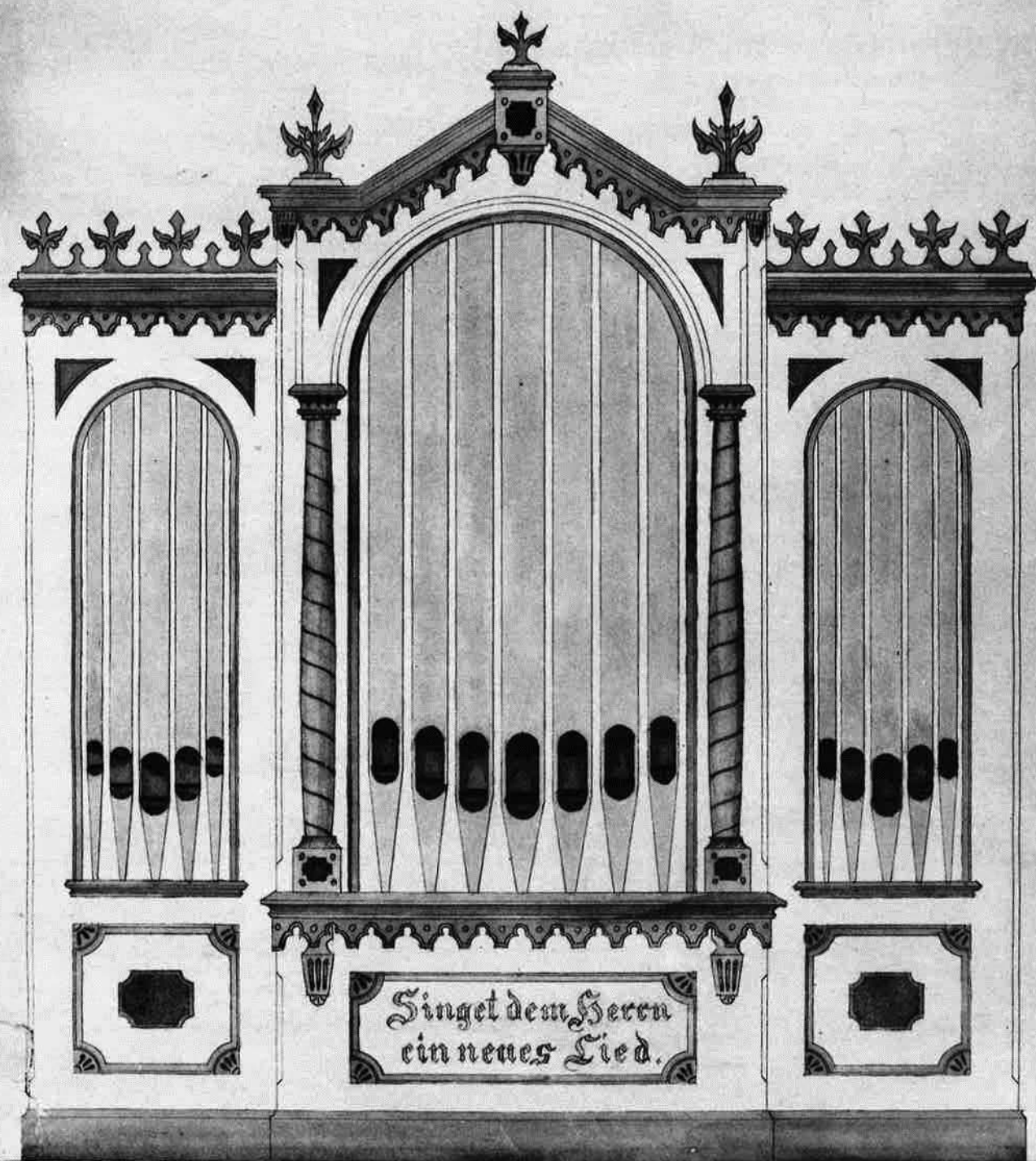


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JOURNAL OF THE ORGAN HISTORICAL SOCIETY



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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: David Allmendinger, an organbuilder trained and located in Ann Arbor, Michigan, drew this organ case in 1877 for a client as yet unknown. Elizabeth Towne Schmitt writes of this little-recognized site of 19th-century organbuilding and its mid-century founder, Gottlieb Gärtner, beginning on page 13.

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The Trappings of Erudition?

GUEST EDITORIAL

JOHN OGASAPIAN'S RECENT EDITORIAL regarding *The Historical Organ in America* raises a profound concern, questioning as it does the entire validity of the performance practice movement and its effect on the world of serious music-making. Certainly ever since World War II, the emphasis on How It Was Done has involved certain sectors of the musical establishment. Now, with a tremendous increase in specialization and research, performance practice has reached a point of near-total dominance over our musical outlook. When any single perspective monopolizes our efforts, it seems prudent to step back and assess how we arrived at such a point and where we might be headed.

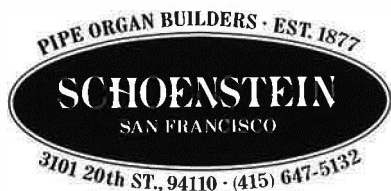
It would seem that most musical eras have shared a common evolutionary pattern. Each age tends to begin with a magnificent early blush, progressing to a healthy middle-age, ending up at a period of excess in which the style seems almost self-consuming, and closing out with a combination of reaction and retreat. This last stage can often be the most fascinating. In renouncing excess, artists first create a label for it and then seek refuge from it, even as they can never quite help being descendent from the very school which spawned the excess in the first place. Eventually, the summation of the old style forms the foundation of the new, and the next era gets underway.

Such a pattern certainly held true for Romantic organbuilding in America. The period enjoyed a superb youth from 1850 to 1870, headed into a progressive young adulthood in the 1880s and '90s, burst into full Symphonic style from around 1905 to 1925, and then spent a remarkable fifteen years through 1940 cautiously rethinking the whole matter. This final period resulted in some ingenious

and influential work, loosely and unconsciously reminiscent of the period's beginning while setting the stage for the next style. For example, consider the remarkable overall similarity in the ensembles at Boston's 1863 Hook at Immaculate Conception and 1936 Aeolian-Skinner at Church of the Advent, although each is composed of radically different elements. Even as G. Donald Harrison thought he was returning to the principles of a much older ideal, he could not, in fact, help but reflect his own time.

Harrison, together with Walter Holtkamp, ushered in the next period, which happens to be our modern age. It blossomed in the '40s and '50s, flowered in the '60s and '70s, and is now bearing full fruit in a headstrong third phase. Accompanying this era has been a shift of musical approach, strikingly at odds with what came before. To study virtually every great performer who practiced before 1930 is to learn of a straightforward but vigorous musical ideal, one whose principle is to approach a work by absorbing its architecture, its harmonic ideas, and its inherent, even unintended possibilities, in light of one's own musicianship and insight. Thus equipped, the performer then employs whatever musical tools and talents are available to communicate to the listener — or in simpler terms, to make music.

By contrast, the performance practice aesthetic holds the composer's intentions (or whatever our research concludes they might be) as the highest performance ideal. At best, this informs our appreciation of the music's context, but it has also tended to convert musical performance into a history lesson, a scenario for archaeological reenactment. Such an approach is without any significant historical precedent in music-making and is surely an



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interesting alternative to the traditional interpretive approach. But when it dominates our playing, our organbuilding, and our doctrine, it begins to qualify as excess. In fact, the act of "realizing the composer's intentions" often fails to reveal its own intentions: for whom are we straining to offer this "authentic" performance? Certainly not Bach or Franck or Howells, none of whom probably cares at this point. Certainly not our congregations and audiences, who, in many cases, come to be moved by music more than they desire instruction in Music History.

In trying to heed the composer's wishes, of course, we have reacted to the extremes of those turn-of-the-century musicians who performed very little of what the composer intended and much of themselves. Instead of making the composer's message a vehicle for personal display, however, we may have ceased to offer any compelling message of our own. By meticulous research into the elements of a given style, laborious replication of the composer's instrument, and faithful rendition of the piece in all its "stylistic correctness," we succeed in being possibly the only ones to appreciate the fruits of our labors. Like previous times of excess, we have taken an honest idea and have allowed it to consume us.

In past times, we could have survived such a period of specialty. Since music was not readily available, we had a more captive audience who had little choice but to weather our wishes. However, since this luxury has been lost to the advent of recordings, we are in the chilling position of having alienated a significant percentage of our audience in this search for "authenticity." Of course, a few aficionados have tagged along for the esoteric journey, surely gaining valuable insight and musical enjoyment in the process. But the general public has fled.

The first step is to admit that the organ world is in a period of excess — that we may well be trapped by our own erudition. Once having acknowledged this dilemma, we should get on with things, and soon. We might even be "authentic" in the process, recovering some of this period's initial brilliance, getting a reaction underway and ushering in a new era. If and when this new period arrives, it should welcome the return of a personal, modern, and relevant approach to music-making, as well as a healthy regard for the listener. Who knows — our audience might even let us join the mainstream once more. Sixty-odd years ago, Josef Hoffman warned us: "Remember, we are playing to express ourselves through the music we play, but we are expressing ourselves to *others*." If the violation of this principle has been an education, then the tuition has been staggering. It is time to repay the debt.

Jonathan Ambrosino

LETTERS

Editor:

It was with surprise and dismay that I read the editorial in 36:1 berating the Arizona conference "The Historical Organ in America."

Of more concern to me than the carping about the purpose and mindset of the conference or even the questioning of its title, was the absurd notion that "the cutting edge of critical musical scholarship has already undermined the philosophical validity of 'authenticity' as a tangible *[sic]* idea in the performance of early — and not so early — music." Aside from the fact that such a statement is patently untrue, its implication is that a conference which chooses to focus on one aspect of contemporary organbuilding thereby endorses such a style as superior to the exclusion of all other styles. As those who attended the conference know, such is not the case.

It might be worthy of note that the Arizona conference drew 325 enthusiastic participants — about the same number drawn to a national convention of the OHS. Perhaps the nearly disdainful attitude of this editorial should be reconsidered, as well as should the description of Barbara Owen as an "Americanist," a word I have yet to find in any current dictionary.

(Dr.) Thomas Spacht
Towson State Univ., Maryland

Editor's Note: We thank Prof. Spacht for his concern, so warmly expressed, and suggest that he see The Music Index for the literature he seems to have missed during the decade or more since the publication of Paul Henry Lang's "Rigor Antiquarii: The Great Performance Practice Muddle" in High Fidelity for July, 1979. Among the more

recent items are Nicholas Kenyon's (ed.) *Authenticity and Early Music* (Oxford, 1988), especially the articles by Gary Tomlinson and Richard Taruskin; and Raymond Leppard's *Authenticity in Music* (Portland, 1988). Finally he might wish to check *The Oxford English Dictionary*, 1:279.

Editor:

I'd like to add another pipe-organ thesis to Michael Friesen's valuable list (33:4): *The Organization of Consumption: A Communications Study of the Wanamaker Grand Court Organ* by Par Erik Bendz, a Norwegian, for his 1989 University of Pennsylvania master's degree in communication.

Bendz's thesis takes a novel tack — it omits a detailed history and specification list, instead choosing to evaluate the Wanamaker Organ as an artifact of technology and culture.

For example, in citing the "connotations" this organ (and, by extension, other American Symphonic organs) had to ordinary people during the time it was built, Bendz suggests that the instrument and its music signified "spectacular appearance; excelsior standard; otherworldly power ranging from the angelic to the cataclysmic; concordant, collective reverence; mysterious somewhat divine artistry; high art value and feeling; sincere sentiment; craft with integrity and ancient, secret traditions; technical complexity and expertise; offering and gift in and for a congregation and institution; mighty, benevolent ownership and sponsorship; costly, consecrated ornament and shrine; and permanence and timelessness."

This is surely not the usual approach. But there is a wealth of ideas here, and introductory remarks on the cultural significance of organs down through history give his thesis wider application. As anyone who has ever submitted proposals for grants or historic certification knows, that's just the sort of sociological perspective many agencies look for.

Ray Biswanger
Ardmore, Pennsylvania

Editor

I read with great interest, and I must confess, much amusement, the Albert Schweitzer translation (*Tracker*, 36:1).

I have in my record collection many of the Columbia 78 r.p.m. disks that Schweitzer recorded. I also have the later Columbia 33 1/3 r.p.m. disks done at the Parish Church, Gunsbach. Based on these latter recordings which obviously were made as a tribute to this great humanitarian, I am at a loss to ascertain why such a miserable instrument was chosen to make these recordings. I like to think of what these recordings would have sounded like had he used, for instance, the Hook instrument in First Unitarian, Jamaica Plain, Massachusetts.

In listening to these recordings, I find it almost impossible to hear any polyphonic lines clearly. The Gunsbach instrument appears to have nothing above a 2' stop and there is little evidence of mixtures or mutations. We can also forgive the numerous mistakes and plodding tempi due to his advanced age. However, in listening to Schweitzer's 78 r.p.m. recording of the Franck E Major Chorale, the same feeling of lifeless plodding tempi are present when Schweitzer was at the peak of his performing career.

I find it hard to believe that Schweitzer would trade Schnitger and Silbermann for Cavaillé-Coll upon which to play his beloved Bach.

Raymond A. Brubacher
Olney, Maryland

Editor:

My compliments to you and the staff of *The Tracker* for 36:2. The color photography and the quality of the reproductions are wonderful. The issue has delights for the eye coupled to swell articles. (Sorry, I couldn't resist!)

Thanks for your efforts in behalf of the OHS.

David Dion
San Francisco, California

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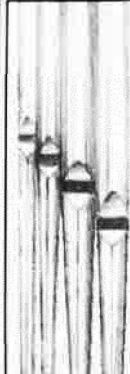
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REVIEWS

Books

Allen Perdue Britton, Irving Lowens, and Richard Crawford. *American Sacred Music Imprints 1698-1810: A Bibliography*. Worcester: American Antiquarian Society, 1990. xvi + 798 pp. ISBN 0-12296-95-X. Available through University of Virginia Press, Box 3608, University Station, Charlottesville, VA 22903. \$160.00.

Not so many years ago, there were very few bibliographic references for students of any sort of American music: at least none to compare with the carefully done indices, inventories, commentaries and the like available to scholars of most types of European music. If there was any doubt that those days are past, *American Sacred Music Imprints* dispels it. The volume not only fills the need in its very significant and important area; it sets a new standard for works of its type. In fact, it achieves so high a level of excellence, meticulousness, and comprehensiveness, one is hard-pressed to think of anything in music scholarship, American or European, that approaches it in scope, quality, ease of use, and fascination for the reader.

The study of early psalmody is the most senior field of American musical inquiry, dating back to George Hood's attempted inventory in *The History of Music in New England* (Boston, 1846). Each of the three authors of the present volume long ago established himself as a specialist in American psalmody. The late Irving Lowens had a breadth of learning in music that was humbling to those of us privileged to know him. But his first love was American music, and in a very real sense, the mantle of dean of American music scholars originally worn by Oscar G. T. Sonneck passed rightfully to him. Lowens did some, if not most, of his finest ground-breaking scholarship in the area of American psalm-tune books and songsters. Allen P. Britton's PhD dissertation, "Theoretical Introductions in American Tune Books to 1880" (Michigan, 1949) is still a standard in the field, as is Richard Crawford's 1965 Michigan dissertation on Andrew Law. Since that time the latter has done distinguished work in American musical scholarship, among other things having co-authored the definitive biography of William Billings.

As the youngest of the three, it is understandable that Crawford would have borne the largest burden in the collaboration, revising correcting, and seeing the book through the press. In fact, he assumed all but total responsibility for the project as far back as 1969, when Britton and Lowens turned over to him the data they collected up to that time. It was Crawford who rechecked everything, determined the generous dimensions and boundaries of the work, set up the format, organized the data, prepared the entries, and, in general, produced the final monumental work.

To describe *American Sacred Music Imprints* is to get but a small idea of its character. The nearly 800 pages, plus prefatory material contain an introductory essay by Crawford with separate parts of the history, composers, compilers, poets, teachers, performers (including material on various types of singing groups and church "bands"), publishers engravers, printers, and sellers of books; and a superb concluding section on the tunebooks in their cultural context.

There follow a list of secondary sources and the bibliography proper: collections, arranged alphabetically by compiler (or if such is not possible, by title). Each entry includes a biographical sketch of the compiler, extracts from his opening commentary, contents, and full bibliographical material including the location of surviving copies. A chronological listing of the collections is contained in an appendix as are listings of the core repertoire, sacred sheet music, composers and sources, birth and death dates, a geographical directory. A general index and an index to the prefatory extracts are provided.

Clearly, no review can do justice to the quality and scope of *American Sacred Music Imprints*. It is a carefully planned, beautifully executed and exquisitely produced bibliographic resource. At \$160 it is not inexpensive; however, no specialized college or public library music collection can do without it; nor, for that matter, should any serious student of American music be far away from a copy.

John Ogasapian, University of Lowell

Jose Enrique Ayarra, *History of the Organ in Seville Cathedral, City and Province*. Translated by James Wiley Harker. Available from the translator 15122 D Plaza, Omaha, NE 68114-5502, 379 pp., \$60.00.

This book, actually two volumes in one binding, is a profound study of the organs of the organs in Seville Cathedral and in the city and province surrounding Seville, Spain. The cathedral, completed in the 15th century, is unusual in its design, and early on, small portative and positive organs were in use. In this cathedral the *Coro* (choir stalls), located in the center of the nave, provide space for two large organs.

The first of these organs was completed by Fran Juan in 1479. On the opposite side, a Flemish builder, Maese Jorge, completed a larger organ in 1579.

Five years of study and research in the *Capitulary Proceedings of the Most Excellent Cathedral Chapter* by Jose Enrique Ayarra and a careful translation into English, provide the substance for the historical material collected here. It is a goldmine of inspired writing on Spanish organs, a treasure for historians and organ-builders alike.

Except for an unidentified organ case on the cover, there are no illustrations, but the text is colorful and fascinating. There is an extensive glossary of organ stop-names with clear definitions of their tone and use.

Albert F. Robinson, Peekskill, N. Y.

OBITUARIES

Gerhard Friedrich Brunzema, an organbuilder in Ontario, died April 7, 1992. Born in 1927 in Emden, Germany, Mr. Brunzema apprenticed with Paul Ott and began a longtime association with Juergen Ahrend in 1954. He became artistic director at Casavant Frères Limitée in 1972 and established his own workshop in Fergus, Ontario, in 1980. He is survived by his wife and two children.

William Stuart Butler — engineer, international coal consultant, and organbuilder — died in September, 1991 in Little Rock, Arkansas. As an organ consultant and builder, he produced and placed several organs in churches and institutions in the Little Rock area.

Val Courville of New Orleans died July 4, 1992. He was a member and on the board of the New Orleans Chapter of OHS and served as a member of the OHS New Orleans Convention Committee. Val and other volunteers made numerous failing organs in the New Orleans area playable again. In addition to these efforts, he also had an organ maintenance business. A memorial recital was played by members of the New Orleans Chapter of OHS on the Simmons & Willcox/Schuelke organ at St. Mary's Assumption Church, an organ given new life by the OHS volunteers.

John J. Edson, Jr., a charter member of the Hilbus Chapter of OHS and a native of the Washington, D. C., area, died July 20, 1992, of injuries sustained from a fall at the Colonial Theatre in Phoenixville, Pennsylvania, while attending the ATOS convention.

George Faxon, prominent Boston church musician and teacher, died June 16, 1992. During his distinguished career, Mr. Faxon served as organist-choirmaster at Boston's Church of the Advent, St. Paul's Cathedral, and Trinity Church; taught at the New England Conservatory of Music and at Boston University where he was head of the organ department in the School of Fine & Applied Arts; and was artist-in-residence at Old South Church, Copley Square, Boston. He is survived by his wife Nancy Plummer Faxon and children.

Noma Rupprich (Mrs. Emil) Jebe of Ann Arbor, Michigan, died in February, 1992, of cancer. Mrs. Jebe, a long-time OHS member, was active in music circles in central Iowa and in the Ann Arbor area. Her music career was commemorated by memorial recitals in Iowa and Ann Arbor, played by friends, including several OHS members. She is survived by her husband.

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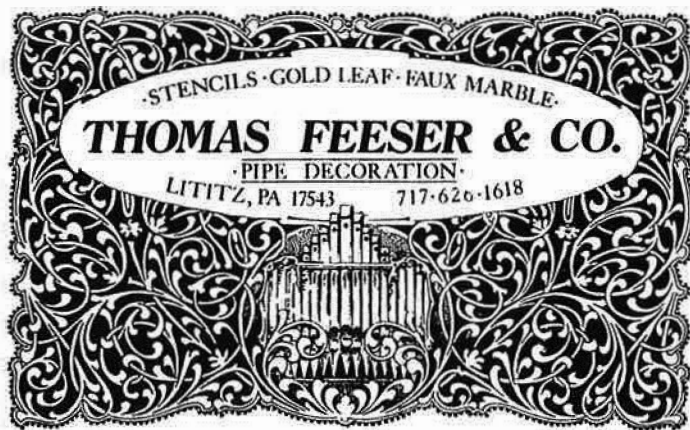
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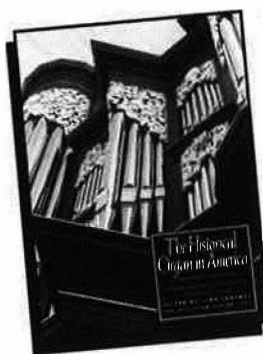
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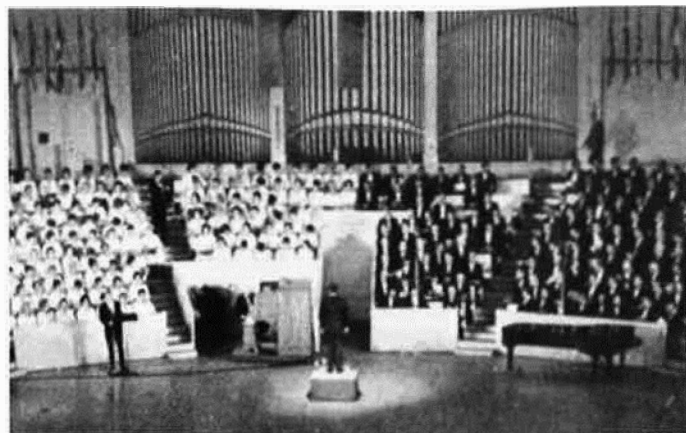
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1907 Warren organ, Chautauqua Institution, Chautauqua, New York

ORGAN UPDATE

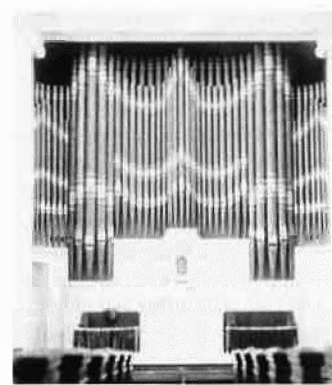
THE ONE-OF-A-KIND, outdoor, 1907 Warren organ of 93 ranks at The Chautauqua Institution near Buffalo, NY, is to be rebuilt by Paul E. Fischer Pipe Organ Sales and Service of Erie, PA. Mr. Fischer is quoted in *The Buffalo News*, "This is no white elephant. There are many things here consistent with good organ building. They are the components that will be retained." The paper said removal will start September 1. The Institution has not responded to polite correspondence from OHS. "We had to get it fully developed and restored," the newspaper quoted Dr. Daniel Bratton, president of the institution. Plans call for replacing the original windchests with pitman chests to be built by Organ Supply Industries of Erie (a retired official of which resides on the Chautauqua Institution's grounds), restoring the 1907 stoplist with original pipes (almost all of which are extant) and adding three ranks, and providing solid-state console mechanisms. The M. P. Möller Co. supplied new consoles in 1928 and 1972. Plans for the wind system, which is said by an Organ Supply official to include three double-rise reservoirs and schwimmers in each of the original windchests, seem undetermined. Though no clear description of the mechanism of the original windchests has been forthcoming, several sources have generally described them as lever-arm pneumatic chests. The Warren firm was operated by Frank, Mansfield, and Russell Warren in Woodstock, Ontario.

Now that the Chicago Stadium is about to be replaced by a \$175-million arena across the street, concern is being expressed for the fate of the enormously scaled Barton organ in the stadium. Said to be among the loudest organs ever built, the instrument was refurbished about seven years ago by the late David Junchen. Nothing is known of plans for the instrument.

A 1903 Geo. Kilgen & Son 2-8 is undergoing restoration as a parish project by Holy Innocents' Episcopal Church in San Francisco according to OHS member Mark C. Austin. Directing the project is organbuilder John DeCamp; parts of the rebuild will be completed by Richard Bond. The instrument was originally built for the St. Paul (MN) Academy of Music and was relocated through the efforts of Michael Barone and the Organ Clearing House.

First Presbyterian Church of Portsmouth, OH, celebrated on May 17 the centennial of J. W. Steere and Sons op. 346 which was installed in the church during December, 1892. James D. Hildreth presented a recital arranged by David Horr, organist of the church. The *Community Common* newspaper of Portsmouth featured an illustrated article on the organ that described the handsome, 2m tracker as having 24 stops and 912 pipes (38 pipes per stop by long division—impossible. But, the publicity is appreciated nonetheless).

The 1911 Hook & Hastings op. 2260 at the First Church of Christ, Scientist, in Dallas, TX, was cited as an "organ of exceptional historic interest, worthy of preservation" by the Society in a ceremony early this summer where OHS President Roy Redman presented a plaque to the congregation. Present were architects, organists, and potential



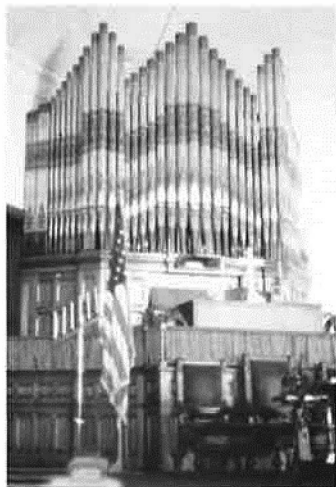
1911 Hook & Hastings op. 2260

donors to save the 36-stop instrument of 42 ranks which was built on slider windchests with electropneumatic key and stop action.

The Methuen Memorial Music Hall seeks funds to restore the 93-year-old building, once owned by E. M. Skinner, which houses in grand style the great Walcker/Aeolian-Skinner organ and its even greater case. With work already underway, a portion of brickwork in a bearing wall of the 110-foot-tower has been replaced with proceeds from the well-attended, weekly, June-through-September, annual recital series for which tickets are \$5 per performance. With adequate contributions, roof leaks will be stopped. Contributions are received at P. O. Box 463, Methuen, MA 01844-0463.

John Nordlie reports that the ca. 1889 Moline organ at First Baptist Church in Winona, MN, will undergo restoration as the church raises funds. The wind system was lost some years ago to

ROY REDMAN



ca. 1889 Moline, Winona, MN

modern and inadequate winding and its replacement with a replica of the original is planned.

The organ at Riverside Baptist Church in Jacksonville, FL, will have a new, 4m console and an "overhaul" as described in a press release from organ-builders Ontko & Young of Charleston, SC. Originally built by E. M. Skinner as op. 533, a 3-23 of 1925, the organ was enlarged to 72 ranks between 1975 and 1981 by Sam Hovsepian and David Linebarger using supply house parts supplemented with parts of the 4m 1924 Skinner/Aeolian-Skinner op. 473E sold as surplus by Florida State University in Tallahassee when a Holtkamp was installed there in 1975. The 72 ranks comprise a 2m gallery organ (from which the console is disconnected) and a chancel organ which was reduced to 3m when a new console purchased in the late 1980s replaced a 4m one installed in 1973. The recent 3m console will go to the gallery organ where a Fanfare Trumpet will be added; the new 4m console will occupy the chancel and play both organs.



ca. 1869 Felgemaker

Michael Barnes has removed to his home the ca. 1869 Felgemaker portable, 2-rank pipe organ with one manual and pedal that formerly resided in the function hall of the Old Church, Portland, OR, where a 2m Hook & Hastings tracker graces the church. The Felgemaker's Dulciana and Diapason of 8' are enclosed in a Swell box. There is a manual octave coupler which is not affected by the ingenious Pedal action which, when played, opens a duplexed manual palette (built

much as a relief palette, but connected only to the Pedal action).

Lawrence Trupiano has built a new 2m for the chapel of First Presbyterian Church, Richmond, VA, replicating the voicing of the 1830 Thomas Appleton organ which he restored in 1982 for the Metropolitan Museum of Art and replicating in smaller scale the case of the 1839 Appleton in the chapel of St. Philip's Episcopal Church, Charleston, SC. Sample pipes from the museum Appleton were placed on the voicing machine along with new pipes for the Richmond church. Because the space available for the organ could not accommodate the size of an exact copy, the mechanism was made more compact by utilizing suspended action and modern windchest and winding systems. Without a Pedal keyboard, the organ features five ranks on its lower manual: principals and flutes at 8' and 4' pitches and a 2' Fifteenth. The upper manual has no stop controls, is permanently coupled to the lower manual, and includes two ranks which are permanently on: 2 2/3' Twelfth and 1 3/4' Tierce. Though Appleton never made



1989 Trupiano after Appleton

such an arrangement of manuals, he provided similar specifications on one manual. Placing the Twelfth and Tierce on the second manual allow them to act as a solo against 8' and 4' stops drawn on the lower manual (and, automatically coupled to the upper manual, complete the Cornet). The church's organist, OHS member J. Michael Grant, played a dedication recital on October 29, 1989.

E. M. Skinner's 3m op. 306 of 1920 at what is now the Church of the Holy Cross (formerly St. Mark's), Shreveport, LA, has been refurbished by the Range Organ Co. of Mesquite, TX. As altered by Aeolian-Skinner in 1949 and others, the French Horn and Harp were removed, the Tuba was replaced by a Harmonic Trumpet, the Swell Dolce Cornet became a Plein Jeu, the Swell Cornopean was replaced by a Trompette and the Vox Humana by a 4' Clarion, and the Pedal Trombone/Tromba was replaced by a Bombarde. James Thompson of the Range firm says the flue work is otherwise intact. Solid state mechanisms were applied to the console, the chests were re-leathered and pipes were cleaned. Charles Callahan played a rededication recital on June 2, 1991.

Allen Dreyfuss of Kew Gardens, NY, has moved for the second time an 1895 Odell tracker which he removed from the closed Presbyterian Church of Woodhaven, NY, in 1975. Then, after re-leathering the double-rise reservoir, he installed it in the Protestant Chapel at J. F. K. Airport where it served until the chapel was closed in January, 1989, and



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1895 Odell, St. David's, Cambria Heights, NY

demolished (along with the Catholic and Jewish chapels). The organ was sold to St. David's Episcopal Church at 117-35 235th St., Cambria Heights, NY, and was stored until a new edifice was ready to receive the organ in late May, 1992, just in time for the building dedication on June 20. There have been no tonal changes to the 2-8 instrument deployed Gr. 8-8-8-4, Sw. 8-8-4, Ped 16, although the Great drawknob engraved "Waldflute 4" appears always to have operated a 4' Principal.

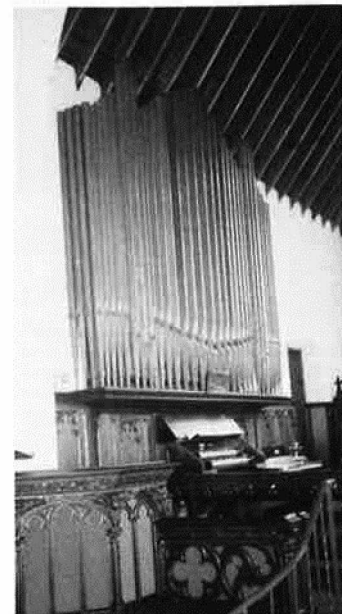


1889 Whalley & Genung

Bond Pipe Organs of Portland, OR, has completed restoration of the 1889 Whalley & Genung in First Presbyterian Church, Port Townsend, WA, the state's oldest organ in its original location. The organ was played by Earl Miller during the 1982 OHS Convention. Restoration has been accomplished in three stages over the last few years, and much of the final stage was financed by a recital series featuring organists Tim Drewes, Claire Thomas, Adrian Khaw and John Ranney. Inscribed inside one of the windchests is, "This organ was built by Whalley & Genung—two amateurs [sic]. Genung

was a gentleman—Whalley a Red Headed Stinker."

Henry Pilcher's Sons op. 129, originally installed in Trinity Episcopal Church, Victoria, TX, and rebuilt in 1957 by Rubin Frels for the First Church of Christ, Scientist, in Kingsville, TX, is currently being rebuilt by Bond Pipe Organs. The instrument was relocated by the Organ Clearing House for Milwaukie (OR) Presbyterian Church. The original case is no longer with the organ and a replacement in 19th-century style will be built.



1907 Durner, Lehighton, PA

A 2' Fifteenth has been added by Columbia Organ Works to the previously 8' & 4' Great of the 2-12 organ built in 1907 for All Saints Episcopal Church in Lehighton, PA, by the Charles F. Durner of Quakertown, PA.

The Atlanta Chapter, AGO, has compiled the stoplists of all extant organs in Georgia, including those scheduled for installation in 1992 or 1993. The organs are indexed by location and by builder. Order from the general editor, Calvert Johnson, 1191 Forrest Blvd., Decatur, GA 30030, for \$25 including shipping. Profits will benefit the Organ Scholarship Fund of the Atlanta AGO chapter. WTVF

ARCHIVIST'S REPORT

THE American Organ Archives of OHS comprises perhaps the most extensive collection of organ serials anywhere in the world. The Archives is housed in Talbott Library of Westminster Choir College, Princeton, New Jersey.

Organ serials, especially in foreign languages, are a low priority in most university and college libraries. Many titles currently received by the Archives are found in only one or two other American libraries, and several are unique. Presently, there is an astonishing variety of organ periodicals issued throughout the world; many are published in Europe, England, Scotland, New Zealand, Australia, and Japan. In the United States alone there are at least fifteen organ journals currently being issued.

The most often asked questions about the American Organ Archives have to do with specific titles of periodicals. The following represents a complete list of the serial holdings in the collection as of June, 1992. Of course, the general collection of Talbott Library also has an accumulation of music periodicals. A researcher can expect to find any standard musicological publication there.

The Archives are easily accessible by public transportation. Under certain circumstances it is possible to rent dormitory space at the college, but arrangements need to be made well in advance. Contact Stephen Pinel at the address on page 2. Stephen Pinel

The American Organ Archive of the Organ Historical Society, SERIAL HOLDINGS, June, 1992

+ = still published
() = volume incomplete

Acta Organologica. Berlin, West Germany. 1967+. Annual. Issued by the Gesellschaft der Organisten.
holdings: complete
form: paper, bound
status: standing order
American Art Journal. New York, 1866-67. See: Watson's Weekly Art Journal.
American Art Journal. New York, 1876-1905. See: Watson's Weekly Art Journal.
The American Guild of Organists' Quarterly. New York, 1906-07. Quarterly. Ceased publication with v. 12, no. 3. Published by The American Guild of Organists.
holdings: complete
form: paper, bound
status: standing order
American Institute of Organbuilders. Lima, Ohio, 1986. See: *The Journal of American Organbuilding*.
American Journal of Music and Musical Visitor. Boston, MA, 1840/41-46. Monthly. Holdings: most complete known to exist
form: microfilm
American Musical Journal [1]. New York, 1801.
holdings: most complete run known to exist
form: microfilm
American Musical Journal [2]. New York, 1843-45. Monthly. Holdings: most complete known to exist
form: microfilm
The American Musical Times. New York, 1847-49. Weekly.
holdings: v. 2, no. 1 (3 June 1848)-v. 2, no. 6 (8 July 1848); most complete run known to exist
form: microfilm
The American Organ Monthly. Boston, MA, 1920-1934. Monthly to April, 1922; then Quarterly.
holdings: v. 1, nos. 2, 3, 8; v. 2, nos. 6, 8-9.
form: paper, bound
The American Organist [1]. New York, 1918-1970. Monthly. Continued by *Music: The A.G.O. and R.C.C.O. Magazine*. Ceased publication with November, 1970.
holdings: (1918-21): 1922-1923; 1924-1925-26; 1927-29; (1930): 1932; (1933): 1970.
form: paper, bound
lackings: pages: 1918: Nov.; 1919: Jan.-Sept.; Nov.-Dec.; 1920: Jan.-June, Aug.-Oct.; 1921: all; 1923: Jan.-Sept.; 1925: Jan.-June, Sept.; 1926: Feb.-Apr., June-July, 1930: Apr., Dec.; 1933: June.
holdings: complete to microfilm
The American Organist [2]. New York, 1979+. Monthly. Publication of the American Guild of Organists and the Royal Canadian College of Organists. Contains: *Music: The A.G.O. & R.C.C.O. Magazine*.
holdings: complete
form: paper, bound
status: standing order
AMIS Journal. Wellesley, MA, 1975+. Annual. See: *Journal of the American Musical Instrument Society*.
Amphion: Een tijdschrift voor vrienden en beoefenaars der toonkunst. Groningen, 1818-22. Quarterly.
holdings: v. 1 (1818)-v. 3 (1821) [lacking: v. 4 (1822)].
form: paper
Are Organel. Tijdschrift für Orgelwesen. West Berlin, Germany, 1952+. Quarterly. Numbers 1-61 in whole numbers, thereafter by volume, beginning v. 28. Published by the Gesellschaft der Organisten.
holdings: Nos. 3, 6, 8-9, 11-22, 25+ [lacking: Nos. 1-2, 4; 5; 7; 10; 23-24].
form: paper, bound
status: standing order
Asociación Canabiles de Amigos del Organismo. Spain, 1977+.
holdings: v. XIII/XIV (1980); XVII (1981); XIX (1981); XX (1981); XX/XIII (1981); XXIV (1981).
form: paper
no further information available
Association Française-Henri Cluquet. Poitiers, France, 194974-Bi-annual.
holdings: 1956/7, no. 1; 1961/62, nos. 1-2; 1962/63, nos. 1-2; 1963/64, nos. 1-2; 1964/65, no. 1.
form: paper
no further information available
The Bellows Signal. 1978+. Irregular. Publication of the Pacific Northwest Chapter of the Organ Historical Society, Inc.
holdings: complete
form: paper
status: standing order
The BIOS Journal. London, 1977+. Annual. Publication of the British Institute of Organ Studies. See: *Journal of the British Institute of Organ Studies*.
Bombard. Alameda, CA, 1964-66. Quarterly. Publication of the American Association of Theatre Organ Enthusiasts. Merged with *Theatre Organ* and continued by *Theatre Organ Bombard*.
holdings: complete to v. 3, no. 1.
form: paper, bound
status: standing order
The Boston Musical Gazette [1]. Boston, MA, 1838-39. Semi-monthly.
holdings: most complete run known to exist
form: microfilm
The Boston Musical Gazette [2]. Boston, MA, 1846-50. Irregular.
holdings: 1846-48
form: microfilm
status: on order, 1 January 1991.
The Boston Musical Herald. 1889-92. Continues: *The Musical Herald*, 1880-88. Continued by: *The Musical Herald and Musical Pioneer*, 1892-93. See: *The Musical Herald*.
The Boston Musical Review. Boston, MA, 1845-57. Fortnightly. Title varies.
holdings: complete
form: microfilm
Boston Musical Journal and Literary Messenger. Boston, MA, 1856-57. Continues: *The Massachusetts Musical Journal* and *Key-Note*. See: *Boston Musical Journal*.
Boston Musical Review. Boston, MA, 1845-57. Monthly.
holdings: most complete run known to exist
form: microfilm
The Boston Organ Club Newsletter. Boston, MA, 1985+. Monthly. Semi-monthly. Quarterly. Irregular. Publication of the Boston Organ Club Chapter of the Organ Historical Society, Inc.
holdings: complete
form: paper, bound
status: standing order

Bretnard's Musical World. Cleveland, Ohio, 1869-95. Continues: *Western Musical World*. See: *Western Musical World*.
The Broadway Journal. New York, 1844-45. Weekly.
holdings: complete
form: microfilm
Bulletin Trimestriel des Amis de l'Orgue. Paris, France, 1929-1939. Title varies. Continued by: *L'Orgue*. See: *L'Orgue*.
holdings: complete
form: paper, bound
status: standing order
The Chalmers. Chicago, IL, 1935. Monthly. Ceased publication with v. 1, no. 37.
holdings: complete
form: paper
no further information available
The Choral Advocate and Singing Class Journal. New York, 1850-51. See: *New York Weekly Review of Music, Literature, Fine Arts, and Society*.
The Choral & Organ Guide. Mt. Vernon, NY, 1947-64. Monthly. Continues: *Choir Guide*.
holdings: v. 13-51, 6-81; 9-101; 11-23.
form: paper, bound
status: standing order
The Church Music Review. New York, 1901-34. Monthly. Publication of the American Guild of Organists. Title varies as follows:
Begin: *The Church Music Review*, 1901-Oct., 1904; 1908 (no. 21); September, 1908 (no. 322); November, 1908 (no. 324)-April, 1909 (no. 329); July, 1909 (no. 332) August, 1930 (no. 345); November, 1930 (no. 348); February, 1931 (no. 351); May, 1931 (no. 354); July, 1931 (no. 356); December, 1931 (no. 361); February, 1932 (no. 363).
holdings: June, 1923 (no. 259)-July, 1923 (no. 260); April, 1925 (no. 281)-June, 1925 (no. 284); August, 1925 (no. 285); October, 1925 (no. 287); January, 1926 (no. 290); March, 1926 (no. 292); October, 1926 (no. 292)-December, 1926 (no. 301); January, 1927 (no. 302); June, 1928 (no. 319); September, 1928 (no. 322); November, 1928 (no. 324)-April, 1929 (no. 329); July, 1929 (no. 332) August, 1930 (no. 345); November, 1930 (no. 348); February, 1931 (no. 351); May, 1931 (no. 354); July, 1931 (no. 356); December, 1931 (no. 361); February, 1932 (no. 363).
form: paper, bound
status: standing order
The Churchman. New York, 1831-61; 1867-77. Weekly.
holdings: complete
form: microfilm
Church's Musical Visitor. Cincinnati, Ohio, 1871-1897. Monthly. See: *Musical Visitor*.
Cinema-Theatre Organ Digest. Minneapolis, MN, 1956-57. Monthly. Continues: *Kinema*. See: *Kinema*.
The Clpher. Los Angeles, CA, 1964. Monthly. Ceased publication with v. 1, no. 11 (December, 1964).
holdings: complete
form: paper, bound
status: standing order
The Concordia. Chicago, IL, 1866-67. Monthly. Ceased publication, Dec, 1867.
holdings: most complete known to exist
form: microfilm
Connaissance de l'Orgue: Revue de l'Association Française pour le Sauvegarde de l'Orgue Ancien. Paris, France, 1971-4. Quarterly. Continues: *Revue de la Connaissance de l'Orgue*.
holdings: complete
form: paper, bound
status: standing order
The Console. Pasadena, CA, 1963-84. Monthly. Ceased publication with v. 23, no. 7/8 (July/August, 1984). V. 20 listed as two volumes.
holdings: complete
form: paper, bound
status: standing order
The Cypher. St. Louis, Missouri, 1975+. Irregular. Publication of the Greater St. Louis Chapter of The Organ Historical Society, Inc.
holdings: complete
form: paper
status: standing order
The Cypher. St. Louis, Missouri, 1975+. Irregular. Publication of the Greater St. Louis Chapter of The Organ Historical Society, Inc.
holdings: complete
form: paper
status: standing order
Dansk Orgelarbejd. Denmark, 1981-82+. Bi-annual. Continues: *Dansk Orgelarbejd*.
holdings: complete
form: paper, bound
status: standing order
The Diapason. Chicago, IL, 1909+. Monthly. 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Newsletter, 1985-86. Lima, Ohio.
Quarterly. Continued by: The Journal of American Organbuilding. See: The Journal of American Organbuilding. Newsletter of the Eastern Iowa Chapter of The Organ Historical Society, Inc. Davenport, IA. 1983+ Irregular.

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holdings: complete?

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no further information available

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holdings: 1-21+ [lacking: v. 1, nos. 1-2, 4 (1978); v. 2, nos. 1-2 (1979)].

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holdings: Nos. 1 (1929)-16 (1933); 42 (1947)-49 (1948); 55 (1950)+ [lacking: 17-41; 50-54]

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no further information available

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status: standing order

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form: microfilm

Stop, Organ, and Reed. Boston, MA. 1922-23. Quarterly (v. 1), and Annually (v. 2-5). Ceased publication with v. 5. Publication of the Ernest M. Skinner Organ Company.

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form: paper

status: standing order

The Stuppi Diapason. Chicago, IL. 1908+ Irregular. Publication of the Chicago Midwestern Chapter of The Organ Historical Society, Inc.

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status: standing order

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holdings: complete

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holdings: v. 10, no. 89 (Sept. 1956).

form: paper

no further information available

The Theatrical Censor. Philadelphia, PA. 1885-86 [negated].

holdings: none. 1-17; most complete known to exist.

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holdings: complete

form: paper, bound; some microfilm

status: standing order

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form: microfilm

status: standing order

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form: paper

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form: microfilm

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form: paper

status: standing order

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holdings: v. 2-3; [4]-8 [lacking: v. 1; v. 4, nos. 19].

Notes on Early Organbuilders in Ann Arbor

by Elizabeth Towne Schmitt

IN THE MID-19TH CENTURY many Germans left their homes to settle in America. Some came for religious reasons; some sought better economic opportunities; some were enticed by books or letters extolling the new world. Often more than one of these motives influenced their decision. The organbuilders who were among these immigrants shared these motivations. Gottlieb Friedrich Gärtner was one of those builders who left Germany to ply his trade in the American mid-west. War and the ensuing disease and probable economic disruption seem to have played the major role in his decision. His wife's dissatisfaction and the letters from family members already in America also played a role.

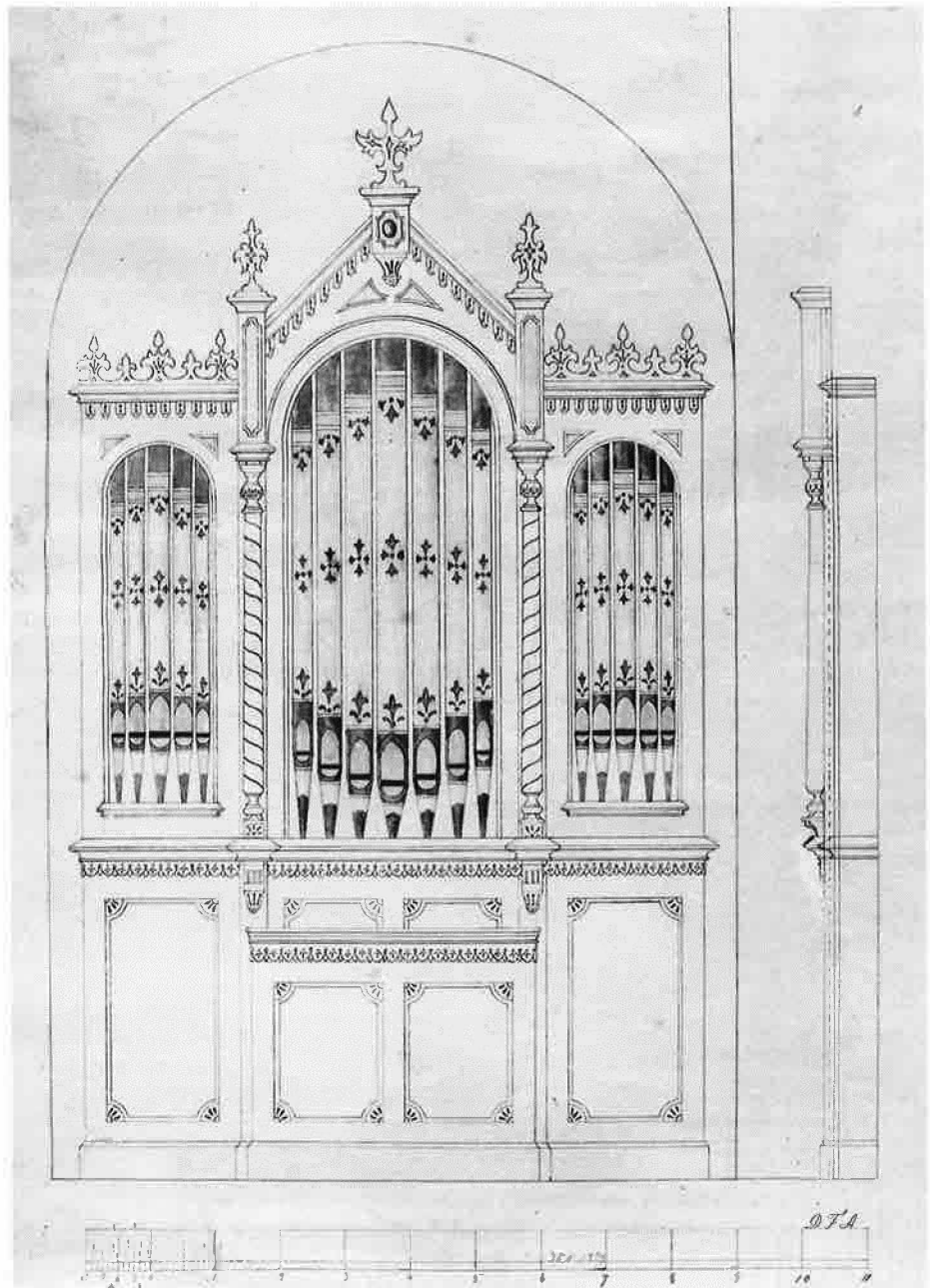
While his reasons for bringing his family to America were common to many immigrants, he was older than many who came. He is almost unknown as a builder as he was in business for himself for only a short time, and built only a few instruments. His son-in-law, who apprenticed with him also built few pipe organs, but did establish a thriving business in reed organs. Gärtner's name takes on additional importance because of his probable influence on another young organbuilder who had recently arrived in this country, William Schueleke.

Gottlieb Friedrich Gärtner (Gaertner/Garttner) was born on 8 May 1822 at the Königlich Park, near Botnang, Württemberg, Germany, near Stuttgart, the son of Johann Michael Gärtner and Maria Juditha Walz. He married Rosine Katharine Widmaier at Cannstatt, Württemberg on 9 July 1848. He was an experienced organbuilder when he arrived in Ann Arbor, Michigan, in 1867 and set up a small shop to build both reed and pipe organs.

On 1 August 1934, Gärtner's daughter, Rosina Gärtner Petersen, wrote the following biography of Gärtner for a family history of the Allmendinger family which her niece, Helene Allmendinger, was collecting. It contains some interesting comments on the manner in which conditions in Germany influenced immigration to the United States and even affected the market for Gärtner's organs in this country.² Gärtner probably looked to the German community for his business. Their attention (and funds) may have been diverted to aiding family and friends in the old country.

"About 1820 my grandfather, Johann Michael Gärtner was a forester and game warden for the King of Württemberg at the 'Solitude,' not many miles from Stuttgart, where the King spent his summers at the hunting lodge. Grandfather lived at the Game-keeper's lodge at the entrance to the forest with his wife and six children, of which my father, Gottlieb Gärtner and Auntie Pauline Widenmann were two.

"Grandfather was a very pious man. I lived with them from eleven months of age until I was about six years old. I can still see him with gun over his shoulder and his two Dachshunds running before him, as he left on his daily trip through the forest. The largest part of the forest was used for deer and a small section for wild boar which were kept for the amusement and sport of the King and his hunting parties.



David Allmendinger, trained as an organbuilder in Ann Arbor by his father-in-law Gottlieb Gärtner, drew this elevation of an organ he built in 1872 for Bethlehem Lutheran Church in Ann Arbor.

"Gottlieb, the oldest son, my father, was the first to leave home. His dream and ambition was for painting, and as a child he sketched pictures on anything he got ahold of. (Paper was very scarce.) However, art was out of the question for the son of a simple game-keeper, so he became [an] apprentice at the Walker [Walcker] Pipe Organ Builders in Ludwigsburg. Here he learned how to make organs from beginning to end, including designing and drafting of patterns which gave him opportunity to use his artistic ability. He also learned wood carving, at which in later years he would work late into the night while his wife read to him.

"After having served his apprenticeship he was often sent to distant cities to oversee the setting up of large pipe organs in cathedrals. Among other cities where he set up organs were Helsingfors, and St. Petersburg, Russia. To the latter city it was necessary to transport the organ parts on sleds for a long distance, where once they were chased by a pack of wolves.

Elizabeth Towne Schmitt, chosen to receive the OHS Distinguished Service Award in 1991, has served OHS in many capacities and has contributed numerous articles on midwest organs and organbuilders to *The Tracker*. Her research on the Pilchers will appear in *The Tracker* next year.

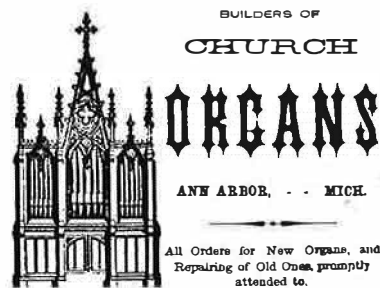


The Gärtner home in Ann Arbor as photographed around Easter, 1939.

"In 1847, while building an organ in an old church in Canstatt [sic], he met Rosina Widmaier, who was the daughter of an esteemed citizen and master glazer.³ They were married and made their home in Ludwigsburg, near the organ works. Four children were born to them: Rosina [Rosine Luise, 7 September 1848-30 January 1942], Marie [Marie Wilhelmine, 15 September 1850-6 August 1923], Herman [Hermann Friedrich, 31 August 1849-1855], and Albert [Albert Friedrich, b. 13 November 1853]. [She does not mention another child, Emilie, 23 August 1851-9 August 1852.]⁴

"In 1854 father was urged to go to Stettin, in northern Germany, to manage and superintend the reestablishing of a rundown organ factory of Gruenberg and Son.⁵ [Maria Wilhelmine (Gärtner)

G. F. GAERTTNER & CO.



ANN ARBOR, - - MICH.
All Orders for New Organs, and
Repairing of Old Ones, promptly
attended to.

colder and the people, Prussians, were cold like the climate and unfriendly, and the dialect was different.

"Within a year — 1855 — Herman died of pneumonia. He had been an ambitious little fellow. In his sixth year he was found early one morning, by father, standing at the work-bench. He said he wanted to make a doll's house for his sisters. Through mingling with other children at school, we children adapted ourselves to the new environment more quickly than mother did. The business prospered, but as father was much away from home, mother suffered with homesickness.

"In 1857 a little sister, Pauline came into our home. She only lived until 1863. In 1864 Otto was born. My grandmother Gärtner died at 'The Solitude' where grandfather had been forester, and then he and his two daughters — Tante Roesle and Tante Katrina (Catharina) came to America to join the three children — Marie, Pauline (Auntie Widenmann) and Albert (Uncle Gärtner) — who had come over in 1849. These three were already happily settled in the American Schwabenland at Ann Arbor, Michigan.

"In 1866 a war broke out between Prussia, Austria and Denmark during which time more people died of cholera than in the battles. The relatives kept writing that so many immigrants continued to arrive, only not you! So in July 1867, because of the cholera

epidemic we set out on our journey for America, after we had disposed of most of our household goods.

"We stopped in Berlin a day and in Hamburg we stayed a week, waiting for the sailing vessel — 'Reichstag' having been advised that sailing was the best and cheapest way as grandfather had gone that way. Our journey took six weeks, but in spite of sea-sickness time passed quickly as sister Marie often played checkers with the Captain, while the Second Mate and I recited Goethe together. After days of storm and calm, we arrived in New York on September 1, 1867,⁶ parting with our friends with sorrow and regret.

"After several days in New York, meeting and being shown the sights of the great city by the brother of our music teacher, we left for Ann Arbor where we were greeted by grandfather and other relatives at the Widenmann home on South Fourth avenue, where we stayed until our first home was built,⁷ on West Seventh Street on some of Uncle Widenmann's land, part of which father used as his workshop. Marie and I stayed

with Uncle Albert part of the time.

"At first, father made reed organs almost entirely by hand, sawing the keys out of bones. When his business increased, finding his location unsuitable, in 1869 he moved to a place on Liberty Street between Main and Ashley, which later became Walker's Wagon Works and more recently, Stanger's Furniture Store. The family lived up over the shop.

"The front of the building was brick and had windows to resemble the church. This part was used for displaying the pipe organs which father began making at this time, and here they were set up and given their first hearing. As the business increased it was necessary to have help and David Allmendinger came to work to the shop where he learned the organ trade. Having already learned cabinet making at Mr. Thomas Rauschenberger's Shop, he soon learned how to build organs and constructed a small reed organ at his parents' home on First Street, which was used in the German School of Bethlehem Church for twenty-five years. A new organ was exchanged for it in 1892 and it is still in the family.⁸

"In order to learn to speak English fluently, Marie lived for a time

in a minister's family and later with a professor's family. When we came to America I was nineteen and Marie was seventeen. We children went to the Bethlehem Sunday School and father sang in the choir. At this time Marie became acquainted with David Allmendinger.

"In 1870 the Franco-Prussian war broke out, which caused a depression in father's business, and he decided to sell out.⁹ At that time father received an offer to become Superintendent of an organ firm in Columbus, Ohio and before the family moved from Ann Arbor, Marie was married to David Friedrich Allmen-



David Allmendinger

dinger on August 24, 1871.¹⁰ As I had gone to New York City as a governess, in order to learn English, in November 1870, I was not at the wedding.

"After a year of disappointment and ill health, father received a call to the Derrick and Felgemaker Co., in Erie, Pa. to the position of Superintendent and head tuner. This firm was just starting a business in portable organs, pipe. Because of mother's illness I came to Erie in 1873, after having become engaged to Peter Petersen, whom I met while Governess at the Ford's in Rhinebeck, N.Y. We were married on May 38, 1874. We found Erie a happy place to live

THE PRESTO YEARBOOK 1890-91 CHICAGO, COURTESY NEWBERRY



The organ built in 1872 by David Allmendinger for Bethlehem Lutheran Church, Ann Arbor, was drawn by the builder and appears as the illustration on page 13. The console is detached and reversed.

in. Father died there on September 6, 1878 and mother followed him April 3, 1884.

"Marie and David Allmendinger lived [in Ann Arbor] in a small house on First Street, between Huron and Washington, with his mother. Here Pauline and Herman were born. In 1874 they bought a one-story house several doors south, to which a second story was added. In this house the Ann Arbor Organ Works was started, and here the Bethlehem Church Organ was built in 1872 with the assistance of his father-in-law who came from Erie to help.¹¹

"As more children arrived and the house becoming [sic] overcrowded, a separate shop was built next door, on the south side of the home, in 1880. This little frame shop was the nucleus to which a more imposing front was added in 1885, which also was a frame building. In 1888, a four story building of brick was added in the rear."

The manuscript continues, but the remainder is concerned with family matters.

In addition to David Allmendinger, Gärtner seems to have employed the young William Schuelke, who later became a prominent Milwaukee organbuilder. Schuelke is shown in the 1870 census of Ann Arbor as a

young man, age 21, working in an organ factory.¹²


In an 1869 advertisement Gärtner listed both of his former German employers (E. F. Walcker, of Ludwigsburg, Württemberg and B. Grüneberg of Stettin, Prussia) as references, along with two Ann Arbor men, Pastor Schmid (of Bethlehem Church) and Consul A. Widenmann (possibly the husband of his sister, Pauline Gärtner Widenmann).¹³

The Products of Industry returns for the 1870 U.S. Census show G. F. C. Gaertner, Pipe Organs, with a capital of \$8000. Using \$2000 worth of materials, he produced three organs valued at \$5000 for that year, using hand power. He employed an average of six males with \$1800 paid in wages.¹⁴ One of these three organs may have been for St. Paul Lutheran Church, Courthouse Square, Toledo, Ohio. A church history shows that Pastor Schmid of Ann Arbor (mentioned in Gärtner's advertisement above) assisted at the dedica-

tion of their building in 1868. Their organ was installed by an Ann Arbor organbuilder in December 1870 at a cost of \$1996.¹⁵


In 1871 Gärtner sold his business assets to his son-in-law, David Allmendinger, who founded the Ann Arbor Organ Company.¹⁶

There May Be Something In It
IF YOU ARE A HUSTLER YOU WILL WRITE FOR PARTICULARS.



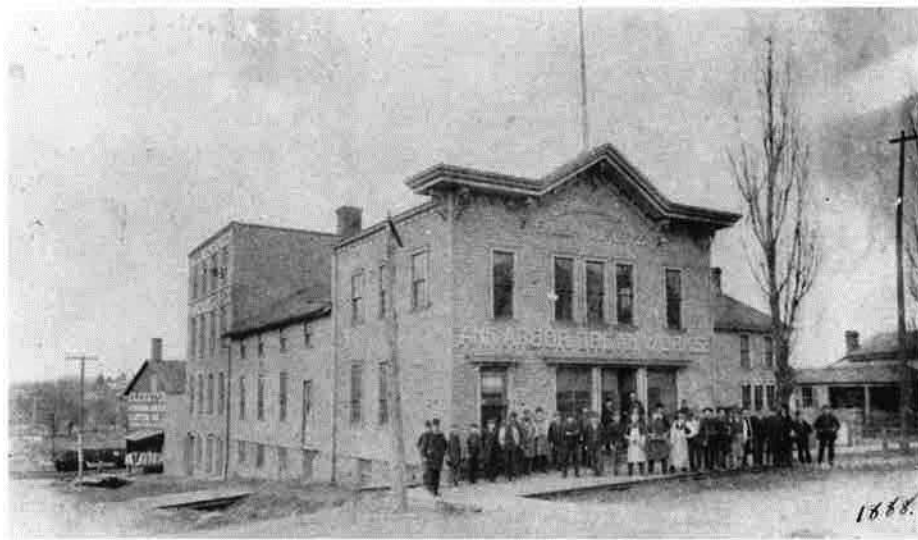
There May
be
Something in it

Allmendinger
PIANO AND ORGAN CO
MANUFACTURERS OF
ANN ARBOR ORGANS
ANN ARBOR, MICH.



There's Dollars
in it for A Hustler

Michael Friesen found Allmendinger's ad for "A. Hustler."



Allmendinger's Ann Arbor Organ Co. continued to expand its factory. The top photograph is dated before 1888 and shows several reed organs, the middle is dated 1888—the year that a brick addition was completed at the rear, and the bottom is dated after 1895. It appears that another story was added to the 1888 building and that the wooden buildings were replaced with a large brick structure.

Allmendinger built a few pipe organs, but most of that firm's output was reed organs. Gärtner then went to Columbus, Ohio, where he is listed as an organbuilder for Albert Charles Gemunder, residing at 149 S. 5th Street. Gemunder advertised as a pipe organ manufacturer and piano dealer, with a shop on the southwest corner of Town and Fourth Streets and a salesroom at 101 E. Friend.¹⁷ That situation didn't work out, and after about a year, Gärtner moved again, this time to work for Derrick and Felgemaker in Erie, Pennsylvania.¹⁸

David Friedrich Allmendinger, who became Gärtner's son-in-law, was born 25 February 1848 in Waiblingen, Germany, the third child of a shoemaker, Johann David Allmendinger and his wife Christian Römersperger.¹⁹ The family came to the United States in 1851, when David was three, and settled in Ann Arbor, where they had relatives.

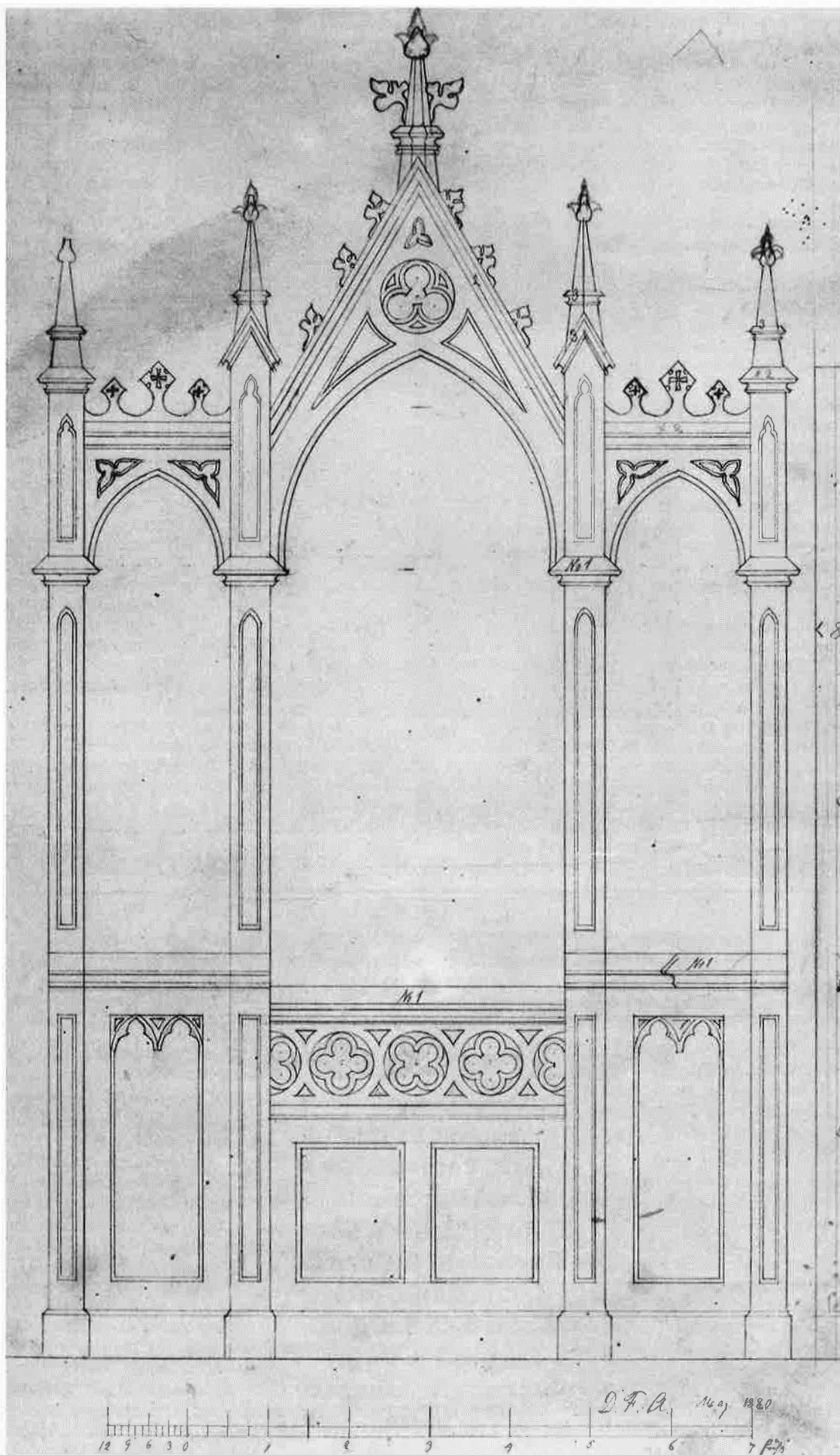
Allmendinger, as noted in Rosina Petersen's story, had already apprenticed as a cabinet-maker before he began working for Gärtner. A page in a small notebook contains a note in his hand showing that he began his apprenticeship in cabinetmaking on 20 June 1866, and that he began training as an organbuilder on 20 July 1868.²⁰

He established the Ann Arbor Organ Company in 1872, after Gärtner left Ann Arbor. The firm built mostly reed organs, but did build a few pipe organs. One of these, for Zion Lutheran Church in Ann Arbor, was a fourteen stop instrument which cost the church \$1300. It was dedicated on 4 December 1876 with a concert by Professor Frieze of the University of Michigan and George N. Lovejoy.²¹ The organ for Bethlehem Church (now Bethlehem United Church of Christ) was mentioned in Mrs. Petersen's narrative.²² According to a history of Washtenaw County, Michigan, Allmendinger also built a pipe organ for a third, unnamed, Ann Arbor church.

An Allmendinger pipe organ, believed to be neither the Bethlehem nor the Zion instrument was found in an attic near Loudonville, Ohio by organbuilder Charles Ruggles of Cleveland. It is a six-stop, one-manual organ, with much of the original case missing. Its original location is unknown.²³

A business card outlines the growth of the company from its founding in 1872 and incorporation in 1888. The first instruments were built in a shop at Allmendinger's home. The first building (22x42) was built in 1880 when he made fifty (reed) organs and employed five men. Seven more additions and outbuildings had been put up by 1895 when the firm made 820 organs and employed fifty men in both manufacturing and retail functions. The payroll at that time was \$20,000 per year and sales per year were \$150,000.²⁴

With the invention of the phonograph, and low mail-order prices for reed organs, sales began to fall off about 1905. The company went into receivership in 1910, and was reorganized in 1913 as the Ann Arbor Piano Company. But after the entry of the United States into World War I, the company went out of business in 1916. David F. Allmendinger died shortly thereafter on 20 April 1916.



This drawing by David Allmendinger is dated 1880 but is otherwise unidentified. The case would be about 17' tall by 9.25'.

Notes

1. Family Register of the Evangelical Church, Ludwigsburg, Württemberg, Germany, Vol. 9, p. 5670. A copy of the certified extract of this record, dated 15 October 1947, is in the Allmendinger Family Papers, Michigan Historical Collections, Bentley Historical Library, University of Michigan, Ann Arbor, Michigan. Botnang and Cannstatt were both near Stuttgart, Germany and are now suburbs of that city. The Königlich Park (King's Park) is a description rather than a proper name. One document also refers to it as Hirschgarten (stag garden).

2. Allmendinger Family Papers, Michigan Historical Collections, Bentley Historical Library, University of Michigan, Ann Arbor, Michigan.

3. Rosine Katharine Widmaier was born in Cannstatt, Württemberg 4 April 1824, the daughter of Johann Gottl. Widmaier and Christiane Rosine Beitter, according to the family register of the Evangelische Kirchengemeinde at Ludwigsburg, Württemberg, Germany, certified copy in the Allmendinger collection.

4. Full names and dates of birth for the children are taken from the Family Register of the Evangelical Church, Ludwigsburg, Württemberg, Germany, Volume IX, cited above. Rosine Luise was born in Cannstatt. Death dates are from family records. Albert is not included on the passenger list of the Reichstag on which the family arrived on 31 August 1867. He presumably had either died before that date, or remained in Germany. The records in the Allmendinger Family Papers do not give his date of death.

5. This was the Bernhard Grüneberg firm according to Martin Kares in *Das Deutsche Element im amerikanischen Orgelbau*, unpublished doctoral dissertation, Philipps-University, Marburg, Germany, 1990, p. 34.

6. This agrees with the passenger arrivals in the National Archives, Washington, D.C. which shows that the Reichstag arrived in New York at berth 7311 on August 31 1867. Listed among the passengers were Got. Gartner, age 45, male, a laborer from Germany; along with Rosine, female, age 43; Rosine, female, age 19; Maria, female, age 17; and Otto, male, age 3.

7. The 1868 Ann Arbor city directory (H. H. Chapin, Adrian, MI), lists Gartner, Gottlieb, organbuilder, boarding at 44 South Fourth.

8. It was last known to be in the possession of David Frederick Allmendinger III in Vancouver, Washington in 1945.

9. According to the *History of Washtenaw County Michigan*, (Chicago: Chapman & Co., 1881, p. 945, "he [Gärtner] employed several hands, and being from Germany and a first-class workman,

he manufactured all his work by hand. He found, after some five years, that this style of work did not suit the people any better than that manufactured by machinery, and also was not as profitable a business as was first supposed."

10. The date is confirmed in the Washtenaw Co., Mich., marriage records.

11. It would have been difficult to build the organ in a house which they wouldn't own for two more years. The person who transcribed Rosina Gärtner's handwritten copy probably misread this date. A drawing of the case of the Bethlehem organ was dated 1878, the year that Gärtner died.

12. United States Census, 1870, population schedules, Washtenaw County, Michigan, First Ward, City of Ann Arbor, p. 40.

13. *Lutherische Zeitschrift*, (Allentown, Pennsylvania), 16 January 1869, p. 16, as cited in Martin Kares, *Das Deutsche Element im amerikanischen Orgelbau*, pp. 32a, 34.

14. United States Census, 1870, Products of Industry schedules, Washtenaw County, Michigan, Second Ward, City of Ann Arbor, page 797.

15. *75 Years of Blessing In St. Paul's Church: History of St. Paul's Ev. Lutheran Church, Courthouse Square*, Toledo, Ohio: St. Paul's Lutheran Church, 1932, p. 15.

16. According to *The Presto Year Book 1890-91* (Chicago), p. 100, many of the tools were purchased by his son-in-law David Allmendinger in order to begin his business.

17. Columbus, Ohio, city directory, 1872-73.

18. Erie, Pennsylvania, city directories, 1874-1877. He is listed in the 1874-75 edition as working in a shoe factory, and in the succeeding issues as working in an organ factory.

19. Family register of the Evangelische Kirchengemeinde in Waiblingen, Book I, sheet 23. A copy of the certified extract, dated 22 September 1947, is in the Allmendinger Family Papers cited above.

20. This notebook is among the Allmendinger Family Papers cited above.

21. O. W. Stephenson, *Ann Arbor, The First Hundred Years*, Chamber of Commerce, Ann Arbor, Michigan, 1927, p. 95.

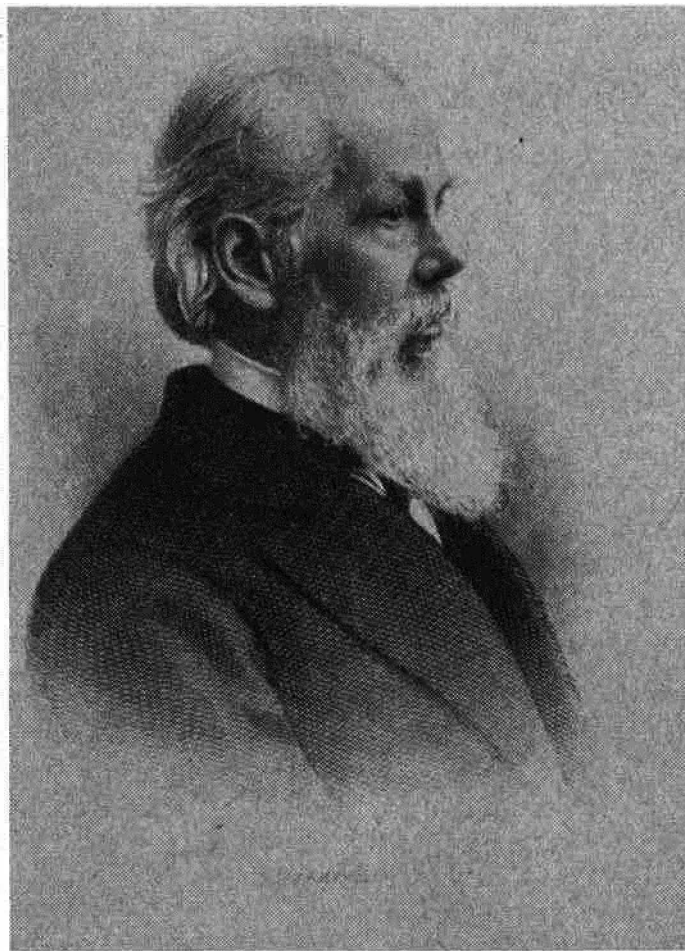
22. Samuel A. John, *Geschichte der Deutschen Evang. Bethlehem-Gemeinde in Ann Arbor, Michigan* (75th Anniversary booklet), 1908, pp. 77, 64-65.

23. Letter to the author from Charles M. Ruggles, 5 Oct 1985.

24. As transcribed by Ida Allmendinger in the Allmendinger Family Papers.

OHS 1993 Louisville, Ky. July 19-23

**August Prante
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Elias Hook

The Hook Family: New Light Through Two Letters from Elias Hook to His Sister

by Forrest Mack

IN THE SUMMER OF 1991 organ historian E. A. Boadway published in the *Boston Organ Club Newsletter* an obituary notice of an organist named J. F. Hook, who had allegedly taken his life at Salem, Massachusetts, by drowning on August 22, 1837:

Mr. Hook, an organist, deliberately walked to the wharf at Salem, Mass., on Wednesday last, loaded his pockets with limestone, tied his feet and threw himself into the dock, was drowned and found this morning.

That's what we should call playing his last voluntary.¹

This was published originally in the September 6, 1837, issue of the *Poughkeepsie [N. Y.] Journal*. The question arises: was J. F. Hook related to organbuilders Elias and George G. Hook? The intriguing question prompted this effort to identify and determine the dates of birth and death for all of the elder William Hook's children.

Much has been written about the work of Elias and George Greenleaf Hook. However, little has been published about their branch of the Hook family. This is understandable, for even the most essential genealogical facts about the family have been hard to establish. My recent discovery of two remarkable letters from Elias Hook to his twin sister Eliza has led me to establish the following information of the Hook family during the first half of the nineteenth century.

It is well known that Elias and George G. Hook were sons of Salem, Massachusetts, cabinetmaker William Hook (1777-1867). William Hook had descended from Humphrey Hook, a Bristol, England, alderman whose son William (1612-1652) established a homestead in Salisbury, Mass.² Many generations of Hooks lived

thereafter in Salisbury. William Hook the cabinetmaker was born there February 19, 1777.³ At age 14 he was apprenticed to a joiner. From 1796 to 1800 he was employed successively by Edmund Johnson and Jacob Sanderson, both Salem cabinetmakers. In 1800 he began to work independently in a rented second floor shop at the corner of Salem's Essex and Court streets.⁴

On March 3 of 1800 William Hook married Abigail Greenleaf⁵ and his first son, William Hook, Jr., was born only three months later.⁶ This birth, like those of all of the elder William Hook's children, does not appear in the printed *Vital Records of Salem, Massachusetts*.

By 1804 William Hook was renting a shop in Water St., Salem, which burned to the ground on June 13 of that year. His tools, lumber, and work in progress were totally destroyed.⁷ We do not know where William Hook lived or worked immediately after the fire. By 1810, and probably earlier, he leased a substantial property with a large house and outbuildings at the corner of Salem's Essex and Sewall streets.⁸ The house had been built in 1681 by Major Stephen Sewall, brother of Salem witch-trial judge Samuel Sewall. In 1816 William Hook bought this property.⁹ Both Elias Hook¹⁰ and his twin sister Eliza¹¹ (born March 11, 1805), as well as his brother

Forrest Mack, whose hobbies are organ history, cabinet making, and hiking, is a librarian at the Watertown Free Public Library, Watertown, Massachusetts. His interest in the Hooks started at about age 10 when he first heard E. & G. Hook Opus 396 at the Presbyterian Church in his native Newburyport, Mass.

George Greenleaf (born February 26, 1807)¹² may have been born in this house. Certainly they grew up there.¹³

A sketch of the Hook house, prepared in the nineteenth century from living recollection, was published in 1928.¹⁴ While this was one of Salem's better homes when built, it must have seemed dated by 1800. It was a typical residence of New England's Puritan era: spacious but low-ceilinged, with an overhanging second floor and a massive central chimney. Originally this house would have had small case-ment windows, but those must have been replaced by the large windows shown in the sketch, probably in the late eighteenth century. At the time William Hook bought it, the house would have been less dark and gloomy within than when first built. But the dark associations this and neighboring homes had with Salem's witchcraft persecution could not have been lost upon sensitive minds. Nineteenth-century Salem abhorred the witchcraft delusion and the superstitions which fed it.¹⁵ As we shall see, there is good evidence that Elias Hook held superstition in contempt.

The Essex Institute is known for its ownership of the first Hook organ — an elegant chamber organ built by George G. Hook in 1827. Less well known is the Institute's library, which is rich in unpublished material. Two letters from Elias Hook addressed to his twin sister Eliza, care of William Hook, dated August 30, 1837, and September 2, 1837, are on file there. These letters are the only known surviving family correspondence from the hand of either Elias or George G. Hook.

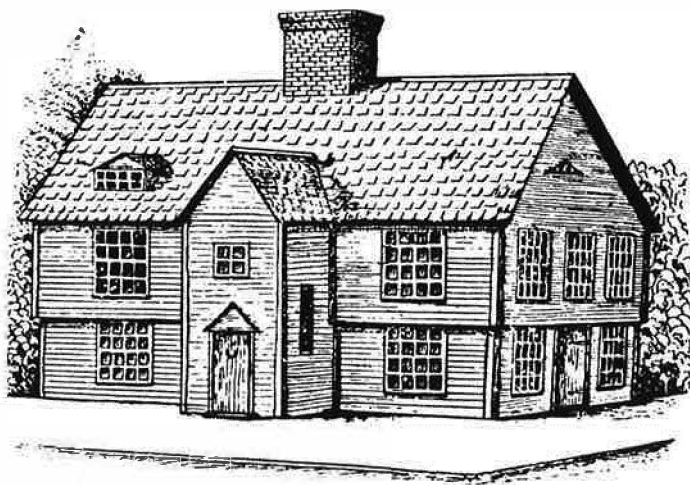
The first letter was written in pencil on rather spongy paper. It is, in places, hard to read and difficult to reproduce legibly. The second letter was written in ink and is clearly legible. They are transcribed here with their original spelling and punctuation.

Miss Eliza Hook
care of William Hook
Salem, Mass.
New York Tuesday noon Aug. 30th 1837
Eliza

We arrived safely about 8 o'clock this morn'g. having had a very comfortable journey; We had on board John Quincy Adams, & Daniel Webster. With the former I had a pleasant conversation. We find every thing well here my health is very much improved which I attribute in a great degree to the plaster. George G. is well as usual. I have not seen anybody yet to enquire if the check was sent but I presume it was. We saw a short account in a New York paper extracted from a Boston paper (being one of the flying hearsay reports) of Franklin's death calculating to give an eronious impression & we have immediately written an article correcting it which will be published this afternoon in the Commercial Advertiser at 2 o'clock a copy of which we shall send you by post. This is a copy of what we wrote. ("Mr. Editor sir A statement having appeared in some of the papers calculated to give an eronious impression relative to the death of Mr. James F. Hook in Salem. You will confer a favour upon the friends of the deceased by giving the following an insertion.

Mr. Hook was residing in Boston and had been in usual health except a severe cold which having much increased his [friends?] advised him to visit his parents in Salem. Upon arriving there the aid of a phisician was immediately called under the impression that he was seized with a fever. — He complained of great distress in the head, but on Monday evening he experienced much relief from the remedies applied at which his friends felt greatly encouraged and left him for the night. It is supposed that he waked up towards morning in a delirium when he committed the fatal act. — His friends have every assurance that his death was unpremeditated but was the effect of pisical disease.

He was a young man of most exemplary character and by his uniform kind and affectionate deportment won the esteem of all who knew him.") We think it probable this will be copied into



Stephen Sewall House

some other N. Y. papers & also into some of the Boston papers. You must not suffer yourselves to be annoyed by any idle reports that may be in circulation by idle gossips for the truth will be known & understood by every body whose opinion is of any consequence. Mr. Palfrey will probably copy that [word indistinct] from the Commercial Advertiser if he sees it. if he should not & you should think it best you can send it to him.

We must think no more on this painfull subject than we can help but be gratefull to God for the many very comforting circumstances connected with it & for the many blessings we still enjoy & let that gratitude be manifested by a willing resignation to his providence believing

that he does not willingly afflict us, but (though we cannot now perceive it) has done all for the good of our dear departed brother & ourselves and since we know that he is infinitely more happy than when here let us not be so selfish in our grief as unduly to mourn for what is only our own loss. On the contrary let us not forget the duties we owe each other & the world in general & that we may the better discharge those duties let us cultivate as far as possible a contented & cheerful mind gratefully receiving & profitiously using every blessing which God so freely bestows upon us & hold ourselves ready without refusing to yield them up when He sees that it is best for us. I have thus far bourn this & I think we all have immeasurably better than I should have thought it possible verifying the promise "that as thy day so shall be thy strength." Now having written out all my paper & eaten my dinner I must conclude & go to church to work. I shall write again in two or three days.

[signed] — E —

Miss Eliza Hook
care of Wm. Hook
Salem Mass.
New York Sep. 2 1837
Eliza —

Yours of the 30 ult. is just recvd. Mr. Davis will return this afternoon by whom we shall send this. My health has improved every day since I left home & G. G. is as well as usual. We shall finish the organ by Tuesday or Wednesday next.

I wrote you immediately upon our return & I have since sent two newspapers. The article that I refered to in a N. Y. paper & which I wrote one to answer I have since reason to think was not taken from a Boston paper. I have looked over several files of B. papers & seen no notice of the event except in one paper the usual notice under the obituary head. Therefore I should rather no further notice should be taken of it & I hope the article has not been copied into any New Eng'd. paper. Everything is going well here. we shall probably arrive in Boston about Fryday or Saturday of next week. I shall write you again before then either from here or Providence where we shall stop a day or two on our return. The New Bed^d folks must wait. You must all keep up a cheerfull heart for the Lord is with us. I am sorry to hear that Miss Peel is unwell hope she will soon recover.

We called at the store where Mrs. Glover's son kept he had left there sometime since the gentleman told us, & that he was still in the city though he did not know where he frequently met him we shall try to find him out. Give our respects to Mrs. Glover. Tell Emeline to keep a sharp look out & not be vain. Tell Caroline to hold up her head up. I consider that Young Robert is very diffident but he may out grow it. We are very glad to hear that Mother's health has improved since we left. Tell her she must take good care of N^o one, as a good many are depending upon her. and if the stars and such like nonsense does not deceive me there are many happy days in store for us yet. Oh, this is a pretty rough sort of wourd full of changes, sunshine & rain, but we must take everything moderately enjoy the sunshine be patient in the storms and recognize the presence of God in the rainbow. There's a touch of sentiment for you. Tell Father he must be putting his affairs in Salem in such order as he can leave there for Boston. I can think of nothing new to write at this time.

[signed] E. —

Genealogy of William Hook's Family

William Hook b. 19 February 1777
m. 2 March 1800, Abigail Greenleaf⁴
She died 14 December 1851 of "General Debility."³⁰
d. 15 May 1867²⁷

William Hook, Jr. b. June 1800
m. int* 4 April 1833, Abigail Ross⁴
d. 10 March 1869⁵

Elias Hook b. 11 March 1805
m. (1st)----- Emma M. -----
She died 10 August 1842²¹
m. (2nd) 3 October 1855 Sarah S. Kendrick²²
She died 2 February 1898 of apoplexy²³
d. 15 June 1881,
aged 76 years, 3 mos., 4 days, of apoplexy¹⁰

Eliza Hook b. 11 March 1805
never married
d. 9 November 1840 of diarrhea, aged 35 years²¹

George Greenleaf Hook b. 26 February 1807¹¹
m. 2 October 1838 Adeline L. Clapp
(by the Rev. Baron Stow)²⁴
d. 15 September 1880,
aged 73 years, 6 months, 18 days¹¹

James Franklin Hook b. 1811
never married
d. 22 August 1837

Caroline Hook b. 1814
never married
d. 20 August 1857 of apoplexy²⁵

Emeline Abigail Hook b. 13 May 1818
m. 18 March 1841 Frederick W. Todd
d. d. 15 January 1894³¹

*marriage intention announced in newspaper or pulpit

The organ referred to in the second letter was E. & G. G. Hook's Opus 31 (2 man./22 registers) for the Second Congregational Church. It was the Hooks' first New York City organ. Many more were to follow, and the thought of them on his very doorstep must have been exquisitely aggravating to the irascible Henry Erben.

Elias Hook's tantalizing reference in his first letter to his conversation with John Quincy Adams leads us to Adams' diary. The full text of the diary for this period has been lost, and with it any record Adams may have made of his and Elias Hook's "pleasant conversation." Adams' own abridgement of his diary covering this period does survive and, although it does not mention the Hooks, adds a few details: the voyage was aboard the steamboat *Massachusetts*. The voyage was "uncommonly smooth" but the ship was so packed with passengers that Adams "could not sleep a wink."¹⁶ The Hooks must have found it easier to achieve sound sleep since Elias describes the voyage as "comfortable."

The real value of these two letters rests in their information on the Hook family and in the light the letters throw on the character of their writer. The first letter establishes J. F. Hook's full name as James Franklin Hook and further establishes his relationship to Elias and Eliza as a brother, as well, of course, as Eliza's relationship to Elias as a sister. The *Vital Records of Salem, Mass.* further confirms James' relationship.¹⁷

The second letter names three other young persons who were probably living with William and Abigail Hook: Emeline, Caroline, and "Young Robert." None of these were children of Elias or George, both of whom were living in Boston.¹⁸ Elias was childless.¹⁹ George G. Hook had four children: Maria C., Adeline M., Frederick Clapp, and George F., none of whose names appear in the second letter. This increases the probability that the names given there are children of William Hook. If we add to the names in the second letter William Jr., Elias, George G., James Franklin, and sister Eliza, we end up with eight children. An unpublished manuscript on William Hook prepared in 1959 makes the unsubstantiated claim that he had seven children,²⁰ and thus far no vital or other records have been found to document "Young Robert" as a child of the elder William Hook.

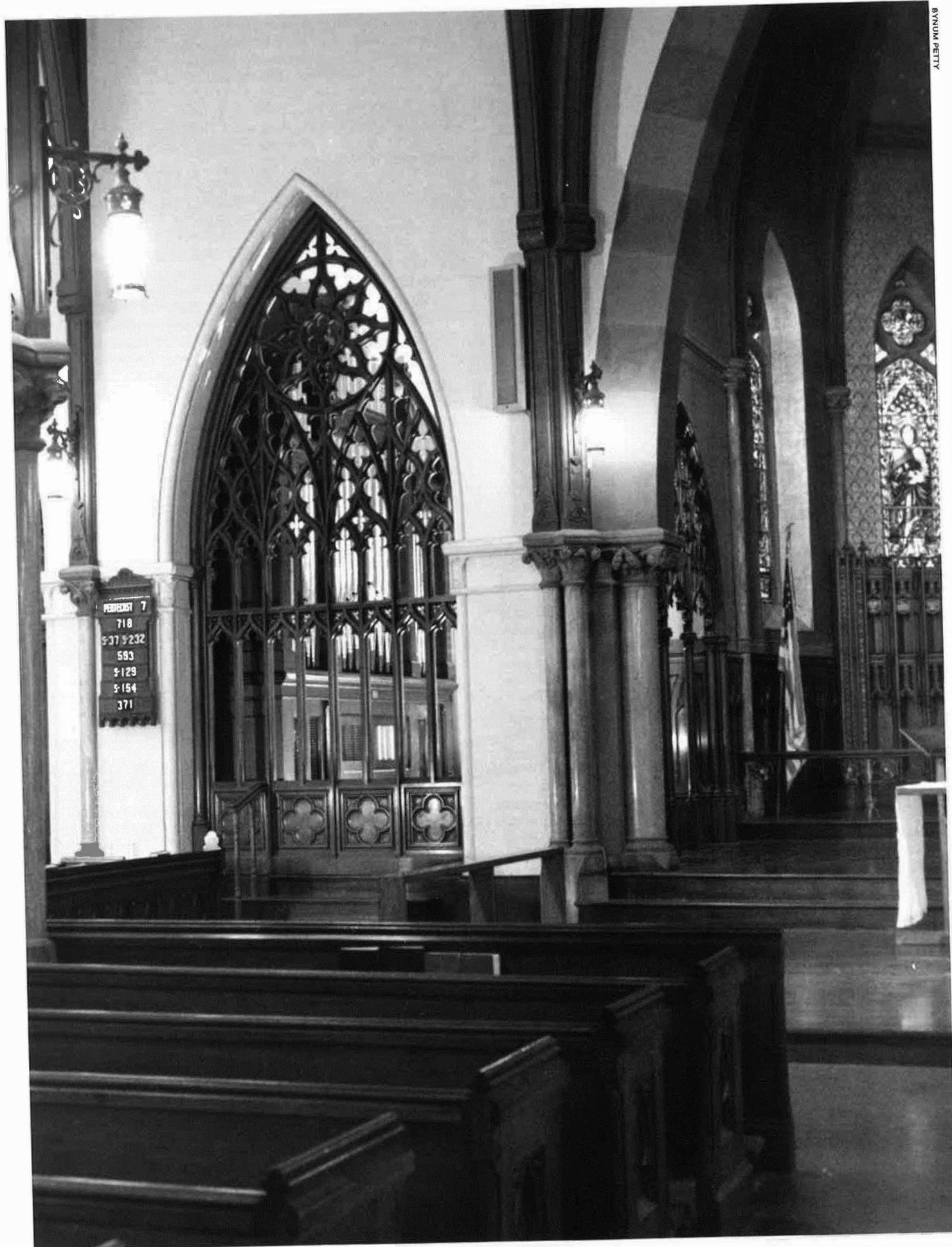
No known birth records survive for the elder William Hook's children, but it is all but certain that he recorded these dates in a family Bible. The dates would have been given by the family to undertakers, cemetery officials, and civil authorities whenever a brother or sister died. Cemetery and city records for the Hook family record the ages of the deceased, in most cases, in years, months, and days. I have established exact birthdates by subtracting these ages from the dates of death, allowing for leap-years and months of varying lengths.

We can not know to what degree James Hook's suicide was premeditated. His thinking must have been impaired by the side-effects of the remedies given the previous day, which would have included Calomel. Often prescribed to reduce severe fever, Calomel included a goodly dose of mercury, which would have induced toxic delirium and fugue psychosis.²⁹

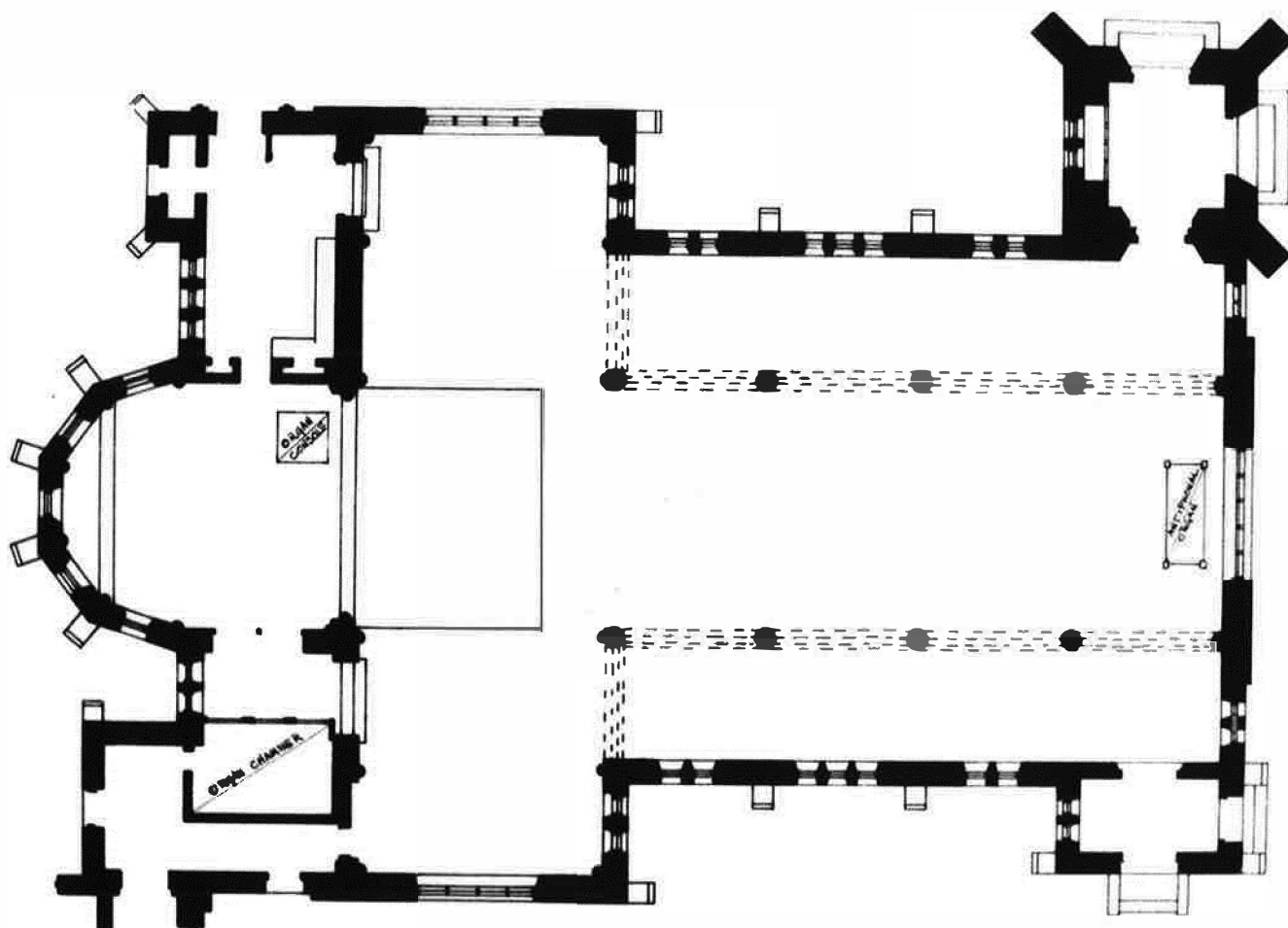
James Hook's suicide was a terrible catastrophe for the Hook family. Elias Hook's effectiveness in coping with the crisis is clearly shown in the two letters of consolation to Eliza. He comes through to us as a person of considerable spiritual resources, committed to a positive view of life. His attitude towards superstition is shown by his reference to "the stars and such like nonsense," but he tempers this with an intuitive optimism. His skills as a writer are not notable, but his message is delivered with a force and simple conviction which speaks eloquently of values still common in his time.

Notes

1. *The Boston Organ Club Newsletter*, 20, 3 (August 1991), 3.
2. William Bushby, *William Hook, Cabinetmaker of Salem, Mass.* Undated typescript on file in the James Duncan Phillips Library, Essex Institute, Salem, Mass., pp. 1-3. Also, Frederick W. Todd, *Humphrey Hook of Bristol and His Family and Descendants in England and America During the Seventeenth Century*. (New Haven: Tuttle, Morehouse, & Taylor, 1938), p. vii.
3. Bushby, p. 3.
4. Bushby, p. 4.
5. *Vital Records of Salem, Massachusetts, to the End of the Year 1849* (Salem, Mass.: Essex Institute, 1916-1925), III (Marriages), 516.
6. Mount Auburn Cemetery, Cambridge, Mass. Interment Records, Lot #2281.
7. Joseph Felt, *Annals of Salem* (Salem, Mass.: W. & S. B. Ives, 1845), I, 377.
8. Sidney Perley, *The History of Salem, Massachusetts* (Salem: Sidney Perley), III, 164-165.
9. Essex County, Mass. Registry of Deeds. Book 212, Deed #23.
10. Boston, Mass. City Clerk. *Deaths Registered in the City of Boston*. 330 (1881), 146.
11. Boston, Mass. City Clerk. *Deaths Registered in the City of Boston (Listed Alphabetically) from 1801 to 1848 Inclusive*. (unpaged). Entries for the families of Elias and George G. Hook.
12. Mount Auburn Cemetery, Cambridge, Mass. Interment Records.
13. Barbara Owen. "A Salem Chamber Organ," *Essex Institute Historical Collections*. CX, 2 (April 1974), 111.
14. Perley.
15. Most 19th-century Salem historians reflect this attitude in varying degrees. For example, see Charles S. Osgood, *Historical Sketch of Salem, 1626-1879* (Salem: Essex Institute, 1879), pp. 21-37.
16. John Quincy Adams, *Diary in Abridgement, 1 December 1821-1838*. Entries for Aug. 29-30, 1837. IN: *Adams Family. Microfilms of the Adams Papers*. . . Part I, no. 36 (Boston: Massachusetts Historical Society, 1954).
17. *Vital Records of Salem* . . . (1925), V (Deaths), p. 341.
18. *Stimpson's Boston Directory* (Boston: Stempson & Clapp), 1831 - 1840.
19. Barbara Owen. *The Organ in New England* (Raleigh, N. C.: Sunbury Press, 1979), p. 204.
20. Bushby, p. 3.
21. *Boston Deaths*
22. Roxbury, Mass. Town Clerk. *Marriages Registered in the Town of Roxbury*. 88 (1855), p. 209, entry #196.
23. *Boston Deaths*, 483 (1898), 58.
24. Boston, City Clerk. *A Register of Marriages in Boston, 1800 to 1849*, p. 426.
25. Haverhill, Mass., Town Clerk. *Deaths Registered in the Town of Haverhill, Mass.*, III, 190.
26. Bushby, p. 3.
27. Roxbury, Mass. *Deaths Registered in the Town of Roxbury, Mass.*, 203, 263.
28. *Boston Deaths*, 330, 146.
29. Opinion of Quentin Regestein, M. D., of Boston (Telephone interview 11 March 1992).
30. Dorchester, Mass. Town Clerk. *Deaths Registered in the Town of Dorchester*. 58, 134.
31. Boston. *Deaths*, 447, 24.



The organ at Grace Episcopal Church, Newton Corner, Massachusetts, is located to the left of the chancel behind elaborate but open, carved, screens.



Floor plan of Grace Church shows the original and present location of the organ, and the location of the console in 1927 and presently

A History of the E. & G. G. Hook & Hastings Organ At Grace Church, Newton Corner, Massachusetts

by Bynum Petty

A HISTORY OF THE E. & G. G. HOOK & HASTINGS organ at Grace Church, Newton Corner, can be divided conveniently into four distinct periods: original instrument of 1873, 1909 rebuild, 1927 rebuild, and 1991 rebuild. Grace Church built a frame chapel seating 225 in 1858, having met in a home and a union hall since mid-1854. When construction of a new Grace Church neared completion and the need arose for an organ, the New England based E. & G. G. Hook & Hastings Co. appeared to be the obvious choice to build such an instrument. Although E. & G. G. Hook & Hastings had built scores of organs for churches in Boston and its environs, very few of these were located in the Newton area prior to 1873. Indeed, the first E. & G. G. Hook organ in Newton was built for the Congregational Church in 1861; the first organ to be built in Newton under the name of E. & G. G. Hook & Hastings was op. 483 for First Baptist Church, Newton Corner, in 1869.¹ Not until 1873 do we find another E. & G. G. Hook & Hastings organ in Newton. In that year this firm built two organs destined for Newton: Grace Church, Newton Corner, and St. Mary's Catholic Church, Upper Falls. After these two instruments, the firm built six more organs for Newton churches during the remainder of the century.²

Although construction of a new edifice for Grace Church was under way, no mention of a new organ can be found prior to October of 1872. On October 14 the parish voted to refer this issue to its Building Committee.³ On October 19, 1872, the Vestry voted to

create a committee of one to consider a new organ and a Mr. Wood was appointed to this position. At the February 5, 1873, meeting of the Vestry, Mr. Wood announced that funds had been secured for the new organ.⁴ Edwin F. Waters, then Senior Warden, gave the organ in memory of George Linder, who had been the first Senior Warden of Grace Church and who had served in that capacity from September 27, 1855, until his death on June 1, 1872. A memorial inscription was placed on the organ case in memory of Mr. Linder. The estimated cost of the new organ was \$2,500.00, and this was increased to \$3,000.00 at the time the contract was let.⁵

The year 1873, no doubt, was an especially good one for E. & G. G. Hook & Hastings as their opus list records no fewer than sixty organs built that year. E. & G. G. Hook & Hastings enjoyed a fine reputation nationwide as their records indicate. Of the sixty organs this firm built in 1873, forty-eight were for churches outside New England. As at Grace Church, most of these instruments were modest-sized one- or two-manual organs with pedals. Only two years later did E. & G. G. Hook & Hastings build its mammoth one-hundred-one-rank organ for Holy Cross Cathedral, Boston.⁶

Bynum Petty is a founding partner of Petty-Madden Organbuilders, Inc. Trained as a musicologist, his special interests include the nineteenth-century organs of America, England, and France.

**Grace Church, Newton Center, Massachusetts
1873 E. & G. G. Hook and Hastings Co., Opus 690
Reconstructed Stolist**

GREAT (Manual I)

16' Bourdon	[wood]
8' Open Diapason	[zinc and 42% tin] ¹
8' Dulciana	[zinc and 28% tin]
8' Melodia	[wood]
4' Octave	[28% tin]
2' Fifteenth	[28% tin]
III Mixture	[28% tin] ²
8' Trumpet	[zinc and 28% tin] ³

SWELL (Manual II)

8' Open Diapason	[stopped wood basses and 42% tin]
8' Viola	[1-10 zinc w/wood stoppers, 11-12 open zinc, 28% tin]
8' Stopped Diapason	[wood]
4' Harmonic Flute	[28% tin]
4' Violina	[28% tin]
8' Bassoon-Oboe	[zinc and 28% tin]
? another stop ⁴	

PEDAL

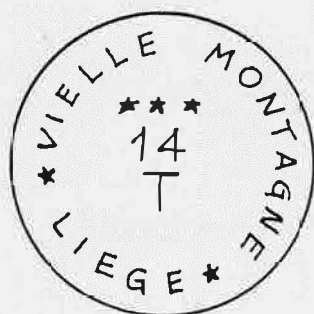
16' Diapason	[wood]
16' Bourdon	[wood]
8' Flute	[wood]

COUPLERS AND ACCESSORIES

Swell to Great 8'
Swell to Great 4'
Great to Pedal 8'
Swell to Pedal 4'
Tremolo
Blower's signal
Wind indicator

OTHER DATA

Detached console
Mechanical stop action
Mechanical key action
58-note manual key compass
27-note pedal key compass



Mark of zinc supplier on zinc pipes

Notes

1. About 1850 Belgian zinc became available to organbuilders in this country. On pipes no. 1 and no. 5 of the Great 8' Open Diapason are found marks of the zinc maker as drawn above.

2. The alloy of 28% tin for these non-extant pipes is based on examination of other E. & G. G. Hook & Hastings mixture pipes of the same period.

3. Zinc and an alloy of 28% tin for these non-extant pipes is based on examination of other E. & G. G. Hook & Hastings trumpet pipes of the same period.

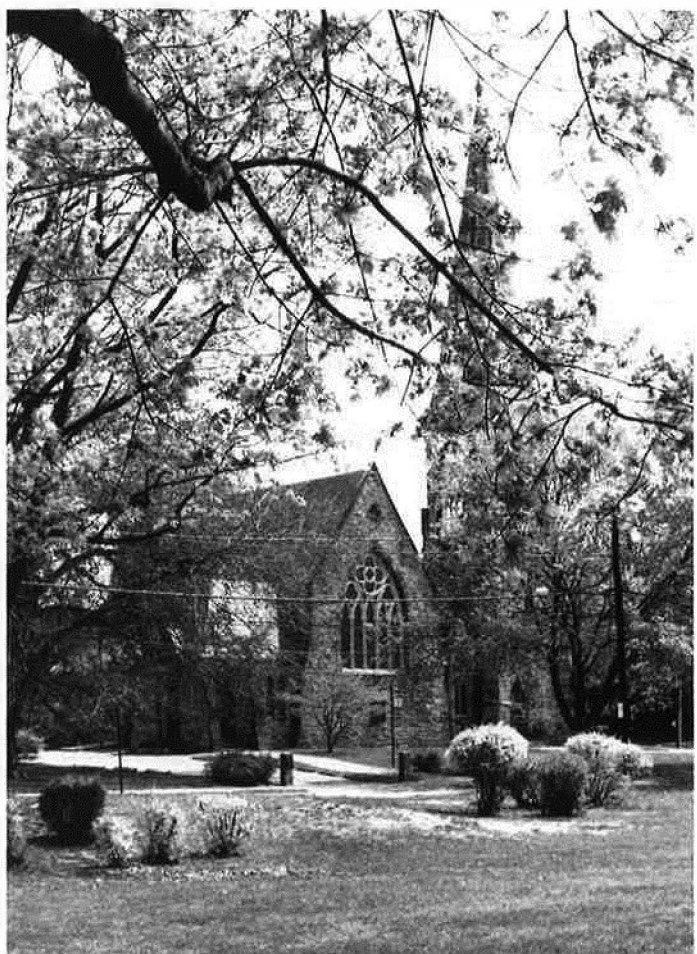
4. Even though the Hook & Hastings contract of 1909 mentions removing a "Doppel Floete" from the organ, it is more likely that this is an error and that pipes from another rank were removed instead. There is no example of both a Doppelfloete and a Stopped Diapason in the Swell division of such a small organ; in fact, there is no known example of an organ by this firm with a Doppelfloete in the Swell. The Cornet which supposedly replaced this rank was located directly behind the Oboe at the front of the chest — an unlikely and awkward location for a Doppelfloete but a likely spot for a 2' stop, especially on a 7-stop windchest of an 1873 E. & G. G. Hook & Hastings.

ber 30, 1887, by The Rt. Rev. Benjamin H. Paddock, Bishop of Massachusetts.⁹ The sermon was delivered by The Rev. Phillips Brooks, Rector of Trinity Church, Boston. Also assisting was the Rev. Dr. George W. Shinn, then in his twelfth year as rector of Grace Church; unquestionably Dr. Shinn was a powerful and significant force in the life of Grace Church; liturgy, music, and the organ clearly were very important to him, as the consecration leaflet testifies.

After only one year as rector, Dr. Shinn suggested that a volunteer choir would be preferable to the then-traditional quartet. After several contentious years during which there was a mixed volunteer choir, a choir of male adults was formed in 1880. In 1891 a men and boys choir in turn replaced the adult-male choir; it prospered and became one of the strongest elements in the parish.¹⁰ Dr. Shinn continued his active support of church music and was co-editor of *The Book of Praise*.¹¹ The following contemporary review speaks of its significance:

This is one of the most compendious books of sacred music the we have seen in a long while. It gives for ordinary congregations all that is needed for a plain service of Morning and Evening Prayer and Holy Communion, together with the twenty selections of Psalms arranged for chanting to singable chants. Next follow the Occasional Anthems and a simple setting for the Burial Service, and then a simple plain song service for Daily Prayers. For the Sunday-school there are services for special seasons. Next come family prayers, after which are 200 of our best hymns set to the best music. The volume closes with 28 grand old tunes, such as Duke Street, Warwick, Dundee, Martyrdoms and others which we hope will never cease to be used in our churches.¹²

When the original organ was only thirty-six years old, a movement was afoot to make necessary repairs to it as well as some major alterations. The organist, William Hambleton, approached the Vestry in January of 1909 apprising its members of the condition of the organ; there was a subsequent report on its condition from Hook & Hastings. The organ was deemed to be in good condition but it noted "that the action needs thorough reconstruction."¹³ An es-



Grace Episcopal Church, Newton Corner, Massachusetts, completed in 1873

Overall, however, New England and Boston in particular were the primary market for the firm.

As construction on the new church was nearing completion, Newton newspapers began to take notice, with frequent articles about the church appearing in October and November newspaper issues of 1873. The *Newton Journal* provides the most expansive and detailed record of the architecture and interior appointments of this new structure.⁷ No mention is made of a new organ. This is not surprising, however, as it was just another of E. & G. G. Hook & Hastings' numerous small organs. Since there was no choir and as yet only a moderate-sized congregation, this instrument with its rather classical stop list no doubt served the church very well. Listed as opus 690 with two manuals and twenty-five registers, the organ was first heard in divine worship on Sunday, November 30, 1873.⁸

As the parish grew, it quickly paid off its construction debt and the building was consecrated on the Feast of Saint Andrew, Novem-

Hook & Hastings Memorandum to the Contract of 1909

MEMORANDUM OF WORK PROPOSED ON THE
NEWTON, MASS., GRACE EPISCOPAL CHURCH, OUR # 690.

1. New tubular-pneumatic Action for Great, Swell and Pedal Organs, and for all Stops and Couplers.

2. The four present Couplers to be replaced with new ones and a 16' Swell to Great added.

3. The two present Combination Pedals to be replaced by new ones and four new ones added, namely: Great Mezzo Combination, Swell Forte, Swell Mezzo, Swell Piano, - also a Reversible Pedal to operate Great to Pedal.

4. To add a Grand Crescendo Pedal.

5. New Console and Action Box of Walnut properly finished.

6. New Manual and Pedal Keys of 61 and 30 notes respectively.

7. New Oblique Register Knobs and new Tilting Tablets for Couplers.

8. Extend compass of all Manual Stops to C (4) adding three pipes to each.

9. Extend compass of all Pedal Stops adding three notes to each.

10. Change Pitch to International Standard.

11. Transfer Bourdon Stop from the Great to Swell Organ and add a new 8' Gamba of 61 notes in its place.

12. Add a 3 rks. Dolce Cornet Stop of 183 pipes to Swell in place of present Doppel Floete and a 4' Flute d'Amour to Great in place of present Mixture.

13. Tune and adjust organ.

See attached formal scheme showing the organ as it will be when improved and enlarged as herewith proposed.

timate of \$750.00 was submitted for this work. Meanwhile, the cost of electrical wiring throughout the church, as well as that of a new electric organ motor to replace the original water motor, was being investigated. The water motor, which was repaired at a cost of \$40.00, was not replaced until 1915. On April 24, 1909, Hook & Hastings Co. received permission to rebuild the organ as specified for a sum of \$2,450.00.¹⁴ The work was to have begun in July of that year, taking about one month to complete. On September 10, 1909, the church received a bill for the work. On September 20 Mr. Hambleton, the organist, wrote to Charles Riley of the Vestry:

I have had an experience in these matters covering a period of twenty five years, and I have never known an instance where better materials or more skilled labor was used.

Grace Church. . . has as fine an organ as can be found in the city.¹⁵

Although typical for that era, the 1909 rebuild of the organ was unfortunate in every respect. Tonally, it was reduced from an instrument that adequately supported hymn singing to one that was totally inadequate. Mechanically speaking, the simple responsive tracker key action was replaced with a newly developed tubular-pneumatic action. Perhaps the only positive change made in 1909 was lowering the pitch of the organ to the newly established A=440 Hz standard. As the old pitch was almost one-quarter step higher,¹⁶ it was necessary to add a new low-C pipe to each rank in the organ.¹⁷ Little consideration was given to matching the new pipes to the old. Additionally, rack boards which keep pipes erect on the wind chests were not altered when the pitch was lowered, resulting in considerable disfigurement of the old pipework. Both the manual and pedal key compasses were extended three notes to provide sixty-one notes in the manuals and thirty notes in the pedal, thus necessitating a new console, a description of which can be found in the 1909 contract:

EXTERIOR of the organ to remain as now.

A new CONSOLE with Action Box complete of Walnut, cabinet finish, to be detached and reversed and to be in position as now except that it will be three or four feet nearer the organ, the farthest side being flush with the outer face of the arch. New Manual and Pedal Keyboards, Registers, etc., all to be in scales,

1909 Hook & Hastings Co., Opus 2221 Stoplist from Contract

GREAT

8' Diapason	[1873]
8' Gamba	[1909, in zinc and 42% tin]
8' Dolce (Dulciana)	[1873]
8' Melodia	[1873]
4' Octave	[1873]
4' Flute (D'Amour)	[1909, in wood and 28% tin]
2' Super Octave	[1873]
8' Trumpet	[1873]

SWELL

16' Bourdon	[1873, originally in Great]
8' Diapason	[1873]
8' Salicional (Viola)	[1873]
8' Gedeckt (Stopped Diapason)	[1873]
4' Flute (Harmonic)	[1873]
4' Violina (or Gemshorn)	[1873]
III Cornet 2-2/3' (Dolce)	[1909]
8' Oboe	[1873]*

PEDAL

16' Diapason	[1873]
16' Bourdon	[1873]
8' Flute	[1873]

COUPLERS AND ACCESSORIES

Swell to Great 16'
Swell to Great 8'
Swell to Great 4'
Great to Pedal 8'
Swell to Pedal 8'
Tremolo
Crescendo Indicator
Blower's Signal
Wind Indicator for Organist
Organist's Bench

PEDAL AND COMBINATION MOVEMENTS

Crescendo Pedal for Full Organ
Great Forte Combination
Great Mezzo Combination
Great Piano Combination
Swell Forte Combination
Swell Mezzo Combination
Swell Piano Combination
Reversible Pedal to operate Great to Pedal
Balanced Swell Pedal

All Combinations easily variable.

*See Oboe pipe scales

style, relation and position, in accord with what is recognized as the latest and best methods.

HOOK-HASTINGS CO.'S Improved TUBULAR PNEUMATIC ACTION is applied to each MANUAL, to the Pedal Organ and to the Stops and Combinations.

The GRAND CRESCENDO Pedal places the whole organ under easy control of the player by bringing on or off all or any part of the stops in the order of their power — slowly and gradually or with great rapidity — by an easy movement of the foot.¹⁸

Along with a new console, five new ranks of pipes were added and one rank was moved from one division to another.

Eighteen years later renovations to the organ were again being proposed. Charles Wilson, the organist, informed the Vestry of desired changes to the organ and after lengthy discussion Theodore Jewell, Treasurer, and Frank Sheldon, Vestryman, were appointed as a special committee to investigate the matter and report back to the Vestry.¹⁹ The committee consulted with Wallace Goodrich,²⁰ Dean of the New England Conservatory and organist for the Boston Symphony Orchestra and Trinity Church. Among the changes Goodrich recommended were conversion of the tubular-pneumatic key action to electric action and installation of a new console.²¹ Hook & Hastings estimated that the total cost would not exceed \$6,000.00. Concurrently, major changes to the chancel were being considered. In March of 1927, a contract was awarded to Irving-Casson-Davenport Co., to construct new wooden screens between the organ facade, the north transept, and the chancel. An organ rebuilding contract was awarded to Hook & Hastings with work on the organ beginning in the Summer of 1927.²² In addition to the

1927 Hook & Hastings Co. Opus 2533

GREAT

8' Open Diapason	[1873]
8' Gamba	[1909]
8' Dulciana	[1873]
8' Melodia	[1873]
4' Octave	[1873]
4' Flute d'Amour	[1909]
2 ² / ₃ ' Nazard	[1873] ¹
2' Fifteenth	[1873]
8' Trumpet	[1927, in zinc and heavy lead]

SWELL

16' Bourdon	[1873] ²
8' Open Diapason	[1873]
8' Salicional	[1873]
8' Voix Celeste	[1927, in 42% tin; no bottom octave] ³
8' Stopped Diapason	[1873]
4' Harmonic Flute	[1873]
2' Flute	[origin unknown; stopped pipes in heavy lead]
2 ² / ₃ ' Dolce Cornet (3 ranks)	[1909]
8' Oboe	[1873]
Tremolo	

PEDAL

16' Open Diapason	[1873]
16' Bourdon	[1873]
8' Flute	[1873]

COUPLERS AND ACCESSORIES

Swell to Great 16'
Swell to Great 8'
Swell to Great 4'
Great to Great 16'
Great to Great 4'
Swell to Swell 16'
Swell to Swell 4'
Great to Pedal 8'
Swell to Pedal 8'
Swell to Pedal 4'
Swell Release 8' [unison off]
Great Release 8' [unison off]
Crescendo Pedal
Balanced Swell Pedal
Great to Pedal Reversible
Full Organ Reversible

Notes:

1. This rank was made from the original 1873 Swell 4' Violina.
2. Originally on the Great, moved to a jump slide added to the Swell windchest, 1909.
3. A second jump slide was added to the Swell windchest to accommodate this stop.

previously noted changes, the new console was installed in its present position. Still more of the original 1873 pipework was discarded, remaining original pipes suffered radical revoicing, and three ranks of new pipes were added. Within a period of twenty-seven years the two rebuilds had stripped the organ of its original clarity and brilliance. The organ was destined to languish as an unfortunate parody of its former self for the next sixty-four years.

On October 7, 1990, Grace Church entered into an agreement with Petty-Madden Organbuilders, Inc., to rebuild and enlarge the organ. While Petty-Madden agreed that the Hook & Hastings organ should be preserved, it was unclear which period should be reflected in its restoration, i.e., 1873, 1909, or 1927. The present international standard regarding restoration suggests that an organ should be restored to its most recent playable condition. This at once appeared to be inadvisable as the 1927 rebuild, although typical of the period, had seriously impaired the organ for serving its traditional role in worship. Returning the organ to its 1909 disposition seemed equally ill-advised. As early as February of 1988, after exploring numerous options, the Organ Committee recommended to the Vestry that the organ and its console be retained in their present locations.²³ This decision ruled out restoring the organ to its 1873 disposition with mechanical key action.

Given these facts, Petty-Madden agreed that as much of the organ should be preserved as proved feasible and that tonal enhancements should be made in order to return the instrument to its

nineteenth-century aesthetic. Because the organ was to remain in its original tonally disadvantaged location, the addition of a small antiphonal organ to be placed under the west-end window appeared advisable.

After carefully examining the existing instrument, Petty-Madden recommended that its wind chests and most other components of its mechanical system not be used. The chests were removed by the Organ Clearing House and the Knowlton Organ Co. and are in storage. Although the original wind chests could have been restored, the process would have been costly and ideal results could not be guaranteed. New, more compactly designed, slider wind chests were constructed in the basic style of the originals. These new wind chests allow the two manual divisions (Great and Swell) to stand side-by-side immediately behind the organ façade. This measure enhances the tonal egress of the Swell division, as it was previously located behind the Great. The Pedal wind chests are located in the rear of the organ.

All extant pipework, except two ranks, was packed, crated, and shipped to the Petty-Madden workshop where the pipes underwent a thorough cleaning and restoration before voicing, scaling, and pitch changes were made. Because of earlier water damage to the organ, extensive restoration of wooden pipes was necessary. Loose glue joints were secured, cracks were cut out of the pipes and new wood was fitted and splined into the walls of the pipes. In 1909 the pitch of the Pedal 16' Open Diapason was crudely altered leaving the tops of the pipes with rough jagged edges. The tops of these pipes were restored to original condition and the pipes were fitted with new adjustable wooden tuning slides. A new low-C pipe was added to the Pedal 16' Open Diapason as this pitch had been non-existent since the 1909 alterations.



Metal pipework was repaired — dents were removed, collapsed sections were straightened — and then cleaned in a strong alkaline bath which removed dirt and grime as well as lead oxide which had accumulated on the pipes because of their exposure to water. Finally these metal pipes were polished to their original finish. Under two layers of old gold leaf on the façade pipes, Petty-Madden workmen discovered the original diapering from 1873. That finish of gold- and silver-leaf with cobalt-blue banding once again graces these nineteen pipes.

Since the material from which an organ pipe is made exercises great influence upon its sound and harmonic development, considerable care was taken to ensure that any new pipework added would be tonally and physically compatible with that of the original. Small samples of original pipe metal were sent to a laboratory for



BYNUM PETTY

chemical analysis. Not only does the metal alloy of the new pipes match that of the old, but E. & G. G. Hook & Hastings pipe construction and voicing details were incorporated into the new pipes to further ensure a compatible blend of old and new. In 1927 many of the metal pipes had also been revoiced to produce a louder but unavoidably harsh sound. The voicing on these pipes was returned, as much as was possible, to the gentler, warmer sound of the previous century.

Given the relatively poor location of the organ,²⁴ greater measures than those of adding new pipes and restoring the old were necessary in order to project an adequate amount of organ sound out into the nave. Under the guidance of Organ Committee Chairman Lawrence Bauer, a professional architect, the organ chamber was completely renovated. In the place of soft horse-hair plaster and grooved wall-board, very hard, rigid, smooth acoustically-reflective wall and ceiling surfaces were installed. Now, the sound of the organ projects into the nave as never before. The hard reflective surface provided by a Keene cement finish especially aids in projecting out to the congregation the audible upper harmonics of the pipes, which one perceives as brilliance of tone.

Even with all these positive changes, the organ would not support vigorous congregational singing, especially on major festival days, without the addition of an antiphonal organ. The entire antiphonal division was placed within a free-standing case. Not only does the case add tonal focus and blend to those pipes contained within, but also enriches and magnifies the sound produced by the pipes. The natural resonance of the case aids immensely in projecting even the softest sounds great distances, thereby permitting gentle, unforced voicing of the pipes contained therein. This case is constructed of walnut saved from the old wardens' pew and other original pews that were removed during 1973 building renovations.

Controlling the four divisions of the organ (Antiphonal, Swell, Great, and Pedal) are new console components contained within the shell of the 1927 console. The windchest sliders are drawn by electric solenoids that are controlled by the console drawknobs and the multi-level combination action.

Tonally, mechanically, and structurally, the organ is built of fine and durable materials and with the best techniques possible, thus assuring a musical instrument of enduring quality and beauty.

Petty-Madden Organbuilders, Inc., Opus 31 (1991)

GREAT

8' Open Diapason	[1873]
8' Stopped Flute	[1873]
4' Octave	[1873]
4' Flute d'Amour	[1909]
2 ² / ₃ ' Twelfth	[1991, in 40% tin]
2' Fifteenth	[1873]
III Sesquialtera 2 ² / ₃ '	[1909; no bottom octave] ²
8' Trumpet	[1927] ³
Tremulant	

SWELL

8' Open Diapason	[1873 & 1991] ⁴
8' Salicional	[1873 & 1909] ⁵
8' Voix Celeste	[1927 & 1991] ⁶
8' Stopped Diapason	[1873]
4' Fugara	[1991, in 40% tin]
4' Traverse Flute	[1873]
III Mixture 2'	[1991, in 40% tin]
8' Oboe	[1873 & 1909]
Tremulant	

ANTIPHONAL

8' Bourdon	[1991; 1-12 in wood; 13-58 in 25% tin; 25-58 with chimneys]
4' Principal	[1991, in 40% tin; 1-32 in façade]
2' Octave	[1991, in 40% tin]
III Mixture 1 ¹ / ₃ '	[1991, in 40% tin]

PEDAL

16' Open Diapason	[1873 & 1991]
16' Bourdon	[1873]
8' Principal Bass	[1991, in zinc and 40% tin]
8' Bourdon	[1991; in wood; extension of 16' Bourdon]
4' Octave Bass	[1991; in 40% tin; extension of 8' Principal Bass]
16' Posaune	[1991; in full length; in zinc and 50% tin]

COUPLERS

Great to Great 16'
Great to Great 4'
Great Unison Off
Pedal to Great 8'
Swell to Great 16'
Swell to Great 8'
Swell to Great 4'
Antiphonal to Great 8'
Swell to Swell 16'
Swell to Swell 4'
Swell Unison Off
Great to Pedal 8' with reversible thumb and toe pistons
Great to Pedal 4'
Swell to Pedal 8' with reversible thumb and toe pistons
Swell to Pedal 4'
Antiphonal to Pedal 8'

COMBINATION ACTION

Set - thumb piston
General Cancel - thumb piston
General combinations - six thumb pistons duplicated by toe pistons
Great combinations - four thumb pistons
Swell combinations - four thumb pistons
Tutti - reversible thumb and toe piston
Eight levels of memory

ACCESSORIES

Balanced Crescendo Pedal
Balanced Swell Pedal
MISCELLANEOUS
Manual key compass of 58 notes
Pedal key compass of 30 notes
Equal temperament tuning at A=440
90 mm wind pressure for the front organ
75 mm wind pressure for the antiphonal organ
24 independent voices
30 ranks
1,604 pipes

Notes

1. Rescaled and repitched from the original 1873 Great 16' Bourdon.
2. Rescaled and repitched from the original 1909 III Dolce Cornet.
3. See Trumpet 8' in pipe scales.
4. See Open Diapason in pipe scales.
5. See Salicional notes in pipe scales.
6. See Voix Celeste notes in pipe scales.

Notes

1. Hook & Hastings, *Opus List*, reproduced in facsimile in *The Hook Opus List 1829-1935*, Wm. T. Van Pelt, ed. (Organ Historical Society, Richmond, Va., 1991)
2. Ibid.
3. Vestry Minutes, October 14, 1872, in the Archives of Grace Church, Newton Corner, Mass.
4. Vestry Minutes, February 5, 1873, in the Archives of Grace Church, Newton Corner, Mass.
5. Building Committee Records, 1871-1874, in the Archives of Grace Church, Newton Corner, Mass.
6. "The Grand Organ in the Catholic Cathedral," *Dwight's Journal of Music* vol. 35, no. 24 (March 4, 1876), p. 192.
7. "Grace Church," *Newton Journal*, vol. 8, no. 11 (November 8, 1873), p. 2.
8. *Newton Journal*, vol. 8, no. 13 (November 22, 1873), p. 2.
9. Grace Church, *The Consecration of Grace Church, Newton, Mass.* (Privately printed, November 30, 1887), p. 2.
10. Andy Marshall, "A Short History of Grace Episcopal Church," in *The One Hundredth Anniversary of the First Service in the Present Church* (Privately printed, 1973), p. 6.
11. G. W. Shinn and H. B. Day, eds., *The Book of Praise* (New York: Thomas Whittaker, n.d.).
12. *The Church Standard*, quoted in *The Book of Chants* (New York: Thomas Whittaker, 1894), p. 70.
13. Vestry Minutes, March 15, 1909, in the Archives of Grace Church, Newton Corner, Mass.
14. Charles E. Riley, Boston, to Hook & Hastings Co., Kendal Green, April 24, 1909, copy in the Archives of Grace Church, Newton Corner, Mass.

15. William G. Hambleton, West Newton, to Charles E. Riley, Boston, September 20, 1909, in the Archives of Grace Church, Newton Corner, Mass.

16. The previous standard pitch was about 44 cents higher than that of today. There are 100 cents to a semi-tone.

17. All pipes were repitched one semi-tone higher and cut to new lengths. Therefore, original C-1 became C#-2, etc.

18. Hook & Hastings Co., "Organ Specification for Newton, Mass., Grace Church" (Kendal Green, Mass., April 8, 1909), in the Archives of Grace Church, Newton Corner, Mass.

19. Vestry Minutes, December 9, 1925, in the Archives of Grace Church, Newton Corner, Mass.

20. Wallace Goodrich was born in Newton, Mass. in 1871. In 1894 he joined the faculty of the New England Conservatory and served as its dean from 1907 to 1930.

21. Vestry Minutes, January 8, 1926, in the Archives of Grace Church, Newton Corner, Mass.

22. Vestry Minutes, March 9, 1927, in the Archives of Grace Church, Newton Corner, Mass.

23. Organ Committee Report to the Vestry, February 1988, in the Archives of Grace Church, Newton Corner, Mass.

24. Ideally, organs, like choirs, should be located at either end of the long central axis of a room for maximum tonal projection.



Petty-Madden Organbuilders, Inc., Opus 31 Pipe Scales and Notes (All Measurements in Millimeters)

GREAT

Open Diapason 8'

Pipe No.	Inside Dia.	Mouth Width	Cut up	Toe Hole Dia.
C-1	153.9	109.6	36.6	17.1
C-13	91.3	67.2	19.9	10.7
C-25	56.7	44.2	13.2	9.0
C-37	33.8	26.9	8.1	6.2
C-49	13.3	10.0	3.2	3.7

Pipe no. 1 is marked "CC/690." Pipes 1-19 are in zinc and are in facade; Pipes 20-58 are open spotted metal, 42% tin. Pipe no. 25 is marked "688," which is the opus number of a two-manual organ built by E. & G. G. Hook & Hastings for the Congregational Church in Lynn, Mass.

Stopped Flute 8'

C-1	81.3 x 104.8	--	41.0	--
C-13	48.7 x 62.5	--	24.2	--
C-25	29.4 x 37.8	--	16.4	--
C-37	17.2 x 22.4	--	9.5	--
C-49	10.1 x 11.8	--	5.7	--

Octave 4'

C-1	79.5	60.5	17.8	10.0
C-13	47.3	35.5	10.8	7.7
C-25	28.3	22.4	6.2	5.9
C-37	16.5	12.2	3.5	4.8
C-49	9.5	7.0	2.1	4.0

Pipe no. 1 is marked "2221/Oct/C." Pipe no. 2 is marked "C/690/Octave /Scale 58." Pipes 1-5 in zinc; remainder in 28% tin.

Flute d'Amour 4'

				Chimney Diameter	Chim. length
C-1	54.7 x 64.4	--	27.9	--	11.0 182.0
C-13	32.8 x 39.8	--	14.2	--	6.3 90.0
C-25	19.6 x 24.1	--	7.4	--	4.3 66.0
C-37	21.5	14.6	4.2	--	-- --
C-49	13.9	8.8	2.7	--	-- --

Pipes 1-36 made of wood with chimneys bored into the stoppers and stopper handles. Pipes 37-58 are open pipes made of 42% tin.

Pipe no. 37 is marked "221/Fl d'Am/C."

Twelfth 2-2/3'

Pipe No.	Inside Dia.	Mouth Width	Cut up	Toe Hole Dia.
C-1	57.4	40.7	11.6	5.2
C-13	34.1	24.4	7.5	3.7
C-25	20.2	14.3	4.4	2.4
C-37	12.0	8.4	2.5	1.9
C-49	7.1	5.2	1.7	1.9

Pipes are made of 40% tin.

Fifteenth 2'

C-1	48.8	37.0	11.2	7.5
C-13	28.1	20.9	6.4	6.4
C-25	17.1	13.2	4.3	5.4
C-37	10.5	7.2	2.3	4.3
C-49	6.7	4.7	1.7	3.2

Pipe no. 1 is marked "2221/15th/C" and is made of spot'd metal, 42% tin.

Pipe no. 2 is marked "CC/Gr 15."

Pipes 2-58 are made of 28% tin.

III Sesquialtera 2-2/3'

2-2/3' pitch

C-13	40.8	29.2	8.2	--
C-25	23.5	16.8	4.7	--
C-37	14.1	9.8	2.7	--
C-49	8.2	6.3	1.9	--

2' pitch

C-13	32.2	22.6	6.3	--
C-25	18.5	12.5	3.4	--
C-37	10.9	7.7	2.3	--
C-49	6.8	4.7	1.7	--

1-3/5' pitch

C-13	26.9	18.4	5.0	--
C-25	15.6	11.2	3.3	--
C-37	9.4	6.4	1.9	--
C-49	6.1	4.7	1.4	--

Pipe no. 13 of the 2-2/3' rank is marked "2221/Dol Cornet/C/12/1."

Pipes are made of 42% spotted metal.

Trumpet 8'

Pipe no.	Resonator inside dia.	Shallot outside dia.	Tongue width	Tongue thickness
C-1	102.0	11.1/16.8	5.0/12.6	0.50
C-13	79.0	9.0/13.0	3.6/9.4	0.36
C-25	58.5	7.7/10.5	3.2/7.0	0.19
C-37	52.7	6.8/8.6	2.5/5.3	0.15
C-49	41.0	6.8/7.0	2.6/4.8	0.11

4"-C resonator is scribed on the inside top surface (now cut away):

"Arthur MacMillan/7 Kenwood Av/Stoneham, Mass"

8"-C block is stamped: "J. A. Bell Voicer/277/4" (sic).

All resonators were shortened to lengths representative of late 1870's E. & G. G. Hook & Hastings Trumpets. Correction was made for the lower pitch.

SWELL**Open Diapason 8'**

Pipe No.	Inside Dia.	Mouth Width	Cut up	Toe Hole Dia.
C-1	142.6	112.0	34.0	15.0
C-13	87.0	68.3	19.5	10.0
C-25	49.4	37.7	12.5	7.6
C-37	28.7	23.0	7.2	5.7
C-49	17.3	13.3	4.2	4.9

Pipes 1-7 are new, made of zinc, and replace the original stopped pipes made of wood.

Nos. 8-17 of the original pipes are made of zinc; the remainder are made of spotted metal, 42% tin.

Original pipe no. 1 was marked "C/Sw Op 690."

Salicional 8'

C-1	98.6	68.0	19.8	10.0
C-13	64.4	44.8	12.9	8.0
C-25	38.4	29.4	9.2	4.9
C-37	22.1	16.8	5.3	3.5
C-49	13.5	10.2	3.4	2.4

This rank of pipes was made by combining pipes of the 1873 Dulciana and the 1909 Gamba. Pipes 1-24 have beards.

Voix Celeste 8'

C-13	56.7	37.0	12.2	6.3
C-25	31.6	22.6	7.4	3.8
C-37	19.5	14.6	4.4	2.7
C-49	12.0	9.2	3.0	2.0

This set of pipes was made from the 1927 Voix Celeste, rescaled three notes larger.

Stopped Diapason 8'

C-1	82.0 x 106.0	--	41.6	--
C-13	49.5 x 63.5	--	24.1	--
C-25	29.0 x 37.7	--	14.7	--
C-37	17.4 x 22.2	--	8.5	--
C-49	10.2 x 14.0	--	5.0	--

Pipes are marked "690."

Pipes 1-49 are in wood; remainder are open pipes in 28% tin.

Fugara 4'

C-1	77.7	62.6	19.6	9.8
C-13	46.2	37.6	10.4	6.6
C-25	27.6	21.8	6.3	4.9
C-37	16.3	13.1	3.6	2.6
C-49	9.7	7.5	2.0	2.1

Traverse Flute 4'

C-1	67.7	54.6	23.5	9.5
C-13	53.5	41.0	16.9	7.2
C-25	35.5	28.5	11.1	5.9
C-37	21.6	17.6	6.1	4.5
C-49	14.3	10.3	4.0	3.4

Pipes 1-6 are in zinc; the remainder are in 28% tin.

Harmonic-length pipes begin at no. 25 (1'-C).

Pipe no. 2 is marked "C/Flute/690/Scale C-6."

Pipe no. 14 is marked "Har Flute/C"

III Mixture 2'

Inside diameter at 2'-C is 46.2.

Composition:

C-1			2'	1-1/3'	1'
G-20		2-2/3'	2'	1-1/3'	
G-32		4'	2-2/3'	2'	
G-44	8'	4'	2-2/3'		

Oboe 8'

Pipe no.	Resonator inside dia.	Shallot outside dia.	Tongue width	Tongue thickness
C-1	87.0	10.9/16.1	5.8/8.16	0.50
C-13	65.6	9.5/12.9	4.0/7.3	0.37
C-25	48.8	8.3/10.5	3.4/5.8	0.19
C-37	36.2	6.0/6.8	2.8/5.0	0.15
C-49	28.1	5.5/6.2	2.5/4.2	0.11

Pipe no. 1 added in 1909. Pipes 2-12 are original 1873.

Pipes 13-36 are from the 1909 work, using some parts of the 1873 pipes.

Pipes 1-36 have closed shallots.

Pipes 37-49 have Hook & Hastings open shallots.

ANTIPHONAL**Bourdon 8'**

Pipe No.	Inside Dia.	Mouth Width	Cut up	Toe Hole Dia.	Chimney diameter	Chim. length
C-1	85.5 x 114.3	--	42.9	13.0	--	--
C-13	78.6	54.3	24.6	9.7	--	--
C-25	51.6	38.4	12.9	7.0	16.0	130.0
C-37	34.6	25.7	8.2	5.3	10.3	60.0
C-49	22.7	17.4	5.1	4.8	6.7	26.8

Pipes 1-12 are made of wood. Pipes 13-58 are made of 25% tin.

Pipes 1-58 are stopped. Pipes 25-58 have chimneys.

Principal 4'

C-1	84.7	65.4	19.8	9.8
C-13	50.0	40.1	11.0	8.8
C-25	29.7	24.1	6.4	4.9
C-37	17.5	14.5	3.9	3.6
C-49	10.5	8.6	2.2	2.4

Octave 2'

C-1	46.2	32.8	9.8	5.1
C-13	27.4	19.1	5.4	3.0
C-25	15.5	12.3	3.2	2.1
C-37	8.9	7.8	2.1	1.5
C-49	5.1	4.8	1.3	1.2

III Mixture 1-1/3'

Inside diameter at 1-1/3'-G is 32.6. Composition:

C-1				1-1/3'	1'	2/3'
C-13			2'	1-1/3'	1'	
C-25		2-2/3'	2'	1-1/3'		
C-37	4'	2-2/3'	2'			
C-49	8'	4'	2-2/3'			

PEDAL**Open Diapason 16'**

C-1	265.0 x 330.0	90.0	--
C-13	139.7 x 178.0	46.6	--
C-25	89.0 x 114.3	25.1	--

Bourdon 16'

C-1	241.3 x 196.9	92.0	--
C-13	141.0 x 115.9	57.2	--
C-25	85.7 x 69.9	34.9	--

Principal Bass 8'

C-1	157.5	122.3	40.0	20.3
C-13	99.3	77.2	23.8	14.5
C-25	62.1	49.0	14.0	10.2

Pipes 1-12 in zinc; remainder of pipes made of 40% tin.

Posaune 16'

Pipe no.	Resonator inside dia.	Shallot outside dia.	Tongue width	Tongue thickness
C-1	240.0	14.6/24.0	7.5/17.1	0.74
C-13	111.0	13.4/19.0	6.5/12.8	0.56
C-25	87.5	9.7/14.2	5.1/9.7	0.36

Shallots 1-24 are faced with leather.

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RESPONDING TO A PLEA from the National Council, many OHS members voluntarily raised the level at which they contribute dues, adding several thousand dollars to the Society's income for the fiscal year which ends September 30, 1991. Those members who contributed above the regular level are listed here. Membership dues notices for 1992-93 will be in the mail in September.

Members whose employers match gifts to non-profit organizations such as OHS added several hundred dollars by applying for the matching grants. Donations were made to the General Fund by members, organizations, and firms for specific purposes or for general support of activities.

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A program of music for the king of instruments

Program 9232 8/10/92

American Organ Heritage . . . the splendid sounds of historic instruments are all around us, if we care enough to listen and to preserve them.

MOZART: *Fantasie in f*, K. 608 —Kenneth Grinnel (1863 E. & G.G. Hook/Immaculate Conception Church, Boston)

RICHARD BIGGS: *Toccata on Deo Gratias*—Rosaling Mohnsen (1877 Johnson & Son/Chapel of Our Lady of Good Counsel, Mankato, MN)

GUILLMANT: *Offertoire (Ave Maria)*, Op. 65, no. 5—Edward Zimmerman (1893 Woodberry & Harris/1st Pres-byterian Church, Waynesboro, VA)

BACH: *Fugue in d (Fiddle)* S. 547 —Natalie Edwards (1874 Jardine/St. Mary's Church, Charleston, SC)

VIERNE: *Carillon de Westminster*, fr *Fantasy Pieces*, Op. 54—Stephen Schaeffer (1886 Roosevelt/Mount Pleasant Presbyterian Church, Mount Pleasant, SC)

OLIVER SHAW: *Winchester Waltz* Variations. JOSEPH DOLL: 2 Hymns. J.C. MÖLLER: Lesson II—Philip Cooper (early 19th century organs by Conrad Doll)

FISCHER: *Prelude in a*—Philip Cooper (1850 Kraus/Old Norriton Presbyterian Church, Norristown, PA)

DISTLER: *Speilstück*—Naomi Rowley (1838 Erben/Grace Episcopal Church, Galena, IL)

ZIPOLI: *Al' post Communion*—Philip Cooper (Norriton Church)

WIDOR: *Adagio & Toccata*, fr *Organ Symphony No. 5*, Op. 42—Edward Zimmerman (1st Presbyterian Church, Waynesboro, VA)

These recordings were provided courtesy of the Organ Historical Society, Box 26811, Richmond, VA 23261

Program 9233 8/17/92

La Corona . . . a ring of words and music, crowned by Ernst Krenek's imposing setting of mystical poems of John Donne.

SWANN: *Hymn prelude, Crown him with many crowns*—Frederick Swann (*Crystal Cathedral*, Garden Grove, CA) Gothic CD-58519

BUXTEHUDE: *Chaconne in e*—Wolfgang Rübsam (St. Martin's Cathedral, Colmar, Alsace) Bellaphon 690.10.023

LOUIS HARDIN ("Moondog"): *Chaconne in C; Logröndr No. 17 in E* —Fritz Storfinger (Herz-Jesu Church, Oberhausen) MHS 3803

KARL HÖLLER: *Ciacona for Organ*, Op. 54—Franz Lehnrdorfer (Munich Hochschule für Musik) Wergo WER 60106-50 (HM)

ERNST KRENEK: *La Corona*, Op. 91 (song cycle on texts by John Donne)—Janis Hardy, ms; Lawrence Weller, bar; Dean Billmeyer, o; John David Olson, per; Thomas Lancaster, cond (MPR tape)

WALTON (arr. Murrill): *Crown Imperial* —Simon Preston (Westminster Abbey, London) Argo CD 430 145-2
This broadcast was first issued as Program #8720 in May 1987.

Program 9234 8/24/92

Sounds of Yesterday . . . Harald Vogel plays music of the 16th through 18th centuries on the recent John Brombaugh organs at Southern College

BUXTEHUDE: *Toccata in F*

HIERONYMUS PRAETORIUS: *Magnificat primi toni*

SCHIEDT: *Wie schön leuchtet der Morgenstern* (6 verses)

BUXHEIMER ORGELBUCH: *Redeuntes in ut*

ORLANDO di LASSO: *In me trans-ierunt*

CLAUDE GOUDIMEL: *Psalm 68*

SUSANNE van SOLDT: 4 Dances

SWEELINCK: *Fantasia Chromatica; Puer nobis nascitur*

BACH: *Toccata, Adagio & Fugue in C*, S. 564

The principal instrument, in the college chapel, is a 4-manual organ of 70 stops, augmented by a 2-manual 15-stop organ in mean-tone temperament in the Music Building recital hall.

This broadcast was first issued as Program #8646 in November 1986.

Program 9235 8/31/92

O.H.S. in Iowa . . . performances on the historic American instruments recorded during the 1986 Organ Historical Society conclave.

SAMUEL de LANGE: *Sonata*—William Kuhlman (1891 Schuelke/St. Boniface Church, New Vienna)

JOHN KNOWLES PAINE: *Prelude in b*, Op. 19. DUPRÉ: *Fileuse, fr Suite Bretonne*, Op. 21—William Ness (1886 Moline/St. John Lutheran Church, Dubuque)

FRANCK: *Pieces in F*, fr *L'Organiste*

BRAMS: *Chorale-Prelude, Schmücke dich, o liebe Seele*. HYMN: *Deck thyself, my soul, with gladness*—Carole Hawkinson (1883 Moline/St. Mary's Church, Davenport)

DUPRÉ: *Le Tombeau de Titelouse*, Op. 38 (selections)—George Bozeman (1912 Pilcher's Sons/Trinity Episcopal Church, Iowa City)

LISZT: *Adagio*—John Seboldt (1868 King/St. Joseph's Church, Rickardsville)

VIERNE: *Impromptu, fr Fantasy Pieces*, Op. 54. DUPRÉ: *Berceuse, fr Suite Bretonne*, Op. 21. HANS de VRIES: *Postlude No. 1*. HYMN: *The day Thou gavest*—William Kuhlman (St. Boniface Church, New Vienna)

Guest commentator is O.H.S. executive director William van Pelt. The Kuhlman recital at St. Boniface Church is available in a cassette recording. For information concerning the O.H.S. and its activities, write to: Box 26811, Richmond, VA 23261.

This broadcast was first issued as Program #8730 in July 1987.

Program 9236 9/7/92

Some Women Who Cook! . . . encore performances by Susan Mason, Becky Bruick, Marsha Heather Long and Diane Meredith Belcher, artists with more than domestic skills.

BACH: *Prelude and Fugue in G*, S. 541; *Trio Sonata No. 1 in E-flat*, S. 525 —Susan Mason

DEMESSIEUX: *Te Deum* (1959)—Becky Bruick (playing the 1969 Casavant organ at St. John Lutheran Church, Fort Wayne, IN)

VIERNE: *Toccata in b*, Op. 53, no. 6. GUILLLOU: *Toccata*. COUPERIN: *Benedictus, fr Mass for Convent Use*.

WIDOR: *Allegro*, fr *Organ Symphony No. 6*, Op. 42—Marsha Long (recorded on the 1938 Aeolian-Skinner instrument at St. Paul's Chapel, Columbia University, NYC) VQR-1001

WIDOR: *Intermezzo*, fr *Organ Symphony No. 6*, Op. 42. REGER: *Introduction & Fugue*, fr *Sonata No. 8 in e*, Op. 132—Diane Meredith Belcher (1932 E.M. Skinner organ at Girard College, Philadelphia) DTR-8403

Ms. Long's recorded performances are available from Vogt Quality Recordings (Box 302, Needham, MA 02192) and on the Koch International Classics label. Ms. Belcher's recordings are issued by Direct-to-Tape Recording Company (14 Station Avenue, Haddon Heights, NJ 08035).

This broadcast was first issued as Program #8736 in September 1987.

Program 9237 9/14/92

California Capers . . . American Theatre Organ Society colleagues celebrate the lighter side of the organ's repertoire in performances at San Francisco's Castro Theatre, the Oakland Paramount, and the Berkeley Community Theatre.

DeSYLVA: *California, here I come* —Simon Gledhill (Castro)

WALTON: *Orb & Sceptre March*. GROFÉ: *Mississippi Suite*—Clark Wilson (Castro)

WEAVER: *Toccata* McLAIN: *Babbings*. GRAY: *String of Pearls*—Lew Williams (Oakland)

STOLZ: *My sunshine is you*—Jim Riggs (Oakland)

ANDERSON: *Phantom Regiment March* —Kevin King (Berkeley)

HANRAH: *Stephen Foster Fantasy*. QUILTER: *Children's Overture*. GARTH: *Scherzo*. ELGAR: *Chanson de Matin*. KAPER & GURMANN: *I left my heart in San Francisco*—Simon Gledhill (Castro).

Thanks to Harry Heth, informal audio documentarian for the ATOS, who supplied today's concert recordings, taped during the 1991 ATOS National Convention. Excellent compact discs of the Oakland and San Francisco instruments are available and recommended . . . Simon Gledhill: *Castro Wuritzer*, from TV Recordings, Box 70021, Sunnyvale, CA 94088-4021 (CD-421); and Jim Riggs: *Paramount on Parade*, fr Jim Riggs, P.O. Box 10042, Oakland, CA 94610 (CD-103). For information on the American Theatre Organ Society, write: ATOS, P.O. Box 417490, Sacramento, CA 95841.

Program 9238 9/21/92

The Pachelbel Canon . . . on beyond ubiquitous familiarity to a diverse and delightful repertoire by the master-player of Nuremberg, Johann Pachelbel.

PACHELBEL: *Toccata in e*—E. Power Biggs (1685 Schnitger/Steinkirchen) Columbia KSL-219.

PACHELBEL: *Fugue in C*—Gerd Wachowski (1968 Rieger/St. Jacob's Church, Rothenburg ob der Tauber) MD&G CD-3273 (KIS)

PACHELBEL: *Fugue in b*—Helmut Gleim (1664 Reichel/Marktkirche, Halle) Ars Vivendi CD-2100220 (KIS)

PACHELBEL: *Chaconne in D*—John Butt (1982 Harrold/Hertz Hall, UC-Berkeley) Harmonia Mundi CD-907029

PACHELBEL: *Ciacona in f*—Hans-jürgen Scholze (1755 Silbermann/Dresden Hofkirche) Capriccio CD-10048 (Delta Music)

PACHELBEL: *Vom Himmel hoch* (1) —Franz Haselböck (1752 Hencke/Herzogenburg Monastery, Vienna) Hänssler Classic CD-98559 (KIS)

PACHELBEL: *Canon in D*—Harold Britton (Walsall Town Hall, England) ASV CD-2064 (HM)

PACHELBEL: *Vom Himmel hoch* (II) —Marilyn Mason (1986 Fisk/University of Michigan) Musical Heritage Society CD-512823

PACHELBEL: *Ricercare in c*—Francis Chapelet 1746 Bosch/St. Geroni Church, Mallorca) Harmonia Mundi CD-1901225

PACHELBEL: *Motet, Der Herr ist König* (Psalm 99); *Toccata in c*—Capella Sebaldina Nürnberg; Werner Jacob, o (St. Sebald's Church, Nuremberg) Christophorus VC-74566 (QI)

PACHELBEL: *Fantasia in g*—Elisabeth Ullmann (1714 Sieber/St. Michael's Church, Vienna) MD&G CD-3343 (KIS)

PACHELBEL: *Partita, Christus, der ist mein Leben*—Marilyn Mason (University of Michigan) MHS CD-512393

PACHELBEL: *Ciacona in d*; *Praeludium in d*—Piet Kee (1750 Gabler/Weingarten Abbey) Chandos CD-0520 (KIS)

Program 9239 9/28/92

Mikael Wahlin's American Debut . . . the young Swedish recitalist performs his first concert in the United States at the Riverside Church in New York City (r. 7/23/91).

HILDING ROSENBERG: *Fantasia & Fugue*

HENRY PURCELL: *Voluntary for Double Organ*

OSKAR LINDBERG: *Old Folksong from Dalarna*

EINAR ENGLUND: *Passacaglia*

MAX REGER: *Moment Musical*, Op. 69, no. 4

ERNST KRENEK: *Organ Sonata*, Op. 92, no. 1

JOSEPH JONGEN: *Petit Prélude*

MARCEL DUPRÉ: *Prelude & Fugue in B*, Op. 7, no. 1

GIOVANNI CASINI: *Pensiero secondo*

SIGFRID KARG-ELERT: *The Sun's Evensong, fr Seven Pastels from Lake Constance*

JONGEN: *Sonata Eroica*, Op. 94

A compact disc, Mikael Wahlin plays *Late Romantic Organ Music*, has been issued on Caprice Records CD-21404(OLF)

