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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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Central New York, 1976	<i>The Coupler</i> , Cullie Mowers, \$5	Phil Williams Box F Remsen, NY 13438
Chicago Midwest, 1980	<i>The Stopt Diapason</i> , Susan R. Friesen, \$12	Julie Stephens 10 South Catherine La Grange, IL 60525
Eastern Iowa, 1982	<i>Newsletter</i> , Mark Nemmers, \$7.50	August Knoll Box 486 Wheatland, IA 52777
Greater New York City, 1969	<i>The Keraulophon</i> , John Ogasapian, \$5	Alan Laufman Box 104 Harrisville, NH 03450
Greater St. Louis, 1975	<i>The Cypher</i> , Eliza- beth Schmitt, \$5	John D. Phillippe 4336 DuPage Dr. Bridgeton, MO 63044
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Kentuckiana (Kentucky-S. Indiana), 1990	<i>Quarter Notes</i> , \$10	Keith E. Norrington 629 Roseview Terrace New Albany, IN 47150
Mid-Hudson (New York), 1978	<i>The Whistlebox</i> , to be announced	
New Orleans, 1983	<i>The Swell Shoe</i> , Russel Deroche, \$10	Rachelen Lien 1010 Nashville Avenue New Orleans, LA 70015
North Texas, 1990	to be announced	
Pacific-Northwest, 1976	<i>The Bellows Signal</i> , Beth Barber	David Ruberg Box 2354 Seattle, WA 98111
Pacific-Southwest, 1978	<i>The Cremona</i>	Manuel Rosales 1737 Maltman Ave. Los Angeles, CA 90026
South Carolina, 1979	<i>Newsletter</i> , to be announced	Kristin Farmer 3060 Fraternity Church Rd. Winston-Salem, NC 27107
Tannenberg (Central Pa.), 1976	<i>The Dieffenbuch</i> , John L. Speller, \$5	James McFarland 114 N. George St. Millersville, PA 17551
Wisconsin, 1988	<i>Die Winerflöte</i> , David Bohn, \$5	Phyllis Frankenstein 120 Dana Drive Beaver Dam, WI 53916

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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: Barbara Owen traces John Henry Willcox's career as musician and organbuilder, beginning on page 13. His firm built op. 15 for the Lowell, Massachusetts, residence of Joseph Ely in 1871. It was photographed in 1978 at the Fifth Street Baptist Church in Lowell, where it had been moved ca. 1885 and where it burned with the building in 1979. Photo by Bill Van Pelt. NOTE: The photographs which appeared on the cover and without credit in Elizabeth Towne Schmitt's article on Ann Arbor organbuilders were provided by the Michigan Historical Collection, Bentley Historical Library, University of Michigan.

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The Archdeacon and the Dean

EDITORIAL

THE JANUARY 1992 ISSUE of the quarterly *Reporter* of our sister society the British Institute of Organ Studies, reprints — with appropriate editorial concern — part of a seemingly official publication of the Dioceses of Rochester, issued over the name of the archdeacon and entitled “Is the Pipe Organ the Right Instrument for Church Worship Today?”

The venerable gentleman argues the negative, buttressing his position with some truly amazing assertions; to wit: the use of “pipe” organs is a “Victorian innovation”; large builders are “inordinately expensive,” while “most small firms produce poor work”; recycled organs are “often restricted and poorly maintained”; and, in any case, “pipe” organs are “non-rhythmic — fine for smooth flowing tunes but unsuitable for much modern music demanding more interesting rhythms.” On the other hand, the “modern computer organ [is] ideal for modern worship [and] increasingly popular in large parish churches and Cathedrals.”

Of course, most of us have heard all this before from certain disingenuous quarters; and from such, we suppose, it is to be expected. “*Cui bono?*” as the lawyers say. But the mind boggles at the sheer amount of misinformation — historical, liturgical and musical — that the archdeacon has

officially and off-handedly dispensed to his poor diocese. Informed and concerned members of BIOS are, need it be said, doing their best collectively and individually to undo the damage caused by the missive, and they certainly deserve our support.

But we on the other side of the pond are not without our own knights of benightedness. Not long ago, we received the newsletter of an urban and presumably urbane AGO chapter in this area, in which the dean used his monthly column to tout the benefits of electronics over organs with the same tired shibboleths: new organs are too expensive for any church, recycled organs are “somebody else’s problems,” and so on. To add insult to ignorance, subsequent issues of the newsletter declined to publish even a sampling of the responses from individuals who were — to put it with some delicacy — a shade better informed about the subject than the dean.

It seems to us that there is but one moral to be learned from all this. For both BIOS and the OHS, education has to be a continuing priority, so that clergy, musicians, and lay committees will know enough to disregard such speciousness, even when it emanates from so apparently authoritative a source as the archdeacon of a diocese or the dean of an AGO chapter.

JKO

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LETTERS

Editor:

A performance on a recent *Pipedreams* program of Bach's Fantasy & Fugue in G minor quite took my breath away. I recognized the organ as the Cavallé-Coll in Notre Dame but was at a loss to identify the player until Michael Barone told us at the end that it was none other than Louis Vierne. The recording was a very long way from being a historically "authentic" performance but was exciting and seemed to communicate so much more than the commonplace performances on North German instruments we hear nowadays. I am therefore in considerable sympathy with John Ogasapian's editorial in *The Tracker* 36:1 and with Jonathan Ambrosino's in 36:3.

On the one hand, of course, if we ignore historical considerations altogether we run the danger, as Robert MacNeil puts it in his recent book *Wordstruck*, of being "a culture in danger of losing the discipline and precision of linear thinking in a blur of mosaic impressionism." On the other hand, however, if we concentrate on historical considerations to the exclusion of all else, our culture becomes purely parasitic on the past and we lose all creativity. The finest musicians are those, like Louis Vierne, who exercise their creativity in a living dialogue with the traditions of the past.

Raymond Brubacher's letter on Albert Schweitzer in *The Tracker* (36:3) seems also to be apposite at this point. Schweitzer wrote in *My Life and Thought*, that "Hesse, in accordance with the Bach tradition which had come down to him, used to play the organ compositions in an extremely quiet tempo. If the wonderful animation of the Bach line of melody is properly brought out by perfect phrasing, the listener does not feel the rate of playing slow, even if he keeps within the limits of a *moderato*." The breakneck performances which we often hear today in the name of "authenticity" would hardly, indeed, have been possible on many of the instruments available to Bach. I have always been an admirer of Schweitzer's recordings and the way they bring *dignitas* to the performance of Bach.

The Gunsbach recordings are hardly representative. They were made to raise money for the medical work at Lambarene when Schweitzer was seventy-six years old and by no means at the height of his powers. Gunsbach was chosen because it was Schweitzer's home village and not because of the undistinguished organ (which, indeed, was replaced with a new tracker instrument, largely at Schweitzer's behest, ten years later.) Nor should Schweitzer's praise of Cavallé-Coll organs be taken as meaning that he admired them to the exclusion of all else. Perhaps Schweitzer's most significant remarks are those in the "Afterword, 1927" praising the Walcker organs of the 1860s and 1870s (*Tracker* 36:1:22) and his criticism of the lack of blending of Cavallé-Coll reeds and praise of nineteenth-century English and German ones (36:1:23).

The recordings which Albert Schweitzer made at the height of his powers of the organs at All Hallows, Barking-by-the-Tower, London, in 1935 are perhaps the most representative of what Schweitzer intended. The organ was built by Harrison & Harrison of Durham in 1909 and enlarged in 1928. It contained some pipework by Renatus Harris from the original organ of 1675 and was greatly admired by Schweitzer. It was unfortunately destroyed by German bombs in World War II. The organs of the Harris and Byfield tradition possessed a flutey brilliance not unlike the Hook organs at First Presbyterian Church, Newburyport, Massachusetts (played by Peter Sykes at the 1987 OHS convention) and Elm Street Congregational Church, Bucksport, Maine (played by David Dahl at the 1992 convention). All Hallows was more of an Arthur Harrison organ than a Renatus Harris, but it is interesting, nevertheless, that Raymond Brubacher suggests the Jamaica Plain Hook would have been a better medium for Schweitzer's Bach recordings than Gunsbach. I suspect that Albert Schweitzer just might have agreed.

John Speller
Reading, Pennsylvania

Note: Schweitzer's 1935 recordings at All Hallows Church of Bach's Toccata & Fugue in D Minor; Preludes & Fugues in F minor, C and G; and the Fugue in G minor are now available on a CD (Pearl CD9959) which may be ordered from OHS for \$17.98 + \$1.85 shipping.

Editor:

I believe there is an error in the "Organ Update," of *The Tracker* (36:3), regarding the 1989 Trupiano after Appleton in First Presbyterian, Richmond. The description, I assume, should read, "The upper manual has no stop controls, has the lower manual permanently coupled to it, and includes two ranks which are permanently on: 2 $\frac{2}{3}$ Twelfth and 1 $\frac{3}{5}$ Tierce."

William Visscher
Soquel, California

Mr. Visscher is correct.

Editor:

I enjoyed reading Thomas F. Froehlich's review of the two recent Tournemire recordings in *The Tracker* 36:3. I, too, am an admirer of the glories of the Cavaillé-Coll at Saint-Sernin, Toulouse, although its younger sibling at Saint-Ouen in Rouen — for my money at least — gets the palm.

In spite of my predilection for the Saint-Sernin organ, I feel that it is somewhat unfair to say that it has been recorded "all too infrequently"; rather, this must be one of the most recorded Cavaillé-Colls. A quick glance at my collection revealed a Vierne CD by Daniel Chorzempa on Philips; two Widor symphonies on the same label by the same artist; two more Widor symphonies by Daniel Roth on Motette; a programme by Kimberly Marshall on Priory; two Vierne symphonies by Ben Van Oosten (as part of his complete set of Vierne on MD&G; improvisations by Frédéric Blanc on Motette; a Messiaen LP by Jean-Claude Reynaud on Vox; two more Vox LPs with the same player, and there are more.

As for under-recorded instruments by Cavaillé-Coll, I have never had the pleasure of playing or hearing (live) that of Santa Mariá del Coro in San Sebastian (Spain), but, judging by recent recordings there by Daniel Roth, the organ is a remarkable one; perhaps interested parties might consider using this striking example of Cavaillé-Coll's genius for future recording projects.

Mark Buxton
Toronto, Canada

Nominations of OHS Officers Announced

THE OHS NOMINATING COMMITTEE, chaired by Jane Edge of Olympia, Washington, announces its slate of candidates for the 1993 election. The officers and members of the National Council will be elected by members via a mail ballot to be sent to current members in June 1993 following the By-laws adopted by the membership in July 1991 which makes provision for eventual staggered terms for the officers. The applicable part of the By-laws reads as follows:

Article XI, Section I, First Election Year [1993]. The nominees elected to the office of President and Secretary shall serve two-year terms. The nominee elected to the office of Vice President shall serve a four-year term. The nominees for Councillor who receive first, second, and third ranking according to number of votes received shall serve four-year terms. The nominees for Councillor who receive fourth, fifth, and sixth ranking according to number of votes received shall serve two-year terms.

The nominations are as follows:

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Kristin Gronning Farmer (Winston-Salem, NC)
James J. Hammann (New Orleans, LA)

For Vice-President

Rachelin Lien (New Orleans, LA)
Tom Rench (Racine, WI)

For Secretary

Ray Brunner (Lancaster, PA)

For Councillor (Six to be elected)

Jonathan Ambrosino (Boston, MA)
J. Michael Barone (Minneapolis, MN)
Cheryl Drewes (Portland, OR)
Thomas L. Finch (Canton, NY)
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Richard B. Walker (Charleston, WV)

The By-laws make the following provisions for additional nominations:

Article VII, Section 1. . . . Additional nominations for National Office may be made by petitions from the General Membership signed by no fewer than ten Voting Members of the Society in good standing. Such petitions must be postmarked no later than ninety days after the mailing of the published slate to the Members of the Society.

Signed petitions should be sent to the office of the Organ Historical Society in Richmond. OHS election procedures may be found in the OHS By-laws Articles VII and XI.

OBITUARIES

James F. Akright — organbuilder, talented tinker, and much-loved eccentric — of Baltimore, Maryland, died October 1, 1992, of a heart attack. Akright began his long association with pipe organs as a teenager, working for Charles McManis in Kansas City. From 1970 he worked independently in the Washington-Baltimore area, restoring and maintaining organs for the Smithsonian Institution, Peabody Conservatory, and for numerous churches and residences. He is survived by his wife, Mary.

David Britton of Altadena, California, died September 22, 1992, of AIDS at age 50. Educated at Oberlin and Eastman, Britton taught at several schools in Southern California, most recently at Caltech and served as organist and minister of music at Corpus Christi Church in Pacific Palisades. Britton, whose organ recordings are well-known by many OHS members, was active in musical circles in Southern California for two decades.

Paul Bulovas of Methuen, Massachusetts, died June 21, 1992, of a heart attack. A member of AGO and OHS and avid supporter of the programs of the Methuen Memorial Music Hall programs, Bulovas, even though not an organist or builder, was an ardent advocate for the pipe organ.

Howard Hoyt, organist at St. James (R. C.) Cathedral, Seattle, died November 9, 1992 at age 41, after a long struggle with AIDS. Hoyt was the catalyst for the restoration of the 1907 Hutchings-Votey at the Cathedral, for which a memorial fund in his name has been established. Shortly after he became too weak to continue as organist at St. James, members of Seattle's music community gathered on October 4 to honor Hoyt in a concert.

Samuel Henry Koontz of Ann Arbor, Michigan, died September 22, 1992, at age 34 of AIDS complications. An organbuilder, Koontz was Organ Technician for the University of Michigan School of Music, where he had earned a master's degree in music, and under his direction renovated the 122-rank organ in Hill Auditorium. Restorations included the 1928 Casavant at Marygrove College, Detroit; the 1923 Skinner at the Episcopal Church of St. John the Evangelist in St. Paul, Minnesota; and the 1931 Skinner at the Cathedral Church of Our Lady, Queen of the Most Holy Rosary, Toledo, Ohio.

Melvin J. Light, organbuilder and piano technician, died of a heart attack July 8, 1992, at age 68. From 1959-1983, Mr. Light had maintained the organs at the University of Michigan, Ann Arbor, and also built five organs for the School. Mr. Light, with his wife Janice, published E. M. Skinner's *The Composition of the Organ* at the request of Richmond Skinner and maintained an active career in instrument maintenance and performance until his death. He is survived by his wife Janice and two children.



Howard Hoyt



Melvin Light

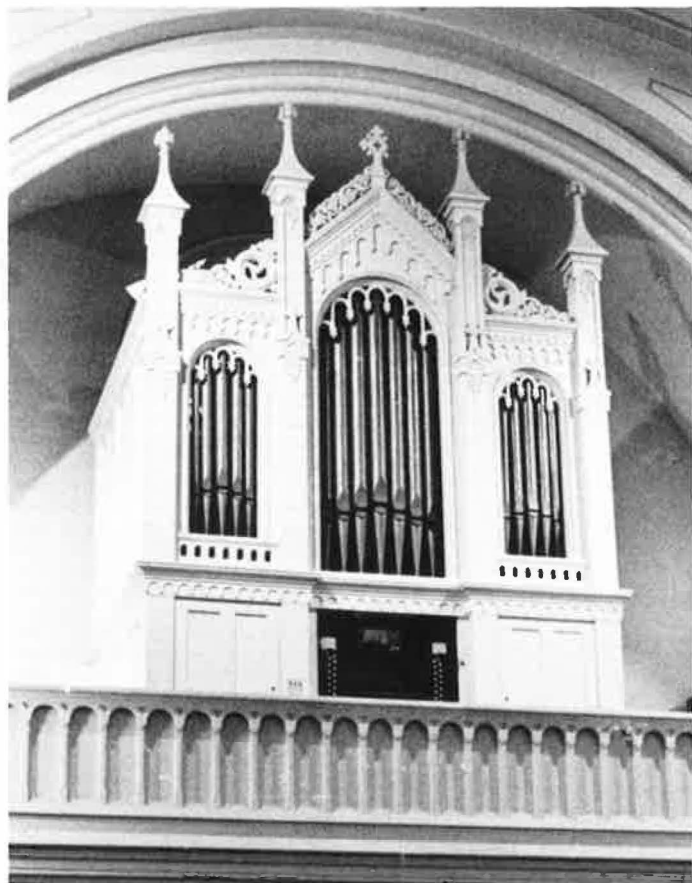
Biggs Fellowship Applications Invited

THE E. POWER BIGGS FELLOWSHIP is awarded each year to individuals to assist them in attending the OHS National Convention, which will be held July 19-24, 1993, in Louisville, Kentucky. The Fellowship is open to anyone who is genuinely interested in historic pipe organs, who has never attended an OHS convention, and who could not afford to go to the convention without financial assistance. The deadline for application is January 31, 1993.

OHS members or non-members are invited to nominate themselves or other candidates who qualify. A letter of inquiry and a request for an application should be addressed to the chairperson of the Biggs Fellowship Committee, Julie Stephens, 10 South Catherine St., La Grange, IL 60525.

The Fellowship covers the costs of registration and lodging for the convention and, as necessary, some portion of travel expenses to and from the convention. Membership in the OHS for one year is also part of the stipend.

The E. Power Biggs Fellowship was founded in 1978 in memory of the first honorary member of OHS. Since the inception of the Fellowship, it has assisted several dozen persons interested in historic pipe organs to attend the annual convention.




1868 Geo. Jardine, Holy Trinity Roman Catholic Church, Augusta, Georgia

ORGAN UPDATE

THE 1868 GEO. JARDINE 2111 of 29 stops and 32 ranks at Holy Trinity Catholic Church (which appears on the Jardine opus list as "Most Holy Redeemer" and has had several different names with variations) in Augusta, GA, will be restored by W. Zimmer & Sons, Inc., of Charlotte, NC. A press release from consultant Thomas Sullivan of Holy Family Church in Hilton Head, SC, states that "no changes will be made to the specification or mechanism," that work will be "under the direct supervision of Franz Zimmer," firm president, "and Morris Spearman of the firm." A new blower will be installed within the spectacular Romanesque case, now painted white, and the hand pumping mechanism will be restored. The work is scheduled for completion at Christmas 1993. A report on the condition of the organ prepared by Barbara Owen states that the organ is intact as

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The 1888 "Father" Willis organ of 4m was destroyed by fire at Windsor Castle. This view is in the Private Chapel. The organ also spoke into the adjacent St. George's Hall.

originally built and entirely restorable, though many clumsy repairs have been made over the years.

Destroyed by the fire at Windsor Castle on the weekend of November 20 was a four-manual "Father" Willis organ completed in 1888 with the collaboration of Dr. (later Sir) Walter Parrat, then director of music at St. George's Chapel at Windsor Castle. It was not in St. George's Chapel, but in a private chapel for which the organ was built that the fire is said to have started. Adjacent to the private chapel is a large hall, confusingly named St. George's Hall, into which the organ also played. The only known and recent recording of the almost entirely original instrument has just been released and is available exclusively in the United States from OHS. It is described on page 32 of the new, 48-page catalog which was mailed to members in late November. Included with the CD is a fascinating glimpse into Willis' exceptional diplomacy in dealing with Dr. Parrat's tonal leanings, including a desire to have the mixture "boxed" so as to render it harmless (Willis did not box the mixture). The 1888 Willis 4m replaced an 1852 William Hill organ of 3m and 29 stops with two consoles, each with a complete set of controls and keyboards.

in south Philadelphia, PA, which is believed to be the original location of the instrument. According to Murphy, the floor had rotted beneath the organ at St. Peter's, a small and financially challenged church, placing the poorly maintained instrument in peril of falling through. The Bozeman firm retailed the windchests and added a 22¹/₈' Twelfth to the 61-note Great, originally deployed 8-8-8-4-2, and added an 8' Oboe to the Swell, originally deployed 8-8-8-4. A 16' Bourdon comprises the 27-note Pedal division. The large, single-fold bellows was releathered but the feeders, which remain with the organ, were not. Two composition pedals for the Great provide forte (all stops) and piano (Melodia and Dulciana) effects. The present organist and two predecessors will play an inaugural recital in early 1993.

Six hundred people attended the Fourth Annual Organ Benefit Recital for the 1875 E. & G. G. Hook & Hastings op. 801 of 101 ranks at Holy Cross Cathedral in Boston. Designated as one in the OHS' national Historic Organ Recitals Series, the event featured Thomas Murray playing works of Handel, Bach, Franck, Vierne, Lemare and Mulet. Even more pipes of the organ have now been cleaned, including the 16' English Horn in the Choir which was noted in a 1929 edition of *The Diapason* to be in need of cleaning. Also, the high-pressure Tuba, inappropriately wired as a Great stop on the hideous theatre organ console which has controlled the organ for many years, has been rewired as a Choir stop so that it can play in antiphony to the full Great and Swell (of course, it can now be coupled with the Choir to any division).

David Wigton of Dryden, MI, is rebuilding an 1880's Barckhoff for St. John Neumann Roman Catholic Church in Canton, MI, including new tracker action, case, and console, none of which exists from the original organ which had been electrified and was stored for many years by Thomas Cunningham who removed it from an unknown church in Delaware, OH. The organ will replace an electronic and was suggested for the project by the Organ Clearing House.

Also in Canton, MI, the Wigton firm is building a new electric-action organ on slider chests for St. Thomas à Becket Roman Catholic Church where it will replace a ca. 1828 instrument built by parties unknown and relocated to the church by the Organ Clearing House in 1983 following restoration by Dana Hull. Of exceptional tonal and visual interest, the 2m of 18 ranks is built in the Boston school and is contained in a 5-section Georgian case and appears in the OHS



1897 Barckhoff, Garden City, NY

Christ Episcopal Church in Garden City, Long Island, NY, has replaced an electronic substitute with a tracker organ built in 1897 by the Barckhoff Church Organ Co. of Latrobe, PA. The organ was restored by George Bozeman, Jr., & Co. Organbuilders of Deerfield, NH, and installed in November 1992. In 1988, Patrick Murphy removed the organ to storage from St. Peter's Lutheran Church



BILL VAN PELT

ca. 1828 "Old Homer", for sale with pipes

Organ Handbook 1992 on page 97 and in *The Tracker* 27:4:6. The quoted price is \$35,000 from the Organ Clearing House. The organ is nicknamed "Old Homer" by its restorer after a signature which was found within it.

All-electric valves have replaced some of the original action in the ca. 1912 Aeolian organ at Linden Hall mansion near Dawson, PA, at the hands of organ technician and organist Robert Copeland of Penn Township, according to the *Times-Review* of Greensburg, PA, published March 1. "I consider the direct electric magnet action as the savior of pipe organs. They never go dead," he said. The article reports that Copeland services similar Aeolian residence organs that are relocated, including Central Presbyterian in McKeesport, Central Baptist in Pittsburgh, St. Mary's Convent in Elk County and St. Joseph's Church in Mt. Oliver, the last undergoing "restoration." The paper further quotes him, "We've lost a number of pipe organs because of ignorance."

The much abused 1894 Farrand & Votey organ of 40 ranks located at Pilgrim Congregational United Church of Christ in the Tremont area of Cleveland has been "undirect-electrified" and restored to function by The Holtkamp Organ Co. of Cleveland. The 250-member congregation led by the Rev. Laurinda Hafner raised \$134,000 for the organ and



1894 Farrand & Votey

\$24,000 for other costs associated with supplanting the electronic substitute which had been in use since the mid-1970s. The Holtkamp firm reversed tonal changes which had been made over the years, including major work done in 1936 by Möller. Repairs to the original mechanisms were undertaken in 1968 by Joseph Nagel but were supplanted in the mid-1970s when two firemen/organ enthusiasts were contracted at an very low cost to replace the original electropneumatic chest mechanisms with all-electric valves. When the firemen's work

failed almost immediately, the discouraged congregation secured an electronic. The Holtkamp firm replaced the wrecked windchests with new slider windchests and installed a new wind system. An expression box was modified to permit the Great to become a completely open division while the Choir remained enclosed. Facade pipes were stenciled in original patterns which had been painted over and an original, stored statue of Gabriel was restored and placed atop the case. The organ was dedicated in July and a recital was played by Todd Wilson in September 1992. Pastor Hafner said that about \$10,000 for the project was given by the Kulas Foundation of Cleveland, and that another \$10,000 was raised by solicitation of local businesses.

Orchard Street Baptist Church in Baltimore, home to pigeons since having been abandoned 17 years ago as federal housing was constructed around it, has been restored in late-19th century style for offices of the Baltimore Urban League. The case of Henry Niemann's ca. 1885 1-9 was restored by David Storey of Baltimore as part of the project. Every pipe,



DAVID STOREY

ca. 1885 Niemann case, Orchard Street Church, Baltimore

including the facade, had been stolen from the organ, and several fires set within the church, near it. One "restoration" technique involved spraying the interior surfaces of the building with a slurry of sand and caustic chemicals to remove lead paint. It left wood surfaces splintered and cracked, and erased details in moldings. The solid cherry of the organ case was thus damaged, making its restoration to new condition impossible. Storey replaced missing panels and fake wooden facade pipes, and supplied new facade pipes as based on the identical case which houses a 2m Niemann (electrified) at St. Stanislaus Kostas Roman Catholic Church in Baltimore. Much of the mechanism remains at Orchard Street and can serve as the basis of a new organ or replication of the old if the Urban League, which has already scheduled several weddings in the building, determines need for an organ.

Sister Janis Haustein of Chicago reports that the School Sisters of Notre Dame at Good Counsel Hill, Mankato, MN, have engaged the services of the Dobson Organ Co. of Lake City, IA, to maintain the largest extant Johnson organ which was moved to the convent's large and reverberant Church of Sts. Peter & Paul via the Organ Clearing House in 1976 just prior to the demolition of the Boston's Church of St. Mary of the Sacred Heart for which the organ was built in 1877. The original tracker action had been replaced with electropneumatic pull-downs in 1927 by William W. Laws. Current plans are to legitimize the poor quality and condition of the pull-down actions with future hopes of retrackerizing the organ as well.



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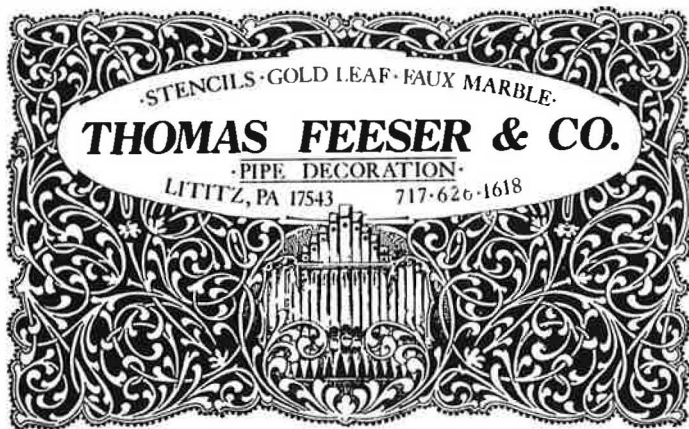
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Primary in plans is repair and regulation of broken and badly handled pipework and other mechanisms. Sister Janis said that the order hopes to have funds in hand within two to three years to commence restorative repairs. Donations directed for organ repairs may be made to the School Sisters of Notre Dame c/o Sr. Janis Haustein at 7315 S. Yale St., Chicago, IL 60621.



1931 Steinmeyer console

The 1931 Steinmeyer organ in Cathedral of the Blessed Sacrament, Altoona, PA, has been restored by Columbia Organ Works of Columbia, PA, reversing a few tonal changes to the 3-78 specification and retaining and restoring all of the organ's original mechanisms, including the console's original, blind, free-combinations. As well, a multi-level combination system and additional pistons were added, and magnets were added to the original stop-keys to make the combinations visible. Peter Conte, organist of the Wanamaker Department Store in Philadelphia, played the opening recital on October 2, 1992. The Wolf-Kuhn Foundation and a special grant from Margery W. Kuhn of Altoona funded the restoration.

The 1928 Skinner/1953 Aeolian-Skinner op. 728(A) has been rebuilt and reinstalled at Hatcher Memorial Baptist Church in Richmond, VA, by Columbia Organ Works. In 1990, a roofer's torch set fire to the church, resulting in the third church fire through which most of the organ has survived. While at its original location, First Baptist Church, Richmond, the antiphonal division was destroyed by a fire in the late 1950s or early 60s and replaced with a Casavant antiphonal division. In 1971, Casavant built op. 3087 for First Baptist and the Aeolian-Skinner was moved (and damaged) by volunteers to Hatcher Memorial, where all of approximately 70 ranks and the 4m console were installed in far too little space under the direction of Burgess Ramos. The disastrous results were somewhat rectified in 1976 when Lewis & Hitchcock removed the Choir and Solo divisions as well as some other ranks to storage at the church and reinstalled the Swell, Great, and some Pedal, retaining the 4m Aeolian-Skinner console. After the recent fire, Columbia restored the windchests, rearranged the layout of the chambers, provided a new, 3m console, added solid-state multi-level combinations, and added a sequencer to allow the organist to record a work with all console functions and then play it back. Some of the stored ranks were reinstated as was the Choir division and more ranks of the Pedal. Some ranks thought to have been stored were missing; thus, the project was somewhat compromised from the original plan.

At the First Church of Christ, Scientist, in New York City, the static reservoir of the 1903 Hutchings-Votey 4-69 has been releathered with funds raised during an OHS Historic Organ Recital given by Dr. Charles Callahan, author of

The American Classic Organ published by OHS. Dr. Callahan improvised, played his own works and spoke on the topic of George Hutchings, the firm of Hutchings-Votey, and the significance of this particular instrument in New York City. The church is planning a Spring recital series to benefit the organ. OHS member Lorenz Maycher is organist of the church. The 1827 Appleton at Second Congregational Church, Middle Haddam, CT, has been restored and relocated to the front of the church by Mann & Trupiano of New York. The church had discarded many pipes and other parts of the organ years ago, making restoration seem unlikely. But the discovery of many missing parts in nearby homes, garages, and barns made restoration feasible when combined with the restorer's recent experience of restoring other Appleton organs, including that in the Metropolitan Museum, and building a new instrument with exact replication of Appleton voicing. The dedicatory recital was played December 4 by John Ogasapian. The church unwittingly compromised the project by installing new, plaster, wallboard in the church after the organ was delivered in October but without protecting the organ or informing the restorer, necessitating disassembly, cleaning, and reassembly during time that in-church voicing was to have occurred. The organ was built for All Souls Unitarian Church in New York city and was moved by Henry Erben in 1844 to



1827 Appleton, before restoration

Middletown, and later to Middle Haddam. An earlier report on the project appears in this column, 33:1:12.

The 1859 Samuel Bohler 1-9 and pedal organ built for St. Paul's Lutheran Church in Fleetwood, PA, and moved to a



1859 Samuel Bohler, restored

residence when the church was demolished in 1954 has been restored and reinstalled in the St. Paul's congregation's new building by the Lehigh Organ Co. of Macungie, PA. Discovery of the organ is recounted in *The Tracker* 35:4.



DAVID WIGTON

1906 Pilcher / 1992 Wigton

A "drastic rebuild," in David Wigton's words, has been completed by his firm on a formerly intact 1906 Pilcher 2-14 tracker, op. 564, relocated through the Organ Clearing House from the former First Christian Church (now Antioch Temple) in Danville, IL, to St. Paul Lutheran Church in South Bend, IN. The original case and facade pipes are available for sale. The organ is now a 2-18 of 21 ranks with chest and console preparations for three more ranks: a Great 8' Trumpet, a Swell 1 1/2' Quint, and a Pedal 16' Bassoon. Brian DuSell was the consultant and opening recitalist in September 1992.

The 1882 Hook & Hastings op. 1111, a 2-11 tracker built for First Presbyterian Church, Coshocton, OH, is headed for its sixth location and fourth church building — the second church location secured for it by the Organ Clearing house. The Coshocton congregation (which now owns Taylor & Boody op. 2) had Alexander P. Stewart move the Hook & Hastings to a new building in 1904-5, then acquired in 1912 Estey op. 1060, a 2-19 tubular-pneumatic organ which was subsequently rebuilt and electrified in 1941 by Morehouse, Bowman & Brandt



1888 Hook & Hastings in First Presbyterian, Coshocton, Ohio

of Pittsburgh with few tonal changes other than extensions of the existing ranks and with removal of the Estey pipe facade in favor of a lattice-work wooden screen. When the Estey arrived in 1912, the Hook & Hastings was installed in Sacred Heart Church in Coshocton where it served for 63 years. It was removed in 1975 by Michael Hartman Swinger of

Carroll, OH, relocated to storage in the barn of Alan Koenig in Colrain, MA, and sold through the Organ Clearing House to the Episcopal Church of St. James the Just in Franklin Square, Long Island, NY, where it was installed by Stephen Richard Barrell of West Hempstead, NY. After an evolution of worship style moved the St. James congregation beyond the use of an organ, it was rebuilt by the Andover Organ Co. for the Murray Unitarian Universalist Church in Attleboro, MA, where it replaced Estey's op. 3246 of 1957 which was removed by E. A. Boardway and John Wessel and is for sale.

Quimby Pipe Organs of Warrensburg, MO, will rebuild for the Reformed Church of Latter Day Saints in Pittsburgh, KS, the 1907 C. S. Haskell tracker op. 149 built for Christ Episcopal Church in North Conway, NH. There, the organ was installed in a chancel chamber with the console on the chancel side and facades on the nave and chancel sides. Christ Church placed Casavant's new tracker op. 3388 at the rear of the church in 1979 and had ceased to use the Haskell. The Organ Clearing House secured the completely intact organ for the Quimby firm to rebuild.



BILL VAN PELT

1907 Haskell in North Conway, NH

An 1894 Cole & Woodberry tracker, op. 100, has been rebuilt by Watersmith Pipe Organs for the chapel of Marvin Memorial United Methodist Church in Tyler, TX. The organ was removed in 1990 by the Organ Clearing House from St. Margaret's Episcopal Convent, Boston.

Pilgrim Lutheran Church, Chicago, has redesigned its building for multiple uses, omitting a 3m Schantz organ and installing in March 1992, a 1905 Hinners 2m rebuilt by Patrick J. Murphy & Assoc. of Stowe, PA. As described in this column in 32:3, the organ was built for St. Peter's Evangelical Lutheran Church in Philadelphia and acquired by Robert Whiting of and restored by Murphy, who added a mixture to the Great. Added for the Chicago installation are a 16' Trombone and 4' Choral Bass to the Pedal, and the case and facade stencilling have been restored. Whiting has acquired the 1892 J. W. Steere & Son op. 344, a 2-17, from the former First Universalist Church at Villa and DuPage Streets in Elgin, IL. The church is now a warehouse. Patrick Murphy will restore the organ. WTVP



PATRICK MURPHY

1905 Hinners, now in Chicago

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REVIEWS

Books

Watkins Shaw, *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c. 1538*. Oxford: Clarendon Press, 1991, xxx + 445 pp. \$85.

Oxford's series of *Studies in British Church Music*, under the general editorship of Nicholas Temperley, promises to be a most valuable and interesting set of publications, if the first volume is any indication.

Watkins Shaw, long known for his Handel scholarship, has prepared here a directory of the organists not only of the Anglican cathedrals of England and Wales, but of the Chapel Royal and St. George's Windsor; of Westminster Abbey, Eton, and Winchester College; of Kings, St. John's and Trinity, Cambridge; of Magdalen and New College, Oxford; and of St. Patrick's and Christ Church, Dublin, and Armagh in Ireland: in short, a who's who of the prominent Anglican church musicians in the British Isles since the sixteenth century.

The arrangement is alphabetical by cathedral, and chronological under each, with cross references for musicians who served more than one such musical foundation during their career. An alphabetical index is also provided for locating individuals by name. Introductory essays explain the methodology and provide historical and archival background.

Each cathedral entry group has its own introduction, of greater or lesser length, sketching the history of the cathedral or institution itself and of its musical incumbents, with dates, education, and such biographical data as Dr. Shaw's clearly exhaustive research has unearthed. The volume makes for interesting reading as might be imagined; but its main purpose, of course is as a reference, and it answers that purpose splendidly.

One never ceases to be astonished at the high price of such books nowadays; nevertheless, this one is well worth its cost and a necessary part of a complete personal or institutional reference collection on church music.

John Ogasapian, *University of Massachusetts, Lowell*

Recordings

Orgelmusik aus der Abtei Schlägl: Alternatimpraxis im 17. Jahrhundert. Rupert G. Frieberger, Ingemar Melchersson und die Choralchola der Abtei Schlägl. Coronata CD COR-1216. Available from OHS Catalog \$14.98 plus \$1.85 S&H.

Despite an academic and somewhat forbidding title, this beautifully recorded CD affords excellent listening and a thorough lesson in the often neglected liturgical organ tradition of Catholic Southern Germany and Austria. The liner booklet, which is in German and English, provides a great deal of interesting information about the Schlägl Abbey, its organ, and the music on this disc.

The Abbey dates from the thirteenth century and its main organ was built in 1633 by Andreas Putz and enlarged in 1708 by Johann Christian Egedacher. The nineteenth century brought fire damage and several alterations. Ten stops were added in 1904 and removed again in 1948. In 1957-60 the Kuhn firm attempted the first restoration of the organ, keeping original pipework but building a new tracker action, Positiv windchest, and keyboards with full chromatic compass. In the 1980s the decision was made to re-restore the organ to its early eighteenth-century form, and Albert and Han Reil of Heerde, Holland, were contracted to effect this difficult operation. Visiting the Reil shop in 1978 I was greatly impressed by their craftsmanship and knowledge of old organs. Consequently, I was not surprised by the sound of the organ on this CD; it is magnificent and completely convincing stylistically. The plenum is powerful and brilliant, yet never shrill or harsh. 8' stops are smooth and vocal with very little chuff, yet have a clear focus. The Pedal reeds are deep and fundamental, while the manual (solo) reed is pungent and a bit raucous. The detailed booklet gives the specification of the organ and indicates which pipes are old and which are new. The tuning, $\frac{1}{5}$ comma modified meantone, is well-suited to the music presented here.

The program features composers indigenous to the Austrian and South German region: Froberger, Muffat, Kerll, and Christian Erbach. Performance of the organ pieces is divided between the monastery music director Rupert G. Frieberger and monastery

organist Ingemar Melchersson. Unfortunately the booklet does not identify which organist is playing which pieces, making the reviewer's job a bit awkward. While both men have outstanding reputations in the performance of early keyboard music, I found that the quality of playing on the disc varied considerably.

The three alternatim works of Christian Erbach (1570 -1635) presented here (*Kyrie sollemne*, *Hymnus "A solis ortis cardine,"* and *Magnificat VIII i toni* are perhaps the most exciting part of this recording. Recordings and performances of liturgical organ music in alternation with appropriate plainchant are all too rare, especially when one considers the wealth of literature that can only be fully realized in this manner. To my knowledge, this is the only recording that documents the alternatim practice of Catholic Austria, using an authentic organ in an historic building. And the use of Erbach's music is especially appropriate, it is known that Erbach's son was organist at Schlägl from 1633-35, and it is quite likely that he played some of his father's music on this very organ! But aside from being a liturgical and musicological tour-de-force, these alternatim works are a delight to hear; the choir is excellent, as are the organ, organist, and the acoustics of the room. Two canzones of Erbach are also presented, one on an aggressive *Pusuancl 8'* that sounds like a consort of reed instruments, and the other on a delicious, fluid 4' *Flauta*. These charming pieces are played with subtle rhythmic nuance and clarity of touch.

Despite the strong Italian influences in Austria — and the liturgical need for an Elevation toccata — this organ does not include a *Voce umana* or *Fiffaro*. Thus, Froberger's Elevation toccata is rendered on an eight-foot principal with tremulant. The warm principal combined with the rather deep and slow tremulant is remarkably effective.

Two toccatas of Georg Muffat, Nos. I and VI, are a welcome addition. These sectional, cosmopolitan works combine elements of the French overture, Italian toccata and canzona, and German fugue. Muffat's use of the Pedal — occasional long notes — often seems strange on a modern organ, but is most effective at Schlägl; here the Pedal adds gravity and harmonic emphasis where necessary but does not project an independent line. (The pedal compass after Reil's restoration is ideal for this literature: C, D, E, F, G, A, chromatic to b.) Unfortunately, however, the execution of these toccatas is a bit crude and at times muddled; particularly disturbing is the over-fast passagework in the d minor toccata. The elegant touch so apparent in the Erbach works is not present here.

Kerll's lengthy *Passacaglia* gives the organist and his assistant an opportunity to explore the tonal resources of this organ. Based on the traditional four-bar descending tetrachord, this work builds to a climax as the registration increases from the 8' principal to *organo pleno*. While the use of the organ is interesting, occasional lack of rhythmic clarity and an erratic tempo mars this performance.

Because of the overall quality of the playing, the organ, the recording, and the historical importance of the contents, I strongly recommend this CD to all who are interested in early music.

H. Joseph Butler, *Ohio University*



1633-1708 Putz/Egedacher, Abbey Schlägl

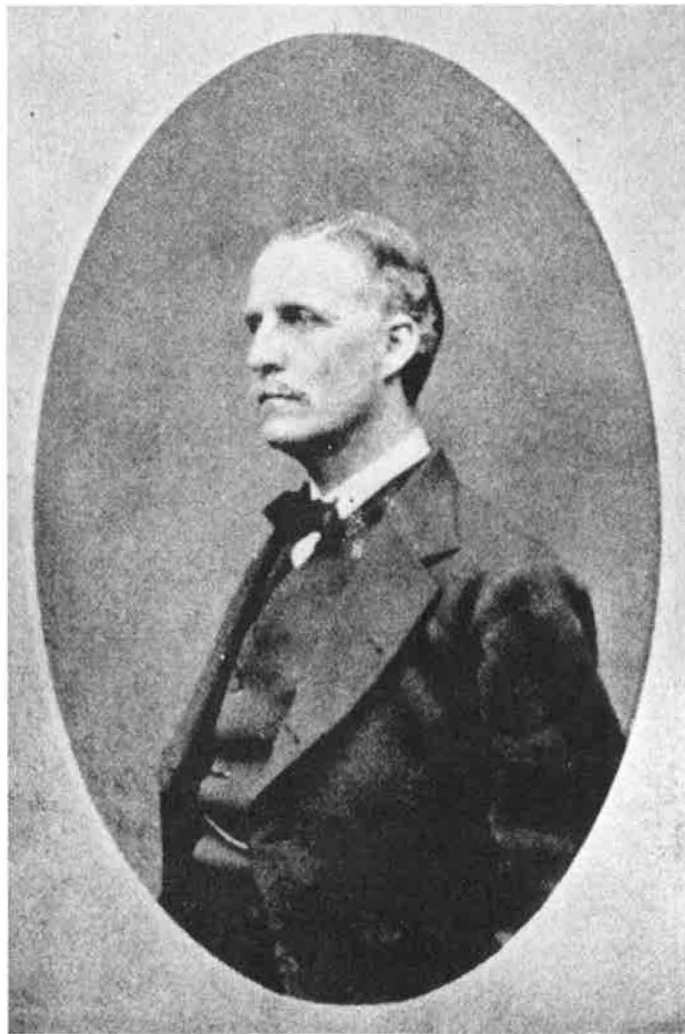
John Henry Willcox, Organist and Organbuilder

by Barbara Owen

ORGANBUILDERS WHO WERE also organ players were no more of a rarity in the nineteenth century than they are today. Most of the Jardines seem to have played the organ, George Hook was once organist of Boston's Tremont Temple, William B. D. Simmons studied with Henry Wellington Greatorex and demonstrated organs for clients while still an apprentice with Appleton, John Standbridge held a church position and composed music, and William H. Johnson sometimes dedicated his company's instruments. But these men were all builders first and players second; John Henry Willcox was one of the very few professional organists of his era to successfully enter the organbuilding profession and certainly the most notable.

Willcox's parentage and ancestry are obscure, and even the place of his birth is uncertain. Henry C. Lahee states that Willcox was born in 1827 in Savannah, Georgia,¹ and F. O. Jones supports this, giving his birth date as Oct. 6, 1827.² Willcox's obituary, however, gives his birthplace as New Orleans.³ Complicating matters further is an account of his performance at an organ dedication in the Unitarian Church of Brooklyn in 1844, in which he is described as "a Brooklyn youth who gave promise of great superiority as a musician."⁴

If Willcox was indeed born in the South, his family must have moved to the New York area while he was still a child, for in 1839 the precocious 12-year-old was appointed organist of St. Peter's Episcopal Church in the Chelsea neighborhood (succeeding Clement Clarke Moore, the author of *A Visit from St. Nicholas*) where



John Henry Willcox



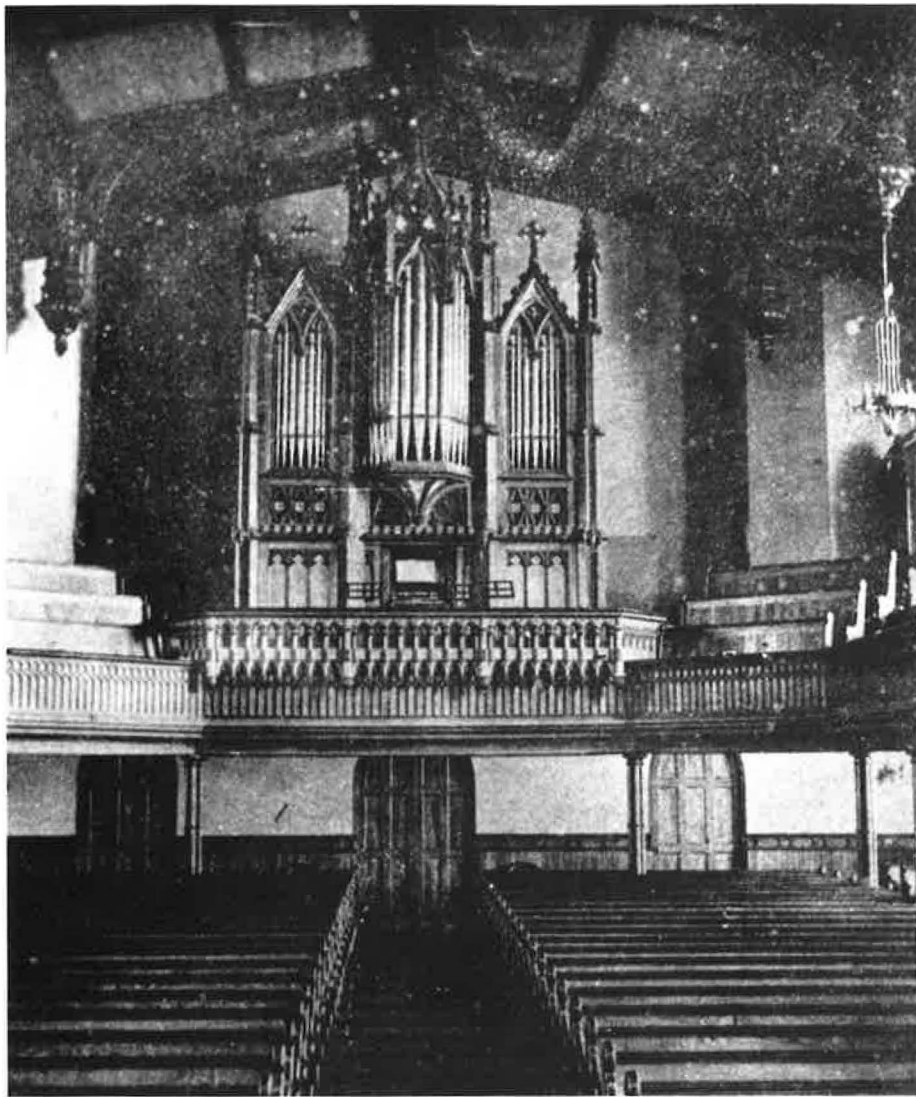
At age 12, Willcox became organist at St. Peter's Episcopal Church in New York, succeeding Clement Clarke Moore at this 1838 Erben of three manuals.

he played a brand new three-manual Erben organ, portions of which still exist.⁵ According to his obituary and other sources, he was at that time a student of Dr. Edward Hodges, the controversial Englishman who became organist of New York's Trinity Church in January of 1839. Hodges's interest in organ construction and subsequent work as a consultant and designer is well known, and it may be that it was Hodges who first stirred young Willcox's interest in the technical side of the organ.

The first hint that Willcox was headed for a career as a recitalist comes in April of 1844, when he assisted a Mr. Wheeler, a Boston musician, in the dedication of a new two-manual E. & G. G. Hook organ (Opus 57) in the Unitarian Church of Brooklyn, then known as Church of the Saviour.⁶ In the same year, he left St. Peter's Church. He was then seventeen years of age, and his reason for leaving New York must have been that he had been accepted to Yale University, where, according to his obituary, he began his college studies. Before the year was out, he had been appointed organist of Trinity Church in New Haven, succeeding the organbuilder Henry Pilcher.⁷ A year later this church installed a new two-manual Henry Erben organ, first used in July of 1845.

Willcox is said to have held the New Haven position until 1847, although his obituary states that after two years he transferred to Trinity College in Hartford, graduating in 1848. At the time of his graduation he was organist of St. John's Church in Hartford, where the organ was a two-manual 1841 E. & G. G. Hook (Opus 47). Possibly he was not there long, for the church history states only that after the resignation of the noted Henry W. Greatorex in 1845,

Barbara Owen is a well-known lecturer and organ historian. She is the author of *The Organ in New England* and several other books, and her research has been widely published. She is a founding member of OHS and served as its first president in 1956 and in many capacities since.



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Willcox became organist of St. Paul's Episcopal Church, New Haven, in 1849 and became involved with the building of E. & G. G. Hook op. 97, which had been installed by March, 1850.

"organists followed each other at rather brief intervals,"⁸ and he is also said to have "played for a short time" in St. John's Church, Waterbury, apparently immediately following the installation of a new Hook organ (Opus 87) there in 1848.⁹ In 1849 Willcox returned to New Haven as organist of St. Paul's Church. Here we find the first actual record of his involvement with the building of a new organ, for his obituary notes that "under his direction the present organ in that church [Hook Op. 97], a three-manual, was built and 'opened' in 1850."¹⁰

Since this instrument is dated 1849 on the Hook opus list, its "opening" probably occurred fairly early in the following year, perhaps in March, when H. S. Saroni, editor of a New York musical magazine, praised it effusively, pronouncing its tone and action superior to any in New York. Willcox also came in for his share of praise: "Mr. Willcox, the organist, is a perfect master of his instrument, and his talents as a musician are only surpassed by his kindness as a gentleman."¹¹ Some interesting features of this organ, not usually found in Hook organs of the period, are a Swell to Great octave coupler and "Pedals at their own Octaves," apparently a Pedal octave coupler. Without doubt Willcox's hand was in these departures from standard practice, but one also senses the possible influence of this early mentor, Hodges. There was also a "Sw. Dulciana to CCC (metal) 8'" listed for the Pedal in the stoplist of this organ published by Saroni; presumably the "Sw." is a misprint, for it is doubtful that even Willcox would have conceived an enclosed Pedal stop in this period.

While at St. Paul's, Willcox "contributed in no small degree to the development and improvement of taste in church music in [New Haven]; and the music of that church, while under his direction,

was instrumental in bringing many under the influence of the Church."¹² It was stated in his obituary that at least one young man was led to enter the ministry through the influence of Willcox's music.

Clearly the young musician was making a name for himself, and it is thus no surprise to find him moving, in 1852, to Boston, where he succeeded George K. Jackson as organist of one of the city's most prestigious Episcopal churches, also named St. Paul's. How long he remained there is open to conjecture. B. F. Leavens is said to have been organist in 1852 also, and he was definitely there in 1856, when he is described as "one of the old school."¹³ In 1854 Willcox played the dedication recital on the new three-manual Hook organ (Op. 160) at St. Paul's, and he seems to have retained some connection with the church, for the parish records reveal that he was confirmed there on Easter day, 1857.¹⁴

Willcox may have served Grace Church (also known as Temple St. Church) in conjunction with St. Paul's and remained there even after Leavens took over in the larger church. His obituary states that after moving to Boston he "was organist for a term of years at Grace and St. Paul's Churches."¹⁵ Grace Church was a short-lived (1830-1865) "daughter" of St. Paul's, located on the back of Beacon Hill, and it is possible that organists served this church jointly with St. Paul's. The organ in Grace Church was a ca. 1836 Appleton instrument, and, interestingly, this church was the only one that Willcox ever served which did not have a new or nearly new organ.

A young musician, no matter now gifted, probably had some difficulty breaking into the clannish Boston musical scene of the 1850's, and Henry C. Lahee reports an anecdote that reveals how young Willcox went about it. Shortly after his arrival in Boston, Willcox was in attendance at one of Lowell Mason's "musical conventions" when a volunteer was requested

to accompany a solo from a Haydn oratorio. Willcox, described as "a handsome young fellow of some twenty summers, blonde, lithe, graceful and self-possessed," came quietly onto the stage, while a few friends in the audience called his name. Probably his age was closer to twenty-five summers, however, since he was still a college student in Hartford at twenty. In any event,

Mr. Willcox arose, came forward, and took the proffered hand, and, in reply to the repeated request to accompany the singer, permitted the usual conventional protestations of inability to be swept away and went to the instrument. It was not a Herculean task, and it need not be said that it was well done. It was a novelty in the way of introductions, and gave the newcomer a substantial position before the musical public.¹⁶

By 1853 Willcox appears to have had some connection with Tremont Temple, a unique combination of public hall and Baptist church, just a block from St. Paul's on Tremont Street and recently rebuilt after a disastrous fire. In July of 1853 Willcox dedicated a two-manual Hook organ in the lower hall of Tremont Temple, called the Meionian (Greek for "lesser temple"). Although not listed as such on the Hook list, the organ is described as having nine stops on the Great, seven on the Swell, one on the Pedal (a 16' Double Open Diapason) and three "couplings"¹⁷; it is thus almost certainly the 2-20 instrument (Op. 154) listed for the Christian Baptist Church.

Although Dwight's account of the 1853 organ states that Willcox had charge of the Tremont Temple organs, on the dedication program for the larger organ a year later he is still described as the organist of Grace Church. He may thus have been in charge only of the secular uses of the Temple organs. This account also notes that

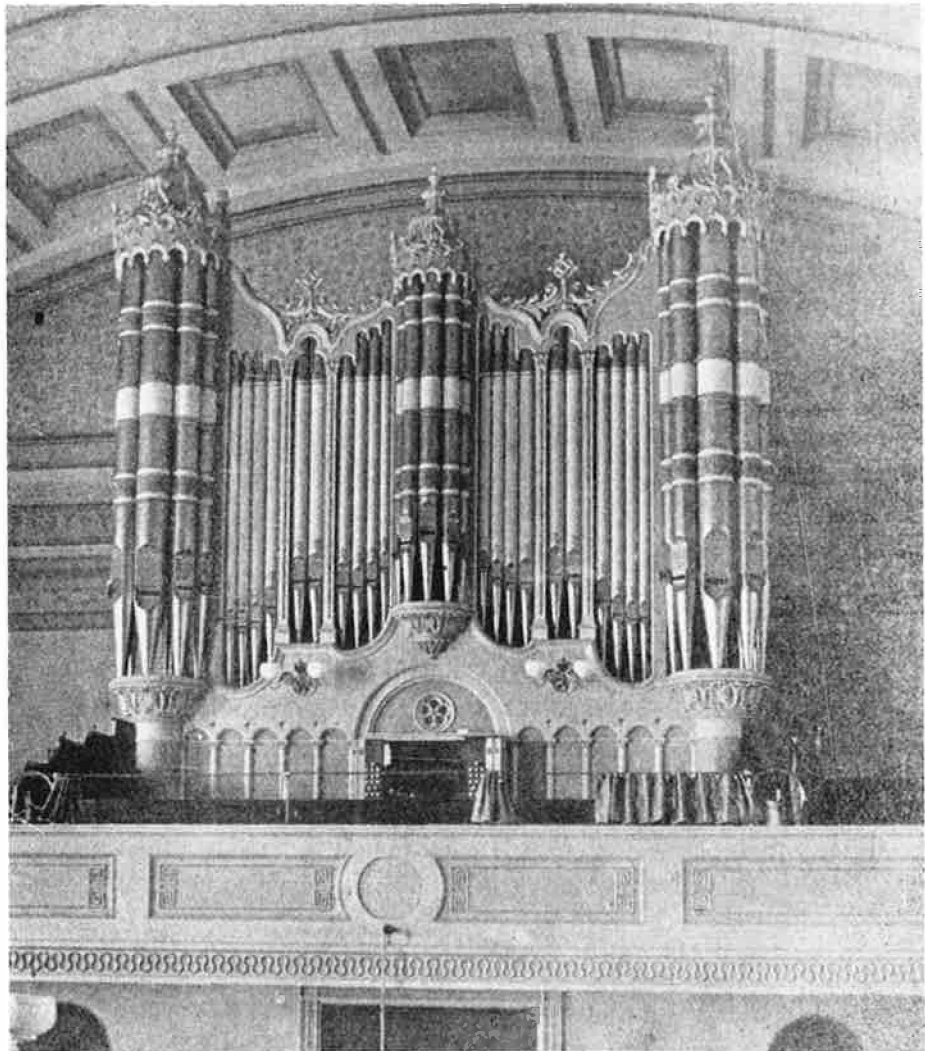
he is "now intimately connected with the organ-building of the Messrs. Hook." The Meionian Hall organ was praised, with special mention being made of the "powerful and mellow" Open Diapason and the "fine violoncello-like tones" of the Viol d'Amour. Willcox, described as "one of our most promising, musician-like and well-schooled organists," played "a fugue by Bach," transcriptions from Handel's *Messiah*, Auber's *Fra Diavolo*, and Weber's *Der Freischütz*, and "clever and delicate improvisations in the free style." The program also included vocal solos and quartets, accompanied by Willcox.¹⁸

The following August, the large four-manual Hook organ (Op. 149) in the upper hall of Tremont Temple was opened to great fanfare, with a rather unprecedented amount of space being devoted by the prestigious *Dwight's Journal of Music* to the organ, its opening, and a "Musical Convention" held in Tremont Temple about the same time. Willcox was very visible in these events. Dwight confirmed the rationale for the placing of large organs in public halls of the period when he noted that "the splendid new organ, under the hands of Mr. J. H. WILLCOX, admirably supplied the place of an orchestra" in accompanying Mozart's Twelfth Mass at the Musical Convention — at which Willcox also played a duet transcription (Handel's "Horse and his Rider") with a Mr. Downes (possibly Isaac K. Downes, later organist of the Old South Church).¹⁹ At the actual opening of the organ on August 17, Willcox and Downes also played the Handel duet, and, along with an "Extempore" showing off the various stops, Willcox performed the overture to Auber's *Zanetta* and two Bach pieces; a "Grand Fugue in E flat" and a "Prelude and Fugue in C Minor."

The new Tremont Temple organ, with over fifty stops on four manuals and pedal, was one of the largest organs in the country at the time. It had a full-compass Swell division and a 10-stop, 27-note Pedal with stops ranging from 32' to 4' pitch and reeds at 16' and 8'. The six-stop Solo division may well have been on higher wind pressure, with a wind supply separate from the rest of the organ, for it had its own bellows signal. There was a full complement of couplers, including Swell to Great Super Octaves and Choir to Great Sub Octaves, as well as "Pedal Octaves." The organ contained many stops just coming into use, such as the Gamba, Hohl Flute, and Pedal Posaune, and it seems certain that Willcox had a strong hand in its design.²⁰

Several organists besides Willcox took part in the opening, including Samuel P. Warren of Albany and Frank Darley of Philadelphia, and the music ran the gamut from Bach to operatic transcriptions. Willcox, whose connection with the Hook firm is again mentioned, came in for the most praise, notably for his improvisation and for possessing "the art of tastefully varying the combinations of a great organ to an eminent degree."²¹ Rating the Tremont Temple organ with the best in Europe and pronouncing it the only one in Boston suitable for recital playing, Dwight ends his account with the following plea:

We have often lamented the lack of public opportunities for becoming acquainted with the great, the classical, the true music of the Organ. That opportunity is now afforded us in Boston, if our organists will only second our suggestion. It is that there shall be stated organ concerts, say one afternoon in every week, at which our various organists, who love their Art better than they love display, shall let us hear the Fugues and Choruses of Bach, and Handel, and Mendelssohn, and Rink [sic], and all the great ones. They will find their own interest in it, in the taste it will create for true organ music, and the appreciation for their own higher efforts. . . . Why will not Mr. WILLCOX, who has the charge of the Temple organ, and who has a true enthusiasm for his Art,



Willcox moved to Boston in 1852 and became associated with St. Paul's Episcopal Church there, playing the opening program on the three-manual E. & G. G. Hook op. 160 of 1854. The photograph shows it at St. Paul's; the organ exists as moved in the late 19th century to St. Thomas Aquinas Church in Boston.

at once take the initiative, and provoke his brethren to this good work?²²

Willcox did in fact promote further recitals at Tremont Temple, and he continued to "open" large new Hook organs, including Op. 160 at St. Paul's, Boston, previously mentioned, Op. 164 at Second Presbyterian Church in Albany (May 11, 1854, shared with George W. Warren and R. J. Carmody), and Op. 180 at Center Church, New Haven (May, 1855).

The date of Willcox's marriage to Anna E. Chickering (d. 1891), daughter of piano-maker Jonas Chickering, is unknown, but it may have occurred during this period. Willcox was, according to the Boston city directories, living in boarding houses until 1857, when he is listed as a householder at 8 West Cedar Street in the then fashionable South End; marriage would be a plausible reason for such a change. He remained at the West Cedar Street address until 1863, when his place of residence changed to a house at 29 Chester Park Street.

By the summer of 1856, Willcox was no longer "connected" with the Hook firm, and his place as an "opener" of important Hook organs seems to have been taken by George W. Morgan or New York. Willcox had, however, formed a new connection, with Hook's major competitor, William B. D. Simmons (1823-1876). Simmons's partner in 1855 and 1856 had been George Fisher, but Willcox is said to have entered Simmons's employ in the latter year, and by the fall of 1857 the firm was advertising in *Dwight's Journal* as Simmons & Willcox ("late Simmons & Fisher").

Simmons was an innovative and aggressive builder, greatly interested in continental developments, both tonal and mechanical. He had apprenticed with both Appleton and Hook, and since the founding of his own firm in 1846, had risen rapidly, securing



Built in 1860 for First Congregational Church, Cambridge, Massachusetts, this 2m Simmons & Willcox was restored and enlarged in 1989 for Mount Vernon United Methodist Church in Danville, Virginia, by George Bozeman, Jr., & Co. The organ had served St. Philip's Roman Catholic Church in Boston 1905-1976.

contracts for large organs in prestigious locations and building a large factory with steam machinery in Boston's West End. It is not hard to imagine a natural affinity between Simmons and Willcox, who shared many common interests and ideas and were only four years apart in age.

Under the Simmons & Willcox name some notable organs were built, exceptional both for their size and for their tonal and mechanical innovations. Among these were instruments for St. Joseph's Church in Albany (3-47) and Appleton Chapel at Harvard University (3-39), both completed in 1859, and those for King's

Chapel, Boston (3-37) and St. Paul's Cathedral, Louisville (3-34), completed in 1860. Of these, all but the Louisville organ had substantial independent Pedal divisions containing reeds; the Albany organ had them at 16', 8', and 4', and the Pedal reed in King's Chapel was a "Physharmonica or Serpent 16ft." — apparently a free reed stop. German and French stop-names abound. All four organs had a Gamba on the Great (cited in an account of the Louisville organ as "one of the most fascinating and charming of the so-called fancy stops"),²³ and the Swell of the Albany organ contained an 8' Flute Harmonique.

While the two 1860 organs seem to have had straight tracker action, the two 1859 ones had Barker-machine key action and pneumatic stop action, and the Harvard instrument had experimental "Swiss" (cone-valve) windchests. These eventually became so troublesome that they had to be replaced with slider chests by Hook & Hastings. As far as is known, Simmons never again used this type of windchest.

All four of the organs cited are known to have been dedicated by Willcox. In Albany Willcox, "with his facile and entire command of all [the] multifarious resources" of the organ, joined the seemingly indispensable quartet in a mixed program which included Rinck's Flute Concerto and "God Save the Queen" variations, along with transcriptions from Haydn's *Creation*, Flotow's *Martha*, and Mendelssohn's *Athalie*. At King's Chapel, the program, again mixed with choral works, included a Fantasia and Fugue by Hesse, played as a duet with the church's organist, Frank H. Howard, the Pastoral Symphony from Handel's *Messiah*, and the overture to Herold's *Zampa*. While a reviewer praised the manner in which Willcox "showed to great advantage the many very beautiful and powerful stops of the instrument," he thought *Zampa* to be "peculiarly unfitted for the organ."²⁵

Just when the Simmons & Willcox partnership broke up is not certain. It would seem that the breakup was not amicable, for John

1860 Simmons & Willcox St. Paul's Cathedral Church, Louisville, Ky.

Source: *Dwight's Journal of Music*, 27:17:134 (21 July 1860)

GREAT 56 notes

1. Contra Diapason . 16 ft. . . 56 pipes
2. Open Diapason . . 8 " . . 56 "
3. Stop'd Diapason . 8 " . . 56 "
4. Hohl Flöte 8 " . . 56 "
5. Viola da Gamba . . 8 " . . 56 "
6. Quint 5 1/2 " . . 56 "
7. Octave 4 " . . 56 "
8. Flute Harmonique . 4 " . . 56 "
9. Twelfth 2 2/3 " . . 56 "
10. Fifteenth 2 " . . 56 "
11. Mixture 3 rank . 168 "
12. Trumpet 8 ft. . . 56 "

SWELL 56 notes

1. Bourdon 16 ft. . . 56 pipes
2. Open Diapason . . 8 " . . 56 "
3. Stop'd Diapason . 8 " . . 56 "
4. Dulciana 8 " . . 56 "
5. Viol d'Amour . . . 8 " . . 56 "
6. Vox angelica . . . 8 " . . 56 "
7. Octave 4 " . . 56 "
8. Violin 4 " . . 56 "
9. Mixture 3 rank . 168 "
10. Contra Trumpet . . 16 ft. . . 56 "
11. Trumpet 8 " . . 56 "
12. Oboe }
Fagotto } 8 " . . 56 "

CHOIR 56 notes

1. Æolina 16 ft. . . 56 pipes
2. Dulciana 8 " . . 56 "
3. Bourdon 8 " . . 56 "
4. Gemshorn 4 " . . 56 "
5. Flute d'Amour . . . 4 " . . 56 "
6. Flageolette 2 " . . 56 "
7. Corno di Bassetto . 8 " . . 56 "

PEDAL 27 notes

1. Open Bass 16 ft. . . 27 pipes
2. Dulciana Bass . . . 16 " . . 27 "
3. Violoncello Bass . . 8 " . . 27 "

MECHANICAL REGISTERS.

1. Coupler — Great and Swell.
2. " Choir and Swell.
3. " Pedal and Great.
4. " Pedal and Choir.
5. " Pedal and Swell.
6. Swell Tremblant.
7. Bellows Signal.
8. Pedal Check.
9. Great and Choir Coupler.

The case of the Organ is made in Gothic style, is 17 feet wide, 25 feet high, and 12 feet deep.

Knowles Paine is quoted as having told a Harvard trustee in 1862 that “while the firm of Simmons & Willcox that built the [chapel] organ is dissolved in the mutual antagonism of its heads, he is not prepared to believe that either will attempt to injure the credit of their joint workmanship.”²⁶ A notice concerning the exhibition of a new organ for St Mary’s Church in New Orleans in March of 1861 states that it was held at “the factory of Messrs. Simmons & Willcox, in Charles street,”²⁷ but advertisements appearing in *Dwight’s Journal* from September of 1861 onward are for W. B. D. Simmons and Co. It is noteworthy that fewer large or importantly located organs were built by Simmons after this time.

If Willcox was temporarily out of the organ-building scene, he kept up the tempo of his performing career. When Walcker’s “Great Organ” in Boston Music Hall was opened in November of 1863, Willcox was one of the five organists who participated in the opening concert, performing Lefebure-Wély’s *Offertorium in G*.

Of the five, only Morgan and Willcox were given encores. At an informal private concert the night before the official opening, Willcox had improvised, showing off some of the more innovative “fancy stops” of the organ.²⁸

Some years later the Boston organist George E. Whiting recalled an incident concerning the “Great Organ” in which Willcox was involved. Whiting credits Willcox as being the first to apply the term “American style” to the organ and church music practices of his day and traces his use of it to a somewhat heated discussion between the two organists and a German workman named Sturm, sent by Walcker to repair the Music Hall organ. The main theme of the discussion (“enlivened by a goodly number of fearful-sounding German oaths” from Sturm) was “the merits or demerits (mostly the latter on our part) of the Boston organ as a concert instrument.”²⁹ The conclusion of the two Americans seems to have been that the Music Hall organ was not particularly suited to this so-called “American style” of music and playing.



BILL VAN PELT

The Simmons & Willcox organ built in 1861 for St. Mary’s Assumption Church in New Orleans was rebuilt ca. 1900 by Wm. Schuelke of Milwaukee but retained most of its original pipes and the case. The organ was made playable for the 1989 OHS Convention by members of the New Orleans Chapter and is heard on the new OHS 2-CD set, *Historic Organs of New Orleans*.

Willcox appears to have left Tremont Temple when he became Simmons’s partner and is not known to have held a church position again until 1863, when he became organist of Immaculate Conception Church. This must have occurred before the opening of the Music Hall organ, for the program of that event identified him in this position. Again he had a new organ awaiting him, a three-manual, 45-stop Hook (Op. 322), which was inaugurated on February 3, 1864, by Willcox and B. J. Lang, organist of the New South Church. The organ was favorably compared to the Music Hall organ, and Willcox is credited with its design:

Considering the place and purposes for which the instrument is to be used, that it is for the Catholic service mainly, and not so much for Bach fugues and the like, here is a most ingenious and admirable specification. And it is mainly due to the experience and fine taste of Mr. J. H. WILLCOX, the organist of the church, under whose hands it was so effectively displayed that evening.³⁰

Two things coincided with Willcox’s new position: he was “baptized and confirmed in the faith of the Roman Catholic Church,”³¹ and he returned to the favor of the Hook firm.

On October 13 of 1863 he took part in the dedication of a three-manual Hook in Boston’s Second Church (Op. 325), playing the *Offer-*

SIMMONS & WILLCOX,



CHURCH ORGAN MANUFACTURERS,
NO. 1 CHARLES STREET, CORNER OF CAMBRIDGE STREET, BOSTON.

MARYLAND (CATHOLIC) ARCHIVES, ACCESSIONED DEC. 11, 1958, VIA OHS ARCHIVES



BILL VAN PELT

E. & G. G. Hook's op. 332 built in 1864 for Mechanics Hall, Worcester, Massachusetts, was demonstrated by Willcox to the hall's trustees in an hour-and-a-half "trial" before any public opening of the organ, thus strengthening the belief that Willcox had much to do with the design of the instrument in his renewed association with the firm which built it. A recording by David Craighead is available from OHS.

torium in E by Batiste, the *Andante* from Mendelssohn's 6th Sonata, a transcription from Righini's *Grand Mass in D*, and an improvisation.³² His ability to show off a new organ was given full play a year later, upon the completion of the four-manual, 52-stop Hook organ (Op. 334) for Mechanics Hall in Worcester — Hook's (and Worcester's) answer to Boston's imported Music Hall organ. Before the organ was played publicly, there was a private "trial," during which

... the organ was exhibited in all its various capacities of tone, force, and volume, by Mr. J. H. Willcox, organist at the Church of the Immaculate Conception in Boston, one of the most accomplished organists in this country. Without any formal programme, he gave selections which would best exhibit the instrument in all parts; and his ability and control of the instrument, no less than the excellence of the organ itself, won frequent applause from the audience.³³

The "trial," which lasted an hour and a half, was a success, and the trustees unanimously approved acceptance of the organ.

Willcox's "openings" were not limited to large instruments. Barely a month after the Worcester "trial," in conjunction with the obligatory quartet, he opened a two-manual, 27-stop Hook (Op. 348) at the First Congregational Church of Taunton, Massachusetts. Actual organ compositions were limited to Batiste's *Offertoire in C* and a *Pastorale* by Kullak, the rest of Willcox's offerings consisting of two Auber overtures (*Zanetta* and *Fra Diavolo*), "National Airs," and "Improvisations."³⁴ In September of 1865 Willcox opened

another two-manual Hook (Op. 371) at Mt. Pleasant Unitarian Church in Roxbury. Sharing the program with L. H. Southard and F. H. Underwood, he played only transcriptions: a *Gloria* from a Hummel Mass, the overtures to Auber's *Zanetta* and *Lestocq*, and a march by Meyerbeer — plus an improvisation. Bach seems to have departed entirely from Willcox's repertoire by this time.

Despite his recital activity, Willcox found time to build up the music program at Immaculate Conception Church, performing the popular "concert masses" of the day and composing liturgical music. Some of this was published in collections such as the *Lyra Catholica*, but much remains unpublished in the archives of the church. It was probably for his church music work rather than his concertizing that Willcox was, according to his obituary, awarded an honorary doctorate in music from the Catholic Georgetown University in 1864.

One wonders just what Willcox was doing for Hook the firm besides playing their organs. The account of the Immaculate Conception organ suggests that he had something to do with its design (and, by extrapolation, the design of the Worcester organ, which was almost identical). Certainly some significant changes were appearing in Hook's work in the 1860's, and the following comments are found below the stoplist in the Taunton dedication program:

The general arrangement of this Organ with two full and complete Manuals and Pedals, with its mechanical facilities not unlike the German method, meets with general approval among the best musicians; and in an instrument of this size is preferred to having three manuals limited and incomplete as they would necessarily be without much greater expense.

The selection contains a large number of solo and imitation [*sic*] stops. The Salicional, the Flauto Traverso and Flute Harmonique, the Violina and Viol d'Amour and the Clarinette Oboe, and Cornopean allow of the most beautiful combinations and orchestral effects.

The Diapasons are made from new scales and voiced by an improved method.

The Chorus stops form a full, well balanced harmony and add an agreeable life and freshness to full organ.³⁵

The "mechanical facilities" would appear to be two combination pedals and a balanced Swell pedal, although Hook continued to use hitchdown and ratchet Swell pedals in other organs for a few more years. The mention of "new" scales and "improved" voicing is significant.

In November of 1865 a large 3-40 Hook (Op. 355) in Boston's Church of the New Jerusalem was opened by J. K. Paine and Willcox, the former playing Bach, Ritter, and Paine; the latter *Zanetta*, Handel's *Hallelujah Chorus*, and an improvisation. The stoplist was drawn up by George J. Webb, the church's organist, in collaboration with Willcox, and the description of the organ contains much of the same language as the Taunton dedication with regard to the completeness of the registers, the utility of the seven combination pedals, and the "stops of recent [*sic*] introduction to this country," which include the Violone, Viola da Gamba, Vox Humana, Flauto Traverso, Salicional, Dolce, Doppel Flöte, and Hohlpipeife. In addition, "the scales of all the pipes are drawn according to strictly mathematical proportions, not only in each individual register, but throughout the whole organ."³⁶ This suggests strongly the use of German scaling methods.

The Hook brothers were getting on in years, and Frank Hastings, while already several years in their employ, was still in his twenties and working as a draftsman during the early 1860's. It is thus hard

not to see the influence of Willcox behind some of these statements, as well as the tonal and mechanical innovations they describe.

In the year 1866 one finds some further indications of the depth of Willcox's involvement in Hook's work. In June he "regulated and tuned the organ [in South Parish Church, Augusta, Maine] and played the dedication recital."³⁷ The organ was Hook's Op. 389, an instrument (still extant) of two manuals and 22 stops. In July the four-manual, 52-stop instrument in Henry Ward Beecher's Plymouth Church, Brooklyn (Op. 360), was completed and dedicated. Accounts from the *New York Tribune*, reprinted in *Dwight's Journal*, reveal the extent of Willcox's involvement in this notable organ:

It was exhibited by Mr. John H. Willcox of Boston, an organist of brilliant powers, and also a practical organ builder. Mr. Willcox, we understand, drew the entire scheme of the Plymouth Church organ, and has supervised its construction and its erection. The task undertaken by Mr. Willcox [*sic*] was not a light one, for he had to display the organ and not himself, though in so doing he gave proof of the versatility of his imagination, and of his control over all the resources of the instrument.³⁸

The accounts go on to describe Willcox's improvisation, during which he contrasted dynamic levels (with the help of the new crescendo pedal), demonstrated the various solo and "fancy" stops, and wove in "themes suggested by their characteristic timbres, separated by interludes, in which he displayed the qualities of the several manuals in their simple integrity." The *Tribune* reviewer's approbation was not unmixed, however. Although he praised individual stops, he felt that the overall sound of the organ was too brilliant, with insufficient foundation, and that the Tuba Mirabilis was too overbearing. Possibly some of the effect may have been acoustical, since the church was "crowded in every part" for the event. But the writer also observed significantly that "the [playing] style of Mr. Willcox is essentially brilliant."³⁹

Before the year ended, Willcox dedicated at least one other organ on which he had worked, Hook's three-manual Op. 385 in Trinity Church, New Haven. Here again we find an organ possessing a Gamba, Violone, Doppel Flöte ("exhibited by Mr. Willcox in his solo") and a new stop, the Geigen Principal. Here also, as in the Brooklyn organ, were the Barker-machine action and registration aids. Willcox seems to have helped in the installation here, for we are told that "Mr. Willcox, who has devoted much of his time to assisting in getting up the organ, displayed its beauties with a loving hand" — as well as with one of Batiste's Communion.⁴⁰

Although it is nowhere so plainly stated, Willcox may have also had something to do with the design of the two-manual Hook organ (Op. 396) he dedicated in October of 1866 in the Old South Church of Newburyport, Massachusetts. Here he gave a solo organ recital, consisting largely of transcriptions — overtures to Auber's *Fra Diavolo*, Herold's *Zampa*, and Meyerbeer's *le Prophete*, plus the Gloria from Haydn's second mass. "Legitimate" organ music consisted of an *Andante* ("for Oboe and Bassoon Stops") by Batiste, a Lefebure-Wély *Offertoire*, and Rinck's Flute Concerto. But the program also contained an improvisation "Introducing familiar melodies" and an improvised "Representation of a Thunder Storm."⁴¹ For this latter the organ, still extant and unaltered, was well equipped, for it was one of the few ever built with a "Thunder Pedal," two levers to the left of the pedal board controlling two huge open wood pipes pitched two notes below low cc of the 16' Pedal Open Diapason.



THOMAS MURRAY

In 1863, Willcox became organist of Immaculate Conception Church in Boston and is credited with design of E. & G. G. Hook's op. 322 upon which he and B. J. Lang played the opening recital in February, 1864. Several recordings by Thomas Murray and one by Brian Jones are available on CD.

In the fall of 1867 Willcox was still opening new Hook organs. In collaboration with other organists (mostly from Boston), he gave a recital at Westminster church in Elizabeth, New Jersey (Op. 418, 3-37). A local reviewer stated that as a performer Willcox "ranks number one in New England," going on to say that "the power of the instrument was shown to the fullest extent — now so full and loud as to fill a church twice as large; then, as soft and delicate as the sound of a flute."⁴²

In the spring of 1868 he was one of the organists exhibiting the new Hook organ (Op. 440, 3-27) in the North (now United) Church in New Haven, the city of his youthful successes. His contribution included operatic overtures by Auber (*Lestocq*) and Rossini (*Semiramide*) the latter played as a duet with W. D. Anderson. In addition, Willcox played an "Improvisation — showing the Organ," and "Representation of a Thunderstorm," almost certainly also improvised. The latter impressed the reviewer from a local musical journal, but this same writer also gives the first known hint that Willcox's playing might be slipping:

Dr. Willcox played finely, and was particularly successful in the "Thunder Storm." He especially excels in combining the organ to produce fine effects and in extemporizing. The beautiful manner in which he used the combination[s] of the organ elicited from the audience unqualified praise. His pedal playing is not remarkable, and his rhythm is unsteady, but his use of the organ makes his playing greatly enjoyed.⁴³

A few months later, in October of 1868, Willcox performed his "Thunder Storm" and Auber's *Lestocq* overture on the Tremont

Temple organ, recently enlarged by Hook, and opened another three-manual Hook (Op. 431) at the Third Presbyterian Church of Pittsburgh. It was one of the last Hook organs Willcox is known to have dedicated, although he did perform on one rather notable Hook organ during the summer of 1869.

This instrument, of one manual and fourteen stops, was especially built for the "Coliseum" erected in Boston's Back Bay for the first of Patrick S. Gilmore's extravagant Peace Jubilees. The building was designed to house an audience of thousands, not to mention singers and orchestral players numbering in the hundreds, and the organ was certainly no ordinary one-manual organ. It was on "very heavy" wind pressure — high enough to necessitate the use of Barker-machine key action — and, in addition to what must have been a quite raucous diapason chorus, contained loud solo flutes and manual reeds at 16', 8' and 4', the 8' being a Tuba Mirabilis. There were also reeds at 16' and 8' on the Pedal, which was founded on a 16' open wood Sub Bass "of large scale and very deep and powerful tone." The manual 16' was a curious double-mouthed Bourdon, and there were nine combination and coupler pedals.⁴⁴

Although Willcox's name is nowhere mentioned in connection with the design of this organ, it is hard not to see his hand in it. He does appear to have been the official Jubilee organist, and his name is found on a program dated June 29, 1869, (for a "Grand Testimonial to P. S. Gilmore") in which, in addition to joining with the full chorus and orchestra in several choral works from operas and oratorios, he also played a solo improvisation. The magnitude of the forces with which Willcox and the organ had to contend may be judged by the fact that two-hundred violinists played an obligato to Gounod's "Ave Maria," and a hundred Boston firemen pounding on a hundred anvils was the highlight of Verdi's "Anvil Chorus."

Shortly after the close of the Jubilee, Willcox defected from the Hook camp again, this time taking with him three other valued employees: Mark H. Plaisted, G. V. Nordstrom, and George S. Hutchings, Hook's factory superintendent. In October of 1869 the four established a new firm on Washington Street in Boston Highlands (now part of Roxbury) under the name of J. H. Willcox & Co.⁴⁵ Two years later, Frank Hastings was made a full partner in the Hook firm, and the name was changed to E. & G. G. Hook & Hastings. One cannot help but wonder what went on behind the scenes in this period, and whether Willcox entertained at any time visions of nameplates reading "Hook & Willcox."

The makeup of the new company seems to have assured its getting off to a good start. It is obvious by this time that Willcox had acquired considerable hands-on experience in tonal design, voicing, and finishing, and probably knew quite a bit about other aspects of organ work as well. Nordstrom and Plaisted had been part of the Hook installation crew for several years, implying that they were well versed in action and wind system work. Hutchings, as factory superintendent, would have had a good overall knowledge of the craft. He had been with Hook since 1857, and the fact that he started out in the casework department suggests that he was also a skilled woodworker.

Willcox was associated with the new firm for barely three years, during which time approximately two dozen organs were built. The firm's first organ, a good-sized one-manual instrument, was built for the church of St. Thomas Aquinas in Jamaica Plain (a Boston



In 1866, Willcox played the opening recital on E. & G. G. Hook's op. 396 in the design of which he may have participated. The organ remains original as built, including a pair of "thunder pedals". The organ is heard in two recordings: Peter Sykes' recital from the 1987 OHS convention on OHS cassette C-9, and on Marian Metson's CD and cassette tour of seven historic organs in Newburyport, Yankee Come Home.

suburb) in 1869. Moved in the early twentieth century to the Church of St. Stanislaus in South Deerfield, Massachusetts, it exists and has been recently restored. Although nameplates on later organs read simply "J. H. Willcox & Co.," the nameplate on this first instrument is different. It reads "Made for J. H. Wilcox [sic] by Hutchings, Plaisted and Nordstrom, Boston." One can only speculate on the reason for this rather curious wording. It would seem to imply that, at the very outset, the three former Hook workmen were simply subcontracting to Willcox but that shortly after the four had formed a more formally organized company.

Another early Willcox organ remained unaltered in the Covenant Congregational Church (formerly Swedenborgian), Waltham, Massachusetts, until 1979. In its original form it had but seven manual stops and a single Pedal stop, all but the front pipes enclosed in a swellbox. The highest-pitched stops were a 4' Fugara

and a 4' Flute Harmonique, but the 8' Open Diapason and Oboe were boldly voiced, and when the octave coupler was employed with full organ, the result was a strong chorus capable of supporting congregational singing.

Most of the organs built during the new firm's early period were one- and two-manual instruments, but some were of good size. The stoplists are not unusual; most included an 8' Gamba and a 4' Harmonic Flute, but several also included an 8' Quintadena in the Swell. Regrettably, only a few these instruments have survived to the present day. These include the South Deerfield and Waltham instruments, two-manual organs in the Unitarian Church of Westford, Massachusetts, and St. Cecilia's Church in Solvay, New York (built for Central Baptist Church, Syracuse), and a larger organ (unfortunately electrified) in St. Peter's Church, Philadelphia. A Willcox organ in the Fifth Street Baptist Church of Lowell, Massachusetts, (originally in a residence), heard at the 1978 OHS convention, was destroyed by fire the following year. While the majority of the organs bearing the Willcox nameplate went to New England locations, some were purchased by churches in states as far away as Wisconsin, Michigan, Georgia, and West Virginia.

As Willcox's association with Hook apparently ended with the 1869 Peace Jubilee organ, so his association with the new firm seems to have concluded with an organ built for the second Peace Jubilee in 1872. The original Hook organ of 1869 had been sold (somewhat altered) to the Tabernacle Church in Brooklyn, and Willcox obtained the commission to build a larger one for the 1872 festival. This instrument had two manuals and 25 stops. Like its predecessor it had a reversed console, powerful solo stops, and a full battery of reeds; interestingly, it also had a double-mouthed 16' Bourdon on the Great. Without question its most notable stop was the 32' Megalophonia, apparently a reed.

While the actual wind pressure of the organ was not cited, it was said to have been "four times the amount of atmospheric pressure that is generally required for a common church organ."⁴⁶ Assuming that the average pressure used in "common church organs" of the period was around 3", this would have put



The J. H. Willcox & Co. organ of two manuals and 15 stops built in 1872 for Central Baptist Church, Syracuse, New York, as op. 12, remains at St. Cecilia's Church in Solvay, New York, and has received designation from OHS as "an organ of exceptional historic merit, worthy of preservation."

Willcox's Jubilee instrument on a minimum of 12" wind pressure. Needless to say, Barker-machine action was again employed for the keys.

Willcox again played for this Gilmore extravaganza, which, like the former, brought the organ into frequent use to back up the orchestra in chorus accompaniments. No organ solos are found among the surviving programs, and while the organ received a certain amount of press coverage, much of it seems to have concerned its loudness and high wind pressure. Typical are some entries in *Jubilee Days*, a humorous account published shortly after the event closed on July 4. A note, referring to a cartoon of celestial beings puffing into a funnel high above the Coliseum, states that "we have, on our own responsibility, engaged the services of a corps of cherubim to help Dr. Willcox out with wind for his organ,"⁴⁷ Later one finds a cartoon of a pompous-looking "base [sic] singer from the rural districts giving his friends an idea of the Megalophone-stop of the great organ." (The friends are fleeing with their hands over their ears.)⁴⁸ Apparently there were some problems with the gas engine being used to operate the eight feeders of the organ, for toward the end of the account the following notice appeared:

Messrs. Willcox & Co., in a card published in the daily papers, testify to the excellence of Brayton's Ready Motor. They say that "the Ready Motor used at the Coliseum worked up to and even beyond its rated capacity, but was not sufficient in size to blow the organ."⁴⁹



A BASE SINGER FROM THE RURAL DISTRICTS GIVING HIS FRIENDS AN IDEA OF THE MEGALOPHON-STOP OF THE GREAT ORGAN.



The J. H. Willcox & Co. organ at St. Peter's Roman Catholic Church (now the National Shrine of St. John Newman) in Philadelphia was built as opus 16 and remains essentially intact, tonally, despite electrification of the playing action to the original slider chests.

Willcox must have left the company he founded very shortly after the 1872 Jubilee, possibly in August. The Jubilee organ is listed as Op. 25 on an early list of the Hutchings firm (later lists changed the order somewhat). Recent research by Martin Walsh reveals that Op. 26, for the First Baptist Church of Fall River, Massachusetts, was, according to an article in the *Fall River Daily News* for August 12, 1872, built by "Wilcox & Co." — although payments to Hutchings, Plaisted, & Co. (possibly for tuning) are found shortly after this date in the church records. Walsh further discovered that just a few weeks after this, on August 31, the *Lynn Semi-Weekly Reporter* published an account of the dedication of Op. 22 (First Congregational Church, Lynn, Mass.) in which the name of the builder is given as Hutchings, Plaisted & Nordstrom. This is the name found on the nameplate of Op. 30, in Carey Ave. Baptist Church of Chelsea, Mass.

It is said that Willcox left the firm because of failing health. Very shortly after this Hutchings and Plaisted bought out the interest of Nordstrom, and their nameplates read "Hutchings, Plaisted & Co." until 1884, when Plaisted moved to California. Hutchings became the sole owner under the name of George S. Hutchings,⁵⁰ and the company continued on into the early years of the twentieth century.

There is only one indication of Willcox's involvement in organbuilding after this time. A large two-manual Simmons organ exists in St. Augustine's Church in South Boston. Although an amateurish attempt to electrify it in the late 1970's had disastrous results, its original detached keydesk bore a nameplate stating that it had been rebuilt, apparently in the early 1870's, by Joel Butler under the supervision of Willcox. Butler was at the time just starting out as an independent builder, and shortly afterward became associated with George Ryder. Did Willcox, in collaborating with Butler, have yet another partnership in mind?

Willcox's health may have been failing for some time, for references to the performance side of his career become scant after he left Hook's employ. In August of 1869, along with Hermann Kotzschmar and John K. Paine, he assisted in the dedication of a three-manual Henry Erben organ in the Cathedral of the Immaculate Conception, Portland, Maine.⁵¹ On December 30 of the same year he participated in the opening of a large Jardine organ in St. George's Church, New York City, a review of which was later published in *Dwight's Journal*.

For this program Willcox seems to have mostly played "warhorses": a *Communion* by Lefebure-Wely, one of Batiste's *Offertoires*, and an unspecified Auber overture, as well as a Haydn *Allegretto*, "played with infinite grace and a delicately varied treatment." Willcox seems to have been in good form. His touch and execution were praised and especially his registrations:

His combinations are more numerous, more varied, and better contrasted, than those of any organist we know now, or remember to have known or heard. This may be accounted for by the fact, that Dr. Willcox is a practical organ builder, and thoroughly understands the character, weight, and quality of each stop. . . . This, of course, is only a part of the secret of his success; the rest will be found in his naturally fine taste, and his high artistic instinct.⁵²

Willcox is described here as "a disciple of the modern organ school, notwithstanding his devotion to his old master, Dr. Hodges." The "modern school," as used here (and elsewhere), seems to imply those players whose repertoire leant toward transcriptions and improvisations. Concerning Willcox's improvisation in the New

York program, the reviewer seems a bit guarded. Commenting that Willcox's improvisations "do not take the highest form," as with the "strict school" (i.e., those more inclined toward the legitimate organ repertoire), he nonetheless allows that Willcox "is rarely given to the commission of platitudes. His subjects . . . are bright and fresh in their character, and if not always original have, at least, a certain idiosyncrasy which stamps them with the mark of individuality."

In commenting on "the most questionable number" on Willcox's program — a "thunder storm" improvisation — the reviewer not only praises it but gives us a charming description of how the player went about it:

He presents a vivid, true picture, and he makes his effects, not by securing the aid of mechanical additions, but by exceptional use of the legitimate resources of the organ. . . . His storm movement consists of a sort of Siciliano movement, descriptive of the calm, but sensuous beauties of the country. It is a pastorelle, and following the sounds of animated nature comes the rustic dance and games. In the midst of this the threatening of distant thunder is heard, and the storm breaks out in lashing fury; while the storm rages the grand power of the organ is developed to the utmost, but as it dies away, the faint murmur of a prayer is heard, which gradually swells out into a prayer of thanksgiving. The

whole scene is beautifully conceived, and is worked out by Dr. Willcox with admirable skill, and with fine artistic perception.⁵³

A few months after this program, in May 1870, Willcox dedicated a new William A. Johnson organ in the Fourth Street M. E. Church of Wheeling, West Virginia. The program, recently discovered by E. A. Boadway, is stock Willcox fare: an *Offertoire* and a *Communion* by Batiste, overtures to *Zampa* and *Fra Diavolo*, an *Allegretto* by "Hayden," a Thunder Storm, and an "Improvisation, introducing familiar melodies and displaying the general resources of the Organ."⁵⁴

Willcox must have dedicated several of the organs built by his own company during the 1869-72 period, but only one instance of this has come to light. On March 30, 1871, Willcox, along with Eugene Thayer and a "popular tenor vocalist" named Wm. H. Fessenden, gave an "Organ Benefit Concert" to inaugurate the new 22-stop Willcox organ in Mechanic Hall, Salem, Massachusetts. Willcox played Lefebure-Wèly's *Offertoire in G* (the same piece that had earned him an encore eight years previous at the Boston Music Hall organ opening), an Improvisation [*sic*], "Introducing Familiar Melodies," and the inevitable Thunder Storm.⁵⁵ It is significant perhaps that when a Hutchings, Plaisted & Co. organ in the Eliot Church of Lawrence, Massachusetts, was dedicated two years later, in February of 1873, the performer was not Willcox but F. H. Torrington of King's Chapel.⁵⁶

Willcox continued as organist of Immaculate Conception Church until July of 1874, when the continued deterioration of his health forced his resignation. He died the following summer, on June 20, at the age of 47; the Boston Vital Records cite the cause of death as nephritis, a progressive kidney disease. Jones states that "for some years previous to his death he perceptively failed, both in body and mind."⁵⁷ One of Willcox's contemporaries, William H. Clarke, hints at something darker: "In a few years his strength to battle against the temptations of life failed him, and the great destroyer conquered."⁵⁸ Written as it was in the late nineteenth century, such a statement could well imply alcoholism, which would surely have aggravated a kidney disorder. If such was the case, it was a tragic end for so interesting and useful a life.

Colleagues in New Haven had not forgotten Willcox, for a laudatory obituary was published there in *Loomis's Musical and Masonic Journal*, subsequently reprinted in *Dwight's Journal*. Shortly after Willcox's death, his friend Eugene Thayer composed *In Memoriam, A Funeral March for the Organ*, which he dedicated to Willcox and published in his *Organist's Quarterly Journal and Review*. Willcox's wife, Anna, outlived him by some years, dying on December 2, 1891. No children are recorded, and both husband and wife are buried in the Chickering family plot in Cambridge's Mount Auburn Cemetery.

Willcox's obituary praised his church work, mentioning that at Immaculate Conception Church "Masses and Motets of Haydn, Mozart, Hummel, Beethoven, Weber, and others, were rendered by competent [*sic*] artists and chorus, and, on festivals, with the additional aid of full orchestra." On the personal level, he was described as a "born gentleman, free from professional jealousy, generous, hospitable, quick to recognize merit in others, and kindly critical." As an organist, he was

... without a superior in the particular school which he preferred. A few surpassed him in technique, but no one in this country could rival him in exhibiting the capabilities and resources of the instrument. Abounding in melody, fertile in imagination, peculiarly happy in combining registers (as a successful artist combines colors), his audience at once was thoroughly in sympathy with him.⁵⁹

Later writers, while continuing to praise his apparently uncanny skill at registration, were not always so charitable about other aspects of his playing. Whiting allowed that he always made any organ sound good, but Clarke observed that while his "gifts in



The 1871 J. H. Willcox & Co. organ in Fifth Street Baptist Church, Lowell, Massachusetts, burned with the building on January 26, 1979. The organ was built as opus 15 for the residence of Joseph Ely of Lowell and was moved to the church ca. 1885, probably with facade pipes and extending casework supplied by Willcox's successors, the Hutchings, Plaisted & Co., later Geo. S. Hutchings.

registration were always greatly admired," Willcox "did not venture into the stricter classical field, because by nature he was not a musical student."⁶⁰ F. O. Jones concurs with this, saying that "as an organist he had no little ability, but he mostly confined himself to the lighter and more popular class of music."⁶¹

Louis C. Elson, writing thirty years after Willcox's death, expressed the opinion that Willcox "was fond of sugar-coating the classical pill, and his programmes would scarcely stand severe criticism, but he was full of good taste in registration, and he generally managed to smuggle in a little of Bach among his more 'catchy' pieces."⁶²

Henry C. Lahee, writing at about the same time, states that Willcox "was very clever at showing off a new organ, playing pieces with soft and delicate effects, but he was not technically equipped as an organist of the present day should be, or as many of those who were his contemporaries. He was, however, a pleasing and popular player."⁶³

Lahee then goes on to quote an unidentified "historian," presumably a fellow Boston organist, who observed that Willcox's performances improved after he became connected with Hook, "where he got a practical knowledge of the organ and its resources," and recorded his impressions of Willcox's playing:

For a long time his organ repertoire consisted of five or six overtures, and these were produced upon every occasion, until habitual listeners began to descant upon the apparent improvement since the last performance. I am quite positive these overtures were of the list described; if there were six I cannot recall the other, nor am I entirely confident of the "Tell" overture:

"Egmont," "Martha," "Zannetta," "Zanopa," [sic: Zampa?] "William Tell."

With the mechanical knowledge of the instrument acquired at the factory, there came a change of this programme, and improvisation and trick-playing, of which the "Thunder Storm" was a type, took the place of the earlier, stereotyped performance.

Doctor Willcox's extempore performances always impressed me with the feeling that he was over-conscious of the fact that he was on trial, and that a poetic imagination was held severely in check, in order that he might not be led to overstep the most exact requirements of musical form. When he played from score, few instances of which came to my notice, I received a very different impression, as if the player felt a relief in having his boundaries marked out for him in advance, and self-restraint became no longer a necessity."⁶⁴

This writer is a bit less than generous concerning Willcox's repertoire, for, as we have seen, while he did indeed play a disproportionate number of overtures (including some not mentioned by his critic), he also played transcriptions of choral works and a number of "legitimate" organ pieces by composers such as Lefebure-Wély, Batiste, Hesse, Rinck, Mendelssohn, and, in his early years, even Bach. It would seem that it was in that later part of his career that his repertoire narrowed, quite possibly because he was playing from memory and his work with the various organ companies did not allow him much time to learn new pieces.

There is something curiously unsettling about Willcox. He was something of a prodigy in his younger years and later was notable as a recitalist and church musician. His fascination with organbuilding led him into ever deeper involvement with the craft. As a result, he perhaps did not completely develop his potential as a player, nor did he become fully involved in organbuilding until too near the end of his short life to have become a major figure in that scene. Although his obvious facility at the keyboard and cleverness at registration kept him popular as a performer until the end of his career, his most lasting legacy may well have been his contributions to the development of the American Romantic organ during the second half of the nineteenth century.

At this remove it is difficult to assess fully the impact of Willcox's proddings and probings on the work of Boston's three major builders in that period — Simmons, Hook, and Hutchings — but there is nonetheless little question that he was to some degree influential in moving all three in a progressive direction. While Simmons did not long outlive Willcox, both Hook & Hastings and the Hutchings firm went on to build some outstanding examples of the American Romantic style during the final quarter of the 19th century — instruments which Willcox, had he lived longer, would surely have reveled in as an improviser.

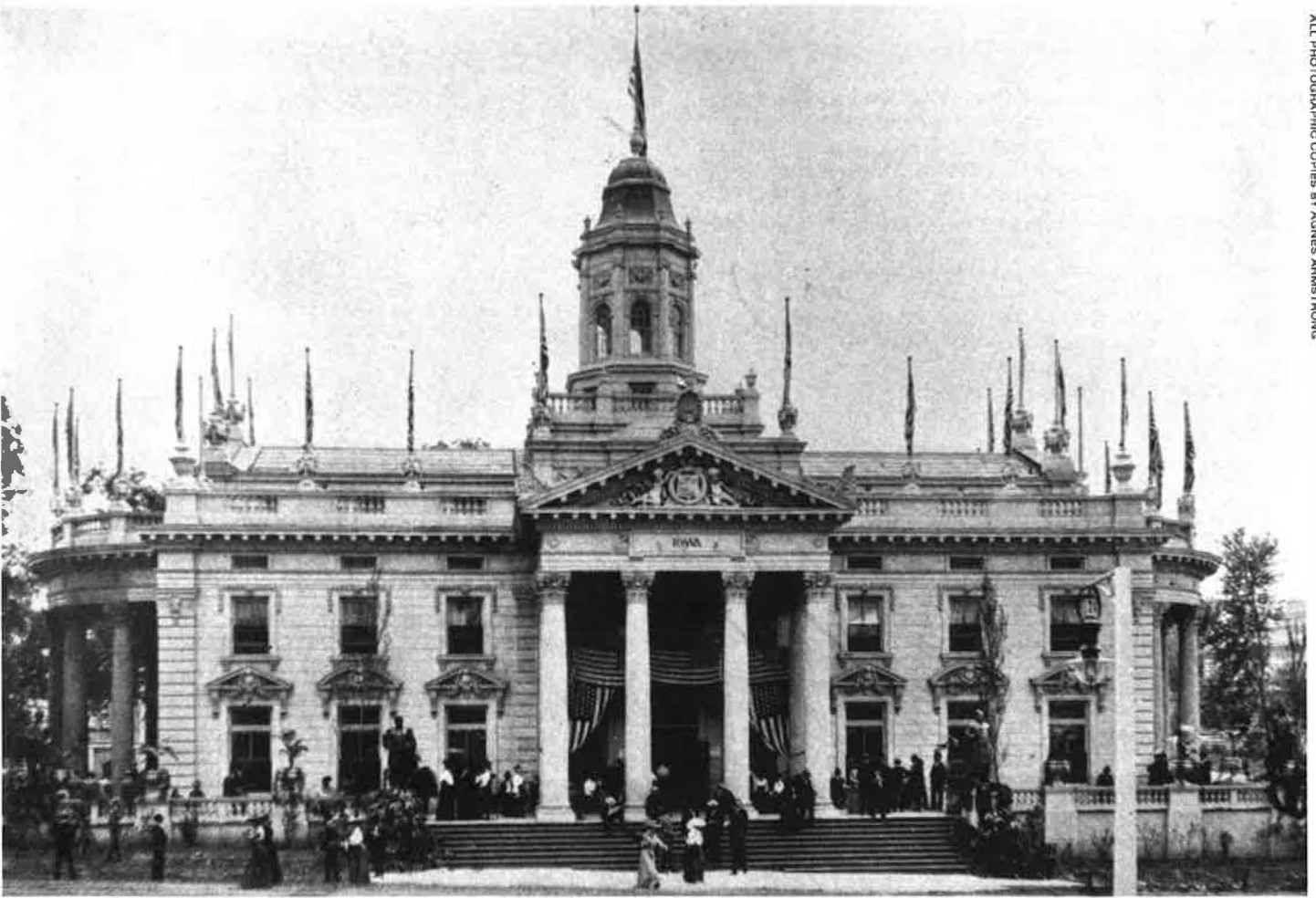
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The Iowa State Building at the St. Louis Fair, 1904

The Organ in the Iowa State Building at the Louisiana Purchase Exposition, St. Louis, 1904

by Agnes Armstrong

WHEN THE LOUISIANA PURCHASE EXPOSITION opened its gates to the public on 30 April 1904, a full year after the actual centennial of the event it commemorated, the anticipation had been that the gigantic pipe organ in Festival Hall would play an important part in the inaugural ceremonies. But the "largest organ in the world" was not ready for the celebration. Indeed, the renowned instrument under construction by the Los Angeles Art Organ Company was not even finished in time for its own inauguration, which took place on 9 June 1904, with Charles Galloway, the official organist of the world's fair, as recitalist.

Instead of Festival Hall, the Iowa State Building was the site of the exposition's opening day organ recital. Its M. P. Möller two manual-and-pedal opus 442 was played by William Mason Slade, the official organist of the Iowa Commission.

Built in French Renaissance design, the Iowa State Building was 68 feet wide by 106 feet long, including the verandas, and 90 feet to the flagpole. Like most of the exposition buildings, it was of wood

construction with a covering of staff, a plaster of Paris composition containing fibers for strength. The exterior of the building was ivory white.

The interior of the building contained reception rooms, living quarters for members of the commission, and the Governor's suite. Three wide balconies on the second floor opened onto the grand staircase landing on which the organ was placed. The rotunda was 28 by 28 feet and was provided with seats during the organ recitals. Additional seats were placed in the adjoining ladies' parlor, assembly room, and first floor lobby when necessary to accommodate audiences of several hundred people.¹

The pipe organ was the gift of the former Governor of Iowa, William Larrabee. Born in Ledyard, Connecticut, on 20 January 1832, Larrabee had moved to Clermont, Iowa, in 1853 as a school-teacher. He later established himself as a manufacturer of flour and then of brick and tile, eventually becoming involved in banking, which made him a wealthy man. He was elected to the Iowa State Senate in 1867, serving continuously until his election as Governor for two terms in 1885 and 1887. He was appointed Commissioner at Large of the Iowa Commission to the Louisiana Purchase Exposition by incumbent Governor Albert Baird Cummins and subsequently was elected president of the commission.

Larrabee's wife was the former Ann Appelman, born on 13 August 1842 at Ledyard, Connecticut. The couple was married on

Agnes Armstrong is recognized for her writing on the subjects of organs and organists of the nineteenth century. Her articles and reviews have appeared in several American and European music journals. She has received grants in support of her research and was named a Fellow of the OHS American Organ Archives in both 1988 and 1990. Currently a fellowship student in the doctoral program for musicology at New York University, she maintains an active schedule of lectures and recitals.

12 September 1861 and had seven children. Music was an important pastime for the Larrabee family. During the two terms Larrabee served as Governor, sacred concerts were conducted by Mrs. Larrabee on Sunday afternoons in the Iowa state capitol building. These popular events were said to have been very inspirational.

On 10 January 1903, William Larrabee contracted with the M. P. Möller Company of Hagerstown, Maryland, to build the organ for the Iowa Building at the St. Louis exposition. As part of the contract, Möller agreed to complete the organ and install it at the exposition by 1 April 1904 and, at the close of the exposition, to remove it and re-erect it in whatever building in Iowa was designated by Larrabee at that time. The cost of the organ was \$3,000.00, of which \$2,500.00 was payable when the organ was completed and erected in the Iowa State Building at St. Louis. The remaining \$500.00 was due when the organ had been moved and set up again in Iowa.²

On 16 April 1903, Larrabee added to this contract the inclusion of an automatic self-playing attachment, "which shall be so constructed that it will in no way interfere with the playing of the instrument from the key-board and can be connected, or disconnected, at will, by means of drawing a stop." Included with the self player were to be twelve selections of music, which would be provided by Möller and chosen by Larrabee at a later date. The cost of the self-playing mechanism was \$500.00 Both agreements were signed by William Larrabee and M. P. Möller.³

The minutes of the Des Moines meeting of the Executive Committee of the Iowa Commission on 11 November 1903 report, "The committee instructed the secretary to negotiate with the M. P. Möller [sic] Organ Company of Hagerstown, Md., for one Ross water motor for the organ at a price not to exceed \$275. The report was approved."⁴

The "Itemized Description" attached to the original agreement of 10 January 1903 gives further details of the organ's construction:

The action used in this organ to be MÖLLER IMPROVED TUBULAR PNEUMATIC. This action is to be used throughout the entire instrument and provides a separate wind chest for each stop and a

separate valve for each pipe, thus giving each stop a full supply of wind at all times. The key action is guaranteed to be capable of prompt and rapid repetition.

The key boards are to be of standard scale, with overhanging keys, to increase the facilities for the organist.

The manual keys are to be covered with the best Ivory for the naturals and black Ebony for the sharps.

The draw stop knobs to be patent oblique faced.⁵

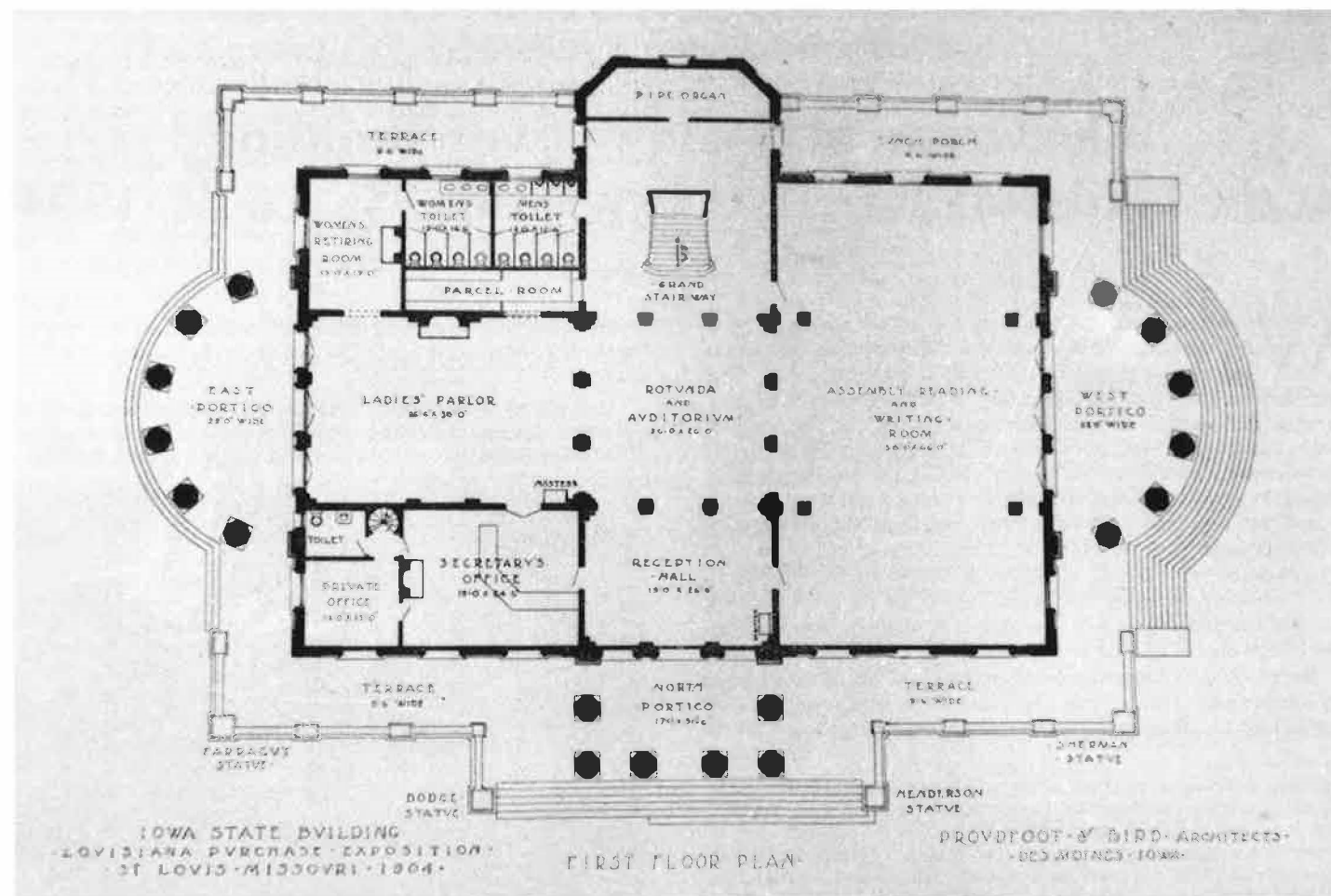
The case was constructed of solid mahogany.

J. Howard Aubere, magazine writer and Washington correspondent of the *St. Louis Globe-Democrat*, in an article for the *Plateau of States*, a world's fair periodical, gives this description:

Bounding one end of a plaza is the pretentious Iowa Building, in French Renaissance. Some have called it the "Academy of Music," for the musical inclination of former Governor Larrabee has done much to bring it that reputation. There are twenty mechanical stuffed songbirds, which so carefully simulate the notes of the feathered songsters of the field so as to deceive the unwary. Here, too, is a great pipe organ, loaned for the exposition period, and at its close to be made a gift to the Industrial School at Eldora by Governor Larrabee. The organ is there on the broad stair landing. Beside it sits a Conover piano, tuned to accord. Governor Larrabee has given two such organs to institutions



William Larrabee



Floor plan of the Iowa Building

within his state. It is due to these facilities, joined to the two other Conovers; one of them a grand in the assembly hall, that there are so many concerts which crowd the building. Money and plans have not been spared. The cathedral glass dome, the heroic proportions of the central court or lobby, the tapestry wall decorations of the Governor's room, the solid bronze statues to left and right of the main entrance, the comfortable library with its elaborate decorations, its great fireplaces and its bookcase filled with the work of more than three hundred Iowa authors, and its music cabinet containing only the sheets of Iowa composers, all show taste and the intent to make it distinctly monumental of the state. Here, on the second floor, in the room of the Executive Commissioners, is a splendid portrait in oil of Leslie M. Shaw, Secretary of the Treasury. There, in the reception room is a bust by an Iowa sculptor of Governor Cummins, the state's chief executive.⁶

At the meeting of the Executive Committee on 6 January 1903 in Des Moines, Mason Slade of Des Moines was appointed official organist of the Iowa Commission at the salary of \$50 per month beginning 30 April 1904. Miss Anna Larrabee, the youngest daughter of the former Governor, was assistant organist, though there seem to be no official proceedings confirming this position. It is probable that Miss Larrabee substituted for Mr. Slade occasionally and was granted the title as a courtesy. No accounts have been found of recitals given by Anna Larrabee at the Louisiana Purchase Exposition.

At the 2 September 1903 meeting of the Commission in Des Moines, a "Re-Appportionment of Funds" was approved, which included an item for "Organ operator — \$600.00." By comparison, some of the other items included in this re-apportionment were, "Gardener and florist — \$400.00; Press room attendant — \$300.00; Two toilet room attendants — \$600.00; Matron — \$400.00."⁷

William Mason Slade was 21 years old in 1904, "the youngest organist at the Exposition."⁸ Yearbooks of the American Guild of Organists from 1908 and 1909 list him as a member of the Western Chapter and give his address as the Abraham Lincoln Center, Oakwoods Boulevard, Chicago. The 8 April 1911 issue of *Musical America* includes him in the list of American students of Alexandre Guilmant. It is quite likely that he was inspired to travel to Paris for further study after meeting Guilmant in St. Louis.

The organ was dedicated at a Sunday service on 1 May 1904 and twice-daily recitals commenced immediately. The Iowa Building was open daily from 9:00 a.m. to 6:00 p.m. with hour-long organ recitals at 9:30 a.m. and 4:30 p.m. every day but Sunday. Adjustments were apparently made in this schedule as deemed necessary. On Sunday afternoons there was a sacred concert from 4:30 to 5:30 p.m. Mason Slade was responsible for all these recitals and concerts, though guest organists occasionally performed, according to the Official Report of the Commission which published this list of visiting organists:

June 14, 1904	Mr. Harry Dyer Jackson, Quincy, Ill.
July 14	Miss Lillian Hughes, Oskaloosa, Iowa.
July 16	Miss Gertrude Branigan, Davenport, Iowa.
July 26	Mr. G. H. Fairclough, St. Paul, Minn.
August 15	Mr. Bertram Smith Webber, Chicago, Ill.

September 1
October 6
October 10
October 18
October 20
November 17
November 18
November 22

Mr. Bertram Smith Webber, Chicago, Ill.
Miss Effie Murdock, Chicago, Ill.
Mrs. Flora Bate Kenney, Emporia, Kan.
Mrs. Ione Riddle Ogle, St. Louis.
Mrs. E. H. Talbot, New York city.
Mr. Paul Witte, Louisville, Ky.
Mr. Harrison Wild, Chicago, Ill.
Mr. O. P. Condon, St. Louis, Mo.

Additional concerts at the Iowa Building included separate performances by seven pianists, one violinist, one cornetist, one flutist, two readers, four bands, numerous vocalists, and one whistling recital — by Miss Alice Frances Stire on 14 July 1904. The organ also was used for practice by many of the organists engaged for recitals on the large concert organ at Festival Hall.⁹



1904 M. P. Moller Op. 442, in Iowa State Building at St. Louis Fair

Beginning on the second day of the exposition, Sunday, May 1, and continuing every Sabbath until the close of the fair without interruption for thirty-one consecutive Sundays, a song service was conducted in the Iowa Building. It was started not as a reformatory measure, but because there seemed to be a place for just such a function. Naturally, the pipe organ which Governor and Mrs. Larrabee had provided for the entertainment of Iowa's guests, attracted a large number of visitors. The gates being closed on Sunday, the exposition population residing in the state buildings came to the Iowa Building on the first Sunday to hear the organ and the birds. When the old familiar hymns were played, everybody sang. The question was asked why it was not made a regular service on Sunday. The downtown churches were inconvenient to those living on the grounds, and such a song service would be welcomed.

The exercises were simple in form, prompt in opening at 4:30 p.m. and closing at 5:30,

informal in arrangement. An organ voluntary was played by Mason Slade, Mrs. Larrabee or Miss Larrabee, or some visiting organist. This was followed by several numbers from the *Gospel Hymns*, a solo, generally by Mr. L[uzerne] H. Peck, of St. Louis, whose splendid tenor voice was heard every Sunday afternoon.

Hymns were sung, followed by other musical selections, always closing with singing "America" and the rendition of the "Star-Spangled Banner" on the organ as a recessional.¹⁰

On several occasions guest singers took part in the Sunday services. This schedule of visiting vocalists is included in the Official Report of the Commission:

May 22, 1904. - Mrs. Frederick Allen Whiting, Boston, vocal.
May 29 - June 19. - Miss Bertha Sloan, Indianola, contralto.
June 5. - Miss Donna Easley and Miss Grace Lyons, soloists, New York.
June 26. - Robert Turner, Des Moines, baritone.
July 17. - Miss E. F. Pierce, Boston, with Mrs. J. Ellen Foster.
October 16. - Mr. and Mrs. C. M. Keeler, of Minneapolis, soloists.
November 6. - Master Wyatt Brodix, St. Louis, soprano soloist.
November 19. - Miss Marie Chambers, Des Moines, soloist.¹¹

The *Daily Official Program* of the exposition carried Mason Slade's recital programs until the opening of the Festival Hall organ on 9 June 1904 when the allotted space was given over to the major

recital programs. The content of Slade's recitals was standard fare for organists of the day. Slade compiled his programs by mixing together pieces from his somewhat limited repertoire. As the fair continued, new numbers were added to the list while many of the previous favorites were retained. A typical program is the one published for Tuesday, 17 May:

ORGAN RECITAL AT IOWA PAVILION.

Following is the program of the organ recitals to be given by Mr. Mason Slade, to-day at the Iowa Building:

Morning, 11 O'clock

"Offertoire, Opus 8"	Batiste
"Andantino"	Lemare
"Largo"	Handel
"Spring Song"	Mendelssohn
"Queen of Sheba March"	Gounod
"Cantilene Nuptial"	Dubois

Afternoon, 4 O'clock

Prelude and March	Wely
Bridal Procession	West
Prelude and Fugue in E Minor	Bach
"Berceuse" from <i>Jocelyn</i>	Godard
"At Evening"	Buck
"War March of the Priests"	Mendelssohn ¹²

Special occasions were reflected in Slade's choice of music for the daily recital programs, as shown by the note appended to the list of pieces played 25 May 1904:

Mason Slade's Recital, 9:30 a.m. Iowa Building:

Processional March	Wely
Canzonetta	Brewer
Postlude in C	Gounod
Offertoire in D-flat	Salome
Festal March	Calkin
Offertoire	Dubois

4:30 p.m.:

Burlesca e Melodia	Baldwin
Andantino	Lemare
Processional March	Whitney
Pastorale from First Sonata	Guilmant
War March of the Priests	Mendelssohn
Communion in G	Batiste

Mrs. Lillian A. Funk of Burlington, Iowa, will sing at 5 o'clock.

Texas melodies will be played in honor of the dedication of the Texas State Building.¹³

The Iowa Commission took great pride in joining with other state and foreign commissions in the celebration of their state or national days. The Iowa State Building was specially decorated for such occasions. State songs and national anthems appropriate to the celebrations were included in the organ recital programs of the day. On Indiana Day "On the Wabash" and other Hoosier airs were rendered on the pipe organ. On Kentucky Day "My Old Kentucky Home" and "She Was Bred in Old Kentucky" were played; on Arkansas Day, the "Arkansas Traveler" and on Maryland Day, "Maryland, My Maryland" were heard.¹⁴

Other special programs took place on Memorial Day, Iowa Day (17 June 1904), the Fourth of July, Iowa Cities' Day (15 October 1904), and Thanksgiving Day. Many of the organ selections for these occasions were based on patriotic tunes, including such pieces as Dudley Buck's *Concert Variations on "The Star-Spangled Banner."*

The repertoire of the guest organists who performed at the Iowa Building was typical of organ recital programs for the period. For instance, Mrs. Flora Bate-Kenney, of Emporia, Kansas, gave the following program on Monday 10 October 1904:

A Royal Procession	W. Spinney
Pastorale	Paul Wachs
Pilgrim's Chorus from "Tannhäuser"	Wagner
The Lost Chord	Sullivan-Wilkins
Fantasie "Suwanee River"	I. V. Flager
Prayer and Cradle Song	Alexandre Guilmant
Largo	Handel-Whitney
Grand Processional March (Queen of Sheba)	Gounod ¹⁵

Chicago organist Harrison M. Wild, a performer of national reputation who played at Festival Hall on the evening of 18 November 1904, presented a recital at the Iowa Building on the same afternoon. Comparison of his two programs that day reflects not only the vast differences in the resources of the two organs, but also

1904 M. P. Möller Opus 442 Iowa State Building, Louisiana Purchase Exposition St. Louis, Missouri

Manuals: Compass CC to C, 61 notes

Pedals: Compass CCC to F, 30 notes

GREAT ORGAN

8' Open Diapason	metal	61 pipes
8' Gamba	metal	61 pipes
8' Doppel Floete	wood	61 pipes
8' Melodia	wood	61 pipes
4' Principal	metal	61 pipes
4' Flute d'Amour	wood	61 pipes
2' Fifteenth	metal	61 pipes
3 rks. Sesquialtera	metal	183 pipes
8' Trumpet	reeds	61 pipes

SWELL ORGAN

16' Lieblich Gedacht	wood	61 pipes
8' Open Diapason	metal	61 pipes
8' Geigen Principal	metal	61 pipes
8' Stopped Diapason	wood	61 pipes
8' Salicional	metal	61 pipes
8' Aeolina	metal	61 pipes
4' Flute Harmonique	metal	61 pipes
2' Flautina	metal	61 pipes
3 rks. Cornet	metal	183 pipes
8' Oboe & Bassoon	reeds	61 pipes
8' Vox Humana	reeds	49 pipes

PEDAL ORGAN

16' Double Open Diapason	wood	30 pipes
16' Bourdon	wood	30 pipes

MECHANICAL REGISTERS

Swell to Pedal Coupler
Swell to Great Super
Great to Pedal Coupler
Swell to Pedal Coupler
Swell to Great Sub
Swell Tremolo
Pedal Check
Bellows Signal

PEDAL MOVEMENTS

Forte combination Great Organ
Mezzo combination Great Organ
Piano combination Great Organ, Double Acting
Forte combination Swell Organ
Mezzo combination Swell Organ
Piano combination Swell Organ, Double Acting
Reversible Great to Pedal
Grand Crescendo Pedal
Balanced Swell Pedal

Summary

Great Organ	9 stops	671 pipes
Swell Organ	11 stops	781 pipes
Pedal Organ	2 stops	60 pipes
Mechanical Registers	8 stops	
TOTAL	30 stops	1512 pipes
Pedal Movements	9	

Wind Indicator over Manuals

Organ Bench with Music Shelf of same material as casing

Concave Radiating Pedal

Source of Stoptlist: Contract

the fact that the audience at Festival Hall paid 25 cents for a seat, while admission to the recital at the Iowa Building was free.

Harrison Wild of Chicago, who will appear at Festival Hall to-night, will give an organ recital at the Iowa Building at the World's Fair at 4:30 o'clock this afternoon. He will render the following programme:

Grand Offertoire op.3 — Baptiste [sic]

(a) Pastorale — Wachs

(b) March — Aida — Verdi

(a) Pilgrim Chorus — Tannhauser — Wagner

(b) Evening Star — Tannhauser — Wagner

(c) March — Tannhauser — Wagner

(a) An Oriental Sketch — Bird

(b) Chant — Pastorale — Dubois

(c) Finale — Hail Columbia — Buck

Mr. Wild is a guest at the Iowa building at the World's Fair, and will remain here until to-morrow night.¹⁶

ORGAN RECITAL AT FESTIVAL HALL.

Harrison M. Wild, Organist.

At 7:30 P. M. Admission 25 Cents.

- | | |
|--|----------------|
| 1. Chromatic Fantasie | Louis Thiele |
| 2. Air in D, from Suite for Orchestra | J. S. Bach |
| 3. Finale from Pastoral Sonata, Op. 88 | J. Rheinberger |

4. Andantino in D flat, No. 1
5. Concert Overture
6. Adagio
7. Offertoire, Op. 8
8. March Religieuse
9. Melody in C
10. Fugue on "Hail Columbia"
(Festival Hall is now heated.)¹⁷

E. H. Lemare
Wm. Faulkes
C. M. Widor
Th. Salome
A. Guilmant
J. A. West
Dudley Buck

Mason Slade continued his series of organ recitals in the Iowa Building until the final day of the exposition, 1 December 1904. Except for the occasional appearances of guest organists, the responsibility for the twice-daily programs and the Sunday afternoon services was entirely his. No mention is found of the player mechanism being used at the exposition. On 28 October 1904 Mason Slade gave a recital on the large concert organ at Festival Hall and played the following program:



Mason Slade

ORGAN RECITAL AT FESTIVAL HALL.

Mason Slade, Organist.

At 7:30 P.M. Admission 25 Cents.

- | | |
|--|------------------------|
| 1. Grand Processional March, from "Queen of Sheba" C. Gounod | |
| 2. Cantilene Nuptiale | T. Dubois |
| 3. Offertoire, "St. Cecilia," No. 2 | E. Batiste |
| 4. Gavotte Moderne | E. H. Lemare |
| 5. Burlesca e Melodia | R. L. Baldwin |
| 6. Offertoire in D Flat | T. Salome |
| 7. Largo | G. F. Handel |
| 8. Postlude in D Major | B. Tours ¹⁸ |

The organ in the Iowa State Building apparently served well, the only difficulty reported being an incident which took place on 8 June 1904 and was certainly beyond the control of organbuilder and organist alike.

IOWA PIPE ORGAN WAS WITHOUT WIND

TEMPORARY TURNING OFF OF WATER DELAYS THE REGULAR DAILY CONCERT.

Yesterday afternoon just at 4 o'clock Mr. Mason Slade, the organist who has been giving pipe organ recitals each afternoon at the Iowa building, seated himself at the organ. On the broad staircase below him and in chairs side by side covering the entire first floor of the building was an audience of more than 300 people.

The organist raised his hands and brought them down on the keys of the organ. Then a look of astonishment and amazement came over his face. Not a sound responded to his touch. There was scurrying about and much telephoning.

It was discovered that water in the mains leading to the plateau of States had been shut off. This left no power for the water motor with which the wind for the pipe organ is supplied. In other state buildings the experience was duplicated. [Author's note: It is unlikely that this exact experience was duplicated as the only other state building known to have had a pipe organ was the New York Building, and it was not opened until 25 June 1904. However, other equipment besides pipe organs was governed by water motors.]

It appears that the city water employees were busy in making some new connections at the Inside Inn. They shut off the water temporarily while at work. The inconvenience was but temporary, as the water was turned on again in time for Iowa to have her concert a little later.¹⁹

The generosity of Governor and Mrs. Larrabee in providing the pipe organ did not go unnoticed. In St. Louis on 30 April 1904, the opening day of the fair, a meeting of the Iowa Commission was held at 8:30 a.m., at which Commissioner Leroy A. Palmer offered the following resolution:

"Whereas, The magnificent pipe organ presented by President and Mrs. Larrabee for the use of the Commission during the fair being now practically complete and ready to be dedicated, and,

"Whereas, Governor and Mrs. Larrabee have added so much to this building in the way of adornment, having presented to the Commission for its use during the exposition the wonderful

mechanical singing birds, the four pieces of statuary, and the oil paintings; therefore,

"Be It Resolved, That the thanks of this Commission be tendered to ex-Governor and Mrs. Larrabee for these beautiful gifts, and that this expression of the Commission be made a part of the permanent record of its work."²⁰

The resolution was adopted unanimously with a standing ovation.

David R. Francis, president of the Louisiana Purchase Exposition, who offered an address at the Iowa Building on 15 October 1904, celebrating Iowa Cities' Day, declared:

To you, Governor Larrabee, and members of the Iowa Commission, I desire now to extend my profound thanks for the important part you have so cheerfully taken in this exposition. I want to say what I have said before in this beautiful building, that Iowa has been first in everything pertaining to the establishment and support of the exposition.

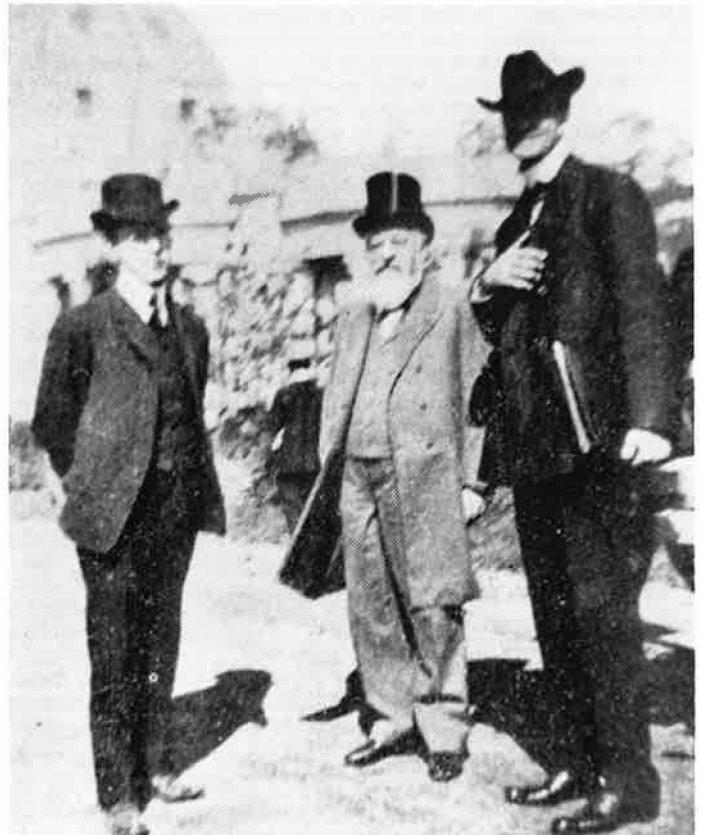
Your building and exhibits in the various palaces were among the few which were ready for visitors on the opening day.

When it was found an impossibility to finish the great organ in Festival Hall in time for the first concerts as scheduled, it was you who came to our relief, generously tendering the use of the magnificent organ, the gift of your illustrious president, ex-Governor Larrabee, which occupies such a prominent place in your building, furnishing concerts every day, having been dedicated on the first Sunday, May 2d, and continuing every day without interruption up to this time, and I have no doubt will continue until the close of the fair. These concerts have given your state building a standing not reached by any other building save Festival Hall. You have not only provided for the entertainment of your visitors on week days, but yours has been the one building on the grounds where a service has been maintained every Sunday for those remaining in the grounds during the period of the fair.

The doors of your building have been open from the first day of the fair, and the hospitality of your Commissioners and those in charge has not been excelled by any state, territory or foreign nation.

Your hearty co-operation and readiness to do everything that would be of benefit to the fair has been a source of great inspiration to the exposition management.

In grasping the meaning of a State building at a World's Fair and providing for the entertainment and comfort of the thousands



Left to right: Mason Slade, Alexandre Guilmant, Charles Galloway

of visitors who have been guests in your building, you have brought Iowa into prominence throughout every nation on the globe.

This exposition is the world itself. When this great fair closes its doors, those who have been here in an official capacity, representing their people, or as sightseers, will scatter to the uttermost parts of the earth and will carry with them the impressions they received while here.

Iowa has certainly done her part well and I know it has not been done in vain.

I am sorry Governor Cummins [*Albert Baird Cummins, incumbent governor of Iowa*] is not here today; I would like to personally thank him for his generous support at all times. I ask you to convey my thanks to him, to the state officers, the members of your General Assembly, and to the people of Iowa for the important part each has taken in celebrating the greatest event in American history since the issuance of the Declaration of Independence.

Iowa has had much to do with the great exposition now nearing its close. Instead of following, Iowa has at all times anticipated and led.²¹

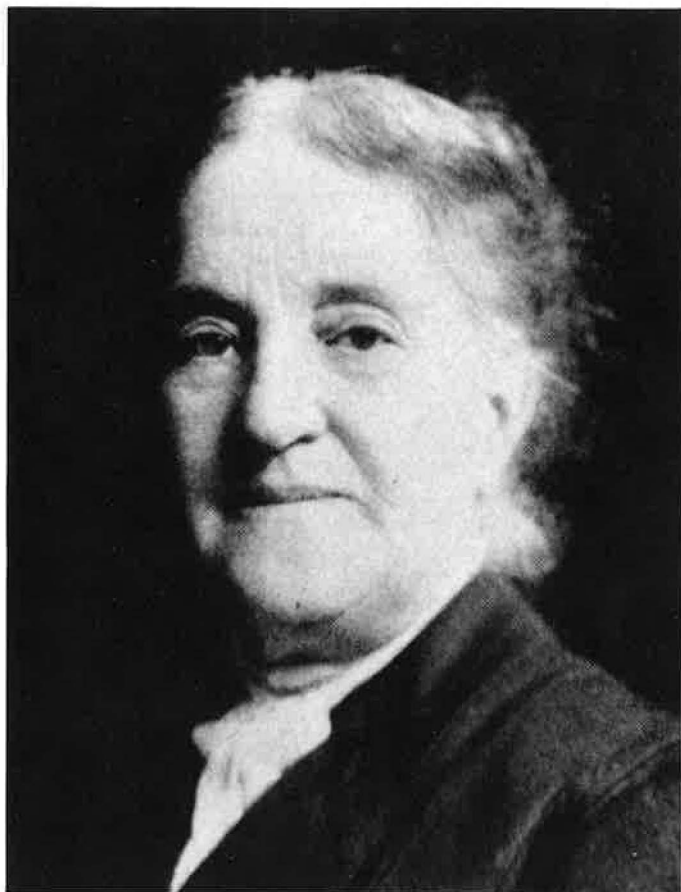
Summing up the musical events of the exposition, Mrs. William Larrabee read the following paper at the Sunday Service on 6 November 1904:

It seems that music at the fair has been one of the special attractions, for no art has received more attention. The entertainments among the most primitive peoples have had what to them is music, however discordant it may be to our ears. For people of more cultivated taste we have had the best that could be procured, and at many hours of the day could be heard the brilliant music of bands, some from our own beloved country, playing familiar airs; the Marine Band, which has so often played "Hail to the Chief," at our national capital; Sousa, who captivated the people of Paris and other European cities with his "Stars and Stripes Forever"; bands from Mexico and from countries across the sea. All these have had crowds of listeners, as have the orchestras at various places; even at the Inside Inn the visitors have partaken of their repasts to music. We have had the great organ at Festival Hall, which has awakened sweet melody, as only a pipe organ can when played by accomplished organists, and among these and foremost was Dr. [*sic*] Guilmant of Paris²², who received at his farewell concert plaudits such as no artisan or painter has here received. At social functions the ladies have realized that only conversation would not suffice, so there have been social [*vocal?*] and instrumental recitals of rare merit, to most of which all have been welcome, as there have been few closed doors to these musical entertainments, and some of the states of the Louisiana Purchase have led in the number of recitals, indicating that the citizens of this portion of the Union are second to none in their love of the beautiful, for no art is more refining, elevating and beautiful than music. Its praises have long been sung, and sweet memories cling about the melodies of home and country. The Iowa household has joined with its friends in raising the standard of music, and the pipe organ, which has contributed its share, will, we hope, at Christmas tide, gladden the hearts of five hundred boys at the Boys' Industrial School of Iowa, whose only present home is that institution.

We have enjoyed with you the Sunday afternoon services here; your presence and help have been an inspiration to us, for it has seemed fitting to spend an hour of the closing Sabbath day in sacred song, and when you return to your homes, after what is transient here has been demolished, when only remembrance can come to us, will you remember with us the song service at the Iowa Building, and think, with Moore,

Let Fate do her worst; there are relics of joy,
Bright dreams of the past, which she cannot destroy;
Which come in the nighttime of sorrow and care
And bring back the features that joy used to wear.
Long, long be my heart with such memories filled,
Like the vase in which roses have once been distilled.
You may break, you may shatter the vase if you will,
But the scent of the roses will hang 'round it still.
[from "The Young May Moon"]²³

Following the close of the Louisiana Purchase Exposition in December 1904 the organ was shipped to Eldora, Iowa, and installed at the State Industrial School for Boys where it was dedicated by state officers on 19 May 1905.²⁴ The cages of mechanical singing birds were distributed among various state institutions by Governor and Mrs. Larrabee. And the people of Iowa could only take pride in the fact that the pipe organ and organ recitals had



Mrs. William Larrabee, née Ann Appelman

enhanced, indeed had served as the musical centerpiece of their outstanding exhibit at the largest world's fair held up to that time, the Louisiana Purchase Exposition of 1904.

Notes

The author is indebted to fellow OHS member John A. Panning and to Lee Wilson, Secretary to the Superintendent of the State Training School at Eldora, Iowa, for information confirming the installation of the organ at that facility. The organ has since been removed, most likely in the 1960's, and its current whereabouts remain unknown.

1. Preemaa R. Conaway, ed., *Report of the Iowa Commission to the Louisiana Purchase Exposition St. Louis 1904* (Des Moines: The Register and Leader Co., 1906), pp. 363-377.
2. Contract, William Larrabee and M. P. Möller Organ Co., 10 January 1903.
3. Contract, Larrabee and Möller, 16 April 1903.
4. Conaway, p. 75.
5. Contract, Larrabee and Möller, 10 January 1903.
6. Conaway, pp. 377-380.
7. Conaway, pp. 73-74.
8. *St. Louis Republic*, St. Louis, 25 October 1904.
9. Conaway, p. 382.
10. Conaway pp. 342-344.
11. Conaway, pp. 342-344.
12. *Daily Official Program*, No. 15 (St. Louis: Louisiana Purchase Exposition, Tuesday, May 17, 1904), p. 13.
13. *St. Louis Republic*, 25 May 1904.
14. Conaway, p. 381-382.
15. *Daily Official Program*, No. 140 (Monday, Oct. 10, 1904), p. 3.
16. *St. Louis Republic*, 18 November 1904.
17. *Daily Official Program*, No. 174 (Friday, Nov. 18), p. 3.
18. *Daily Official Program*, No. 156 (Friday, Oct. 28, 1904), p. 3.
19. *St. Louis Globe-Democrat*, 9 June 1904, p. 3.
20. Conaway, p. 85.
21. Conaway, pp. 43-44.
22. Félix Alexandre Guilmant (1837-1911), French organist and composer, gave a celebrated series of forty recitals at Festival Hall during the exposition.
23. Thomas Moore, Irish poet (1780-1852), "The Young May Moon."
24. Conaway, pp. 345-346.

M. P. Möller Co. To Liquidate

THE M. P. MÖLLER CO. is effectively extinct as the Hagerstown, Maryland, firm that claimed to have been the largest organ-builder in the world. As this is written in late December, liquidation of the company's assets is will occur in mid-January. The tools and equipment, lumber, organ parts, and anything else will be auctioned by Cochran Auction Co. on Jan. 13, 14, 15 at 9 a.m. and the building will be sold at the Courthouse on Jan. 19.

Chicago entrepreneur and used furniture broker Paul Stuck has created an entity named King of Instruments which has offered \$50,000 for a group of items which include the trade names and marks, patents, telephone number, company records and engineering drawings, active contracts and associated drawings, and marketing materials, supplier lists, prospect files, customer lists, etc., according to a document filed with the Bankruptcy Court in the Rockville, Maryland, Division, on Dec. 18. Alternative offers or objections to the sale must be filed with the court by Jan. 7, 1993.

OHS is negotiating to preserve historic materials and documents with the OHS American Organ Archives as the primary repository. The Smithsonian Institution has endorsed such a plan.

The Möller firm filed for bankruptcy on August 31, 1992, having closed in April with a reported \$7 million in back orders but without sufficient cash to meet the payroll. Efforts to revive the firm failed, including a plan whereby the employees and their union would have become the owners through funds raised from the International Union of Electronic, Electrical, Salaried Machine and Furniture Workers (IUE) and its pension fund; the state, city and county; private investors; and Hagerstown Trust Co. That plan collapsed in

late September when the union withdrew. Several key employees had by that time found other work.

Hagerstown Trust lent the firm \$1.8 million with \$800,000 of it secured by the Maryland Industrial Development Financing Authority and \$200,000 guaranteed by Paul J. Coughlin, Möller's chairman and chief executive, who, with Harold B. Wright, John W. Seniff, and Roland G. Funk, had purchased the firm from the Möller family in 1989. Additional, unsecured, debt reportedly includes \$4.4 million. The firm lists \$1.6 million in assets.

The Möller firm was established in 1875 in Warren, Penn., by Danish immigrant Mathias Peter Möller (b. 29 Sep. 1855 in Bornholm, Denmark; d. 13 Apr. 1937 in Hagerstown) who was associated with Derrick & Felgemaker, c. 1872. The Möller firm relocated to Greencastle, Penn., in 1877 and to Hagerstown in 1881. It had built some 12,000 organs and had absorbed several other organbuilders and related firms including the Pilcher Co. in 1944, Kinetic Engineering in 1939, and the Wirsching firm c. 1922.

Mathias P. Möller, Jr. (b. 8 May 1902 in Hagerstown, d. 1961) succeeded his father as president in 1937. M. P. Möller, III became a vice-president in 1987. W. Riley Daniels, husband of Martha Möller (daughter of M. P. M., Sr.), became president in 1961 and retired 1978. Peter Möller Daniels, son of Riley, was with the firm until joining Reuter in 1987 as a sales representative.

The family also established the Crawford Automobile Co. in 1925 and ventured in the Potomac-Edison Electric Co., the Hagerstown & Frederick Railroad Co., Hagerstown Trust Co., Remington & Putnam Books, and Hotel Princess Dagmar. WTV/P

MINUTES

National Council Meeting Richmond, Virginia

The meeting was called to order by Roy Redman at 2:15 p.m. Present were David Barnett, Kristin Farmer, Alan Laufman, Jerry Morton, Culver Mowers, Patrick Murphy, Roy Redman, Tom Rench, Ruth Tweeten, and William T. Van Pelt. Council approved the proposed agenda. The minutes of the last meeting were reviewed and corrected; it was moved by Cullie Mowers and seconded by Tom Rench, to accept the minutes as amended. The motion was passed unanimously.

Bill Van Pelt presented a written report outlining the status of the Society's cash position and the budget, membership, catalog sales, fund-raising for Archives, convention matters, publications, recordings, and other matters.

David Barnett distributed a written Treasurer's report and a balance sheet. These were accepted with thanks. He also distributed copies of a review of our financial statements conducted by Goodman & Company, Certified Public Accountants, as required by the By laws.

Ruth Tweeten, assisted by Alan Laufman, presented a report on plans for the 1992, 1993, and 1994 Conventions.

Cullie Mowers reported on the activities of the Biggs Fellowship Committee, the Historic Organs Recital Committee, and the Slide-Tape Programs Committee. Jerry Morton suggested that there should be a notice in the Fall issue of THE TRACKER every year outlining requirements for and offerings of the Biggs Fellowship. Kristin Farmer proposed and David Barnett seconded a motion that Jerry Morton generate such an article each year. The motion passed unanimously. Cullie

broached the possibility of converting the slide-tape program to VHS format. Roy Redman suggested that it might be better to work toward a totally new program in VHS format.

Bill Van Pelt presented John Ogasapian's report on Research and Publications, augmented by a report from Jerry Morton.

Patrick Murphy reported on Organizational Concerns. He indicated that several OHS Chapters are dormant or defunct; Council suggested that dormant chapters should be reminded of their responsibilities as set forth in the By-laws. Some Chapters continue to be active, with meetings, newsletters, and projects. Roy Redman noted that active chapters might have some kind of presentation or exhibit at this year's convention. David Barnett suggested that registrants might indicate which Chapter membership, if any, they wish to have listed on nametags; there might be a place for Chapter caucuses. It was also suggested that perhaps there could be a connection between the Extant Organs Committee and the chapters. Cullie Mowers reminded us that we used to have chapter reports at conventions. Roy Redman reported that John DeCamp has agreed to assume the responsibilities of Chairman of the Distinguished Service Awards Committee.

Kristin Farmer reported on Historical Concerns, including activities of the Organ Citations Committee and the Extant Organs Committee. Cullie Mowers reported on the possibility of rounding up possible databases for computerization of the lists. Kristin also brought the Council up to date on the status of the American Organ Archives and the auction of E. M. Skinner materials.

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Tom Rench reported on Planning and Development matters, including a special fund-raising campaign for the American Organ Archive.

The meeting was recessed at 6:00 p.m. until 9:15 a.m. 15 February.

The meeting reconvened at 9:10 a.m., 15 February 1992.

Old Business: Council agreed that the matter of By-laws changes, as agreed upon at the last Council meeting, will be taken to the membership at the time of the next general election.

New Business: Bill Van Pelt reported on the planned fund-raising campaign for the American Organ Archive.

Bill Van Pelt observed for the record that the OHS itself is in dire need of fund-raising. Tom Rench noted that we have an ongoing annual fund, but Bill responded that in 1991 we had the annual dues collection with the option of various higher dues categories, but that we did not have a general fund-raising appeal. What we did instead was to send appeals to the 52 people who responded to the 1990 fund-raising appeal. Roy suggested that we should perhaps raise the dues by a small amount periodically rather than by a large amount after a longer time. Cullie Mowers moved, with Tom Rench seconding, to raise the dues in the two basic membership categories by \$2.00 and that the Treasurer and Executive Director be empowered to set the dues in the other categories proportionately. The motion passed unanimously.

A discussion followed about long-range plans for the OHS, ranging from suggestions to increase the number of issues of THE TRACKER each year to ways of making available funds for organ preservation. Pat Murphy pointed out that many of the present activities of the Society are pretty much dependent on individuals rather than on programs embedded in the institu-

tion. (This may be inevitable in what is a volunteer organization.) Tom Rench observed that we necessarily work on projects. Right now, our project is the Archives. In due course, when the Governing Board has moved into high gear, Council will be able to turn to other projects.

Roy suggested that each Councillor offer at the next Council meeting a concise list of three or four long-range goals, with projected costs, for each Councillor's area. Cullie Mowers proposed and Tom Rench seconded a motion to that effect, which was passed unanimously.

In the absence of John Ogasapian, action on the creation of a Publications Committee was tabled once again.

Roy observed that Councillors who miss meetings deprive the Council of their expertise. Council asked Roy to write to absent members to urge their future attendance.

Bill Van Pelt presented the history of storage and distribution of the back issues of *The Diapason*. The demand for these has been so small that they represent a net cost to the Society. He asked whether it is worthwhile for us to continue the program of storing and distributing the back issues, considering that the issues are available on microfilm. Ruth Tweeten proposed and Pat Murphy seconded a motion that the Executive Director is authorized to streamline the distribution of *The Diapason* and to discard excessive stock, maintaining at least two copies of each issue presently in stock. The motion passed unanimously.

The next meeting is set for 6 p.m. Saturday, 15 August 1992, at the Ramada Inn in Lewiston, Maine.

There being no further business, the meeting was adjourned at 12:10 p.m.

Respectfully submitted,
Alan Laufman, for MaryAnn
Crugher Baldof, OHS Secretary

PIPEDREAMS *A program of music for the king of instruments*

Program 9302 1/11/93
 Princeton University Chapel Reborn . . . inaugural recital performances by Thomas Trotter, Charles Krigbaum, and Thomas Murray in celebration of a major acoustical renovation of the room and a thorough rebuild of the ill-fated 1928 E. M. Skinner organ by the British firm N. P. Mander, Ltd. (r. 4/5, 5/5/ & 6/4/92).
 BACH: Toccata & Fugue in D, S. 565
 HOWELLS: Psalm Prelude, Set 1, no. 2 (*The meek shall inherit the Earth*)
 WAGNER/LEMARE: *Meistersinger*
 HANDEL: *Water Music Suite*
 MESSIAEN: *Joie et Clarté des Corps Glorieux*
 WIDOR: *Méditation*, Sym 1 Toccata, Sym 5
 HOLLINS: 3 Pieces (*Trumpet Minuet; A Song of Sunshine; Triumphal March*)
 DURUFLÉ: *Toccata* from Suite, Op. 5

Program 9303 1/18/93
 The Organ at Oberlin (I) . . . faculty and students demonstrate instruments by Flentrop, Aeolian Skinner, Brombaugh and Holtkamp on the campus of the famed Oberlin Conservatory in Ohio.
 LANGLAIS: *Hymne d'actions de grâce* - Erik William Suter, o
 BUXTEHUDE: Toccata in d - Brian Zuro
 SCHEIDT: *Magnificat Verses* - David Boe
 WIDOR: Variations (1st mvt/Symphony 5)
 DEGRIGNY: *Récit de Tierce en taille* - Michael Lizotte, o
 EBEN: *Moto osinato* fr Sunday Music - Bruce R. Frank, o
 RHEINBERGER: *Romanze* - A. Fredel
 MESSIAEN: *Chants d'oiseaux* fr *Livre d'Orgue* - Haskell Thomson, o
 NICOLAI (arr. Liszt): Overture on *Ein feste Burg* - Gregg Punswick, o

Program 9304 1/25/93
 A Liszt List . . . an exploration of some extraordinary and pathbreaking organ works by the quintessential Romantic composer and virtuoso, Franz Liszt.
 LISZT: Prelude & Fugue on B-A-C-H - Stefan Johannes Bleicher (1855 Ladegast organ/Merseburg Cathedral) ebs CD-6017 (Qualiton Imports)
 LISZT: *Rosario* - Pierre Bousseau (1895 Cavallé-Coll/St. Salomon-St. Gregoire, Pithiviers) ADDA CD 581089
 LISZT: Papal Hymn - Gabor Lehotka (1978 Jehmlich/Kodaly Center, Hungary) Hngaroton CD-12562-2 (Qualiton)
 LISZT: Prelude - Zsigmond Szathmari (1901 Seifert/Kevelaer Basilica) German EMI CDS 47-47533-8 (O. Lit. Found.)
 LISZT: *Ave maris stella* - Zsuzsa Elekes, harmonium. Hungaroton CD-12768
 LISZT: *Ave Maria* No. 4 - Bernd Weikl, baritone. Martin Haselböck (St. Ursula's Church, Vienna) Capriccio CD-10092
 LISZT: *Ave Maria* after Archadelt - Zsigmond Szathmari (Kevelaer Basilica) German EMI CDS 47-47533-8 (O. Lit. F.)
 LISZT: Introduction & Fugue from Bach's Cantata No. 21 *Ich hatte viel Bekümmernis* - Susan Woodson (1981 Kleucker/Chant d'Oiseux Church, Brussels) Barcarolle CD-248.002 (SCW, BP14, 1000 Brussels 22, Belgium)
 LISZT (trans. Guillou): *Prometheus* Tone Poem - Thomas Trotter (1977 Klais/Ingolstadt Münster) Argo CD430-244-2
 LISZT: Trauerode - Zsuzsa Elekes (1984 Rieger-Kloss/St. Matthew's Church, Budapest) Hungaroton CD-12749-2

Program 9305 2/1/93
 En Blanc et Noir (I) . . . creative contributions from African-American composers and performers to the living tradition of the classical pipe organ.
 THOMAS KERR: *An Anguished American Easter*, 1968 (revised version); *Arietta* - Mickey Thomas Terry (Aeolian Skinner organs at National Presbyterian and Georgetown Presbyterian Churches, Washington, D.C.) MPR archive

MARK FAX: 3 Pieces for Organ (*Allegretto, Chant, Toccata*) - Herndon Spillman (1990 Visser-Rowland/Wooddale Church, Eden Prairie, MN) Titanic CD-205 (OHS)
 SAMUEL COLERIDGE-TAYLOR: Improptu No. 1; NOEL DaCOSTA: *Maryton Hymn Variations*; HENRY SEXTON (arr. Raymond Henry): Gospel Hymn, *We are our heavenly father's children*; CHARLES COLEMAN: Improptu for Pedals - Eugene Hancock (1977 Klais/St. Peter's Church, NYC) MPR archive (r.5/4/91)
 DAVID HURD: 3 Fugues (1989); Improvisation on a Submitted Theme - David Hurd (1987 Kney/University of St. Thomas, St. Paul, MN) MPR Archive
 THOMAS KERR: *Anguished American Easter*, 1968 (original version) - Herndon Spillman (Wooddale Church) Titanic CD-205 (OHS)

En Blanc et Noir (II) . . . an international spectrum of compositions in performances by Black artists.
 WIDOR: *Marche Pontificale* fr Sym. 1 - Wayne Marshall (1962 Harrison & Harrison/Coventry Cathedral) EMI CDM7-63490-2 (Angel Records, 3105A.N. Wilke Rd., Arlington Heights, IL 60004)
 PETR EBEN: *Hommage à Dietrich Buxtehude* - Marvin Mills (1990 Flentrop/Messiah Lutheran Church, Germantown, MD) OHS 1991 National Convention (r. 7/13/91)
 JEANNE DEMESSIEUX: *Veni Sancte Spiritus* fr *Sept Méditations sur le Saint Esprit* - Mickey Thomas Terry (Aeolian-Skinner/Georgetown Presbyterian Church, Washington, D.C.) MPR
 MAX REGER: Choral-Fantasy, *Wie schön leuchtet der Morgenstern*, Op. 40, No. 1 - Marvin Mills (1969 Rieger/All Souls Unitarian Universalist Church, Washington, D.C.) ASULP-44211
 WILLIAM COOPER: *Spiritual Lullaby*; MARCEL DUPRÉ: *Allegro deciso* fr *Evocation* - Mickey Thomas Terry (1964 Möller/National Shrine of the Immaculate Conception, Washington)
 JAMES MARTIN GUTHRIE: Variations on *Herzlich tut mich verlangen* - Herndon Spillman (1990 Visser-Rowland/Wooddale Church, Eden Prairie, MN) Titanic CD-205 (OHS)
 FRANZ SCHMIDT: Toccata in C - Wayne Marshall (Coventry Cathedral) EMI CDM7-63490-2

Program 9307 2/15/93
 An American Organ Sampler . . . Laraine Waters, George Damp, John Butt and Louis Patterson play on recent instruments by Watersmith, Berghaus, Buzard and Harrold in Massachusetts, Illinois and California. The organs vary in size 18 to 52 stops, two of them with mechanical action, two with electric action.
 MARCHAND: *Plein jeu; Basse de Trompette*. ALAIN: *Deux Danses à Agni Yavisha*. BACH: *Ebrarm dich uns bei deinem Wort*. MARCHAND: *Dialogue* - Laraine Olson Waters (1991 Watersmith/Mont Marie Chapel, Holyoke, MA) Harrison Digital CA-02 (Watersmith, Inc., Box 110, Enfield, NH 03748; 603-632-5798)
 BYRD: *A Fancy*; RUSSELL: Voluntary No. 8 in B flat; HOWELLS: *Saraband in Modo Elegiaco* - George Damp (1991 Buzard/St. John the Divine Episcopal Chapel, Champaign, IL) Calcante CD-001 (OHS)
 CABANILLES: *Tiento de primer tono de mano izquierda; Paseo; Pascales de primer tono* - John Butt (1988 Harrold/University of California, Berkeley) Harmonia Mundi CD-90704
 SAINT SAENS: Prelude & Fugue in E flat, Op. 99, No. 3; VIERNE: *Légende* fr Pieces in Free Style. DURUFLÉ: Variations on *Veni Creator Spiritus* - Louis Patterson (1987 Berghaus/Grace Lutheran Church, River Forest, IL) Cappella CD-102 (7001 Discovery Blvd., Dublin, OH 43017)

Program 9308 2/2/93
 Outbursts of Joy . . . we capture excitement of new organ inaugurations in recital highlights featuring Gillian Weir, Gerre Hancock, Walter Pelz, David Mulbury, Eugene Roan and Robert Delcamp.
 MESSIAEN: *Outbursts of Joy* - Gillian Weir (1992 Ruffatti/Spivey Hall, Clayton State College, Morrow, GA)
 WALCHA: 4 Chorale-preludes: *Lobe den Herren; Vom Himmel hoch; Wie schön leuchtet der Morgenstern; Jesu, deine Passion* BUCK: Concert Variations on *Swanee River* - David Mulbury, Eugene Roan (1990 Casavant/Monumental United Methodist Church, 450 Dinwiddie St., Portsmouth, VA 23704) (tapes are available from the church)
 PELZ: 2 Hymn Sets: "Let all things now living;" "Oh, that I had a thousand voices" - Walter Pelz (1991 Van Daalen/1st Lutheran Church, Lincoln, NE) MPR archive
 HANCOCK: Hymn Set: "God of Grace and God of Glory"; Improvisations on Submitted Themes (*Scherzo, Fugue & Finale*) - Gerre Hancock (1992 Ballard/Bethany Christian Church, Houston, TX) MPR archive
 DUPRÉ: *Ave maris stella* Versets. RINCK: Rondo for Flute Stop. PURVIS: Pastoral on *Forest Green* KARG-ELERT: Chorale-Improvisation on *In dulci júbilo* - Robert Delcamp (1990 Zimmer/St. Paul's Epis. Church, Jacksonville, FL)

Program 9309 3/1/93
 From the House of Hope . . . recitals on the historic 1878 Merklin and famous 1979 Fisk organs at House of Hope Presbyterian Church in St. Paul, MN
 FRANCK: *Final* - Nancy Lancaster, o
 WIDOR: Mass for Two Choirs and Two Organs, Op. 36 - Nancy Lancaster, Dennis Reppin, o.; House of Hope Choir, Thomas Lancaster, cond. (r. 4/22/90)
 BACH: Toccata & Fugue in D, S. 538 (*Dorian*) - William Porter, o
 BACH: Canonic Variations on *Vom Himmel hoch*. S. 769a - Michael Radulescu, o.
 JONGEN: 3 Pieces: *Prière*, Op. 37, No. 3; *Motet, O quam amabilis*; *Chorale*, Op. 37, No. 4 - Nancy Lancaster, o.

Program 9310 3/8/93
 Revisiting Reger . . . a glimpse at pages from the volumes of music left by the most prolific and perhaps best German organ composer after Bach, Max Reger.
 REGER: Prelude & Fugue in C, Op. 56, No. 4. REGER: 2 Chorale-preludes: *Valet will ich dir geben*, Op. 67, No. 40; *Komm, süßer Tod*. REGER: Fantasy & Fugue in c, Op. 29 - Rosalinde Haas (Albiez organ in Frankfurt am Main) Dabrighaus & Grimm CD-3357/3360/3355 (Koch)
 REGER: Intermezzo in f, Op. 129, No. 7 - Jos van der Kooy (1813 Maarschalkerweerd/Swolle) Rene Gailly CD-87035
 REGER: Romanze, Op. 80, No. 8 - Max Reger via Welte organ rolls. Intercord CD-860.857 (OHS)
 REGER: *Benedictus* Op. 59, No. 9 - Donald Joyce (1942 Hill, Norman & Beard/Norwich Cathedral) OMR CD-80326 (OHS)
 REGER: Chorale-fantasy, *Wie schön leuchtet der Morgenstern*, Op. 40, No. 1 - Carlo Curley (1932 E. M. Skinner/Girard College Philadelphia) Argo CD 430-837-2

Program 9311 3/15/93
 Bach International . . . a retrospective of Bach performances from France, England, Denmark, Austria, Sweden, Finland, Switzerland, Holland and the U.S.
 BACH: Fantasy in g, S. 542 - Olivier Latry (1754 Silbermann/St. Martin's Church, Colmar) BNL CD-112769 (Har. Mundi)
 BACH: Fugue in g, S. 578 - Albert Schweitzer (r. 1935 at All Hallows Church, London) Pearl CD-9959 (OHS)
 BACH: Concerto in G after Johann Ernst, S. 592 - Kevin Bowyer (1962 Marcus-

sen/St. Hans Church, Odense) Nimbus CD-5280; Kimberly Marshall (1985 Fisk/Stanford U.) IMP CD-965 (OHS)
 BACH: 3 Chorale Preludes (*Herr Jesu Christ; Christ lag in Todesbanden* - Peter Planavsky (1991 Rieger/St. Stephen's Cath., Vienna) Motelle CD-11641 (Koch)
 BACH: Fugue in D, S. 580; 3 Chorale Preludes (*Wie schön leuchtet der Morgenstern*, S. 763; *Vater unser*, S. 762; *Vom Himmel hoch*, S. 738) - Hans Fagius (1724 Cahman/Kristine Church, Falun, Sweden) BIS CD-439 & CD-445 (Qultn.)
 BACH: Canzona in d - Gunnar Idenstam (1990 Urkurakentamo/Naantali Mon., Finland); Opus 111 CD-51-9115
 BACH (arr. Fox): Sinfonia No. 29
 BACH: Fugue in c, S. 575 - David Schrader (1988 Jaekel/Salem Lutheran Church, Wausau, WI) Cedille CD-012 (Albany Music, Box 5011, Albany, NY 12205; 518-453-2203)
 BACH: Fugue in c, S. 574 - Jean Guillou (1989 Steinmeyer-Kleuer/Tonhalle, Zurich) Dorian CD-90152
 BACH: Prelude & Fugue in F, S. 556 - Piet Kee (1738 Müller/St. Bavo Church, Haarlem, Holland) Chandos CD-0527
 Fugue in F, S. 540 - Pierre Bardon (1772 Isnard/St. Maximin-en-Provence) Pierre Verany CD-710811 (Allegro)

Program 9312 3/22/93
 Organs in Hanse Towns . . . organ culture in Europe along the route of an ancient merchants' federation, a rich selection of both historical and new instruments in Dutch, German, Belgian and Polish cities of the Hanseatic League. Materials were graciously provided by Hans Quant of Radio Nederland International
 CHRISTIAN RITTER: Sonatina in d. DANIEL ERICH: *Allein zu dir* - Ewald Kooiman (1637 Stellwagen/St. Jakobiekerk, Lübeck)
 ANDREAS KNELLER: *Praeambulum* in d - Jan Kleinbussink (1843 Holtgrave/Bergkerk, Deventer)
 FRIEDRICH MOHRHEIM: Trio No. 4 in A - Wolfgang Baumgratz (1979 Hillebrand/Bazyklika Mariacka, Gdansk)
 BEETHOVEN: *Scherzo* in G. DONIZETTI: *Grande Offertorio* in D - Aart Bergwerff (1826 Bätz/Grotekerk, Harderwijk)
 BACH: *Allein Gott* Trio, S. 663. JOHANN VOGLER: *Jesu, Leiden, Pein und Tod* - Bert Matter (1637 Baeder-1814 Timpe/St. Walburgskerk, Zutphen)
 REGER: *Gloria in excelsis*, Op. 59, No. 8 - Wolfgang Baumgratz (1849 Sauer/Bremen Cathedral)
 PIERNE: Prelude in g - Stan. Deriemaecker (1890 Schijven/Antwerp Cath.)
 SCHEIDEMANN: Canzona in G - Rud van Straten (1820 Quellhorst/St. Nicolaaskerk, Elburg)
 MARTIN: *Agnus Dei* Johan van Dommele (1786 Wolferts/St. Maartenskerk, Zaltbommel)
 WIDOR: *Allegro* Sym. 6 - Eberhard Lauer ('67 Beckerath/Marienkirche, Hamb'g)

Program 9313 3/29/93
 A Voice from the Past . . . the mammoth 10,000-pipe Minneapolis Auditorium Kimball organ, undergoing relocation to the city's new Convention Center, provides music from its "Farewell for Now" concert with the Minnesota Orchestra taped just days before it was dismantled in 1987. Edward Berryman, Tom Hazleton, Robert Vickery and Hector Olivera perform with conductor Jahja Ling. January 1 & 2, 1994, is the inaugural festival weekend when the "Voice of Minneapolis" will sing like this again. For information about the event, call Rosemary Dineen at 612-348-8300.
 HENRI DALLIER: Toccata, *Electa ut sol*
 RICHARD RODGERS: *Carousel* Medley
 SIMONDS: Dorian Prelude on *Dies Irae*
 RAVEL: *Pavane for a Dead Princess*
 JONGEN: *Symphonie Concertante*