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<table>
<thead>
<tr>
<th>Chapters, Founding Date</th>
<th>Newsletter, Editor, &amp; Annual Dues</th>
<th>Membership Inquiries</th>
</tr>
</thead>
</table>
| Boston Organ Club 1965, ’76 OHS Charter | The Coupler, Cuttie Mowers, $5 | Alan Laufman
| Central New York, 1976 | Where the Tracker, Action Is, Carolyn Fix, $5 | Phil Williams
| Chicago Midwest, 1980 | The Organ, Elizabeth Schmitt, $5 | Bob Remsen
| Eastern Iowa, 1982 | Clariana, The Rev. Leo Longan, $5 | Julie Sippel
| Greater New York City, 1969 | The Keraloophon, John Ogasapian, $5 | 10 South Catherine
| Greater St. Louis, 1975 | The Ogher, Elizabeth Schmitt, $5 | La Grange, IL 60052
| Harmony Society (Western PA & Ohio Valley), 1990 | Where the Tracker, Action Is, Carolyn Fix, $5 | August Knoll
| Hilbus (Washington-Baltimore), 1970 | The Whistlebox, to be announced | Richardson, VA 20120
| Kentuckiana (Kentucky-S. Indiana), 1990 | The Whistlebox, to be announced | John D. Phillipe
| Mid-Hudson (New York), 1978 | The Whistlebox, to be announced | Ruth Charters
| New Orleans, 1983 | The Swell Shoe, Russel Deroche, $10 | Karen Lien
| North Texas, 1990 | The Swell Shoe, Russel Deroche, $10 | Rachael Lien
| Pacific-Northwest, 1976 | The Bellows Signal, Beth Barber | David Ruberg
| Pacific-Southwest, 1978 | The Cremona | Seattle, WA 98111
| South Carolina, 1979 | Newsletter, to be announced | Manuel Rosales
| Tannenberg (Central Pa.), 1976 | The Dieffenbuch, John L. Speller, $5 | Kristin Farmer
| Wisconsin, 1988 | The Whistlebox, to be announced | James McFarland

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J O H N O G A S A P I A N ' S R E C E N T E D I T O R I A L r e g a r d i n g T h e H i s t o r i c a l O r g a n i n A m e r i c a 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 descendant 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
As excess — that we may well be trapped by our own erudition. Once "authenticity" as a tangible and easily accessible idea in the performance of early 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**

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.

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, I: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 33½ 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 Cavaille-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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Books


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 Ph.D. 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 excessively 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 organbuilders 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 long-time association with Juergen Ahrend in 1954. He became artistic director at Casavant Freres Limitee 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.
In essays, photographs, measurements and drawings, twelve of North America's best known organ builders each describe one of their recent instruments. Newly published by The Westfield Center, this unprecedented volume includes details on everything from pipework and temperaments to the description one of their recent instruments. Newly published by The Westfield Center, this unprecedented volume includes halls and the builders' historical models.

Contributors: Gene Bedient, Michael Bigelow, George Bozeman, Easthampton, MA

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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 "overall" 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 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.

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' Twelfth and 1st' Tiere. Though Appleton never made such an arrangement of manuals, he provided similar specifications on one manual. Placing the Twelfth and Tiere 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 Pedal Trombone/Tromba was replaced by a Pedal Trombone/Tromba was replaced by a Bombarde. James Thompson of the French Horn was replaced by a Harmonic Trumpet, the Swell Dolce Cornet became a 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 relathered and pipes were cleaned. Charles Callahan played a rededication recital on June 2, 1991.

Allan Dreyfuss of Kew Gardens, NY, has moved for the second time an 1895 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 relathering 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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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
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 Gartner 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. Gartner's name takes on additional importance because of his probable influence on another young organbuilder who had recently arrived in this country, William Schuelke.

Gottlieb Friedrich Gärtner (Gaertner/Gartner) 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 1895, 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. 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 Gamekeeper's lodge at the entrance to the forest with his wife and six children, of which my father, Gottlieb Gärtner and Aunty 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.
“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. 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 August 1923), 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.]"8

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“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. [Maria Wilhelmine (Gartner) Allmendinger lists Stettin as in Pomerania, which would make it the modern city of Szczecin, Poland.] Father accepted this position and went ahead alone. Later mother followed with the four children. It was a long hard journey, taken partly by stage-coach and partly by railroad, with no Pullman nor modern conveniences. This was a hard change for us as the climate was much 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 Gartner 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 (Aunty Widenmann) and Albert (Uncle Gartner) — 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, 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, 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.

“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. 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 Allmendinger on August 24, 1871. 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 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.

As more children arrived and the house becoming 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, Gartner seems to have employed the young William Schuelke, who later became a prominent Milwaukee organ-builder. Schuelke is shown in the 1870 census of Ann Arbor as a young man, age 21, working in an organ factory.

In an 1869 advertisement Gartner 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 Gartner Widenmann).

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. 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 Gartner’s advertisement above) assisted at the dedication of their building in 1868. Their organ was installed by an Ann Arbor organbuilder in December 1870 at a cost of $1996.

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

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. 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 Peterson’s story, had already apprenticed as a cabinetmaker 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.

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 $1,300. It was dedicated on 4 December 1876 with a concert by Professor Frieze of the University of Michigan and George N. Lovejoy. The organ for Bethlehem Church (now Bethlehem United Church of Christ) was mentioned in Mrs. Peterson’s narrative. 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.

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.

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.

*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.*
This drawing by David Allmendinger is dated 1880 but is otherwise unidentified. The case would be about 17" tall by 9 1/2".
Notes
1. Family Register of the Evangelical Church, Ludwigsburg, Wurttemberg, 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. Bothnang 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 Katharina Widmaier was born in Cannstatt, Wurttemberg 4 April 1824, the daughter of Johann Gottlieb Widmaier and Christiane Rosine Beitter, according to the family register of the Evangelical Church, Ludwigsburg, 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, Wurttemberg, 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 Gott. 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 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 [Gartner] 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 Gartner’s handwritten copy probably misread this date. A drawing of the case of the organ was dated 1878, the year that Gartner died.


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.


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


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. G. Hook Opus 396 at the Presbyterian Church in his native Newburyport, Mass.
George Greenleaf (born February 26, 1807) may have been born in this house. Certainly they grew up there.

A sketch of the Hook house, prepared in the nineteenth century from living recollection, was published in 1928. 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 casement 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.

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 morning. 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 everything well here our 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 newspaper extracted from a Boston paper (being one of the flying hearsay reports) of Franklin's death calculating to give an erroneous 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 erroneous 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 physician 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 physical 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 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 painful subject than we can help but be grateful 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 dearest 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 unkindly 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 & profusely 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 borne 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 very much 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 referred 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" folks must wait. You must all keep up a cheerful heart for the Lord is with us. I am sorry to hear that Miss Peel is very 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 Caroline 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 — one, as a good many are in care of her. and 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 world 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

<table>
<thead>
<tr>
<th>Name</th>
<th>Birth Date</th>
<th>Marital Status</th>
<th>Death Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>William Hook</td>
<td>b. 19 February 1777</td>
<td>m. 2 March 1800, Abigail Greenleaf</td>
<td>She died 14 December 1851 of “General Debility.”</td>
</tr>
<tr>
<td>William Hook, Jr.</td>
<td>b. June 1800</td>
<td>m. int* 4 April 1833, Abigail Ross</td>
<td>d. 10 March 1869</td>
</tr>
<tr>
<td>Elias Hook</td>
<td>b. 11 March 1805</td>
<td>m. (1st) --- Emma M. --</td>
<td>d. 10 November 1840 of apoplexy</td>
</tr>
<tr>
<td>James Franklin Hook</td>
<td>b. 1811</td>
<td>never married</td>
<td>d. 22 August 1837</td>
</tr>
<tr>
<td>Caroline Hook</td>
<td>b. 1814</td>
<td>never married</td>
<td>d. 20 August 1857 of apoplexy</td>
</tr>
<tr>
<td>Emeline Abigail Hook</td>
<td>b. 13 May 1818</td>
<td>m. 18 March 1841 Frederick W. Todd</td>
<td>d. 15 January 1894</td>
</tr>
</tbody>
</table>

*marriage intention announced in newspaper or pulpit

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.

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
3. Bushby, p. 3.
5. Vital Records of Salem, Massachusetts, to the End of the Year 1849 (Salem, Mass.: Essex Institute, 1916-1925), III (Marriages), 516.
15. Most 19th-century Salem historians reflect this attitude in varying degrees. For example, see Charles S. Osgood, *Historical Sketch of Salem, 1628-1879* (Salem: Essex Institute, 1879), pp. 21-37.
17. Vital Records of Salem... (1925), V (Deaths), p. 341.
20. Bushby, p. 3.
21. *Boston Deaths*
26. Bushby, p. 3.
The organ at Grace Episcopal Church, Newton Corner, Massachusetts, is located to the left of the chancel behind elaborate but open, carved, screens.
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 Stoplist

**GREAT (Manual I)**

- 16' Bourdon
- 8' Open Diapason
- 8' Dulciana
- 8' Melodia
- 4' Octave
- 2' Fifteenth
- III Mixture
- 8' Trumpet

**Swell (Manual II)**

- 8' Open Diapason
- 8' Viola
- 4' Harmonic Flute
- 4' Violina
- 8' Bassoon-Oboe

**PEDAL**

- 16' Diapason
- 16' Bourdon
- 8' Flute

**COUPLERS AND ACCESSORIES**

- Swell to Great 8'
- Swell to Great 4'
- Great to Pedal 8'
- Swell to Pedal 4'
- Tremolo
- Blower's signal

**OTHER DATA**

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

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 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 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.

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. 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.

As the parish grew, it quickly paid off its construction debt and the building was consecrated on the Feast of Saint Andrew, November 30, 1887, by The Rt. Rev. Benjamin H. Paddock, Bishop of Massachusetts. 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. Dr. Shinn continued his active support of church music and was co-editor of *The Book of Praise*. The following contemporary review speaks of its significance:

This is one of the most compendious books of sacred music that 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.

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." An es-

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Grace Episcopal Church, Newton Corner, Massachusetts, completed in 1873
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 in the Hastings Memorandum to the Contract of 1909.

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.
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.

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

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, 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,
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
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 recom-
mended to the Vestry that the organ and its console be retained in
their present locations. 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 enhan-
cements 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 ap-
peared 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 re-
stored, 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, consider-
able 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
Reflective surface provided by a Keene cement finish especially aids pipes. The natural resonance of the case aids immensely in projecting vigorous congregational singing, especially on major festival days, without the addition of an antiphonal organ. The entire 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.

Totally, 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.

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

<table>
<thead>
<tr>
<th><strong>GREAT</strong></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>8' Open Diapason</td>
<td>[1873]</td>
</tr>
<tr>
<td>8' Salicional</td>
<td>[1873 &amp; 1909]</td>
</tr>
<tr>
<td>8' Voix Celeste</td>
<td>[1927]</td>
</tr>
<tr>
<td>8' Bourdon</td>
<td>[1991; in 40% tin]</td>
</tr>
<tr>
<td>8' Principal</td>
<td>[1991; in 40% tin; 1-32 in façade]</td>
</tr>
<tr>
<td>2' Octave</td>
<td>[1991; in 40% tin]</td>
</tr>
<tr>
<td>2' Fifteenth</td>
<td>[1873]</td>
</tr>
<tr>
<td>Inc. Mixture 8'/3'</td>
<td>[1909; no bottom octave]</td>
</tr>
<tr>
<td>8' Trumpet</td>
<td>[1927]</td>
</tr>
</tbody>
</table>

**Swell**

<table>
<thead>
<tr>
<th><strong>Swell</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>8' Open Diapason</td>
<td>[1873 &amp; 1991]</td>
</tr>
<tr>
<td>8' Salicional</td>
<td>[1873 &amp; 1909]</td>
</tr>
<tr>
<td>8' Voix Celeste</td>
<td></td>
</tr>
<tr>
<td>8' Bourdon</td>
<td>[1873]</td>
</tr>
<tr>
<td>4' Fugara</td>
<td>[1991; in 40% tin]</td>
</tr>
<tr>
<td>4' Traverse Flute</td>
<td>[1873]</td>
</tr>
<tr>
<td>Inc. Mixture 2'/3'</td>
<td>[1991; in 40% tin]</td>
</tr>
<tr>
<td>8' Oboe</td>
<td>[1873 &amp; 1909]</td>
</tr>
</tbody>
</table>

**Antiphonal**

<table>
<thead>
<tr>
<th><strong>Antiphonal</strong></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>8' Bourdon</td>
<td>[1991; 1-12 in wood; 13-58 in 25% tin; 25-58 with chimneys]</td>
</tr>
<tr>
<td>4' Principal</td>
<td>[1991; in 40% tin; 1-32 in façade]</td>
</tr>
<tr>
<td>2' Octave</td>
<td>[1991; in 40% tin]</td>
</tr>
<tr>
<td>Inc. Mixture 8'/3'</td>
<td>[1991; in 40% tin]</td>
</tr>
</tbody>
</table>

**Pedal**

<table>
<thead>
<tr>
<th><strong>Pedal</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Open Diapason</td>
<td>[1873 &amp; 1991]</td>
</tr>
<tr>
<td>16' Bourdon</td>
<td>[1873]</td>
</tr>
<tr>
<td>8' Principal Bass</td>
<td>[1991; in zinc and 40% tin]</td>
</tr>
<tr>
<td>8' Bourdon</td>
<td>[1991; in wood; extension of 16' Bourdon]</td>
</tr>
<tr>
<td>4' Octave Bass</td>
<td>[1991; in 40% tin; extension of 8' Principal Bass]</td>
</tr>
<tr>
<td>16' Posaune</td>
<td>[1991; in full length; in zinc and 50% tin]</td>
</tr>
</tbody>
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**Accessories**

<table>
<thead>
<tr>
<th><strong>Accessories</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Balanced Crescendo Pedal</td>
<td></td>
</tr>
<tr>
<td>Balanced Swell Pedal</td>
<td></td>
</tr>
</tbody>
</table>

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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 6' 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.
### Great

<table>
<thead>
<tr>
<th>Pipe</th>
<th>Inside Dia.</th>
<th>Mouth Width</th>
<th>Cut up Chim.</th>
<th>Hole Dia. Chimes</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-1</td>
<td>153.9</td>
<td>109.6</td>
<td>36.6</td>
<td>17.1</td>
</tr>
<tr>
<td>C-13</td>
<td>91.3</td>
<td>67.2</td>
<td>19.9</td>
<td>10.7</td>
</tr>
<tr>
<td>C-25</td>
<td>56.7</td>
<td>44.2</td>
<td>13.2</td>
<td>9.0</td>
</tr>
<tr>
<td>C-37</td>
<td>33.8</td>
<td>26.9</td>
<td>8.1</td>
<td>6.2</td>
</tr>
<tr>
<td>C-49</td>
<td>13.3</td>
<td>10.0</td>
<td>3.2</td>
<td>3.7</td>
</tr>
</tbody>
</table>

Pipe no. 1 is marked “CC/690.” Pipes 1-19 are in zinc; remainder in 40% tin.

### Fifteenth 2\'-2\'-3\' Pitch

<table>
<thead>
<tr>
<th>Pipe</th>
<th>Inside Dia.</th>
<th>Mouth Width</th>
<th>Cut up Chim.</th>
<th>Hole Dia. Chimes</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-1</td>
<td>48.8</td>
<td>37.0</td>
<td>11.2</td>
<td>7.5</td>
</tr>
<tr>
<td>C-13</td>
<td>28.1</td>
<td>20.9</td>
<td>6.4</td>
<td>6.4</td>
</tr>
<tr>
<td>C-25</td>
<td>17.1</td>
<td>13.2</td>
<td>4.3</td>
<td>5.4</td>
</tr>
<tr>
<td>C-37</td>
<td>10.5</td>
<td>7.2</td>
<td>2.3</td>
<td>4.3</td>
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<tr>
<td>C-49</td>
<td>6.7</td>
<td>4.7</td>
<td>1.7</td>
<td>3.2</td>
</tr>
</tbody>
</table>

Pipe no. 1 is marked “2221/Dol Cornet/C.” Pipes 2-58 are made of 40% tin.

### Twelfth 2\'-2\'-3\' Pitch

<table>
<thead>
<tr>
<th>Pipe</th>
<th>Inside Dia.</th>
<th>Mouth Width</th>
<th>Cut up Chim.</th>
<th>Hole Dia. Chimes</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-1</td>
<td>57.4</td>
<td>40.7</td>
<td>11.6</td>
<td>5.2</td>
</tr>
<tr>
<td>C-13</td>
<td>34.1</td>
<td>24.4</td>
<td>7.5</td>
<td>3.7</td>
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<tr>
<td>C-25</td>
<td>20.2</td>
<td>14.3</td>
<td>4.4</td>
<td>2.4</td>
</tr>
<tr>
<td>C-37</td>
<td>12.0</td>
<td>8.4</td>
<td>2.5</td>
<td>1.9</td>
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<tr>
<td>C-49</td>
<td>7.1</td>
<td>5.2</td>
<td>1.7</td>
<td>1.9</td>
</tr>
</tbody>
</table>

Pipes are made of 40% tin.

### Pipe Scales and Notes

<table>
<thead>
<tr>
<th>Pipe</th>
<th>Inside Dia.</th>
<th>Mouth Width</th>
<th>Cut up Chim.</th>
<th>Hole Dia. Chimes</th>
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</thead>
<tbody>
<tr>
<td>C-1</td>
<td>48.8</td>
<td>37.0</td>
<td>11.2</td>
<td>7.5</td>
</tr>
<tr>
<td>C-13</td>
<td>28.1</td>
<td>20.9</td>
<td>6.4</td>
<td>6.4</td>
</tr>
<tr>
<td>C-25</td>
<td>17.1</td>
<td>13.2</td>
<td>4.3</td>
<td>5.4</td>
</tr>
<tr>
<td>C-37</td>
<td>10.5</td>
<td>7.2</td>
<td>2.3</td>
<td>4.3</td>
</tr>
<tr>
<td>C-49</td>
<td>6.7</td>
<td>4.7</td>
<td>1.7</td>
<td>3.2</td>
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</tbody>
</table>

Pipe no. 1 is marked “2221/Dol Cornet/C.” and is made of 40% tin.

### Flute d’Amour 4’

<table>
<thead>
<tr>
<th>Pipe</th>
<th>Diameter</th>
<th>Chimney Dia.</th>
<th>Chim. Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-1</td>
<td>54.7</td>
<td>27.9</td>
<td>11.0</td>
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<tr>
<td>C-13</td>
<td>32.8</td>
<td>14.2</td>
<td>6.3</td>
</tr>
<tr>
<td>C-25</td>
<td>19.6</td>
<td>7.4</td>
<td>4.3</td>
</tr>
<tr>
<td>C-37</td>
<td>21.5</td>
<td>4.2</td>
<td>--</td>
</tr>
<tr>
<td>C-49</td>
<td>13.9</td>
<td>2.7</td>
<td>--</td>
</tr>
</tbody>
</table>

Pipe no. 1 is marked “221/Fl d’Am/C.”

Pipe no. 13 of the 2-2/3’ rank is marked “2221/Dol Cornet/C/12/1.”

**Notes**


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.


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.


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.


22. Vestry Minutes, March 9, 1927, 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.
Trumpet 8'

<table>
<thead>
<tr>
<th>Pipe no.</th>
<th>Resonator inside dia.</th>
<th>Shallot outside dia.</th>
<th>Tongue width</th>
<th>Tongue thickness</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-1</td>
<td>102.0</td>
<td>11.1/16.8</td>
<td>5.0/12.6</td>
<td>0.50</td>
</tr>
<tr>
<td>C-13</td>
<td>79.0</td>
<td>9.0/13.0</td>
<td>3.6/9.6</td>
<td>0.36</td>
</tr>
<tr>
<td>C-25</td>
<td>58.5</td>
<td>7.7/10.5</td>
<td>3.2/7.0</td>
<td>0.19</td>
</tr>
<tr>
<td>C-37</td>
<td>52.7</td>
<td>6.8/8.6</td>
<td>2.5/5.3</td>
<td>0.15</td>
</tr>
<tr>
<td>C-49</td>
<td>41.0</td>
<td>6.8/7.0</td>
<td>2.6/4.8</td>
<td>0.11</td>
</tr>
</tbody>
</table>

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

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

C-8 block is stamped: "A. A. Bell Voice/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'

<table>
<thead>
<tr>
<th>Pipe No.</th>
<th>Inside Dia.</th>
<th>Mouth Width Cut Up</th>
<th>Hole Dia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-1</td>
<td>142.6</td>
<td>112.0</td>
<td>34.0</td>
</tr>
<tr>
<td>C-13</td>
<td>87.0</td>
<td>68.3</td>
<td>19.5</td>
</tr>
<tr>
<td>C-25</td>
<td>49.4</td>
<td>37.7</td>
<td>12.5</td>
</tr>
<tr>
<td>C-37</td>
<td>28.7</td>
<td>23.0</td>
<td>7.2</td>
</tr>
<tr>
<td>C-49</td>
<td>17.3</td>
<td>13.3</td>
<td>4.2</td>
</tr>
</tbody>
</table>

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'

<table>
<thead>
<tr>
<th>Pipe No.</th>
<th>Inside Dia.</th>
<th>Width</th>
<th>Cut up</th>
<th>Hole Dia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-1</td>
<td>98.6</td>
<td>68.0</td>
<td>19.8</td>
<td>10.0</td>
</tr>
<tr>
<td>C-13</td>
<td>64.4</td>
<td>44.8</td>
<td>12.9</td>
<td>8.0</td>
</tr>
<tr>
<td>C-25</td>
<td>38.4</td>
<td>29.4</td>
<td>9.2</td>
<td>4.9</td>
</tr>
<tr>
<td>C-37</td>
<td>22.1</td>
<td>16.8</td>
<td>5.3</td>
<td>3.5</td>
</tr>
<tr>
<td>C-49</td>
<td>13.5</td>
<td>10.2</td>
<td>3.4</td>
<td>2.4</td>
</tr>
</tbody>
</table>

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

VoixCeleste 8'

<table>
<thead>
<tr>
<th>Pipe No.</th>
<th>Inside Dia.</th>
<th>Width</th>
<th>Cut up</th>
<th>Hole Dia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-13</td>
<td>56.7</td>
<td>37.0</td>
<td>12.2</td>
<td>6.3</td>
</tr>
<tr>
<td>C-25</td>
<td>31.6</td>
<td>22.6</td>
<td>7.4</td>
<td>3.8</td>
</tr>
<tr>
<td>C-37</td>
<td>19.5</td>
<td>14.6</td>
<td>4.4</td>
<td>2.7</td>
</tr>
<tr>
<td>C-49</td>
<td>12.0</td>
<td>9.2</td>
<td>3.0</td>
<td>2.0</td>
</tr>
</tbody>
</table>

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

Stopped Diapason 8'

<table>
<thead>
<tr>
<th>Pipe No.</th>
<th>Inside Dia.</th>
<th>Width</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-1</td>
<td>82.0 x 106.0</td>
<td>41.6</td>
</tr>
<tr>
<td>C-13</td>
<td>49.5 x 63.5</td>
<td>24.1</td>
</tr>
<tr>
<td>C-25</td>
<td>29.0 x 37.7</td>
<td>14.7</td>
</tr>
<tr>
<td>C-37</td>
<td>17.4 x 22.2</td>
<td>8.5</td>
</tr>
<tr>
<td>C-49</td>
<td>10.2 x 14.0</td>
<td>5.0</td>
</tr>
</tbody>
</table>

Pipes are marked "690." Pipes 1-49 are in wood; remainder are open pipes in 28% tin.

Fugara 4'

<table>
<thead>
<tr>
<th>Pipe No.</th>
<th>Inside Dia.</th>
<th>Width</th>
<th>Thickness</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-1</td>
<td>77.7</td>
<td>62.6</td>
<td>19.6</td>
</tr>
<tr>
<td>C-13</td>
<td>46.2</td>
<td>37.6</td>
<td>10.4</td>
</tr>
<tr>
<td>C-25</td>
<td>27.6</td>
<td>21.8</td>
<td>6.3</td>
</tr>
<tr>
<td>C-37</td>
<td>16.3</td>
<td>13.1</td>
<td>3.6</td>
</tr>
<tr>
<td>C-49</td>
<td>9.7</td>
<td>7.5</td>
<td>2.0</td>
</tr>
</tbody>
</table>

Traverse Flute 4'

<table>
<thead>
<tr>
<th>Pipe No.</th>
<th>Inside Dia.</th>
<th>Width</th>
<th>Thickness</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-1</td>
<td>67.7</td>
<td>54.6</td>
<td>23.5</td>
</tr>
<tr>
<td>C-13</td>
<td>53.5</td>
<td>41.0</td>
<td>16.9</td>
</tr>
<tr>
<td>C-25</td>
<td>35.5</td>
<td>28.5</td>
<td>11.1</td>
</tr>
<tr>
<td>C-37</td>
<td>21.6</td>
<td>17.6</td>
<td>6.1</td>
</tr>
<tr>
<td>C-49</td>
<td>14.3</td>
<td>10.3</td>
<td>4.0</td>
</tr>
</tbody>
</table>

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'

Pipe No. 2 is marked "C/1-1/3'-G is 32.6. Composition:

Principal Flute 8'

<table>
<thead>
<tr>
<th>Pipe No.</th>
<th>Inside Dia.</th>
<th>Width</th>
<th>Hole Dia.</th>
<th>Chimney diameter</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-1</td>
<td>84.7</td>
<td>65.4</td>
<td>19.8</td>
<td>9.8</td>
</tr>
<tr>
<td>C-13</td>
<td>50.0</td>
<td>40.1</td>
<td>11.0</td>
<td>8.8</td>
</tr>
<tr>
<td>C-25</td>
<td>29.7</td>
<td>24.1</td>
<td>6.4</td>
<td>4.9</td>
</tr>
<tr>
<td>C-37</td>
<td>17.5</td>
<td>14.5</td>
<td>3.9</td>
<td>3.6</td>
</tr>
<tr>
<td>C-49</td>
<td>10.5</td>
<td>8.6</td>
<td>2.2</td>
<td>2.4</td>
</tr>
</tbody>
</table>

Octave 2'

<table>
<thead>
<tr>
<th>Pipe No.</th>
<th>Inside Dia.</th>
<th>Width</th>
<th>Hole Dia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-1</td>
<td>46.2</td>
<td>32.8</td>
<td>9.8</td>
</tr>
<tr>
<td>C-13</td>
<td>27.4</td>
<td>19.1</td>
<td>5.4</td>
</tr>
<tr>
<td>C-25</td>
<td>15.5</td>
<td>12.3</td>
<td>3.2</td>
</tr>
<tr>
<td>C-37</td>
<td>8.9</td>
<td>7.8</td>
<td>2.1</td>
</tr>
<tr>
<td>C-49</td>
<td>5.1</td>
<td>4.8</td>
<td>1.3</td>
</tr>
</tbody>
</table>

III Mixture 1-1/3'

<table>
<thead>
<tr>
<th>Pipe No.</th>
<th>Inside Dia.</th>
<th>Diameter</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-1</td>
<td>1-1/3'</td>
<td>1'</td>
</tr>
<tr>
<td>C-13</td>
<td>2'</td>
<td>1-1/3'</td>
</tr>
<tr>
<td>C-25</td>
<td>2-2/3'</td>
<td>2'</td>
</tr>
<tr>
<td>C-37</td>
<td>4'</td>
<td>2-2/3'</td>
</tr>
<tr>
<td>C-49</td>
<td>8'</td>
<td>2-2/3'</td>
</tr>
</tbody>
</table>

PEDAL

Open Diapason 16'

<table>
<thead>
<tr>
<th>Pipe No.</th>
<th>Inside Dia.</th>
<th>Diameter</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-1</td>
<td>265.0 x 330.0</td>
<td>90.0</td>
</tr>
<tr>
<td>C-13</td>
<td>139.7 x 178.0</td>
<td>46.6</td>
</tr>
<tr>
<td>C-25</td>
<td>89.0 x 144.3</td>
<td>25.1</td>
</tr>
</tbody>
</table>

Bourdon 16'

<table>
<thead>
<tr>
<th>Pipe No.</th>
<th>Inside Dia.</th>
<th>Diameter</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-1</td>
<td>241.3 x 196.9</td>
<td>92.0</td>
</tr>
<tr>
<td>C-13</td>
<td>141.0 x 115.9</td>
<td>57.2</td>
</tr>
<tr>
<td>C-25</td>
<td>85.7 x 69.9</td>
<td>34.9</td>
</tr>
</tbody>
</table>

Principal Bass 8'

<table>
<thead>
<tr>
<th>Pipe No.</th>
<th>Inside Dia.</th>
<th>Diameter</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-1</td>
<td>157.5</td>
<td>122.3</td>
</tr>
<tr>
<td>C-13</td>
<td>99.3</td>
<td>77.2</td>
</tr>
<tr>
<td>C-25</td>
<td>62.1</td>
<td>49.0</td>
</tr>
</tbody>
</table>

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

Posaune 16'

<table>
<thead>
<tr>
<th>Pipe No.</th>
<th>Inside Dia.</th>
<th>Diameter</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-1</td>
<td>240.0</td>
<td>14.6/24.0</td>
</tr>
<tr>
<td>C-13</td>
<td>111.0</td>
<td>13.4/19.0</td>
</tr>
<tr>
<td>C-25</td>
<td>87.5</td>
<td>9.7/14.2</td>
</tr>
</tbody>
</table>

Shallots 1-24 are faced with leather.
RESPONDING TO A PLEA from the National Council, many OHS members voluntarily raised the level at which they contribute, 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.

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By early August, members had propelled the Campaign for the Archives, which was announced in late February, to about 20% of its $50,000 goal. Those listed below contributed about $10,000.

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Anthony W. Ullmer
Charles J. Updegraff
Joe J. Valero
Robert Van Nostrand
The Rev. Gerald Vandervart
Mary R. Vessels
Vines Organ Library
Edward Wagner
Ronald A. Wahl
Robert W. Waldele
Albert H. Walker
Charles Dodgley Walker
Gary Walker
James E. Wallmann
Bruce W. Walters, M.D.
Robert N. Waters
Malcolm Wechsler
Dexter M. Welton
Larry L. Wheelock
Marshall Whisnant
David C. Widrig
David K. Wigron
James O. Wilkes
The Rev. B. McKe. Williams
Philip H. Williams
Robert G. Withers
Lola Wolf
Edward P. Wong
Dennis S. Wujick
Henry W. Yocum
The Rev. Carol Heny Youse
Robert G. Zanca
Dorothy Zaremba
John Curtis Ziegler
Robert G. Zoepf, Sr.
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 can care enough to listen and to present them! MOZART: Fantasia in F, K. 608—Kemneth Grinnell (1863 E. & G.G. Hook/Immaculate Conception Church, Boston)
RICHARD BIGGS: Toccata on De Gra-tias—Rosalind Mohsens (1877 John-son & Son/Chapel of Our Lady of Good Counsel, Manakin, VA)
GUILLM: Overtone (St Asea Maria), Op. 65, No. 5—Edward Zimmerman (1893 Woodberry & Harris/1st Presbyteri-an Church, Waynesboro, VA)
BACH: Fugue in D (Fiddle) S. 547—Natalie Edwards (1784 Jardine/St. Mary’s Church, Charleston, SC)
VIENNE: Carillon de Westminster, ft Fantasy Pieces, Op. 54—Stephen Schaefer (1886 Roosevelt/ Mt Pleasant Presbyterian Church, Mount Pleasant, WV)
OLIVER SHAW: Winchester Walking Variations. JOSEPH DOLL: 2 Hymns. J.C. MOLLER: Lesson II—Philip Cooper (early 19th century org by Conrad Dickson, SC)
FISCHER: Prelude in a—Philip Cooper (1850 Kraus/Old Norriton Presbyteri-an Church, Norriton PA)
DISTRIBUTOR: Staightstuck—Naomi Rowley (1838 Erben/Grace Episcopal Church, Galena, IL)
ZIPOIL: A. v. Thomas Conlinna—Philip Cooper (Norriton Church)
WIDOR: Adagio & Toccata, ft Organ Symphony No. 5, Op. 42—Edward Zimmerman (1st Presbyterian Church, Waynesboro, VA)
Those recordings were provided courtesy of the Organ Historical Society, Box 2681, 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 BUXTEHUDE: Chaconne in e-Wolf-La Corona
Program 9233 8/17/92
music, crowned by Ernst Krenek’s bau on organs at Southern College BUXTEHUDE: Toccata in F
LOUIS HARDIN (“Moondog”): Chac­onnes
GUILLM: Petit Prelude & Fugue in B, Op. 94—Franz Lehrndorfer (Munich)—Fritz Storfinger (Herz-Jesu Church, Galena, IL)—Jerry Cooper (Norriton Church)
SAMUEL de LANGE: Sonata—William Infectio, SC)
JOHN KNOWLES PAlNE: Prelude in b, Adagio—Richard Woodberry & Harris/1st Presbyteri-an Church, Boston)
JOHN KNOWLES PAlNE: Toccata—Kevin King (Berkeley)
HYMN: Vom Himmel hoch, fr Organ Symphony (r. 7/23/91).
GIOVANNI CASINI: Pensiero secondo—Jim Riggs (Berkeley) Harmonia Mundi CD-907029 (Delta Music)

Program 9234 8/24/92
Sounds of Yesterday... Harald Vogel plays music of the 16th through 18th centuries on the recent John Brom-baugh organs at Southern College BUXTEHUDE: Toccata in F

Program 9235 8/31/92
O.H.S. in Iowa... performances on the historic Simon Gliedhill (1866 Moline/S. John Lutheran Church, Dubuque)
FRANCK: Pieces in F, fr L’organiste BRAHMS: Chorale-Prelude, Schmücke dich, o liebe Seele. HYMN: Deck thyself, my soul, with gladness—Carole Hawkins (1883 Moline/St. Mary’s Church, Davenport)
DUPRÉ: Le Tombeau de Titelouze, Op 38 (selections)—George Bozeman (1912 Pilcher’s Sons/Trinity Episcopal Church, Iowa City)
LIZST: Adagio—John Seboldt (1868 King/St. Joseph’s Church, Richmond-ville)
MS. Long's recorded performances are available from Vogt Quality Recordings (Box 302, Needham, MA 02192) and on the Kohn International Classics label. Ms. Belcher's record-ings are issued by Direct-to-Tape Recording Company (14 South Avenue, Haddon Heights, NJ 08035).
This broadcast was first issued as Program #8736 in September 1987.

Program 9237 9/14/92
California Capers... American The­ater Organ Society colleagues celebrate the lighter side of the organ’s repertoire in performance. Excerpted Seventeen compact discs of the Oakland and San Francisco instruments are available and recommended... Simon Gliedhill: Castello Wurlitzer, from TV Recordings, Box 10042, Oakland, CA 94610 (CD-103).
HALP: Fugue in b—Helmut Gleim (1644 Reichl/Maltese Kirche, Hall) Ars Vivendi CD-210023 (KIS)
HALP: Toccata in D—John Butt (1982 Harrold/Hertz Hall, UC-Berkeley) Harmonia Mundi CD-907029 (Delta Music)
HALP: From the Himmel hoch (1)—Franz Haselböck (1752 Hencke/ Herzogenburg Monastery, Vienna) Händler Classic CD-98859 (KIS)

Program 9238 9/21/92
The Pachelbel Canon... on beyond ubiquitous familiarity to a diverse and delightful repertoire by the master­player of Nuremberg, Johann Pachelbel.
PACHELBEL: Toccata in e—Power Biggs (1685 Schnitger/Steinichkirchen) Columbia KSL-219
PACHELBEL: Fugue in C—Gerd Wachowski (1968 Rieger/St. Jacob’s Church, Rothenburg ob der Tauber) MDAG CD-3275 (KIS)
PACHELBEL: Fugue in b—Helmut Gleim (1644 Reichl/Maltese Kirche, Hall) Ars Vivendi CD-210023 (KIS)
PACHELBEL: Toccata in D—John Butt (1982 Harrold/Hertz Hall, UC­Berkeley) Harmonia Mundi CD-907029 (Delta Music)
PACHELBEL: From the Himmel hoch (1)—Franz Haselböck (1752 Hencke/ Herzogenburg Monastery, Vienna) Händler Classic CD-98859 (KIS)

Program 9239 9/28/92
Mikael Wahlen’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).
RUSSEL LINDBERG: Fantasia & Fugue
BERLINGER: Variations on a theme of F.

Program 9240 9/1/92
The Pachelbel Canon... A compact disc, Mikael Wahlen plays Late Romantic Organ Music, has been issued on Caprice Records CD-21404 (OLF).

Program 9241 9/8/92
The Pachelbel Canon... A compact disc, Mikael Wahlen plays Late Romantic Organ Music, has been issued on Caprice Records CD-21404 (OLF).

Program 9242 9/15/92
The Pachelbel Canon... A compact disc, Mikael Wahlen plays Late Romantic Organ Music, has been issued on Caprice Records CD-21404 (OLF).