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# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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COVER: Of 136 organs cited by the Society as "of exceptional historic merit, worthy of preservation," the recently-restored Holtkamp of 1950 at Syracuse University (designation No. 109, cover photo) was the latest instrument to be cited until this summer, when the 1961 Andover (Fisk)-Flentrop at Mt. Calvary Episcopal Church in Baltimore became No. 136. The earliest designated is the "Brattle" organ of ca. 1700 English origins at St. John's Episcopal Church in Portsmouth, New Hampshire (No. 72); the earliest unaltered American-built organ cited is the 1793 Tannenber in Lititz, Pennsylvania (No. 57).

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## Farewell

### EDITORIAL

SOMETIMES I CAN HARDLY BELIEVE how quickly time passes. And my nine years as Editor have certainly flown by. It is time to move on and let someone else "take over the reins." Accordingly, I resigned as Editor of *The Tracker* effective July 1, 1991.

I have enjoyed working on *The Tracker* and seeing it develop into a journal with a wider focus (mirroring the changing dynamics of the Society) and a more contemporary appearance. The extended use of color photographs whenever possible, as well as varied use of graphics and layouts, has added a more attractive visual appeal to the magazine. In addition, the move to desktop publishing has allowed for cost reductions by placing the "typesetting" back into the production staff's hands.

At the same time, these changes have had other costs. Color printing is relatively expensive, and it was not always financially possible to have color illustrations. The expanded use of computers has made it easier to do copy preparation, but their purchase was an initial cost that should be seen as an investment.

But the change with the most impact during my tenure, and the biggest "bang for the buck" was the hiring of Jerry Morton as Managing Editor. Without him this journal would not be where it is today. It became readily apparent a few years ago that the only way to keep *The Tracker* on track was by the engagement of professional full-time help. Jerry and Bill Van Pelt make a formidable team working on the magazine.

I've enjoyed receiving letters and corresponding with those of you who sent letters to the editor or articles (or both), and thank you for your patience when you did not receive an immediate response. Sometimes the editorial "wheels" turn a little slowly. This has been a totally volunteer, unpaid position, but it was worth that contribution to the OHS.

I would also like to thank the Editorial Review Board members, Alan Laufman, John Ogasapian, Stephen Pinel, "Soosie" Schmitt,

and Bill Van Pelt for all of their input over the years. Without their insight it would not have been possible to present to our readers the accuracy and comprehensiveness of information they should receive. It has worked well to have the knowledge, resources and ideas that such a board brings to this publication. The organ world is too large for any one person to know every aspect of it. And of course, I cannot forget Homer Blanchard, who passed away in 1988. His support was unfailing and his comments and suggestions always useful. I miss receiving his letters.

I must also thank those members of the Society who felt I could make a worthwhile contribution to *The Tracker*. They approached me concerning my potential interest in the position aboard a ferry during the OHS convention in Seattle in 1982. Of the council members who made the appointment, I would like to thank Cullie Mowers and Jim McFarland in particular for their confidence. And yes, it certainly has been interesting!

Finally, thanks should be given to Kenneth Simmons (who also passed away in 1988), Albert ("Robbie") Robinson, and Norma Cunningham, who were the pathfinders in many ways as editors and publishers. They built the foundation for *The Tracker*, and it was their hard work and dedication that made it possible for us to move ahead.

In conclusion, let me challenge all members of the Society to continue to promote the goals and mission of the OHS. Advance the name and work we do not only nationally, but internationally. And while I never specifically wrote an editorial pleading for more articles, they are always needed! There is no better visible way to have this advancement than through your continued contributions to *The Tracker*.

SRWF

Note: Dr. John Ogasapian has been appointed Editor of *The Tracker* to succeed Mrs. Friesen.

## LETTERS

Editor:

Raymond J. Brunner's article entitled "Baltimore Organs and Organbuilding in the Nineteenth Century" (35:2) indicates that the second organ to be installed in a Baltimore church was that of the Zion Lutheran Church in 1796. Actually, St. Peter's Pro-Cathedral was the second Baltimore church to obtain a pipe organ.

As one of his first acts as Catholic Bishop of Baltimore in 1791, John Carroll wrote to associates in England to be on the lookout for an organ for St. Peter's Pro-Cathedral. With the assistance of English composer and organist, Samuel Webbe, a second-hand organ was sent to Baltimore and installed sometime in the winter of 1791-92.

Unfortunately, nothing is known about the exact size or specifications of this instrument. This organ continued to serve the congregation of St. Peter's Church long after its cathedral status had been superseded by the new Cathedral. In 1839 the church was remodeled and a new organ purchased. The church was demolished some years later.

Robert Saladini, Music Specialist,  
The Library of Congress

Editor:

On behalf of the Steering Committee of the Mighty Kimball Organ Project and the Mayor of Minneapolis, I offer sincere thanks to the members of the Organ Historical Society who responded to our plea this spring. OHS members from 18 states responded, allowing us to come within \$92,000 of our million-dollar goal in this four-year campaign to save the magnificent Kimball. It is good for Minnesotans to know that there are people throughout the nation who want the "Voice of Minneapolis" to sing again.

It has been a pleasure for me to work with the OHS. Offering Tom Hazelton's cassette recording of the organ in the OHS catalogue has increased the recognition of our Mighty Kimball.

Persons who would like to help save and install the Kimball may send their donation to Minneapolis Organ Trust Fund, Convention Center Project, 315 East Grant Street, Minneapolis, MN 55404.

Rosemary Dineen, Dev. Director,  
Minneapolis Convention Center

Editor:

Of the dozen or so large instruments E. M. Skinner installed in Cleveland, Ohio, during his career, "Organ Update" (35:1) noted three which are little used and/or at risk. I would like to add two more to the list.

Trinity Cathedral, for a fine perpendicular gothic building, purchased a 43-rank E. M. Skinner (Op. 140) in 1907 for \$21,650 (about \$324,000 in 1990 dollars). It is a 4-manual with a full-length open wood 32' Diapason; three out of four voices are at 16' or 8', and 20% of the ranks are reeds. An unusual feature is a pair of commanding tubas on 25" wind. The chancel 16-8-4' Ophicleide-Harmonic Tuba unit was placed in a brick swell box. The antiphonal 16-8-4' Tuba Profunda unit sits in the church basement at the rear of the center aisle, speaking up into the nave through a grill in the floor! Although legendary cathedral organist Edwin Arthur Kraft put these reeds to good use in transcriptions such as Wagner's "Ride of the Valkyries," Harry Gay, a later incumbent, cautioned against using the subterranean tubas lest the congregation think a truck had leaped the curb and crashed into the building.

Schantz added a 12th, 15th, and III Mixture to the Great and rebuilt the console mechanism on the organ's 50th anniversary in 1957. Daniel Hathaway, Trinity's current Director of Music, reports that the Skinner was nearly unplayable when the cathedral's 3-manual Flentrop arrived for the new rear gallery in 1977. Because of cold drafts, the Skinner's chamber openings were boarded up with pipes intact. The console shell remains in the chancel and the Tuba Profunda — marble now covering the floor opening — rests in its crypt. Cleveland organbuilder Tim Hemry reported in 1984 that most of the pipework was in fair to good condition, although the Hutchings-style chests are defunct. The cathedral has no plans to dispose of or to restore the instrument, although there are rumblings from time to time about selling it.

Another Cleveland Skinner — a large, 5-manual (1921, opus 328) in Public Hall — is also in a time capsule. In the 1970s Cleveland city council hired organ man Joseph Nagle as a city

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employee to restore the instrument. It was rededicated in 1976 by Michael Murray to a packed house, but the poorly sited instrument — in the wings high above the stage — makes a less-than-thrilling impact in the hall, and it has been little used since.

Joseph Horning  
Los Angeles, California

Editor:

I cannot agree with Roger Evans' appraisal (*Tracker* 34:4:5) of the Fannie Edgar Thomas writings (*Tracker* 34:3:22). It is precisely thanks to historical studies in music that we can count more and more on the general public's intelligence when reading such sources. As for true historians of the organ, the more serious and knowledgeable they are, the less they will resort to "naive reliance on 'archives.'" I am more prone to trusting both the public and the historians than is Mr. Evans.

Of course there *could* be a footnote every three lines. Gradually the commentary would outweigh the contents, as in certain Bibles published for specialists in exegesis. No doubt that the scientific accuracy of "deedle, deedle, deedle, dee, dee, dee" is ideally suited to arousing disdain. Anyone among us could plow through the Bach works and supply the BWV number poor Fannie didn't seem to know. Aren't we missing the point a bit? The author set out to paint the ambiance of a (then still) far-away place. In this, via her *fin-de-siècle* language (we would fault her for that, too, while we're at it), she quite succeeds.

It seemed clear to me from the context that Fannie wasn't giving cold facts about Saint-Saëns but quoting her conversation with him. Hence, far from being idle and misleading ramblings, the lines actually take on value as sources: a master musician's utterances concerning his own art and position in his professional world in 1893. Liszt, Berlioz, Dupré, and others put the statements in perspective but do not simply invalidate them.

I might point out that *La Flûte Harmonique*, magazine of the Association Aristide Cavaillé-Coll, is in the course of publishing the "Organ Loft Whisperings" series in a good French translation. Never over the years have there been anywhere near as many enthusiastic reactions by readers as those motivated by our "hack journalist's" efforts. I can only hope the entire series will be made available in the original English as soon as possible. Those few with low opinions of its value would not be obliged to buy it. Until then, the English-speaking reader must be content with the excerpts published in *The Tracker*.

I therefore congratulate the OHS for making the existence of the series known and, even more so, for undertaking the inestimably valuable initiative of founding and permanently supporting the OHS Archive. I feel the organization thus strikes an admirable balance between serving both the general public and the specialist/scholar. May its justified renown continue to grow in the organ world!

Kurt Lueders,  
Paris, France

Editor:

In response to the letter from the Rev. Theodore Ripper (35:2), the Pilcher organ at Peachtree Christian Church was Opus 1384, completed in August 1928 as recorded in the Pilcher ledgers.

Elizabeth Towne Schmitt,  
Rolla, Missouri

Editor:

Several months ago, through a newspaper article my father sent me, I became aware of the fine organization that the OHS is and the very worthwhile purpose that the Organ Clearing House serves. I was exhilarated beyond measure to read the Cinderella story about the organ that I first learned to play back in 1953 as a young student. After its having suffered through much neglect and disuse in the ensuing decades, it was then discovered by chance, recognized for its historical significance, removed from the church, superbly restored, and then, in 1982, the 1830 Appleton Organ was installed at the Metropolitan Museum of Art in New York (*Tracker* 27:4). What a fantastic feeling that gave me.

At the same time, it was somewhat upsetting to realize that this wonderful news took nine years to reach me. I feel very proud to have been associated with it, and many pleasant memories returned of those years long ago when I attended the Sacred Heart Parish

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school and church in Plains, Pennsylvania, for 12 years. There, the Order of the Sisters of Mercy served the school, and the small music department in the convent provided a selected few good piano students an opportunity to learn the rudiments of playing church organ. My father, who also attended the parish school in the 1920s, did his share of hand-pumping the organ along with other fellow students; he estimates that an electric blower was not installed until ca. 1935. And going still further back, according to the parish's centennial historical account in 1983, the church was finally completed in September, 1883, which was the year the organ was installed. Eight years later, the Appleton had (presumably) survived any major damage from subsidence of the parish building — the inevitable effects of extensive coal mining in that locale.



1830 Appleton, Metropolitan Museum

Prior to the purchase of the new electronic in 1955, I used to feel very important up in the gallery, sitting at what seemed to me at the time, this huge instrument that rose up into the ceiling. What a shame that, back then, one could not appreciate its superior tonal qualities and the beauty of the organ case and pipework due to its bizarre installation. As a youngster, I thought it really "neat" to watch each key depress while playing the coupled pedal line. Then, nearly all the drawknobs had their nameplates. When playing early morning masses before school, we students were all guilty of frequently cramming in some unfinished homework assignment during breaks in the service. In the final months of the Appleton's use, not all the stops (including the 16' pedal) worked, but what played sounded good. I was especially infatuated with the trumpet stop. The last notes on the organ at Sacred Heart Church might very well have been mine; I occasionally played the old organ (when the church was locked) throughout my high school years. One last flick of the switch produced a most memorable shower of sparks, but by the grace of God, it didn't go up in a blaze of glory!

I look forward to visiting the Metropolitan Museum in New York City soon to visit once again the instrument I thought I'd never see or hear again. And now, may it be seen and heard by all well into the 21st century.

Joseph L. Tardio,  
 Westminster, Maryland

Editor:

The Eastern Iowa Chapter of the Organ Historical Society will observe the centennial of the famous William Schuelke organ at St. Boniface Roman Catholic Church in New Vienna, Iowa, on September 22, 1991, with a symposium and recital. The symposium at 2:00 p.m. will deal with Schuelke, his instruments, and the German Romantic repertoire. The event will conclude with a recital by John Sebolt that evening at 7:30. The registration fee is \$15, \$5 for students. For more information contact August Knoll, Box 486, Wheatland, IA 10567 (319-374-1663).

August Knoll,  
 Wheatland, Iowa

## NOTES & QUERIES

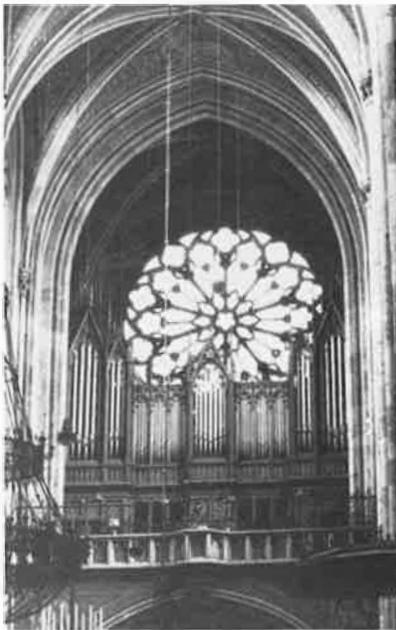
This column will be a regular feature of future issues of *The Tracker*. We invite researchers to submit information about their current projects in process or to query the OHS membership about particular concerns. Submissions should include complete addresses which will be printed in *The Tracker* to facilitate correspondence. We will also include notes that may be of interest to other researchers.

### REVIEW

Book

**Lade, Günter, *Orgeln in Wien* published by the author, 295 pages, 367 photographs, text in German. Available from Günter Lade, Postfach 1, A-6932 Langen bei Bregenz, Austria. 620 Austrian Schillings, plus postage.**

Ah Vienna! City of Mozart, Beethoven, Schubert, Brahms, Mahler, the opera, the Philharmonic, the waltz, numerous famous concert halls, Bösendorfer pianos, the Lippenzanner horses, the Vienna Choir Boys, and organs. Organs? Any organ student who has lived and studied there in the last forty years would say, "You've got to be kidding!" Up through the late '70s there were only a handful of decent organs to be heard in this great music city. But all that has changed dramatically in recent years with new and proper restorations of valuable antique organs previously in poor condition and with the building of a number of fine new organs.



1878 E. F. Walcker, "Votivkirche," Vienna

This handsome book gives an overview of 77 organs in and around Vienna, arranged chronologically according to the age of the organ case. Each organ is pictured in a large black and white photograph, together with close-up views of the console and in some instances of the pipe work. Pictures of previous organ cases in that location are included whenever available. Each description includes a thumb-nail history of the church and an outline containing instantly spotable information about the builder, the case, the console, the action, the type of chests, and the temperament. Then follows a time-line history of the organs or organs if there were previous instruments in the case. Further matters of interest round out each "chapter": a bibliography about the instrument, a discography, and complete stoplists of all known organs which have existed in the particular case. The organization, layout, and usefulness of all this is laudatory and could well be used as a model of how to lay out a compendium about organs. It certainly makes one wish for similar "dictionaries" of organs in other major cities of the world.

Beginning with the two famous 1642 organs, one in the choir of the Franziskanerkirche in central Vienna and the other in the West gallery of the Stiftskirche in Klosterneuburg, the volume takes us through over 300 years of organbuilding history right up to 1991 and the new four-manual, 53-stop Rieger presently being built for the choir of St. Stephen's Cathedral. By taking this enormous organ tour, especially in conjunction with Elizabeth Ullmann's excellent new CD recording, *Orgellandschaft Wien*, the reader gains an understanding of the diversity and the unity of organbuilding in this musical capital.

Bruce B. Stevens  
Richmond, Virginia

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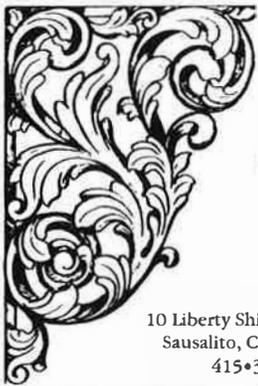
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BILL VAN PELT

1870 E. & G. G. Hook 3-45, op. 553, First Unitarian Church, Woburn, Massachusetts, sold to German interests for relocation to Berlin.

## ORGAN UPDATE

CONTRACTS WERE SIGNED IN AUGUST to complete the fate of the 3-manual, 45-rank, 1870 E. & G. G. Hook op. 553 at the closed First Unitarian Church in Woburn, MA. Dr. Uwe Pape and the Organ Clearing House will ship the organ to Berlin, Germany, where it is to be restored by a German firm, as yet unselected, with as-yet-unofficial consultation by George Bozeman for St. Thomas Church, which is now a concert hall within a few yards of the demolished Berlin Wall. The Boston Organ Club will have met on September 2 for the final recital on the instrument, with removal planned to begin September 3. The organ has gained fame as the single remaining, entirely intact, Hook organ of the period and of substantial size with a Barker lever key action. As such, it provided essential information for restorations and adaptations of other organs, notably those at Mechanics Hall, Worcester, MA, and St. Mary's Church, New Haven, CT. The very fine organ has many lessons to teach, yet only a few American organists and builders have availed themselves of the opportunity, now essentially lost.

Though no adequate budget for the project exists, Dr. Richard Hass has acquired for eventual installation in the church where he plays, Divine Infant R. C. in Westchester, IL, the 1869 E. & G. G. Hook op. 472, a 3m of 29 ranks on its original windchests but electrified and chambered in its former location, St. Ludmilla's R. C. in Chicago, where Dr. Hass was the organist before the church closed. Dr. Hass hopes to retrackerize the organ, and has located for the purpose the much-damaged remains of the 3m keyboards and action of the 1885 Hook & Hastings op. 1252 built for Christ Episcopal Church in Norfolk, VA, later in St. Bride's Episcopal there, and subsequently stored in the constantly overheated furnace room of a newer St. Bride's building. The instrument was built for Grace Episcopal Church in Chicago, moved to another Grace Episcopal in Oak Park in 1902, and subsequently moved to St. Ludmilla's in 1922. Dr. Hass removed it from St. Ludmilla's in June, 1991.

Much of an organ built in 1819 by Pennsylvania David Tannenbergs brother-in-law and former apprentice Philip Bachman plays today in the unlike-



THAT INGENIOUS BUSINESS

1819 Bachman facade and more in Grace Lutheran Church, Tacoma, WA

ly city of Tacoma, WA. OHS member Jim Stettner, recently relocated to the Pacific Northwest from New England, learned of the organ from locals and visited it forthwith. He reports the existence of several ranks of original pipes and mechanism still working in the instrument. Some organ historians have known of the organ but, until Raymond Brunner's recently published *That Ingenious Business: Pennsylvania German Organbuilders* included it with photographs, this functioning remnant from

America's first family of organbuilders has been largely ignored, apparently because the instrument's tracker action was replaced with electric mechanism in 1933 and many believed that little of the original organ remained. Brunner records that the organ was built for Friedens Lutheran Church in Myerstown, PA, and moved to Grace Evangelical Lutheran Church in Tacoma in 1908. The congregation occupied a new building in 1933, when parts of the one-manual and pedal, 11-rank organ and its facade were incorporated into a two-manual, electro-pneumatic, instrument installed by the Balcom & Vaughan firm of Seattle. Parts of the original organ have been preserved in the State Museum of Washington since 1933 and were recently returned to the church. Now located in the basement are the original keyboards, stop jambs, intact drawknobs, case parts, *et cetera*, in good condition. Photographs of the keydesk, handsome case facade, and nameboard appear in *That Ingenious Business*.

Ted Blankenship of Albany, TX, has acquired through the Organ Clearing House an 1859 Jardine 1-4 with 13 pedal keys, has refurbished it, and has placed it

visited the church and its 1876 Pfeiffer organ during the 1986 convention. Also reported is the intended refurbishing by John Bixler of Iowa City of the ca. 1908 Felgemaker op. 1028, a 2-9-tracker at the Unitarian-Universalist Church there.



PEGGY LASATER

1873 E. & G. G. Hook & Hastings, 1-2

Larry Lasater of Warrensburg, MO, has installed in his home, which also serves as a meeting place for the Lutheran Mission, ELCA, on Sundays, a ca. 1873 E. & G. G. Hook & Hastings 1-2 which he acquired from his employer, Michael Quimby, who had earlier acquired it through John Hendrickson from St. Edward's Parish, Brockton, MA. The two-rank organ has a full pedal keyboard, a manual octave coupler, and 8' Diapason and Dulciana ranks which have been carefully stored with their rackboards so that Mr. Lasater could substitute an 8' Gedeckt from a defunct Pfeiffer organ and a recent 4' Principal. The organ bears three opus numbers: 707 on the board behind the music rack, 708 on tenor C# of the Open Diapason and on the back of the nameboard, and 743 on Tenor C# of the Dulciana. The firm's opus list assigns these numbers, in order, to the Catholic church in Nashua, NH, to the Episcopal church in Oconomowoc, WI, and to the Episcopal Church in Narragansett Pier, RI. The original location of Mr. Lasater's organ is unknown. The interchange of parts among organs of similar dates was not uncommon at the Hook firm.

Felgemaker op. 661 is being moved from the disbanding St. Paul's Lutheran Church in Rochester, PA, to Holy Trinity Lutheran Church in Beaver, PA, according to George Hoffman of Solon, OH.

As renovations to the Wanmaker Building in Philadelphia continue, its famous pipe organ has again sustained damage during reconstruction of the department store. On February 14, 1991, the Echo division on the seventh floor was thoroughly soaked after a sprinkler pipe was broken by a workman on a floor directly above. The instrument's curators rescued the wooden pipes immediately, and the chests have been allowed to dry in place. In the fall of 1989, and in response to a similar construction accident which soaked the Ethereal division on the 7th floor, the owners of the store pledged that "any problems the ongoing renovation of the Center City store causes the organ will be addressed . . . we are committed to the organ's well-being and continued stature in Philadelphia." Despite the flooding, significant advances in the organ's restoration have been made. The 6m console is being rebuilt and a temporary, 3m console is in use. New cables and a combination action will be installed, two new blowers now wind the String and Ethereal divisions, a third blower has been rebuilt, and nine very large wind reservoirs have been



DONNIE LUCAS

Ted Blankenship's 1859 Jardine 1-4, on loan to Trinity Episcopal, Albany, TX

on "indefinite" loan to Trinity Episcopal Church in Albany where it supplants an electronic. Built for St. John's Episcopal Church in Oneida, NY, it was moved in 1895 to All Saints Episcopal in Milton, NY, moved in 1940 to St. Luke's Episcopal Church in Granville, OH, later moved to a residence in Massachusetts, then stored.

A ca. 1850 George Jardine 1-3 (almost identical in appearance to the one described in the previous paragraph) purchased second-hand in the 19th or early 20th century by the Presbyterian Church in Brasher Falls, NY, has been twice sold by the Organ Clearing House as well. Acquired through the Clearing House in 1977 by Thomas Thomas of Palm Beach and displayed for some years in the Flagler Museum (see 27:2:19), the organ has now been relocated by the Clearing House to the Episcopal Church of the Nativity in Union, SC. The organ was restored by Thomas' firm, Thomas-Pierce, Ltd., and included a new bench, blower installation, final tuning, and construction of a music rack by J. Allen Farmer of Winston-Salem, NC.

The 1904 Hinners op. 546 1-7 with Pedal at St. Paul Lutheran Church in Siegel, IA, was destroyed by fire in late 1990, according to the March, 1991, Newsletter of the Eastern Iowa Chapter of OHS. Editor Mark Nemmers reports that Dr. Maurice Peress of Queens College, SUNY, is documenting Antonin Dvorak's stay in Iowa in 1893, when he was organist for St. Wenceslaus Church in the Czech community of Spillville. Members

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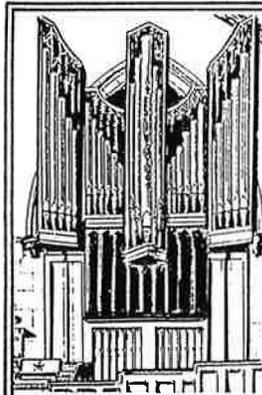
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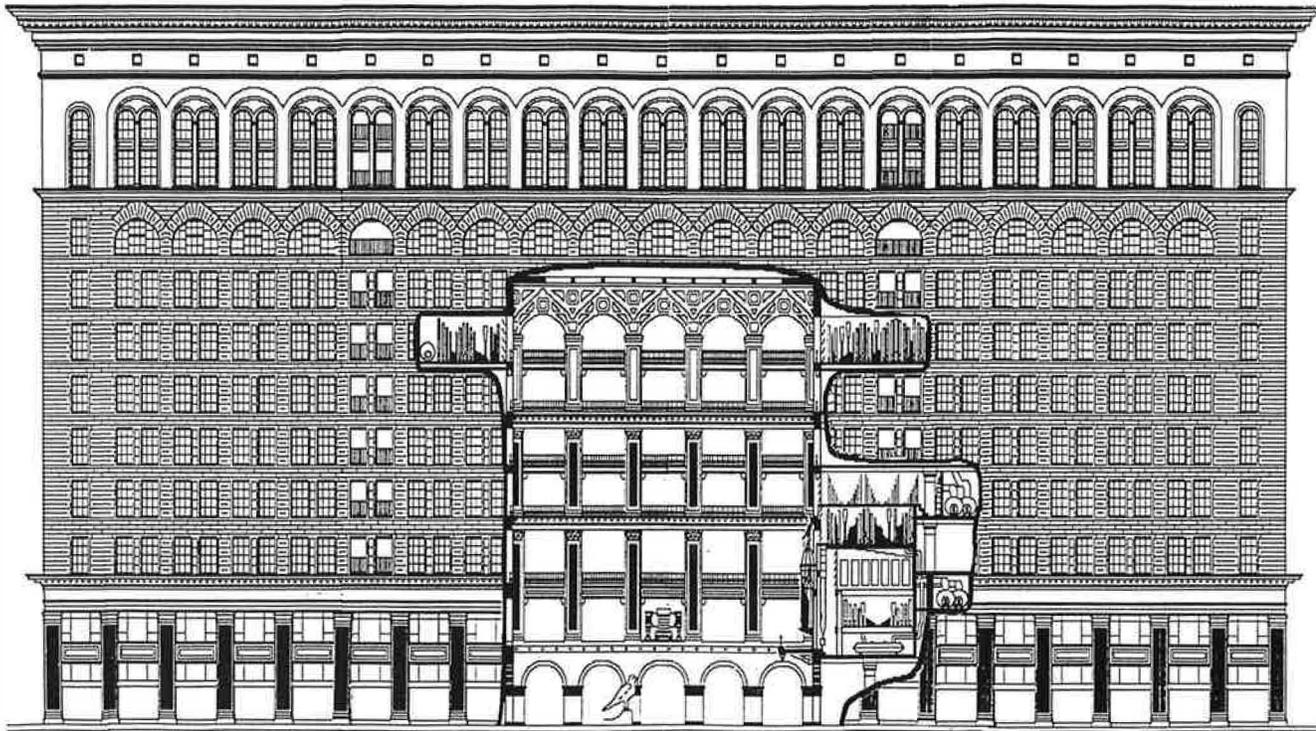


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Ray Biswanger's view of the organ in the Grand Court at the Wanamaker Building in Philadelphia shows the console (floor 2, center bay), Main Organ (floors 2 and 3), Main Organ blower room (floor 2, gallery), the String Organ (floor 4, with new blowers at rear), and Ethereal Organ (above the String on floor 7). The Echo is directly across from the Ethereal.

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releathered. Assisting curator Nelson Buechner are Peter van der Spek and Anthony Bufano. Until his death during the summer of 1991, James R. Breneman was also assisting.

The ca. 1900 instrument by the Maryland Church Organ Co. (an offshoot of the Baltimore branch of the Roosevelt firm which also spawned Adam Stein's firm and others) at Sts. Stephen & James' Lutheran Church in Baltimore is receiving major restorative repairs by David M. Storey, Inc. Originally built for St. Stephen's Evangelical Lutheran Church, the organ received an exchange of some pipes from the Wicks organ in St. James' Lutheran Church, which was situated directly across the street when the two congregations merged and moved into St. Stephen's in the early 1960s. At the same time, the Swell to Great 4' was removed, the entire mechanism of the combination action (which operated by pedals) was removed, and, worst of all, the original pneumatic assists that were built into both Swell and Great windchests for bass

notes were ripped out, rendering the organ very difficult to play for the ensuing thirty years. All of these mechanical problems are being or have been reversed by the Storey firm, which has also repaired mutilated pipework and cracks in the Great chest table. The Adam Stein organ at Light Street Presbyterian Church (heard during the 1991 Baltimore convention), which is mechanically identical to the Sts. Stephen & James organ, served as the model for replication of missing parts. The Stein organ, too, is now undergoing restoration of its key action with parts made in the style of the originals. Well engineered and constructed, the action has been damaged in recent years by falling plaster and by the sloppy introduction of modern ring terminals.

Jeffrey J. A. Davis has refurbished the 1905 Hutchings-Votey op. 1588 with detached console at the Carmelite Monastery in Roxbury, MA. He was assisted by other organbuilders, including Timothy Hawks. Mr. Davis reports that he visited 31 organs in Newfoundland between May 22 and August 2, videotaping and playing them. He said that he "restored two, repaired and tuned three, and refurbished one." At Holy Redeemer Anglican Church in Spaniard's Bay, his work brought back into service the 1912 Forster & Andrews 1-5½ tracker with tubular-pneumatic Pedal that had been supplanted by a Baldwin electronic 21 years ago. He said work included construction of new backfalls, patching splits in the windchest table, shimming toeboards, replacing tubes to the Pedal action, and de-commissioning one of two bathrooms which had been installed behind the organ.

The 1902 Harry Hall op. 21, a 2-12 tracker built for Danville Congregational Church in Danville, VA, has been refurbished by E. A. Boadway & Co. with the assistance of John Wessel of Brattleboro,



DAVID STOREY

ca. 1900 Maryland Church Organ Co.

vr, Robert Waters of Hartford, vr, and Andrew Smith of Cornish, NH. New nuts were installed on the original action; slide tuners were placed on smaller metal pipes; steel bars replaced rocks as bellows weights; facade pipes were stripped of three coats of paint by church members, then repaired and repainted; and wood pipes, having been crudely reduced in length to raise the pitch in the distant past, were improved. The organ has been cited by OHS.

The 1896 Morey & Barnes op.166 has been restored by Thomas-Pierce, Ltd., of Palm Beach, FL, and installed in the music room of Thomas R. Thomas' residence. Relocated through the Organ Clearing House from the former Welsh Congregational Church in Granville, NY, the 1-7 includes an unusually large-scaled 16' Pedal Bourdon of 27 pipes which comprises a low octave of earlier pipes. The organ is available for sale. WTVP



1896 Morey & Barnes

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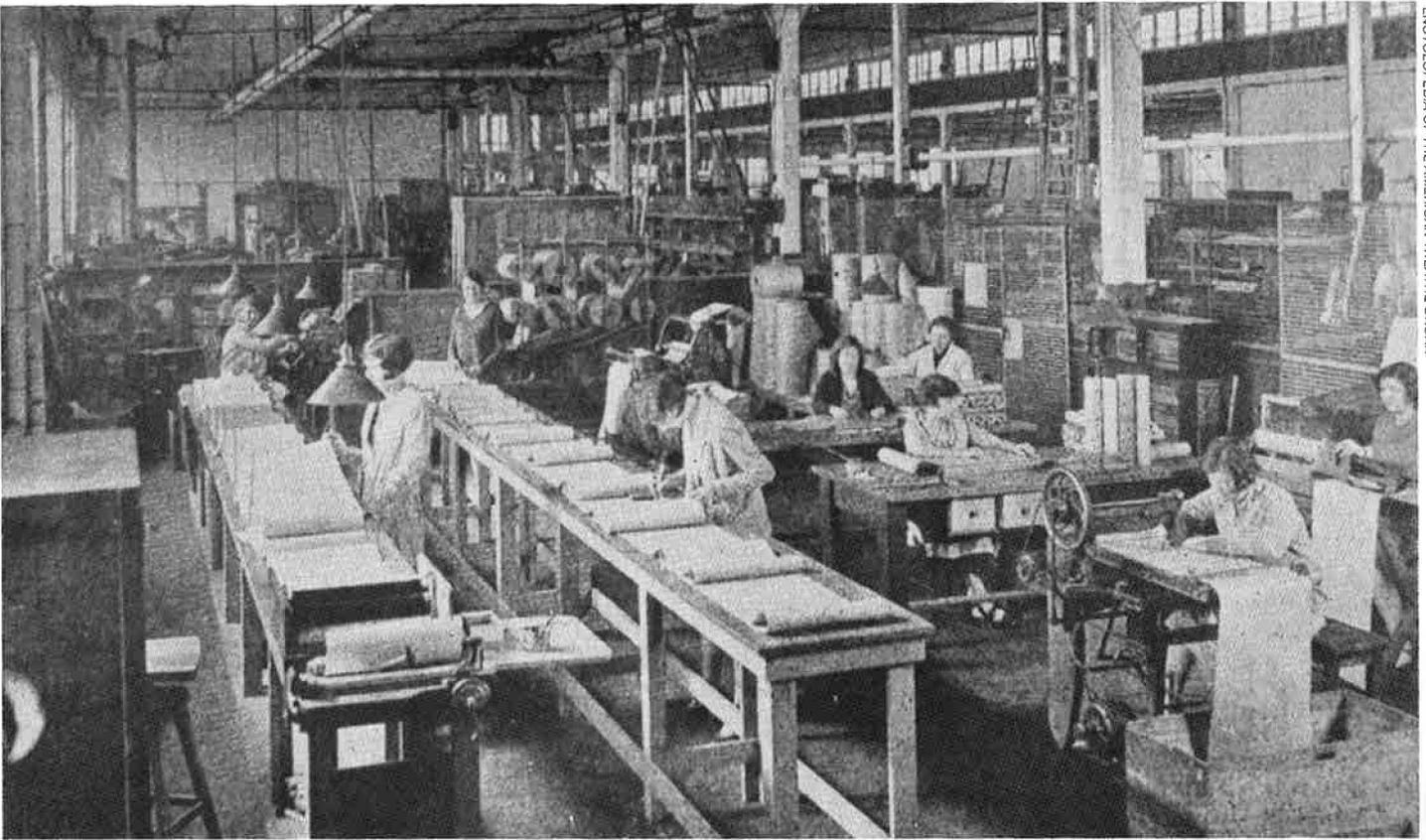
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The Welte firm of New York produced a range of automatic instruments, including organs with roll players. Their music roll department is seen here.

## On a Roll: A Survey of Some 20th-Century Player Organ Systems

by Jonathan Ambrosino

THE PLAYER PIPE ORGAN RANKS among the most complex of automatic musical instruments. Like the Symphonic tonal style which such mechanisms invariably controlled, the player organ was a highly specialized 20th-century phenomenon firmly rooted in late 19th century conceptions. Although full-scale player pipe organs were created in the 1890s, they were brought to perfection in the 20th century and are distinctly a creation of the period 1900-1930.<sup>1</sup>

### Background

Beyond their mechanical ingenuity, player organs have a greater significance: they were the highest achievement in self playing instruments, crowning centuries' long development of automatic music. In modern times, a recording is an electronic reproduction of a performance coming through loudspeakers. In an automatic instrument, recorded music produces live, not recorded, results. The phonograph forever changed such a definition of recording. The importance of the player organ is that, unlike reproducing pianos, which cannot duplicate the note-to-note intensities of live playing, organ rolls operate an electropneumatic pipe organ through the same medium as the players did originally — electricity. Therefore, the reproduction can be historically accurate. For organists in the 1920s, a reproducing instrument was the means of choice for preserving their art.

However, the concept of the recording artist is a common thread between older and modern technology. Today's performing musician who works with digital editing is not far removed from a musician working with a paper roll to optimize the musical effect. The most successful arranged rolls are the product of those whose musical talent and imagination probably outstripped their actual

playing abilities. Skilled roll arrangers could fashion truly symphonic performances, limited only by their musical imagination and the capabilities of the system.

Each builder's arranged rolls sound as different as their artists' rolls sound alike. For example, the Edwin H. Lemare recordings of Bach's *Fugue a la Gigue*, captured on both the Welte and Duo-Art systems, are unmistakably two performances of the same artist. However, the rolls of Mozart's Overture to *Marriage of Figaro* from these same libraries offer two entirely different interpretations. In one sense, each company adopted a style of arranging strong enough to be considered an artistic personality in its own right. Unfortunately, research has so far disclosed only a few of the people who actually arranged rolls.

### Player Technology

Unlike the majority of automatic instruments, which cannot be hand-played, a player pipe organ ordinarily has a keyboard console as well as its roll-playing apparatus. Most builders supplied two varieties of rolls: *semi-automatic* (which play notes only, while stops and expression are controlled manually) and *full-automatic* (which control every facet of performance). A roll is placed on a *feed-spool*, run across a *tracker bar* (the metal or wooden bar whose row of holes corresponds to those in the roll), and received on a *take-up spool*, whose speed is governed by a tempo lever. The roll housing is known as a *spoolbox*. By means of rubber tubing, the tracker bar conveys pneumatic signals to an interface, which transmits control impulses to the organ mechanism. The apparatus can operate by suction, permitting the spoolbox to be open to atmosphere, or by pressure, which requires a sliding glass panel on the face of the spoolbox to contain the wind.

As a method of information storage, paper rolls pose distinct challenges. The first is *tracking* — keeping the roll centered on the tracker bar without drifting from side to side. Poor tracking results in roll-reading errors, slipped and cut notes, torn rolls, and at worst, music which creeps up and down a semitone. In early systems, the

**Jonathan Ambrosino** has written extensively on the electropneumatic organ. He also publishes and edits *The Erzähler* (the *Journal of the Symphonic Organ Society*) and has just completed six years as business manager of Nelson Barden Associates, a Boston-area restoration firm.

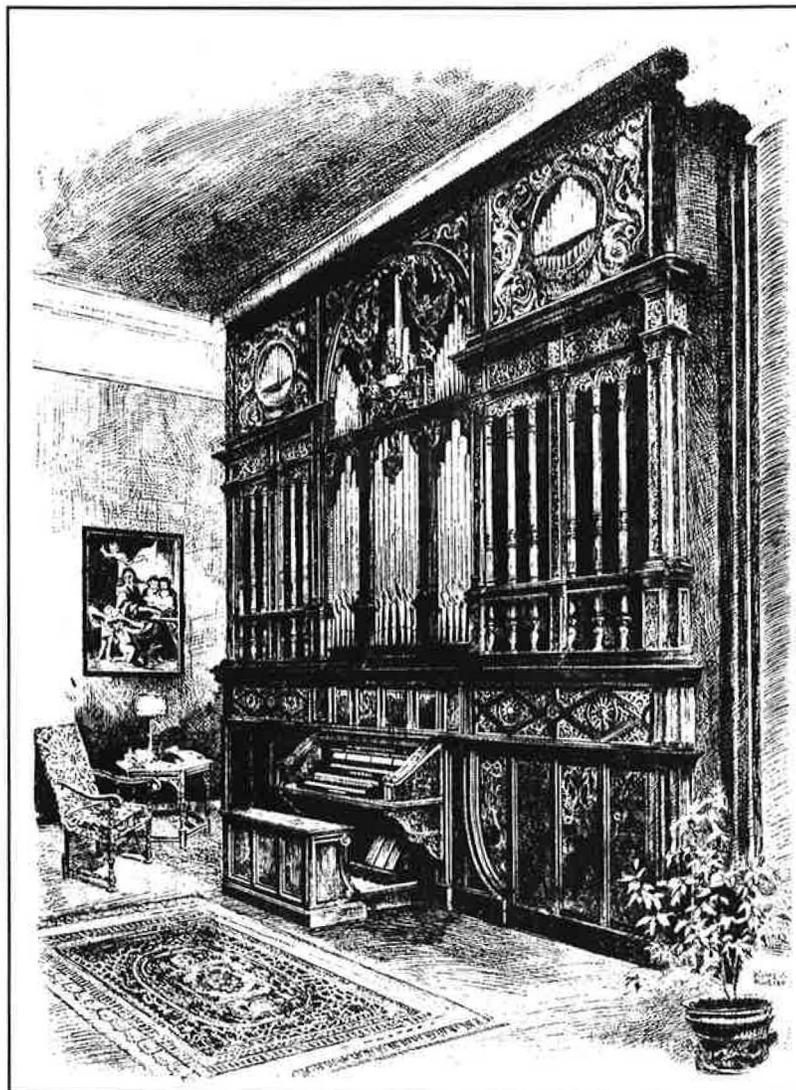
person playing the roll was expected to adjust the tracking, usually by managing an adjustment knob which gently shifted the roll carriage left or right. Builders were quick to embrace automatic tracking systems, however. One type utilizes an ear at each end of the tracker bar to prevent the roll from wandering off course. Another system employs a continuous chain of perforations in the roll itself, running in between two holes in the tracker bar; if one hole receives more air, the mechanism senses in which direction the roll is decentered and shifts the roll carriage or tracker bar accordingly.

After tracking, *roll width* is another consideration. Paper expands and contracts with humidity changes. From summer to winter, a wide roll can shrink and swell itself out of register with the holes in its related tracker bar. Other automatic instruments, including orchestrions and player pianos, have few enough controls that the information can be comfortably contained on a standard-width roll. For example, player pianos require 88 holes, or "channels," for notes, another channel for damper pedal, and in the case of reproducing pianos, approximately 15 more for expression coding. Therefore, approximately 104 channels of generous size will fit across an 11¼-inch-wide roll, narrow enough to avoid difficulties from humidity.

Compared to a player piano, a semi-automatic player organ is only somewhat more complicated. Most of these systems play two manuals, deriving the Pedal from the lower registers of one manual. The resulting 120 or so channels can be contained on a roll of modest width. The full automatic systems truly begin to challenge the boundaries of both paper rolls and pneumatic technology. Any hypothetical scheme for an automatic player would necessarily include 122 manual notes, 32 Pedal notes, 10 stops for each manual plus four Pedal stops, and two four-stage expression tracks, for a total of 186 channels. By itself, this number adds up to a wide roll, yet some systems operate the organ as if they had as many as 400 independent channels. To accommodate this many channels, certain holes in the roll perform more than one function — or, in modern parlance, they are multiplexed. Those builders who chose to use wide rolls developed methods to overcome the width problems and, therefore, had to employ only limited multiplexing. Those builders who opted for a narrow roll escaped width difficulties but then had to multiplex much, if not all, of the information. Examples of both strategies are described later in this article.

**The Recording Process**

Roll recording was a straightforward process, but it was probably quite time-consuming. Typically, a studio organ was connected to a recording device. The notes, stops, and expression would record as ink or pencil lines on a master roll. Roll editors then had to augment or re-format the raw information with the necessary coding to drive that builder's player system. Master rolls could not be played; they were solely for producing the performance and

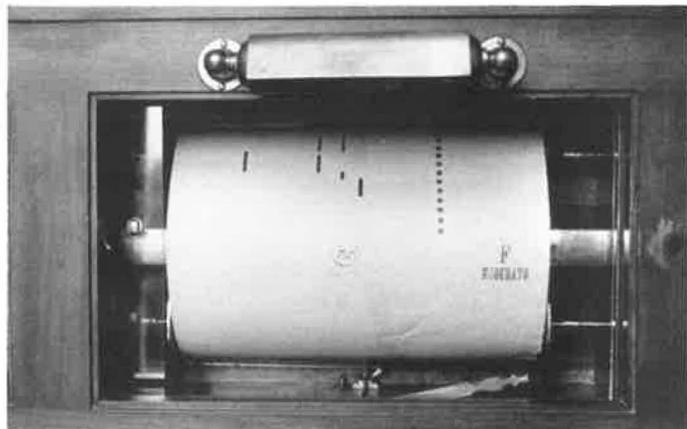


The Welte studios at 665 Fifth Avenue in New York City housed this beautifully encased organ on which Welte reproducing rolls were recorded.

driving the roll-punch which created the actual production rolls. The scale of master rolls was commonly three times that of production rolls: a three-inch long perforation on the master roll corresponded to a one-inch hole on the production roll. After the initial editing of the master roll, a production roll was cut for auditioning purposes. Corrections and changes could then be incorporated into the master roll, another production roll punched, and the process repeated until the master roll was acceptable. The master roll would then be used to mass-produce production copies; some punches produced 16 copies at once.

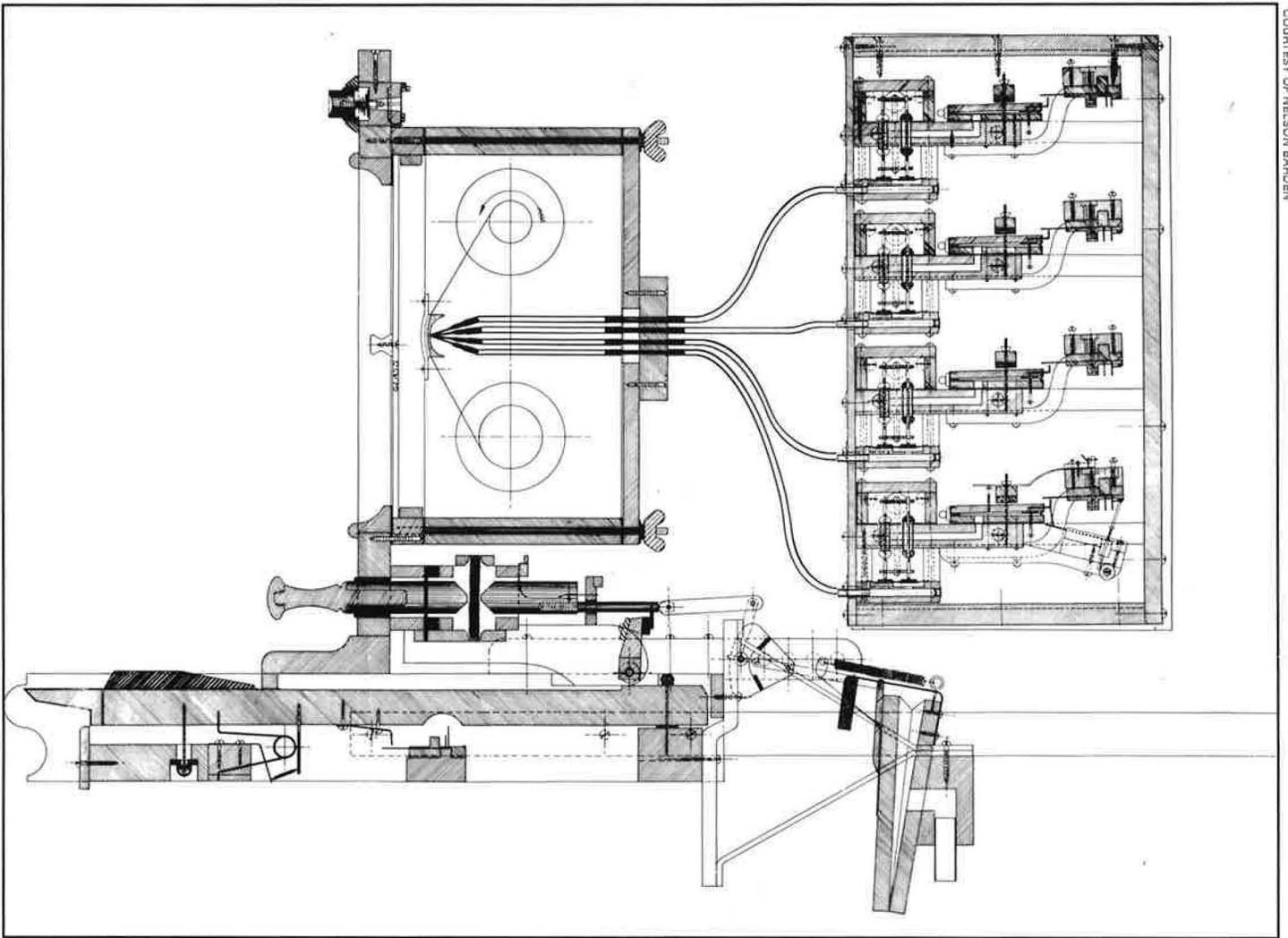
While each firm touted its roster of recording artists, many devoted equal time to producing arranged rolls. Neither did builders attempt to disguise arranged rolls as the work of live artists. Some publicity material (such as Skinner and Möller) brimmed with talk of how the player organ was its own musical medium, and how transcription rolls offered possibilities past what was humanly possible. Indeed, effective roll arrangement is its own sphere of art, and it usually involves a rhythmic dilemma. If a piece is transcribed literally from the score to a paper roll, it will sound metronomic — actually an asset for popular music and dance rolls. But in solo musical performance, this process results in a rhythmically sterile roll. Furthermore, the introduction of rhythmic nuance into a roll so transcribed is extremely difficult; the master roll would require lengthening here and shortening there.

Therefore, many arranged rolls involve some element of human recording, which helps to incorporate the gentle rhythmic variations characteristic of live performance. In the field of reproducing piano rolls, most arrangers would record the melody of a piece, which acted as a guide when drawing in the remainder.<sup>2</sup> Some



The spoolbox of a semi-automatic Aeolian organ with roll at its beginning

BILL VAN PELT



This drawing from the Skinner Organ Co., dated April 4, 1921, shows the in-console interface of the firm's roll player. Each tube inflates a primary pneumatic which, in turn, causes the interface pneumatic to inflate.

skilled arrangers placed a roll in a spoolbox and drew random pencil lines which corresponded to the melody, then punched the notes later. Arranging for organ rolls employed these same principles. Skinner's arrangements began life with both bass and melody lines. Möller's were fashioned from nothing but rhythmic indications. In each case, staff workers punched the actual notes from a prepared

score. The taste and skill of the arranger, coupled to the tools at hand, determined the end result.

**Mechanical aspects of some individual systems**

Welte was probably the first company to build a full-automatic pipe organ. They had already created a legacy of automatic music, having become highly successful with orchestrions and other instruments. They had also developed the first reproducing piano in 1904, called the Welte-Mignon. In 1910, they developed a pipe organ recorder and reproducing organ mechanism, which they called the Philharmonic. Although Welte used the title for other types of player organs, the fully-developed Welte Philharmonic is a two-manual instrument enclosed in a single expression with common tremolo. It employs a 15-inch-wide roll (known as the Welte V-VI scale) with 150



COURTESY OF NELSON BARDEN

A small Skinner console for a residence organ.



BILL VANN PELT

holes in the roll, and 149 holes in the tracker bar: a 58-note Accompaniment manual ("Great" in American organs), a 56-note Solo manual ("Swell" in American organs), a 30-note Pedal multiplexed from the bottom notes of the Accompaniment, four expres-



*The three-manual Aeolian op. 961 that Charles Schwab acquired in 1905 for his residence in New York City was enlarged in 1908 as op. 1032 to include a fourth manual. The instrument also had a roll player. The console was situated on the landing of the grand staircase in his home.*

sion channels, a tracking channel, and 30 channels for stops and other controls.<sup>3</sup>

The rolls operate on suction; tracking is achieved by single chain of perforations which runs between two holes in the tracker bar. Welte solved the problem of roll width by using a resilient waxed paper which did not expand sufficiently to alter playing reliability. (This paper has also proven remarkably durable; in the 1990s, many Welte rolls are in much the same condition as when they were punched.) The entire playing apparatus is contained either in the console or in a separate player cabinet. Whereas the format of most systems is to have the feed-spool above the tracker bar and the take-up spool below, the Welte is reversed, and the rolls spool upward.

The pedal/manual multiplexing is note-worthy, for it involves a latching mechanism unique to the control of notes in player organs. Two special channels and a device called the Pedal Remote cover the lowest 30 notes of both Accompaniment and Pedal. Normally, an accompaniment hole plays an Accompaniment note. Activating the first special channel permits Pedal and Accompaniment to play simultaneously from the same hole; the second channel allows the Pedal to play alone. The device also allows a Pedal note to latch on while allowing the manual to continue playing independently from the same set of holes, or the reverse can occur (manual sustained while Pedal continues independent operation). The Pedal Remote is ingenious, but requires that all separated Pedal notes be slightly advanced on the roll in order that it can recognize them. This results in Pedal notes which sometimes slightly precede their related manual notes.

Like other Welte player mechanisms, expression was not keyed to the individual stages of an electropneumatic swell engine. Instead, the shades receive signals from timed machinery, in turn governed by four channels: Slow Open, Fast Open, Slow Close, Fast Close. Registration is controlled through reversibles: one perforation engages the stop and the same perforation disengages it the

next time around. In American organs, an Echo division was playable via a control which exchanged certain registers of the Swell for those in the Echo. When W. W. Kimball purchased the American division of Welte in late 1931, the system became known as the Kimball-Welte.

While Welte gained a certain prominence in the United States, it was the Aeolian Company of New York which achieved unquestioned pre-eminence in the field. By 1915, their name was associated with three successful automatic instruments: Orchestrelle

reed organs, the Pianola piano-player and the Duo-Art Reproducing Piano. Aeolian's first residence player pipe organ was produced in 1895 for Oliver H. B. Belmont of Newport, Rhode Island. The instrument, actually from the Detroit builder Farrand & Votey, was then outfitted by Aeolian to play semi-automatic rolls. Aeolian soon established an organ factory in Garwood, New Jersey, and built approximately 890 organs there, virtually all with roll players. This factory ceased production in early 1932, when the Aeolian pipe organ division merged with the Skinner Organ Company of Boston to become the Aeolian-Skinner Organ Company.<sup>4</sup>

Aeolian's earliest installations (approx. 1895-1900) used a 58-note tracker bar to play a single manual. Beginning in the early 1900s, Aeolians were equipped with 116-note semi-automatic players, playing two manuals from "Aeolian Solo" rolls. One hundred and sixteen-note tracker bars are divided into staggered upper and lower holes, in which the upper set corresponds to the Swell, the lower to the Great. A console control alters this arrangement from "Normal"

to "Reverse," (Great on Upper, Swell on Lower) or "Unison" (everything, everywhere). In addition to the main console, some instruments included a second console — an "Aeolienne" — which duplicated the main console in every respect, except with a roll player instead of keyboards. Some of these players operated on suction, others on pressure.

In 1917, Aeolian introduced the full-automatic Duo-Art Organ. The specification calls for a 30-stop two-manual organ with enclosed Great, Swell, Pedal, and an optional Echo playing from the Swell. In moderately sized Aeolians, the Duo-Art assigned a separate rank to each item on its stop-list. On larger organs, Duo-Arts were equipped with a *piano*, *mezzo*, *forte* control; *piano* allowed the Duo-Art to draw single stops, while *forte* grouped several stops of similar tone, thus encompassing the entire instrument.<sup>5</sup>

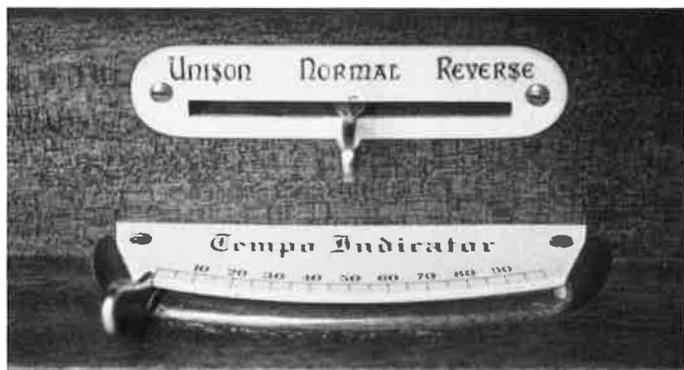
The 15¼-inch-wide roll contains 176 channels divided into upper and lower holes. To secure reliable year-round registration, the tracker bar is divided into seven sliding sections; tracking ears at either end measure the width and expand the bar to match the roll. The ears also govern the automatic tracking mechanism. Unlike some earlier players, the Duo-Art operates exclusively on suction.

The Duo-Art was a fairly straightforward roll player, using only minor multiplexing. Pedal notes derive from the bottom 12 notes



This elegant Welte of three manuals included chests and pipework subcontracted to the Skinner Organ Co. and was built ca. 1916 for the Meyer residence of Westchester County, New York. The console with player mechanism was built by Welte. The organ was located in a New York loft apartment during the early 1980s, and is now stored in Vermont.

BILL VAN PELT



The Aeolian semi-automatic player allowed the listener to reverse the Swell and Great musical lines, or to play both lines on both divisions simultaneously.

BILL VAN PELT



JIM LEWIS

Aeolian's polychrome and gold-leaf console for Op. 1372 at the residence of Joseph Baldwin in Mt. Kisco, New York, was photographed by OHS member Jim Lewis.



BILL VAN PELT

The 1908 Aeolian 2-17, Op. 1068, built for the residence of Robert Todd Lincoln in Manchester, Vermont, has been cited by OHS.

of either manual; a triple-selector then places the notes in their proper octave. The Duo-Art retained the 58-note manual compass of earlier Aeolian players (so that the older rolls might be played on them), but transposition devices enabled the playing of the top three notes. Although the rolls themselves rarely venture into this extreme region, Aeolian could nonetheless claim that the Duo-Art played a full 61-note manual compass. Like the Welte, an Echo switch substituted specific Swell stops for Echo ones. Registration and expression were accomplished entirely through reversibles. Most of the Duo-Art mechanism fits within its related console or player cabinet; a small remote unit called a *jackbox* contains the stop and expression reversibles. Duo-Art control could be shut off, and the stops and swells could be worked manually.

In the late '20s, Aeolian introduced the "Concertola," in which ten rolls were placed on a carriage which resembles a miniature Ferris wheel. From a hand-held controller, the listener selected the desired rolls; in a remote location, the Concertola revolved to the requested number, automatically threaded the roll, played it, rewound, and continued to the next selection. The Concertola could provide an automated recital of up to 90 minutes' duration.<sup>6</sup>

Ernest Skinner of Boston was far more successful in the church and concert organ market, but he was nonetheless enamored of player organs. His company, however, built no more than 75 of them. In 1915, he developed and patented his earliest player, an intricate system called "The Orchestrator" (US patent #1,192,005). Whereas other systems played three voices, (two manuals and Pedal), the Orchestrator played six (although Skinner advertised seven): pedal, accompaniment and four solo lines. The mechanism proved too complex for successful commercial production, and Skinner redesigned it into a reliable three-voice unit. Unlike other players' specifications, the Skinner was designed to play an instrument in which all stops were available on both manuals. When the Skinner Organ Company became the Aeolian-Skinner Organ Company in 1932, Skinner's player system was discontinued, and the new company marketed Aeolian's Duo-Art exclusively.<sup>7</sup>

COURTESY OF NELSON GARDEN



This "fireplace organ" is believed to be one of at least three Aeolians built for residences of the Vanderbilts.



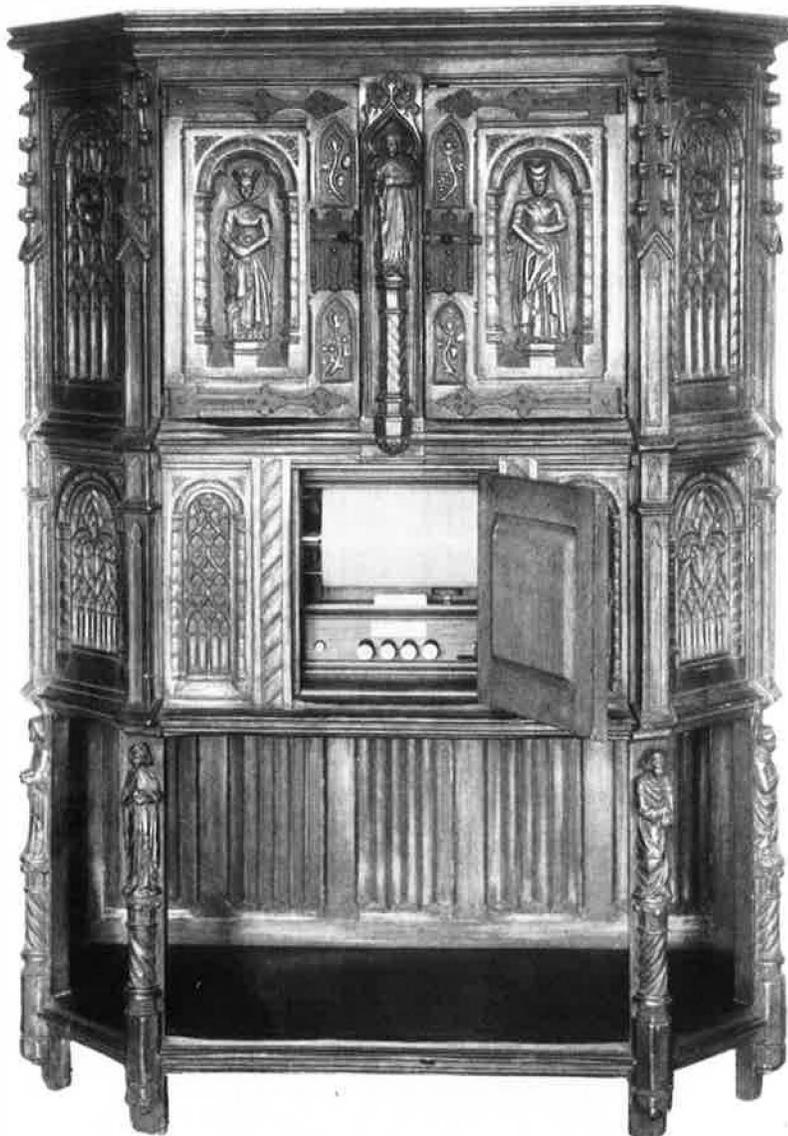
The 1926 E. M. Skinner console for Op. 603 at the Toledo Museum of Art was one of the few which had couplers on drawknobs above the top manual, rather than tilting tablets. The resulting reduction in height allowed the spoolbox to fit comfortably in the nameboard. Buttons above the spoolbox control 16' and 4' couplers which act exclusively on the player mechanism.



Although elegantly carved, this unidentified Skinner residence console has keydesks and stopjams in the standard residence format. The smallest Skinner residence organs of seven speaking stops contained blank drawknobs to complete the appearance of the jams.

COURTESY OF NELSON BARDEEN

60722

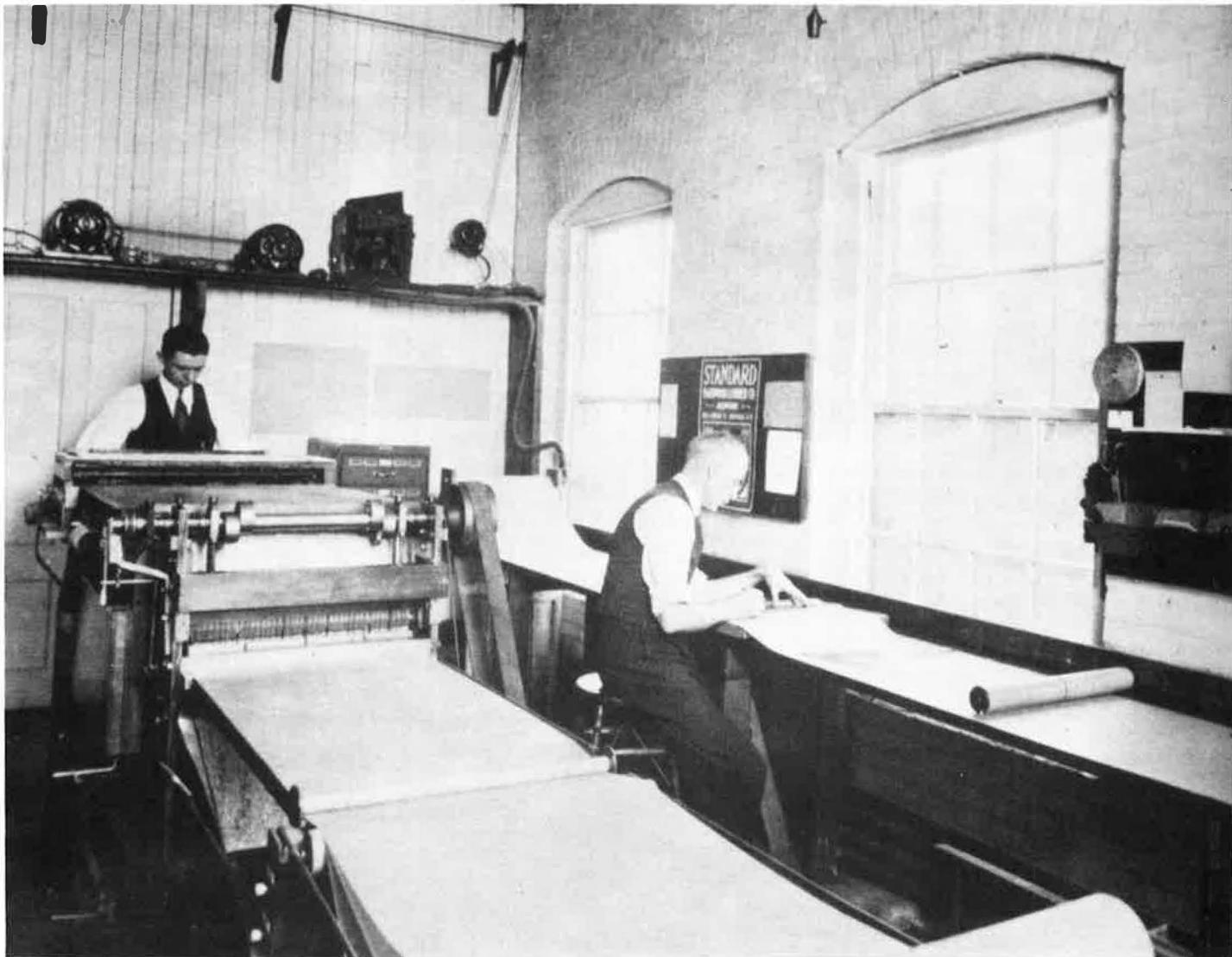


This handsome and unusual cabinet contains a Skinner roll player. The four knobs control Repeat, Reroll, Automatic and Ventil; the cancel piston resets the playing mechanism.

COURTESY OF NELSON BARDEEN

Both of Skinner's playing systems rely heavily on pneumatic multiplexing. A 10¼-inch-wide roll (narrower than most piano rolls) contains 120 channels, operating on pressure instead of suction. Tall ears at either end of the tracker bar assure correct alignment. In the Orchestrator, all 120 channels are used. The later system employs only 112, reserving eight as non-assigned channels. These 112 channels operate a full two-manual organ with Echo and has the capacity to control 82 individual stops. Instead of 97 holes for a manual (61 notes and 36 stops), Skinner used 39 holes — 36 for notes, and three for pilots. Selecting the first pilot made the 36 note-holes play the lowest three octaves of the keyboard; the second pilot controlled the middle three octaves and the third controlled the upper three octaves. Engaging one pilot automatically cancelled the other two, and the whole operation worked faster than the notes could play. In addition, any two pilots could engage simultaneously to act as an octave coupler.

When all three pilots were engaged, several functions happened in rapid succession: all stops for that manual were cancelled; the 36 note-holes functioned as 36 stop controls; the holes then selected stops, which snapped on; stop control holes turned back to note holes; the proper pilot was selected, and the playing resumed — all in approximately a quarter second. Building on this principle, Skinner was able to control all the notes and stops of a two-manual organ from 93 channels. The remaining 19 channels control two four-stage expression boxes; a bass drum and tympani; special Tuba couplers which act outside the normal registration scheme; and a 20-step crescendo machine, which moves up or down either by steps, or all at once to engage full organ. The Skinner system requires an in-console interface and a remote relay for the pilot switching, the crescendo machine and the stop jacks.



Director of roll production and the Austin firm's recording studio, Harry W. Austin edits a roll (right). His son, Frederic B. Austin, operates the quadruplex perforator.

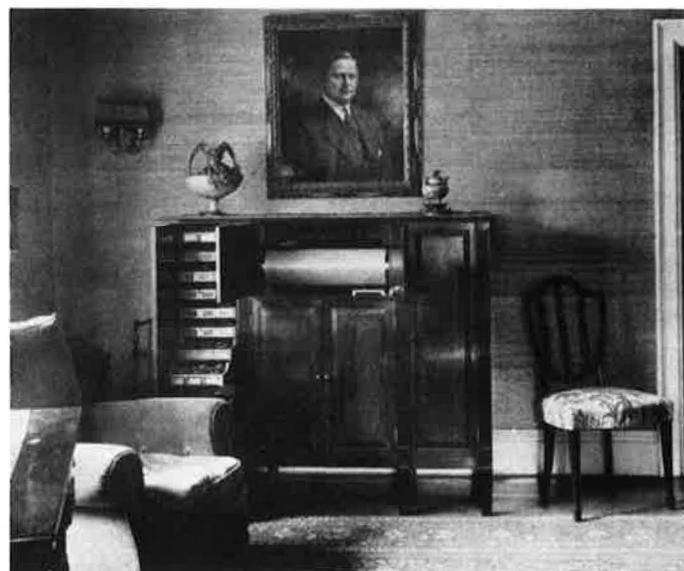
The Skinner system has one tremendous advantage over reversible stop control. In a reversible system such as the Welte, if a stop control misses one perforation, it will work out of sequence for the rest of the roll. If reversibles control stops and expression, as in the Duo-Art, the potential for error is increased. In the Skinner system, each stop and expression change cancels the previous selection and starts afresh. Thus the system is self-correcting, and roll-reading errors from tears or tracking difficulties are minimized.

While Skinner used the industry's narrowest roll, the Austin Organ Company of Hartford had the widest —  $21\frac{1}{8}$  inches containing 235 channels. Austin began marketing their player system, called the Premier Quadruplex, in 1925. They sold only 16. The Quadruplex tracker bar separated into five sections to duplicate roll width and operated on suction. Like many of John T. Austin's inventions, the mechanism was clever in design, simple in construction, and eminently reliable.<sup>8</sup>

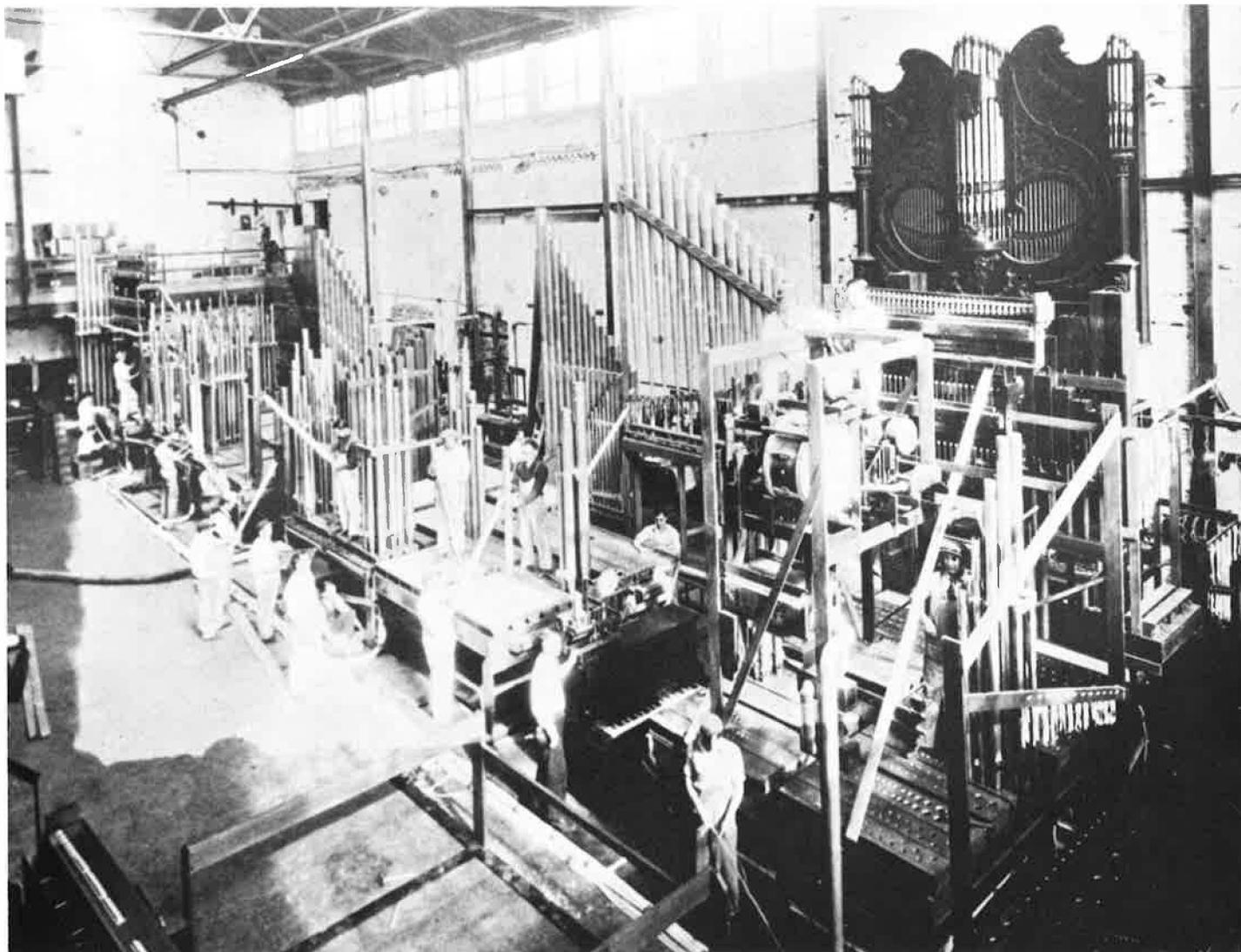
The Quadruplex controls the notes and stops of a three-manual organ, including two seven-stage expressions (Great/Choir and Swell) and a crescendo pedal. The notes play directly through 215 channels. The 30-stop specification is multiplexed through the top and bottom octaves of the Choir manual and top octave of the Pedal. The expression and crescendo device are recorded with three channels each, using binary coding. The extremely precise tracking and bar expansion are monitored by perforations instead of tracking ears.

At the time, Austin's recording process was unique. Instead of the conventional, inked master-roll, Austin invented a high-speed machine which perforated a roll in real-time directly from the

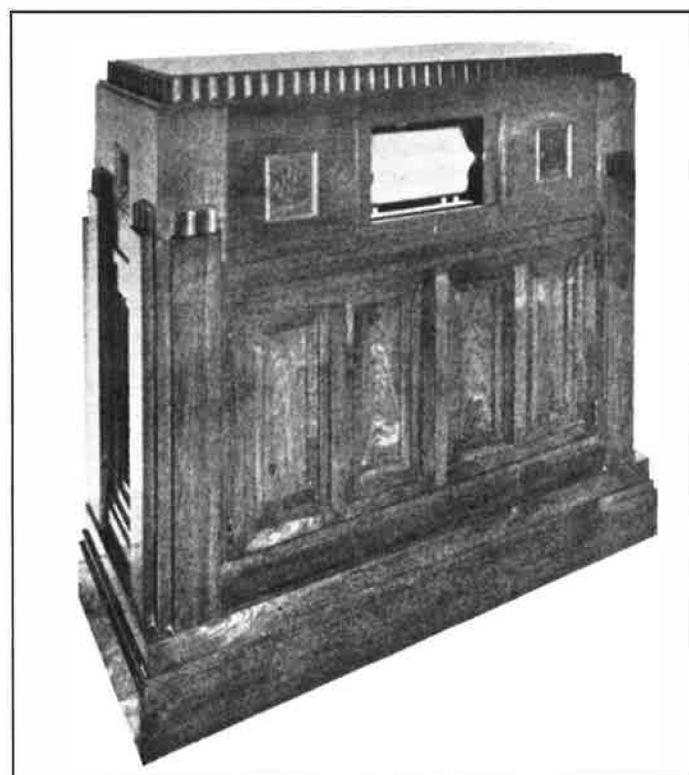
recording organ. The perforator could record at a rate of 31 holes per second. When a performance was finished, the roll could be taken from the perforator, placed on a spool, inserted in the spoolbox and played immediately. There was no difference between



This photograph of the Austin quadruplex player in John T. Austin's home clearly shows the widest organ player roll in the industry —  $21\frac{1}{8}$  inches.



The name "Artiste" was first applied by the M. P. Möller Co. to its reproducing organs, a large one of which was photographed in the firm's erecting room before installation as Op. 5819 in 1931 in the Philadelphia Municipal Auditorium where it had two, four-manual consoles as well as a roll player (below).



ENCYCLOPEDIA OF THE AMERICAN THEATRE ORGAN

master and production rolls; a roll was duplicated merely by playing the recording organ with a finished roll and engaging the perforator. (Later in the '20s, the Doman Company developed a perforator along similar principles, but the rolls and player were never widely marketed.)

In 1927, M.P. Möller and Son of Hagerstown, Maryland, developed the last major organ playing system, which they called the Artiste Reproducing Player. The rolls were 11 inches wide and contain 133 channels, divided into upper and lower holes. The tracker bar is deceptively simple: two complete 61-note manual templates, upper and lower; eight channels controlling two four-stage expressions; and three multiplexing control switches.<sup>10</sup>

The design of the Artiste's multiplexing represents a departure from the methodology of other players. Even in a system as heavily multiplexed as Skinner's, there are still dedicated ranges of channels for Pedal, Swell and Great. By comparison, the Artiste treats all divisions of the instrument as ancillary. The upper manual is a complete 61-note template. The bottom manual is divided into three ranges: Bass (notes #1-#12), Tenor (notes #13-#32) and Treble (notes #33-#61). The Great, Swell, and Choir divisions of a four-manual organ can be assigned to any playing range at a number of pitches; a Solo division can couple to the upper template. The assignment couplers are called "Fundamentals." Thus, the playing can be that of a standard two-manual, with the pedal derived from the Bass and Tenor sections as necessary, or four separate voices can emerge, one in each range.

The multiplexing is accomplished through the lower holes. One switch momentarily converts them into selectors for the Fundamentals and the 47 stop combinations. Another switch converts 29 of the lower holes into a 29-step crescendo device, allowing independent access to any step. Continuous perforations on the right-most edge of the roll control expression.

Like other builders, Möller offered recordings of live organists, but they concentrated on arranged rolls. Only the rhythm was recorded onto the roll, but in real time by an arranger using a device called the "Nuancer." Final production rolls contained notes only; each roll was then custom-registered for the organ it would play, using another device called the "Symphonizer." Despite Möller's late entry into the market, they sold between 150 and 200 Artistes. (In the 1940s, Möller used the name *Artiste* for their small unit organs, related in name only to the player.)

### An analysis of playing characteristics

Some of Welte's arranged rolls are especially significant, as they were transcribed from rolls which ran Welte orchestrions (self-contained parlor organs popular from 1870-1910). The registration and expression would certainly have been re-edited to suit the Philharmonic, but the rhythm and overall style may suggest salon music practices of the 1870s and 1880s. Along similar lines, some Welte rolls were also derived from the playing of pianists who had recorded for the Welte-Mignon Reproducing Piano.

Otherwise, Welte concentrated on the preservation of live playing, which proves considerably significant for organ historians. The roster of artists is impressive: Clarence Eddy, Edwin H. Lemare, Marcel Dupré, Joseph Bonnet, Karl Straube, Max Reger, Alfred Hollins, R. Goss-Custard, Lynnwood Farnam, with many organists playing their own compositions. And while Welte players have controls for tempo modulation, there is actually only one roll speed, the same one which was employed throughout the recording process. A well-restored machine running at the proper speed actually duplicates the tempo, not only crucial for phrasing, but essential for Welte's system of timed expression. Thus, the Welte offers many important and reliable documents of hand-playing.

The Aeolian Duo-Art was a refined system. A few famous conductors, including Leopold Stokowski, who, incidentally, was also an organist, directed the interpretation of some symphonic rolls; composers, including Camille Saint-Saëns and Edwin H. Lemare, composed pieces specifically for the Duo-Art which could not be humanly performed; Dupré and Vierne both made live recordings.



An early Möller roll player used 88-note rolls. This one played a large organ.



Frederick Albert Hoschke, photographed at the console of the M. P. Möller recording organ on the second floor of the factory, arranged works for the reproducing organs of the firm 1927-1934.

The Aeolian Organ Guild arrangements have much in common with symphonic performance practices of the period. There is always an element of surprise, afforded by constant registrational and dynamic accents, a variety of touches, and a sparing use of loud stops. The overall characteristic of the arranged rolls takes on a sophisticated, suave personality.

When compared to the Duo-Art, the Skinner player is a tighter, snappier sound, although it occasionally lacks the Duo-Art's rhythmic savvy. There are a number of fine hand-played rolls, including titles by Farnam, Dupré, William Zeuch and Charles Heinroth. But Skinner's distinctive transcription rolls have an equally distinguished lineage. Gordon Balch Nevin was involved with some of Skinner's roll operations in 1917, and conceivably made the six-voice Orchestrator rolls which were soon abandoned. But the real name in Skinner arrangements was Albert W. Snow, a Boston organist who succeeded Lynnwood Farnam at the Emmanuel Church.<sup>11</sup>

Snow was an early riser who often arrived at the factory before 7 a.m. He arranged rolls through the 1920s and early '30s. Snow emphasized woodwinds by combining them in constantly changing ways, lending an ever-present orchestral texture to his rolls. He was sparing in his use of rhythmic accents, relying instead on imaginative registration and careful expression to shape his interpretations. His task of roll arrangement may have been made easier by Skinner's concept of a residence instrument. A typical 12-rank Skinner player contains a trumpet, oboe, clarinet, French horn, diapason, flute, string celeste, flute celeste, harp, and chimes — all duplexed and available on either playing manual, and thus offering genuine flexibility in registration. Of his many fine rolls, Snow took special pride in his three-roll set of the Franck *Symphonie in d minor*.

At the Austin Company, roll arrangements and editing were carried out by Harry W. Austin (brother of company owners John T. and Basil G. Austin). Only one Austin Quadruplex player remains in its original installation, the organ in the Aetna Life and Casualty building in Hartford. The Austin catalogue is best known for its live recordings, especially a series which Lynnwood Farnam recorded shortly before his death in 1930. For live playing, the Quadruplex is probably the most precise player, and the performances reflect this.

In the art of arranged rolls, however, no system makes music quite like the Möller Artiste. Organist and conductor Frederick Albert Hoschke (1876-1936) was Möller's roll arranger, working with them from 1927 to 1934. While his actual instrumental abilities are unknown, Hoschke's roll arrangements testify to an exciting musical talent. His work combines registrational flair, a highly developed sense of agogic and dynamic accents, and an interpretational inventiveness. Above all, Möller rolls are as rhythmically flawless as any roll-operated performances. Among Hoschke's finest arrangements are Tchaikowsky's *1812 Overture* and *Valse des Fleurs* (the latter conceived as a Viennese-style waltz), *Bacchanale from Saint-Saëns' Samson and Delilah*, Strauss' "On the Beautiful Blue Danube," and Thomas' *Overture to Mignon*.

The above descriptions are merely indicative of the lengths to which the industry went to produce recorded music and should serve as examples of some of the more popular or unusual mechanisms. Nearly every organ-builder offered a player of some kind and, in addition to the above firms, Estey, Wurlitzer, Kimball, and others made proprietary roll systems. Some firms marketed nothing but automatic players for use by builders who did not make a player system of their own. Other builders attached standard 88-note piano players to organs, units which would operate from supply house rolls. For an overview of automatic music instruments generally, see Q. David Bowers' *Encyclopedia of Automatic Musical Instruments* (Vestal, NY: Vestal Press, 1972).



The console style of this Aeolian indicates an early date for the organ, ca. 1900; its location is otherwise unknown.

## Notes

1. Most of the technical information in this article comes from direct experience with the Skinner player organ (opus 764, 1930, originally in the possession of Percy Rockefeller, Greenwich, Connecticut), an Aeolian Duo-Art player organ (opus 1783, 1930, originally belonging to William E. Schrafft, Winchester, Massachusetts) and Welte player (unknown origin, rebuilt by Kenneth Clark of Boston) which reside at the Boston University Workshop of Nelson Barden Associates, Inc., where the author has worked for the past five years. In addition to these instruments, Mr. Barden's personal collection includes the wiring schematics and many other papers concerning these three systems.
2. Nelson Barden, *Fidelity and the Ampico*, (Boston: Barden and Clark, Inc., 1972).
3. Additional Welte research was gathered from inspecting Welte players in the Ronald Sanchez collection, Monrovia, California; the Claes Friberg collection (Skinner organ opus 236 which Welte purchased and outfitted with a console and player unit for the Meyer residence in White Plains, New York, 1916); and the former Carnegie residence "Migdale," in Mabbettville, New York. See also Q. David Bowers, *Encyclopedia of Automatic Musical Instruments* (Vestal, N.Y.: Vestal Press, 1972); pp. 792-798. Additional details were clarified by conversations with Baltimore-based Welte Orchestration restorer Durward Center. See also David L. Junchen, *Encyclopedia of the American Theatre Organ*, Vols. I and II (Pasadena, CA: Showcase Publications, 1985 & 1989); pp. 912-921.
4. Additional Aeolian information was gathered from inspecting Aeolian organs at Moraine Farm (the estate of Colonel Deeds), Dayton, Ohio (1917, visited 1990); the Donald Kettering residence, Dayton, Ohio (1917, visited July 1990), through the courtesy of Dennis Vogel; the former Nicholas Brady estate, Manhasset, Long Island (1916); Elm Tree

House (the William Prentiss Estate), Williamstown, Massachusetts (through the courtesy of William Czelusniak and Florence Dunn); Longyear Foundation; and the Aeolian at Longwood Gardens (estate of Pierre duPont), Kennett Square, Pennsylvania (1930, visited February, 1980), through the courtesy of Colvin Randall. See also William L. Alfring's "The Aeolian Company," in Bower's *Encyclopedia*, pp. 309-310; Nelson Barden "A History of the Aeolian Company," *The American Organist* (May, 1990, pp. 254-260); and Junchen, pp. 22-27.

5. One example was the large four-manual Aeolian in Hendricks Chapel at the New Brunswick College for Women (now part of Rutgers). Such a three-way control allowed flexibility with larger specifications.

6. The Concertola is a beautiful piece of machine art which Aeolian offered in two versions: brilliant nickel-plated machinery housed in a mahogany cabinet, or gold-plated in a walnut cabinet. This remarkable example of pneumatic technology does more than just play rolls. Today's Duo-Art collectors carefully watch their rolls during operation to ensure against ripping or tears. Since the Concertola was almost always remotely located, the listener had little sense of whether the roll was tearing. If damage was occurring, it was probably hopeless, for what the Concertola didn't injure during playback, it surely sliced to confetti during the ferocious velocity of its rewind. Aeolian also offered the Concertola in conjunction with the Duo-Art Reproducing Piano.

7. A greater understanding of the Skinner player has resulted from inspecting instruments at the Tiedtke Residence in Toledo, Ohio (opus 263, 1916), the only known Orchestrator, shown through the courtesy of the Dana Corporation, visited July 1990/March, 1991); the Toledo Museum of Art, Toledo, Ohio (opus 603, 1927), shown through the courtesy of Marguerite Long-Thal, visited Marcy 1991; the John Warner residence, Pine Orchard, Connecticut (opus 659, 1927), with additions 1932), shown through the courtesy of Joseph F. Dzeda, visited April 1982; The Rodebaugh organ (originally in the possession of Harry E.

Towle, Park Ave., New York City), Pughtown, Pennsylvania (opus 742, 1928, moved 1942), shown through the courtesy of Mrs. Rodebaugh and Brantley Duddy, visited May 1990; the Dayton Art Institute, Dayton, Ohio (opus 749, 1929), shown through the courtesy of Donald Hageman, visited July 1990; Elm Tree Court (originally B. D. Phillips Estate), Butler, Pennsylvania (opus 683, 1929), shown through the courtesy of Mr. Dzeda, visited October 1990; and Cooley Auditorium, Milwaukee Area Technical College, Milwaukee, Wisconsin (opus 849, 1931), shown through the courtesy of William Hansen, visited July 1990). See also Jonathan Ambrosino, "A History of the Skinner Company" *The American Organist*, May 1990, pp. 261-268; Junchen, pp. 268-380;

8. William E. Petty, "The Fabulous Quad," *The Diapason*, January 1969, pp. 12-14. Also, Allen Miller, "The Austin Premier Quadruplex Player," a lecture at the national convention of the American Institute of Organ-builders, Hartford, October 1990; and Junchen, pp. 38-39.
9. Junchen, p. 915.
10. Further research on the Möller player has been gathered from inspections of the Artiste in the Ronald Sanchez collection, Monrovia, California, visited November 1989, November 1990, February 1991; the Artiste wiring schematic and test rolls, courtesy of Mr. Sanchez; and examination of the Artiste unit of the 1931 Möller organ in the Philadelphia Convention Hall (arranged through the courtesy of Brantley Duddy and the late James Breneman, visited May 1990, June, 1991. Also, Junchen, pp. 673-685.
11. Conversation with George Faxon, August, 1991. Faxon studied with Albert Snow for one year in 1931, and they occasionally chatted about Snow's work with Skinner rolls. Faxon also spent time at the Dorchester studio listening to rolls on the studio organ.



Barbara Owen presented OHS Historic Organs Recital number 169 on this 1864 William A. Johnson, Op. 161, at the United Methodist Church in Piru, California.

## The OHS Historic Organs Recital Series

by Bruce Stevens

ON A SUNDAY EVENING in September, 1988, Robert Anderson walked out to the organ in St. Stephen's United Methodist Church in Mesquite, Texas, to perform the 164th recital in the OHS Historic Organs Recital Series. The organ? A 1963 Sipe-Yarbrough of two manuals and thirteen stops, which was the first modern mechanical-action organ in the North Texas area. Celebrating the instrument's 25th anniversary, Dr. Anderson repeated the dedication recital which he had performed on the organ in 1963. Though far from being an antique, this organ is historic, both for what it was at the time — the first — and for the impact it has had in that area of the country on public awareness of mechanical action and classic voicing.

The OHS Historic Organs Recital Series was founded in 1972 to aid the Society's cause of raising appreciation of historically important organs. By helping to sponsor recitals on such instruments, the Society, through the Series, has participated in many efforts to point out to various communities around the country the significance and high value of many overlooked and undervalued organs. Currently funded at an annual budget of \$1,500, the Series generally awards grants of up to \$150 to help pay for such needs as program printing, publicity, and tuning and repairing the organ. The funds may not be used for providing a fee for the performer, but recently the OHS Council ruled that the money may be used to help the performer with travel costs. In instances when funds are not needed, no financial aid is given, but the recital can be designated as an Historic

Organs Recital simply to help publicize the concern about the organ and put the name of the Society behind it.

OHS members may consider organizing recitals to help call attention to historic organs, particularly those which have recently been ignored and neglected. A recital with the intent of stimulating

LOWELL RILEY



Tim Smith gave No. 179 on the 1831 Appleton at Centre Street Methodist, Nantucket, MA.

interest in and donations for an organ's preservation, whether this means complete restoration or some modest but highly professional and respectful maintenance, is the perfect plan for the use of these grants. And in the case of fully funded recitals on historic organs, an OHS Historic Organs Recital designation may help in raising the public's awareness of the Society and its concerns.

For a brochure describing the Series and an application form for a recital grant and/or designation, write to the Series Chairman: Bruce Stevens, St. James's Episcopal Church, 1205 West Franklin Street, Richmond, VA 23220.

**Bruce Stevens** is chairman of the OHS Historic Organs Recital Series.

## HISTORIC ORGANS RECITAL SERIES: June 1986—July 1991

(Recitals #1 - #57 are recorded in *The Tracker*, Vol. 24, No. 3, and recitals #58 - #135 are recorded in Vol. 30, No. 4.)



RAY BRUNNER

No. 136, George Krauss, 1865, Huff's Church, Penn.

- 136. Huff's Union Church  
Huff's Church, Pennsylvania  
1865 George Krauss, 2-13,  
restored by R.J. Brunner & Co.  
Philip Cooper 6/8/86
- 137. St. Francis of Assisi Church  
Naugatuck, Connecticut  
1890 George H. Ryder Op. 156, 3-25  
Earl Miller 6/20/86
- 138. Unitarian Universalist Church  
Nantucket, Massachusetts  
1831 William Goodrich, 2-14  
restored by Andover  
Recital Series featuring Brian Jones, John  
Dunn, Thomas R. Thomas, Barbara Owen,  
Helen Mannix 7/8/86
- 139. Immanuel Evangelical Lutheran Church  
Kingston, New York  
1892 J. W. Steere  
Jimrae Lenser 10/19/86



No. 140, George Ryder, ca. 1878, Monmouth, Maine

- 140. The United Church  
Monmouth, Maine  
ca. 1878 George Ryder Op. 57, 2-17  
Earl Miller 8/18/86
- 141. Universalist Church of Towanda  
Towanda, Pennsylvania  
1898 N. P. Kraig, 2-11  
Donald Paterson 11/16/86
- 142. Westgate Baptist Church  
Lancaster, Pennsylvania  
1929 E. M. Skinner Op. 758, 3-34  
restored Douglas Eyman & church  
members  
Earl Miller 12/6/86
- 143. Round Lake United Methodist Church  
Round Lake, New York  
1907 Steere  
Earl Miller 12/12/86
- 144. St. Andrew's Episcopal Church  
Lawrenceville, Virginia  
1857 Henry Pilcher, 1-12  
restored Brunner & Heller  
James S. Darling 12/14/86
- 145. Union Sunday School Building  
Clermont, Iowa  
and St. Mary's Catholic Church  
Iowa City, Iowa  
1896 Kimball, 2-27 and 1883 Moline, 3-31  
Rosalind Mohnsen 4/26/87 and 4/28/87



No. 141, N. P. Kraig, 1898, Towanda, Pennsylvania

- 146. St. John's Episcopal Church  
Richfield Springs, New York  
1887 Hook & Hastings Op. 1331, 2-15  
5/17/87
- 147. Bethlehem Lutheran Church  
Round Top, Texas  
1867 Johann Traugott Wandke 1-8  
restored Otto Hofmann, then Rubin Frels  
Susan Ferré 5/24/87
- 148. Holy Trinity Roman Catholic Church  
New Orleans, Louisiana  
1911 Tellers-Sommerhof 3-30  
J. Thomas Mitts 6/7/87
- 149. Federated Church  
Solon, Maine  
ca. 1839 Paine & Sparrow, 1-9  
Earl Miller 7/18/87
- 150. Round Lake Auditorium  
Round Lake, New York  
1847 Richard M. Ferris, 3-33  
Susan Armstrong 7/26/87

- 151. First United Methodist Church  
Stafford Springs, Connecticut  
1880 Johnson & Son Op. 541, 2-15  
restored Andover  
Carl McAiley, Clark Rice 9/13/87
- 152. Matthews Memorial Presbyterian Church  
Albany, Texas  
1956 Otto Hofmann, 2-22  
rebuilt Geo. Bozeman, Jr., & Co., 1985  
Ronald Wyatt 10/3/87
- 153. Sacred Heart-John Chebul Memorial Center  
Duluth, Minnesota  
1897 Felgemaker Op. 664, 2-22  
Jesse Eschbach 10/4/87
- 154. St. Andrew's Episcopal Church  
Livingston, Montana  
1890's Lancashire-Marshall  
John C. Ellis 10/16/87
- 155. St. Paul's Episcopal Church  
Troy, New York  
ca. 1875 John Gale Marklove, 1-10  
restored Carey Organ Co.  
Paul Carey, Albert Melton 4/24/88
- 156. First Baptist Church  
Georgetown, New York  
1888 Thomas H. Knollin, 2-9  
restored A. Richard Strauss and  
Culver Mowers  
Lois Regestein 6/12/88
- 157. Christ Episcopal Church  
Cuba, New York  
1887 Steere & Turner Op. 256, 2-13  
Carol Doran 6/12/88
- 158. Emmanuel Episcopal Church  
Dublin, New Hampshire  
ca. 1870 John G. Marklove, 1-7  
restored Michael A. Loris  
W. Raymond Ackerman 7/17/88
- 159. Madison Congregational Church  
Madison, Maine  
ca. 1928 E. M. Skinner, 2-12  
Earl Miller 8/24/88
- 160. The United Methodist Church  
Hampden, Maine  
1909 Hook & Hastings Op. 2223, 2-8  
Earl Miller 8/25/88
- 161. Elm Street Congregational Church  
Bucksport, Maine  
1863 E. & G. G. Hook, 2-1  
restored Andover  
Earl Miller 8/27/88



No. 156, Thomas Knollin, 1888, Georgetown, New York



THE REVIVAL OF THE ORGAN CASE BY JOSEPH BLANTON

No. 164, Sipe-Yarbrough Op. 1, 1963, Mesquite, Texas

- 162. Shrewsbury Community Church  
Shrewsbury, Vermont  
1867 William A. Johnson Op. 235, 1-10  
Susan Armstrong 8/28/88
- 163. St. Francis Roman Catholic Church  
Milwaukee, Wisconsin  
1885 William Schuelke Op. 34, 2-25  
Hartmut Haupt 9/6/88
- 164. St. Stephen's United Methodist Church  
Mesquite, Texas  
1963 Sipe-Yarbrough Op. 1, 2-13  
Robert Anderson, 9/25/88
- 165. The Congregational Church  
Housatonic, Massachusetts  
1893 Johnson & Son Op. 805, 2-13  
Susan Armstrong 9/30/88
- 166. Christ Episcopal Church  
Trumbull, Connecticut  
1849 Simmons & McIntyre, 1-6  
restored Richard Hamar  
Eileen Hunt 11/6/88
- 167. The Church of the Messiah  
Rheinbeck, New York  
1921 E. M. Skinner  
restored John Randolph  
Walter Hilse 11/6/88
- 168. St. Theresa of Avila R. C. Church  
New Orleans, Louisiana  
1870's Jardine, 2-18  
made playable by New Orleans OHS  
Chapter and Roy Redman  
Bruce Stevens 11/6/88
- 169. Piru United Methodist Church  
Piru, California  
1864 William Johnson Op. 161, 2-16  
Barbara Owen 11/8/88
- 170. Congregational Church  
Southbridge, Massachusetts  
1891 Johnson & Son Op. 748, 2-23  
Susan Armstrong 11/5/88
- 171. St. Paul's Episcopal Church  
Richmond, Virginia  
1837 Erben, 1-7  
restored Mann & Trupiano  
Grant Hellmers, Stephen Pruitt 2/26/89
- 172. Pilgrim Congregational Church  
Cambridge, Massachusetts  
1886 George S. Hutchings Op. 156, 2-25  
John Whiteside, Victoria Wagner, Peter  
Sykes, Nancy Granert, Richard Hill, Lois  
Regestein 4/2/89

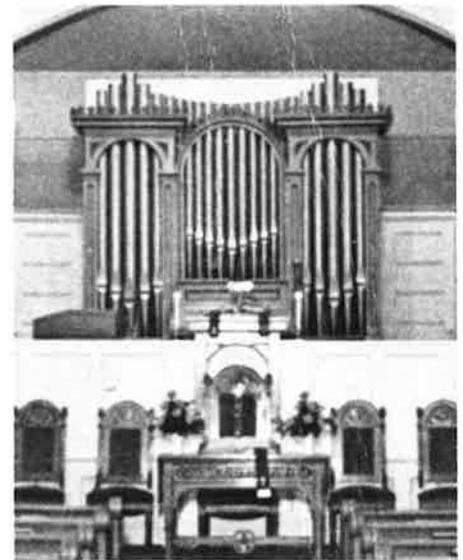
- 173. Grace United Methodist Church  
Bradford, Vermont  
1907 E. W. Lane, 2-9 restored Willard  
Riley  
Harriet Slack Richardson 4/2/89
- 174. Tour of four organs in Detroit, Michigan, as  
part of the "Sacred Trusts II" Conference:  
a. Most Holy Trinity Church  
1867 Andreas Moeller  
b. Cass Avenue Methodist  
1892 Johnson & Son Op. 779, 3-31  
c. St. Joseph's R. C. Church  
1973 William Worden, utilizing case and  
pipework from Odell Op. 121, 2-29  
d. Jefferson Avenue Presbyterian  
1926 E. M. Skinner Op. 475  
James Hammann 5/19/89
- 175. Sacred Heart R. C. Church  
Waterbury, Connecticut  
1892 Johnson & Son Op. 778, 3-31  
restored Richard Hamar  
Susan Armstrong 6/18/89
- 176. Christ Episcopal Church  
Napoleonville, Louisiana  
ca. 1870 George Jardine & Son, 1-9  
refurbished by New Orleans OHS Chapter  
John Gearhart 6/23/89



J. PAUL SCHNEIDER

No. 174b, Johnson & Son, 1892, Detroit, Michigan

- 177. St. John the Baptist R. C. Church  
Edgard, Louisiana  
1921 Hinners, 2-8  
refurbished by New Orleans OHS Chapter  
Lenora McCroskey 6/23/89
- 178. Elberon Memorial Church  
Elberon, New Jersey  
1885 Hilborne Roosevelt Op. 332, 2-16  
Recital Series featuring Thomas McBeth,  
Thomas Dressler, Stephen Pinel,  
July 16, 22, 30 and August 13, 27, 1989
- 179. Centre Street Methodist Church  
Nantucket, Massachusetts  
1831 Appleton, enlarged by E. & G. G.  
Hook in 1858 as their Op. 241, 2-17  
Timothy E. Smith and vocal quartet  
7/21/89
- 180. Old Brick Reformed Church  
Marlboro, New Jersey  
1889 Ruben Midmer & Son, 1-10  
Susan Armstrong 10/14/89
- 181. Zion German Lutheran Church  
Brooklyn Heights, New York  
1901 Mueller & Abel Op. 56, 3-38



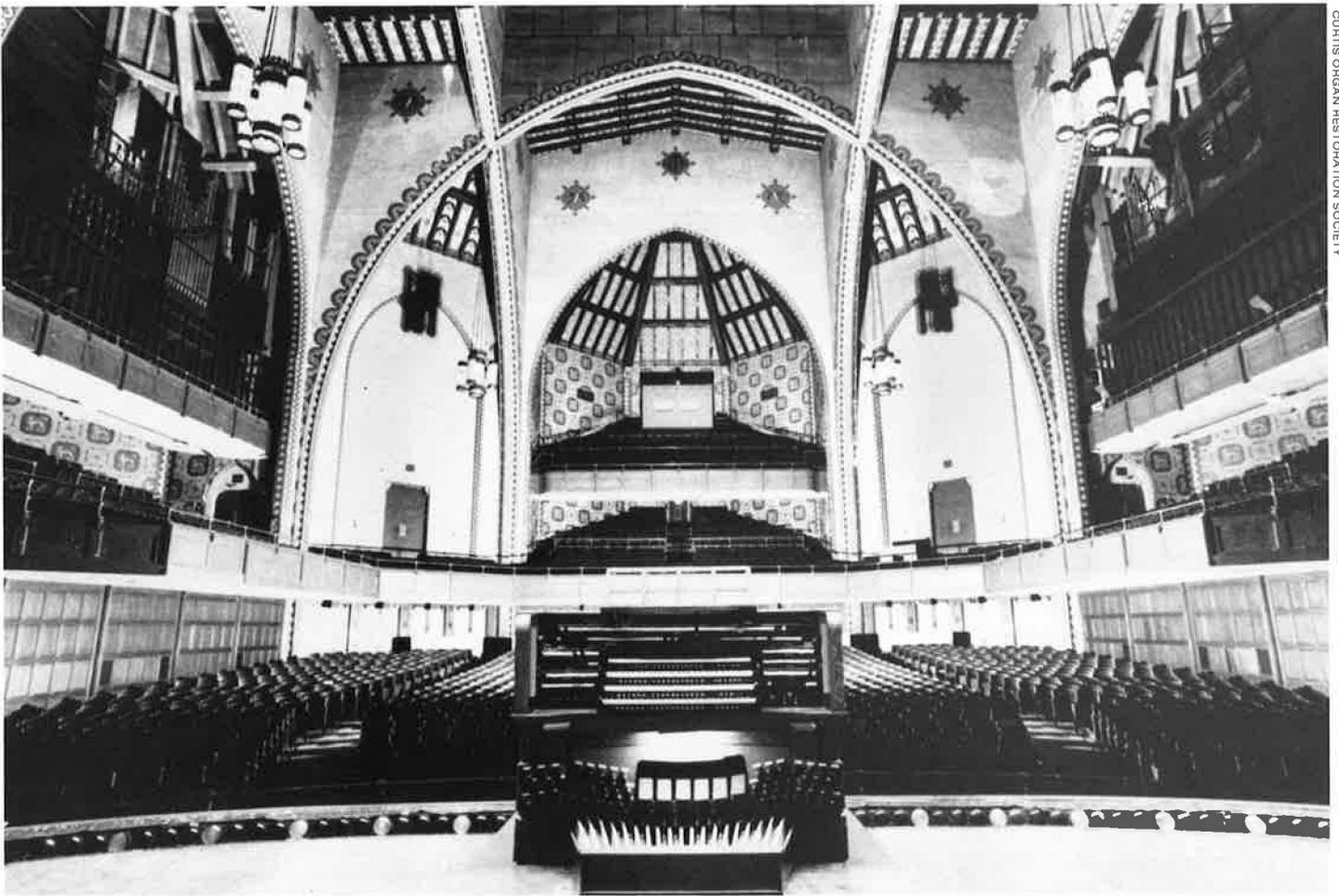
No. 183, William A. Johnson, 1869, Norwich, Conn.

- Recital Series featuring Thomas McBeth,  
Andrzej Trembicki, Thomas Dressler  
Fall 1989
- 182. Mission Church  
Roxbury Crossing (Boston), Massachusetts  
1897 George S. Hutchings Op. 410, 4-64  
rebuilt Lahaise  
Naji Hakim 10/22/89
- 183. Greenville Congregational Church  
Norwich, Connecticut  
1869 William A. Johnson Op. 298, 2-14  
Susan Armstrong 10/29/89
- 184. Irvine Auditorium  
Philadelphia, Pennsylvania  
1926 Austin Op. 1416, 5-162  
Willibald Guggenmos 1/23/90
- 185. United Methodist Church of Ipswich  
Ipswich, Massachusetts  
1867 E. & G. G. Hook Op. 406, 2-15  
Robert Barney 2/11/90
- 186. Congregational Church  
West Stockbridge, Massachusetts  
1883 Johnson & Son Op. 604, 1-7  
restored Andover  
Susan Armstrong 3/18/90
- 187. St. Luke's Episcopal Church  
Vancouver, Washington  
1890 W. K. Adams, 2-16  
restored Richard Bond  
Margaret Maxwell, David Aeschliman, Tim  
Drewes, Lori Shearer 3/18/90



BILL VAN PELT

No. 176, Jardine, ca. 1870, Napoleonville, Louisiana



No. 184, Austin Op. 1416, 1926, Irvine Auditorium, University of Pennsylvania, Philadelphia

- |                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                                   |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>188. First Presbyterian Church<br/>Worcester, Massachusetts<br/>1895 Gilbert &amp; Butler, 2-9<br/>restored Czelusniak et Dugal<br/>Janeen Baker 4/29/90</p> <p>189. St. Paul's United Methodist Church<br/>Newport, Rhode Island<br/>1889 George S. Hutchings Op. 212, 2-11<br/>restored Potter-Rathbun<br/>Kris Mann 5/20/90</p> | <p>190. Heath Union Church<br/>Heath, Massachusetts<br/>1851 William A. Johnson Op. 16, 2-14<br/>Susan Armstrong 6/3/90</p> <p>191. Unitarian Universalist Church<br/>Nantucket, Massachusetts<br/>1831 William Goodrich, 2-15<br/>restored Andover<br/>Eileen Hunt 7/7/90</p> <p>192. New Hope United Church of Christ<br/>Milwaukee, Wisconsin<br/>ca. 1883 Carl Barckhoff, 2-12<br/>Gary Zwicky 7/26/90</p> <p>193. Reformed Presbyterian Church<br/>Manassas, Virginia<br/>1869 J. H. &amp; C. S. Odell Op. 80, 1-7<br/>James Owen Burdick 11/30/90</p> <p>194. St. Leo the Great Roman Catholic Church<br/>Baltimore, Maryland<br/>1881 Henry Niemann, 2-19<br/>Bradley Rule 7/9/91</p> <p>195. Second and Fourth Baptist Church<br/>Baltimore, Maryland<br/>1875 Pomplitz Church Organ Co.<br/>Op. 189, 1-9<br/>Robert Barney 7/9/91</p> <p>196. Old Otterbein United Methodist Church<br/>Baltimore, Maryland<br/>1897 Henry Niemann, 2-13<br/>Marilyn Stulken 7/10/91</p> <p>197. St. Peter the Apostle R. C. Church<br/>Baltimore, Maryland<br/>ca. 1893 Henry Niemann, 2-22<br/>Marian Metson 7/11/9</p> <p>198. Corpus Christi Roman Catholic Church<br/>Baltimore, Maryland<br/>1889 J. H. &amp; C. S. Odell Op. 277, 2-26<br/>Bruce Stevens 7/11/91</p> | <p>199. Mt. de Sales Academy<br/>Baltimore, Maryland<br/>1884 George Jardine &amp; Son, 2-11<br/>Rosalind Mohnsen 7/11/91</p> <p>200. Carter Memorial Church of God in Christ<br/>Baltimore, Maryland<br/>1891 Johnson &amp; Son Op. 749, 2-16<br/>Patricia Ballinger 7/12/91</p> |
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BILL VAN PELT

No. 195, Pomplitz Church Organ Co., 1875, Baltimore



STEVEN THORPE

No. 174d, E. M. Skinner Op. 475, 1926, Detroit

**ORGANS CITED BY OHS AS HISTORIC  
1975–August 1991**

1. New York, Candor  
St. Mark's Episcopal Church  
1867 John G. Marklove
2. South Carolina, Charleston  
Huguenot Church  
1845 Henry Erben
3. Connecticut, New Haven  
Westville Congregational  
1852 E. & G. G. Hook
4. Massachusetts, Great Barrington  
First Congregational  
1883 Hilborne Roosevelt
5. Massachusetts, Worcester  
Mechanics Hall  
1864 E. & G. G. Hook
6. Vermont, Shrewsbury  
Community Church  
1867 Wm A. Johnson
7. Vermont, Woodstock  
Universalist  
1875 Hutchings, Plaisted & Co.
8. New York, Buffalo  
St. Joseph's Cathedral  
1876 E. & G. G. Hook & Hastings
9. Pennsylvania, Shartlesville  
Friedens Lutheran  
1891 Thomas Dieffenbach
10. New York, Round Lake  
Round Lake Auditorium  
1847 Richard M. Ferris
11. Minnesota, St. Cloud  
St. Wendelin R. C.  
1845 unknown
12. New York, New York  
First Chinese Presbyterian  
1824/41 Henry Erben
13. Massachusetts, Nantucket  
Centre St. Methodist  
1831 Thomas Appleton  
rebuilt 1858 E. & G. G. Hook
14. Massachusetts, Nantucket  
South Church, Unitarian  
1831 Wm. Goodrich
15. Massachusetts, Springfield  
Symphony Hall  
1915 J. W. Steere & Son *destroyed*
16. Massachusetts, Jamaica Plain  
Unitarian  
1854 E. & G. G. Hook
17. Michigan, New Baltimore  
St. John Lutheran  
1905 Hinners
18. Connecticut, Riverton  
Hitchcock Museum  
ca. 1840 unknown
19. California, Long Beach  
Los Altos Methodist  
1852 Wm. B. D. Simmons
20. Massachusetts, Boston  
Immaculate Conception R., C.  
1863 E. & G. G. Hook  
rebuilt 1902 Hook & Hastings Co.
21. Michigan, Cass City  
First Presbyterian  
1865 Henry Erben
22. New Jersey, Orange  
St. John's R. C.  
1879 E. & G. G. Hook & Hastings
23. Virginia, Norfolk  
St. Mary's R. C.  
1858 Ferris & Stuart
24. Pennsylvania, Lancaster  
R. J. Brunner residence  
1805 Conrad Doll



JIM LEWIS

*The 1878 J. G. Pfeffer organ, built in St. Louis for St. Mary's Church, Fort Madison, Iowa, has been cited as "an instrument of exceptional historic merit, worthy of preservation" by OHS; see No. 53.*

## OHS Historic Organs Citation Program

by Timothy Edward Smith

ONE HUNDRED-THIRTY SIX ORGANS have been recognized as instruments "of exceptional historic merit, worthy of preservation" since the inception of the citations program in 1975. (See *The Tracker* 30:4:34 for a history of the program.) Since the beginning, a diversity of organs has been chosen for recognition, from a small, one-manual, two-rank instrument to the mammoth six-manual Wanamaker organ.

Cited organs represent three centuries of American organbuilding, including rare examples of early fabrication and distinctive electropneumatic organs from the twentieth century. Some are in excellent condition; others languish in disrepair. They all are examples of American organbuilding and provide a medium through which the OHS can educate the public about an important aspect of American musical heritage.

Many significant historic American organs have not yet been officially recognized by citations. Factors that are important in the decision to cite a historic instrument are its integrity, latent musicality, and its importance as an example of a builder's work. Special consideration may be given to the importance of the organ to the community, its rarity, or its potential loss from destruction or indifference. The condition of the instrument is of secondary importance; often a citation has encouraged much-needed maintenance and restoration.

The Historic Organs Citation Committee is composed of organ historians, organbuilders or restorers, musicians, and

academicians. The author is the current chairman.

Instruments that are believed to be worthy of recognition may be nominated by any interested person or group. A letter of inquiry containing basic information about a particular instrument to be considered may be sent to the committee chairman at his address on page 2 of this journal. Specific instructions on the necessary documentation, which include technical and historical information and photographs, will then be provided.

### Extant Organs Committee

The Society also maintains a Registry of Historic Organs (formerly the Extant Organs List) which is comprised of all tracker organs in the United States (new and old) as well as organs of interest and of any type of action built prior to World War II. In September, Alan Laufman becomes chairman of the Extant Organs Committee which maintains the Registry.

For fifteen years prior to September, David and Permelia Sears served as co-chairs of the committee and maintained the Registry, which, under their care, has grown to some 5,000 entries. The National Council brought a resolution to the Annual Meeting in July as a vehicle for all members to recognize the Searses for their long and painstaking service to the Society.

The published list of Extant Tracker Organs and forms for reporting all extant organs to the committee may be obtained from the OHS office in Richmond at the address on page 2.



BILL VAN PELT

An organ built ca. 1830 by an unknown party (perhaps Joseph Alley) was rebuilt in 1869 by E. & G. G. Hook and installed as a used instrument in the Congregational Church, Thompson, Connecticut, then moved to the Congregational Church in Orfordville, New Hampshire. See No. 124.

25. New York, Syracuse  
Westminster Presbyterian  
1855 Wm. A. Johnson
26. Connecticut, New Haven  
St. Mary's R. C.  
1871 E. & G. G. Hook
27. New York, Leeds  
Leeds Reformed  
1843 Thomas Appleton
28. Pennsylvania, Lititz  
Luther Acres  
1867 E. & G. G. Hook
29. Ohio, Shelby  
Sacred Heart of Jesus  
1879 Wm. H. Clarke & Co.
30. Vermont, Manchester  
Hildene Estate  
1908 Aeolian
31. Pennsylvania, Pittsburgh  
Temple Rodef Shalom  
1907 Kimball
32. New York, Rhinebeck  
Old Stone Church  
ca. 1848 Augustus Backus
33. New York, Sag Harbor  
First Presbyterian  
1845 Henry Erben  
rebuilt 1872 Earle & Bradley
34. Indiana, LaPorte  
St. Paul's Episcopal  
1872 Steer & Turner
35. Virginia, Danville  
Epiphany Episcopal  
1928 E. M. Skinner
36. Pennsylvania, Philadelphia  
St. Mark's Episcopal  
1937 Aeolian-Skinner
37. New York, Owego  
Presbyterian  
1889 Geo. S. Hutchings
38. Washington, Port Townsend  
First Presbyterian  
1889 Whalley & Genung
39. Washington, Seattle  
St. James' Cathedral  
1907 Hutchings-Votey
40. New York, New York  
Metropolitan Museum  
1830 Thomas Appleton
41. Missouri, Kansas City  
Grand Ave. Temple United Methodist  
1910 E. M. Skinner
42. Massachusetts, Worcester  
Memorial Auditorium  
1933 W. W. Kimball
43. Minnesota, Minneapolis  
Auditorium  
1928 W. W. Kimball
44. Massachusetts, Worcester  
Art Museum  
1942 Aeolian-Skinner
45. Michigan, Canton  
St. Thomas à Becket  
1828 unknown, alt.
46. New Hampshire, Lakeport  
Baptist  
1892 Geo. Ryder
47. New York, Buffalo  
St. Stephen's R. C.  
1860 Garret House
48. Illinois, Chicago  
Scottish Rite Cathedral  
1875 Hook & Hastings
49. Illinois, Chicago  
Pullman Methodist  
1882 Steere & Turner
50. Illinois, Chicago  
St. James' R. C.  
1891 Frank Roosevelt
51. Iowa, Iowa City  
St. Mary's R. C.  
1893 Moline Pipe Organ Co.
52. Iowa, New Vienna  
St. Boniface's R. C.  
1891 Wm. Schuelke
53. Iowa, Fort Madison  
St. Mary's R. C.  
1878 J. G. Pfeffer
54. Virginia, Madison  
Hebron Lutheran  
1802 David Tannenberg
55. Missouri, St. Louis  
St. Stanislaus Museum  
1845 Wm. Metz
56. Texas, Round Top  
Bethlehem Lutheran  
1867 Johann Wandke
57. Pennsylvania, Lititz  
Single Brethren's House  
1793 David Tannenberg
58. Pennsylvania, Lancaster  
St. Joseph's R. C.  
ca. 1890 Carl Barckhoff
59. Pennsylvania, Shiremanstown  
Peace Church  
1807 Conrad Doll
60. Pennsylvania, Kennett Square  
Longwood Gardens  
1930 Aeolian
61. North Carolina, Elizabeth City  
Christ Church  
1845 Henry Erben
62. North Carolina, Winston-Salem  
Home Moravian  
ca. 1800 David Tannenberg

- 63. New York, Oswego  
St. Louis R. C.  
1896 Casavant Frères Ltée
- 64. New York, Durham  
Susquehanna Methodist  
1863 Wm. B. D. Simmons
- 65. Virginia, Richmond  
St. Andrew's School  
ca. 1890 Jardine & Son
- 66. New York, Brooklyn  
Queen of All Saints R. C.  
1913 Philipp Wirsching
- 67. Massachusetts, Salem  
Essex Institute  
1827 George G. Hook
- 68. Connecticut, Litchfield  
Trinity, Milton  
1823 Thomas Hall
- 69. Massachusetts, Andover  
Brooks School  
1938 Aeolian-Skinner
- 70. New York, Mexico  
Grace Episcopal  
1874 Steer & Turner
- 71. New York, Addison  
Church of the Redeemer  
ca. 1865 John G. Marklove
- 72. New Hampshire, Portsmouth  
St. John's Episcopal  
ca. 1700 [English], alt. Richard P. Morss
- 73. Connecticut, Hampton  
Congregational  
1836 Denison Smith
- 74. Massachusetts, South Hadley  
Mt. Holyoke College  
1938 Skinner & Son
- 75. Massachusetts, Holyoke  
Second Congregational  
1921 E. M. Skinner
- 76. New Hampshire, Seabrook  
Historical Society  
1838 Richard P. Morss
- 77. Massachusetts, Newburyport  
Old South Presbyterian  
1866 E. & G. G. Hook
- 78. Illinois, Peoria  
St. Martin de Porres R. C.  
1896 Lancashire-Marshall
- 79. Missouri, Plattsburg  
First Presbyterian  
ca. 1875 Carl Barckhoff
- 80. Massachusetts, Montague  
First Congregational  
1856 Wm A. Johnson
- 81. Ohio, Cleveland  
Cleveland Auditorium  
1922 E. M. Skinner
- 82. Pennsylvania, Philadelphia  
University of Pennsylvania  
1926 Austin
- 83. Connecticut, Waterbury  
Sacred Heart R. C.  
1892 Johnson & Son
- 84. Pennsylvania, Sharpsville  
Seventh-Day Adventist  
ca. 1884 Pomplitz
- 85. California, San Francisco  
Trinity Episcopal  
1925 E. M. Skinner
- 86. Connecticut, New Haven  
Trinity Episcopal  
1935 Aeolian-Skinner (gallery)
- 87. Connecticut, Portland  
United Methodist  
1863 Wm. A. Johnson
- 88. Pennsylvania, Philadelphia  
Wanamaker Department Store  
1904 L. A. Art Organ Co./Wanamaker



*The 1858 Ferris & Stuart 3m was built for St. Mary's Church, Norfolk, Virginia; see No. 23.*

- 89. New Jersey, Princeton  
Westminster Choir College  
1939 Aeolian-Skinner
- 90. Colorado, Pueblo  
Memorial Hall  
1919 Austin
- 91. Pennsylvania, Bernville  
Christ Church  
1862 Joel Kantner
- 92. Illinois, Streamwood  
Immanuel U. C. C.  
1888 Witzmann (attri.)
- 93. Illinois, Chicago  
Lincoln Park Presbyterian  
1888 Johnson & Son
- 94. California, San Francisco  
Palace of Legion of Honor  
1924 E. M. Skinner
- 95. California, San Francisco  
Holy Cross Korean Catholic  
1904 L. A. Art Organ Co.
- 96. California, San Francisco  
First Christian Science  
1924 W. W. Kimball
- 97. California, San Francisco  
Our Lady of Guadalupe R. C.  
1888 Hook & Hastings
- 98. California, San Francisco  
Temple Sherith Israel  
1904 L. A. Art Organ Co.
- 99. New York, Georgetown  
First Baptist  
1888 Knollin
- 100. Maine, Lewiston  
Sts. Peter & Paul R. C.  
1838 Casavant Frères Ltée
- 101. Nebraska, Aurora  
Covenant Church  
1888 Alexander Mills
- 102. New Jersey, Shrewsbury  
Christ Church  
ca. 1875 J. H. & C. S. Odell

# A program of music for the king of instruments

**Program 9136** 9/9/91  
Lunsden and Latry . . . two young recitalists from England and France play recent instruments.

DAQUIN: Noël No. 10 in C

WIDOR: *Allegro vivace* (Variations), from Symphony No. 5 in f, Op. 42

BALBASTRE: Noël *Etranger*

ALAIN: *Variations sur un theme de Clement Jannequin*

DURUFLE: Prelude & Fugue on the name Alain, Op. 7

ALAN RIDOUT: *Jacob and the Angel*

GEORGE THALBEN-BALL: *Elegy*

BACH: 2 Chorale-preludes (*Herr Jesu Christ*, S. 655; *Nun komm', der Heiden Heiland*, S. 659)

LATRY: Improvisation on Submitted Themes

Both born in 1962, Andrew Lumsden and Oliver Latry are among the world's finest young organists. Lunsden is sub-organist at Westminster Abbey, while Latry is one of four sharing the title at Notre Dame Cathedral in Paris. We hear them in separate recitals on the 26-stop J. W. Walker instrument at Saint Martha's Church, Sarasota (Lumsden) and the 50-stop Hellmuth Wolff organ of Christ Church Cathedral, Indianapolis. Both were recorded on 1/14/90.

**Program 9137** 9/16/91  
And Then She Wrote. . . a colorful miscellany of organ music by women composers.

JEANNE DEMESSIEUX: Etude No. 6 for Octaves — Peter Fennema (1970 Aeolian-Skinner organ/National Presbyterian Church, Washington, D. C.; r. 1982) (MPR archive)

SUSANNA VAN SOLDT: Suite of Dances — Rebecca Clary (1980 Noack/1st United Methodist Church, Corvallis, OR) (MPR archive)

CLARA WIECK-SCHUMANN: Prelude & Fugue in d, Op. 16, no. 3 — Joachim Dorfmueller 1746 Johann Andreas Silbermann/St. Stephen's Church, Marmoutier) Dabringhaus & Grimm CDL-3330

DAGMAR HOLTZ: Toccata & Fugue — Pamela Decker (1965 Flentrop/St. Mark's Cathedral, Seattle) Arkay AR-6091

STEFANIA D. BENBOW: *Exaltatio* — G. Dene Barnard (1968 Beckerath/1st Congregational Church, Columbus, OH) (MPR archive)

JEANNE DEMESSIEUX: 3 Chorale-preludes (*Attende Domine*; *Rorate Caeli*; *O Filii*) — Graham Barber (1978 Klais/Inglstadt Minster) Priory PRCD-260

PAMELA DECKER: Passacaglia — Pamela Decker (1984 Rieger/Pacific Union College Church) Arkay AR-6083

NADIA BOULANGER: Prelude in F — Thomas Murray (1928 E. M. Skinner/Woolsey Hall, Yale University) (MPR archive)

JEANNE LANDRY: *Orah* — Jean-Guy Proulx (1979 Guilbault-

Therien/St. Germain Cathedral, Rimouski, Quebec) REM CD-311078

**Program 9138** 9/23/91  
From Here and There. . . five instruments, all variants on the "American church organ" theme by builders from England, Connecticut, Holland and Illinois.

SCHROEDER: Chorale-prelude, *Christ ist erstanden*. DISTLER: Partita, *Jesu Christus, unser Heiland*. NEAR: Sarabande, *Land of Rest*. CHERWIEN: Prelude on *Dennis*. MANZ: Prelude on *Wacket auf*. PEPPING: Chorale-preludes, from *Grosses Orgelbuch (Gelobet sei Gott; Mit Freuden zart; Komm, Gott Schöpfer)* — Timothy Strand, Philip Brunelle, Kristina Langlois, o (1987 J. W. Walker/1st Lutheran Church, St. Paul, MN)

PACHELBEL: Partita, *Ach, was soll ich Sünder machen?* CABANILLES *Tiento de falsas*. VALERI: Sonata No. 8, Op. 4. JAMES: Trumpet Voluntary. PEPPING: *Frohlich soll ich mein Herze springen*. KARG-ELERT: *Nun danket, alle Gott*. — Calvert Johnson, o (1990 Flentrop/Rivercliff Lutheran Church, Dunwoody, GA)

KARG-ELERT: *Nun danket, alle Gott*. BACH: *Jesu, joy of man's desiring*. ELMORE: Pavane. RUTTER: Toccata in Seven — Roger Arnold, K. Joyce Mynster, o (1988 Austin/St. John Lutheran Church, Council Bluffs, IA)

SCHUMANN: Canon in b, Op. 56, no. 5. REGER: Improvisation, from Organ Sonata No. 2, Op. 60 — Frederick Hohman (organs by Richard Schneider at Farmer City United Methodist Church and St. Peter's Catholic Church, Quincy, in Illinois) CD-2222 from Mr. Schneider, Box 37, Kenney, IL 61749

Though these organs were designed to serve the liturgies of the church, each possesses a unique personality which proves to be very entertaining in recital settings, too.

**Program 9139** 9/30/91  
Wolfgang Rübsam, Man and Music Conversations with & performances by the provocative, multifaceted artist-teacher from Northwestern University in Evanston, IL.

BACH: Prelude & Fugue in A, S. 536 (1740 Schnitger-Hinz organ/ Martinikerk, Groningen, Holland)

BUXTEHUDE: Prelude & Fugue in E, BuxWV 141; Canzonetta in e, BuxWV 169; Prelude & Fugue in e, BuxWV 143 (1969 Metzler organ/Stadtpfarrkirche in Frauenfeld, Switzerland) Bellaphon CD 690-01-028

RHEINBERGER: Organ Sonata No. 18 in A, Op. 188 (1891 Roosevelt organ/St. James Catholic Church, Chicago)

VIERNE: *Triptyque*, Op. 58 (*Matines; Communion; Stele pour un enfant defunt*) Cavallé-Coll organ/Church of St. Antoine, Paris) Bayer CD 100105

VIERNE: *Final*, from Organ Symphony No. 1 in D, Op. 14 (1880

Cavallé-Coll organ/St. François-de-Sales, Lyon) Bayer CD 100104

**Program 9140** 10/7/91  
Going On Record . . . the autumn quarterly sampler of recent releases of organ music on cassette and compact disc, with comments and recommendations by host Michael Barone. For a detailed playlist, send a stamped, self-addressed return envelope and specify this program number when writing us at PIPE DREAMS, 45 E. 7th St., St. Paul, MN 55101.

**Program 9141** 10/14/91  
Highlights from Houston (I) performances recorded during the National Convention of the American Guild of Organists held in Texas in 1988.

BACH (arr. Speller): Cantata No. 29 Sinfonia — Frank Speller (1983 Houston-built Visser-Rowland organ/University of Texas, Austin) UTCD-1001

PLANYAVSKY: Improvisation on Submitted Themes — Peter Planysky (1966 Aeolian Skinner/1st United Methodist Church, Houston)

DAVID ASHLEY WHITE: Hymn, *When in our music God is glorified* (premiere)

PAUL COOPER: Anthem, *To everything there is a season* (premiere) — Choralis Brass; Convention Choir/Gerre Hancock, cond.; Robert Brewer (1959 Möller/St. Luke's United Methodist Church)

CALVIN HAMPTON: 3 Dances — David Higgs (1st United Methodist Church)

JEHAN ALAIN: Aria — Kevin Jones (1974 Beckerath/University of Houston)

ROBINSON: Improvisation on Submitted Themes — McNeil Robinson (1st United Methodist Church)

Additional programs from this convention will be aired in the future. The improvisation themes included items newly composed, Gregorian chants, and "Texas tunes."

**Program 9142** 10/21/91  
Organ Plus . . . a miscellany of music for organ and various other instruments, including trumpet, flute, percussion and bagpipe!

EUGENE BOZZA: *Frigariana* — Joachim Pliquet, tpt; Arvid Gast (1957 Schuke organ/Heilsbronnen Church, Berlin) Christophorus CD-74574

PURCELL (arr. Muhr): Royal Suite in D — Gerd Zapf, tpt; Roland Muhr (1736 Fux organ at Fürstenfeld Cloister) Calig CD-50832

POULENC (trans. Scholze): Elegie for Horn and Keyboard — Peter Damm, fh; Hansjürgen Scholze (1750 Silbermann/Dresden Cathedral) Ars Vivendi CD-2100198

RHEINBERGER: *Con moto*, from Suite in c, Op. 149 — Trevor Williams, vn; Christopher Green, vcl; Simon Lindley (Leeds Town Hall organ) Prezioso CD-800.008

ANONYMOUS: 3 Hymns. BACH: Chorale, *Nun danket alle Gott* — Klaus Glocksinn, bagpipe; Johann Kohlhaus, f; Heinz-Jacob Spelmans (1982 Klais/Altenburg Cathedral) Koch/Schwann CD-315006

HENK BADINGS: Dialogues for Flute & Organ (1967) — Gunilla von Bahr, f; Hans Fagius (1975 Christensen/Härnösand Cathedral, Sweden) Bis CD-160

JOACHIM RAFF: Cavatina, Op. 85, no. 3 — Robert Murray, vn; Ardyth Lohuis (1929 E. M. Skinner/St. Paul's Episcopal Church, Winston-Salem, NC) Raven OAR CD-200 (premiere)

MARTIN MATALON: Variations for Organ & Percussion — Timothy Tull, Nancy Nelson, per; McNeil Robinson (1959 Möller/St. Luke's United Methodist Church, Houston) (r. 6/27/88)

BACH: Chorale-prelude, *Du Friedenfürst, Herr Jesu Christ*. TELEMANN: Chorale-prelude, *Gott der Vater wohn uns bei* — Ludwig Güttler, tpt; Friedrich Kircheis (1732 Silbermann/Crostau Parish Church) Capriccio CD-10015

STRAUSS: *Feierlicher Einzug* (Festival Entry) — Empire Brass; Michael Murray (1936 Aeolian Skinner/Church of the Advent, Boston) Telarc CD-80218

**Program 9143** 10/28/91  
Hans Fagius on CD and on Tour . . . a visit with the resourceful and mobile Swedish organist, who shares some of his repertoire enthusiasms.

BACH: *Praeludium in a*, S. 568; 3 Neumeister Chorale-preludes (*Wir danken dir, Herr Jesu Christ*, S. 1096; *Das alte Jahr*, S. 1091; *Herr Gott, nun schleuss den Himmel auf*, S. 1092) — played on the 1728 Cahman organ at Leufsta Bruk, Sweden (Bis CD-379/380)

BACH: 2 Chorale-preludes on *Nun freut euch*, S. 734/S. 755; 2 Chorale-preludes on *Gelobet seist du, Jesu Christ*, S. 723/S. 722 — played on the reconstructed 1724 Cahman organ at the Kristine Church in Falun (Bis CD-439/440)

OTTO OLSSON: Organ Sonata in E, Op. 38 — played on the 1979 Sipe organ at the Center for Faith and Life of Luther College in Decorah, IA (r. 9/19/89)

HILDING ROSENBERG: Aria Pastorale-Toccata (1952) — played on the 1988 Holtkamp organ at Salem Covenant Church in New Brighton, MN (r. 9/28/89)

MAX REGER: Chorale-Fantasy, *Halleluia, Gott zu loben*, Op. 52, no 3 (r. 9/19/89)

