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Jon Moyers

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

A Survey of Kentucky Organbuilders by MICHAEL FRIESEN 1 From 1851, Kentucky Organbuilders Worked In Covington, Lexington, Louisville, Newport and Owensboro							
The Life & Work of Charles F. Durner BY JOHNSPELLER. 20 After 13 Years in Germany & France, Charles Durner Arrives In America, Building Fine Organs In Pennsylvania 1859-1914							
Reviews of Recordings							
Ian Tracey & Noel Rawsthorne Play on Three CDs from Liverpool Cathedral, Reviewed by Jonathan Ambrosino, with an Enlightening Discussion of the 1926 Willis Organ							
Obituaries							
Organ Update							
Minutes s a series a series a series a series a series a 12							
Donors & Gifts, 1992-93							

EDITORIAL

Historical Performance & American Organs

VER A YEAR AGO, WE EDITORIALIZED in the subject of American organs and historical organs in America (36:1). The piece continues to draw response in the "Letters" columns. In consequence of that editorial and a subsequent guest editorial by Jonathan Ambrosino, which also elicited some comment, we suggested a discussion of some sort on the several aspects of performing standard literature on early American organs in a historically and aesthetically appropriate manner.

Your editor and managing editor considered devoting a whole issue to the topic and concluded that such was impracticable, given the varied interests in the Society's membership. Similarly, a series of articles in successive issues would in all probability prove awkward and cumbersome. And finally, a recorded symposium — give-and-take discussion by a selected group — seemed similarly impracticable for logistical reasons (in context, we can scarcely resist contemplating the results, albeit tongue-in-cheek, of a historically "authentic" Classical symposium, with the flow of philosophical insights adequately inspired by the flow of wine).

In any event, we have decided on a single or even double article-length format combining several short papers of about 500 words each (two-pages of double-spaced typescript) on various aspects of the subject. These aspects might include, but are certainly not limited to, such things as registration, acoustics, considerations of tempo, repertoire, and so on. We would prefer to avoid, at least insofar as is possible, tangential issues such as contending philosophies of historical or contextual performance practice in general that are being aired quite adequately and even fulsomely in other journals.

So in the parlance of the trade, we are calling for papers on the aspects of the subject by any who may wish to contribute, but especially those who are primarily or significantly interested in performing organ music and the problems of doing so in a contextual manner on early American organs. We would also ask that those who wish to contribute let us know the aspect they intend to address and when we may expect their submission so as to help us plan the layout and scheduling of the issue.

JKO

COVER: Charles F. Durner of Quakertown, Pennsylvania, built this tracker-action organ circa 1905 for the Portland United Methodist Church in East Bangor, Penn., where its beautiful sounds are heard regularly. John Speller presents Durner's life and work, including a partial list of his organs, beginning on page 20.

Biggs Fellowship Deadline Approaches

The deadline for application for E. Power Biggs Fellowships is January 31, 1994. These fellowships are awarded each year to assist individuals in attending the OHS National Convention, which will be held June 19-25, 1994, in the New Haven-Hartford area.

The Fellowship is open to anyone who is genuinely interested in historic pipe organs, who has never attended an OHS convention, and who could not afford to do so without financial assistance.

OHS members or non-members are invited to nominate themselves or others. Request applications from the chairman of the Biggs Fellowship Committee, Julie Stephens, 10 South Catherine St., La Grange, IL 60525.

LETTERS

Editor:

I was heartened to read the first two paragraphs of your editorial in *The Tracker* (37:2). I would be very interested in a symposium on historical performance on early American organs, and I would imagine (and fervently hope) that there would be many others who share this interest.

Regardless of the pontifications of those who would deprecate performance practice of any nature, I would submit the opinion that it is inexcusable for any truly modern musician to choose to remain ignorant of historical performance practice of any era. As musicians and performers, we are naught but the vehicle through which a composer communicates his or her ideas to the listener. As such, it is most important that we seek to understand and to re-create those ideas within the context, certainly, of our own musicianship. Once the intent and context of a composition is understood, we have the artistic license and necessity to adapt the composer's wishes to our own performing situations. But to begin with the premise that music is ours to do with as we please with no regard (or, worse, with a deliberate choice to have no regard) for the circumstances which surrounded its birth is to exploit the music simply for the purpose of gratifying the performer's ego. Such performances tend to be quite exciting, flashy, and shallow. In presupposing that performance-practice renders music dull and pedantic, one only betrays one's own failure to have grappled in depth with a composer's works. One can truly understand, and thus interpret, the works of a composer only when one understands every aspect of the music and its intended performance itself. For example, it would be as wrong to ornament a movement of a Widor symphony as it would be not to ornament a slow movement of a Handel concerto. Yet, if one subscribes to the theory that performance practice is simply to be eschewed, ornamenting Widor is certainly within the realm of possibility – not to mention a whole galaxy of other permissible (and mind-boggling) barbarisms! To quote Stravinsky's Poetics of Music (Cambridge, Mass.: Harvard University Press, 1942, 1974): "The more art is controlled, limited, worked over, the more it is free" (p. 63). "The idea of interpretation implies the limitations imposed upon the performer or those which the performer imposes upon himself in his proper function, which is to transmit music to the listener" (p. 122). "... One has the right to seek from the interpreter ... a loving care - which does not mean, be it surreptitious or openly affirmed, a recomposition" (p. 124).

I rest my case.

Peter V. Picerno Memphis, Tennessee

Editor:

I welcome Thomas Spacht's commentary (37:1), and I'm glad to see that we agree on a principal point: imagination and interest must be reintroduced into organ playing. As in all such discussions,

Albert F. Robinson

A. A. G. O., Ch.M., L.T.C.L.

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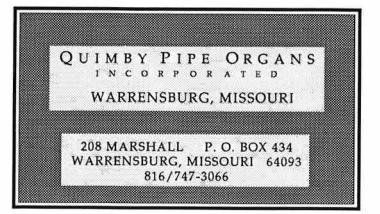
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RESTORATIONS

147 County Road Gorham, Maine 04038 (207) 839-6291 it may be inevitable that we trace the same problem child to different parents.

The performance approach of which I reminisce is one which the entire nineteenth and early twentieth centuries took for granted. If Mr. Spacht believes this approach to have been the foundation of our mid- and late-century's "cookie-cutter" playing, I confess that I had the scintillating performances of Josef Hoffman, Sergei Rachmaninoff, Alfred Cortot, and Arthur Rubinstein in mind. All were firmly grounded in a basically late-Romantic tradition, and each player offered breathtakingly original and different interpretation of the same corp of music. Possible counterparts in the American organ world might have been Lynnwood Farnam, Charles Courboin, and Palmer Christian. As I see it (and again Mr. Spacht may disagree), it was probably Lynnwood Farnam's students (the Ernest Whites and Carl Weinrichs) together with E. Power Biggs who were most responsible for the rise of a new aesthetic. Many factors guided this movement, but its motive force was anti-Romantic, and thus reactionary: more a reproachful shedding of old clothes that the weaving of new.

Eventually, this approach resulted in extremes within extremes. It is curious that the two big names of period (Fox and Biggs) could offer us such highly different styles and, simultaneously, the best and worst examples in these styles. We can hear Fox being utterly tawdry on one record but grippingly dramatic on the next; we have the singular charm of Biggs' Handel and (some) Bach at certain times, while at others, his absurd "hot-stove" exaggerated articulation is possibly the best example of what that period considered "authentic."

As I reread my editorial, I find in it no discouragement of historical exploration, merely an assertion that such study has monopolized music-making, rather than becoming a tool in a musician's training and background. And when I wrote about unintended possibilities, I was thinking once more of Hoffman and his special propensity for creating new melodies from within the accompanimental fabric of familiar pieces. To listen to his Chopin is a revelation in the possibilities of rhythm, color, phrasing, and poise. He and others like him demonstrated how imagination might be regulated by training and taste — not the other way around. Thoroughly grounded in his style, Hoffman reached beyond the merely stylistic and created his own.

Such musical substance is ultimately the language to which all great performance subscribes, in spite of stylistic differences. The potential danger, as I see it, with the performance practice aesthetic is that it too often puts style ahead of the music itself, and then displays its wares only for that audience who will appreciate the "rightness" of the effect. The exercise is sometimes a highly musical one, but too often it is not — again, the trappings of erudition. I certainly don't doubt the sincerity of the movement's practitioners, but I question whether we are really learning anything about music-making which is actually resulting in more great music-making. Our knowledge of music seems to have increased; our ability to make compelling music, on the other hand, has unquestionably declined.

Perhaps in a similar mode of "reaching beyond," the greater lesson may be *not* to take stock in our opinions, but instead to seek and identify musical substance and to create performances which are authentic insofar as they sound the ring of truth. If recordings and documentation can be trusted, the twentieth-century organ has seen two performers who did this consistently: for the classical organ, it would appear to have been Lynnwood Farnam and for the theatre organ, it can only be George Wright. Perhaps my writing is motivated by a youthful impatience for their successors and a curiosity that no one has been able to produce magic on their scale.

Jonathan Ambrosino Guilford, Conn. & Los Angeles

Editor:

As chairman of the 1993 OHS national convention in the Louisville area, I would like to express my appreciation to everyone who participated in the convention. Hosting an OHS convention in Louisville was a dream come true for me, and it could not have been accomplished without the assistance of friends and colleagues who shared that dream. To my wonderful committee members, those who played excellent recitals, those who worked on organs nearly round the clock, and those who helped in great and small ways, I thank you from the bottom of my heart.

I also express my gratitude to everyone who attended the convention. Numerous times throughout the week conventioneers commented to me that it must take a tremendous amount of work to host an OHS convention. This certainly is true, but seeing everyone enjoying the convention events made every minute of that work very worthwhile and I certainly would do it all over again.

Finally, I have a favor to ask. Our Kentuckiana OHS Chapter is assembling a convention scrapbook. We all were so busy with convention details that there was little time to take pictures. We would certainly appreciate any photos that conventioneers might be willing to share with us.

Our conventions to me are really "family reunions with organ recitals," and I look forward to seeing everyone in Connecticut next summer for what promises to be another memorable gathering of our OHS family. Thanks again to everyone for your support of OHS '03

Keith E Norrington 629 Roseview Terrace New Albany, IN 47150

Editor:

Thank you for running the editorial regarding the need for the kind of education provided by OHS (36:4). Too often local chapters of the AGO have deans who do not have the educational background to provide the sort of education needed in the organ world today. As you pointed out in your editorial, this sometimes leads to some serious mistakes which take a long time to correct because the leaders are the only people willing to assume responsibility in the chapters.

I feel that the way to correct this situation is for the leadership of the OHS to become highly visible in local AGO chapters and to assume leadership roles. When a problem arises as it did in the chapter you mentioned, attend your local AGO board meetings and local annual meetings. If this does not happen, the electronic salesmen may be at our doors and church board meetings in numbers not seen before.

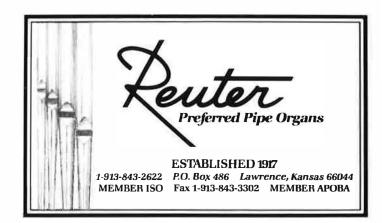
James Moore Worcester, Mass.

OBITUARIES

William F. Brame, 68, died July 29, 1993, at his home in Kinston, North Carolina, after a long battle with heart problems. A native of Alabama, he began working in the organ business around 1939 and continued until his death, having served as Sales Manager of the pipe organ department at Estey Organ Co. and later as a sales representative for Aeolian-Skinner, Petty-Madden, Austin, and Goulding & Wood. Brame also directed the music at a number of churches as organist and choirmaster, among them St. Mary's Episcopal Church, Kinston, where he served for 25 years. He was an active member of OHS and served on the advisory board of the Friends of the Wanamaker Organ. He is survived by his wife, Mary Hunter Hackney Brame, and four sons, six grandchildren, and two brothers

Brian F. Thomas of New Orleans, Louisiana, died May 23, 1993, at age 39. A member of OHS and the New Orleans Chapter, Thomas served on the 1989 Convention Committee. An active preservationist, he was a board member of the Preservation Resource Center of New Orleans and was employed by the Vieux Carré Commission. His wife, Barbara Phillips Thomas, and son, Matthew, survive him.

William E. Waters, 66, died suddenly June 28, 1993, in Hendersonville, North Carolina. On the faculty of Eckerd College, St. Petersburg, Florida, since 1962, he was widely known for his choral work with the Eckerd College Choir. He had also worked in the choral program at Duke University and with the outdoor pageant *The Common Glory* in Williamsburg, Virginia. Born in Roanoke Rapids, N. C., he served many churches in North Carolina and St. Petersburg, finishing in 1992 with 14 years service as organist/choirmaster at Trinity Lutheran Church, St. Petersburg. In addition to his wife Yvonne, Waters is survived by a brother, son, daughter, and three grandchildren.



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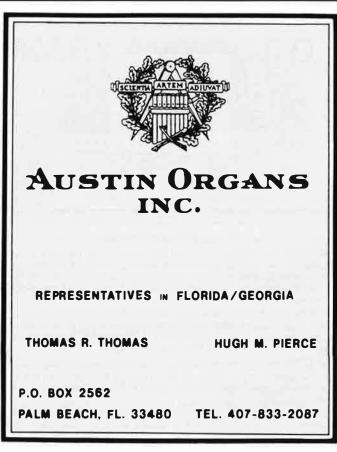
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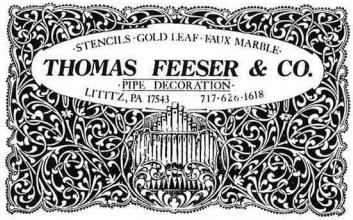
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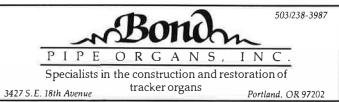
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REVIEWS: Recordings

Jennifer Bate, From Stanley to Wesley, 18th-century organ music played on period instruments at Adlington Hall, The Dolmetsch Collection, St. Michael's Mount, Kenwood House, Killerton House, Everingham Chapel. 6 CDs on the Unicorn-Kanchana label, DKP 9096, 9099, 9101, 9104, 9105, and 9106. Available from OHS, \$17.98 per CD +\$1.85 p&h

These CDs are possibly the finest recordings of eighteenth-century English organs and organ music ever issued. Ms. Bate makes use of six historic organs, each of which appears on each CD. The instruments featured are a very representative and carefully chosen selection of late seventeenth through early nineteenth-century English organs. The original organbuilders and the recording engineer deserve high praise for the excellent recorded sound and in spite of the instruments being in relatively small, acoustically dry rooms.

The important late seventeenth-century Adlington instrument, possibly the work of "Father" Smith, has a delightful, piquant, sweet sound. Many claims are made about organs supposed to have been played by Handel, but this instrument is one of very few where this claim can be substantiated.

The 1764 Snetzler bureau organ from the Dolmetsch Collection is the smallest of the instruments featured. Despite its diminutive size it gives a very fine account of itself.

St. Michael's Mount is a romantic medieval castle situated on an island a mile off the coast of Cornwall. The organ is the work of John Avery, a colorful eighteenth-century English organbuilder who spent much of his career behind bars of one kind or another. He died in the Marshalsea, the London debtors' prison. Avery was notorious for the practice of "borrowing" ranks — taking pipes from his earlier organs to complete later instruments. His surviving work is, however, extremely fine, as represented by the St. Michael's Mount organ of 1786. The situation of this organ in a fortress entirely surrounded by ocean probably helped to protect it from marauding pipe borrowers. It features lovely rich diapasons and a brilliant silvery chorus.

The Kenwood Hall instrument is to me the least satisfying of the six, largely because its condition detracts somewhat from my enjoyment of the recordings. A number of sagging languids are apparent, particularly in Band 1 of Disc 1 and Band 4 of Disc 6. It may even be that the wind pressure has been set a little on the high side. The tuning of this instrument also seems a little off in places, especially in Band 12 of Disc 4 and Band 18 of Disc 6. This is hardly to be attributed to the unequal temperament, since A minor and C minor are not particularly remote keys. George Pike England was, nevertheless, one of the finest organbuilders of the period, and it is good that his work is represented here.

Killerton Hall is in Broadclyst, a picturesque Devon village situated on the main road between Taunton and Exeter. In the nineteenth century the house was owned by Sir Thomas and Lady Lydia Acland (not Ackland as the name is incorrectly given in the booklet.) Lydia Acland was one of Samuel Sebastian Wesley's organ pupils, and he dedicated to her two sets of *Three Pieces for a Chamber Organ* (1838). The pleasant William Gray organ of 1807 at Killerton Hall was doubtless the chamber organ Wesley had in mind in his title, and Ms. Bate suggests that Wesley and Lady Ackland may have played duets on it. Like the Avery instrument it was fine, rich diapasons.

The organ of 1839 in the Everingham Chapel in Yorkshire was built by Charles Allen, a little-known organbuilder from what is now the red light district of London, Soho. The instrument was recently restored by N. P. Mander Ltd. and has not until now received the attention which it deserves. For its size and date it is quite extraordinarily fine, and the trumpet can only be described as stupendous. It must be heard to be believed!

The English composers represented are John Reading, John Stanley, George Frideric Handel, Thomas Roseingrave (Rose-ingrave), John Travers, William Walond (pronounced Wollond, not Waylond), Samuel Long, James Nares, William Russell, Samuel Wesley, Maurice Greene (Morris, not More-rees), William Croft, Charles Burney, John Keeble, Thomas Sanders Dupuis, William Boyce, Henry Heron, Samuel Stubley, and James Hook (James Hook, incidentally, was the father of Dr. Walter Farquhar Hook, an



ca. 1790 Geo. Pike England organ, Kenwood

English cleric who wrote an early history of the Episcopal Church of the United States. He was Vicar of Leeds when S. S. Wesley was organist there from 1842 to 1849 and was a pioneer in the introduction of full choral services in parish churches.) The choices of music by all these composers are excellent. Stanley, for example is represented by twenty two of the thirty voluntaries in Op. 5, 6, and 7. The selection includes all of the interesting voluntaries and none of the boring ones!

The problem with much of the eighteenth-

century English repertoire as it is commonly played is inherent in the nature of the music, much of which was written for organ or harpsichord. Many players do not seem to be able to tell which of the two instruments they are playing. This is not a new problem. John Snetzler, on hearing Dr. Robert Wainwright play at Halifax in the 1760s ran round the church screaming, "Te tevil, te tevil, he run over te key like one cat, he vil not give my piphes room for to shpeak!" Mr. Snetzler would not, I think, have had any complaints about Ms. Bate's playing of his little bureau organ in these recordings, or indeed, about her performances on any of the other instruments. Among recordings of eighteenth-century English organ music I think the only ones which bear comparison with Ms. Bate's are those made by the late David Lepine of Coventry Cathedral in the 1960s. Several recordings have been made, for example, of Stanley's Op. 5, No. 8, but Ms. Bate's is the first I have ever heard which is both brilliant and elegant. She pays careful attention to phrasing and her playing throughout is animated and

Jennifer Bate is also to be congratulated for her excellent notes in the booklets which accompany each of the six CDs. She has taken the trouble to write a different piece about each composer in each booklet (although this does have the slight disadvantage that to extract all the information on, say, John Stanley, one has to read all six leaflets!) Stoplists and historical details are given for all six organs in each leaflet. One minor criticism I have of the publishers is that there is no "play list" on the CDs, so one has to take out the leaflet and delve into it every time one wishes to find what is on each track.

I commend this most worthy series of CDs to one and all. Is it too much to hope that Jennifer Bate will make further recordings of the same type?

John L. Speller, St. Louis, Missouri



Three recordings from Liverpool Cathedral are reviewed here by Jonathan Ambrosino.

Organ Recital, Ian Tracey at the Organ of Liverpool Cathedral. G.F. Handel: Alla Danza from Water Music; J.H. Fiocco (arr. Tracey): Andante, Allegro; J.S. Bach: Toccata and Fugue in d; Badinerie from Suite No. 2 in b; H. Purcell: Two Trumpet Tunes and Air; M.E. Bossi: Scherzo in g; W. Walton: Crown Imperial; N. Cocker: Tuba Tune; G. Thalben-Ball: Elegy; M. Reger; Introduction and Passacaglia in d; H. Mulet: Noël and Toccata from Byzantine Sketches; P. Yon: Toccatina for the Flutes from L'organo primitivo; Widor: Toccata from Symphonie V. EMI, Classics for Pleasure CD-CFP 4558.

Liverpool Encores, lan Tracey plays transcriptions on the Willis Organ of Liverpool Cathedral. Tielman Susato: Mohrentanz; Tomaso Albinoni: Adagio in g; Antonio Soler: Minuet (6th Concerto for 2 organs); J. S. Bach: Bist du bei mir and Sinfonia from Cantata 29; William Boyce: Gavotte from Fifth Symphony; Jeremiah Clarke: Trumpet Voluntary; Haydn: Three pieces for musical clocks; W.A. Mozart: Fantasia in F (K608); Fauré:



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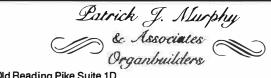
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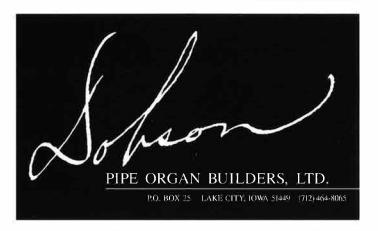
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Pavane; Saint-Saëns: Danse Macabre; Henry Wood: Fantasia on British Sea Songs; Edward Elgar: Pomp & Circumstance March No. 1; C.H.H. Parry: Jerusalem. All arrangements lan Tracey, except Saint-Saëns and Clarke, which are Harry Goss-Custard (first organist of Liverpool Cathedral). Mirabilis Records MRCD 901, available from OHS, \$14.98 + \$1.85 p&h.

Pipe Organ Spectacular, The Great Organ of Liverpool Cathedral, Noel Rawsthorne, organist. Liszt: Fantasy on B-A-C-H; Max Reger: Benedictus and Toccata in D Minor; Julius Reubke: Sonata on the 94th Psalm; César Franck: Choral in a; Final, Op. 21. Klavier Records International KCD 11036, available from OHS, \$17.98 + \$1.85 p&h.

Ever since the OHS publication of *The American Classic Organ, A History in Letters*, Americans have been sampling the pungent prose of Henry Willis III, grandson of England's famous Father Willis. The book portrays Willis III as highly knowledgeable and fearlessly opinionated, unquestionably conceited yet keenly perceptive. But the English organ community never seems to have taken him very seriously. While Willis was busy cultivating an international image as English organbuilding's leading light, the lion's share of new English organ contracts ended up in other builders' order books.

Willis's persona could not have helped his sales much. His writings brim with the self importance that only "Willis" methods were best. Many recount his colorful habit of attending recitals (particularly the inaugurals of other builders' instruments) and leaving in disgust after the first selection (some say during it). Tonally, Willis was at fundamental odds with his contemporaries. Though the Symphonic anti-ensemble tendencies enjoyed their real heyday in America, England did not remain immune, and from the 1890s onward her organbuilding experienced a considerable transformation. Many musicians grew fond of the ultra-romantic ensemble developed by Arthur Harrison, which featured leatherlipped First Diapasons, smooth Trombas and a generally dark sound. Willis was just as interested in heroic organbuilding but of a wholly different tonal aesthetic. He was determined to prove that a truly big and bold mixture-topped ensemble could be more heroic than anything.

Since Willis campaigned for a more classically inspired ensemble at a time when it wasn't popular, he is sometimes considered a "Classicist." In reality, Willis was probably trying to ignore the post-1890s tendencies of English organbuilding rather than anticipate any Classical revival. Instead, he seemed intent on carrying English developments of the 1860s and '70s to what he perceived to be their logical ends — an ensemble-oriented modern organ. His fluework shows a tendency to take Schulze's all-out bold voicing (occasionally with wide mouths), incorporate them into a Willis scaling system with Willis-style tierce mixtures, and produce a forthright chorus. His reeds sought to merge the refinement of Father Willis's later examples with some of their earlier fire. Married to color mutations, imitative stops and other novel soft flues, plus electropneumatic action, modern consoles and eventually Skinner's pitman chest (in an unfortunately modified design), the Willis III organ took shape.

However, it did not take shape very often. Willis might not be taken seriously at all if it were not for two monumental instruments at Westminster (London) and Liverpool cathedrals. Westminster was built in stages from 1922 to 1932, based on a scheme originally proposed by T. C. Lewis and later influenced by Marcel Dupré. Liverpool's specification was drawn up in 1911 and modified somewhat after World War I. Much of the organ was constructed prior to World War I, stored, and eventually installed from 1924 to 1926. The Swell, Choir and enclosed Pedal departments reside on the North side, completed in September 1924; the Great, Solo, Bombarde and remainder of the Pedal reside on the South side, installed in 1926. (Several sources cite G. Donald Harrison as the man who supervised the installation work.) But for all of Willis's efforts, these two instruments seem to have influenced foreigners far more than English peers. Builders such as J. W. Walker and Harrison & Harrison carried on contentedly in their house styles until after World War II, by which time Willis III's influence had waned entirely in favor of truer neo-Classical aspirations.

More than anything, the Liverpool organ is an ensemble instrument. The design permits small choruses within the larger depart-

ments, so that a miniature but complete minor full organ might be drawn for lesser occasions. The organ also develops tonal families to a high degree of completeness. If you see a given 8' stop, there is likely a 16' and 4' to go with it, as in the case of the Swell Geigens, Salicionals and Lieblich Gedeckts; Choir Violas; and Solo Violes and Hohl Flutes. (This may have been a pointed response to the Hope-Jones theory of unification.) After the Choir, Swell and Great are all drawn, the Solo has a family of keen Trombas (in fact, broad Trumpets with plenty of edge) and the Bombarde organ features beautiful ringing Tubas at 16', 8' and 4' plus a ten-rank Grand Chorus. While the full Swell or Great alone is substantial, even devastating, no single division will really fill the room by itself. Start coupling them together, and watch the building's acoustic begin to stir. Fully drawn with the three 32' flues and two 32' reeds in stereo (one on each side), there are few ensembles to match it. While perhaps not the loudest, Liverpool is one of the largest and grandest ensembles, and the clarity with which it permeates this huge building is a remarkable achievement.

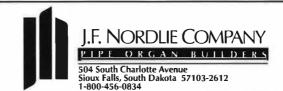
The organ has known just three masters. Harry Goss-Custard reigned from 1924 to 1955, succeeded by his pupil Noel Rawsthorne, who served his twenty-five years before being followed by his pupil Ian Tracey in 1980. (Two years later, Tracey was also appointed Master of the Choristers.) Each player has certainly known how to cope with a big sound in a big room. Goss-Custard's playing, well-preserved on 78s, brims with majesty and drama, as in his "Funeral March" from Chopin's Second Piano Sonata. And, as discussed later, Rawsthorne has no difficulty cutting the room to size. Ian Tracey's playing is unmistakably his own. Its hallmarks are relentless energy, crispness, and a reliance upon rhythmic rather than dynamic methods of phrasing. Tracey uses extremely precise articulation and a mostly staccato touch, probably since the principle of "duration equals intensity" is exponentially magnified in a room this size. As with the best theatre organ players, one's impression is that each note is struck, held and released with perfect unanimity and for precisely the duration intended. When Tracey sinks into a chord, and the tone finally has a chance to stir the huge acoustic, there is no escaping the visceral punch. In this way, Tracey holds the organ's (and building's) power in reserve, while overcoming difficulties of clarity and projection. As a colorist, Tracey will explore the whole organ in characteristic pieces, but his definitions of the chorus can be limited in louder works. Tracey's playing of transcriptions treats the orchestral score as organ music, rather than striving to reproduce its orchestral nuance and sonority. In this way, Tracey follows a tradition more W. T. Best than Edwin H. Lemare and carries it off in fine style.

Both Organ Recital and Liverpool Encores are a layman's showcase of organ and literature. Organ Recital is a straightforward collection of favorite organ music and transcriptions, and a fine introduction to Tracey's exuberant playing. The Handel, Purcell and Cocker all display spirited, clean-cut performances in which a good chorus accompanies the Tuba Magna, later building to nearly full organ and a rousing close. "Crown Imperial" receives similar treatment, relieved by foundations in the middle sections. Tracey's Widor is stately and regular; once again, his precise attention to left-hand articulation propels the piece without actually accelerating it. The Fiocco "Allegro," the "Badinerie," Purcell "Air," and the Yon feature various flute possibilities, both singly and in combination. (Be warned: the Solo 2' Piccolo is actually a 1', which will explain much right-channel activity.) Tracey's Bach is colorful, clear and dramatic, and in the "Badinerie," he displays a real talent for phrasing with his feet. In the Mulet Noël, he uses his own registrations, not Mulet's; combined with a leisurely tempo, the piece becomes more a gentle lullaby than a verset. The Tu es petra is similar to the Widor performance, where Tracey's left-hand precision keeps the piece especially focused.

There is something straightforward about the above performances. The more interesting music-making happens in the Bossi, Thalben-Ball, Mulet, and Reger. The Bossi "Scherzo" presents continually repeated phrases on quieter flutes, reeds and foundations; the alternations grow to a large climax and then recede, whence the cycle repeats. Small episodes take place, alternating Clarinet with flute combinations, or chunky chords on the minor Swell reeds, or the 16 and 8 Choir Clarinets. These build-ups relieve the

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NELSON E. BUECHNER

All Saints Episcopal Church Rhawnhurst, Philadelphia

Curator, Grand Court Organ John Wanamaker Store, Phniladelphia otherwise massive chorus combinations; one can hear the ensemble without the heroic Grand Chorus mixture, which Tracey otherwise regularly draws to the Great. The Thalben-Ball again highlights the foundations, clearly displaying the unusual edge which the double-languid Great First brings to the diapasons. Eventually full Swell is added, and Tracey builds to a powerful climax, reducing back to almost nothing. Following Sir George's request for a "warm ending," the final chord is given on the exquisite Choir Melodia and Unda Maris with soft 32'.

The Reger seems especially at home on this organ, a piece that keeps demanding more, and from an organ which has no trouble supplying it. After a huge introduction, Tracey begins the Passacaglia on a soft pedal with 32' Violone and quiet string-and-flute

combination, changing at each variation to flutes, then foundations against mixtures in the toccata variation, and eventually building through the various reed choruses to a heraldic close. With its variety of moods and colors, this performance is especially satisfying. The principal criticism of Organ Recital is its close-miked sound, which prevents the listener from hearing the organ's real color and the acoustic's true drama. Instead of hearing sound interact with room, we hear cause and effect. The dry, one-dimensional result begs for a wider variety of ensemble sounds, in that all the mixtures tend to sound the same, Liverpool Encores addresses these issues handsomely. It offers a more interesting variety of repertoire (this time entirely transcriptions), a more stimulating use of the organ, and a superb and

realistic recorded sound. Mirabilis's recording engineer David Wyld has created his label specifically to produce recordings which create an on-location effect. As he notes in the jacket, "Liverpool Cathedral is one of the largest enclosed spaces in the world, and this amazing acoustic produces 'washes' of sound that are often overwhelming and moving. Mirabilis has simply recorded the sound on a 'whatyou-hear-is-what-you-get, warts and all' basis."

As with Organ Recital, Encores has its share of trumpet tunes. The Susato is the best, an overwhelming introduction to organ and room. Those early-music buffs weary of sakbutts and krummhorns may welcome nearly full organ in dialogue against Tuba Magna here. The Soler features fanfares on other reeds; either the Solo Trombas or Bombarde Tubas, they are much more beautiful than the sometimes-coarse Tuba Magna. The Boyce and Haydn display more sprightly flutes, as well as an occasional episode on the characteristic lieblich flute tone. Like Vaughan-Williams' folk-song collections, Wood's "Fantasia on British Sea Songs" is a medley of nautical tunes; Tracey uses the piece to display the organ's many solo voices and his most orchestrally oriented performance. Transitions are nicely handled and a multitude of solo voices are drawn, heightened by gusts of wind and rain (the piece was recorded during a terrific downpour), quite in keeping with the 19thcentury's fetish for storm effects.

Elements aside, this disc's most interesting selections are the Mozart, Fauré and the Goss-Custard arrangement of Danse macabre. The Mozart is given a free and energetic treatment in the outward sections, while the middle part is nicely (if rapidly) wrought with dialogues around the instrument. Tracey's ability to sink into chords is beautifully demonstrated here, aided by the realization of inner voices. In the Andante, he brings out certain left-hand melodies with a Clarinet (it is hard to know which; there are four), and lets the section breathe with several contrasting flutes. The final fugue eventually builds to full organ, with the Tuba chorus thrown in for

the two final chords. If this sounds typically English, the effect *is* red-blooded and wonderfully effective.

Tracey's most sensitive playing comes in the Fauré. The arpeggiated accompaniment is taken on a limpid open flute and continues to offer a complete tour of the organ's solo reeds. Tracey chooses the right sound for the right phrase and treats us to some appropriately haunting moments on the French Horn and a mournful dialogue on two clarinets at the conclusion. Americans who are accustomed to the Lemare arrangement of *Danse macabre* will be surprised at Harry Goss-Custard's version. Where Lemare's arrangement is ominous and explicit, Goss-Custard's is downright scary though somewhat simplified, to which Tracey adds his own excitement by precise and sometimes thundering pedal. Goss-Custard's

arrangement doesn't fare well under scrutiny, however. There are several large departures from the orchestral score, including much re-harmonization and the replacement of certain scales with trills. It is more a re-arrangement than a transcription, but Tracey and the organ make it quite effective. His doubling of the tempo at the climax certainly helps.

Of the two discs, Liverpool Encores has the edge, both for sound, variety and general enjoyment. The Susato alone is worth having when friends stop over and you want to demonstrate the new speakers, while the headphone listener is more likely to find this disk a durable exercise on the ears. With good headgear, the experience is an admirable substitute for plane fare.

Although billed as Pipe Organ Spectacular, Noel

Rawsthorne's recording has little glitz or puff, instead a mature sampling of staple romantic repertoire. Though a less energetic player than Tracey, Rawsthorne is no less dramatic and often more subtle, through a wide range of touches and a tastefully generous rubato which never avoids the tortured extremes of so many precious young American players. He also seems to enjoy displaying numerous permutations of the organ's ensemble. Where Tracey seems to use certain basic ensemble combinations, Rawsthorne constantly makes the current large chorus sound subtly unlike the previous one. If there is one drawback, it is cautious tempi. Some restraint is often welcome in these oft-rushed pieces, but the music occasionally demands more speed than Rawsthorne seems willing to give it.

The Liszt B-A-C-H is the most prone to this syndrome, not helped by the piece's tendency to sound like a series of vignettes. Hearing Rawsthorne play Reger, however, may explain where Tracey learned to do it so well. Rawsthorne's *Benedictus* unfolds like a tender, supple choral piece. He makes real sense of Reger's surprise modulations, and as the piece builds, he opens the organ shamelessly but always with purpose and in stride. The Toccata displays a constant variety of touch and registration. Rawsthorne makes glorious build-ups, while always letting the room provide its share of the drama. Because he starts small, the large combinations sound enormous, and when it seems that all has been drawn, he couples in the rest. It may be the disc's finest selection.

Reger is an apt introduction to the Reubke, another piece which can easily become an unrelated series of events. Rawsthorne is on his best ground here, infusing his Reger's sense of ordered architecture with equal drama and real imagination. For example, many players begin the fugue at a moderate tempo and gradually accelerate as the piece builds. Rawsthorne follows suit, but expands on the concept by introducing large ritards at key points, from which he resumes at an even faster pace than before. This approach



Henry Willis, left, and G. Donald Harrison

lends real shape to the fugue, while making its length more digestible. Rawsthorne is careful to articulate the piece's many left-hand broken octaves, and his transitions have a particular rhythmic sensibility which also helps to bind the piece together. Occasionally, there is an overly relaxed page or a ritard which hinders the forward direction of the music. Sometimes, the result is an actual hesitation, perhaps spoiling a dramatic effect it was intended to create. At other times, however, Rawsthorne will surprise us with a thrilling surge forward.

Rawsthorne's registrational imagination intensifies the piece's more delicate moments. From the delicious opening line on the 16 and 8 Choir Clarinets, Rawsthorne haunts us with the organ's eerier colors. The middle section features dialogues between clarinet and trumpet solos, as well as cameo appearances by the French horn. Where Reubke indicates Harmonica, Rawsthorne does not limit himself to one registration, but offers us various flute colors, and eventually the French Horn — highly suitable for the last such phrase.

Rawsthorne's Franck is somewhat conservative. His registrations are the originals modified. For example, the opening ensembles of the a minor Choral include mixtures, while the choral sections are played on flues only with no trumpet. While solid, these performances lack the creativity and spontaneity of the Reger and Reubke. Part of the difference lies in dynamic phrasing. Where Rawsthorne lends dynamic interest through registrational changes in the German pieces, the Franck offers less opportunity. Rawsthorne phrases so beautifully with the box that one wishes he did it more often.

This disc is well worth having: for the durability of its performances, the insightful Reger and Reubke, and the fine recorded sound. While not as atmospheric as the Mirabilis recording, the effect is entirely plausible and the organ sounds magnificent. A tribute to both of these players is their mastery of the Infinite Speed and Gradation Swell engines, far from the normal sort of expression device. Developed in 1933 by Aubrey Thompson-Allen (later Curator of Organs at Yale University), these complex swell motors were designed to permit an infinitely slow box opening, while also allowing for instantaneous open and shut for accents. An unusual swell pedal controls these motors. The pedal rests in a halfway open position, spring-loaded in either direction. Pressing the pedal open causes the box to open, at a speed relative to how far the pedal is depressed. Press the pedal a little way and the motor will operate at its slowest speed; pressing the pedal entirely will snap the box open. A gauge indicates the shade position. As can be imagined, these boxes require a great deal of practice for good phrasing.

Two final thoughts on Willis III. First, our three largest Cathedrals — New York's St. John the Divine, Washington's National and San Francisco's Grace all received Skinner or Aeolian-Skinner organs. As each Cathedral has been finished, each organ has been found to be inadequate and has received considerable rebuilding and enlargement. While the Liverpool organ has had minor modifications, such as the remodeling of the original unenclosed Choir into a Positif and minor alterations and exchanges, the full ensemble remains essentially intact. Several reports indicate that it was deafening in 1926 (when only about a third of the Cathedral was built); now that the building is complete, Willis appears to have been right all along.

Second, consider Willis's letter to G. Donald Harrison after Willis spent three weeks in America during September, 1952. In three quick pages, Willis summarizes Harrison's career, succinctly identifying the successes and failures, and pointing to dangerous and unmusical tendencies in Harrison's latest work. It is not merely a demonstration of Willis's remarkable ability to absorb the whole style after exposure to merely a few examples. Forty years later, Willis's assessment is still candid, entirely accurate, and a viewpoint many Harrison scholars have come to adopt. Perhaps because we cannot look past Willis's III pomposity, we might be overlooking his best lessons.

Jonathan Ambrosino, Los Angeles



The Echo of E. M. Skinner's op. 645 of 1927 speaks to this view of the nave floor at Epworth-Euclid United Methodist Church, Cleveland. The Echo has recently been restored.

ORGAN UPDATE

LEVELAND ORGANBUILDER Carl Emerson has recently restored the Echo division of the 1927 E. M. Skinner op. 645 at Epworth-Euclid United Methodist Church in Cleveland's University Circle, according to OHS member Joe Horning. Located ten stories above the nave floor, the Echo speaks into an ocatagonal dome and consists of chimes and five 8' voices: Rohrflute, Vox Angelica II, Unda Maris II, Vox Humana and Orchestral Oboe which were raised in pitch to match the substantial rebuild to 4-73 by Holtkamp in 1953-54 as op. 1669, reusing 29 Skinner ranks. There had been no Echoes since the division was damaged by water in the 1980s.

No organs are known to have suffered damage during the midwestern floods during the summer of '93. Several organ service firms report that no damage or loss had come to their attention. However, water came to the steps of the workshop of the Levsen Organ Co. in Buffalo, iA.

Bozeman-Gibson & Co. op. 24 of 1984, a 2m Silbermann-style tracket built for the State University of New York at Stony Brook, was badly damaged in February when a water main burst and flooded the hall where the organ was situated. The organ was moved to storage in New Hampshire where it will be allowed to dry for a year before restoration begins.

An early William Schuelke tracker of 9 manual ranks and two pedal ranks is being restored by Ronald Wahl of Appleton, wi, for First Presbyterian Church of Wanakee, wi, with completion anticipated in December, 1993. The organ was formerly located at St. Michael's Episcopal Church, Arlington, Tx, where it was moved ca. 1981 by parties unknown. The organ was previously located at Spring Bank Monastery, Oconomowoc, wi. Perhaps built with a windchest intended for another organ, the manual chest has eleven sliders, two of which never had nines.

A derelict J. H. & C. S. Odell 2m tracker has been located at St. Peter's Episcopal Church in Key West, FL, by Thurlow Weed, chimes master and secretary at St. Paul's Episcopal Churchin Key West and former organbuilder with Guzowski & Steppe of Fort Lauderdale. The instrument is located in the gallery of the financially bereft St. Peter's, where it was installed second hand ca. 1946 to replace a reed organ. Mr. Weed found legends on the oboe skyracks and tracker guides identifying the instrument as having been built in 1891 for St. Agnes Morning Chapel in New York, Members of St. Peter's predominantly Black parish regret that a former tector sold most of the pipes some years ago without their knowledge. As a volunteer, Mr. Weed is cleaning the organ and has ordered new tracker stock to replace wire and nylon string, and has secured the donation of leather for its bellows from Columbia Organ Leathers, He seeks further dona-



Odell, Key West, before repairs began

tions of funds and materials to make the instrument playable at St. Peter's Organ Fund, 800 Center St., Key West, FL 33040. The original, "classic revival" specification:

tion:
GREAT 58 notes
8' Open Diapason
8' Melodia
8' Dulciana
4' Principal
4' Hohl Flote
2' Fifteenth
Swell to Great
SWELL
8' Open D apason
8' Salicional

8' Stopped Diapason 4' Principal II Mixture 8' Oboe Tremulant PEDAL 27 notes 16' Bourdon 8' Basflote Great to Pedal Swell to Pedal

The 1902 Möller op. 396 tracker 2-10 at St. Paul's United Church of Christ in Woodsfield, он, was refurbished for Christmas, 1991, by the Humpe Organ Co. of Richmond, он. Because the original reservoir had already been removed, a second regulator was added to help stabilize the wind, and a modern blower was installed. The action was refurbished, the manual and pedal keys were re-covered, and the Swell Salicional was extended in the bass.

An Organ Clearing House project replaces an electronic at SS. Peter & Paul Roman Catholic Church in Norwich, cr. Jeremy Cooper and Richard Hamar are rebuilding and enlarging a 1903 Jesse Woodberry & Co. 2-9 tracker, op. 220, removed from the Masonic Hall in Lansingburgh, NY, near Troy.



ca. 1830 organ, de-accessioned & for sale

The Ford Museum in Dearborn, MI, has de-accessioned a handsome chamber organ built ca. 1830 by an unknown American artisan, probably in upstate New York. Now owned by organbuilder Susan Tattershall of Rhinebeck, MY, the organ is for sale completely restored for \$18,500. The case of cherry features four black chinoiserie columns in the base and gold leaf on the cornice. The three stops are Open Diapason 8', Stopped Diapason 8', and Principal 4'.

In the March-April 1993 issue of the Auto Club Magazine published by AAA of Reading and Berks Counties, PA, a full page with photographs is devoted to the centennial celebration conducted during September, 1992, at Frieden's Union Church in Shartlesville, PA, for its 1891 Thomas Dieffenbach organ. The article relates that the organ was "retired" in 1960 in favor of an electronic substitute, another one of which is in unfortunate use. Nonetheless describing the real organ as "magnificent," the congregation lavished \$500 on it for repairs and tuning.



1891 Dieffenbach, Shartlestown, PA

Lost on October 20, 1991, during the firestorm that consumed more than 3,000 homes in the hills around Oakland, ca, were some 6,750 organ recordings on CD, LP, and tape in the collection of OHS member Edward Lawson who had personally catalogued them, including more than 400 entries for Bach's BWV 565 alone.

The 1876 John George Pfeffer organ at St. Stanislaus Roman Catholic Church in Spillville, IA, figured prominently in celebrations of Antonin Dvorak's visit to Iowa in 1893. A "Remembering Dvorak" celebration began the week of August 6 with a concert played by OHS member William Kuhlman of Luther College in Decorah on the Pfeffer organthat Dvorak

played for daily Mass. National Public Radio's "All Things Considered" covered the event with snippets of Kuhlman's playing and an interview. On September 12, the nationally broadcast "St. Paul Sunday Morning" featured an interview and Kuhlman's performance on the Pfeffer of Dvorak's Preludes & Fugues and his Biblical Songs, Op. 99 (which were also played by Elizabeth Stodola during the 1986 OHS convention visit to the organ).

The Community Church U. C. C. of Vero Beach, Ft., has received the 1896 Morey & Barnes op. 166, a 1-7 tracker, and installedit in Grace Chapel. Thomas-Pierce, Ltd., of Palm Beach sold the organ for installation under the direction of Dr. Raymond E. Adams, organist of the church who reports, "we finished installing the organ by Friday (June 4, 1993) at



1896 Morey & Barnes, Vero Beach, Fl.

6:15 p.m. and the wedding began at 6:30!" As reported in this column in 35:3, the instrument was moved to the residence of Thomas R. Thomas of Palm Beach through the Organ Clearing House from Welsh Congregational Church, Granville, NY.

The 1899 Jesse Woodberry & Co. organ in the Church of the Good Shepherd, United Methodist, of Green Island, NY, has received restorative repairs from the Carey Organ Co. of Troy, including releathering of the reservoir, retaining the double rise. Visited during the 1967 OHS convention, the 2-7 tracker was erroneously reported as having been built ca. 1912. Keith Williams of the Carey firm reports that it was built for a previous editice and moved to the new and present building in 1912, "with each member of the Sunday School carrying one pipe down the street," an exercise still happily recollected by parishioners.

The Carey lirm has also refurbished the ca. 1900 Jesse Woodberry & Co. 2-7 tracker at St. Mary's Roman Catholic Church in Stuyvesant Falls, w. Scheduled with regular maintenance over the past seven years, the refurbishment included new leather nuts, a larger reservoir in substitution of an undersized replacement, and general repairs.



1899 Woodberry, Green Island, NY

The Elizabeth F. Cheney Foundation has given \$2,500 toward a matching grant to the George Eastman House in Rochester, NY, so that the PlayRite Music Roll Co. of California may supply 200 newly cut Duo-Art rolls for use on the Aeolian organ at Eastman House and so that the organ can be maintained. In 1992, volunteers from the Rochester Theatre Organ Society refurbished the organ and connected the roll player, enabling demonstrations to visitors. Seventy of the organ's 120 ranks are operational, the balance having been lost in a fire in 1978. A 3m organ was built in 1905 as op. 947 and was enlarged to 4m in 1918 as op. 1416. According to an Eastman House press release, George Eastman hired an organist to play each morning and evening while he dined. Contributions toward the project may be made in

the amount of \$25 or more to Eastman House, Organ Roll Project, 900 East Avenue, Rochester, NY 14607.

Brian Sullivan, president of the Obermeyer Organ Co. of Minneapolis, reports that his firm performed restorative repairs in the spring on the 2-14 J. W. Steere tracker built in 1893 and located in First Baptist Church, Owantonna, MN. Originally donated to the church by the Pillsbury family, the organ contains a 5'x10' reservoir with three folds, releathered as built.

The Obermeyer firm refurbished in June, 1992, the ca. 1912 Vogelpohl & Spaeth 2-9 at St. Matthew's Lutheran Church, Missouri Synod, in Mountville, MN, a rural part of Gaylord. The tubular action was electrified years ago, but the flat pedal keyboard remains. WTVP

MINUTES

National Council Louisville, Kentucky

17 July 1993

Roy Redman called the meeting to order at 9:30 a.m. Present were Councilors Kristin Farmer, James Hammann, Roy Redman, Tom Rench, Timothy Smith, and Ruth Tweeten. Also present were Executive Director Wm. T. Van Pelt III and Alan Laufman. Acting Secretary.

Bill Van Pelt presented a report from Treasurer David Barnett. The report was reviewed and accepted with many thanks.

The following reports were presented: Bill Van Pelt, Executive Director; Ruth Tweeten, Councillor for Conventions; Kristin Farmer, Councillor for Historical Concerns; Timothy Smith, Councillor for Education; Patrick Murphy, Councillor for Organizational Affairs; John Ogasapian, Councillor for Research & Publications; James Hammann, Vice President; Kristin Farmer, Slide-Tape Committee; Timothy Smith, Organ Citation Committee; Stephen Pinel, Archivist; Alan Laufman, Convention Coordinator and Handbook Editor. All reports were reviewed and accepted with thanks.

Council then considered the 1993-94 budget. Jim Hammann moved, with Timothy Smith seconding, that the "Acquisition and Operating Expense Line Item for the Archives be increased from \$8,211 to \$10,000." The motion passed. Kristin Farmer moved, with Tom Rench seconding that "Council approve a budget of \$224,089." The motion passed.

Ruth Tweeten moved, with Kristin Farmer seconding, that "Council establish a Student (ages 14-22) Discount Rate of 25% for O.H.S. Conventions. The motion passed.

Timothy Smith moved, with James Hammann seconding, that "Council authorize a feasibility report on producing a video to showcase organs cited by the O.H.S. as having '... exceptional historic merit...' for use in promoting the work of the Society. The motion passed; Council asked Timothy Smith to chair a committee to submit a report to Council by the Winter Council meeting, 1994.

Kristin Farmer moved, with Ruth Tweeten seconding, that "Council accept the proposal for a new Agreement between Rider College and the Society, as drafted by the Archives Governing Board, with the deletion of the word 'adequate' in Article 13." The motion passed. Bill Van Pelt will communicate with Rider College.

Kristin Farmer moved, with Timothy Smith seconding, that Marilyn Stulken be named a member of the Publications Committee." The motion passed.

Timothy Smith moved, with Ruth Tweeten seconding, that Council accept the resignation of Kristin Farmer as Chairman of the Slide-tape Committee, with thanks for her years of service. Council appointed Jon Moyer as her successor.

The meeting adjourned at 4:20 p.m.

Annual Meeting

Louisville, Kentucky

19 July 1993

President Roy Redman called the meeting to order at 2:10 p.m. The minutes of the 1992 meeting were accepted as printed in *The Tracker*. A moment of silence was observed to honor those members who died during the last year.

Bill Van Pelt presented the Treasurer's report for David Barnett. He then presented his own report, concluding with his thanks to the outgoing Council. He observed that \$17,000 has been raised for the Archives.

Ruth Tweeten reported as Councillor for Conventions. She thanked Keith Norrington and his committee for their work; Keith then presnted Mary Bill Bauer with the "Tuba Marybilis" award. Scot Huntington reported on plans for the 1994 Convention in New Haven, Connecticut.

Julie Stephens introduced the current Biggs Fellows.

Kristin Farmer presented the report of Tim Smith, Councillor for Education. Bruce Stevens has resigned as Chairman of the Historic Organs Recitals Committee, and Marilyn Stulken has been appointed as the new Chairman of the Committee. Jon Moyer has been appointed to succeed Kristin Farmer as head of the Slide-Tape Committee. The Citations Committee, headed by Timothy Smith, has been very active.

Kristin Farmer presented a report as Councilor for Historical Concerns, including a report from Stephen Pinel, Archivist.

There being neither old business nor new business. the Tellers the results of the election. President: Kristin Farmer, Vice-President: Thomas Bench; Secretary: Richard Ouellette; Councillors: Michael Barone, four years: Lois Registein, four yearn; Peter Sykes. four years; Jonathan Ambrosino, two years; Cheryl Drewes, two years: Richard Walker, two years.

A new Nominating Committee was selected as directed in the By-laws, with the results reported Thursday evening. Roy Redman will chair the Nominating Committee consisting of Isaiah Hyman. Lamar King, Rick Morrison, and Peter Picerno.

Minutes reported by Alan Laufman, Acting Secretary



As opus 1347½, Henry Pilcher's Sons rebuilt in 1927 an unknown, earlier organ (perhaps a Kimball from the 1890's) at St. Anthony's in Louisville, which burned in 1938. The Pilcher firm would cease operations in Louisville six years later, having been acquired by the M. P. Möller Co.

A Survey of Kentucky Organbuilders

by Michael D. Friesen

THE "SOUTHERN" STATES of this country are not particularly known as centers of organbuilding prior to the 20th century. This region was less populous than the New England, Atlantic, and Midwestern states, and had more of an agrarian economy. During this time only a few cities in this area saw the presence of organbuilders.

Kentucky, traditionally thought of as a southern state, had a number of builders, mostly concentrated in the cities of the Ohio River Valley, blurring the "southern" distinction, since there is considerable evidence of the migration of such craftsmen between northern Kentucky and southern Ohio or Indiana. The total number of organbuilders was relatively small, and they did not produce organs in large volume, rarely installing them outside of the area. The Pilcher firm of Louisville, Kentucky, is the exception in terms of quantity and geographical coverage.

Since very little has been discovered about most Kentucky organbuilders, this survey is appropriate as a first step in addressing the gap in published organ history. The primary sources used for this study were city directories and state gazetteers, combined with selected U.S. census information. In some cases other documentation was used and is so noted. A reasonable effort was made to trace

the paths of various builders from state to state based on available clues, but an exhaustive search beyond Kentucky was not pursued. Builders and other persons directly connected with the organ trade are presented here in roughly chronological order. This overview is limited to the 19th and early 20th centuries.

John Conkey, Louisville

The first known Kentucky organbuilder was John Conkey, who appeared in the 1851 Louisville directory as John Koenke, "organ and piano maker." His address was given as the north side of Jefferson Street between Jackson and Hancock Streets. He appeared in the 1855 directory as John Conkey, an "organ maker" on Preston Street, between Gray Street and Broadway. Although he was not found in the 1858 directory, the 1859 edition showed him as an "organ maker" on the south side of Green Street between Clay and Hancock Streets. The 1859 gazetteer provided the same infor-

Michael D. Friesen specializes in Midwest organ history and is Research/Archives Chair of the Chicago-Midwest Chapter of the OHS. He was National Secretary on the OHS from 1987 to 1991 and has received two American Organ Archives Fellowships. He contributes frequently to The Tracker.

An Explanation of the Sources and Finding Aids

Because this article relied heavily on three major types of sources, the reader is provided here with a brief explanation of the documentation. It is important to understand that the availability of sources and finding aids sometimes limited the presentation.

CENSUSES

At the present time, the following census finding aids exist, published by private companies: complete indices for Kentucky censuses through 1870, and for Ohio censuses through 1860, then 1880. The Soundex was otherwise employed for the 1880 and 1900 through 1920 censuses as applicable. It is possible that some additional information may come to light when full indices become available. In some instances a line-by-line search for enumerations was made anyway because of the deficiencies of the finding aids.

CITY DIRECTORIES

Louisville city directories were published as early as 1832, followed by sporadic editions in the years 1836, 1838, 1841, 1843, 1844, 1845, 1848, 1851, 1852 (a reprint of 1851), and 1855. A directory of only businesses was published in 1850 as well. Starting in 1858, publication became more regular, with annual directories by one publisher or another through 1870 except for the years 1861, 1862, 1863, and 1868 (the directory with the cover date of 1861 is a duplicate of the 1860 edition). A directory of only businesses was also published in 1864. In 1871 and thereafter, Caron's yearly directories were consistently released. Similar situations apply to directories published for other cities where organbuilders lived.

Each directory was searched in three places: the residential section, the business section, and the "names too late" columns, sometimes also referred to as "additions, corrections, and removals" or variants thereof.

STATE GAZETTEERS

State gazetteers, which identified firms and tradespeople throughout a state by city and type of business, are an aid to finding organbuilders who might otherwise escape the attention of historians. Unfortunately, such tomes were often considered as ephemera, and today they are hard to come by, although they are a valuable research tool for evaluating social, economic, and commercial activity. However, they too have their limitations. Ostensibly the gazetteers listed all firms and proprietorships, but in reality this may not have been true. Although it was said that receipts from advertising and from the sale of the books themselves covered the cost of their compilation, it appears that there actually may have been a charge to be listed, just as there was for being listed in many of the biographies in county histories published at the time. The author has found various instances in which known organbuilders were not listed; perhaps they declined to pay for an entry.

Kentucky gazetteers, found under variant titles, such as "gazetteer and shipping guide" or "gazetteer and business directory," were published irregularly. The author found editions for only the years 1859, 1865, 1870, 1872, 1879, 1881, 1883, 1891, 1895, and 1907. Based on the volume numbering of the principal publisher, R.L. Polk & Co., there should have been other editions dated around 1877, 1887, and beyond 1895, but none are known to exist. Similar comments apply to gazetteers of other states. Because of the gaps, readers should keep the limitations of the sources in mind when references to years are made.

HOLDINGS

Searches were conducted in the Louisville Free Public Library; the Filson Club Library of Louisville (akin to a historical society for Louisville); the Kentucky Department of Libraries and Archives and the Kentucky Historical Society, both located in Frankfort; the Cincinnati Public Library; the Kenton County Public Library in Covington; and in Chicago, the Newberry Library and the Regional Branch of the National Archives and Records Administration.

mation. He was found in 1860 as an "organ builder" living at 603 East Green Street, which was in the same block as the 1859 location, but on the north side of the street. (Green Street was subsequently renamed Liberty Street.) He then disappeared from directories.

Conkey was enumerated as "John Konkey, organ builder" in the 1860 Federal census of Kentucky, with his birthplace given as "Hanover," which undoubtedly referred to Hannover, Germany. It is clear that he had anglicized his name, as neither Conkey nor Konkey is recognized German orthography. He was 47 years old, thus born c.1813 and had \$800 value of personal property. His wife Mary was shown as age 44, also born in "Hanover," and there were three children: John, age 17, a music teacher, born in Ohio; Louisa, age 8, and Frank, age 5, both born in Kentucky. Conkey could not be found in the 1840 or 1850 Ohio censuses, nor the 1850 or 1870 Kentucky censuses, under any obvious variant spelling.

Interestingly, Conkey was located only a few doors away from organbuilder Joseph Prante during the 1858-1860 period outlined above. However, considering that he had a separate listing in the business section of the city directory, it does not appear that there was a business connection to Prante.

On the other hand, a rather curious advertisement appeared in an 1850 directory of Louisville businesses, placed by Peters,

PETERS, WEBB & CO.

AND DEALERS IN

PIANO FORTES, MUSIC,

AND

MUSICAL MERCHANDIZE,

Main Street, next door to Bank of Louisville.

Organ Building.

We are fully prepared to build Church and Parlor Organs, of any required number of Stops, and style of finish warranted equal to any made in the Union, and sold at low prices.

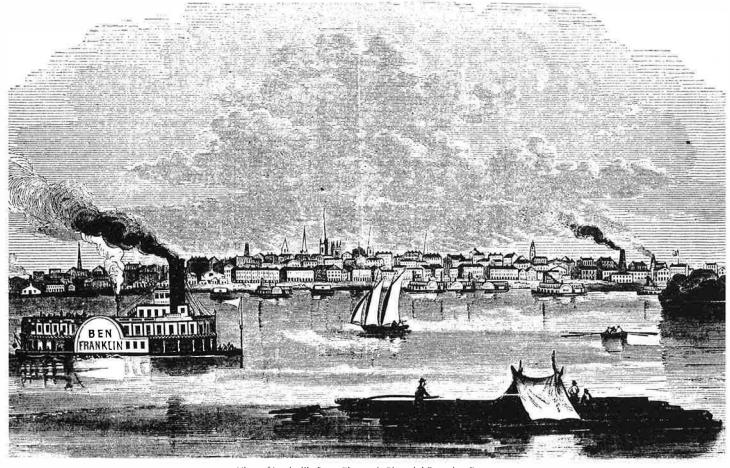
Piano Fortes Repaired and Tuned.

Having in our employ competent workmen, we are prepared to tune and repair Pianos in the best manner, and at low rates.

Every description of Musical Instrument repaired to order.

Persons wishing a Tuner or Repairer to go to the country will apply by letter.

Webb & Co., a music dealer.² Announcing the availability of organ building services, it was couched in such a way that the meaning plausibly included pipe organs (see illustration). However, neither Henry J. Peters nor Benedict J. Webb, the partners, were organbuilders, nor was any employee having that function identified. A careful cross-reading of the two city directories nearest in date to the 1850 compilation was undertaken, but led only to circumstantial evidence. The 1848 directory yielded no clues, but in the 1851 edition a business listing appeared for two piano makers, Thomas P. and Timothy Cragg, who had set up a shop on the east side of 5th Street between Main and Market Streets. However, a separate venture entitled "Peters, Cragg & Co., piano forte manufacturers," also appeared, located on the north side of Market Street between Jackson and Hancock Streets, which was clearly a partnership of two of the abovenamed men. The Peters, Webb & Co. advertisement in the 1851 directory announced the manufacture of pianos, but not of organs. Since the Peters, Cragg & Co. location was very near that of Koenke (within the same cross streets and just a short block



View of Louisville from Gleason's Pictorial Drawing Room Companion, Sept. 2, 1854

north), there may have been a connection among all three entrepreneurs, and thus Koenke might have been the organbuilder meant by the 1850 announcement. Future research may solve this mystery.

No specific Koenke/Conkey material could be found in local archives, so neither his training nor the extent of his work is known. A review of individual church records would undoubtedly turn up documentation of instruments he built. There is evidence of at least two Conkey organs, built for Second Presbyterian Church in New Albany, Indiana, and for St. Boniface R.C. Church, Louisville, both dating from the 1850's.³

Joseph Wekerle, Louisville

The firm of "J. Wekerle & Co., organ builders" appeared in the 1855 edition of the Louisville directory at Fourth Street between Main and Market Streets. However, the partners of the company (if there were any) were not listed, nor was Wekerle's first name. That directory listed employers for most persons, but a line-by-line reading of the entire residential section did not result in anyone being clearly identified as a Wekerle employee. William D. Gotshall, a music dealer, had his store at "101 Fourth Street, between Main and Market," wherein a connection might lie. However, he did not previously appear in directories, and had died by 1858, when the next edition appeared, since his wife Mary was listed as a widow. No other information about Gotshall could be found.

The Wekerle name was not found again until 1860, where "Joseph Wekerle" was listed only in the residential section of directories as a "piano maker" living on Market Street between Sixth and Seventh Streets. Since there was no entry in the business section, it would appear that he was working for a piano manufacturer at the time, rather than as an independent maker. Thereafter he disappeared from directories. He was also never listed in state gazetteers.

He could not be found in the 1860 Kentucky census, but in the 1870 enumeration of Louisville, there was a John Wekerle listed as a cabinetmaker, age 50, born in Württemburg. He lived in a

boarding house with two other men, Jacob Runell and Levi Cole, both shown as piano makers. Runell was not listed in city directories at that time, but Cole worked for Hinzen & Rosen, a Louisville piano manufacturer. The Wekerle surname is unusual enough that one wonders if Joseph and John were one and the same. No connection is evident from the limited documentation available.

The Prante Family

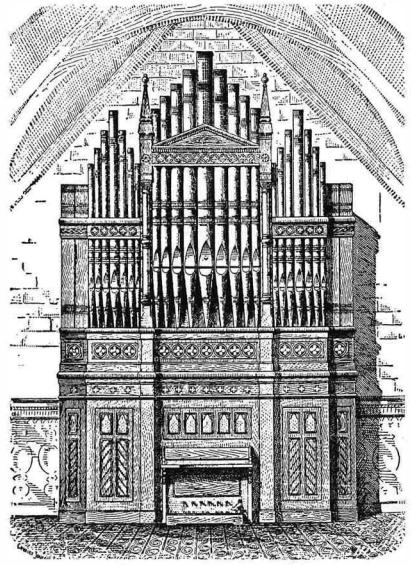
Joseph Prante, who arrived in Louisville about 1856, was the third organbuilder known to have come to Kentucky. He and his later descendants, especially his son August Prante, became well-known in Louisville. The Prantes are covered in a companion article which appeared in the previous issue, 37:2:8.

John F. Scheinhoff, Covington

Scheinhoff came to Kentucky from Ohio, and had trained with Matthias Schwab and then Johann Koehnken & Co. of Cincinnati, just across the river from Covington. The spelling of his surname alternated between Scheinhoff and Scheinhoff in sources, but "Scheinhoff" was correct.

He was first listed in Cincinnati directories in 1856 as "Jno. Schenhoff," living at 139 Plum Street, but with no occupation given. Thereafter he was listed as an "organ maker" or "organ builder" at 555 Sycamore Street (the address of Schwab, and later Koehnken), residing at 543 Race Street in 1858 and at 537 or 535 Sycamore Street thereafter.

John moved to Covington in 1867, where he spent the rest of his career. He established a shop and residence on the south side of Sixth Street, three doors west of Washington Street, which became addressed as 57 W. Sixth Street in 1869. This location was alternately referred to as the "north side of Pike Street, third door west of Washington Street." Inasmuch as Pike was the next cross street south of 6th Street, the block is clearly identifiable. Indeed, an 1877 city atlas clearly shows that his property had a house fronting on 6th Street and a second building, undoubtedly the shop, at the rear. His manufactory was literally in the shadows of Mother of God R.C. Church, since it was in the fifth (albeit larger) lot west of



This drawing of an unidentified organ appears with a section describing the Pilcher firm in Illustrated Louisville, Kentucky's Metropolis, published in Chicago, 1891, by the Acme Publishing & Engraving Co..

Washington Street. "Mutter Gottes Kirche," as it was titled on the atlas, acquired a large organ from Koehnken & Grimm in 1876 (see back cover of *The Bicentennial Tracker*), and Scheinhoff was a member there. John remained at this location the rest of his life. The building no longer exists; the site is now part of a parking lot for the church.

He was usually listed as an "organ builder," although with these exceptions: in the 1872 state gazetteer as an "organ builder and musical instruments repairer" (the only gazetteer in which he was ever to be found); in the 1874 Covington directory as an "organ builder and piano tuner"; and in the 1880 edition of the directory as an "organ builder and repairer, tuner of pianos and all kinds of musical instruments."

Organbuilding and allied arts seem to have been a family enterprise. Unfortunately, no details about Scheinhoff's instruments are known, and none are believed to survive. Some information about the family has been gleaned from 1870, 1880, and 1900 Kentucky census information. He could not be found in the 1860 Ohio census finding aid, although that may be due to nothing more than garbled orthography, since such proved to be the case in Kentucky. John was born on September 30, 1821 in Bavaria, and emigrated to the United States in 1839. By 1870 he had \$6,000 value of real estate and \$600 value of personal estate. His sons John M. (sometimes referred to as John Jr.), born in 1855 in Ohio, and Frank, born in 1862 in Ohio, also became organbuilders, working with their father. John and his wife Margaret also had four

daughters, but details about the female members of the family are not recounted here.

John apparently retired from organbuilding about 1888, as that year he was listed only as a piano tuner, and his entries in the 1890 and subsequent editions gave no occupation. He died on January 19, 1905, and was buried at Mother of God Cemetery in Covington. John Jr. was listed as an organbuilder only through the 1882 edition; thereafter he became a hostler, then a fireman. He died in 1933. Frank was listed alternately in directories as an organbuilder and as an employee at the wire works, but his last connection with the family business appeared in the 1886 edition; thereafter he became a letter carrier, then a carpenter. He died in 1937.

The Pilcher Family, Louisville

The most famous and prolific Kentucky organbuilders were undoubtedly the Pilchers. Because of the complicated family chronology and because of their prominent position in Kentucky organbuilding, the Pilchers will be treated in greater detail in separate articles by other authors. However, a brief summary here is appropriate.

Henry [Sr.] (1798-1880), the patriarch of the family, came from England to the United States in 1832 to ply the organbuilding trade, working in New York, New Jersey, and Connecticut in various years. His sons, Henry [Jr.] (1828-1891) and William (1830-1912), moved to St. Louis in 1852 to build organs, and he joined them shortly thereafter. In 1863 the firm relocated to Chicago, and Henry returned to New Jersey for his retirement. While not burned out in the Great Chicago Fire of 1871, the Pilchers apparently suffered financially due to the unsettled business conditions, so they decided to relocate. Henry [Jr.] and his sons moved to Louisville to build organs, and William and his sons moved to various cities in the South before ending up in New Orleans by the early 1880's.

The Louisville business was formally established in 1874, and was styled "Henry Pilcher & Sons," the partners being Henry, Henry W. (1855-1930), and William E. (1859-1946). However, no entry as such appears until the 1877 directory. Henry was first listed as an organbuilder in only the residential section of the 1875 directory, living at 656 Portland Avenue near 25th Street, and in 1876 he had both a shop and home at the same address. The sons were not listed those two years. In the 1877 edition, the firm was shown at 5 34th Street, near Water Street in the Portland section of Louisville.

(Portland had been a separate town, but was absorbed by Louisville. Although this annexation occurred in 1852, it is clear that the area was still referred to by its original name.)

The shop location remained in that general vicinity through 1883. For example, in 1878 it was addressed as 160 Water Street near 35th Street, opposite the Portland Ferry; from 1879 to 1881 it was located at 7 34th Street, near Water Street. The 1879 gazetteer gave the address as 5 & 7 34th Street, which could have meant two adjoining buildings, since that was the 1877 location. In 1882 and 1883 the manufactory was at 108-110 34th Street. Finally in 1884 the Pilchers settled in at what would become their permanent location, 914 (and ultimately 914-922) Mason Avenue. The company had been renamed "Henry Pilcher's Sons" on March 12, 1883, and first appeared in directories with the new name in 1884, concurrent with the move. The shop building, including a 1925 expansion, still exists, now used by a moving and storage company. The firm was also later known as "House of Pilcher."

The 1898 directory specifically listed Harry W. Pilcher (Harry was the nickname for the above-mentioned Henry W.) as an independent organbuilder at 1835 1st Street, but such an entry appeared in the business section only that year. Thereafter Harry apparently worked on his own in Louisville, based on entries appearing only in residential sections of directories through 1901. He then moved to Lexington, Kentucky, but how long he was active there or why the split occurred is unknown.⁹

The Pilcher firm ceased operations in 1942, with the assets being bought by M. P. Möller, Inc. in 1944.

John McMahel, Newport and Louisville

The first evidence of McMahel is found in Cincinnati, where he was listed in the 1876 city directory in both the business and the residential sections as an "organbuilder," with his business at 107 E. 5th Street and his residence in Covington. He first appeared in the business section of the 1878 Newport directory as an "organbuilder" at 232 Bellevue Street. However, in the residential section, he was stated to be a "reed organ builder" with his shop at 230 Bellevue Street and his home at the adjacent 232 location. (Newport is a community adjacent to Covington and thus also across the Ohio River from Cincinnati.)

In 1880 McMahel's occupation was given as "rat traps," and he lived on the north side of Southgate Street between Columbia Street and Central Avenues. He was not listed in the 1879 or 1881 gazetteers, nor could he be found in Newport in the 1880 census.

John then moved to Louisville, where the 1882 directory showed that he lived at 525 E. Market Street and worked as a carpenter for William M. Gage, proprietor of the Green Street Planing Mill at 737-39 W. Green Street. In the 1883 directory his entry read "organs, etc.," and he lived on Catalpa Street at the southeast corner of Dumesnil Street in the Homestead section of Louisville. The 1883 gazetteer listed him as an "organ builder" in "Homestead." The 1884 and 1885 directories stated his occupation to be "organ builder"; he moved his residence to the north side of Bismarck Avenue (now Hale Avenue) between 26th and 27th Streets in the latter year. He was not listed thereafter. All of these entries were in the residential section of the directories only; he never appeared under the "Organ Builders" category of the business sections. No details about his training or the instruments he built could be found.

Owing to the fact that his surname is rather unusual, it seems likely that John was related to James F. McMahel, who received Patent No. 166,214 on August 3, 1875 in Oxford, Ohio for a reed organ stop action. However, no one with that surname could be found in the available Ohio census indices. Directories were usually quite clear in the use of the term "organ builder" to mean pipe organs, so based on the evidence presented above McMahel probably worked at both reed and pipe organ manufacture. A definitive answer awaits further discoveries.

Edward Bernhardt, Louisville

Bernhardt appeared as an "organ builder" at 443 Preston Street in an 1884-85 *Courier Journal Business Directory of Louisville*, although he was not in the regular city directory for the same year. The 1885 city directory gave the same information under the residential headings, but he was listed under "musical instruments" in the business section. That same year a Herman Bernard, possibly a relative, was shown at 156 E. Jefferson Street as a musical instrument manufacturer, with an identical entry for 1886. However, Edward was no longer in directories after 1885, and no other details have been discovered.

The Bernhardt appearance seems almost uncanny, as one "Edward Bernhadt" was listed in New York City as a musical instrument manufacturer in 1885 and 1886. The surname was likely misspelled in New York directories, as "Bernhadt" is not typical German orthography. This was probably the same person as the "Edw. Bernhard" reported as a New York organbuilder in the 1870 census. Since the name Bernhardt has not been otherwise found elsewhere in American organ history, one wonders if the Louisville and New York men were one and the same, particularly since there is also the possibility of Edward having been related to a Hartman Bernhardt, who was an organbuilder in New York from 1873 to 1891. However, no other details about Hartman are known.

Foerg & Ollesch, Louisville

The partnership of Benjamin Foerg Jr. and William Ollesch first appeared in the 1903 directory, located at 45 Stoecker Avenue, which was the Foerg residence. It was a short-lived venture, lasting only until 1904.

Little is known about Ollesch. The 1903 entry was the first appearance of Ollesch in Louisville, and his prior background has not been determined. In 1905 Ollesch took a position as carpenter with Louis Keller & Son, a contracting and building business, and left organbuilding. From the 1910 census, it is known that he was

Kentucky Organbuilders Location Summary

_	,
Covington	
1867 - c.1888	John F. Scheinhoff
c.1904 – c.1910	J. Benjamin Wagner
c.1910 - c.1913	Joseph E. Prante
	Soseph B. Franse
Lexington	
1902 – ?	Harry W. Pilcher
Louisville	
c.1851 – c.1860	John Koenke/Conkey
c.1855 – c.1860	Joseph Wekerle
1856 - c.1861	Joseph Prante [then to
1030 C.1001	St. Meinrad, Indiana]
c.1866	
1867 – 1873	August Prante [1869 Louisville
1007 1075	Organ Manufactory]
1874 – 1942	Pilcher, as follows:
1874 – 1883	Henry Pilcher & Sons
1884 – 1942	Henry Pilcher's Sons [later also
1004 - 1942	House of Pilcher
1898 - 1901	Harry W. Pilcher (independent)
c.1883 - c.1885	John McMahel
c.1884 – c.1885	Edward Bernhardt
c.1892 – 1895	August Prante
1895 – 1900	August Prante & Son[s]
1895 - 1896	William H. Dolbeare
1895 – ?	John A. Myers
1896	Wright Bros.
1901 - 1903	August Prante's Sons
1901 - 1903	Foerg & Ollesch
1903 – 1904	The Prante Company
1905 – 1911	Louisville Organ & Orchestrion Company
1905 – 1911	
	Benjamin Foerg, Jr., then 1933-35 August Prante's Sons
1909 – 1929	Julius F. Holzknecht
1915	
1923	Prante & Tod
1924 – 1930	Louisville Pipe Organ Company
1931 – 1953	William T. Quilty & Son
Newport	
c.1878 – c.1880	John McMahel
Owensboro	
c.1889 – c.1891	August Propto
c.1009 - c.1891	August Prante

then age 40, yielding a birth year of c.1870, and born in Germany. However, the rest of the record's ink is so badly faded that no further information can be gleaned from the microfilm. 15

Foerg and his family had lived in Louisville for many years, the males primarily working in either carpentry or blacksmithing. They had resided since 1884 at 45 Lost Alley, which was renamed Stoecker in late 1902 or early 1903. Directory entries routinely went back and forth between "Bernard" or "Bernhardt" and "Benjamin" for his or his father's given name. The 1900 census information gives "Benjamin Jr.," while the name "Bernard" appears in the 1910 enumeration. Perhaps one or the other was a middle name and used interchangeably by family members, although "Benjamin" seems to have been the preferred version.

Benjamin Jr. was undoubtedly trained by August Prante, as the 1895 directory listed his occupation as "cabinetmaker, A. Prante," and the 1896 edition showed him as "organ builder, A. Prante." While in 1897 he had a non-organ-related employer, it is possible that the carpentry or cabinetmaking entries in subsequent years included work for Prante, perhaps as a casemaker. In 1905, after the 1903-04 partnership with Ollesch, Benjamin Jr. was shown as

a "bellows maker" rather than as an organbuilder. However, it is not clear if he was doing so independently, if he was perhaps working for the Prantes, or even if this meant forgemaking while working with the blacksmith members of his family.

From 1906 to 1909 Foerg's occupation was given as an independent organbuilder. The 1907 gazetteer did not list him. The 1910 directory gave no occupation for Benjamin; in 1911 he was a laborer; in the 1912 edition and thereafter he was shown as a carpenter. Interestingly, in 1933 and 1934 he was listed as an organ repairman, and in 1935 his occupation was "organbuilder." However, no business addresses or employer indications were given. No catalogs nor organs of Foerg or the partnership are known to exist, so further details of the scope of his work are lacking.

The only other member of the Foerg family specifically listed as working in organbuilding was August, Benjamin Jr.'s brother. He was previously shown as a carpenter, then as an organbuilder working for Foerg & Ollesch in 1903 and 1904. However, August died in November 1904. Benjamin, his father, was a cabinetmaker, and two other brothers, Frank and Joseph, were blacksmiths. Anton, another brother, had been a brewer but a listing in the 1891 directory stated that he had moved to Brooklyn, New York.

The 1900 Federal census revealed that Benjamin, then age 70 and widowed, emigrated to America in 1850. Born in Germany in the month of January 1830, he was a naturalized citizen and his occupation was stated as "old carpenter," meaning "retired." He owned a home free of a mortgage. His sons were all born in Kentucky. Benjamin Jr. was born in March 1865 and shown as a house carpenter; Joseph was born in April 1867 and listed as proprietor of a blacksmith shop; Frank was born in January 1872 and shown as a blacksmith helper; and August was born in March 1876 and listed as a "day carpenter." 16 The 1910 census showed that the oldest brothers all remained single and in the same occupations, although "Bernard" (Benjamin Jr.) was stated to be age 50, yielding a birth year of about 1860 instead of 1865. 17 Benjamin was listed as late as 1947 in directories, and may have died about then, but it was not possible to pursue Kentucky vital records from that time to determine accurate birth and death dates.

J. Benjamin Wagner, Covington

Wagner first appeared in the 1902 Covington directory as a piano tuner living at 159 E. 12th Street. In the subsequent 1904, 1906, and 1908 directories (they were usually published only

COVINGTON'S ORIGINAL PIANO HOUSE.

BEN J. WAGNER COMPANY,

——DEALERS IN——

HIGH GRADE PIANOS AND ORGANS.

No. 82 Pike Street,

COVINCTON, KY.

biannually), he was shown as an "organbuilder" living at three different addresses, respectively: 1342 Bank Lick; the northeast corner of 14th Street and Bank Lick; and 145 W. Robins Avenue. By 1910 he had became a piano retailer under the name of Ben J. Wagner at 82 Pike Street. An advertisement for this endeavor accompanies this article.

The 1910 census listed Wagner at 1132 Bank Lick Street, and gave his age as 40, yielding a birth year of c.1870. His birthplace was shown as Kentucky, and his occupation as "dealer, pianos." However, he died on June 28, 1910 of pneumonia. The obituary stated that he was 39 and had been in the piano business for many years, but made no mention of organs. ¹⁹ It is possible that Wagner was thus not an organbuilder, but may have sold reed organs. No other details have been determined.

Julius F. Holzknecht, Louisville

Holzknecht was first listed in connection with the organbuilding trade in the 1904 Louisville directory, where he was shown as an

"organ builder" with Henry Pilcher's Sons, and he resided at 3217 Bismarck Avenue. He had been listed for several previous years as a woodworker or cabinetmaker for the Hegan Mantel Company. Holzknecht's position with Pilcher was usually listed as "organ builder" through the 1914 edition, except for 1907 when he was shown as a "wood worker," and in 1909 and 1910 where the entries read "cabinetmaker." In 1905 he had moved to 1739 Bayless Avenue (renamed Bolling Avenue in 1911) and resided on that street thereafter at various addresses.

Census information is somewhat fuzzy. The only "Holzknecht" in the 1900 soundex was a Julius "Holscknecht," but the actual schedules showed that man to be a tailor. The 1910 census, however, listed Julius "Holzknecht" as age 23, born in Kentucky, and an organbuilder. He had been married for two years to Rosalie, who was 27 and also born in Kentucky. They had one son, Herman, age 1 year, 6 months, born in Kentucky. Being age 17 in 1904, he could have begun an apprenticeship with Pilcher then. His father Herman and his mother Dorothea lived with them. Herman was age 57, born in Germany, and a cabinetmaker. Dorothea was 49, also born in Germany; they had been married for 26 years, and Julius was an only child. ²⁰

The 1915 directory showed Holzknecht as an independent organbuilder at 1798 Bolling Avenue for that year only. That home, in a modest but solid working-class section of Louisville at the time, still exists. In 1916 Julius and Herman established the Art Cabinet Works at 1792½ Bolling, near their home, but the venture lasted only about a year, as no such entry appeared in the 1917 directory. Herman remained in Louisville in other occupations, but Julius was no longer listed, and no other details about him have been ascertained.

Other Louisville Firms

Two other organ firms were active in Louisville in the early 20th century: the Louisville Organ & Orchestrion Company, and the Louisville Pipe Organ Company. Both enterprises were marked by partnerships of various members of the Prante family with other organbuilders, and thus are more appropriately discussed in the companion Prante article.

OTHER INDIVIDUALS RELATED TO ORGANBUILDING

William H. Dolbeare, Louisville

Dolbeare first appeared in the 1895 Louisville directory as an independent organ tuner at 1701 Baxter Avenue. His home address was 1104 Christy Avenue. He was almost certainly the William H. Dolbeer who worked c.1886 for George A. Ryder, organbuilder of Reading, Massachusetts, and thus presumably was related to the A. R. Dolbeer who was manager of Estey's Chicago office in 1930. Perhaps he simplified the spelling of his surname to reflect its pronunciation.

Beginning in 1897 Dolbeare became an organ tuner for Henry Pilcher's Sons, and was also shown as such in the 1898 edition. His residence was 1006 E. Breckenridge Street. He was not listed thereafter, and his later whereabouts have not been traced.

Wright Brothers, Louisville

Edward and John Wright formed a partnership in Louisville in 1896, styled the "Wright Bros." for the purpose of manufacturing metal organ pipes. The shop was located at 1701 Baxter Avenue. However, the venture was short-lived, being listed only that year. John's residence was given as 2013 Bardstown Pike, and Edward was shown as boarding at the same address.

Both men had extensive, almost nomadic, careers as pipemakers, which are not otherwise recounted here due to this article's focus on Kentucky. John (1869-1934) trained with Edwin Hedges, pipemaker of Westfield, Massachusetts. ²² Edward (1862-1927) apprenticed with Samuel Pierce, pipemaker of Reading, Massachusetts. ²³ Because Dolbeare shared the same address with the Wrights at the same time, it appears that Edward Wright's and William Dolbeare's Reading connections led them to mutually decide to relocate to Louisville. It is not clear where each of the brothers went directly after leaving Louisville.

John A. Myers, Louisville

Myers had been in Louisville for several years as a manufacturer and purveyor of hydraulic motors. He was specifically listed in the 1895 gazetteer as a manufacturer of water motors for organs. An



HYDRAULIC MOTORS, FANS, BEER PUMPS, ETC.

SOLE MANUFACTURER OF MOTORS FOR ORGANS.

Orders Solicited

THIRD FLOOR 252 W. MAIN STREET,

LOUISVILLE,

KENTUCKY.

advertisement for his firm which accompanies this article shows that such was not his only specialty, and of course he was not the "sole" manufacturer of organ motors. 24 This was the only time that Myers advertised in this fashion, but he was doubtlessly trying to capture some of the church organ water motor market, which was in full swing by the 1890's. He was listed for many years thereafter as a manufacturer of hydraulic motors.

Summary

As was typical in many states, or even regions, Kentucky was home to numerous organbuilders, but only a couple out of that group, Prante and Pilcher, rose to become relatively well-known firms. The fame of the Pilchers is reflected in the large number of contracts they enjoyed. In the case of the Prantes, so little has yet been discovered about their work that it cannot be said if they had a particularly large trade, but they had good reputations.

For all builders, factors such as timing, accidents or attributes of geography, and economics often had a more significant role in the survival of a business than did the talents of the owner. Except for the death or retirement of a prinicpal, seldom do organ historians know the reasons why an organbuilder "came and went," or why some businesses thrived and others were short-lived. Nevertheless, this chronology demonstrates that numerous people in Kentucky pursued the American Dream in the field of organbuilding, and gave some culture and stability of old-world traditions to the chase to expand into this country's frontier.

The author expresses appreciation to William H. and Mary Bill Bauer for contributing suggestions and clarifications for this article.



NOTES

- 1. 1860 U.S. Census, Roll M653-375, Jefferson County, Kentucky, City of Louisville, 1st Ward, Page 190, Line 6.
- 2. John B. Jegli, The Louisville Merchants', Mechanics', & Manufacturers' Business Register for 1850 (Louisville: Brennan & Smith, 1850), p. 85.
- 3. Holdings of the Kentuckiana Chapter, OHS, and OHS Organ Handbook 1993, p. 47
- 4. 1870 U.S. Census, Roll M593-475, Jefferson County, Kentucky, City of Louisville, 8th Ward, Page 9 [Sheet 72A], Line 22.
- 5. Kenneth W. Hart, "Cincinnati Organ Builders of the Nineteenth Century," Chapter Four, The Tracker (Fall 1976) 21:1:5.
- 6. 1870 U.S. Census, Roll M593-478, Kenton County, Kentucky, City of Covington, 4th Ward, Sheet 239B, Line 29, surname erroneously spelled "Schinhoff"; 1880 U.S. Census, Roll T9-425, Kenton County, Kentucky, City of Covington, 4th Ward, E.D. 4, Page 37 [Sheet 312A], Line 34; 1900 U.S. Census, Roll T623-488, Kenton County, Kentucky, City of Covington, 2nd Ward, E.D. 89, Page 97 [Sheet 6A], Line 45, surname erroneously spelled "Shrinhoff."
- 7. The Cincinnati Enquirer (Covington News Section), 20 January 1905, p. 9; some dates herein obtained from tombstones. The brief obituary stated that he was "the oldest organbuilder in this vicinity," but unfortunately gave no other details about his work.
- 8. James H. Barr III, William H. Bauer, & Elizabeth Towne Schmitt, Henry Pilcher, 1798-1880, Founder of the Pilcher Organ Company - History of His Descendants (Louisville: privately printed, May 1990 edition), pp. 1-5, 29-30; The American Organist, August 1927, p. 200.
- 9. Louisville changed its street numbering system in 1909, principally on north-south streets; east-west numbers were changed only a little or not at all. The 1909 city directory gave both the former and the new addresses; for example, the Pilcher factory, on an east-west street, was listed in the 1909 directory as 914-920 Mason Avenue becoming 908-914. The author could not ascertain which block Harry's address was on at that time in order to determine what building might be there now.
- 10. David H. Fox, A Guide to North American Organbuilders (Richmond, Va.: Organ Historical Society, 1991), p. 162.

- 11. This source, like other such irregularly-issued compendiums, was not available among accessible holdings of city directories. The author thanks William H. Bauer, who discovered this organbuilder, for pointing out the information.
- 12. Nancy J. Groce, Musical Instrument Making in New York City During the Eighteenth and Nineteenth Centuries (Ann Arbor: University of Michigan diss., 1982), p. 200.
- 13. Stephen Pinel, "A Comparator of American Organ Manufacturing," The Tracker (1986), 30:4:30.
- 14. Personal research conducted by the author in New York, unpublished.
- 15. 1910 U.S. Census, Roll T624-484, Jefferson County, Kentucky, City of Louisville, 26th Precinct, Vol. 45, E.D. 59, Page 17 [Sheet 224A], Line 39. His surname is given as "Ollesh." The family members' details are not recounted here.
- 16. 1900 U.S. Census, Roll T623-528, Jefferson County, Kentucky, City of Louisville, 5th Ward, Vol. 34, E.D. 5, Page 3 [Sheet 56A], Line 40.
- 17. 1910 U.S. Census, Roll T624-483, Jefferson County, Kentucky, City of Louisville, 1st Ward, Vol. 44, E.D. 39, Sheet 17A, Line 14. (This was a supplemental page; they were enumerated out of sequence.)
- 18. 1910 U.S. Census, Roll T624-488, Kenton County, Kentucky, City of Covington, 4th Ward, Vol. 53, E.D. 99, Page 13 [Sheet 260A], Line 38. Details of family members are not recounted here.
 - 19. Kentucky Post, 29 June 1910, p. 7, and 2 July 1910, p. 3.
- 20. 1910 U.S. Census, Roll T624-487, Jefferson County, Kentucky, City of Louisville, 12th Ward, Vol. 52, E.D. 211, Sheet 11B, Line 65.
 - 21. Fox, p. 86.
 - 22. The Diapason, June 1934, p. 32.
 - 23. The Diapason, October 1927, p. 42.
- 24. For a summary of this organ-related industry, see Michael D. Friesen, "Organ Blowing: A Brief History and Selected Chronology," The Stopt Diapason (July 1987), 8:3:3-32.



This photograph of a Durner organ is from a collection donated by the family to the OHS and now in the Archives. The date and location are unknown.

The Life and Work of Charles F. Durner

by John L. Speller

N 1913 THE COOPERSBURG SENTINEL published an interview with seventy-five-year-old Quakertown, Pennsylvania, organbuilder -Charles F. Durner. Under the heading, "Quakertown's Oldest Organbuilder," the article relates how Durner came from a long line of German organbuilders dating back to the beginning of the eighteenth century. His great-grandfather "built a handsome organ in 1790 for the Evangelical Lutheran Church at his home in Weilheim. Germany, claimed to be one of the greatest organs in Germany, at that time." The instrument was described as being "of massive proportions and had angels carved of wood standing on each side, on heavy capitals with trumpets in their mouths." The keyboards had boxwood naturals and white sharps, and the instrument took three years to build. From this information the most likely candidate for being Durner's great-grandfather is Johann Andreas Goll (1751-1823). Goll built an organ of twenty-three stops (hardly, "one of the greatest organs in Germany") in 1792-95 for

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the Pfarrkirche in Weilheim, and the instrument still exists. The Goll firm was founded in Weilheim in about 1740 by Johann Ludwig Goll, who would have been Charles F. Durner's great-grandfather. At the beginning of the present century there was also a Goll firm in Switzerland, responsible for a one-hundred-and-thirty-five stop organ in Engelberg, and it would be interesting to know if the Swiss Golls were also related to Durner.

Charles F. Dürner (he dropped the umlaut around 1890) was born in Würtemburg, Germany, on April 3, 1838.⁴ At the age of fourteen he was apprenticed to his uncle for six years without pay, after which he worked for an additional seven years "in leading organ factories in Germany and France." In 1857 Durner's parents came to the United States and settled in Zion Hill, Pennsylvania. Two years later, in 1859, Charles F. Durner decided to join them and "after a stormy voyage of thirty-six days" he landed in New York. Durner first set up business as an organbuilder in Zion Hill, Pennsylvania, but the following year, 1860, he moved to Quakertown, Pennsylvania, where he remained in business until his death in 1914.⁵

Durner's workshop was situated at the corner of Front and Juniper Streets in Quakertown, opposite the North Pennsylvania Railroad depot (later the Reading Company depot) on the main line between Philadelphia and Bethlehem, Pennsylvania. The workshop



1881 Charles F. Durner organ, Zion Lutheran Church, Lancaster, Pennsylvania



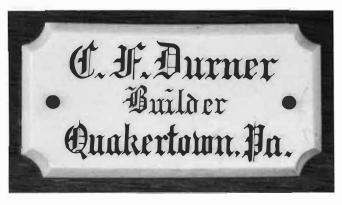
Charles E. Durner rebuilt in 1925 the 1881 Hook & Hastings op. 1033 at Grace Lutheran Church, Bethlehem, Pennsylvania, providing electropneumatic action.

had machinery driven by an overhead system of belts, initially operated by a steam engine and later by an electric motor, as is apparent from a photograph taken in the workshop around 1925. The Durner residence was in the same block as the workshop, at No. 36 South Front Street in Quakertown.

CHURCH—ORGANS

CHURCH

Throughout the existence of the Durner firm much of the output was of "parlor" or reed organs, but there seems little doubt that Durner's real love was for the pipe organ, and pipe organs represented a fair proportion of the company's products, particularly during the years 1890 through 1910. During its three quarters of a century of existence the Durner company probably produced around one hundred and fifty pipe organs, and the eighty or so of these known to the present writer are

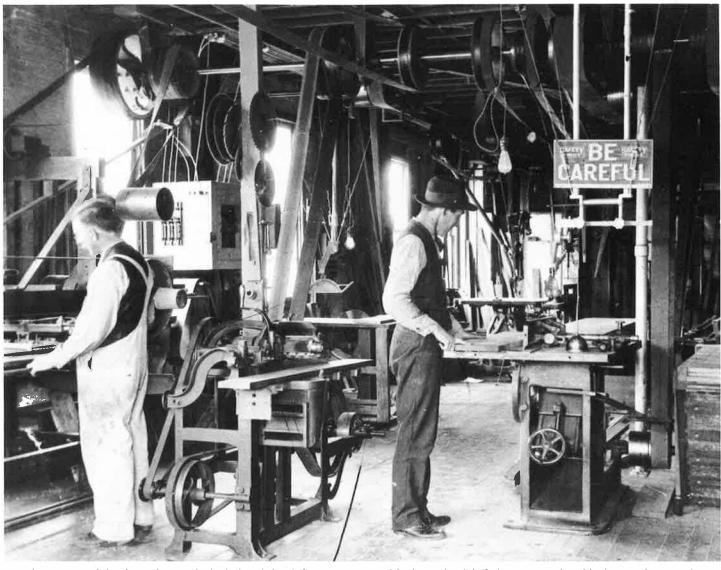


listed in the partial opus list which follows this article. This was an output similar to that of other small-to-moderate sized builders such as John G. Marklove or the Moline Pipe Organ Company. Durner, indeed, had much in common with the two latter companies in that he produced high quality instruments comparable with those of more famous builders such as Johnson & Son or Hook & Hastings.

Like the products of Augustus B. Felgemaker of Erie, Pennsylvania, Durner organs were characterized by a solidity of construction which was practically unrivalled. Durner and Felgemaker appear to have subscribed to the view that tracker organs should be built to be capable of withstanding extraordinary wear and tear. In the case of Durner, however, this extreme solidity was combined with a standard of tonal design and voicing which was, in my opinion, considerably superior to that of Felgemaker and perhaps equal to the work of builders like Johnson & Son or the Roosevelts.

Charles F. Durner's son, Charles E. Durner, was born in Quakertown in 1863^6 and succeeded to the firm on his father's death on

December 8, 1914.7 Apart from a handful of tubular-pneumatic organs built between about 1895 and 1915, the output of the Durner firm was exclusively tracker until about 1917, after which electropneumatic action became standard. By this time the output of the firm had dropped to one or two pipe organs a year; this clearly represents a decline, since the output at the turn of the century had been two or three times greater.8 Moreover, from about 1917 onwards, Charles E. Durner increasingly subcontracted his pipe organ work, perhaps because he was either unwilling or incapable of keeping abreast with contemporary advances in electropneumatic mechanisms. In the late teens much of the work was subcontracted to Harold T. Depue of Kensington, Maryland, a builder who held a number of patents for innovations in electric action.⁹ In the early 1920s the work was largely subcontracted to Jacob Gerger, who later founded the present firm of Jacob Gerger & Sons. The organ at St. Peter's Church, Wind Gap, Pennsylvania, which was built as tubular-



The Durner workshop in Quakertown had substituted electric for steam power to drive its overhead shafts by ca. 1925 when this photograph was made.

pneumatic by Durner in 1916 and electrified in the 1920s, actually bears a nameplate, "Charles E. Durner, Jacob Gerger, Organ Builders, Quakertown, Pa." After 1926 what little pipe organ work that remained was subcontracted to Paul and Rudolph Fritzsche. Paul Fritzsche founded an organ firm in Allentown, Pennsylvania, which claims to have succeeded to Durner's interests. In the case of the very last Durner organ, at Liberty High School, Bethlehem,



The Durner family home at 36 South Front Street, Quakertown

Pennsylvania, contracted for in 1930 and completed in 1933, the work was entirely subcontracted to Fritzsche by an agreement which split the profits equally between Fritzsche and Durner. ¹⁰

Charles E. Durner died on November 29, 1932, after which his wife succeeded to his estate and wound up the business. The records of the Durner firm remained in the attic of the Durner homestead until 1978 when, through the efforts of Carolyn Fix and James R. McFarland, they were donated to the OHS American Organ Archives by Edna Viola Durner (Charles E. Durner's widow), Mary Jane Himmelsbach (Charles E. Durner's granddaughter), and C. Thomas Himmelsbach (Mary Jane's husband). 11

The zenith of the Durner firm was in the Charles F. Durner years of 1859 to 1914. While Durner constructed the very solid chests and mechanisms of his organs in his own workshop, the

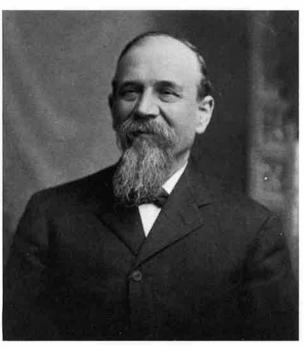


This 1870 Durner organ at St. John's Reformed Church, Richlandtown, Penn., was photographed before it was rebuilt in 1937.

pipework was generally obtained from supply houses. The suppliers are not known in the earliest period, but at the beginning of the twentieth century the wood pipes were obtained from the Mansfield Organ Pipe Works, Mansfield Depot, Connecticut, and the metal pipes from Edwin B. Hedges of Westfield, Massachusetts (best known, of course, as the pipemaker for Johnson & Son). The voicing, however, was done by Durner himself and his instruments exhibit a tonal refinement comparable with the work of the best Boston and New York builders.

So far as tonal design is concerned, a marked development is discernible in Charles F. Durner's organs between 1859 and 1914. Roughly speaking, Durner's instruments may be divided into three stylistic phases — Period I from 1859 to ca. 1880, Period II from ca. 1880 to ca. 1900, and Period III from ca. 1900 to 1914. During Period I, organs were tonally well-developed with considerable upperwork but sweet and gentle rather than loud and

impressive. During Period II, although retaining much of their brilliance, Durner's organs became louder and more substantial in their sound. Finally, Period III displays a tendency towards over-



Charles F. Durner, 1838-1914

refinement and the elimination of upperwork, resulting in a generally duller sound than in the two earlier periods. Similar trends may be discerned in the work of some of Durner's contemporaries, although not necessarily over precisely the same time-spans. James R. McFarland suggests that the Period I Durner organ is basically a midnineteenth-century German-style instrument and that the trend in Periods II and III is towards an "Americanization" of Durner's organs. Not only the tonal design but many features of the construction of Durner's instruments became much more like Boston organs in Period II, although some unusual details, such as the continued use of the tremblant doux form of tremulant, remained. By Period III, however, Durner's organs were practically indistinguishable from other polished, well-built instruments from the turn of the century. Perhaps "Americanization" is not the best word to describe this process of assimilation, since the influences for it were

widespread and diffuse, including, for example, more recent German practice as mediated through Walcker's Boston Music Hall organ, as well as contemporary American practice as found in the



Charles F. Durner built this organ ca. 1885 for the A. C. Borhek Memorial Chapel at the Moravian Theological Seminary in Bethlehem, Penn.

work of E. & G. G. Hook & Hastings, Johnson & Son, and others. Bearing this caveat in mind, nevertheless, it may be helpful to refer to a process of "Americanization" or "Bostonization" in Durner's organ designs. It must be stressed also that the changes in Durner's tonal design took place gradually, and the division into three periods should not be pressed too far. In particular, Period II might almost be split into IIA and IIB at about 1890, since Durner's voicing in the 1890s already displays some of the overrefinement found in his Period III instruments.

Not a great deal in known about the earliest days of Durner's firm, although he claimed to have been awarded the First Premium for his organs at the Allentown Fair of 1861.12 It may be, however, that this was for his reed organs. The oldest surviving Durner pipe organ of any size, and indeed the most important instrument to survive from Period I, is the 1868 Charles F. Durner organ at St. John's



Boalsburg console

United Church of Christ, Boalsburg, Pennsylvania. This instrument was originally installed in a five-section case in the rear gallery of the church but was moved by Elmer E. Palm of Mount Penn, Pennsylvania, in 1902 to a chamber at the front of the church. 13

Parts of the original casework survive in the 1902 case. It may also be that it was then that the Boalsburg organ acquired its most unusual and attractive Vox Humana (actually a cut-down Clarinet rather than a true Vox Humana). The organ with its detached, reversed console was rebuilt in 1971 by the Hartman-Beaty Company of Englewood, New Jersey, who replaced the original reservoir and made a number of changes to the action using non-traditional materials. 14 These changes have been reversed in a 1990 restoration by R. J. Brunner & Co. of Silver Spring, Pennsylvania.

In an extravagant gesture which probably won him less fame than he deserved, Charles F. Durner built a twomanual and pedal pipe organ for the Philadelphia Centennial Exposition of 1876. The instrument had an elaborate "prickly gothic" case (including gothic embellishments on the swellbox, which protruded above the top of the case) and a detached, reversed console. Considerable confusion surrounds the subsequent history of this instrument. It has

sometimes been claimed that the instrument was sold to St. Peter's Lutheran Church,

Charles F. Durner's organ for the Centennial Exposition featured an elaborate appearance of a case within a case, accomplished with Gothic embellishments on the Swell box.

Clarksville, according to the Courier report. The case survived in

Clarksville until recently, although the rest of the instrument had

long since disappeared; the case has now been disposed of by the

church. Eugene McCracken thought that the 1879 State Fair organ

was different from the Centennial instrument of 1876, and the the

1879 instrument was the one which went to Hilltown. 16 The Courier

report disproves this, but photographs of the Hilltown case never-

theless show it to have been practically identical in appearance to

the Clarksville case; it seems likely that the specification was also

similar since one account refers to the Hilltown organ as "a Centen-

nial Exposition organ" (not the), suggesting that it was a replication

of the Centennial Exposition organ. ¹⁷ Unlike the Centennial organ,

however, which had a reversed console, the Hilltown console was

en fenêtre. The stops on the Swell of the Hilltown organ are not

known, but according to Eugene McCracken the Great stops were

8' Open Diapason, 8' Stop Diapason, 8' Dulciana, 4' Principal, 3'

Twelfth, and 2' Fifteenth, while the Pedal was comprised of a 16' Bourdon and an 8' Violoncello. 18 Among the most perplexing

1868 Charles F. Durner St. John's United Ch. of Christ Boalsburg, Penn. GREAT c-f³ 54 notes

16' Bourdon (g#°)

- 8' Open Diapason
- 8' Stop Diapason Bass
- 8' Stop Diapason Treble
- 4' Principal
- 3' Twelfth
- 2' Fifteenth

SWELL c-f³ 54 notes

- 8' Stop Diapason
- 8' Traverse Flute 8' Dulciana
- 4' Flute

8' Vox Humana (not original) Tremulo [sic]

PEDAL C-f1 30 notes (originally 20)

16' Sub Bass

8' Violin Bass (open wood)

COUPLERS

Couple Great Organ to Swell Couple Pedal to Swell Couple Pedal to Great

Hilltown, Pennsylvania. This, however, is not the case. Durner stated quite clearly in his brochure of ca. 1895 that the Centennial Exposition organ was sold to the Episcopal Church in Clarksville, Tennessee, and this is confirmed by the Musical Courier. 15 The instrument did not go to Tennessee, however, until it had been exhibited again at the State Fair in Allentown in 1878, and at the State Fair in Philadelphia in 1879, where it won the First Premium. It was only after this, in 1879, that the instrument went to





Durner organ in the Lutheran Church of the Transfiguration, Pottstown, Pennsylvania



At Salem United Church of Christ in Allentown, Penn., this Durner organ was dedicated on October 11, 1885.

Clarksville case had a shipping label from the 1876 Exposition labeled "Owner M. P. Möller."

Although the organs of Hilborne Roosevelt, E. & G. G. Hook & Hastings, and E. F. Walcker may have outclassed Durner at the 1876 Centennial Exposition, he seems to have felt the experience sufficiently worthwhile and was still capitalizing on the publicity of having been an exhibitor several decades later.



This Durner seems to have been photographed in 1904 at an unknown location,

The finest Durner instrument surviving from Period II and perhaps the finest extant Durner organ of all is the eleven-stop two-manual and pedal instrument originally built in 1886 for St. Paul's Methodist Church in Mauch Chunk, Pennsylvania. Built to wrap around a rose window, the organ was rebuilt beneath an archway by Durner in 1901. The instrument has been out of use for many years and is currently in storage.

During Period II, around 1895, Charles F. Durner issued a comprehensive catalog of organs, including sample stop lists and photographs of some of his installations. The only known original was destroyed by fire, but fortunately a photocopy still exists. The Period II organs were more forthrightly voiced than Period I instruments like Boalsburg and were also more plainly clothed, pipe

No. 4 Price, \$

One Manual, Compass CC to A, 58 notes, (61 when desired.) Compass of Pedal CC to D, 27 notes. All the pipes except the Open Diapason and Ped. Bourdon enclosed in an effective swell.

MANUAL.

1. Open Diapson . 2 8 ft.	(lowest notes wood stopt) metal 58 pipes
2. Dulciana - 8 ft.	(lowest notes wood stopt) metal 58 pipes
	*** * * *** * * * * wood 58 pipes
	wood 58 pipes
5. Flûte d'Amour 4 ft.	wood 58 pipes
6. Principal 4 ft.	metal 58 pipes
7. Twelfth 3 ft.	
8. Fifteenth 2 ft.	to the department of the metal 58 pipes
EDAL.	
O Rougdon 16 ft	wood 27 nines

- 10. Pedal to Manual Coupler.
- Bellows Signal.
- COMBINATION PEDALS.
 - 1. Forte-Combination.
 - 2. Piano-Combination.
 - 3. Blanced Swell Pedal.

Wind Indicator for organist over the manual. Organist's seat with receptacle for music.

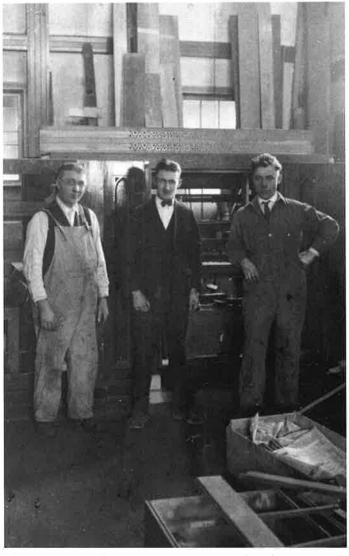
No. 10 Price, \$

Two Manuals, Compass of Manuals CC top A, 58 notes, (61 when desired.) Compass of Pedals CC to D, 27 notes. 24 stopsd and 982 pipes.

1. Bourdon	16 11.				40.00	-	27.00			wood 58 pipes
2. Open Diapason	8 ft.		000		100	×	800	1.0	*	metal 58 pipes
3. Dulciana	8 ft		1		200	Œ	80.0	23	200	metal 58 pipes
4. Viol de Gamba	8 ft			9.8	2.5	ä	23	53		metal 58 pipes
5. Melodia	811.	6 6			100		6		v	wood 58 pipes
6. Principal	4 ft.		N/		100	1	83	886	ě	metal 58 pipes
7. Twelfth	3 ft									metal 58 pipes
8. Fifteenth	2 11.		(4)	× ×	63	*	27.0	erije.	y	metal 58 pipes
9. Trumpet # 8	ft. reed	S.		¥ \$	101	10	91.5	-	*	metal 58 pipes
WELL ORGAN.										

- 14. Flute Harmonic 4 ft. metal 58 pipes
 15. Violinia 4 ft. metal 58 pipes
 16. Oloo 9 ft. spylo
- 16. Oboe 8 ft. reeds metal 58 pipes 17. Bassoon
- PEDAL ORGAN.
- 18. Bourdon 16 ft. wood 27 pipes
 19. Violoncello 8 ft. metal 27 pipes
- MECHANICAL REGISTERS.
- 20. Swell to Great Coupler21. Swell to Pedal Coupler A District Piston knobs when desired
- 22. Great to Pedal Coupler
- 23. Tremolo (Swell Organ)
- 24. Bellows Signal.
- COMBINATION PEDALS.
 - 1. Forte-Combination Great Organ-
 - 2. Piano-Combination Great Organ.
 - 3. Forte-Combination Swell Organ.
 - 4. Piano-Combination Swell Organ.5. Reversible Movement to operate No. 22.
 - 6. Balanced Swell Pedal.

Wind indicator for organist over the manuals. Organist's seat with receptacle for music.



When James R. McFarland, acting for OHS, received from the Durner family many of the photographs shown here, Edna Viola Merkle Durner, the second wife of Charles E., identified the people above as (L to R) Charles E. Durner, Jacob Gerger, and Paul Fritzsche.

fences having replaced multi-compartment "prickly gothic" cases. Durner stated his philosophy at the beginning of the brochure:

We are not a cheapest-in-price concern, making cheap goods at a cheap price, but my constant effort is to produce such work as will give the best possible satisfaction, and at the lowest price that the highest grade of work and material will permit.

Among the sample stop lists, Model No. 4 was a one manual and pedal organ of nine speaking stops.

In the brochure this stoplist is followed by a photograph of the organ in the A. C. Borhek Memorial Chapel, Moravian Theological Seminary, Bethlehem, Pennsylvia, built ca. 1885, and it seems likely from the apparent size of the instrument in the photograph that this was a Durner Model No. 4. The 1886 one manual Durner in St. John's Episcopal Church, East Mauch Chunk (now Jim Thorpe), Pennsylvania, also appears from photographs to have been a Model No. 4.

At the larger end of the range was Model No. 10, a fair-sized two-manual and pedal instrument of nineteen speaking stops.

The largest known Charles F. Durner organ surviving in substantially unaltered condition is the 1891 instrument in Fritz Memorial Methodist Church, South Bethlehem, Pennsylvania, which was unknown until discovered by this writer in 1985. This instrument also contains the only known surviving Durner reed stops, which sound very much like contemporary Boston examples. Apart from minor differences in orthography (weak aorist "Stopped Diapason" instead of strong aorist "Stopt," etc.), the stop list of this instrument is identical to Model No. 10 except for the omission of the Swell 8' Geigen Principal.



This splendid 1886 Durner organ, now stored and for sale, was removed in 1978 from St. Paul's Methodist Church in Jim Thorpe, Penn., now demolished.

Most of the surviving Period III Durner organs are two-manual and pedal instruments of around ten ranks and appear to represent the standard model organ of the first decade of the twentieth century. To gain some impression of the decline in upperwork which took place at the turn of the century, it is instructive to compare the stoplist of Model No. 5 from the ca. 1895 catalog with the stoplist of the ca. 1905 Durner organ at the Portland United Methodist Church, East Bangor, Pennsylvania. The only 2' stop on the ca. 1895 instrument has in ca. 1905 given way to a 4' flute, and the only

ca. 1895 GREAT ORGAN. 8' Open Diapason

8' Dulciana 8' Melodia 4' Principal

2' Fifteenth SWELL ORGAN. 8' Viola

8' Stopt Diapason 4' Flute Harmonic

8' Oboe Gamba PEDAL ORGAN. 16' Bourdon ca. 1905

8' Open Diapason 8' Dulciana

8' Melodia 4' Principal

4' Flûte d'Amour

8' Geigen Diapason 8' Aeolina

8' Stopped Diapason 8' Oboe Gamba

16' Bourdon

Swell 4' stop has given way to an additional 8' string. This trend was carried even further by Charles E. Durner after his father's death in 1914. In the organ built for St. Thomas United Church of Christ, Bethlehem, Pennsylvania, dedicated November

Christ, Bethlehem, Pennsylvania, dedicated November 1, 1923, 19 even the Great 4' Principal has gone, replaced by a second string. At the

same time, tracker action gave way to electro-pneumatic. Furthermore, the voicing in Charles E. Durner' time lacked the character and polish of his father's work, and it may be that the son brought in much of his pipework ready voiced from supply houses. This represents a sad decline from the Durner organs of the last forty years of the nineteenth century, when Charles F. Durner's work compared favorably with that of the best Boston and new York builders for its quality of construction and tonal finish.

NOTES

This article is based partly on the Durner company records, now housed in the OHS Archives and supplemented from other sources, including considerable research by James R. McFarland, John Speller, and other members of the Tannenberg Chapter of the OHS. Some portions of this material are published in the *Dieffenbuch*.

1. Coopersburg Sentinel, 19 June 1913.

- 2. I am grateful to Martin Kares for his assistance in making the identification of Durner's great-grandfather.
 - 3. W. L. Sumner, The Organ (3rd ed., London, 1962, p. 248.
 - 4. Obituary, The Diapason, January 1915.
 - 5. Coopersburg Sentinel, 19 June 1913.
 - 6. Eugene McCracken, The Tracker 7:4:11.
 - 7. Death notice in Durner materials, OHS Archives.
- 8. James R. McFarland made this estimate in *The Dieffenbuch* 3:2:4. It seems plausible on the basis of the partial opus list which follows this article
- 9. The Dieffenbuch (3:2:4) refers to him as H. J. Depue, but this is probably a mistake for H. T. It is by no means clear how far Depue, Gerger, or Fritzsche were working on Durner's premises or elsewhere; nor is it clear to what extent the firms of Gerger and Fritzsche can claim to be Durner's "successors."
 - 10. Legal contract in Durner company records.
 - 11. The Dieffenbuch 3:2:1.
- 12. Advertisement in *The Industries of Pennsylvania* (Philadelphia, 1881). Records of the payment for this advertisement also exist in the Durner company records. It is possible that "1861" was a misprint for "1881" since otherwise it is difficult to explain why Durner omits to mention his 1878 prize.
- 13. It was long believed that Durner himself was responsible for the 1902 rebuild since a proposal from him for carrying out the work exists in the church archives. John Jens Johnson has recently discovered, however, that the church accounts show that payment was actually made to Palm.
- $14.\,\mathrm{An}$ account of the Boalsburg Durner by James R. McFarland appeared in The Dieffenbuch 3:2:5-7. 1 have supplemented this from personal examination of the instrument and discussions with J. McFarland and Ray Brunner.
- 15. This brochure, a photocopy of which is in the OHS Archives, is discussed in detail below. Many of the photographs which appeared in it are also found as originals in the Durner records, and some have been used to illustrate this article. The history of the Centennial organ is discussed in the *Musical Courier* (May 15, 1889, p. 203), which confirms the version given in the brochure.
 - 16. The Tracker 7:4:11.
- 17. Allen S. Fisher, *Lutherans in Bucks County* (Tinicum, Pa., 1935), p. 50, where there is also an illustration of the Hilltown Durner case.
 - 18. Eugene McCracken in The Tracker 7:4;11.

A Partial Opus List of Durner Organs

THE ONLY PARTIAL OPUS LIST OF Durner organs published to date was compiled by James R. McFarland and appeared in the Dieffenbuch 3:4:8-10. This listed about seventy instruments with brief statements as to which instruments were known to be extant. The present list is an expansion by John Speller of the McFarland list; additional entries are marked with an asterisk (*) and the original list has been annotated to give much more information on the status of the instruments where known. Data on other Durner organs would be welcomed.

LOCATION DATE

Lewisburg, Pa., Bucknell University Exists, but unplayable

1868 Boalsburg, Pa., St. John's U.C.C. 2-13 Extant; rebuilt by E. Palm, 1902; rebuilt Hartman-Beaty 1971; restored R. J. Brunner & Co., 1990.²

1869 Philadelphia, Pa., Emmanuel Lutheran 2-Had a 3-rank mixture on the Great.³

1869 East Greenville, Pa., New Goshenhoppen 2-U.C.C.

Case exists.

Quakertown, Pa., St. John's Lutheran 1870 Replaced by Durner in 1908 (See below.)

1870 Richlandtown, Pa., St. John's U.C.C. Extant, substantially rebuilt in 1937

ca. 1870 Doylestown, Pa., Mercer Museum 1-2 Extant

ca. 1875 New York City, St. George's Episcopal Church (basement) 1-4

1876 Philadelphia Centennial Exposition 2-Subsequently exhibited at the Pennsylvania State Fair, Allentown, Pa., 1878, and at the Pennsylvania State Fair, Philadelphia, 1879, winning the First Premium at the latter show. The instrument was then sold in 1879 to the Episcopal Church, Clarksville, Tenn. Confusion surrounds the subsequent history of this organ. See article,

ca. 1880 Hilltown, Pa., St. Peter's Luteran Apparently similar to the Centennial Exporsition organ (see article,)

ca. 1880 *Indian Creek, Pa., Indian Creek Church A small instrument mentioned as under construction in Musical Courier (May 15 1880, p. 203)

An account of the opening of this organ appeared in the Lancaster New Era, 19 December 1881, including a stop list. According to this and other newspaper accounts the instrument incorporated mechanical or pneumatic innovations. designed to lighten the touch. Information supplied by John Jens Johnson. The church was closed some years ago, and the organ is long since gone.

*Kreidersville, Pa., Zion (Stone Church) U.C.C.

This instrument cost \$1,500 and replaced an 1849 Henry Erben organ. Although the Durner was replaced by an electronic substitute many years ago, parts of the mechanism survived in the church basement until discarded in ca. 1980.

*West Salisbury Township, Lehigh County, Pa., Jerusalem Union Church Gone

***Bethlehem, Pa., Holy Infancy R. C. 2-21** Extant, electrified by Fritzsche in 1956; renovated by Lehigh Organ Com., 1986.

1885 Allentown, Pa., Salem U.C.C. Replaced by Felgemaker #829, ca. 1904, which was itself later replaced by Austin.

Lancaster, Pa., First U.C.C. Housed in the case of Tannenberg's 1770 instrument, which Durner replaced. The case now houses a failing electronic appliance.

ca.1885 Bethlehem, Pa., Moravian Theological Seminary, A C. Borhek Mem. Chapel

ca. 1885 Alburtis, Pa., Lehigh Chapel ca. 1885 Lancaster, Pa., Zion Lutheran

Church closed, organ gone. Mauch Chunk (now Jim Thorpe), Pa., 2-11 1886 St. Paul's Methodist Church
Extant, rebuilt by Durner in 1901; currently in storage.

1886

*East Mauch Chunk, Pa., 1-8

St. John's Episcopal Church

Musical Courier (17 June 1885) refers to this as Episcopal

Church, Mauch Chunk, This does not seem to have been St.

Mark's Episcopal Church, which is known to have had a

Jardine organ at the time. The diocesan history, however,

illustrates what looks like a Durner organ of about the right

date in St. John's East Mauch Chunk's The Durner organ is long gone, and St. John's has closed and merged with St Mark's Mauch Chunk (Jim Thorpe).

Kutztown, Pa., St. John's Union Ch. The church history erroneously refers to this as a Möller organ, but Durner company records show that it was definitely a Durner, and it was even illustrated in Durner's brochure. The Durner organ replaced a $1768\ Tannenberg_*$

ca. 1890 Cooperstown, Pa.,

St. John's Reformed
Although there is a Cooperstown, near Erie, Pa., this is probably a mistake for Coopersburg, which is near Quakertown, Pa. St. John's U.C.C. in Coopersburg had an organ answering the description of the Durner, and this was subsequently replaced by Erizzsche. sequently replaced by Fritzsche.

ca. 1890 Pottstown, Pa., Lutheran Church of the Transfiguration Replaced by Skinner #402.

1891 *Bethlehem, Pa., Fritz Mem. Meth. Extant, largest known extant Durner organ.⁶

ca. 1895 Philadelphia, PA., Eden Methodist 2-16 A proposal exists for this organ, which was to have tubularpneumatic action. It is not clear whether the proposal was ever carried out.

ca. 1900 Quakertown, Pa., Trinity Lutheran 2-13 Extant, now in a residence in Bath, Pa.

1901 Obelisk, Pa., St. Luke's Lutheran Extant, enlarged by Brantley Duddy to 2-12 in 1970.

ca. 1901 Old Zionsville, Pa., Zion Lutheran Extant

1903 *Allentown, Pa., St. Luke's Ev. Luth. 2-18 A proposal exists for this organ; it is not clear whether the proposal was actually executed.

1903 North Wales, Pa., St. Peter's Ev. Luth. 2-10 Extant

1903 Bethlehem, Pa., West Side Moravian 2-10 Extant

1904 Trumbauersville, Pa., Union Church ca. 1905 East Bangor, Pa.,

Portland United Methodist Church Extant

Telford, Pa., Little Zion Lutheran 1906 Extant, now in St. Paul's Episcopal Church, Mount Vernon, Washington,

1907 Lehighton, Pa., All Saints Episcopal 2-12 Extant, renovated by Lehigh Organ Co. (who converted the originally tubular pedal to electro-pneumatic), 1970; restored by James R. McFarland & Co., 1973; restored by Columbia Organ Works, 1992 (The Dulciana is being placed in storage and replaced with a new Fifteenth based on Durner models.)

1907 Allentown, Pa., St. Matthew's Ev. Luth.

1907 Zion Hill, Pa., Zion Union Church Later owned by Brobury Pierce Ellis of Newington, Connecticut, Relocated through the Organ Clearing House to the residence of R. A. Simerl, Annapolis, Maryland, Extant (information per Alan Laufman)

Mauch Chunk (Jim Thorpe), Pa., 1907 Christ Reformed

Extant

2-

1908 Petersville (or Emmanuelsville), Pa., 1-8 **Emmanuel Church**

Extant; the original 2' Piccolo was replaced by a Fugura(sic) in 1940.

1908 Erwinna, Pa., Tinicum Union Church 2-13 This church previously had a 1771 Tannenberg organ, originally built for Trinity Lutheran Church, Reading, Pa. The church, with the Tannenberg organ, burned in 1907, necessitating the Durner replacement.

Quakertown, Pa., St. John's Lutheran This was an enlargement or replacement of the organ which Durner built for this church in 1870. This was Durner's own church. The Durner organ has now been replaced by Möller.

1909 Catasauqua, Pa., St. Paul's Lutheran 2-This organ appears to have been electrified quite soon after it was installed, probably by Charles E. Durner. In 1947 it was replaced by an Allen electronic at a cost of \$22,000 (about the cost of a three-manual Aeolian-Skinner of 25 to 30 ranks in 1947) and was at that time the world's largest electronic and the first three-manual Allen. The Durner was sold to Fritzsche, who in 1949 used the chests and some of the pipework to rebuild the 1873 Charles Heintzelman of Allentown organ at St. Paul's Lutheran (Blue) Church, Coopersburg, Pa., where they still exist, restored by Columbia Organ Works in 1990. The chests indicate the Durner organ was originally quite large and included a 3-rank Cornet.

1909 East Stroudsburg, Pa., Methodist

1909 Bethlehem, Pa., St. Mark's Ev. Lutheran 2-Extant, altered and electrified by Fritzsche. The original congregation has now moved to a new church in the suburbs, but the organ remains in the old building, now the First Hispanic Evangelical Baptist Church, where it is regularly

1910 Bethlehem, Pa., 2-10
First Moravian, South Bethlehem
The organ replaced the 1787 Tannenberg organ originally built for Lititz Moravian Church, which was returned to Lititz and subsequently reconstructed in its original form by James R. McFarland & Co. The Durner organ, however, no longer exists, since the building was taken over by Lehigh University and demolished to make way for Maginnes Hall. The church, now known as Advent Moravian Church, has relocated to the suburbs and has a Möller.

New Tripoli, Pa. 2-10 Weisenberg Union Church Extant⁸ 1911 Unionville, Pa., Union Church 1912 Bath, Pa., Christ Reformed Replaced by Austin 1912 Fogelsville, Pa., St. John's Reformed Zionsville, PA., Lutheran 2-14 1913 Northampton, Pa., Our Lady of Hungary R. C.
Apparently second hand. Church now has electronic. Lehighton, Pa., Bethany Evangelical 1914 Williams Township, Pa., St. John's Reformed Moorestown, Pa., Salem Union Extant, electrified. 1916 Wind Gap, Pa., St. Peter's Extant, electrified, Originally tubular. 2 - 12

1917 Tohicken, Pa., Union Church Obelisk, Pa., St. Matthew's (Keller's) Lutheran 1917 2-10

Recently replaced by Reuter (information per Alan Laufman).

1917 Dryland, Pa., Union Church

1917 Bethlehem, Pa., Church of the Nativity It is unclear which church is meant. If it is the Episcopal Cathedral of the Nativity, it refers either to a chapel organ or to electrification of the 1887 Johnson organ in that building. It may, however, refer to the R. C. Church of the Nativity, which was renamed SS. Simon & Jude in 1917 and which had an organ answering the description of the Durner until the present Casavant was installed in 1979.

Bethlehem, Pa., St. John's Lutheran 1919 Egypt, Pa., Union Church

Extant; this was a rebuild by Durner of an 1856 organ by Charles Heintzelman of Allentown.

1922 *Lower Saucon Township, Pa., New Jerusalem(Appel's) Lutheran Church Cost \$3,500 and replaced an earlier organ by Charles Heintzelman of Allentown. The Durner was built new with electropneumatic action. It has been replaced by Fritzsche

1922 North Wales, Pa., Baptist

1922 Philadelphia, Pa., Zion Lutheran Rebuild 1923 Bethlehem, Pa., St. Thomas U.C.C.

Always electro-pneumatic, Extant, rebuilt by Fritzsche.9

1923 Hazleton, Pa., St. Paul's Methodist

1925 Bethlehem, Pa., Grace Lutheran 2-19 This was a rebuild and electrification of Hook & Hastings 1925 #1033 of 1881. The organ has since been rebuilt again by Jacob Gerger & Sons. 10

Schoenersville, Pa., Christ Lutheran & Reformed 2-

Electro-pneumatic installation in chambers either side of chancel.

1928 Bethlehem, Pa., Masonic Temple

1928 Zionsville, Pa., Zion Lutheran Church 2-

1930 Bethlehem, Pa., Liberty High School 3-31 Extant; always electropneumatic, hardly ever used. Apparently this, the last Durner organ, was entirely sub-contracted to Fritzsche.

UNKNOWN DATES

Quakertown, Pa., Reformed Church

near Doylestown, Pa., Lutheran

Lower Saucon, Pa., unknown churchAn early Durner which had a Twelfth and Seventeenth on the Great.¹¹

residence of Charles Henderson?

Franklin, Pa., First Baptist Franklin, Pa., Presbyterian

Franklin, Pa., St. John's Episcopal¹²

NOTES TO OPUS LIST

1. This organ is described in The Dieffenbuch, 9:3:6

2. This organ is described in *The Dieffenbuch*, 3:2:5.
3. Eugene McCracken, *The Tracker*, 7:4:12.
4. See "Organ Update," *The Tracker*, 30:4:17.
5. *Musical Courier*, 17 June 1885; Jonathan W. Miller, *History* of the Diocese of Central Pennsylvania 1871-1909 (Frackville, 1909), I. 450,

6. This organ is described in The Dieffenbuch, 5;2:8

7. A description of this organ in its present state is given in The Dieffenbuch, 3:4:4-5.

The Dieffenbuch, 3:4:4-5. 8. This organ is described in The Dieffenbuch, 2:1:6. 9. This organ is described in The Dieffenbuch, 6:3:11-12.

10. A description of the Hook & Hastings organ, with notes and an illustration appertaining to the Durner rebuild, is given in *The Dieffenbuch*, 5:3:8-10. 11 McCracken.

12. According to A History of Franklin, Franklin, Pa. (n.p., n.d.), these three Franklin churches had Durner organs

2-

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TOLLINTARILY RAISING THE LEVEL at which they contribute dues, many OHS members responded to a plea from the National Council, adding several thousand dollars to the Society's income for the fiscal year ending September 30, 1993. Those members who contributed above the regular level are listed here. Membership dues notices for 1993-94 will be mailed in September.

In addition to the voluntary increase in dues, donations were made to the \$50,000 Campaign for the Archives, to the E. Power Biggs Fellowship, and to the General Fund by members, organizations, and firms. Many chose to include a gift to the Archives or to the Biggs Fellowship when they paid their dues. Members whose employers match gifts to non-profit organizations such as OHS added several hundred dollars by applying for the matching grants.

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This campaign to propel the progress of the OHS American Organ Archives by meeting some large, non-recurring expenses was announced in February, 1992. By June 30, 1993, the campaign had received \$17,000, reaching 34% of its \$50,000 goal. In FY 92-93, the following individuals contributed about \$6,500 by including an extra donation with their dues or by outright gifts. Many others who are not listed here contributed in amounts smaller than \$10.

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PIPEDREAMS A program of music for the king of instruments

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Program No. 9340 Indian Summer . . . a special program devoted to the "Mighty Wurlitzer" and other theater organs, featuring George Wright, Chris Elliott, Ashley Miller, Stan Kann, Lynn Larsen, Simon Geldhill, Jelani Eddington, Dan Bellomy, Jim Riggs, Walt Strony, and Ron Rhode.

Program No. 9341 10/11/93 Marie-Madeleine Duruflé In Concert. the revered French virtuoso talks with Michael Barone and plays at the Riverside Church in New York City and at Minnesota's Saint Paul Cathedral HANDEL: Concerto in B-flat, Op. 4, no. 2 FRANCK: Cantabile; Piece heroique VIERNE: "Water Nymphs" (Naiades) TOURNEMIRE: Fantasy-Improvisation "Ave Maris Stella" DURUFLÉ: Prelude & Fugue on Alain

Program No. 9342 10/18/93 Tribute To Ned Rorem . . . a 70th-birthday celebration of the numerous works which this Pulitzer Prize-winning musician has created for the organ's repertoire, with comments from the composer . ROREM: "Sunrise on Sunset Hill", fr

'Views from the Oldest House" (1982) —Catharine Crozier (1986 Marcussen/Wiedemann Hall, Wichita State University, KS)*Delos DECD-3076 ROREM: Anthem, "Arise, shine!" —Harvard University Choir/Murray Somewille cond. Napou Crapta (Mathaen Wille Cond. Napou Crapta (Mathaen Land)

rville, cond; Nancy Granert, o (Methuen Music Hall) Northeastern NRCD-247 ROREM: Organbook I (No.1, Fantasy; No.

3, Song; No. 5, Reveille) - Delbert Disselhorst (1991 Noack/Sacred Heart Cath., Davenport, IA) *Arkay CD-6123 ROREM: Anthems, "Praise the Lord, o my soul"; "Sing, my soul, His wondrous

love" —Judith Hancock, o; Choir of St. Thomas Church, NYC/Gerre Hancock,

cond. *Argo CD 425 800-2 ROREM: "There's a spirit that delights to do no evil....", fr A Quaker Reader — Catharine Crozier, o (Wichita State U.) *Delos DECD-3076

ROREM: Organbook II (Magnificat; Pie

Jesu) — Delbert Disselhorst, o (Sacred Heart, Davenport) *Arkay CD-6123 ROREM: Motet, "Thee, God. . ." — Judith Hancock, o; Choir of St. Thomas Church, NYC/Gerre Hancock, cond. *Argo 425 800-2

ROREM: Organ Concerto (1984) — Eileen Hunt, o (1951 Holtkamp/Battell Chapel, Yale University); Orchestra New England/James Sinclair, cond

Program No. 9343 10/25/93 Fate, Phantonis And Furies ... "spiritual" music with twist, in observence of All Hallows Eve.

LLOYD-WEBBER: "Phantom of the Opera" —William Evans (1991 Austin/Westminster Presbyterian Church, Pittsburgh, PA) Audible Images CD-2734 (Ericson Prod. 412-835-6621)

GOUNOD: "Funeral March of a Marionette" —Thomas Murray (1928 Skinner/Woolsey Hall, Yale University)
*Priory PRCD-338

VIERNE: "Fantomes", Op. 54, no. 4 — Wolfgang Rübsam (1880 Cavaillé-Coll/Saint-Francois-de-Sales, Lyon) Bayer BRCD-100015

BOELLMANN: Toccata, fr Suite Gothique
—Diane Bish 1977 Walcker/Ulm Cath.) Artisan CD-1005 (Box 3529, Pompano

Beach, FL 33072)

MESSIAEN: "The Battle of Life and Death", fr Les Corps glorieux —Susan Ferré (1992 Fisk/Meyerson Hall

KARG-ELERT: Chorale-Improv., "Der Hoelle Pforten sind zerstoert", Op. 75, no. 3 - Graham Barber (1980 Klais/Al-

tenberg Cath.) Priory PRCD-315 RACHMANINOFF (arr. Robilliard): "Isle of the Dead" —Louis Robilliard (1880

Cavaillé-Coll/St. Francois-de-Sales,

Lyon) *Festivo FECD-125 MULET: Toccata, "Thou art the rock" — Virgil Fox (1957 Aeolian-Skinner, Riverside Church, NYC) *RCA CD-611251-2

Program No. 9344 11/1/93

Winners, Winners, Winners! torious performances from the 1993 J. S. Bach International Competition in Washington, DC, the Naples (Florida) International Festival, and the Flint (Michigan) International Competition. BACH: Fantasy & Fugue in g, S. 542

Wesley E. Beal, Kathy J. Handford, Joel R. Hastings (1972 Aeolian-Skinner/John F. Kennedy Center for the Performing Arts, Washington, D. C.

WILLIAM BOLCOM: 3 Cospel Preludes, What a friend we have in Jesus!"; "La ("What a friend we have in Jesus: ; La Cathèdral engloutie-Rock of Ages"; "Just as I am"), WIDOR: Finale, fr Organ Symphony No. 6 - Margaret Martin Kvamme (1990 Casavant/Philharmonic Center for the Arts, Naples, FL

BRENT WEAVER: Fanfares & Antiphons. FRANK BRIDGE: Adagio in E. ANTON HEILLER: Tanz-Toccata. WIDOR: "Andante sostenuto", fr Organ Symphony No. 9. PETR EBEN: Variations on "Good King Wenceslas" -- Hyeon Jeong (1989 Schantz/1st Presbyterian Church, and 1988 Jerroll Adams/St. Paul's Episcopal Church, Flint, MI)

Program No. 9345 11/8/93

Going On Record . . . an autumn survey of recent recordings, contents TBA.

Program No. 9346

New Music from Minnesota sampler of some energetic, engaging, and accessible modern compositions.

LYNN KITZEROW: Fantasy & Fugue on "Triumph". REBECCA GROOM te VELDE: Prelude on "Beach Spring". LEONARD DANEK: Festival Prelude, JAMES CALLAHAN: "Creator alme siderum". JOHN FERGUSON: What is this lovely fragrance?" DANEK: "In the bleak midwinter". RONALD SHILL-ING: Partita on "Jesu, meine Freude" —John Eggert (1981 Van Daalen /Jehovah Luth. Church, St. Paul, MN) DANEK: "Flowers" —Leonard Danek

(1979 Sipe/Hennepin Ave. United Methodist, Minneapolis) Pipedreams Premieres CD-1001 (612-290-1134) LIBBY LARSEN: "Aspects of Glory"

(1990) —Diane Meredith Belcher (1985 Casavant/Boston University)

DAVID CHERWIEN: 2 Hymn Improvisations ("Earth and all stars"; "We know that Christ is raised") - David Cherwien (1970 Reuter/Lutheran Church of the Good Shepherd, Minneapolis) Summa CD-1992 (AMSI, 2710 Nicollet Ave., Minneapolis, MN 55408-1630)

MICHAEL FERGUSON: Trio for Organ. ROBT WETZLER: Prelude, CALLA-HAN: Fantasie, PETER SKAALEN: "Christ is Arisen" — John Eggert, o

Program No. 9347 11/22/93

Austin Cities Unlimited hundredth birthday tribute to Austin Organs, Inc., of Hartford, CT. WEITZ: Fanfare & Gothic March —James

Drake (1990 Austin/National Shrine of Our Lady of Czestochowa, Doylestown, PA) *Arkay CD-6109

LEMARE: Scherzo Fugue, Op. 102. WAG-NER (trans. Lemare): "Evening Star", fr Tannhaeuser —Frederick Hohman (1912 Austin/Portland City Hall, Maine) *Pro Organo CD7018

ELMORE: Holiday for Organ —Robert Plimpton (1914 Austin/Balboa Park, San Diego) Balboa SOS-4CD (Spreckels O. Soc., Box 6726, San Diego, CA 92166) VIERNE: "Kyrie", fr Solemn Mass, Op. 16; "Romance", fr Organ Symphony No. 4, Op. 32 —John Rose (1962 Austin/St.

Joseph's Cathedral, Hartford, CT) Towerhill CD-900101 (out-of-print)

DUPRÉ: "Jesus is stripped of his clothes" fr Stations of the Cross, Op. 29; Fugue in g, Op. 7, no. 3 — Clarence Watters (1972 Austin/Trinity College Chapel, Hartford, CT) *AFKA CD-508 SOWERBY: "Carillon" —William Evans

(1991 Austin/Westminster Presbyterian Church, Pittsburgh, PA) Audible Images CD-2734 (Ericson Productions, 44 Highland Road, Bethel Park, I'A 15102) HAKIM: Symphony in Three Movements -Naji Hakim (1988 Austin/Our Lady of Grace Catholic Church, Edina, MN) MULET: "Meditation Religieuse"; Carillon-Sortie - Thomas Murray (1990 Austin/National Shrine of Our Lady of Czestochowa) *Arkay CD-6109

Program No. 9348 The Organ In Advent . . . music of expectation, contemplation, reverence and celebration, in anticipation of the Nativity.

MANZ: Advent Suite —Paul Manz (1966 Schlicker/Mt. Olive Lutheran Church, Minneapolis, MN) (PMMusic CD-921, 1434 Hewitt Ave., St. Paul, MN 55104)
KNELLER: Partita, "Nun komm, der Heiden Heiland" —Olivier Vernet (1985)

Aubertin/St. Louis de Vichy, France) REM CD-311173 HODDINOTT: 3 Advent Carols - Alexander Martin, o; St. John's College Choir, Cambridge/ George Guest, cond. Nimbus CD-5335

George Guest, cond. Nimbuts CD-3335 (Box 7427, Charlottesville, VA 22906)
GARDNER: "Tomorrow shall be my dancing day". PEARSON: Advent Procession. NEAR: "And all in the morning". WEAVER: Epiphany Alleluias —Eric Plutz, o (1938 Kimball); Choir of St. John's Epis. Cath. Denver/ Choir of St. John's Epis. Cath., Denvery Donald Pearson, cond. *Delos CD-3125 HOYER: Paraphrase, "Vom Himmel hoch," Op. 17, no. 2 —Herman van Vliet (1845 Naber/St. Joriskerk, Amersfoort, Holland) Festivo CD-118 (Organ Litera-

ture Foundation, 617-848-1388) CHERWIEN: Hymn Fantasy, "O come, o come, Emmanuel" — David Cherwien, o (1970 Reuter/Lutheran Church of the Good Shepherd, Minneapolis); Merilee Klemp, ob; Festival Choir. Summa CD-

1992 (Art Masters, 612-872-8831) REGER: Chorale Fantasy, "Wachet auf, ruft uns die Stimme", Op. 52, no. 2 – Martin Haselböck (1976 Rieger/Augustinerkirche, Vienna) Preiser CD-90173 (Koch International, 516-938-8080)

Program No. 9349 12/6/93

An American Organists' Christmas traditional and unusual music for the holidays, featuring American composers, instruments and performers.

SCHULTZ: Improvisation on "I saw three ships" —Bruce Schultz (1911 Haskell-Schultz/St. Francis de Sales Church,

Philadelphia) DTR-8004 (609-547-6890) BACH: "In dulci jubilo". DRISCHNER: "How brightly shines". PURVIS: Carol Rhapsody - John Walker (1984 Reuter/Augustana Lutheran Church, Denver) (XPressionS CD-1003, 13 Roosevelt Ave., San Rafael, CA 94903) HOWELLS: "A Spotless Rose". PURVIS:

"What strangers ... ?" —Ross Wood, o (Aeolian-Skinner); Choir & Brass Ensemble of Trinity Church, Boston/Brian Jones, cond. *London 430 456-2

PURVIS: Scottish Carol. ANDERSON: 'Sleigh Ride" — Lyn Larsen (Wurlitzer/

Century II, Wichita) Pro Arte CD-282
McHUGH: "I can't give you anything but love". TRAD.: "The First Nowell" —
George Wright (Wurlitzer, Hollywood Custom Studio) Banda CD-8390 (Banda, Box 392, Oxnard, CA 93032) ROREM: "Mercy and truth are met"

COREM: Mercy and truth are met. ROREM: "Shout the glad tidings". SOWERBY: "Little Jesus, sweetly sleep". FREUND: "Jubilate Deo" — Diane Meredith Belcher (Reuter/St. John's Episcopal Church, Memphis);

Memphis Chamber Choir & Boychoir, John Ayer, cond. *Pro Organo CD-7037 HAAN: Variations on "A Sussex Carol". POPE: "The Holly & the Ivy" —John Obetz (1959 Aeolian-Skinner/RLDS Auditorium, Independence, MO) RBW CD-002, Box 14187, Parkville, MO 64152 PINKHAM: Christmas Cantata - James David Christie (1864 Hook/Mechanic's

Hall, Worcester, MA); Lenox Brass; Boston Cecilia Choir/Donald Teeters, cond. Koch CD-7180-2 (Koch 516-938-8080) DUPRÉ: Variations on a Noel, Op. 20 -George Baker (1987 Rosales/Trinity Epis., Portland, OR) *Delos CD-3129

Program No. 9350 12/13/93

Cathedral Celebration . . . a collection of seasonal music for organs, brasses and choirs, recorded in cathedral spaces in

choirs, recorded in cathedral spaces in France, England and the United States. RUTTER: "Sing we to this merry company". JOUBERT: "Torches". NEAR: "Ding, dong, merrily on high". PEARSON: Sussex Carol. RUTTER: "The Holly and the Ivy". MENDELSSOHN: "Hark, the herald angels size." Frie Pluts of 1232 Kimbally St. sing" —Eric Plutz, o (1838 Kimball); St. John's Epis. Cathedral, Denver/Donald Pearson, cond. *Delos CD-3128

BALBASTRE: Troisieme Suite de Noels –Jean-Patrice Brosse (1975 Lacroix/ Saint Bertrand Cathedral, Comminges, France) Arion CD068209 (Allegro Im-

ports, 800-288-2007)
BACH: "In Dir ist Freude", S. 615.
SOWERBY: "The Manger Carol" — Marymal Holmes, s. HANDEL: Hallelujah Chorus —R. Benjamin Dobey, o (Washington National Cathedral); Classical Brass; Cathedral Choral Society/J. Reilly Lewis, cond. Centaur CD-2132 (Harmonia Mundi USA, 213-559-8821)

DUPRÉ: 6 Antiennes pour let Temps de Noel, Op. 48 - Jeremy Filsell (1976 Harrison & Harrison/Ely Cathedral)

Gamut CD-530 (Allegro Imports)
TRADITIONAL: "Adeste, fidelis", DAQUIN: Cantate de Noel. GREGORIAN
CHANT: "Puer natus est". MONTEVERDI: "Laudate Dominum". COCHEREAU: Christmas Improvisations -Pierre Cochereau (1868 Cavaille-Coll/Notre Dame Cathedral, Paris); Notre Dame Cathedral Choirs/ Jehan Revert, cond. FY CD-006 (Allegro)

Program No. 9351 12/20/93

Christmas Concert . . recital performances of holiday repertoire.

PROULX: Fanfare. SOWERBY: "Veni, veni Emmanuel" —Lee Afdahl, o PACHELBEL: 2 Chorale-preludes on "Vom Himmel hoch" —Paul Danilew-ski, o. GUINALDO: 2 Spanish Carols KEMNER: "In dulci jubilo". SCHROEDER: "Singen wir mit Froelichkeit" —Linda Duckett, o (1949

Wicks/St. Mary's Basilica, Minn.). EBEN: Variations on "Good King Wenceslas" - Nancy Lancaster, o (1979

Fisk/House of Hope, St. Paul)
GUILMANT: 3 Noels—David Craighead,

o (1878 Merklin/House of Hope)
TAYLOR: Variations on "Adeste, fidelis".
EDMUNDSON: Toccata, "Vom Himmel hoch" —Kim Kasling (1976 Van Daalen pos.; 1949 Wicks/St. Mary's Basilica) ANGLAIS: "The Nativity" - Paul

Danilewski, o (St. Mary's Basilica)
HANDEL: "Joy to the World". TRADITIONAL: "Noe!! He is born, the Child
Divine". TRADITIONAL: "O come, all ye faithful" —Jonathan Tuuk, o (1981 Wicks/St. Adalbert's Basilica, Grand Rapids, MI); Chamber Choir of Grand Rapids/Larry Biser, cond.

Program No. 9352 12/29/93

An Organists' Yearbook . . reflections upon the preceding twelve months, aural snapshots of new instruments, resolutions for the New Year . . . contents TBA.