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COVER: The 1931 Steinmeyer organ in Altoona, Pennsylvania, has been restored and is described in an article by John Speller beginning on page 24, with its unusual console appearing on page 25. Color printing in this issue has been made possible by a gift from Columbia Organ Works of Columbia, Pennsylvania, restorers of the Altoona Steinmeyer.

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It Sounds Like Music

GUEST EDITORIAL

Recently I was asked by a lovely lady, who is a most generous benefactress of a small country Methodist Church just down the road from where I live, to go with her to select a piano which she wanted to donate to the church.

As we arrived at the threshold of a huge piano and organ store we were met by a smiling, eager young man in whose eyes you could see his commission beginning to swim. I explained our mission and he said, "Oh, let me show you what all the churches are buying these days."

So off we went in a trot past Steinway, Yamaha, and Baldwin grands in all sizes which had my eye from the beginning. He led us into a padded room aligned with the most extraordinary display of electronics one could imagine. He halted at the one "which all the churches are buying" and sat down to give us a demonstration.

He flipped a switch on a console with more buttons, knobs, and switches than in the cockpit of a 747, struck the keyboard and we were bombarded from countless speakers. I then knew why the room was padded and paused to wonder if all the churches who bought this instrument had to pad their walls! He shouted above the din he was making, "This sounds like an organ!"

It didn't.

Then he flipped more buttons and twisted more knobs and shouted, "It sounds like a piano!" It didn't. Then, wonder of wonders, he pushed and twisted more buttons and out came

disembodied voices "ooing and ahing" in four-part harmony and he shouted, "It sounds like a choir!" It didn't.

This brings me to the moral of this story. To those congregations who have never experienced the beautiful expressive tone of a fine piano; those who've never heard the majestic power of a great organ; or those who've never heard the choral sounds of a wonderful choir — it sounds like music!

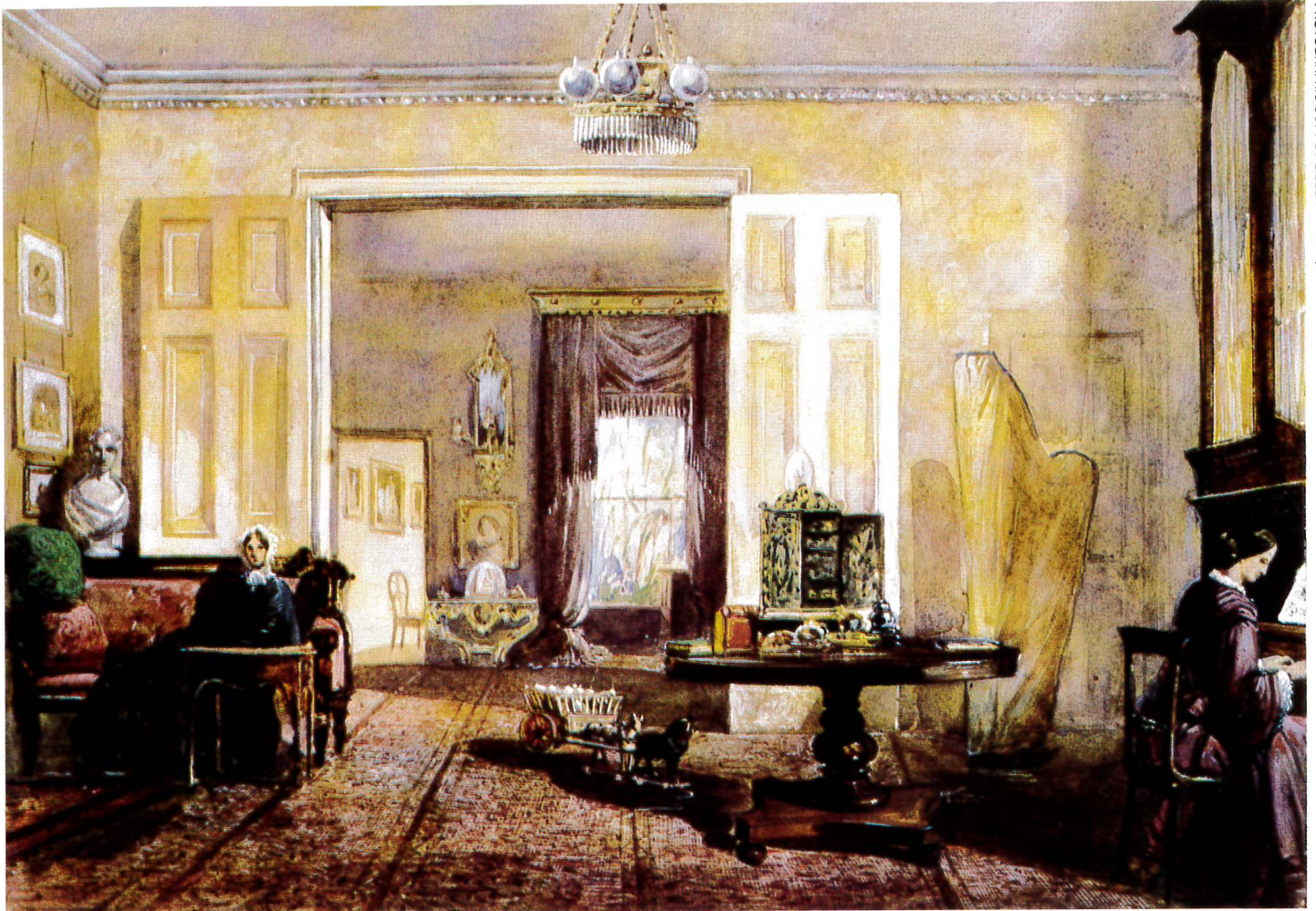
How many congregations across America listen to sorry pianos poorly played; sorry organs poorly played; sorry choirs poorly trained? To these unfortunate people *it sounds like music!* But is it fair to the people to "fake" music, especially choral music, as did this machine just described?

My challenge to you and to myself . . . is to make music sound real. It will require all the skills and leadership we can muster to bring forth the musical talent of our singers and performers. If we choose appropriate literature, give proper training, and evoke the joy of making real music sound real, our listeners will respond enthusiastically: "It sounds like music — for it is!"

By the way, my story ends by telling you that my friend quickly deflated the energetic young man by saying, "That's quite enough. I came to buy a piano, not a device!"

She purchased a lovely instrument. It was delivered to the church, and I played for the service the next Sunday. The congregation said, "That sounds like a piano!" It is!

Donald Hinshaw, Reprinted by permission



This anonymous watercolor, which must date between April, 1851, and Spring, 1854, shows the London residence of Eleanora Grant Macdowell and the organ which was supplied in 1851 by William Pilcher. Miss Nora Macdowell plays for her sister, Mary. **Facing page:** The organ was purchased in 1987 by OHS member Gerard Verloop who placed it in the Kooger Church at Zuid-Scharwoude, The Netherlands, after restoration by Bishop & Son of Ipswich, England.

The English Background of the Pilchers

by Elizabeth Towne Schmitt

WHEN THE ASSETS of Henry Pilcher's Sons Organ Company were sold in 1944 to the M. P. Möller Organ Company, some 125 years of organbuilding tradition in the Pilcher family came to an end. The saga of the Pilcher family began in Canterbury, County of Kent, England, with the birth of two sons, William and Henry, to one William Pilcher. Much of the detail of the earliest years has been lost, but many fragments still remain.

In the early part of this century a great-granddaughter of the elder William Pilcher, Isabella Vaché Cox, collected genealogical information on her ancestors. Among the papers she left was the following brief family history, apparently written by her mother, Eliza (Pilcher) Cox, the eldest daughter of Henry Pilcher.

Grandpa Pilcher was married twice. His name was William. He had one son by his first wife, named Thomas, who lived in Gelbrotten [place name is uncertain as the handwriting is difficult to decipher], and had some appointment under government. He had four children by his second wife, two sons and two daughters: William, Mary, Henry & Elizabeth.

Grandpa Pillow was the son of a Frenchman who after settling in England changed his name from Pellon to Pillow. He had two sons. The youngest Edward was Grandpa and he married Miss Maria Cooper, the daughter of the Mayor of Canterbury. They

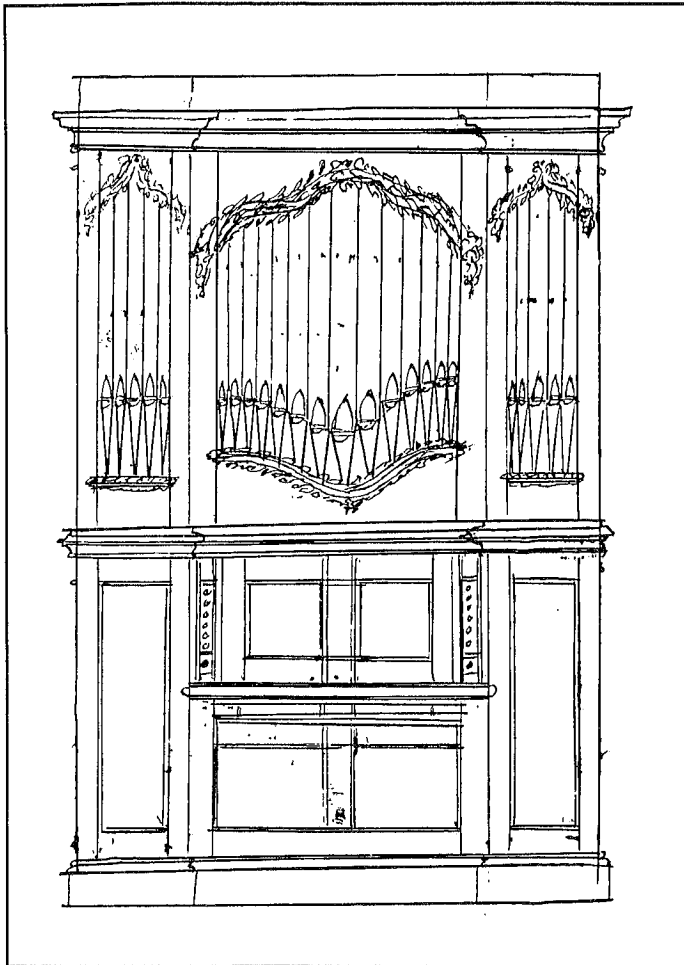
had twelve children. Six I know of were sons and four daughters. The two others I do not know whether sons or daughters. Two of the elder sons were officers, one in the Navy, the other in the Army. Mama Frances married Henry Pilcher. They had nine children, four sons and five daughters.¹

To support the information provided in this brief history, Isabella had copied a number of English church records. She did not claim that all the records she copied were definitely those of her ancestors. But she apparently believed that they might be. She had an ancestry chart on which she filled in that information she felt certain of, including an entry showing William as the father of Henry Pilcher. She did not fill in the name of William's wife. Some of the church records she found are apparently accurate, especially those of her maternal grandparents (Henry Pilcher and Francis Pillow) and the children of this couple. Others, such as those related to the senior William Pilcher's second family (which included Henry), seem to be incorrect. Her speculations as to William's first family (which included the son, Thomas) may or may not be correct. The evidence is inconclusive.

It is often difficult to prove relationships using English church records. In the case of baptisms, the names of the child and its parents are given. Marriage records, however, usually list only the names of the husband and wife, and rarely either of their parents unless one party was a minor and needed consent. Burial records are even more problematic, usually giving only the name of the person buried. A child under a year may be shown as an infant, but ages are rarely given.

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





William Pilcher signed and dated this sketch of the Macdowall organ.

St. Dunstan's, Canterbury — William Pilcher and Anne Anderson married April 8, 1780. [Probably not this family, as we will see below]

St. Dunstan's, Canterbury — William, son of Wm. and Ann Pilcher christened July 1, 1792. [Probably not this family]²

There are some other English church records, that Isabella apparently did not find, which support the information about William Pilcher's second family given in Eliza's short history of the Pilcher family. In the records of Holy Cross Church, Westgate, in Canterbury, we find the record of one William Pilcher, a widower, who was married, by banns, on January 25, 1791, to Priscilla Parker, spinster, both of Holy Cross Parish.³

Over the course of the next nine years, the baptisms of five Pilcher children are recorded in Holy Cross records for this couple — William, baptized November 15, 1791; Priscilla, baptized December 20, 1792; Mary, baptized February 17, 1793; Henry, baptized February 16, 1798; and Elizabeth Ann, baptized March 26, 1800. There is a notation in this last record, "born without the city gate."⁴ In the Church of England, children are most commonly baptized at about one month of age. The interval between January 27, 1798, the birthdate of Henry Pilcher, the American organ-builder, and the baptismal date of the infant Henry recorded above is about one month.

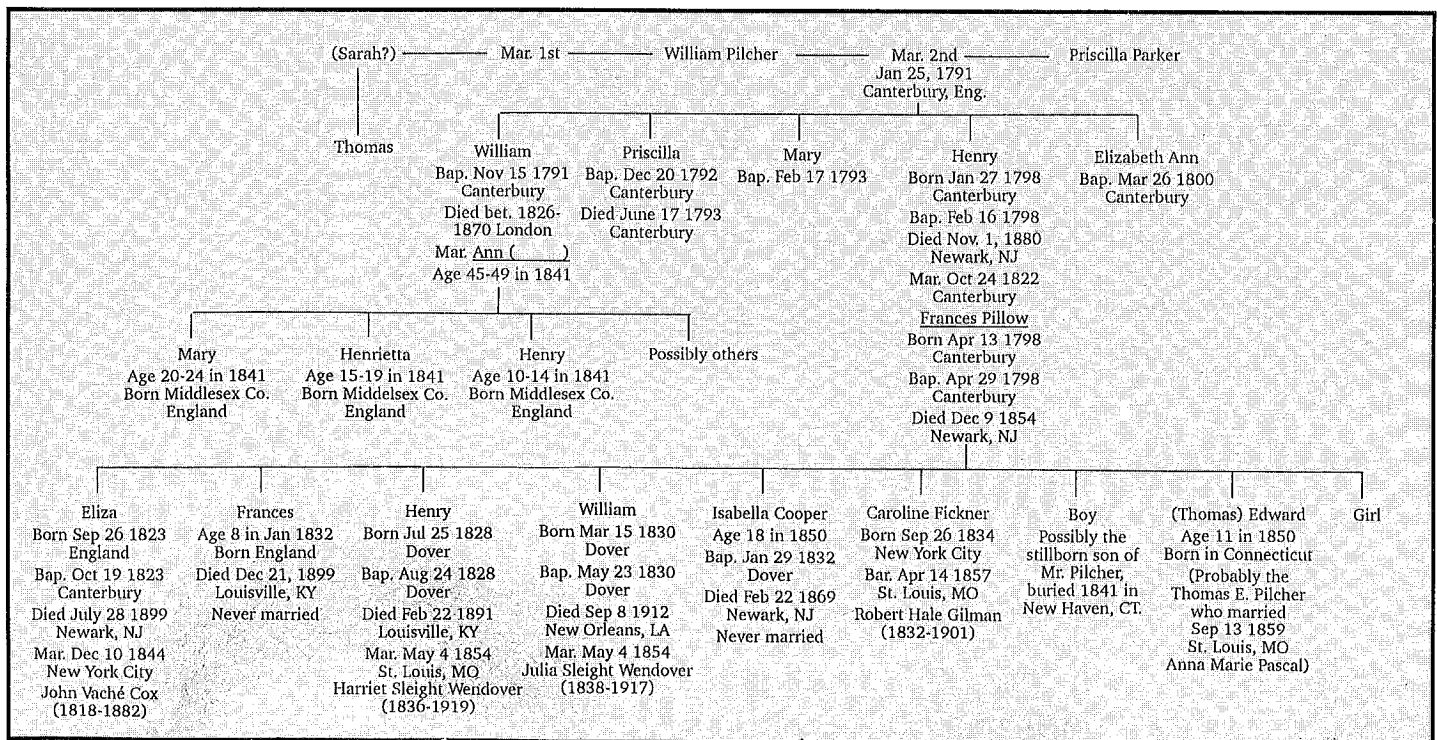
There is, of course, one more child (Priscilla) shown in this record than is mentioned in Eliza's account. There are, however, two entries in the records of St. Dunstan's Church in Canterbury that are of interest. Priscilla Pilcher, from Westgate parish, age six months, was buried on June 17, 1793. In addition, there is listed the death of Sarah Pilcher, from Westgate, buried on September 13, 1789. This is quite possibly William Pilcher's first wife.⁵

An attempt to identify William's first family can only be speculative. The William Pilcher whose family records are at Holy Cross, Westgate, does appear to have links to St. Dunstan's parish, especially in the burial records. One may surmise that this may have been the parish of his family and that when his wife and children died, they were buried there in the family's plot. The record of Thomas, son of a William and Sarah Pilcher, as we have seen, was in this parish. There are a number of children shown in the baptismal records of both St. Dunstan and Holy Cross as children of William and Sarah Pilcher during this period. There were, however, at least two couples with these names. Thomas, son of William and Sarah Pilcher, was baptized March 3, 1776, and William, son of William and Sarah Pilcher was baptized July 1, 1776. Sarah would have had to have been a very busy woman

These are some of the records that Isabella had:

St. Peter's, Canterbury — William Pilcher and Sarah Petley married June 6, 1775. [Possibly William Senior's first marriage]

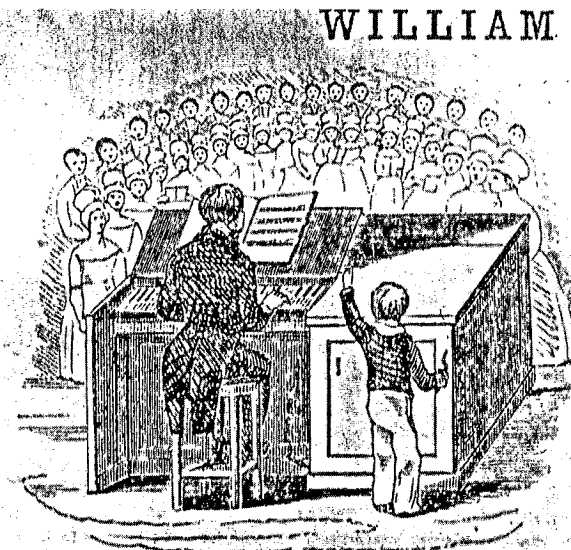
St. Dunstan's, Canterbury — Thomas, son of William and Sarah Pilcher christened March 3, 1776. [Possibly William Senior's, elder son]



indeed to produce two sons in such a short time. Most of the Pilcher births, to whatever Pilcher couple, are matched by the name of an infant in the death records.

The two sons born to the second wife of the senior William Pilcher, William and Henry, both became organbuilders. There is no direct evidence as to the occupation of the elder William. The fact that his oldest son, Thomas, entered government service, and that both the younger William and Henry appear to have begun their careers in London rather than Canterbury seems to indicate that he may not have been an organbuilder.

There is the record of a



W. P. begs also to inform the clergy that he has a very excellent assortment of fine-toned Revolving Barrel Organs of great power, which contain 30 Psalm Tunes and Chants, from 45L to 80L; also Finger and Barrel Organs of the best quality, from 70L to 100L; also very fine Church Finger Organs, from 80L to 150L.

W. P. begs to inform the clergy that he has been employed by them for the last 35 years in fixing up Organs in some 300 churches in all parts of the kingdom. Chamber Organs of great excellency and beauty from 60L to 100L. All orders will be attended to with punctuality and integrity. By a visit to W. P.'s Manufactory, his Instruments will speak for themselves.

WILLIAM PILCHER

BEGS to inform the Clergy at large of the considerable patronage which he has received for his Table or Desk Organ, which have been placed in many Churches and Schools. In small Churches these Instruments are placed in the Chancel, and are found of sufficient power to lead the Singing.

No. 1.—Open Diapason, with Stop Diapason Bass, 21L.
No. 2.—Open Diapason, Stop Diapason Bass, and Principal, 28L.
No. 3.—Dulciana, Stop Diapason Treble, Stop Diapason Bass, and Principal, 30L.
No. 4.—Open Diapason, Dulciana, Stop Diapason Bass, Principal, and Fifteenth, 40L.

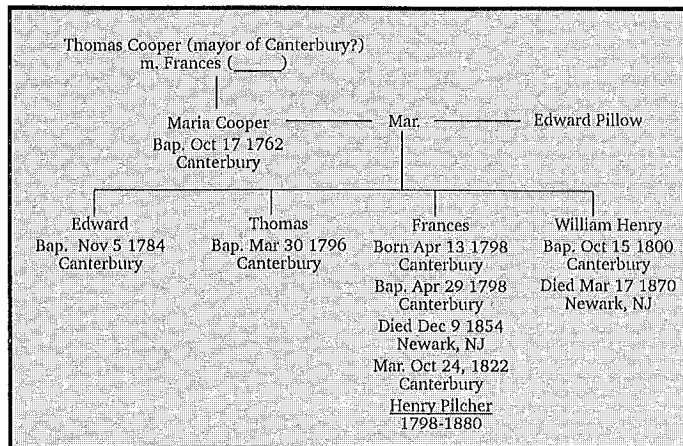
The tones are very sweet, combined with considerable power. These Instruments are so arranged that the most delicate performer can play on them with ease and comfort; warranted not to get out of order. For Schools they are found particularly useful, as the Schoolmaster can practice the children in the school for the service of the Church; also for the duties of the school, which render these Instruments of considerable value.

W. P. has sent out many of these Instruments to the entire satisfaction of all those clergymen who have purchased them. Barrels can be added if required.

WILLIAM PILCHER,

Sole Inventor and Manufacturer,
33, UPPER BELGRAVE PLACE, PIMLICO, LONDON.

COURTESY DE MIXTURE & THE REV. BERNARD B. EDMONDS. ORIGINAL SOURCE UNKNOWN



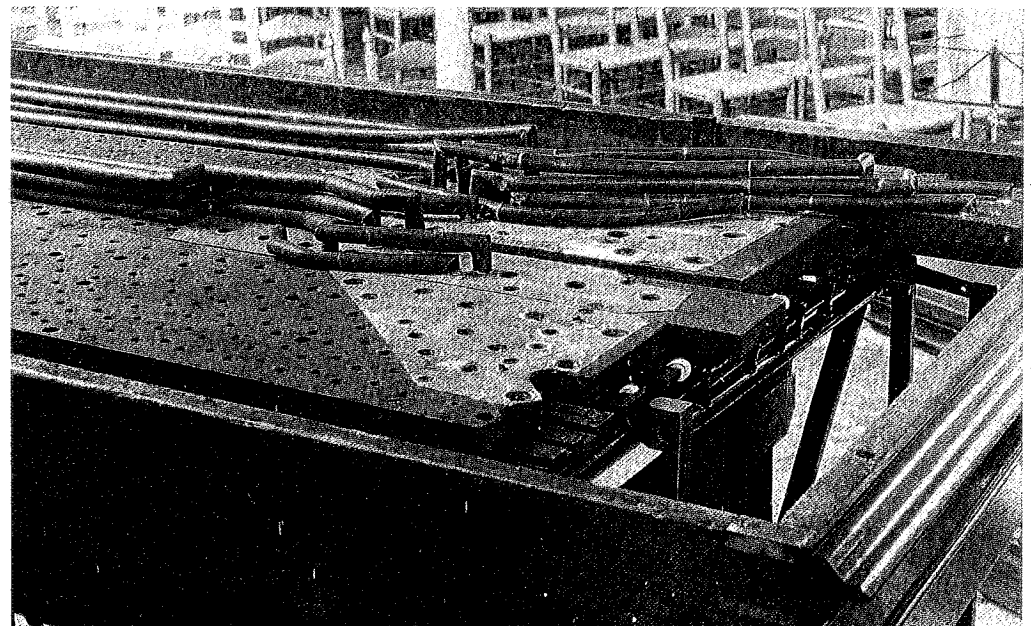
William Pilcher ("Junior") who was apprenticed on October 10, 1766 to John Butcher, wheelwright at six pounds.⁶ A William Pilcher, wheelwright — likely the same man — became a freeman by redemption in 1778. (The minimum age to become a freeman was 21.) These records are noted because in the baptismal record of Henry Pilcher's daughter Eliza (October 19, 1823 at St. Peter's Church, Canterbury), Henry's occupation is shown as wheelwright.⁷

The elder son, William, established himself as a piano and organ builder in the Pimlico district of London in the early 1800's, presumably after completing an apprenticeship. William Pilcher is listed in the Robeson's 1826-27 London business directory at 19 Stockbridge Terrace and appears at that address through Pigot's 1832 directory. He does not appear in Pigot's 1823-24 directory, nor in any earlier ones available to this writer. His name is missing from a few of the Pigot's or Robeson's directories between 1827 and 1839, but appears consistently after that time. In direc-

tories later than 1832 he appears at 23 Upper Belgrave Place in Pimlico. William remained at this address until his retirement. It should be noted that all available directories were business directories that listed only firms and self-employed individuals, not those who were employed by others.

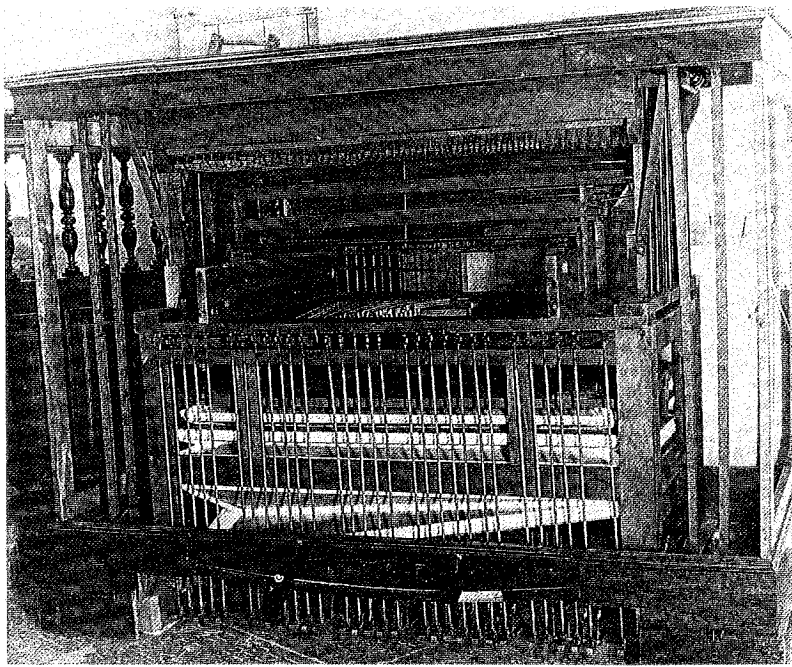
Additional information on William Pilcher is found in the census records. The 1841 census of England shows him at 23 Upper Belgrave Place in the Parish of St. George's Hanover Square, Westminster (then the official political designation for that part of Pimlico). He is shown as 45 years of age, occupation organbuilder, not born in this county (Middlesex). Ages for people over fifteen in this census were rounded down to the closest five-year term. For example, any person between the ages of 20 and 24 would be shown as 20 years of age. Also listed in William's household are:

- Ann Pilcher, age 45, probably his wife, not born this county
- Mary Pilcher, age 20, born this county
- Henrietta Pilcher, age 15, born this county
- Henry Pilcher, age 10, born this county
- James Warren, age 25, organ builder, not born this county
- Mrs. Graves, age 50, independent means, not born this county
- John Day, age 20, organ pipe maker, not born this county



The windchest of the 1851 William Pilcher organ for Miss Macdowall

COURTESY DE MIXTURE. PHOTO BY J. J. SCHROEVERS



COURTESY DE MANTOUR PHOTO BY J. J. SCHROEDERS

The chassis and lower frame of the 1851 William Pilcher organ for Miss Macdowall

The two men were apparently employees. Mrs. Graves may have been a relative of William or Ann. She is not listed as a servant. "Of independent means" appears often in place of occupation, and means simply that the person had sufficient funds, often inherited, to support himself without an occupation.⁸

William Pilcher is also listed in the 1851 census of England, at the same location. Here his age is listed as 60 and his birthplace as Canterbury in Kent. Neither Ann nor his children are listed. There is a niece, Lucy Pilcher, age 18, born in Hampshire, living with him. This may be a daughter, or more likely a granddaughter, of Thomas, his older half-brother. Or she may be William's granddaughter (an older meaning of the word niece). Also in the household are two apprentices, James Gresham, age 14, (birthplace illegible) and Ned Cooper, age 16, born at Leominster in Hereford.⁹

The apparent discrepancy between the age given for William in 1841 and that given in 1851 can be accounted for by the method of listing ages in the 1841 census. In addition, the age of 60 given for him in 1851 is consistent with the 1891 baptismal record cited for him earlier.

According to family tradition which was transmitted by a descendant to F. R. Webber, William's younger brother, Henry, apprenticed with him in London beginning about 1813. By this same account, Henry set up his own shop in Dover, England, only a few miles from his childhood home at Canterbury around 1820, after completing his apprenticeship.¹⁰ The baptismal record of his oldest child indicates that he may have returned to Canterbury briefly before going to Dover. In an 1833 advertisement, Henry claimed "experience under the most proficient masters in London."¹¹

About this time Henry Pilcher married and began his family. The record of his marriage has not been found in English church records to date. Microfilmed Bishop's transcripts and most available printed records end before this date, so only a small number of parish records were available to be searched. Isabella Cox's records show that Henry Pilcher and Frances Pillow were married in Canterbury on October 24, 1822. Frances was born April 13, 1798 and baptized on April 29, 1798 at the church of St. George the Martyr in Canterbury.¹²

No effort has been made to corroborate Eliza (Pilcher) Cox's statement that Frances Pillow's mother was the daughter of the Lord Mayor of Canterbury. Isabella did have a copy of the baptismal record of Maria Cooper, daughter of Thomas and Frances Cooper, who was baptized October 17, 1762 at the Church of St. Alphege in Canterbury.¹³

Henry's oldest child, Eliza, was born September 26, 1823 and was baptized at St. Peter's Church in Canterbury on October 19, 1823. At that time the family resided at St. Peter's Friar, Canterbury.

As mentioned earlier, Henry's occupation is shown as wheelwright in this record. Eliza died July 28, 1899 in Newark, New Jersey.¹⁴

The baptismal record of the second daughter of Henry and Frances Pilcher has not yet been located. Frances was 24 years old at the time of the 1850 U.S. census, born in England. She died December 21, 1899. Three children were baptized at the Church of St. Mary the Virgin in Dover, England. Henry (born July 25, 1828, died February 22, 1891) was baptized August 24, 1828; William (born March 15, 1830, died September 8, 1912) was baptized May 23, 1830; and Isabella Cooper (age 18 in the 1850 U.S. census, died February 22, 1869), was baptized January 29, 1832.¹⁵

The earliest known reference to the name Pilcher in connection with a specific organ is the account of the procurement of an organ for St. Mildred's, Canterbury in 1826. Mr. Pilcher made this proposition to the vestry:

That I will undertake to furnish an organ as large and as powerful as that placed in St. Mary Bredman's church, at my own expense, and that I will keep the same in repair and play the same at a fee of fifteen pounds per annum, and that this will be over a period of not less than seven years and the Agreement must be completed within six months of this date. Should the parish wish to purchase the organ during the same seven year contract, it can do so on payment of one hundred and fifty pounds."¹⁶

The parish agreed to this proposal. St. Mildred and St. Mary Bredman (or Bredin) were both within city walls of Canterbury. Since Pilcher was contracting not only to build the organ but to play it too, the builder may well have been Henry Pilcher. It would have been a trip of some sixty miles for William to travel from London to play the instrument.

William and Henry Pilcher both appeared in the records of Gray and Davison, the English organ builders. Their ledgers show entries for William Pilcher from 1829 through 1839. His address in 1829 was given as 19 Stockbridge Terrace, Pimlico. In 1833 the ledgers show him at 23 Upper Belgrave Place, Pimlico.

The records of Gray and Davison also show these purchases of organ pipes by Henry Pilcher in 1829 and 1830.

Mr. Henry Pilcher - Market Street Dover¹⁷

1829	£	s	d	
May 11 Prin to CC with CC#	4	-	-	
12 Ditto -	2	18	-	
15 Ditto -	2	10	-	
54 Treble Pipes 6d.	1	7	-	
5 Open Pipes from Gamut to 60th	2	12	-	
Open Treble with B next middle	1	18	-	
52 feet of Pack. 6d	1	6	-	
Carriage to wharf & warfage	-	-	-	
Charged on by the carrier -				
cash price	£	16	11	- Bill Delivered
1830				
Feb. 5 4 lower notes for 12, 15 & 22nd (23 lb.)	2	9	-	
14 ft. Packing 6d/	-	7	-	
May 27 To an Open Dia. to Gamut 16in Scale weight net - 151 lbs	9	9	-	
To GG. AA. CC Trumpet Tubes	1	18	-	
To a Dulciana to Tenor F#	2	18	-	
54 ft. old Packing 4d /	-	18	-	
	£	17	19	-

It would appear from these orders that Henry Pilcher, at that time, was working on organs with both G compass and C compass. The order on February 5, 1830, may have been for pipes to extend a C compass organ down to a G compass organ (with no G#).

A man by the name of Pilcher worked on the organ at Chichester Cathedral. The organ was originally built in 1678 by Renatus Harris, enlarged in 1726 by Byfield, in 1778 by Thomas Knight, and in 1808 by England. Pilcher's contribution to this organ is noted thus: In

1829, Pilcher added a set of unison pedal pipes from FFF to tenor C, and placed a claribella in the swell in the room of the 4 rank cornet. He also put in a new horizontal bellows, using the old diagonals as the 2 feeders and also regilt the choir front pipes. The cost was about £100.¹⁸ As this was before Henry immigrated to the United States, this Pilcher may have been either William or Henry.

In connection with the Chichester organ, Martin Renshaw states, "The Chichester connection is not too hard to guess. John Marsh . . . was a leading light in Canterbury music-making at the end of the 18th century before moving to Chichester."¹⁹ Marsh, however, was in Canterbury only about four years, having moved there in 1783. In 1787 (before William or Henry Pilcher's birth), Marsh left Canterbury for Chichester. He died there in 1828, a year before Mr. Pilcher worked on the organ.²⁰ It is interesting to note that among Henry Pilcher's papers is a manuscript copy of a voluntary by J. Marsh. It is not known whether the handwriting is that of Pilcher (possibly), Marsh (probably not), or another party.²¹

In 1832 Henry Pilcher left Dover and came to the United States. He arrived early in 1832, apparently found the prospects to his liking, and sent for his family. Frances Pilcher sailed from London on the ship *John and Elizabeth*, which arrived in New York on June 19, 1832. She was accompanied by four children, Eliza, then age 8; Frances, age 6; Henry, age 4; and William, age 2. Isabella Cooper is not mentioned in the records. She was probably not included in the passenger rolls because she was then an infant in arms, only six or seven months of age.²² William Pilcher remained in London. Another early record of his activity is a circular found by Robert Shaftoe, organbuilder of Pavenham, Bedford, England in 1979 in the organ at the church of St. Lawrence, Wymington, Bedfordshire. Strips of the circular were being used as bearer papers on the Great soundboard. The organ was built by Bedwell of Cambridge early in the twentieth century using the chests of two older one-manual organs. The Great organ, casework and front pipes of the instrument appear to be by Pilcher.²³

Mr. Wm. Pilcher Organ Builder London

Suitable for churches capable of containing	Scale	Name of Stops	Width Front	Height	Depth	Price
300	1	Stopt Bass, Stopt Tr. Open T. C. Principal 15th	4'6"	10'	2'6"	£ 65
400	2	Stopt Bass, Stopt Tr. Open Gamut G Principal 15th	5'	11'	2'6"	£ 75
500	3	Stopt Bass, Stopt Tr. Open Ga. G Principal 12th 15th	5'6"	11'6"	2'9"	£ 85
600	4	Stopt B. Stopt Tr. Open Ga. G Princ. 12th 15th Trumpet Tr.	6'	12'	3'	£ 95
700	5	Stopt B. Stopt Tr. Open Ga. G Princ. 12th 15th Sesq. Bass Trum. Tr.	6'6"	13'	3'3"	£ 110
800	6	Stopt B. Stopt Tr. Open Ga. G Princ. 12th 15th Sesq. Cornet Trumpet Treble	7'	14'	3'6"	£ 125
900	7	Stopt B. Stopt Tr. Open Ga. G Princ. 12th 15th Sesq. Cornet Trumpet from Ten. C	7'6"	15'	3'9"	£ 135
1000	8	Stopt B. Stopt Tr. Open from 8'C Princ. 12th 15th Sesq. Cornet Trumpet T. C.	8'	16'	4'	£ 153
1100	9	[? not legible — same as above with Trumpet Bass added?]	9'	17'6"	4'6"	£ 180

All of which are full compass from GG to F in alt. 58 Keys.
A set of German pedals to either of the above Scales £4 10s. If an Octave of Pedal pipes with movements etc. £25 extra.

The parchment on the grid is dated 1840. There is a mention of 1828 [?] in a barely legible reference.

An advertisement for William Pilcher, possibly from the late 1850s, is in the collection of the Rev. Bernard B. Edmonds of Clare, Suffolk. It offers table or desk organs in four sizes, along with barrel organs and finger organs.²⁴

By 1863, William Pilcher, then aged 62, had decided to retire. On May 15, 1863, this advertisement appeared in *The Musical Standard* (London, England).²⁵

Eight Church, Chancel, and Concert Organs, 10 to 5 stops, of very fine tone and superior make, Tools and Materials of Trade, by order of Mr. W.M. PILCHER, who is retiring from business.

M. R. C. KELLY will SELL by AUCTION, on the Premises, No. 23, Upper Belgrave Place, near the Victoria Station, Pimlico, on Thursday, May 21, at 1, EIGHT ORGANS; including a noble Church organ of 19 stops, all throughout, with two rows of manuals for great organ and swell, 2½-octaves pedals to CCC, and two couplers; two chancel organs of great power, being on grand church scale; three church or concert organs, five to nine stops (one being an exact duplicate of an instrument made for Her Majesty); two finger and barrel organs, four to seven stops. These instruments are of the highest quality of tone and workmanship, the maker having been for many years celebrated in the profession for those qualities, thus offering to the clergy, organ committees, and private buyers an opportunity seldom met with, as they invite the most minute investigation; work benches, lathes, tools, unfinished work, wood and metal used in manufacture. On view Monday until time of sale; and catalogues at the auctioneer's offices, 11, Charles Street, Berners Street, Oxford Street, or forwarded on application.

William apparently lived only a few years after he retired. This letter is included among the materials which were collected by Isabella Cox.

London, Oct. 1st, 1870
Dear Sir,

I have not been well enough to make the enquiry you wished me to do respecting your brother until yesterday. I understand he died about two years ago, and his son (your nephew) is now foreman at Mr. Byston [Byceson], Bros. & Co., 4 Stanhope Street, Euton [Euston] Road, London NW. Stanhope Street was formerly Brook Street.²⁶ I did not see Mr. Pilcher. He was gone into the country to put up an organ. I saw his son, your grand nephew, a slight built youth about 12. He wished me much to see his father, but as it is uncertain when he will be in town, I shall not be able to do so, as I expect to be myself down in the country. If there is anything else I can do for you I shall be most happy and I will attend to it when I visit London.

I was sorry to leave Newark without saying goodbye to you. I looked for you, but you were invisible, and time would not admit of my prolonging my stay. As it was, my sister thought I made it very late.

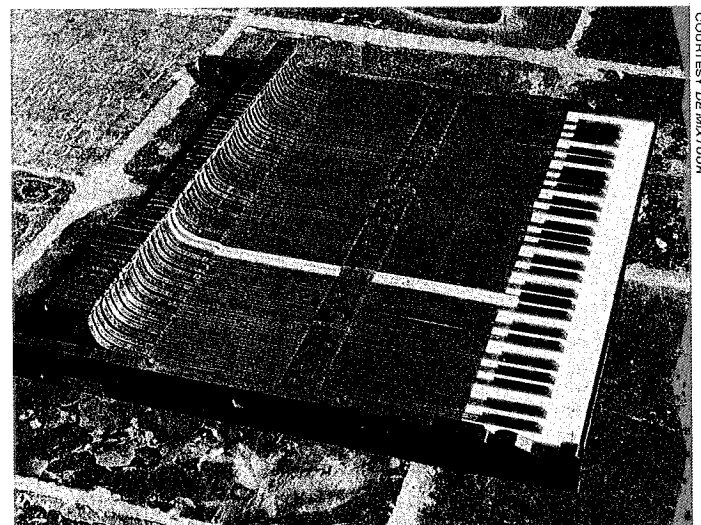
I hope you have been to see Sarah. I know she would be pleased to see you. My sister writes in kind regards and thanks you very much for repairing her musical box. And believe me, I am Sir

Yours very Sincerely,
Eliza M. Portlock.²⁷

From the information given in this letter, William Pilcher seems to have died about 1868. At any rate his date of death would be between May 15, 1863 and approximately two years before Mrs. Portlock wrote her letter. The "Mr. Pilcher," son of William Pilcher, who is mentioned in Eliza Portlock's letter, may be Henry Pilcher who appeared as William's son in the 1841 census cited earlier.

Organs in England Associated with Pilcher

These are the known English organs associated with the name Pilcher. Organs dated before 1832 may be by either William or Henry, or possibly a collaboration. The forms used to state the range



A keyboard of the 1851 William Pilcher organ for Miss Macdowall

COURTESY DE MINTURN



COURTESY DE MXTTUR, PHOTO BY ROBERT SHAFLOE

The case and Great of the organ at St. Lawrence Church, Wymington, appear to be by one of the Pilchers.

of the keyboards of the various instruments are those given in the sources.

- 1826 — St. Mildred's church, Canterbury (discussed above).
- 1829 — A Mr. Pilcher worked on the organ at Chichester Cathedral (discussed above).
- ca. 1830 — Priory & Parish Church of St. Peter at Dunstable (Bedfordshire). Present (at the time of Sperling's writing) organ built by Pilcher and enlarged by Buckwell about 1840.

<p>GREAT organ (GG to F) Open Diapn metal to gamut, then wood Stopt Diapason Principal Twelfth Fifteenth Sesquialtra 3 ranks Cremona to mid C</p>	<p>SWELL (to tenor C) Open Diapason Stopt Diapason Principal Flute Hautboy Trumpet Unison Open Pedal Pipes one 8ve GG to G Swell and pedal couplers²⁸</p>
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- 1830 — St. John at Horton (Hampshire). Two manuals, Great 5 stops up to 15th, Swell 3 stops. (General swell noted but crossed off).²⁹
- Before 1833 (dated from address on nameplate) — small organ, original location unknown. It is now in the possession of Edward Bennett, Woodyard Lodge, Welbeck Abbey, Worksop (Nottingham). It was purchased in the late 1970s from R. G. Snuggs, of Harpenden, Herfordshire. A brass name plate above the keyboard reads:

W. PILCHER
 Organ Builder & Pianoforte Manufacturer
 19 Stockbridge Terrace, Pimlico
 LONDON

The instrument is in a mahogany case which originally had a pleated silk cloth (original now gone) rather than front pipes. The keyboard, which acts on small backfalls, folds up into a front panel. It is removeable with the entire front panel. The backfalls

operate a pin action. It has a double rise bellows and a single feeder which is foot pumped with a treadle.

One manual, CC, DD-c4 (60 notes). Keyboard breaks between F#0 and G0. Keys numbered 8-68, indicating that the keyboard may have come from a fortepiano.

- Stopt Diapason Treble (8', wood)
- Stopt Diapason Bass (wood)
- Open Diapason (8', treble, marked "Dul.")
- Principal Treble (4', marked "Op.")
- Principal Bass (CC-EE are stopped wood)³⁰

- 1833 — Parish Church of St. Mary at Alverstoke (Hampshire)
 - GG to F, pedals one octave, Swell to tenor F
 - Open Diapason Fifteenth
 - Stopt Diapason Diapason
 - Principal Principal
 - Twelfth Hautboy³¹

- 1833 — Parish Church of St. Mary at Carisbrook (Hampshire). Nine stops, GG to F.³²
- 1835 — Parish Church of St. Thomas at Ryde, Isle of Wight (Hampshire).

- One row of keys GG to F
- Open Diapason
- Stopt Diapason in halves
- Dulciana
- Principal
- Twelfth
- Fifteenth
- German pedals 1 octave³³

- 1837 — A new organ for an unknown church. It may have been the organ at St. Paul's Church at Chichester, which now contains an 1874/75 organ by Hunter in an older case with gilt front pipes.

<p>GREAT, contra G(?)-F"³⁴</p> <ul style="list-style-type: none"> Open Diapason Stopt Diapason b/d Dulciana Principal Twelfth Fifteenth Sesquialtra 	<p>SWELL (small g-F"³⁴)</p> <ul style="list-style-type: none"> Open Diapason Stopt Diapason Clarabella Principal Hautboy <p>No information as to pedals or couplers.³⁴</p>
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- 1840 — Alverstoke National School (Hampshire). 3 stops. Later moved to St. Mark in Anglesea (Wales).³⁵
- 1840 — Organ at the Parish Church of St. Lawrence at Wymington (Bedford). Altered by the Bedwell firm of Cambridge. The bearers of the Great organ were papered with the Pilcher circular (mentioned earlier in this article). The Great organ, casework and front pipes of the instrument appear to be by Pilcher. There is a barely legible reference to the date 1828 on the circular. Parchment on the grid is dated 1840.

- Great organ (of present organ)
 - Open Diapason
 - Stopt Diapason
 - Dulciana
 - Principal
 - Twelfth
 - Fifteenth³⁶

- 1842 — New organ, original location not identified. At St. Aloysius Church, Phoenix Street, Euston (London) in 1968. Moved by N. P. Mander, Ltd. to the parish church of Margaret Roding (Essex) in 1971. The year the organ was built is noted in the Mander archives. Mahogany case, gilt wooden case pipes (non-speaking). Original drawknob labels have been replaced. The nameplate reads: William Pilcher, Organ Builder, 23 Upper Belgrave Place, Pimlico, London.

- Manual (contra G, AA-F"³⁷)
 - Stop Diapason (divided between small f# and g)
 - Dulciana (from small g)
 - Principal
 - Flute (from small g)
 - Fifteenth

No Pedals³⁷

- 1843 — New organ for Grundisburgh Church (in or near Ipswich, East Suffolk). The organ, which was dedicated on March 17, 1843, was in an oak caswe with Gothic front, 14 feet by 7 feet. Of "a peculiar modern invention," it had three barrels with

eleven tunes each, and contained "open diapason and stop, principal, 12th, 15th, carabella [*sic*] and cornopean." The church now has a ca. 1890 organ.³⁸

1844 — Parish Church of the Holy Trinity at Sheerness (Kent).

One row of keys GG To F
 Open Diapason
 Stopt Diapason
 Dulciana
 Principal
 Fifteenth
 Twelfth
 Sesquialtra 3 ranks bass
 Cornet 3 ranks treble³⁹

1844 — Organ built by J. W. Walker, London for Pilcher, and sent to Josiah Spode, Esq., Armitage Park, Rugely (Staffordshire) on September 12, 1844. Finger organ in a carved oak case. Cost £156-15.



1842 Wm. Pilcher relocated 1971 to the Church of Margaret Roding, Essex

GREAT (contra G-g^m)
 Open Diapason (gamut G)
 St. Diapason bass/treble
 Principal
 Flute (tenor c)
 Fifteenth
 Sesquialtra (Written in pencil in Walker shop book. May have been prepared for.)

SWELL (small f-g^m, Bass of swell keys acting on Gt. organ.)
 Dulciana
 Principal
 Hautboy
 Sliding pedals, GG-d (one octave and a half)
 Coupler²⁹

rebuilt for Miss Macdowall. Paper on the bottom of the windchest is from a legal document dated 1837. The case and configuration of the keyboard also point to a date earlier than 1840.

Great Organ (Manual I), C-c^m (61 notes)
 Open Diapason 8' (metal from small c)
 Stop Diapason bass 8' (C-B, wood)
 Stop Diapason treble 8' (small c^m, all stopped wood)
 Principal 4' (metal)
 Fifteenth 2' (g^m-c^m 4', metal)
 Sesquialtra 3 rank (metal)
 Swell Organ (Manual II), C-c^m
 Dulciana 8' (from small c, metal)
 Flute 4' (wood, top five of metal, cylindrical)
 Clarinet 8' (small c-g^m. From g^m-c^m still labial pipes from the original Celestina)

Pedal (C-f)
 Double Diapason 16' (all stopped wood. Also playable on Great)

Two couplers
 Key stop
 General swell (inoperative at the Scharwoude church)⁴⁴

1846 — St. Matthew at Gosport (Hampshire). One row of keys up to Sesquialtra, six stops.⁴⁰

1847 — St. David's Church at Denbigh (Wales). One manual organ. Nothing further is known about this organ. Boeringer states that a Swell was added in 1895 and a Choir at an unknown date. F. W. Haycraft (*Musical Opinion*, 1935) stated erroneously that the instrument had been moved to St. Hilary's Garrison Church at Denbigh. The Rev. Bernard B. Edmonds pointed out the error and stated that the information about the Denbigh organs in Boeringer is erroneous.⁴¹

1847 — Parish Church of St. Beuno and St. Mary, Whitford (near Holywell) (Wales). Two manuals, fourteen stops, Great GG to F, Swell to tenor F. Cost £350.⁴²

1848 — Parish Church of St. Alban in Frant (Sussex).

GREAT GG to F	Stopt Diapason
Open Diapason	Principal
Stopt Diapason	SWELL (tenor E to F)
Dulciana	Open Diapason
Principal	Stopt Diapason
Twelfth	Principal
Fifteenth	Hautboy
Sex 3 ranks	German pedals 1 1/2 octaves, 3 composition pedals. ⁴³
Trumpet	
CHOIR BASS (GG to tenor E)	

Unknown date — William Pilcher put a barrel into Stanmer Church, Sussex.⁴⁵

Unknown date — organ for St. Judas Church, Whitechapel, London. Rebuilt in 1875 by T. R. Willis, and later moved to St. Andrew's Church in Leytonstone, where it was again altered.⁴⁶

Unknown date — House organ in Fareham, later placed in Highbury, Forton.⁴⁷

Unknown date - Bureau or Desk organ in Hanford (Dorset).⁴⁸

A "Patent Grand Harmonium" by Pilcher of Great Portland Street was constructed for the Royal Colosseum in London and used on July 22, 1863 in a performance of the "City of Lisbon" (a cyclorama depicting the destruction of Lisbon by [consecutively] earthquake, tsunami, and then fire on November 1, 1755). The builder of this instrument is not known. Since William Pilcher remained at 23 Upper Belgrave Place until his retirement in May 1863, it was probably not he. It might have been his son.⁴⁹

While William was building organs in London, his brother Henry, having come to America in 1832, was building organs in the eastern United States. By the time William retired, Henry's sons were active participants in the organ building world, first in St. Louis, then Chicago. Their story will be examined in the next installment of the saga of the Pilcher family.

1851 — Residence organ by Wm. Pilcher for Eleanora Grant Macdowall. The organ was ordered in late 1850 and completed April 20, 1851 in the Macdowall family residence at 65 Baker Street, Portman Square, London, according to Nora's journal. A sketch of the instrument is signed "Wm P Ja 16th 1851." From 1855 to 1945 it was at Hanover Lodge in Kensington, where Nora Macdowall and her husband, Martin Petrie made their home. In 1945 it was removed to the chapel of Westfield College in Hampstead. In 1987 it was purchased by Gerard Verloop of Schagen in the Netherlands, who had it restored by Bishop & Son of Ipswich. It is now placed in the Kooger Church at Zuid-Scharwoude in the Netherlands. The instrument has a C compass, whereas the Sperling references in Boeringer show most of the organs attributed to Pilcher as G compass organs. The organ was apparently an older instrument that Pilcher

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Notes

1. Vaché and Cox Families Collection, MS 1624, New York Historical Society, New York.

2. Vaché and Cox Collection.

3. Bishop's transcripts, 1603-1812, Parish Church of the Holy Cross, Westgate, Canterbury Cathedral Archives, Canterbury, England.

4. Bishop's transcripts, 1603-1812, Holy Cross, Westgate.

5. *Parish Records of St Dunstan's Church*, Canterbury, England 1599-1800, transcribed by J. Meadows Cowper, Cross & Jackman, Canterbury, 1887.

6. A. C. Bartlett, *Canterbury Masters and Their Apprentices 1763-1777* (Harrington Family Miscellany Publications, Canterbury, 1978).

7. Vaché and Cox Collection.

8. Census Returns of Great Britain, 1841, Census Office, Public Records Office, London.

9. Census of England, Wales and the Channel Islands, 1851, Census, Public Record Office, London.

10. F. R. Webber, "Henry Pilcher 1798-1880," *The Tracker*, 9:4:6; "American Organ Builders of Today: Henry Pilcher's Sons, Inc.," *The Diapason*, May 1925:8.

11. Advertisement in the *Newark Daily Advertiser*, June 18, 1833 as cited in Charles Kaufman, *Music in New Jersey, 1655-1860* (Rutherford, New Jersey: Fairleigh Dickinson University Press, 1981), 162.

12. Vaché and Cox Collection. Frances Pillow's baptism is confirmed in the International Genealogical Index, Church of Jesus Christ of Latter Day Saints, February 1992.

13. Vaché and Cox Collection.

14. Vaché and Cox Collection.

15. Vaché and Cox Collection. The record is also confirmed in the International Genealogical Index. Birth and death dates are courtesy of William H. Bauer of Louisville, Kentucky, obtained from gravestones and Pilcher family members.

16. Quoted by John Purchase in a "Son et Lumière" at St. Mildred's Church, Canterbury in 1986, as recounted by Martin Renshaw, in *Historical Organ Notes* (Oct 1990), 9.

17. Barbara Owen first called attention to the Gray and Davison ledgers. Gerard Verloop lists the contents of the ledgers as related to purchases by the Pilchers in *de Mixtuur*, 67 (December 1990), 398.

18. James Alexander Hamilton, *Catechism of the Organ*, 7th ed. (London: Cocks, n.d.), 66.

19. Renshaw, p. 11.

20. Nicholas Temperley, "Marsh, John," in *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: MacMillans, 1980).

21. Vaché and Cox Collection.

22. *Passenger Lists of Vessels Arriving at New York, 1820-1897*, National Archives, M237, reel 17.

23. Letter from Robert Shaftoe to Gerard Verloop, Aug. 16, 1989; *de Mixtuur*, 67 (Dec. 1990), 397.

24. Verloop, *de Mixtuur*, 67 (Dec. 1990), 396; L. Elvin, [in *Forster and*

Andrews Their Barrel, Chamber, and Small Church Organs (Lincoln, 1976) 53] indicates that the source of this advertisement is unknown, and that it is included in Forster and Andrews' news cutting book, owned by Laurence Firth. A photocopy is in Hull Central Library, London.

25. Verloop, 410.

26. The Post Office London Directory for 1862-63 shows Henry Bryceson, organ builder, at 34 Brook St., Euston Rd. NW.

27. Vaché and Cox Collection.

28. Sperling notebooks as cited in James Boeringer, *Organa Britannica: Organs in Great Britain 1660-1860* (Lewisburg, Penn.: Bucknell Univ. Press, 1983-1989), 1:162.

29. Sperling in Boeringer 2:11.

30. Typescript description dated Aug. 1986, provided by G. Verloop.

31. Sperling in Boeringer 2:9.

32. Sperling in Boeringer 2:10.

33. Sperling in Boeringer 2:16.

34. Gerard Verloop, 394. Information on the organ was provided by Dr. N. M. Plumley to Gerard Verloop in a telephone conversation in 1983. In 1989, Plumley was unable to recall which organ he had mentioned. Verloop's article indicates a range from Contra G, while an earlier letter from him indicates C compass, both with a question mark.

35. Sperling in Boeringer 2:9.

36. Verloop, 397.

37. Verloop, 395.

38. *Ipswich Journal* (Ipswich, England), March 11 and March 25, 1843, courtesy of Peter Bumstead, via Gerard Verloop.

39. Letter to Gerard Verloop from Bruce Buchanan of J. W. Walker Co., Jan. 8, 1985, cited in Verloop, 397.

40. Sperling in Boeringer 2:10.

41. Sperling in Boeringer 3:165; Gerard Verloop, 395.

42. Sperling in Boeringer 3:174.

43. Sperling in Boeringer 1:152.

44. Verloop 378, 383-4. The issue of *de Mixtuur*, 67 (December 1990) is largely devoted to the history and description of this instrument.

45. Lyndesay G. Langwill and Noel Boston, *Church and Chamber Barrel-Organs*, 2nd ed. (Edinburgh: Langwell, 1970), 61. Courtesy of Michael Friesen.

46. Charles Mackeson, *Guide to the Churches of London* (London: Griffin, 1875 and 1889), cited in a letter from the Rev. Bernard B. Edmonds to Gerard Verloop dated November 20, 1990, cited in Verloop, 396.

47. From the notes of the Rev. Bernard B. Edmonds, as cited in Verloop, 396.

48. The Rev. Bernard B. Edmonds, "Notes and Queries," *BIOS Reporter*, 14:1:11.

49. Arthur W. J. G. Ord-Hume, *Barrel-Organ: The Story of the Mechanical Organ and Its Repair* (Cranbury, New Jersey: A. S. Barnes & Co., Inc., 1978), 135. Courtesy of Michael Friesen.

LETTERS

Editor:

One of the tragedies of the American experience has been our headlong, progress-first view of our history, which allowed many to take a "good riddance" view of the works of E. M. Skinner and even of Donald Harrison — until it was too late. Now we scramble for data, having to go to heroic lengths to recover information which even twenty-five or thirty years ago would have been plentiful.

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Many Möller organs have disappeared, but many, many survive, though some are threatened. Why not get the Möller story down now, while an opus list is still feasible and while personnel and records are still with us to give their testament?

Brooks Grantier, FAGO
Marshall, Michigan

Editor:

Thank you for printing my letter in *The Tracker* (36:3). Having also read your guest editorial in the same issue, I think I understand your position better. Aside from the fact that neither Paul Henry Lang, Raymond Leppard, or Nicolas Kenyon achieved status as early music experts, the core of the matter, from your perspective, seems to revolve around this statement from your guest editorial: "To study virtually every great performer who practiced before 1930 is to learn of a straightforward musical ideal, one whose principle is to approach a work by absorbing its architecture, its harmonic ideas, and its inherent, even unintended possibilities, in light of one's own musicianship and insight."

Contrary to the position of your guest editorial, the results of the "straightforward" musical ideals have been "cookie cutter" performances, the denial of first prizes in international competitions, and continuing complaints about performers with dazzling technique but mediocre interpretive powers.

Despite the mistaken notion that there is some performance-practice aesthetic which holds that one can know the intentions of a former age (including the period before 1930), the fact is that one can never live in another time, even vicariously. The real purpose of studying performance practice, whether of the seventeenth, eighteenth, or nineteenth centuries, is to discover, insofar as possible, the aesthetic which guided the creation and interpretation of music at those times. It is true that many musicians now understand that there was never a universal aesthetic or practice of music applicable to all times and places. That is an idea of the 1950s which has long since been discredited.

It is especially ironic that your organization, which uses the term "historical" in its title, should editorialize against efforts to explore the historical facets of music. If you are firm in the belief that here is some universal musical practice and aesthetic, should not the title and purpose of your organization be changed?

Thomas Spacht
Towson, Maryland

Editor:

In his editorial in the last issue of *The Tracker* (36:4), editor John Ogasapian laments that an AGO dean had the audacity to speak in favor of the electronic organ as opposed to all pipe organs and that virtually the same thing had happened in the United Kingdom. That leaders in church music and religion make these statements does not surprise me. Dr. Ogasapian calls for education as a solution to this problem. I wish I had the faith in education that John does; frankly, I don't.

What is involved here is a deeply disturbing fundamental cultural drift. In our time, electronics is viewed as a messiah. Electronics put a man on the moon, won the Gulf war, made possible giant strides in medicine, and is ever-present in our daily lives. Human beings apparently cannot separate in their thinking the wonders of electronics from the nature of music and its creation. It is not only a matter of education or intelligence; it is a matter of emotions and perceptions, engendered and reinforced over many years by the forces of mass media, science, entertainment, and

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functionalism, which perhaps are simply not amenable to education as we think of it. In my judgment, it will require the radical reversal of a panoply of cultural norms to bring about the recognition that a pipe organ is the only legitimate and time-honored vehicle for musical expression in a house of worship. This will occur when people become so saturated with electronics in their daily lives that they begin to realize that there are elements of more enduring value and of deeper satisfaction, warranting the cost and the savings required to achieve them.

The creation of music is made possible by crafting the elements of nature into objects and shapes which, when activated by vibration produce the sounds of music. All musical instruments embrace these fundamentals in one form or another. The human voice is no exception. It follows then that no system of wires, diodes, and transistors when activated by electrical impulses can produce musical sounds. This is partially the reason that electronic "organs" produce pure tones which do not blend, whereas the pipe organ produces imperfect tones which blend into beauty. The distinction is theologically sound because only God is perfect and man's attempts to become so are bound to fall short.

Far more than a musical medium, the pipe organ is a centerpiece of the broader dimensions of culture throughout the ages. It is a talisman among religious symbols and an expression of the essence of beauty. In its unrivaled majesty, the pipe organ, as Nelson Barden points out, can pierce the heart and the soul of man.

The building of pipe organs is a particularly poignant example of the nature of work and its changes over time and especially the ethos of the working world today.

The recent demise of the Möller Company was far more than the end of a nameplate. It was the exodus of a way of life. Sigmund Freud said that a man's work is his best definition of self and his closest link to reality. Barbara Owen has noted that organbuilders typically live long lives. This is understandable because men and women find in the crafts of organbuilding joyful and fulfilling work. It gives them tangible results of their labors, something to hold up and say, "I made that." In his seminal work *Blue Collar Aristocrat*, University of Wisconsin sociologist E. E. LeMasters writes of the highly skilled craftsmen who take great pride in their work and who find uncommon joy and satisfaction in pointing to a brick wall they built or a hotel lobby they paneled and saying, "I did that." Conversely, Daniel Bell, the noted social critic, pointed out in his pamphlet *Work and Its Discontents* that much work today is brutish and demeaning or at least fatiguing and ultimately boring. The absence of satisfying work is a major explanation for why people run to liquor, narcotics, psychiatry and cults in a frantic and, for some, never-ending quest for emotional security and meaning in life.

To this day the memory of Bill Rolf, the look on his face as he sat and played the 2-28 Hinners & Albertson in the St. Paul's Evangelical & Reformed Church in Pekin, Illinois, in 1958, fills me with an emotion I cannot express. Here was a man who was touching the handiwork of his whole career. Bill joined Hinners in 1902, was works manager, and contributed generously to pay for the last carload of lumber when the firm closed in 1937. When this church, which was his church, built a new building and installed an electronic substitute, Bill Rolf was so heartbroken he never again went to church. Would you?

Another Bill, a staff person in an oil company in Houston where I once worked, is perhaps the opposite. He works in a building with 5,000 people, most of whom don't know each other. His secretary puts his work in the "in" box in the morning and picks it up in the "out" box at the end of the day. By the time his analyses reach top management they have been revised twelve times and the president of the company has never heard of him. Of course Bill has six children so he must put bread on the table and that he does. But would you want to work for 35 years in such an environment? Wouldn't you rather work at a bench and hold up an organ pipe and say "I made that" and then go into the church and hear it sing.

We are in a watershed period in which the pipe organ, the King of Instruments, is gravely threatened by overwhelming forces — a secular age, the fragmentation and disintegration of denominational religion, an unthinking public mesmerized by the drum beat of bright lights and loud noises, and the seemingly endless migration of humanity, desperate for survival and without a vestige of the

roots, symbols, and traditions that give identity and meaning to life. The pipe organ, fragile though it is, has survived wars, revolutions, earthquakes and, yes, electronics. Our challenge is to insure that the majesty and beauty of the King of Instruments will continue to touch the hearts and souls of all mankind. We must meet this challenge.

Robert E. Coleberd
Granada Hills, California

NOTES & QUERIES

Information wanted: The life and work of organbuilder **Otto Hoffman** of Austin, Texas, is the subject of my DMA project. If you have worked with Mr. Hoffman, if he has built an instrument for you, or if you have a story about him to share, please contact David Polley, 1109 Quail Park Drive, Austin, Texas 78758, or call 512-837-1454.

The Erzähler, the journal of the Symphonic Organ Society, begins its third year of regular publication this April. A magazine of commentary, parable, humor, and information pertaining to the American symphonic organ 1900-1940 (Skinner organs in particular), the *Erzähler* is edited by Jonathan Ambrosino with contributors Kurt Bocco (illustrations), Joseph Dzeda (mechanical discussions), and Nelson Barden (peculiar historical reflection). A sample issue may be obtained by sending \$3.50 to the Symphonic Organ Society, P. O. Box 652, Guilford, CT 06437-0652.

Friends of the Wanamaker Organ, a new, national society devoted to the famous organ in Philadelphia's John Wanamaker department store, seeks potential members. The annual membership fee is \$12.00 (\$14 for Canada, \$17 international) for four issues of the society's newsletter, *The Stentor*. Send checks to "Friends . . ." to 2803 St. Mary's Rd., Ardmore, PA 19003-2006.

Correspondence, recordings of performances, lecture notes, music manuscripts and recital programs of the late organist **Clarence E. Watters** have been donated by his family to the Yale University Music Library. Included is a large volume of material pertaining to Marcel and Jeanette Dupré: 89 letters dating 1926-78, photographs, scores and memorabilia.

OBITUARIES

Russell Saunders, professor of organ at the Eastman School of Music, Rochester, died December 6, 1992, of a heart attack at age 71. Russell, a distinguished teacher who had been honored as such by the University of Rochester, has many students across the country who themselves have made important contributions to music and the organ. A scholarship fund has been established at Eastman in Prof. Saunders' name.

Peter le Huray (June 18, 1930-Oct. 7 1992) was Chairman of the British Institute, our sister society in England and had served as editor of the *Proceedings of the Royal Musical Association* (1962-67). Awarded the PhD from Cambridge, he eventually became President of St. Catherine's, Cambridge. Apart from his organ activities, he is best known for his work in the English renaissance and restoration church music, particularly the English anthem. His book *Music and the Reformation in England, 1549-1660* is the standard in the field.

Lady Susi Hock Jeans (January 25, 1911-January 7, 1993) was an organist and organ historian whose efforts to save and restore historic British organs were tireless, if often frustrated by her colleagues' essential indifference. Born in Vienna and educated there and in Leipzig, she became a British subject after her marriage to the renowned physicist, Sir James Jeans, in 1935. A year later, she commissioned the first organ built in Britain along neo-baroque lines. Lady Jeans made several concert appearances in the U. S. during the 1950s and 60s and in 1967 was organist-in-residence at the University of Colorado.



Russell Saunders



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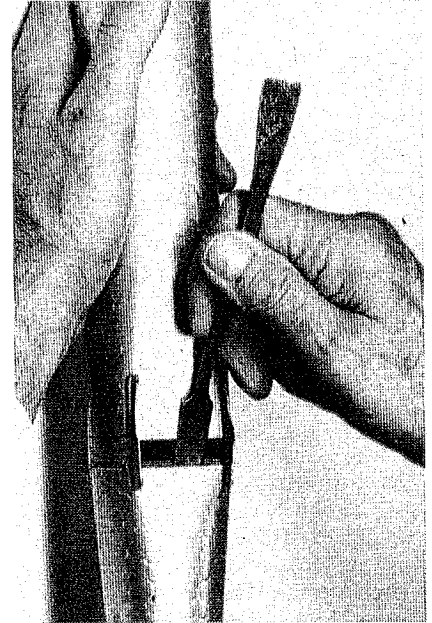
REVIEWS

Books

Louis G. Monette. *The Art of Organ Voicing*. Kalamazoo, Michigan: New Issues Press, Western Michigan University, 1992. 137 pp. Available from the OHS Catalog. \$31.00 members, \$35.00 non-members plus \$1.85 S&H.

Gayle Monette and Cj Stevens collaborated about a decade ago on a book entitled *Organ Tonal Finishing and Fine Tuning*. It is welcome indeed to have an updated and expanded treatment on this subject. The book is illustrated with drawings from Dom Bédos' *L'Art du facteur d'Orgues*, and although these are very handsome and give the book a uniform style, some of them are not completely helpful in understanding current practices. An appendix of photographs, presumably of Monette's hands performing various operations, is very helpful and quite well done.

The problem of explaining the voicing of organs pipes is a difficult one, and we should be grateful to Mr. Monette for attempting it. There is the problem of determining to whom the explanation is addressed: one explains very differently for a layman, a voicing student, or a physicist. For the first one covers the points of interest and skips the technical problems and the boring minutiae. For an apprentice one emphasizes the technique and working habits, and perhaps glosses over the points of interest or theory; one presumes



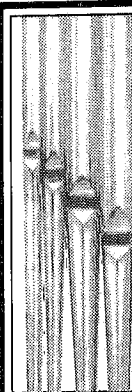
the apprentice is *interested!* For a physicist the theory is paramount. This book seems to be directed to the voicing student but provides enough of general interest and background that a layman can profit by reading it, if only to get an idea of how exacting good voicing is.

If I have the temerity to point out a few things from the book I question or disagree with, I hope no one will think less of the book. Mr. Monette has, so to speak, put himself on record, and he is a fine voicer with a well-deserved fine reputation. But as he points out in his opening remarks, the question of taste is all important, and of course that varies from person to person.

On page 23 he takes up the topic of pipe-mouth widths, which we ordinarily think of in terms of a fraction of the circumference of the pipe. According to his remarks the width of the mouth has a determinant effect on the *timbre*; in the view it has almost solely to do the *power* of the tone. Assuming that the distance from the lower to the upper lip (the cut-up) remains the same, the timbre will remain essentially the same regardless of the mouth width, even to the extreme of a calliope pipe in which the mouth goes all the way around, but the loudness will increase with a greater mouth width.

We often make very large-scaled flutes with narrow mouths, because the large scale would make too wide a mouth with normal proportions, and thus produce too loud a sound; conversely we sometimes double the mouth width of a Gedeckt by making it a Doppel Flute, in order to generate a normally timbred, but very loud, Gedeckt.

Mr. Monette correctly points out (p. 26) that the cut-up is a function of the pitch of the pipe, not its mouth width. I would like to add that, because of this and because of possible inaccuracies in the construction of the pipe, it is a poor practice to base the cut-up on the usual fractional method, i.e., the cut-up is $\frac{1}{4}$ the mouth width and the mouth width is $\frac{1}{4}$ of the circumference in a normal Principal pipe. But he goes on to assert that the cut-ups of all pipes of a given pitch in a division will be approximately the same. I



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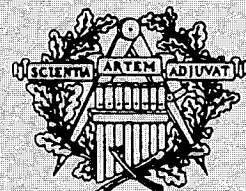
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suspect this is nearly true in the neo-baroque voicing of a few years ago, but for my taste, most Gedeckts should have a definitely higher cut-up than Principals or Strings for a given pitch.

He suggests that one can stop a wooden pipe by gluing in the stopper. I must say I've never heard of this and have grave doubts about its effectiveness. One surely would have to somehow attach some tuning ears in order to maintain the pipe in tune.

I wonder about the remarks regarding the speed of tracker *versus* electropneumatic action (p. 70). I find it hard to believe that a well-regulated electropneumatic (or direct-electric) action is enough slower than a tracker to make the slightest particle of difference. Indeed, as Mr. Monette points out, the individual valves directly underneath the pipes in such organs create a nasty shock wave which creates difficulty in setting the speech of the pipe. Of course, all too often, the console is placed far enough away from the pipes in electric-action organs that the inevitably rather slow speed gives the illusion of a delay. Nevertheless, I fully agree with his conclusions that mechanical action chests give a much better musical and tonal effect.

Mr. Monette provides an excellent glossary, explaining many of the technical terms with excellent clarity. I only disagree a bit with *formant* which he characterizes as "the harmonic spectrum of the timbre of a pipe." I've always considered this term, in this context, to describe the often *non*-harmonic characteristics of a pipe's tone which are caused by the vibration of the material of which the pipe is made.

Finally, he says, "Pipe Metal is made up of tin or lead, but more often an alloy of the two . . ." (p.29) I'm sure this is just a slight lack of accurate expression. Organ pipes are *never* made of pure lead or tin; both metals in their pure form are far too soft. As Mr. Monette suggests, with lead only trace amounts of other materials will stiffen the alloy sufficiently. Tin is seldom any purer than 80-90%. For convenience, we organbuilders speak of mostly lead pipes as "lead," those with a bit more tin, say up to 30% or so, as "common metal," those of some 35-65% and usually unplanned as "spotted metal," and those with more than 70% tin as "tin," or more accurately, "high tin content."

We have had the ability only for the last couple of centuries to achieve or determine pure tin or lead. Prior to that time one of the purest tins was from Cornwall, exemplified in Gottfried Silbermann's organs as "Englischen Zien (English tin)." It of course had sufficient lead and other impurities to give it the proper hardness, but perhaps they were totally unaware of that then and thought it to be pure.

In spite of these quibbles I enjoyed the book very much and highly recommend it. I picked up some useful tips and had to rethink a few of my prejudices. I think anyone interested in the technique of voicing would find it equally useful.

George Bozeman, Jr., Deerfield, NH

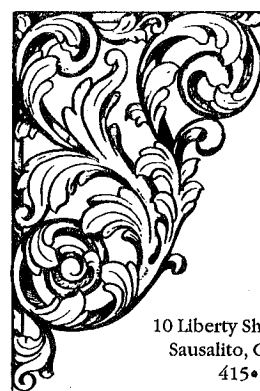
Recordings

Thomas Murray, *Byzantine Sketches & Other Works by Mulet, Our Lady of Czestochowa*, Doylestown, Pennsylvania. Arkay Records AR6111. Available from OHS Catalog, \$12.98 members, \$14.98 non-members, plus \$1.85 S&H.

Thomas Murray is one of those exceptional musicians who has chosen the organ as his instrument. This is fortunate for those who love the organ as there are few performers today who allow the organ to speak as eloquently as does he. This recording of Mulet's works is as true a demonstration of Murray's art as is any, and, for one who is unfamiliar with Mulet's music, there can be no finer introduction than this. Further, for those who have long considered Mulet "second rate," Murray's performance on this disc will certainly force a reassessment of opinion.

The disc begins with a fiery *Carillon Sortie*, followed by the tender "*Méditation Religieuse*." It is the ten Byzantine "sketches," however, which make up the bulk of the recording. For the most, these are introspective pieces, half reflecting on particular physical features of Paris' Sacre Coeur Basilica, and four depicting ceremonies or events that take place there. The final sketch, the famous "*Tu es Petra*," could be called a creedal statement about the invincibility of the Church.

Murray approaches the sketches in a reverential way and, in so doing, conveys the same feelings one might experience upon enter-



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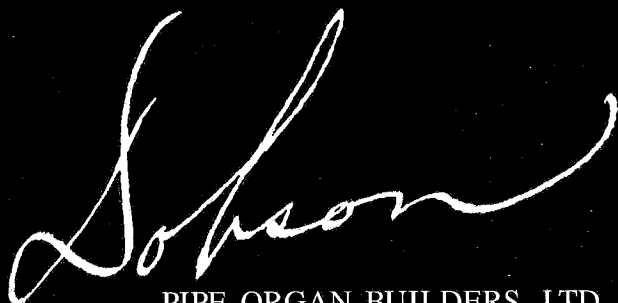
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ing a vast and dimly lit cathedral. As always, Murray's flawless sense of color results in a ravishing palette of sound. As is the case with much music of this period, the composer has given rather specific indications of registration which have been carefully incorporated in Murray's interpretation.

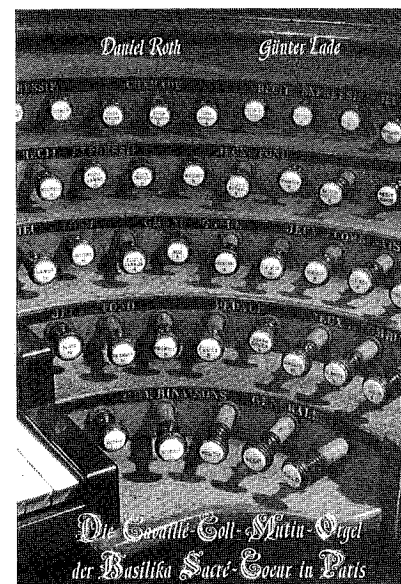
The organ used is the 4-manual Austin (1990) at the National Shrine of Our Lady of Czestochowa in Doylestown, Pennsylvania. It is a satisfying sound for these pieces, with the organ featuring many lovely stops in a spacious acoustic. The upper principals seem a bit too narrow but that one minor flaw is more than made up for by the wonderful recording of the bass, which is always clear yet full and substantial.

Thomas F. Froehlich, First Presbyterian Church, Dallas

Book and Recording

Günter Lade and Daniel Roth. *Die Cavallé-Coll-Mutin-Orgel der Basilika Sacré-Coeur in Paris*. Langen bei Bregenz, 1992. 176pp. ISBN 3-9500017-2-7.

I recently reviewed Günter Lade's beautifully produced book about the Cavallé-Coll organ at St. Ouen in Rouen. It was written by René Verwer in Dutch and translated into German by Lade. Now I have the pleasure of reviewing an equally fine volume, this time accompanied by a fascinating CD recording. One assumes that Daniel Roth wrote his portions in French and Herr Lade, in German, although all are in German in this volume. I suggest for those of you who have as much difficulty reading German as I do that you turn first to an excellent summary (p. 158) in English by Kurt Lueders, which will give you an overview before tackling the rest of the volume.



The giant organ was originally built for the Biarritz castle of the eccentric Baron de l'Espée. He was fond of the music of Wagner in particular and apparently the organ had a wealth of special orchestral colors. In 1905 he sold it to Charles Mutin, successor to Cavallé-Coll and obtained a new, more exotic organ from Mutin. Mutin set the original organ up in his organbuilding hall in Paris, exchanging many of the more orchestral stops for registers more typical of Cavallé-Coll's cathedral organs. In 1914, as the new Basilica of Sacré-Coeur was nearing completion, the organ was sold to it for installation in the south (rear) gallery. While in Mutin's shop and on the occasion of its dedication in 1919, the organ had excited the admiration of Albert Schweitzer, Emile Rupp, Charles-Marie Widor, and Marcel Dupré, among others.

Thereafter, it, in the words of Kurt Lueders, "fell into a deep sleep." This was partly due to the nature of the building's use, which made concerts a very rare occasion, but also to changing fashions in French organ appreciation. This latter situation is extensively dealt with in Daniel Roth's article about the history of the organ in Sacré-Coeur, especially on pages 79-85. The reader will be amply rewarded for his efforts to decipher these pages.

Jean Renaud of Nantes dismantled the organ in 1980 and completed a careful restoration in 1985.

Like the St. Ouen book, this volume is richly furnished with excellent pictures, diagrams, charts, pipe scales, etc. It begins with a full treatment of the organ in Castle Ilbarritz, goes on to its days in the Mutin shop, and then to Sacré-Coeur. The organists of the Basilica are given excellent biographies, and then the book turns to the technical matters of the organ, the layout, the console, the key action, the stop action, the wind system, and the wind pressures. The pipe work is then catalogued with full details of materials,

construction, origin, etc. as it is presently constituted, accompanied with fine photos of the various divisions, and finally, the complete scales of each rank.

I highly recommend this book. For organbuilders, even those who can't decipher German, the technical data is clear and invaluable. And everyone can profit from studying the remarkable pictures, including eight in color.

L'Orgue Cavallé-Coll-Mutin; Sacré-Coeur, Paris. Daniel Roth, Suzanne Chaisemartin, Pierre Gazin, and Claudine Barthel, organists. Choirs of the Basilica of Sacré-Coeur, dir. Philippe Mazé. Edition Lade, EL CD 001.

The recording was issued as a companion to the book and, considering some of the shortcomings it has, this is perhaps a good thing. As an interesting document the recording is valuable; as a collection of beautiful music, it isn't. The first two selections of the disc were recorded in 1980, before the organ was restored. Apparently an analog recorder was used, and one not operating very well at that, because there is an apparent wobble in the sound. A great deal of leaking air obscures the sound of the organ, and stop changes are accompanied by a variety of clanks and bangs. Yet, curiously, the organ seems somewhat in better tune than in the later selections recorded after the restoration. Perhaps this is due to some circumspection on the part of the organists in their registrational choices.

Roth's performance of Franck's Chorale in A minor is free and effective. The program notes in English say that Roth's performance of Widor's Toccata in F Major "loses completely, the audience drawing disposition, which is associated with it." This seemed obscure to me, so I checked the French and German versions of the notes. They both agree in sense, that it avoids the "train rhythm" effect usually associated with it, and so it does. Incidentally the famous repeated last chord does here just what Widor expected, the first short blast setting up the wind system so that the second one comes on with a bang.

The remaining selections were all recorded after the restoration and with a large congregation present. Roth's *Évocation improvisée* is mostly noisy yips and manages to find quite a few out-of-tune pipes as well. It *does* sound like a train ride! Suzanne Chaisemartin continues with Tournemire's "Improvisation *Tu Deum*." I can't get turned on by this piece and evidently neither can the audience. The background noise is considerable, and one person is seized with a terrific coughing fit. The loud clamor of the organ is continued as Pierre Gazin improvises on *Salve Regina*; it is perhaps the best piece of these three but would benefit from an editor's scissors.

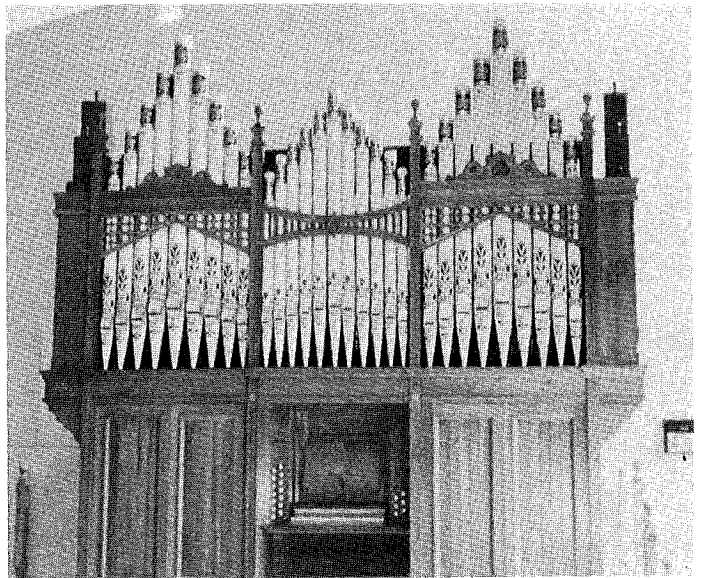
Track 6 is interesting — an improvised prelude to what eventually becomes a congregation singing "*Dieu nous appelle*" on a tune from Handel's *Judas Macabaeus*. Interspersed are interludes, one featuring one of the beautiful flutes on the organ, another said to feature one of the horizontal reeds, although it seems quite mild.

At last, in Track 7, we get a chance to bask in the beautiful softer colors of the organ. Roth improvises on three Sacred Heart texts — "Waves of Love," "The Intrinsic Value of Jesus' Heart," and "Passion and Redemption." The first opens in a Messiaenic mode and has luscious timbres. The second is more of the same, and apparently the congregation appreciates it because they are much quieter. Evidently the cougher heard earlier has either expired or has been carried out on a stretcher during the hymn. Can this be the reason it takes the congregation so long to start singing? The third section opens with Grand Cornet in the Pédale, including the Tierce 6 2½' and Septième 4 47'. The end of this piece has a beautiful fade-out to the softest stops.

The final cut is a satisfying performance of Franck's *Psaume 150*, with the choirs of the Basilica accompanied on the 1914 Mutin choir organ (are the choirs up front with the choir organ?), the large organ in the back assuming the role of the orchestra.

As you can see, I don't recommend this disc as a pleasurable listening experience, but it is most instructive and interesting. It certainly adds an audible dimension to the fine book about this magnificent organ.

George Bozeman, Jr., Deerfield, New Hampshire



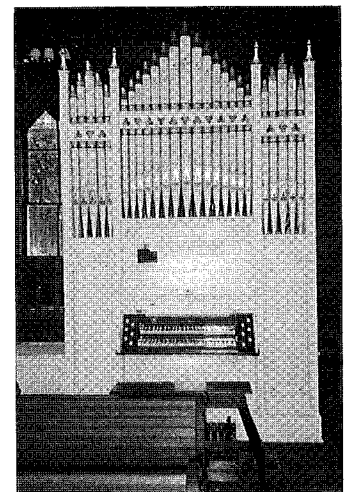
An English organ, restored by Redman Organ Co. for St. Mary's Episcopal, Houston, tx.

ORGAN UPDATE

TWO EPISCOPAL CHURCHES in Texas have received 19th-century English organs restored by the Redman Organ Co. of Fort Worth. In 1992, the firm completed for St. Mary's Episcopal Church of Houston an English organ which arrived in the United States longer than a decade ago with other antiques and contents of redundant churches and was in miserable condition after long storage and many moves by antique dealers. A member of St. Mary's purchased the organ at auction and gave it to the church about ten years ago. After some attempts to reassemble it by others, the Redman Co. was contracted to restore and enlarge the organ as funds became available over a period of six years. The importer identified a ca. 1901 Bates & Co. organ from the Primitive Methodist Chapel in Abertillery, Wales. Somerset Street Primitive Methodist Church in Abertillery received an organ in 1886, enlarged it in 1896, and substituted an 8' Horn for the Swell Oboe and the added a tremulant. The restorers found that the Great windchest and much pipework were originally a one-manual organ of the early 19th Century. The newer Swell and Pedal windchests were originally operated by pneumatic action. For the Houston church, Redman built mechanical Pedal windchests a new, tracker key-action for the Swell. Pipe stencilling was duplicated by Sharon Redman. All but the Dulciana were retained with original voicing. The stoplist:

GREAT	8' Gamba
8' Open Diapason	4' Gemshorn
8' Stopped Diapason	2' Piccolo
4' Principal	8' Horn
4' Wald Flute	Tremulant
2' Fifteenth	PEDAL new chest
III Mixture repl. Dulciana	16' Subbass original
Swell to Great	8' Bass Flute ext. 16'
SWELL	4' Principal new
8' Open Diapason	16' Bassoon new
8' Lieblich Gedeckt	Sw to Pd, Gt to Pd

In a rededication recital played by Larry Palmer on March 21, the independent Episcopal Church of the Holy Communion of Frankford in the Dallas area celebrated the Redman restoration of a ca. 1870 tracker built in England by Richard Brown. From Stonehouse Methodist Church in Gloucestershire, the organ became redundant when four Methodist churches merged. It was acquired by the Rev. Don Box of Texas who



ca.1870 Richard Brown organ, English

was serving in England. Originally built as a 2-8, the organ was enlarged years ago to 2-10. Severe damage sustained in transit required extensive restoration. The Redman firm retained the 2-10 stoplist and voicing and supplied a bottom octave of stopped 8' pipes for the Swell which originally shared the bottom octave with the Great. Beneath several layers of paint, the original paint scheme in ivory with delicate red pen striping was revealed and restored by Sharon Redman along with and the original pipe stencil design in blue, maroon and gold.

A 2-12 tracker built ca. 1890 by John Brown of Wilmington, DE, for Bethesda

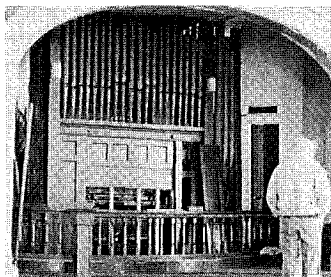
MICHAEL J. REVAY

ASSISTANT ORGANIST

Holy Angels R. C. Church, So. Meriden
St. Joseph R. C. Church, Meriden

27 MILK STREET

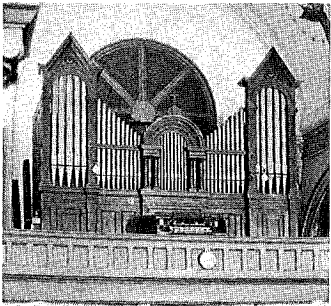
SO. MERIDEN, CONNECTICUT 06450



The found John Brown organ

United Methodist Church of Salisbury, MD, has been "found" and may be restored at the former John Wesley AME Church, Salisbury, where it was moved ca. 1923-26. Beneath a low ceiling, the pipes suffered amateurish mitres; otherwise, the organ is unplayable but intact except for the Pedal clavier and bench. The AME building has been acquired by the Chipman Foundation to be restored as the Charles H. Chipman Cultural Center.

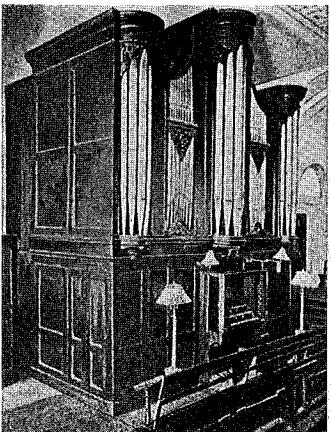
Played by Bradley Rule during 1991 OHS Convention in Baltimore, the 1881 Henry Niemann 2-19 at the Roman Catholic Church of St. Leo the Great is receiving restorative repairs by David M. Storey of Baltimore, who made temporary repairs for the convention. Poorly electrified decades ago by William Bardroff & Son, successors to Niemann, the organ lost its original console and tracker action. On a tight budget, the Storey firm will repair cracks in the slider windchests, repair mutilated pipes, re-leather the reservoir from which one rise and both feeders were removed years ago, rebuild the electropneumatic pull-down mechanisms, and remove the cheap electric console in favor of attaching a Niemann



1881 Niemann, Baltimore

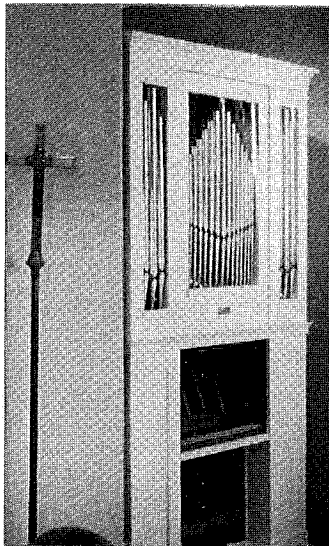
console to the case and adapting it to electric action. The console was salvaged by Jim Huston from the Niemann organ built for Fourteen Holy Martyrs Church and which was moved to Peabody Conservatory by students and tinkered into oblivion by them a quarter-century ago.

The 1767 Snetzler organ case at St. Michael's Episcopal Church, Charleston,



1767 Snetzler case, St. Michael's

sc, will be returned to its original proportions to receive a new tracker organ contracted to Kenneth Jones of Ireland, who is retaining some old pipework: seven bass pipes of the Great 16' Bourdon and 25 bass pipes of the Swell 8' Stopped Diapason, both of which may date from the 3m Snetzler; and the 16' Double Open Diapason installed with the organ's first Pedal division by Henry Erben in 1833-34. Others who worked on the Snetzler include William Goodrich in 1816, John Baker in 1871, and parties unknown in 1894. Austin replaced the organ in 1911, saving some old ranks, and made changes in 1939. The 3m Austin will be rebuilt as a more complete 2-28 by Greg Hand of Charlotte, NC, for Grace United Methodist



1844 Backus, Christ Church, Danville

Church in Charleston.

A much rebuilt and often relocated 1844 Augustus Backus 1m was removed in the fall, 1992, from Christ Episcopal Church, Danville, VA, to the chapel of St. Mary's Roman Catholic Church, Clinton, MD. The organ was acquired for Christ Church in 1977 from a residence in Orange, VA, through the Organ Clearing House as the gift of OHS member and former Christ Church organist Mary Stone. Christ Church subsequently moved with the organ to a new edifice in another part of Danville, then bought an electronic Backus, of Utica, NY, built the organ with no pedal and three ranks: 8' Open Diapason, 8' Stopped Diapason with the bass on a separate drawknob, and 4' Octave (also divided). Altered in 1975 by Dudley Terrill, then of Northwood, NH, the organ now has six sliders controlling a neo-baroque specification devoid of 8' Diapason, a new wind system and action, and speaking pipes in the facade which was formerly mute. Plans are to further rebuild the organ to return many of its original characteristics, including a replica wind system and key action. The organ is in use.

Prior to arbitration scheduled for March 8-10, 1993, as provided in their contract of November, 1987, the Episcopal Church of the Epiphany, Atlanta, and organbuilder Ralph Blakely agreed effective March 8, 1993, that Mr. Blakely would remove by April 3, 1993, the organ his firm had supplied to the church, according to the attorney and parishioner who represented the church. The parties further agreed that the church would receive two payments totalling \$125,000 from Mr. Blakely by mid-April. After delivery in April, 1990, installation of the 2-15 tracker with detached console was continuing in July, 1990, when the church complained of mechanical faults.

Following negotiations and examinations of the organ by Barbara Owen and others, Mr. Blakely resumed work in April, 1991, completing it in August, 1991. In September, 1991, the church demanded arbitration. When the parties could not agree on the third, neutral, arbitrator, he was appointed in Federal court.

The 1939 E. M. Skinner & Son op. 533 located at Radford (VA) Presbyterian Church has been rebuilt by Shenandoah Organ Studios of Lynchburg, VA, reports the firm's owner, Robert G. Lent. After leaving Aeolian-Skinner, E. M. Skinner joined his son, Richmond, in the Methuen (MA) Organ Co. which they renamed E. M. Skinner & Son in 1936. A complete list of organs by the firm is not known to exist, but reports of 49 have been compiled by Kinzey and Lawn in the OHS' E. M. Skinner/Aeolian-Skinner Opus List. The Radford organ is not included. Lent reports that it is a 2-8 to which a 2' Flute* was added ca. 1960 by parties unknown. His firm is adding a solid-state coupler action and re-leathering, but is not otherwise altering the organ. Built with double primaries, metal valves, and no combination action, the entirely duplexed resources, with supers and subs in each manual, include 8' Open Diapason, 8' Salicional, 8' Celeste, 8' Stopped Diapason, 8' Flute Celeste (1 rk), 4' Harmonic Flute, 2' Flute*, 8' Wald Horn, and a Pedal Bourdon at 16', 10 2/3', and 8'.

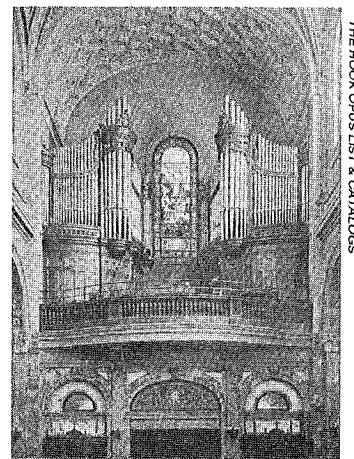
OHS member Earl J. Stover of St. Louis reports that the February 1, 1993, issue of *Senior Circuit*, a bi-monthly tabloid published in St. Louis, features an article about the Kilgen Organ Co. and the 100th birthday celebration on November 6, 1992, of Louise Kilgen Schatzman, the only surviving child of Charles C. Kilgen. The article by Mrs. Schatzman's daughter, Nancy L. Sackbauer, mentions the division of business duties among Louise's brothers, Alfred, George, Charles Jr., and Eugene, as well as a poem about visiting the organ plant.

The City of Minneapolis has announced a two day dedicatory concert to be held on January 1 and 2, 1994, at the new Minneapolis Convention Center to celebrate installation of the huge 1922 Kimball of 128 ranks controlled by two consoles which was built for the Minneapolis Auditorium, now demolished.

The Armand Hammer Equestrian Court having reopened at the Metropolitan Museum of Art in New York, recitals have resumed on the museum's 1830 Thomas Appleton 2m which was acquired in 1982. The organ's history is traced in *The Tracker* 27:4. Organists include Renee Barrick of the museum's staff and Lorenz Maycher. Additionally, half-hour programs are played on Tuesdays at noon. The museum preserves 15 smaller pipe organs dating from 1598 to the mid-19th century. Confirmation of demonstration times is available, 212-570-3919.

The 1913 Hook & Hastings op. 2335 built for the First Church of Christ, Scientist, Logansport, IN, has been sold to Eldon United Methodist Church, Eldon, MO, by the Logansport congregation which is also selling its building and moving to the location of its reading room. The Dallas Pipe Organ Service of Hilliard, OH, and St. Louis will enlarge the 2-12 to 17 ranks. Built with tubular-pneumatic action, the organ now has electropneumatic action to the original slider windchests. A 15-20-year-old Klann console will be retained, as will the original facade.

The case of the 1913 Hook & Hastings op. 2326, rebuilt from op. 1710 of 1896, has been removed from St. Ignatius Loyola Church in New York and is for sale from the OCH. The 1913 case is divided to flank a gallery window and appears on page 269 of *The Hook Opus List and Catalogs* as published by OHS. A Mander

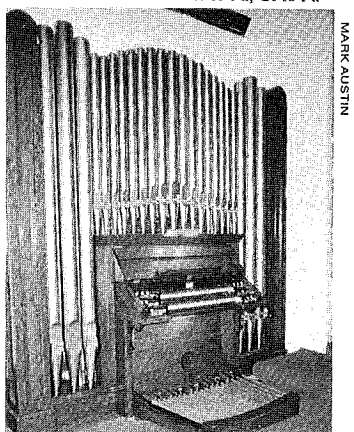


1913 Hook & Hastings, New York

organ is under installation; the Hook & Hastings 3-80 was discarded years ago.

The first phase of rebuilding the 1903 Kilgen 2-8 tracker which was acquired in July 1992, by Holy Innocents' Episcopal Church in San Francisco has been completed, according to organist Mark C. Austin. Directed by Mr. Austin and in consultation with organbuilders Charles Rus and John DeCamp, church members and friends have begun Phase II including addition of a Mixture III with a half-draw 2' Fifteenth. In Phase III, a full-compass Oboe in the 4-stop Swell will replace a TC Vox Celeste. The Oboe rank, acquired through the OCH, is from the 1899 Hutchings op. 485, a 3-33 built for the Episcopal Church of Our Saviour in Brookline, MA. The Kilgen was originally built for St. Agatha's Conservatory for Young Women in St. Paul, MN, then reportedly was moved to the Convent of Ss. Peter & Paul in St. Paul, then went to St. Benedict's Roman Catholic Church in White Earth, MN. When St. Benedict's acquired an electronic in the early 1980s, Michael Barone organized a rescue party to move and store the organ in St. Paul's Shubert Collection of keyboard instruments. The 8' Dulciana of the original, three-stop, 8' Great had already been replaced by a 4' Principal made from cut-down Gamba pipes of tin which probably pre-date the Kilgen and which are marked on CC "184 Moorehead Gamba," perhaps from an instrument in Moorehead, MN, quite near White Earth. The Kilgen replaces a 3-rank Möller Artiste at Holy Innocents' Church. The resulting stoplist when all phases are complete:

GREAT 61 notes	SWELL 61 notes
8' Open Diapason	8' Stop'd Diapason
8' Melodia	8' Salicional
4' Principal early	4' Harmonic Flute
replaces Dulciana	8' Oboe was Vox Celeste
2' Fifteenth from Mlx.	Tremulant
III Mixture new	PEDAL 30 notes
Swell to Great	16' Bourdon
Swell to Great 8 ^{ve}	Sw to Pd, Gt to Pd



1903 Kilgen, San Francisco

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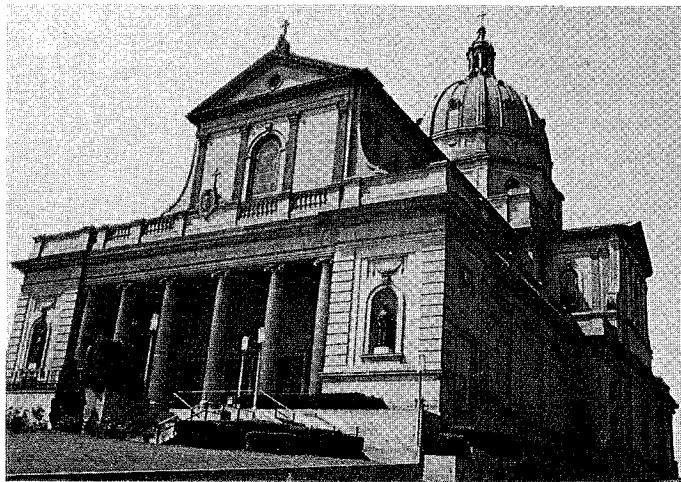
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- Wolff organs** 1982 Hellmuth Wolff opus 25, Bates College Chapel, Lewiston, ME 36:2:6
- Yokota organs** 1990 Munetaka Yokota, University of California-Chico, Chico, CA 36:1:6
- Youse, Joyce E. Schroeder (obit.)** 36:2:15
- Zimmer & Sons, Inc.** 36:4:7U

The Organ in the Cathedral of the Blessed Sacrament, Altoona, Pennsylvania

by John L. Speller

THE CITY OF ALTOONA IS SITUATED at the base of the Allegheny Mountains, about one hundred miles east of Pittsburgh, Pennsylvania. It was formerly famous as the home of the Juniata Works of the Pennsylvania Railroad, where between 1914 and 1928 three hundred and fifty of the celebrated locomotives, the K-4 "Pacifics" were built. Today, alas, steam locomotives are no longer built in Altoona, although Conrail still maintains extensive repair shops there.

The most noteworthy building in Altoona is the Roman Catholic Cathedral of the Blessed Sacrament. This magnificent classical building, which dominates the cityscape, was constructed of Indiana limestone between 1924 and 1960. The architect was George I. Lovatt of Philadelphia, and the design was inspired by St. Peter's,



Rome. The cathedral is 264 feet long, 120 feet wide, and 198 feet high from the street to the top of the dome.¹ A reverberation period of around seven seconds makes the building ideal for music.

The Altoona Cathedral organ was given by Mrs. Annie C. Wolf in memory of her husband, Charles E. Wolf, in 1931. The organ consultant was Monsignor Ludwig Berberich, organist and choir-master of the Frauenkirche in Munich, and a friend of Mrs. Wolf. Berberich recommended the firm of G. F. Steinmeyer and Company of Oettingen, Bavaria, Germany. The organ is sited on a gallery twenty-five feet above the pavement of the church at the west end of the basilica. The builder's plate reads:

G. F. Steinmeyer & Co.
(Steinmeyer & Strebel)
Kgl. Bayer. Hof-Organ-und-Harmonium Fabrik
Oettingen (Bayern) und Nurnberg
Opus 1543 1931

Another larger plate on the console proudly proclaims the instrument as a product of the Weimar Republic: "Made in Germany"! The organ has three manuals and pedals (with an additional manual prepared for), 57 speaking stops, 78 to 83 ranks, and 4759 pipes.²

The Steinmeyer company of Oettingen was founded in 1847 by Georg Friedrich Steinmeyer (1819-1901), a former employee of E. F. Walcker. The firm was taken over by the founder's son, Friedrich

Johannes Steinmeyer, in 1901, and he in turn was succeeded by Hans Steinmeyer.³ Hans Steinmeyer, one of the outstanding European organbuilders of the twentieth century, was born in Oettingen on 16 August 1889. He trained in Germany with his father and with Johannes Klais, and then in 1913 came to the United States where he worked for Ernest M. Skinner, mainly on installations, and later set up his own firm in Toledo, Ohio. He returned to Germany in 1920 and became president of G. F. Stein-

1931 G. F. Steinmeyer & Co., Op. 1543

Cathedral of the Blessed Sacrament, Altoona, Penn.

GREAT 61 notes	CHOIR 73 notes enclosed
16' Open Diapason	16' Salicional
8' First Diapason scale 40	8' Violin Diapason
8' Second Diapason	8' Aeoline
8' Gamba	8' Vox Coelestis (TC)
8' Gemshorn	8' Rohrgedeckt
8' Bordun	8' Fernflöte
8' Quintadena	4' Fugara
4' Octave	4' Flauto Traverso
4' Spitzflöte	harmonic, tapered
2 2/3' Quinte	II Rks. Larigot
2' Superoctave	C 15-19
III-V Rks. Cornett	a# ² 12-15
C 12-15-17	III Rks. Harmonica Aetherea
c ⁰ 8-12-15-17	C 12-15-19
g ⁰ 1-8-12-15-17	8-12-15
IV-VI Rks. Mixtur	8' Krummhorn copper
C 15-19-22-26	4' Kopffregal
f ⁰ 12-15-19-22-26	Tremolo
f ¹ 8-12-15-19-22-26	PEDAL 32 notes
f ² 5-8-12-15-15	16' Diapason metal
IV Rks. Scharff	16' Violon metal
C 19-22-24-26	16' Salicional from Choir
c ¹ 15-17-19-22	16' Subbass stopped wood
c ² 12-15-17-19	16' Lieblich Gedeckt from Swell
c ³ 8-10-12-15	10 2/3' Grossquinte stopped wood
16' Trompet	8' Octave
8' Tuba 7 th scale	8' Violoncello
4' Clarine	8' Cor de Nuit from Swell
SWELL 73 notes enclosed	4' Octave
16' Lieblich Gedeckt	2' Waldflöte
8' Diapason	IV Rks. Rauschpfeife
8' Viola	C 19-22-26-29
8' Cor de Nuit copper chimney flute	c ¹ 8-12-15-19
8' Spitzflöte	32' Kontrabombard wd, 1-5 1/2-length
8' Unda Maris Spitzflöte Celeste	16' Posaune
4' Octave	8' Trompet
4' Blockflöte	4' Clairon from Great Clarine
22 2/3' Nasard	Couplers:
o 2' Schwegel	Swell to Great Swell to Choir
13 5/8' Tierce	Choir to Great
1' Schweizerflöte	Great to Pedal Swell to Pedal
V Rks. Grossmixtur	Choir to Pedal
C 12-15-19-22-26	Swell Unison Off
c ¹ 8-12-15-19-22	Swell Sub Swell Super
c ² 5-8-12-15-15	Swell to Great Sub
c ³ 1-5-8-12-15	Swell to Great Super
IV Rks. Cymbel	Choir Unison Off
C 29-33-36-40	Choir Sub Choir Super
c# ⁰ 22-26-29-33	Three free combinations
c# ¹ 19-22-26-29	Combinations Off
c# ² 15-19-22-26	Crescendo Off
c# ³ 12-12-15-15	Two sforzando pistons
16' Bombarde	Reeds Off Stops Off
8' Feldtrompete	Rollschweller
4' Euphone free reed	Balanced Swell expression pedal
Tremolo	Balanced Choir expression pedal

John L. Speller, who was born and educated in England, holds science and arts degrees from the University of Bristol and a doctorate in theology from the University of Oxford. Since 1987 he has been Secretary and Treasurer of Columbia Organ Works, Inc. He is editor of The Dieffenbuch, the newsletter of the Tannenberg Chapter of the OHS. His articles have appeared Musical Opinion, The Organ, The Tracker and other periodicals.



The 1931 Steinmeyer console restored, with original free-combinations as well as additional, new pitons and multi-level combinations.



Hans Steinmeyer

Steinmeyer & Friends

HANS STEINMEYER, Henry Willis, G. Donald Harrison, and Emerson Richards pursued a strong friendship based on their mutual interest, the organ. They frequently vacationed together and, with their colleagues, conducted a vigorous correspondence that occasionally mentions the Altoona organ and reveals the significant influences that each had on the other and on the organs built by themselves and by others. The following excerpts are taken from *The American Classic Organ* by Charles Callahan, where 312 of these letters are published by the Organ Historical Society.

Emerson Richards to Henry Willis, June 19th, 1931

Mr. Henry Willis
234, Ferndale Road, Brixton, S.W.9., London, England
My dear Willis:

Your letter of June 8th came to hand this morning simultaneously with one from Steinmeyer under the same date. Steinmeyer's letter somewhat complicates the vacation situation because he says: "Yesterday I ordered my ticket for Bremen to New York. I am sailing on the North German Lloyd leaving Bremen June 28th and arriving in New York July 4th. I am planning to come back on the Columbus arriving New York August 16th."

As you know, he is coming over to personally finish a 65-stop organ that he is building for Altoona, Pennsylvania. . . .

Cordially yours,
Emerson Richards

Emerson Richards to Henry Willis, July 9th, 1931

My dear Willis:

Yours of the 29th received this morning just as I arrived back in town after a motor trip with Steinmeyer. He arrived on the Europa on Saturday afternoon. We flew down to Atlantic City, spent the evening in the Auditorium with the big organ, also Sunday. Monday did the Wanamaker organ, the Sesqui-Centennial organ now in the University of Pennsylvania [Irvine Auditorium], and Henry Fry's Austin [St. Clement's Episcopal Church, Philadelphia]. Then back for another night with the big job as well as to look at the Kimball [in the ballroom at Atlantic City] and one in the High School [at Atlantic City, a five-manual Midmer-Losh no longer there].

Tuesday morning we left for Hagerstown, the Möller factory and the player, in which Steinmeyer was particularly interested. Arrived late yesterday afternoon in Altoona, where his organ in the Catholic Cathedral is all erected, and about half finished tonally. It sounded very good so far.

He is planning to leave the latter part of the month for St. Louis and Chicago and coming back here about the 8th of August and we are planning to motor up through New England to Skinner's and the Estey factory, as well as to see some other organs of interest. He will leave on the Europa on the 16th. . . .

Cordially yours,
Emerson Richards

meyer & Co. on his father's death in 1928. He retired in 1967 and died on 3 January 1970. One of his sons, Fritz Steinmeyer, is currently president of the company; the other, George Steinmeyer, also an organbuilder, lives near Brattleboro, Vermont.⁴

The Steinmeyer firm's *magnum opus* was the five-manual, 208 stop, organ in Passau Cathedral, Bavaria, built by Friedrich Johannes Steinmeyer between 1924 and 1928, which has since been replaced.⁵ The Altoona organ was the largest instrument built by Hans Steinmeyer in the United States and was one of the first organs in the country to possess "classical" leanings. The instrument is an outstanding example of the eclectic style of organ, termed American Classic in the U.S.A. and *Universalorgel* in Germany. The Altoona organ exercised an important influence on G. Donald Harrison of the Aeolian-Skinner Organ Company. Harrison did not visit Germany until 1937, and, as Henry Willis III pointed out in a letter of 8 July 1935 to Senator Emerson Richards, up to that time "Steinmeyer's Altoona job" was the nearest thing to a "baroque" organ Harrison had seen.⁶ The late Dr. W. L. Sumner noted Harrison's kinship with Steinmeyer's tonal ideas, asserting that "Harrison's instruments show more affinity with some of the organs of Steinmeyer of Oettingen, built around 1930, than with those of any other builder."⁷

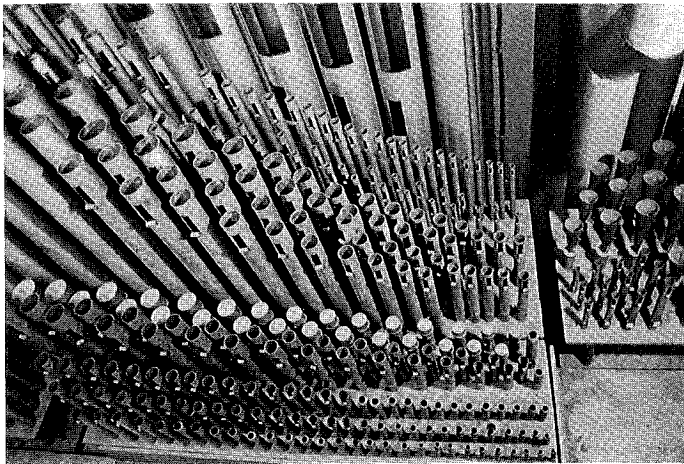
For the dedication recital on the Steinmeyer organ, Monsignor Berberich gave the following program on 24 July 1931:

Prelude and Fugue in G Major	J. S. Bach
Chorale Prelude: "In Dulci Jubilo"	J. S. Bach
Toccata and Pastorale	Pachelbel
Fugue in D Major	J. S. Bach
Sonata No. 1	Guilmant
(a) Introduction and Fugue	
(b) Pastorale	
Andante Cantabile from Symphony No. 4	Widor
Sonata No. 11 in D Minor	Rheinberger
(a) Agitato	
(b) Cantilene	
Prelude and Fugue on B-A-C-H	Liszt

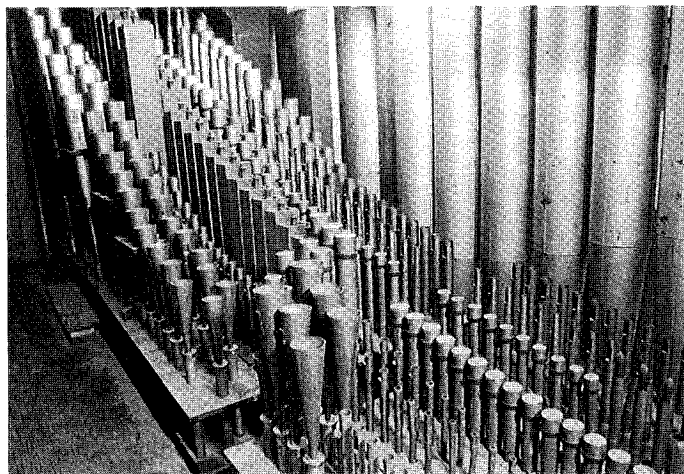
The instrument is lavishly built, with much of the metal (apart from the usual zinc basses) being of thick, polished tin — metal far too thick for the material to have any effect on the sound of the pipes. Many of the interior pipes have formed mouths like facade pipes, including even some of the small mixture pipes. To the uninitiated the pipework might be thought to have come from several different supply houses, since individual stops display considerable differences in the way they are marked, the shape of their mouths, etc. In fact Steinmeyer had three separate pipe shops, and variation in the details in flue stops represent differences in practice among these three shops. The pipework from one shop has Roman mouths and has American A# and B marked "A#" and "H." A second style has bayleaf mouths with A# and B marked "B" and "H," and the sharps are marked "CS," "DS," etc. The third style (especially found in flute ranks) has bayleaf mouths with sharps marked "#" and A# and B marked "B" and "H." Almost all of the instrument was constructed in Steinmeyer's own shops, including all the flue ranks, the chests, and the console (even down to the keyboards.) The only exception to this was the reed ranks, which were made by supply houses, mainly by Laukhuff.⁸

The interesting voicing demonstrates the extremely fine fluework of the Steinmeyer firm. The instrument is voiced throughout on four inches of wind (even the Tuba which is, in reality, a large Trumpet), with a moderate degree of tip control in the flue stops, fairly low cut-ups and moderate nicking. The organ is entirely devoid of that "Production Shop Sizzle" which mars many instruments by other large builders. Emerson Richards, noting these characteristics, described a Steinmeyer chorus as "clean" and "staying well together."⁹ This is precisely what the Altoona choruses are, and in my opinion their clarity exceeds anything which G. Donald Harrison ever achieved. They possess a silvery quality reminiscent of the work of Gottfried Silbermann. Nevertheless, so well controlled and regulated is the pipework that, despite the somewhat "classical" stop list and the use of fairly low cut-ups and moderate nicking, the general effect of the instrument is lush and romantic rather than classical.

The choruses are scaled fairly wide and the diapasons in particular are broad and extremely warm. The design of the Great and Swell mixtures is especially interesting. The Great IV-VI-rank Mixture is only slightly lower pitched than the IV-rank Scharff (in the treble octave it even goes above it), the main difference between them being that the Scharff contains a tierce rank. Organists who have yet to be convinced of the virtues of chorus mixtures which contain tierces should listen to the Altoona organ. The Swell V-rank Grossmixture at Altoona is pitched a fifth lower at low C than the Great Mixture and is clearly intended to be the main Swell chorus pitched. The Swell IV-rank Cymbel is the only mixture on the organ pitched higher than a 2/3' twenty-sixth — indeed it is exceptionally high pitched, containing a 1/6' fortieth in the bass — and adds sparkle to the full organ. The mixtures are arranged as far as possible to have their breaks at different points, some breaking on notes other than the c's. It is also noteworthy that where the mixtures contain more than one rank of the same pitch, very different scales are used for the ranks. Taken overall, the diapason choruses are rich as well as bright and avoid the harsh, top-heavy sound of many German eclectic organs of the period.



Great pipework, photographed before cleaning and restoration — on an upper chest, from top of photo: 8' Gamba, 8' Gemshorn, 8' First Diapason, 8' Second Diapason, and top of the 3-5 rank Cornett consisting of an 8' stopped metal rank and four open metal ranks at pitches 4', 2 2/3', 2', and 1 3/5'; trebles of the 16' Trompet and 8' Tuba appear at the right. In photo below, ranks of the Great on a lower chest, left to right: 4' Clarine, 2 2/3' Quinte, 8' Bordun, 8' Quintadena, 4' Spitzflöte, and 4' Octave.



The same lack of harshness characterizes Steinmeyer's reed work which, although very much in the German tradition of prompt speaking reeds, is generously scaled and warm in its sound. Zinc resonators are carried rather further up the reeds than is usual, perhaps to avoid a change of timbre in the most-used part of the compass.

The Altoona organ possesses a number of unusual and interesting characteristics. To mention but a few, there is a charming copper Cor de Nuit on the Swell (a French-style chimney flute rather than

Emerson Richards to Henry Willis, July 29th, 1931

Dear Willis:

... Steinmeyer was here over the 4th of July. I drove him to Hagerstown and on to Altoona where his own organ was pretty well set up and partly finished. He completed it and the opening recital was on Friday, the 24th. He left immediately for St. Louis and Chicago. Will be back here on August 7th.

I am taking him by motor to see the Princeton organ, the Aeolian factory at Garwood, New Jersey, then to Boston where Skinner will join us. Inspect his factory and the old Walcker organ that was formerly in the Boston Music Hall that Skinner bought recently. Then we are going up into Maine, Moosehead Lake, to visit Bührman, editor of the *American Organist*, who spends the summer on an island in the lake. Then back through the White Mountains to Brattleboro and the Estey Factory. Through the Connecticut valley to Hartford and Austin's and back in New York in time for the Europa on the 16th. A matter of about 1800 miles of traveling, but I think my new 16 will be quite equal to it.

In the meantime, Steinmeyer is mapping out our German trip, and we will keep you advised so that you can easily pick us up. I know both he and I will be mightily pleased to have you with us. Mrs. Steinmeyer has already determined where we will wind up — in a beer hall in Munich. Which isn't a bad place to wind up! . . .

Looking forward to a bully good time with you in Germany, I am,

Most cordially yours,
Emerson Richards

Emerson Richards to Henry Willis, January 15, 1932

My dear Willis:

It has been some time since we have heard from each other, and I thought you would like to have a report on the Karg-Elert recital in New York last Wednesday night. He was to inaugurate the Möller organ of 73 ranks in the Grand Ballroom of the new Hotel Waldorf Astoria . . . The affair was a complete bust. Hans Steinmeyer characterized Karg-Elert as a harmonium player, which turned out to be somewhat of a libel on the harmonium! As a player he could not even sustain the rhythm of his own compositions . . .

Cordially yours,
Emerson Richards

Henry Willis to Emerson Richards, 8th July, 1935

Senator Emerson L. Richards

Atlantic City, N.J., U.S.A.

My dear Richards,

... Now quite privately to you, Don is not doing what he went to Skinner for, and that was to give Skinner Organs a Willis ensemble. Don is striking out on what might be termed an individual line, obviously influenced by you in the strongest possible way. You will know that Don's Continental European experience is limited to a few French Organs — he has not to my knowledge been in any other European country and most certainly has not heard the various types of German organs Baroque and otherwise. On the other hand he can visualize them perfectly well, especially after hearing Steinmeyer's Altoona job.

... I consider that you, far more than any other man, have rescued American organ-building from the romantic morass it was in when I first visited America in 1924. I consider that my own influence has not been inconsiderable for I did get Skinner interested in a decent ensemble and "sold" him mixtures, although he could not learn how to use them properly. Also if it had not been for me, Don would not have gone to Skinners . . .

Yours ever,
H.W.

Henry Willis to G. Donald Harrison, 26th July, 1935

Mr. G. Donald Harrison

Technical Director, Aeolian-Skinner Organ Co.

My dear Don,

Reference your letter of the 9th instant and trip to Germany next spring. Will you let me know exactly what jobs you want to try so that I can work out an itinerary, and also obtain the necessary introductions in each case. You must go anyway to Ottobeuren. As you have not been to Germany before, and may not do so again for many years it will be well to do it thoroughly. Do you hope to get Steinmeyer to come around with us? He is an excellent companion and guide and would probably be willing to bring his car and chauffeur for the Southern part of the tour, probably Leipzig.

Yours ever,
H.W.

Emerson Richards to William King Covell, Nov. 26, 1935

[This letter discusses the Aeolian-Skinner at the Groton School.]

Dear Covell:

... I agree that the Harrison work is merely based on the theories of the older organ work. Remember that Don has no first-hand acquaintance with German work whatsoever, unless we can consider the Steinmeyer at Altoona as such, and Henry [Willis] says that his knowledge of French organs is really not extensive, so that, in reality, he has been working on his own with only a hint from the older work. This is all for the best, since it results in creation, not imitation. ...

[Emerson Richards]

Henry Willis to G. Donald Harrison, 20th Dec., 1935

My dear Don,

... The Germans get excellent speech out of their 32ft. reeds — of comparatively low pressures, long shallor of course — felt surface for the striking part of the shallot and moderate weights. Steinmeyer uses a leather membrane on the side of the wooden socket and claims that it aids quick speech! All rot, of course, but as they "voice" all reeds on the job and under actual speaking conditions the result is all right. The tongues are sent in by trade part makers with the approximately correct curve for the wind pressure already done; the "voicer" simply adjusts slightly to suit local conditions. ...

Yours ever,
H.W.

G. Donald Harrison to William King Covell, Jan 22, 1936

Dear Mr. Covell:

... Richards sent me a layout of mixtures rather more elaborate than those at the Advent which have been used by Steinmeyer, but I did not like them at all, particularly as the principal mixture, the Fourniture, the five rank affair, broke once in the middle of the tenor octave and again right in the middle of the middle octave, and both breaks were of a complete octave. When the Cymbel was added to this it helped it out considerably, but after all, you often play Great to Fourniture without the Cymbel. ...

Sincerely yours,
G. Donald Harrison

G. Donald Harrison to William King Covell, Jan 26, 1939

Dear Mr. Covell:

... the only real test would be to have two complete ensembles side by side, one with a slide chest and the other on the individual valve chest, and some day I hope to do this. While in Germany I asked Steinmeyer about this very thing, and he makes both types of chests according to the tastes of his various clients. He assures me that as far as he can tell there is absolutely no difference in the result, and my own experience rather makes me believe that this is the case. Steinmeyer has absolutely no prejudice one way or the other. ...

Sincerely yours,
G. Donald Harrison

Henry Willis to Emerson Richards, 31st October, 1952

My dear Richards,

... All except Steinmeyers have gone over to slider chests at the orders of the State Experts. Hans gets away with it by demanding 15% more for slider-chests and tracker action, and so gets away with his standard types. ...

Yours as ever,
Henry Willis

Henry Willis to G. Donald Harrison, 31st Dec., 1948

Mr. G. Donald Harrison, President, Aeolian-Skinner Organ Co.,

Strictly Private & Confidential

My dear Don,

St. Peter's, Rome: The position is as follows:

Fernando Germani wants a Willis organ: We drew up the specifications, copy sent you, together. The Vatican decided that opinions should be obtained from the leading organ builders of the world. At my suggestion, the organbuilders invited to consider the specification were: Henry Willis & Sons, Ltd., Aeolian-Skinner, Casavant and Steinmeyer, and in that order they were sent out. Italian organ-builders not asked but later to be invited to cooperate for the provision of basic parts.

The Italian cost of production is just under half our cost of production and this, combined with strong Italian national feeling, is creating difficulty. The upshot may be that I will be called in as consultant and will direct the two Italian firms Mascioni and Tamburini as best I can — supplying all the chorus reeds. ...

Yours as ever,
Henry



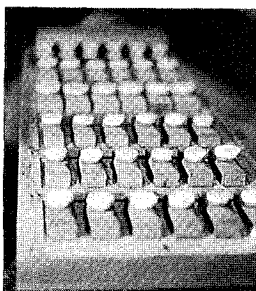
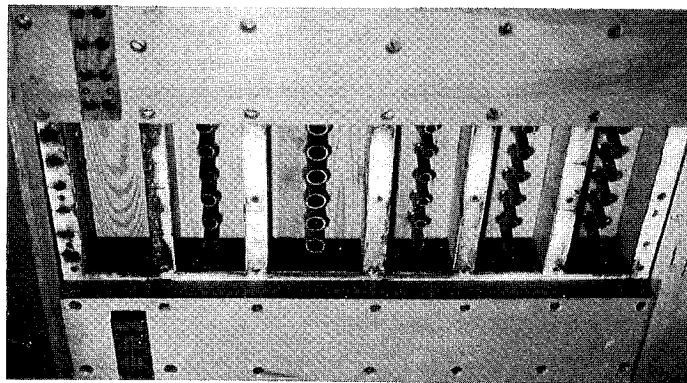
A photograph made before cleaning and restoration shows pipework on the upper Choir windchest, including the Violin Diapason at 4' pitch, where it was moved in 1960 but is now restored. Left to right: 4' Kopffregal, 8' Krummhorn of copper, 8' Aeoline, 8' Vox Coelestis, Violin Diapason, 8' Fernflöte.

a German-style Nachthorn), as well as a very attractive polished beaten-copper Krummhorn on the Choir. The strings, of moderately narrow scale, are surprisingly keen (especially the Swell Viola), yet by no means orchestral. They are well suited to the resonant acoustics of the cathedral. Even the 4' Kopffregal on the Choir has a pleasant romantic quality.

All this places Hans Steinmeyer apart from other German organ-builders of the period — as Henry Willis III and G. Donald Harrison were not slow to notice¹⁰ — and his few surviving large instruments deserve sympathetic treatment.

The organ is generously winded, with a wide-ribbed, single-rise static reservoir feeding into four massive double-rise reservoirs, each with a set of inverted ribs. Much of the winding system is covered with specially treated blue paper, manufactured in Germany, to guard against leaks and protect against changes in humidity. The larger windtrunks are of wood, with smaller windlines consisting of cardboard tubes leathered at the joints and painted grey.

The electro-pneumatic, ventill chests are designed according to the normal German practice of the time and are extremely compact, having rectangular pouches rather than the circular pattern common in the English-speaking world. The valves are attached only in the center rather than glued to the leather pouch over their whole area. The pouches are attached to the bottomboards, and the valves communicate with cardboard tubes which run up to the toe holes. There are large, wooden blocks and caps on the magnets.



The chest is shown with a bottom board removed in the photograph above, taken before restoration. A cardboard tube for each note of each rank leads to the toehole above it, upon which rests its respective pipe. In the photograph at the left, the bottom boards carry the moving parts of the windchest's key action: valves which meet the lower ends of the cardboard tubes are rectangular, rather than round, allowing the chests to be compact. At the top of the photo are the primary valves which are activated when an electromagnetic valve receives an impulse from a key.

The console, of standard German design, is unusual from an American point of view. It is, however, robust, reliable and well-made — for example, the contacts are gold-plated silver. The stop tablets, with inset porcelain labels, are arranged in rows, corresponding to the position of the divisions they control — bottom row Pedal, next row Choir, next row Great, top row Swell. The stops below 4' pitch are controlled by tablets to the left of the keyboards, with the upperwork and reeds to the right. This arrangement makes it extremely easy to locate any stop almost instantaneously. Above each stop tab is a column of three miniature drawknobs (similar to collar studs), used for setting the free combination pistons, which operate on the stops without moving the tabs. The free combinations may be used additively (1+2, 1+3, 1+2+3, etc.) and with a "Reeds Off" piston to obtain the equivalent of fourteen general pistons. Blind combination systems were used by some late nineteenth-century and early twentieth-century American organbuilders, such as Roosevelt and Aeolian, and were at one time advocated by the American Guild of Organists but have long since fallen out of favor. The Altoona organ has a cylindrical stop crescendo pedal (Rollschweller) of the Max Reger type, which takes a little getting used to but is extremely sensitive to the slightest movement of the foot. The pedal board is of the *Gesellschaft der Orgelfreunde* (GdO) radiating and concave variety which, although one of the GdO's three standard designs, was rarely used in Germany. It differs somewhat from the AGO standard design.

Aeolian-Skinner carried out some repairs to the Altoona organ in 1955, assigning the instrument an Aeolian-Skinner opus number (1291), although the work (mostly the replacement of cracked bottomboards) was largely subcontracted to Durst Organ Supply. George Steinmeyer cleaned and tuned the instrument in 1960, at which time three stops on the Choir Organ — the Violin Diapason, Fugara, and Larigot II — were transposed up an octave in pitch. Original basses from these ranks were stored in a room next to the organ loft so that the changes might be reversed at a later date if so desired.

By 1990 the time had come for a major restoration of the instrument and it is fortunate that a generous grant was forthcoming from the Wolf-Kuhn Foundation, a non-profit charitable trust administered by the grandchildren of the original donor of the organ. Dennis Villani, organist of the Episcopal Cathedral in Erie, Pennsylvania, was retained as organ consultant, but unfortunately died during the course of the work. The contract for restoring the Steinmeyer organ was given to Columbia Organ Works, Inc., of Columbia, Pennsylvania.

By the time the organ was taken down in September 1990 the Great Organ had become unplayable and the other divisions were rapidly going out as well. Up to a quarter of an inch of soot was to be found in the bottom of windlines, etc., so that cleaning the instrument was analogous to cleaning out the smokebox of a K-4 "Pacific" (which is doubtless where much of the char originated.) As well as re-leathering the entire instrument, repairing cracks in the woodwork and otherwise cleaning and restoring the instrument, the work has included restoring the Chancel stops to their original pitches. The organ is thus virtually unaltered both tonally and mechanically from its original condition.

The only change that has been made to the organ has been the installation of "on" and "off" coils behind the original stop tabs at the console. These have allowed the installation of a new, 30-memory, solid-state combination action controlled by twelve new general thumb and toe pistons and other accessories. This stop



control system is independent of, and supplementary to, the original free combinations, which have been restored to working order and may be used by organists who prefer the old system. This organ thus offers, perhaps uniquely, the choice of a blind, free combination action and a solid-state combination action which moves the stop tabs.

The rededication concert of the Altoona Cathedral organ took place on Friday, October 2, 1992, with Peter Richard Conte, organist of Wanamaker's and St. Clement's Episcopal Church, Philadelphia, as recitalist. The program for the rededication recital, which includes two works performed at the original dedication concert, follows:

Prelude and Fugue in G Major	J. S. Bach
Canon in B Minor	Schumann
Sonata No. 11 in D Minor	Rheinberger
Hymn: "Praise to the Lord, the Almighty"	
<i>Trois Pieces de Fantaisie</i>	Vierne
(a) Impromptu, Op. 54	
(b) <i>Clair de Lune</i> , Op. 53	
(c) Toccata, Op. 53	
<i>Marche Heroique</i>	Brewer
Sonata on the 94th Psalm	Reubke

NOTES

1. *The Cathedral of the Blessed Sacrament*, (Altoona, n.d.), p. 8.
2. *The Cathedral of the Blessed Sacrament*, p. 27.
3. Robert Parkins, "Rediscovering the German Romantic Organ — Part I," *The Diapason*, 80:1 (1989), p. 15.
4. I.S.O. Information, No. 3 (August 1970), p. 223; telephone conversation with George Steinmeyer, 3 July 1991.
5. Gunter Lade, "The Organ in Passau Cathedral," *The Organ*, No. 253 (July 1985), pp. 114-27.
6. Charles Callahan, *The American Classic Organ: A History in Letters* (Richmond, Virginia: The Organ Historical Society, 1990), p. 132.
7. W. L. Sumner, *The Organ: Its Evolution, Principles of Construction and Use* (London: Macdonald & Co., Third Edition, 1962), p. 132.
8. Telephone conversation with George Steinmeyer, 3 July 1991.
9. Callahan, p. 434.
10. Henry Willis III, for example, listed Henry Willis & Sons, Aeolian-Skinner, Casavant Freres, and Steinmeyer as the four leading organbuilders in the world (Callahan, p. 271.)

MINUTES

National Council Meeting Lewiston, Maine

Meeting called to order at 9:18 a.m.

Persons present: President Roy Redman, Vice-President James Hammann, Secretary MaryAnn Crugher Balduf, Councillors Ruth Tweeten, Kristin Farmer, Patrick Murphy, John Ogasapian, Thomas Rench, Executive Director Bill Van Pelt. Treasurer David Barnett and Councillor Culver Mowers were excused.

Also present were members and committee persons Alan Laufman, Julie Stephens, Elizabeth Schmitt, Stephen Pinel, Laurence Libin, and David Levine.

Executive Director Bill Van Pelt presented an oral report.

A summary of the Treasurer's Report was presented by Bill Van Pelt in David Barnett's absence. Tom Rench moved and John Ogasapian seconded the motion that the Treasurer's Report be accepted. Motion passed.

Kristin Farmer presented the Historical Concerns report. Kristin reported that the Archives Governing Board met August 15, 1992. The Board complimented Stephen Pinel for his work with the archives. The Board needs to have from the OHS council a guideline for what their role is to be regarding the distribution of money for the archives.

Patrick Murphy presented a report regarding organizational concerns. The status of the chapters' organization was discussed.

Tom Rench presented a report regarding planning and development. The major fund raising effort so far for 1992 has been the fund-raising campaign for the archives.

John Ogasapian presented a written report regarding Research and Publications. Articles for *The Tracker* have been coming in nicely and have been picked up for indexing in the *Music Index & Music Article Guide*. Regarding fellowship grants: nothing has been found worthy of funding. Negotiations are still pending regarding the Agnes Armstrong manuscript.

John Ogasapian presented a draft for discussion covering the creation of a Pub-

lication Committee to formalize and expedite the process of selecting manuscripts. The Publications Committee would read and vote on manuscripts, solicit outside advice, prioritize for publication, and assign duties for individual projects. Discussion followed regarding expenses to be budgeted.

John Ogasapian moved and Tom Rench seconded a motion that the Publications Committee be formed. An amendment was introduced that provided that the Councillor for Research and Publications be the convener and moderator of the committee. Motion passed as amended.

President Roy Redman asked for comments from the council regarding long-range goals:

Patrick Murphy spoke regarding increasing the OHS cash flow by offering the market a tape video that would be broadly geared for a large audience, especially a younger audience. This would be a way of increasing the OHS public access.

Tom Rench expressed thoughts concerned with increasing the OHS income and improving financial stability. The society should lessen budget "crunches" by building up a cash reserve. About the most practical way to do this would be to simply "save up," which would require a disciplined approach. Income would be increased by increasing membership, and the emphasis in this regard should target younger people. The merchandise program currently underway is highly successful due to the efforts of the full-time staff, but there are surely additional products and publications that could be added to increase revenue.

Regarding revenue, several times during the meeting there was discussion related in some way or other about the slide-tape program and the possibilities for upgrading that approach. The existing slide-tape program has been rented out about 400 times so far and thus has earned a significant revenue.

Jim Hammann spoke on the OHS "growing pains" and concerns for the fu-

ture. He was concerned about funding for expansion.

It was agreed by the council that appointment to the Publications Board be deferred until the next council meeting.

President Redman introduced a petition to form a local chapter in Memphis, Tennessee. John Ogasapian moved and Tom Rench seconded a motion to accept the petition for the formation of the Memphis Chapter. Motion carried.

Tom Rench and Bill Van Pelt have been in conversation with Trans National Financial Services of Boston regarding an OHS credit card. Council was not impressed with the \$20 annual fee and the 17.9% annual percentage rate on revolving accounts. Tom Rench was instructed to offer zero annual fee and 13% rate for Trans National's consideration.

Member Mike Friesen sent council a report concerning what could be potential corollary organizations; i. e., American Organ Association (AOA) and the International Organ Foundation (IOF). Jim Hammann wondered if there would be any advantage to OHS if we were to be able to use the same data base for information management so that we might better coordinate in the future.

After lengthy discussion the council is in general agreement that the Extant Organ List be maintained by computer, and we must find a solution to doing this.

Consideration of the proposed budget for 1993: Bill Van Pelt presented a proposed budget planning document with explanations. Discussion followed on ways to increase revenues and trim costs such that a balanced budget could be acted upon at this council meeting.

Jim Hammann and Tom Rench offered changes to the proposed budget along the following lines. Reduce council expenses by eliminating one council meeting for a 59% reduction; reduce the historic organ recognition from \$1,000 to \$500; reduce historic organ series by \$1,000 to \$700; reduce archives board allocation by \$1,000 to \$2,300; reduce research grants from \$1,000 to \$500; reduce the council travel allocation from \$6,000 to \$3,000; increase merchandise sale allocation by \$3,000.

These suggestions were put into a motion by Jim Hammann and seconded by John Ogasapian. Motion passed.

Tom Rench moved that the advertising rates for *The Tracker* and *Organ Handbook* be increased by 20%. Motion seconded by John Ogasapian. Motion passed.

Jim Hammann moved and John Ogasapian seconded a motion that provided for reductions in the budget for archives operations expenses and *Tracker* publication expenses. Motion was amended by Kristin Farmer. Motion passed as amended, to wit: Reduce \$1,000 from *The Tracker* production allocation; reduce \$1,000 from OHS catalog printing; reduce \$1,000 from archives operations allocation; reduce \$400 from public relations allocation.

Ruth Tweeten moved that \$7,500 from designated funds for the archives be carried forward from the 1991-1992 fiscal year to the 1993 budget, and that monies generated by fund raising specifically for the archives be applied as income for the archives. Motion seconded by John Ogasapian. Motion passed.

Tom Rench moved that the proposed budget with modifications be accepted as amended. Motion seconded by John Ogasapian. Motion passed.

President Roy Redman called for a motion for executive session. Jim Hammann moved that the meeting enter executive session. Motion seconded by John Ogasapian. Motion passed.

Bill Van Pelt asked for input regarding the handling of expenses incurred as a consequence of fund raising.

Jim Hammann moved that the cost of archive fund raising and other fund raising drives in the future be carried by the money that is specifically raised. Patrick Murphy seconded the motion. Kristin Farmer moved that the motion be tabled. John Ogasapian seconded the motion to table. Motion to table passed.

It was agreed that the next meeting of the OHS Council be held at Richmond, Virginia, on February 19, 1993, and convene at 1:00 p.m.

*Respectfully submitted, Thomas Rench
for MaryAnn Crugher Balduf, Secretary*

Annual Meeting Lewiston, Maine

The meeting was called to order by President Roy Redman at 3:50 p.m. It was determined that the quorum requirements were satisfied. Roy Redman called on Brian Franck for introduction of the special guest. Brian Franck introduced the Honorable James P. Howanick, Mayor of Lewiston, who greeted the meeting with a mayoral proclamation proclaiming this week as OHS Week in Lewiston.

Pres. Redman called for a motion for approval of the minutes of the previous annual meeting. The motion for approval was made by Homer Edwards with a second by Julie Stephens. The motion carried.

Pres. Redman asked that those in attendance stand in commemoration of the OHS members who had died during the past year.

Executive Director Bill Van Pelt gave the Treasurer's Report for David Barnett who was excused. The report covered the fiscal year ending September 30, 1991, and was prepared by Goodman & Co., the OHS auditors. There were three technical adjustments, all bills paid, all applicable taxes have been paid, and it appears as if the organization can complete the current year within budget. At this point there are 3499 paid memberships and the trend is increasing.

August 17, 1992

Bill Van Pelt presented the Executive Director's report. The fund raising drive for the Archives has so far obtained \$9,221 in contributions. Compliments to Stephen Pinel as Archivist. The Hope-Jones manuscript by David Fox is now complete.

Ruth Tweeten, Councillor for Conventions expressed appreciation to Alan Laufman, Convention Coordinator, and David Wallace, Convention Chairman. David Wallace then introduced Keith Norrington, the chairman of the 1993 Kentuckiana Convention in Louisville, July 18-24. The headquarters will be the downtown Holiday Inn. The 1994 convention is planned for New Haven, Connecticut. Scot Huntington and Alan Laufman will serve as Co-chair. The date is planned for the third week in June. For 1995 and beyond: Alan Laufman asked for proposals. Possibilities are for cities Philadelphia, Portland (Oregon), and the province of Quebec.

Culver Mowers, Councillor for Education, was excused. Julie Stephens introduced the Biggs Fellows for 1992, to wit: The Rev. Michael Barrett, Margaret Irwin-Brandon, Paul Tegels, Jason Pedeaux, and Jason Grant.

Bruce Stevens, Chairman of the Historic Organ Recital Series reported seven

concerts from Galveston, Texas, to Litchfield, New Hampshire.

Kristin Farmer, Councillor for Historical Concerns, reported that the slide-tape program was sent out only four times this year, and perhaps it is of waning usefulness. She reported that the Council has been considering ideas for a new form. The slide-tape program is still available.

Kristin Farmer introduced Stephen Pinel, OHS Archivist. Stephen reported the Archives very active and expanding in volume and organization. Cataloging to be completed in two or three years.

Kristin introduced Archives Governing Board members Laurence Libin, Elizabeth Schmitt, Michelle Newton.

Patrick Murphy, Councillor for Organizational Concerns, reported on the status of the OHS Chapter organization. He announced the formation of a new chapter at Memphis, Tennessee, and asked that those present from Memphis be recognized.

Patrick introduced John DeCamp who described the Distinguished Service Award that was established in 1976. John asked that past recipients stand to be recognized. This year there were sixteen nominations for the award. The committee consists of past recipients. The award for 1992 was given to Lawrence Trupiano, who has been active in OHS for twenty-five years, who was convention coordinator in 1989 and president of the New York City Chapter,

and who has donated countless hours servicing organs featured in the OHS conventions.

Patrick Murphy introduced Jane Edge, Chair of the Nominating Committee, who reported that her committee has completed the nominations for all the councillors' positions, but they have not completed the nominations for officers.

Tom Rench, Councillor for Planning & Development, presented a report of the fundraising efforts over the past year. Significant sources of funds, besides the usual dues, were merchandise sales, a small-percentage dues increase, members renewing at higher membership levels, and the driving for Archives funding. Moreover, the catalog sales of merchandise is also a good source for new members because non-members frequently order merchandise and include a first-year membership with the order. Significant numbers of merchandise catalogs are sent to organ-world individuals who are not current OHS members.

President Roy Redman asked for old business. There was no response to the call for discussion of old business.

President Redman called for new business. There was no response to the call for new business.

The meeting was adjourned at 4:15 p.m.

*Respectfully submitted, Thomas R. Rench
for MaryAnn Crugher Balduf, Secretary*

OHS 1993
Louisville, Ky.
July 19-23



1888 Louis Van Dinter organ, 22 ranks
St. Frances of Rome Church, Louisville

Mailing inserts follow

THE ORGAN HISTORICAL SOCIETY

April, 1992

Dear OHS Member:

Your membership includes a subscription to the OHS *Annual Organ Handbook*. Now in its 38th year, this valuable publication for 1993 will survey in photographs and prose some thirty historic organs in the vicinity of Louisville, Kentucky, where the Society will conduct its convention July 18-24. The 1993 *Handbook* will be sent too you in late July.

If you would care to help the Society bear the expense of printing this important and fascinating book of more than 100 pages, please consider the two alternatives offered below.

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With many thanks for your consideration, and with the hope of seeing you in Louisville during the week of July 18, I am,

Sincerely,



William T. Van Pelt
Executive Director

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Your donation of \$35 or more received by June 1 will help us to publish the 1993 *Handbook*, which will describe about 30 historic organs in 100 pages and will cost about \$19,000 to produce. Your name will appear in it as you have printed it below:

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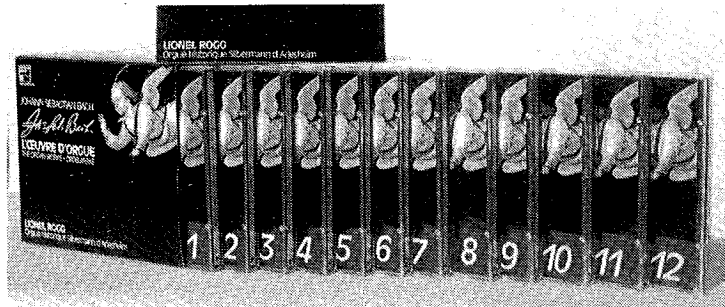
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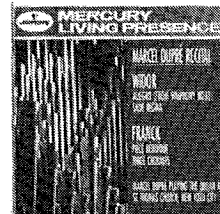
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Marcel Dupré at St. Thomas, NY

WIDOR: *Allegro* from *Symphony No. 6*; WIDOR: *Salve Regina*
FRANCK: *Pièce Héroïque*; Chorales 1, 2, 3

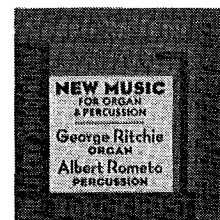
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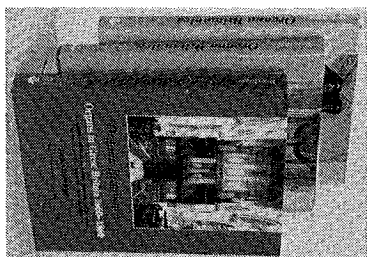
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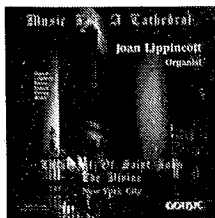
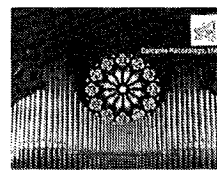
CLARK: Torchlight March; RACHMANINOFF: Prelude in c-sharp
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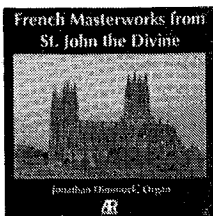
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VIERNE: Final from Symphony 1; DAVIES: Solemn Melody
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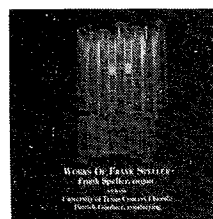
Preludes & Fugues in C, c, and e; Christum wir sollen loben schön; Liebster Jesu . . . ; Mit Fried und Freud' . . . ; Christus der uns selig macht; Da Jesus an dem Kreuze stund; O Mensch, bewein' dein Sunde; O Lamm Gottes unschuldig; Sei gegrüßet; Jesus, unser Heiland; Christ lag in Todesbanden; Erschienen ist der herrliche Tag
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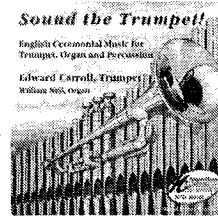
CHORALE PRELUDES & FUGHETTAS: Farewell I Gladly Bid Thee; By the Waters of Babylon; In Thee Have I Placed My Trust; Christ, Our Saviour, Who Takes God's Wrath Away; These Are the Holy Ten Commandments
PRELUDES & FUGUES: in A, G, d; Trio VI in G

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COPLAND: Preamble for a Solemn Occasion; Episode

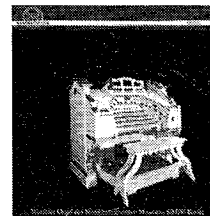
FELDMAN: Principal Sound

CAGE: Some of *The Harmony of Maine* for organ and six assistants
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Harald Vogel at Groningen

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SAMUEL SCHEIDT: Vater Unser in Himmelreich
SCHEIDEMANN: Magnificat VIII Toni; Praeambulum in d
J. S. BACH: *Wir glauben all' in einen Gott* BWV 740; BWV 680

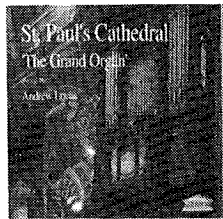
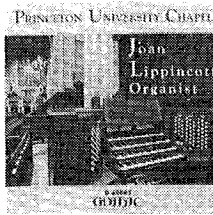
Vogel at Groningen Harald Vogel plays the 1702 Arp Schnitger organ built for the Academiekerk in Groningen and moved to the Aa-kerk in 1814. CD only ORA3301, \$14.98



The Princeton University Chapel Organ

MEDELSSOHN: Sonata 3 in A Major
 DURUFLÉ: Prélude, Adagio et Choral Varié sur *Veni Creator*
 HOWELLS: Rhapsody in C-sharp Minor
 WIDOR: Symphony No. 6

The Princeton University Chapel organ, the famous Aeolian-Skinner in its first recording as rebuilt by the Mander firm of England, is played by Joan Lippincott. **CD only, G49061, \$14.98**



The Grand Organ, St. Paul's Cathedral

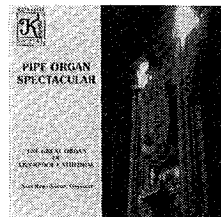
BRAHMS: Chorale Preludes *O Gott, du frommer Gott; Es ist ein' Ros'; Herzlich tut mich verlangen* 1 & 2
 LISZT: *Weinen, klangen, sorgen, zagen*
 REGER: *Dankpsalm*; BACH: *Liebster Jesu, wir sind hier*
 MENDELSSOHN: Sonata 3; BRUHNS: Prelude & Fugue in E minor
 EDMUNDSON: *Toccata Vom himmel hoch*

Andrew Lucas at St. Paul's Using the advanced recording technique for which the label has become famous, Mirabilis captures the ambiance of St. Paul's Cathedral, London, and the sumptuous tonalities of its 1872-1900-1925-1930-1946-1949-1960 Willis and 1972-77-92 Mander organ as beautifully played by the cathedral's sub-organist. **CD only, MRCD905, \$14.98**

New From Liverpool

LISZT: Fantasy on BACH; REGER: Benedictus, Toccata in d
 REUBEKE: Sonata on the 94th Psalm; FRANCK: Chorale in a, Final

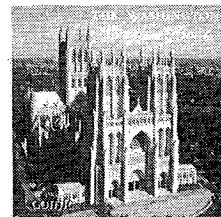
Rawsthorne at Liverpool These works take on a decidedly Anglo hue upon the famed 1926 Willis organ consisting of 145 speaking stops in Liverpool Cathedral where Noel Rawsthorne was boy chorister and, by 1955, organist succeeding Harry Goss-Custard. The enormous acoustics are faithfully captured without losing musical clarity and the organ's wide palette of colorful timbres. **CD only, KCD-11036, \$17.98**



THE WASHINGTON ORGAN BOOK

MARDIROSIAN: *Fantasia/Improvisation Christ ist erstanden/Christus vincit*
 GROGAN: *Variations on Morning Song*
 WOOLEN: *Meditation*
 GAWTHROP: *Rodomontade*
 SCHREIBER: *Cantilène pour Rampal*
 MAJOR: *Concertino*

The Washington Organ Book Six Washington DC organists perform their own compositions at Washington National Cathedral. **CD only G49059, \$14.98**



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Music From Grace Church, Elmira

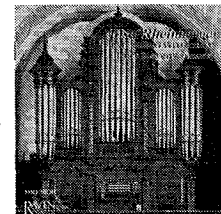
NIELSEN: *Commotio*; FRANCK: *Choral No. 2 in b*
 BACH: *Fantasia & Fugue in g; O Lamm Gottes, unschuldig*
 COUPERIN: 3 couplets, *Mass for the Parishes*
 KARG-ELERT: *Clair de lune*

At Grace Church, Elmira, NY, Kent Hill plays the 4-manual, 65-rank organ in American Classic style, rebuilt in 1991 by A. Richard Strauss. **Order CD003, \$14.98; cassette CS003, \$10**



Rheinberger: The Later Sonatas

Rheinberger Vol. 3 Bruce Stevens plays Sonata No. 17 *Fantasia-Sonate* on the 1860 E. & G. G. Hook, First Congregational Church, Woburn, Mass.; Sonata 16 on the 1913 Wirsching at Queen of All Saints, Brooklyn, New York; and Sonata No. 20 *Zur Friedensfeier* on the 1889 J. H. & C. S. Odell at Corpus Christi Church, Baltimore. **CD only, OAR-220, \$14.98** Vols. 1 & 2 in OHS Catalog, p. 15



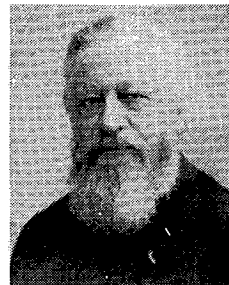
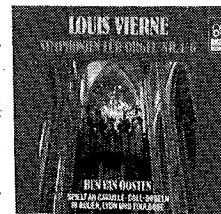
Vierne Organ Symphonies

Ben van Oosten, organist

Vierne Symphonies The six organ symphonies composed by Louis Vierne are played on three Cavallé-Coll organs: that of 1880 in Lyon at St. François-de-Sales (3-45), of 1888/90 in Rouen at St. Ouen (4-64), and of 1889 in Toulouse at St. Serain. Each 2-CD set includes three symphonies (one played on each organ) and a 30-page booklet on Vierne, the symphonies, and the three organs. Splendid sound and fine playing.

Vierne Symphonies 1-3 Ben van Oosten, organist. **2-CD set L3211-12, \$35.98**

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A CALENDAR

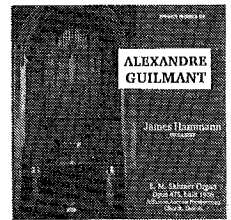
Alexandre Guilmant The Wizard of the Organ

COMPILED BY OHS MEMBER Agnes Armstrong, this 18-month calendar from July 1993 to December 1994 features photographs (many recently found) and daily events in the lives of Guilmant and his contemporaries. The calendar celebrates the centenary of Guilmant's first American tour. 11 1/2" square. **\$13.98 to non-members, \$11.98 to members.**

Alexandre Guilmant on a Great E. M. Skinner

Sonata No. 1 in D Minor; Sonata No. 3 in C minor
 Marche Nuptiale, Op. 25, No. 1; Caprice, Op. 20, No. 3,
 Marche Religieuse on a theme of Handel, *O Lift Up Your Heads*
 Fugue in D, Op. 25, No. 3; Intermezzo, Op. 90

Organ Music of Alexandre Guilmant played by James Hammann on the remarkable 1926 E. M. Skinner 4m at Jefferson Avenue Presbyterian Church, Detroit, brought to fame by Dorothy Holden in her book, *The Life & Work of E. M. Skinner*. Compact Disc **OAR-160CD, \$14.98**; Cassette **OAR-160, \$12.**



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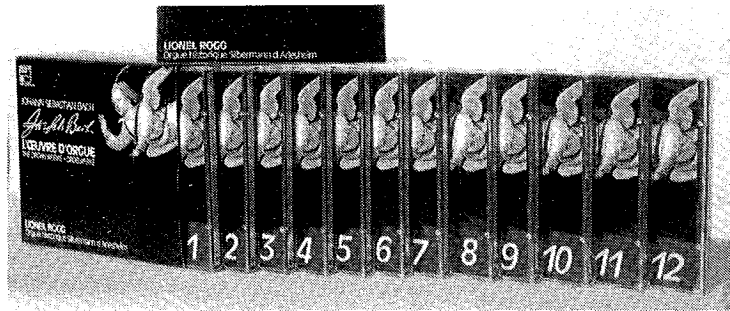
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Chorale in E Major; Pièce Héroïque; Choral in B Minor; Grande Pièce Symphonique; Prière; Prelude, Fugue and Variation; Fantaisie in A Major; Chorale in A Minor; Fantaisie in C Major; Final in B Flat; Cantabile in B Major; Pastorale in E Major

Langlais plays Franck at St. Clotilde, Paris These famous stereo recordings from 1963 are now available on CD in very good, digitally remastered sound. **Order CD272 two CD set, \$27.95 to non-members, \$24.95 to members; CS272 two cassette set, \$17.95 to non-members, \$14.95 to members**



Virgil Fox Encores, Riverside

BACH: Fugue in g "Little"; Jesu, Joy of Man's Desiring; Trio VI in G; Air on the G String; HANDEL: *Allegro*, Concerto IV in F; *Aria*, Concerto X for strings; BOYCE: Ye Sweet Retreat; MULET: Thou Art the Rock; PURCELL: Trumpet Voluntary; SCHUMANN: Canon in b; WIDOR: *Toccata*, Symphony V

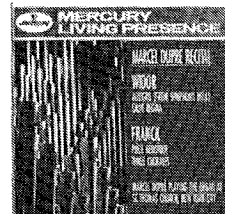
Virgil Fox Encores At last, Fox's famous 1958 stereo recording made by RCA at Riverside Church is carefully remastered from the original tapes to bring astonishing clarity and dynamic brilliance to the Aeolian-Skinner. **CD only, \$12.98 to non-members, \$10.98 to members.**



Marcel Dupré at St. Thomas, NY

WIDOR: Allegro from Symphony No. 6; WIDOR: Salve Regina
FRANCK: Pièce Héroïque; Chorales 1, 2, 3

Dupré at St. Thomas Recorded in October, 1957 just 11 months after its dedication, the Aeolian-Skinner (G. Donald Harrison's final organ) heard in this famous and flattering stereo recording is now available on CD. **\$12.98 to non-members, \$10.98 to members**



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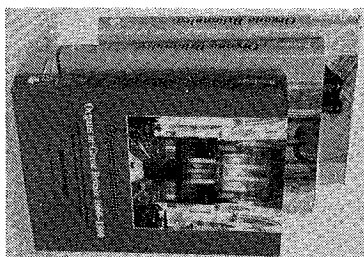
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