

Volume 35, Number 4, 1992

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





The Organ Historical Society

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

The National Council

Officers and Councillors (terms expire 1993)

Roy Redman	President
6812 Robinhood Ln., Fort Worth, TX 76112	
James J. Hammann	Vice President
4113 Tchoupitoulas St., New Orleans, LA 70115	
MaryAnn Crugher Balduf	Secretary
1046 Coleman, Ypsilanti, MI 48198	
David M. Barnett	Treasurer
423 N. Stafford Ave., Richmond, VA 23220	
Kristin Gronning Farmer	Historical Concerns
3060 Fraternity Church Rd., Winston-Salem, NC 27127	
Culver L. Mowers	Education
2371 Slaterville Rd, Box 130, Brooktondale, NY 14817	
Patrick J. Murphy	Organizational Concerns
352 Walnut St., Royers Ford, PA 19468	
John Ogasapian	Research and Publications
Durgin 217, University of Massachusetts - Lowell, Lowell, MA 01854	
Thomas R. Rench	Planning and Development
1601 Circlewood Dr., Racine, WI 53402	
Ruth Tweeten	Conventions
1376 Bond St., Green Bay, WI 54303	

OHS Staff

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

THE TRACKER® Staff

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

Committees

Julie Stephens	Biggs Fellowship
520 West 47th St., Western Springs, IL 60558	
David Wallace, Alan Laufman	1992 Convention Co-Chairs, Maine
P. O. Box 104, Harrisville, NH 03450	
Keith E. Norrington	1993 Convention Chair, Louisville, KY
629 Roseview Terrace, New Albany, IN 47150	
Alan Miller Laufman	Convention Coordinator
P. O. Box 104, Harrisville, NH 03450	
James Hammann	Development Committee
David and Permelia Sears	Extant Organs Committee
P. O. Box 69, Dunstable, MA 01827	
Charles Ferguson	International Interests
Box 44, E. Vassalboro, ME 04935	
Jane Edge, Chair; Rosalind Mohnsen, Robert Roche,	
David Storey, Lawrence Trupiano	Nominating Committee
John K. Ogasapian	Organ Archive Fellowship
Durgin 217, University of Massachusetts - Lowell 01854	
Culver L. Mowers	Organ Citation
2371 Slaterville Rd., Box 130, Brooktondale, NY 14817	
Bruce Stevens	Recital Series
St. James's Church, 1205 W. Franklin St., Richmond, VA 23220	
Kristin Farmer	Slide-Tape Program
3060 Fraternity Church Rd., Winston Salem, NC 27127	

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

Members may join any number of chapters.

Chapters, Founding Date	Newsletter, Editor, & Annual Dues	Membership Inquiries
Boston Organ Club 1965, '76 OHS Charter	<i>Newsletter</i> , \$7.50	Alan Laufman Box 104 Harrisville, NH 03450
Central New York, 1976	<i>The Coupler</i> , Cullie Mowers, \$5	Phil Williams Box F Remsen, NY 13438
Chicago Midwest, 1980	<i>The Stopt Diapason</i> , Susan R. Friesen, \$12	Julie Stephens 520 W. 47th St., Western Springs, IL 60558
Eastern Iowa, 1982	<i>Newsletter</i> , Mark Nemmers, \$7.50	August Knoll Box 486 Wheatland, IA 52777
Greater New York City, 1969	<i>The Keraulophon</i> , John Ogasapian, \$5	Alan Laufman Box 104 Harrisville, NH 03450
Greater St. Louis, 1975	<i>The Cypher</i> , Eliza- beth Schmitt, \$5	John D. Phillippe 4336 DuPage Dr. Bridgeton, MO 63044
Harmony Society (Western PA & Ohio Valley), 1990	<i>Clariana</i> , The Rev. Leo Longan, \$5	The Rev. Judith Boal 109 Windy Ghoul Dr. Beaver, PA 15009
Hilbus (Washington- Baltimore), 1970	<i>Where the Tracker Action Is</i> , Carolyn Fix, \$5	Ruth Charters 6617 Brawner St. McLean, VA 22102
Kentuckiana (Kentucky-S. Indiana), 1990	<i>Quarter Notes</i> , Philip T. Hines, Jr., \$10	Lynn Ropke Pratt 2419 Carolina Ave. Louisville, KY 40205
Mid-Hudson (New York), 1978	<i>The Whistlebox</i> , to be announced	
New Orleans, 1983	<i>The Swell Shoe</i> , Russel Deroche, \$10	Rachelen Lien 1010 Nashville Avenue New Orleans, LA 70015
North Texas, 1990	to be announced	
Pacific-Northwest, 1976	<i>The Bellows Signal</i> , Beth Barber	David Ruberg Box 2354 Seattle, WA 98111
Pacific-Southwest, 1978	<i>The Cremona</i>	Manuel Rosales 1737 Maltman Ave. Los Angeles, CA 90026
South Carolina, 1979	<i>Newsletter</i> , to be announced	Kristin Farmer 3060 Fraternity Church Rd. Winston-Salem, NC 27107
Tannenberg (Central Pa.), 1976	<i>The Dieffenbuch</i> , John L. Speller, \$5	James McFarland 114 N. George St. Millersville, PA 17551
Wisconsin, 1988	<i>Die Winerflöte</i> , David Bohn, \$5	Phyllis Frankenstein 120 Dana Drive Beaver Dam, WI 53916

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

Annual membership dues, (including THE TRACKER): Regular members \$25.00 (over age 65, full-time students, and additional member in a household \$20.00); Contributing members \$35.00; Sustaining members \$50.00; Patrons \$100.00; Benefactors \$250.00. Institutions and businesses may be non-voting subscribers at the same rates. Foreign members and subscribers add \$8 for postage outside U. S. or \$15 for Air Mail outside North America. Back issues of THE TRACKER are obtainable at \$5.00 each or \$18.00 per volume, plus \$1.85 S&H. Send membership dues, inquiries, and address changes to: The Organ Historical Society, Inc., P. O. Box 26811, Richmond, Virginia 23261. Make all checks payable to the Organ Historical Society, Inc.

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

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

THE ORGAN HISTORICAL SOCIETY is not obligated to any commercial interest. There is no intention to discredit or recommend any existing organ manufactory or concern. No such information inferred, implied, or construed in any form may be used in advertising or for any commercial purpose. The Society will take all steps to prevent or prosecute any such use of its material, the name THE TRACKER, or the name THE ORGAN HISTORICAL SOCIETY. THE TRACKER® is a registered trademark. Copyright ©1992 The Organ Historical Society, Inc. ISSN: 0041- 0330.

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: During August 17-22, 1992, the OHS Convention will visit some 35 organs near Lewiston, Maine, including three E. & G. G. Hook or Hook & Hastings organs of three manuals, as well as several smaller ones and many by other builders. The earliest three-manual one is this 1854 E. & G. G. Hook Op. 173 at the United Methodist Church in Westbrook, Maine, where it was moved in 1907. Photo by Bill Van Pelt. A splendid photograph of the 1950 Holtkamp at Syracuse University graced the cover of our previous issue, but we neglected to credit Thomas A. Burrows as the photographer.

A Rural Midwestern Chamber Organ	14
The Metropolitan Museum Researches the Provenance of a Recently-Acquired, American Chamber Organ Bearing the Name "Danl L. Spicher," by Laurence Libin	
Six Hook & Hastings Organs in St. Joseph, Missouri	17
In 1935, the Last Hook & Hastings Work to Receive an Opus Number Was Done in St. Joseph; In 1873, The Firm Had Supplied the First of Six Organs There, by David W. Lewis	

DEPARTMENTS

Letters	4
Notes & Queries	6
Obituaries	7
Reviews	8
<i>The Siting and Planning of Organs</i> , a Book by Hans-Gerd Klais, Reviewed by George Bozeman	
<i>The Eighteenth-Century Chamber Organ in Kedleston Hall, Derbyshire</i> , a Book by Alan Barnes, Reviewed by John Speller	
<i>E. & G. G. Hook & Hastings, Op. 801, 1875</i> , a Recording by Leo Abbott, Reviewed by Bruce Stevens	
<i>Edward Cuthbert Bairstow: The Complete Organ Works</i> , A Recording by Francis Jackson, Reviewed by Bruce Stevens	
Organ Update	12
Minutes	28
Donors & Gifts, 1990-'91	30
Pipedreams Program	31

Concerning those who went before and those who will come after . . .

EDITORIAL

THIS ISSUE OF *THE TRACKER* is my first as editor. I move into the chair with a keen awareness of all that has been accomplished by the three people who sat here before me. Albert F.

Robinson — "Robbie" to those of us who are privileged to call him a personal friend — published the first issue with the late Ken Simmons. As publisher, Robbie mimeographed what was then a newsletter out of his church office. Robbie became the editor with Volume Ten. During his twenty-five-year tenure as publisher, then as editor with Norma Cunningham as publisher, he encouraged me, among many others, and provided me an outlet for publishing my work. Over the past ten years his successor, Susan Friesen, has established the journal as a leading periodical in the American organ world. Its scope has broadened even as membership has grown in numbers and breadth of interests. I personally thank Susan and note with pleasure that she has agreed to remain on the editorial review board of *The Tracker*.

The National Council Meeting this fall was held at the Archives in Princeton, New Jersey. I've visited the Archive several times and never cease to be impressed with the quality and quantity of material that is gathered there. Under

Stephen Pinel's curatorship, it has become the major collection of its type in the country, attracting researchers from near and far. More to the point, it preserves literature, primary source materials, records of builders, and information on organists and on organs extant and long gone, so that Society members, present and future, and others interested in the American organs and their history will have a ready and well-run library to work in.

There are many things that need to be done to maintain and improve the Archives, and like everything else, they will cost money. Most of them are one-time expenses, for such things as on-line cataloguing and the preservation of certain fragile materials. Operating expenses will continue to be funded out of the regular budget; but at some point soon, we members are going to be asked to help raise some of the necessary extra money by contributing to a special Archive fund drive. I hope all of us will be generous. The Archives collection, after all, is a gift we have received from our forbears who lovingly collected all those stoplists, brochures, photographs, and other material; and we owe it to them to preserve and enhance the materials and pass them on to OHS members and others who will come after us.

JKO

Member:
American Institute of Organbuilders
Benjamin K. Williams
Owner

Traditional Quality
Craftsmanship
Electro-Pneumatic
Actions
New Organs
Tracker Restorations
Electrical
Removals

Knowlton Organ Co.
P.O. Box 24 • Davidson, NC 28036
1-800-446-2647 • Fax 704-892-4266

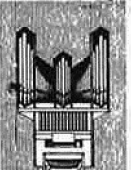
NOACK

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

NELSON E. BUECHNER
Emmanuel Episcopal Church
Holmesburg

Curator, Grand Court Organ
John Wanamaker Store, Philadelphia

Robert F. Baker
First Presbyterian Church
Auburn, Nebraska 68421

 **Redman Organ Co.**
816 E. VICKERY BLVD.
FORT WORTH, TX 76104
817 • 332 • 2953

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

**FRANKLIN
PIPE ORGANS**

RUSSELL D. FRANKLIN P.O. BOX 384
512/576-6680 VICTORIA, TEXAS 77902

Bond 503/238-3987
PIPE ORGANS, INC.
Specialists in the construction and restoration of
tracker organs
3427 S.E. 18th Avenue Portland, OR 97202

**Repair and
Service** **Tuning and
Additions**

Millman Organ Co.
ROBERT L. MILLMAN

3300 Patricia Dr.
Des Moines, Iowa 50322
1-515-270-6913

LETTERS

Editor:

Joseph Homing's letter concerning endangered Skinner organs (35:3) mentioned several "unusual" features of the 1907 instrument in Trinity Cathedral, Cleveland. While these features may not have been typical of Ernest M. Skinner, they are strongly associated with the then vice president of the Skinner firm, Robert Hope-Jones.

The use of brick or masonry swell boxes appeared in Hope-Jones' British magnum opus, the 1894 Worcester Cathedral organ. A subterranean 32' Tibia Profunda used in connection with aisle floor-grilles was installed by the short-lived firm of Hope-Jones & Harrison at the St. Luke's Episcopal Church of Montclair, New Jersey, about 1905. Despite the adoption of some of his associate's innovations, Skinner largely rejected the Hope-Jones tonal scheme. It was a dispute over the responsibility for a blatant stop in the instrument for the Park Church, Elmira, New York, that led to the firing of Hope-Jones and the subsequent establishment in that city of his own firm. Several years later, Hope-Jones recalled his tenure with Skinner with his usual lack of modesty in a letter to the Wurlitzer firm (21 Jan. 1913):

In joining Skinner as Vice President I found him in an old dwelling house in South Boston and in eighteen months left him in a newly built factory in Dorchester with three times the staff and hundreds of thousands of dollars worth of work ahead of him including such contracts as the Cathedral of Saint John the Divine (\$50,000), Columbia College, the College of the City of New York, etc., etc.

David H. Fox
Linden Hill, New York

Editor:

I would like to comment on the letters of Karl Loveland (*Tracker* 35:1) and Kurt Lueders (35:3) concerning Roger Evans' remarks (34:4) on Agnes Armstrong's "Organ Loft Whisperings: The Paris Correspondence of Fannie Edgar Thomas" (34:3).

Mr. Evans makes a clear and important point: the writings of Fannie Thomas featured in the above article "offer excellent examples of why random historical sources must not be reprinted uncritically, as though they are necessarily of any particular historical value simply for having once been published." *Uncritically* is the key word in this statement.

From the samples provided in Ms. Armstrong's article, Fannie Thomas's "Organ Loft Whisperings" were part musical journalism, part travelogue and part personalities/gossip. Writing in 1893, Fannie Thomas was *in* the modern era — she shared a steamship to Europe with Guilman — but *pre*-television, *pre*-radio, *pre*-newsreels and *pre*-recordings. Her audience craved colorful descriptions and the telling details that only print could provide, and Fannie Thomas, journalist and novelist, obliged. This is not pejorative; it is simply recognizing the obvious.

Fannie's description of Widor's master class (pp. 26-27) is fascinating and valuable. She focuses on three centers of action simultaneously: a student playing, the other students reacting, and Widor as ringmaster exuding intensity and barking admonitions. This is fine documentary writing by a keen-eyed journalist with the writing skill of a novelist. But the key word here is "document" — Fannie Thomas is an observer of the interaction between Widor and his students, and the dialogue she records are his comments to his students.

Not so in her interview of Saint-Saëns: "His lisp, his parrot-like nose, his short stature and his birdlike strutting walk were made famous by caricaturists," say James Harding and Daniel Fallon in their *New Grove* article (Vol. 16, p. 401, 1980), and he was "irritable, highly strung and capricious." Whether it was caprice, modesty, or villainy that caused him to give Fannie the impression that "he knows very little about organ lofts and music," it was his little joke and — through lack of preparation — *she didn't get it*. In spite of his twenty-three years of distinguished service as an organist (most of them, from 1857 to 1876, at the prestigious Madeleine) and his published major organ works (*Fantasia in E-flat* in 1857 and *Trois rhapsodies sur les cantiques bretons*, Op. 7, in 1866), she reports to her readers in a media error rivalling "DEWEY DEFEATS TRUMAN" — that "Saint-Saëns does not play the organ."

Can one seriously challenge Roger Evans when he says, "Her ignorance of Saint-Saëns career seems to be comprehensive"? Karl Loveland criticizes Evans' dismissal of Fannie as a "hack journalist," saying the "very appearance and continuity of her writings speak loudly to their importance as a sociological, and, yes, a musical phenomenon." Research, accuracy and insight are the touchstones of good journalism — then and now — and in the Saint-Saëns piece, Fannie was sorely deficient.

In the introduction to her article, Ms. Armstrong did a fine job of setting the turn-of-the-century musical journalism scene. Her readers would certainly expect that the portions of Fannie's writings she presented in her article are the best and most characteristic selections. When *no critical comment* is made on the inaccuracies in the Saint-Saëns piece, is the reader to assume that the long-hidden truth is now emerging after a hundred years?

Kurt Lueders' position — "of course there *could* be a footnote every three lines [but] gradually the commentary would outweigh the contents" — misses the point. If a footnote is required every three lines to correct indisputable error, why is the Saint-Saëns interview being reprinted in a scholarly journal at all?

Fannie's closing comment is especially ironic: "He is not writing just now — he has not the time; but smiles knowingly as to what occupies it else." Fannie, who thought Saint-Saëns "knows very little about organ music," wrote her comments on December 20, 1893. In 1894 Saint-Saëns published *Trois preludes et fugues*, Op. 99, and in 1895 the *Fantasie in D-flat*, Op. 101. The *Fantasie* reveals an ultra-sophisticated approach to orchestral organ music and — with relatively simple but highly ingenious five-stave writing — familiarity, capability, and utmost ease at the console. Saint-Saëns' B-major Prelude is one of the loveliest pieces written for organ and the E-flat Prelude takes its rightful place as one of the most brilliant and virtuosic French toccatas of the century! The thought of going off on holiday to compose these pieces would certainly have made Saint-Saëns "smile knowingly" at this naive American journalist who was clearly out of her depth.

Joseph Horning
Los Angeles, California

Editor:

I recognize the picture of an unidentified organ appearing in *The Tracker* 35:3:22. On looking through my collection of miscellaneous materials I found a clipping of a picture of the organ which confirms my memory. On the back of the clipping are several death notices which announce funerals on Sunday, 12 February 1961, which confirm the date of the clipping as a few days before the date given.

For the information which follows I am relying on my memory. The picture accompanied an article which announced the imminent destruction of a Cincinnati mansion to make room for a housing project. The organ was located in the ballroom of the mansion. A public viewing was held on a Sunday (I think 12 February), and I had the opportunity to see the organ. There are some features I remember: (1) it had trackers but not the ordinary tracker action; (2) the Great Organ had an unenclosed 8' Open Diapason, but the rest of the Great was enclosed; (3) the size of the organ was about fifteen stops; (4) the Pedal Organ contained two stops, a 16' Bourdon and a wood 16' Violone; (5) the maker of the organ was Roosevelt (perhaps fitted with an Aeolian player mechanism); (6) the organ was sold to a church in Ohio, so it could still exist.

William S. Layne
Mt. Pleasant, Iowa

Editor:

Timothy Smith's report on the OHS Citation Program (35:3:27) indicates that number 15 on the list, the 1915 J. W. Steere & Son organ of Symphony Hall in Springfield, Massachusetts, is "destroyed." As a recent picture shows, such is not the case.

My work as curator of the 4-38 J. W. Steere organ of the Baptist Temple, Brooklyn, New York led me on a study of other installations by the same builder including the organ at Symphony Hall.

A dozen years ago the Hall underwent extensive renovation including the removal of the organ. Except for the blowing plant, which was discarded, the entire organ was placed in storage in the basement of the City Hall Annex, adjacent to the Hall. Rumors persist that in the process parts of the organ were dispersed; pipe chests were sawn in half and/or thrown in the mud, etc.



MARY ANN DODD

COLGATE UNIVERSITY
HAMILTON, NEW YORK 13346



ORGANBUILDING & RESTORATIONS

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

Dennis, Derek, Jeff & Todd Milnar
and Associates

Bruce Stevens

ORGAN CONCERTS

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

1205 West Franklin Street
Richmond, Virginia 23220

Albert F. Robinson

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

308 North James Street, Peekskill, New York 10566

ORGAN BUILDING & RESTORATION

T. R. RENCH & CO.

RACINE, WIS. 53403

1405 SIXTEENTH ST. • 414/633-9566

STEINER-RECK

Incorporated
ORGANBUILDERS

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

J.C. TAYLOR & CO.

ORGANBUILDERS

TRACKER ACTION ORGANS

JAMES CAMERON TAYLOR

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

ALFRED J. BUTTLER III

Unadulterated Restoration of Worthy Electro-Pneumatic Instruments

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

Patrick J. Murphy
& Associates
Organbuilders

Old Reading Pike Suite 1D
 Stowe, PA 19464

215-970-9817

R. J. Brunner & Co

ORGAN BUILDERS

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

CHARLES PAGE

Old First Church
 Court Square, Springfield, MA 01103

J.F. NORDLIE COMPANY
 Organ Builders

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



David Dahl

Pacific Lutheran University
 Christ Church Parish, Episcopal
 Tacoma, Washington

CHARLES DODSLEY WALKER, FAGO

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

CLASSIFIED ADVERTISING

CHORAL RECORDINGS including the Psalms of David as set to Anglican chant, works of Stanford, a new recording from St. John's Episcopal Cathedral, Denver, and many others to be offered on CD by OHS in the future. Some available now. Write or call OHS at (804) 353-9226.

COMPLETE ORGAN SONATAS OF GUILMANT on three CDs, played on the Cavallé-Coll in St. Ouen by Ven van Oosten, in stock at OHS. \$53.98 + \$1.85 shipping. Write or call OHS at (804)353-9226.

PIPE ORGAN FOR SALE: Emmanuel Church, Brook Hill, Richmond, Virginia, has a seven-rank Tellers unit organ for sale. The organ is still in use, but needs work. Buyer to remove by February. Best offer. For more information, call Jackie Bitler at 804/266-2431 (church) or 804/264-0272 (home).

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



KEITH BIGGER

1915 Steere from Symphony Hall, Springfield, MA, stored in City Hall annex

I was attending a seminar at Symphony Hall in early August of this year and decided to either ascertain the truth of these rumors or put them to rest once and for all. After many phone calls to the Mayor's office and other municipal agencies, a friend and I were finally given permission to enter the Annex basement. With the kind help of Jack Teague, Director of Public Buildings, as our guide we spent part of a day sorting through sixty or more pipe trays as well as bellows and chests, checking them off on a stop list supplied to us by Bill Czelusniak.

The good news is that the Steere organ is in good restorable condition. The gentleman who did the work, Charles Aiken, took great care in the removal of the organ and its storage, even covering up all air inlets to the pipe chests.

The bad news is that the city of Springfield has no money or plans for the organ's reinstallation, and the mayor does not plan to allow the organ to leave the city — and so we wait.

I wish to express my appreciation to Charles Aiken, Bill Baker, E. A. Boadway, Bill Czelusniak, and Christopher Lavoie for their information and encouragement in putting this rumored "destruction" to rest.

Keith Bigger
 Brooklyn, New York

NOTES & QUERIES

Readers:

Does any one know of a link (business transaction, sharing of personnel, or whatever) between the Louisville, Kentucky, Pilcher firm and Casavant Frères of Ste. Hyacinthe, Québec?

Recent work which we have done on a 1958 Casavant and a 1930 Pilcher has revealed two startling similarities: (1) Cables to windchests are not wired to terminals on the chest, but to strips of wood bearing contact plates which, when screwed into place, make solderless connections to matching contacts on the chest. (2) Swell and Crescendo pedal contacts are individually adjustable by machine screws, so that both the sequence of contacts and their overall place in the sweep of the pedal, may be very specifically determined.

These mechanisms are so strikingly similar, in both concept and execution, that it seems impossible for them to have evolved in mutual isolation.

Any enlightenment would be much appreciated.

Culver L. Mowers
 2371 Slaterville Rd.
 Brooktondale, N. Y. 14817

Readers:

I am trying to find the whereabouts of organist Samuel J. Gilbert after 1893. Mr. Gilbert, an Englishman by birth, was the son of Trinity Chapel [New York City] organist Walter Bond Gilbert (1829-1910). Samuel was organist at the Church of St. John the Evangelist in Boston before coming to Grace Episcopal Church in Memphis, Tennessee, as organist in the early 1890s.

After a disastrous fire totally destroyed Grace Church, Mr. Gilbert, who appears to have had a weakness for strong drink, was arrested for arson. The arrest was somewhat sensationalized by the press, but Mr. Gilbert was acquitted in the subsequent trial because the evidence was no more than circumstantial. Gilbert left Memphis after the trial in December 1893, and I have been unable to trace his subsequent career. If any readers have any information about Mr. Gilbert, I would like to hear from you.

Lamar King
3357 Highland Park Pl.
Memphis, Tennessee 38111

Readers:

I am attempting to help a Japanese friend track down some information on a Roosevelt organ in Japan. This is the oldest surviving organ in Japan and is now installed at the Aichi Prefectural University of Arts. The organ was built in 1883 and installed in Tokyo in 1893, apparently having been moved from its original, and so far unknown, location. I have a reprint copy of the Roosevelt catalog, and from that, I believe the organ to be a Style 6, although the Japanese say it is a Style 7. If anyone knows of the original provenance of this organ, I would appreciate having the information. I have a Roosevelt cabinet organ and would like to hear from others who have them or know of them in order to compare notes.

Robert F. Gellerman
2160 West Dale Circle
DeLand, Florida 32720

Readers:

The biographer of Josef Rheinberger and the editor of new, critical editions of his organ works, Dr. Martin Weyer of the University of Marburg, Germany, seeks copies of any correspondence of Rheinberger's American students.

Among Rheinberger's American pupils were George Whitfield Chadwick (1854-1931), John Wallace Goodrich (1871-1952), Sidney Homer (1864-1953), Henry Holden Huss (1862-1953), Horatio William Parker (1863-1919), Arthur Whiting (1861-?), and Arthur Gordon Weld (1862-1914), John Frederick Wolle (1864-1932), and Philipp Wolfrum (1854-1919).

Please respond to Dr. Weyer, who is an OHS member, in care of OHS at the Richmond address.

OBITUARIES

James R. Breneman, of Phoenixville, Pennsylvania, died of a heart attack on July 18, 1991 at age 46. Mr. Breneman owned the historic Colonial Theatre, in Phoenixville, where he had installed a theatre organ which was featured in regular performances. Mr. Breneman, a member of the OHS and the ATOS and a recognized authority on Kimball organs, was also one of the curators for the organs in the Philadelphia Civic Center and the Wanamaker store. Family and friends are keeping the Colonial, now known as the Chester County Center for the Performing Arts, open for the 1991-92 schedule while a buyer for the theater is sought.

Andrew A. Huntington, 46, of Cromwell, Connecticut, died October 20, 1991. Organist and choir director in several Connecticut churches, Mr. Huntington, a long-time OHS member, was also employed by Austin Organ Co. as a voicer and tonal finisher from 1969 to 1984 and was currently employed as an independent voicer and organ consultant. At his death he was organist and choir director of Christ Lutheran Church in Middletown, Connecticut.

Sylvester E. Kohler, OHS member and organbuilder of Louisville, Kentucky, died November 21, 1991, at age 84. Mr. Kohler, whose organbuilding career spanned 68 years, began in the shop of Henry Pilcher's Sons. When the Pilcher firm closed, he started his own service firm and served as a regional sales representative for the Schantz Organ Company. Mr. Kohler retired from active service work in 1982 but continued to serve as a consultant to Miller Pipe Organ Company, where he occasionally voiced and repaired reeds. Mrs. Kohler, whom Mr. Kohler had cared for after she suffered a series of debilitating strokes, preceded him in death by only two days.

GUZOWSKI & STEPPE

ORGANBUILDERS, INC.

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

NEW INSTRUMENTS
REBUILDS - ADDITIONS
TUNING & SERVICE

CHARLES W. McMANIS

voicer
tonal finisher

"Have voicing tools, will travel!"

Johnson/Roosevelt/McManis type flue voicing

651 Pershing Drive
Walnut Creek, CA 94596

(415)946-0277

CHARLES M. RUGGLES

MECHANICAL ACTION ORGANS
RESTORATIONS
24493 BAGLEY ROAD
CLEVELAND, OHIO 44138



DONALD R. M. PATERSON

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



ROCHE
Organ Co., Inc

799 West Water Street
Taunton, Massachusetts 02780

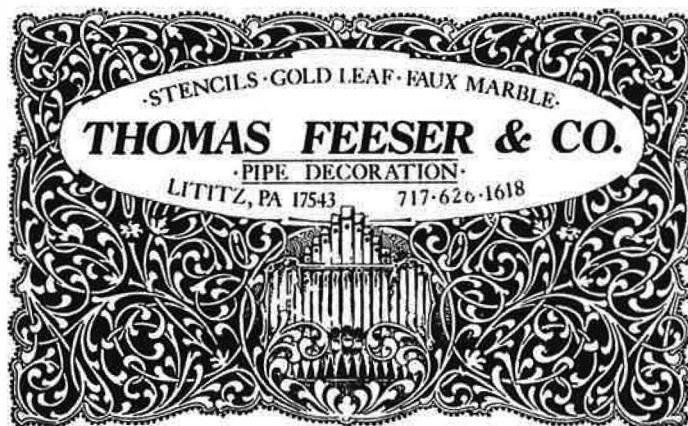
PHONE: (508) 823-0236

Member:
International Society of Organbuilders

builders of fine mechanical
action organs



4820 Bristol Valley Road
14424-9309





ANDOVER

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

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

International ORGAN LEATHERS

Quality Certified Leathers & Tools

for Pipe Organs • Player Pianos • Musical Instruments

Sample Card Available

BRIAN MERCHANT
President

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

AUSTIN ORGANS, INC.

FLORIDA — GEORGIA

HUGH M. PIERCE
THOMAS R. THOMAS

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

Jeffrey A. Scofield

Brainerd United Methodist Church
Chattanooga, Tennessee



AGRELL and THORPE, LTD.
British Classical Carvers

Specialists in Carved
Pipe Shades and
Church Carving

10 Liberty Ship Way, No. 4116
Sausalito, California 94965
415•332•7563

QUIMBY PIPE ORGANS
INCORPORATED
WARRENSBURG, MISSOURI

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

REVIEWS

Books

Hans-Gerd and Philipp Klais, *The Siting and Planning of Organs*, Hans-Gerd Klais; *Design Principles in the Planning of Organ Cases*, 63 pages, illus., trans. the Rev. John Birley, Johannes Klais Orgelbau, Kölnstraße 148, D-5300 Bonn 1.

These two monographs, one of which was published in German by Bärenreiter Verlag in 1985, are quite different in their purpose. The first is simply a handbook of useful information, particularly for architects or designers, about the requirements and nature of an organ installation. There are charts of the theoretically correct number of stops and divisions per number of seats in the room, descriptions and representative illustrations of the various components of an organ, a discussion of possible sites, weights of organs, climate considerations, power requirements, and many other considerations. I intend to keep my copy near at hand as a ready reference; it answers many questions that formerly I had to research from various sources. The authors have done a good job of covering the subject well, yet keeping it succinct and to the point. Naturally the information is particularly appropriate for the installation of a Klais organ, but I believe no organbuilder would feel uneasy about recommending this book to help one of his clients provide a good location for an organ.

The second monograph is a more personal expression of Hans-Gerd Klais' ideas about case design. Whereas the first monograph is dealing primarily with facts, the second is about ideas and opinions. The Klais firm has produced a large number of striking organ cases, so the opinions of the man ultimately responsible for them are most interesting and are of great value.

I miss the fine hand of our much missed friend, Homer Blanchard, who translated and published several Klais books. Homer had a way of untangling a complex German sentence structure so that it seemed perfectly natural in English, yet preserved the original meaning. Rev. Birley has done a good job, but some of the sentences still seem a bit convoluted. It's too bad that there wasn't an English proof reader; such things as mis-hyphenating *so-mewhat* are practically impossible for a non-English proofer to catch. However this is a tiny flaw, and in no way detracts from the value of the book.

Klais suggests in his preface that this is the first "comprehensive setting out of the principles of organ building, in so far as they impinge upon the work of the architect." Perhaps this is true in German; Joseph E. Blanton's landmark *The Organ in Church Design* (Albany, Texas, 1957), set out to do just this in English nearly 35 years ago. However there has been much development since then, particularly in a more general acceptance of the classic verities of organ placement and layout, in large part due to the widespread influence of Blanton's book. Also the first section of this new book is presented in a brief and succinct fashion, making it quick and easy to digest the information, whereas Blanton treats the information in a more discursive way so that a busy and impatient architect might find it difficult to wade through.

In those days when I was working daily with Joe Blanton, we had many discussions about case design. Each new organ magazine would contain pictures of new cases and ignite still further talk. One of the things I remember him commenting on, perhaps not about an organ but instead a building or some other designed object, was that it should look like it would support itself. With some of our modern materials, such as steel and aluminum, it is entirely possible to design structures which look as if there is nothing holding them up. Except where the objective is indeed to make the viewer think they are floating in mid air, this is usually a design solecism. This book is lavishly illustrated with Klais cases, and many of them, in my opinion, have just this fault. Sometimes the effect is, on the contrary, very beautiful. The handsome case in Saint Peter's Lutheran Church, New York City (page 29), for example, has a well proportioned impost to carry the weight of the organ case, but the pedestal supporting it is, in appearance, far too slender to keep the organ from toppling in an earthquake. Of course we need not fear; structural steel securely embedded in a rigid foundation makes it utterly safe. Here the solecism is a matter of degree, and the slender

pedestal arrests our eyes and gives the design an *élan* that it otherwise would not have.

In the Saint Katharina Church of Oberhausen (p. 28), however, my eyes are offended by the apparently unsupported extreme side towers. There are side brackets which probably do nothing, but do appear to support the penultimate side compartments, but then the extreme sides extend even farther. An impost running all the way across would have made it look more stable, although the already too-wide composition would have been even more apparent. The best visual solution would have been to run case work down to the floor under these suspended sections. Perhaps it was desirable to leave the space underneath free for overflow choir, etc. Of course, intellectually, I know that steel makes it possible to support all this, but my intuitive eye doesn't, so the design offends it.

A milder example of this actually charms my eye. The organ at Ueno Gakuen University in Tokyo (page 49) has Pedal towers on either side of the main case. These consist of a center pointed tower flanked by flat compartments of two pipes each. The impost beneath the center tower is lower than of the two side compartments, the top of the center impost lining up with the bottom of the side imposts. In ordinary wood joinery it would appear that there is no way to keep the sides from sliding down to the floor, although the tops are firmly attached. Yet the pleasingly proportioned rectangles that result are very charming. Joe Blanton admitted that rules could be broken, and here is a fine example. Just as in Saint Peter's Lutheran, the breaking of the rule is what delights the eye.

I enjoyed reading this book and think you will too. If you are planning an organ installation you will also find it very useful.

George Bozeman, Jr., Deerfield, N. H.

Barnes, Alan. *The Eighteenth-Century Chamber Organ in Kedleston Hall, Derbyshire*. (Atherstone, Warwickshire: Richard Alan Publications, 1990), 66pp. Available from the Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$15.00 plus \$3. S&H.

This monograph is the first in a new series, *Historic Organs in Historic Places*, and part of the proceeds from its sale will go towards a museum-quality restoration of the instrument. Kedleston Hall, formerly the home of the Curzon family, is now the property of the National Trust and is one of the finest eighteenth-century English country houses. It was designed by the celebrated architect Robert Adam (1728-1792). Elaborate plans for a music gallery were abandoned in the early 1760s, as a result of which Robert Adam's original 1760 design for an organ case was never executed. A large organ which had already been constructed by John Snetzler (1710-1785) was sold back to the builder. The revised plans called for a scaled-down music room, including the present chamber organ. This was installed in 1765 by John Snetzler in a Grecian case designed by Robert Adam in 1762. The organ appears to have been second-hand and was built originally in ca. 1740 by an unknown builder.

The book is carefully researched and we are told, for example, that a run in the chest noted by Alexander Buckingham when he tuned the organ in 1824 was still present when the book was written 177 years later! The English is clear and straightforward, and there is a glossary of technical terms for the benefit of the general reader. The book is well illustrated with plenty of photographs and line drawings. An appendix lists other interesting chamber organs in the Midlands. Another appendix gives biographical details of John Snetzler, whose life was researched by Dr. Barnes in his Leicester University Ph.D. thesis. Since there are a number of Snetzler organs in the U. S. A. and these facts are not widely known, a summary may be of interest. Johannes Schnetzler was born in Schaffhausen, Switzerland, in 1710, and died there in 1785. He trained under his cousin, Johann Conrad Speissegger of Schaffhausen, and later worked on the organs at Passau Cathedral (Johann Ignatz Egedacher, 1731-33) and St. Bavo, Haarlem (Christian Müller, 1735-39), before moving to London where he was in business ca. 1740-80. His brother, Leonhard Schnetzler (1714-1772) was an artist who lived and worked in Oxford.

Dr. Barnes' book is an admirable example of its kind, and I have no hesitation in recommending it.

Dr. John L. Speller, Reading, Pa.

ROBERT GLASGOW
The University of Michigan
Ann Arbor

Quality
Pipe Organ
Components

K-A

Catalogue - \$7.50

KIMBER-ALLEN

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



Tim Hemry
pipe organ builder

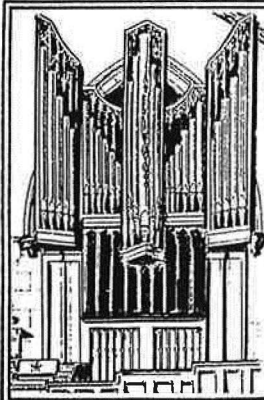
216/338-8592

14460 CAVES ROAD
NOVELTY, OHIO 44072

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

DOUGLAS REED
University of Evansville
Evansville, Indiana

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



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

Selective Restoration



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

717-622-1082

Presenting . . .

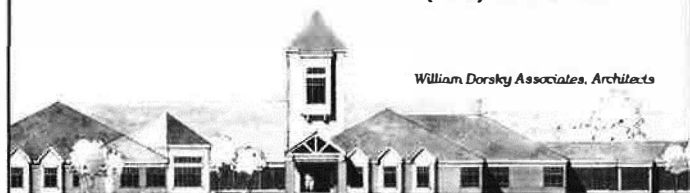
Kendal at Oberlin


a continuing care retirement community offering enlightened retirement living for the individual who appreciates the rich cultural tradition of Oberlin, Ohio, and the security of lifetime health care.

Home to the Conservatory of Music, the Allen Memorial Art Museum, Kulas Organ Center, and Oberlin College, Oberlin is a uniquely cosmopolitan small town. Enjoy the hundreds of concerts, exhibitions, lectures and films listed on Oberlin's annual cultural calendar.

Applications now being accepted for a 1993 opening

Kendal at Oberlin
P.O. Box 519 A
Oberlin, OH 44074
(216) 775-0094





Reuter
Preferred Pipe Organs

ESTABLISHED 1917

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

Bernard Brauchli

plays

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

THE 1794 GIOVANNI BRUNA ORGAN OF MAGNANO
(PIEMONTE)

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

Recordings

E. & G. G. Hook & Hastings, Opus 801, 1875. Cathedral of the Holy Cross, Boston, Leo Abbott, organist. AFKA SK-519. Available from the OHS Catalog. CD \$14.98, cassette \$11.00 plus \$1.85 S&H.

Program: *Marche Romaine* - Gounod; *Fantasie in G* - Bach; *Andante Sostenuto (Symphonie Gothique)* - Widor; *Prelude and Fugue in C minor* - Mendelssohn; *Cantabile* - Franck; *Morceau de Concert, Op. 24* - Guilmant; *Priere in E* - Lemmens; *Naiades* - Vierne; *Two Pieces* - Donahoe; *Etude in D minor* - Whiting.

This new recording of the monumental Romantic organ in Boston's Holy Cross Cathedral is one more step in the slow and courageous process undertaken years ago by the intrepid organist of the cathedral, Leo Abbott, to bring about a complete and professional restoration of the instrument. Indeed, it is really remarkable what has already been done toward this end by the determined efforts of many dedicated persons laboring in spite of formidable odds. As Barbara Owen writes in the valuable booklet accompanying the disc, "Occasional indications of the organ's precarious condition may be noticed on this recording, but even so, it gives eloquent testimony that for well over a century it has remained, as organist Eugene Thayer had hoped in 1876, an instrument 'worthy of the noble edifice in which it stands.'"



Actually, a careful listening reveals relatively few of the mechanical flaws that must regularly plague the instrument. One hears the glory of this masterpiece organ used to its fullest through playing that is at various times poetic, virtuosic, solid, and always tasteful.

The programing, like the execution, is infused with integrity and imagination. Here are some 19th-century masterworks that are obviously tailor-made for this instrument. Coupled with these are some seemingly unlikely works included for reasons which are revealed in Mr. Abbott's first-rate program notes. (Notes which, I might add, are a model of what good program notes should be.)

The Gounod march, if trite to today's ears, was an important little piece over 100 years ago when it was frequently used to accompany the pope's entrance into St. Peter's. It was edited by John Falkenstein, music director of Holy Cross Cathedral in 1875. The Bach *Fantasie* was played at the organ's dedication in 1876, and with the aid of the wonderfully clear, classic *Great plenum*, the five-voice counterpoint of the middle section comes off exceedingly well. The Guilmant is the major work of the program, sixteen minutes in length, and consists of a *Prelude*, *Theme*, *Variations* and *Final*. The original theme is winning and infectious, the variations colorful, winsome, grand. This piece is a real find, especially for those who may have found little to like in much of Guilmant's music. J. Frank Donahoe's pretty little pieces reflect the talents and tastes of this first organist of Holy Cross upon the building's completion in 1875. The program concludes with a piece that is literally "fantastic" — a kind of night-on-bald-mountain affair with some Bizet-like twists! George Whiting was yet another organist on the dedication program of the Hook organ in 1876. Highly acclaimed as a concert organist, he was a favorite dedicatory recitalist of Frank Hastings. From hearing this concert etude even once, one can plainly understand why: it brings down the house even today when played on a massive instrument such as this.

Having been deeply moved by the sound of this great organ at the opening service of the AGO National Convention in 1990, (when the building was packed and the acoustics somewhat damped), I found the recorded sound a bit disappointing at first: a hint of the vast acoustics is there, but it is really only a whisper. Once could wish for a little more distance and halo. The clarity of it all is

appreciated, but some of the magic that one experiences live is missing.

If one really cares about the great organ music and organs of the last half of the 19th century and if one is in search of some new tunes from that time, this is a disc which will afford genuine pleasures. It is also an important document, and I recommend it highly.

Bruce Stevens, Richmond, Va.

Edward Cuthbert Bairstow: The Complete Organ Works, Francis Jackson, organist, playing the organ of York Minster. Mirabilis MR 902, 80 minutes. Available from OHS Catalog. \$14.98 CD, \$12.00 cassette plus \$1.85 S&H.

For aficionados of things Anglican and that peculiar blend of restrained Romantic dignity, wistfully optimistic reverie, and pleasantly tasteful, unselfconscious objectivity that infuses the typical Anglican cathedral Service, this recording is a dream come true. It contains all of Sir Edward Bairstow's organ music played by a pre-eminent pupil of Bairstow and recorded on the organ of York Minster where Bairstow was organist.

The recorded sound of the Walker / Harrison and Harrison organ is lush and a bit distant, yet largely distinct. The abundant acoustical ambience of the vast Minster muddies things up only in the fastest and loudest passages: all in all, a realistic impression of actually being there. The playing is controlled, subtly expressive, and flawless, reflecting great maturity and insight. Surely this is precisely the way this music was meant to sound. Dr. Jackson not so much interprets the notes as simply allows them to come up off the page in a perfectly natural way.

And what of this somewhat neglected music? In such pieces as "Evening Song," "Nocturne," "Elegy," and "Meditation" we find the to-be-expected, slow, lyrical, broad-tuned dream songs that have been such a part of Anglican cathedral worship for well over 100 years. Lovely as these are, they have a certain degree of aimlessness that is an intrinsic characteristic of this style. Apparently they are to be only partially listened to and followed whilst musing on other

things in the dim religious light. This characteristic enables them to be superb "occasional" music, i.e. music to create the proper atmosphere or background for the "occasion" of a special kind of worship service. But it also somewhat hinders their effectiveness as recital fare. Occasional music of all sorts, no matter how very effective it might be in its intended context, is often vapid to some degree when one's full concentration is turned on it in the harsh light of complete reality.

However, there is much more here. Prelude in C, Prelude on *Vexilla Regis*, and especially Toccata-Prelude on *Pange Lingua* are all nicely fashioned, vigorous postludes, grand and imposing. Though still "occasional" in style, they permit and even command more attention from the listener than the pieces mentioned above. In *Legend* we find an extended work that rises above the rather mundane genre of service prelude and combines that sweet lyricism with two moments of seething rhythmic energy, suggesting something other than English romantic Service music.

Finally there is the Organ Sonata in E-flat, and here the composer brings us to another plane, another world. In his definitive and interesting notes, Dr. Jackson writes that "he [Bairstow] would have liked to write several [organ sonatas] so that the best might be kept and the others be allowed to fall into oblivion. At last he got round to writing the first — and last — completing it while on holiday on the Isle of Arran in August 1937, the month of his 63rd birthday." This three-movement work contains exquisite lyricism, spine-tingling toccata figurations, an unusual and beautiful fugue, seamless crescendos and decrescendos, and an over-all nobility on a par with sonatas and symphonies by other famous organ composers. One is reminded of the profundity of the *Gothique* and *Romane* symphonies of the earlier Widor. The second movement in particular is stunning: a romp taken at breakneck toccata pace by Dr. Jackson to thrilling effect.

For those interested in this segment of the organ's repertoire, for organists seeking something off the well-worn tracks, or for anyone simply looking for a beautiful listening experience, this disc is a good buy.

Bruce Stevens, Richmond, Va.

LAURENDALE ASSOCIATES

MIDI GOES TO CHURCH

An Introduction and Practical Guide to MIDI designed for Church Musicians
by David Lee Heinzman

MIDI Organ Descants for Christmas
Traditional and alternate harmonizations, both with optional descants
by Dwight Stone

- O Come, All Ye Faithful (Timpani descant)
- O Come, O Come, Emmanuel (Strings descant)
- Angels From the Realms of Glory (Brass descant)
- Angels We Have Heard On High (Brass descant)
- Hark, The Herald Angels Sing (Trumpet descant)
- Joy to the World (Bells descant)

American National Holidays Suite
by Hampson A. Sisler

Book I New Year, Martin Luther, Lincoln & Washington's Birthdays \$12.50

Book II Memorial Day, July 4th, Labor Day, Columbus Day \$12.50

Book III Veterans' Day, Thanksgiving, Christmas \$10.00

Introductory Price
\$14.95

Four Chorale Impromptus
by Hampson A. Sisler

I. Contemplation on Two Themes
II. Chorale Prelude on 'Mercy' & 'Marion'
III. Reverie on the Scottish Psalters
IV. Toccata on 'Deo Gracias'
all in one volume \$12.95

Handbell & Choral Music also available - Send for FREE Catalogue

<p>LAURENDALE ASSOCIATES 15035 Wyandotte Street Van Nuys, California 91405 (818) 994-6920</p> <p>(PLEASE PRINT)</p> <p>send to</p>	<table style="width: 100%;"> <tr> <th style="text-align: center;">Item</th> <th style="text-align: center;">price</th> </tr> <tr><td> </td><td> </td></tr> <tr><td> </td><td> </td></tr> <tr><td> </td><td> </td></tr> <tr><td> </td><td> </td></tr> <tr> <td> <input type="checkbox"/> Bill me CA residents add 8.25% sales tax </td> <td> </td> </tr> <tr> <td> <input type="checkbox"/> Check enclosed (free postage) TOTAL </td> <td> </td> </tr> </table>	Item	price									<input type="checkbox"/> Bill me CA residents add 8.25% sales tax		<input type="checkbox"/> Check enclosed (free postage) TOTAL	
Item	price														
<input type="checkbox"/> Bill me CA residents add 8.25% sales tax															
<input type="checkbox"/> Check enclosed (free postage) TOTAL															



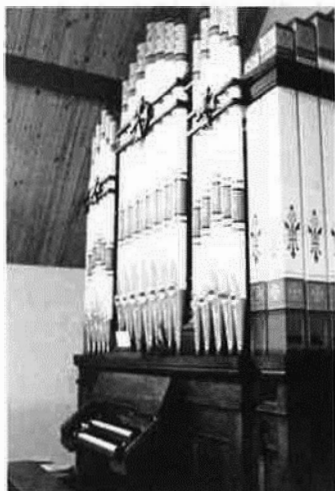
The 1811 organ restored for Trinity Church in Geneva, NY, has been identified as the only extant instrument built by William Redstone of New York.

ORGAN UPDATE

WILLIAM REDSTONE, an English instrument maker in New York ca. 1810-1824, has been identified as the builder of an organ constructed in 1811 for Trinity Episcopal Church in Geneva, NY. If OHS Archivist Stephen Pinel's identification is positive, the instrument becomes the only extant American organ by Redstone. Before Redstone was even

suspected as the builder of the 4½-rank organ, it had been relocated from storage two years ago, restored, and reinstalled in June at Trinity Church by Susan Tattershall. When Trinity Church purchased a larger organ in the 1860s, the Redstone organ was moved to the Episcopal church in Clyde, NY; then, with the closing of the Clyde church, the organ was stored at the Wayne County Historical Society. Interest in the organ was rekindled by Minor Myers, then of Hobart and William Smith College, who traced its early location in Trinity Church. The congregation then arranged to restore and reinstall it in the church. The instrument has a drawer keyboard, a case veneered with mahogany, and a compass of 52 notes: C-D - e".

The 1879 E. & G. G. Hook & Hastings op. 935, built for Sacred Heart Church in Augusta, GA, and removed in 1989 by the Redman firm of Fort Worth, TX, after extensive vandalism, has been rebuilt by that firm and installed in November, 1991, at Faith Lutheran Church in Hot Springs Village, AR. James Hammann of New Orleans played the dedicatory recital on January 19, 1992. OHS member Fern Traugott is a member of the church and encouraged the project for the only pipe organ among several churches in Hot Springs Village. The organ's walnut case has been refinished and Sharon Red-



1879 E. & G. G. Hook & Hastings op. 935

man has stencilled the facade pipes using mostly original designs which long ago were obscured beneath gold paint. Originally of two manuals and nine ranks, the organ's Great Dulciana has been replaced by a 3-rank Mixture at 2' pitch.

Otherwise, missing ranks have been replaced with original Hook & Hastings ranks gathered for the project by the Organ Clearing House. The Swell Oboe, originally of TC compass, has been extended to low C. The resulting stoplist:

GREAT	SWELL
8' Open Diapason	8' Viola
8' Melodia Bass	8' St. Diapason
8' Melodia	8' St. Diap. Bass
4' Principal	4' Harmonic Flute
III Mixture 2'	8' Oboe
Sw/Gr	PEDAL
	16' Bourdon

The centennial of the splendid 1891 William Schuelke organ at St. Boniface Church in New Vienna, IA, was celebrated on September 22 with a series of events including lectures on Schuelke by Elizabeth Towne Schmitt, on Schuelke mechanisms by John Panning, and on Midwestern organbuilding in the 1800s by Michael Friesen as well as a lecture recital by Marilou Kratzenstein on late Romantic German repertoire, a panel discussion moderated by Delores Bruch, a hymn sing led by Roy Carroll, and a final recital by John Seboldt. The event was sponsored by the Eastern Iowa Chapter of OHS with participation of the Dubuque Chapter, AGO. The event was largely organized by OHS chapter president August Knoll and vice-president Mark Nemmers.

Reported in the September, 1991, issue of the Eastern Iowa OHS Chapter Newsletter: "When seeking permission of the copyright owners to duplicate a hymn for our Schuelke Symposium, Roy Carroll was told that the composer, Horatio Parker, was living at the Hotel Dover in New York City and could be contacted directly. Roy decided to follow through, but the hotel desk clerk told him that Parker 'had checked out.' Parker 'checked out' definitively in 1919."

Destroyed by fire on November 16, 1991, was Building Number 5 of the former Estey Organ Co. in Brattleboro, VT. After two former factory fires and a flood, Jacob Estey constructed on high ground in the 1870s a factory complex that featured eight almost fire proof buildings with slate covered walls and roofs, a fire pond that was heated so that it would not freeze, and a private fire department. The complex was purchased in 1964 by Hyacinth Renaud of Brattleboro, now deceased, who sold all but building Number 5 wherein he housed a woodworking business which was operated by his sons at the time of the fire. Other buildings were added to the complex when Estey began fabricating pipe organs in 1900, before which only reed organs were made. Installation drawings are still located in one of the buildings and are owned by its current occupant. Correspondence files of the firm are housed in the Special Collections division of Bailey Library at the University of Vermont in Burlington and portions of the firm's papers are in private hands, including factory records owned by OHS member Laurence Leonard of Laconia, NH, and specification sheets (for each instrument) owned by John Wessel of Burlington.

Aeolian-Skinner's 1946 rebuild as opus 1086 of the 1917 Hook & Hastings 4-79, op. 2383, at 13th Church of Christ, Scientist, in Chicago was removed by the Organ Clearing House on September 25, 1991, for rebuilding by Michael Quimby of Warrensburg, MO, for a new building of the Church of the Nativity, Leawood, KS. A photograph of the organ as set-up in the Hook & Hastings voicing room appears in the firm's 1917 catalog and on page 273 of the Society's recent book, *The Hook Opus List 1829-1935*, which reproduces the 1917 catalog and a dozen others.

An altered ca. 1865 George Stevens organ has been removed from the disbanded Union Congregational Church in Medford, MA, by R. J. Brunner & Co. and



1917 Hook & Hastings op. 1086 as it appears in the firm's catalog of 1917.

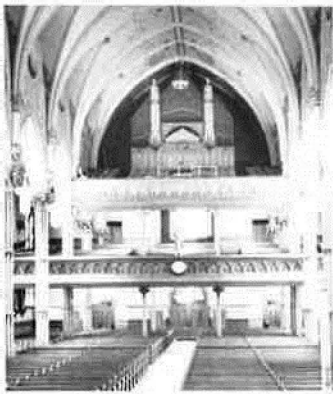
rebuilt for Townsend Congregational Church, Townsend, MA, in a project partially organized by the Organ Clearing House. Installed second-hand in Medford, the organ was altered so that portions of the case were missing or changed and so that the undermined framework allowed the Swell windchest to fall forward into the Great some years ago, necessitating major repairs performed by the Andover Organ Co. Earlier, the organ may have been in the Congregational Church in Skowhegan, ME, where a Stevens was known to have been located. When the organ was disassembled at the Medford church in 1989, the business card of Chas. P. Graves, dated October, 1890, was found inside. As Graves was a Portland, ME, organ technician, his association with the organ underpins the Skowhegan theory. Before the current rebuild, the Pedal compass (pipes, couplers, and keys) had been extended from 20 to 27 notes, the Swell Principal 4' had been moved to 2' pitch, the Swell Viol de Gamba had been cut-down to become a 4' Flute, and the original reservoir had been replaced with two small



ca. 1865 George Stevens organ, rebuilt

regulators. The Brunner firm constructed a new, double-rise reservoir and wooden windlines, new wooden squares and trackers, a new 2-rank Pedal chest to accommodate an 8' Octave Bass in addition to the 16' Bourdon, a new Swell Bass chest to extend the compass of four Swell stops rather than the original two, new case parts, and modified the Swell box and windchest to maintain service access even though the case depth was shortened 11 inches. Tonal changes were accomplished with old pipework, including the addition of a Sesquialtra III on the Great in place of the short compass 8' Keraulophon, return of the Swell Principal to 4' pitch, and use of the previously cut-down 8' Viol de Gamba pipes as a Swell 2' Piccolo. Removed for parts salvage from the Townsend church gallery, where previously was located a one-manual Stevens which is still playing in another church, was a 1914 M. P. Möller 2-11 with tubular pneumatic action.

The 1899 Jesse Woodberry 3-47 at St. Marie's Roman Catholic Church in Manchester, NH, is receiving extensive



BILL VAN PELT

18900 Jesse Woodberry, Manchester, NH

repairs from OHS member Richard Hurley of Austin Organ Service, Williamsport, VT and Freehold, NJ. The organ has electropneumatic action on original vent chests and received an Austin console ca. 1941. Work in stages to be undertaken over several years include rebuilding the Austin console, releathering the chests and huge bellows, refurbishing the reeds and restoring to service the 6-stop Solo Division which is mounted in a transept gallery with its own, one-manual, console. Mr. Hurley will attempt to determine whether there is a basis for the lingering association of the name of the Cole & Woodberry firm with this organ.



CULIE MOWERS

unknown, by early builder, Katsbaan, NY

The very early 19th-century organ of three manuals (perhaps the oldest 3m in the hemisphere) in the Dutch Reformed Church of Katsbaan, NY, received extensive restorative repairs from Dana Hull and Charles Ruggles in preparation for an OHS Historic Organs Recital given by John Ogasapian on September 22, when an OHS Historic Organs Recognition was conferred.

The 1918 J. W. Steere & Son 4-49 in the Baptist Temple, 360 Schermerhorn Street in Brooklyn, NY, was rededicated in a concert given by six organists on September 14. Extensive restorative repairs have been ongoing under the direction of OHS member Keith Bigger.

Columbia Organ Works of Columbia, PA, has been retained to assist the residents of Beaumont at Bryn Mawr, a retirement community on the estate formerly occupied by the locomotive and piano magnate William L. Austin, to complete their refurbishing of the Aeolian op. 1274 of 1913 contained in the mansion's music room. Water-damaged parts will be repaired or refabricated, reservoirs repaired and releathered, and pipes repaired. Original chest leather is said to be in excellent condition. The project was

undertaken several years ago in conjunction with the Curtis Organ Restoration Society of the University of Pennsylvania, as reported in 32:3. Anxious for completion, the residents raised funds to secure professional assistance. The organ has been cited by OHS as "an instrument of exceptional historic merit, worthy of preservation."

The 1903 Hutchings-Votey at the First Church of Christ, Scientist, in New York City, has received the first major restorative maintenance provided in years through the combined efforts of OHS members Douglas Hunt, a New York organbuilder, and the church's organist, Lorenz Maycher. At an OHS Historic Organ Recital played on December 15,



1903 Hutchings-Votey, First Church of Christ, Scientist, New York

1991, by the organ's champion, Mr. Maycher, some \$900 was raised for the organ. The splendid instrument, enlarged to become a 4-69 in 1930 by Hook & Hastings, has suffered the damage of tinkers and misguided maintenance for many years. Contributions to the restoration fund may be sent to Catherine Byers, Music Committee Chair of the church, 1 W. 96 St., New York, NY 10025.

An 1872 William Hill & Sons 3-24 awaits restoration and installation in St. Agnes Parish Church, Moseley, Birmingham, England, as efforts to raise only \$35,000 remaining of a \$106,000 budget have foundered. The organ remains tonally intact and magnificent though it was relocated by the same firm to a new West gallery within its original home, St. Mark's, Leicester, in 1904. Then, a pair of exquisite, neo-Gothic cases were designed by Dr. A. G. Hill (author and draftsman of the great book on historical case design) to flank the West window and contain the organ. Gifts may be addressed to the Organ Appeal, 84 Oxford Rd., Moseley, Birmingham B13 9SQ England.

The Miller Pipe Organ Co. of Louisville, KY, has rebuilt Henry Pilcher's Sons op. 1147 tubular-pneumatic 2-7 of 1922 at Campbellsburg, KY, Christian Church.

The three-rank, 1937 Aeolian-Skinner of 19 stops on two manuals built for the chapel of the Roosevelt Warm Springs Institute for Rehabilitation in Warm Springs, GA, has been restored without tonal change by Pipe Organ Sales and Service of Lithonia, GA. The organ received a solid relay (the old one, damaged by rodents, remains in place "for future study") and a new blower. The chapel was used by the institute's famous patient and namesake, Franklin Delano Roosevelt, during his rehabilitation from the effects of polio.



ARTHUR SCHULTER, JR.

1937 Aeolian-Skinner, 3 ranks, 19 stops

The 1912 C. E. Morey op. 284 at Calvary Reformed Church in Troy, NY, has received new leather on its reservoir and an overhaul of its wind system by the Carey Organ Co. of Troy.

Paul Carey is restoring a Ross Water Engine to pump the Vocalion in his Troy, NY, workshop. The project has been undertaken in cooperation with the Ross Valve Co. which is still operating in Troy.

Knowlton Organs of Charlotte, NC, lengthened and repaired the pipes of the 1860 John Baker 1-8 at Trinity Episcopal Church, Abbeville, SC, under subcontract to Ralph Blakely, who was reported to have removed them in 34:4. Greg Hand of the Knowlton firm said that the Bell Gamba was restored by replicating the bells atop the pipes which had been severely damaged when tuning collars were installed in the past.

The Carey Organ Co. of Troy, NY, has refurbished the 1898 Jesse Woodberry & Co. op. 154 at St. Mary's Roman Catholic Church in Ballston Spa, NY. Electrified by E. M. Skinner in 1953, the organ remains on its original slider windchests. The Carey firm built new pull-down actions, supplied a new console, added five ranks, and restored original pipework.

A house organ built in 1796 by Josef Loosser of Luppertsweil, Gemeind Cap-



1796 Josef Loosser organ

pel, St. Gall, Switzerland, has been acquired by the Shrine to Music Museum, Vermillion, SD. Of one manual and no pedal, the organ arrived in April, 1990, and was accompanied by English organbuilder Edward Bennett who assembled and regulated it in time for its first performance on May 6.

The 1875 Hutchings, Plaisted & Co. op. 63, built for the Baptist Church in Weymouth, MA, has been relocated to Christ Episcopal Church in Hyde Park, MA, and retractorized by Alan McNeely of Waterford, CT. The action was electrified decades ago at the Baptist church and the organ perhaps relocated to a new church building. Major tonal modifications had been made by John Hendrickson and Thomas Anderson in the past and continued with enlargements in the recent installation, completed in 1985.

Releathering of the reservoir by the Carey firm completes a restoration undertaken in stages for the 1908 Reuben Midmer & Son 2-9 tracker at Millis Memorial Baptist Church, Troy, NY.

The twenty-first issue of *Common Bond*, a "newsletter on maintenance and preservation for owners of architecturally significant religious buildings" as published by the New York Landmarks Conservancy since 1985, features practical advice on making measured drawings of historic properties, a feature on the restoration of a steeple, technical advice on preserving sandstone and the dangers of "waterproofing," a calendar of upcoming preservation conferences, a directory of technical services available to owners of religious properties, and announcements of helpful publications. A subscription and index to previous issues are free (though a \$25 contribution is suggested) from Common Bond, 141 Fifth Ave., New York, NY 10010.

The 1877 E. & G. G. Hook & Hastings op. 870 at Trinity Episcopal Church, Logansport, IN, received an Open Diapason from a Johnson organ to replace a 2-rank Mixture installed by Kurt Roderer some years ago, supplanting the original Open Diapason in the Great. The Bradford Organ Co. installed it as part of a program of restorative repairs.

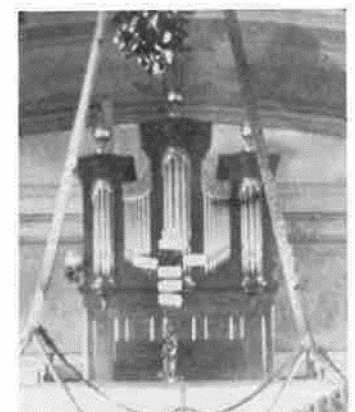
The 1938 Hall Organ Co. (West Haven, CT) 3m at St. Thomas's Episcopal Church in New Haven, CT, is being rebuilt by the Aeolian-Skinner Co., a firm owned by John Hendrickson of Pembroke, MA. The Hall organ included about half of the pipes of the previous 1869 Steer & Turner op. 19 of 3m, which itself incorporated pipes of the ca. 1850 organ installed when the church was constructed. A modern tonal scheme, new windchests, and a new set of works for the console shell are planned.

Scot L. Huntington has installed a Hutchings 16' Bourdon on the toeboard intended for it but left vacant when Geo. S. Hutchings built in 1890 a 2-11 tracker for First Methodist Church (renamed St. Paul's in 1922), Newport, RI. The tenor C stop was dedicated at a centennial service conducted on May 20, 1990. Other restorative repairs have been made and a new blower installed by the Potter-Rathbun Co. of Cranston, RI.

In the *Christ Church Chronicle* of December, 1897, the New York City church published instructions for silencing crying babies, "As soon as a child begins to cry the nurse... places her hand over its nose and mouth so that it cannot breathe. The crying ceases directly, and the child is allowed to breathe freely again... This is repeated till the baby imagines that the painful stoppage of the breath is caused by its own efforts to scream and so is careful to keep quiet."

Following an *Organ Update* report in the previous issue on the 1819 Philip Bachman organ at Grace Lutheran Church in Tacoma, WA, both Raymond Brunner and Jim Stettner sent duplicate photographs of the organ in its original location, Friedens Lutheran Church in Myerstown, PA.

WTVP



1819 Philip Bachman organ

A Rural Midwestern Chamber Organ

by Laurence Libin

PURSUING AN ADVERTISEMENT in *The Tracker* (32:4:10), the Metropolitan Museum of Art purchased in Indianapolis a rustic chamber organ bearing the inscription “Danl L. Spicher” [sic] on the top exterior of the keyboard cover. This location is not customary for a maker’s inscription and no such builder is known. An effort has therefore been made to identify Spicher, trace the organ’s provenance, define its cultural context, and describe it in terms that could lead to fruitful comparisons with other organs. In summary, Daniel L. Speicher (Spicher is a variant spelling) owned this organ but did not construct it; its builder remains unknown. Nevertheless, the instrument preserves scarce evidence for organ history in the rural mid-nineteenth-century Midwest.

The simple painted-grain case, of native American yellow poplar (*Liriodendron tulipifera*, microscopically identified), looks typical of the period about 1840-50. Scraps of newspaper found lining the bellows suggest an Ohio provenance. One paper, undated, describes counterfeit banknotes and lists Indiana, New Jersey, Ohio, and Pennsylvania banks. Fragments of another paper, in German, contain news from around the country but include advertisements and notices from Weinsberg [sic], Ohio, date between November 12, 1857, and April 22, 1858.

Only one German newspaper, the weekly *Deutsche in Holmes*, was published in Winesburg (the modern spelling, immortalized in Sherwood Anderson’s famous stories) in the 1850s; a few issues surviving in the Ohio Historical Society match these scraps in typography and format. The English-language fragments have not been identified but are typographically consistent with several Holmes County newspapers of the 1850s according to James M. Shannon of the Ohio Historical Society. These pages were glued over a previous lining of heavier striped paper, possibly wallpaper; the newspapers, which could have been years old when applied, might thus be relics of a repair, not of original construction which probably took place before 1858.

A short illegible phrase, possibly dialectal, inked in German handwriting on plain paper glued to the top of the bellows, and pencilled German script indicating pitches on the pipes — including H for B natural — link the organ to a German-speaking community. No other writing offers a clue to its origin, but on the back, along with a large scrawled letter S, someone has sketched two men, maybe a farmer and a mariner, seemingly engaged in conversation. This fluent, humorous sketch, stylistically allied to curvaceous black lines in the painted graining, is surely by a different hand than that which awkwardly printed Speicher’s name in gothic gold letters on the keyboard cover.

A computer search through the International Genealogical Index maintained by the Church of Jesus Christ of Latter-day Saints reveals several Daniel Speichers in Indiana and Ohio but only one with middle initial L. Inquiries among his descendants, traced with help from the organ’s vendor, confirm that he was the person sought. Daniel Ludwig Speicher was born May 10, 1854, in Wabash County, Indiana, to John Speicher and his wife, Elizabeth. John (Johannes), born in Switzerland on June 20, 1808, was one of nine children of Barbara Untenich and Benedickt Speicher of Canton Bern (Susan J. G. Hammond, *The Speicher Family Tree: Natalie’s Heritage*, vol. 1, typescript, 1983). John immigrated to America in 1831 (Thomas B. Helm, *History of Wabash County*, 1884, p. 338; but in 1829, p. 371) but shortly thereafter returned to Switzerland



Spicher’s organ, front panel and keyboard cover removed

and (according to Thelma Speicher, “Swiss Speichers Found Urbana Business” in Linda Lou Robertson, ed., *Wabash County History*, 1976, p. 282) “persuaded some 100 of his countrymen to return with him to America. Among this choice group of tradesmen, artisans and agriculturalists was his sweetheart, Elizabeth Kreps [or Krebs], whom he married Oct. 11, 1834,” at either Canton or Canal Dover, near Winesburg.

Federal census records of 1850 for Walnut Creek Township, Holmes County, Ohio, verify that John and Elizabeth Speicher settled near Winesburg in the village of Trail, where John operated a flour mill. About 1852 they moved with their thirteen children (another died in infancy) to La Gro Township in Wabash County, Indiana, where Daniel and one last child were born in the vicinity of Urbana. The year of Daniel’s birth, 1854, coincided with the survey and recording of Urbana’s town plat.

The Speicher family attained prominence in Wabash County, where by 1884 they held more than 2,500 acres (Helm). The 1875



Laurence Libin is the Frederick P. Rose Curator of the Department of Musical Instruments at the Metropolitan Museum of Art, New York City.



Speicher's organ, rear view, lower panels removed.

Atlas of Wabash County (p. 16b) lists John as a farmer; in Ohio he had been a miller. Eventually the prolific Speichers lent their name to Speichersville, a town laid out in 1881 on the Cincinnati, Wabash & Michigan railroad between Wabash and Urbana; also to "Speicher Cemetery" where John was buried after his death on February 12, 1871, and where Daniel was subsequently laid to rest; and to "Speicher Church," erected in 1877 and also called Allbright Church, German Methodist-Evangelical, where as a young man Daniel superintended the Sunday school (Helm, pp. 321-22, 329).

Daniel was too young to be among his relatives listed as patrons of La Gro Township in the 1875 atlas, which mentions his father and several older brothers. One of them, Christian W., later the proprietor of Speichersville, ran a saw mill in Wabash and erected "some of the finest residences in Urbana and vicinity" (Helm, p. 371, where the surname is spelled "Spiker"). Two other brothers, Samuel S. and John, Jr., are listed as carpenters; Samuel, the eldest, also farmed successfully and, again according to Thelma Speicher (Robertson, p. 283), "spent long hours in his tool and grain shed creating gates, churns, and farm implements. In 1868 he invented what has become known as the Cyclone Hand Broadcast Seed Sower," itself the seed of a farm products company that remains in business, still in Speicher hands. In 1884 Samuel was managing the factory in North Manchester that produced his seeders (Helm, p. 371).

Like his siblings, Daniel L. was educated in the German language and reared on the land. Helm (p. 339) gives his occupation as farmer and cattle dealer and cites him as proprietor of "Speicher's addition" and "Speicher's continuation" in Urbana, both plots surveyed and recorded in 1882. Daniel prospered; the *Biographi-*

STEWART POLLENS

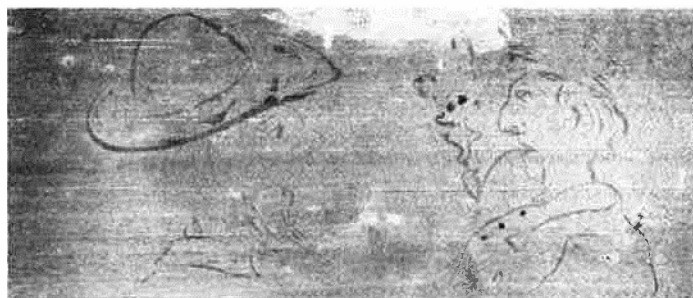
cal Memoirs of Wabash County (Chicago: B. F. Bowen, 1901, pp. 676-77) calls him "a wealthy, substantial and influential agriculturalist" who "figured prominently in commercial circles" in Urbana. Married March 8, 1880, to Mary Schultz, he fathered three children including twin daughters, one of whom, Bertie (Bertha), the *Memoirs* term a "finished musician." Much given to religion and good works, Daniel continued to teach Sunday school, eventually presided over the Northern Indiana Union Holiness Association, joined the board of Taylor University at Upland, and had a financial stake in the Cadle Tabernacle in Indianapolis. He died on December 18, 1926. A death notice appeared in the *Wabash Plain Dealer and Times-Star* that day; on December 23 the terms of his will were front-page news in the same paper, where he was "rated at one time as one of the richest farmers in Wabash county."

Daniel's birthdate rules him out as the organ's builder, although his ingenious brother Samuel, for one, could have attained the necessary skills by the 1850s — but by what means? No record or recollection hints that any family member ever made musical instruments; no organ-builder nor any organ from which this one might have been copied is known from Wabash County at this period. Most likely the organ originated around Winesburg — maybe in Canton, an antebellum commercial and manufacturing center — and came to Indiana after the Speichers established themselves there. Perhaps it was built by a Swiss craftsman who emigrated with John Speicher. (Incidentally, Kidron, Ohio, where Abraham Tschantz set up shop in 1873, is not far from Winesburg.) It could have been obtained second-hand through relatives in Ohio. As a youth, Daniel might proudly have lettered his own name upon it. All this is speculation.

The organ descended in Daniel's family until its sale in 1981 by his grandson's widow, Anna Mae Hansing, to her son-in-law who in turn sold it to the dealer from whom the Museum acquired it. A photograph showing Daniel with this organ on a balcony of the family farmhouse one and one-half miles east of Urbana was preserved until recently; apparently he kept the organ at home, and Mrs. Hansing recalled in a telephone conversation of May 24, 1991, having been told that Daniel himself played it; probably Bertie did also. But within the last generation the organ sat unused, for a time outdoors on a porch where it fortunately escaped damage.



Daniel L. Speicher, teacher of the Grace Chapel Sunday School Class, was photographed on July 25, 1897, flanked by his daughters Mertie and Bertie.



Anonymous sketch on top right of back panel

The short upright case has a framed fabric panel over the keyboard, secured by screws through the case sides. Its fabric has been replaced several times. Gold paint, thickly covered by a now murky varnish, highlights the rounded inner edge of the frame and other edges elsewhere on the case; this gold seems not to be the same as that used to letter Speicher's name, which lies above the thick varnish. Microscopic examination indicates that the name was applied after a pronounced crackle had developed in the underlying varnish, presumably long after its application.

Wide, fully engaged bracket-shaped supports below the keyboard represent a simplification of keyboard supports on, for example, Henry Erben's chamber organs of about 1830-40. The panel beneath the keyboard is immovable; panels screwed on the lower back give access to the bung board and winding system. The plain, flat top is dovetailed to the sides rather than hinged or loose, as was more common. Four low, lozenge-shaped feet without casters elevate the case. No music rack is provided, but the front of the keyboard cover folds down when the cover is lifted, forming a narrow ledge that could precariously support sheet music. The keyboard cover has no lock, but a countersunk hole indicates it was once screwed shut. Notably absent from the case is any decorative carving or ornament. The amateurish painted graining is indeterminate of species but perhaps was meant to resemble burl or rosewood.

The manual compass is C-F³. Deeply worn bone slips of mediocre quality plate the naturals, which have flat maple fronts and wide D tails. Slender, dark-stained accidentals are in keeping with the narrow octave span, about 465 mm. over three octaves. The slightly splayed, centrally pivoted key levers extend to the rear of the case where their distal ends elevate stickers (now, nails) that lifts brass-sprung pallets within the shallow wind chest above the keys. The sliders are of walnut.

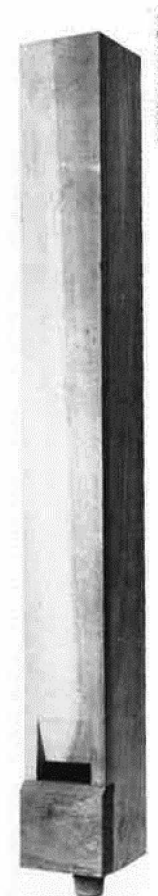
Iron levers with unlabelled, round, replacement knobs recessed in wells at either end of the keyboard control two ranks of unnicked pipes of poplar with walnut caps: a stopped 8' rank (governed by the left-hand stop) at the rear of the case and a larger scale open 4' at the front, the latter having 17 stopped bass pipes and metal tuning shades on the higher pipes. The stoppers have integral turned handles except for the largest stoppers, which have screws for handles. In lieu of a rack, the stubby, tapered toes are wedged and glued into the toeboard; some holes are bushed with leather. Unlike Pennsylvania German toes, these are separately turned and glued into their blocks.

Two bent wires, possibly added later, embrace pipes in the front three rows to add support, and the tallest three 4' pipes are held by a wooden clamp. The lowest nine 8' pipes — four of them mitred

— are stacked horizontally up the back of the case and fed at the left, now through copper tubing. The asymmetrical arrangement of the standing pipes, all but the 12 smallest of which directly abut their neighbors, is shown schematically below, together with representative pipe scales. Both stops are "on" when their levers are pulled toward the keyboard. Pitches of tested 4' pipes range from 30 to 50 cents flat of a'=440 equal tempered standards. The pipes recall those encountered in modest Swiss and South German instruments including musical clocks.

The bellows, pumped by an iron pedal centered in front, consists of a single-fold cuneiform feeder beneath a similar reservoir having an exhaust valve on top. Three wishbone springs now supply pressure, but a low rail surrounds an area formerly occupied by weights; the aforementioned German script label lies within this area. A pivoted lever having a wheel that bears on the reservoir is lifted by its rise and in turn raises a dowel that serves as a wind indicator within the right-hand stop well.

While unsophisticated in every way, the organ sounds pleasant and play effortlessly. Judging by the worn keys, it saw much use. If its anonymous builder was less ambitious even than the amateur cabinetmaker James Holden of Marietta, Ohio (Holden's larger, more refined organ of the same range and disposition, built about 1830-40, is in Marietta's Campus Martius Museum), he was at least thoughtful and reasonably accurate; no serious mistakes are evident, though some pipes bear twice-corrected pitch designations. Unfortunately, repairs undertaken before the Metropolitan Museum purchased the organ resulted in loss of material that might have shed further light on the builder's methods and identity. Intractable modern glue precludes disassembly for more intimate examination at this time, but it is hoped that the foregoing description may lead to further discoveries in an area about which little is known.



f# pipe, 8' rank

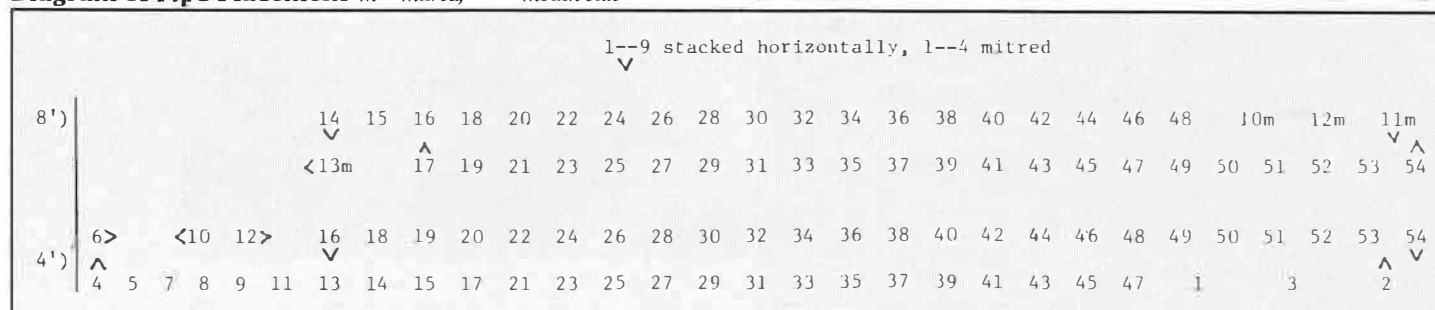
Approximate dimensions in millimeters

Height	1485	from floor
Width	1178	without moulding
Depth, upper side	430	without front panel
Depth, lower side	510	without brackets

	Pipe	1	13	25	37	49	54
8' Exterior Width	84	55	35	23	15.5	14	
Exterior Depth	95	62	41	27.5	16.5	14.5	
Mouth Width	63	38	23	13	7.5	7	
Cut-up	24	15	8.5	5.5	2.5	2.5	
Interior Depth	73	44	27	15	9	7	
4' Exterior Width	62	44	30	20	15	13	
Exterior Depth	73	48	34	23	18	16	
Mouth Width	43	27	16	10	7	6	
Cut-up	15	9	7	3.5	2.5	2	
Interior Depth	52	31	18	11.5	7.5	6	

(Tops of languids are flush with tops of caps. All pipes are original.)

Diagram of Pipe Placement m = mitred, ^ = mouth side





Hook & Hastings built Op. 2027 in 1904 for the First Congregational Church in St. Joseph — the firm's fifth organ in the city.

A Brief History of the Six Hook & Hastings Organs in St. Joseph, Missouri

by David W. Lewis, Jr

AS ONE OF THE "JUMPING OFF POINTS" during the Gold Rush days of the 1850s and the later settlement of the western territories, St. Joseph, Missouri, experienced a rapid growth in population and affluence during the mid to late-nineteenth century.

Begun as a one-man trading post by a French fur trapper in the 1820s, St. Joseph was by 1859 the western terminus of the country's railroad system, making it the natural starting point for the Pony Express, which until the telegraph, linked communication via mail from the "East" to Sacramento, California. In 1859, St. Joseph was also the farthest point north and west one could travel in the relative comfort of a steamboat or railroad car. By 1870 the population was approximately 20,000, and the city's *per capita* wealth was among the highest in the country, much of it made by outfitting settlers headed west.

For longer than a quarter of a century, the Boston organbuilders, E. & G. G. Hook & Hastings benefitted from St. Joseph's affluence. No fewer than six organs from that firm graced the city's larger churches and one residence. Only two of these instruments survive.

By contrast, only three Hook organs were installed in Kansas City, today a much larger city, fifty miles south of St. Joseph, and only one survives there.

According to the Hook & Hastings opus list, the firm's first instrument shipped to St. Joseph was Opus 689, installed in Christ Episcopal Church (founded 1851) in about 1873. It is listed as having two manuals and sixteen registers (which undoubtedly included three couplers, the tremolo, and the bellows signal). Little else is known about that organ since it and the frame church were destroyed by a disastrous fire on Christmas Eve, 1876.¹

Earlier in 1876, according to the history of the First Presbyterian Church² (founded 1854), several members traveled to the Centen-

David W. Lewis, Jr., a banker in St. Joseph, is an organist and historian by avocation. His interest in historic preservation led to a renewed appreciation for the Grand Avenue Temple United Methodist Church in Kansas City, Missouri, and its 1910 E. M. Skinner op. 190, a 4m about which he wrote in The Tracker 28:4 with Mark McGuire and Michael Quimby.

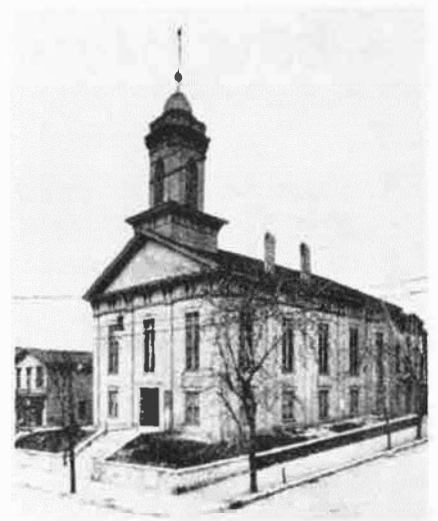


The 1884 Hook & Hastings Op. 1220 was built for Francis Street Methodist Church and was sold in 1905 to an unknown church in Brookfield, Missouri, when the Francis Street congregation moved into a new edifice for which Hook & Hastings built Op. 2112. Sixteen drawknobs are visible on the 1884 organ in the photo.

nial Exposition in Philadelphia where one of the elders, Dudley M. Steele, purchased a bell for their tower and a pipe organ for their 1868 building. Sometime in 1878 E. & G. G. Hook & Hastings installed Opus 889, listed as having two manuals and twenty seven registers and built in 1877 at a cost of \$4,500.³ According to an

incorrect source, this organ was built for and displayed at the Centennial Exposition.⁴

Members of the Francis Street Methodist Episcopal Church, South (founded 1844), located one block south of the Presbyterian church, were no doubt impressed by this instrument as they, too, placed an organ contract with Hook & Hastings, installed as Opus 1220, dated 1884. The organ had two manuals and seventeen registers according to the firm's opus list.



1857-1905 edifice, Francis St. Methodist



1906 edifice, Francis Street United Methodist Church

The only known evidence of this organ, which was sold to another church in 1905, is the photograph above in which 16 drawknobs are visible, and a seventeenth is likely obscured. To ascertain what these drawknobs may have controlled, we examined a catalog of the firm as reprinted in the Society's recent facsimile edition, *The Hook Opus List with . . . Promotional Publications*. In



The 1906 edifice of Francis Street United Methodist Church still contains many pipes and mechanism of Opus 2112/2267/2614, rebuilt in 1976 by Charles McManis and in 1986 by Michael Quimby. The façade and "divan" were built by Hook & Hastings to a design by the architect.

Francis Street M. E. Church, South, St. Joseph, Missouri
1906 Hook & Hastings Op. 2112
reconstructed stoplist

GREAT ORGAN 61 notes	PEDAL ORGAN 30 notes
8' Open Diapason	16' Bourdon
8' Melodia	
8' Dulciana	COUPLERS
4' Octave	Swell to Great
8' Clarinet	*Swell to Great 4'
	Swell to Pedal
	Great to Pedal
SWELL ORGAN 61 notes	
16' Bourdon	Tremolo
8' Open Diapason	
8' Stopped Diapason	
8' Salicional	Detached console
8' Aeoline	Tubular-pneumatic action to
4' Harmonic Flute	slider windchests
4' Violina	*highly speculative
8' Oboe	

Francis Street M. E. Church, South, St. Joseph, Missouri
1911 Hook & Hastings Op. 2267
stoplist from blueprint and inspection

GREAT ORGAN 61 notes	8' Cornopean*
8' Open Diapason	8' Oboe
8' Melodia	PEDAL ORGAN 30 notes
8' Hohl Flute*	16' Open Diapason
8' Viole de Gamba*	16' Bourdon
8' Salicional*	Tremolo
8' Dolce	
4' Octave	COUPLERS
8' Clarinet	Great to Pedal & Reversible
	Swell to Pedal
	Swell to Great 16, 8, 4
SWELL ORGAN 61 notes	CONTROLS
16' Bourdon	Great Forte & Piano
8' Open Diapason	Swell Forte & Piano
8' Gedeckt	Crescendo Pedal
8' Viola	Balanced Swell Pedal
8' Viola Celeste*	
8' Aeoline	
4' Harmonic Flute	Tubular pneumatic action
4' Violina	Stops controlled by Tabs
III Dolce Cornet*	*stops on added pitman chests

Francis Street United Methodist Church, St. Joseph, MO
1986 Michael Quimby, Warrensburg, MO

GREAT ORGAN 61 notes	8' Dulciana 1-12z, sm
8' Open Diapason* 1-17 case, sm	(Austin)
8' Melodia* 1-12 sw, ow	8' Unda Maris sm (Wicks)
4' Octave* 1-5 case, sm	4' Fugara 1-7z, sm (Austin)
4' Rohr Flute*¶ sw, c ³ -c ⁴ m	4' Spitzfloete cm (Kilgen)
2 ² / ₃ Twelfth sm (Aeolian-Skinner) 1	2' Doublette° cm
2' Fifteenth sm, (Stinkens)	1/3 Quinte (prep.)
1' Mixture III 75% tin	8' Schalmey z, sm (Wicks)
(Stinkens)	8' Trompette (Great)
8' Cromorne* z, sm	Zimbelstern
8' Festival Trompette sm	Tremulant
4' Clarion (extension)	PEDAL ORGAN 32 notes
Chimes (Choir)	16' Open Diapason† ow
SWELL ORGAN 61 notes	16' Subbass* sw
8' Open Diapason* z, sm	16' Bourdon (Choir) sw,
8' Holz Gedeckt* sw	(Austin)
8' Gemshorn 1-12 z, sm	8' Principal† sw, ext.
(Stinkens)	8' Bourdon† sw, ext.
8' Gemshorn Celeste sm	4' Octave† ow, m, ext.
(Stinkens)	2' Mixture II (prep.)
4' Octave 1-5 z, sm (Hinners)	16'-8'-4' Posaune (prep.)
4' Harmonic Flute* sm	COUPLERS
2 ² / ₃ Sesquialtera II cm (Kilgen)	Great to Great 16'
2' Super Octave†¶ sm (old 8' Gamba)	Swell to Great 16'-8'-4'
	Choir to Great 16'-8'-4'
	Swell to Swell 16'-4'
	Choir to Choir 4'
2' Mixture III† sm	Swell to Choir 16'-8'-4'
8' Trompette sm (Schopp)	(prep.): for future expansion
8' Oboe z, sm (1906 Wicks)	*1906 extant ranks
Tremulant	†1911 extant ranks
CHOIR ORGAN 61 notes	¶relocated from other divisions
16' Rohrbourdon (prep.)	°1870 E. & G. G. Hook pipes
8' Rohrgedeckt° sw, c ³ -c ⁴ m	

the 1881 catalog, two small, two-manual organs described as models Seven and Eight contain 18 "stops" but only ten ranks of pipes (the term "stop" was used for attributes other than ranks of pipes). Perhaps the organ contained nine or ten ranks with at least one and probably two of them divided into treble and bass registers, as the stoplists for models Seven and Eight suggest. Model Seven was deployed: Gr. 8-8-8-4-2 with a single "Unison Bass" providing the lower octave for both the Dulciana and the Melodia but the Open Diapason being of full compass; Sw. 8-8-4-8 with the bass octave of the Stopped Diapason serving both the 8' Viola and the Stopped Diapason [treble], the Oboe was divided with the bass available on a separate knob called "Bassoon." The divided Swell stops were especially useful features for coupling the reed bass and/or 8' flute to the Pedal which otherwise had a 16' Bourdon. Model Eight expanded on this plan by adding a Twelfth to the Great and making all Great stops full-compass with no divisions, the Swell and Pedal remaining as in model seven. Because the Francis Street Methodist organ was described on the opus list as one stop smaller than even model seven, perhaps it shared a frequent characteristic of smaller 2-manual organs such as model 35: the Swell to Great 4' coupler. Thus, the 1884 organ at Francis Street probably omitted the 2' in the Great and/or the Oboe in the Swell, but included a Swell to Great 4' coupler as well as the usual unison manual coupler and the manual couplers to Pedal. It had tracker action.

Prior to the 1884 installation at Francis Street Methodist, Hook and Hastings had supplied a second-hand organ of unknown manufacture to an unknown location in St. Joseph. It is shown on a factory list of second-hand installations as number 136 "moved" to St. Joseph in 1883 and is described as a "1-10." The list, since lost, was transcribed by Barbara Owen at the Society for the Preservation of New England Antiquities.



The residence of James L. Ellingwood received Hook & Hastings Op. 1711 in 1896, described as a 1-12 on the firm's opus list, meaning that it probably had four or five ranks. He also owned a Moline/Bennett organ. Fire destroyed the house in January, 1988, long after the organs had been removed.

The next installation in St. Joseph came in 1896 when Opus 1711, comprising one manual and twelve registers, was installed in the residence of "Dr." James L. Ellingwood. Ellingwood was one of many early settlers in St. Joseph who migrated from Kentucky. A side business in patent medicine, which he began in Kentucky and later conducted from a shed on the back side of the property, gave him the title of "Doctor Ellingwood." Both of Ellingwood's children, Matilda (Mattie) and James S. (Jimmie), were musically inclined and took turns playing the organ in the Methodist church. According to a newspaper article appearing in August 1937, James S. Ellingwood, who later became a local dry goods merchant, "developed his hobby on pipe organs to such an extent that he learned to take the instruments apart and conduct maintenance work. In his day, he had two instruments in the Ellingwood home. One went to St. Mary's Catholic Church and the other to the English Lutheran Church."⁵ The moves occurred about 1901 when both of the senior Ellingwoods died, and ownership of the house passed to daughter Matilda and her husband, Perry Slade.



MARK MCQUIRE

The First Congregational Society completed this chateau Romanesque building circa 1890. The congregation, which was founded in 1867, purchased in 1904 a Hook & Hastings organ, Op. 2027, of two manuals and twenty registers.

The English Lutheran Church (founded 1894) constructed a new building in 1914, but no records exist concerning the former building or organ. The St. Mary's Church organ appears to be built by the Moline Pipe Organ Company, which also built several other organs in the St. Joseph area. It is thus assumed that the Hook & Hastings organ was given or sold to the Lutheran Church.

By the 1890s, St. Joseph's population reportedly swelled to more than 50,000 inhabitants, and as it grew and matured, so did most of its churches. Six large Protestant church buildings were erected in a twenty-year period beginning in 1890. Hook & Hastings received the contracts to build or rebuild organs in four of them.

The first of these later contracts came from the First Congregational Society (founded 1867), which had completed a Chateau Romanesque building based on the Akron plan about 1890. In 1904, Hook & Hastings installed its Opus 2027 listed as two manuals and twenty registers. This organ was dispersed some years later and no records or stoplist exist. Only the impost survives.

While this instrument was being installed, the Francis Street Methodist Church, South, was completing plans for a new building, designed by New York City architects George E. Kramer and Charles Hamilton, "to be the center of [the M. E. Church, South] in the city and district."⁶ Even though the church already had a Hook & Hastings organ, as did its member Dr. Ellingwood, they did not immediately select that builder. The church was also solicited by the Estey and Kilgen firms according to church correspondence files. It appears that the decision may have been largely left to the architect, Kramer, who had designed the façade and who had submitted the project to organbuilders for bid. Selection and success were thus consigned to serendipity and hard dealing:

... I received a letter from Mr. Kramer a few days ago in which he sent me the blue prints for the organ showing its external appearance. He says he has two parties in the east figuring on the organ and wants to know whether we had any parties whom we want to solicit in the matter. It seems to me that this is a matter that we of the committee know very little about, at least that is a fact so far as I am concerned, and as he has pledged himself to furnish us a suitable organ for the sum of \$2,500, I think the matter is up to him. He says . . . ["give me any name and preference and any suggestion your organist has as regarding schedule of compass and variety of stops so that I may send to each party [an] identical letter, thus assuring some basis."] Will you please see Mrs. Graham, . . . the organist, and get her opinion

. . . ? You can tell her that Mr. Kramer proposes to see that we get a \$3,000 [organ] for \$2,500.

The letter was sent on November 10, 1905, by Thomas Hoagland, a member of the building committee, to Trustee C. S. Kemper. Mrs. Graham demurred. "Although she is a good organist, she does not feel competent to pass on these things," reported Hoagland to Architect Kramer in a letter of November 14, wherein he lists the first-class organbuilders known to him: "Hook & Hastings, Boston; Jardine, New York; L. J. [sic] Harrison, Bloomfield, N. J.; Odell & Co., New York; Hutchings & Votey, Estey, Johnston [sic] & Co., Mass. [sic]." Of course, Johnson and Jardine had gone out-of-business as the century turned. Fate protected the church from the L. C. Harrison idea — he had entered a brief partnership with Robert Hope-Jones in 1904 and that was dissolved in 1905, thus moving Harrison far from the stellar tradition of Henry Erben whom he had served as shop foreman and had succeeded in business circa 1884.

In the same letter, Hoagland questions the concept of acquiring a \$3,000 organ for \$2,500, and displays impatience with the architect's expectation that the church people should deal with a matter so far removed from their expertise, "You know the size and description of this church building and what will be necessary in this organ. Please solicit size and specification from the parties, stating the compass and variety of stops and send [their replies] on to us as soon as you can possibly do so. We will . . . have a committee appointed to pass on the matter."

Ellingwood and Hoagland's mother donated equal amounts to the organ project which, according to church records, cost \$3,515 including \$225 shipping charges on the Boston & Maine Railroad from Kendall Green, Massachusetts. In his letter to Ellingwood of October 19, Hoagland thanks Ellingwood for payment of his subscription to the organ fund, which, in the company of a check for an equal amount donated by Hoagland's mother and Hoagland's



MARK MCQUIRE

St. Mary's Church in St. Joseph owns this Moline organ which had formerly been in the Ellingwood residence.



MARK MCQUIRE

The Great slider chest in the Francis Street Methodist Church holds the 8' Clarinet, an unusual rank for an instrument of its size in 1906.

own check for \$65, had been sent to the church treasurer, "thus reducing the cost of the organ to the church to \$3,250." Solved by simple algebra, the equation $2E + \$65 + \$3,250 = \$3,515$ representing facts presented in Hoagland's letter reveals Ellingwood's contribution to have been \$100 — bringing doubt to the long-held belief that Ellingwood had paid for most of the organ. Ellingwood

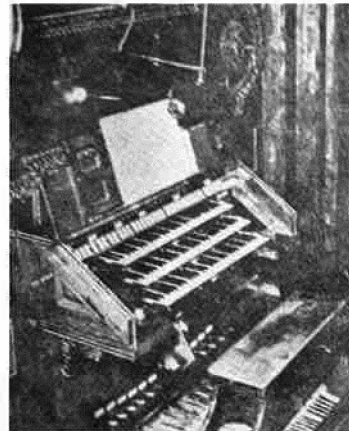
would pay for enlargement of the organ in 1911 at a cost nearly as great as the purchase price in 1905-06.

Sale of the 1884 organ for \$750 to an unidentified church in Brookfield, Missouri (91 miles due East of St. Joseph), is documented in Trustees minutes of October 19, 1905, and the proceeds were designated for the new organ at the Trustees meeting on January 4, 1906, when J. S. Ellingwood was "authorized to close contract with Hook & Hastings Co. . . . for new organ and Divan set up in church complete according to specifications submitted to Mr. Ellingwood for the sum of \$3,515." The "Divan" was a large, cushioned, bench that sits directly in front of the organ case and behind the communion table. It was designed by the architect with embossed leather panels.

Much consideration was given to the comparative costs and reliability of hydraulic power to raise wind via a water motor vs. an electric motor or electric blower. Electrified, the elevator in the Hughes building was found to be more reliable and much less costly to operate than it was during its tenure under water power. Having sent Ellingwood as an emissary to the Episcopal Church, Hoagland's committee apparently learned that the electric winding for the organ there had been satisfactory, for, despite Hoagland's opinion that the \$200-\$300 cost quoted for an electric Orgoblo was too high, the organ was installed with electric wind. However, by the time the decision had been made, Hook & Hastings had already built the wind system to be powered by water, so an additional \$25 charge was made to adapt the instrument before it left the factory.

The organ arrived at the depot on August 21 after a long delay in completion of the building. Hook-Hastings had stored the organ after its completion on schedule in May and subsequently charged the church \$85 for storage, initiating a barrage of letters from Hoagland seeking reversal of the charge. However, he paid the firm's extra charge of \$25 for changing the organ to accommodate the electric blower after it had already been built to operate via a water motor, and subsequently paid the storage fee as well, admitting that the church had insisted upon timely completion of the instrument.

Ellingwood supervised the installation and "visited [the organ] every Saturday night, cleaning and adjusting. Several thousand dollars worth of repair work was done in this manner without expense to the church."⁷ Based on the Akron plan, this new building, faced in Carthage limestone, was considered modern in every way. The *Methodist Progress* quoted an undated St. Joseph *News Press* article describing the Hook & Hastings Company as "one of the highest class organ builders in the country. The organ cost about \$3,600. It will have a detached console or keyboard, and will be played by pneumatic action. The organist will be seated some twenty feet distance from the organ, in the midst of the choir."⁸



The console of the 1907 organ in the Christian Science church clearly shows 9 combination pedals.



MARK MCQUIRE

The First Church of Christ, Scientist, built in 1905, received a large Hook & Hastings in 1907

The St. Joseph *News Press*, reporting on the dedication service held October 14, 1906, stated the musical program was "a pleasing part of the morning. Handel's beautiful 'Largo' was given as an organ prelude, when Mrs. L. H. Graham ably showed the resources of the new instrument, although its power was better exemplified in the postlude, an impressive march by Lachner. The choir music included Millard's familiar and impressive 'Te Deum, a Gloria,' [sic] by Mozart. The music of the organ, one of the largest in St. Joseph, with the excellently trained choir led by J. Marshall Williams, and the simple decorations of the church made an impressive setting . . ."⁹

Unusual in its stoplist was the 8' Clarinet in the Great instead of the 2' Fifteenth that Hook & Hastings recommended in its 1905 catalog for a Great organ of this size, or the Trumpet stop that the firm recommended for much larger organs, reserving the Clarinet only for the Choir of a three-manual organ. That Hook & Hastings lists a 14-rank organ of 1906 as having 22 registers, that there was no 2' stop, and that the organ had pneumatic action, all of these facts imply that there may have been at least one super octave coupler, probably Swell to Great 4' as seen in the sample stoplists given for small organs in the firm's 1905 catalog.

Reconciling the 14-ranks of the 1906 organ with its entry on the firm's opus list as having "22 registers" leads to a study of the 1905 and 1881 catalogs. Comparison of them demonstrates the firm's various methods of enumerating and counting the resources of an organ: for instance, size number 8D on page 3 in the 1905 catalog has eleven ranks of pipes but is described as having "22 stops." By comparison, the 1881 catalog describes an organ with "22 stops" as having 17 ranks. In 1905, the "stops" of an eleven-rank organ included the organist's bench, a wind indicator, swell pedal, tremolo, blower's signal, three couplers, two combination pedals, and a reversible pedal for the Swell to Great coupler. In 1881, the "stops" did not include the Swell pedal, the combination pedals, reversibles, or the bench.

During the 1906 installation of the organ at the Methodist church, the Hook & Hastings firm was probably measuring space for a new organ at the First Church of Christ, Scientist, across the street, which was seeking a new instrument for its imposing Beaux Arts/Classic building designed by R. F. Comstock of New York City and completed about 1905. In 1907, Hook & Hastings installed



The 1907 Hook & Hastings at First Church of Christ, Scientist, remains tonally as built.

**1907 Hook & Hastings Opus 2151
First Church of Christ, Scientist, Saint Joseph, Missouri
now with Reuter console**

GREAT ORGAN 61 notes	CHOIR 61 notes
16' Open Diapason 1-24z, sm (case)	8' Open Diapason 1-12z, sm
8' Open Diapason 1-12z, sm (case)	8' Melodia 1-12sw, 92
8' Doppelflute sw	8' Dolce sm
8' Gamba 1-12 z, sm	4' Flute sw, bored stoppers
4' Octave z, sm	2' Piccolo sm
2' Fifteenth sm	8' Clarinet sm
III Mixture sm	Tremolo
8' Trumpet z, sm	PEDAL ORGAN 32 notes
SWELL ORGAN 61 notes	16' Open Diapason ow
16' Bourdon sw	16' Bourdon sw
8' Open Diapason 1-12z, sm	16' Lieb. Bourdon prepared
8' Gedeckt sw	8' Violoncello z, sm
8' Salicional 1-12z, sm	COUPLERS Reuter console
8' Aeoline sm	Swell to Great 16'-8'-4'
4' Flute sm, harmonic c ² -c ⁴	Choir to Great 16'-8'-4'
4' Violina sm	Swell to Swell 16'-4', Unison
III Dolce Cornet sm	Choir to Choir 16'-4', Unis'n
8' Oboe z, sm	Swell to Choir 16'-8'-4'
8' Vox Humana z, sm	Great to Pedal 8'-4'
Tremolo	Swell to Pedal 8'-4'
	Choir to Pedal 8'-4'

its last new organ in St. Joseph in the Christian Science church, listed as Opus 2151, comprised on three manuals and thirty-six ranks, with tubular-pneumatic action and pitman chests. Hook & Hastings used pitman chests for only a short period of time, opting for ventril chests in most new electropneumatic organs, though slider chests are known to have been built into the 1920s.

Several years later, structural problems in the Presbyterian Church building forced its demolition.¹⁰ On the same site, the members erected a landmark Georgian Colonial edifice designed by Walter Boschen of the local firm of Eckel & Aldrich and decorated by the Tiffany Studios of New York. The original Hook & Hastings organ, bell, communion table, and marble pulpit became four "souvenirs," along with the cornerstone that went over



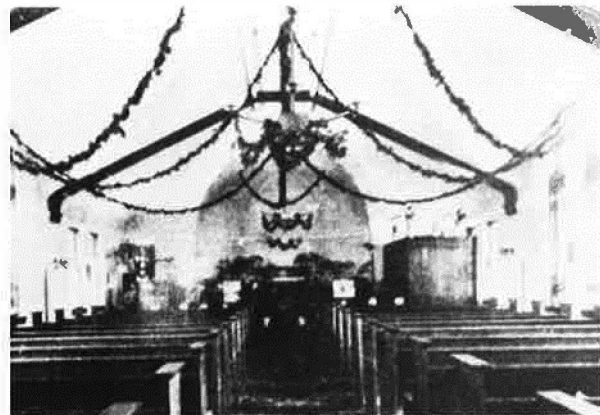
The 1872 building of First Presbyterian Church was demolished ca. 1910.



The main Great winchest and pipework of the Christian Science organ, L to R: 8' Trumpet, Mixture, 2' Fifteenth, 4' Octave, 8' Doppelflute, 8' Gamba, 8' Open Diapason



Now replaced, the Great of the 1910 Hook & Hastings Op. 2230 at First Presbyterian Church shows on the former Trumpet toeboard in the foreground a "rigged" relay which played a Gemshorn which had been added ca. 1957. Behind it are the Mixture, 2' Fifteenth, 2 2/3' Twelfth, 4' Octave, and 8' Melodia. Pipes and windchest are from 1877.



The interior of the old English Lutheran Church contains at the left of the chancel what is believed to be Hook & Hastings Op. 1711 from Dr. Ellingwood's residence.

from the old building.¹¹ Utilizing the original slider chests and most of the original pipework, the old organ was converted to tubular-pneumatic action and re-installed as Opus 2230 (1910), becoming a two-manual, 41-register instrument.

Newspaper accounts of the dedication service held on February 12, 1911, stated, "The old organ, bought after its exhibition at the Centennial Exposition in 1876 [sic], never sounded better than it did yesterday, as Miss Amy Aldrich, the choir organist, sounded the first notes of the prelude, Silas' 'Andante in C.' The instrument was overhauled during the winter by the manufacturers, and they reported that not one of the 2,500 pipes needed replacing. Rebuilt to fit the acoustic properties of the new room, it was a perfect accompaniment to the choir's singing."¹² Other programs held that day included a special afternoon communion service and evening service of music by the quartet, accompanied by the organ and instrumentalists. For many years, this church's choir consisted of a quartet, which in the present building sang from a small loft located above the pulpit. The choir grew in number and was consequently moved along with the organ console, after the organ had been converted to pull-down action in the mid-1950s.

In 1911, Hook & Hastings returned to St. Joseph to enlarge the Francis St. Church organ to forty registers, according to the opus list. This contract was listed as Opus 2267. At this time, a three-stop pitman chest was added to the rear of the Swell to hold an 8' Cornopean, 8' Voix Celeste, and three-rank Dolce Cornet. A three-stop pitman chest was placed above the original Great chest to hold an 8' Salicional, 8' Gamba, and 8' Höhl Flute. A 16' Open Diapason of wood was also added to the Pedal Division. According to the firm's opus list, James S. Ellingwood placed the orders for this work as well and, according to the church Board minutes of May 15, 1911, Ellingwood paid for it.

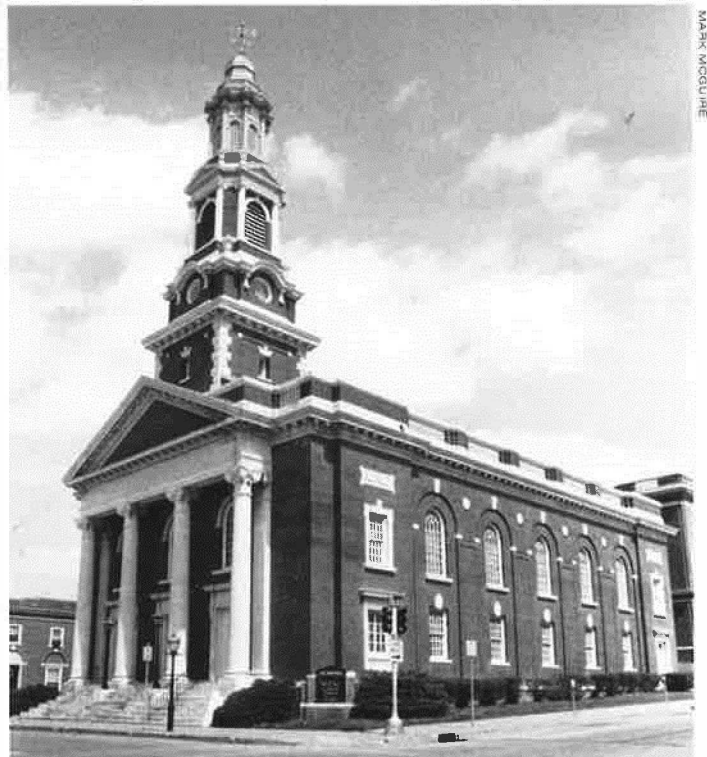
Hook & Hastings' last visit to St. Joseph appears to have been as late as 1935. About this time, according to one long-time member of the Francis St. Church, the console and tubular action of that instrument were beginning to show signs of age, and the decision was made to seek bids for conversion to "electric action." Apparently the Kilgen and Hook & Hastings companies were solicited. The

pastor, based on some unknown prior experience, expressed fear that the Kilgen Company might undertake revoicing of the organ at the same time, resulting in changes that would "make it no longer sound like a church organ." This thought, along with the opinion that the previous work had been of good quality, apparently swayed the bid toward the original builders, Hook & Hastings.¹³ Church board minutes of July 8, 1935, record that \$3,222.48 would be the cost of the work but that no contract had been signed as of that date. The minutes further record on October 14, 1935, that on the preceding Sunday an inaugural recital was played by Dr. Luther Spayde of Central Methodist College. Of the alms received at the event, the Board directed that Dr. Spayde receive \$25 for his services and the balance of funds be applied to acquisition of music for the choir.

This contract appears to be the firm's last known work that was assigned a number. As Opus 2614, Hook & Hastings replaced the tubular part of the pneumatic action with electric contacts, wiring, and magnets to the existing two-stage pull-down motors on the slider chests and to the existing primaries on the pitman chests, as well as to the stop action. The interior of the console was renovated and electric action fitted. The mechanical swell pedal, however, was left intact. Painted on the organ chamber wall is the date "1935" and the name "E. A. Lahaise" — Edward A. Lahaise, whose father, Erasme, had been associated with the Hook & Hastings firm from 1881 to 1930 and who, with his brother Henri, worked for the firm until its closing.¹⁴

A blueprint for the installation of the 1911 rebuild of the Francis Street Methodist organ and the stoplist of the 1935 rebuild remain in the records of Richard C. Lahaise. Sons of Henri Lahaise, Richard and his late brother Robert J. were trained in the organ trade by their father and retained significant records from the firm and their family's association with it.

The blueprint of the original drawing dated March 17, 1911, and marks made on it in the factory bring interesting facts to light, including ongoing consideration of the stops to be added to the 1906 organ, the reorientation of the original double-rise reservoir which measured 8'6" by 5'3" and which was wound by a Kinetic



First Presbyterian Church occupied the present building ca. 1910, moving and rebuilding their 1877 E. & G. Hook & Hastings organ for it.

electric blower, the construction of additional framework to support the old Great chest which was moved forward to make space for the expanded Swell division, the inclusion of a small, 2-stop offset chest for basses of two string ranks, and the couplers and mechanical features of the tilting-tablet console.



For the ca. 1910 building of First Presbyterian Church, Hook & Hastings rebuilt and placed in chambers their 1877 organ as op. 2230 of 1910.

**1877 E. & G. Hook & Hastings Opus 889
First Presbyterian Church, St. Joseph, Missouri
Stoplist from examination of parts,
1910 changes as Op. 2230 noted**

GREAT ORGAN 58 notes

- 16' Open Diapason** z (1-12 case),
replaced in 1910 by Sw. Quintadena at 8'
- 8' Open Diapason** (1-12z case) sm,
repitched one pipe at Tenor F in 1910
- 8' Melodia** 1-12sw, ow, repitched at Tenor E in 1910
- 8' Dulciana*** cm renamed "Dolce" in 1910
- 4' Octave*** cm
- 2²/₃' Twelfth*** cm
- 2' Fifteenth*** cm
- 2' Mixture III*** cm
- 8' Trumpet** deleted ca. 1947

SWELL ORGAN 58 notes

- 16' Bourdon** sw
- 8' Open Diapason** sw sm, repitched at Tenor C in 1910
- 8' Viola** z, cm, renamed "Salicional" in 1910
- 8' Stopped Diapason** sw, repitched at Middle E in 1910
- 8' Quintadena** moved to Gr. 1910 and replaced by
8' Aeoline of cm with z basses marked "183"
- 4' Flauto Traverso** ow
- 4' Violina*** cm
- 2' Flautino** replaced by Voix Celeste of sm in 1910
- III Dolce Cornet*** cm
- 8' Oboe** z, sm, newer bells

PEDAL ORGAN 27 notes, enlarged to 30 in 1910

- 16' Open Diapason** (speculative for 1877
organ, no evidence remaining)

16' Bourdon sw

COUPLERS

Swell to Great

Great to Pedal

Swell to Pedal

* rescaled one pipe in 1910, low c marked "2230", others "889"



MARK MCQUINN

These decorated pipes in a chamber at First Presbyterian Church are part of the 16' Open Diapason which was in the façade of the organ built in 1877 for the congregation's previous building.

As originally contemplated, the Pedal division would have incorporated an action to make the Bourdon available at three levels of power: Bourdon F (Forte), Bourdon M (Mezzo-Forte), and Bourdon P (Piano). This feature apparently was not realized, as the stops are marked out on the blueprint. However, the "Bourdon M" was subsequently marked "Ped/GtC", which, if it means Pedal to Great Coupler, was indeed curious for there were no pipes to extend such a coupler above the 30th manual note. Or, was it intended to make the Pedal play an automatic accompaniment to the manual, duplicating the lowest manual note in Pedal? That it was actually built with the "Ped/GtC" seems unlikely from the remaining evidence in the subsequently rebuilt console. It apparently was not a corruption of nomenclature for the Great to Pedal Coupler appears elsewhere on the blueprint.

Of clearer intent was the placement of a Gemshorn in the Great, but the word is marked out on the blueprint and the word

"Salicional" substituted, with which the organ was built. Interestingly, a single Gemshorn pipe bearing no opus number remains in the blower room at the church. There was consideration of substituting a 4' Flute D'Amour for the Great Clarinet, but it was inked out and the Clarinet survived. In the Swell, what was built as a Viola Celeste was originally considered to be a Viol D'Orchestre.

The Lahaise stoplist of the 1935 rebuild shows a few tonal changes including the addition of 16' and 4' couplers and Unisons Off to the Great and Swell, a Swell to Pedal 4' coupler, extension of the Pedal to 32 notes, and the addition of an 8' Gross Flute and an 8' Flauto Dolce to the Pedal by adding 12 pipes to each of the two existing Pedal ranks. Also added were a Sforzando, four combinations and a release affecting Great and Pedal, four combinations and a release affecting Swell and Pedal, a General Cancel, and an electric generator to supply DC current for the new electric action.

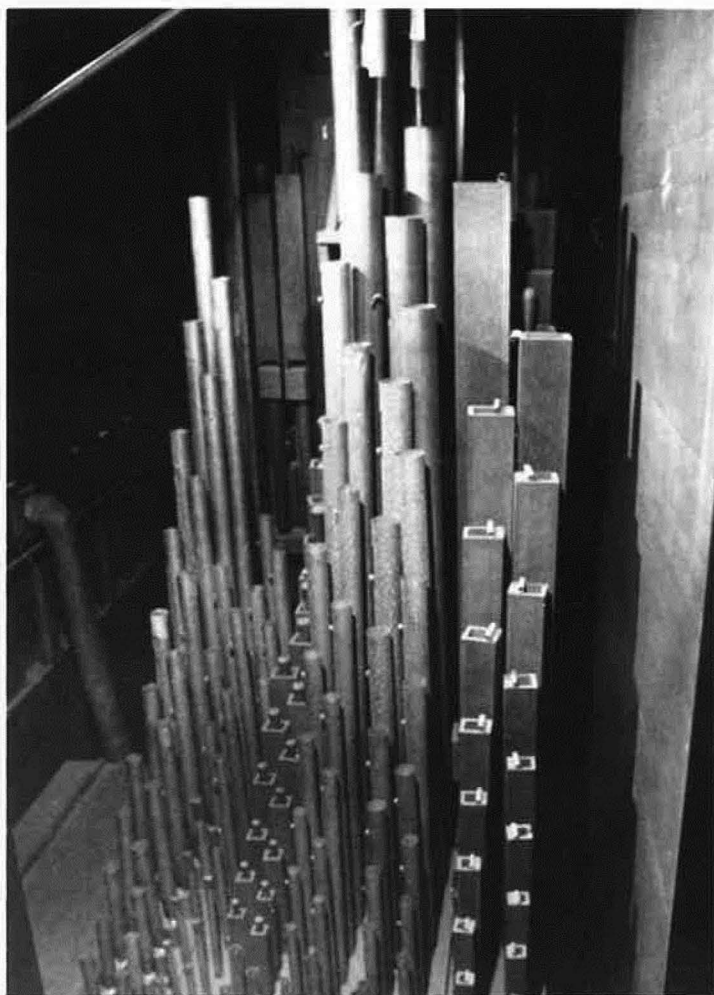
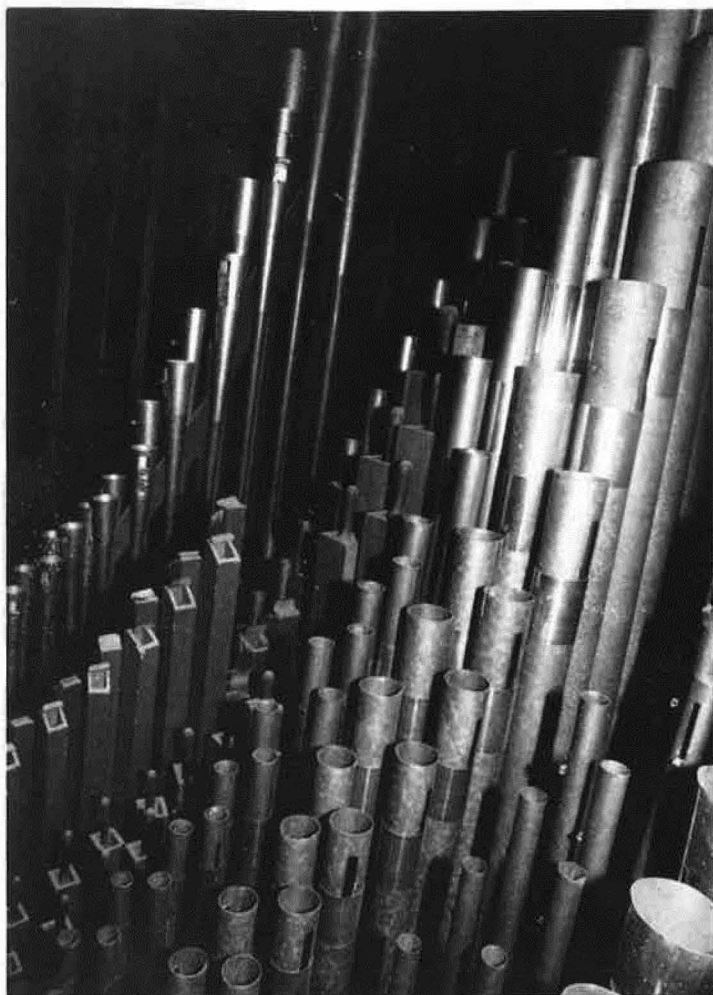
The three organs that survived into the 1980s, located in the Presbyterian, Methodist, and Christian Science churches, represent three different styles within the Romantic period, as well as the success and failures of rebuilds, each under different hands.

At the time of its replacement by the Visser-Rowland firm in 1989, the Presbyterian organ was in the worst condition, suffering from a poorly executed rebuild some thirty-three years prior and intentional neglect since then, including extensive water damage. However, of the twenty-seven ranks, twenty-three appeared to be original to 1877 or the 1910 rebuild. Subsequent to its re-installation by Hook & Hastings, it was converted to electropneumatic pull-down action by a Kansas City technician named Wheeler and minor tonal modifications by Charles McManis. The principal chorus and flutes of this organ will survive intact in a new organ to be built by Michael Quimby of Warrensburg, Missouri, for the First Baptist Church of Lee's Summit, Missouri.

The pipework is typical of the E. & G. G. Hook & Hastings work during the 1870s, with a tone quality that is full, yet unforced. The original stencilled façade pipes from the 16' Open Diapason were re-installed behind the 1910 façade, consisting of the lower Great 8' Open Diapason. Except for non-working pneumatic stop actions, the original fifty-eight note Great and Swell chests, despite water damage, were in relatively good condition when cut apart for removal. Most of the other mechanical problems originated in the replacement console. It is interesting that in one of the most staid churches in this historically minded city, the suggestion to rebuild or restore the existing organ fell on deaf ears. The new organ, ironically, incorporates slider chests and electric pull-down action.

The organ in the Methodist church has been extensively rebuilt and enlarged by two builders since 1935. When the organ was rebuilt by Charles McManis in 1976, all of the reed stops were dispersed (since, the Clarinet has been re-acquired by the church and the Oboe was found playing happily in a Barckhoff tracker), a Gemshorn and Gemshorn Celeste were added to the Swell, a Mixture III was added to the Great, the 8' Hohl Flute was moved to 4' pitch, the 8' Viole de Gamba was cut to 2' pitch and placed on another string's toeboard, and the Great Salicional was removed. A 16' Fagotta was added to the Pedal and, later, the Dolce Cornet in the Swell was moved to a higher pitch.

HOOK & HASTINGS CO.
BOSTON



MARK MOQUINE

At the left above, pipework of the Swell organ before it was removed from First Presbyterian Church appeared to be in generally good condition and showed evidence of the organ's alterations, but the Choir pipework of the Christian Science Church, in the photo on the right, appears to be almost as it was left by Hook & Hastings. Compare the open wood Melodia on the right, with tuning shades neatly adjusted and tops square, to the 4' Flauto Traverso of open wood on the left — the tops have been filed off at a diagonal to make them tune sharper. Stoppers of the wooden Stopped Diapason on the left appear to be driven deeper than normal for the same tuning reason, and the style of the handles on the 1877 stoppers at the left is obviously different from the 1907 stoppers of the 4' Flute on the right, the latter having been bored to affect the harmonics of the pipe. The resonators of the Oboe pipes on the left have newer tops of spotted metal attached to the 1877 common metal and zinc originals, and the scrolls appear to have been widely opened, then rolled closed again, while the 8' Clarinet on the right is unchanged. Tuning collars appear to have been added to most of the metal flue pipes on the left, which were probably built with scrolls originally, as are the 1907 flue pipes on the right.

As rebuilt again in 1986 by Quimby Pipe Organs of Warrensburg, Missouri, the organ is still functioning on the 1906 Great and Swell slider chests as well as the pitman chests added in 1911, and is still functioning on original leather. Fourteen of the twenty-three ranks from the 1906 and 1911 installations survive.

A recently added Choir division includes two ranks from the 1870 E. & G. G. Hook Opus 539. More recently, the façade pipes were restored to their original "factory" colors. The organ has a greater presence in the room than did the Presbyterian organ and reflects the tonal updating made in recent years; it now totals thirty-five ranks.

The instrument in the Christian Science Church reflects the Romantic tastes prevalent at the turn of the century, but it is the most original. The only noticeable tonal alteration has been the repitching of the Great mixture. The large rectangular room, finished in hard plaster with only carpeted aisles, is sympathetic to the instrument which has good color and a warm, full sound. The tubular-pneumatic action and console were replaced by Reuter some years ago, although the pitman chests were retained and survive in excellent condition.

It is interesting to note that while original chestwork and in some cases old leather survive with original pipework, none of these organs retained the original console. One common feature of all three, however, is the original low wind pressure of no more than approximately 3½ inches. In fact, a feature article on organs in the city, which ran in the *St. Joseph News Press*, August 7, 1939, indicated that local organists favored the tonality of the Hook organ in the Christian Science Church. A caption in the article stated, "This

organ, because of its low wind pressure, possesses a tone of lovely quality, surpassing that of any other organ in the city, according to some St. Joseph musicians."¹⁵

The two surviving Hook & Hastings organs in St. Joseph, though altered, are fortunately located in prominent and architecturally significant buildings and the organs themselves make strong architectural statements in their respective rooms. The two churches anticipate many more years of faithful service from these two instruments.

Michael Quimby, Richard Lahaise, and William T. Van Pelt contributed to this article.

Notes

1. "History of Buchanan County 1881." Publisher unknown. Reprinted by Seward Lilly 1973.
2. Sheridan A. Logan, "A History of First Presbyterian Church" (St. Joseph, Missouri, unpublished).
3. "History of Buchanan County 1881."
4. *News Press* (St. Joseph, Mo.: February 13, 1911).
5. *News Press*, (St. Joseph, Mo.: August 1, 1937).
6. *Methodist Progress* (St. Joseph, Mo.: Missouri District, M. E. Church, South, October 1906).
7. *News Press*, August 1, 1937.
8. *Methodist Progress*.
9. *News Press*, October 15, 1906.
10. Sheridan A. Logan, personal interview, April 27, 1987.
11. *News Press*, February 8, 1911.
12. *News Press*, February 13, 1938.
13. W. H. Utz, Jr., personal interview, July 18, 1990.
14. William T. Van Pelt, comp., *The Hook Opus List 1829-1935*, Organ Historical Society, 1991, pp. 53, 54.
15. *News Press*, August 7, 1938.

MINUTES

National Council Meeting
Baltimore, Maryland

July 7, 1991

CALL TO ORDER

The meeting was called to order by the President at 9:15 a.m. Present were officers Roy Redman, Kristin Farmer, and Michael Friesen; councillors John DeCamp, James Hammann, Rachelen Lien, John Ogasapian, John Panning, and Timothy Smith (late arrival); William Van Pelt, Executive Director, and Stephen Pinel, Archivist; and Society members John Farmer, Alan Laufman, and Susan Friesen (all only partial attendance).

OFFICER AND STAFF REPORTS

The minutes of the prior meeting of February 15-16, 1991 were already approved by mail ballot of the Council and published in *The Tracker*.

The written reports of the Executive Director and the Treasurer were presented. Bill Van Pelt reported that there were now 2,828 members on the rolls, 1,800 orders for merchandise had been processed since March 15 alone, and that there were 281 registrants for the convention as of July 6. Recording projects in process include a new 2-CD release of the Society's most popular recording, *An Evening at Woolsey Hall* (Charles Krigbaum, organist), augmented with new material, which will be issued by the end of the summer, and the New Orleans, Newburyport, and Milwaukee convention recordings by the end of the year or shortly thereafter. Relative to publications, the Fox guide to organbuilders should be done by the end of August, and the Hook volume, the third in the Edition Series project, has just been published. A facsimile of Jardine catalogues and opus lists will be the fourth item in the series and should be delivered in December.

Bill presented the Treasurer's Report on behalf of David Barnett, who could not be present. The Society's financial condition is good, and with relatively high attendance at the convention, surplus proceeds from that event should ensure that the OHS ends the fiscal year in September in "break-even" or better condition. The question was raised about the auditing of the books. Bill stated that they had not been done for three years, but that the bylaws do not require an audit, and further, that "audit" had a specific legal definition, requiring a CPA, and that it was thus expensive. After discussion, it was agreed that Bill will look into the issue and report at the October Council meeting how some form of independent review of the books will be done.

REPORTS OF COUNCILLORS

Conventions. Alan Laufman submitted a written report on the work done to get ready for the Baltimore convention, as well as a tentative schedule for the 1992 Maine convention. Discussion ensued as usual on various aspects of convention procedures and policy. Alan also discussed with Council various possible 1994 convention sites, and it was agreed to postpone the selection of the 1994 site until the October Council meeting.

Education. John DeCamp discussed the Biggs Fellowship, International Interests, Historic Organ Recitals, and Slide-Tape committees under his purview. Kristin Farmer's report showed that the program had been given at 15 AGO and one OHS chapter meetings in the past year. Council discussed the philosophy of the recital series funding convention recitals. Council also discussed the concept of establishing foreign correspondents for *The Tracker* as part of the International Interests area and other topics for possible inclusion in this column in the journal. Ideas should be forwarded to the Councillor for Education to be pursued.

Finance & Development. Jim Hammann discussed the possibility of a new video of the Society being made, showing its activities, such as conventions, archives, and so forth. Other gifts and funding continue to be pursued.

Historical Concerns. Written reports from Tim Smith and Stephen Pinel were reviewed. Relative to the American Organ Archives, extensive discussion ensued as to the philosophy of the creation and the start-up of the Archives Governing Board. After clarifying the intent and the purview of this group with the Archivist, Council reaffirmed its commitment to the concept. An initial meeting should occur by fall 1991. Members of the Board are as follows: Kendall Crilly, New Haven, Connecticut; Allan Stokes, Columbia, South Carolina; Laurence Libin, New York City; Elizabeth Schmitt, Rolla, Missouri; and Michelle Newton, Carthage, Missouri; as well as the Councillor for Historical Concerns.

In addition, there was considerable discussion over the Archives' budget. The additional funds authorized at the previous Council meeting are being used to catalog more items onto the OCLC system. Stephen Pinel also submitted a current job description and discussed other administrative details. Notice was taken of Westminster Choir College's merger with Rider College, and President Redman will write a letter to Westminster expressing our interest in this development.

Tim has sent copy for brochures on both the Registry of Historic Organs and Historic Organ Citations projects to Richmond to be formalized and published by the end of the year. Eight organs will receive citations at the Baltimore convention.

Organizational Concerns. Rachelen Lien presented a written report on areas under her purview. It was announced that a group in the Pittsburgh,

Pennsylvania area had petitioned to become an OHS chapter under the title "The Harmony Society." Accordingly, it was decided "to accept 'The Harmony Society' as a chapter of the Society." (Moved-Lien, Second-Farmer, Vote-Motion carried.) Other subjects in this area were handled during Old and New Business.

Research & Publications. John Ogasapian submitted a written report on areas under his purview. Manuscript negotiations continue, the Archives Grant program continues to elicit interest, and *The Tracker* is on schedule. Other items had already been discussed under the Executive Director's report. Jerry Morton, Managing Editor of *The Tracker*, submitted the results of the recent reader survey, which received 422 replies, or a 15.5% return, which was very good. The results indicate overwhelming approval of the journal, with no particular feature that warrants serious revision. Numerous ideas were submitted for new directions or article topics which will be worked on in the future.

OLD BUSINESS

It was noted for the record that the Bylaws changes discussed at the February Council meeting to be presented to the membership were ratified by mail ballot of Council members before the membership ballot was prepared and mailed. John Panning then presented the last of the Bylaws revisions that had been worked on and discussed that fell into the area of "housekeeping" and did not require approval by the membership. After discussion and additional revisions, Council determined to "approve the revisions as amended." (Moved-Friesen, Second-Farmer, Vote-Motion carried.) In order to avoid extreme length of these Council minutes, the full texts are not included here, but dealt with such topics as appointments to fill unexpired terms if a vacancy occurs on Council; removing the necessity for the Secretary to have a full set of minutes of the Council meetings at each meeting; adding "personnel issues" to the purview of the Councillor for Organizational Concerns; and changing the title of the Councillor for Finance & Development to Planning & Development, adding "planning issues of the goals of the Society" to the purview of this post. Bill Van Pelt will publish a complete set of Bylaws incorporating these revisions and those that are passed by the membership, including them with an upcoming issue of *The Tracker*.

The committee addressing the Code of Ethics had no report, and this topic was held over to the October Council meeting.

NEW BUSINESS

Council decided that since much discussion about the Archives and conventions occurs at each Council meeting, and because the Archivist and the Convention Coordinator both are directly responsible to Council, the "travel expenses of the Archivist and the Convention Coordinator to Council meetings be reimbursed." (Motion-Panning, Second-Ogasapian, Vote-All ayes except Ogasapian, nay. Motion carried.)

Tim Smith reported that David and Permelia Sears had told him of their resignation from the Extant Organs Committee effective in September. In addition, Susan Friesen had submitted a letter of resignation as Editor of *The Tracker* effective July 1, 1991 to Council members. After discussion, Council voted to "accept the resignations with regret and to thank them for their service." (Motion-Smith, Second-Ogasapian, Vote-Motion carried.) Council then appointed Alan Laufman as the new Chair of the Extant Organs Committee and John Ogasapian as the new Editor of *The Tracker*. A resolution of thanks to the Seares for their fifteen years of service will be brought by the Council to the Annual Meeting.

Council also decided to "dissolve the Repertoire Committee and instruct the Convention Coordinator to handle review of convention recital programs as they are submitted." (Moved-Lien, Second-Ogasapian, Vote-All ayes except Ogasapian, nay. Motion carried.) The Repertoire Committee members will be thanked for their past service.

In the matter of a request for financial reimbursement, after considerable discussion it was decided that "in deference to the expressed wishes of Edgar A. Boadway, Council declines the designated anonymous gift." (Moved-Hammann, Second-Ogasapian, Vote-Motion carried.) A letter will be sent to Mr. Boadway explaining the rationale for the decision.

Council also decided that due to the expense and effort involved, "annual membership cards be eliminated." (Moved-Panning, Second-Ogasapian, Vote-All ayes except Friesen, nay. Motion carried.)

Michael Friesen stated that he felt that prior action of the Council in eliminating a Publications Committee was a mistake, based on how various discussions had transpired at recent Council meetings about manuscripts and problems with contracts or preparation of the material, and also that there now was not sufficient independent review of possible publication projects. Accordingly, it was moved "to establish a five-member Publications Committee appointed by National Council to review manuscript projects that come in, the committee to make formal recommendations to the Council." (Moved-Friesen, Second-Panning.) Discussion ensued, resulting in a motion to table this issue to the October Council meeting (Moved-Ogasapian, Second-DeCamp, Vote-All ayes except Friesen, nay. Motion carried.)

It was suggested that Council adopt a formal meeting place plan, such as the fall meeting at Princeton because the Archives are there, the spring meeting at Richmond because the OHS headquarters are there, and the summer meeting at the convention site, as is standard practice. Because this is an election year, the date and place of the next meeting will be determined by consultation of the newly-elected Council members.

There being no further business, the meeting adjourned at 4:30 p.m.

Respectfully submitted,
Michael D. Friesen, OHS Secretary

Annual Meeting Baltimore, Maryland

July 9, 1991

The Annual Meeting of the Organ Historical Society was called to order at 5:00 p.m. by President Roy Redman. A quorum was declared established.

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

He then called for members who wished to vote in person to receive ballots and pass them on to the Election Teller, so that the results could be tallied and announced as soon as possible.

It was moved to approve the minutes of the 1990 Annual Meeting as published in *The Tracker*, Vol. 34, No. 4 (m-Culver Mowers, s-Robert Roche, v-all ayes). Motion carried.

Executive Director William T. Van Pelt reported on recent activities of the Society and summarized the Treasurer's Report on behalf of David Barnett, who could not be present. He discussed upcoming publications and recording projects, merchandise sales and administrative areas, and noted that the OHS financial condition was good.

Stephen Pinel, Archivist, reported that the Archives are busily functioning, with frequent visits by researchers, and that the major work at present is the cataloguing of its holdings on to the OCLC system. The most significant recent acquisition was the Hodges collection. He also stated that the Society needs to budget more funds for the Archives, as it is hampered by its current budget. He will be conducting a silent auction of duplicate materials during the convention, the proceeds of which will go to the Archives.

Reports of the Councillors were as follows:

Alan Laufman, Convention Coordinator, spoke about upcoming conventions on behalf of John Panning, Councillor for Conventions. He stated that there were some proposals or expressions of interest in hand for future conventions, and that anyone present who was interested in hosting such an event should talk to him during the Baltimore convention.

John DeCamp, Councillor for Education, described the work of the Historic Organ Recitals, Slide-Tape, and International Interests committees. There have been relatively few recitals this past year, but the slide-tape program has been shown at fifteen AGO and one OHS chapter meetings.

James Hammann, Councillor for Finance & Development, reported that additional funding sources continue to be explored, grants are being pursued, and that the possibility of a new video of the Society, showing its activities, is in discussion.

Since Timothy Smith, Councillor for Historical Concerns, could not be present, Michael Friesen reported on subjects of this area, such as the Extant Organs and Organ Citation committees. David and Permelia Sears were recognized by the assembly in a resolution brought forward by the National Council for their fifteen years of service on the Extant Organs Committee.

Rachelien Lien, Councillor for Organizational Concerns, thanked the following for all of their work to date: John Panning for heading up the long process of devising bylaws revisions; and chairs Michael Friesen, Lawrence Trupiano, and Joseph Fitzer of the Distinguished Service Award, Nominating, and Repertoire Committees, respectively. She announced that the National Council had approved the petition for a new chapter in the Greater Pittsburgh area, entitled "The Harmony Society," and presented a charter to Rev. Leo Longan, who accepted it on behalf of the new group.

John Ogasapian, Councillor for Research & Publications, noted that Bill Van Pelt had reported on the most current publishing projects and stated that there were several manuscripts the Society was pursuing. He also recognized the 1991 American Organ Archives Fellows: Agnes Armstrong, Michael Friesen, and Ann Marie Rigler.

Jane Edge, a member of the Biggs Fellowship Committee, introduced the 1991 Biggs Fellows on behalf of Julie Stephens, who could not be present. Kimberly Hess, Paul Scott, Michael Snoddy, and Christoph Wahl were acknowledged by the assembly with applause.

David Storey, Chair of the 1991 Convention Committee, introduced and thanked the members of the committee for all of their work in preparing for this event. He also thanked the several people who volunteered much time and effort towards the repair and tuning of several unrestored organs, so that they could be heard to the best effect possible during the convention.

Michael Friesen, Chair of the Distinguished Service Award Committee, announced that due to a tie, there were two recipients of the honor in 1991. He presented a plaque of recognition to Elizabeth Towne Schmitt. Alan Laufman, a member of the committee, presented the second plaque to the retiring Editor of *The Tracker*, Susan R. Werner Friesen. Both expressed their surprise and thanks and were warmly applauded by the audience.

There was no Old Business. Under New Business, questions in several areas were raised by members of the audience. Norman Walter expressed concerns about the bylaws changes and made a motion, seconded by Edna Van Duzee, that their "implementation be delayed until a more thorough investigation of their implications is carried out." An exchange of questions from the audience and replies from John Panning and other members of the National Council occurred. Questions dealt with the functioning of the Annual Meeting; the make-up of the Nominating Committee; and the appropriateness of the Treasurer, to be appointed by the Council under the new wording, also having a vote on Council. It was pointed out that since the results of the balloting were not yet known, perhaps this discussion should be held over, and Mr. Walter agreed to withdraw his motion.

Richard Ouellette asked if the Society's books had been audited. Bill Van Pelt stated that they had not, and that the word "audit" has a specific legal definition, requiring that a CPA do such an audit, and that it was somewhat expensive. The current bylaws as well as the proposed changes do not require an audit, but rather an annual review. He said that this had just been discussed at the July National Council meeting and would be dealt with at its October meeting.

Other members asked about the discrepancy in large salary increases for some members of OHS staff and none for others, and if the Council was going to budget more funds for the Archives. President Redman replied to the former that when the issue of equity in raises was brought up at Council it came to a split vote, and he had voted no to defeat the proposal because of his concern that the Society had just gotten over financial difficulties and should wait awhile. As to the latter, he stated that the budget for the next year would be decided in October.

Bard Wickkiser, Election Teller, announced that the Bylaws amendments had passed, and that the following persons had been elected to Council for the 1991-93 term: President, Roy Redman; Vice-President, James Hammann; Secretary, Mary Ann Balduf; Treasurer, David Barnett; Councillor (6), Kristin Farmer, Culver Mowers, Patrick Murphy, John Ogasapian, Thomas Rench, and Ruth Tweeten.

Because the meeting was running into the supper hour, it was recessed at 6:15 p.m. The meeting then reconvened at 6:50 p.m.

President Redman called for nominations from the floor for election of members of the Nominating Committee for the 1991-93 term. The following were nominated and accepted: Jane Edge, Rosalind Mohnsen, Michael Morris, John Panning, Robert Roche, David Storey, Lawrence Trupiano, and Norman Walter.

On behalf of the National Council, Michael Friesen presented the nomination of Orpha Ochse as Honorary Member of the Organ Historical Society. There were multiple motions and seconds, and the voice vote was all ayes. Motion carried. Dr. Ochse was in attendance to receive a plaque commemorating the designation, and thanked the assembly for the honor.

President Redman acknowledged the presence of several special guests from overseas, including Martin Kares, a former Archives Fellow, who was invited by the convention committee to give a slide-lecture on Baltimore German organbuilders. He also called for a round of applause to thank all of the outgoing officers and councillors of the Society, which was duly given.


Returning to the issue of bylaws changes, George Bozeman moved and Scot Huntington seconded that "the bylaws committee be directed to restudy the issue of the appointed Treasurer being allowed a vote on Council and to bring this issue back to the membership by ballot." After discussion, the voice vote was all ayes. Motion carried.

The meeting was then recessed again at 7:20 p.m. It reconvened at 7:00 p.m. on July 10, 1991.

Bard Wickkiser presented the results of the election of the Nominating Committee. Those persons elected were: Jane Edge, Rosalind Mohnsen, Robert Roche, David Storey, and Lawrence Trupiano. Jane Edge, having received the highest number of votes, was designated chair.

There being no further business, the meeting was adjourned at 7:02 p.m.

Respectfully submitted,
Michael D. Friesen, OHS Secretary



Cheputerworks

OHS Membership & Accounting Since 1982
Multi-user Systems for Churches & Businesses

2024 West Broad Street
Richmond, VA 23220

PH: (804) 358-1714
FAX: (804) 353-3803

Donors & Gifts, 1990-'91

THOSE WHO PAID DUES in a category above the regular level added several thousand dollars to the Society's income in the fiscal year ended September 30, 1991, expanding its ability to meet pressing needs in preservation, education, research, publications, and other programs. They are listed here. Several corporations match employee gifts to non-profit organizations such as OHS, thus several hundred dollars were received because members applied for the matching grants.

In addition, donations were made to the General Fund by members, organizations, and firms. These gifts were received for specific purposes or for general support of activities.

BENEFACTORS \$250

Dr. Robert Bluford
Wesley C. Dudley
Alan Laufman
Peebles-Herzog Inc.
Michael Quimby
Richard E. Willson

PATRONS \$100

Michael Barone
John C. Bennethum
R. C. Bullwinkel
Dana E. Cartwright
Joseph F. Dzeda
John & Kristin Farmer
David Gooding
Bryant S. Hazard
David M. Jeffers
Dr. C. Ronald Koons
Frederick J. Kruse
Gerry Landsman
Rachelen J. Lien
Robert Long
William F. McCarthy
Nancy J. McCracken
Hugh M. Pierce
Schantz Organ Co.
Michael Stairs
Thomas R. Thomas
Lawrence Trupiano
Richard B. Walker
Mr. & Mrs. Norman M. Walter

DONORS \$65

Robert E. Coleberd
Ann Turner Cooper
Hugh L. Dryden
Thomas L. Finch
Brian M. Fowler
Robert Glasgow
Douglass Hunt
J. O. Love
Ken Lundberg
Rosalind Mohnsen
Marilyn G. Mulder
P. Kelly Niles
Adrian W. Phillips
Gerald A. Saunders
David M. Schnute
Gordon A. Schultz
Jeffrey A. Scofield

Sustaining \$50

Leland R. Abbey
Leo D. Abbott
Dr. David H. Archer
George A. Armanini
Mr. Philip Asgian
Robert F. Baker
Nelson C. Barden
David M. Barnett
John & Rhonda Basinger
Robert F. Bates
Leon C. Berry
Keith Bigger

B. P. Bogert
Richard L. Bond
John Bullock
Thomas A. Burrows
Mr. William G. Burt
Paul S. Carton
Michael Christiansen
Lynn R. Clock
Giles Cooke
J. Earl Cummings
Christopher R. Cusumano
David P. Dahl
Ivan E. Danhof
George W. Deinzer
Harold E. Donze
Mark A. Edwards
Susan Ferre
Linda P. Fulton
James J. Hammann
Clyde Holloway
William L. Huber
Paul A. Humiston
John A. Hupcey
Charles E. Johnson
Delbert L. Johnson
Henry C. Johnson
Leonard B. Johnson
Lamar R. King
Daniel R. Kingman
Arthur Lawrence
Laurence W. Leonard
Robert J. Lockridge
Maurice D. Lockwood
Alfred E. Lunsford
Paul N. Maine
Kenneth Matthews
Roger Meers
R. Wilbur Melbye
Jesse B. Mercer
Marian Ruhl Metson
Andrew C. Michaelsen
Paul Minning
Richard I. Morel
John F. Morningstar
Culver L. Mowers
Jon Moyer
Patrick Murphy
Constance Newsom
Jon C. Nienow
Lee T. Nunley
William N. Osborne
Thad H. H. Outerbridge
Anne T. Payne
Mrs. Lois Regestein
Thomas R. Rench
Joseph G. Roberts
Richard Robertson
Douglas L. Royse
Schaedle Pipe Organ Services
Elizabeth T. Schmitt
William Schoppenhorst
Gary B. Shepherd
Charlie L. Shue

Hampson Sisler
Bon R. Smith
John L. Speller
St. Paul's United Methodist Church
James R. Steadman
Robert Sunkel
Frederick L. Swann
Jon Atwood Swanson
Barbara Syer
Joseph L. Tardio
John D. Thorpe
James B. Tyler
Kenneth W. Usher
Camille P. Wagner
John T. Weeks
Prof. Dr. Martin Weyer
Vernon H. White
Robert P. Wilkinson
John Wilson
Warren Winkelstein
Lauren W. Wismer
Jerry R. Witt
Douglas M. Woodard
Robert E. Woodworth
R. B. Zentmeyer

CONTRIBUTING \$35

Elizabeth J. Adair
Don L. Adams
Gilbert F. Adams
F. X. Asbeck
The Rev. Joseph Aschenbach
Amory T. Atkins
Richard Bennett
Marlyn Bowman
Dr. John S. Bradfield
Lawrence A. Bradshaw
George Brandon
James M. Bratton
Richard G. Brode
John C. Bronson
J. Pinoake Browning
Frederick G. Brugge
Brian Buehler
Burness Associates
Carol D. Cantrell
James W. Carmichael
Raymond L. Chace
Thomas R. Charsky
Ruth Charters
Michael Chervenock
William B. Clarke
Newell Claudy
Dan Clayton
David L. Cogswell
Mr. Wyatt H. Colclasure
Edwin H. Cole
Dean P. Coombs
Charles L. Covington
Brian Crooss
Grahame Scott Davis
John G. Davis
D. Glenn Day

Ronald E. Dean
John DeCamp
Vernon L. deTar
Wm. N. Duck
Brantley A. Duddy
Clarence Dudley
John Bryan Dyker
Bradford H. Elker
Lorraine Emery
Mr. Edward Emmers
Roger Evans
Philip E. Felde
Mr. Don Feldhusen
James A. Fenimore
Charles Ferguson
John R. Ferris
Joseph Fitzer
Gerald D. Frank
Russell D. Franklin
Rubin S. Frels
Kirk Garner
Richard M. Gayhart
Gary H. Geivet
M. W. "Randy" George
David J. Geslin
Mary A. Giordmaine
Vernon Gotwals
Greenville Pipe Organ Consultants
Margret Gries
John H. Gusmer
H. A. Howell Pipe Organs, Inc.
Warren M. Hagist
H. Bert Hallock
Vernon H. White
Will O. Headlee
Noel E. Heinze
Curt Helstrom
Carl L. Hillyer
Hochhalter Pipe Organ Service
Dorothy Jean Holden
Scott J. Hooper
Charles Horton
Eileen J. Hunt
Scot Huntington
John Igoe
Robert A. James
Noma R. Jebe
James K. Jobson
Tom Johnson
Henry W. Jones
David E. Kay
Anne L. Kazlauskas
Richard A. Kendall

A. W. Kendrick
Scott Kent
Kenneth H. Kerr
Mr. David M. Kinyon
Edward C. Knieriem
Gene M. Kuehn
Mrs. Graham Landrum
William A. Lange
M. L. Leget
David A. Levine
Graham F. Loynd
Paul R. Marchesano
Bill Markley
Kevin D. McClure
E. T. Mickey
Robert L. Milliman
Marvin Mills
Alexander S. Mitchell
Frederick L. Mitchell
John H. Mitchell
Thomas O. Mitchell
The Rev. Frank Moon
Frederick Morrison
Richard G. Morrison
Jay C. Mossman
Eloise Folkers Nenon
Chris Nichols
Noel W. Nilson
Keith E. Norrington
John K. Ogasapian
Thomas L. Oliphint
Alvin M. Olson
Richard H. Oslund
Martin Ott
Lynn M. Paege
John Panning
Parsons Organ Co.
Anthony V. Pasquale
Richard G. Pelland
David M. Petersen
Dr. Jay Peterson
Randolph H. Petren
Mrs. Loving Phillips
Ronald G. Pogorzelski
Joseph R. Policelli
Joseph W. Pool
Lynn Ropke Pratt
John W. Prinz
Larry R. Pruett
James G. Raimond
Nathan A. Randall
Robert W. Rhynsbarger
George Rico
Terry B. Rinkenberger
Steven J. Riskind

James M. Robertson
Melvin Robinson
Richard Roeckelein
Mrs. Louis Roethlisberger
Rosales Organ Builders
Paul Alan Rosendall
Randall V. Sandt
Allen R. Savage
J. Paul Schneider
John W. Schober
Horace W. Sellers
Gerard Shamdosky
J. Bruce Shields
David L. Short
Emmet G. Smith
James B. Smith
Joseph B. Smith
Elizabeth T. Sollenberger
Jonathan L. Stark
Kenneth Starr
Frank B. Stearns
Flaccus M. B. Stifel
David M. Stoeber
John A. Stokes
Jim Strawn
Dr. R. W. Swenson
James C. Taylor
Marguerite Thal
David W. Thomas
Kermit B. Thomas
Charles W. Thompson
Ulises J. Toledano
Robert L. Town
Alfred Turnbull
Thomas Tuthill
P. D. Tuttle
Jonathan Tuuk
Anthony W. Ulmer
Richard S. Vasey
William Visscher
F. William Voetberg
David & Penelope Wagner
Wynema R. Walter
Marshall Whisnant
Bard B. Wickkiser
David K. Wigton
The Rev. B. McK. Williams
Philip H. Williams
A. Bruce Wynn
Lawrence A. Young
The Rev. Carol H. Youse
John Curtis Ziegler

Donors to the General Fund

These members, organizations, and firms donated to the General Fund for specific activities or for general support of the Society.

Donors to the General Fund

A. Thompson-Allen Co.
AT&T Foundation
Amory T. Atkins
E. Ruth Ayers
A. E. Griffith Bates
Doris E. Beckley
Jack M. Bethards
Bishop Organ Co.
William F. Brame
Nelson E. Buechner
Anthony Bufano
Robert C. Bullwinkel
Janet F. Costello
Vernon L. de Tar
David R. Dion
L. A. Dolan
Robert M. Estes

Howard S. Fleming
J. Tyson Forker, Jr.
Mila J. French
Robert A. Hedstrom
C. M. Huntsberger
Donald A. Hurd
Curtiss & Lorraine Johnson
Leslie M. Johnson
Paul W. Koch
Alan M. Laufman
J. E. Lee, Jr.
Louis Leotta
J. O. Love
Paul N. Maine
Lorenz Maycher
Margaret S. McAlister
F. S. McClanahan
Jay H. Miller, M. D.

Esther Moore
Glenda Buchanan Mossman
M. Frances Nobert
William J. Noll
Dorothy S. Olsen
Max Parker
Peebles-Herzog, Inc.
R. David Plank
Michael J. Revay
Dorothy Standley
Frederick L. Swann
Alfred J. Turnbull
Randall E. Wagner
Wynema R. Walter
Harold W. Weaver
Jerry R. Witt

A program of music for the king of instruments

Program 9205 2/3/92

Bach Here and There . . . concerts in Tennessee, South Carolina, and Japan testify to the universality and timelessness of the Bach spirit.

BACH: Prelude & Fugue in a, S. 543

BACH: Chorale-prelude, *Schmucke dich, o liebe Seele*, S. 654

BACH: 3 Chorale-preludes (*Dies sind die heil'gen zehn Gegot'*, S. 679; *Kyrie-Christe-Kyrie*, S. 672-674; *Wir glauben all' an einen Gott*, S. 680)

BACH: Chorale-prelude, *Allein Gott in der Hoeh' sei Ehr'*, S. 711

BACH: Trio Sonata No. 4 in e, S. 528

BACH: Chorale-prelude, *Allein Gott*, S. 662

BACH: 4 Chorale-preludes (*Ich ruf zu dir, Herr Jesu Christ*, S. 639; *In dich hab ich gehoffet, Herr*, S. 640; *Wenn wir in hochsten Noeten sein*, S. 641/688)

BACH: Prelude & Fugue in C, S. 547

Performances are by John David Peterson (of Memphis State University) on the 1988 Martin Ott organ at Lord of Life Lutheran Church, Memphis, TN; Yuko Hayashi, inaugurating the 1990 Taylor & Boody organ at Ferris School for Women in Yokohama, Japan; and Roberta Gary (of the University of Cincinnati), Joan Lippincott (of Westminster Choir College), and Edmund Shay (of Columbia College), playing the 1985 Flentrop organ and participating in the annual summer Bach Week at Lutheran Theological Southern Seminary in Columbia, SC.

Program 9206 2/10/92

More Highlights from Houston (II) . . . further selections from recitals given at the 1988 National Convention of the American Guild of Organists, plus.

ANTON HEILLER: *In festo Corporis Christi* (1957)—Kevin Jones (1974 Beckerath organ/University of Houston; r. 6/29/88)

DIETRICH BUXTEHUDE: Praeludium in E. EDWARD MACDOWELL: 2 Pieces (*To a water lily*, Op. 51, no. 6; *A Sea Song*, Op. 55, no. 5)—J. Melvin Butler (1991 Fisk/Palmer Memorial Episcopal Church; r. 11/10/91)

MARCEL DUPRE: *Evocation* (Symphonic Poem), Op. 37—Mary Preston (1979 Visser-Rowland/Westbury Baptist Church; r. 6/30/88)

GERRE HANCOCK: Anthem, *Judge eternal* (premiere)—Choir of King's College, Cambridge (England)/Stephen Cleobury, cond; Stephen Layton, o (1964 Wicks/St. Michael Catholic Church; r. 6/27/88)

NAJIB HAKIM: *Hommage to Stravinsky* (American premiere)—Amy Johansen (1988 Casavant/Westminster United Methodist Church; r. 6/29/88)

Broadcast and production of this program were assisted by a grant from the Houston chapter of the A. G. O. and the cooperation of Houston public radio station KUHF-FM (also see Program #9212).

Program 9207 2/17/92

Son of San Francisco . . . Bay-area favorite Tom Hazleton beams melodies bright and beautiful during concerts at the Castro Theater and Trinity Episcopal Church on Bush Street, where California landmark instruments were recorded during an Organ Historical Society convention.

IRVING BERLIN: *There's no business like showbusiness*

JULE STYNE: *Mame*

LEONARD BERNSTEIN: *Tonight*

GUY ROPARTZ: *Sur un theme Breton*

WILLIAM WALTON: *Crown Imperial Coronation March*

WALTER DONALDSON: *Just a bird's eye view of my old Kentucky home*

RICHARD RODGERS: *Out of my dreams*

SIDNEY TORCH: *On a spring note*

HAYDEN WOOD: *The Horse Guard, Whitehall, Two-Step March*

JOHNNY MERCER: *Blues in the night*

TCHAIKOVSKY: *Andante cantabile*

GEORGE GERSHWIN: *Andante*, fr Piano Concerto in F

RODGERS: *South Pacific Medley*

Mr. Hazleton performs on the Castro Theater's 26-rank Wurlitzer and the 1924 E. M. Skinner organ at Trinity Church (r. 6/21 and 6/23/88), and on the 36-rank Wurlitzer at the Merle Norman Tower of Beauty in San Sylmar (Pro Arte CD-434/435). OHS concert tapes were made by Scott Kent.

Program 9208 2/25/92

Orgelmusik aus Wien . . . historic and modern repertoire for organ solo and in consort, from Austria's capitol city.

J. S. BACH: Toccata & Fugue in F, S. 540—Martin Haselboeck (1985 Reil organ/Augustinerkirche, Vienna) Menuet CD-160010-2 (QI)

J. S. BACH: 2 Neumeister Chorale-preludes (*O Jesu, wie ist dein Gestalt*, S. 1094; *Aus tiefer Not*, S. 1099)—Michael Radulescu (1714 Sieber/Michaelkirche, Vienna) CD-1987/1

JOHANNES KOTTER: *Spaniol Kochersberg*. HANS NEUSIEDLER: *Ein ander Tanniz*. DAVE BRUBECK: *Two-part Contention*—Hans Haselboeck, o; ORF-Supercussion Ensemble

JOHN GARDNER: *Sonata Secolare* for Organ and Brass—John Scott, o; English Brass Ensemble

ANTON HEILLER: Concerto for Organ and Orchestra—Roman Summereder, o; Austrian Radio (ORF) Symphony/Erwin Ortner, cond

Program 9209 3/2/92

Teenage Talents . . . an encouraging display of musical ability by players aged fourteen to nineteen.

VIERNE: *Final*, fr Organ Symphony No. 6—David Yearsley (A.G.O. Pacific Regional Competition winner in 1982, age 16; recorded at National Presbyterian Church, Washington, D.C.)

LANGLAIS: *Incantation pour un jour saint*. DURUFLE: *Scherzo*, Op. 2 BACH: Fugue in g, S. 542—Michael Budewitz (Twin Cities A.G.O. Chapter Competition winner in 1991, age 17; recorded at the Chapel of the University of Saint Thomas in St. Paul, MN)

BALES: *Petite Suite*. ROBERTS: *Pastorale & Aviary*. BACH: Chorale-prelude, *Rejoice, beloved Christians*. DELAMARTER: *Fountain*, fr 3 Nocturnes. BRUHNS: Praeludium in e (*Little*)—Mary Catherine Race (A.G.O. Southeast Region Competition Division I winner in 1991, age 15; recorded at St. George's Episcopal Church, Nashville, TN)

BONNET: *Elfes*—Mark Ahston (age 16). SMETANA: *Dance of the Comedians*—Ben Vine (age 14; winners of the

American Theater Organ Society Competition in 1991; recorded at the Berkeley Community Theater in California)

BRITTON: *Antiphon* (with the Saint Olaf College Choir led by John Ferguson). HAMPTON: *Variations on The Old Hundredth*—John Schwandt (age 19; recorded at the Wooddale Church in Eden Prairie, MN)

Program 9210 3/9/92

A Sense of History . . . whether built for a mansion or a rural parish church, these century-old instruments have stories to tell.

VIVIANI: Trumpet Sonata in C. GABRIELI: *Canzona, La Spiritata*. ALBINONI: Trumpet Sonata in C. PASQUINI: *Partita sopra la Aria della Folia da Spagna*—Albert Moore, tpt; Charles Echols (1857 E. & G.G. Hook organ/St. Mary's Cathedral Crypt Chapel, Saint Cloud, MN)

GUILMANT (arr. Echols): Grand Triumphant Chorus—Saint Cloud State University Trumpet Ensemble; Charles Echols (1982 Marrin organ/St. Mary's Cathedral).

SHACKLEY: *Gavotte Pastorale*. HOPKINS: *Siciliana*. ROEDER: *Gavotte in E-flat*—Earl Miller (1890 Hutchings/James J. Hill House, St. Paul, MN) AFKA Cassette SK-326 (BKM Associates, Box 22, Wilmington, MA 01887)

MENDELSSOHN: Prelude in G, Op. 37, no. 2. FOOTE: *Canzonetta*. PARKER: *A Joyous March*. TRADITIONAL: *Hymn, Come, ye thankful people, come*—Philip Brunelle (1916 Kilgen/Plymouth Covenant Church, Plymouth, MN)

BACH: Chorale-prelude, *Erbarm' dich mein, o Herre Gott*, S. 721. WIDOR: *Pastorale*, fr Organ Symphony No. 2. RHEINBERGER: *Fantasy & Finale*, fr Sonata No. 10 in b, Op. 146—John Seboldt (1891 Schuelke/St. Boniface Church, New Vienna, IA)

Program 9211 3/16/92

Many Happy Returns . . . individualist viewpoints concerning music which is at the heart of all organ enthusiasm, the works of Johann Sebastian Bach.

BACH: Prelude & Fugue in c, S. 549; Chorale-prelude, *Der Tag, der ist so freudenreich*, S. 719—Hans Fagius (1728 Cahman organ/Leufsta Bruk, Sweden) Bis CD-379/380 (QI)

BACH (arr. Koopman): Organ Concerto No. 8 in d, S. 1059—Ton Koopman, o (Garnier positiv); Amsterdam Baroque Orchestra Erato CD 45545-2

BACH: Sinfonia No. 29 (*We thank we, Lord*)—Paul Nicholson, o; The Brandenburg Consort/Roy Goodman, cond. Hyperion CDA-66502 (Harmonia Mundi USA)

BACH: Prelude & Fugue in b, S. 544—Jean Guillou (1989 Kleuker-Steinmeyer/Zurich Tonhalle) Dorian DORCD-90150

BACH: Trio Sonata No. 1 in E-flat—Christopher Herrick (1987 Metzler/St. Nikolaus Church, Bremgarten, Switzerland) Hyperion CDA-66390 (Harmonia Mundi USA)

BACH: Passacaglia & Fugue in c, S. 582—Anne-Caroline Prenat (1975 Fuegler/Lutry Temple Church, Lausanne, Switzerland) Gallo CD-628 (Qualiton Imports)

Program 9212 3/23/92

Still More Houston Highlights (III) . . . a final installment of concert recordings made mostly during the 1988 American Guild of Organists national convention in a very organ-rich Texas city. It's exciting repertoire, excitingly played.

LOUIS COUPERIN: *Chaconne* in g—Meg Flowers (1991 Fisk organ/Palmer Memorial Episcopal Church; r. 9/23/91)

DURUFLE: *Suite for Organ*, Op. 5—Olivier Latry (1986 Schantz/Grace Presbyterian Church; r. 6/30/88)

MacDOWELL: 2 Pieces (*A.D. MDCXX; To a wild rose*)—J. Melvin Butler (1991 Fisk/Palmer Memorial Church; r. 11/10/91)

PETR EBEN: *Laudes* (1964)—Mary Preston (1979 Visser-Rowland/Westbury Baptist Church; r. 6/30/88)

GERRE HANCOCK: *Improvisation on Submitted Themes*—Gerre Hancock (1966 Aeolian-Skinner/First United Methodist Church)

Program 9213 3/30/92

A Joyful Noise . . . hardly profound but sonically stimulating playthings from the organ bench.

MARCHAND: *Grand Jeux* in C—Pierre Bardon (1728 Isnard organ/Church of St. Maximin-en-Provence) Pierre Verany CD-784011 (HMUSA)

DISTLER: 3 *Spielstuecke*, Op. 18—Peter Hurford (1982 Rieger/Ratzburg Cathedral) Argo CD 417 159-2

ANONYMOUS: *Batalha de 6. Ton*—Paul Wisskirchen (1980 Klais/Altenberg Cathedral) Motette CD-11161 (KIS)

WOLSTENHOLME: *Allegretto*, Op. 17, no. 2. WIDOR: *Scherzo*, fr Symphony No. 2—Peter Eilander (1850 Baetz/Utrecht Cathedral) Festivo CD-103 (OLF)

PURCELL: Trumpet Voluntary. KORB ROEWER: *Highland Cathedral*—Johann Kohlhaus, f; Klaus Glocksins, bagpipe; Heinz-Jacob Spelmans (1980 Klais/Altenberg Cathedral) Koch/Schwann CD-31500 6(KIS)

BRIDGE: *Adagio* in E—Andrew Lumsden (1937 Harrison & Harrison/Westminster Abbey, London) Guild CD-7025 (OLF)

PEPPING: Fugue in E-flat—Wolfgang Stockmeier (1973 Schuke/Iserlohn Stadtkirche) CPO CD-999039 (KIS)

PADRE DAVIDE: *Sinfonia*—Rene Saorin (1807 Serassi) Harmonia Mundi CD-90947

JACKSON: *The Archbishop's Fanfare*—Michael Murray (1878 Willis/Salisbury Cathedral) Telarc CD-80255

JUSTIN: *Pastorale* for the Oboe—Pierre Pfister (1867 Stiehr/Bischwiller Parish Church, Alsace) Arion CD-68069 (Allegro Imports)

ANTONIE SECCHI: *Allegretto* in G. ANONYMOUS: 2 Dances—Annerose Hulliger (18th century Swiss house organ) Ex Libris CD-6075(KIS)

SCHNEIDER: Chorale-prelude, *Liebster Jesu, wir sind hier*. BACH: Fugue in G, S. 577—Jaap Kroonenberg (1732 Garrels/Grote Kerk, Maassluis, The Netherlands) Lindenberg CD-10 (Allegro Imports)

JUSTIN: March in C—Pierre Pfister, o (see above)

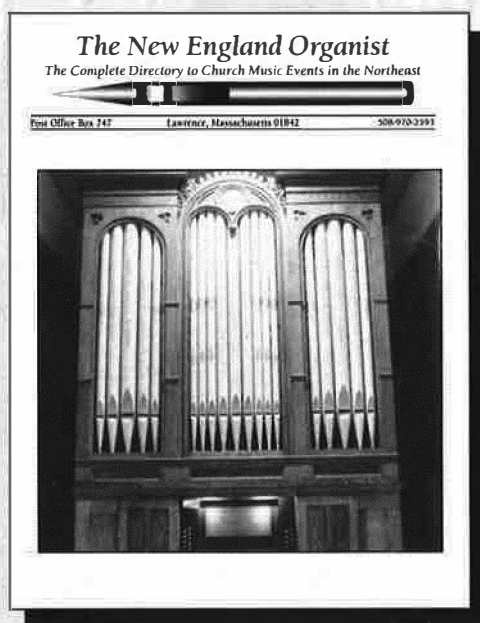
How to keep track of what is happening in New York and New England...

- ☛ **The New England Organist** specializes in current listings of church music events, organ concerts, factory open houses, organ crawls and workshops in the New York and New England music scene. Interesting features focus in on organs old & new, convention reviews, historical perspectives and interviews.
- ☛ As a subscriber you publish your own events free of charge. Let others know about your concerts and give them a chance to support you!
- ☛ **The NEO** is the magazine that you have been waiting for! Do you hear of events and concerts that you would have attended but have long since past? Have you ever missed a workshop or open house because you didn't hear about it in time? **The NEO** keeps you abreast of all the events you *don't* want to miss.

A special offer for subscribers of the "The Tracker"
Write to us at the address below and mention "The Tracker" to receive your annual subscription for only **\$15.95!**

Yearly Subscription is usually \$19.95, 6 bi-monthly issues

Receive a free 1992 pocket calendar when you subscribe from this offer.



"If you want to know what is going on in the organ world in the Northeast, The New England Organist is indispensable."

Alan Laufman,
Organ Clearing House

"Just as the Northeast was home for many of our most prominent church music composers—men such as William Billings, Horatio Parker, and Charles Ives—it is only fitting that the region have its own journal, dedicated solely to the interest of church musicians. I heartily recommend The New England Organist to everyone who sings, plays, or makes a joyful noise unto the Lord."

Stephen L. Pinel
OHS Archivist and
Faculty member at Westminster Choir College

Please write to:

THE NEW ENGLAND ORGANIST, POST OFFICE BOX 747, LAWRENCE, MASS. 01842 (508)970-2593