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# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





## The Organ Historical Society

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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
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Wisconsin, 1988	<i>Die Winerflöte</i> , David Bohn, \$5	Phyllis Frankenstein 120 Dana Drive Beaver Dam, WI 53916

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# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: The 1938 Casavant Op. 1587 (Sanctuary) and Op. 1588 (Gallery) at SS. Peter & Paul Roman Catholic Church, Lewiston, Maine, will be visited during the 1992 OHS Convention, August 16-22, along with some 30 other organs in the area including Casavant Op. 665 of 1916 in the lower church of SS. Peter & Paul. The convention preview begins overleaf and a history of the organs at SS. Peter & Paul begins on page 8.

BACK COVER: The 1848 Henry Erben at the Village Church, Turner, Maine, will be heard Wednesday during the convention in a recital by Brian Jones. The reproduction of color photographs in this issue appears in part through the generosity of Casavant Frères, St. Hyacinthe, Quebec.

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## Speaking of OHS Conventions . . .

## EDITORIAL

THIS PAST WEEK WE underwent our annual income tax ritual. Allowing for a bit of poetic license, the scene went something like this.

"Baltimore," mumbled my accountant as he thumbed through the stack of cancelled checks and airline receipts. "Don't often see deductions for conventions there. Good theaters and nightclubs? Or didn't you guys even get out of the hotel?"

I muttered something about the headquarters motel being in Towson and the nearest restaurant a Howard Johnson's. He looked at me sharply, as only a well-practiced bean counter can.

"Wonder why anybody would pick a place like that for a convention," he frowned. "Change of pace? I suppose you can only do Anaheim and Orlando so many times."

"To tell the truth" — I was getting a little defensive by now — "the Society hasn't had a convention in Anaheim or Orlando."

Silence.

"But there was one," I volunteered in what seemed to me a cheerful tone, "in New Orleans a couple of years ago."

That seemed to make him feel much better.

"I suppose every so often you people have your annual toot in the wilds of upstate New Hampshire?" said he with a wink and a grin.

My father always warned me to beware of a tax man who winks and grins, but this time I threw caution to the wind.

"Not quite," I replied. "This summer's toot is in the wilds of central Maine."

It's hard to think of anything that denominates, and dominates, the OHS quite as much as its conventions, those mixed delights of the music, friends not seen for a year or more, and the swapping of the latest news; but most of all, the organs.

We who live in New England are especially lucky. Distances are shorter, and for whatever reason — maybe it's yankee thrift and a reluctance to throw away anything still serviceable, large or small — there remain more fine old organs per square mile in this small and well-defined geographical area than anywhere else in the Western Hemisphere. So read on in this issue and begin early to dream about the delights of the OHS convention in August in the area of Lewiston, Maine.

Come to think of it, maybe I could bring my tax man along to Maine this summer as a Biggs fellow. It may not be Orlando or Anaheim, but he can always carry along a bag of beans to count.

JKO



*St. Andrew's Episcopal Church, Newcastle, will be visited Tuesday morning to hear the 1888 George S. Hutchings organ, Op. 182 played by Peggy Haas Howell.*

## A Look at the Maine Convention 1992

by Alan Laufman



*Friday, Marvin Mills plays the 1893 Jardine, Sacred Heart R. C., Yarmouth.*

FOR MANY PEOPLE, Maine suggests waves breaking against a rocky shore, green pine forests, and lobsters. Other people may think of quaint villages with white churches, L. L. Bean, and Maine potatoes. Still others would add inland lakes, mountains, and blueberries to the list. Maine is widely known as "vacationland," and it does derive much income from tourism, but farming and fishing are also important, and various manufacturing operations really drive the state's economy.

Many OHS members will remember the Down-East Convention of 1981, headquartered in the Bangor area, and long-time members will recall the 1963 OHS Convention, headquartered in the Portland area. In 1992, the OHS is returning to Maine; we will visit some old friends from the earlier conventions, as well as a number of fine instruments not previously seen. And, of course, we will enjoy the splendid scenery of the unusual convoluted coastline with its many coves, bays, beaches, and rocky headlands; the many inland lakes and rivers; and we will have the opportunity to sample some of the

**Alan M. Laufman**, OHS president 1975-79, serves as Convention Coordinator for the OHS and editor of the *Annual Organ Handbook*. He is also director of the *Organ Clearing House*.



*Peter Sykes will play this 1866 E. & G. G. Hook Op. 389 in South Parish Congregational Church, Augusta, on Friday.*



*The 1928 E. M. Skinner at St. Luke's Episcopal Cathedral in Portland will be heard in Evensong directed by Henry Hokans on Thursday.*



*John Ogasapian will play the ca. 1850 Erben at Bates College Chapel.*

unique local cuisine. And we will be treated to the sights and sounds of numerous fine old pipe organs in delightful settings.

The convention is scheduled for the week of 16 August; headquarters will be at the Ramada Inn in Lewiston. Those arriving on Sunday can attend a pre-convention recital that evening on the 3m Hellmuth Wolff tracker, Op. 25, 1982, in the Chapel at Bates College in Lewiston as played by Marion Anderson. Monday morning will be given over to registration and exhibits.

After lunch, registrants will proceed by bus to Auburn's High Street Congregational Church for a recital by Renea Waligora, assisted by Robin Dinda, on a recently installed 2m E. M. Skinner, Op. 583, 1926. The congregation once owned two E. & G. G. Hook organs, the second of which burned with the church building in 1985. The present handsome church, finished in 1988, first housed a small 2m tracker of uncertain provenance, furnished as a temporary instrument by the Organ Clearing House; the Skinner, also relocated through the Clearing House, was recently installed behind a handsome facade by David Wallace, who added two stops.

Just down the street is the First Universalist Church, where we will hear Marilyn Stulken in recital on a splendid 2m E. & G. G. Hook & Hastings, Op. 821, 1876. The action was electrified by Rostron Kershaw in 1954, but no tonal changes were made, so the organ sounds as it did when built.

Our next stop will be at Bates College in Lewiston, where we will visit an elegant little 1m Henry Erben, built in 1850. For many years in the Advent Christian Church in Biddeford, Maine, the instrument was relocated to Bates through the Organ Clearing House in 1978 and restored by the Andover Organ Company. After John Ogasapian's recital on the Erben, we will break for the Annual Meeting and dinner.

The evening recital will be played by Lorenz Maycher on the 3m E. M. Skinner, Op. 365, 1922, at the United Baptist Church in Lewiston. The First Baptist Church, a predecessor of the present church, once had a large 2m Henry Erben organ of 1870. The Skinner organ apparently was made in the J. W. Steere & Son shop

at Springfield, Massachusetts; it sits in a high gallery at the front of the church. Following the program, we will return to headquarters for exhibits and a cash bar.

Tuesday morning, we will depart by bus for the tiny village of Bowdoinham, where Susan Werner Friesen will display the aural delights of the 1m 1850 Wm. B. D. Simmons organ in the Second Baptist Church. The OHS first visited this fine small organ in 1963. From Bowdoinham we will head for Newcastle, travelling en route through Richmond, with its once thriving Russian colony, and Wiscasset, one of the most beautiful seacoast towns in New England.

St. Andrew's Episcopal Church in Newcastle, built in 1883 to the designs of Henry Vaughan, houses a 2m Geo. S. Hutchings tracker, Op. 182, 1888, in a stunning Vaughan case. After Peggy Haas Howell's recital, we will proceed to Brunswick (passing, on the way, the shipbuilding facilities of the Bath Iron Works.)

After lunch on The Green in Brunswick, Laraine Olson Waters will present a recital on the 2m Hutchings, Plaisted & Co. organ, Op. 112, 1883, in the First Parish Church. The organ, in the rear gallery of the 1846 Richard Upjohn building, was visited by the OHS in 1963; six years later, the instrument was electrified with no tonal changes. In 1985, the

*continued on page 25*



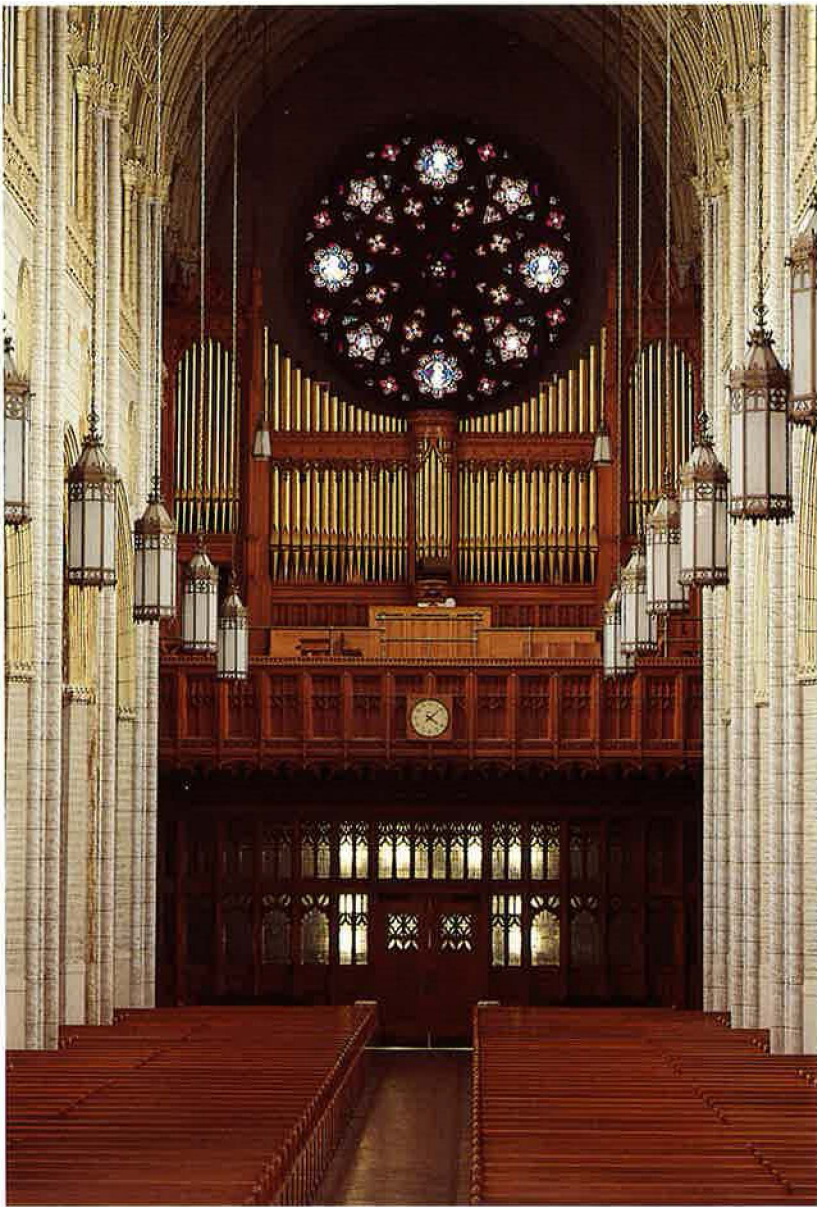
*Lorenz Maycher will play the 1922 E. M. Skinner 3m at United Baptist Church, Lewiston, on Monday.*



*The 1926 E. M. Skinner at High Street Congregational Church, Auburn, its third location, will be played by Renea Waligora and Robin Dinda on Monday.*

# The Organs of the Church of SS. Peter & Paul Lewiston, Maine

by Brian Franck and Alan Laufman



The 1938 Casavant at SS. Peter & Paul Church is comprised of the main organ in the West gallery and a Sanctuary organ as seen on the cover of this issue.

THE SISTER CITIES OF Lewiston and Auburn, Maine, situated on the banks of the Androscoggin River, were first settled as "Lewiston Falls" in the 1770's; at that time, Maine was a province of the Commonwealth of Massachusetts. The two cities, dominated by the "great falls," long have been centers of textile manufacturing made possible by those falls. The arrival of French-Canadian families in the 1860s, encouraged by the development of rail lines into Québec, met the needs of the expanding mills for inexpensive labor.

Irish Catholics, attracted to the area in the 1840s by the opportunity to work on the burgeoning railroads that would later transport the French-Canadian immigrants, first worshipped in a small frame building formerly used by the First Baptist Church, and designated by the Catholics as "St. John's" Chapel. In 1867, the Irish Catholics dedicated their new church, St. Joseph's. (The 1874 list of organs built by Henry Erben includes two 1870 organs for "St. John's Catholic" Church in Lewiston. In 1959, Alan Laufman found a large, rather unhappily altered two-manual Henry Erben organ in the rear gallery of St. Joseph's Church; it was removed a few years later, and though still in existence, has suffered so from poor storage that it is probably unrecoverable.)

**Brian Franck** is a candidate for the D.M.A. degree at the University of Michigan. He is on the faculty of St. Peter's and Holy Cross Schools in Lewiston, Maine, where he teaches music using the Ward Method.

Until 1870, the French-speaking Catholics attended Mass at St. Joseph's Church; in that year, the Bishop of Portland ordered the establishment of a new French parish, and on 2 July, Fr. Edward Letourneau, from St. Hyacinthe, Québec, celebrated the first Mass for the French-Canadians at the old St. John's Chapel. Before long, the new pastor, Fr. Pierre Hevey, also from St. Hyacinthe, was making plans for the construction of a church.

The cornerstone for St. Peter's Church was laid in 1872, and the new church, of red brick with granite trim, was dedicated on Bartlett Street, between College and Ash Streets in Lewiston, a year later, on 14 May. The parishioners quickly paid off the financing of the new church, many of them even before paying the mortgages on their own homes. The first pipe organ of which we have any record was a two-manual tracker installed in the church by the Boston firm of E. & G. G. Hook & Hastings, Op. 1011, 1880. (The only other Hook & Hastings organ that year for a Maine church was Op. 1010; it was built for the Baptist Church in Skowhegan. For many years in the Methodist Church in North Anson, Maine, it has been in St. Mary's R. C. Church in Jefferson, Massachusetts, a suburb of Worcester, since 1971.)

The *Lewiston Evening Journal* of Tuesday, 16 November 1880, contained this notice about the new organ.

The St. Peter's Catholic society, have, heretofore, had nothing but a small reed organ to furnish music for their choir. Fr. Hevey is now having a large new pipe organ built by E. & G. G. Hook & Hastings of Boston, placed in the new organ loft, which will cost \$3,500. The case is of very handsome style, built of ash, and is 25 feet high, 13 feet wide and nine feet deep. The front pipes, 21 in number, are richly decorated in gold and colors. The organ has 1,098 pipes and 24 stops. Prof. Arthur [sic] Beique, who has been studying in Belgium, has been secured as organist. The organ will be dedicated Thanksgiving day at 10 o'clock in the forenoon, and a few seats are reserved for twenty-five cents.

A subsequent article in the same newspaper, dated Friday, 26 November 1880, continued the story:

Dedication at St. Peter's. Thanksgiving Day was made the occasion of the dedication of the new organ at St. Peter's (French



Catholic) Church. The changes made in the house have been noted in the Journal. The new organ is placed in the gallery erected over the old choir gallery, bringing it well up in the roof of the church. The instrument possesses great power, and remarkable sweetness of tone. Prof. Beique, the organist in the concert, displayed its qualities in an effective manner. . . . The organ is the only instrument suitable to be dedicated to church services. . . . The music performed by Mr. A. Beique and his choir was the Bordelaise and a portion of the Royal Mass, harmonized. . . . Mr. Beique also performed on the organ the Offertory of Lefébure, and selections from Lemmens.

Alcibiad Beique studied in Europe under Gounod, Saint-Saëns, and others, and was organist at St. Peter's for seven years, after which he was appointed organist and choirmaster at Notre Dame Church in Montréal.

In 1881, Bishop James Augustine Healy of Portland asked the Dominican Fathers to minister to the growing parish, which they were to do for the next 105 years. In 1904, the architect Noel Coumont prepared plans for a much larger church building. The original church was demolished in 1905; a temporary chapel was built, and construction of the basement of the new church was started. In 1908, Bishop Louis Walsh blessed the basement church.



1916 Casavant, basement church.

Research thus far has failed to reveal whether the E. & G. G. Hook & Hastings organ was installed in the temporary chapel; however, it seems very likely that it was installed in the basement chapel, perhaps as early as 1906.

Casavant Frères, Facteurs d'Orgues, St. Hyacinthe, Québec, provided a new three-manual electropneumatic organ, Op. 665, 1916, for the basement church, incorporating the (modified) case and many pipes from the 1880 tracker organ. We do not have the complete stoplist of the E. & G. G. Hook & Hastings organ, but a good idea of it can be derived from the Casavant Frères contract,

which indicates which old pipes were used, and how they were used.

#### De chez Casavant Frères, Ltée.

#### St. Hyacinthe, Qué., Op. 665, 1916

##### - Grand Orgue -

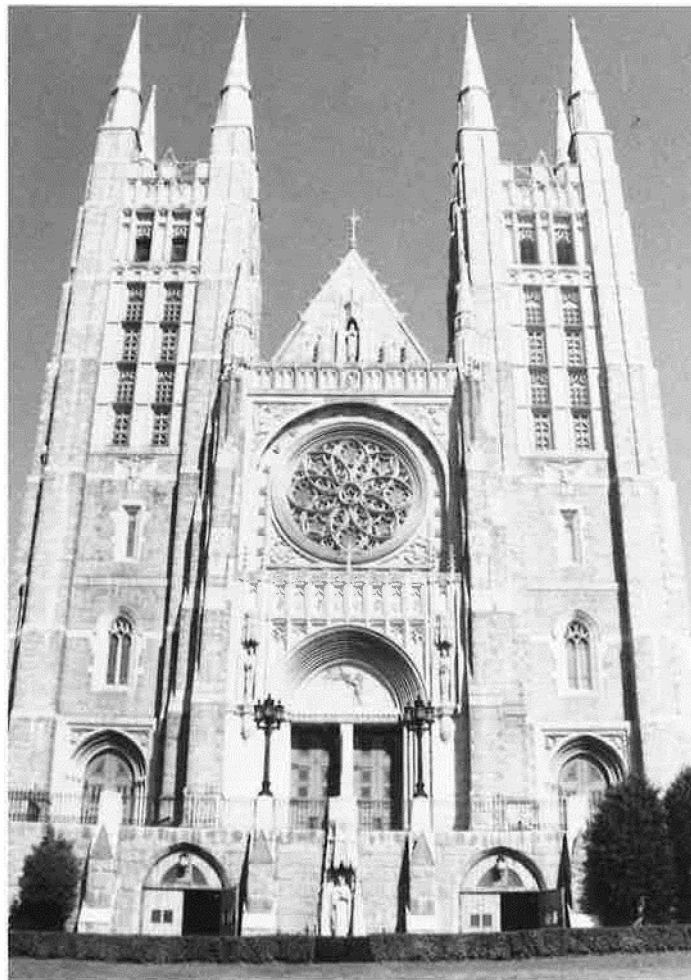
1	Montre (12 du No. 30) (neuve)	16'	65	[new, 1-12 from No. 30]
2	1ère Montre (neuve)	8'	65	[First Diapason]
3	Principal Etroit (neuf)	8'	65	[Narrow Principal]
4	Flûte Double (neuve)	8'	65	[Doppel Flute]
5	Salicional (neuf)	8'	65	
6	Octave	4'	65	[H&H Great Principal]
7	Flûte Harmonique (du Récit)	4'	65	[H&H Sw. Harm. Flute]
8	Doublette	2	61	[H&H Great Fifteenth]
9	Mixture	3 rgs.	195	[H&H Great Mixture]
10	Trompette	8'	65	[H&H Great Trumpet]

##### - Récit -

11	Bourdon (du Grand Orgue)	16'	65	[H&H Great Bourdon]
12	Principal (Montre du G.O.)	8'	65	[H&H Gr. Open Diap.]
13	Bourdon	8'	65	
14	Viole de Gambe (neuve)	8'	65	
15	Voix Céleste (de la Viole)	8'	53	[H&H Swell Viola]
16	Principal (Violon du Récit grossi)	4'	65	[H&H Swell Violina, rescaled larger]
17	Octavin (neuf)	2'	61	
18	Cornet (neuf)	3 rgs.	195	
19	Cor (neuf)	8'	65	
20	Hautbois	8'	65	[H&H Swell Oboe]
21	Voix Humaine (neuve)	8'	65	

##### - Positif -

22	Principal (du Récit, 12 neufs)	8'	65	[H&H Swell Open Diapason, 12 new]
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The Church of SS. Peter & Paul, Lewiston

23	Mélodie (du Grand Orgue)	8'	65	[H&H Great Melodie]
24	Dulciane (du Grand Orgue)	8'	65	[H&H Great Dulciana]
25	Viole d'Orchestre (neuve)	8'	65	
26	Flûte Douce (neuve)	4'	65	
27	Flageolet (Flautino du Recit)	2'	61	[H&H Swell Flautino]
28	Clarinette (neuve)	8'	65	

##### - Pedale -

29	Flûte Ouverte (grossie 2 notes)	16'	30	[H&H Dbl. Op. Diap., rescaled 2 notes larger]
30	Bourdon (grossie 2 notes)	16'	30	[H&H Bourdon, rescaled 2 notes larger]
31	Flûte (18 du No. 29)	8'	30	
32	Bourdon (18 du No. 30)	8'	30	
33	Bombarde (neuve)	16'	30	

##### - Accouplements (Couplers) -

34	Grand Orgue à la Pédale			
35	Récit à la Pédale			
36	Positif à la Pédale			
37	Récit au Grand Orgue			
38	Octave Grave Récit au Grand Orgue (Swell to Great 16')			
39	Octave Aiguë Récit au Grand Orgue (Swell to Great 4')			
40	Récit au Positif			
41	Octave Grave Récit au Positif			
42	Octave Aiguë Récit au Positif			
43	Positif au Grand Orgue			
44	Octave Grave Positif au Grand Orgue			
45	Octave Aiguë Positif au Grand Orgue			
46	Octave Grave Récit			
47	Octave Aiguë Récit			
48	Octave Aiguë Grand Orgue			
49	Octave Grave Positif			
50	Octave Aiguë Positif			
51	Tremolo Récit			
51	Tremolo Positif			



The 1916 Casavant in the basement church utilized the modified case and many pipes of the 1880 E. & G. G. Hook & Hastings Opus 1011

Les jeux Nos. 2-7-10-12-16-19 et 33 seront sur en vent plus fort que les autres. [Ranks indicated are on higher wind pressure than the others.]

**- Combinaisons Ajustables -**

Quatre boutons au Grand Orgue et à la Pédale

Cinq boutons au Récit

Trois Boutons au Positif

Trois Boutons au pied agissant sur tous les jeux et les accouplements  
[three general thumb pistons affecting all ranks and couplers]

**- Boutons Reversibles -**

- Agissant sur les accouplements suivants [acting on the following couplers]: -Récit à la Pédale

Grand Orgue à la Pédale

Positif à la Pédale

Forte Général

- Pedales a Bascule [balanced pedals] -

Expression Récit

Expression Positif

Crescendo agissant sur tous les jeux et les accouplements.

Indicateurs pour le Crescendo, le Forte Général et la Soufflerie [wind].

Mécanisme Electrique [electric action]

Console séparée

The annotated stoplist presents a remarkable opportunity to compare organbuilding practices in 1880 and 1916. The general trend in the new organ seems to have been to use larger scales. It is interesting to note that both the E. & G. G. Hook & Hastings Great Trumpet 8' and the Swell Oboe 8' were used in the new scheme; nineteenth-century reeds often did not survive twentieth-century rebuilds. The House of Casavant Frères was in many ways at the leading edge of the revolution in organbuilding which had been made possible by the advent of electricity, and this instrument illustrates how much things had changed in 36 years. The organ is still in use in the lower church. The acoustics of the lower church

are excellent, and the organ gives a good account of itself, even though it is not in the best repair.

Construction of the upper church, originally scheduled to follow soon after completion of the basement church, was deferred in favor of establishment of the parochial school and several daughter parishes. Finally, in 1934, at the height of the Great Depression, with the arrival of 515 wagons of granite from North Jay, Maine, work began on completion of the upper church, to designs of T. G. O'Connell, architect of Boston. The church was dedicated 23 October 1938, under the patronage of SS. Peter & Paul, by Bishop Joseph E. McCarthy; the stained glass windows, designed by John Terrence O'Duggan of Boston, were installed in 1948.

The grand four-manual organ in the gallery of the upper church was built by Casavant Frères, Op. 1588, 1938, at a cost of \$28,000; the sanctuary organ, playable from the gallery console as well as from its own two-manual console, was also built by Casavant Frères, Op. 1587, 1938, and cost \$10,000. The two instruments were designed by Dr. Charles-Marie Courboin, organist of St. Patrick's Cathedral in New York City.

**The Gallery Organ**

**Casavant Frères, Limitée**

**St. Hyacinthe, Qué., Op. 1588, 1938**

**- Grand Orgue -**

1	Montre	16'	73
2	Montre	8'	73
3	Principal	8'	73
4	Flûte Ouverte	8'	73
5	Gemshorn	8'	73
6	Flûte Harmonique	4'	73
7	Prestant	4'	73
8	Doublette	2'	61
9	Mixture (12-15-19-22)	4 rgs.	292
*10	Bombarde	16'	73

*11	Trompette	8'	73
*12	Clairon	4'	73
Cloches du Positif [Chimes, from Positif]			
<b>- Récit Expressif -</b>			
13	Contre-Gambe	16'	73
14	Principal (Étroit) [narrow]	15	
15	Bourdon	8'	73
16	Viole de Gambe	8'	73
17	Voix Céleste (du G)	8'	66
18	Violon	4'	73
19	Flûte Octavante	4'	73
20	Octavin	2'	61
21	Cornet (12-15-17-19-22)	5 rgs.	265
22	Hautbois	8'	73
23	Voix Humaine (boîte et moteur à 3 crans) [in a separate box with a 3-stage motor]		
Tremolo			
*24	Trompette	16'	73
*25	Trompette	8'	73
*26	Clairon	4'	73
Cloches du Positif			
<b>- Positif Expressif -</b>			
27	Bourdon	16'	73
28	Principal-Violon	8'	73
29	Mélodia	8'	73
30	Dulciane	8'	73
31	Unda Maris	8'	73
32	Violina	4'	73
33	Flûte à Cheminée	4'	73
34	Nazard (bouché) [capped]	2 2/3'	73
35	Flageolet	2'	61
36	Tierce	1 3/5'	61
37	Trompette	8'	73
38	Clarinette	8'	73
Cloches, Classe A			25 notes
Tremolo			
<b>- Solo Expressif -</b>			
40	Stentorphone	8'	73
41	Gross Flûte	8'	73
42	Viole d'Orchestre	8'	73
43	Viole Céleste	8'	73
44	Fugara	4'	73
45	Grand Cornet (8-12-15-17-19-21 <sup>b</sup> -22)	7 rgs.	511
*46	Tuba Magna	16'	73
*47	Tuba Mirabilis	8'	73
*48	Trompette (cuivre) [brass]	8'	73
*49	Cor	8'	73
*50	Tuba Clairon	4'	73
Cloches du Positif			

<b>- Pedale -</b>			
51	Flûte (12 Résultats)	32'	12
52	Flûte ouverte	16'	32
53	Violon	16'	32
54	Bourdon	16'	32
55	Bourdon doux (du Positif)	16'	
56	Flûte	8'	12 (20 du No. 52)
57	Bourdon	8'	12 (20 du No. 54)
58	Violoncelle	8'	12 (20 du No. 53)
59	Flûte	4'	12 (20 du No. 56)
*60	Contre Bombarde	32'	12 (20 du No. 61)
*61	Bombarde	16'	32
*62	Trompette	8'	12 (20 du No. 61)
*63	Clairon	4'	12 (20 du No. 62)
Cloches du Positif			

Les jeux marqués "\*" sur forte pression [The ranks marked "\*" are on higher pressure]

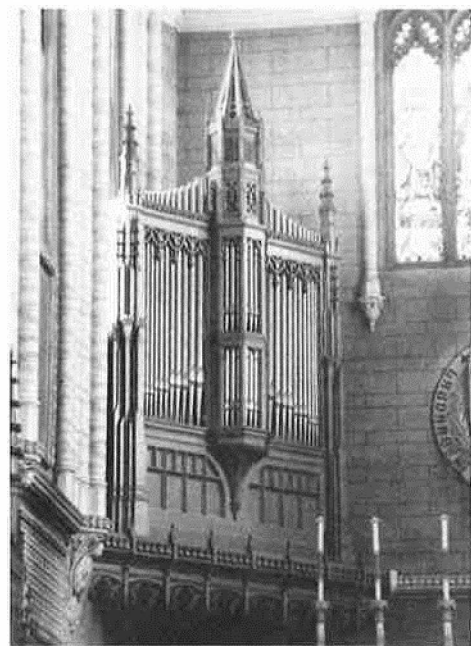
<b>- Accouplements -</b>	
64	Pédale Muette [Pedal Mute]
65	Grand Orgue à la Pédale
66	Grand Orgue aigu à la Pédale
67	Récit à la Pédale
68	Récit aigu à la Pédale
69	Positif à la Pédale
70	Positif aigu à la Pédale
71	Solo à la Pédale
72	Solo aigu à la Pédale

73	Récit au Grand Orgue
74	Octave grave Récit au Grand Orgue
75	Octave aiguë Récit au Grand Orgue
76	Récit au Positif
77	Octave grave Récit au Positif
78	Octave aiguë Récit au Positif
79	Positif au Grand Orgue
80	Octave grave Positif au Grand Orgue
81	Octave aiguë Positif au Grand Orgue
82	Solo au Grand Orgue
83	Octave grave Solo au Grand Orgue
84	Octave aiguë Solo au Grand Orgue
85	Solo au Récit
86	Solo au Positif
87	Octave grave Solo au Positif
88	Octave aiguë Solo au Positif
89	Grand Orgue Unisson Muet
90	Octave aiguë Grand Orgue
91	Récit Unisson Muet
92	Octave grave Récit
93	Octave aiguë Récit
94	Octave grave Positif
95	Octave aiguë Positif
96	Octave grave Solo
97	Octave aiguë Solo
98	Grand Orgue au Solo
99	Récit au Solo
100	Union des Expressions
<b>- Accouplements du Sanctuaire -</b>	
101	Grand Orgue à la Pédale
102	Récit à la Pédale
103	Récit au Grand Orgue
104	Appel Sanctuaire [signal Sanctuary]
105	Alternateur
<b>- Boutons de combinaisons ajustables -</b>	
1,2,3,4,5 au Grand Orgue	
1,2,3,4,5 au Récit	
1,2,3,4,5 au Positif	
1,2,3,4,5 au Solo	
1,2,3,4,5 à la Pédale	
1,2,3,4,5 agissant sur tous les jeux et les accouplements	
1,2,3,4 G.O. Sanct.	
1,2,3,4 Récit "	
1,2,3 Pédale "	
1,2 Généraux	
<b>- Boutons à double action [Reversibles] -</b>	
Agissant sur les accouplements suivants:	
Grand Orgue à la Pédale	
Grand Orgue à la Pédale (au pied)	
Récit à la Pédale	
Positif à la Pédale	
Solo à la Pédale	



Pipes of the Grand Orgue with shutters of the Positif behind

Récit au Grand Orgue  
 Positif au Grand Orgue  
 Solo au Grand Orgue  
 Récit au Positif  
 Grand Jeu (au pied)  
 Rappel [cancel]  
 - Pedales a bascule -  
 Expression Récits  
 Expression Positif  
 Expression Solo  
 Crescendo agissant sur tous les jeux et les accouplements  
**- Indicateurs -**  
 Crescendo - Grand Jeu - Soufflerie - Volt-mètre  
 Mécanisme électro-pneumatique



Console détachée placée à 12 pieds de l'orgue. La boiserie intérieure sera en noyer et l'enveloppe sera en chêne. [The detached console is placed 12 feet from the organ. The interior woodwork is of walnut and that of the case is of oak.]

Tous les tirages qui apparaissent au devis de l'orgue du Sanctuaire seront répétés dans la grande console.

**Casavant Frères Limitée, St. Hyacinthe, Qué., Op. 1587, 1938**

### The Sanctuary Organ

- Jeux reels [real ranks] -

A) Montre	8'	73
B) Melodia (basse ouverte)	8'	85
C) Dulciane	8'	80
D) Trompette	16'	85
E) Bourdon	16'	97
F) Principal-Violon	8'	73
G) Viole de Gambe	8'	73
H) Voix Céleste	8'	54
I) Hautbois	8'	73
J) Bourdon	16'	44

- **Grand Orgue** - (non-expressif)

1 Montre	8'	du jeu A
2 Melodia	8'	" " B
3 Dulciane	8'	" " C
4 Prestant	4'	" " A
5 Flûte	4'	" " B
6 Quinte	2 2/3'	" " B
7 Flautino	2'	" " B
8 Tierce	1 3/5'	" " C
9 Trompette	8'	" " D
10 Clairon	4'	" " D

- **Récit** - (expressif)

11 Bourdon	16'	" " E
12 Principal-Violone	8'	" " F
13 Bourdon	8'	" " E
14 Viole de Gambe	8'	" " G
15 Voix Céleste	8'	" " H
16 Principal	4'	" " F

17 Violina	4'	" " G
18 Flûte d'Amour	4'	" " E
19 Nazard	2 2/3'	" " E
20 Piccolo	2'	" " E
21 Hautbois	8'	" " I
22 Soprano	4'	" " I
Tremolo		

- **Pedale** -

23 Bourdon	16'	" " J
24 Bourdon Doux	16'	" " E
25 Flûte	8'	" " B
26 Violoncelle	8'	" " G
27 Bourdon	8'	" " J
28 Bombarde	16'	" " D

- **Accouplements** -

Grand Orgue à la Pedale

Récit à la Pedale

Récit au Grand Orgue

Appel

- **Boutons de combinaisons ajustables** -

1,2,3,4 au Grand Orgue

1,2,3,4 au Récit

1,2,3 à la Pedale

1,2 Généraux

Pedales a bascule

Expression Récit

Crescendo

Indicateur pour le Crescendo, le vent - volt-mètre

Mécanisme électro-pneumatique

The gallery organ is the largest church organ in the state, and the Bombarde 32' in the Pedale is the only full-length 32' stop in the state. The instrument received its first concert performance on 4 October 1938, when Dr. Courboin, who was also organist of the John Wanamaker Store in Philadelphia as well as at St. Patrick's in New York City, presented a dedication recital.

In the *Lewiston Evening Journal* of 4 October 1938, Dr. Courboin is quoted as having said of SS. Peter & Paul Church that this "superb edifice rivals any church in New York City, not excepting St. Patrick's Cathedral." He indicated that the new organ was one of the best instruments of its size in the country and that it had a pleasing tone which was "royally dignified." The program:

#### PART ONE

Concert Overture

Aria from Suite No. 3 in D

Sketch No. 3

Cantabile

Pastorale from the Second Symphony

Passacaglia & Fugue in C Minor

R. Maitland

J. S. Bach

Robert Schumann

Cesar Franck

Charles-Marie Widor

J. S. Bach



Wooden boots of the 32' Contra Bombarde of zinc, mitres in the pipes are just visible.

# INTERLUDE

performed by the "Orpheon" of Lewiston-Auburn

Les Martyrs

Good-Bye

Adoramus Te

## PART TWO

Ave Maria

Choral Prelude (Fervently do I pray for)

Choral No. 3

The Lost Chord (arr. Courboin)

March Heroic

Gounod

Tosti

Dubois

Schubert-Courboin

J. S. Bach

Cesar Franck

Sir Arthur Sullivan

Camille Saint Saëns

George Giboin, an organist from Vermont, was serving at SS. Peter & Paul when the new organ was installed. He played the instrument in the dedication services for the new church on 23 October 1938; he died in 1945 and was succeeded by Bernard Piché, undoubtedly the king of the "organiste titulaires" to have served at SS. Peter & Paul. Appointed to that position in May, 1945, Bernard Piché also concertized widely in Canada and the United States under the auspices of Colbert-Laberge Concert Management. After nearly 20 years, he left to assume a post on the faculty of the Conservatory of Québec in Trois-Rivières. Lucienne Bedard has been Organiste Titulaire since then.

For the tenth anniversary of the organ, Marcel Dupré presented a recital on 4 October 1948, including some of his own compositions, works of Bach, Franck, and Mendelssohn; he also improvised on the tunes "Yankee Doodle" and "Turkey in the Tree Top." The concert billing was shared with a choral group, the St. Paul Choral Society, with Rev. Maurice M. Lebrun, O.P., conducting, and Miss Lucienne Bedard accompanying on the sanctuary organ.

During the tenure of Bernard Piché, three tonal changes were made to the gallery organ. The Bombarde 16' in the Grand Orgue was replaced with an undistinguished Bourdon 8'; the Tuba Magna 16' in the Solo was replaced with an Orchestral Flute 4'; and the Trompette 8' in the Récit was replaced with an open wood flute at 8' pitch. Fortunately, this last reed was moved to the basement organ, where it survives, and the possibility of restoring it to its place in the Gallery Récit is under consideration.

"In grand celebration of the fiftieth anniversary of the dedication of the great Casavant Frères organ," Brian Franck, organist, with l'Orpheon, conducted by Alexis Cote and accompanied by Lucienne Bedard, presented a concert on 4 October 1988; Alan Laufman, acting on behalf of the Organ Historical Society, presented an Historic Organs Plaque to the church. In 1990, Brian Franck presented three recitals of the major organ works of César Franck in memory of Bernard Piché, who had died in 1989. These programs were given on 6 May, 16 September, and 7 October.

The three organs of SS. Peter & Paul Church are instructive. The organ in the lower church exemplifies the radical revolution in organbuilding that occurred around the turn of the century; the Sanctuary organ in the upper church is a refined example of the "unit" organ; and the gallery organ is a wonderful representative of the work of Casavant Frères, one of the most influential firms active in North America in this century. Hundreds of churches — especially French-Catholic churches — bought and still use organs from the House of Casavant Frères.

Around the turn of the century, Casavant Frères had pioneered in the use of electric and tubular-pneumatic actions, abandoning tracker action altogether in 1902. By 1938, however, the company was regarded as a solidly conservative firm, and in its own way, the gallery organ is a profoundly conservative instrument. Ada Louise Huxtable writes "The new esthetic is the norm, and the brave new world grows old. The landmark takes its place as part of the history that it spurned, and the movement that rewrote history becomes history. Always history wins."

The gallery organ is an engineering marvel, and a magnificent example of the kind of monumental organbuilding practiced during the 1920's and 1930's by such other builders as the Austin Organ Co. of Hartford, Connecticut, W. W. Kimball of Chicago, and E. M. Skinner of Boston (the first and last of which firms built organs which will be heard during the Society's 1992 Annual Convention). Even though the bone-dry acoustics of the upper church do not serve it well, it is an impressive and musically satisfying instrument.

The Organ Historical Society will visit the three organs of SS. Peter & Paul Church during the Society's Annual National Convention in August 1992. We will hear the organ in the lower church and Brian Franck will present a concert on the gallery organ, with an auxiliary event featuring Robin Dinda at the Sanctuary organ.

## Bibliography

Drouin, Herve F. M., O. P., S. T. D. *SS. Peter and Paul Church Under Dominican Auspices, Lewiston, Maine.* Lewiston, 1980.

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"Journey of Faith: A Stewardship Campaign to Restore & Renew S.S. Peter & Paul Church & School." Published by the church, 1991.

Skinner, Ralph. *Historically Speaking on Lewiston-Auburn Maine Churches. An historical study of the origin and development of religious organizations in a two-city community from its date of settlement to and including the Ecumenical year 1964.* Lewiston: Twin City Printery, 1965.



Brian Franck peers toward the tops of Montre 16' pipes, wooden Flûte pipes of the Pédale at his

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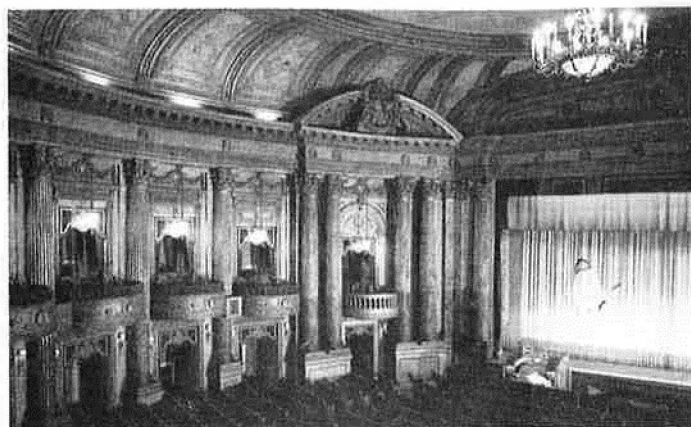
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Al Ringling Theatre, Baraboo, Wisconsin

## LETTER

Editor:

In addition to the Barton organ in the Madison Civic Center which was heard during the 1990 OHS Convention in Milwaukee, the list of Barton organs in their original location should also include the 3-9 Barton in the Al Ringling Theatre in Baraboo, Wisconsin. The organ, which I have maintained for the last ten years or so, was dedicated in July 1928 and is also something that is becoming, unfortunately, very rare in the theatre organ world — an unaltered, unimproved, original installation. This one is in excellent playing condition and is played often.

Roger Greunke  
Port Edwards, Wisconsin

## OHS Research Grant Proposals Invited

The Organ Historical Society is making available grant support to underwrite the use of its extensive collection, the American Organ Archives, housed at Talbott Library of Westminster Choir College, Princeton, New Jersey. Funding to a maximum of \$1,000 will be made to offset a portion of the cost of travel to and from the collection and maintenance during the grantee's stay.

The grants program was established to foster scholarship in the history of American organs, organists, and organbuilding. Grantees must agree in writing to give the OHS journal and monograph series first refusal on any publishable research funded by the Society under this program.

The Archives is the largest collection of its type and contains literature and primary material on American organ history, including complete runs of most 19th-century American music periodicals, foreign journals, the business records of numerous organbuilders, drawings, photographs, etc.

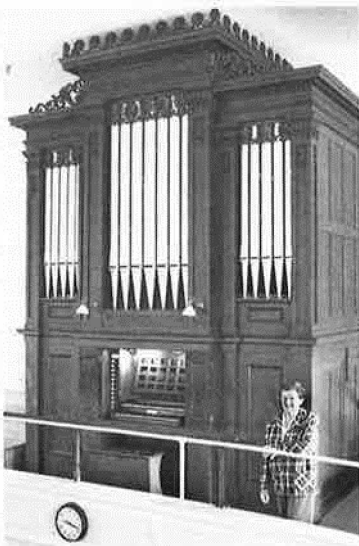
The grants committee, consisting of William Paul Hays (Westminster Choir College), Stephen L. Pinel (OHS Archivist), and John Ogasapian (University of Massachusetts at Lowell) will receive applications by 1 December 1992. Awards will be announced by 30 January 1993. Application information may be obtained by writing John Ogasapian, College of Music, 217 Durgin Hall, University of Massachusetts, Lowell, MA 01854.

## OBITUARIES

**Samuel Stone Peebles**, a partner in the organbuilding firm of Peebles-Herzog of Columbus, Ohio, for 17 years, died February 20 of complications of AIDS. Mr. Peebles was a graduate of Ohio State University and was organist/choir director at St. Stephen's Episcopal Church on the campus of Ohio State, a position he assumed while a student and which he retained for his entire career, almost twenty years.

**Garry Savoie**, OHS member and organist at the Cathedral of St. John the Evangelist in Lafayette, Louisiana, died Nov. 26, 1991. Mr. Savoie, who was a host and a recitalist for the 1989 OHS Convention in the New Orleans area, was active in many musical circles in the Lafayette area of which he was a native.

**Margaret Murray Stone**, 94, a member of the 1981 OHS Convention Committee, died March 15, 1992. A life-long resident of Belfast, Maine, and a member of First Church in Belfast, Mrs. Stone chaired the Organ Restoration Committee for the church's 1848 Geo. Stevens 2-21 which was restored by George Bozeman in 1975 (see page 25). She located a daguerrotype of the building's previous organ, a Henry Erben instrument removed in 1848, thus establishing the photograph as the earliest known of an American organ. She was also a member of the restoration committee for the 1860 E. & G. G. Hook Op. 288, a 3m, at St. John's Roman Catholic Church, Bangor, Maine. Her interest in local history was legendary as were her activities in many public endeavors. Contributions to the Margaret Stone Memorial Fund for the Maintenance of the Stevens Tracker Organ will be received at the church, P. O. Box 234, Belfast, ME 04915



Margaret Stone and the 1848 Stevens

**Joyce Elaine Schroeder Youse** died on March 15, 1991. Mrs Youse and her husband, The Rev. Carol Henry Youse, served on the 1991 Baltimore Convention Committee. Born December 6, 1942, she is survived by her husband; daughter Elizabeth Killey; and sons Paul, Christopher, and Timothy.

## REVIEWS

### Recordings

**Canadian Organ Music: Historic Organs of Prince Edward Island.** Alan Reesor, organist. Produced by the Canadian Broadcasting Corp. Available on CD from Univ. of Prince Edward Island Bookstore, Charlottetown, PEI C1A 4P3, \$19.95; postpaid with taxes, \$29.37 Cdn.

Alan Reesor has sought out organs installed almost a century ago in Canada's smallest province in churches which could afford to maintain but not alter them. On each, he plays at least one composition virtually forgotten before its republication in the *Canadian Musical Heritage* series and seldom heard even since then.

Featured instruments include Casavant installations of 1895 in Egmont Bay, 1902 in Miscouche, and another of 1902 in Vernon River; an 1882 Louis Mitchell organ in Tignish; and an 1895 Karn-Warren in Malpeque. A little organ built around 1840 by an amateur impresario, Watson Duchemin, has been restored at the university in Charlottetown where Reesor teaches, while the 1884 Hutchings instrument in the nearby cathedral, whose music he directs, was substantially rebuilt by Casavant in 1947, and its pipes have since been extensively voiced.

Reesor plans to issue eventually a detailed illustrated account of the province's historic organs, of which the notes which accompany this disc give a welcome foretaste. He decided, however, to give priority to capturing their characteristic sound, as exploited by composers intimately familiar with it.

Each of these organs was intended primarily to support and guide the singing of a congregation with at most 300 members, and incidentally to serve small towns where, until the coming of radio, people had to make their own music or do without. Eight-foot tone overwhelmingly predominates, enlivened by a few 4' and fewer 2' stops and undergirded by a single 16' pedal stop. Couplers are in short supply, and several of the few combination pedals are permanently set. Some of the organs can still be hand-blown — and on this disc, one is.

Yet the resulting music is not dull, for these organs function rather like the stable, self-contained communities they were built to serve: each stop, like each resident, has a role to fill, and lives up (or down) to what the rest expect. Like the villagers described in

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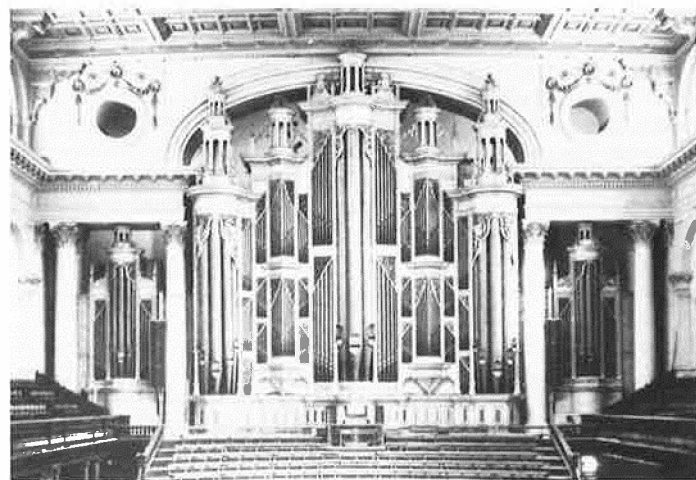
Thomas Gray's famous "Elegy," "their sober wishes never learned to stray"; their limited scope prevents them alike from making the headlines and from doing damage. Similar restraint marks the pieces Reesor chooses, which lie as comfortably within the grasp of untutored listeners as within his powers.

How far from this network of shared expectations we have moved in the ensuing decades becomes clear in the final three bands, which display the wide tonal variety of the updated cathedral organ in pieces by elderly living Canadians, including one of Reesor's teachers. Here, composer and performer please themselves; listeners can either keep up or run behind. How did our great-grandparents induce the professionals who were accepting their money — organbuilders, composers, and performers — to meet them at least half way?

Reesor has not only produced an intriguing historical document but set an example which organists in other long-settled regions need little but patience to imitate.

The CBC, which produced this recording, is planning a second one involving historic organs in another region of Atlantic Canada. OHS members may well be glad to know that a scenic and accessible part of Canada harbors so many unaltered but unpublicized antique instruments.

*Hugh D. McKellar, Toronto*



1890 Wm. Hill & Son 5m, 126 stops, Sydney Town Hall

**Music for a Grand Organ, Celebrating the Centenary of The Grand Organ in Sydney Town Hall, Australia.** David Drury, organist. Program: Mendelssohn/Best, "War March of the Priests"; Franck, *Cantabile*; Gigout, *Toccata*; Wagner/Lemare, "Pilgrims' Chorus"; Dupré, *Cortege et Litanie*; Peeters, "Aria"; Saint-Saëns/Lemare, *Danse Macabre*; Stanford, *Fantasia and Toccata*; Drury, *Improvisation on a Theme of Nigel Butterley*; Hollins, "Song of Sunshine"; Moszkowski/Goss-Custard, *Romance sans paroles*; Koehne, *Gothic Toccata*. DDD compact disc produced by ABC Classics, marketed in Australia by Polygram. Available from ABC Shop, Queen Victoria Bldg., 455 George Street, Sydney, Australia. Phone: 011-61-02-394-1635.

One hundred years ago W. T. Best, the celebrated British organist, referred to the organ in the Sydney Town Hall as the *Megatherium* — the giant of the ethereal. Even today certain size and quality superlatives still apply to this 126-stop, five-manual mega-organ created by the firm of William Hill & Son of London for the gargantuan building thrown up by the Sydney Town Council to glorify Sydney as "the London of the South seas." It was no surprise, as well as no accident, that the Council incurred ridicule for obtaining the largest organ in the world for the then largest town hall in the world: these visionary aldermen were motivated not by their pragmatic awareness of the local requirements of their time and place but by an immense and expansive dream of the future of their city and their country that obviously tied directly in with, and perhaps even already competed a little with, the British Victorian concept of world imperialism. In this remote corner of the British Empire, it *had* to be the biggest and the best!

And so it was and is today: the biggest 19th-century, Romantic organ in the world; the best preserved; huge; Romantic (as opposed

to the later Symphonic) masterpiece organ in the world; the only organ in the world with a full-length 64-foot reed stop; an organ of unparalleled tonal and mechanical fabrication that is still staggering in its impact and awesome in its musical potential.

And finally we now have this splendid new CD digital recording, to date the first and only, that captures all these superlatives and brings the wonders of this Wonder to your sound system as well as is technically possible at this time. David Drury is a master colorist and virtuoso performer, the sound engineers of the Australian Broadcasting Corporation are wizards, and the restoration of the organ by Roger Pogson and Manuel de Costa is world-class; this adds up to a Grand Package of often sublime listening.

Comparing Drury's realization of Lemare's transcription of the *Danse Macabre* with two other recent CD recordings (one made on another large, Hill, town hall organ in England and one made on a large, town hall organ in America), one instantly recognizes the unique dimension of this one Grand Organ and the possibilities it affords a genius colorist like Drury. The distant, glittery, reedy chromatic scales and the echo cascades with glockenspiel are alone worth the price of the disc! What a delight it is to hear this extraordinary transcription played on this Parnassus of classic color, dynamics, and pitch without plunging into the murk of constantly heaving swells and the omnipresent, bloated celeste choruses that too frequently define the later type of symphonic organ and organ playing.

Drury's Franck, Gigout, Dupré, and Stanford are models of beautiful, classic Romantic playing. This instrument, with its gorgeous classic principal choruses and beautiful ensemble reeds, flutes, and strings can play anything in the organ repertoire, and these particular works succeed ever so handsomely. Drury gets a bit far afield for my taste in his rendition of Peeters' famous "Aria," where numerous color changes are incorporated into what was originally intended as a simple little piece, haunting in its simplicity. And programming Moszkowski's tender *Romance* directly after Hollins' cute little "Song of Sunshine" lessens its effectiveness, to my ear. But these are small criticisms to bring to an overall exemplary effort.

David Drury is noted for his extemporizations, having been the winner of the improvisation prize at the St. Alban's International Organ Competition in 1987. Capturing the magic of the moment of such an improvisation on a recording is very difficult, since a recording is by definition a permanent "composition," perceived by the listener as a composed, practiced, and even edited piece, particularly when there is no live audience noise present to give it that intimation of a once-only performance. This being said, Drury's improvisation is certainly formidable and interesting, arresting in its energy and drive. Whether it's something to be heard again and again, only each individual listener can say.

The only real criticism that I can level at this production is not really a criticism but a feeling of frustration at wanting MORE: more standard, Romantic organ literature; more great transcriptions of the period; and especially more in the booklet notes. What is provided is fascinating and well written information about the history of the Town Hall and the organ and about the music heard on the program. But there is so much unsaid about the recent restoration of the instrument and about its current state. One must even know its fascinating stop list from other sources, since none is provided. And at least some brief remarks about the registrations heard would have been of enormous interest to most listeners. It is to be hoped that future discs (and there *must* be future discs of this world mega-treasure) will fill in these holes.

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

**Charles Tournemire: *The Last Symphonic Organ Works* (op. 69, 71, 75, and 76).** Georges Delvallée, organist, at the Cavallé-Coll in St. Sernin, Toulouse. ADDA Disques, in conjunction with Radio France. OHS Catalog, CD only \$17.98 plus \$1.85 S&H.

**Timothy J. Tikker, organist, at the rebuilt Kimball at St. Ignatius Church, University of San Francisco.** Arkay Records, 5893 Amapola Dr., San Jose, CA 95129.

These four symphonies date from the last few years of Tournemire's life. In a sense they present an eclectic mélange of styles, everything from Vierne to Dupré, with the unmistakable je



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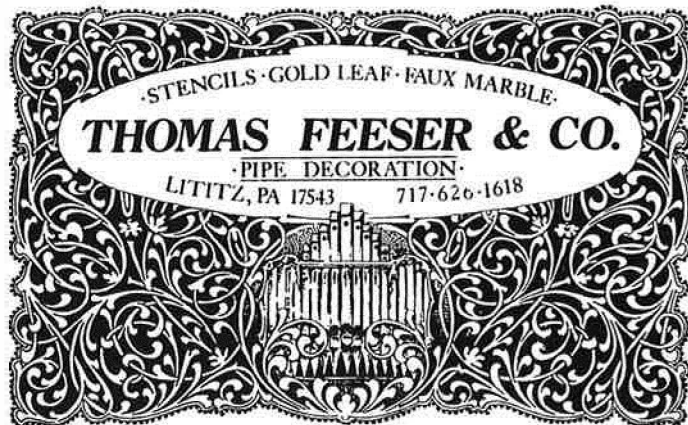
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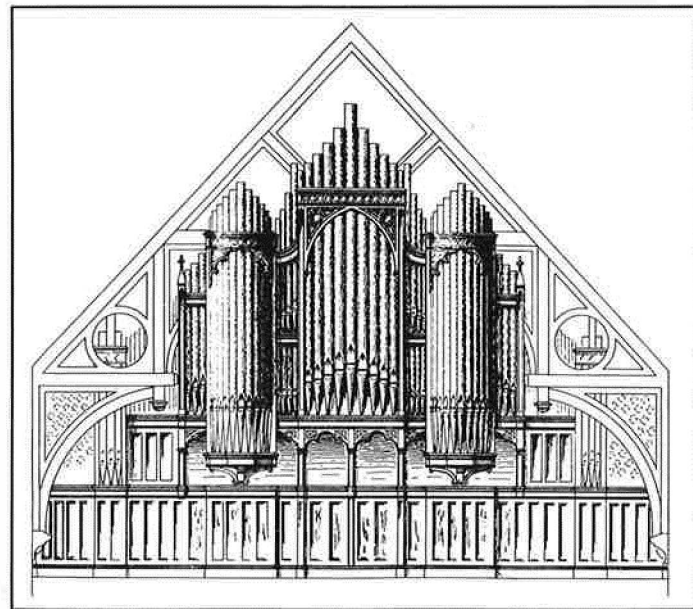
ne sais quoi which make them undeniably Tournemire. These are programmatic symphonies: The Symphonie-Choral (26 minutes) is prefaced by excerpts of Psalm 18; the Symphonie-Sacrée (22 minutes) was inspired by the nave of Amiens Cathedral; the two smaller-scaled symphonies (11-12 minutes) were written for the feasts of the Nativity and Pentecost.

Just because these symphonies are programmatic doesn't mean that they are musical "fluff." Far from it! As a matter of fact, it takes somewhat of a Tournemire connoisseur to appreciate them. Conversely, to the uninitiated, they will seem no more than dense and rambling improvisations. In any case, they remain an important part of Tournemire's output and a significant link between the symphonic and neo-classical French traditions.

If for no other reason, the Delvallée recording is worth having for the chance to hear the magnificent organ of St. Sernin in Toulouse. This instrument is recorded all too infrequently, a fact that is continuously lamented by Cavaillé-Coll enthusiasts everywhere. Unfortunately, the interpretations of Delvallée are rather aimless and tend to reinforce the notion that these works lack any particular focus or, for that matter, much interest at all.

Tikker's playing, on the other hand, has much more personality and provides the music with the direction it desperately needs. The rebuilt Kimball organ isn't as commanding as St. Sernin (but then what organ is?) though it possesses some beautiful sounds and is favorably recorded. What a privilege to be able to choose between two recordings of exactly the same program, each having been made within months of the other, and what a difficult choice it is.

Thomas F. Froehlich, First Presbyterian Church, Dallas, Texas



Hutchings-Votey drawing for op. 1480, Brown University

## ORGAN UPDATE

THE HUTCHINGSVOTLEY, op. 1480, presented in 1903 by alumnus Lucian Sharpe to Brown University, Providence, RI, was rededicated on April 5 when Yuko Hayashi played the mechanically rebuilt organ of three manuals and approximately 60 ranks. Water-damaged by chronic leakage of the roof over the organ's chambers in Sayles Hall (including cataclysmic damage when many slates were blown away by hurricanes in 1981 and 1985), the manual windchests were replaced to make the project economically viable, according to university organist Dr. Wayne Schneider, the engaging musicologist who specializes in Americana including publication of works transcribed from the organ recordings of Fats Waller. The Potter-Rathbun firm installed slider windchests built by Organ Supply Industries and provided a new Möller console with solid-state key and stop action. A small, all-electric chest bears the Swell Mixture, Vox, and 2'. The original Pedal windchests were re-leathered and new primary actions installed, and some were relocated for better servicing and projection. Wooden



Former organist Fred MacArthur & pipes



Chevalier Auguste Wiegand opened the Brown University organ.

wind lines and divisional reservoirs remain unchanged. The pitch was adjusted to A=440 Hz. and all of the stops above 4' were brightened, "regulated for the best possible blend and clarity," according to Arnold Rathbun. He said the third-sounding rank was removed from the Swell Dolce Cornet and reeds were brightened to compensate for the change in pitch. Earlier tonal changes were retained, including replacement of the Great First Diapason with the original Great Second Diapason and placement of the Choir Diapason as the Great Second. Other earlier changes which were retained include replacement 8' Diapason and 4' Octave ranks in the Choir, in the Swell a new 4' Clarion and 2 2/3' Nasard, and in the Pedal an extension of the Gedeckt to play at 5 1/4'.

In December, 1981, while Frederick MacArthur was organist, the university contracted with Nelson Barden and Associates for major repairs and the first phase of a restoration project. "When I first heard it, it was totally characterless, but there was an incredible tonal change after we had removed 3/4" of dust from the pipes," revealing very fine tone and "delicious strings," said Barden.

Circa 1947, Alfred and Harold F. Mangler of Providence, RI, and Arpad E. Fazakas of Nutley, NJ, successfully re-leathered the original electropneumatic, lever-arm chests with side-rail pitmans. They also replaced the console, installed 16', 8', and 4' reeds, moved pipes around, and cut in half the original, very large (6'9"x14"), multiple-rise reservoir, adding a Spencer blower to replace the three original, square, feeder bellows which had been pumped by a slow-speed, DC motor, "governed by a large fireproof rheostat." *The Brown Alumni Monthly* of May, 1903, describes the original organ, including its electrical system that featured two sets of storage batteries which were charged "by the electric light circuit through a series of lamps" and each of which delivered "10 amperes at 8 volts for 8 hours."

The organ was opened in a recital of June 16, 1903, as played by Chevalier Auguste Wiegand, official organist 1891-1900 of the enormous Hill organ at Sydney (Australia) Town Hall, who played Mendelssohn, Grison, Handel's *Harmonious Blacksmith*, the large G-minor fugue of Bach, Batiste, Dubois, a composition of his own and two improvisations: one on *Redhead* and the other a Storm Fantasia. The 1,850th recital of Wiegand's career (beginning in 1878) was played July 1, 1903, and three more were played in November by Hamilton C. Macdougall, Gaston Dethier, and Edwin H. Lemare. A new concert series will fea-

ture a work commissioned of Stephen Scott by the university to be heard May 23. Repaired in 1990, the roof has not leaked since, according to several sources.

George Jardine's op. 1029 of ca. 1891, originally built for St. Peter's Episcopal Church of Washington, DC, and moved ca. 1931 to Metropolitan A. M. E. Zion Church of Washington, DC, has been removed from the church in preparation for restoration by J. Allen Farmer, Inc., of Winston-Salem. A 1-6 with Pedal Bourdon, the organ's manual stops are at pitches 8-8-8-4-2, with the 8' Stpd. Diapason Bass of 12 notes serving the 8' Clarinet Flute and 8' Clarina below Tenor C and with the 4' Violina/Viola divided at Tenor F. The organ will receive a new, 27-note pedal clavier to replace the missing one, façade pipes will be returned to their original, unusual, design, and a full restoration of the interior pipes and mechanism are contracted.



1891 Jardine before restoration

Having solicited OHS members for donations to the project, the church was encouraged to proceed by the monetary gifts of OHS members.

The Farmer firm has completed restoration of Henry Pilcher's Sons' op. 556 of 1906, a 2-10 tracker at the Temple of Israel, Wilmington, NC. Work included restencilling the façade pipes to the original designs which had become obscured by dirt. The organ has 8' diapason, flute, and string ranks in each, 61-note, manual division; a 4' Octave in the Great and two 4' stops in the Swell: Flute Harmonique and Violina. The 30-note Pedal is a 16' Bourdon. There are unison couplers but no super couplers and no 2', though the plenum is excellent according to Kristin Farmer.



1906 Henry Pilcher's Sons op. 556



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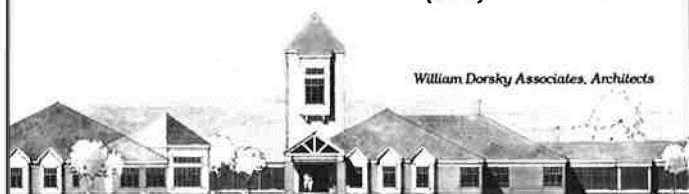
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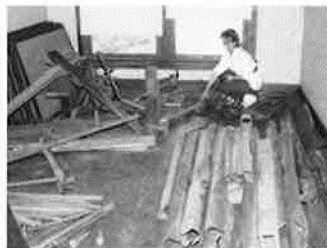


William Dorsky Associates, Architects



ca. 1845-60 unknown, Bolivar, TN

The organ by an unknown builder at the Bolivar Presbyterian Church, Bolivar, TN, has been restored by J. Allen Farmer of Winston-Salem, NC. John and Kristin Farmer date the organ as 1845-1860 and report a very transparent sound from the seven ranks on one manual. During the restoration, doubt of the previous attribution of the organ to Henry Erben was supported by construction characteristics which are entirely different from Erben's. The organ is said to have arrived at the church ca. 1882 and was seriously damaged in 1983 when a wall collapsed. The Farmers largely attribute the success of the restoration to the meticulous care



Kristin Farmer with organ wreckage

with which Raymond Russell, the city building inspector and high school teacher, retrieved and stored the splintered parts of the organ after the wall collapsed.



1887 Steere & Turner op. 150

The façade of the 1887 Steere & Turner op. 250 at the Fort Plain (NY) Reformed Church has been restored by The Carey Organ Co. of Troy, NY, and parishioners. When the organ was rebuilt with electric pull-down action in 1961 by William Barlow of Utica, the façade pipes were discarded and replaced with a cloth screen. As well, other pipes were moved around within the organ and some others discarded. The Carey firm replaced the console mechanism supplied in 1961, refurbished the electric action, and revised and added to the 1961 stoplist. A single, large reservoir in the style of the original replaces multiple, small regulators which were installed in 1961.

JOHN FARMER

The Parsons Organ Co. of Canandaigua, NY, removed to its shop in October, 1991, for remanufacturing the Ralph Blakely organ of 3m and 23 stops which was built ca. 1981 for St. John's Episcopal Church, Hampton, VA. The case design, including a rail organ, will remain essentially the same but portions will be reconstructed, as will the winding system and much of the mechanism. The third manual, which originally played a Cornet located behind the music rack, will now play a new, enclosed Swell division to be located behind the organ. The Pedal Bourdon pipes will be replaced and the stop relocated from the Great/Pedal windchest where it furthered wind deficiency problems. Completion is anticipated in the Spring, 1993.



1865 Hamill, now in Chatham, VA

The 1865 S. S. Hamill 2-11 played by Permella Sears at the First Parish Community Church in West Newbury, MA, during the 1987 OHS convention has been moved by Taylor & Boody Organ-builders of Staunton, VA, to Emmanuel Episcopal Church, Chatham, VA. It occupies a chamber at the left front from which the former Möller organ was removed, its membrane chests having failed. On the Hamill, a 27-note pedal keyboard replaces one of shorter compass and plays the 16' Bourdon which was salvaged from the Möller, the 4' Flute on the Great was extended to full compass in the bass, and stopped basses were rebuilt or replaced with new pipes in several ranks.

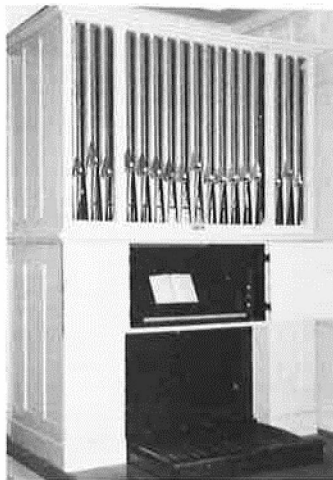
R. J. Brunner & Co. of Silver Spring, PA, has restored a chest of drawers and the 3-rank pipe organ contained within it for the Historical Society of Berks Co., PA, where the instrument has been displayed for many years. The builder is unknown and the date 1821 was found on German-language newspaper which lines the bellows. The project was completed in February, 1992.



unknown, Berks Co. (PA) Historical Society

SUNNER JENKINS

JOHN FARMER



Rebuilt organ, attributed to Pilcher

In the course of rebuilding a mid-19th-century 1m organ by an unidentified builder for St. John's Baptist Church, Charlotte, NC, the organbuilders of Knowlton Organ Co., Charlotte, found the cash disbursement journal for Henry Pilcher and Sons, dated April, 1858, cut into strips of varying widths and used to shim the toeboards. Located for St. John's by the Organ Clearing House, the organ is likely to be a ca. 1840 New York product that was rebuilt by the Pilcher firm. Though the lower part of the original case remains with hand-planed panels, the top part of the case had been rebuilt in "prickly Gothic" style with machine-planed wood. The Open Diapason had been extended below its original compass (tenor F) by addition of basses to low F in the newer façade; the remaining five bass notes had been channeled to the Stopped Diapason. Then, the Gothic façade was hacked away and a swell frame installed while the organ was located at Benincasa, a Dominican Renewal Center near Riverton, IL. There, it also received a concave and radiating Pedal keyboard and Pedal pipes and manual extensions on all-electric chests. In disuse, it was removed by the Organ Clearing House in 1990. Earlier locations include Grace Episcopal Church, Greenville, IL, until about 1960 and St. John's Episcopal Church, Albion, IL, until 1979. For its new installation in Charlotte, the case now has a simple top moulding reminiscent of the Greek Revival style, with dummy façade pipes. The Pedal has been extended to 27 notes from 18 with all-new action and wind-chest. A C-compass Sesquialtera now plays when the 2<sup>nd</sup>/<sub>3</sub> Nazard drawknob is drawn halfway; at full-draw the tierce rank is silenced and the Nazard plays full compass.

The 1894 Hook & Hastings op. 1648, a 2-7 built for the First United Methodist Church of Farmingdale, NY, has been restored by R. J. Brunner & Co. The 8' Viola (tc) was removed from the floor beneath the reservoir and returned to the Swell where a 2' Gemshorn (tc) had supplanted it. The organ has a Swell to Great 4' coupler as well as the usual unison couplers.

David Wallace, co-chair of the 1992 Maine Convention, has built a case for and added two stops to E. M. Skinner op. 583 of 1926 in High Street Congregational Church, Auburn, ME (see photo, page 7) When Wallace installed the organ at the front of the church two years ago (*The Tracker* 34:4:14) the parish was planning to eventually add a case. Designed by Jim Stillson of Dallas, TX, the case is in five sections with speaking façade pipes. To complement the Great of this small Skinner which had no 4' Octave stop, a stop called "Great Octave Chorus" was devised as a very low-pitched mixture comprised

4-2<sup>nd</sup>/<sub>3</sub>-2 at middle C. A tapered metal Nasard was added to the Swell of the handsome instrument, which still plays from its original console. Built for the Christian Science Church of Malden, MA, the organ was removed by the Organ Clearing House and relocated ca. 1988 to the residence of Thomas R. Thomas in Palm Beach, FL, after which it was moved to Auburn.

Sacred Heart Roman Catholic Church in Yarmouth, ME, is raising funds to restore the 8' Oboestop in the 1894 Jardine 2-13 installed there by David Wallace in 1986 (see photo, page 4). Interim work on the beautiful stop has made it useful in the splendid acoustics. As reported in *The Tracker* 30:1:11, Jardine op. 1123 was relocated through the Organ Clearing House from the former German Reformed Church of Far Rockaway, NY.

Two recent, northern European electric-action organs have been rebuilt, one for the second time. The Pels pipe organ at St. John's Evangelical Lutheran Church in Columbia, PA, is receiving its third set of new windchests and other mechanism. Built in Alkmaar, The Netherlands, in 1962, the original and troublesome windchests were replaced ca. 1965 by the Gundling firm of Lancaster, PA with all-electric windchests. Though those chests continue to function, the relays and console associated with them fail. Thus, the R. J. Brunner Co. constructs a new console with solid-state relays to control new, slider windchests



George Bozeman's tracker rebuild of an all-electric organ from Norway

with electric pull-down mechanisms. Ray Brunner reports that the approximately 40 ranks of high-quality pipes in the 3m organ have never had unit or duplexed stops except for a few in the Pedal.

An all-electric organ hung on a wall of Redeemer Lutheran Church in Woburn, MA, ca. 1971 by the Norwegian firm of Vestres was rebuilt in 1991 into an exquisite tracker organ by George Bozeman & Co. of Deerfield, NH. All but 12 of approximately eleven ranks of well-made metal pipes including a Krumhorn added later have been extensively revoiced and included in the encased tracker played via a detached, 3m console which includes multiple-level combination action. The temperament is equal. A few stops are added to the resulting instrument, including an 8' Viola and Viola Celeste which, in 1913, had been installed by John D. Brennan of Reading, MA, in the magnificent 1860 E. & G. G. Hook op. 283 at the Congregational Church in Woburn. Those ranks were removed when the Hook's original ranks on those sliders were replicated by the Bozeman firm.

WTVP

## MINUTES

### National Council Meeting Princeton, New Jersey

#### Call to Order

The meeting was called to order by the President at 2:10 p.m. Present were Roy Redman, James Hammann, MaryAnn Balduf, David Barnett, Ruth Tweeten, Culver Mowers, Kristin Farmer, Thomas Rench, John Ogasapian, Patrick Murphy (late arrival), William Van Pelt, Stephen Pinel, and Alan Laufman.

#### Officer and Staff Reports

The minutes of the previous meeting having been approved by mail ballot, Wm. T. Van Pelt presented a written report outlining the status of a number of projects:

##### Executive Director's Report:

Membership through September 1991 stood at 3,225; membership renewal was ahead of the prior year's figure. Van Pelt also reported that the David Fox *A Guide to North American Organ Builders* has been published and distributed to members; Peter Cameron has agreed to complete a preface to the fourth installment of the OHS Editions series, which is a facsimile of the 1869 and 1890 Jardine opus lists; a biography of Robert Hope-Jones is essentially complete. A new OHS catalogue has been published, containing 40 pages and 296 items. It had been distributed to 41,932 recipients with orders running between 35 to 40 orders per day. Thirty DAT tapes of convention recordings have been supplied to Michael Barone for use on his radio program, "Pipe Dreams." Van Pelt also presented a recommended membership list policy, covering the use of the list by outside organizations.

The membership-list policy was referred to the New Business agenda.

##### Treasurer's Report:

A written report was then presented by David Barnett. The financial assets were reported as follows:

Cash	\$12,966.45
Resale inventory	61,968.18
Equipment	12,757.43
Accounts receivable	4,082.19
Organ Archive book value	3,142.44
Deposits	100.00
TOTAL Assets	\$96,016.76
Liabilities	None
Designated funds	\$14,151.06
Income	\$368,518.76
Expenses	382,666.65

Barnett reported that expenses were very close to budgeted figures, with the exception of the merchandise sales program, which were well below projections. The cash balance was particularly low because of increased inventories anticipating mailing of a new catalogue, which is the largest in the Society's history. All bills received before the close of the fiscal year were paid. Taxes, insurance, workmen's compensation, etc., were paid in a timely manner. The Society has been licensed to collect Virginia sales tax and there may be a small liability for past taxes owed the state. The Society has recently retained the accounting firm of Goodman & Company to review the Society's books, in accordance with the bylaws, for a fee of

November 8-9, 1991

\$2,500. during the past year all accounts were moved to commercial banks, and all accounts are interest-bearing. A balance sheet, income and expense reports were attached to the report.

Barnett verbally reported a profit of \$19,000 from the 1991 Baltimore convention.

There being no objection, the Treasurer's report was unanimously accepted.

#### Councillors' Reports:

**Conventions:** Ruth Tweeten reported on a very successful Baltimore convention. Alan Laufman, Convention Coordinator, then spoke about various convention topics:

The revised 1992 Maine convention schedule calls for a pre-convention event on Sunday evening, with plenty of time for registration and exhibits on Monday morning and the annual meeting Monday afternoon, along with several recitals. The balance of the formal convention will last through Thursday, with Friday being an optional day at extra cost. The Saturday tour is seen as a separate event. Charter-bus arrangements have been made. Some of the recitalists have been contacted, with other contacts planned for the very near future. Alan Laufman said he expected to meet with the Louisville 1993 convention committee in January and that 1993 plans are indefinite because of various considerations. Updating the convention manual is continuing, in an effort to conform it more to current practice. He also reported that the extra day's stoplists, historical and technical data will be included, as instructed by the Council. He stated that this will increase the size and cost of the handbook, but advertising income should help to cover the cost.

Following discussion, Council asked Alan to develop a proposal for a convention in New Haven, Connecticut, for 1994.

**Education:** Cullie Mowers presented his Education report: Although some of our previous Biggs Fellows have remained active in the Society, it is felt that a more active follow-up strategy would be beneficial to retain Fellows as members. Mowers also reported that the Historical Organ Recital Committee has received six requests for historical organ recitals, these as a result of Bruce Stevens' articles in *The Tracker*. He reported that he has found few articles about American organs in overseas publications. With translating help, he stated that it may be to the Society's advantage to send articles to publications overseas.

Stephen Pinel stated that he had sent eight articles to various international publications and that *La Flute Harmonique* has published 20 pages about the OHS and its existence as a unique organization. Pinel and John Ogasapian stated that they would like to work with Mowers to develop and

translate additional articles for foreign publication.

Kristin Farmer reported that the Slide-Tape Programs Committee has received fewer inquiries during the past year. To counter this trend the committee has sent a program pamphlet to all AGO deans.

**Historical Concerns:** Kristin Farmer presented a verbal report: The Governing Board of the American Organ Archives met October 28 in Princeton with five of the six members present. They were extremely impressed with the archives. The Board planned to meet again on January 18. Kristin Farmer added that Timothy Smith has asked to be relieved as Chairman of the Organ Citation Committee and Cullie Mowers has agreed to accept the position.

The Councillors then discussed the impact of the merger of Westminster and Ryder Colleges. Since Ryder has stated its intention to maintain Westminster as a separate college within a "university," it was felt that the OHS agreement concerning the Archives should not be affected by this merger.

A discussion then followed regarding the Extant Organ Committee and the organization of its information. John Ogasapian offered the opinion that computerization of the data base is becoming important because of the growth of the list, which now is in the neighborhood of 6,000 entries.

John Ogasapian moved that "The extant Organ list be computerized to facilitate maintenance and accuracy." Kristin Farmer seconded the motion. Following discussion, the motion was amended to add the words, "and that John Ogasapian will approach David and Permelia Sears regarding the Council's wishes."

The motion was unanimously approved by voice vote.

Society Archivist Stephen Pinel presented his written report. He reported that "the collection continues steadily on course," and that cataloguing has resumed after a lapse of 15 months and general progress is slow. Pinel then expressed concern about the balance between allocated financial resources and archive operations mandated by both the Council and standard archival practice. He also informed the Council about certain borrowing practices and the need to tighten procedures in this regard. He also reported that 37 church and denominational histories have been catalogued but more are needed; announcements have gone out for the next Archive Fellowship period; periodical subscriptions remain canceled because of budget constraints; and that, though appropriate Archive action has been taken to thank Prindle Wissler-Mullin for her contribution of the remaining materials of the Hodges Collection, he recommends further acknowledgement be made by the Council. Pinel also recommended that a "silent auction" be considered for raising money for the Archive while, at the same time, reducing the amount of duplicate materials in the collection.

Pinel referred to a letter from Everett J. Hilty, offering the contents of

the Turpin Organ Museum to the Society. During the discussion which followed, Kristin Farmer suggested the list be turned over to the Archives' Board for consideration. John Ogasapian offered the suggestion that the Archivist first determine whether the collection is suitable for the Archive, considering the estimated \$2,000 cost involved in moving it.

**Organizational Concerns:** Patrick Murphy reported that he has received the resignation of Michael Friesen as Chairman of the Distinguished Service Award Committee. The Council asked Murphy to follow-up on the progress of the Nominating Committee. After some discussion, John Ogasapian moved, and Ruth Tweeten seconded, the following resolution: "That we retain Goodman & Co., CPAs, for a formal review of the Society's books in accordance with the Bylaws, for a fee of \$2,250. They will prepare the OHS Federal Income Tax returns and associated schedules for an additional fee of \$600."

The motion was approved by unanimous voice vote.

**Planning & Development:** Tom Rench presented his written report: Being new to the position, Rench stated that he has been actively studying past approaches — some successful and some not — to the planning and development function, as a base line for future planning and development activities. Specifically, he has looked at the 1988 OHS membership survey, the unsuccessful grant application to the National Endowment for the Arts, previous Council action on an OHS annual fund campaign and the videotaping of the Baltimore convention. He offered the reminder that the committee's new name is "Planning & Development."

A discussion then ensued concerning the production of an informational and/or promotional videotape about the Society and the archival acquisition of the slide-format organ program produced by Lowell Riley.

**Research & Publications:** John Ogasapian presented his written report: He reported that he has been actively soliciting articles for *The Tracker*, for which has become Editor during the past year, while "the day-to-day running of the journal is in the capable hands of Jerry Morton." The solicitation process has included making personal contact with colleagues in the American Musicological Society and the Sonneck Society and making "cold calls" in the form of a mailing to targeted individuals and departments. Several members have promised articles and some seem near coming in. He believes that the article problem will not be solved until there is a continuous one-year backlog waiting to be published.

In the process of this activity, Ogasapian said that he has been taking an informal poll to determine the "image" of *The Tracker*. He reported that his sense is that it is rated as favorably as, or better than, other periodicals in the organ and musical instruments fields. He stated that he would like to do a more formal study of the standing of *The Tracker*.

In his verbal remarks, Ogasapian added that he hopes the Hope-Jones manuscript can be published soon; that Agnes Armstrong is preparing a manuscript from a collection of articles about Fanny Edgar Thomas.

It being 5:30 p.m., the meeting was recessed until 9:15 a.m., November 9.

The Council meeting was reconvened at 9:15 a.m., Saturday, November 9, 1991. To accommodate various members' travel schedules, the agenda order was changed to begin with "new business."

**New Business** Following an extensive and lively discussion about Archive financing, fund-raising possibilities, other revenue-enhancing opportunities and general financing matters.

John Ogasapian moved and Jim Hammann seconded a motion to approve the 1991-92 budget.

Ruth Tweeten then moved that the budget be amended to increase convention profit to \$26,000, giving Alan Laufman \$4,000 for preparation of the convention handbook. The motion was seconded by John Ogasapian.

The amendment passed by unanimous voice vote.

Jim Hammann then moved that the line item support grant from AIO be raised by \$1,000 and that the personnel Archivist line be raised by \$1,000. Kristin Farmer seconded the motion.

The motion carried by voice vote.

Jim Hammann moved that the budget be passed as amended. After being seconded by John Ogasapian, the budget passed by voice vote with one dissent.

Jim Hammann then moved that Council direct the Executive Director, the Councillor for Planning and Development, the Archivist, and the Vice President to undertake an aggressive campaign to raise \$50,000 for the Archives. The motion was seconded by Cullie Mowers and, following discussion, the motion was passed by unanimous voice vote.

Discussion then continued, concerning the establishment of a Publications Committee. It was moved by Ogasapian and seconded by Ruth Tweeten that the group that already advises on a project be recognized as a Committee for Publications: Bill Van Pelt, John Ogasapian, Stephen Pinel, Alan Laufman, Michael Friesen, and John Panning. This committee determines (advises) appropriateness of manuscripts. Following some discussion, and with a "second" from Jim Hammann, Ogasapian moved to table the discussion until the next meeting.

(The Secretary's records do not indicate a vote on either of the two motions directly above.)

The Council then discussed possible appointments to the Distinguished Service Award chair vacated by Michael Friesen. The President said he would make inquiries to see who might be available and received names suggested by various Council members.

The membership mailing-list policy, referred from the Executive Director's Report, was discussed. John Ogasapian moved, seconded by Cullie Mowers that the policy regarding the Society's mail-

ing list, as written on page three of the Executive Director's Report (dated November 8, 1991) be accepted as written into the minutes with a "special request for name removal as provided by law" be provided.

Following discussion, Ogasapian moved, seconded by Mowers, that the motion be amended to change the \$75/1,000 names to \$100/1,000 names provided.

The motion passed as amended by unanimous voice vote.

Kristin Farmer moved, seconded by Pat Murphy that Cullie Mowers be appointed as the new Chair of the Organ Citation Committee, and a letter of thanks be written to Timothy Smith for his past work.

The motion passed by unanimous voice vote.

A discussion then ensued concerning the possible acquisition of E. M. Skinner items which are about to be sold at auction. The Executive Director asked the Archivist to inquire about the contents of the collection and determine if there is a possibility of a third party making a purchase, for donation to the Archives.

Concerning the Turpin Organ Museum collection, the Archivist will send a letter of thanks to Mr. Hilty, while declining the offer.

**Old Business** The Executive Director made a point of order that, because the Bylaws were accepted by the Membership at the 1991 annual meeting, the Society has legal bylaws. Therefore, a Bylaws Committee is necessary only if changes are needed for the next election.

Considering the convention's concern about the office of Treasurer being an appointed position, the Council expressed its feeling that the appointment of the Treasurer, by the Council, provided more assurance that a financially qualified person hold the office.

Cullie Mowers moved, seconded by Kristin Farmer that we submit to the membership, alternatives suggested by John Panning in his letter dated September 29, 1991, to wit:

1. The Treasurer is appointed by nine elected members of the National Council, the Treasurer to be a voting member of the National Council. (This is the current situation following acceptance of the Bylaws at the 1991 annual meeting in Baltimore.)

2. The Treasurer is appointed by nine elected members of the National Council. The Treasurer is without vote on the National Council.

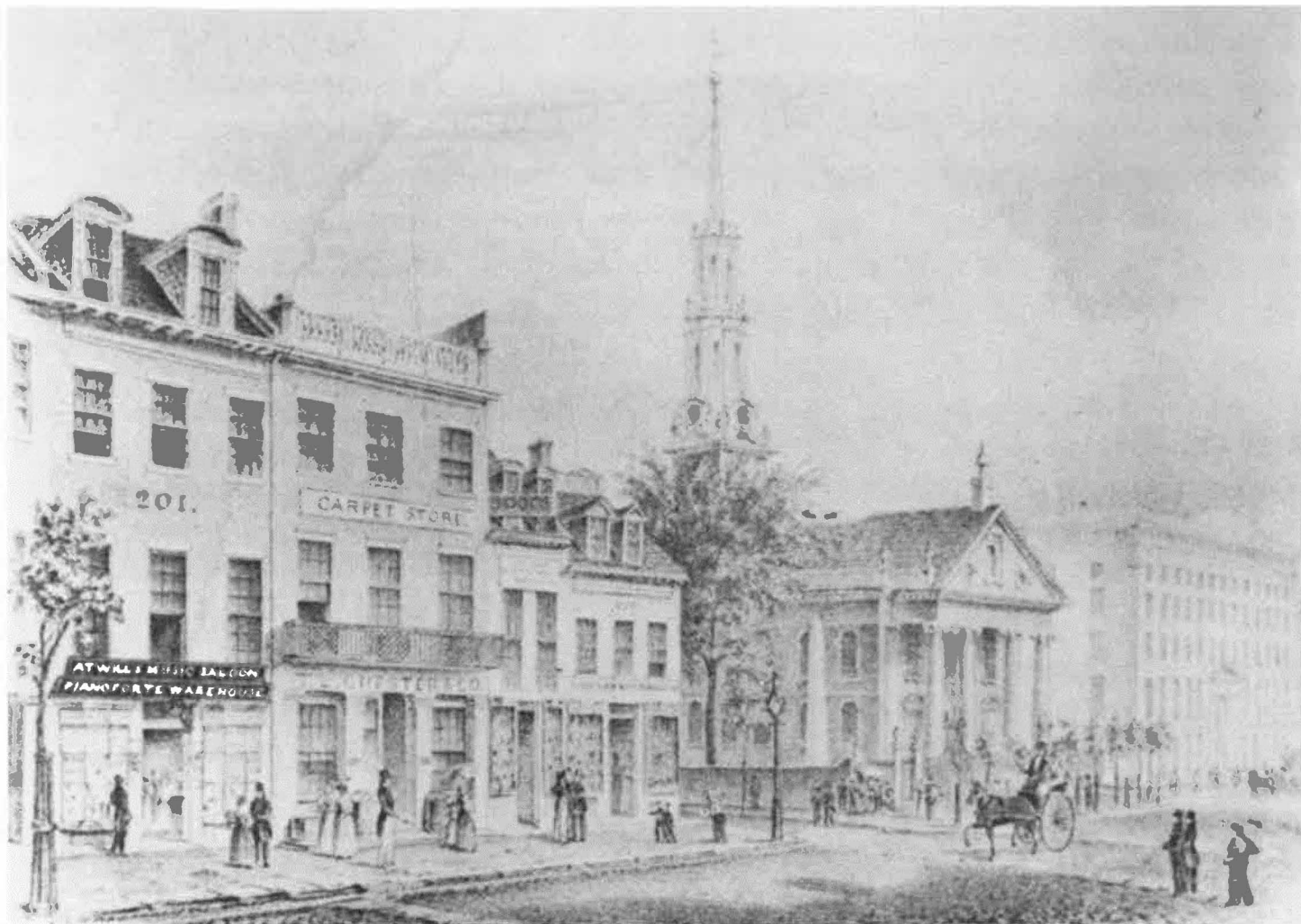
Further, the membership will be informed that the National Council recommends adoption of alternative number one.

The motion carried by voice vote.

**Next Meeting:** The next meeting was set to begin at 2 p.m. February 14 at the Jefferson Hotel in Richmond, Virginia, lasting until adjournment on February 15.

There being no further business, the meeting was adjourned at 12:12 p.m., November 9, 1991.

Respectfully Submitted  
MaryAnn Crugher Baldof, Secretary



St. Paul's Chapel on Broadway in New York City appears on the cover of early 19th-Century sheet music published by Atwill's Music Saloon at 201 Broadway, left.

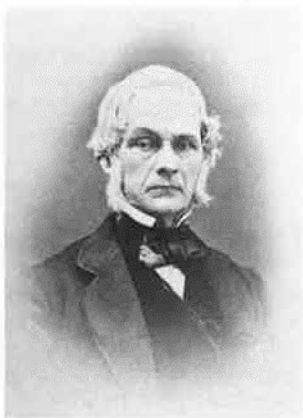
## Thomas Hall Recollects Organs in New York, 1813 & Henry Erben Writes to a Cleric

by Stephen Pinel, OHS Archivist

**I**N 1884 FREDERICK ARCHER (1838-1901), an English-born organist, conductor, and composer, founded and edited a new music periodical, *The Keynote: An Illustrated Weekly Review Devoted to Music, Drama, Literature, Art, Society, and Current Events*. It was published in New York City from November 1883 to January 1897, although Archer was only editor for the initial volume. During that time, he ran a series of articles on domestic and foreign organs, maintaining a high level of scholarship and often including their stoplists.

He also published a biographical dictionary of organbuilders and a four-part historical chronology of the organs at Trinity Church and Trinity Chapels in New York City. The latter articles contain a surprising amount of detail.

Of particular interest is a series of three recollections extracted posthumously from the papers of Thomas Hall (1794-1874), to which Archer apparently had access. The first is an account of Raynor Taylor



Thomas Hall

(1747-1825)<sup>1</sup> titled "A Philadelphia Organist of the Past" (3:9:7, 19 July 1884); the second, "The Vicissitudes of an Organ," same page and issue, which recounts in detail the story of the 1813 organ built by John Lowe (1760?-1813) for St. John's Chapel and which was subsequently captured by the British<sup>2</sup>; and a third article, "New York Church Organs in 1813," in which Thomas Hall recalled the church organs in the city at the time of his arrival in 1813.

Thomas Hall wrote in a letter bearing the date 1864:

This is a list of the organs standing in the different churches in this city at the time of my arrival here, which was on the 25th November 1813:

Trinity Church organ, built by Holland of London, 1790. Mr. J. Wilson was the organist.

German Lutheran Church, built by Mr. John Geib in the year 1798; organist Mr. Luetheiser.

German Calvinistic Church, a small organ built in London by Faveryoar, date not recorded; organist E. Conrad.

New Dutch Church (as it was then called, and is now the New York Post Office) organ, built by Mr. Geib; organist Mr. Adam Geib, son of the organbuilder. This organ was built at the beginning of the present century; I do not remember the year.<sup>3</sup>

Mr. Geib also built an organ for Christ Church — then in Ann Street — and one for the Moravian Church; some time in the year 1802.<sup>4</sup>



John Geib

The vestry of Trinity Church decided upon two new organs built, for St. George's Chapel, Broadway. The order for building St. Paul's organ was given to Mr. George P. England of London, and is now standing in that chapel. While making some repairs a month or two ago we discovered inside the windchests the date 1802; that date was probably put on in London by the workmen that made the windchests, so that we may fairly conclude the organ was finished and put up in 1803.

About the same time Mr. Geib was employed to build the organ for St. George's Chapel, and finished it about the same time.

About the same time Mr. Geib was employed to build the organ for St. George's Chapel, and finished it about the same time.

Subsequently, Mr. Geib built a large and expensive organ for Grace Church.<sup>5</sup>

Besides the organs above enumerated there was a small instrument in St. Stephen's Church built by Mr. Ridsone [*sic*], and another of about the same size by a different builder in St. Peter's Roman Catholic Church in Barclay Street.

## Notes

1. For more information on Raynor Taylor, see John R. Parker, *A Musical Biography: or Sketches of the Lives and Writings of Eminent Musical Characters* (Boston: Stone & Fovell, 1825), pp. 179-82.

2. The story of this organ is discussed in Stephen L. Pinel, "John Lowe, English-American Organbuilder," *The Diapason*, (August, 1989) 80:8:10-13.

3. According to the church's Minutes, this organ was installed in February 1806. See Peter T. Cameron, "A History of the Organs of the Collegiate Church of New York City, 1727-1861," *The Tracer* (Fall, 1980) 25:1:83.

4. According to a church history, a Geib organ was installed in the Moravian Church in May 1815. See Harry Emilius Stocker, *A History of the Moravian Church in New York City*. (New York City: [pub. by the church], 1922), p. 204. The 1802 Geib organ, cited by Hall, was probably an earlier instrument.

5. This organ was completed in 1810-12. It is discussed by John Ogasapian, *Organ Building in New York City: 1700-1900*. (Braintree, Mass.: The Organ Literature Foundation, [1977]), pp. 29-30.

## An Erben Letter

FOUND BY FRANCIS M. ELLIOTT in the Warshaw Collection at the Smithsonian Institution, a letter written by Henry Erben reiterates his standards in artistic matters and commercial dealings. The man to whom Erben wrote, Jonathan Mayhew Wainwright (1792-1854), was the rector of Grace Church, New

York City, from 1821 to 1834, and of Trinity Church, Boston, from 1834 to January, 1838. Returning to New York City as a priest at Trinity Church, he later became a bishop.

Although Erben's letter is undated, it was probably written while Wainwright served Boston's Trinity Church. As a New Yorker, Wainwright was undoubtedly familiar with Erben's work. Grace Church, where once he was rector, bought a large Erben in 1839.

The church to which the letter refers is unknown. Although Boston's Trinity Church was shopping for an organ in 1836 and 1837 — and this resulted in the purchase of an English organ — the letter makes a definite reference to "Roxborough" (probably Roxbury) "in the vicinity of Boston," so Wainwright must have been acting on behalf of some other parish.

Notable is Erben's polite refusal to alter the his design of the instrument. His apparent willingness to alter the price and his offer to "put up the organ" himself imply a strong desire to secure a contract in the back yard of Thomas Appleton and the Hooks.

Rev<sup>d</sup> & [obscured] Sir

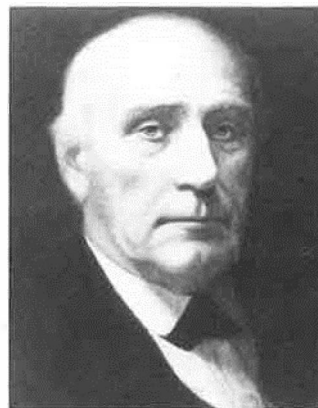
Since my interview with you this Morn'g. I have tho't after the subject of the organ for Roxborough, and am refering to a copy of the description sent you some time ago. It does not appear to me that any Stop there [mentioned] can be omitted without manifest disadvantage to the organ. Anything less will leave it imperfect and not such an instrument as I should like to place in the vicinity of Boston. As an inducement for the parties to order an organ such as described (and which I think suitable for the church), I am disposed to lower the price to \$1,500 in New York, the expenses of freight, travelling, and assistance in putting up to be paid by the Church. As I should probably put the organ up myself no charge will be made for the time consumed in so doing.

With respect to payment, the terms may be \$500 cash when the organ is finished, \$500 in 6 and \$500 in Twelve months. — The difference in expense between a pine and a mahogany case is \$100 —

It will not be in my power to finish an organ before [obscured].

Very Respectfully, [obscured],  
H. Erben

If Wainwright received the organbuilder's letter in the mid 1830s, Erben had launched by then a political career which placed him in a position of influence that could not help but assist the sales of organs. The *American Art Journal*, 36:10:192 of 31 December, 1881, published a brief biography excerpted below:



Henry Erben

Henry Erben served his apprenticeship with Thomas Hall, a name in this connection undoubtedly not yet forgotten by many of the old residents of New York. He commenced business for himself in the year 1824, on Centre street opposite Canal. Henry Erben has, perhaps, built more organs than any man in the world. There is scarcely a church of any size or importance in this country which cannot boast of possessing one of his admirable instruments.

Henry Erben was [assistant] alderman of the Sixth Ward in 1836, and has served on the Grand Jury for thirty years, winning the respect of our representative [*sic*] citizens.



Note: The same forthrightness and refusal to compromise in an issue of importance which Erben demonstrated by his stance on building the stoplist he believed best for Wainwright's Boston party, must have well served him and the New Yorkers he represented on the Grand Jury and in the Sixth Ward, for, as the years waned, he found himself in the middle of the Tammany Hall era. An enlightening discussion of Erben's political activities is found in Henry Erben: Portrait of a 19th-Century American Organ Builder by John Ogasapian, published in 1980 by the Organ Literature Foundation, Braintree, Massachusetts.

Bill Van Pelt



BILL VAN PELT

The First Church in Belfast, Maine, and its 1848 George Stevens organ, below right, will be played during the Saturday tour by Margaret Irwin-Brandon.

continued from page 7

organ was retrackerized by David E. Wallace, again with no tonal changes. The keydesk, originally attached, is now detached, a change made possible by the extension of the gallery. A description of the work done on the organ appears in *The Tracker*, 31:3:87, along with color photographs of the facade pipes, beautifully restencilled by Hati Modr.



ROBIN HODGE

Laraine Olson Waters plays this 1883 Hutchings, Plaisted restored by David Wallace at the First Parish Church, Brunswick, on Tuesday

of this lecture at the 1990 American Institute of Organbuilders Convention in Hartford know that this event is not to be missed.

After dinner, we will gather at Portland City Hall for a recital by Robert Love on the famed Kotzschmar organ, Austin Op. 323, 1912 and 1927, a magnificent 4m instrument given to the city by Cyrus H. K. Curtis of Philadelphia in honor and memory of





*The Kotzschmar Organ in City Hall, Portland, built by Austin in 1912 and 1927 with four manuals and 6,518 pipes, will be played by Bob Love on Tuesday.*



*Steve Long plays the 1865 Rufus Johnson in Buxton on Thursday.*

BILL VAN PELT

his friend, Hermann Kotzschmar. The oldest municipal organ in the country, the instrument has 6,518 pipes. Bob Love has presented many recitals on this instrument, and those in attendance are in for a special treat.

On Wednesday, we will travel away from the coast, through part of the town of Norway, where the 19th-century organbuilders George and William Stevens were born, to South Paris. Donald R. M. Paterson will play a recital on the fine 2m 1890 Emmons Howard organ in the Congregational Church. Emmons Howard worked for William A. Johnson and then built organs on his own in Westfield, Massachusetts.

From South Paris we will travel to Buckfield where the Community Church houses an unusual one-manual organ by E. & G. G. Hook (Op. 104, 1850), built originally for the Baptist church in Waterville, Maine. The manual key compass is 66 notes, but the low octave plays only the Sub Bass 16 foot, which sounds on both manual and pedal when drawn. Permelia Sears will demonstrate this instrument in recital.

Our next stop will be the Village Church, Evangelical, in Turner, where Brian Jones will present a recital on the 1m 1848 Henry Erben, last visited by the OHS in 1963 and unusual in that the stop knobs are of solid porcelain. Brian Jones' great-uncle George Jones was organist at the church for 66 years. The organ does not appear on the Erben list for this church, and we do not know when it arrived in Turner.

From Turner we will continue on to Leeds; after lunch, Kristin Farmer will hold forth on the 1m 1873 L. C. Tilton organ in the Community Church (Presbyterian). The elegant little organ was built in East Livermore, Maine, not far from Leeds, and is one of only two Tilton organs still in existence. Like the Erben organ in Turner, this instrument was visited during the 1963 OHS Convention.

We will reach the small town of Wayne by travelling around one of Maine's many inland lakes, Androscoggin Lake. The 1m organ in

the Community Church was built by J. H. & C. S. Odell in 1899 for Bell Chapel in Nyack, New York. For many years in a church in West New York, New Jersey, it was relocated to the Lawrenceville School in Lawrenceville, New Jersey, for temporary use between removal of the old chapel organ and installation of a 3m Andover tracker in 1968. From 1969 to 1987, the Odell served at St. Rose of Lima R. C. Church in Gaithersburg, Maryland; in 1988, David Wallace restored it for its present home. Its many moves in the last



quarter century were choreographed by the Organ Clearing House. Nor are its peripatetic days over — it is installed on a platform on wheels, and can be moved in and out of the chamber for maintenance. Kimberly Hess will play a recital on this much-travelled instrument.

The United Church in Monmouth houses another second-hand organ, a 2m tracker built by Geo. H. Ryder, Op. 57, 1878, for the First Baptist Church in Augusta, and moved to Monmouth around 1924. It was first visited by the OHS in 1963. Dr. Frances Nobert will play a recital on it for this year's convention.

Before dinner, we will pay a brief visit to the lower church of SS. Peter & Paul Church in Lewiston, where we will see and hear a 3m Casavant, Op. 665, 1916, which incorporates the case and many pipes of the church's previous organ, a 2m E. & G. G. Hook & Hastings, Op. 1011, 1880. After dinner, Brian Franck will present a concert on the 4m Casavant Frères, Op. 1588, 1938, located in the gallery of the upper church. Robin Dinda will demonstrate the chancel organ, a 2m Casavant, Op. 1587, 1938. Late evening will see many



*The Beehive in Alfred features many showrooms of restored reed organs.*



*Bruce Stevens plays the 1893 Hook & Hastings 3m at St. Dominic's in Portland on Thursday. The detached, tracker-action console is seen in the photograph at the left.*

registrants socializing at the exhibits and the cash bar back at headquarters.

Thursday morning will find us heading southwest to Groverville, a section of Buxton, where Stephen Long will play the 1m tracker organ in the Community Church. This instrument was built in Portland in 1865 by Rufus Johnson, one of Maine's farmer-organbuilders. From Buxton we will continue on to Alfred, home of The Beehive of reed organ fame where we will have a brief tour of the reed organs in the showroom; weather permitting, refreshments will be served on the side lawn.

Across the common from The Beehive is the Congregational Church, where Lois Regestein will play the 2m George Stevens organ of 1848. Built for the Universalist Church in Belfast,



*This 1850 E. & G. G. Hook with 66 manual notes and 12 Pedal notes will be played Wednesday by Permilia Sears at the Community Church, Buckfield.*



Donald R. M. Paterson plays the 1890 Emmons Howard at First Congregational Church in South Paris on Wednesday morning.

Maine, the organ was removed in 1975 and relocated through the Organ Clearing House to the Alfred Church in 1981, having been meticulously restored by John and Linda Shortridge in the intervening years.

After lunch, we will hear Rachelen Lien in recital on the 2m E. W. Lane tracker, Op. 49, c.1900, in the Unitarian Church in Saco, followed by Dr. Susan Armstrong in recital on the 2m Johnson & Son tracker, Op. 603, 1883, in the School Street Methodist Church a short distance away. This organ was built for the Methodist Episcopal Church in Amsterdam, New York, and was moved to Saco by C. E. Morey as his Op. 296 in 1913.



The 1906 E. W. Lane Op. 101 in the First Congregational Church of Searsport, a favorite of the 1981 National Convention will be played by Lenora McCroskey on Saturday

Next we will travel to Portland, where, if time permits, we will visit one or more organs of interest. First Parish, Unitarian, has a 3m E. M. Skinner, Op. 173, 1909, in the case of an 1853 Hall & Labagh (See *The Tracker* 30:1:13 for a photograph); the Skinner is soon to be replaced by a new Austin organ, which will incorporate some of the Skinner work and still retain the old case. Chestnut Street United Methodist Church has Wm. A. Johnson's Op. 66, 1857, a large 2m electrified without tonal changes in 1941; the Gothic-style case is

shown in the frontispiece of John Van Varick Elsworth's *The Johnson Organs*. The Roman Catholic Cathedral of the Immaculate Conception has the case and some pipes of an 1869 Henry Erben.

St. Dominic's R.C. Church, a large brick edifice with glorious acoustics, has a grand 3m Hook & Hastings, Op. 1573, 1893, last visited by the OHS in 1963 and since altered tonally by the Andover Organ Company. Bruce Stevens will show off the organ for us before we move up State Street to St. Luke's Episcopal Cathedral, where Henry Hokans and the St. Luke's men's choir will lead us in Evening song, assisted by the 3m E. M. Skinner, Op. 699, 1928. Dinner will follow.

On the way from St. Dominic's to St. Luke's, we will pass the State Street Congregational Church, once home of a 3m E. & G. G. Hook, Op. 173, 1854, removed in 1892 when the State Street Church installed a 3m Frank Roosevelt, Op. 533, 1892. The Hook organ sat in storage until 1907, when it was set up in the Methodist Church of Westbrook, where we will hear it Thursday evening in a recital by Rosalind Mohnsen. The OHS last heard this organ in 1963. Back at headquarters, the standard late-evening exhibits and cash bar will be available for night-owls.

Friday morning, we will start off with recitals on two Stevens tracker organs last heard by the OHS in 1963. Robert Barney will



Rosalind Mohnsen plays the 1854 E. & G. G. Hook at the United Methodist Church in Westbrook on Thursday. The organ appeared on the cover of the previous issue of *The Tracker*.



David Dahl plays the fabulous 1863 E. & G. G. Hook at Elm Street Congregational Church in Bucksport on Saturday.

play the 2m 1855 George Stevens in the Congregational Church at New Gloucester, followed by a dual recital presented by Jane Edge and Dana Hull on the 2m 1861 George Stevens & Co. instrument in the Congregational Church in Cumberland Center. This organ was restored by Dana Hull in 1983.

Our next stop will be at Sacred Heart R. C. Church in Yarmouth, where Marvin Mills will present a recital on the 2m Geo. Jardine & Son tracker, Op. 1123, 1893. Built for the Russell Sage Memorial Presbyterian Church in Far Rockaway, Queens, New York, this organ was relocated to Yarmouth through the Organ Clearing House in 1985 and installed by with tonal changes by David Wallace in 1986.

It seems a pity to be going right through Freeport without stopping at the world-famous factory store of L. L. Bean, so we have scheduled a couple of hours in Freeport for lunch and a visit to the L. L. Bean emporium, which is open 24 hours a day, 365 days a year. Then we'll move on to Hallowell.

"Five churches in town, and a tracker organ in every church!" Thus wrote the present author in an article in *The Tracker* 30 years ago ("Tracker Organs in Hallowell, Maine", 7:2, Dec. 1962). All five organs still exist, though three have undergone tonal revisions, some of them extensive; we will visit the other two. Cox Memorial Methodist Church houses a 1m 1868 William Stevens organ which we will hear in recital by Greg Crowell.

The First Baptist Church is the home of an astonishing 2m S. S. Hamill to be played by Timothy E. Smith in the first OHS visit to the instrument since 1963. "The chorus is exceedingly bright and strong. . . ." The organ is obviously one of Hamill's "Giant Pipe Organs" which he advertised in 1878 as "A Special Class of Pipe Organs possessing Great Power of Tone, at very low price."

After dinner, we will hear Peter Sykes in recital on the magnificent large 2m E. & G. G. Hook, Op. 389, 1866, in the South Parish Congregational Church in Augusta. This organ was visited by the OHS in 1963, when it was suffering from changes made around the turn of the century; in 1982, the organ was carefully restored by the Andover Organ Company under the direction of Robert C. Newton. (See *The Tracker*, 27:3, for more color photographs of the case and an account of the work.) After the recital, our buses will return us to headquarters for a final round of exhibits and liquid refreshment.

Saturday features an optional tour, which will return to some organs heard in previous conventions. Our first stop of the day will be at Searsport, on the westerly side of Penobscot Bay. We will hear Lenora McCroskey in recital on the 2m E. W. Lane Op. 101, 1906, in the First Congregational Church. From there we will move on to the Community Church in Stockton Springs for a recital by the Hot Air Duo (George Bozeman, Jr., organ, and J. Bryan Dyker, flute). The organ is an elegant 1m E. & G. G. Hook of 1847, relocated to Stockton Springs from Bangor in 1864.

After lunch, we will hear David Dahl in recital on the remarkable 2m E. & G. G. Hook, Op. 328, 1863, in the Elm Street Congregational Church in Bucksport. This jewel was



Built in East Livermore, Maine, by L. C. Tilton in 1873, the organ at the Community (Presbyterian) Church in Leeds is one of only two remaining Tilttons and will be played Wednesday by Kristin Gronning Farmer.



Susan Armstrong plays the 1883 Johnson at School St. Methodist, Saco, on Thursday.



MARK MOQUINE

Jane Edge and Dana Hull will play the 1861 George Stevens 2m at the Congregational Church in Cumberland Center. As photographed in 1979 by the "advance team" (Alan Laufman and Bill Van Pelt) for the 1981 Maine convention, the instrument had several mechanical derangements and was seldom used (left). A church remodeling project brought restoration of the organ by Dana Hull in 1983 (right). Now believed to have been built for this church, the organ has been moved within it at least four times. The restoration involved church volunteers and included construction of a new, double-rise reservoir with feeders for hand-pumping as constructed to Dana Hull's design by the Andover Organ Co.



Susan Friesen plays the 1850 Wm. B. D. Simmons organ at Second Baptist Church in Bowdoinham on Tuesday.

restored by the Andover Organ Company in 1963. Then we will travel down the coast, along U. S. Route 1, for a recital by Margaret Irwin-Brandon on the 2m 1848 George Stevens in the First Church in Belfast. The organ was restored by Bozeman-Gibson & Co. in 1975.

From Belfast, we will follow the coast to Bath, leaving U.S. 1 and travelling down one of the many peninsulas to the Phippsburg residence of John and Linda Shortridge, where we will see a rare 2m Thomas Appleton organ of 1840. Built for the Perkins Institute for the Blind in Boston, the organ was moved by E. & G. G. Hook in 1863 to the



Frances Nobert plays the 1878 George Ryder at the United Church, Monmouth, on Wednesday.

Baptist Church in Biddeford, Maine, where it was visited by the OHS in 1963. In 1979, it was sold to the Shortridges, who are completing its restoration; it, and their lovely Phippsburg home, are both for sale. We are planning a clambake on the beach late Saturday afternoon before we return to Lewiston.

Registration includes most meals, bus transportation, and admission to all events. Housing and breakfasts are extra. Transportation to Lewiston is available by airline to Portland with a special transporter connection to the convention hotels; one may also arrive via car or bus, and the Amtrak station in Boston connects to buses for Maine.

Even though we are seeing a goodly number of instruments, many of them are in reasonable proximity to one another; present scheduling calls for only one of the daily tours to leave headquarters before 9 a.m. Comfortable, air-conditioned housing at the Lewiston Ramada Inn and at the new Motel 6 (next door to the Ramada) has been arranged, with rates which are competitive with dormitory rooms at the colleges in the area.



Whenever possible, meals will be hosted by local churches, with a variety of menus including New England fare such as baked beans with brown bread and a lobster feed with other shore delicacies. The convention committee will attempt to arrange special dietary and local transportation needs if they are requested in writing and they accompany the registration form.

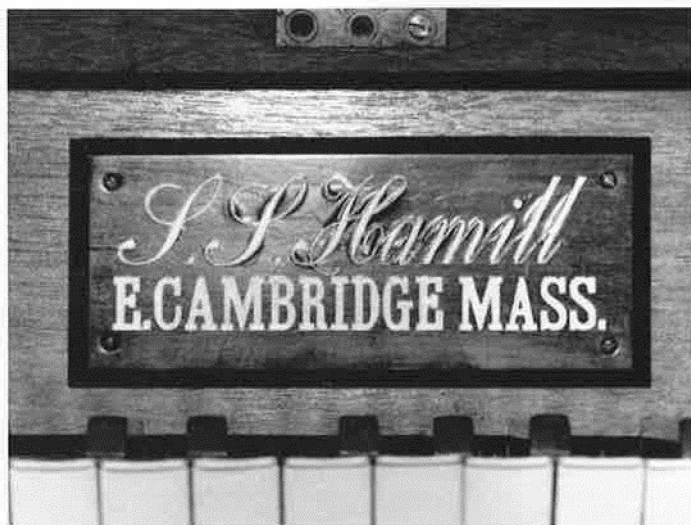
Of course we cannot guarantee what the weatherman will provide, but mid-August weather in Maine is often sunny and mild, with cool nights. Common sense suggests that you bring a sweater and light raingear. And for L. L. Bean's, bring your credit card — or not, if you cannot resist temptation.

The 1992 Convention offers a fairly complete cross-section of organs typical of northern New England, from those made by local artisans (Rufus Johnson and L. C. Tilton), to the more sophisticated work of shops in the cities (Thomas Appleton and George and William Stevens), to products of the more cosmopolitan nineteenth century Boston and Westfield builders (Geo. H. Ryder, S. S. Hamill, E. W. Lane, Wm. B. D. Simmons, E. & G. G. Hook, Geo. S. Hutchings, William A. Johnson, and Emmons Howard), to imports, recent and ancient (Henry Erben and Geo. Jardine & Son), to the instruments of the industrial revolution (Austin, E. M. Skinner, and, ubiquitous in New England Roman Catholic churches, Casavant Frères.)

If you have been to an OHS convention in the past, you know what a good time we all have at these annual events. We see beautiful instruments in a variety of settings, from small rural churches to splendid city fanes, and hear those instruments sensi-

tively demonstrated by expert players. We enjoy fellowship with organ enthusiasts from all over the country.

One OHS member who had never been to an OHS convention until last year and who can hardly wait for this year's event regrets having missed so many over the years. If you have never attended an OHS convention, why wait? Your convention committee is looking forward to a delightful week. Join us!



BILL VAN PELT

Samuel S. Hamill's "Giant Organ" of 1880 at the First Baptist Church in Hallowell will be played on Friday by Timothy Smith. The nameplate is also giant.

