The Organ Historical Society

Post Office Box 26811
Richmond, Virginia 23261
(804)353-9226 PAX (804)353-9266

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The Louisville Convention

We assert our editorial prerogative, such as it is, to preface the main subject of this piece with a few remarks. We thank Prof. Spacht and Jonathan Ambrosino for their stimulating contributions in the past few issues relative to our editorial comments some time ago on the Historical Organ in America conference last year. At the same time, however, we do not wish to be misunderstood regarding our own views on historical — we prefer the word “contextual” — performance. Through most of our graduate school training we indulged our fascination for early music, particularly that of the late fourteenth century, and not a few of our friends who go back to those days and who have since achieved some note in the early music field would at least swallow hard at the idea of our being perceived as taking a position “questioning the entire validity of the whole performance practice movement.” We do indeed question, however, the implicit exclusion of nineteenth-century American organs as proper vehicles for the historical repertoire.

In any event, we propose a symposium on the subject of historical performance on early American organs for an upcoming issue and would like to hear from any who might be interested in participating.

Of that, more anon. This issue’s focus is Louisville and the Society’s 1993 convention. We remember well our first convention. About fifty members attended, that summer of 1961. We rode stuffy school buses into the nooks and crannies of metropolitan Boston to visit organs long forgotten and only a short time since ferreted out, primarily by a trio of indefatigable hunters: Barbara Owen, Alan Laufman, and Ed Boadway. As always, years tend to mellow realities into memories; but in fragrant retrospect, it seemed that the sense of discovery and adventure was all about us for the instruments themselves were all about us, some in grimy city churches on back streets, within a few blocks of one another in neighborhoods down at the heel and soon to be prey to the wrecker’s ball and “urban renewal”; others in pristine and well-maintained suburban churches, traditional white New England meeting houses right out of calendars and picture post cards, often two to a town and fifty feet apart, the legacy of Massachusetts’ great congregational/unitarian schism a century and a half before. The builders of those organs, new to us then, today evoke — along with the great middle states builders like Tannenberg and Erben — the majesty of a canon: Appleton, Goodrich, Hook, Simmons, Stevens, Hutchings, Johnson.

But no canon is ever static and closed. Thus it is somehow fitting, three decades later, that the Society’s conventions have settled into a rhythm of sorts. Some years we visit the northeast and reaffirm for ourselves, almost like a ritual, that original honor roll of giants whose names are familiar to most by now, yet whose instruments are ever fresh and new, like all great works of art. And some years we journey to different places — this year it is Louisville — to hear the work of other fine early builders whose names may be less familiar or even unfamiliar to most.

Thus do we steadily broaden the canon, add to that honored roster, and — many of us older if not wiser, 300-strong in air-conditioned coaches — live anew and yet again that sense of youthful anticipation, of discovery and adventure, that pervaded those school buses as they bumped along the backroads of eastern Massachusetts thirty-two years ago.

JKO
A Week in Kentuckiana: OHS Convention 1993

by Alan M. Laufman

This year OHS conventioneers will venture into territory we have never before explored: Kentuckiana. Encompassing Louisville, the neighboring Kentucky countryside, and nearby southern Indiana across the Ohio River, the area is rich in history and natural beauty as well as being well supplied with a variety of organs of interest to the members of OHS.

The lands at the Falls (actually a series of rapids) on “La Belle Rivière” were a natural and attractive place for settlement. In 1778 during the Revolutionary War, a contingent of Virginians led by George Rogers Clark, founded Louisville while on an expedition to secure the Illinois country for the United States. Louisville was named to honor King Louis XVI of France, who had recently signed a treaty of alliance with the United States. The town grew slowly at first, but the arrival of the first steamboat in 1811 heralded its rapid growth as a city.

After the War Between the States, industrial and commercial enterprises expanded dramatically. The organbuilding firm of Henry Pilcher’s Sons, which had moved to Louisville from Chicago in 1874, was to dominate organ installations in the area until World War II, but other organbuilders provided some competition, including August Prante & Son of Louisville, Koehnken & Grimm of Cincinnati, Louis Van Dinter of Mishawaka, Indiana, Farrand & Votey of Detroit, Carl Barckhoff of Salem, Ohio, and various eastern builders.

During the 1993 Convention, which is scheduled for the week of 18 July with headquarters at Louisville’s Downtown Holiday Inn, we will see examples of the work of all these builders, as well as instruments built by the Austin Organ Co., J. H. & C. S. Odell, the Skinner Organ Co. and the Aeolian-Skinner Organ Co., among others.

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

St. Meinrad Archabbey in St. Meinrad, Indiana, will be visited Friday. David Lamb will play a large organ built ca. 1960 incorporating the previous 1907 Estey.

1867 Wm. Evans organ built in Lockport, Illinois, will be demonstrated Wednesday by Jonathan Crutchfield.
Those who arrive early in Louisville may want to attend church at Christ Church Cathedral on Sunday morning, affording an opportunity to see and hear the Cavaille-Coll-style Bedient organ. Later this year, the interior of the Cathedral is to be gutted and reoriented, and the organ, which is for sale, will be removed.

After lunch on Sunday, we will travel by bus from the Holiday Inn to St. Cecilia's R. C. Church in Louisville, where Rachelen Lien will present a short recital with several hymns on a 2m tubular-pneumatic Schaefer organ built about 1910. This unusual instrument boasts a reversed keydesk, typical of the work of its Wisconsin builder. On the way to the church we will pass through the Portland section of Louisville, where the Pilcher shop was located from 1874 to 1883.

Our next stop will be to hear Timothy L. Baker in recital on the large 4m Henry Pilcher's Sons instrument, Op. 1454, 1929, in the Louisville War Memorial Auditorium. The magnificent Greek Revival building has been sadly altered on the interior, and the organ has lost some of its former glory as a result, but it is still well worth a visit. Dedicated by Charles Courboin, it is the largest organ ever built by the Pilcher firm and has 5,288 pipes.

Conventioneers will then split into two groups, one to see and hear a 2m Estey organ, Op. 1873, 1921, in a residence in New Albany, Indiana, across the river from Louisville, while the other group tours the historic, charming river town which still retains much of its nineteenth-century appearance. The groups will then switch places. Included in the tour is a visit to Second Baptist church, built in 1852 and commonly known as the Town Clock Church which contains an unknown and unplayable one-manual organ. Originally Second Presbyterian Church, the building once housed Hook & Hastings Opus 1126 of 1883, moved to St. John United Presbyterian Church and rebuilt by Aeolian-Skinner.

In the evening, following a light dinner at the magnificent Ferguson mansion (the home of the Filson Club, a society devoted to Kentucky history) and an opportunity to tour the Filson Club museum, which contains the trunk of the tree into which is carved, "D. Boone Kill a Bar 1803"), we will cross the street to the large and elegant...
Greek Revival structure of the First Church of Christ, Scientist, for a recital by Jonathan Oblander on the church's 4m Austin, Op. 1464, 1927, after which we will return to headquarters and to the Louisville Suite with its commanding view of the Louisville skyline for a social hour, a nightly feature during the week, with exhibits and a cash bar.

Monday morning we will board buses for a trip to St. Anthony Medical Center Hospital where the handsome chapel houses a small but impressive 2m Hinners Organ Co. tracker, Op. 1512, 1912. Stephen Schnurr will demonstrate the instrument with a short recital. On the way to St. Anthony we will pass the large building that housed the organbuilding manufactory of Henry Pilcher's Sons for more than half a century prior to 1944, and the site of the shop of August Prante & Son.

After a pleasant drive through the Cherokee Park area, in which were located the homes of Henry Pilcher II and most of his children, we will visit two modern mechanical-action organs. F. Anthony Thurman will play the 2m Noack, Op. 105, 1986, at St. Francis of Assisi R. C. Church in Louisville, and Dr. Janet Hamilton will play the 3m Steiner-Reck, Op. 75, 1986, at the Caldwell Chapel of the Louisville Presbyterian Theological Seminary. After lunch back at the Holiday Inn, we will gather in an adjoining room for the OHS Annual Meeting.

After the meeting, conventioneers will travel by bus to the R. C. Church of St. Philip Neri for a recital by Marilyn Stulken on the church's 2m 1899 Aug. Prante & Sons tracker. This fine instrument, one of the few Prante organs still in existence, is in the high rear gallery of the church. The Prante organ sat unused and silent for many years until several OHS members discovered it in 1976. Following the recital, we will repair to the Louisville wharf for an Ohio River Dinner Cruise aboard the "Belle of Louisville", the only authentic, continuously operating, sternwheel Mississippi riverboat. Built originally in 1914 as a ferry and day packet to carry passengers and freight, she became an excursion boat by 1928 and is fitted with a steam calliope. After the cruise, we will return to headquarters.
Chambers covered in grey scrim at St. Andrew’s Episcopal Church in Louisville contain the 1939 Aeolian-Skinner built as Op. 986 which was displayed at the New York World’s Fair. Boyd M. Jones II will play it on Wednesday evening.

On Tuesday, we will pull up stakes and head for a day in southern Indiana, with a stop on the way at the architecturally fanciful DeHaven Memorial Baptist Church in La Grange, Kentucky. Mary Gifford Matthys will demonstrate the church’s 2m Henry Pilcher’s Sons tracker, Op. 626, 1908, a solid, unpretentious, garden-variety instrument typical of Pilcher’s work in the early part of this century.

In Madison, Indiana, half of the group will hear Dr. Susan Armstrong in recital on the 2m Wm. A. Johnson tracker, Op. 217, 1867, in the former 2nd Presbyterian Church, now owned by Historic Madison, Inc. The other half will be at St. John United Church of Christ for a recital by E. Power Biggs Fellow Michael Israel on the church’s 1m 1872 Koehnken & Grimm tracker. While the two groups switch places, they will visit Christ Episcopal Church where the sister of Mary Todd Lincoln served as organist at the time of the Civil War. The church once owned an 1859 organ by Matthias Schwab. John Ball will play a hymn for us on the 1968 Möller.

All will regroup for lunch in the Clifty Falls State Park at the Clifty Inn and its wonderful view of the Ohio River. In the afternoon, Jane Edge will demonstrate for us in recital the 2m A. B. Felgemaker tracker, Op. 732, 1900, at the First Baptist Church, the oldest Baptist church in the state of Indiana.

continued on page 24
Of only four extant Prante organs, the 1899 August Prante & Sons tracker at St. Philip Neri Church in Louisville will be played by Marilyn Stulken on Monday during the Convention.

The genealogy is primarily based upon compilation of various data in census enumerations. Other information is from civil, church, cemetery, and family records to the extent that it could be uncovered by the author through various finding aids or personal referrals. Some of the census data is contradictory, so the family tree must be used in consultation with explanations in the text of this article. Since most censuses gave only the age of a person, the birth year presented is derived by simple subtraction if there is no other more precise documentation available. However, this means that, for example, "c.1820" could be either 1819 or 1820, depending on whether or not the individual's birthday had occurred by the time the census was taken. Information that is likely to be correct, but not known for certain is qualified by the placement of a question mark after the entry. In addition, the intertwined nature of some of the sources has necessitated that contradictions or clarifications be explained in endnotes to help make the narrative more readable.

Joseph Prante, 1818-1897

The first American generation of Prante organbuilders is represented by Joseph (A1), who was born in Prussia in 1818 and apparently immigrated to the United States in 1852.1 With whom he trained in organbuilding is as yet unknown. There is some indication that Joseph's father and grandfather were also organbuilders, although this has not been proven.2 His son August stated on a business card as "successor to Joseph Prante" that the business was established in 1846. This would have been while Joseph was still in Prussia, as his first two children were born there in 1844 and c.1846 or c.1850, respectively. His first wife Philomenia (Menia) (Ala) was born about 1820 or 1825 in Prussia, but no other details, such as definite marriage and death dates, are known.3

(Please see Notes on page 30)
Where Joseph left Prussia and where he initially lived after emigrating has not been determined; apparently he did not come immediately to Louisville, although there is contradictory evidence. The 1860 census indicated that his third child, Philomenia, was born in Kentucky, but the 1870 census stated that she was born in Kentucky. The ages given both times result in a birth year of 1855 or 1856. However, he was not found in Baltimore directories at the time (the port he entered). The author could not locate Prante in any of the finding aids published to-date on immigrant passenger arrivals. The evidence that Prante came after 1850 seems valid, as he could not be found in the 1850 censuses of Kentucky, Maryland, or other states with port cities typically used by German immigrants.

Joseph had moved to Louisville, Kentucky by 1856, as a contract was signed with him that year by Father Ulrich Christen of St. Ferdinand parish, Ferdinand, Indiana, for a two-manual, sixteen-stop instrument. How Prante had come to choose Louisville as a place to live is unknown. He was a devout Roman Catholic and may have been induced to relocate to Kentucky through church affiliations. Inasmuch as this contract was the beginning of long-standing family ties to nearby St. Meinrad, Indiana, a brief explanation of its significance is in order here.

Ferdinand was founded in 1840 by the Rev. Joseph Kundek, a missionary priest who came to the area in 1838. The town was named for Emperor Ferdinand of Austria, who was a devoted patron of the Leopoldine Society, an organization that gave large sums of money for Catholic missionary work in the United States. The new town was located in the rolling hills of southern Indiana, an area of great natural beauty, interspersed with woodland and rich soil for farming and was about a two-day journey north of several burgeoning port cities situated along the Ohio River. Many Germans were being drawn to the region from points east, including Cincinnati, where the local Catholic press, Der Wahrheits-Freund, promoted the settlement of numerous missions. Land was inexpensive, although considerable labor was necessary to clear fields for farming, and travel was difficult as a result of poor roads. Nevertheless, Father Kundek worked assiduously to enlarge the flock of faithful, and the area grew in population.

The need for more priests was evident, but controversy in the Vincennes (Indiana) diocese and the unattractiveness of harsh conditions were drawbacks, which led Kundek to thoughts of how a seminary could be established that would be under the jurisdiction of one religious order for the training of priests who would remain stationed in the area. He first approached the Redemptorists, who declined. Ultimately the Benedictines agreed to establish an institution and to take charge of all the missions. The representatives dispatched in 1853 for this task chose a site of "undeveloped solitude" a few miles southwest of Ferdinand, which they named after St. Meinrad, a Swiss Benedictine hermit martyred in 861. The monastery was formally established in 1854, and construction of its first buildings began. (It became an independent abbey in 1870 and was designated an Archabbeys in 1953.) St. Meinrad served not only the monks and students, but also a small group of people who settled in the vicinity. At first the population was all considered as part of Ferdinand, but the presence of a sufficient nucleus of people after a few years and the fact that construction of the institution had given rise to considerable debt led the abbot to lay out a town

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### Family Tree

<table>
<thead>
<tr>
<th>Name</th>
<th>Birthplace</th>
<th>Married</th>
<th>Died</th>
<th>Residence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joseph Charles Prante</td>
<td>Born 1818</td>
<td>St. Meirad, IN</td>
<td>Died 1881</td>
<td>Louisville, KY</td>
</tr>
<tr>
<td>Philomenia Prante</td>
<td>Born 1860</td>
<td>St. Meirad, IN</td>
<td>Died 1931</td>
<td>Louisville, KY</td>
</tr>
<tr>
<td>Anna Meiring</td>
<td>Born 1860</td>
<td>St. Meirad, IN</td>
<td>Died 1931</td>
<td>Louisville, KY</td>
</tr>
<tr>
<td>Elizabeth Prante</td>
<td>Born 1860</td>
<td>St. Meirad, IN</td>
<td>Died 1931</td>
<td>Louisville, KY</td>
</tr>
</tbody>
</table>

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**St. Meinrad Priory, 1861, northwest view: church, entrance building to monastery, monastery, kitchen and refectory, college**
to help earn more income. An initial twenty-acre parcel nearby was earmarked for subdivision. The first lots were sold on January 28, 1861, the octave day of the millennium of St. Meinrad’s death, and the town was organized under the name St. Meinrad. The community remained unincorporated until May 1883. The abbey earmarked for subdivision. The first lots were sold on January 28, 1861, the octave day of the millennium of St. Meinrad’s death, and the town was organized under the name St. Meinrad. The community remained unincorporated until May 1883. The abbey served as the parish church until 1961, when a separate edifice, named St. Meinrad parish, was built in the town.

A historian writes that the Ferdinand organ was to cost $1,000, but in addition, Joseph and his son August were gunmakers; hunting rifles stamped with their names as well as “St. Meinrad” survive and are owned by a local resident. The casting and forming of metal, as well as woodworking and mechanical skills to fashion a firing mechanism all have parallels in organ-building, so it seems plausible.

Joseph first appeared in the 1858 Louisville city directory as an “organ builder” on the north side of Green Street between Clay and Shelby Streets and was listed in both the business and residential sections. (Green Street was later renamed Liberty Street.) A directory advertisement from that year appears below. It would seem almost certain that he divided his time between Louisville and St. Meinrad, as he was not in the 1859 edition, but was again listed as an “organ builder” at 610 E. Green Street in 1860. This address would have been in the same vicinity as that of 1858; however, even numbers were on the south side of the street, so it was not the same dwelling. In all instances this was very close to the location of organbuilder John Conkey, active at the same time, although no evidence has been found that there was any connection between the two men.

Interestingly, Joseph’s occupation given in the 1860 census was “cabinetmaker,” and it recorded that he had no real estate, and only $600 value of personal estate. At that time it would be possible that he had to do more than build organs to earn a living.

Since Prante was not listed in Louisville directories for a few years after 1860, it seems certain that he and his family then moved to St. Meinrad, Indiana in 1861 or 1862, remaining for about four years, as “Prante” was one of the names recorded on a surviving register of pew rentals for 1866 there. There seems to be no other means of proving the St. Meinrad residency, as both the 1862-63 and 1866-67 Indiana State Gazetteers that are available for that period do not even list St. Meinrad as a community, nor do they list its inhabitants under Ferdinand or Santa Claus, which served as the Post Office in that area for a time.

Joseph reappeared in the 1866 Louisville directory, with both his shop and residence at 91 W. Jefferson Street. This was the last listing for Joseph as the head of an enterprise in Louisville directories. Thereafter his son August took over the business in Louisville, and Joseph was not listed again until 1872, when only in the residential section of the directory did an entry indicate that he was living with August. He did not appear in the 1873 or subsequent editions. It has not been determined if Joseph went elsewhere from 1867 to 1871; perhaps he was in Louisville the entire time and was simply omitted from directories, or at yet another location that has not been ascertained thus far. Since he was not listed in the 1870 census in Louisville, either, although Philomenia and the children were enumerated, this could indicate that he was often “on the road” installing organs.

Documentation of Joseph’s activity after 1872 is spotty. However, he continued organbuilding work far past typical retirement age. As will be seen, both Joseph and his organbuilder sons branched out to work in a variety of communities thereafter. It is tempting to make the observation that the family was apparently not close-knit, but perhaps this “wanderlust” may be explained by the possibility that they never earned more than a modest income from the craft, so they moved from time to time where contracts were obtained.

Joseph possibly returned to St. Meinrad in 1874 with August, but no proof of such a move has been discovered. He was not listed in Indiana gazetteers. Research around the 1880 benchmark year produced no clues, either, as he could not be found in the Indiana or Ohio federal censuses of that year. He had definitely left for Ohio
by the early 1880's, however. Philomenia had apparently died, probably in St. Meinrad, as Joseph was remarried on March 24, 1881 in Wapakoneta, Ohio, the seat of Auglaize County, to Philippina Kast (Alb). No other documentation of his residency there could be found. He was not listed in the 1883-84 Ohio State Gazetteer.

The next known evidence of Joseph's whereabouts is the 1887 Cincinnati city directory, where a "C. Joseph Prante" was listed only that year as an organbuilder at 2108 Grove Avenue, in the 25th Ward. By 1888 he had moved to Circleville, Ohio, a small town in Pike County, about thirty miles south of Columbus. He was listed as an organbuilder there under the name "Joseph C. Prante" in the 1888-89 Ohio State Directory. Unfortunately, no Circleville city directories for that period are known to exist, nor does the Pike County Historical Society have any other record of Prante, so the length of his stay there is not known.

Joseph then apparently moved to Chillicothe, Ohio, a city in Ross County about one hundred miles east of Cincinnati, where his son Joseph E. was working as a piano tuner. He appeared in the 1891 directory as "Charles J. Prante," with his shop located at 64 N. Walnut Street, and his home at 107 Church Street, corner of Water Street. This was across from St. Peter's R. C. Church, where the Prantes were members, but a church parking lot is now on the site. An 1896-97 state gazetteer listed him as "C. J. Prante, organ manufacturer" in Chillicothe, but gave no address. Unfortunately, editions of Chillicothe directories were printed somewhat sporadically prior to 1900, so a more complete picture could not be obtained.

It seems clear that Joseph lived the rest of his life in Chillicothe. However, he died in Louisville on November 7, 1897, and presumably was in the city at a visit at the time. Although the funeral mass was held at St. Martin's R. C. Church, Louisville, he was interred in St. Margaret's Cemetery in Chillicothe thereafter. His tombstone reads "Joseph C. Prante." Directories alternately refer to Phillippina as the widow of Charles or of Joseph Prante, but these different sources all clearly point to the same person. Unfortunately, no Louisville newspaper ran an obituary or even a death notice (two papers subsequently listed the issuance of a burial permit for "C. J. Prante," which was the only reference).

The late appearance of an initial in Joseph's name is interesting. Whether Charles (probably originally Karl) was his first or middle name is not known. Owing to other family members also having the name Joseph, this may have been a convention he adopted to prevent confusion.

Joseph and Philomenia had five children. Their sons August and Joseph E. both became organbuilders. Of the daughters Mary (B2) and Philomenia (Menia) (B3), and the youngest son, John (B5), nothing is known beyond census data. Phillippina's maiden name was Boeckler, and she was widowed from John Kast when Joseph met her. She had given birth to two daughters during her first marriage, Valentine and Johanna, who were unmarried and still boarding with her at the time of the 1900 census. They had taken the Prante surname in the 1890's and lived with Joseph and Phillippina. They were using the Cast surname at the time of the enumeration, but later directories still referred to Johanna as a "Prante." Phillippina remained in Chillicothe the rest of her life, and died there in 1909.

August Prante, 1844-1900

August Frederick Prante (B1), Joseph's oldest child, was stated as having been born in the Westphalia region of Prussia. There is disagreement in sources about his birthdate. He first appeared in the 1866 Louisville directory, where he worked as an organbuilder for his father, and also lived at 91 W. Jefferson Street. The address proximity may indicate that there was some connection to Louis Tripp, who was listed in the business section under "pianos and organs" at 90 & 92 W. Jefferson. However, Tripp ran a music store and was a dealer in reed organs, so this may have been no more than a "music row" coincidence.

August was apparently taught organbuilding by Joseph. Unconfirmed oral
The archivist for St. Meinrad Archabbey doubts that such a candidacy could be verified with surviving records, and August did not appear in Cincinnati city directories in the relevant 1860 to 1865 period. On the other hand, his descendants believe that August left the seminary because he fell in love. His future wife, Anna Meiring, was a native of Cincinnati, but neither census nor city directory research could place the Meirings (also found as Meyring) there in the 1850's and 1860's. The Meiring family was living in Fulda, Indiana, a town about ten miles south of St. Meinrad, by 1860, so August and Anna probably met in the early 1860's, although they were not married until 1869. Thus the supposed Cincinnati connection seems quite tenuous.

Entries in Louisville city directories indicate that August became an independent organbuilder in 1867. That year and in 1868 his shop and home were on Market Street at the southwest corner of 20th Street. By 1869, Prante had taken to calling his establishment the “Louisville Organ Manufactory, August Prante, Proprietor,” situated on 20th Street between Market and Jefferson Streets, where he also lived. However, this was apparently a short-lived title, as he was again listed under his own name in 1870, the location being specified more precisely as the west side of 20th. Another version of the address appeared in 1871 and 1872, where he was listed at the southwest corner of Congress and 20th Street. This undoubtedly referred to the same site, as Congress bisected 20th between Market and Jefferson in that area. In those two years, his home was listed at the southwest corner of 20th and Market Streets. The shop location is now a vacant lot, and there is a more modern building on the site of his house. In 1873 August was at 814 Portland Avenue, opposite 4th Cross Street (its actual name), a little farther west. This would have been in the section of Louisville that was originally a separate town named Portland, but which had been annexed in 1852.

The 1870 census showed that he had $1600 value of real estate and $300 value of personal estate. Menia and the other four children, although recorded appropriately as a separate household, shared the same house with August and his wife. However, no values were given for Menia’s entry, so the property probably represented the entire family’s assets. August apparently had musical training, as a surviving program from the dedication of an organ he had built for First Presbyterian Church, Madison, Indiana in 1873 listed him as one of the organists.

In 1874 August and his family moved to St. Meinrad to build organs. He therefore followed the same pattern as his father, which may have been for both religious and practical reasons. The Prantes were probably responsible for many of the organs in Catholic parishes in the Louisville, southern Indiana, and western Kentucky region during their lifetimes, just as Matthias Schwab and Johann Koehnken were in the Cincinnati, northern Kentucky, and Ohio area (although undoubtedly there was overlap). The Prantes continued a strong identification with St. Meinrad for years, even after the most well-known members of the family had moved away, in that August’s son Nicholas was buried there after his death in 1929. Alternatively, they may have kept ongoing family ties there that have not yet been ascertained. Since Nicholas had not been living in St. Meinrad, but was alternating his residence between Louisville and Evansville, Indiana, the existence of another connection seems plausible.

At this juncture it is important to also point out that Henry Pilcher arrived in Louisville in 1874. One wonders if that is just coincidence. Various Pilcher sources state that he was “induced” by business contacts to relocate to Louisville; could this have been a deliberate move by community leaders to find another organbuilding concern after Prante departed in order to fill a newly created vacuum in a trade then deemed desirable? It certainly does not
August Prante built an organ for St. Joseph's R. C. Church in the Butcherville section of Louisville in 1894. A 1945 Wicks comprising the Prante pipes is in the case.

seem the reverse (i.e. that Prante left because Pilcher had arrived). However, the two events were probably not connected.

Virtually nothing is known of Prante's activities in St. Meinrad. Around 1885 he was stated as having been working with Jacob Moster in a "pipe-organ manufactory," but no details of Moster could be found. Various Moster families are to be found in the 1860, 1870, and 1880 Indiana censuses, but none of the members have the name Jacob. Nor was he ever listed in Indiana state gazetteers, either with Prante or independently. A John Moster, a carpenter, was recorded in gazetteers as living in Ferdinand from 1879 to 1887 and by virtue of his occupation may have been the right person. However, the duration of their relationship or the exact nature of their affiliation is not known. There is no evidence that a Jacob Moster was previously an organbuilder elsewhere; perhaps he was only an employee.

In the period that is applicable to August, gazetteers were published in 1875, 1879, 1880, 1882, 1884, and 1887. Prante was listed in only the 1882, 1884, and 1887 editions as an organbuilder in St. Meinrad, but with no street address. Because St. Meinrad was a tiny village, there were no city directories published. It is probably true that August occupied the same shop building that his father had used. During his tenure there a county atlas provided this succinct, but overblown endorsement, copied verbatim ac litteram:

Aug. Prante, Organ Builder, is skillful in his Profession, his make of Organs, having given satisfaction throughout the World, needs no other recommendation.27

August worked in St. Meinrad until about 1889, when he moved to Owensboro, Kentucky. The reasons for his move are not known. The 1889-90 Owensboro city directory, the only edition he was listed in, indicated that his shop and home were both at 624 E. Fourth Street. He was listed as a "Manufacturer of Pipe Organs; also Repairer and Tuner of Organs and Pianos." One organ that was built there was for the local St. Joseph's R. C. Church.28 His stay there was apparently until some time in 1891. He
Those photographed at the Louisville shop, 538 Roselane St., are believed to include patriarch Joseph and his son August (second and third from left) as well as some of August’s four organbuilding sons including Nicholas at the far left and Anthony at the far right, though they are not identified with certainty.

was not on the 1890 Daviess County tax list, however, so no other details have been discovered.

In 1892 August was again in Louisville, although the reason he left Owensboro so quickly is not known. That year he was listed in the city directory at 1820 West Market Street, a location very close to that of his 1867 shop. He presumably had both his home and shop in the same structure. In late 1892 or early 1893 the manufacturer was moved to a vacant church building at 538 Roselane Street, at the southwest corner of Hancock Street, where it remained for several years. Known primarily as Kavanaugh Chapel, but also as Kavanaugh Methodist Church, it was a Sunday School Mission of Broadway Methodist Episcopal Church (South), and named after Rev. Williams Kavanaugh, the famous Kentucky Methodist bishop. The address was given as 538-540 Roselane beginning in 1895, but as no addition was made to the building, this may have been done simply to make the location appear more important, since previously 540 was not a number in the street guide. August moved his home near the new shop; he lived at 525 E. Jacob Avenue in 1893, then at 604 E. Breckenridge Street from 1894 to 1897, and ultimately at 542 E. Jacob Avenue thereafter. After August’s sons ceased using the building in late 1901 or early 1902, it again became a church, being listed in street guides as a Presbyterian mission and ultimately Grace Presbyterian Church. A new building was erected on the site in 1929 (cornerstone date), which still stands, although it is used as a community center since it is in the middle of a modern public housing project.

Beginning in the 1896 edition the business was listed as “August Prante & Son.” This change must have occurred in 1895, however, as that is the way it was presented in the state gazetteer of that year. An advertisement from that source is reprinted on page 12 and shows that August had taken in his eldest son Nicholas as a partner. This was the only time that any Prante was ever listed in a Kentucky state gazetteer. It is interesting to note that surviving organs from this period bear nameplates reading “Aug. Prante & Sons,” although in city directories, the business never appeared with plural “Sons.” August died on September 8, 1900 from a skull fracture suffered in a fall from a buggy after his horse was spooked. At the time he was just finishing an organ for St. Boniface R. C. Church, Louisville. The newspapers dwelled at length about the accident, but said very little about August or the business. A typical comment was as follows: “The father of August Prante established the house of organ builders that has since become famous as the manufacturer of the Prante church organs. These organs have been put in churches all over the United States…” If this was true, the Prantes had a much wider reputation than heretofore has been supposed.

August was a naturalized citizen. He had six children by his first wife Anna (Annie) (Bl), whom he married in 1869. Anna died in 1883, and in 1884 he remarried. His second wife, Carolina (Caroline) Moster (Blb), was born in Indiana of German-born parents in February 1858. She was thus very likely a daughter of...
sister of "Jacob" Moster, although this cannot be verified, since no Moster named Caroline appeared in censuses, either. Three children were born from that union. In the 1900 census she was stated to have given birth to nine children, of which eight were still alive, but this was incorrect.\textsuperscript{35} Tragedy befell Carolina as well, as she was killed in 1916 in a motorcycle accident.\textsuperscript{36}

August had five sons and four daughters. One son, August M. (C3), died as a child in St. Meinrad.\textsuperscript{37} The daughters have not all been traced well, but based on directory entries, they did not work in the family business and thus are not germane to this article. His four surviving sons, however, all became organbuilders in some fashion.

**Joseph E. Prante, 1860-c.1913?**

Little is known about the career of Joseph E. Prante (B4), the second son of Joseph and Philomenia Prante. He probably learned organbuilding from his father, but there is as yet no concrete evidence to support this assumption.

Joseph E., born in 1860, never appeared in Louisville directories and presumably was in St. Meinrad from 1874 on, although he was not found there at the time of the 1880 census.\textsuperscript{38} He must have moved to Ohio around the time he became of age. No details of this period are known, nor the reason he went his own way. Joseph was not listed in the 1880 Ohio census index, either. However, he was in the state by 1883, based on the birthdate of his first child. Joseph is first known to have been in Chillicothe, although when he came there is not known. He was listed as a piano tuner in the 1887 and 1891 city directories.

Only later does evidence of Joseph as an organbuilder arise. The first known indication was in 1899, when he was recorded as a "manufacturer of church organs." Thus it may be that he took over his father's business after the latter's death in 1897. The first city directory to list him as an organbuilder was the 1900 edition, where he was in partnership with a Vinton M. Goodrich, of whom almost nothing is known.\textsuperscript{40} The firm was called "Prante & Goodrich," organ manufacturers, rear 276 Elm St. Goodrich did not appear thereafter. By 1902 the business was styled the "Prante Organ Company," with Joseph as President and J.M. Patridge as Secretary-Treasurer, and described by 1903 as "manufacturers of church organs, also makes orchestrions or self-playing pipe organs." This enterprise was listed through 1905; in 1906 Joseph's entry gave no occupation.

On July 14, 1903 he was awarded U.S. Patent No. 733,917 for a pneumatic action for player organs (see illustration). He assigned two-thirds of the rights to his invention to John M. Patridge and Henry Holberg, both of Wellston, Ohio, of whom virtually nothing is known.\textsuperscript{41} The patent had as its primary features the ability to divide windchests into bass and treble chests to facilitate the operation of the self-playing mechanism, as well as a novel way to both capture and then discharge dust that might otherwise be blown into the pipes. Dust was a problem at that time. Heating was done with coal; there were no controls over emissions from smoke stacks; and there were no zoning laws to segregate manufacturing plants from residential properties. Prante claimed that the action worked with the usual self-playing organ mechanisms available in the industry at the time but the extent of which his invention was used is not known.

Joseph was not in the 1908 or 1909 editions. He presumably remained in Chillicothe until about 1909 or 1910, although that is not certain. No specific details about Joseph's work there have been discovered. Local histories do not mention the Prante's presence by name. A county history stated that the First Evangelical (German) Church bought an organ that was made in Chillicothe between 1886 and 1896. The builder was not identified, but inasmuch as no other organbuilders were known to have been in Chillicothe, it was undoubtedly Prante's instrument, probably the work of his father.\textsuperscript{42}

By 1910 Joseph had moved to Covington, Kentucky, where he appeared in the city directory for that year. He was also enumerated in the 1910 federal census there as an "orchestra [sic] builder." However, since his line of work was shown as "churches," this was clearly the census taker's error for "organ builder."\textsuperscript{43} Nothing is known of his work there. He no longer appeared in Covington directories after the 1912-13 edition, and may have died or moved to another state about 1913. He was not in the 1920 Kentucky or Ohio censuses. Joseph was married to Katherine (Catharine) (B4a), and they had four children.\textsuperscript{44}

**The Third-Generation Prante Organbuilders**

The continuation of the Prante organbuilding tradition in the third generation was largely a Louisville phenomenon. Of Joseph E. Prante's sons in Covington, the occupations of both Joseph F. (C10) and Charles E. (C11) were given as "organbuilder" in the 1910 census, and they were so listed in the city directory that year, working for their father. (Charles had previously appeared in Chillicothe directories as a piano tuner, then cabinetmaker; Joseph F. as an organbuilder, then as a piano tuner.) Charles was listed as an "organ maker" in the 1912 Covington directory, but did not appear thereafter, and his further whereabouts have not been determined.

On the other hand, in 1912 Joseph F. was shown as a piano tuner, and he stayed in this profession for many years thereafter, listed as such through the 1940 edition. He died in 1941. August's sons were the only other members of the family known to have engaged in the trade, with one mystery: a Conrad Prante appeared only in the 1898 Louisville directory as an organbuilder, with his residence at 428 Caldwell Street, an address having no
August’s widow, Carolina Prante, lived at 751 S. Shelby St., Louisville, the middle house in this recent photograph. By 1916, the address was used for the business of the third-generation “August Prante’s Sons.”

apparent connection to other family members. This person seems not to be any of the identified family, even if it was a middle name. Thus this may have been a compiler’s error. August’s sons and their activities are described below in birth year order.

First, Nicolaus A. (later anglicized to Nicholas) (C1) is documented with varying birthdates and birthplaces. The data in the genealogy is from his tombstone in the St. Meinrad parish cemetery and is presumed to be correct. He never married, and died on August 15, 1929 in Evansville, Indiana. Nicholas appeared in the 1889 Owensboro directory as a woodworker, residing at August’s address. Although it was not specifically indicated, he presumably was working for his father. He was not listed in the 1892 Louisville directory, but beginning in 1893 was shown as an organbuilder, again working for his father. As stated above, he became August’s partner beginning in 1895.

Second, Anton M. (anglicized to Anthony, or even Tony from time to time) (C4) was born in 1876 and married Anna (Annie) Marie Adams (C4a) about 1898. Anthony first appeared in the 1892 directory as a stemmer at Adam Uhrig, who was a cigarmaker, but he boarded with his parents. He was thereafter shown as an organbuilder, working with his father. Anthony and Anna had two children, Edward and Robert. Edward died as a child. Robert worked as a machinist, and after having been blinded in an accident, ran a newspaper stand in downtown Louisville. His descendants still live in the Louisville area. Anthony died in Louisville on September 5, 1931. Nicholas’ and Anthony’s business relationships will be further described below.

Third, August Peter (C7), sometimes referred to as “August Jr.” even though he did not share the same full name as his father, did not become an organbuilder at the time he became of working age (he was first listed in the 1902 directory at age 16, clerking at the Starr Dry Goods Company), and entries showed him in a variety of occupations for several years. The 1907 directory marked the first time he had a music occupation, where he appeared as a piano tuner. He maintained this line of work through 1922, then entered organbuilding as described below.

Fourth, Joseph George (C9) worked alternately in the printing and the organbuilding trades after he reached majority. He first appeared in the 1905 directory, when he was only 15 years old, as a pressman, then in 1906 and 1907 was listed as an organbuilder with the Louisville Organ & Orchestrion Company (see below), then was a plate printer at an engraving company in 1908 and 1909. By the 1910 census his occupation was given as “organ factory apprentice.” However, he appeared thereafter in directories as a piano tuner, although for a two-year interim period in 1925 and 1926 his employment listing was “repairman” at the Rudolph Wurlitzer Co., where he may have thus serviced theatre organs.

The four sons had different roles and at times changed their relationships after August’s death in 1900, even though a business card of 1916 listed them all at the same location. Interestingly, the address, 751 S. Shelby Street, was a house, not a shop. Such a format may have been for convenience’s sake, since they all had different home addresses from time to time. This was apparently primarily Carolina’s home. Their relationships are laid out in chronological order below.

In 1901 the partnership of “August Prante & Son(s)” changed titles to “August Prante’s Sons,” which referred to Nicholas and Anthony, who ran an advertisement in the city directory for that year. The Roselane address was the shop to 1902; no business location was given in 1903. Then in 1904, after incorporation, the firm was renamed “The Prante Company” and the shop was located at 127 W. Green Street. Julius Wanner was President, Nicholas A. Prante was Vice-President, Anthony M. Prante was Secretary, and August Strickler was Treasurer. It was listed as a “manufacturer of organs and orchestrions.” Wanner owned an insurance agency and Strickler was a dealer in musical instruments. These businessmen thus obviously furnished capital, since they were not practical organbuilders. Whether this change was due to declining fortunes of the firm after the death of August, or to a desire to “grow the business” is difficult to say. Perhaps the outside investors perceived an advantage in changing the scope of the Prantes’ work. However, based on the outcome of subsequent events described below, it seems the reorganization was unsuccessful. Too, perhaps the addition of orchestrions diluted the strength of the Prante brothers’ skills and/or their reputation, becoming a negative factor instead of a positive one.

In 1905 the company was retitled again, this time to the “Louisville Organ & Orchestrion Company,” with Wanner as President, Nicholas as Vice-President, Strickler as Secretary, and Herman Freckman as Treasurer. Freckman first appeared in Louisville directories that year in connection with the firm, and his prior background is unknown. In the 1906 to 1908 period the officers changed to a slate consisting of Wanner as President, Nicholas as Vice-President, Anthony as Secretary, and Freckman as Treasurer. Strickler went back to the retail music business.

The Prantes left the business in 1909 to once again become independent organbuilders, and the company was reorganized with Julius Wanner as President, Herman Wanner as Vice-President, Herman Freckman as Treasurer, and Otto Freckman as Secretary.
Otto had appeared in directories since 1905 as an organbuilder at the firm. His previous background is also unknown.

The 1910 federal census showed that Herman Freckman was 54 years old, born in Germany, and had immigrated to the United States in 1880. He rented his home at 1370 Catalpa Street, and his occupation was given as "organbuilder." His wife Carrie was 55, born in Kentucky; they had been married for 29 years with two children born of that union. Otto, their son, aged 27 and born in Kentucky, lived with him. He also was shown as an organbuilder.52

The Louisville Organ & Orchestron Company survived only until 1911. The 1912 city directory showed that the Wanners returned to their insurance business. The Freckmans were no longer listed and their subsequent whereabouts are unknown.

Apparently Nicholas and Anthony maintained a partnership for several years after 1909, again titled "August Prante's Sons," and it was listed as such sporadically in directories. Many times Anthony and Nicholas had separate entries as organbuilders. It appears that the brothers gradually drifted apart. Nicholas seems to have moved around. He did not appear in the 1917, '18, '19, and '21 Louisville directories and may not have been in the city. In the 1924 and 1925 editions, he was specifically listed as living in Evansville, Indiana. He appeared in Louisville again through the 1929 directory, but as stated previously, he died in Evansville. The 1924 Evansville directory listed him as a piano tuner at 230 South Water Street, working out of his home. He was found in the 1928 Evansville directory, however, as a salesman for John J. Manning, a soft drinks purveyor. He lived at 8 South Second Street, where he was apparently a boarder. These locations tend to indicate that he spent his last years in somewhat reduced circumstances. Nicholas' obituaries and death notices stated that he was a retired organ builder, but did not give extensive descriptions of the family's work in that profession.53

In 1923 August [Jr.] entered into a partnership with Arthur H. Tod as "Prante & Tod," organbuilders. Tod did not previously appear in Louisville directories, so his background is as yet unknown. It appears that neither Nicholas nor Anthony had anything to do with August's ventures. The Prante & Tod partnership was listed through the 1924 edition.

In 1924, August set out with Tod and Arthur Sperbeck to form a new company, the Louisville Pipe Organ Company, Inc. at 2421 Lexington Road, which first appeared as such in the 1925 directory. Tod was President, Sperbeck was Vice-President, and Prante was Secretary-Treasurer. In 1928 the firm was induced to move to Terre Haute, Indiana, although it maintained a Louisville directory listing. At that point Prante severed his affiliation. He became an independent "organ tuner and repairer," an occupation listed for him through the 1942 edition. He was shown without an occupation thereafter, and about 1948 moved to Dallas, Texas, where he died ten years later.

Sperbeck had come to Louisville in 1924 with William T. Quilty from Rock Island, Illinois, where they were both Bennett Organ Company employees. Although it is not known for certain, Tod was probably also a Bennett man. Sperbeck and Quilty had been not only shop workers but also installers, responsible for erecting various organs in the region. They believed that Louisville could use another organ firm, especially with the rapid rise of silent movies, since many theatres felt the need to have small organs for accompanimental purposes and the demand was high. This was the primary objective for starting the Louisville Pipe Organ Company.54

Quilty, born May 27, 1883, in Moline, Illinois, was 41 when he arrived in Louisville on November 4, 1924. Although it is stated that he was one of the original incorporators of the Louisville Pipe Organ Company, he did not appear in Louisville directories until 1926, where he was listed as just an employee of the firm (no specific job title was given). In the 1928 directory he was shown as a Vice-President, with Tod remaining as President and Sperbeck becoming Secretary.55 Then in the 1929 and 1930 editions, Quilty was shown as both President of the concern and as an independent organbuilder. The venture built about 40 organs, but it folded in 1930, possibly a victim of the Depression, a location too far from good markets, inadequate capital, poor management, the advent of "talking" motion pictures, or a combination of these factors.56

After the firm's demise, the various parties went their own way. Quilty remained in Louisville as an organ serviceman, working until February 1953 throughout the region and then doing only small jobs in Louisville until early 1956, when he fully retired. He died on October 21, 1956, there. His son, William Jr., born October 18, 1918 in Moline, helped him in the business as early as 1930. The firm became known as "William T. Quilty & Son" in 1946, existing until 1953, when William Jr. left the organ business and took a different job upon the retirement of his father.57 Tod had disappeared from the scene. Sperbeck returned to Illinois to become an independent organ serviceman. By this time the Bennett Organ Company had also gone out of business.

While Nicholas and Anthony appear to have been the primary organbuilders of the third generation, even in later years it became evident that the Prante organ business was declining. Directories began to refer to August Prante's Sons as "organ repairers" rather than "organbuilders" in 1924. Unfortunately, the ability of descendants to continue to carry forward such a legacy is something that few builders in America have been able to achieve. Insofar as is known, no fourth-generation Prantes worked in organbuilding anywhere. The family dynasty in this profession may thus be said to have effectively ended with Anthony's death in 1931, although August's tuning and repair work (by all indications done on a small scale) up to the 1940's completed the picture.

Prante organs that are known to exist, all from the August era, are as follows: St. Joseph's R. C. Church, Owensboro, Kentucky, 1889, moved in 1987 to a private residence, in Bowling Green, Kentucky; Assumption R. C. Church, Indianapolis, c.1895; St. Michael's R. C. Church, Madison, Indiana, 1897 (now closed and inaccessible to the public); and St. Philip Neri R. C. Church, Louisville, 1899.58
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ROLLIN SMITH, SAINT-SAËNS AND THE ORGAN

Books
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When one thinks about it, there are rather few book-length historical or critical studies available on the French romantic organ, its builders and players and those who composed for it. So Rollin Smith’s study of Camille Saint-Saëns and the organ is doubly welcome. French romantic organs aside, Smith has produced the first biography of Saint-Saëns in at least twenty-five years, even though Smith’s study is built around a comparatively compact and easily comprehended body of compositions and therefore limited in its focus.

Although he includes a bibliography of secondary material, Smith’s work relies for the most part on primary documents and contemporary accounts in periodicals. As the title indicates, he views his subject from the perspective of Saint-Saëns’s activity as an organist and composer for the organ. Admittedly that particular activity occupied a smaller portion of Saint-Saëns’s creative life than those of his colleague organists in the great Paris churches.

On the other hand, as Smith reminds us, a significant part of Saint-Saëns’s professional reputation for many years was as the premiere organist in France. In fact, one could certainly make the case from Smith’s work — although he himself is evidently too tactful to do so — that the non-organist perspective with which music history in general views Saint-Saëns is in fact mildly distorted or at least limited.

As might be expected, the book’s format is chronological, following Saint-Saëns’s life and career at St. Merry, the Madeleine, and the years after he retired from regular church service. Along the way there are informative digressions on specific organs, other musicians, liturgical practice in Paris churches, and even the political background against which Saint-Saëns lived and worked, that in and of themselves are worth the price of the book. The numerous illustrations include facsimiles of music manuscripts, programs and engravings, a chart of the incumbents of major Parisian organ lofts during Saint-Saëns’s time, and plates of persons, churches, and organs.

About half of the book consists of nine appendices, containing a set of his essays, a commentary on his sacred music by Louis Vierne, lists of prizes awarded by Ecole Niedermeyer between 1859 and 1865 and of all the organs Saint-Saëns is known to have played for any reason, specifications of major organs in and out of Paris associated with him, his recordings, testimonials he wrote for reed organs, a table of variants for the three rhapsodies, and a thematic catalog — more accurately, a catalog of incipits, rather than the actual themes — of Saint-Saëns organ works.

In sum, *Saint-Saëns and the Organ* is meticulously researched, well written, and carefully edited. Smith’s clear prose style and command of his material make for that all too rare entity — a piece of first-rate scholarship that is at the same time accessible and absorbing. We may hope that more such studies, by Smith and others, will follow its example and illuminate further our knowledge of the Parisian organ scene in the last half of the nineteenth century and first half of the twentieth.

John Ogasapian, University of Massachusetts, Lowell

Recording

Susan Armstrong-Ouellette continues her documentation of Johnson organs with this CD of the firm’s Opus 778 of 1892. The booklet contains notes on the music and the performer; however, the focal point is clearly the organ. There is a generous amount of information on the instrument; and it certainly is an effective one. The tone is big, opaque yet colorful, and elegantly set off by the church’s superb acoustics. Among the organ, the acoustics, the repertoire and the engineering, anything less than the best speakers may give at least the illusion of distortion, especially when the instrument’s booming Pedal Open is drawn.
Overall, Armstrong-Ouellette has chosen pieces that show off the organ to good advantage. The Horatio Parker Sonata in E-Flat minor is an especially welcome addition to the recorded repertoire, and Armstrong-Ouellette plays it well, in spite of some occasional restlessness in rhythm and tempo. The third movement, the “Allegretto,” is probably the best known movement, thanks to its inclusion in the book of Parker's organ music entitled Recital Pieces. That collection remained in print for some time after most of his other organ works had gone out, and the “Allegretto” appeared on a few programs, and more often as an encore, during the decades when Parker's music and that of his contemporaries was in eclipse. Its pedal passages represent a degree of challenge that the performer on this disk meets with a good bit of aplomb.

Of similar interest, and similarly well played, is the Reinerger Sonata in A, Op. 118. The piece is especially well suited to the organ and building. Its thick textures and masses of sound go perfectly with the Johnson's variety of individual tone and glorious ensembles of saturated colors. And Armstrong-Ouellette is clearly at her best here. Her playing is sure and her registrations display all the elegance of the music and the instrument.

The Widor suite of Bach transcriptions, Bach's Memento, twenty-one-plus minutes of it, is by far the least successful item, artistically and musically, on the disc. I am fascinated with the art of transcription and arrangement as practiced in the Romantic period and after. I am also a firm believer in the idea that such transcriptions stand not only as musical objects on their own, but also as artifacts from their respective periods of what Stanley Fish would refer to as “interpretative communities.” But in spite of the man's undeniable talent, Widor's lucubrations are wide of the aesthetic mark here — the proverbial exception that proves the rule.

One is reminded, albeit briefly, of Rachmaninoff's Bach transcriptions for the piano, with their faintly chromatic spicings of the harmonies, subtle counter melodies and bravura but somehow understated pianisms. But to borrow a past season's cliché, Widor was no Rachmaninoff. The attempt at slight spiciness in the “translation” of the well known movement from Bach's cantata, Wacht Auf, for instance (transcribed by Bach himself as the first of the “Schubler” choral-preludes) is heavy handed, to say the least. The last movement of the set, a transcription of the closing chorus of the St. Matthew Passion fares the best, probably because it comes across as a transcription, no more and no less. Armstrong-Ouellette plays the set adequately although she doesn't come across as believing in it herself. There are moments of unsteadiness, and the registrations lack the artistic precision and sophistication characteristic of the other pieces in this program.

In all, though, this disc is interesting for the performance, the instrument, and the repertoire, and a worthy document of a superb organ in superb acoustical surroundings.

John Ogasasian, University of Massachusetts, Lowell

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GRANT SUPPORT is available for the use of the OHS' extensive American Organ Archives housed at Talbott Library of Westminster Choir College, Princeton, New Jersey. Funding to a maximum of $1,000 will be made to offset a portion of the cost of travel to and from the collection and maintenance during the grantee's stay.

The grants program fosters scholarship in the history of American organs, organists and organbuilding. Grantees must agree to give the Society's journal and monograph series first refusal on any publishable research funded by the Society.

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

The grants committee, consisting of William Paul Hays (Westminster Choir College), Stephen L. Pinel (OHSArchivist) and John Ogasasian (University of Massachusetts at Lowell) will receive applications until 1 December 1993. Awards will be announced by 30 January 1994. Application information may be obtained by writing John Ogasasian, College of Music, 217 Durgin Hall, University of Massachusetts, Lowell, MA 01854.
1868 E. & G. G. Hook op. 461, St. Joseph’s University, Philadelphia

ORGAN UPDATE

The 1868 E. & G. G. Hook op. 461 which was built for Green Hill Presbyterian Church in north Philadelphia, has been relocated, restored, enlarged and installed by Patrick Murphy Associates of Royers Ford, PA at St. Joseph’s University, Philadelphia, in a large new chapel. St. Joseph’s found the organ and Mr. Murphy through the Organ Clearing House. The organ was built with 17 ranks and with an additional five ranks prepared but never installed, so the specification was completed to become 26 ranks. The case of chestnut and walnut was raised in height with the addition of arches and lattices above the original impost.

Mark Steiner is to remove a John Brown tracker organ from the closed Christ Church, Lower Merion, PA and move it to the Philadelphia Society of Antiquities, Philadelphia, PA.

The OHS Harriman Fund has been used in cooperation with organbuilder Richard Hamar to save from sure destruction a small organ built by Thomas Casson of London. A nemesis of Robert Hope-Jones, Casson operated a firm known as the Positive Organ Co. The Harriman Fund was established in the OHS and in honor of the late Helen Harriman to assist in saving old organs. The fund functions by making small loans of up to about $2,000 to move or save organs and is reimbursed by parties which eventually acquire the organs. The Casson organ was removed from storage in the home of a private owner in Gamber, MD, who had acquired it in Morocco in 1981 from St. Andrew’s Anglican Church in Tangiers. Hamar intends to restore the organ as originally built. He reports that its mechanism consisted of four ranks on a 44-note slider chest with offset basses: 8’ Diapason, 8’ Gamba, 8’ Dulciana, 8’ Stopped Diapason, all of which still exist, as does the original reservoir and many other parts, most with significant damage, but restorable. At some point, parties unknown added five stops, probably manufactured by a German or French supply house, on a cone-valve chest and several offset chests which were fired pneumatically from the slider chest.

The Harmony Society, which is the Pittsburgh-based chapter of OHS, and members of its Philadelphia Episcopal Church in Sewickley, PA, have relocated an 1863 Jardine and are restoring it for St. Philip’s under the direction of The Rev. John Cawkins, assistant minister of St. John Mark Lutheran Church in Homestead. The Jardine was built for the Presbyterian Church in Sewickley and moved by the Jardine firm ca. 1892 to St. Luke’s Episcopal Church in Bloomfield, PA. When St. Luke’s closed, the organ became available and was removed by volunteers in September, 1992. The project was reported in the April 14 edition of The Sewickley Herald.

The 1891 Jardine 1m with Pedal at Metropolitan AME Zion Church in Washington, DC, has been restored by J. Allen Farmer of Winston-Salem. The church raised funds for the project over a long period, and, through a solicitation of OHS members about three years ago, received generous gifts which represented a small portion of the total cost. The organ was originally built for St. Peter’s Episcopal Church in Washington and was moved many years ago to Metropolitan AME Zion Church. Kristin Farmer of the firm recovered designs in the original facade stencilling and redecorated the pipes which had been painted gold. Inside the manual pallet box the restorers found the opus number 1029 and the date 1891. The organ was reinstalled in April, 1993.

The Rev. Richard Strauss of Ithaca, NY, has completed a substantial project begun in 1988 to rebuild the organ at Grace Episcopal Church in Elmira, NY, marking the second time that the organ has been rebuilt by an Episcopal priest/organbuilder. The handsome results are heard on a new CD from Cal-
Hall at Yale University. Thus was David Broome when a set of reed pipes appeared at the Mark's Lutheran Church in Bridgeport, er, Broome at the Austin Organ Co. aware Woolsey Hall. That they did with a unique opus number. little is the wonder that St. Mark's. Than a Trombone. So, in 1931, the Skin­orchestral Trombone to fill the splendid Newberry Memorial Organ in Woolsey Hall. Restoration of the 1912 Carl Barckhoff 2-15 at Peru, WY, Community Church is nearly complete, reports Richard Lorenzen of Lincoln. Silent for 30 years, the organ has two Pedal ranks on tubular action and tracker manual action.

The 150th anniversary of the 1842 E. & G. G. Hook op. 48 was celebrated on September 20, 1992, at the First Parish Unitarian Church in Northfield, MA, where the organ was moved in 1871 as a gift of the Unitarian parish in Springfield, MA. The organ was cleaned and regulated by Robert Newton of the Andover Organ Co. during the summer.

Marshall Foxworthy reports that restoration has begun on the ca. 1926 Aeolian op. 1570 of some 42 ranks in the former Charles Ringling home in Sarasota, now owned by the University of South Florida. Said to be entirely intact as built, the organ will not be changed according to the volunteer restorers from the local ATOS chapter who are directed by Chuck Pearson. Next door to the Charles Ringling home is that of John Ringling containing a 36-rank Aeolian of 1924, op. 1559. John's house was also operated as The Ringling Museum and is funded in part by the state.

Through a challenge grant of $12,500 made to the church where he grew up, First Baptist in Martins Ferry, OH, OHS member Howard Alan Jewell persuaded the congregation to raise an additional $26,000 to refurbish their 1926 Pilcher 2-17 pipe organ rather than purchase an electronic. Jewell's gift was restricted to restoration in memory of his parents of the long-silent Echo division. The congregation exceeded their goal to the extent that many parts removed from the organ by previous maintenance firms were replaced by the Humpe Organ Co. of Richmond, OH, including the swell shades that enclosed a portion of the Great, two tremulants, some pipes, and mallet actions for the chimes. A replacement, supply-house, console remains. The Humpe firm also reathered, cleaned, and adjusted some parts, beginning in June, 1992. The project was completed in February and Mr. Jewell played a rededication recital March 21.
OBITUARY

Donald Robert Munroe Paterson died on May 7, 1993. One of the founding members of OHS, he was its first vice-president and second president and he received the OHS Distinguished Service Award in 1980. He had retired in January, 1993, as Cornell University Organist, Sage Chapel Choirmaster, and associate professor of music, having joined the institution in 1964. He had served on the faculties of Culver Military Academy and Stephens College. In an extensive recital career in Europe and the United States, his last recital was played at the 1992 OHS Convention in Maine on the 1890 Emmons Howard organ at First Congregational Church, South Paris. He had played for a dozen OHS conventions since 1960. Born in New York City on December 11, 1933, he was raised in Eastchester and took his first job as a church organist at age 12. He graduated cum laude from Williams College and received a master of music degree from the University of Michigan, Ann Arbor. His compositions include more than 150 hymn harmonizations and original works for chorus. An avid historian, he edited John Van Varick Elsworth’s text *The Johnson Organs*, published by the Boston Organ Club in 1984. He is survived by a brother, three children, and his former wife, Linda T. Panzarella.

MATERIAL COUNCIL
Richmond, Virginia 19 February 1993

Roy Redman called the meeting to order at 1:10 p.m. Members of Council present were David Barnett, Kristin Farmer, James Hammann, Patrick Murphy, John Ogaspian, Roy Redman, Tom Rench, Ruth Tweeten, and Bill Van Pelt; Alan Laufman was also present. In the absence of MaryAnn Balduf, Alan Laufman was asked to take minutes.

It was moved by John Ogaspian, seconded by Patrick Murphy, that "Council accepts the minutes of the last meeting with corrections; the minutes as approved will appear in The Tracker." The motion passed unanimously.

Bill Van Pelt mentioned the delay in printing minutes of the Annual Meeting until those minutes are approved by the next Annual Meeting. John Ogaspian moved, seconded by Kristin Farmer, that "The minutes of the Annual Meeting will be printed in The Tracker without waiting for approval of those minutes by next year’s Annual Meeting." The motion passed unanimously.

David Barnett presented an extremely detailed financial report. The Society’s finances are in good shape at this time.

Bill Van Pelt, Executive Director, presented a report. He asked what he should do about providing information with the ballot, about nominees for national office. David Barnett suggested that nominees be asked to provide information and mentioned one organization that does not accept nominations without such a statement in hand. John Ogaspian moved, seconded by Kristin Farmer, that "The Executive Director will continue to receive an elevator flyer based on information submitted by the nominees, with nominees to be notified in good season." The motion passed unanimously.

John Ogaspian, Councillor for publications, presented a report. He expressed gratitude as Editor of The Tracker to Jerry Morton and Bill Van Pelt for their work. He has volunteered to continue acting as liaison with R. R. Bowker’s Books in Print. He proposed a committee for Research and Publications, consisting of Cecil Jenkins, Beth Bullard, William Gaten, John Ogaspian, Lee Orr, and John Panning, as well as the Executive Director and the Councillor for Research and Publications. Ruth Tweeten made a motion, seconded by Pat Murphy, that "Council appoints the Committee as proposed, to serve at the pleasure of Council"; the motion passed unanimously.

David Barnett presented a report. He observed that an "incentive credit card" for OHS members does not seem to be desirable at this time.

Kristin Farmer pointed out that thanks to the efforts of Bill Van Pelt and encouragement of the Councillor for Finance, a recent contribution to the Archives of $250 was greatly increased by means of running the contribution through Rider College and thus taking advantage of matching funds.

Kristin Farmer, Councillor for Archives, presented a report. She also presented Stephen Pinel’s report as Archivist. She reported that the Archives Governing Board has met recently, but that the Archivist has been in frequent contact with her. John Ogaspian raised questions about some items in, and not in, the Archives. He agreed to call Stephen directly to discuss his concerns, and will share them as well in detail with Kristin. Additional discussion ensued about the cost of cataloging; Kristin will share with Stephen Council’s concerns. David Barnett observed that we carry the Archives on our books as an asset of $9,327; they are appraised however at $357,000. Bill Van Pelt is in touch with Rider College to see to what extent, in event of a loss, the Society would benefit from the College’s insurance on the Archives. Laurence Libin has raised the question of what might become of the Archives in the event of the financial failure of the Society. David Barnett suggests that the Archives might be protected by having them owned by a separate entity. Bill Van Pelt pointed out that the Society has Liability insurance.

Kristin reported that she has not heard from David and Permelia Sears in reference to the Extant Organs Committee. She stated John Farmer and Chuck Daubert are working on setting up a data base for the Extant Organs lists; they hope to have the program ready by July.
Kristin reported that Cullie Mowers has had family problems that occasioned his resignation by mail as Chairman of the Historic Organs Citation Committee. Tim Smith agreed to serve as interim chairman of the Committee and has sent out ten nominations this past week. Kristin announced that requests for Citations from now on will be sent to Richmond, which will then forward them to the chairman.

Cullie Mowers has also resigned as OHS Councillor for Education. He reported by mail that Bruce Stevens has resigned as Chairman of the Historic Organs Recitals Committee, and that Marilyn Stulken has volunteered to take on that job. He reported on a project by Wayne Gloege in Seattle to prepare a comprehensive computer listing of all organs "located in or built in the U.S. and Canada."

Patrick Murphy, Councillor for Organizational Concerns, presented a report. He asked whether he should obtain new printed charters for Chapters; his wife works for a printing company, and it was the sense of Council that he should arrange for new charters. He also asked about procedures for suspension of dormant chapters. Much discussion ensued, with the sense of Council emerging that it is probably better to try revitalizing dormant chapters than to suspend them. Various ideas were floated as to ways of reorganizing chapters.

Tom Rench moved, seconded by Tom Rench, that "The cost of all fundraising drives in the future will be carried by the funds specifically raised." Bill Van Pelt observed that the first round of Archive fundraising was charged to the administrative budget, in the interests of getting it going.

Council appointed Marilyn Stulken as Chairman of the Historic Organs Recitals Committee, having accepted with regret the resignation of Bruce Stevens. Council expressed thanks to Bruce for his work on that committee.

Council accepted with regret the resignation of MaryAnn Crushner Baldus as Secretary of the Society. Council expressed thanks to MaryAnn for her work at Secretary. Council asked Alan Laufman to take notes at the next Council meeting, and at the Annual Meeting; a new Secretary will take office after the Convention.

Council accepted with regret the resignation of Cullie Mowers as Councillor for Education. Council expressed thanks to Cullie for his work in the past, and instructed Roy Redman to ask Tim Smith if he would accept appointment to Council to fill the remainder of Cullie's term (which will extend until the 1993 Convention). Council also accepted with regret Cullie's resignation as Chairman of the Historic Organs Citation Committee, and appointed Tim Smith as Chairman of that Committee.

Tom Rench raised the question of just where we want to go with the Archives. He asked if we are going to try to raise $25,000 a year for the indefinite future, or do we want to do that for the next few years and then start raising funds for some other purpose. Patrick Murphy asked if the Archives fundraising is designed to make the Archives self sustaining.

Patrick Murphy suggested that if a Chapter is dormant, the charter should be returned to Richmond to be held in trust until the chapter is revitalized. Patrick Murphy moved, seconded by Tim Smith, that "Dormant chapters will continue to be listed on page 2 of The Tracker, but with Richmond as the contact address; if the charter is not returned to Richmond within one year, the charter will be returned to the Chapter that sponsored the chapter."

The motion passed unanimously. Patrick Murphy suggested that the Council for Organizational Concerns pursue revitalization of dormant chapters before requesting return of the charter. Patrick suggested that the name badges for Convention attendees be marked with attendees' chapters.

Council recessed at 5:30 p.m. to 9:00 a.m. Saturday 20 February.

Roy Redman called the meeting to order at 9:15 a.m.

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Kentuckiana 1993 continued from page 7

Lorenz Maycher will play the 1925 E. M. Skinner at Central Baptist, Lexington, Saturday, July 24.

John Courter will play the 1919 Aeolian at Carnahan House, Lexington, on Saturday, July 24.

Timothy L. Baker plays the 1929 Pilcher at War Memorial Auditorium, Louisville, Sunday, July 18

We will also have the opportunity to explore Madison. Nestled in the Ohio River valley between Louisville and Cincinnati, this attractive town was founded in 1809, and grew rapidly thereafter, fueled first by steamboat traffic and then by the construction of a rail line between Madison and Indianapolis. “By 1850 the population of Madison was larger than Indianapolis, the capital of Indiana. The growth and success of transportation on the railroad throughout the state . . . eventually greatly contributed to the economic decline of Madison as steamboat travel became less and less important.” As so often happens, lack of money led to preservation, and Madison today is still an unspoiled river town, “a superb architectural museum” featuring numerous nineteenth-century churches, commercial buildings, and homes in Federal, Classic and Gothic Revival, Italianate, Second Empire, and Queen Anne styles.

One of Madison's organ treasures is currently at risk and a resolution is being sought. St. Michael's R. C. Church contains an 1895 August Prante 2-15 which was restored in 1980. The parish has merged with another and the city has condemned St. Michael’s handsome building; there are some structural faults. Preservationists are quietly working to save the building and the organ as an entity. In this rather unstable situation, we will not know whether a visit to the organ will be possible until days or even hours before our visit to Madison.

After returning along the Indiana side of the river to New Albany for dinner, we will hear a recital by Lois Regestein on the 2m 1886 Carl Barckhoff tracker at St. Mary's R. C. Church. The 1858 church building, constructed by German Catholics, is rich in Italian marble, fine paintings and statuary, and ornate stained glass. The case pipes of the organ are beautifully stencilled. All in all, it is a palette of color for eyes and ears. Following the recital, we will return to headquarters.

The 1927 Austin 4m at the First Church of Christ, Scientist, Louisville, will be played by Jonathan Oblander on Sunday evening, July 18.
Our visit to Madison, Indiana, includes a tour of the Lanier Mansion as well as other buildings of superb classic architecture.

Wednesday morning, we will visit the parish hall of Fourth Avenue United Methodist Church for a recital by Jonathan Crutchfield on a 1m 1867 William Evans tracker-action organ. The unusual organ was built in Lockport, Illinois, and is the only known extant example of the builder's work. It has been renovated by Sam Bowerman. Our next stop will be a visit to the Kentucky Derby Museum at Churchill Downs, where we will also have lunch featuring "Kentucky Hot Brown", a unique open-face sandwich, and "Derby Pie", a sinfully rich concoction of chocolate, pecans, and other goodies. If time permits we will have a look at the thoroughbreds.

In the afternoon, Bruce Stevens will show off for us the large 2m J. H. & C. S. Odell tracker, Op. 356, 1898, at the Okolona Baptist Church, south of Louisville.

Joseph Clokey is said to have received his first organ lesson on this instrument when it was in its original home, the First Presbyterian Church in New Albany, where Joseph's father was pastor. The organ was rescued shortly before the building was razed in 1973.

Michael Israel will play the 1872 Koehlken & Grimm at St. John U. C. C. in Madison on Tuesday.

The 1867 Johnson at the former Presbyterian Church, now the Historic Madison Windle Auditorium, will be played Tuesday by Dr. Susan Armstrong-Ouellette.
residence was not ready, the organ was displayed in the Temple of Religion at the 1939 New York World's Fair. An excellent example of the developing ideas of G. Donald Harrison, the organ was moved to Louisville in 1947.

Thursday morning, Elizabeth Towne Schmitt will present a slide lecture at the headquarters hotel on the history of the Pilcher firm. Then, we will walk to the nearby R. C. Church of St. Mary Magdalene, where George Bozeman will demonstrate in the church's 2m 1895 Henry Pilcher's Son's tracker. The organ appears to be second-hand; diligent research has failed to reveal its provenance. A plaque marks the pew where President John F. Kennedy worshipped during a 1962 visit.

Our next stop will be at St. Peter Evangelical United Church of Christ in Louisville, where Dr. John Cummins will show off a 3m Henry Pilcher's Sons organ, Op. 1752, 1933. This electroneumatic instrument incorporates the case and some sets of pipes from the church's previous instrument, a 2m August Prante tracker of 1895 (picture on page 12 and the back cover). Many of the pipes bear glued-on paper labels with neatly typed inscriptions that read, "Dedicated to [different persons' names]."

Early in the afternoon, we will again split into two groups. While one group eats lunch, the other group will visit the 2m 1888 Louis Van Dinter tracker at St. Frances of Rome R. C. Church in Louisville; Rosalind Mohnsen will play a recital on that instrument. Built for Immaculate Conception Church in Louisville, the organ was moved to St. Frances Church in 1937 when its original church home was razed. Its mechanical combination action is remarkable; the stopknobs are located over the Swell keyboard, and any which are turned a quarter-turn to the right will be engaged by the combination pedals.

The two groups will then switch places. Afterwards, the whole group will hear Marsha Carrell in recital on the 3m Henry Pilcher's Sons organ, Op. 1826, 1937, at Clifton the 1924 Bennett/1967 Eugene Ward organ for our visit on Friday.

Another relocated organ is the 2m 1892 Koehnken & Grimm tracker at the R. C. Church of the Ascension in Louisville, which will be demonstrated in recital by Kristin Farmer. It was built for Sacred Heart Church in Louisville and moved to Ascension in 1972 by Eugene Ward, with the help of many parishioners, again just ahead of the wrecking ball.

Dinner that evening will be on your own; the area where the buses will leave us off is replete with a variety of restaurants. It is also near the shop of the Miller Pipe Organ Co., which will have an open house from 5:30 to 7:30, and an open console on their shop studio organ, a 2m, 4-rank, Aeolian-Skinner, Op. 4003, 1942, which was originally installed in the Hedden residence in New Albany. On exhibit also will be Pilcher memorabilia and a demonstrator organ built by the late Sylvester E. Kohler, a Pilcher associate for many years.

After dinner, we will travel by bus to St. Andrew's Episcopal Church in Louisville to hear Dr. Boyd M. Jones II in recital on a 3m Aeolian-Skinner organ, Op. 986, 1939. This neo-Baroque instrument was built for a residence in Mt. Kisco, New York. Because the

Bruce Stevens will play the 1898 Odell tracker at Okolona Baptist, Wednesday.
Baptist Church in Louisville. This chambered electro-pneumatic instrument is quite typical of the work the Pilcher firm was doing in the 1930's; everything is sturdily and neatly made, with no corner-cutting that would show that the nation was in the midst of the Great Depression.

Those who wish may return to headquarters at this time for rest and relaxation; others may take advantage of a tour of the Crescent Hill, Clifton and Butchertown sections of Louisville, a visual delight for enthusiasts of Victorian architecture. Attractions include the filtration plant of the Louisville Water Company, the former George Rogers Clark School, the Crescent Theatre, half a dozen churches, and numerous elegant homes, among them the William E. Pilcher enclave. Our tour will conclude with a stop at Butchertown's St. Joseph's R. C. Church, with its elegant interior and its 1894 Prante, which was electrified by the Wicks Organ Co. as Op. 2644, 1945, but which is otherwise intact. Keith Norrington will play a hymn to demonstrate the organ for us.

Following dinner at the Holiday Inn, we will go to the large 1854 R. C. Church of Saint Martin of Tours in Louisville, for a recital by James Hammann on the church's 3m 1894 Farrand & Votey organ. This impressive instrument was carefully renovated by the Miller Pipe Organ Company in 1991. After the recital, we will return to headquarters.

Friday, we will enjoy a tour of the German country in southern Indiana. Our first stop will be at St. Pius Roman Catholic Church in Troy, where we will hear a 2m tubular-pneumatic Votey Organ Co. instrument, Op. 819, 1897, played by Theodore Reineke. From there we will travel to Fulda, for a recital by Dr. Peter Picerno on the 2m 1895 Edmund Giesecke tracker in the rear gallery of St. Boniface R. C. Church in Fulda. This is one of only five Giesecke organs known still to exist. Edmund Giesecke worked in Evansville, Indiana. We next travel to St. Meinrad Archabbey and Seminary in St. Meinrad, for lunch and a recital by David Lamb on the grand organ in the Abbey Church. Saint Meinrad was founded in 1854; the imposing Abbey Church, reminiscent of Europe in style and in its setting of gently rolling hills, was completed in 1904. The large 3m electric-action instrument was built by one of the Benedictine monks, Eugene Ward, from 1958 to 1964, utilizing about half of the pipes of the original organs, Estey Organ Co. Op. 439 and 440, 1907.

The Indianapolis firm of Goulding & Wood has since made other changes to the instrument.

A 2m tracker, Henry Pilcher's Sons Op. 378, 1900, is located in the gallery of St. Anthony's R. C. Church in St. Anthony. Ann Colbert Wade will play this pleasant instrument for us, after which we will have a hearty German dinner at the Monastery of the Immaculate Conception in Ferdinand. Here too the setting suggests Europe; on the porch of the Monastery Church, visitors might well im-
agine having been transplanted miraculously to Lombardy. In the evening, David Lang will present a recital on the 3m electric-action ca.1967 Eugene Ward organ in the Monastery Church. This instrument incorporates many pipes from the building’s original 3m 1924 Bennett organ. When we return to Louisville, the Louisville Suite will offer opportunity for convivial types to relax and unwind.

Saturday, we go out into the Bluegrass country, passing many elegant horse farms during the day. Our first stop will be in historic Bardstown, which was a travel crossroads during the westward expansion. Much of Bardstown’s past has been preserved, evident in walks along the historic streets.

We will hear a recital by Philip T. Hines, Jr., on the 3m Miller Pipe Organ Co. instrument in St. Joseph’s Proto Cathedral, the first Catholic cathedral built west of the Alleghenies. The handsome building dates from 1816-1819; the 1980 electro-pneumatic Miller organ incorporates many pipes from the Cathedral’s previous Kilgen organ and is housed in a mid-nineteenth century case. A 1m 1849 Henry Erben stands mute in a side gallery, awaiting future restoration.

We will have time for touring the famed Whiskey Museum, shopping in the many antique shops, and visiting the Methodist and Baptist churches before lunch at the Old Talbott Tavern, which has been in business since 1776. On the way out of town, we will pass Federal Hill, better known as “My Old Kentucky Home”, the subject of the well-known Stephen Foster song.

In the afternoon, we will first visit St. John’s Episcopal Church in Versailles, Kentucky, where Tim Oliver will demonstrate in recital the church’s 2m Hook & Hastings tracker, Op. 1742, 1897. Queen Elizabeth II sometimes attends services here when visiting the farm where she owns several horses.

We will then walk to nearby Versailles Presbyterian Church for a recital by Susan Friesen on a 2m 1878 Henry Pilcher & Sons tracker. Enlarged by Steiner-Reck in 1976, the organ retains much of its original character.

Our next stop will be the Pisgah Presbyterian Church, a charming stone Gothic-style church in a rural setting. “Happy” Chandler, former Kentucky governor and baseball commissioner, is buried in the churchyard. Lynn Thompson will present a recital on the church’s 2m ca.1890 Koehnken & Grimm tracker. The instrument was built for a nearby residence; when it was replaced there with an Estey organ, the casework of the old organ was left behind.

Carnahan House in Lexington, a 22-room mansion, was built about 1918, as the main residence for Coldstream Farm; the entire property is now used by the University of Kentucky’s Agricultural Experiment Station, and Carnahan House is a conference center. We will have dinner here, and John Courter will play a recital on a 3m Aeolian organ, Op. 1446, 1919. The organ boasts two automatic roll players; a Solo player in the console and a Duo-Art player in a separate cabinet.

Finally, we will head for Central Baptist Church in Lexington, where Lorenz Maycher will present a recital on the church’s 3m Skinner Organ Co. instrument, Op. 467, 1925. Built originally for the Baptist Temple in Charleston, West Virginia, the organ was moved to Central Baptist and impecably restored by David Bottom. After the recital, our buses will return us to Louisville for final late-evening reminiscences.
Louisville is likely to be hot and humid during the summer months, but our buses, hotel rooms, and most of the churches, will be air-conditioned. We will have the chance to see and hear organs built by some builders whose work has not often appeared on convention tours, as well as representative instruments from the shops of more familiar builders. The Convention Committee is offering a fine roster of recitalists; interesting and unusual organs in charming and attractive settings; lovely countryside through which to travel; fabulous meals and legendary hospitality. We look forward to seeing you there. Please join us.

The 1895 Giesece at St. Boniface in Fulda, Indiana, will be played by Peter Picerno on Friday.

The 1900 Pilcher at St. Anthony R. C. Church will be played by Ann Colbert Wade on Friday.

Erben at Bardstown

The 1908 Pilcher tracker at DeHaven Baptist Church in LaGrange, Kentucky, will be played by Mary Gifford Matthys on Tuesday.
During the 1993 OHS Convention in Louisville July 18-24, conventioners will visit the 1933 Pilcher at St. Peter United Church of Christ. The organ contains pipes and is built into a case of the August Prante organ installed in 1895. A photograph of the organ with its tracker console intact appears on page 12 in an article about this Louisville organbuilding firm. A survey of the convention begins on page 4.