first organ built in the city seems to have been made by James Stewart. Stewart was a piano maker who advertised in 1813 that he was also able to build organs, a skill he had learned in Europe. He offered a five-stop organ of his own manufacture three years later but closed his business in 1819, apparently unable to find sufficient work.<sup>9</sup>

Important organs for Baltimore churches were built by Thomas Hall of Philadelphia during the second decade of the century. A large instrument built by him for St. Paul's was consecrated on March 17, 1817, and was used until destroyed by fire in 1854. Another Hall instrument was for the First Unitarian (Independent) Church which opened in 1818. The organ case was built to the plans of Maximilian Godefroy, architect of the church. The organ had three manuals with 22 manual stops and a Pedal Bass and was built at a cost of \$3,800. A description of it in *Port Folio* magazine reports as follows:

The organ merits particular mention, as well from the classic taste which has been displayed by Mr. Godefroy, in giving it a form perfectly novel, as from the intrinsic excellence of the instrument. It is constructed in the form of an antique lyre, of colossal dimensions, the strings of which are represented by the pipes. The two angles of the front are fanned by large pipes. The top of the lyre, which is generally enriched with some emblematic ornaments is fanned by a half crown of stars, in the center of which reposes a bronzed eagle, amidst gilded rays. The body of

the organ is of bird's eye maple and mahogany, and all the ornament of the frieze, the capitals, and the bases are bronzed. This truly magnificent instrument, which is twenty-two feet, nine inches high, and sixteen feet, nine inches wide, contains fourteen hundred pipes, the tone of which, as they sweep through the arches under the masterly execution of Mr. Carr, are sublimely melodious. It was built by Mr. Thomas Hall of Philadelphia, to whose skill it does infinite honour.<sup>10</sup>

The stop list as specified in the contract for the organ lists no Pedal stops, perhaps indicating that there was a Pedal coupler but no independent Pedal stops. (See box.)

A third Thomas Hall organ installed during this period was for the Roman Catholic Cathedral of the Assumption, a magnificent building designed by Benjamin Latrobe and the first Roman Catholic cathedral in the United States. Built in 1819, the organ was used for the consecration ceremony on May 31, 1821, where the organ accompanied the choir of the church along with sixty additional voices and an orchestra in portions of Haydn's *Creation*.<sup>12</sup> At the time of its construction, it was the largest organ in the United States, having three manuals with 36 speaking stops, including a 32' Sub-bass in the two-octave Pedal (from CC).<sup>13</sup> The case of the Hall organ survives today, although altered when the instrument was replaced by Roosevelt in the late 19th century. Now known as the Basilica of the Assumption, the church and organ will be visited during the convention.

There seems to have been little organbuilding activity in the city during the 1820s and 30s. An "elegant organ" by an unknown builder was destroyed by fire which consumed the Baltimore Athenaeum on February 7, 1835. The organ had been the property of Rial Shaw, a teacher of psalmody, music teacher in the public schools, and a compiler of church music. Another organ installed during this period was for St. Peter's Roman Catholic Church, although nothing more is known about it.<sup>14</sup>

During the 1840s, several organbuilders opened shops in Baltimore and a number of new instruments were installed. The *Baltimore Clipper* gave an account of organbuilder Norris G. Hales on March 18, 1840 stating that he had recently established himself in the city. An instrument built by him was opened at First English Lutheran Church on Lexington Street that month. The two-manual organ had a one-octave pedalboard which coupled to the manuals. The Great contained Open Diapason, Stopped Diapason, Dulciana, Principal, 12th, 15th, and 17th stops, while the G compass Swell contained a Stopped Diapason and, from f below middle c, a Clarabella, Principal and Fifteenth.<sup>15</sup>

Other builders during this period were John Barnhart, listed in the 1840 *Baltimore Directory*, and Henry Judge, listed in *Craig's Business Directory* in 1842. Little is known of the work of these two builders, or of subsequent work by Hales. The only builder who started business in Baltimore during this decade and stayed for any length of time was James Hall from Philadelphia. Related to the earlier Halls who built organs in New York, Philadelphia, and Baltimore, he began operating there in 1845.<sup>16</sup>

**1818 Thomas Hall, Philadelphia  
First Unitarian (First Independent) Church  
Baltimore, Maryland**

<b>GREAT</b> 846 pipes	Principal
Double Open Diapason	Flute
Open Diapason	Fifteenth
Stopd Diapason	<b>SWELL</b> 350 pipes
Principal	Open Diapason
Twelfth	Stopd Diapason
Fifteenth	Viol de Gamba
Tierce	Principal
Cornet, 5 Ranks	Cornet, 4 Ranks
Sexquialtra [sic]	Fifteenth
Trumpet	Hautboy
<b>Choir</b> 290 pipes	Source: Original contract, Archives, First Unitarian Church, Baltimore, Maryland
Stop Diapason	
Dulciana	





*This empty case remains of the Pomplitz organ built for the Roman Catholic Church of St. Michael the Archangel.*

In 1843, Cincinnati builder Matthias Schwab installed a new three-manual organ in St. Alphonsus Roman Catholic Church. The organ was distinguished by the fact that in addition to its traditional five-sectional main case, a Rückpositiv division was mounted on the gallery rail, a rare feature on a German-American instrument. The reversed console was at the back of the Rückpositiv case. The organ was said to have had 45 stops, 33 of them speaking stops, among them a 32' stop.<sup>17</sup>

Other organs installed in Baltimore during the 1840s included an instrument built by Henry Erben of New York for First Presbyterian Church, with the old Geib organ taken in trade, and a new Warren & Appleton organ built in Boston, to replace the Thomas Hall organ at the Unitarian Church.<sup>18</sup>

#### **James Hall**

In 1845 organbuilder James Hall (1803-1888) moved from Philadelphia to Baltimore where he set up shop at 152 West Lombard Street, moving to a large five-story facility in 1847 at 3, 5, and 7 South Eutaw Street. The 1850 Federal Census lists Hall as having six employees and an annual output of eight organs.<sup>19</sup> In 1851, Henry Erben opened a Baltimore branch with Jabez Horner as agent. Horner was soon replaced by Hall, who was Erben's agent from 1853 to at least 1864.<sup>20</sup> A large two-manual organ of 30 stops built during this period was the 1863 instrument for St. John the Evangelist R.C. Church at Valley and Eager Streets. Its large classical-style case, painted white with gold trim, featured a five-sectional façade. The organ was still functioning and playable in 1958 when it was heard during the OHS convention; the church closed in 1966. The metal pipes were subsequently stolen, and the remainder of the organ was eventually broken up for scrap, a tragic loss of one of the few remaining large Erben organs.

Erben closed his Baltimore branch in 1864, near the end of the Civil War. The South Eutaw St. shop was then occupied by organbuilder Bernard Tully until 1866. Tully made a succession of moves and left Baltimore for Washington, D.C. in 1875. Since no record of

any organs built by Tully has been found, it is likely that he did only tuning and maintenance work.

James Hall moved to 216 W. Lexington St. in 1864, where he remained until 1867. That year he moved to 216 W. German Street and in 1881 to 258 W. German Street (now called Redwood Street). Hall's grandson, J. Edward Schadt, joined the firm in 1881 and became a partner in 1884, being responsible for pipe voicing and tonal matters. Following Hall's death in 1888, Schadt limited his work to tuning and rebuilding existing instruments.<sup>21</sup> The firm is listed as James Hall & Co. in 1885 and again in 1890; the business address was 1417 Hollins St., which was a residential address, by the latter date.<sup>22</sup>

#### **Henry Berger**

Beginning about 1850, German organbuilders arrived in Baltimore and soon became the dominant organbuilding influence in the city. Henry F. Berger was one of those who stayed only a few years. Born in Germany in 1819, he was the son of organbuilder Bernhart de Berger. He arrived in Baltimore in 1849 and by 1852 had established himself in business. His advertisement in the *Baltimore Wholesale Business Directory* that year listed several organs for sale and stated that he was at the 7 South Eutaw Street address. Since this is the same address as Erben and James Hall, there may have been some working relationship between the two firms. While in Baltimore, Berger built a large organ for St. Augustine's Roman Catholic Church in Philadelphia. The instrument was housed in a fine German baroque-style case. In 1855, Berger moved to Jefferson in York County, Pennsylvania, and later to the city of York where his factory burned in 1861. He moved to Tiffin, Ohio, the next year and died in 1864.<sup>23</sup>

#### **August Pomplitz**

One of the most notable of Baltimore builders was August Pomplitz, who opened a shop in 1851 with partner Henry Rodewald. Pomplitz came from Germany, where he was a pupil of court organbuilder Eberhardt. While in Germany, Pomplitz helped



*This 1885 Roosevelt 1m in the chapel of Lovely Lane United Methodist Church has been restored by Richard Howell and will be heard during the 1991 OHS Convention.*

build organs for the cathedral of Braunschweig and for the Reformed church in Hannover.<sup>24</sup> In Baltimore, the firm was located at Pratt and Albemarle Streets in the eastern part of the city. Their earlier instruments were mostly small, one-manual organs. A Pomplitz & Rodewald organ of 1853 survives in the Kreutz Creek Presbyterian Church in Hellam (also spelled Hallam), Pennsylvania. Typical of their small instruments, it contains the following stops:

MANUAL 54 notes, enclosed  
Open Diapason Bass 8'  
Open Diapason Treble 8' (TF)  
Stopped Diap. Bass 8'  
Stopped Diap. Treble 8' (TF)  
Dulciana 8' (TF)  
Principal 4'  
Fifteenth 2'  
PEDAL 13 notes  
Flute 8' (Open wood)

The organ cost \$531.00 (an old organ was taken in trade) and was built for what was then a German Lutheran and Reformed

congregation. The original bellows has been removed from the organ and is presently in storage. The organ is in need of a thorough restoration. Another Pomplitz & Rodewald organ from this period is in the "Old Church" in Burkittsville, Maryland, and contains a Stopped Diapason (treble and bass), Dulciana (TF), and Principal 4'.

The original factory was destroyed by fire in 1854 and was replaced by a three-story brick structure adjoining the old premises. The new factory began producing larger instruments, including a two-manual and pedal, 26-stop organ for the "Catholic Allegheny Church" in Pittsburgh completed in mid-1854. They also built a one-manual, six-stop organ for St. Mary's in Leonardtown, Maryland; a one-manual, four-stop organ for the Catholic church in Catonsville, and an eight-stop instrument for the "St. Dominican Church" in Washington, D.C., in that year.<sup>25</sup> Pomplitz & Rodewald exhibited at the Maryland Institute Fair in 1855, where they won the highest premium. The 1860 U.S. Census lists the firm as having seven male employees with an annual output of 20 organs.<sup>26</sup>

Sometime during the Civil War, Rodewald left the firm. The 1860s and 70s were a period of great success for the Pomplitz firm, when a number of important instruments were built for churches in Baltimore and elsewhere. Pomplitz organs were installed in several Pennsylvania cities, including Pittsburgh, Lancaster, and York. Most of the firm's organs were built for Roman Catholic churches. By 1869 they had built 136 organs.<sup>27</sup> It is not known what the firm's total output was, but a ca. 1880 instrument for St. Lawrence R. C. Church in St. Lawrence, Pennsylvania, is opus 226.<sup>28</sup>

Of the large organs built by Pomplitz for Catholic churches in Baltimore, his 1868 instrument for

St. James on Aisquith Street is the only one to survive, although not in its original location. The two-manual organ is housed in a large walnut case of monumental proportions, having a large central arch. It was poorly electrified some years ago, but in 1989 was renovated and moved to St. Patrick's R. C. in Norristown, Pennsylvania, when St. James was closed. Other large Pomplitz organs were for St. Gregory's R. C. Church, the organ destroyed in 1960, and for St. Michael's R. C. Church, where only the walnut case remains. The specification of the 1873 Pomplitz organ for St. Vincent de Paul R. C. Church in Baltimore, as seen on page 11, was typical of his larger instruments. The 1868 Pomplitz at Second and Fourth Baptist Church and the 1886 Emmanuel Reformed Episcopal Church in Baltimore will be visited during the Baltimore convention.

August Pomplitz had two sons in the business, Herman and Louisa. Louisa, with partner John W. Otto, succeeded his father, and the business name became Pomplitz Church Organ Co. by 1876. August Pomplitz died on February 3, 1877. The firm continued under the name Pomplitz Church Organ Co. until at least 1885. By



1892 Otto was operating under his own name at 756 W. Pratt Street, apparently engaged in mainly tuning and repairing.<sup>29</sup> A 2-9 tracker in an R. C. church in Marlborough, New York, had the nameplate "J. W. Otto, Baltimore, Opus 347," so apparently Otto continued Pomplitz's numbering of instrument.

#### Charles Strohl

Organbuilder Charles Strohl worked in Baltimore during the period when the Pomplitz firm was at its peak and Erben's branch under James Hall was active. Strohl is listed as an organbuilder at 15 S. Bethel St. in the 1867 Baltimore city directory. A Charles Strohl, aged 35, with the occupation carpenter is listed in the 1870 census. This Strohl, if the same one, came from Bavaria.<sup>30</sup>

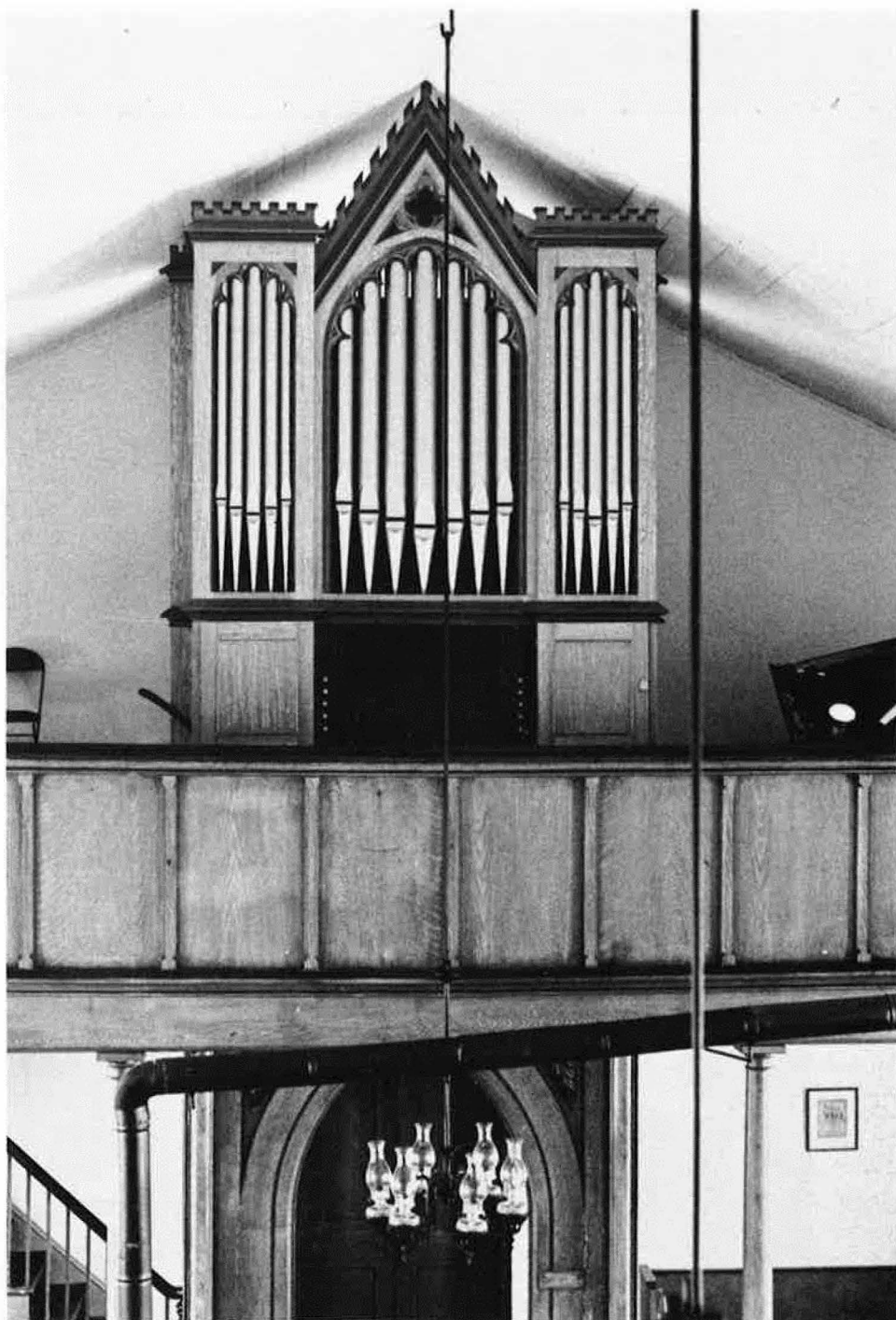
An organ in Old Salem Lutheran Church, Catonsville, Maryland, was apparently built by him, either under his own name or while Strohl was employed with one of the previously mentioned companies. The one-manual, seven-rank organ has his signature and the date of 1860 on a pipe of the Open Diapason. Construction details of the Catonsville organ, which will be seen during the convention, are similar to the work of Pomplitz, indicating that Strohl may have been employed by them.

#### Heilner and Schumacher

This obscure and probably short-lived firm operated during the mid 1870s. Located at 10 and 12 N. High Street (an address later occupied by Henry Niemann), the firm advertised in German-language newspapers of the time. Partners H. H. Heilner and George A. Schumacher probably worked with other Baltimore builders before forming their association. They built a new organ about 1875 for St. Michael's Episcopal Church in Baltimore. Schumacher had a shop under his own name in 1883 at 79 E. Monument St. It was organized the next year into the Baltimore Church & Concert Organ Company, with Schumacher as manager and financially backed by Francis X. Ganter. Initially at 32 Hanover Street, it moved to 9 and 11 W. Pratt St. by 1887.<sup>31</sup> The R. L. Polk & Co. city directory for 1890 lists Ganter separately from the organ company as a manufacturer of show cases, office furniture and billiard tables. A large organ built by Heilner & Schumacher was for St. Anthony's R. C. Church in Lancaster, Pennsylvania, and cost \$5,000. The organ was publicly tested at the firm's shop on October 11, 1875, and moved to Lancaster the next month. It had two manuals, with 13 stops on the Great, 8 in the Swell, and 4 in the Pedal, as well as 7 coupler and accessory stops. The organ had pneumatic action, the first instrument built by the firm with that feature. The Romanesque-style casework was walnut with ash panels and was designed by the architect Durang. It measured 23' in depth, 16' in width and 22' in height, with 47 gilded façade pipes.<sup>32</sup> The organ was replaced about 1938. This church also had a Pomplitz organ in the chapel.

#### Henry Niemann

Another German immigrant engaged in organbuilding in Baltimore was Henry Niemann. Born April 27, 1838 in Osnabruck, Germany, he was trained as a cabinetmaker there. In 1857 at the age of 19 Niemann came to America where he found employment with organbuilder John Closs in Cincinnati, Ohio. After two years



*An organ bearing the name of Charles Strohl at Old Salem Lutheran Church, Catonsville, recently restored by Columbia Organ Works, will be heard during the OHS Convention.*

there, he left for England to advance his knowledge of organbuilding. He worked there for three years with Charles S. Barker, known for his early use of pneumatic actions. In 1862, Niemann went to France to work for Cavaillé-Coll, where he stayed five years. According to an article on Niemann in the *Baltimore Federation of Labor*, both Barker and Cavaillé-Coll had high praise for Niemann's abilities. It is likely that Niemann himself supplied this information. While in Paris Niemann built several small organs. Niemann left France to build a three-manual organ for the "Parr Kirche" in Meppen, Germany. This was followed by a tour of the leading organ factories in Europe, where Niemann observed the methods of various builders.<sup>33</sup>

Niemann returned to the U. S. in 1872 and subsequently established his business in Baltimore. Between that time and his death on October 26, 1899, Niemann built 40 organs for churches in Baltimore alone, including instruments for Associated Reformed, Aisquith St. Presbyterian, St. Ann's R. C., Third English Lutheran,



*Now electrified on its original slider chests, the 1881 Niemann at St. Leo the Great Roman Catholic Church will be heard on Tuesday, July 9, played by Bradley Rule.*



Second English Lutheran, St. Leo's R. C., St. Peter's R. C., Harlem Ave. Christian, Har Sinai Temple, Faith Presbyterian, St. John's Independent Methodist, Grace English Lutheran, First Independent Christian, Appold M. E., St. Barnabas P. E., Holy Martyrs R. C., Otterbein United Brethren, the Unitarian church on Franklin St., and St. Thomas Aquinas R. C. churches. A Niemann organ built for the "Sanctuary of the Cathedral" was said to be the first three-manual organ in the city to have two balanced swell pedals. The organ was removed when the cathedral was enlarged, bought by Niemann, and placed in the Associated Reformed Church (now the Greek Orthodox Cathedral of the Annunciation) in 1892.<sup>34</sup> Niemann's business was located first at the corner of Caroline and Holland Streets, moved to 10 and 12 N. High Street in 1878, and was later at 561 and 563 E. Monument Street.<sup>35</sup>

All of Niemann's organs were mechanical action, with pneumatic stop-actions used on some later instruments. His organs were well received and he won the gold medal at the Maryland Institute Exhibition in 1878. Tonally they had a more bold and powerful sound than the Pomplitz organs. Niemann organs were well constructed, although on many instruments the casework was not elaborate and did not extend above impost level. Other examples featured elaborate casework, such as the 1885 organ for St. Joseph Monastery of the Passionist Fathers as seen on the cover of *The Tracker* 35:1.

An interesting reference to Niemann is to be found in a letter in the files of First Unitarian Church in Baltimore. Addressed to a Mr. Cunningham on March 3, 1875, it is from the E. & G.G. Hook & Hastings firm in Boston. Apparently Niemann was employed by



Henry Niemann

COPY BY DAVID M. STOREY

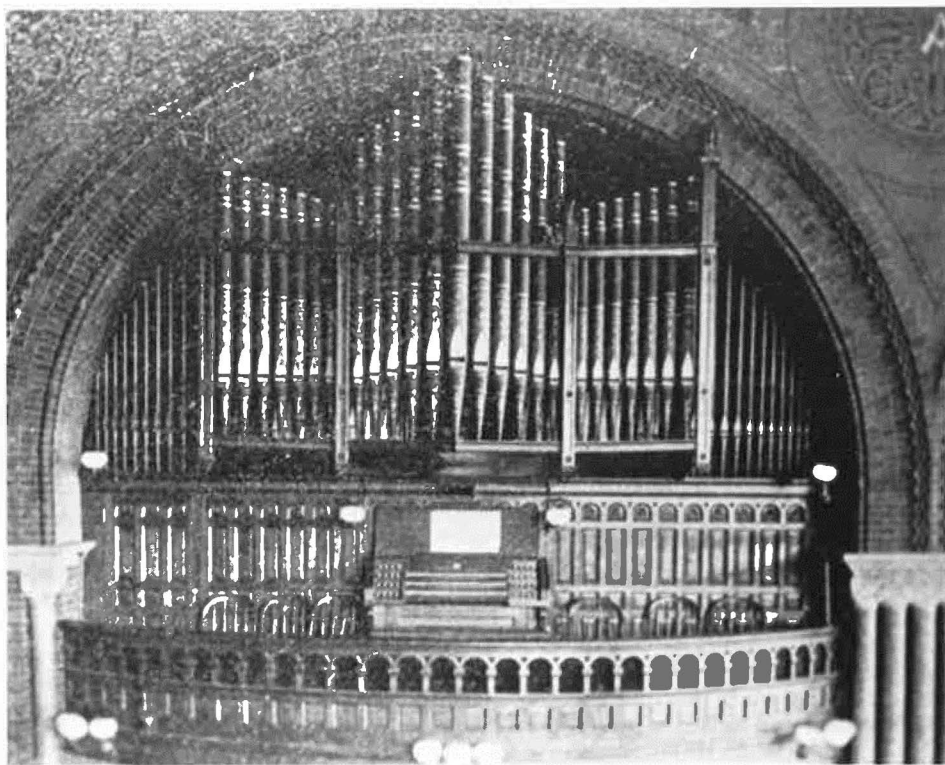
them for a short time, presumably between the time he returned from Europe in 1872 and the time he opened his business in Baltimore. The letter says "We think he is a painstaking and rightminded man but we cannot recommend his skill and judgment as an organbuilder. Had he been a competent man we should have retained him in our employ." The letter concludes with a statement that representatives will be in the city in the next week to set up two organs by the firm there, one for the Franklin St. Baptist Church and is signed E. & G. G. Hook & Hastings.<sup>36</sup> It is not surprising that a competitor would not wish to recommend Niemann, having

an interest in selling an organ themselves. Niemann's frequent changes of employment would seem to indicate that he was extremely ambitious, perhaps too much so to have pleased the management of Hook & Hastings.

After Niemann's death, the business was continued by his son Frank H. Niemann. In 1900, the firm claimed to have fifty organs in Baltimore under its care, as well as numerous instruments in Washington and throughout the South.<sup>37</sup> The firm closed in 1908.<sup>38</sup>

#### Adam Stein

The organ company established by Hilborne L. Roosevelt in 1872 opened its Baltimore branch in 1880, with Adam Stein as manager. Located originally at 216 or 218 W. German St. (the former James



COPY BY DAVID M. STOREY

Henry Niemann's 3m organ built with many technical innovations for the chancel area of the Roman Catholic Cathedral (where Thomas Hall's 1819 3m occupied the South gallery) was removed and rebuilt as seen here for the Associated Reformed Church, now the Greek Orthodox Cathedral, in 1892. The organ was rebuilt to 2-11 in the mid-1970s by the Lewis & Hitchcock firm.

Hall shop), it was later in a four-story building at 668-670 W. German St., a facility which featured an erecting room which extended from the second story to the roof. When Hilborne Roosevelt died in 1887, Stein was called to New York where he became superintendent under the direction of Frank Roosevelt. When Frank Roosevelt closed the business in 1893, Stein returned to Baltimore to conduct his own business in the former Roosevelt facilities, acquiring the former Roosevelt business interests for Baltimore, Washington, and the South. Baltimore churches for which Stein built organs (some under the Roosevelt name) were the Catholic Cathedral of the Assumption; the churches of St. Luke's (P. E.), Grace (P. E.), Emmanuel (P. E.), Messiah (P. E.), Memorial (P. E.), First (P. E.), First Presbyterian, Lafayette Square Presbyterian,

#### 1873 Pomplitz Organ Co.

St. Vincent de Paul Roman Catholic Church, Baltimore			
GREAT			
16'	Tennoroan [sic]	58 pipes	8' Cornopean . . . . . 58 "
8'	Open Diapason	. . . . . 58 "	8' Houtbois [sic]
8'	Viola di Gamba	. . . . . 58 "	& Bassoon . . . . . 58 "
8'	Dulciana	. . . . . 58 "	PEDAL
8'	Gemshorn	. . . . . 58 "	16' Dbl. Op. Diap. . . . . 25 pipes
8'	Melodia	. . . . . 58 "	16' Contra Bass . . . . . 25 "
8'	Stop'd Diapason	. . . . . 58 "	8' Violin Cello . . . . . 25 "
4'	Rohrflute	. . . . . 58 "	8' Trombone . . . . . 25 "
4'	Principal	. . . . . 58 "	MECHANICAL REGISTERS
2 <sup>2</sup> / <sub>3</sub> '	Twelfth	. . . . . 58 "	Coupling for Swell to Great
2'	Fifteenth	. . . . . 58 "	Coupling for Great to Pedale
4 rks.	Mixtur	. . . . . 232 "	Tremulo
8'	Clarionett	. . . . . 46 "	Calcunt [sic]
8'	Trumpet	. . . . . 58 "	PEDAL MOVEMENTS
SWELL			
8'	Geigenprincipal	58 pipes	Forte No. 1 for Great Organ
8'	Violina	. . . . . 58 "	Piano No. 1 for Great Organ
8'	Salicional	. . . . . 58 "	Forte No. 2 for Great Organ
8'	Doppelflute	. . . . . 58 "	Piano No. 2 for Great Organ
8'	Lieblich Gedacht	. . . . . 58 "	Forte for Swell
4'	Concertflute	. . . . . 58 "	Piano for Swell
4'	Octave	. . . . . 58 "	Reverse Coupling for Great to
2'	Waldflute	. . . . . 58 "	Pedale
3 rks	Cornett	. . . . . 174 "	Swell

Source: *Watson's Art Journal* (Saturday, Sept. 13, 1873), 235

Franklin Square Presbyterian, Second Presbyterian, Trinity M. E., South, Columbia Ave. M. E., First Congregational, St. Timothy P.E. (Catonsville); Oheb Shalom Temple; and the Peabody Conservatory of Music.<sup>39</sup>

Stein continued in business until 1912. Another former Roosevelt employee, C. Louis Miller, took over the Maryland Organ Company which was founded in 1894 by Charles Tillman.<sup>40</sup> The firm only built a few organs; Opus 2 survives at St. Stephen's and St. James' Lutheran Church at Hanover and Hamburg Streets in Baltimore.

#### Baltimore Organ Co.

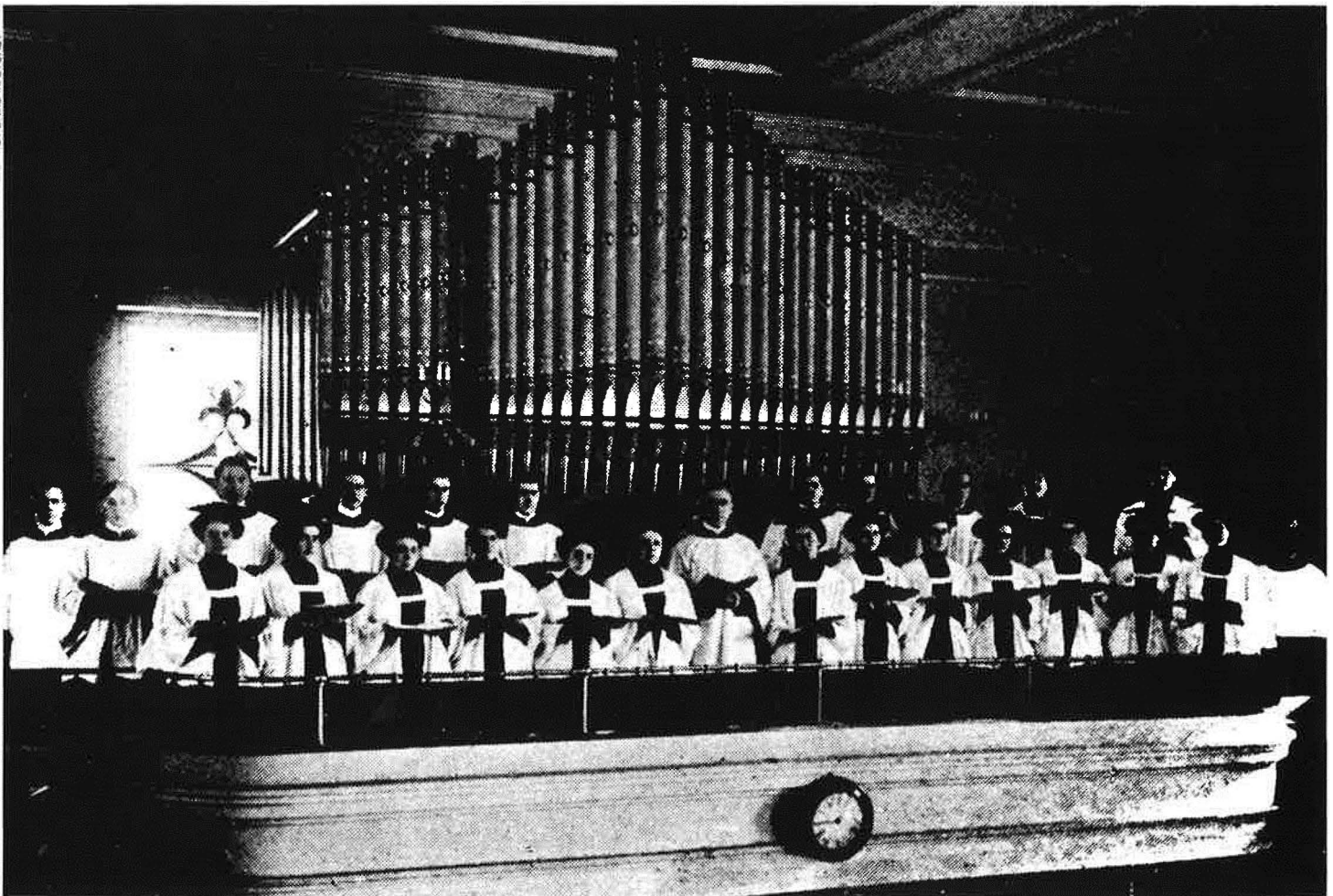
The Baltimore Organ Co., located at 85 E. Monument St. was apparently operated by George E. Barker, as his name appears with the firm in an 1885 listing of organbuilders in *Wood's Directory*. St. Andrew's R.C. in Baltimore had a ca. 1876 two-manual instrument from this firm.

Other firms that supplied organs for Baltimore churches in the latter part of the nineteenth century included Odell, Hook & Hastings, Jardine, Johnson and Son, Lyon and Healy, and Barckhoff.

The decline of Baltimore's organbuilding business seems largely due to the fact that firms there generally ceased to function as organbuilders as death came to the owners. The failure of Baltimore builders to establish reputations outside of the city or the state of Maryland no doubt contributed to their vanishing from the scene. New organs installed in Baltimore churches in the 20th century have been largely the product of well known builders with broad markets such as E. M. Skinner, M. P. Möller, and others. The diversity of instruments there, which characterized the 19th century, continues to the present, with a varied assortment of organs from American and European builders represented.

#### Notes

1. Thomas S. Eader, "Baltimore Organs and Organ Building," *Maryland Historical Magazine*, (Fall, 1970), 263.
2. William H. Armstrong, *Organs for America, The Life and Work of David Tannenberg*, (Philadelphia: Univ. of Pa. Press, 1967), pp. 104-5.
3. Eader, p. 265.
4. *16th Annual Convention, Baltimore, Maryland June 23-25, 1971*, (Organ Historical Society, 1971), n.p.
5. Eader, p. 266.
6. *Ibid.*, p. 267.
7. *Basilica of the Sacred Heart of Jesus of Conewago*, (Edgegrove, Pa.: Church of the Sacred Heart, 1962), p. 13.
8. Eader, p. 267.
9. *Ibid.*
10. Eader, pp. 269-70.
11. Eader, p. 270.
12. Orpha Ochse, *The History of the Organ in the United States*, (Bloomington: Indiana Univ. Press, 1975), pp. 145-6.
13. *Ibid.*, p. 271.
14. *Ibid.*, p. 272.
15. *Ibid.*
16. *World of Music*, (Chester, Vermont), November, 1844, cited in Ochse, *History of the Organ in the United States*, p. 184.
17. Eader, pp. 273-4.
18. Stephen Pinel, "A Comparator of American Organ Manufacturing," *The Tracker* (30:4) (Richmond: Organ Historical Society, 1986), p. 28.
19. Eader, pp. 274-5.
20. *Ibid.*, p. 276.
21. *Wood's Directory, 1885 and Baltimore Directory*, R.L. Polk & Co., 1890.
22. Raymond J. Brunner, *That Ingenious Business, Pennsylvania German Organ Builders*, (Birdsboro, Pa.: Pa. German Soc., 1990), pp. 188-9.
23. *Reformierte Kirchenzeitung*, Vol. 33, No. 25, June 24, 1869, p. 4.
24. *Baltimore Sun*, August 15, 1854.
25. Pinel, "A Comparator of American Organ Manufacturing," p. 29.
26. *Reformierte Kirchenzeitung*, June 24, 1869.
27. Roger W. Boop, *A Survey of Extant Tracker-Action Organs in Central Pennsylvania*, (M.A. thesis for Pa. State Univ., 1977), cited in *The Dieffenbuch*, Vol. 4, No. 1, 1981.
28. Receipts for organ maintenance, Archives of First Unitarian Church, Baltimore, Pa.
29. John L. Speller, "The Charles Strohl Organ at Historic Old Salem, Catonsville, Maryland," *The Tracker*, Vol. 33, No. 4, (Richmond: The Organ Historical Society, 1990), pp. 19-22.
30. Thomas S. Eader, "The Baltimore Builders," *The Tracker*, Vol. 3, No. 1, (Organ Historical Society, 1958), p. 3.
31. Anthony F. Dorley, *Historical Sketch of St. Anthony's Church, Lancaster, Pa., 1870-1895*, (Lancaster: Lancaster Lithographing Co., 1895), pp. 32-35.
32. *Illustrated History of the Baltimore Federation of Labor*, (Balt. Fed. of Labor, 1900) pp. 202.
33. *Ibid.*
34. Eader, "Baltimore Organs and Organ Building," p. 270, and Neimann receipts for First Unitarian Church, Baltimore, Md.
35. Letter from E. & G.G. Hook & Hastings, Church Organ Builders, to Wm. Cunningham, Baltimore, Md., Archives of First Unitarian Church.
36. *Baltimore Fed. of Labor*, 37. 202.
37. Eader, p. 280.
38. *Baltimore Fed. of Labor*, p. 84 and pp. 258-61.
39. Eader, pp. 281-2.



The 1892 Henry Niemann organ in Grace English Lutheran Church at Broadway and Gough Streets in Baltimore was replaced in 1933 by a new Möller.



## LETTERS

Editor:

In Bruce Stevens' review of a Coronata CD of Ewald Kooiman playing at Haarlem's St. Bavo Church (*Tracker* 35:1:9), he objected to the "heavy" sound of the organ and questioned whether this world-famous instrument had been "ruined" by recent work by Flentrop or "misrepresented" by Coronata's recording engineers. "I don't remember this organ sounding like this!" he states.

I have heard the Bavo organ at various times over the past 25 years, and most recently in 1989. It does not sound today as it did when Marcussen left it. The sound is broader but certainly not "heavy." And to my ears the change is for the better. I also hear satisfactory sound from Piet Kee's recent St. Bavo CDs, one recorded as recently as May 1990.

My point is that questioning the aesthetic impact of a pipe organ on the basis of any recording is risky business. Microphones are not subjective listeners, and their placement must be manipulated to balance direct vs. reverberant sound—which also alters the balance between highs and lows. Results can certainly vary with different engineers' decisions. Then there are the vagaries of sound reproduction. Manufacturer's like to think that a top-quality 12" speaker of today can do the job of yesterday's 15" speaker. For organ recordings, I still find this questionable—the lowest pitches of a pedal organ are there, but not a sense of realistic fullness. We hear that electronics play little sonic role in this era of the compact disc. Well, I just replaced my early CD player with a top-line unit just released; the improvement is subtle but definite ("sweeter" and more cohesive sound, wider dynamic range, and greater sense of presence at the recording location).

Regarding recent re-restorations of historic European instruments: as well as one can judge from recordings (?), exciting things have been happening. Try Piet Kee's new CDs at Aikmaar, Bernard Foccroulle's at Norden and Groningen, and Marie-Claire Alain's at Albi.

Douglas Johnson  
Atlanta, Georgia

Editor:

I am a committed advocate of small organs for small congregations in small churches, particularly small country churches of 30-100 members. I realize that these churches find it hard to maintain their memberships because younger generations seem to prefer urban and suburban areas to the farm. But the small churches with their close knit family ties, where the church is the center of social activities as well as worship, have something lasting to offer, not found in the large city congregations. I am interested in small organs of 3-8 ranks, which are designed to provide appropriate music for these small congregations. I'll never forget the first time I heard a one-manual organ, played by the very accomplished vicar himself, in a small Episcopal church in a town of 1,700. Most organists would turn up their noses at a one-manual organ. Sure, playing a divided keyboard takes a little doing at first, and then everything just falls into place.

I joined OHS because, at the time, *The Tracker* featured many small organs built by organbuilders who were real artisans of tonal design. I have attended several OHS national conventions, and I always enjoy the recitals on the small organs the most. I study the stop lists of those organs by the hour. Two books which also advocate the small organ are *Small Organs in Holland* and *Ogasapian's Church Organs: A Guide to Selection*. They are right on course.

Roger Elser  
Somerville, Tennessee

Editor:

I cannot resist sending you an extract from a letter I received from a friend who is a priest in the Church of England in reference to the replacement of a perfectly charming little tracker organ in a Somerset country church by an "appliance":

Heathfield Church is in the process of getting a computer organ so we will have a tiny country church sounding like St. Paul's Cathedral. What we need now are electronic bells so that those too sound like St. Paul's—the age of the plastic mystic! Electric candles in due course and a digital hymn board and a sacrament dispensing machine at the altar which will take Visa



### ANDOVER

Box 36 Methuen, Massachusetts 01844  
Telephone (508) 686-9600

*The World's Foremost Restorers & Rebuilders of 19th Century American Organs  
New Mechanical Organs Based on the Heritage of Great American Organbuilding*

### International ORGAN LEATHERS

Quality Certified Leathers & Tools

for Pipe Organs • Player Pianos • Musical Instruments

Sample Card Available

BRIAN MERCHANT  
President

914 Sancome Avenue  
South Bend, IN 46628  
219-234-8831

## AUSTIN ORGANS, INC.

FLORIDA — GEORGIA

HUGH M. PIERCE  
THOMAS R. THOMAS

P. O. Box 2562  
Palm Beach, Florida 33480  
(407) 833-2087

## Jeffrey A. Scofield

Brainerd United Methodist Church  
Chattanooga, Tennessee



AGRELL and THORPE, LTD.  
British Classical Carvers

Ian Agrell  
British Master Carver

1301 Wazee Street, Denver, CO 80204 • 303-825-6416

*Specialists in carved pipe shades and church carving*

QUIMBY PIPE ORGANS  
INCORPORATED

WARRENSBURG, MISSOURI

208 MARSHALL P. O. BOX 434  
WARRENSBURG, MISSOURI 64093  
816/747-3066

## Knowlton Organ Co.

P. O. Box 220012 • Charlotte, NC 28222 • 704-596-1429 • 1-800-446-2647  
**Traditional Quality Craftsmanship • Reliable Service**  
**Tracker Restoration • Maintenance • Additions**  
**New Organs • Renovations • Voicing • Reproductions**  
**Member: American Institute of Organbuilders**

# NOACK

THE NOACK ORGAN CO., INC.  
 MAIN AND SCHOOL STREETS  
 GEORGETOWN, MASS. 01833

NELSON E. BUECHNER

*Emmanuel Episcopal Church  
 Holmesburg*

Curator, Grand Court Organ  
 John Wanamaker Store, Philadelphia

## Robert F. Baker

**First Presbyterian Church  
 Auburn, Nebraska 68421**



## Redman Organ Co.

816 E. VICKERY BLVD.  
 FORT WORTH, TX 76104  
 817 • 332 • 2953

MEMBER - INTERNATIONAL SOCIETY  
 OF ORGANBUILDERS - ASSOCIATED  
 PIPE ORGAN BUILDERS OF AMERICA

## FRANKLIN PIPE ORGANS

RUSSELL D. FRANKLIN  
 512/576-6680

P.O. BOX 384  
 VICTORIA, TEXAS 77902

# Bond

503/238-3987

PIPE ORGANS, INC.

Specialists in the construction and restoration of  
 tracker organs

3427 S.E. 18th Avenue

Portland, OR 97202

**Repair and  
 Service**

**Tuning and  
 Additions**

## Milliman Organ Co.

ROBERT L. MILLIMAN

1-515-270-6913

3300 Patricia Dr.  
 Des Moines, Iowa 50322

and Master Card. Then a medieval parish church will have come into the twentieth century. . . .

English churches, which for decades have resisted the temptation to replace their pipe organs with electronics, seem suddenly to have gone berserk and have started doing so. Very sad.

John Speller

Reading, Pennsylvania

Editor:

"Organ Update" (35:1) erroneously states that the 1855 William Johnson organ in Westminster Presbyterian Church in Syracuse, New York, is the oldest extant Johnson. It has long been known that the oldest Johnson organ known to exist is Op. 16, built in 1851, located at the Union Evangelical Church in Heath, Massachusetts, its third home, and this is documented.

Built originally for the Congregational Church in Haydenville, Massachusetts, it was sold to the First Congregational Church in Whately, Massachusetts, when the former purchased a new Johnson in 1874. Elliott Allis of Whately wrote that "it would attract young people if there was a new organ." They paid \$100 for the second-hand instrument. Opus 16 was orphaned once again in 1914 when the Whately congregation purchased an Estey. The Heath congregation, whose church sits on top of a mountain, purchased the organ and had it hauled there by horse-cart in 1914. Elderly church members of Heath enjoy relating the story of watching the organ arrive, when they were children. They recall the excitement in the normally quiet community and like to point out the dents that the organ façade received during its ascent up the mountain. While the case is now gone, this organ is not chambered (as reported in the "Organ Update" 32:2) but stands in the front corner of the building.

The Syracuse congregation is now raising funds to have the organ restored by Kerner & Merchant in accordance with OHS guidelines. Their instrument is the second oldest Johnson organ and is one of only three extant Johnson from the 1850s. As membership has dwindled over the years, they desperately need outside funds to accomplish the restoration project. I alerted Mario Rossi of the *Syracuse Herald American*, who then wrote a feature article on the organ. This was a great help, but they still need more money. Donations can be sent to Westminster Presbyterian Church, 1601 Park St., Syracuse, NY 13208.

Susan Armstrong

West Newbury, Massachusetts

*Of course, the Syracuse organ is the oldest 2m Johnson in its original location. Fundraising for the Syracuse organ has included a solicitation mailed directly to all OHS members. Thank you, Dr. Armstrong, for setting the record straight.*

WTVF

Editor:

Two recent issues of *The Tracker* have had references to the organs of the Peachtree Christian Church in Atlanta, Georgia—first in "Organ Update" (34:4) and then in a letter to the editor (35:1) from Hugh M. Pierce. Both refer to the original instrument as a 1923 Pilcher with a 1953 console by Austin.

For purposes of accuracy both dates need correction.

I was Minister of Music at this church from 1955 to 1965 and have very personal associations with the Pilcher organ.

First, the 1923 date can not be accurate since the church itself was not founded until Mother's Day 1925. Ladies of the church raised money for the Pilcher organ which was to come with the present church building in 1927. To obtain the money they opened and operated a restaurant in downtown Atlanta.

The second date, that of the Austin console, is likewise too early. The Austin console was planned and installed during my tenure there, and the dedicatory recital was played at 5 p.m. on May 12, 1957. Funds for this console were provided by an anonymous donor whose sole condition was that "Claire de Lune" by Claude Debussy be played on the concert. Other music on the recital included selections by Handel/Dupré, Walcha, Sweelinck, Searle Wright, and J. S. Bach.

(The Rev.) Theodore W. Ripper  
 Carlsbad, New Mexico



## Archive Grant Proposals Invited

The Organ Historical Society will underwrite the use of its extensive collection, the American Organ Archive, via grants to individuals. Funding, to a maximum of \$1,000, will offset travel cost and maintenance during the grantee's stay.

The grants program was established to foster scholarship in the history of American organs, organists, and organbuilding. The Archive, the largest collection of its type, is housed at Talbott Library of Westminster Choir College, Princeton, New Jersey, and contains literature and primary material on American organ history, including complete runs of most 19th-century American music periodicals, foreign journals, the business records of numerous organbuilders, drawings, photographs, and other related material.

The grants committee, consisting of William Paul Hays, Stephen L. Pinel, and John Ogasapian, will receive applications until 1 December 1991. Awards will be announced by 30 January 1992. Application information may be obtained by writing John Ogasapian, Durgin Hall, University of Lowell, Mass. 01854.

### Bernard Brauchli plays

*THE ORGAN OF EVORA CATHEDRAL* (Portugal, 1562)  
"A fascinating and representative anthology"  
Early Music, London

*THE 1794 GIOVANNI BRUNA ORGAN OF MAGNANO*  
(PIEMONTE)

CDs available at \$15 postpaid from:  
TITANIC RECORDS, P. O. Box 204  
Somerville, MA 02144-02204

### CHARLES M. RUGGLES

MECHANICAL ACTION ORGANS  
RESTORATIONS  
24493 BAGLEY ROAD  
CLEVELAND, OHIO 44138



### WILLIAM F. BRAME

Eastern Associate

*Goulding & Wood, Inc.*

PIPE ORGAN BUILDERS

P.O. Box 1231

Kinston, NC 28503

#### Classified Advertising

FOR SALE: 200 pipe organs mostly old, with mechanical action; all sizes, varying conditions. Send \$5.00 in stamps for list. Some electro-pneumatic and late-model instruments also available. Alan Laufman, Executive Director, Organ Clearing House, P. O. Box 104, Harrisville, NH 03450.

WANTED: Names and addresses of collectors and institutions with collections of musical instruments for revised editions of the *International Directory of Musical Instrument Collections* (first published 1977) and the *Survey of Musical Instrument Collections in the United States and Canada* (1974). The International Directory is a project of Comité International des Musées et Collections d'Instrument de Musique, a committee of the UNESCO-sponsored International Council of Museums. The North American survey is being prepared by the American Musical Instrument Society. Private collectors and institutional collections whose names are received will be sent a form to fill out and return. Private collectors concerned about security/privacy may list collections anonymously, with only city and a description of the collection. Anonymous collectors can have requests to visit screened by a nearby institutional collection. Information on North American collections should be sent to Wm. E. Hettrick, Music Dept., Hofstra University, Hempstead, NY 11550. Please send names and addresses of collections everywhere except the U. S. and Canada to the general editor: Barbara Lambert, 201 Virginia Rd., Concord, MA 01742.

# LAURENDALE ASSOCIATES

## Four Chorale Impromptus

- I. Contemplation on Two Themes
- II. Chorale Prelude on 'Mercy' & 'Marion'
- III. Reverie on the Scottish Psalters
- IV. Toccata on 'Deo Gracias'

all in one volume

\$12.95

## American National Holidays Suite

One Short piece for every National Occasion  
featuring familiar themes

- The New Year • Martin Luther King Day • Lincoln's Birthday •
- Washington's Birthday • Memorial Day • July 4th • Labor Day •
- Columbus Day • Veterans' Day • Thanksgiving • Christmas •

Book I ..... \$12.50

- 1. New Year
- 2. Reflections of Martin Luther King, Jr.
- 3. Abe Lincoln Turns to Prayer
- 4. George Washington at St. Paul's

Book II ..... \$12.50

- 5. Battle Reflections
- 6. Liberty's Fulfillment
- 7. Labor Day
- 8. Columbus Sails From Spain

Book III ..... \$10.00

- 9. Veterans' Day
- 10. Thanksgiving
- 11. The Divine Mystery

To Order, write

LAURENDALE ASSOCIATES  
15035 Wyandotte Street  
Van Nuys, California 91405

or Call  
(818) 994-6920



**MARY ANN DODD**  
COLGATE UNIVERSITY  
HAMILTON, NEW YORK 13346



**ORGANBUILDING & RESTORATIONS**

3165 Hill Road  
Eagleville, TN 37060  
(615) 274-6400

Dennis, Derek, Jeff & Todd Milnar  
and Associates

**Bruce Stevens**  
ORGAN CONCERTS

St. James's Episcopal Church  
804-355-1779

1205 West Franklin Street  
Richmond, Virginia 23220

**Albert F. Robinson**

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

308 North James Street, Peekskill, New York 10566

**ORGAN BUILDING & RESTORATION**

**T. R. RENCH & CO.**  
RACINE, WIS. 53403

1405 SIXTEENTH ST. • 414/633-9566

**STEINER-RECK**

Incorporated  
ORGANBUILDERS

415 East Woodbine Street  
Louisville, Kentucky 40208  
Phone (502) 634-3636  
(502) 634-3637

**J.C. TAYLOR & CO.**  
ORGANBUILDERS  
TRACKER ACTION ORGANS

JAMES CAMERON TAYLOR

300 WEST SIXTH STREET  
KAUKAUNA, WISCONSIN 54130  
414-766-2491

## REVIEWS

### Books

Thistlethwaite, Nicholas, *The Making of the Victorian Organ* (Cambridge: Cambridge University Press, 1990), 584 pp. Available OHS Catalog. \$79.50 non-members; \$65.00 members. Add \$1.75 S&H.

Dr. Thistlethwaite's monumental study of British organs built between 1820 and 1870 fills an important gap in the annals of organbuilding. Queen Victoria ruled Britain between 1837 and 1901, and the first half of her reign is often spoken of as the "Golden Age of British Organbuilding"—in light of which it is surprising that so little has been known about the subject until the publication of this book, based on Dr. Thistlethwaite's Cambridge University Ph.D. research.

The book commences with a study of the British organ as it was in 1820 and then proceeds to an overview of developments between 1820 and 1840. This leads to a study of what Dr. Thistlethwaite describes as "The Insular Movement"—a somewhat unsuccessful attempt to obtain power by increasing pipescales and duplicating stops, culminating in William Hill's Birmingham Town Hall organ of 1834.

The next development, somewhat more successful, is described as "The Bristol Reformation" and will be of especial interest to American readers of the book since its prime instigator, Dr. Edward Hodges, was later organist of Trinity Episcopal Church, Wall Street, New York. Hodges introduced a number of innovations including manual compasses to 16' C, more fully developed pedal divisions, better developed and more expressive swells, and the first 32' pedal stop in England.

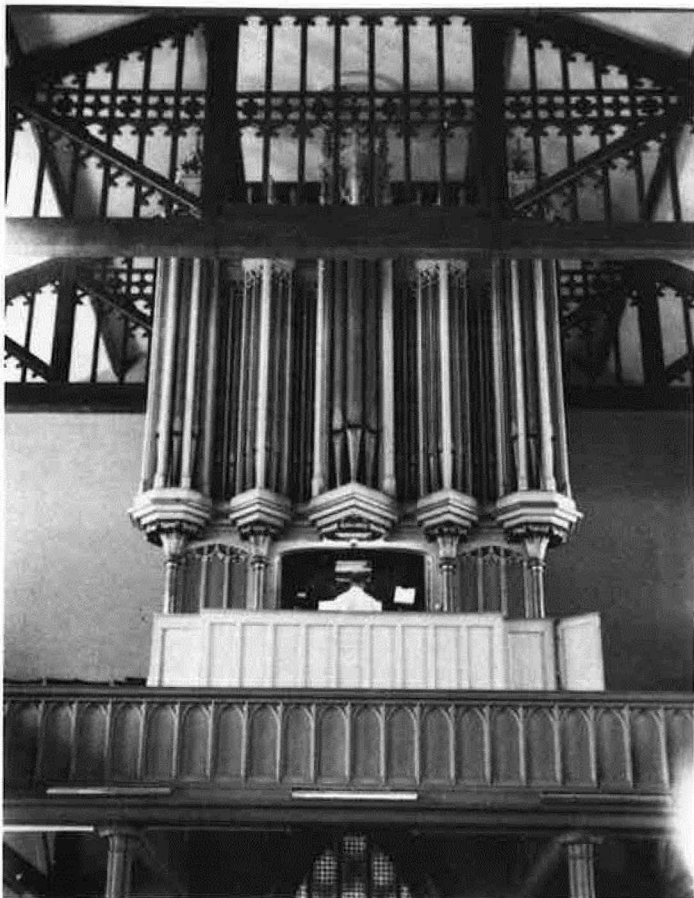
Part II of the book begins with a discussion of the influence of Mendelssohn and the introduction of Bach's organ music into Britain, together with the changes in organ design which these developments occasioned. The new style of organ, "The German System," was developed largely under the influence of organist Henry John Gauntlett (best known today as author of the carol "Once in Royal David's City" and organbuilders Frederick Davidson and William Hill. Here at last were organs built with properly developed choruses on each division including the pedal, C-compasses, and new, more powerful reeds (some on heavy pressure). A separate chapter is devoted to the work of William Hill between 1840 and 1855. Another chapter gives an overview of the period between 1840 to 1860, and this leads into Part II of the book which deals with "The Emergence of the Victorian Organ 1850-70." Another chapter deals with advances in the mechanical design of organs, including the introduction of the Barker lever, tubular-pneumatic actions, the development of new systems of stop control, and the introduction of equal temperament. The book culminates in chapters on "Hill & Son, 1856-70" and "Henry Willis." An appendix gives the stoplists of forty-eight noteworthy instruments, while the stop lists of other organs are scattered throughout the book.

A certain amount of technical information such as pipescales of organs by Hill, Willis, etc., is also found throughout the book, which will make the book useful to organbuilders who are interested in following Victorian English precedents. There are also numerous interesting photographs and line drawings, making this a most attractive and well-produced book which is a credit to both author and publisher.

It is almost inevitable, unfortunately, that any book which seeks to chart previously uncharted waters, as Dr. Thistlethwaite's book does, will contain errors, omissions, and other shortcomings. In discussing some of these, it is not my intention to detract from the value of Dr. Thistlethwaite's work, which I have already described as "monumental," but rather to suggest directions in which future research in this area might profitably proceed.

My first suggestion is that Victorian organ studies might benefit from a little more research in the period immediately preceding 1820. On pp. 14-15, Dr. Thistlethwaite is puzzled by Samuel Wesley's assertion that Snetzler's organ in the German Church in Savoy was the only organ in London with pedals. In fact, this church where Snetzler himself was organist, was the first in England fitted with German pedals as opposed to the older English form of toe





*The 1845 William Hill organ, Holy Trinity Church, Taunton, England.*

pedals (similar to the truncated apology for pedals found on some of the cheaper electronic appliances today). Thus Wesley was correct in saying that the Savoy organ was the only one in London with a proper, usable pedal board. Dr. Thistlethwaite also seems to suggest (pp. 111-12) that stops such as the Celestina and German Flute were innovations in the 1820s. The Celestina was found in many nineteenth-century English and American organs and was generally a 4' Dulciana. It appears to have been introduced towards the end of the eighteenth century by Alexander Cumming, who was also the reputed inventor of the double-rise reservoir with an inverted set of ribs (1787). As Cumming obtained his pipework from Snetzler, it is possible that he rather than Cumming was the originator of the Celestina. The German Flute was found in a number of eighteenth-century organs by Bridge, Snetzler, and others, the earliest known example being in the Christ Church, Spitalfields, organ of 1735. At least some examples were a capped harmonic rank similar to a Zauberflöte. Dr. Thistlethwaite notes also that the organ (John Smith, 1824) at St. James, Bristol, had the Swell Cornet ranks drawable separately as Twelfth, Fifteenth, and Tierce. If, however, he had read Graham Hooper's article in *The Organ* #110 he would have known that this had been the case ever since John Harris added the Swell organ in 1726. This is doubtless what gave Dr. Hodges the idea of splitting the mixtures in a number of his organ designs.

This last comment brings me to a general criticism I have of Dr. Thistlethwaite's book, viz., that he pays far too little attention to secondary sources. This, of course, is the opposite of the problem most of us have, myself included! For example, Martin Culverwell's article in *The Organ* #202 might have added some very interesting information to the discussion of the 1845 Hill organ at Holy Trinity, Taunton. Dr. Thistlethwaite is uncertain (p. 237) of the extent to which the instrument has been revoiced, whereas Fr. Culverwell notes that according to the parish magazine for 1894 quite an extensive revoicing was carried out in that year under the supervision of Dr. A. G. Hill. Thistlethwaite is also in error (p. 235) in stating that the Great chest originally had ten slides—it originally only had nine although it has ten now. The two, wide, 5-rank

**ROBERT GLASGOW**  
The University of Michigan  
Ann Arbor

*Quality  
Pipe Organ  
Components*

**K-A**

*Catalogue - \$7.50*

**KIMBER-ALLEN**

P.O. Box 2178  
Hagerstown, MD 21742-2178



**Tim Hemry**  
PIPE ORGAN BUILDER

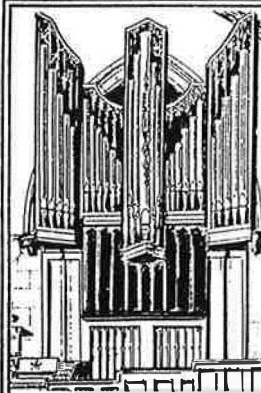
216/338-8592

14460 CAVES ROAD  
NOVELTY, OHIO 44072

**JAMES KIBBIE**  
The University of Michigan  
Ann Arbor, MI 48109-2085

**DOUGLAS REED**  
University of Evansville  
Evansville, Indiana

**David Gooding**  
Saint Peter's Episcopal Church  
Lakewood, Ohio 44107



**Edwin Alan Ohl Pipe Organs**  
*Builder of*  
Mechanical-Action Classic Instruments

Selective Restoration



R. D. 5, Route 901  
Box 5830  
Pottsville, PA 17901

717-622-1082

## ALFRED J. BUTTLER III

### Unadulterated Restoration of Worthy Electro-Pneumatic Instruments

122 Huntington Street, New Brunswick, NJ 08901 201-828-4244

*Patrick J. Murphy*  
& Associates  
*Organbuilders*

Old Reading Pike Suite 1D  
Stowe, PA 19464

215-970-9817

## R. J. Brunner & Co.

ORGAN BUILDERS

3540 MARIETTA AVE., P.O. BOX 46, SILVER SPRING, PA 17575  
(717) 285-3534

## CHARLES PAGE

Old First Church  
Court Square, Springfield, MA 01103

J.F. NORDLIE COMPANY  
Organ Builders

504 Charlotte Avenue - Sioux Falls, South Dakota 57103 - (605) 335-3336



## David Dahl

Pacific Lutheran University  
Christ Church Parish, Episcopal  
Tacoma, Washington

## CHARLES DODSLEY WALKER, FAGO

Trinity Episcopal Church  
P. O. Box 400  
Southport, Connecticut 06490

*Reuter*  
Preferred Pipe Organs

ESTABLISHED 1917

1-913-843-2622 P.O. Box 486 Lawrence, Kansas 66044  
MEMBER ISO Fax 1-913-843-3302 MEMBER APOBA

mixture slides were modified in 1894 to take three new stops (Small Open Diapason, Harmonic Flute, and 2-rank Mixture). Dr. Hill's attempt at replacing two 5-rank mixtures with a single two-ranker goes some way towards explaining why Henry Willis is said to have described Hill's mixtures as "atrocities." The synoptic original specification of the Trinity, Taunton, organ (which might have been included with other early C-compass organs on p. 197) was:

Great: 16/16, 8, 8, 4, 2 $\frac{2}{3}$ , 2, V, V, 8

Swell: 16, 8, 8, 4, 8, 8

Choir: 8, 8/8, 8, 4, 4, 8/8

Pedal: 16

Another criticism I have of Dr. Thistlethwaite is that he too readily dismisses the work of some of the smaller builders. George Maydwell Holdich (p. 260) is surely worthy of more attention for his fine, clear choruses and, judging from the St. Neot's organ, his extremely fine reeds. H. P. Dicker of Exeter is briefly dismissed on p. 261, but what of this 38-rank organ of 1851 in St. Mary Magdalene, Upton, Torquay, described by S. S. Wesley as having "the finest tone he had heard"? [See D. J. Seymour, *The Organ*, October 1963, p. 70]? There was a French Horn on the Swell and plenty of upperwork including a Twelfth, Fifteenth, and Tierce on the Pedal. The instrument was divided on either side of the west door in twin cases designed by Anthony Salvin.

Another Exeter builder of considerable interest was Henry Crabb[e], who in 1836 built an extremely lavish 39-rank organ for

Penzance Parish Church, Cornwall, the stoplist of which is given by Sperling. The instrument showed considerable influence from Hill's Birmingham Town Hall organ of two years before, including Great 2' Octave Clarion, etc. Crabb, who succeeded to the interests of Paul Micheau of Exeter, seems to have believed (probably correctly) that his firm had originally been founded by John Loosemore in the seventeenth century. The Penzance organ proved financially disastrous, as a result of which Crabb immigrated with his family to the United States, where he built a number of distinguished organs, strongly championed by Dr. Edward Hodges, and proudly advertised his firm as "Builders of the Exeter Cathedral Organ" (John Loosemore, 1665).

It is a pity that Dr. Thistlethwaite is not sometimes a little more judgmental in his conclusions, notwithstanding the virtues of academic detachment. Thus, while he mentions that the metal and mechanism used in Hill's early instruments are less substantial than in his later organs and that he often undercut his competitors, he fails to draw the conclusion that compared with William Hill's later work, and especially the lavish instruments of Dr. A. G. Hill, William Hill's early work was decidedly "cheap," albeit tonally interesting. Again, Dr. Thistlethwaite notes the controversy which surrounded Henry Willis's extensive use of "slotting" as a voicing technique to obtain brightness. It needs to be said that Willis might have got away with this pernicious practice in resonant buildings like St. Paul's Cathedral or the Royal Albert Hall, but in small, acoustically dead, parish churches slotted ranks take on a very ugly, hard, horny tone. Dr. Thistlethwaite's assessment of Frederick Davidson seems on the whole better balanced than his view of either William Hill or Henry Willis. Indeed, organbuilder Frederick Davidson and organist Henry Smart stand out as paragons of sweetness and light from among a mass of unpleasant and vindictive characters like William Hill, Henry Willis, Henry John Gauntlett, Samuel Sebastian Wesley, and last, but not least, the Rev. Prof. Sir Frederick A. Gore-Ouseley, D.Mus. Dr. Thistlethwaite strangely omits to mention one of the finest instruments of the period—the 35-rank, 1861 Gray and Davison organ built for Llandaff Cathedral, Wales, to the design of

### 1836 Henry Crabb, Exeter St. Mary's Parish Church Penzance, England

GREAT GG to F <sup>3</sup> (59 notes)	Fifteenth
Open Diapason	Cornet V
Open Diapason	Furniture III
Stop Diapason	Trumpet
Principal	Clarion
Principal	CHOIR GG to f <sup>3</sup> (59 notes)
Twelfth	Dulciana
Fifteenth	Stop Diap
Tierce	Principal
Sex (sic)	Twelfth
Mixture III	Fifteenth
Trumpet	Flute
Clarion	Cremona
Octave Clarion	Bassoon
SWELL f <sup>0</sup> to f <sup>3</sup> (37 notes)	PEDAL GG to c <sup>0</sup> (18 notes)
Double Diapason	Double Diap
Open Diapason	
Stop Diapason	
Principal	Source: Boeringer Organa Britannica, Vol. 1, p. 249.
Twelfth	



Sir Frederick Ouseley. This organ survives unaltered in St. Mary's Priory, Usk, Gwent, and was the subject of an article by Herbert Byard in *The Organ* #190. The article prompted me to make a pilgrimage to Usk in 1970, and I was most impressed by what I saw—beautiful and clear choruses, exquisite choir flutes, and one of the finest *en chamade* trumpets ever made. The organ is also noteworthy for the curious inscription from the *Benedicite* across the façade: "O YE BEASTS AND CATTLE, BLESS YE THE LORD AND MAGNIFY HIM FOR EVER."

Dr. Thistlethwaite notes Edward Hodge's pietistic religious background—he was an evangelical Anglican with a Moravian mother—and also notes that he shared with Bristol organbuilder John Smith an interest in marine engineering. He seems unaware that Smith also shared in the Moravian religious connections. [See Don Whaley, "John Smith, Jr., Moravian Instrument Maker," *Moravian Music Journal* (27:2), 1982, 31-32.] I suspect that a study of the influence of the pietistic movement on organ design would prove to be an extremely fruitful area for a Ph.D. dissertation. In America, for example, David Tannenberg built organs with mixtures and mutations and with a preponderance of *lieblich* 8' registers for Moravian churches, at the same time as building more conventional eighteenth-century, German-style instruments for other denominations. The development of certain "Romantic" tendencies in organ design does seem to be very closely linked with religious pietism.

I do not know if it still exists, since I have not seen it for more than twenty years, but the 1851 Joseph Monday organ in Buckingham Baptist Church, Clifton, Bristol, is (or was) a very interesting example of an instrument in the "Bristol Reformation" style. The organ had a complex system of super- and sub-octave couplers worked by brass levers. These antedate the super- and sub-octave couplers in the organ of St. Luke's, Old Street, London (1852) which Dr. Thistlethwaite gives (p. 278) as the earliest in England. The Bristol predilection for octave and sub-octave couplers may go back to the 1729 example of an octave coupler on the Harris & Byfield organ at St. Mary Redcliffe, Bristol. Contrary to what Dr. Thistlethwaite says about this being a pedal octave coupler, it is by no means certain whether it was on the manual or on the pedal.

Dr. Thistlethwaite could also do with paying more attention to local influences. Why, for example, were several organs built in the 1860s in and around Preston by Willis, Wilkinson, and others, equipped more generously than usual with mixtures and mutations, including even pedal mixtures? Dr. Thistlethwaite dismisses Willis's organ at Wadham College, Oxford, for having an "uncharacteristic specification" which must be the "fruit of some don's whims" (p. 477). My comment on this is that the don probably knew what he was doing better than Willis and that it would be very interesting to find out who he was. The Wadham organ is by far the finest Victorian organ in Oxford, Willis or otherwise.

In the case of Taunton one of the major local influences was the Rev. Frederick Jeremiah Smith, and his son the Rev. F. J. Jervis-Smith, who was an organ student of Sir John Stainer. F. J. Smith was the first Vicar of Holy Trinity Church, Taunton, and was the donor of its 1845 William Hill organ. He was also the first Vicar of St. John-the-Evangelist, Taunton, which has an 1864 Henry Willis organ, also described by Dr. Thistlethwaite. Both instruments were state-of-the-art when they were built—the 1845 organ an early C-compass instrument and the 1864 organ was one of the earliest fitted with a hydraulic engine for raising the wind. Jervis-Smith succeeded his father as Vicar of St. John's but resigned shortly afterwards to become physics don at Trinity College, Oxford. He was a pioneer in the study of X-rays, and among his more curious inventions was a device for monitoring the level of the river a mile from his laboratory. This consisted of an organ pipe inverted in the river and blown by a water wheel. By observing the pitch of the pipe by means of a telephone and adjusting for temperature, etc., Jervis-Smith was able to keep an eye on the water level and give advance warning of flooding.

The shortcomings of Dr. Thistlethwaite's book are very minor in comparison with its strengths, and I would strongly recommend it to everyone as one of the best books on organs written in the last several decades.

Dr. John L. Speller

## GUZOWSKI & STEPPE

ORGAN BUILDERS, INC.

1121 EAST COMMERCIAL BLVD.  
FT. LAUDERDALE, FL 33334  
(305) 491-6852

NEW INSTRUMENTS  
REBUILDS - ADDITIONS  
TUNING & SERVICE

## CHARLES W. McMANIS

voicer  
tonal finisher

"Have voicing tools, will travel!"

Johnson/Roosevelt/McManis type flue voicing

651 Pershing Drive  
Walnut Creek, CA 94596

(415)946-0277



LEVENSON ORGAN CO.  
PIPE ORGAN BUILDERS  
AND RESTORERS

P.O. BOX 542 / BUFFALO, IOWA 52728 / 319-381-1242

## DONALD R. M. PATERSON

University Organist and  
Sage Chapel Choirmaster  
Cornell University, Ithaca, New York



ROCHE  
Organ Co., Inc.

799 West Water Street  
Taunton, Massachusetts 02780

PHONE: (508) 823-0236

Member:  
International Society of Organbuilders  
American Institute of Organbuilders

builders of fine mechanical  
action organs



4820 Bristol Valley Road  
14424-9309

Help us to restore the 101-Rank

E. & G. G. Hook & Hastings Organ  
Opus 801 - 1875

Tapes, posters, Christmas cards, T-shirts; for brochure, send SASE to:

Cathedral Organ Restoration Fund,  
75 Union Park St., Boston, MA., 02118

Donahue, Thomas, *The Modern Classical Organ* (Jefferson, N. C.: McFarland & Co., Inc., 1991), 187 pp. Available from OHS Catalog. \$29.95 non-members; \$24.95 members. + \$1.75 S&H.

The word "classical" is a flag for my attention because it is so often misused. It has a looser meaning than I like for words to have. Thomas Donahue has defined his use of it as referring "to the type of [organ] which flourished in Europe from ca. 1500 to ca. 1800 . . . which is characterized by certain well-defined elements [which form the contents of this book]. . . . The term 'modern classical organ' refers to the type of instrument built no earlier than the mid-twentieth century, and which is based on the same well-defined elements."

History has a way of bestowing names on things which would not have occurred to the creators of these things; "Methodist," "Quaker" and "Shaker," "Baroque," and "Rococo" are a few such terms which come to mind. On the other hand people sometimes choose and successfully promulgate terms which are not exactly accurate; "Bolshevik" meaning "majority" was adopted by a minority faction of Russians who rode the term to majority. G. Donald Harrison's work is characterized as the "American Classic Organ," and this term has stuck even though many would argue that his work is not as "classical" as the Hook brothers.

I'd like to limit the term to things associated with what we call the classic period in music, roughly encompassing Haydn, Mozart, and Beethoven. This is sometimes considered a low point in the history of organ styles, unjustly I think, but the meaning of classicism in the context seems clear and uncluttered. Or, to give the term a little wider usage, let it refer, as a modifier of course, to certain high points of development in a style, as in, say, "classic automobiles."

But even in Donahue's use I wonder why he chose to cut off his "classical" historical period at 1800, or limit it to Europe. To be sure by then the seeds of Romanticism had been planted in the organ, and even though some view the growth of this plant as a weed that almost destroyed the organ, it was then still a mere sprout. I frankly can see less difference between a Silbermann of 1750 and a Hook of 1850 than I can between an Antegnati of 1600 and a Schnitger of 1700.

This quibble aside, however, Donahue has written a useful book. It puts forth in concise fashion the elements of the kind of organ he's describing and, thus, is a valuable reference work and a compelling argument for this style of organbuilding. It's the style on which I have concentrated the past thirty years and the one which I think best expresses who we are and where we are as organ enthusiasts in the second half of the twentieth century. And I expect it to form the foundation for the development of the organ in the twenty-first.

There are a few errors which I hope will be corrected in the next printing. On page 36 a chart of the harmonic series incorrectly labels the sixth and eighth harmonics as the seventh and tenth. "Sharf," on page 53, must mean "Scharf." On page 64 is a "typo," quoting Charles Fisk saying "wind flues" which surely should be "wide flues."

In discussing key levers on page 91, a Class II lever is said to have greater mechanical advantage than a Class I. This is not true. A Class I lever can have any degree of *either* advantage or disadvantage by simply moving the fulcrum; a Class II can have only advantage. Suspended keys are Class II levers and there are many reasons for their use, but they are not the only type which can make the action lighter.

Poul-Gerhard Andersen's book, mentioned in the excellent annotated bibliography on page 153, was written in Danish, not Dutch. The late Maarten Vente is cited on page 169. He was one of Europe's most distinguished organalogues, but he was not an organbuilder.

Finally, on page 95, we are told that historic organbuilders' "knowledge of physical laws . . . was not the same as the pure physics we know today." This is a theme which recurs several times in the book and disturbs me. First of all, who says we know *pure* physics today? The scientific process doesn't allow such an assumption, at least not until *everything* is known, and no modern scientist presumes that. Secondly, what is different, other than extent, between what the old builders knew and what we know today? I've read, in translations, every word of Dom Bédos pretty carefully, and

the only thing I found in the whole book which doesn't stand up to current physical understanding is his caution against making glue when a menstruating woman is on the premises.

There's a hazily defined dogma going around these days saying that the old masters were able to achieve superior organs *because* of the primitive methods they employed. Pipe scales based on natural proportions instead of logarithms, or case designs based on the Golden Section, are supposed to be superior. But this is ignoring the fact that proportions and logarithms are simply mathematical tools. The objectives remain the same, to achieve beauty, proportion, and balance, and one always uses the most comfortable, efficient tool one has at hand to achieve them.

Included among the "modern classical" organbuilders cited in this book are a former nuclear physicist and a former electrical engineer. I'm convinced their mastery of modern scientific disciplines enabled them to peer through the technological curtain separating them from ancients they have studied so carefully, so that they could profit from the vision and objectives of the past and apply them so effectively in their modern work. The old boys achieved their success in spite of their primitive methods, and future fans will look back at us and wonder how we got around our crude equipment tool!

All in all it is a fascinating book, particularly in that it documents in rich detail our most important contemporary style of organbuilding. Anyone interested in current affairs of organbuilding will find it of great value. The bibliography is especially fine, pointing out succinctly the particular value of many of the citations.

George Bozeman, Jr.



#### Recording

**Organo Deco.** David Britton, organist, on the W. W. Kimball organ, Opus 7231 (1938), in the Cathedral Church of St. John in the Wilderness, Denver, Colorado. Delos-3111 CD. Available from OHS catalog, \$14.98 plus \$1.75 S&H.

David Britton's new recording, *Organo Deco*, demands our attention for several reasons. First, Britton follows a pattern of our time by playing music of one period on a fine instrument of the same period. The refreshing element is that Britton, an American, has recorded distinguished 20th-century American pieces on an extremely distinguished organ, the 1938 W. W. Kimball in St. John's Cathedral, Denver. Second Britton sets forth a fascinating premise linking the music he plays to the Art Deco architecture of the period.

Art Deco as an architectural style reached perhaps its greatest expression in the skyscraper, which in turn was predicated on the



steel-frame and curtain-wall building, introduced in the 1890s and perfected in 1900-1910. By World War I, steel-frame construction was a known and accepted technology, allowing architects a flexibility undreamed of 40 years earlier. However, zoning laws, especially in New York City, dictated that tall buildings be set back in certain prescriptions to allow sunlight to reach crowded streets. From these parameters, examples of a fully evolved Art Deco expression begin in the early '20s, drawing upon several sources: the German Expressionist movement, Art Nouveau, certain elements of the neo-Gothic, and other modern, French, design trends that were to culminate in the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris. Earlier Art Deco detailing and decoration was heavily steeped in an arts-and-crafts style which stressed handwork. Later Art Deco, from approximately 1928 on, stresses a machine-art ornamentation and a "sleek" look (even though some of the earliest detailing in this style was still hand-crafted).

Art Deco reached a peak of architectural genius in 1929-31, and the '30s saw a gentle shift in its use from a definitive to a vernacular style. In 1932 the concept of the International Style was introduced (formalized in Philip Johnson's and Henry-Russell Hitchcock's *The International Style*) and the new mode was regarded as the more fashionable and correct architecture. In the 1970s, interest in Art Deco revived, when the style's significance was finally appreciated for its true worth: an unmistakable American development, created for American urban centers and American sensibilities.

The parallels between Art Deco and the Symphonic Organ are striking. Symphonic instruments of 1900-1910 were little more than left-over, turn-of-the-century ideas (Hutchings or Louis Sullivan and the steel-frame building if you will) coupled to a newer and more reliable mechanism. By 1910 a distinctly modern color was emerging in flues and reeds, along with the perfection of the pitman chest. By 1918 the general framework of the Symphonic tonal scheme had settled into a pattern: Great, Swell, Choir, Solo, Pedal; independent Choir and Solo expression (the two were often combined in earlier instruments); String and Echo departments were accepted and introduced where possible. From then on, the Symphonic Organ was in a process of gradual refinement, the tonal architecture having been decided.

Tonal design continued in roughly this pattern until the English Ensemble influence started in 1924-25 (an interesting correspondence to Art Deco's arts-and-crafts versus machine-art elements). The English tonal influence gained in importance until the early '30s, when "ensemble" eclipsed Symphonic considerations as the focal point of tonal design (though the organs were still largely Symphonic), 1932-34 witnesses the Symphonic yielding to early American Classic (International Style?) organs of 1935-1940 of Aeolian-Skinner, but with most other builders still committed to English-influenced instruments. By World War II the American Classic had generally eclipsed the Symphonic and became the style of the day. As with Art Deco, the Symphonic Organ had been an entirely American creation, based on American tastes, sensibilities and, most importantly, acoustics.

Turning to the music on this recording, we can also draw parallels between composers' individual tendencies and certain Art Deco elements. Certainly the more modern and ambitious composers can be linked to the machine-art styles, whereas those in a more traditional post-Romantic idiom are naturally reminiscent of the arts-and-crafts styles. If we considered Art Deco music that echoed only the arts-and-crafts influenced architecture, we would likely have a recording of Joseph Clokey, R. S. Stoughton, Karg-Elert, certain Vierne, Percy Whitlock, and Basil Harwood. Britton has instead chosen a mix which reflects both moods: Leo Sowerby, Philip James, Bruce Simonds, Robert Russell Bennett, Robert Crandell, and Seth Bingham. Although his later works were quite experimental, Sowerby's "Comes Autumn Time" belongs to the first period, along with the Simonds and James pieces; the latter three composers are definitely more experimental and modern in their outlook.

While plainsong permeates *Iam Sol Recedit Igneus*, Bruce Simonds restricts himself to a simple harmonic language. The *Prélude* is a contemplative piece, a reflection on superb celestes and color reeds, alternating with plainchant sections played on straight-

toned stops. The piece concludes with one last plainchant, at last yielding to ethereal strings which build one last time before fading to an inspired close. Like the Simonds piece, Philip James' *Fête* is not overly rich in modernistic ambitions but instead a joyful march in the delightful idiom of the period. More reeds are prominently displayed here, this time the Solo Tubas and satisfying 32' Waldhorn. Seth Bingham's *Baroques* are about as Baroque as the Groton School Positiv organ and every bit as charming. The "Rhythmic Trumpet" displays the lesser chorus reeds and spry flutes. "Comes Autumn Time" of Leo Sowerby is a wonderful piece of early Art Deco; vibrant toccata sections alternate with quiet, impromptu tunes on various color reeds, only to be interrupted by razzzy, showgirl harmonies, and a return to the main theme.

The Bennett Sonata is a work which requires multiple hearings, not from any particular difficulty in the musical language (as with some 20th-century music), but because it asks many questions in quick order, and they require more than one audition for careful answers. While elements of the music might be reminiscent of Sowerby, Jongen, Dupré, even an academic version of R. S. Stoughton, it is tuneful, peppery, and provocative. I am still listening with interest. The four-movement *Carnival* of Robert Crandell is a similar work, with many inspired moments, but of a somewhat more impersonal tenor. "Harlequin's Serenade" is an especially interesting pastorella on the Cor Anglais and Choir Trompette (I think), and the "Clowns of Calabria" is a lively movement reminiscent of Hindemith, punctuated by sharp pedal notes. Taken all together, the four movements are stimulating, clever, choppy, intelligent, not unlike something written by Gertrude Stein.

As to the organ, Britton could not have made a finer choice. The 96-rank Denver Kimball has long been a favorite of its period, both for fine ensemble, superb reeds, and telling softer registers. The specification follows closely a design pattern which Kimball had been developing since 1928: two Greats, one a large, unenclosed tin flue chorus on moderate pressure, the other an enclosed minor chorus with reeds on higher pressure; an orthodox Swell with a full flue chorus with two mixtures, four chorus reeds, three celestes, and a flute family; a Choir of contemporary Anglo-American pattern with mutations, a chorus reed, a string family, quieter voices, and harp; a Solo with the usual Symphonic colors and gentlemanly Tubas at 8' and 4'; and a superb Pedal with independent flue and reed choruses (including five independent 16' flues), complemented by numerous useful borrows and a few extensions. The result is a rich composite of tone in which no one family dominates: an even spectrum from 32s to mixtures offering a clear line, refined tone, and a truly grand effect. The organ is in original condition, aside from solid state combinations and relays, and will hopefully remain that way.

The recorded sound of the organ is at first a bit peculiar, for St. John's is a big, live room with Cathedral acoustics. While there is no hint of the deplorable close-miked sound, some of the room does seem lost. Given the fine clarity and bite of the organ which was achieved, the compromise is minor. Liner notes are excellent and attractive; regrettably, no photo of the console is included, itself quite Deco in appearance.

These are demanding pieces, and they speak volumes through Britton's plentiful technique, his fine use of the organ and general sense of restraint. There is a calm balance between the narrative and the presentational in his playing, whose subtlest moments are mostly rhythmic and registrational, and not so reliant on the swell boxes. Britton's playing seems slightly at odds in the more lyric material, such as the Simonds, but perfectly suited to the exact color and mood of the more modern works. During the Bennett, the Crandell, and the Bingham, there is a riveting sense of fascinated detachment, where both Britton and the listener hear the pieces unfold in all their pungency, interest, and query. A skilled sense of rhythmic architecture keeps these pieces from sounding strange; rather, the music buoys along with a most enjoyable curiosity.

From every standpoint, this is a fine recording which I recommend.

Jonathan Ambrosino



STEPHEN LESLIE

A few pipes of the 1911 Murray M Harris 3-26 can be seen in the remains of First United Methodist Church of San Jose, CA, which burned March 25.

## ORGAN UPDATE

**T**HE 1911 MURRAY M. HARRIS 3-26 ORGAN at First United Methodist Church in San Jose, CA, was destroyed by a fire which also destroyed the church on March 25, 1991, according to Stephen Leslie of the Newton Pipe Organ Service. Roger Inkpen of that firm has been organist at the church and curator of the organ for 17 years. The organ was made entirely of redwood and was in original condition with its original leather and original blower/generator, save a replacement console that had been installed many years ago and six ranks that were added in 1986, rendering a 3-32 specification.

The 1899 Haskell 2-17 tracker at HolyCross Lutheran Church, 833 Lehigh in Philadelphia, was destroyed when the church burned earlier this year.

E. M. Skinner op. 856 of 1932, built as a 4m for First Congregational Church, Los Angeles, and a 1969 Schlicker gallery organ there, both totalling 214 ranks controlled by two 4m consoles, will be enlarged by Pipe Organs by Muench of Hollywood. Work will include installation of two new 5m Möller consoles and "augmenting the organ with many old sets of pipes by Roosevelt, Skinner, Walcker and Holtkamp to bring the total resources to 300 ranks of pipes," reports Thomas Somerville, director of music. He adds, "when the work is completed the First Congregational organ will be one of the largest instruments in America."

The 1885 Hill & Son 2-9 in the Anglican Church in Gouyave, Grenada, was restored in January, 1991, by Susan Tattershall with the help of Barbara Owen and Patricia Pike. Not played since the bellows blew out in the 1940s, the church had used electronics before the trio arrived to re-leather the bellows and pallets and refurbish damaged pipes and wooden parts. In July and August, Ms. Tattershall worked on the first stages of restoring the 17th century organ in Tlacoahuaya, Oaxaca, Mexico. The one manual instrument of 45 notes, 14 stops and seven ranks has five original ranks and two ranks added in 1735: the manual Bourdon as well as the interior 4' trumpet in the left hand and the corresponding 8' Trompeta en Batalla in the



SUSAN TATTERSHALL

17th Century organ at Tlacoahuaya, Oaxaca, Mexico, now being restored.

right hand. Joachim Wesslowsky, an organbuilder in Mexico City, is fabricating 150 missing pipes which will be installed when restoration is completed in the summer of 1991. Contributions for the restoration are being received by Fundacion Pichiquequití c/o Dr. Ricardo Rosenkrantz, 1730 N. Clark, Apt. 2302, Chicago, IL 60614.

The Miller Pipe Organ Co. of Louisville, KY, will restore the 1893 Farrand & Votey 3-38 organ at St. Martin de Tours Church in Louisville. According to Keith Norrington of the Miller firm, the church



1893 Farrand & Votey, Louisville, KY

reversed a decision to defer restoration of the organ when it became known that the OHS hoped to visit the church during its 1993 National Convention in Louisville.

The 1916 Kilgen tracker removed in 1986 from the former Lutheran Church in Sunburg, MN, on behalf of the Schubert Club of St. Paul has been sold to the congregation of Plymouth (MN) Covenant Church, located in a suburb of Minneapolis. The 2-8 organ was renovated as a parish project supervised by organbuilder and OHS member Gordon Schultz, who replaced the Dulciana with a 3-rank Mixture and added a 2' Principal. The stencilled facade has been refurbished and repairs have been made where a heating duct traversed one side of the organ. When the organ was removed for the Schubert Club by Michael Barone, Richard Sorenson and Lola Wolf, the intention was for the Club to include it with other keyboard instruments in its excellent collection. However, larger display space never materialized and the organ was stored in the Landmark Center in St. Paul.



CEZELUSNIAK ET DUGAL

Richard Fray of the Czelusniak et Dugal firm emerges with the American Classic Organ from low C of the 32' Bombarde at 2nd Congregational Church, Holyoke, MA, where Skinner op. 322 has been restored.

Czelusniak et Dugal completed restoration of the 1922 E. M. Skinner op. 322 of 4m, six divisions and 70 ranks at Second Congregational Church, Holyoke, MA, during the summer of 1990. The first stage of restoration began in 1980. David Broome of the Austin Organ Co. refurbished the reed stops. Louis Robilliard will play the rededication recital on April 28.

Seattle's first pipe organ, the 1890 Geo. Kilgen & Sons built for First Presbyterian Church, has new façade pipes which were painted and stencilled in 1990 by the History of Organ Building class at Pacific Lutheran University in Tacoma. The 2-12 instrument was relocated to Tacoma in 1975 and moved again by Randall J. McCarty in 1986 to a 175-seat chapel at Trinity Lutheran Church adjacent to the PLU campus. The organ has been installed in six different buildings since 1890 and had its original façade pipes mitred to fit beneath a low ceiling in one of them ca. 1920. The organ's centennial was celebrated on September 16, 1990, with two identical

recitals played for full-capacity audiences by three Tacoma organists: James Holmway, Gregory Peterson, and David Dahl.

David Dahl reports that an anonymous donor has given \$200,000 toward a new organ budgeted at \$700,000 for a new concert hall being erected at Pacific Lutheran University. The school is raising \$2.2 million for a new worship center to seat 400-500 and to have a \$350,000 organ. Different builders for each organ are being considered.



1884 Roosevelt

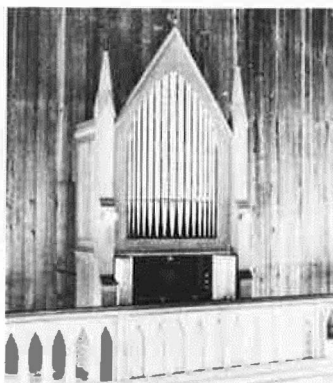
Patrick J. Murphy & Associates of Stowe, PA, has begun restoration of an 1884 Roosevelt for the music studio of Robert Whiting of Schwenksville, PA. The Roosevelt will replace a 1906 Hinners 2-20 restored by Murphy in 1988, reported in this column in 32:3, and now for sale. Roosevelt op. 136 was built in Philadelphia for the residence of J. LaBarre Jayne, then moved to the third floor of another residence on Spruce Street where the Philadelphia Dance Academy subsequently used the organ and the room as a teaching studio. After a fire in 1976, the organ and its elaborately carved walnut case were removed by OHS member Wesley Parrot and set up in an outbuilding adjacent to his family's residence in Easton, MD. Sold to the University of Tampa, FL, and shipped there, the organ was subsequently shipped back to Easton and stored in the outbuilding until its purchase by Mr. Whiting in July, 1990. The Murphy firm will enlarge the 2-16 organ to 2-19, including a Pedal reel. It is the second fire-damaged Roosevelt to be restored by Pat Murphy, the other being op. 148 built six months later than op. 136 for Fifth Baptist (Highway Tabernacle) in Philadelphia and restored as reported in this column in 30:3 and 32:3.

The 1850 Henry Pilcher 1-4 at Zion Episcopal Church in Talbotton, GA, will be restored by Patrick J. Murphy of Stowe, PA. The contract specifies adherence to the OHS Guidelines for Conservation and Restoration. Mr. Murphy made contact with the church when he spoke on organ preservation at the Philadelphia Historic Preservation Corporation's Forum on Restoration which was held in the spring of 1987. The Talbotton organ is the earliest known instrument by the elder Pilcher, who built it while located in Newark, NJ, as indicated on the organ's paper nameplate. A blower will be added to the organ, which has never had one and which is presumed to have been built for Zion Church, constructed in 1849. As well, the hand pumping will be retained and restored.

The 1868 E. & G. G. Hook op. 461 built for Green Hill Presbyterian Church of Philadelphia, which is now Christ Bap-

PATRICK MURPHY

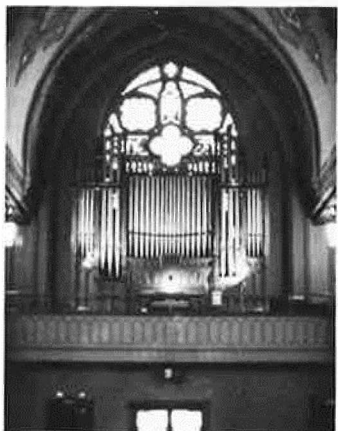




BILL VAN PELT

1850 Henry Pilcher, Talbotton, GA

tist Temple, will be restored and enlarged for St. Joseph's University, a Jesuit institution in Philadelphia. The organ was removed by Murphy in 1987 and sold to St. Joseph's by the Organ Clearing House. Murphy's firm will add a new 16' Trombone of metal and a 16' Double Open Diapason from the 1907 Hook & Hastings op. 2153 built for Beth Israel Congregation in Philadelphia. The Pedal Violoncello from op. 2153 will be used in the Roosevelt organ being enlarged for Mr. Whiting.

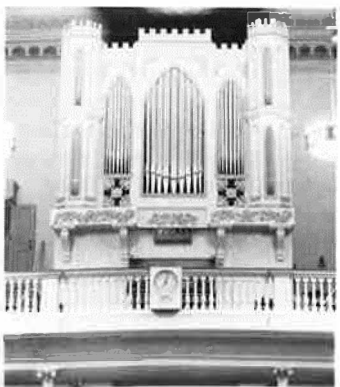


PAUL MARCHESSANO

1903 Reuben Midmer, Columbia, PA

The 1903 Reuben Midmer 2-20 at St. Peter's Roman Catholic Church, Columbia, PA, has received minor repairs from Columbia Organ Works and replacement of its missing Oboe and Trumpet stops. Originally tubular-pneumatic, then electrified many years ago, the action was refurbished. The new reeds were inaugurated in a recital given by Edward K. Erb on March 25, 1990.

Joseph Chapline has been retained by St. Joseph's R. C. Church in Philadelphia to add a 6-stop Brustwerk division on a third manual to the 1839 Henry Corrie organ rebuilt by Roosevelt in 1886

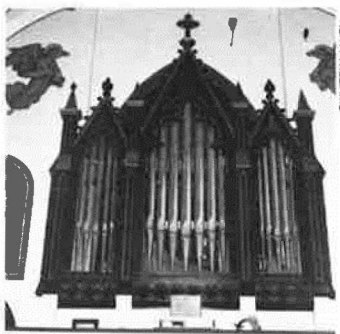


BILL VAN PELT

1839 Henry Corrie/1886 Roosevelt

and the Delaware Organ Co., ca. 1965. The organ will also receive a new console, keyboards, mechanical stop action to replace the current electropneumatic stop action, four stops to the Pedal that will remain on electric action, new front pipes to replace the collapsing ones of lead, some work on manual pipes, and a Zimbelstern.

Patrick Murphy has purchased from the Temple of Divine Love, Philadelphia (formerly the First German Methodist Church), the 1870 William B. D. Simons 2-19 and is offering it for sale, restored. The organ was rebuilt with aluminum action and a detached console in the 1970s by Joseph Chapline, who apparently left the pipework and chests unaltered. The church retains the original, walnut case.



KETH WILLIAMS

1874 Jardine, Troy, NY

The 1874 George Jardine & Sons 2m at St. Augustine's Roman Catholic Church in Troy, NY, has received a new, electric, pull-down action installed by the Carey Organ Co. of Troy to replace an electropneumatic pull-down action that was installed in 1937. The electric console was refurbished and provided with a solid-state combination action, and the 1937 pneumatic stop actions were rebuilt. Ongoing since 1984 and completed in mid-1987, the work included releathering the reservoir; adding a celeste on a jump-slide to the Swell and making the two ranks of the Dolce Cornet available to draw separately, 4' extensions of the Pedal Flute and Violoncello ranks and preparation for a 16' Trombone, and a Tremolo; and rewiring the 1937 additions of Chimes, Vox Humana, and Pedal 16' Bourdon and 8' Flute unit. The pitch A=435Hz and windpressure of 95mm remain. Dudley Jardine's signature was found inside the Great and Swell windchests with the date Oct. 1874, as was Edw. G. Jardine with the date Nov. 7, 1874. Also found was the name Andrew Steele with the date June, 1874.

The Carey firm of Troy, NY, has restored the 1875 John G. Marklove 1-8 with 17-note pedal coupler at St. Paul's Episcopal Church in Utica, NY. The compact walnut case features non-speaking decorative pipes arranged in three flats 3-11-3 and round drawknobs which emerge on square shanks through the nameboard of the attached, 61-note, keydesk. All speaking pipes are enclosed in a hitch-down swell box with exception of the 16' Sub Bass which consists of 12 pipes. The unusual stoplist is:

- 1874 John G. Marklove**  
**St. Paul's Episcopal Church, Troy, NY**  
 Manual, 61 notes, enclosed
- 16' Sub Bass 12 notes, unenc.
  - 8' Open Diapason TC, spotted
  - 8' Dulciana TC
  - 8' Unison Bass 12 notes, st. wd.
  - 8' Melodia 61 pipes
  - 4' Violin Bass 24 pipes
  - 4' Violin Treble spotted
  - 4' Flute TC, chimney



KETH WILLIAMS

1875 John G. Marklove, Utica, NY

- 4' Celestina TC, spotted
- 2' Piccolo tapered, spotted
- Pedal, 17-note coupler

The 1870 E. & G. G. Hook op. 522 at All Saints Parish Church, Hoosick, NY, originally built as the chapel of the Hoosac School, has been restored by the Carey Organ Co. of Troy, NY. The 2-10 organ was enlarged to 2-11 by the addition of a second 8' string in the Swell many years ago.

A one-manual organ recently discovered in St. Joseph's Church, Salix, IA, contains an interior inscription which identifies it as the work of the Votteler-Hettche Organ Co. of Cleveland. However, it bears a nameboard stencil that reads, "The St. Marys Pipe Organ Co., St. Marys, Ohio," reflecting the organ's sale by Henry Holtkamp's music store of that city. Henry, grandfather of Walter, the present proprietor of the Holtkamp Organ Co., joined the management of the Votteler-Hettche Co. in 1902, about the time that the Salix church was built. The pastor of the Salix church was considering in late January whether to repair the organ or to offer it for sale to another church. OHS member and organbuilder John Panning visited the church in November and spoke with parish members and the pastor about reasonable repair costs and the organ's history. The organ contains four manual stops and a pull-down Pedal.



DAVID M. STOREY

1901 Möller, Reorg. LDS, Baltimore

The 1-6 M. P. Möller tracker, op. 365 of 1901, built for the Methodist Church in Cambridge, MD, and subsequently located in the Curran Funeral Home of Salisbury, MD, has been restored by David M. Storey, Inc., of Baltimore for the Reorganized LDS Church, Dundalk Branch, in Baltimore. Restoration included reconstruction of much of the case, most of which had been lost. The badly damaged 8' Open Diapason and the 4' Octave, having been supplanted by a very old Vox Humana, were re-established with 8' and 4' principals from a 1911 Möller. The congregation decided 35 years ago to use a piano in preference to other alternatives until it could acquire a real pipe organ.

The 1956 Austin 3-39 built for the Presbyterian Church, Greenwich, CT, was relocated in 1988 and enlarged to 3-56 for the Shepherd of the Sea Chapel, U. S. Naval Submarine Base in Groton, CT, by the McNeely Organ Co. of Waterford, CT. Meanwhile, the Presbyterian Church abandoned plans to install an electronic and purchased a new Möller instead.

The McNeely firm refurbished in November, 1990, the 1895 Hook & Hastings op. 1689, a 2-12 at the Congregational Church in Colchester, CT.

The McNeely firm will perform restorative repairs to the 1888 Steere & Turner op. 267, an original 2-12 installation at the First Baptist Church, Essex, CT. The oboe will be refurbished and new leather nuts and bushings installed. The organ received a very large, single-rise, weighted, replacement reservoir from the Austin firm several decades ago. Also, the



ALAN MCNEELY

1888 Steere & Turner

Steere firm later installed a 16' Gedeckt in the Pedal on two additional ventill chests, augmenting the original 16' Bourdon. With a single swell box that encloses both manual divisions save the Great Open Diapason and the original Great 16' Bourdon Treble and Bourdon Bass, the organ has had only one other change—the removal, decades ago, of the 16' Bourdon on the Great and its reinstallation at 4' pitch on the original 4' Octave slider. The 4' Octave pipes were moved to the original Bourdon toeboard (which still has divided drawknobs for treble and 12-note bass) thus rendering unenclosed the Great 8' and 4' principal stops.

A new 2m tracker-action organ of 34 ranks built by the Bradford Organ Co. of Evanston, IL, for St. John's Evangelical Lutheran Church, Wilmette, IL, is comprised almost entirely of 19th-century pipework supplied via the Organ Clearing House. Included are most of the pipes from the 1873 Johnson op. 389 rebuilt by Estey at Christ Presbyterian Church, Lawrence, MA, and pipes recycled by William Laws of Beverly, MA, when he built an electropneumatic organ for First Presbyterian Church of Providence, RI. The Laws organ yielded pipes by Hook & Hastings, George S. Hutchings, Estey, and others. Other pipes by E. M. Skinner, Harry Hall, perhaps Roosevelt, and unknown builders are also used in the new instrument which is being dedicated in a series of six recitals October, 1990, through April, 1991. Former OHS President William C. Aylesworth is organist and designer of the instrument.

The chapel at Southern College in Collegedale, TN, where the largest organ built by John Brombaugh is installed, was severely damaged by a tornado in the early fall of 1990. Much roofing material was blown away, causing extensive water damage to the 3m tracker of 100 ranks and 70 stops. Within an hour, the organ had been covered with plastic, and pipes, bungs, and toeboards were being removed by Bruce Fowkes and Ralph Richards curators of the instrument and who completed its exquisite tonal finishing. Though the roof is now replaced and the organ is now playing, reversal of the damage is ongoing.

WTV

# A Baltimore Convention Preview

by Alan Laufman



The early "functional display" of the 1887 Hook & Hastings op. 1336 at Strawbridge United Methodist Church will be seen during the convention and played by Randy Waller.

**B**ALTIMORE. What does the name suggest to you? Francis Scott Key, perhaps, or Johns Hopkins, H. L. Mencken, Babe Ruth or Edgar Allan Poe? How about block after block of red brick row houses with white marble steps, open air markets, the Inner Harbor? Diverse neighborhoods, originally peopled with emigrants from Germany, Ireland, Italy, Poland? If you have been a member of the OHS for a long time, you may think of the 1958 and 1971 conventions. If you attend this year's convention, scheduled for the week of 8 - 13 July, Baltimore will forever suggest stunning churches and beautiful organs. Earlier conventions centered nearly exclusively on organs of a quite different style from most of those we will see and hear this year.

Headquarters will be at Towson State University, where we will stay in modern, air-conditioned dormitories—much less expensive than any facilities available downtown. For convention attendees who prefer alternatives to dormitory living, several motels are available nearby.

Early arrivals may enjoy a walking tour of the Mt. Vernon section of Baltimore on Sunday afternoon. Baltimore's first historical and architectural preservation district is an outstanding, remaining example of nineteenth-century urban planning in the United States.

**Alan M. Laufman**, is an authority on organ history and director of the Organ Clearing House. A former OHS president, he serves as OHS Convention Coordinator and editor of the Annual Organ Handbook.

In "Baltimore's Parlour," in the words of Henry James, were situated "the best houses . . . which in spite of their still faces met one's arrest, at their commodious corners and other places of vantage, with an unmistakable manner. . . . A certain vividness of decency seemed . . . to possess them, and this suggestion of the real Southern glow, yet with no Southern looseness, was clearly something by itself. . . ."

In addition to the area's numerous elegant residences in a variety of styles, Mt. Vernon's charms include the Walters Art Gallery, Robert Mills' 1842 Washington Monument, the Peabody Conservatory, First & Franklin Presbyterian Church, Mt. Vernon Methodist Church (with its large 1873 Pomplitz case) and Saint Ignatius Church (with its handsome 1860 Simmons & Willcox case). Transportation will be provided between Towson State and the Mt. Vernon area.

Sunday evening, Lawrence Bowie, Jr., will present a recital at the Episcopal Church of St. Michael and All Angels in Baltimore, showing off the 3m Aeolian-Skinner electro-pneumatic organ, Op. 1254, 1953, in a magnificent acoustical setting. This organ incorporated some old pipes when it was first built; subsequently damaged in a fire, it was rebuilt by Aeolian-Skinner in 1961. The large instrument boasts five divisions and is divided in the chancel of the large and handsome 1877 Richardsonian building designed by Wyatt & Sperry.

Monday will start off with breakfast and exhibits at Towson State University; the rest of the day will feature pre-convention visits to several new mechanical-action organs. We will hear Thomas Lee Bailey on the 2m 1983 Wilhelm at St. Mark's-on-the-Hill in Pikesville, along with Donald Sutherland on a 1m 1989 N. P. Mander Ltd.; Peggy Haas Howell on the 2m 1989 Richard Howell at Epiphany Episcopal Church in Timonium; and Nancy Joyce Cooper on the 2m 1973 Detlef Kleuker at St. John's Lutheran Church, Parkville.

Later in the afternoon, Dr. Joseph Stephens will present a recital on the 2m 1961 tracker organ at Mt. Calvary Episcopal Church. Built before Charles Fisk moved his shop to Gloucester and changed the company name from the Andover Organ Company to C. B. Fisk, Inc., the organ was constructed in conjunction with the firm of D. A. Flentrop, Zandaam, Holland, and bears the nameplate "Andover - Flentrop." Arthur Howes was consultant; the instrument is one of the first large tracker revival instruments built by an American builder in this century. Following the recital, we will be treated to a dinner cruise in Baltimore Harbor on the *Lady Baltimore* before repairing to Towson State University for a social hour and a look at the exhibits.

Tuesday will start like every other day, with breakfast and time in the exhibit room. Our first recital of the day will be given by James Hammann on the 3m 1901 Adam Stein organ at St. Mary's Episcopal Church in the Hampden section of Baltimore. The large tracker action organ has tubular-pneumatic stop action and is very reminiscent of large Roosevelt organs of the 1880s. Our next event will be a recital





*This ca. 1885 Henry Niemann organ at the former St. Joseph Monastery will be played by Peter Sykes on Thursday, July 11. The console is seen below.*

by Randy Waller on the astonishing Hook & Hastings tracker, Op. 1336, 1887, at Strawbridge United Methodist Church in Baltimore. The keydesk is in a choir loft above the pulpit, and the chests and pipework are in a gallery one story above the keydesk; the pipework of the Great division is all exposed and handsomely painted.

After lunch, conventioners will split into two groups. One will hear Michael Simpson on the 1m mid-nineteenth century tracker at the Chapel of the Holy Evangelists. The instrument has no nameplate, but the Dulciana 8' is signed "S. Hamill, New York City, 1852," which suggests that the organ may have been built by Henry Erben, for whom S. S. Hamill worked about that time. The organ has a charming sound. The other group will visit the piquant 1m Pomplitz Church Organ Co. tracker, Op. 189, 1875, at Second and Fourth Baptist Church, for a recital by Robert Barney. The groups will then switch places, and the recitals will be repeated.

Bradley Rule will play the unusual 2m 1881 Henry Niemann organ at St. Leo the Great R. C. Church in Little Italy. This instrument, in many ways similar to a Cavaillé-Coll, was electrified many years ago, but tonally and visually it is unchanged. It is in poor condition, but work on it is slated to take place before the convention. Dinner and the Society's Annual meeting in the parish hall will follow the recital.

The evening recital, to be played by Dr. Thomas Spacht, is scheduled for the Basilica of the Assumption of the Blessed Virgin Mary, the Co-Cathedral of the Roman Catholic Archdiocese of Baltimore. The granite structure, designed by Benjamin Henry Latrobe, was begun in 1806 and finished in 1821; it originally housed an 1819 Thomas Hall organ. The handsome Hall casework, enlarged with wings at the sides, now houses a 3m Hübner L. Roosevelt, Op. 143, 1884, rebuilt by the Schantz Organ Co. in 1989. The original Roosevelt ventill chests were replaced with new, electric slider chests, and Schantz provided a new, detached drawknob console but made no tonal changes. The organ is quite







The 1884 Roosevelt 3m rebuilt on slider windchests and with no tonal changes in 1989 by the Schantz Organ Co. at the Basilica of the Assumption of the Blessed Virgin Mary will be played by Thomas Spacht at 8 p.m. on Tuesday, July 9.

representative of Roosevelt's best work and has a full, rich tone. Once again, the evening will end with a cash bar in the exhibit area.

Wednesday morning, after breakfast and exhibit time, we will travel downtown to the First Unitarian Church. The splendid 1818 "Romantic Classic" building, designed by the French architect Maximilian Godefroy, originally housed an 1817 3m Thomas Hall, the unusual case of which featured a stylized lyre as the central flat. After being damaged by fire, the Hall organ was replaced in 1847 by a 3m Appleton & Warren. In 1893, a barrel vault was constructed within the old walls, and the Appleton & Warren organ disappeared. We will divide into two groups; the first will hear George Bozeman, Jr., on the present organ, a 2m 1893 Henry Niemann tracker in the church, while the other group hears Lois Regestein on the 1m 1880 Henry Niemann tracker in the parish hall. Then the two groups will switch places, for a repeat of each event. The organ in the church was the gift of Enoch Pratt, the treasurer of the church and a philanthropist best known for donating the Free Library system to Baltimore. The organ in the parish hall may have been built for St. Mary's Industrial School in Baltimore and was for some years in a church in Annapolis. After a snack break, OHS member Martin Kares of Germany will present a lecture on German-American organ-builders.

Our next visit will be to Old Otterbein United Methodist Church, where we will hear a recital by Marilyn Stulken on the delightful 2m 1897 Henry Niemann tracker in the rear gallery. The organ is tonally bright and bold, and is greatly enhanced by excellent acoustics. Otterbein, the oldest church building in Baltimore, dating from 1785, is located near the Inner Harbor, home to many restaurants and shops; following the recital, convention registrants will be on their own for lunch, with time afterward for sightseeing in Harborplace.

Among the attractions around the Inner Harbor are the National Aquarium; the United States Frigate Constellation, the oldest U.S. warship continuously afloat; and the Davis Planetarium. Some may wish to get an overview of the area from the top of the 27-story World Trade Center.

In mid-afternoon, we will regroup at Light Street Presbyterian Church for a recital by Michael Kaminsky on the church's 2m 1902 Adam Stein tracker, another organ in the Roosevelt tradition. From there we will walk to Holy Cross R. C. Church, a large brick church built in 1860, for a recital by Michael Britt on the large 2m organ



BILL VAN PELT

*Lawrence Bowie Jr. will play a pre-convention recital at 8 p.m. on Sunday, July 7, at the Episcopal Church of St. Michael and All Angels on the fine 1953/1961 Aeolian-Skinner, op. 1254.*

organist of the church at the time. Wednesday evening, after dinner, we will hear a recital on the Skinner by Ann Elise Smoot, a student of Charles Krigbaum and Thomas Murray. The usual exhibits and cash bar at Towson State will end the day.

Thursday morning will start off with breakfast and exhibits, and then another split event; one half of the Convention will hear Elise Hoermann on the 2m c.1895 Wilson S. Reiley tracker at Redeemer Lutheran Church in Baltimore, while the other half listens to Philip Cooper play the 1m c.1860 tracker at Old Salem Lutheran Church in nearby Catonsville. Each event will be repeated for the other group. The Reiley organ was relocated to Redeemer and carefully restored by David M. Storey; the Old Salem organ was fully restored in 1988 by Columbia Organ Works. One rank bears the signature of Charles Strohl (an organ man who seems to have worked in Henry Erben's Baltimore shop).

Our next event will be a recital by Peter Sykes on the elegant 2m Henry Niemann tracker in the old chapel of the former St. Joseph's Passionist Fathers Monastery. The handsome casework suggests an organ much earlier than ca.1887, but everything appears to date from around that time. The instrument's sound is mild and refined. After lunch, we will hear Rosalind Mohnsen play the 2m ca.1884 Geo. Jardine & Son tracker in the chapel of Mt. de Sales Academy. The organ apparently was built with one manual and pedal, perhaps in the 1870's, and was then enlarged by Jardine in 1884 by the addition of a second manual and the installation of a second pallet box on the manual chest. The tone of the organ is characteristic of Jardines of the period: bright and crisp.

The Church of St. Peter the Apostle was designed by Robert Cary Long, Jr., and dates from 1845. The handsome, brick, Greek Revival church houses a 2m ca.1895 Henry Niemann tracker which will be

## Aeolian-Skinner Organ Co. Boston, Mass.

built in 1886 by F. X. Ganter & Georg Schumacher, under the name of the Baltimore Church and Concert Organ Manufacturing Co. Originally fitted with tracker action and a reversed detached keydesk, this magnificent organ (seen on the cover of this issue) was electrified many years ago and is now in poor condition, but work to be done on it between now and July will enable us to enjoy its glorious sounds.

Brown Memorial Presbyterian Church in Baltimore is the home of a 4m electropneumatic Skinner Organ Co. instrument, Op. 839, 1930. G. Donald Harrison did the tonal finishing on this organ, returning shortly after the organ's completion to louden the Great 12th, 15th, and Tromba, at the behest of Virgil Fox, who was





Built in 1961 as a joint project of the Andover and Flentrop firms, this landmark tracker-revival organ will be played by Dr. Joseph Stephens on Monday.

presented in a recital by Marian Ruhl Metson. The tone of this Niemann, like that of the organ at St. Joseph's, is refined, but rather more full than that of the St. Joseph's organ. The final recital of the

Convention will be played by Bruce Stevens on the superb 2m Odell tracker, Op. 277, 1889, at Corpus Christi R.C. Church in Baltimore (seen on the back cover). The spectacular building of Corpus Christi - Jenkins Memorial Church, listed on the National Register, was built as a memorial to their parents by the children of Thomas Courtney Jenkins and Louisa Carroll Jenkins. The acoustics are excellent and the organ is a jewel. The cash bar and exhibits will be waiting for us when we return to Towson State.

Friday's optional tour will feature additional organs of interest in Baltimore and vicinity. The first event of the day will be Peter Crisafulli's recital at Stanford White's Lovely Lane United Methodist Church, the Mother church of Methodism in the United States. The chapel houses a large 1m Hilborne L. Roosevelt tracker, Op. 239, 1885, beautifully restored by Richard Howell with elegantly decorated case pipes.

Our next stop will be at Baltimore's Episcopal Church of St. Luke, a large 1853 Gothic structure with splendid stained glass. Although the 3m Hilborne L. Roosevelt organ, Op. 131, 1884, was electrified and altered visually many years ago by Lewis & Hitchcock, it is tonally original; the city's last remaining product of Roosevelt's Baltimore shop will be heard in a recital by Lloyd Bowers.

After lunch, J. Michael Grant will present a recital on the large 3m electro-pneumatic Casavant Frères Ltée. organ, Op. 808, 1919, at the former St. Charles Seminary, now the Charlestown Retirement Community, in suburban Catonsville. The ornate chapel, a gift of the same Jenkins family that gave the money for Corpus Christi Church, is magnificent, as is the organ.

We will return to Baltimore for a recital by Patricia Ballinger on the fine 2m Johnson & Son tracker, Op. 749, 1891, in the former Fayette Street M. E. Church, now Carter Memorial Church of God in Christ. After the recital, OHSers may visit the fascinating Baltimore & Ohio Railroad Museum, located in the old B&O Passenger Car Shop, a 22-sided polygonal brick structure dating from 1883. Train buffs will want to be sure not to miss this stop. On the way to a legendary Maryland crab dinner, we will stop at the Emmanuel



J. Michael Grant will perform after lunch during the Optional Tour of Friday, July 12, playing this splendid 1919 Casavant at the former St. Charles Seminary.





*Attributed to Henry Erben, this 1852 organ at the Episcopal Chapel of the Holy Evangelists will be played by Michael Simpson on Tuesday, July 9.*

Reformed Episcopal Church in Baltimore to hear James S. Darling play the 2m Pomplitz & Co. tracker, Op. 220, 1876, a delightful instrument moved to its present location from the Church of the Redeemer in 1924.

The optional tour on Saturday will carry us away from Baltimore, out into the country and as far afield as Hanover, Pennsylvania. We will start the day at Messiah Lutheran Church in Germantown, where Marvin Mills will play for us a brand new 2m Flentrop tracker in the rear gallery of an

Washington International Airport.) Those who can come early or stay late—accommodations will be available at Towson State from July 6 through 13—will find many attractions in the city or just a short drive away: Chesapeake Bay and the Eastern Shore, Annapolis, Washington D.C., Antietam, and Gettysburg.

Baltimore Town was established by an act of the Colonial Assembly in 1729 but did not develop as a mercantile center until after the Revolutionary War. Shipbuilding and ropemaking characterized the eighteenth-century seaport; in the nineteenth century, the railroad brought industrialization, a doubling of the population, and the construction of row houses, factories, and grand churches.

"Some day," wrote John Dos Passos, "the prime movers who decide our destinies may come to understand that the character of a city as a fit place for men and women to live depends on the survival of intriguing vestiges of the past. They give the city the historic dimension that, whether people are entirely conscious of it or not, imbues the inhabitants with a certain dignity they would not otherwise attain." In Baltimore, many of those "intriguing vestiges" still survive, not the least of which are fine organs in splendid churches.

If you have been to an OHS Convention before, you know that the week is filled with beautiful music, magnificent architecture, good fellowship, and memorable food. If you have not been to an OHS Convention, this year's event will be a great one to introduce you to what is an annual tradition for many OHS members. Treat yourself!

acoustically live room.

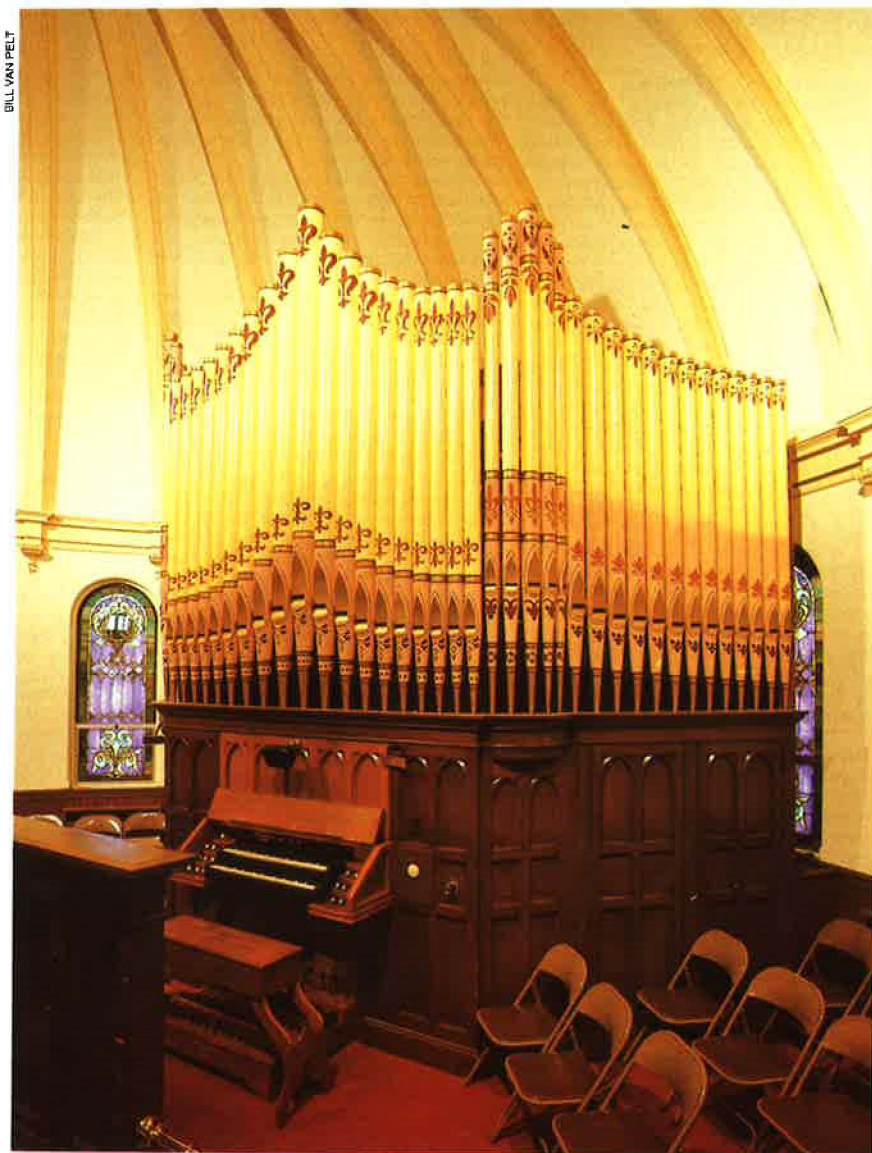
From Germantown, we will travel to Westminster, where we will visit a 1m c.1852 Henry Erben tracker, played by Grant Hellmers, at Stone Chapel. For many years in St. Andrew's-by-the-Sea Episcopal Church in Belle Harbor, L.I., New York, the organ was discovered in the closed church by Peter Cameron, and removed in 1972 after suffering some vandalism. Relocated through the Organ Clearing House, the organ was for a time in residences in Virginia and North Carolina, before being installed by James Baird at Westminster. After lunch in New Windsor, Maryland, at the Church World Center where avid shoppers will find the international craft shop a treasure trove, we will stop in Woodsboro to hear a ca.1912 Barckhoff recently restored by R. J. Brunner & Co.

Trinity Lutheran Church in Taneytown houses a 2m A. B. Felgemaker tracker, Op. 647, c.1895, recently rebuilt with tonal changes, by the Columbia Organ Works. Dr. Susan Armstrong will play a recital on this organ, after which we will walk to St. Joseph's R. C. Church for a recital by Adri Degroot on the 1m tracker there. Built originally in 1804 by George Pike England of London, it was rebuilt around 1875 by Henry Niemann. The windchest and action are Niemann's work; most of the pipework and the case date from 1804.

Conewago Chapel, in Edgewood, Pennsylvania, near Hanover, was an important link in the chain of missions established in Pennsylvania and Maryland in Colonial times by the Jesuits; the first Mass was celebrated in Edgewood in 1721, and the large, reverberant, brown-stone church was completed in 1787. In 1901, the Jesuits left, and Sacred Heart Church became a diocesan parish church. The organ is a 2m Hook & Hastings tracker, Op. 1866, 1900, small but boldly voiced. Wayne Wold will present the recital on this instrument.

The final event of the day will be a recital by Lorenz Maycher at St. Matthew's Lutheran Church in Hanover, on the 4m Austin organ, Op. 1215, 1923. The instrument has been enlarged by Austin several times, and is reputed to be the seventh largest church organ in the world.

Baltimore is easily accessible by Amtrak and interstate highways, and of course by air (Baltimore—



*During the Optional Tour of Saturday, July 13, Dr. Susan Armstrong will play the 1897 Felgemaker tracker restored at Trinity Lutheran Church in Taneytown by Columbia Organ Works.*

## MINUTES

### National Council Meeting Hartford, Conn. Oct. 5-6, 1990

**CALL TO ORDER:** The meeting was called to order by the President at 1:25 p.m. Present were officers Roy Redman, Kristin Farmer, and Michael Friesen; councillors James Hammann, Rachelien Lien, John Ogasapian, and John Panning; and staff member William Van Pelt.

**OFFICER AND STAFF REPORTS:** The minutes of the prior meeting of July 22, 1990 were accepted as presented (m Farmer, s-Lien, v-unan). There was no written Executive Director's report, but Bill Van Pelt stated that he would describe his activities under the relevant councillor areas, and he expressed thanks to Council in that he will have repaid by the end of October 1990 the loan they made two years ago to him. There was no written Treasurer's report, but David Barnett had provided a preliminary summary of the Society's accounts for the fiscal year ending September 30, 1990. Income was about \$377,000 and expenses were about \$347,000, compared to the original budget of \$234,375, resulting in about a \$30,000 positive variance.

#### REPORTS OF COUNCILLORS

**Conventions.** The Milwaukee convention turned a profit of about \$20,000. The *Organ Handbook* costs were about \$6,000 more than revenue on the other hand, but the net effect was positive for the Society's cash flow. In addition, the convention was well-received, and Council was pleased with its success. Council reviewed Convention Coordinator Alan Laufman's report and noted that plans for the upcoming conventions are progressing in a satisfactory manner.

**Education.** Council discussed policy changes for the Biggs Fellowship program based on

concerns that have been raised about the Society's potential liability for minors. Council decided "to establish the minimum age for Biggs Fellows at 16, with the Biggs committee authorized to grant fellowships to younger applicants for an exceptional circumstance only if such a fellow is accompanied by a parent or legal guardian" (m Ogasapian, s-Panning, v-unan). In related action, Council determined that "a medical release for any convention attendee under age 18 shall be required" (m Ogasapian, s-Farmer, v-unan). Extensive discussion also ensued about the need and ideas to improve upon and expand the existing slide-tape program whereby new shows could be created that do not require the same simultaneous organ and music format of the current program. John Panning agreed to pursue the development of new slide-tape programs under this philosophy.

**Finance & Development.** Jim Hammann submitted a written report outlining the status of various possible grant applications, and Council discussed his views on potential projects for which the OHS could specifically seek funding. These include an edition series of worthy 19th-century American music. It was Council's conclusion to "authorize the Councillor for Finance & Development to actively pursue the establishment of an Annual Fund" (m-Hammann, s-Ogasapian, v-unan).

**Historical Concerns.** Stephen Pinel submitted an oral report via Michael Friesen about recent acquisitions in the American Organ Archive. A significant donation of material, including diaries, music, and letters, from a descendant of Edward and Faustina Hodges has been made that will attract considerable scholarly interest. In appreciation, Council voted to "grant a lifetime membership to Ms. Prindle Wissler-Mullin in recognition of her significant contribution to the

Archive" (m Ogasapian, s-Farmer, v-unan). All other committees in this area are functioning normally.

**Organizational Concerns.** Rachelien Lien stated that there were no items of business to conduct under her area at this time (see, however, Old Business).

**Research & Publications.** John Ogasapian discussed items from his written report, including potential manuscripts for OHS publication. Bill Van Pelt stated that the Hook/Hook & Hastings catalogue reprint in the Edition Series was virtually ready to go to print, and Council discussed the proposed fourth item in the series, details of which will be announced later. Susan Friesen's editor's report was received, and Council discussed ways to improve the backlog of articles, which is very low at this point. Council also discussed the status and stylistic considerations of the David Fox manuscript *A Guide to North American Organbuilders* and decided to "authorize its publication" (m Ogasapian, s-Hammann, v-unan).

The meeting was recessed at 5:15 p.m. and reconvened the next morning at 8:45 a.m.

**OLD BUSINESS:** John Panning presented a draft of proposed bylaws changes which was discussed by Council at length. It was the group's consensus to give more thought to the mechanics of some of the revisions and defer final consideration to the February 1991 council meeting.

Council also discussed a variety of issues that have been raised recently relative to the OHS Code of Ethics and how or if some form of preservation review process would further the Society's objectives. This will also be given more consideration in February.

**NEW BUSINESS:** Bill Van Pelt presented a proposed budget for the year 1990-91, which resulted in considerable discussion. Council voted

to amend the proposal by "extending \$3,000 for the conservation of the Hodges collection in the expectation that the OHS will recoup the costs through a grant" (m Ogasapian, s-Farmer, v-unan). As amended, the new balanced budget totals \$348,739 in income and expenses, a 49% increase over the prior year plan, but in line with the \$377,000 income/\$347,000 expense actually incurred. Council also changed one budget category under Archives to "Personnel - Archives" and voted to "advise the Archivist in writing that any work performed by anyone other than him will be considered as subcontracted labor to be paid from the above-mentioned line item" (m Ogasapian, s-Farmer, v-unan).

Council also voted to authorize the President to sign a two-year employment contract with William T. Van Pelt for services as Executive Director at a salary of \$41,618.04 commencing November 1, 1990 with a 10% increase for the subsequent year (m Ogasapian, s-Hammann, v motion carried).

Michael Friesen announced that he had discovered a major trove of 19th-century American organabilia—catalogs, stoplists, and articles—in a scrapbook at Watkinson Library of Trinity College, Hartford, just prior to this Council meeting. He will prepare a preliminary index for circulation among interested organ historians.

The next meeting will be held on Friday, February 15, 1991 at 1:00 p.m. in Richmond, Virginia at OHS headquarters.

There being no further business, the meeting adjourned at 11:50 a.m.

Respectfully submitted,  
Michael D. Friesen, OHS Secretary

### National Council Meeting Richmond, Va. Feb. 15-16, 1991

**CALL TO ORDER:** The meeting was called to order by the President at 1:30 p.m. Present were officers Roy Redman, Kristin Farmer, Michael Friesen, and David Barnett; councillors John DeCamp, Rachelien Lien, John Panning, and Timothy Smith; staff member William Van Pelt; and members David Storey (February 15 only) and Alan Laufman (February 16 only).

**OFFICER AND STAFF REPORTS:** President Redman introduced John DeCamp, the newly-appointed councillor, replacing James Carmichael who has resigned.

The minutes of the prior meeting of October 5-6, 1990 were presented by Secretary Friesen. The motion was made to approve them as presented with one correction: the vote listed in the second paragraph of New Business should read "Motion carried." (Moved-Smith, Second-Panning, Vote-Ayes: DeCamp, Lien, Panning, Redman, Smith; Nays: Barnett, Farmer, Friesen. Motion carried.)

Executive Director Van Pelt presented a written report outlining the status of numerous projects. A new promotional flyer was mailed in January, several recordings have been made or gone into second pressings, and publishing activities continue. The Hook/Hook & Hastings facsimile in the Edition Series will be at the printer by March, and the fourth bonus item in the Series is in the works and will be announced soon.

Treasurer Barnett presented current financial statements and several graphs showing indicators of the Society's financial performance in the past fiscal year. There are currently about 2700 members and cash flow has stabilized. Council discussed the mechanics of how some accounts were set up.

#### REPORTS OF COUNCILLORS

**Conventions.** Councillor Panning introduced David Storey, Chair of the Baltimore convention committee, who reported on plans for the upcoming convention, to run from Sunday, July 7 to Saturday, July 13, including pre- and post-convention activities. (See below for further business on this topic.)

**Education.** Councillor DeCamp reported on the work of the committees under his purview. Council discussed the need to get more International Interests material to *The Tracker*, and this will be pursued. An article from the Historic Organ Recitals committee will be published in the next issue of *The Tracker*.

**Finance & Development.** A written report was received from Councillor Hammann. The

Society continues to pursue grant funding opportunities. The concept of the Annual Fund was discussed, and it was the sense of Council that for now members will be solicited to pay dues above the regular renewal levels.

**Historical Concerns.** Councillor Smith presented his report on various aspects of the areas under his purview. An extensive discussion ensued about the Archive, extant organs, and organ citations. (See below for further business in these areas.)

**Organizational Concerns.** Councillor Lien presented her report, noting that there continues to be interest expressed in the formation of new chapters, while others have become inactive. All other committees in this area are functioning smoothly.

**Research & Publication.** A written report was received from Councillor Ogasapian. Recipients for the American Organ Archive Fellowship grants in 1991 have been announced. Bill Van Pelt stated that negotiations are continuing for other publication projects. Susan Friesen's Editor's report, which included comments about upcoming content for *The Tracker* was also received and reviewed by Council.

**OLD BUSINESS:** John Panning re-presented the draft of proposed bylaws changes discussed at the fall Council meeting, along with further suggestions. Some changes are merely housekeeping and others are structural. Council discussed the changes at length and made additional modifications. It was their consensus to proceed with placing the revisions that affect the membership and election of officers on the 1991 ballot. A formal mail vote will be taken of Council members to confirm that a re-typed version incorporates all of the discussion at this meeting.

The meeting was recessed at 6:00 p.m. and reconvened the next morning at 8:50 a.m.

Council again discussed at length the need to review the Society's Code of Ethics. John DeCamp volunteered to join the ad-hoc committee studying the issue, whose other members are Jim Hammann, John Panning, and Bill Van Pelt. They will plan to present a specific report at the next Council meeting.

**NEW BUSINESS:** Alan Laufman presented a written report on upcoming convention planning, which is proceeding smoothly. A discussion regarding the Baltimore convention schedule and the convention committee's request to have the 1991 *Organ Handbook* contain organ and program information for all pre- and post-convention activities led to the decision to "authorize the Convention Coordinator to print the Baltimore handbook to include the information for all organs

to be seen that week, and if necessary, to split off programs to a separate booklet." (Moved-Panning, Second-Farmer, Vote-Motion carried.)

A request from the Organ Literature Foundation to enter into a reciprocal advertising exchange was reviewed, and Council decided to "decline the offer." (Moved Farmer, Second-Barnett, Vote-Motion carried.)

Relative to the American Organ Archive, Council transacted several items of business. Council determined to "revise the spending approval policy for the Archive, to require the Councillor for Historical Concerns' approval prior to the placement of any order or spending of any funds. The approval is to be sent on to the Treasurer; bills to be sent directly to the Treasurer to be checked against approvals on file." (Moved-Smith, Second-Barnett, Vote-Motion carried.) Council decided to "raise the amount of the Archive operating budget this year by \$5,000." (Moved-Smith, Second-Panning, Vote-Motion carried.) Council also decided that "funds expended for OCLC cataloging will not be deducted from the payments made to the Archivist for services rendered." (Moved-Smith, Second-Farmer, Vote-Motion carried.)

Further, it was determined that a different structure for the Archive was warranted, resulting in the motion that "the National Council create a Governing Board of the American Organ Archive to direct the expenditure of funds, to create and administer policy, and to set long-range goals for the Archive. The Governing Board shall be responsible to the National Council, reporting through the Councillor for Historical Concerns. There shall be five members, one of which shall be the Councillor for Historical Concerns, and the Archivist shall be an ex-officio member without a vote. The Governing Board shall be appointed by the President with the advice and consent of the National Council." (Moved Panning, Second-Smith, Vote-Motion carried.) Suggestions for appointments to this new Board were made to Roy Redman, who will contact these persons to determine their interest in serving. Council also expressed its desire to see a current job description for the Archivist and progress on the formalization of operating procedures.

Council voted to "establish a new special fund for the American Organ Archive. Donations to the American Organ Archive Fund will be solicited by additional payment with dues on membership renewal forms." (Moved Barnett, Second-Lien, Vote-Motion carried.)

David Barnett reviewed the Society's current banking relationships and recommended the opening of new accounts. Council voted to authorize this action and "adopt a resolution

reflecting the terms listed on the signature card." (Moved-Barnett, Second Farmer, Vote-Motion carried.)

Council discussed the expanded functions of the Extant Organs Committee, and decided to "rename the 'Extant Organs List' as the 'Registry of Historic Organs,' retaining the name 'Extant Organs Committee' for the administrators of the Registry." (Moved Smith, Second-Barnett, Vote-Motion carried.) Council also voted to "authorize the Extant Organs Committee to prepare first draft lists of non-tracker organs as presently known. The committee shall submit these lists to the Richmond office for duplication and distribution to all OHS members." (Moved-Smith, Second-Panning, Vote-Motion carried.)

Council also discussed the philosophy of the Society's citation program, and decided to "rename the 'Historic Organs Committee' as the 'Organ Citation Committee' to reflect the work of recognizing outstanding instruments." (Moved-Smith, Second-Friesen, Vote-Motion carried.)

Based on a suggestion by Michael Friesen, Council determined to "nominate Orpha Ochse to Honorary Membership in the Organ Historical Society." (Moved-Panning, Second-Lien, Vote-Motion carried.) In accordance with the bylaws, this recommendation will be presented at the Annual Meeting in Baltimore for ratification by the general membership.

A lengthy discussion ensued on personnel and budget equity issues upon presentation of the following motion: "to grant 6% raises in fiscal year 1990-91 to the Organ Handbook Editor/Convention Coordinator, Archivist, and Treasurer." (Moved-Friesen, Second-Panning, Vote-Ayes: Friesen, Panning, Smith; Nays: DeCamp, Farmer, Lien, Redman; Abstention: Barnett. Motion failed.)

Because of disagreement over the presentation of Council meeting minutes, Roy Redman stated that the current publishing policy of such minutes should be changed. Accordingly, Council adopted a new policy that "minutes not be published in *The Tracker* until approved by the National Council, which approval may be obtained by unanimous mail ballot." (Moved-Barnett, Second-DeCamp, Vote-Ayes: Barnett, DeCamp, Farmer, Lien, Panning, Redman, Smith; Nay: Friesen. Motion carried.)

The next meeting will be held on Sunday, July 7, 1991 at 9:00 a.m. in Baltimore, Maryland at convention headquarters.

There being no further business, the meeting adjourned at 3:30 p.m. Respectfully submitted,

Michael D. Friesen, OHS Secretary



# A program of music for the king of instruments

## Program 9117 4/29/91

**News from New Haven** . . . concert performances from an American Guild of Organists regional convention featuring several new works and historic instruments.

**MENDELSSOHN:** Organ Sonata No. 4 in B flat, Op. 65 — Christa Rakich (1871 E. & G.G.) Hook organ/St. Mary's Church

**JAMES WOODMAN:** *Sinfonia pour orgue* (premiere) — Thomas Murray (1928 E. M. Skinner/Woolsey Hall, Yale University)

**ROBERT SIROTA:** Concerto for Organ, Strings and Percussion (1985) — Victoria Rössmeyer Sirota (1951 Holtkamp/Battell Chapel, Yale University); Orchestra New England/James Sinclair, cond.

**BRUCE SIMONDS:** Prelude on *lam sol recedit igneus* — Thomas Murray, o

**DUPRE:** 5 Antiphons, Op. 18 (1920)

**EMMA LOU DIEMER:** *Fantasié* (1967) — Christa Rakich, o

These concerts (r. June 18-21, 1989) were presented under the auspices of the Connecticut Chapters of the A.G.O.

## Program 9118 5/6/91

**The Jolly Organist** . . . Swiss virtuoso Hannes Meyer, with a canny combination of showmanship and superb musicality, illumines the delightful side of organ appreciation for listeners young and old.

**SOUSA:** *Semper Fidelis* March (Claves LPD-8102)

**HANNES MEYER:** Variations on the *Folk Song Muss i denn zum Städtle hinaus* (Gold Records CD-287)

**PIETRO DOMENICO PARADIES:** Organ Concerto in B flat — with the Sonare Quartet of Frankfurt (Claves CD-508511)

**MEYER:** *Pfeifermarsch* (Stereoplay CD-697020)

**PEROTIN-ZIPOLI:** Pastorales (Gold Records LP-11085)

**MEYER:** *Saint Anthöner Silberstermarsch*

**LISZT:** Magyar Litany

**MEYER:** *Malaguena*

**VOLLENWEIDER:** Pastorale

**RAVEL:** *Bolero* (arranged for solo organ and percussion)

**MEYER:** *March of the Three Kings*

Hannes Meyer plays on instruments in churches in Soazza, Mistail, Bätreswil, Zurich and Konstanz in Switzerland, and upon a small "travel-organ", a replica of an historic 16th-century positiv instrument in the Munich Residence. Information about him, his recordings, and published editions of his compositions and arrangements may be had by writing: Sekretariat, "Vignion", CH-6558 Lostallo, Switzerland.

## Program 9119 5/13/91

**Three of a Kind?** . . . though they share the concept of "mechanical action", instruments in Ann Arbor, Grosse Pointe Farms and Detroit could hardly be less alike. William de Turk, Carol Teti and John Gouwens perform in concert.

**REGER:** *Gloria*, Op. 59, no. 8

**THOMAS M. KURAS:** 4 Chorale Preludes (*Toccata on Hyfrydod*; Trio on *Coronation*; Dithyramb on *Dix*; Arietta on *Lauda Anima*)

**SAINT-SAENS:** Fantasy in E flat

**DURUFLÉ:** Fugue on the Theme of the *Soissons* Carillon — William de Turk (1990 Klais organ/Grosse Point Memorial Church)

**PACHEBEL:** *Magnificat* Fugues

**J. S. BACH:** Chorale-prelude, *An Wasserflüssen Babylon*, S. 653

**ANTON HEILLER:** 2 Hymn Settings (*Victimae Paschali*; *Mit Fried und Freud*)

**PETER PLANYSKY:** *Toccata alla Rumba* — Carol Teti (1985 Fisk/University of Michigan, Ann Arbor)

**FRANCK:** 2 Pieces (*Pièce heroïque*; *Cantabile*)

**TOURNEMIRE:** *Petite rhapsodie improvisée*

**LANGLAIS:** *Fête* — John Gouwens (1990 Wigton/Old St. Mary's, Detroit)

## Program 9120 5/20/91

**Guilmant Garnishes** . . . a selective survey of some recently revived, once popular repertoire by one of the most profoundly influential and widely loved Romantic organists, Alexander Guilmant of France.

**GUILMANT:** Grand Triumphant Chorus, Op. 47, no. 2; *The Manger* (*Pastoral and Adoration*), Op. 50, no. 3 — Charles Callahan (1968 Aeolian-Skinner/Church of the Epiphany, Washington, D.C.) Pro Organo CD-7006

**GUILMANT:** *Fughetta de Concert*, Op. 29b — Marilyn Keiser (1987 Holtkamp/Christian Theological Seminary/Indianapolis) Gothic CD-49037

**GUILMANT:** *Scherzo symphonique*, Op. 57 — Catherine Ennis (1987 Rieger/St. Marylebone Church, London) EMI CDC-749674

**GUILMANT:** March on a Theme of Handel, Op. 15 — Carlo Curley (1932 E.M. Skinner/Girard College Chapel, Philadelphia) Argo CD 430 200-2

**GUILMANT:** *Adoration*, Op. 44 — Stephen Pinel (1847 Ferris/Round Lake Pavillion, NY; with the Round Lake Festival Orchestra, Glenn Soellner, cond) Round Lake CD-101 (available from the Organ Historical Society)

**GUILMANT:** Chorale Variations, *Was Gott thut, das ist wohlgetan*, Op. 93 — Klaas Bolt (1738 Müller/St. Bavo Church, Haarlem, Holland) Intersound CD-1002 (distributed by Interdisc, 323 Willowind Place, Iowa City, IA 52246)

**GUILMANT:** Caprice in B flat, Op. 20, no. 3 — James Hamman (1926 E.M. Skinner/Jefferson Avenue Presbyterian Church, Detroit) Raven OARCD-160 (dist. by OHS)

**GUILMANT:** *Lamentation*, Op. 45, no. 1 — Jaap Kroonenburg (1732 Garrels/Grote Kerk, Maassluis, Holland) Lindenberg CD-10 (dist. by OLF)

**GUILMANT:** *Grand Choeur* (a la Handel), Op. 18 — Colin Walsh (1898 Willis/Lincoln Cathedral, England) Priory PRCD-281 (JJRI)

## Program 9121 5/27/91

**Alexandre Guilmant — Symphonic Sonatas** . . . more works from the pen of a man who helped define the style of the 19th century French symphonic organ.

**GUILMANT:** Introduction & *Allegro*, fr Sonata No. 1 in d, Op. 42 — Ben van Oosten (1890 Cavaille-Coll organ/St. Ouen, Rouen) Dabringhaus & Grimm MD + G CD-4340/42 (KIS)

**GUILMANT:** *Larghetto*, fr Sonata No. 2 in d, Op. 50 — Peter Eilander (1850 Bätz/Utrecht Cathedral) Festivo FECD-103 (CM&R)

**GUILMANT:** Fugue, fr Sonata No. 3 in c, Op. 56 — James Hamman (1926 E.M. Skinner/Jefferson Avenue Presbyterian Church, Detroit) Raven OARCD-160 (distributed by OHS)

**GUILMANT:** *Scherzo*, fr Sonata No. 5 in c, Op. 80 — Jane Parker-Smith (1962 Harrison & Harrison/Coventry Cathedral) ASV DCA-539 (HM)

**GUILMANT:** *Intermezzo*, fr Sonata No. 7 in f, Op. 89 — Odile Pierre (1862 Cavaille-Coll/St. Michael's Church, Castelnau-d'Aud) French RCA RL-37295

**GUILMANT:** *Finale*, fr Sonata No. 1 in d, Op. 42 — Simon Preston (1949 Aeolian-

Skinner/Methuen Music Hall, Massachusetts) Argo CD 421 731-2

**GUILMANT:** Sonata No. 8 in A, Op. 91 . . . (the first three movements will be played by three different soloists on three different instruments; the final pair of movements will be heard in the composer's own version for organ and orchestra, which was published as *Symphony No. 2*, Op. 91) — Ben van Oosten (1890 Cavaille-Coll/Rouen; see above); Christopher Herrick (1983 vanden Heuvel/Nieuwe Kerk, Katwijk aan Zee, Holland) Priory PRC-231 (JJRI); Feike Asma (1750 Garrels/Grote Kerk, Maassluis, Holland) Cantilena FAG-4001/5 (CM&R); Paul Wiskirchen (1980 Klais/Altenburg Cathedral, with Gürzenich Orchestra of Cologne, Volker Hempfling, cond) Motette CD-40101 (KIS)

## Program 9122 6/3/91

**Music for Weddings** . . . a disparate grouping of mostly unusual opportunities for the acoustic embellishment of your June nuptials.

**MARTIN SHAW:** Processional. J.G. WALTHER: *Deck thyself with gladness*. SCHUMANN: *This ring upon my finger*. GORDON YOUNG: *Cortege* — Joyce Jones (1978 Schuch organ/St. Thomas Aquinas Church, Dallas, TX) Word CD 701-9166-598 (5221 N. O'Connor, Suite 100, Irving, TX 75039)

**ALEXANDRE GUILMANT:** *Marche Nuptiale*, Op. 25, no. 1 — James Hamman (1926 E.M. Skinner/Jefferson Avenue Presbyterian Church, Detroit) Raven OARCD-160 (OHS)

**JOHN STANLEY:** Trumpet Voluntary in D, Op. 6, no. 6 — Roger Nyquist (1965 Casavant/Santa Clara University) Arkay ARCD-6092 (c/o Music Department, Santa Clara University, Santa Clara, CA 95053)

**DARIUS MILHAUD:** *Petite Suite*, Op. 348 — George Baker (1971 Danion-Gonzalez/Chartres Cathedral) FY CD-016 (HM)

**RICHARD STRAUSS:** *Hochzeitspräludium* — John Scott Whiteley (1960 J.W. Walker/York Minster) York CD-101 (PO Box 66, Lancaster, England LA2 6HS)

**CAMILLE SAINT-SAENS:** *Bénédiction nuptiale*, Op. 9 — Wayne Marshall (1962 Harrison & Harrison/Coventry Cathedral) EMI CDM-763490 (AI)

**DANIEL LOCKLAIR:** *Pageant for Sally* — Barbara Harbach (1960 Aeolian-Skinner/Westminster Presbyterian Church, Buffalo, NY) Gasparo GSCD0277 (PO Box 120069, Nashville, TN 37212)

**C.G. TAG:** *Nun freut euch, lieben Christen*, — Edward Tarr, tp; Imtraud Krüger, o. Christophorus CD-74524 (KIS)

**J.S. BACH:** *Bist du bei mir* — Klaas Bolt (1738 Müller/St. Bavo Church, Haarlem) Intersound CD-1002 (c/o 323 Willowind Place, Iowa City, IA 52246)

**EDWIN H. LEMARE:** *Minuet Nuptiale*, Op. 103 — Thomas Murray (1912 Austin/City Hall Auditorium, Portland, ME) AFKA CD-515 (Box 22, Wilmington, MA 01887)

**MARCEL CELLIER** (arr.): 3 Hungarian Dances — Dumitru Farkas, taragot; Marcel Cellier, o. Disques Cellier CD-007014 (HM)

**HUBERT PARRY:** Bridal March — Andrew Lumsden (1937 Harrison & Harrison/Westminster Abbey, London) Guild GRCD-7025 (OCH)

## Program 9123 6/10/91

**A Man for All Seasons** . . . classical and theater organ wizard Hector Olivera demonstrates his versatility in this encore broadcast from Detroit's sumptuous Fox Theater and the Bovenkerk in Kampen, the Netherlands.

Olivera's acclaimed improvisations often weave together themes by Bach or Vienne or Messiaen with tunes like *Somewhere over the Rainbow* or *Teddy Bear's Picnic*.

**BACH:** *Passacaglia & Fugue in c*, S. 582

**BRAHMS:** Chorale-prelude, *Herlich tut mich verlangen*

**MICHEELSEN:** *Toccata*, fr *Orgelkonzert*

## Program 9124 6/17/91

**Historic Alkmaar** . . . a discographic summary of more than three decades of recording on one of the foremost Baroque organs in the Netherlands, at the Saint Laurenskerk.

**BUXTEHUDE:** *Magnificat primi toni* — Piet Kee (r. 1989) Chandos CD-0514 (Koch Import Service)

**BACH:** Contrapunctus No. 1, fr *The Art of Fugue*, S. 1080. **BACH:** *Toccata in c*, S. 564. **BACH:** *Fantasia in c*, S. 562. **BACH:** *Fugue in c*, S. 547 — Helmut Walcha (r. 1956, 1962) Archive CD 419 904-2 (Polygram Import Service, Worldwide Plaza, 825 Eighth Avenue, New York, NY 10019)

**CHARLES PIROYE:** Dialogue in g. **LOUIS COUPERIN:** Chaconne in d. **COUPERIN:** Chaconne in g — Pierre Froidebise (r. 1962) Nonesuch H-71020

**BACH:** 2 Chorale-preludes (*Christ, unser Herr, zum Jordan kam*, S. 684; *An Wasserflüssen Babylon*, S. 653) — Leo van Doelselaar (r. 1987) Fidelio CD-8818 (Allegrò Imports)

**BACH:** *Toccata in d*, S. 913 — Gustav Leonhardt (r. 1988) Deutsche Harmonia Mundi/BMG CD 7868-2-RC (BMG Music)

**BACH:** Contrapunctus No. 7, fr *The Art of Fugue*, S. 1080 — Helmut Walcha (r. 1956)

The St. Laurenskerk organ, completed in 1646, was built by G.G. van Hagerbeek in a spectacular case by Jacob van Campen. In 1725, Franz Casper Schnitger transformed the instrument with a rebuild in the North German tradition. Following several other changes in the intervening years, a 1986 restoration by Flentrop returned the organ to its 1725 condition.

## Program 9125 6/25/91

**Concerts On Campus** . . . recital performances by James Callahan, David Hurd and Jonathan Tuuk recorded on the 1987 Gabriel Kney pipe organ at he University of St. Thomas in St. Paul, MN.

**FRITZ OBERDOERFFER:** Fantasy & Fugue in e

**MAX REGER:** Canon in E, Op. 59, no. 4

**NICOLAUS BRUHNS:** Praeludium in G

**JAMES CALLAHAN:** Suite for Organ and Piano (premiere) — with Katherine Faricy, p

**JACQUES LEMMENS:** Fanfare in D

**SIGFRID KARG-ELERT:** *Harmonies du Soir*

**JOSEPH BONNET:** *Romance sans paroles*

**CHARLES TOURNEMIRE:** Chorale-Improvisation on *Victimae Paschali*

A compact disc recital by Dr. Callahan featuring this instrument is available from Centaur Records (CD-2081; 8867 Highland Road, Suite 206, Baton Rouge, LA 70808).







1890 J. H. & C. S. Odell  
Corpus Christi Church, Baltimore  
OHS National Convention, July 7-13.