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# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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

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# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: One of the options available on Wednesday of the 1994 OHS Convention is a drive to the northwestern corner of Connecticut to visit the Hitchcock Chair Museum in Riverton and to hear the unknown organ in it, played by Dana Robinson. On the same tour, former OHS President Stephen Long will play the 1833 Franklin Whiting organ at St. Paul's Episcopal in Otis, Massachusetts, just over the state line.

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EDITORIAL

## Reflections on Conventions Past

**B**Y THE TIME YOU READ THIS, lilacs will again perhaps in the dooryard bloom, and the great star less early droop in the western sky (to borrow a Whitmanesque tone); and fancy will turn, as it does each spring, to thoughts of the Society's convention. But today the temperature here is minus fifteen degrees, and outside the window the ground is crusted with two feet of ice-hardened snow.

All about lies the cruel beauty of a New England winter. June and the Connecticut convention are far away; but an editorial deadline looms, and close at hand is a shelf of program books from conventions long past. As we leaf through them, the time suddenly seems less pressing and the clime less inhospitable.

Thirty years ago, the Washington, D. C., convention made its headquarters at Truro Church in Fairfax, Virginia. Registration that year was \$15 for members, \$20 if they brought their spouse. Non-members (and their spouses) paid \$18 each; no discount for them. The organs ranged in size from the National Cathedral behemoth to Cleveland Fisher's one-manual "Willie Davis." There were only four formal recitals that year; the rest were impromptu demonstrations by whoever chanced to sit at the instrument.

Twenty-five years ago, it was New York; "BROOKLYN INCLUDED TOO" trumpeted *The Tracker* in bold-face and upper case. The thirty-page program book was pretty impressive. It contained no advertisements; they would have increased the cost too much, committee members told any one who chanced to ask. Once again, there were only three formal recitals among them Jack Fisher's at the great E. & G. G. Hook & Hastings at St. Alphonsus Church.

Twenty years ago, the Society gathered in the Monadnock region of New Hampshire. The impromptu demonstrations had yielded to the modern system, invited programs of varying lengths depending on the instruments. There was Tom Murray's stunning recital on the Mount Hermon School Andover; and Steve Long's superb playing of an exquisite but all-but-unplayable Hook; and Cleve Fisher's virtuoso sign-holding during Ray Ackerman's performance of Hewitt's *Fourth of July*.

Of such individual recollections conventions are made. Yet at the same time, every convention is a redefinition of the Society as a whole: the marking of change and growth, and at the same time the affirming of a continuity stretching back to that handful of founders who met in the choir room of St. Bartholomew's in New York in the summer of 1956.

Change and continuity. Cleve Fisher is no longer among us. Jack Fisher is gone too; and St. Alphonsus Church, where he played in 1969, fell prey over a decade ago to the insensitive profligacy with which Manhattan regularly trashes its architectural history. But the great organ survived, relocated to St. Mary's Church in New Haven. A quarter-century later it will speak in all its glory to another generation of the Society. Such a stroke of good fortune is surely enough to warm our reflections even on this cold winter's eve. *JKO*

## LETTERS

Editor:

I recently spent a day at the OHS American Organ Archives at Westminster Choir College in Princeton. My research on the Hinners Organ Company, with emphasis on their larger and later organs, led me to a wide range of material in the Archives, including catalogs, photographs, contracts, personal correspondence, etc. The material is securely stored and well-cataloged so I was able to come away with much material that was new to me and greatly augmented the information I have received from the Hinners family. The only real problem was that I was unable to stay for more than one day.

I would like to commend Stephen Pinel, the archivist, and all those who have worked so hard to assemble and maintain the collection. Let me encourage all OHS members to actively support the Archives by contributions of materials and funds. Future researchers will be glad you did.

Larry Chace  
 Etna, New York

## OBITUARIES

**Ted W. Blankenship, Jr.**, 37, died in Temple, Texas, on January 9, 1994, after a long illness. An assistant for many years to

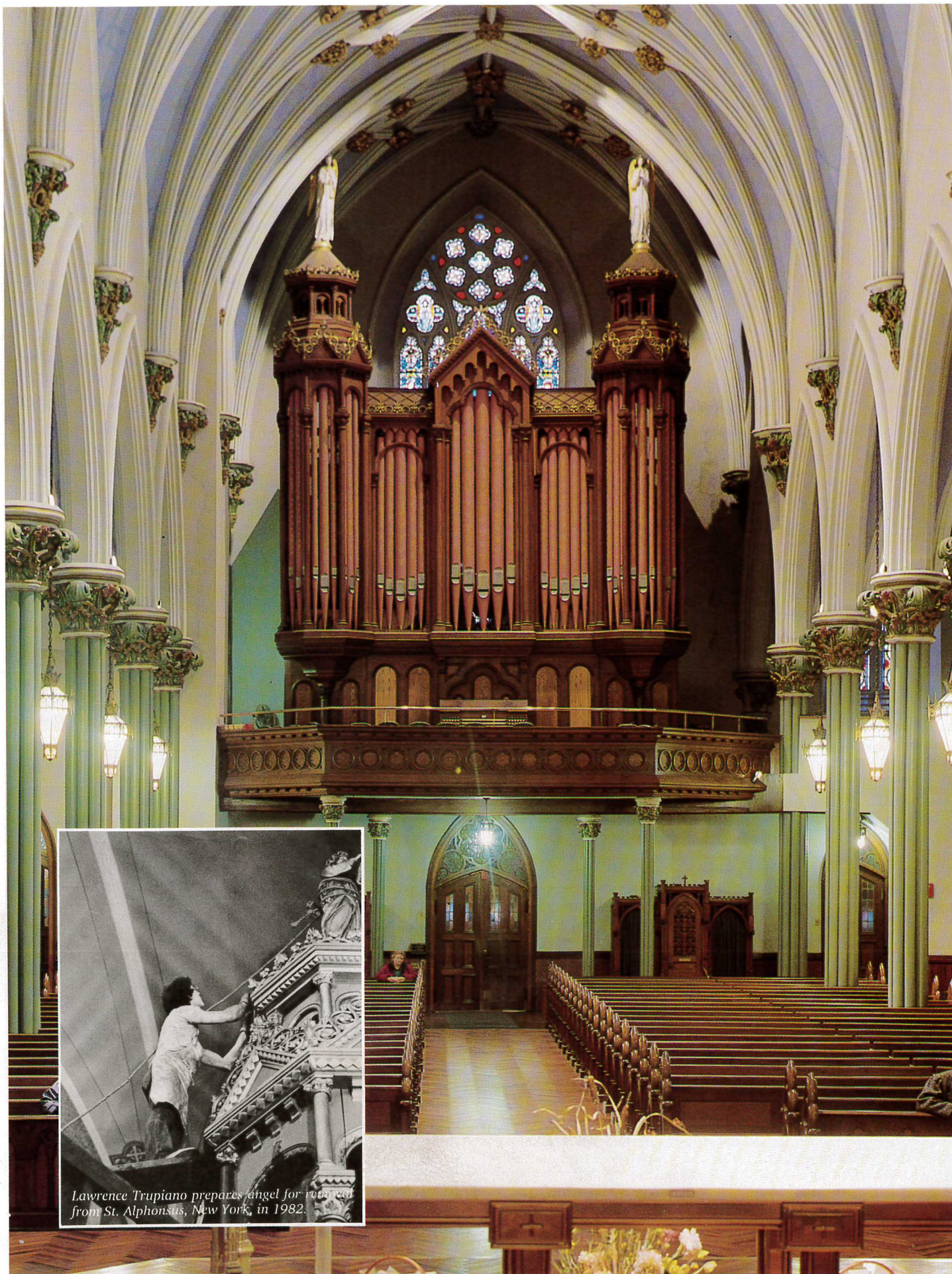
author and organ historian Joseph Blanton, he helped save numerous instruments, particularly in Texas and Mexico, where he worked with Susan Tattershall. He meticulously recorded technical details of the unique and large organ built by William H. Mohr in 1861 as it was removed from the closed St. Mary's Roman Catholic Church in Buffalo, New York, in 1982 following its purchase by Texas organbuilder Rubin Frels. He frequently sought a new location for the fine instrument, described in *The Tracker* 29:2 and still in storage. A member of OHS, AIO, and AGO, he studied organ with Susan Ferré and assisted the Texas Baroque Ensemble by repairing instruments, pumping bellows, and promoting concerts. He was also a member of the West Texas Episcopal Diocese Committee on Church Architecture. Memorials in his name may be sent to the Festival-Institute at Round Top (P. O. Drawer 89, Round Top, TX 78954) for the restoration of two historic organs or for the organ library being established there in his name.



Ted W. Blankenship with Tattershall op. 1

**John Bryan Dyker** died February 17, 1994, after a long illness. He had worked as a pipe voicer for George Bozeman & Co. of Deerfield since 1985. Born May 28, 1956 in Annapolis, his military family settled in Lovettsville, Virginia, in 1970. While a music major

*Obituaries, continued on page 14*



*Lawrence Trupiano prepares angel for removal from St. Alphonus, New York, in 1982.*

The 1871 E. & G. Hook 3m at St. Mary's in New Haven will be played by Bruce Stevens on Tuesday and by Joan Lippincott on Thursday.



*Will O. Headlee will play the 1951 Holtkamp in Battell Chapel at Yale University on Sunday evening.*

## A Connecticut Yankee in the King of Instruments' Court: A Convention Preview

by Scot Huntington

**I**F YOU MENTION CONNECTICUT to ten people, you will probably get ten different impressions. Connecticut has more different personalities than any of the six New England states. Many northern New Englanders, in fact, consider Connecticut to belong to Middle Atlantic. The state, for instance, receives as many copies of the morning edition of the *New York Times* as it does of the *Boston Globe*.

The state is neatly bisected by the south-bound Connecticut River and its verdant valley, still noted for its lush farmland, beautiful vistas, and tobacco fields. Those living to the east of the river look to the great city of Boston for cultural and linguistic direction and the good TV stations. Those to the west of the river look to the town of New York City for newsprint, Yankee baseball, and fashion tips (adapted to New Englanders' inimitable tastes).

If one divides the state neatly into imaginary quadrants, one can observe even more subtle differences. The southwest quadrant is virtually part of the New York megalopolis running from New Haven south to the Bronx. The majority of the population is huddled here along the coast in suburban sprawl and quaint villages. Small towns like Derby and Ansonia still retain their mill-town flavor, but most

**Scot Huntington** of Stonington, Connecticut, operates the organbuilding firm established in 1988 and which bears his name and has previously worked for the firms of Schlicker, A. David Moore, Bozeman-Gibson, and Zuckermann Harpsichords. He holds a degree in organ performance from the State University of New York at Fredonia and serves on the Boston AGO Organ Advisory Committee, the OHS Historic Organs Citations Committee, and is co-chair of the 1994 OHS National Convention.



*The 1827 Thomas Appleton will be played by John Ogasapian on Tuesday.*



On Monday in Hartford, Peter Sykes will play the restored 1929 Austin at Bushnell Auditorium following Lorenz Maycher's concert on the 1929 E. M. Skinner at the Second Church of Christ, Scientist. Console of the Austin appears below, left

towns in the area are bedroom communities for Big Apple commuters.

The southeast corner of the state is known for its white sandy beaches, lapped by the waters of Long Island Sound and facing south more than east, with quaint postcard-perfect villages dating back to the heady days of whaling and world commerce by clipper ships.

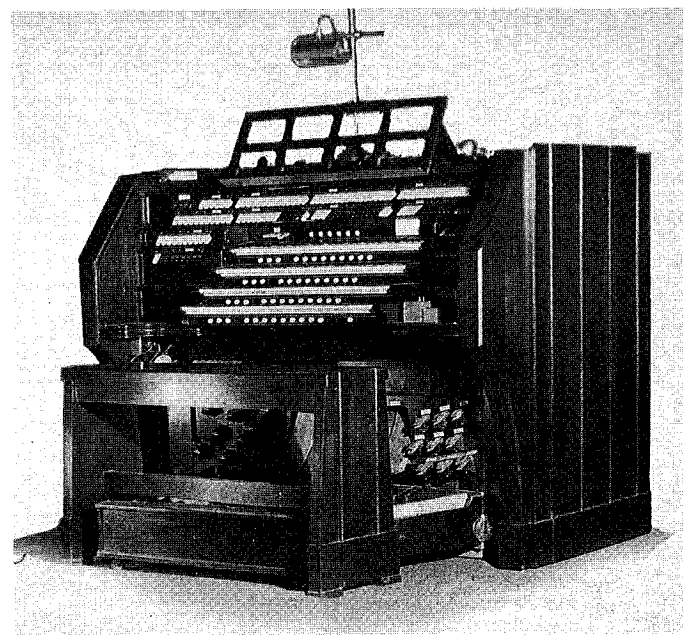
The pull of the sea is strong, as anyone who has been beguiled by the bracing smell of salt air tinged with the aroma of iodine and seaweed past its prime will attest, and the sea continues to make its impact on the local economy. In the Groton-New London area is the Coast Guard Naval Academy, the Groton Submarine Base and Training School, the Electric Boat submarine works of General Dynamics, and the berth of the Eagle of tall-ship fame. (The bridge of Interstate 95 over the Thames River was made especially high so the Eagle could pass under to roost where it had always roosted before the bridge was built.)

Close by is Mystic and the famous Whaling Museum Seaport. Next door is Stonington with its stately green surrounded by the elegant Greek Revival homes once owned by ship's captains from the days when boats were powered by the wind. Stonington is home now to one of only three commercial fishing fleets left in New England. Old Saybrook and Essex are just a short distance down the coast. Farther south is New Haven and Yale. Farther still is Fairfield County where the blood turns blue and the martinis run dry.

The northern half of the state looks more typically New England — sparsely populated land with forested rolling hills and winding roads seemingly laid out by engineers from the “you-can’t-get-there-from-here” school. Along the roads lie picturesque villages built around a green, with simple white wood-framed churches and crooked but comfortable houses, many of which were built when

laws and taxes still came from London. Hartford is the major city of this region. Once home to Mark Twain and the Colt firearms factory with its sky-blue, onion dome, it is now headquarters for many of the country's largest insurance underwriters.

The northwest, where towns like Litchfield and Milton nestle in the foothills of the Berkshires, reminds one of such Hollywood



cinema chestnuts as *Christmas in Connecticut*, *Mr. Blanding's Dream House*, and *Holiday Inn*.

The northeast was once the home to many a flourishing textile mill. Now many of the mills are closed and decaying, and the most sparsely populated region of the state is in economic decline. But well-maintained dairy farms with pastures bordered by miles of stone walls preserve its beauty.

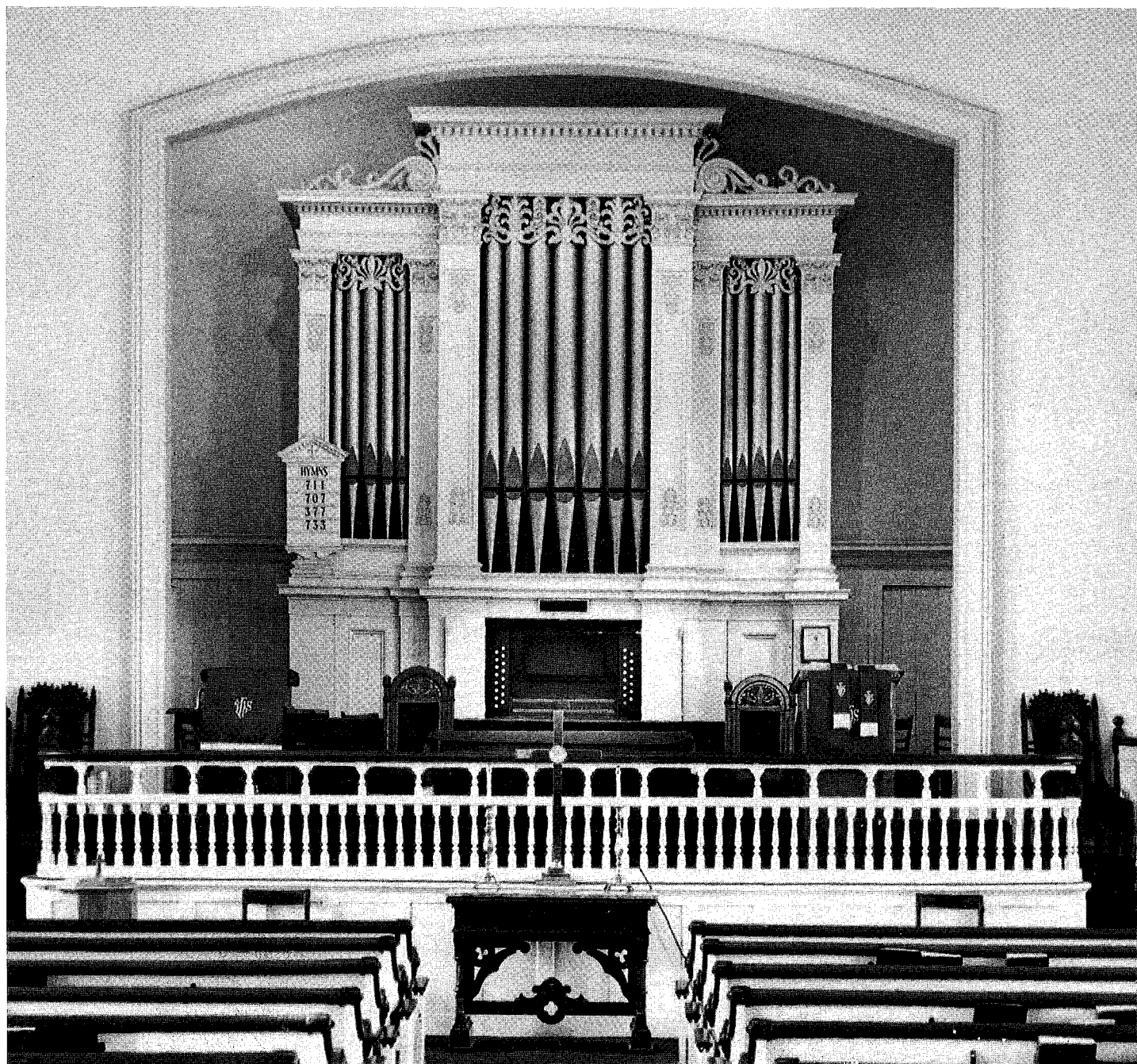
It is to this diversity of Connecticut that the Organ Historical Society will come for its National Convention to be held Sunday, June 19, through Saturday, June 25. The convention will run with a full schedule all seven days. Members may elect to attend all events or design their own package of days to suit their schedules and tastes. And there will be something for everyone.

Headquarters will be the Holiday Inn in the town of Cromwell, the approximate geographic center of the state about 25 miles north of New Haven and 18 miles south of Hartford and accessible by several interstate highways, by shuttle from Hartford's Bradley International Airport, and by Amtrak through New Haven. This central location puts us within a short bus ride of most places we will visit and the instruments we will hear.

The majority of instruments featured at this year's convention are from New England builders, but it is not the usual fare of mostly trackers and a few token electric-action organs. As OHS has widened its attention and recognition to instruments of all actions, this year's convention will reflect this diversity. Over the course of seven days, we will see thirty-eight organs of which sixteen have three manuals or more. We will visit five organs built prior to 1850 and hear six Johnsons, a record for any OHS convention. Both early and late examples of the work of four builders — Johnson, Holbrook, Steere & Turner, and the Hooks — will be heard, allowing interesting comparisons of tonal evolution.

We will also offer lectures as the first event on several mornings, presented in the comfort of the hotel lecture space: the indefatigable New England organ historian Barbara Owen on the history of organs in New Haven; the renowned British historian and author of *The Making of the Victorian Organ*, Nicholas Thistlethwaite, on British Romantic organs; the stylish Jonathan Ambrosino and the authoritative Joseph Dzeda, curator of the Newberry organ in

*continued on page 31*



W.M. T. VAN PELT

*The 1852 E. & G. G. Hook 2m at Westville United Methodist Church will be played by Margaret Irwin-Brandon on Friday.*



The 1928 Skinner rebuild and enlargement of two previous organs at Woolsey Hall, Yale University, yielded 166 stops which will be played by Thomas Murray and Charles Krigbaum on Friday.

## The Case of the Missing Orchestral Trombone

by Joseph Dzeda

IN PREPARATION FOR THE Twentieth National Convention of OHS in southern Connecticut, I wrote an article entitled "The Newberry Memorial Organ at Yale University" for *The Tracker* (19:3:3) about the instrument as originally built by the Hutchings-Votey Company (contract signed 1901), as much enlarged and greatly improved by the J. W. Steere & Son Organ Company (1915), and as finally rebuilt and further enlarged by the Skinner Organ Company (1928). In the nineteen years since that convention, the character and history of the Newberry Organ have become widely known, thanks to recordings by Professors Charles Krigbaum and Thomas Murray, their enthusiastic students who study on the instrument, innumerable visits by organists and builders from around the world, and, frankly, an apparently shameless stream of proselytizing on the part of those who are fortunate to have daily contact with this great instrument.

Woolsey Hall is Yale's major auditorium, today seating about 2,700 people. Dedicated on June 20, 1903, it is one of the two surviving auditoriums by the New York architectural firm of Carrère and Hastings, the other being the City Hall Auditorium in Portland,

With Nicholas Thompason-Allen, **Joseph F. Dzeda** is Co-Director of the A. Thompson-Allen Company, a firm which specializes in the restoration of Skinner organs of all periods, and Associate Curator of Organs for Yale University. One of the eight Founding Members of the Symphonic Organ Society, Mr. Dzeda is also Contributing Editor for *Puzzles and Disquisitions* for *The Erzähler*, the Society's periodical. The Society's other current projects include "Mr. Skinner's Home Movies," a compilation of the Skinner family's sixteen-millimeter films, and "The Photography of Ernest Skinner," a 1995 calendar featuring some of the Skinners' flawless camera work. Both are to be unveiled at the OHS Convention in June.

Maine. Woolsey Hall's wooden floors and chairs, cast-plaster interior, and lack of deadening materials contribute to the warm, resonant acoustics so important to music for the organ. Today, ninety-one years after it was dedicated, Woolsey Hall remains almost completely original. Aside from some minor alterations to the organ facade in 1928, and new lighting fixtures and polychrome-and-gold leaf redecoration in 1930, hardly anything has changed. The original heating and ventilation system, driven by two immense direct-current fan motors in the basement and attic, still moves an amazing amount of air through the Hall with absolute silence by means of five giant Sturtevant squirrel-cage fans. To the delight of organists the wooden "opera chairs" remain, although many of the hat-racks beneath the seats worked loose and have been removed. Likewise, the Newberry Organ has remained virtually unchanged since its 1928 rebuilding, thus affording present and future generations the unique opportunity to experience first-hand its builders' tonal and mechanical ingenuity.

The organ occupies the entire south end of the Hall and is placed in a masonry chamber measuring eighty feet wide by forty feet high by ten feet deep. Except for that of the Skinner String Organ, all the swell-boxes are also constructed of masonry and have extra-thick swell shades. With four-fifths of the pipework behind swell fronts, the range of expression is exceptional. There are 166 stops comprised of 12,592 pipes (revised upward by nineteen pipes a few years ago when it was discovered that the double-trebles of the Great Organ's 4' Clarion had never been counted into the total quoted since 1928). About two-thirds of the pipework is by the Skinner organization, the remainder from the Hutchings-Votey and Steere instruments, with a strong emphasis on the earlier work. The



Steere firm's invaluable contribution can be seen in the Newberry's sturdy and much-more-than-adequate chassis. Suffice it to say that the Skinner company almost doubled the number of pipes in the organ without overburdening Steere's wind system. According to the late David Junchen, the Newberry's two 20-horsepower direct-current Spencer Turbine "Orgoblo" plants represent the first known instance of a fully redundant blowing facility. This luxury was doubtless appreciated by Harry Benjamin Jepson, the first University organist. The 1901 blowers were frustratingly unreliable and consumed so much current that the Yale Power Plant had to put more generators on line for the Sunday afternoon organ recitals.

Technically, the Yale organ was not an all-Skinner installation like those at Princeton University, the University of Chicago, and the University of Michigan. However, the Skinner rebuilding of the Newberry reflected the same tonal concepts and dated from the same period as the "University Skinners" — the all-too-brief interval when Ernest Skinner and G. Donald Harrison worked in harmony, so to speak. Ironically, the three sister instruments have been drastically altered, leaving the Newberry Organ as the principal testament to the genius of its builders.

Visitors to the Newberry are delighted to find the organ and its congenial setting virtually undisturbed by the passage of time; in fact, rarely does one encounter an organ from this period so large and so original. In recent years the chassis has been releathered, including most of the twenty-five reservoirs and the nearly 30,000 valves which control the mechanism and pipework. Everything works reliably, including the outstanding Skinner console, still happily taking orders from the last, large Skinner remote-control electropneumatic combination action. And although the Newberry Organ's pipework could use (and will get) a cleaning, no one has ever tinkered with the wind pressures, voicing, or specification of the instrument. The organ seems always to have been cared for and played by people who recognized a good thing when they saw (and heard) it.

It is in the context of faithful preservation that we turn our attention to the saga of the Orchestral Trombone, one of the interesting exceptions that "proves the rule."

The earliest known proposal for the Skinner company's rebuilding of the Newberry Organ, dated April 4, 1928, reveals a normal complement of reed stops in the Solo division. In addition to the usual French Horn and less-usual Heckelphone (both Skinner specialties), we find a chorus of tubas, a trumpet, and an unenclosed Tuba Mirabilis. The 16' Double Tuba was the 1915 Bass Tuba on heavy wind, the unison Tuba is marked



Woolsey Hall from the interior of the organ

On December 5, 1928, Harrison initialed several changes to this specification. The 8' Trumpet (which had been in the 1901 Great and was moved to the Solo in 1915) is crossed out; penciled in next to it is "Quint Trumpet," and the 8' pitch designation has been changed to 5 $\frac{1}{3}$ '. Another addition in pencil just as definitively crossed out, is an 8' Tuba Sonora, noted as "old" in a hand other than Harrison's. A stop bearing this name, voiced on twenty-two inch pressure in the 1901 Solo Organ, measuring ten inches diameter at 8' CC and, remarkably, featuring double tongues, was provided for on the 1915 Solo main windchest. These pipes disappeared in the 1928 rebuilding; in their place are 1928 Skinner Trumpet pipes of more normal scale, and accordingly another 8' Trumpet has been added to the specification in Harrison's handwriting. We are left to speculate about the reasons for the change. Perhaps the Tuba Sonora simply didn't fit into the new tonal scheme, or possibly it was every bit the nightmare it would appear to be when it came to tuning two tongues to each other. Its scale must indeed have been huge, for the pipes were planted in three rows, rather than the usual two, as was done for the 1901 Trumpet on the same main chest. The present Skinner Trumpet seems lost in the Tuba Sonora's spacious setting.

Two other mini-mysteries concern the missing Tuba Sonora: Edward Flint's detailed stoplist for the 1915 organ makes no mention of it, nor does he allude to it in his stop-by-stop description of the 1915 Solo Organ.<sup>1</sup> Equally as inscrutable is the 1915 contract, which makes no reference whatever to a Tuba Sonora among the "gang of seven" industrial-strength bruisers which begin the list of sixteen Solo stops:



"English" and (in Harrison's hand) "new scale," and the 4' Tuba Clarion is also penciled "Tuba com." Whereas the entire 1915 Solo spoke on twenty-five inch wind, in the 1928 rebuilding this was reduced to fifteen inches, except for the 16' Double Tuba and Tuba Mirabilis, both left on twenty-five inch wind.



The Tuba Mirabilis of the Solo Organ plays on 25" windpressure.

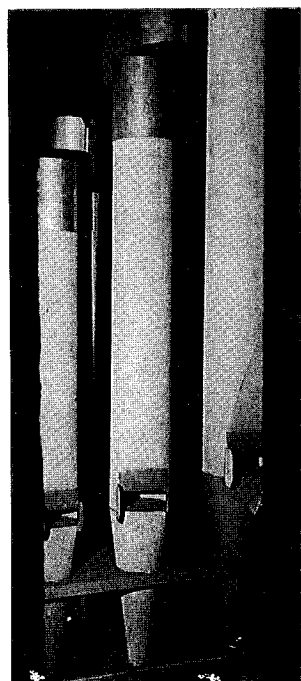
- |                              |   |                               |
|------------------------------|---|-------------------------------|
| 16' Bass Tuba                | } | 97 pipes<br>"smooth fat tone" |
| 8' Tuba                      |   |                               |
| 4' Clarion                   |   |                               |
| 8' Tuba Mirabilis            |   |                               |
| 16' Diapason (wood)          |   |                               |
| 8' Jepson Diapason (2 Ranks) |   |                               |
| 4' Octave                    |   |                               |

Added beneath this Tuba Sonora-less group, and above the rest of the Solo stops in the 1915 contract, appears this somewhat ominous notation: "The above seven stops to be capable of dominating the full power of the instrument and blown at as heavy a pressure as necessary to secure results." [emphasis added]

Returning to the April 4, 1928, specification, one final addition (also in Harrison's handwriting) catches our attention among the Solo reeds, an 8' Orchestral Trombone, the only known instance of a stop bearing this name in a Skinner organ.

On July 21, 1928, Ernest Skinner wrote to Prof. Jepson at his summer home in Noank, Connecticut.<sup>2</sup> Among other details about the Newberry's proposed specification, he observes,

With regard to that Double languid Diapason, I think with the new texture we are going to give the ensemble, you will have plenty of Diapason. The Double languid Diapason is more suitable to a baseball park. If used to its fullest development, it would have more power than all the other Diapasons combined, which is rather out of scale, it seems to me.



The Solo "Jepson Diapason"

Besides, damn the expense. It costs as much as two ordinary Diapasons, and I think the 32' Contra Viol is so much more musical and important.

And at the end of the letter, he adds,

Now one other detail. It occurred to me that we would have a large number of assorted Tubas, especially on the Solo, so I conceived the bright idea of making one of them very brilliant; I mean of a brilliance heretofore unattempted — on the order of the Orchestral Trombones when they are blown the freest, so I made five C's, from 8' C up, and tried them on 25" wind, and believe me, I have achieved a flame of tone that I have never equalled, totally different in character, but very musical in quality. I propose putting this as one of the Tubas, if no objection appears. I expect Don Harrison to show up today, or tomorrow. He has been abroad and hasn't heard it yet, but I expect his full approval. What do you think about it?

Prof. Jepson must have liked the idea, and Donald Harrison must have agreed, for three days later Ernest Skinner writes again to Jepson,

I am glad you like the idea of the flaming reed. It certainly talks right out in meeting, and is different to any Reed you have ever heard, the same being more authoritative than the other Tubas, of whatever power. It ought to make a magnificent contrast in color. I always like to put in something exclusive in each large organ, and this will be something exclusive for the Yale organ. In the Princeton organ it was a 32' Fagotto, which was a dream.

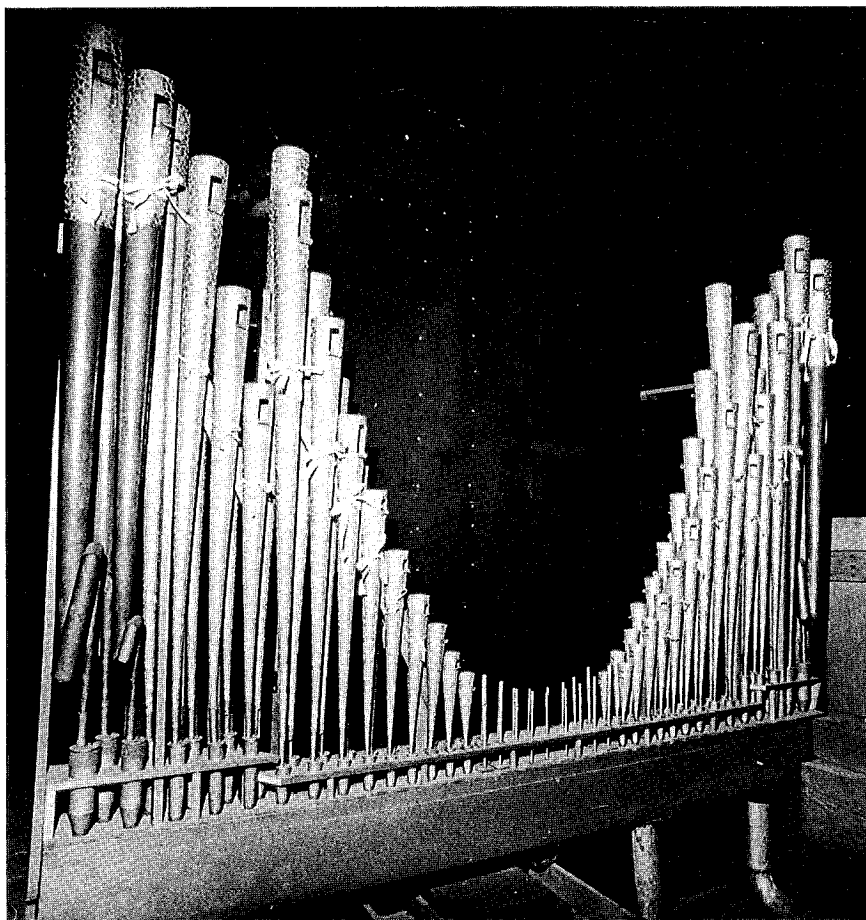
The installation of the Orchestral Trombone was not without some difficulty, or so it would seem. Despite Ernest Skinner's

statement that the pipes were voiced on twenty-five inch wind, inexplicably the Manual Chest Orders for Op. 722 show that an 8' Orchestral Trombone was to be planted on the upper chest in the Solo Organ, next to the 4' Tuba Clarion, and indeed the writing on the chest's stop-action bears this out. The new upper chest was on the same fifteen inch pressure used throughout the 1928 Solo Organ, with the two exceptions previously mentioned; we can only puzzle over this initial placement. It may have been that the Skinner firm hoped to replace the 8'



Harry B. Jepson

Tuba (English) with the new Trombone, saving the expense of an additional stop. Edward Flint, in an interview in 1969, vaguely recalled some sort of ruckus in the Solo Organ over a reed stop which "just wouldn't work on fifteen inch pressure." He must have been thinking of the Orchestral Trombone, for in a handwritten note to A. Perry Martin of the Skinner Factory, dated November 7, 1928, Harrison writes,



This Trumpet Harmonique likely replaced the Orchestral Trombone in 1931.

During the work on revoicing the old stops at Yale we found that some of the old stops that we intended to replace are O.K. & can be used again while others will have to be changed.

We now require orders for the following: —

Swell

8' Diapason (tenor C up) #42 scale 1/5 mouth  
Geigen Diapason (ten C up) 48 scale 1/4 mouth spotted metal  
Rohr Flute (ten C up)

Solo

8' Tuba 15" pressure common

Magnet chest for Mr. Skinner's new Orchestral Trombone 8' because same to be put on 25" wind it is no good on 15"

Edward Flint's account of the Orchestral Trombone is typically categorical when he takes up the subject of Ernest Skinner's "flaming reed":

The 8-foot orchestral trombone is an extreme development of trumpet tone. In the 8-foot octave it has the blare of a trombone played *fortissimo*; in the upper registers it has the acuteness of an intense orchestral oboe. Though the stop is too highly individualized to stand with a chorus of tubas, it can be used with the full reed chorus without undue prominence. Indeed its harmonic development is so great that against the other reeds it sounds like a 4-foot clarion.

Whatever it sounded like, its career in the Newberry was curiously short-lived. In a Skinner company Shop Letter dated January 22, 1931, Harrison writes to Perry Martin,

MR. MARTIN

re: Woolsey Hall - Yale University New Haven, Conn.

Please have made at once a new English Horn for the Orchestral organ of the above instrument. Pressure 10" wind. The English Horn to be of the latest type.

Please also have made a new Harmonic Trumpet, the barrels, blocks and boots, etc., to be exactly as the English Tuba, but the shallots to be Cavallé-Coll, set of which will be found in Oscar Pearson's room. Wind pressure 25".

These stops will be made and voiced here, and shipped to Yale, and Smith, the care taker of the organ, will set them in place of the stops that are there at present.

The cost is to go against a small organ we are to build for Yale, contract for which is expected next week.

[initials] G.D.H.  
Asst. Gen'l. Mgr.

The small organ referred to was Op. 852, a three-manual organ for Dwight Chapel on Yale's Old Campus. The new Harmonic Trumpet was installed on the unenclosed Tuba Mirabilis windchest, the Tuba Mirabilis relocated to the Orchestral Trombone's position inside the Solo box, and at this point the Trombone seemingly vanished from the face of the earth. No further reference to it can be found in any correspondence; it was of such a scale and character that it could not readily find a new home in most specifications. The general consensus was that it had met its fate in the melting pot.

The Tuba Mirabilis' new home inside the Solo box was less than advantageous. Deprived of its prominent position outside of the box, the pipes were relegated to the back of the Solo chamber; while this placement probably had little effect on the blazing Trombone, the Tuba Mirabilis seemed somewhat stifled under the circumstances, very nearly duplicating the color and intensity of the fifteen-inch pressure Tuba situated ideally immediately behind the Solo shades. In one of the very few changes made to the Newberry Organ since its 1928 rebuilding, the decision was made to return the Tuba Mirabilis to its original location outside of the Solo box, and in 1973 the Tuba Mirabilis (and the Orchestral Trombone chest it occupied) was moved alongside the chest for the Harmonic Trumpet, its former location. Thus the Newberry Organ, for the past twenty years, has had two unenclosed twenty-five-inch pressure reed stops in the Solo division, while the vacant space within the Solo box served as a silent reminder of the

vanished Orchestral Trombone, Ernest Skinner's "exclusive" feature for the Yale organ.

Some of the most incredible news comes like a bolt from the blue. I shall never forget the day when the shop telephone rang. This time it was not the pushy salesman from the telephone company trying to interest me in a larger display ad, nor was it someone with a dying electronic looking for last rites. It was our old friend and valued colleague in Hartford.

"Hallo!" bubbled David Broome, "I've got a set of pipes from the Newberry Organ here on my voicing machine!"

"Go on," I scoffed, thinking he was joking. We do pride ourselves on some degree of organization, after all.

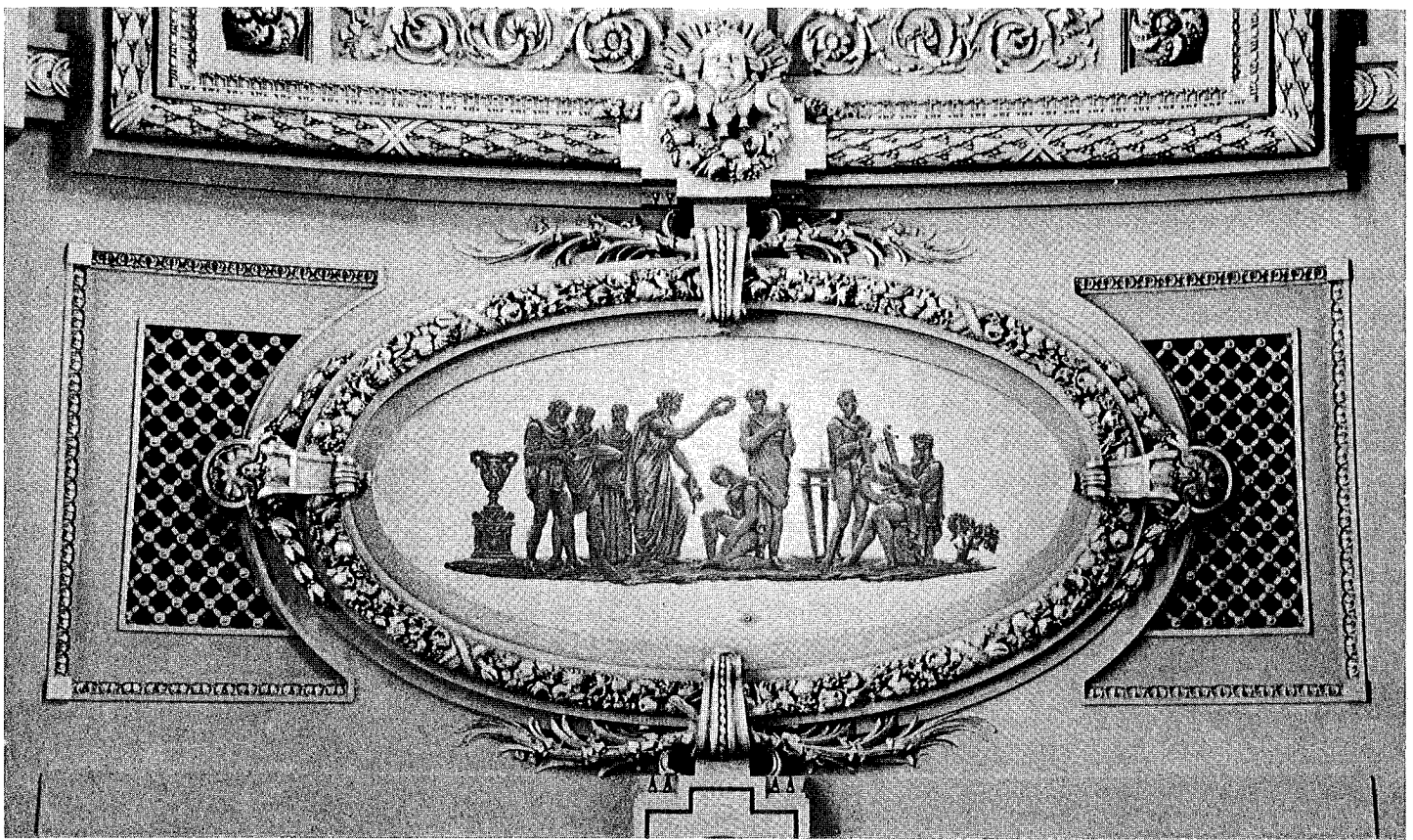
"No I mean it," he protested. "The pipes are marked '722.'" Still unable to grasp what I was hearing, I asked David if there were any other markings on the pipes. "They're stamped TUBA," he then answered. Still no cigar. After a carefully measured pause, he then added softly, "The block for low CC is inscribed O-R-C-H T-R-O —"

"Orchestral Trombone!" I exploded, staggered by the news. After sixty-one years, the vanquished Trombone had turned up, in Jonathan Ambrosino's inimitable words, "in a Bridgeport church, like old Uncle Harry with amnesia."

Ambrosino reported the discovery in *The Erzähler* (April, 1992):

A remarkable kernel of Skinner history has surfaced. In February, the organist of St. Mark's Church, Bridgeport, Connecticut, brought two reed stops — an oboe and a peculiar trumpet — to the Austin factory for revoicing. The pipes arrived one afternoon, and reed authority David A. J. Broome spent the next morning inspecting them in preparation for setting Cs. The trumpet was quite peculiar, and resembled something of a steroid-fed oboe, with posthorn-like shallots, thin stems and unusually large bells. While the stop was marked Tuba (even though it is anything but), the block for bottom CC was scribed Orchestral Trombone. Upon further inspection, Mr. Broome found three magic digits: 722, the Skinner opus number of the Newberry Memorial Organ in Yale's Woolsey Hall.

It seems that the pipes had been placed in trays and kept at Woolsey Hall until about 1950, when then-Curator of Organs



*Cartouche in the vaulted ceiling of Woolsey Hall, near the organ*

Arthur Goeckler (who was about to retire) gave them in return for a favor to Garo Ray, an interesting local gentleman who, among other numerous accomplishments, helped establish New Haven's first television station, and who had a strong interest in pipe organs, stemming from his long friendship with Harry Hall of the Hall Organ Company. Mr. Ray kept the Trombone in its trays until 1986, when he built a small instrument for St. Mark's Church in Bridgeport. Supplied with new tongues for the much lower wind pressure, the pipes proved unsatisfactory, and, thus, after a while were taken to Austin Organs in the hope the reeds could be improved.

Nicholas Thompson-Allen and I talked over the matter and decided that we could never forgive ourselves if we did not at least attempt to ransom the Trombone from its fate in Bridgeport. The organist of St. Mark's very graciously consented to exchange the Trombone for a new Austin Trumpet scaled and voiced exactly for his instrument. David Broome voiced four sample Trombone pipes from the middle octave on twenty-five inch pressure, but when these were first put on their old chest, now unenclosed, they proved insupportably loud and brassy. Next they were moved to the chest for the twenty-five inch pressure 16' Ophicleide (called 16' Double Tuba on the 1928 proposal), buried deep in the basement of the Solo Organ. Here the pipes were far less aggressive but nonetheless brilliant as described in Ernest Skinner's letter to Prof. Jepson. We were left to imagine how the pipes would sound if they were somehow heard from the vacant lot which marked their original location. The Trombone chest was occupied, however, and no one wanted to evict the Tuba Mirabilis for a third time.

Again the shop telephone rang. This time it was our respected colleague and good friend Nelson Barden (of Boston University Symphonic Organ fame) who, with characteristic speed, had heard of the Trombone's discovery, and with equally characteristic magnanimity, offered us the Tuba Mirabilis chest which he owned, rescued from the Newberry's recently rebuilt sister instrument at Princeton University. We gratefully accepted his generous offer.

Everything began to fall into place. Woolsey's Tuba Mirabilis could be set on the Princeton Tuba's chest. The Orchestral Trombone chest, thus freed, could be returned to its original place in the Solo box, and the revoiced Trombone pipes could be reinstalled on their long-vacated toeboard. Even the obligatory organ-shop Portrait of

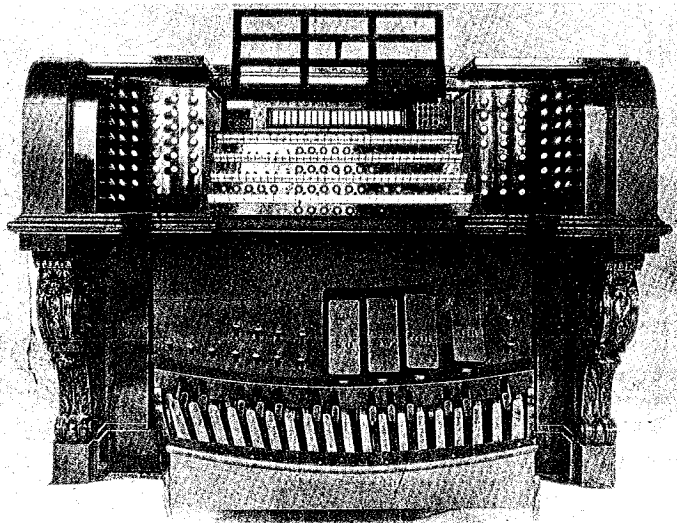
St. Cecelia at Her Rose-strewn Manual seemed to sprout a wry expression at the corner of her lip.

The last remaining impediment was, inevitably, the lack of funds to pay for the repair and revoicing of the pipes, the rebuilding and erection of the chestwork, and other details of installation. Nicholas and I were resolved that the Trombone should not deplete the modest budget reserved for the Newberry's annual maintenance. We began to realize that the Trombone pipes might well repose in their trays for a long time; after all, it took decades for them just to find their way back.

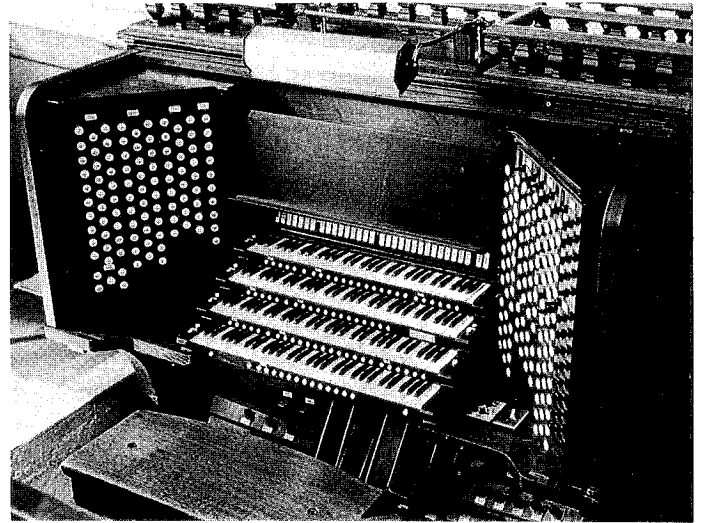
The shop telephone rang again. I had been half-expecting it, so readily does one become accustomed to the astonishing. It was someone with the Yale Development Office with news of an alumnus who had read of the Trombone's discovery in a short article which appeared in the March 1993 issue of the Yale alumni magazine. This gentleman, who had taken one of the popular Alumni Tours of the Newberry Organ, conducted during Reunion Weekends, was impressed by what he saw and heard on that tour; when he learned of the Trombone's reappearance he decided to give his support to the project. I glanced up from the telephone and noticed that St. Cecelia's wry smile seemed to have become an ironic smirk.

Minor obstacles remained, such as the matter of stop control. The drawknob formerly used by the Trombone is busy, permanently so, and the Newberry's elegant console contains not a single spare knob provision within, so confident were its builders that the organ obviously was complete. Arbitrarily declaring some other unsuspecting stop to be redundant in order to seize its drawknob for the Trombone seemed unsportsmanlike and distasteful, as did the thought of letting the camel's nose in the tent by taking a drill to the Newberry's sacred stop-jamb for some aftermarket addition. Eventually an idea to share the knob used by another Solo stop presented itself, and as this arrangement permits the full use of both stops without permanent alteration to the console, it seemed the logical and happy compromise.

When the Organ Historical Society, after nineteen years, returns to Woolsey Hall in June, its members will have the rare opportunity to step back in time and experience Mr. Skinner's "flaming reed" for themselves, for the Orchestral Trombone will be officially welcomed



1902 Hutchings-Votey console



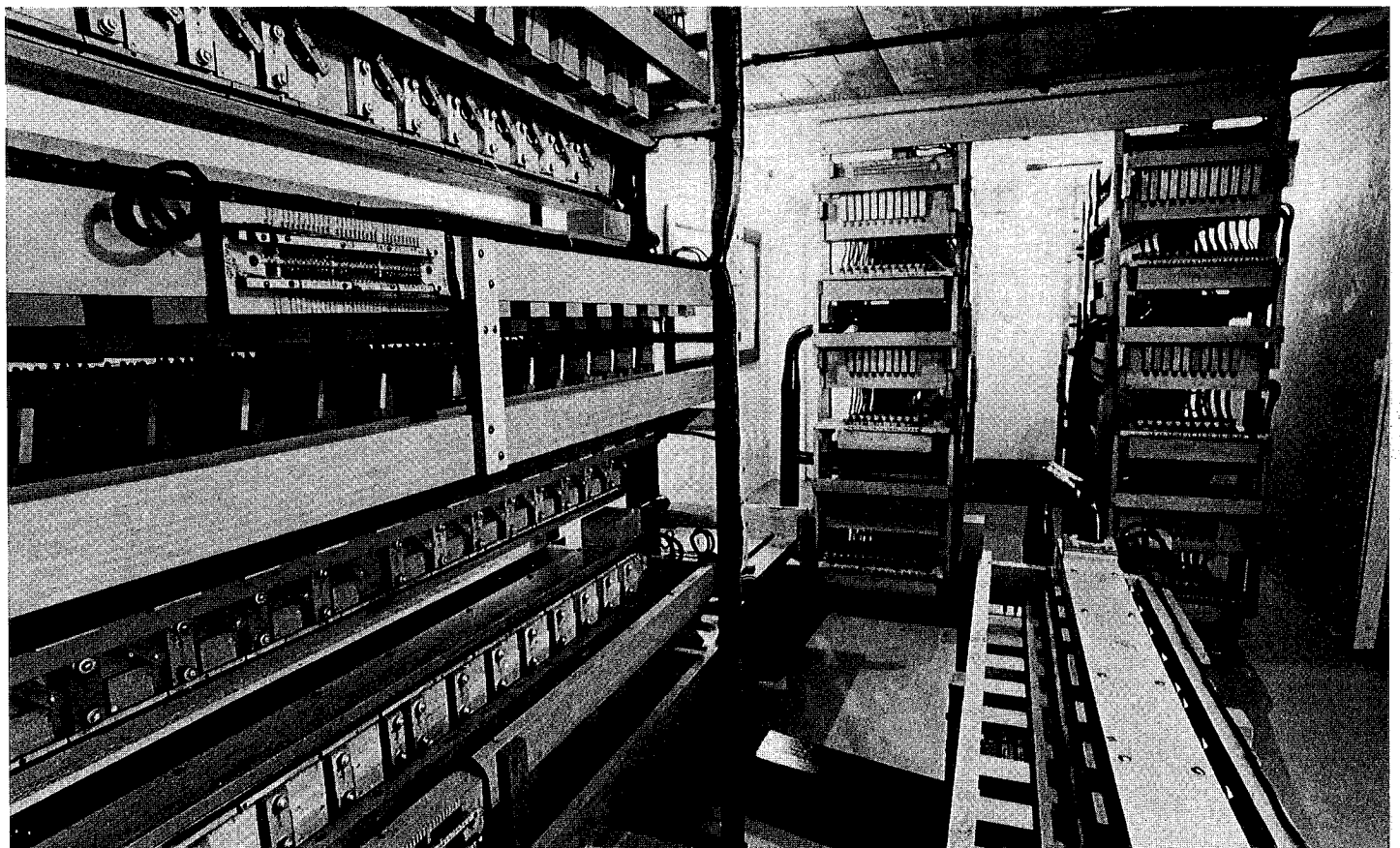
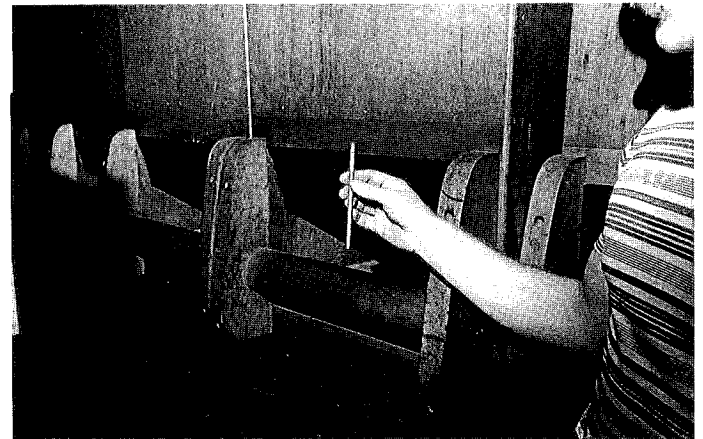
Present, 1928 Skinner console. Below, smallest and largest pipes.

back during Charles Krigbaum's organ concert on the evening of Friday, June 24. On that night, sixty-five years after the dedication of the 1928 organ, the Orchestral Trombone's unique voice will once again sing forth into its intended acoustic. After having been kidnapped at the tender age of three, spending most of its life locked up in someone's basement, and doing time in Bridgeport, the Orchestral Trombone will be home again. And St. Cecelia's smirk will turn to a smile.

**Notes**

1. Edward W. Flint, *The Newberry Memorial Organ at Yale University*, (New Haven: Yale University Press, 1930). Mr. Flint worked for the Skinner Organ Company from 1928 to 1930. The Newberry Organ was his first assignment, in which he acted as an assistant to Mr. John Saul, the finisher for the Skinner firm.

2. Letters from the engineering files of Aeolian-Skinner, furnished by Thomas Potter, vice president of the firm, in April of 1970.



The organ's electropneumatic "brain," located beneath the stage, stores the information for 102 combination pistons and functions just as it did in 1928.

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John Bryan Dyker

at Virginia Commonwealth University in Richmond, he identified one of only two intact three-manual Henry Erben organs and arranged for its relocation before destruction of the building which housed it. An accomplished flutist, he was a member of the Richmond Symphony 1979-85 and with organist George Bozeman created the Hot Air Duo, playing concerts throughout the United States and for several OHS conventions. He also worked 1983-84 for Jim Andrews Organbuilders of Richmond and 1977-79 for James R. McFarland & Co. of Millersville, Pennsylvania. He served OHS as chairman of the Historic Organs Recitals Committee and had been its youngest member when he joined at age 13 while an organbuilding apprentice with James R. Baird of Herndon, Virginia, 1970-78. He is survived by his parents, Henry and Marlene Dyker of Lovettsville, a brother and a sister, and his friend Richard J. McAlpine of Brentwood, New Hampshire. At the family's request, OHS has established the John Bryan Dyker Fund to receive memorial gifts.

## REVIEWS

### Music Editions

*The Cracow Tablature* (ca. 1548), 2 vols. Wyatt Insko, Jerzy Golos, and Stanislaw Moryto, eds. Ludowy Instytut Muzyczny, Loda, Poland, 1992. Available from Wyatt Insko, San Francisco Conservatory of Music, 1201 Ortega St., San Francisco, CA 94122.

The contents of the two volumes, as one might expect, consist primarily of versets based on various chants, fugues (in the broad sense of the term), *pracambula*, and intabulations of various hymns, Polish, German and French songs, and interestingly enough, some pieces (*Kyries*, etc.), which are attributed to Josquin. Interestingly, also, is the inclusion of a setting of "*eyn feste [Burg] isth unzer got*" by Stephen Mahu. Insko notes the fact that such a Protestant hymn being included in a manuscript found in a Catholic monastery is indeed unusual.

Reading through the preface to both volumes of this edition is informative and, in fact, absolutely necessary before one begins to try to play the pieces contained in the collection. The value of this collection beyond the obvious use as a reference set will be determined by the user. Certainly one does not play versets or intabulations these days, either as part of the church service or as recital fare. Still, there is much to learn from the study of these pieces if one is curious about the evolution of organ music before the High Renaissance. The so-called "late Gothic" style (a term used often in German literature about the organ) is everywhere to be seen in these pieces, especially in the "under-third" or Landini cadences, melodic-rhythmic figures typical of the period, and choice of *cantus firmus* material.

One potentially confusing item is the question of who has edited the material. A quote from the preface explains:

Lack of time unabled [*sic*] us to send the proofs overseas to Mr. Wyatt Insko. So the proofreading and checking the transcriptions against the microfilmed source took place in Warsaw. In cases when we had a difference idea than Mr. Insko in treating certain situations in the score, we have duly differentiated them graphically by encircling or bracketing the editorial accidentals added by us.

Since the present edition is based on Dr. Insko's 1964 dissertation at Indiana University, it would be useful to know what additional research, if any, was involved in the creation of these two volumes. In any case, there are a fair number of *errata* in the preface which require the attention of the careful performer.

Despite the minor misgivings noted above, this set is a valuable contribution to the on-going quest for more knowledge about early organ music. It should serve as an important addition to libraries and, in all likelihood, as a welcome adjunct source for courses in organ literature. *Thomas Spacht, Towson St. University, Towson, MD*

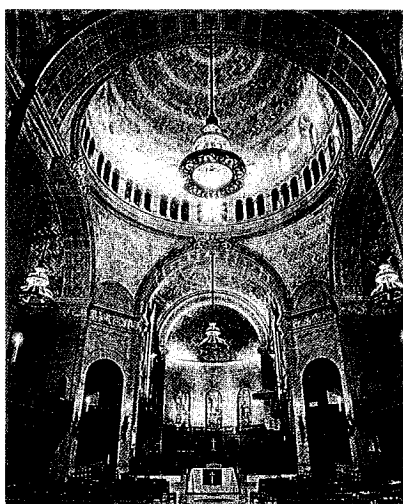
### Recording

**Pipedreams Premieres: A Collection of Music for the King of Instruments** Music by Mendelssohn, Mason, Simonds, Faxon, Bolcom, Menotti, Loher, Danek, and Ferguson as first presented on *Pipedreams*, produced by Michael Barone. Available from *Pipedreams*, 45 E. 7th St., St. Paul, MN 55101, \$15.95 plus \$2.00 S&H.

Many recordings attempt to capture the intensity and sensation of live events, but *Pipedreams Premieres* goes about the task differently. Following its title, this disc presents numerous artists, organs, and works in "firsts" of some kind which have been heard on *Pipedreams*.

It is an intriguing concept. In commemorating ten years of the nationally broadcast radio show, producer Michael Barone felt that some sort of celebration was in order. Since we'd documented a number of first performances in our first decade, why not collect some of the works for which *Pipedreams* was the first major venue of outreach?

Accordingly, Barone has compiled the work of ten composers performed by eight different artists on eight instruments. The approach behind their selection is not unlike that of the radio show's programming: to explore the organ world in all its current diversity and air as many different examples as possible. Don't consider *Premieres* a sampler disk for the organ novice, because it isn't and was never intended to be. This is a specialized offering of unfamiliar music for those who enjoy the instrument and its literature. (Imagine how the radio program *Performance Today* might sample recent chamber-music offerings under this same brief.) Furthermore, the disc enjoys first-class production: handsome four-color cover, beautifully written program notes by Barone, impeccable recording data, and comprehensive background on all performers. For those weary of the same old Bach, Franck, and Widor, *Premieres* will offer much refreshment.



*St. Paul's Chapel, Columbia University*

Of the performances, all are interesting; certain ones are also enjoyable. John Weaver's performances fall into the latter category. The Nancy Plummer Faxon *Intermezzo* takes a simple thematic premise, starts in a quiet fashion, and then grows warmly with inviting harmonic development. Even better is Weaver's splendid performance of Gian Carlo Menotti's *Ricercare* at San Francisco's Grace Cathedral. This major and fascinating new work is loosely constructed but reveals honest form, development, and direction; where it does digress, it at least offers much interesting melodic elaboration. Weaver's elegant portrayal of the score's nuances results in a tense and atmospheric reading.

Leonard Danek's short *Flowers* is a charming, lyrical aside. It too creates an atmosphere, but one more stark and simple, with a flowing, interesting melody often canonically answered in the left hand. The work is wrought in a harmonic language not entirely unlike the restlessness of Delius. Has Danek created larger works? Equally interesting is Monte Mason's *Psalm 139. Domine, Probasti*, an engaging, if slightly repetitive work for choir, organ and synthesizer. Sung in the stunning, spacious acoustics of the Roman Catholic basilica in St. Paul, Minnesota, the work has its effect, though: part plain-song, part 20th-century mystical, with a



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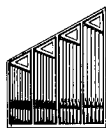
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Howellsian predilection for mixing Latin with English. It wears well over repeated listening.

A few otherwise admirable performances get mired down by extenuating circumstances. Take Michael Ferguson's performance of his completion of Bach's unfinished Contrapunctus XIV from *Art of Fugue*. Ferguson's playing succeeds, not only for clarity of presentation, but for the spellbinding manner in which he spins out his own conclusion of this monumental quadruple fugue. To quote Barone, Ferguson introduces "34 new statements of the four themes in 12 new combinations, five of them new strettii, as well as all four themes together — once upside down, and once rightside up." This thrilling, inventive writing brings the fugue to an entirely persuasive conclusion; not until the end, when a few modulations test the boundaries of plausibility, does one even remember that Ferguson has long since taken up where Bach left off. However, this music does not display the House of Hope Fisk in its strongest element, which is probably French Classic literature. Although the counterpoint comes across with sufficient clarity, the raw quality of the organ's plenum simply does not measure up to the beauty of the writing.

In Marilyn Mason's performance of three of William Bolcom's *Gospel Preludes*, the Riverside Church Aeolian-Skinner is certainly adequate to the literature, the difficulty perhaps lies more with the music itself. Intended to be sophisticated transformations of the originals, Bolcom's preludes are certainly novel visions: gospel tunes in chorale prelude guise. Personally, the works seem insubstantial, valiant attempts which miss the point. Gospel music gains its might through pure soul, wherein otherwise simple tunes and harmonic progressions are powerfully elevated through the sheer force of vocal color and dramatic interpretation. Bolcom's intellectual style of "gospel" sometimes attains the power of the originals, but rarely their depth or stirring spirit. Where Bolcom's tribute to Marvin Gaye attempts to portray a brutal death, it succeeds by creating more pain, this time in sound. But there is no doubting the zip of Dr. Mason's performance of these works or her conviction for this music. Her *zap!* on the Riverside Church's chamade trumpets during "Sometimes I Feel Like a Motherless Child" almost sounds like the magical unison hand-clap of a hundred robed singers.

Bruce Simonds' *Dorian Prelude on Dies Irae* is often put aside for the more popular *Iam sol recedit igneus*. It is worthwhile to sample the *Dies Irae* here and to see why the *Iam sol* is so readily selected instead. While loosely constructed, *Iam sol* still has a plausible unity that binds it together. *Dies Irae* is a series of events without a plot; it is hardly offensive or poor, but more angst than music. As with Dr. Mason, however, Edward Berryman's strong performance is not at issue. He makes the most of the score by conceiving the work in sections, appropriately shaping and coloring each one. (Perhaps the nicest moment occurs in the concluding pedal statement of the theme, for which Berryman draws the enclosed 32' Fagotto and makes it fade away ominously.) Through it all, one senses a natural control over this large instrument and the poetic hand of a strong artist. We need to hear him and this promising vintage Aeolian-Skinner in other literature.

The disc's most significant premiere is that of the recently discovered Mendelssohn works presented in 1986 at Columbia University by Thomas Murray and the late George Faxon. Included here is Murray's performance of the *Allegro, Chorale and Fugue*, Mendelssohn's longest single organ work and an absolute treasure. The piece begins with a bold fantasia, culminating in an original four-stanza chorale, the concluding stanza of which Mendelssohn uses as the subject of a complex fugue. With characteristic elegance, Murray leads out inner voices and uses separated manuals to emphasize obscure thematic statements in the piece's intricate counterpoint. His playing is elegant and fluent, his use of the instrument dynamic and compelling. The instrument, G. Donald Harrison's 1938 masterpiece at Columbia University, serves this literature beautifully; its rich, warm and slightly articulate choruses, bright reeds and energetic pedal make excellent musical sense of Mendelssohn's polyphony.

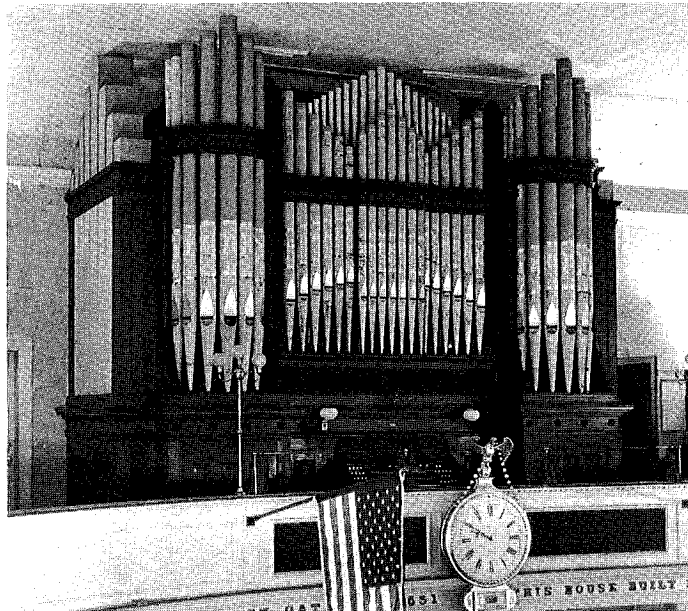
Throughout these performances, however, one awaits the extraordinary. As interesting as most of these selections are, there are few real flashes of brilliance, as if the moments captured were perhaps more unusual than unusually *musical*. For instance,



Murray's performance, though solid as ever, only brings to mind other occasions on which he has performed this same work with greater depth and flair; Berryman's leaves us to take on faith that the organ or the event was especially noteworthy. Admittedly, it takes a remarkable recording (*Horowitz in Moscow*, for example) to capture a program's electricity; but as a whole, this recording could welcome some of that same spark, that sophisticated passion that still makes one go to a concert instead of just buying the CD.

Perhaps this is what makes Stephen Loher's cut the best of all, that never-before-heard and never-since-played moment that this disc strives to capture. Loher's entirely unpremeditated fanfare doesn't pretend to be anything else and is thus entirely convincing: an effective, dramatic yet accessible 90-second flourish which ends as strongly as it begins. Better still, the listener feels on-location, almost to the point of eavesdropping. The mikes have caught the artist off-guard (he didn't know he was being taped) in a state of complete indulgence — playing for no one but himself and God. To be sure, there are a few slipped notes and even a hefty pneumatic *thunk* as Loher jabs the cancel button immediately afterward. But throughout, Loher's exuberance and quick thinking produce the kind of musical passion one associates with the electricity of live performance. The sensation is unmistakable — and in it, the premise of *Pipedreams Premieres* truly succeeds.

Jonathan Ambrosino, Los Angeles



1883 Hook & Hastings op. 1171, Roxbury (Boston), Massachusetts

## ORGAN UPDATE

HUNDREDS OF THOUSANDS OF GALLONS of water played on the oldest frame church in Boston to successfully prevent its destruction by fire which consumed two other buildings nearby in the high winds of the early morning on November 13, 1982. Alas, tons of water which prevented destruction of the towering steeple entered it through large louvers and exited it through the 1883 Hook & Hastings 3-40, op. 1171, which stands in the west gallery of The First Church in Roxbury (a section of Boston), built in 1804 as the fifth structure of the Unitarian-Universalist congregation founded in 1631. The organ remained unplayable for ten years as the dwindling congregation, now of nine members in this area of once-handsome buildings that has become the "Harlem" of Boston, fought to save the magnificent building and its heritage. Now, after fund drives, contributions from many including OHS members who were solicited years ago, and hours of volunteer as well as lowly paid labor, the wonderful organ plays again with its excellent Barker lever accommodating the touch of fine players who are wise to explore its tonal richness. Perhaps held in lower esteem than the exquisite Hooks of classic balance which were built in the late 1850's



The First Church in Roxbury

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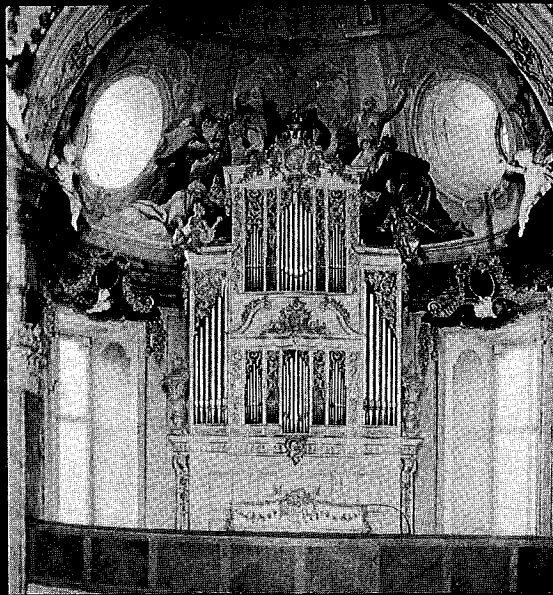
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#### 1883 Hook & Hastings op. 1171 First Church, Unitarian, Roxbury

<b>GREAT</b> 58 notes	<b>CHOIR</b>
16' Open Diapason	8' Geigen Diapason
8' Open Diapason	8' Keratophon
8' Viola di Gamba	8' Dulciana
8' Doppel Flöte	8' Melodia
4' Octave	4' Fugara
4' Flute Harmonique	4' Flute d'Amour
22 2/3' Twelfth	2' Piccolo
2' Fifteenth	8' Clarinet Treble
IV Mixture	8' Fagotto Bass
8' Trumpet	<b>PEDAL</b> 27 notes
<b>SWELL</b>	16' Double Diapason
16' Bourdon	16' Bourdon
8' Open Diapason	8' Violoncello
8' Salicional	16' Trombone
8' Stopp. Diap.	Great to Pedal & Rev
8' Quintadena	Swell to Pedal
8' Aeoline	Choir to Pedal
4' Violina	Swell to Great
4' Flauto Traverso	Swell to Choir
2' Flautino	Choir to Great
III Dolce Cornet	Great Organ Separation (firm B. lever)
8' Cornopean	Sw & Gr Forte & Piano Comb. Peds
8' Oboe	
Tremolo	

in the late 1850's through the early 1870s, the Roxbury instrument is nonetheless a ruby among the remaining gems. Far from producing the orchestral timbres which characterize the electropneumatic organs of 1915-35 and which some classify as "Romantic," this glowing organ instead produces a locked-in cohesion of the most aristocratic of plush velvet tones. It is probably the largest intact Hook & Hastings organ of the 1880s, when voicing at the firm was left to Moritz Baumgarten who came to the U. S. from Germany with the famous Walcker organ to install it in the Boston Music Hall (the same organ now rebuilt at the Methuen Memorial Music Hall).

Newly formed in 1985, the Organ Advisory Committee of the Boston AGO, Lois Regestein, Dean, took as their first challenge the restoration of the Roxbury organ. They decided to spend the money they had raised and, after the work had started, received an equal amount from the Benevolent Society of the Unitarian Church.

Having taken the greatest soaking, the Swell windchest was removed in April 1992 by a crew from the Organ Clearing House to the workshop of George Bozeman & Co. where it was retabled and restored. Two other firms, Messrs. Lahaise & Co. of West Roxbury and S. L. Huntington & Co. of Stonington, Connecticut, agreed jointly to oversee the entire project that involved repairing the other windchests, cleaning pipework with volunteer help, refurbishing the splendid cherrywood case, Barker machine, console and keyboards, action, etc. Though complete restoration of the action was not possible, it was made entirely and reliably playable. Voicing was meticulously returned to its original state with apparent accuracy and artistry by Scot Huntington. At a festival re-opening of the organ on October 24, 1993, organists included Scot Huntington, Theodore A. Johnson, Peter Sykes, Lois Regestein, Richard W. Hill, Walter Krueckl, Robert Barney, and John Andrew Ross. Barbara Owen presented a OHS plaque citing the organ as "an instrument of exceptional historic merit, worthy of preservation."

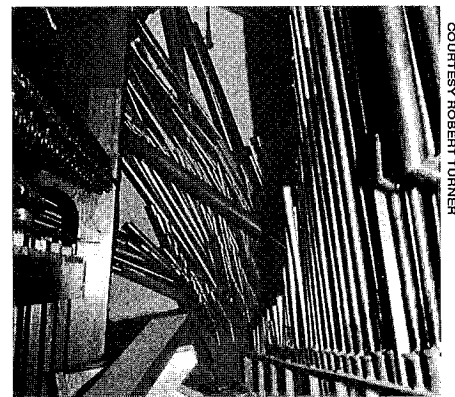
#### EARTHQUAKE DAMAGE

Vast destruction caused by the Los Angeles earthquake of January 17, 1994, includes significant damage to as many as one hundred organs. The 1982 Manuel Rosales 2-45, op. 9 at First Presbyterian Church of Granada Hills, which is located less than a mile from the epicenter, was lifted and dropped by the quake several times as indicated by indentations in the

ceiling above it. During the thrusting, twisting and rocking motions, the low F pipe of the 16' Open Wood fortuitously tilted forward and lodged beneath the Swell windchest just as the chest's bearers lost support of it, preventing it from falling and thus the entire organ from collapsing into the nave. Much of the pipework escaped serious damage, though many larger pipes fell as did panels of the case, which sustained serious cracks at crucial joints. The organ has been disassembled as restoration of it and the building are studied.

The 1930 Skinner op. 818, which is installed above the stage at Royce Hall at UCLA, was severely damaged, including many broken pipes which crushed others when they fell, especially the exposed divisions and the main choir windchests, which fell. Robert Turner had just completed an 18-month project of re-leathering the tonally unaltered instrument. At California State University in Northridge no one has been able to enter the severely damaged building to determine whether the recent Walker organ still stands.

The recent Casavant tracker at Bel Air Presbyterian Church was twisted, a window near it was blown out, and the



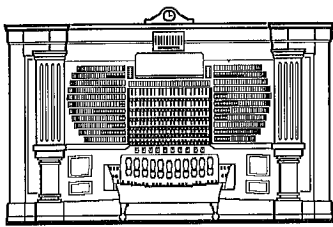
Choir division of the Skinner at Royce Hall, UCLA

sprinkler system soaked the organ for many hours. At Our Lady of Lourdes Church in Northridge, wooden 16' Bourdon pipes, which were installed at the floor, jumped to the top of the organ's main windchest which is located four feet above the floor. Abbot & Sieker were scheduled to rebuild the amalgamated instrument anyway, but many parts and pipes that would have been reused now must be made new. Other instruments which are said to have received substantial damage include those at First Baptist in Los Angeles, St. Joseph the Worker (where installation of a second-hand Casavant had just been completed), St. Augustin's-by-the-Sea Episcopal, and St. Paul's Lutheran Churches. Minor damage has already been repaired on the very recent Austin at St. Vibiana's Church.

Organbuilders in Los Angeles have reported little damage in their workshops including the firms of Abbot & Sieker, Harris, Rosales, and Robert Turner.

Boston's 1883 E. & G. G. Hook & Hastings op. 1168 at St. Joseph's R. C. has been retrackerized by Hawkes Organ Co. of Saugus, MA. The slider chests had been fitted with tubular action by Hook & Hastings in 1899 as op. 1829, then electrified in 1920. Work began in April, 1992, and was completed in June, 1993.

At the Wanamaker Department Store in Philadelphia, the 31-rank Echo division of the famous organ will be restored by Mann & Trupiano of Brooklyn, NY, according to a press release from the Friends of the Wanamaker Organ distributed on January 19, 1994. Lawrence Trupiano signed a contract with the Woodward & Lothrop firm, owners of the Wanamaker chain of department stores.



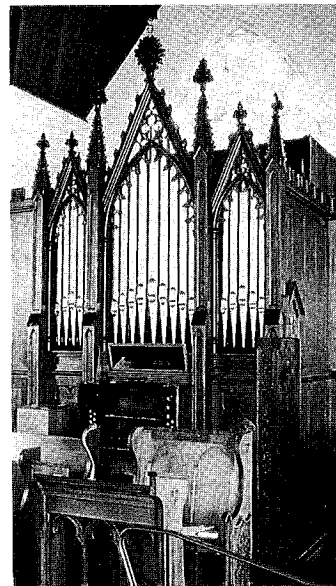
Console at the Wanamaker store

The work will be completed in time for the 1996 OHS convention in Philadelphia. The Echo is housed at the top of the store's Grand Court, 140 feet above the marble parquet floor, and was the section of the organ most extensively damaged during building renovations when a worker sawed through a pressurized water pipe.

The 1890 Farrand & Votey op. 88 at the Chapel of Our Merciful Savior, All Saints Episcopal Parish in Denver, CO, has been cited by OHS as "an organ of exceptional historic merit, worthy of preservation." OHS member Michael Rowe of Boulder nominated it and reports that about \$20,000 has been raised toward a \$60,000 restoration budget.

First United Church of Christ, Congregational, in Northfield, MN, will receive for Easter, 1994, the 1876 Johnson op. 475 built for Asbury-Delaware Methodist Church in Buffalo, NY (at the corner of Asbury and Delaware Streets), which closed in 1991. The organ had been rebuilt and electrified by Viner in 1918 and rebuilt by Schlicker ca. 1960. Removed in June, 1991, by Roland Rutz of Faribault, MN, the 3-53 will replace an 8-rank Möller in Northfield. The Rutz firm is retabulating the original windchests, supplying electric pull-down mechanisms to replace the Viner electropneumatic ones, refurbishing the Schlicker console, and revising the Schlicker stoplist.

*Divine Inspiration*, a suspense novel by Jane Langton and published by Viking, involves the organ as an important ingredient in the plot. Several members of OHS were consulted for technical details, including George Bozeman, Lois and Quentin Regestein, Audrey Briggs, David Carrier, Caleb Warner, Morley Lush and Nelson Barden.

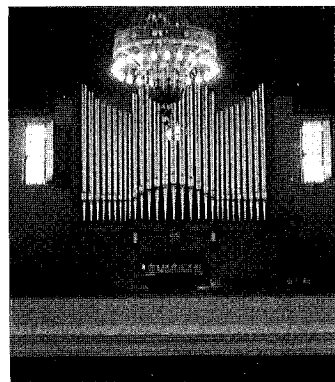


1827 Appleton, Victoria. BC

The ca. 1827 Thomas Appleton organ at the Church of Our Lord (Reformed Episcopal) in Victoria, British Columbia, visited by OHS members following the 1982 convention, is receiving repairs and "restoration" from Grant Smalley of Vic-

toria. He has trackerized the Pedal and installed a Trumpet on the Great. Barbara Owen wrote of the instrument in 27:4, describing it as a 2m instrument which was rebuilt in 1867 by S. S. Hamill who changed the compass from G to C and extended the bass of the Swell. The organ was apparently moved to the Victoria church in 1876 or '77 by John Bergstrom of San Francisco. Conveniently, most of this history is handsomely engraved into the nameplate. If there were a Pedal division when the organ was new, Miss Owen concludes that it was of 17 notes with an Open Diapason. In 1948, the organ still had a 27-note flat Pedal keyboard, but there was a crudely installed 30-note concave and radiating keyboard in 1982, operating via tubular action.

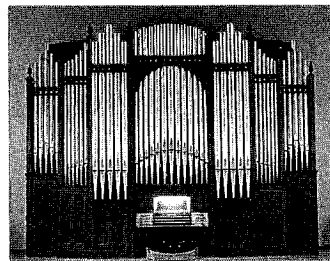
Moved in the 1960s to a new edifice of St. Joseph the Worker in Newcastle, PA, the 1893 Felgemaker received an electric pull-down action to the slider windchests and a Klaan console. Failing thereafter, the organ has been rebuilt by Tim Hemry using two-thirds of the original pipework and with new slider windchests with electric pull-downs and new systems in the shell of the Klaansole. The work was completed in October, 1993.



1873 E. & G. G. Hook & Hastings op. 692

At Mary Immaculate of Lourdes in Newton Upper Falls, MA, Jeffrey J. A. Davis has returned to A=450Hz the pitch of the 1873 E. & G. G. Hook & Hastings op. 692, a 2-11. The organ had been reconstructed by A. B. Decourcy & Co. in 1910 and lowered in pitch when it was moved to a new edifice of St. Mary's. Mr. Davis began restorative repairs on the organ in 1985 including return of pipes to their rightful places on the windchest and installation of the original 2' Fifteenth where Decourcy had placed a Gamba.

Nine years after the builder had declared it complete in 1982, the 3m Blakely organ at St. John's Episcopal Church in Hampton, VA, was removed in October, 1991, to the Parsons Organ Co. in Canandaigua, NY, to be entirely rebuilt. The vastly changed instrument was reinstalled in mid-1993, and now includes a Swell division, a stable wind system, and a Pedal division relocated from the Great windchest. Of Mr. Blakely's organ, the main and rail cases remain "in the English Rococo style of the third quarter of the 18th century," in the builder's description. Painted white, the organ is located in the west gallery of St. John's cruciform building of brick which dates from 1728. The first building was constructed in 1613 and the known organ history dates to 1843, with new instruments by unknown builders in 1851, perhaps 1877, and a Hutchings, Plaisted in 1880, a Möller in 1902, and E. M. Skinner op. 589 in 1926-7. The Skinner was removed from a chamber at the front of the church about two years before the new organ arrived in the back. It is stored by David Hamblin of Lansing, IA, who removed it.

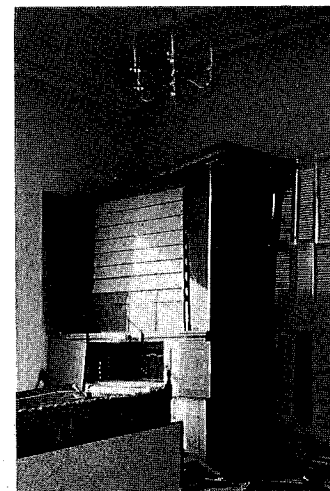


1901 Hutchings/Bozeman, Marylhurst, or

A 1901 Hutchings 3m on slider chests has been salvaged from Old South Congregational Church in Brockton, MA, by the Organ Clearing House and rebuilt by the Bozeman Organ Co. of Deerfield, NH, for the chapel of Marylhurst College in Oregon. The organ received a new tracker key action and console mechanism with multiple levels of combination action, with restoration of the case and tonal revision. Marylhurst College lost \$30,000 in downpayment to the bankrupt Möller Co. as well as the inflationary effect caused by the concomitant delay. Nancy Nickel, chairman of the college's organ committee, commented in a June 26, 1993, issue of the *Concord (NH) Monitor*, "Maybe in the end we could have something better than going through Möller... we're buying the craftsmanship of early American builders."

Aeolian-Skinner op. 1293 of 1955, a 3-50 at Westmoreland Congregational U.C.C. in Washington, D. C., is undergoing restoration of windchests and the wind system and rebuilding of console systems by DeGennaro-Hart Organ Co. of McLean, VA. Chestwork re-leathering began in October, 1993, as the last phase of work that began in 1992. The console has received Harris equipment and a solid state combination action. Electric Swell motors replace pneumatic originals. Stored in the attic are some parts of the congregation's previous Kimball organ which were brought when it moved from the Mt. Pleasant area (there called Mt. Pleasant Congregational Church) in 1948. The keyboards had been previously re-covered with plastic.

An automobile collided with the 1853 John Roberts organ at Trinity United Church in Seabrook, NH, when the car ran into the building on November 3, 1993, report Barbara Owen and J. Bryan Dyker.



1853 Roberts after collision with auto

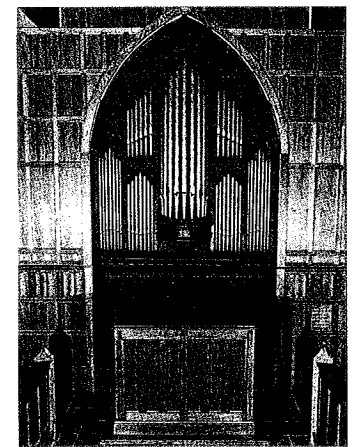
With organist George Bozeman, flutist Dyker concertized at the church during the 1987 OHS convention. The accident knocked off the front panel of the 1-6 and moved the whole organ about ten inches. Little damage was done to the mechanism and only a few large pipes fell. Darron Wissinger, the nearby organbuilder, dis-

assembled and stored the instrument in the vestry until the building is repaired.

Insisting on replacement of the electropneumatic chest action with the all-electric action sold by the firm for which he worked, the organist of Washington Hebrew Congregation did not receive the contract, but succeeded in convincing the owners to follow his advice in rebuilding the 1953 Aeolian-Skinner op. 1285, a 3-70. DiGennaro-Hart performed the work with good results. The owners of the organ cited experience with the results and expense of incompetent re-leathering on two previous occasions. The most recent re-leathering by a Washington area firm was spoiled by the releatherers' application of undiluted silicone dressing to the leather, which virtually petrified it.

James Konzelman of Hoboken, NJ, reports that he has performed restorative repairs on the 1858 Henry Erben 2-13 at St. Joseph's Roman Catholic Church in North Plainfield, NJ. The organ is said to have been relocated from New Orleans.

DiGennaro-Hart completed at Easter, 1992, restoration of the 1951 Aeolian-



1951 Aeolian-Skinner op. 1248

Skinner 2-17 op. 1248 in Bethlehem Chapel of Washington National Cathedral. Small, electric expression motors replace the large pneumatic ones to improve accessibility.

Heavily damaged in a fire on December 9, 1993, at the Lutheran Church in Sitka, Alaska, was the 1-5 pipe organ built in 1844 by the Kessler firm of Dorpat, Estonia. Portland, OR, organbuilder René Marceau cursorily examined the organ after the fire and reports that most of the metal pipes were melted to about one-half their length and that much of the instrument remains because a portion of the ceiling fell on it, thus apparently protecting it. Sitka's first Lutheran congregation, founded by Finns, used the organ from 1845 or '46 until 1867, when they abandoned the building in the year that Alaska became U. S. territory. The building having deteriorated by 1888 (demolished in 1894-5), missionary Sheldon Jackson moved the organ to a museum in his Presbyterian Mission. The organ remained in the Sheldon Jackson College Museum until 1960 when it was briefly placed in a Lutheran church that had been constructed in 1941, but was returned to the museum and thus saved from flames which consumed the 1941 building in 1966. In 1983, the organ was placed in the Lutheran Church which had been constructed in 1967. An article appearing in the *Sitka Daily Sentinel* of December 14 quotes J. Paul Schneider's article on the organ which appeared in *The Tracker* 20:2 (1976), while the organ was still in the museum. The organ was again described by Ramona Beard in 31:2.

William T. Van Pelt

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# New! From the OHS Catalog

## Pierre Cochereau at St. Thomas, NYC

COUPERIN: Mass for the Parishes;  
VIENNE: Claire de lune; Impromptu  
DUPRÉ: Evocation Poème Symphonique  
COCHEREAU: Improvised Suite on Rouen Church Melody

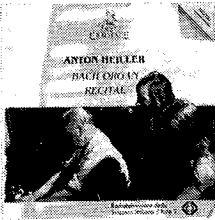
Cochereau at St. Thomas Church Recorded in stereo at his last New York recital on November 9, 1970, this CD immortalizes a much heralded musical event and the organs upon which it was played: the 1956 Aeolian-Skinner/1977 Adams 4m of 118 stops in the chancel and the fabulous but rarely heard 1970 Adams 4m of 54 stops and 86 ranks (now for sale) in the West gallery. Cochereau plays Couperin in the gallery, then moves to the chancel for the rest of the program, including Cochereau's magnificent improvisation for which William Self introduces the sections on the gallery organ. CD only, AUGCL9001, \$14.98



## Anton Heiller

J. S. BACH: Fantasy & Fugue in G Minor, BWV 542; Prelude & Fugue in E Minor, BWV 548; Passacaglia in C Minor, BWV 582; Toccata & Fugue in D Minor, BWV 565; Nun komm' der Heiden Heiland, BWV 599; In Dir ist Freude, BWV 615; O Mensch, bewein' dein Sünde gross, BWV 622; HEILLER: Improvisation on two given themes

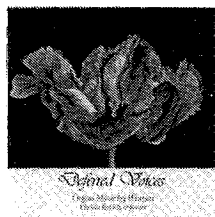
Heiller Plays Bach J. S. Bach speaks to us through the ultimately musical and unmannered, powerful performances of Anton Heiller at his interpretive prime and virtuosic peak. Not previously released in any format, these stereo recordings were made for broadcast during the 1967 and 1968 International Organ Festivals held in Magadino, Italy, where the great master played a beautiful instrument by Macioni. ERM 135, CD only, \$14.98



## Deferred Voices Organ Music by Women

FANNY MENDELSSOHN: Prelude in F  
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AMY BEACH: Prelude on an Old Folk Tune  
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EDITH BORROFF: Passacaglia  
EMMA LOU DIEMER: Fantasie  
JEANNE DEMESSIEUX: O Filii et Filiae; Hosanna Filio David; Domine Jesu; Adeste Fideles; Veni Creator Spiritus

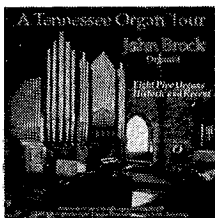
Deferred Voices Christa Rakich plays the 1932 Kilgen 3-52 in the Art Deco "American Perpendicular" R. C. Church of St. Justin, Hartford, Connecticut, which will be visited by OHS during the 1994 Convention (picture, page 37). CD only, SK-527, \$14.98



## A Tennessee Organ Tour

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GUILAIN: Duo & Dialogue, Suite in 2nd mode  
RAYNOR TAYLOR: Var. on Adeste Fideles  
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ZEUNER: Voluntary; HANDEL: Water Music; BACH: Prelude in c  
SELBY: Voluntary in A; MENDELSSOHN: Sonata No. 1 in F  
BÖHM: Partita Herr Jesu Christ, dich zu uns wend  
PARKER: Concert Piece; SIMON PRESTON: Alleluys  
DISTLER: Partita Nun komm, der Heiden Heiland

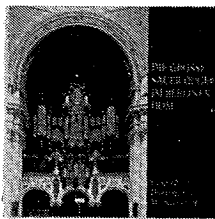
Tennessee Organ Tour OHS member John Brock tours eight organs: 1888 Felgemaker, Chattanooga; 1987 Wilhelm, Knoxville; c. 1840 unknown, Bolivar; 1986 Brombaugh meantone, Collegedale; c. 1845 James Hall, Greeneville; 1891 Jardine & 1974 Beckerath, Nashville; 1986 Noack, Memphis. CD only, OAR-270, \$14.98



## Sauer Organ, Berlin

RÉGER: Prélude & Fughetta in E-minor, op. 80; Toccata & Fugue in D-minor, op. 129; 3 Chorales, Op. 135a; Ach bleib deiner Gnade, Jesus, meine Zuversicht; Wer nur den lieben Gott lässt walten  
RHINEBERGER: Pastoral-Sonate in G, op. 88  
MENDELSSOHN: Sonata II; BACH: Toccata & Fugue in d-minor

The Sauer Organ at the vast Berlin Cathedral, the largest organ in Europe when it was built in 1905 with 113 ranks, remained exposed to the elements from 1944 to 1953, when a hole bombed through the dome was finally closed. Despite vandalism and some decades of silence, the instrument has been successfully restored to its original specification and mechanism of cone-valve chests, providing the means to explore "almost forgotten tone colors," in the words of cathedral organist Michael Pohl, who provides fine performances to demonstrate the organ. CD only, CD 11781, \$14.98



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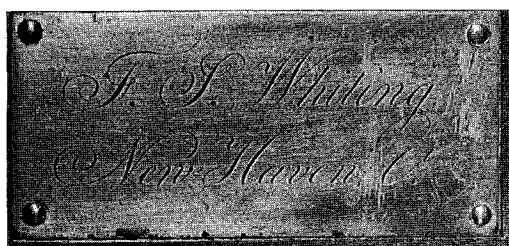
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# Organbuilding in Connecticut in the Nineteenth Century

by Barbara Owen

THE OLD POST ROAD of colonial times threads across the state of Connecticut, linking together Boston and New York, the two cities that during most of the 19th century dominated and shaped the history of the organ in the United States. It is understandable, then, that instruments by builders such as Hall, Erben, Appleton, and Hook should have found their way into the churches of Connecticut's cities and villages from a fairly early date. Even before improved roads and railroads were a reality, ships from Boston came regularly around Cape Cod to the ports of New London and New Haven on their way to New York, and the New York boats traversed Long Island Sound with equal facility en route to Boston.

In addition, the Connecticut River was navigable beyond Hartford and served as a reliable waterway to the interior. After the middle of the century, overland travel (particularly by railroad) had so improved that goods were coming by land not only from Boston and New York, but also

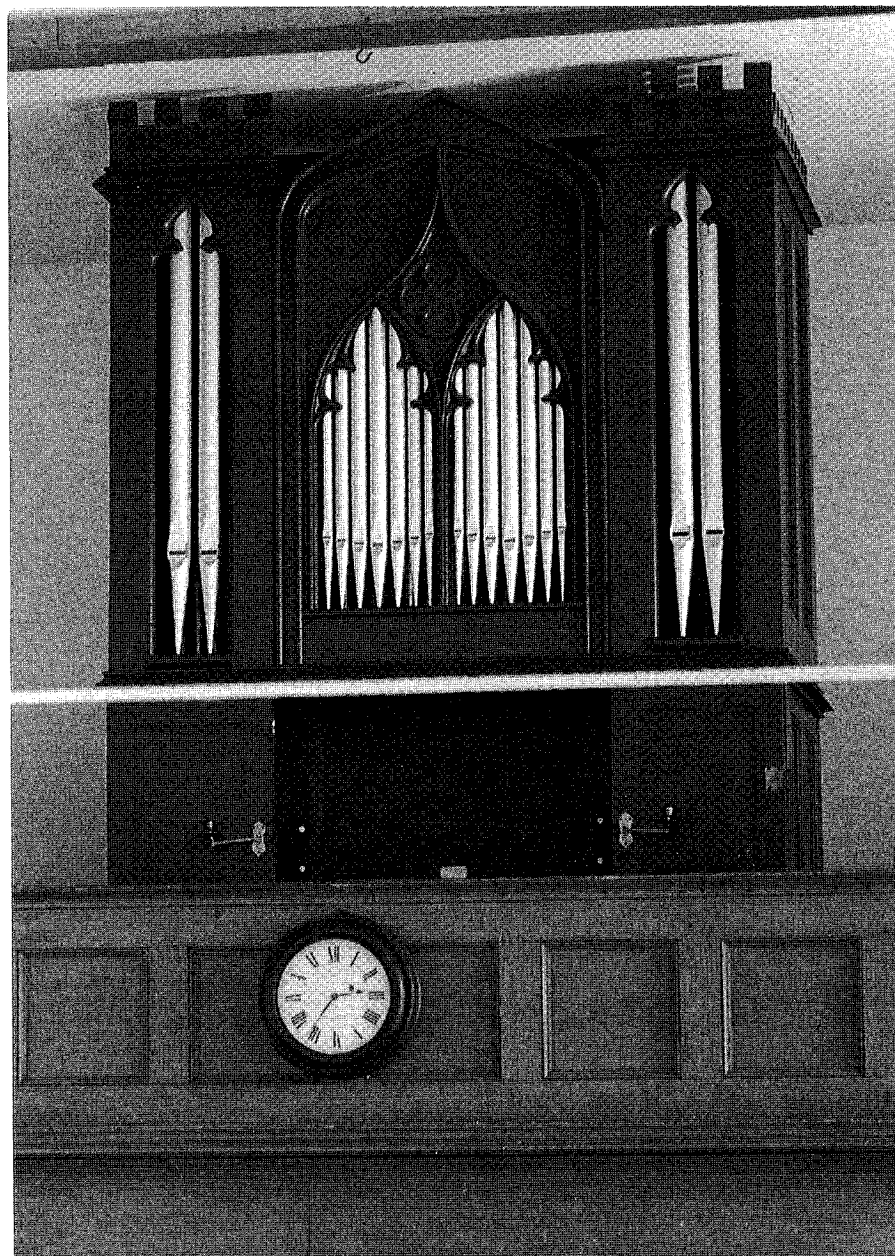


from western Massachusetts, where the entrepreneurial William A. Johnson of Westfield was finding a ready market for his instruments across the nearby state line.

Despite this easy access to the major centers of organbuilding, pockets of significant organbuilding activity did appear from time to time in Connecticut between 1800 and 1900, all of them doomed, for a variety of reasons, to be short-lived. The first of these was in Hartford.

Although the Episcopal churches of New Haven, Middletown, Norwich, and Stratford had imported organs from England prior to 1800, Christ Church in Hartford did not acquire its first organ until 1801, and it was a local product. Its maker was "the ingenious George Catlin" (1778-1852), described by Robert Eliason as "the first important American maker of woodwind instruments,"<sup>1</sup> and better known in that role than as an organbuilder. Unlike most other early instrument-makers who were immigrants, Catlin was a native Connecticut Yankee whose father had fought in the Revolution. Despite extensive research, Eliason has not determined where Catlin obtained his training: his father was a seaman, the relatives with whom young Catlin later lived after his father's death were largely farmers, and he is not known to have apprenticed with any of the known instrument-makers of the period either in this country or in England.

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



*Franklin S. Whiting of New Haven built this organ in 1833, the year before he died, for St. Paul's Episcopal Church in Otis, Massachusetts, which is located in the western part of the state near the Connecticut border. OHS will visit the organ and hear former OHS President Stephen Long play it as one of the Wednesday options during the 1994 Convention.*

Catlin first appears in the Hartford directories in 1799, and in the following year he advertised in a Hartford newspaper that he made "almost every kind of musical instrument now in use, such as pianofortes, harpsichords, violoncellos, guitars, bassoons, clarinets and hautboys of different keys, tenor clarinets, flutes of various kinds, fifes, reeds, etc."<sup>2</sup> — a rather formidable accomplishment for a 22-year-old, regardless of what his training might have been.

To this repertoire he soon added organs. A history of Christ Church, Hartford, records that in 1801 an organ of unusual design made by Catlin was set up in the church: "It was but a small affair, not more than five or six feet wide. On the front was a large spread eagle, through the shield on whose breast the pipes appeared."<sup>3</sup> It would appear that the organ was not actually purchased by the church but rented from Catlin for a fee of \$2.00 per week, which included the salary of the organist, also provided by Catlin. Indeed, a year later he was advertising this same "good ton'd organ" for sale.

"Organized pianofortes," combining a square piano and a chamber organ (a late form of the clavichord, known since the 16th century), were popular at the beginning of the 19th century. William Goodrich of Boston built his first of several in 1804, but Catlin



*Peter Jenner Jewett of Granby, Connecticut, built this organ for the Congregational Church in Granville, Massachusetts in 1837. It has recently been returned to the building after storage elsewhere for two decades during which were thwarted plans to burn the eighteenth century building as practice for the fire department. Funds are being raised for restoration of the mute organ as reported in the Organ Update, 37:4.*

anticipated him by two years when he advertised in 1802 "piano fortes organized in the neatest manner very reasonably."<sup>4</sup> A year later he added barrel organs — "church or house organs that perform by keys or crank" — to his offerings.<sup>5</sup> In 1805, along with chamber organs "with or without barrels," he again advertised "a good toned organ suitable for a small church,"<sup>6</sup> but it is uncertain whether this was the 1801 organ in the Episcopal Church or a later one. And he continued to advertise all manner of woodwind and stringed instruments as well as sheet music and "gauging rods . . . callipers &c."

Clearly, one man could not produce such a quantity of instruments alone, and it would appear that by this time Catlin had a fair number of apprentices and journeymen working for him. At least one of these, John Meacham Jr. (1785-1844), although again better known as a maker of woodwinds, was also involved in organbuilding. Like Catlin, Meacham was a Connecticut native, and in 1807, when Catlin moved to larger quarters, Meacham purchased his old workshop and set up in business for himself.<sup>7</sup>

A year later Meacham offered an organ to Christ Church in Poughkeepsie, New York, stating that he would not only bring the organ and set it up but would provide an organist to demonstrate it for the prospective purchasers — a sales technique perpetuated in the 20th century by the purveyors of electronic instruments. The organist, Col. William Blodgett of Hartford, also sent the church a testimonial describing the instrument, stating:

I did examine an organ which [Meacham] has, and deem it a good one of its size, containing three stops — Viz Stop Diapason — Principle [*sic*] and Twelfth, all in good order. These stops are the most used for Church Music, and are encased very handsomely with ornamental pipes in front, a good sett of Keys, and registers, and the bellows and pedal are also good.

Its height is about eight feet, and its breadth four feet and four inches, embellished on the top with four gilt urns and the case well imitated mahogany, with doors to communicate to any part which may at any time need a repair or for tuning.<sup>8</sup>

The stoplist seems a bit odd, having a Twelfth but no Fifteenth, unless Blodgett was in error either with regard to the number of stops or the name of the third stop. The "well imitated mahogany" implies a grained finish on a pine case. The salesmanship of the Meacham and Blodgett team seems to have paid off, for the church purchased the instrument for \$300.00.

Perhaps because of his success in Poughkeepsie, Meacham left Hartford in 1810 for Albany, then a growing transportation center on the Hudson River. Here he seems to have concentrated largely on woodwind instruments, although nearly two decades later, in 1829, he advertised "a fine parlor organ, with book case and silk frame doors."<sup>9</sup> There is no sure indication that he made it, however, and it could even have been a second-hand instrument.

Another Catlin workman was Allyn Bacon (1789-1864), who in 1812, in partnership with Catlin, built another (and presumably more permanent) organ for Christ Church, Hartford. No description of this organ has been found, but at the price of \$500.00, it would appear to have been a little larger than Meacham's three-stop organ for Poughkeepsie.<sup>10</sup>

New England at this time was in the throes of an economic depression, brought on in part by the War of 1812, and it may have been partly because of this that both Catlin and Bacon abandoned Hartford for Philadelphia around 1815. There, after some difficulty, they established themselves as woodwind makers and music sellers, although for a few years Catlin was listed in the city directories as an organbuilder.

With the departure of the Catlin contingent, organbuilding activity in Hartford ceased for a time, but another interesting if enigmatic figure appears in the small eastern town of Lebanon. This was one Erastus Wattles, the "self-taught and ingenious constructor" of a large barrel-organ placed in the meeting-house of Lebanon Goshen in May of 1807. This instrument had ten stops, including two reed stops, and its longest pipe was said to be 12' long, which would correspond to the low GGG of the Anglo-American "long compass."

According to the Rev. Lyman, who preached a sermon on the occasion, the attractiveness of this instrument was enhanced by the fact that "any person with but a moderate acquaintance with musick, may perform on this organ; and thus the whole expense of an organist is saved."<sup>11</sup> It would appear that other churches agreed with this premise, for a year later another barrel organ was installed in Christ Church, Middle Haddam. Its maker is not recorded, but considering the date and location, it could also have been the work of Wattles. It is said to have had a barrel containing twelve tunes and remained in its original form until 1840, when it was enlarged and provided with a keyboard by James Hurlburt. Hurlburt has thus far not surfaced in any other Connecticut context, but a person of this name is recorded as having worked for the Marshall Brothers of Milwaukee around 1870.

To the west of Hartford, in Bristol, a town already noted for its clockmakers, lived Barzillai Treat (1780-1845), a musical carpenter who, as far as is known, was self-taught in the craft of organbuild-



ing. In 1818, "Barzel" Treat was being paid \$25.00 per annum by the Congregational Church of nearby Norfolk "as the leader of church music," in which office he performed on the bass viol and presumably also led the church choir.<sup>12</sup> Treat seems to have built a few chamber organs around this time, and in 1820 he built an organ for the First Baptist Church of Bristol, said to have been the first in the town.

In 1822 Treat built an organ for the Norfolk Church, and a decade later clockmaker Chauncy Jerome commissioned for the new Greek Revival building of the Bristol Congregational Church "a large, first class pipe organ, for which Mr. Elias Ingraham made a very handsome solid mahogany case."<sup>13</sup> This may well have been the most ambitious organ Treat ever attempted, and it remained in use until at least 1846.

Although only these three church organs (and an unknown number of chamber organs) can be positively attributed to Treat, he was not the last of his clan to engage in such work. James Treat (1837-1915), a distant relative, crossed the border to apprentice with Johnson in 1855, going on to later distinguish himself as the head of the Methuen Organ Company. Another Connecticut Treat, John L., was a partner in the New Haven reed organ firm of Treat and Lindsley in the 1855-65 period.

Also west of Hartford one finds two other minor figures. Peter Jenner Jewett (1802-1847) of Granby built an organ in the 1830s for St. Peter's Church, Granby, which was moved in 1845 to the Congregational Church there and used until the 1880s. An organ in the Congregational Church of nearby Granville, Massachusetts, still extant but in ruinous condition, is said to have been built by Jewett in 1837. In the Daytonville section of Torrington, various members of the Dayton family made reed organs, and one of them, Arvid Dayton (1814-1892), is said to have made a few small pipe organs (presumably domestic instruments) around 1840. In 1852 A. and J. Dayton (Arvid and his brother Justus) built an organ costing \$500 for the Episcopal church in Salisbury, Connecticut.

Despite the well-established prominence of New Haven as a trading and educational center, no organbuilder is recorded there until 1832, when young Franklin S. Whiting (1809-1834) announced in a New Haven paper the establishment of an organ workshop.<sup>14</sup> His background is unknown, but his one existing organ, a four-stop instrument built in 1833 for the Episcopal Church of Otis, Massachusetts, shows him to have been a careful craftsman with a sound grasp of the standard organbuilding techniques of the period. Indeed, there is presently no proof of his ever having built another organ, for his career was tragically cut short when he died of a fever on February 23, 1834.

New Haven was not without a resident organbuilder for long, however, for early in 1839 Henry Pilcher (1798-1880) arrived. Born in England, he learned the organbuilding trade from his elder brother William, who had established a business in London. The family background of the Pilchers has been examined in detail by Elizabeth Towne Schmitt (*The Tracker* 37:1:4).

In January of 1832 Henry Pilcher had sailed from England for New York City, his family following a few months later. The year following he moved to Newark, New Jersey, and began building organs, although no record of his work there survives. In late 1838 or early 1839 the Pilchers moved to New Haven, and by March 1839 Henry had set up his workshop at 18 State Street and was already building organs on speculation. An advertisement in a local paper stated that Henry Pilcher, Organ Builder and Piano Forte Maker,

RESPECTFULLY informs the inhabitants of New Haven and vicinity, that he is prepared to build Organs and Pianos of every description. He wishes to offer to the attention of congregations and committees of churches, a very superior class of Organs, with

composition and other pedals, to operate on the Stops, producing a great variety, at from \$300 to \$4000, on liberal and accommodating terms. — Also, to all lovers of sacred music, a very superior class of Parlor Organs, such as never before have been offered to the public, at from \$150 to \$1000. These Instruments, for softness and brilliancy of tone, can not be surpassed, and for sacred music, entirely supersede the use of the piano.<sup>15</sup>

The advertisement goes on to mention that Pilcher also made "Cabinet, Cottage, and Square" pianos, and tuned organs and pianos "in town or country." His "speculative" organs are described as follows:

A very handsome Gothic Church Organ on hand, nearly finished, which will be offered low, — terms liberal. Also a neat Parlor Organ, which would answer for a small church, on accommodating terms.<sup>16</sup>

It may be that the "handsome Gothic" organ was soon purchased by a church in East Haddam, for in his receipt book under the date of June 4, 1839, Pilcher records<sup>17</sup>

Received \$293 in part payment for an organ placed by me in St. Stephen's Church, East Haddam, Connecticut, and valued at six hundred and thirty dollars, which organ I promise to deliver to the Parish of St. Stephen's if said Parish or its assigns shall at any time prior the expiration of the term of three years from the date hereof, pay to me or to my assigns the balance of said six hundred and thirty dollars with interest thereon to the time of payment.<sup>17</sup>

That this was indeed the "Gothic" organ advertised in March is suggested by another advertisement which appeared in August. This is almost word-for-word the same as the earlier one, with the omission of the paragraph relating to the church organ and parlor organ; presumably Pilcher had also been successful in selling the latter instrument.<sup>18</sup> St. Stephen's Church in East Haddam erected a new building with a new organ in 1890, and the fate of Pilcher's instrument is unknown.

Henry Pilcher was a musician as well as an organbuilder. While in Newark he had advertised himself as a music teacher, and in the year of his arrival in New Haven he became organist of Trinity Church on the Green, a position he

held until 1844.<sup>19</sup> The organ he played was built in London by Holland in 1785 and rebuilt by William Redstone of New York in 1817. It was replaced the year after Pilcher left by a new organ built by Erben of New York. One wonders if the church ever considered the purchase of an instrument from the workshop of its own organist.

It was while living in New Haven that Henry Pilcher became, on March 25, 1840, a naturalized citizen of the United States, although he had previously applied for citizenship while in Newark.<sup>20</sup>

In the five years that Henry Pilcher lived and worked in New Haven, he must surely have made other organs, but no record of them has been found. In 1844 he moved to New York City, moving again to Newark in 1848. By 1851 his wanderings had taken him and his sons, who had by this time joined the business, to St. Louis, and then Chicago. Although the Pilcher shop escaped the great Chicago fire of 1871, the unstable business climate which followed proved bad for organbuilding. Henry Pilcher retired, returning to Newark, but his sons moved to Louisville, Kentucky, and established the Pilcher manufactory, which remained in business until the middle of the 20th century.

Although nothing is recorded concerning Pilcher's employees or business associates, it is very probable that William P. Gardner may have been one of them. Might there even have been a familial connection? The New Haven Vital Records list the marriage in 1851 of James M. Pilcher of New York and Mary Gardner of New Haven. No names of the couple's parents are cited, and no James M. appears in Schmitt's detailed Pilcher family tree, but could such a combination of names and places be only coincidental?

**HENRY PILCHER,  
Organ Builder & Piano Forte  
Maker.**

RESPECTFULLY informs the inhabitants of New Haven and vicinity, that he is prepared to build Organs and Pianos of every description. He wishes to offer to the attention of congregations and committees of churches, a very superior class of Organs, with composition and other pedals, to operate on the Stops, producing a great variety, at from \$300 to \$4000, on liberal and accommodating terms.—Also, to all lovers of sacred music, a very superior class of Parlor Organs, such as never before have been offered to the public, at from \$150 to \$1000. These Instruments, for softness and brilliancy of tone, can not be surpassed, and for sacred music, entirely supersede the use of the Piano.

H. P. also manufactures Piano Fortes, Cabinet, Cottage and Square. From his many years experience, in London and in this country, he can offer his Instruments with confidence, all of which will be warranted.

A very handsome Gothic Church Organ on hand, nearly finished, which will be offered low,—terms liberal. Also a neat Parlor Organ, which would answer for a small church, on accommodating terms.

Organs and Piano Fortes tuned and repaired in town and country. Instruments tuned by the year if preferred.—Manufactory in State street, opposite Mechanics' Bank.

—Piano Fortes for sale or rent.  
Orders left at Mr. Crosswell's Bookstore, or at the Manufactory, punctually attended to.  
March 23. 5

NEW-HAVEN RECORD 23 MARCH 1839



Several years after the completion in 1985 of its restoration by Richard Hamar, the "Mr. Smith" who built this organ in 1840 for the Congregational Church in Hampton, Connecticut, was finally identified as Denison Smith, a hitherto unknown organbuilder who, as a subscriber to a Hartford newspaper, is presumed to have lived in or near Hartford. On Thursday during the 1994 OHS convention, the organ will be played by Victoria Wagner.

Gardner is listed in the city directories as an organbuilder from 1840 (the year given for the establishment of his business in an 1885 advertisement) to 1895, and in the year in which Pilcher left New Haven, he advertised that he manufactured

... all sizes and prices of Church and Parlor Organs, with all the latest improvements in rich mahogany, rosewood and painted cases, with swells and pedals for shifting movements for the stops. Prices from \$150 to \$500. These instruments have been greatly admired for their brilliancy and sweetness of tone, also for their fine workmanship, by all that have seen and heard them.

Also, a class of Church Organs of great volume and sweetness of tone, built for small churches, in rich Gothic and other cases, with swell, pedals, &c., from \$300 to \$1,000.

Also, Church organs with two sets of keys, with great power and sweetness, with swell, composition pedals and pedal base, for \$1,000 to \$4,000.<sup>21</sup>

Gardner emphasized his competitive prices and stated his willingness to pack and ship organs to any part of the country. Although he does not, like Pilcher, mention piano-making, he did either make or sell the small reed organs called seraphines.

Gardner's workshop at this time was located at 12 State Street, just a few doors down from Pilcher's former location. By 1861 he was at 29 Cherry St., moving by the 1880s to 264 Wooster Street. Although Gardner still advertised the building and repairing of organs at this late date, he was by this time also retailing upright and square pianos.<sup>22</sup>

Despite the length of Gardner's years in business, one is hard put to identify organs built by him, and his business may well have been largely involved with the tuning and repairing of organs and pianos, and the retailing of pianos and melodeons. Only one New Haven church can be positively identified as having had a Gardner organ, and this was St. Mary's Church, then located between George and Crown streets in the downtown area, where, in 1861 Gardner is recorded as having been organist and choir director.<sup>23</sup> The building was torn down after St. Mary's moved to Hillhouse Avenue, and the fate of the Gardner organ is unknown.

One other somewhat shadowy figure, contemporary with Gardner, is also known to have worked in New Haven from the 1850s to the 1890s. This was Elmore Smith. The Congregational Church in Millington Green, Connecticut, had an organ which bore his nameplate. Both the church and the organ were destroyed by fire a few years ago.

In 1840 a "Mr. Smith" installed a four-stop organ in the Congregational Church of the eastern Connecticut town of Hampton. At first Elmore Smith was believed to have been the builder of the organ. Then, while restoring the organ, Richard Hamar found "Smith" and the initial "D" written in a delivery address on fragments of the first page of a newspaper which had been used as a toeboard shim. Finding a cabinetmaker named David Smith in a Hartford city directory of the period suggested the possibility of his having been the builder of the organ.<sup>24</sup> Recently, however, documentation has been found which identifies the builder as the otherwise unknown Denison Smith. Next door to the church lived Henry Tainter who had paid for the organ and is recorded as having been recompensed by the church for his payments to "Mr. Smith." The Tainter family papers are still stored in the house, and among them the historians Mr. and Mrs. James Robertson have discovered a signed receipt from Denison Smith for a payment

on the organ.

There appear indeed to have been several Smiths active in organbuilding in southern New England; another working in the pre-1850 period was Franklin Smith of Providence. In New London, Nathan D. Smith made melodeons in the 1860s, and during the same period there were several musicians of that surname in New Haven, including J. S. Smith (Johann Sebastian?), organist of the North Church on the Green. It is possible that some of these were related.

By the middle of the century organs were again being built in the Hartford area. The enterprise was decidedly a family affair, and the paterfamilias thereof was Erastus S. McCollum, who, with his sons Selden, Julius, and Henry, built the first organ in the family barn at Rockville, in 1841. Julius was said to have been an excellent voicer, and he and his brothers went to work for Hook in 1848,

apparently for the purpose of installing Hook organs in Connecticut. After 1868 they worked in a similar capacity for Johnson.<sup>25</sup>

E. S. McCollum, however, continued to build organs, perhaps with the occasional help of his sons. In 1849 he rebuilt an organ in the Universalist Church of Hartford, which was endorsed by some of the leading organists in the city, who testified to "the excellent manner in which he has acquitted himself in the difficult undertaking of making a new organ out of an old one. He has retained whatever was of any value in the old instrument and has made several additions, among which we would notice particularly the Double Stopped Diapason in the Great Organ."<sup>26</sup>

In 1850 McCollum built an organ for Brewster Hall in New Haven, and in January of 1852 he completed an organ for the South Baptist Church of Hartford which occasioned a certain amount of local pride: "... those who did hear its tones, were highly delighted with the instrument. It is there spoken of as being on a par with the best organs of the city. We have expressed our opinion of the perfection of Mr. McCollum's work before, and are satisfied that Hartford can produce as good an article of this description as any other place."<sup>27</sup>

Nothing further is known of E. S. McCollum's work, but in 1867 either he or one of his sons seems to have had a brief partnership with Elmore Smith of New Haven. Under the name of McCollum & Smith, New Haven, an organ costing \$1,100 was built in 1867 for St. Peter's Episcopal Church in Milford, Connecticut, an instrument that may have remained in use until replaced by Hall in 1927.<sup>28</sup>

Through their contacts with the organbuilders for whom they worked, the McCollum sons conceived the idea of setting up a factory devoted solely to the making of wood pipes for the trade, an activity in which another relative, Fenelon McCollum, was already engaged. They began under the name of McCollum Bros. in 1871, and upon moving in 1876 to a water-powered mill in Mansfield Depot, adopted the name of Mansfield Organ Pipe Works.

By the end of the century they were advertising, in addition to wood pipes, a variety of turned wood components for organs, including pipe feet and stopper handles, rack pins, stop rods, and "gates" — presumably the turned knobs used during this period in the feet of large pipes to control wind flow. In 1898 they patented the familiar metal-toed pipe foot (which patent was renewed in 1907 and 1929), and while their price list of 1930 still listed stopper handles and rackpins, their major product by this time was metal-toed pipe feet, for which they held the monopoly by patent rights. McCollum descendants were still making them in the 1970s, when this writer visited their workshop — where about the only change in some time appeared to be the substitution of electric power for water power. Since then the patent has expired, and the old workshop has closed for good.

Although the McCollum pipemaking operation remained in business until recent times, the period in which complete organs were made by the McCollums seems confined to the 1850s and 1860s. Up to that point no Connecticut builder could be credited with either a large-scale operation or, indeed, the construction of more than three or four organs.

The person who broke this trend was, like Pilcher, an immigrant. Trained by the E. F. Walcker firm in Württemberg and sent to Boston in 1863 as one of the installers of the "Great Organ" in Boston Music Hall, Moritz Baumgarten, along with Heinrich Sturm, decided to remain in America. Sturm entered the employ of Hook & Hastings, and Baumgarten may have done so for a short time as well. But by 1866 we find him in New Haven, along with his son, also named Moritz.

According to a catalog published in 1868, the younger Baumgarten was in the United States prior to the arrival of his father and claimed to have built here "the largest and most remarkable Barrel Organ on this Continent."<sup>29</sup> No clue is given as to the location of this extraordinary instrument, but Martin Walsh recently discovered an entry in the 1870 U. S. Census referring to an 11-year-old daughter of Moritz Baumgarten, born in Wisconsin. This would place Baumgarten in that state as early as 1859, before any significant organbuilding activity had begun in Milwaukee. In this same period, however, the Ringling Bros. Circus had its headquarters in Baraboo, Wisconsin — could Baumgarten's "remarkable Barrel Organ" have been a circus instrument?

Backed by several New Haven capitalists (including the piano maker Morris Steinert), the Baumgartens set up their business as the Baumgarten Organ Company early in 1866, with an office and

manufactory at 133 Park Street. Their first activity seems to have been to secure patents on some of their inventions and innovations. The first of these, registered on April 3, 1866, was a design for two keyboards so closely related "that the performer is enabled to play upon both banks with a single hand at the same time."<sup>30</sup> Move over, Mr. Lemare — apparently "thumbing" was practiced back in 1866! Another patent, issued on June 12, was for a version of the German cone-valve chest, and the following year a patent on a type of German box-bellows was applied for.

By June of 1866 we find the first reference to a Baumgarten organ. For a performance of Costa's popular oratorio *Eli* by the Beethoven Society of Hartford, "A beauti-

ful toned two-banked organ from the manufactory of M. Baumgarten & Co., New Haven, was put for the occasion. This enabled Mr. W. J. Babcock, the Organist of the Society, to display his powers to good advantage."<sup>31</sup> The organ had two manuals and 14 stops and was only on loan for the performance, very possibly for advertising purposes. The officers of the Beethoven Society responded to the favor by writing a glowing testimonial (later reprinted in Baumgarten's catalog) praising the light touch and "rich and mellow" tone of the organ. The organ, probably built on speculation, may well have been the two-manual, 14-stop organ installed in Trinity Church, Branford, the following year. This organ, al-

W. P. GARDNER

-BUILDER OF-

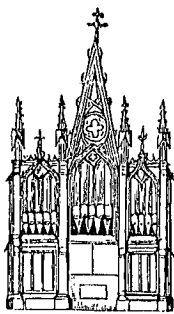
Church & Parlor

ORGANS

MANUFACTORY

264 Wooster St.,

NEW HAVEN, CONN.



Established 1840.

Planofortes and Organs, and all kinds of Musical Instruments tuned and repaired at moderate charges. Piano hammers newly covered and the soft, pleasing tone restored again.

WM. P. GARDNER,

Organ Factory, 264 Wooster Street, - New Haven, Conn.

From *The New Haven Household Guide*, 1885

W. P. GARDNER

-DEALER IN-

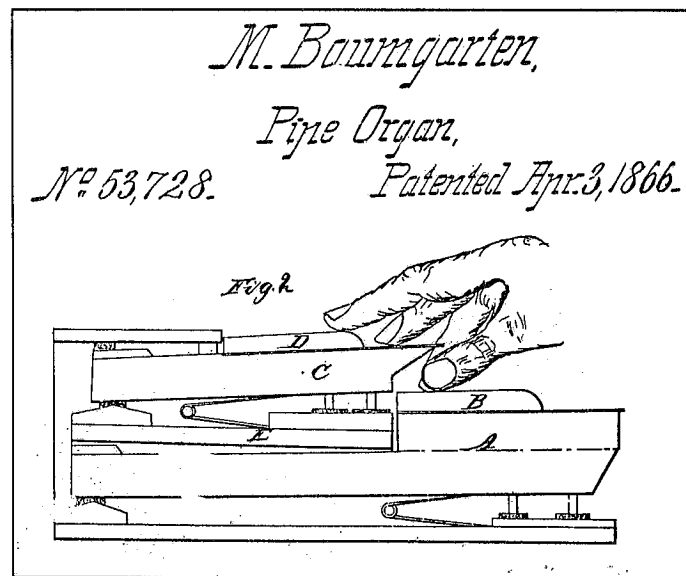
ORGANS,

Upright & Square

PIANOS

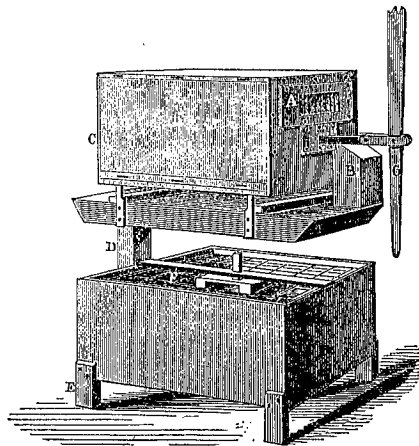
Of First Class

Makes.



Baumgarten patented an overhanging keyboard in 1866.

## OUR BELLOWS.



Patent applied for.

The above cut represents our bellows and receiver, which are here placed one above another for convenience.

This bellows consists of a wood box made in such a manner that the sides can neither crack or warp. The piston rod which is attached to the lever *G*, works in boxes in the center of the bellows; on the center of this rod and in the box, is a follower, fastened to the rod by means of keys, and between which and the inside of the box, there is about half an inch space all around, which insures it against any sticking by swelling. This space is filled by an air-packing which works without the least friction, and at the same time is tight.

We will now suppose the piston to be drawn. The follower or piston is at the end of the bellows *A*. If the hand be applied to the lever *G*, and the lever thrown back, the air enters at the valve *A*, and fills the box. Now if the lever be drawn again, the valve *A*, shuts, and one at *B* opens, letting the air pass down through the pipe *D*, into the receiver. When the piston is thus drawn, the air

The Baumgarten firm's sales booklet which was published in 1868 contains on page 9 a description of the blowing apparatus which consisted of a piston-like "bellows" in the box at the top and a receiver at the bottom which, with a floating lid sealed with packing, functioned much like a modern natural gas tank or gasometer.

though long in unplayable condition, existed until the 1950s but has since been removed.

By 1867 Baumgarten's factory was really up and running. A local periodical, *Loomis's Musical and Masonic Journal* regularly ran laudatory accounts of Baumgarten's instruments in which their patented chests, bellows, and keyboards received prominent mention. In August, September, and October, small new organs in New Haven and Branford were reported, as well as the "remodeling" of the 1851 Hook organ in the old Yale College Chapel. In November the firm's organ for Center Congregational Church in New Britain, dedicated on October 2, received full coverage.

The New Britain organ was a two-manual instrument of twenty-four speaking stops in a "richly ornamented" black walnut case, with nothing particularly notable about its stoplist. It was certainly not the largest organ in the state at the time, although from all of the fuss made over it (including special trains run up from New Haven for the dedication) one might have thought otherwise.

The dedication recital was given by T. T. Mansfield, the church's organist, and Eugene Thayer of Boston, the latter performing some operatic transcriptions, Bach's Fugue in G Major, and his own variations on "Old Hundred." Loomis's reviewer seemed particular-

ly impressed by Thayer's "astonishing facility in pedaling." The organ itself came in for lavish praise:

Messrs. Baumgarten, have in this organ excelled any of their former works. Both the plan of the organ and its carrying out are very good. The full effects we would mention first, and feel free to say that it is not excelled by any organ of the same number of pipes in the country. It is stringy in quality with a very orchestral crash, brilliant and well adapted to imitations of orchestral effects. The diapasons are the finest we have ever heard. Possessing a full rich volume of tone, and assisted by a strong body of pedal registers, they make a firm and grand foundation for the brilliant mixtures and reeds that rise upon them and swell the tone of the whole to an effect of surprising grandure [*sic*] and stateliness. The viol and flute stops are fine both in point of imitation and individual quality of tone. The reeds are strong but rather harsh, and verging a little towards more perfect imitations of their respective originals. The light stops are all good, and the swell is quite effective.<sup>32</sup>

In addition to being a rather comprehensive critique of the tonal qualities of the new organ, the above account also gives a revealing glimpse of the criteria for organ tone in the 1860s.

Much of the same language was employed in the praise of one of the firm's largest organs, a three-manual, 41-stop instrument completed for the First Baptist Church on Wooster Square, New Haven, early in the following year. Although its complete stoplist has not been found, a description of the instrument mentions such things as a 32' pedal stop "said to speak as well as the one in the Great Organ in Music Hall, Boston," and a "Harmonica stop" — presumably a free reed. Orchestral imitation is again praised: "The solo stops are remarkable for the closeness with which they imitate the orchestral instruments. The Flute stops are particularly accurate. The Piccolo is very brilliant, and exceedingly close in resemblance. Such is the case, also, with the Trumpets, Clarionet, and the Gamba, in the Great organ."<sup>33</sup> Regrettably, this organ, possibly Baumgarten's largest, was destroyed by fire in 1874.

For some reason the original Baumgarten Organ Co. was dissolved in March of 1868 and speedily reorganized as the Baumgarten Co., with many of the same officers and a capital of \$50,000. By the time their catalogue was issued some time during the same year, they had completed fourteen organs, four of them in New Haven, three in other Connecticut locations, four in Massachusetts, and one each in New York, Ohio, and Iowa. In November of 1868 Eugene Thayer dedicated a two-manual, twelve-stop Baumgarten organ in the Unitarian Church of Germantown, Pennsylvania, "displaying the power, purity and sweetness of tone and capacity for effects of the instrument."<sup>34</sup>

Only one other Baumgarten organ is known of beyond those listed in the catalogue. In August of 1868 the Universalist Church of Roxbury, Massachusetts, signed a contract with Baumgarten for a "magnificent organ" to be completed by the following Christmas, the church building to be enlarged to accommodate it.<sup>35</sup> In March of 1869 *Loomis's* reported briefly on the "new and magnificent" organ which had been dedicated on February 8 in the Universalist Church of Boston Highlands (Roxbury).<sup>36</sup> It is presumably this organ which was referred to in the June issue of the same periodical:

The Baumgarten Company of this city, who are running their works to the full capacity, in the building of organs entirely on

**1867 Baumgarten Organ Co., New Haven, Connecticut**  
**Trinity Church, Branford, Connecticut**

*from 1868 sales booklet*

GREAT	4' Rohr Flute
8' Open Diapason	8' Oboe
8' Gamba	PEDAL, 25 notes
8' Stop Diapason Treble	16' Sub-Bass
8' Stop Diapason Bass	
4' Principal	COUPLERS
8' Trumpet	Great and Swell
Blank Slide	Great and Octaves
SWELL	Pedal and Great
8' Open Diapason	Pedal and Swell
8' Salicional	
8' Stop Diapason Bass	Pedal Crescendo
8' Flute Traverse	Pedal De Crescendo

orders, have completed, among others, a fine instrument for one of the oldest churches in the city of Boston, which in point of tone and workmanship excels most instruments of its size in this country. The great organ, containing eleven full registers, the swell organ eight, the choir organ six, and the pedal three, gives in chorus, a very grand and powerful organ, without that unpleasant effect of buzzing or harshness noticed in most large organs, while the variety presented in the diapason and solo stops would please the most fastidious.<sup>37</sup>

The First Universalist Church of Roxbury, then located on Dudley Street in "the Highlands," was founded in 1821 and would therefore hardly qualify as "one of the oldest churches in the city," but this was presumably a bit of advertising license. The Universalist organ was replaced by Hutchings in 1895, the same year in which a Baumgarten organ with exactly the same number of stops in each division was rebuilt and moved to St. Catherine's Catholic Church in the Charlestown section of Boston, where it still exists although in unplayable condition. These circumstances would suggest that it is the Roxbury organ, very probably Baumgarten's last New Haven instrument, and, with the exception of some rather elegant Victorian casework in the former Unitarian Church of West Upton, Massachusetts, the only remaining example of Baumgarten's work.

Despite the fact that Baumgarten's manufactory was said to be "running at full capacity," with contracted work, in the summer of 1869, this is the last that one hears of the company. *Loomis's*, which had faithfully chronicled their work up to this time, is silent thereafter. The most likely scenario is that the operation was losing money, and Baumgarten's capitalists had decided to back out of the enterprise, which could not continue without their financing. But it is possible too that Baumgarten's patented improvements, particularly the cone-valve chests and box-bellows, were proving troublesome in churches that were humid in the summer and steam-heated in the winter. This may also explain why many Baumgarten organs were rebuilt or replaced only twenty or thirty years after they were built.

At this point, Moritz Senior vanished from the scene, but Moritz Junior remained in the country. His whereabouts after 1869 are



The case remains of the 1868 Baumgarten organ in the former Unitarian Church of Upton, Mass.

uncertain, but Tyler Turner, writing in 1931, asserted that he had gone to the newly founded firm of Roosevelt in New York. Young Hilborne Roosevelt (1850-1886), having finished his apprenticeship with Hall & Labagh, spent the better part of 1872 touring Europe, where he examined organs built by Walcker, Cavallé-Coll, and the English builders, making note of the most avant-garde mechanical features. Immediately upon his return in November he set up his workshop with a staff of eight men and one boy and began work on a two-manual, 25-stop organ for the Church of the Holy Communion in New York.<sup>38</sup> This organ was notable not only for its "Electro-Melody" division (apparently a short-compass solo division, electrically controlled) but because "the 'Sound Boards' and 'Combination Pedals' are constructed on Walker's [*sic*] principle."<sup>39</sup>

"History has consistently maintained that Roosevelt brought his ventill-chest ideas from Europe. This pattern was brought to Mr. Roosevelt by Moritz Baumgarten . . . At the New York works it was familiarly known as 'Baum's Chest.'"<sup>40</sup> So wrote Turner in 1931, perhaps getting his information from former Roosevelt employees. In all probability Roosevelt did in fact get the idea of the ventill chest while in Europe, but perhaps he had also heard of Baumgarten's work in New Haven; indeed, he may even have first heard of Baumgarten from the latter's former colleagues in Walcker's factory. It would then have been a logical step for Roosevelt to hire someone with firsthand knowledge of the distinctive chest action first used by E. F. Walcker in the 1840s, and Baumgarten may thus have been one of Roosevelt's first employees.

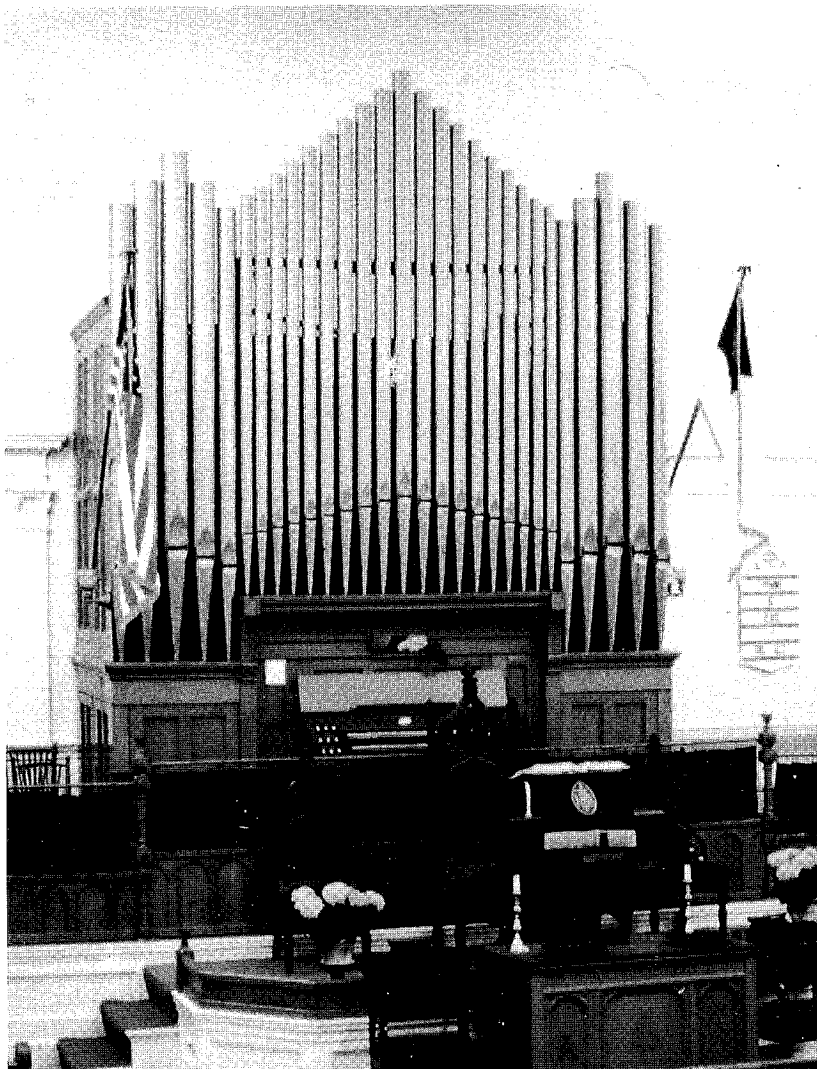
Moritz's subsequent activities may be briefly summarized. He eventually returned to Hook & Hastings in Boston; oral tradition has it that this was as early as 1875 and that he had a hand in the voicing of the organ in Boston's Holy Cross Cathedral. What is known for certain is that by the 1880s he was working there as a voicer, eventually becoming head of that department. Arthur Gilson, a former Hook & Hastings employee, gives one final glimpse of Baumgarten in his last years:

**1867 Baumgarten Organ Co., New Haven, Connecticut  
Center Church, New Britain, Connecticut**

*from opening program booklet, 2 October 1867*

GREAT 58 notes	4' Flote Dolce
16' Tenoroon	2' Flageolet
8' Open Diapason	III Cornet
8' Gamba	8' Oboe
8' Melodia	8' Trumpet
8' Aoline	PEDAL 27 notes
8' Stopped Diapason	16' Double Open Diapason
4' Principal	16' Bourdon
2 <sup>2</sup> / <sub>3</sub> ' Twelfth	8' Violoncello
2' Fifteenth	COUPLERS
III Mixture	Swell to Great
8' Trumpet	Octave Great to Swell
SWELL	Pedal to Great
16' Bourdon Bass	Pedal to Swell
16' Bourdon Treble	Crescendo
8' Open Diapason	De Crescendo Signal
8' Salicional	Bellows Alarm
8' Flote Traverse	Tremolo
4' Gemshorn	

"The bellows is a double-acting force-pump, placed in the basement, and driven by one of Stannard's Motors . . . This great achievement can only be used in connection with the bellows of the builders."



A tracker-action organ built in New Haven by Harry Hall as op. X-15 in 1902 with two manuals and twelve stops still plays at the Congregational Church in Danville, Vermont.

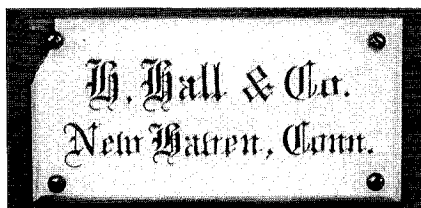
After he was through with Mr. Hastings he bought a house in Waltham and went to work for E. W. Lane in Waltham . . . This was in the summer 1898. Like a great many smart men the strong drink got the better of him. Mr. Baumgarten died two years later which would be 1900 [actually 1902]. He did not speak very good English which made him all the funnier.<sup>41</sup>

This is a rather sad ending for an obviously gifted individual who seems never to have quite found his proper niche. But he did build more organs in Connecticut — sixteen, to be exact — than any other one person who worked there during the 19th century.

Indeed, there is very little left to tell in the saga of the 19th-century Connecticut organbuilding. John Richard Carnel Crabb, a

member of an organbuilding clan from Devon, England, is listed as an organbuilder in the New Haven directories between 1871 and 1873, part of the time in partnership with F. Baker. Nothing is known of his work there, and he is said to have later gone to work with other members of the Crabb family in Brooklyn. During the 1890s A. Leroy Conkey built at least one organ in New Milford, Connecticut, but this seems to have been made largely out of old parts, and Conkey's primary occupation was the proprietorship of a music store and piano showroom.

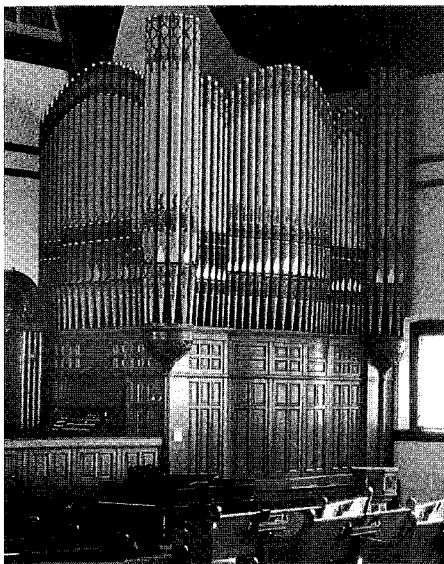
A whole new era opened up in the last two years of the century. Harry Hall (1870-1945), an Englishman, having previously worked



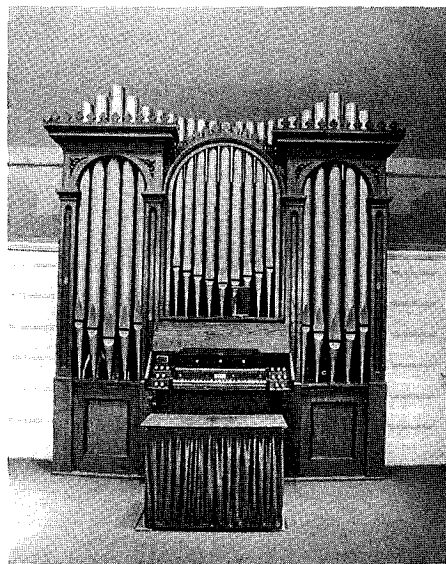
a few years with Hook & Hastings, established a workshop in New Haven in 1898 in partnership with Herbert Harrison, Frederick Campkin, and George A. North, all of whom appear to have been fellow Englishmen who had been at Hook & Hastings at the same time as Hall. This enterprise, which later moved to West Haven, became the Hall Organ Company and remained in business until the middle of the 20th century. Yet another Englishman, John Turnell Austin (1869-1948), an almost exact contemporary of Hall, established his business in Hartford in 1899, building organs with a highly original chest design. The firm which he founded continues to the present day as Austin Organs, Inc. Thus in the 20th century were New Haven and Hartford to become major centers of organbuilding — a distinction which repeatedly eluded them in the 19th century.

#### Notes

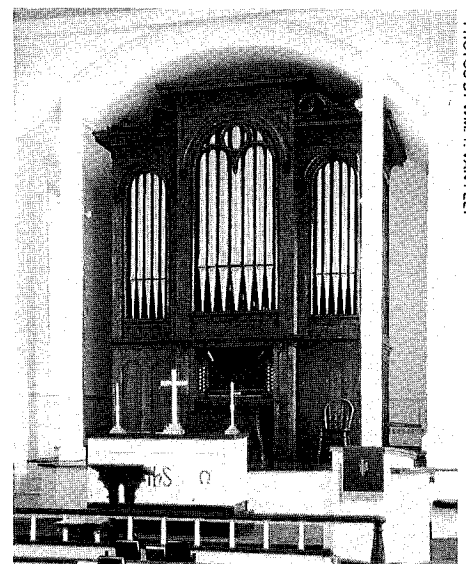
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3. Quoted in Eliason.
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35. *Christian Repository*, Aug. 22, 1868.
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38. John K. Ogasapian, *Organ Building in New York City: 1700-1900* (Braintree, Mass., 1977), p. 162.
39. Church of the Holy Communion, dedication program, Sept. 15, 1873.
40. Tyler Turner, "The Ventil Chest," *The American Organist*, (October 1931), p. 605.
41. Letter from Arthur Gilson, Feb. 1, 1961. Martin Walsh, who has seen Moritz Baumgarten's gravestone in Forest Hills Cemetery, reports that, according to the gravestone, Baumgarten was born in 1834 and died in 1902, not 1900.



1892 Johnson & Son 3m, First Universalist Church in Meriden; Glenn Lime to play on Wednesday



1869 Johnson, Greenville Congregational Church in Norwich; Donald Fellows to play on Saturday



1863 Wm. A. Johnson op. 153, Methodist Church in Portland; Ezequel Menendez to play on Tuesday

PHOTOS BY W.M. T. VAN PELT



continued from page 7

Woolsey Hall, on four Skinners; and the historic Stephen Pinell; and early New York builder Thomas Hall.

**Sunday**

The convention will begin early Sunday afternoon with some relatively recent instruments on the historic New Haven Green and nearby Yale University. Mark Brombaugh will give the convention's first demonstration on the large three-manual Hillebrand (1967) in the United Church on the Green, where he is Director of Music. Kimberly Hess will play the three-manual Fisk (1973) in Center Church, and Marvin Mills will demonstrate the large 1971 von Beckerath organ in Yale's stately Dwight Chapel. As we exit Dwight Chapel and make our way back across the Green to Trinity Church, we will hear a demonstration by Timothy Hurd of the library carillon. At Trinity Church, Walden Moore and the Trinity Choir of Men and Boys will present a service of Evensong. The organ is a noted early (1935) work of G. Donald Harrison and Aeolian-Skinner.

Following Evensong, conventioners will be free to sample for dinner from a wide variety of ethnic eateries and student hang-outs that are in close proximity to the Green. In the evening will be played by a favorite among convention goers, Will Headlee, on the influential 1951 three-manual organ built by Walter Holtkamp, Sr., in the beautifully restored Battel Chapel, where many will remember Bach's newly



On Tuesday, John Cummins will play the 1876 Geo. Jardine & Son organ at St. Paul's Episcopal in New Haven.



Restored by Richard Hamar, the 1868 J. H & C. S. Odell organ at the United Methodist Church in Derby will be played by Laraine Waters on Friday.





*The 1868 Steer & Turner 2m at St. Thomas Chapel, University of Connecticut, Storrs, will be played on Thursday by Richard Hill.*

discovered Neumeister chorales were given their first modern performance.

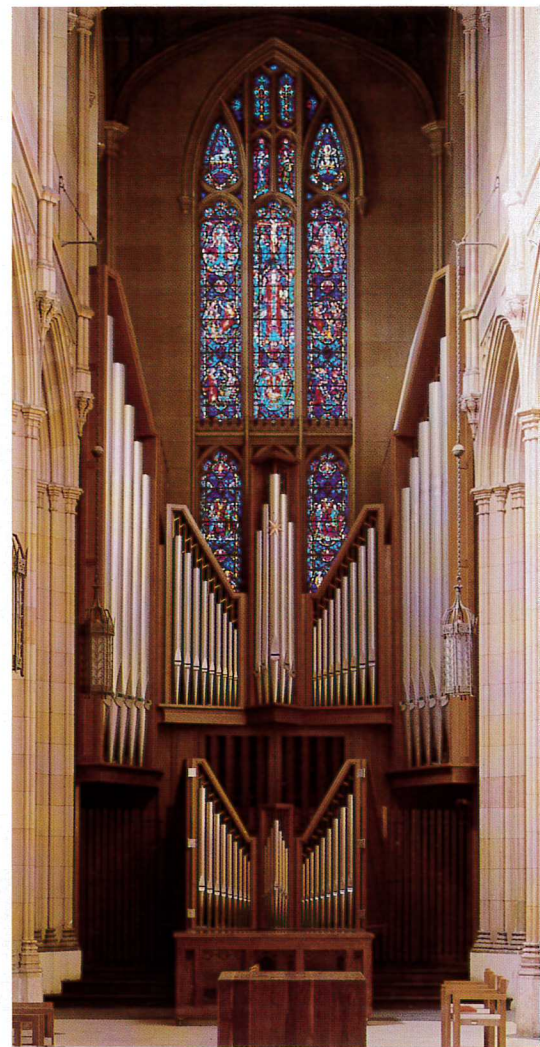
After the recital, we will return to convention headquarters for the usual nightly social hour in the exhibit space and on the patio.

**Monday**

Stephen Pinel will begin the first full day of the convention with a lecture on the early New York City organbuilder Thomas Hall, the mentor and brother-in-law of Henry Erben. Pinel's exhaustive research will shed new light on this active era of American organbuilding and one of its important practitioners.

Lorenz Maycher will present the first recital of the day in Hartford on the large 1929 E. M. Skinner, Opus 793, in the Second Church of Christ, Scientist. The organ, properly restored and in like-new condition, is an elegant example of the symphonic organ in full flower.

We will then take a short walk across the street from Second Church to Hartford's famous Bushnell Auditorium. Recently restored, the building is home to one of the Austin Organ Company's showpieces of the 1920s. This large and complete four-manual civic auditorium organ was recently given a museum-quality restoration by the Austin Company. Missing parts and pipework, such as the leathered-lip Great First Diapason, were meticulously restored. With a large battery of reeds and a full complement of traps and percussions, the organ represents a unique style of organbuilding that encompasses both classical and popular musical idioms. Peter Sykes, in a radical departure from what OHS audiences are used to hearing from him, will present the world premier of his organ transcrip-



PHOTOS BY WM. T. VAN PELT

*The 1971 Beckerath 3m, Dwight Chapel, Yale University, will be played by Marvin Mills on Sunday.*



*Kevin Birch will play on Tuesday the 1875 E. L. Holbrook 2m at the Congregational Church in Killingworth.*



PHOTOS BY WMA T. VAN PELT

*As one of the four choices on Wednesday, one may opt to visit the Austin factory and then hear this 1895 Johnson at First Lutheran in Rockville played by Mark Bighley.*

tion of Gustav Holst's *The Planets* in its entirety.

Following lunch at the hotel, we will travel to St. Mary's R. C. Church, New Britain. Large and reverberant, the church contains an early (1906) three-manual Austin with its original tubular-pneumatic action. Though it lacks mutations or mixtures, the organ has a surprisingly bright and bold sound and may be a revelation to those with preconceived notions of what to expect. Timothy E. Smith, a perennial OHS convention favorite, will demonstrate the instrument.

Later in the afternoon, we will travel in the northwest corner of Connecticut to Litchfield with its quaint shops and stately white clapboard homes, looking like the subject of a Norman Rockwell painting. We will divide into two groups for recitals in two small churches. One group will hear a demonstration by Gregory Crowell in the Methodist church on the two-manual Tallman organ, on which the pipes bear an 1893 date. One of the few remaining instruments by this New York builder, it is the first unaltered Tallman to be heard at an OHS convention. The other group will take a short trip over winding country roads to the tiny hamlet of Milton. We will hear Louisville organist Lisa Lewis demonstrate the beautiful one-manual organ of

1823 by Thomas Hall in the beautifully restored Episcopal church. (See *The Tracker* 33:2:13.) Although the organ has been renovated several times and can no longer be said to sound exactly as it was left by its original builder, it is nevertheless a clear and exciting sound. After the two groups have switched places, we will wend our way to Waterbury for dinner and an evening recital at Sacred Heart Church.

The organ at Sacred Heart is a pristine 1892 Johnson in the rear gallery of a spacious and resonant room. (See *The Tracker* 37:4:10 for a history of the organ.) Now impeccably restored by Richard Hamar and retaining the original Barker-lever mechanism, the organ escaped abandonment in the late 1970s because of the tireless efforts of Dr. Susan Armstrong and others who fought a long uphill battle to see that the organ was given a proper and sympathetic restoration. The organ now stands as one of the significant surviving instruments of the late 19th century. Following a recital by Rosalind Mohnsen, we will take the short bus ride back to convention headquarters in Cromwell and conclude the day with the usual social hour.

### Tuesday

Nicholas Thistlethwaite, an Anglican vicar of a parish near Cambridge, England, and a respected authority on 19th-century British organs, will begin our day with a lecture on the tonal development of 19th-century English organs. Following the lecture, we will divide into two groups. One group will travel to the Methodist church in Portland to hear an 1863 two-manual Wm. A. Johnson, the oldest Johnson we will hear, demonstrated by E. Power Biggs Fellow Ezequel Menendez. The other group will go to nearby Middle Haddam. Second Congregational Church possessed the remains of an 1827 Appleton and commissioned Mann & Trupiano to restore all the original parts that could be found, including the stunning case — parts were strewn in various barns and attics — and to recreate the missing parts based on surviving historical models. Essentially a new organ, it is one of the few instances in this country of a historical recreation of a non-European organ. John

Ogasapian will be the organist for this demonstration. After the two groups have switched places, we will take the short ride back to the hotel for lunch.

After lunch, we will go to Killingworth Congregational Church to hear a 2-manual 1875 Holbrook, which was also heard during the 1975 Connecticut convention. Vividly stencilled, the organ features a very early example of functionally exposed pipework. Kevin Birch, organist at St. John's R. C. Church in Bangor, Maine, will be the recitalist.

The buses will then take us to New Haven for the rest of the day's events. Bruce Stevens will play the first of two recitals on the famous 3-manual E. & G. G. Hook, Opus 596, of 1871 now at St. Mary's R. C. Church in New Haven. The organ, once in the now-demolished St. Alphonsus Church in the Soho area of Manhattan, was saved at the eleventh hour by OHS members with financial aid from the OHS Helen Harriman Fund. It was installed in St. Mary's in 1982 to coincide with the 100th anniversary of the Knights of Columbus, which was founded at St. Mary's. This gem of American organbuilding, relocated through the Organ Clearing House and restored by a consortium of organbuilders under the direction of Lawrence Trupiano, is so stunning



*The 1931 Aeolian-Skinner in Marquand Chapel at Yale will be heard with the Murray/Lohuis Duo, violin & organ, on Friday.*



The very rare 1906 Austin 3m with original tubular-pneumatic action intact at St. Mary's Church in New Britain will be played on Monday.

that it will be heard again on Thursday evening of the convention.

Following the recital at St. Mary's, we will cross town to the Episcopal Church of St. Paul. Recently brought back from condemnation, the church, refurbished just in time for our visit, is home to a large two-manual Jardine of 1868, which was relocated through OCH and renovated by Brunner & Heller. John Cummins will present the recital. After dinner, David Dahl will play in the Church of St. Casimir, a Lithuanian parish. The organ is a splendid two-manual E. & G. G. Hook of 1874 in a rich acoustical setting.

### Wednesday

The first official business of the day will be the Society's Annual Meeting, followed by a lecture by Jonathan Ambrosino and Joseph Dzeda, curator of the Newberry Organ of Woolsey Hall. They will discuss the life of Ernest Skinner and the four instruments from the Dorchester factory that we will hear at the convention. The lecture will be illustrated with some highlights from Ernest Skinner's home

movies, acquired by the Symphonic Organ Society from his daughter Eugenia's estate.

We will then board the buses and make our way to nearby Meriden where we will hear a demonstration of a three-manual 1893 Johnson & Son organ at St. Paul's Universalist Church. The organ is in totally original condition and of a piece with this wonderfully preserved interior space. Similar in many aspects to the Sacred Heart organ, it will serve as an interesting comparison. Glenn Kime, in his OHS debut, will be the recitalist.

After lunch at the hotel, conventioners will have several options for the remains of the day. Organbuilding and Johnson enthusiasts may take a tour of the Austin Organ factory in Hartford. The innovative action invented by the Austin brothers almost one hundred years ago, required many original and unique machines to mass-produce the widgets and bits that make it go. Watching these machines in action with their whirring bits and blades is a fascinating glimpse into the creative genius of the Austin brothers



The 1930 Midmer-Losh 3m at Assumption R. C., Ansonia, will be played by John Schwandt on Friday.



The 1892 Johnson 3m at Sacred Heart Church, Waterbury, will be played by Rosalind Mohnsen on Monday.



88 notes on the lower manual of the Midmer-Losh

PHOTOS BY WM. T. VAN PELT

and also affords us a chance to view production in one of the last American industrial organ factories. Do not miss the fabulous, and quite scary, machine that takes an ordinary board and turns it into a self-contained, action-primary unit. You will be able to witness every phase of a pipe organ's construction: pipe-metal casting, pipemaking and voicing, the drafting department, the console and action departments, and final assembly in the erection room. Be sure to venture into the basement to view the famous cable-winding machine. After the factory tour, the group will board buses for a trip to Rockville to hear another Johnson demonstrated by Mark Bighley in First Lutheran Church, a recent building from the 1960s. The Johnson & Son of 1895 was relocated from the Masonic Hall in Hartford and was restored by Thad Outerbridge. Following a demonstration of the organ, the group will tour the Hartford home of Mark Twain, if time permits, before returning to the hotel.

Another option is available for those who prefer a pastoral afternoon of picturesque country lanes, rural villages, and exquisite chamber organs therein. The first stop of the afternoon is the Hitchcock Chair Museum in Riverton. The museum, actually an old church building, houses a four-stop chamber organ built circa 1845 by an unknown builder, possibly from New York City, and restored by Richard Hamar. Following a demonstration of the organ by Dana Robinson and a brief exploration of the museum, this group will head for Otis. Just over the border in Massachusetts and nestled in the foothills of the Berkshires, this rural New England village contains the pristinely preserved Episcopal Church of St. Paul, a quaint, white-clapboard church with clear-glass gothic windows. The four-stop organ here was built by the obscure New Haven builder Franklin Whiting in 1833 and is his only known opus to survive. The organ, restored by Richard Hamar, will be

demonstrated by Stephen Long. Following the recital, this group will board buses for the return trip to headquarters.

For those who want a break from organs and organ recitals, the third option is the seacoast resort village of Watch Hill, Rhode Island, a short distance from Stonington and Mystic, Connecticut. This charming village contains many interesting small shops and is the home of the oldest operating carousel in New England. The Olympic Tea Room is locally famous for its fine food, and the St. Clair Annex has been making its own ice cream in the same location for fifty years. On the corner, an old-fashioned popcorn machine makes popcorn that tastes the way popcorn at the movies used to taste when it was made from all natural ingredients. One can sit *al fresco* at the Watch Hill Inn or the Ocean House, a large frame hotel which survived the Great 1938 Hurricane and the accompanying 60 foot tidal wave, and enjoy the views of Long Island Sound or stroll down a winding side street past several summer "cottages," of which there



*Lisa Lewis will play the 1823 Thomas Hall at Trinity Church in Milton on Monday.*



*Christa Rakich will play the 1929 Kilgen 3m at St. Justin Roman Catholic Church in Hartford on Wednesday.*

PHOTOS BY W.M. T. VAN PELT



*Former OHS President William Aylesworth will play the 1874 Wm. A. Johnson 2m at the Congregational Church in Thompson on Saturday.*



PHOTOS BY WM. T. VAN PELT

Leo Abbott will play the 1874 Steer & Turner at St. Joseph's in Willimantic on Thursday.

are many, to the lighthouse. The chief glory of the town, though, is the Napatree Point Game Preserve. Once packed with resort hotels and elegant houses, this two-mile-long sandbar was wiped clean in the '38 hurricane. It is now a never-over-crowded, white-sand beach and game preserve — a quintessential New England setting for a leisurely stroll or for soaking in the sun. In case the weather doesn't cooperate, the Mystic Seaport Museum or shopping in Mystic will be the rainy-day substitute. (Admission to the museum is not included in the convention registration.)

The fourth option for those who wish a little quiet time to themselves is to remain at the convention hotel for the afternoon. In order for the convention committee to make the necessary arrangements, registrants are asked to make their preferences known on the registration form. Later changes will be accommodated on a first-come basis.

After dinner at the hotel, we will repair to Hartford for the evening's concert at St. Justin R. C. Church, a spectacular Art Deco building with fabulous acoustics. Christa Rakich will play the 1929 three-manual Kilgen which was designed and its voicing supervised by Charles Courboin, the famous organist of St. Patrick's Cathedral in New York. The Kilgen is totally unaltered and is a testament to Courboin's ear and musicianship. The organ is bright and bold with notable reeds aplenty. Many will be genuinely surprised by the organ in the way that the Kimball in the Worcester Memorial Auditorium surprised at the 1983 convention. We will arrive at St. Justin's before sunset, affording us an opportunity to view the church's spectacular windows in all their glory.

#### Thursday

This day will afford us the unique opportunity to hear early, middle, and late examples of the work of Steere & Turner, former Johnson employees who broke away and set up their own works in Westfield. The first, a two-manual instrument built in 1868,

demonstrated by Richard Hill, is in the Catholic Chapel of St. Thomas Aquinas, on the campus of the University of Connecticut at Storrs. Relocated here through the Organ Clearing House and installed in Storrs by A. David Moore, it was originally in Roundout, New York. Traveling south to Willimantic for the second concert of the day, we will hear Leo Abbott, organist of Holy Cross Cathedral in West Haven, demonstrate the large two-manual Steere & Turner built in 1874 for St. Joseph's R. C. Church in Willimantic. The instrument, in the rear gallery, makes a surprisingly bold sound in this large building with good acoustics. After lunch, Ray Cornils will demonstrate the 1892 two-manual Steere in the Baptist church, a typical white clapboard New England church.

We will then split into two groups to venture out into the country to visit two rural churches. Rachelen Lien will demonstrate the early (1857) one-manual Holbrook in St. Paul's Episcopal Church in Windham Center. The organ is in the rear gallery of this quaint stone church, which even smells right. The second organ, in the Congregational church in Hampton, will be a one-manual, four-stop organ built by Denison Smith in ca. 1836. This is the only organ by this obscure early Connecticut builder known to survive. Unplayable until recently, the organ has been lovingly restored by Richard Hamar. Victoria Wagner, joined by Boston soprano Nancy Armstrong, will demonstrate.

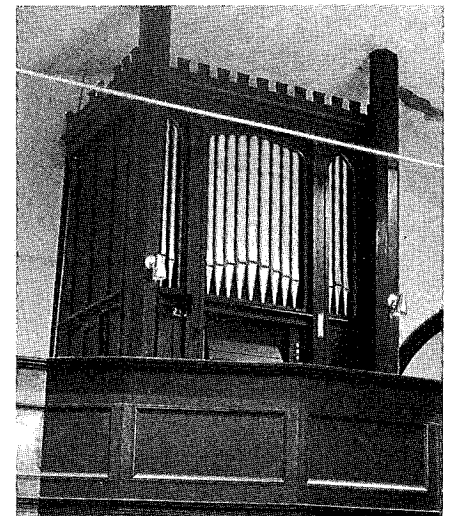
After a banquet at the hotel, we will leave for New Haven and our second visit to the spectacular Hook at St. Mary's. Joan Lippincott will make her first appearance as an OHS recitalist.

#### Friday

The day will begin with a lecture by Barbara Owen on organs of New Haven. Buses will then take us to Hamden where Brian Jones, organist of Trinity Church, Boston, will demonstrate the 1870 two-manual Wm. B. D. Simmons in the Episcopal Church of East Grace and St. Peter's. Originally located for a church in East Bridgewater, Massachusetts, it was relocated here through the Organ Clearing House and rebuilt by the Roche Organ Company.

After Hamden, we travel to the mill town of Ansonia to Assumption R. C. Church. This architecturally impressive church belies its location in a modest mill town. In the 1870s, the local priest had a brother who was Bishop of Hartford

and who had just had a new cathedral built by the famous church architect Patrick Keeley. Not to be outdone, the local Ansonia priest had to have a building just as wonderful for this parish, and it was so. The present organ is a 1930 three-manual by Midmer-Losh, builders of the mammoth Atlantic City Convention Hall organ. The organ has an 85-note Choir keyboard and floating string and reed divisions. Unfortunately, the instrument is a victim of time and



Rachelen Lien plays the 1857 Holbrook at St. Paul's Episcopal, Windham Center, on Thursday.

neglect and barely functions, but John Schwandt will demonstrate what is left with an improvisation and we will sing a hymn. Notable also is the double-languid diapason on the Great (invented by Henry Willis III) and the "serpent hood" Great trumpet, a type of low-pressure Post-Horn whose peculiar construction was designed to project the sound and create a brilliant array of harmonics in a way that regular hooding or *en chamade* placement could not do. Heavily

unified from 18 ranks, the organ is a curiosity of sorts. Its condition is indeed lamentable, but the parish is poor and has no money for organ maintenance.

We will eat lunch in the church hall and then travel to Christ Episcopal Church to hear a recital by Mark Dwyer on the large, three-manual, electric-action Hutchings built in 1899. This organ is also much in need of restoration, but it is a good example of the builder's work from this period.

The second organ of the afternoon is a large two-manual Odell built in 1868 for the Methodist Church of Derby. Restored by Richard Hamar, this organ features an early form of pneumatic stop-action and Odell's patented combination pistons, a very early form of combination action. The organ has a fiery chorus, aided by a tierce in the Great mixture, and is a good example of the famous Odell Diapason voicing. Laraine Waters will play.

We will then travel to Westville, a suburb of New Haven, where Margaret Irwin-Brandon will demonstrate the very fine two-manual 1852 E. & G. G. Hook in the Methodist Church of Westville. For those familiar with the voicing of the pre-Civil War Hooks, this organ, which was restored in the 1960s, will be like hearing an old friend.

Yale University will be the site for the remainder of the day's activities. At Marquand Chapel, we will hear the Murray-Lohuis Duo playing music for organ and violin. The organ, a three-manual Aeolian-Skinner built in 1931, is an excellent example of the early association of G. Donald Harrison with the Skinner company and the effect he had on their tonal design. The instrument has been immaculately restored by the A. Thompson-Allen Company.

We will then walk to Woolsey Hall for the first of two highly anticipated events. The mammoth 166-rank Newberry Organ, described in detail elsewhere in this issue, is certainly one of the five grandest concert organs in the world, in a class which includes Sydney Town Hall, Alexandre Palace, and St. George's Hall, Liverpool. Stunning in its impact, the organ represents recognizable tonal links with all three builders who gave it form. Thomas Murray, who as one of the Yale University organists knows his way around the organ easily, will give us an improvised tour of the sounds of the instrument. The Solo Orchestral Trombone, long gone from this organ and recently discovered, has been accessioned, restored, and installed in the Solo division and will be inaugurated at this time.

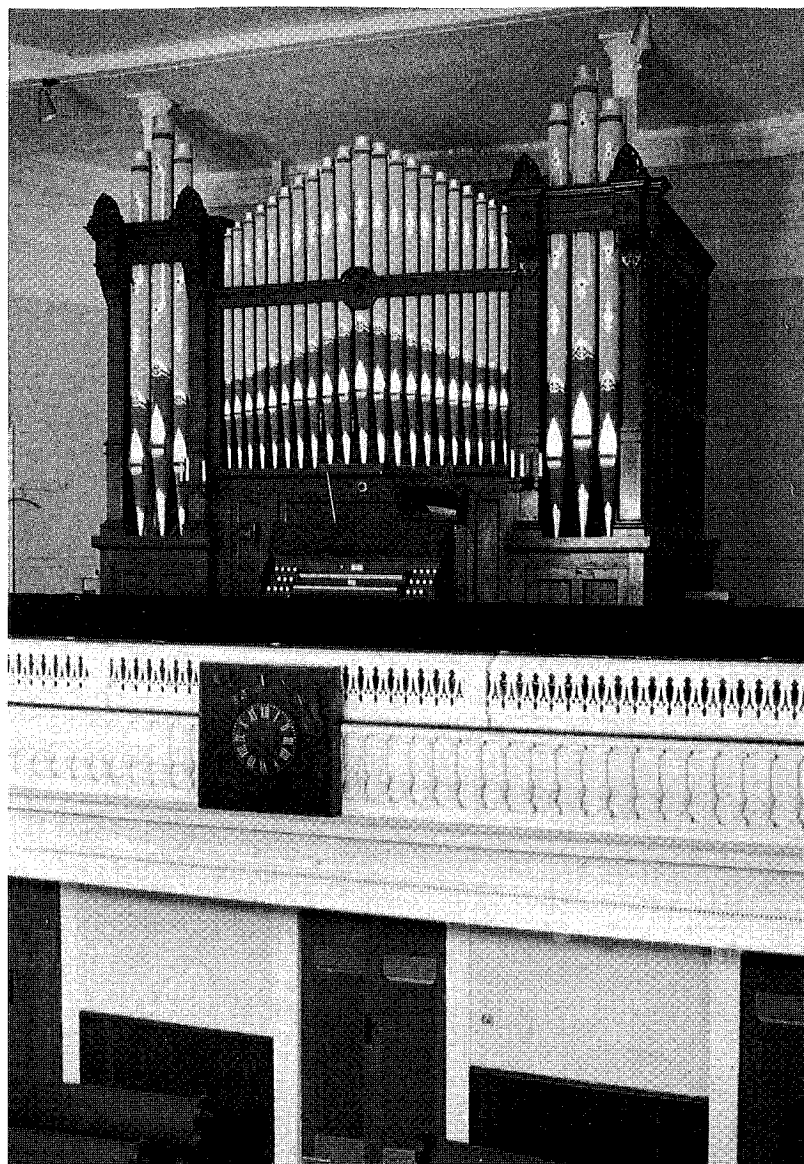
After dinner in at the Yale Commons, we will go again to Woolsey Hall for a full-length concert on the Newberry Organ by Charles Krigbaum, who is retiring this year as University organist and who has known the organ intimately for many years.

#### Saturday

After a busy week, Saturday will proceed at a more restful pace, but the organs will be every bit as impressive as any heard earlier in the week. We begin the day with a bus trip to Thompson in the northeast corner of the state, where we will hear William Aylesworth playing a large 2-manual Wm. A. Johnson organ of 1874, recently and thoroughly restored by the Andover Organ Company.

Every New England OHS convention should have at least one elegant Stevens organ. After a box lunch, we will take the short ride to Brooklyn, Connecticut, to hear a 1-manual ca. 1850 Stevens, played by Renea Waligora. Following the Stevens demonstration, we will travel down I-395 to Norwich to hear Donald Fellows play the 2-manual 1869 Johnson in Greenville Congregational Church. Though a typical and modest 2-manual, the chorus is unexpectedly bold and silvery. From Norwich, we will head to Stonington along Route 2, passing the famous (and huge) Mashantucket Indian Casino, the first of its kind on an Indian reservation and now the largest casino-complex east of the Mississippi.

In Stonington, we will have our final concert of the convention. Robert Barney will play the 1870 E. & G. G. Hook in the United Church. This 2-manual stock model possesses a strikingly bold and aggressive sound. The Andover Organ Company gave the instrument a thorough restoration including the original facade pipe stencilling in 1983. A beef pot-roast supper, prepared and served



Robert Barney will play the bold and beautifully voiced 1870 E. & G. G. Hook at the Congregational Church in Stonington on Saturday.

by the men of the church will follow the recital and will bring the convention to a close.

An early conclusion will afford those who wish to drive home or to an evening destination easy access to Interstate 95. Those who will be returning to the hotel will have some free time after dinner to explore the antique shops and splendid Greek Revival architecture of this picture-perfect coastal New England fishing village.

It will become immediately evident to those in attendance that this year's convention committee has lobbied and laboured to provide for every comfort and convenience of our guests, thus putting to rest the myth that hospitality is truly understood only by those living south of the Mason-Dixon line.

Because of other activities in the Hartford area which will limit accommodations, we must set a ceiling on attendance at 350 people per day. We therefore advise that those wishing to attend should register as early as possible and make reservations for lodging before May 15. Those who wait until the last minute will surely be disappointed.

The 1994 Convention promises to be spectacular. Wonderful instruments and a stellar list of performers, beautiful countryside and quaint villages: this is just the beginning. You will also experience the full flavor of southern New England through its food, architecture, and culture. The convention will not be exactly like others of the past, but it will meet your highest expectations. We have a grand party planned, and we hope you will join us for what promises to be a great convention.

# OHS Convention June 19-25 in Connecticut

1899 Hutchings 3m electropneumatic, Christ Episcopal Church, Ansonia  
will be played on Friday, June 24, by Mark Dwyer





**Mailing inserts follow**

# THE ORGAN HISTORICAL SOCIETY

March, 1994

Dear OHS Member:

Your membership includes a subscription to the OHS *Annual Organ Handbook*. Now in its 39th year, this valuable publication for 1994 will survey in photographs and prose some thirty-five historic organs throughout the state of Connecticut, where the Society will conduct its convention June 19-25. The 1994 *Handbook* will be sent too you in July.

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

Last year's 128-page *Handbook* on historic organs in the area of Louisville, Kentucky, cost some \$21,000 to produce. About two-thirds of that expense was offset by donations and advertising. Clearly, we could not print the *Handbook* without your help.

With many thanks for your consideration, and with the hope of seeing you in Cromwell, Connecticut, during the week of June 19, I am,

Sincerely,

William T. Van Pelt  
Executive Director

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## FRIENDS OF THE CONVENTION

Your donation of \$35 or more received by April 30 will help us to publish the 1994 *Handbook*, which will describe about 35 historic organs in 100 pages and will cost about \$20,000 to produce. Your name will appear in it as you have printed it below:

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PRINT NAME HERE  
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## ADVERTISING

For a donation of \$48 or more received by April 15, we will set up to three lines of type in a box of the size shown at the right. Please write your message in the box.

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Please send this form to the address below along with your check made payable to the Organ Historical Society, or charge your donation as a Friend of the Convention and/or your advertising totalling \$ \_\_\_\_\_ to your  Visa or  MasterCard

Card Expiration Date ..... Card No. ....

Organ Historical Society  
c/o Alan Laufman, Handbook Editor  
P. O. Box 104  
Harrisville, NH 03450

**Program No. 9424 6/13/94**

Luther College Concerts . . . solos and duets from the campus Center for Faith and Life in Decorah, Iowa, featuring the 62-rank 1979 Robert Sipe tracker organ. MUFFAT: Toccata No. 7, fr *Apparatus musico-organisticus*. KREBS: Fantasia, *Freu dich sehr, o meine Seele*. SAINT-SAENS: Rhapsody in A-minor, Op. 7, no. 3 - William Kuhlman, o (r. 9/12/93). DEFAYE: Prelude No. 1. DELERUE: Sonata for Trumpet & Organ. VEJVANSKY: Sonata in G-minor for Trumpet & Organ. TRADITIONAL: 2 Norwegian Folk Tunes - Ole Edvard Antonsen, ipt; Ivar Kleive, o (r. 10/9/90). JOHNSEN: 2 Fugues. KOCH: Contrasts (1973) - Hans Fagius, o (r. 9/19/89). GUILMANT: Final, fr Organ Sonata No. 1 in D-minor - William Kuhlman, o (r. 9/12/93)

For information on organ recitals (or undergraduate organ study) at Luther College, write the Music Department, Luther College, Decorah, IA 52101-1045.

**Program No. 9425 6/20/94**

Triple Treat . . . concert recordings from three American locations featuring instruments built in England, Germany and Canada. BACH: Prelude & Fugue in C, S. 550. RHEINBERGER: Sonata No. 11 in D-minor, Op. 148 - Peter Conte (1939 Steinmeyer/Blessed Sacrament Cathedral, Altoona, PA; r. 10/2/92). LANGLAIS: *Dialogue sur les Mixtures*. DUPRE: Sinfonia for Piano and Organ, Op. 42 - Ruth McDonald, p (r. 4/18/93). ALBRECHT: *Evening Prayer*. NELHYBEL: *A Mighty Fortress* - Atlanta Symphony Brass; Timothy Albrecht, o (1982 Casavant/Glenn Auditorium, Emory University, Atlanta, GA; r. 2/22 & 9/24/91)

BRITTEN: Prelude on a Theme of Vittoria. DEMESSIEUX: *Attende Domine*. BACH: 2 Chorale-preludes ("Nun komm, der Heiden Heiland", S. 599; *Gottes Sohn ist kommen*, S. 600) - Christopher Young (1993 Harrison & Harrison/Emmanuel Church, Chestertown, MD; r. 11/14/93) BREWER: *Marche Heroique*. SCHUMANN: Canon in B-minor, Op. 56, no. 5. REUBKE: Fugue, from Sonata on the 94th Psalm - Peter Conte (Altoona Cathedral)

**Program No. 9426 6/27/94**

The American Muse . . . further glimpses at the remarkably diverse repertoire by American composers for the King of Instruments, recorded in and around Boston. EDDY: Festival Prelude on *The Old 100th*. DAVID EDGAR WALTER: Invocation, Op. 122. BINGHAM: 2 Preludes, Op. 38 ("Nearer my God to thee"; *Rock of Ages*)

- Lenora McCroskey (1865 Hook/1st Baptist Church, Newton; r. 6/28/90) PINKHAM: 3 Versets - Barry Turley (1964 Fisk/King's Chapel, Boston) Gothic CD-49040 (Gothic Records; 800-735-4720) SCHICKÉLE: Fantasy for Organ - Thomas Murray (1897 Hutchings/Mission Church, Boston; r. 6/28/90) MARILYN ZIFFRIN: Themes & Variations (In Memoriam) - Ludger Lohmann (1935 Aeolian-Skinner/Church of the Advent, Boston; r. 6/29/90) ELMORE: *Autumn Song*. D'ANTALFFY: *Sportive Fauns* - James Welch (1921 E. M. Skinner, expanded/Old South Church, Boston; r. 6/27/90) BENNETT: Sonata in G - Catharine Crozier (1952 Aeolian-Skinner/Christian Science Mother Church, Boston; r. 6/26/90) The majority of these performances were taped during the 1990 National Convention of the American Guild of Organists.

**En Route to the 1994 OHS Convention****William Aylesworth**

ORGANIST &amp; OHS PRESIDENT 1987-'89

**In Recital on the 1903 Hutchings-Votey, Op. 483 IV/69****First Church of Christ, Scientist, New York City****1 West 96 Street (corner of Central Park West and 96 St.)****Saturday, June 18, 1994, 7 p.m.**

Donations to the Organ Restoration Fund will be gratefully accepted. Contact Lorenz Maycher, organist, 212-737-2726.



# PIPEDREAMS A program of music for the king of instruments

The PIPEDREAMS quarterly brochure, available by mail to interested listeners, contains detailed program listings and information on sources for securing many of the music recordings which are utilized in the broadcasts. This brochure is free, mailed four times a year, and can be had by writing to: PIPEDREAMS Brochure, 45 E. 7th Street, St. Paul, MN 55101. Please enclose a stamped, self-addressed envelope with your request. Future editions will arrive in timely fashion. For more information, contact APR (612-330-9253, Lisa Martinez, or 612-330-9233, Cathy Twiss) or the MPR/PIPEDREAMS office (612-290-1134, Helen Edinger).

## \*recording available from OHS

### Program No. 9414 4/4/94

**Curley Cues** . . . conversations with and performances by the outspoken and charismatic American virtuoso Carlo Curley, who is a huge talent on the international pipe organ scene.

BACH: Sinfonia No. 29 (1954 Harrison/Royal Festival Hall, London) Pro Arte CDD-354

PURCELL: Trumpet Tune in D (1891 Willis, Blenheim Palace Library) Pro Arte CDD-353

WIDOR: Allegro, fr Symphony No. 6, Op. 42, no. 2 (Royal Festival Hall)

COUNOD: Sorlie

BOYCE: Introduction & Trumpet Voluntary (Blenheim Palace)

BACH (arr. Curley): Air on the G String, fr Suite No. 3, S. 1068; Chorale-Fugue on *Wir glauben all*, S. 680 (1932 E. M. Skinner/Girard College Chapel, Philadelphia) Decca 430 746-2

TRADITIONAL: *All Through the Night*.

TRADITIONAL: *Rule Britannia* - Carlo Curley & Lynn Larsen (1926 Wurlitzer/Century II Convention Center, Wichita, KS) Pro Arte CDD-315

GUILMANT: March on a Theme by Handel, Op. 15.

BONNET: Elves, Op. 7 (Willis-Harrison organ/Royal Albert Hall, London) RCA RL-25247

SAINT-SAENS: Marche Militaire, Op. 60 (Royal Festival Hall)

### Program No. 9415 4/11/94

**From Russia With Love** . . . an introduction to some of the little-known organ repertoire of Russian composers.

GLAZUNOV: Prelude in D - Sergei Tsatorin, Melodiya CD11-00306

GLINKA: Fugue in D - Alexei Fiseisky (1913 Sauer/Tallinn Cathedral, Estonia) Etcetera CD-2019\*

VLADIMIR ODOYEVSKY: *Music heard in a dream on February 2, 1830* - Boris Romanov (1900 Cavaille-Coll/Moscow Conservatory) Saison Russe CD-288020 (Harmonia Mundi USA)

BORIS TISHTCHENKO: Invention No. 3 - Konrad Voppel (1964 Hammer/Salvatorkirche, Duisburg) Musical Heritage Society LP-3301

STRAVINSKY (arr. John): Circus Polka - Keith John (1981 Kleucker/Chant d'Oiseaux Church, Brussels) Priory CD-174 (Allegro Imports)

BACH: 2 Chorale-pretudes *Vor deinen Thron*, S. 668; *Wir danken Dir, Gott*, S. 623 - Harry Grodberg (Moscow Conservatory) Russian Radio tapes

NIKOLAI ALADOV: Sinfonia Pastorale - Winfried Pummer, fh; Anton Guggemos, o (Wallfahrtskirche, Steingaden) Christophorus CD-77135 (Qualiton Imports)

TANEYEV: Fughetta on *Ave Maria*, fr Choral Variations - Sergei Tsatorin (unknown instrument) Melodiya CD11-00306

SHOSTAKOVICH: Passacaglia, fr *Lady Macbeth of Mstensk* - Keith John (1889 Willis-1968 Hill, Norman & Beard, Gloucester Cathedral) Priory CD-370 (Allegro Imports)

PROKOFIEV (arr. Guillou): March, fr *Love for Three Oranges* - Keith John (Chant d'Oiseaux Church, Brussels) Priory CD-174

TATIANA SERGEEVA: Sonata for Cello and Organ - Reimund Korupp, vcl; Tatiana Sergeeva, o (Holy Spirit Church, Heidelberg) Ambitus CD-97866 (Allegro Imports)

RACHMANINOFF: Italian Polka - Markus Kühnis, Wolfgang Sieber (Kuhn organ/Liebfrauen Church, Zurich) Koch/Schwann CD-315019 (Koch International)

### Program No. 9416 4/18/94

**Pomp and Pipes!** . . . powerful music for organ, winds, brasses and percussion, performed in concert at the Meyerson Symphony Center, Dallas, Texas

SIGFRID KARG-ELERT: *Praise the Lord with Drums and Cymbals*

CHARLES-MARIE WIDOR: *Lord, Save Thy People*, Op. 84

CALVIN HAMPTON: *At the Ballet*, fr 5 Dances (solo)

PERCY GRAINGER: *The Power of Rome and the Christian Heart*

ALFRED REED: *Hallelujah! Laudamus Te*

ARTHUR WILLS: *The Vikings*, fr *The Fenlands Suite*

MOZART: Andante in F, K. 616 (solo)

RON NELSON: *Pebble Beach Sojourn*

Organist Paul Riedo plays the 84-rank C.B. Fisk pipe organ in concert with the Dallas Wind Symphony (r. 5/18/93). Frederick Fennell conducts. This same ensemble repertoire, plus other selections, was later recorded in sessions at the Meyerson, for a recent release on the Reference Recordings label (RR-58CD\*). Solo selections feature a compact disc by David Higgs (Delos DE-3148CD\*).

### Program No. 9417 4/25/94

**Buxtehude and Bach at Holy Cross College** . . . a program of solo organ and sacred chamber music performed in Worcester, Massachusetts.

DIETRICH BUXTEHUDE: Magnificat *primi toni* (#203)

BUXTEHUDE: 2 Chorale-pretudes, *Von Gott will ich nicht lassen* (#220); *Komm, heiliger Geist, Herre Gott* (#199)

BUXTEHUDE: Cantata, *Laudate pueri Dominum* (#69)

J. S. BACH: Canonic Variations on *Vom Himmel hoch*, S. 769

BUXTEHUDE: 2 Chorale-pretudes *Nun lob, mein Seel, den Herren* (#214); *Nun komm, der Heiden Heiland* (#211)

BUXTEHUDE: Cantata, *Vulnerasti cor meum*, fr *Membra Jesu nostri* (#75)

BUXTEHUDE: *Te Deum laudamus* (#218)

The Buxtehude items are from a concert given by organist James David Christie and the Ensemble Abendmusik as part of the 1990 American Guild of Organists National Convention (r. 6/23/90). The Bach was recorded by Wolfgang Rübbsam on the Naxos label (CD 8.550930).

### Program No. 9418 5/2/94

**Going On Record** . . . a survey of recent recordings, focusing on sonic and emotional appeal and variety. For a detailed playlist, write to PIPEDREAMS #9418, 45 E. 7th Street, St. Paul, MN 55101. Correspondents should include a stamped, self-addressed return envelope, and identify the station to which you listen.

### Program No. 9419 5/9/94

**Igniting the Flame** . . . celebrating the new 91-rank N.P. Mander tracker-action organ, installed to great fanfare a year ago at the Church of St. Ignatius Loyola on Park Avenue at 84th Street in New York City.

BACH: Fantasy in g, S. 542

SAINT-SAENS: Kyrie, fr Mass, Op. 4 - Deborah Stephens, s; Phyllis Jo Kubey, c; Philip Anderson, t; Gregory Purnhagen, bar; Christopher Creaghan,

grand organ; Keith Toth, petite organ; Sacred Music Festival Orchestra/Kent Title, cond (r. 5/19/93)

BACH: Fugue in g, S. 542

FRANCK: Choral No. 3 in A-minor

EBEN: Moto ostinato, fr *Sunday Music*

BOELLMANN: Toccata, from *Suite Gothique*

PERSICHETTI: *Shimsh B'Koli* (Psalm 130)

GIGOUT: Rhapsody on Christmas Carols Soloists Kent Tritle, Timothy Smith and Alan Davis were recorded in recital during the instrument's inaugural season (1993-94). For information concerning ongoing musical activities at St. Ignatius, phone (212)288-3588.

### Program No. 9420 5/16/94

**Homage to Marcel Dupré** . . . unusual compositions and extraordinary performances, in tribute to the great French teacher, composer and virtuoso.

DUPRÉ: *Herotic Poem*, Op. 33 - Dallas Wind Symphony/Frederick Fennell, cond; Paul Riedo, o (1992 Fisk) Reference RR-58CD (Reference Recordings, 800-336-8866)

DUPRÉ: Berceuse, fr *Suite Bretonne*, Op. 21; Prelude in g, Op. 7, no. 3 - Marcel Dupré (r. 1929 & 1926 at Queen's Hall, London) EMI Classics CD-55037 (Public Radio Music Source (PRMS); 800-756-8742)

DUPRÉ: Prelude & Fugue in g, Op. 7, no. 3 - Wayne Marshall (1962 Harrison, Coventry Cathedral) EMI CD-63490 (PRMS)

DUPRÉ: Invention in C, Op. 50, no. 3; Chorale-pretude, *Der Tag, der ist so freudenreich*, Op. 28, no. 19 - Francoise Renet (1862 Cavaille-Coll/St. Sulpice, Paris) Psalite LP-174/310775 (Organ Literature Foundation; 617-848-1388)

DUPRÉ: 3 Pieces, Op. 62 - Winfried Petersen (1871 Ladegast/Schwerin Cathedral) Motette CD-11631 (Koch; 516-938-8080)

DUPRÉ: Triptyque, Op. 51 - Michael Murray (1876 Willis/Salisbury Cathedral) Telarc CD-80255 (PRMS)

DUPRÉ: Cortège & Litany, Op. 19, no. 2 - John Fenstermaker (1935 Aeolian-Skinner/Grace Cathedral, San Francisco) OHS CD-88 (Organ Historical Society; 804-353-9226)

JAMES HOPKINS: Fantasy on *Cortège et Litanie* (Homage to Marcel Dupré) - Cherry Rhodes (1935 Aeolian-Skinner/Grace Cathedral, San Francisco; r. 10/19/89 in concert-MPR archive tape)

**Program No. 9421 5/23/94**

**On the Milwaukee Road** . . . sounds from the past, featuring 19th and early 20th century instruments in Wisconsin between Milwaukee and Madison, played during a national convention of the Organ Historical Society.

GUILMANT: Grand Choeur, Op. 52, no. 2. SCHMID: Dance Suite - Marilyn Stulken (1879 Schuelke/Trinity Lutheran, Milwaukee)

DOLMETSCH: Andante cantabile - Jane Edge (1902 Hutchings-Votey/6th Church of Christ Scientist, Milwaukee)

BENOIT: Versets on *Ave Maris Stella* - Michael Hoerig (1909 Hinners/St. Martin's Church, Martinsville)

RHEINBERGER: 2 Monologues, Op. 162 - Bruce Bengtson (1938 Kilgen/St. Robert's Church, Shorewood)

BACH: *Valet will ich dir geben*. HUNTER: *Cotton Boll Two-Step* - Stephen Cushman (1863 Wadsworth/St. James Church, Madison)

REGER: *How brightly shines the morning star* - Peter Press (1884 Schuelke/Emmanuel Ev. Lutheran Church, Mecan)

SASSMANNSHAUSEN: Marche Triumphant. TRADITIONAL: Hymn, *Glory be to God the Father* - John Panning (1904 Weichardt/St. John's Ev. Lutheran Church, Lomira)

SODERMANN: Swedish Wedding March. TRADITIONAL: Hymn, *Be Thou my vision* - Lois Regestein (1909 Weichardt/St. Kilian's Church, St. Kilian)

WAGNER: Grand March, fr *Tannhaeuser* - Thomas Murray (1931 Skinner/Milwaukee Technical College)

NOEHREN: Fugue - Gary Zwicky (1887 Barckhoff/New Hope U.C.C., Milwaukee)

MANZ: *Still, still, still* - John Schwandt (1911 Hinners/Voice of Faith Church, Green Bay)

KARG-ELERT: Symphonic Chorale, *Ach bleib mit deiner Gnade* - Marilyn Stulken (Trinity Lutheran, Milwaukee)

Many of these (and other) performances are included in a double CD set, *Historic Organs of Milwaukee*, available from the Organ Historical Society. Each summer's OHS National Convention explores antique instruments in some area of the country. OHS membership is open to anyone interested in American pipe organs and their history. This year's convention will be in New Haven, CT, June 19-25; next summer's is in lower Michigan. For more information, phone: 804-353-9226.

### Program No. 9422 5/30/94

**Holy Toledo** . . . recital performances at Holy Rosary Cathedral and Ashland Avenue Baptist Church featuring noteworthy instruments by E. M. Skinner and John Brombaugh in Toledo, Ohio.

BACH: Toccata & Fugue in d, S. 565. DUPRÉ: Magnificat. LEMARE: *Londonderry Air*. WIDOR: Allegro (Variations), fr Symphony No. 5, Op. 42, no. 1 - Todd Wilson (r. 3/28/93; 1930 Skinner, renovated by Samuel Koontz, Cathedral of Our Lady, Queen of the Holy Rosary)

CURRIE: Partita on *Lyons* - Randolph Currie, o.

LARSEN: Fantasy on *Slane* - Sally Vallongo, f; Susan Craig, o. ALAIN: Choral Phrygien - Matthew Samelak, o.

MARION VERHAALLEN: Outburst - Ted Betts, tpt; Susan Craig, o (r. 5/2/93; 1970 Brombaugh/Ashland Avenue Baptist Church)

SUSA: March for a Joyous Occasion. VIERNE: *Clair de lune*, fr Fantasy Pieces, Op. 53. DURUFLÉ: Variations on *Veni Creator* - Todd Wilson (r. 3/28/93)

### Program No. 9423 6/6/94

**Organs Here and There** . . . from Red Bank, New Jersey, to San Diego, California, the melodious sound of wind-blown pipes fills the air.

BUXTEHUDE: Praeludium in D (BuxWV 139). SWEELINCK: Variations on *Mein junges Leben hat ein End* - Richard Heschke (Hradetzky organ/Red Bank United Methodist Church, NJ) Arkay CD-6127 (Arkay Records, 5893 Amapola Dr., San Jose, CA 95129)

WILLIAM KRAPE: Choral Triptych - Alan Morrison (1987 Schantz/St. Luke's Presbyterian, Dunwoody, GA) ACA CD-20015 (ACA Digital, P.O. Box 450727, Atlanta, GA 30345)

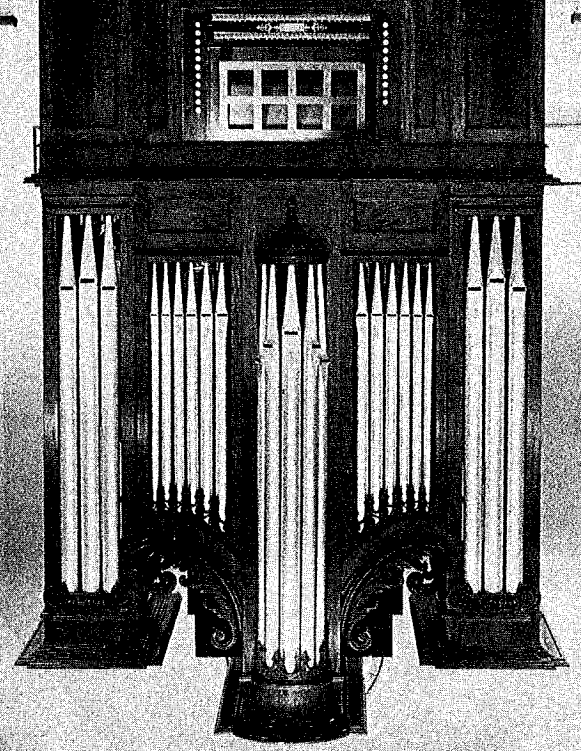
DURUFLÉ: *Sicilienne*, fr Suite, Op. 5. ALAIN: Litanies - Thomas Brown (1992 Quimby/St. Michael's Church, Litchfield, CT) RBW CD-003\*

SONDHEIM: *Not while I'm around*, fr *Sweeney Todd*. PORTER: *From this moment on* - Walter Strony (Wurlitzer organs) WSOC CD-1\*

CLERAMBAULT: Dialogue. LIDON: Trumpet Sonata. DANDRIEU: Rondeau. KARG-ELERT: *Clair de lune*, Op. 72, no. 2. GIGOUT: Toccata - Gordon Turk (1988 Blackinton/1st United Methodist Church, San Diego, CA) GVCD-9313\*

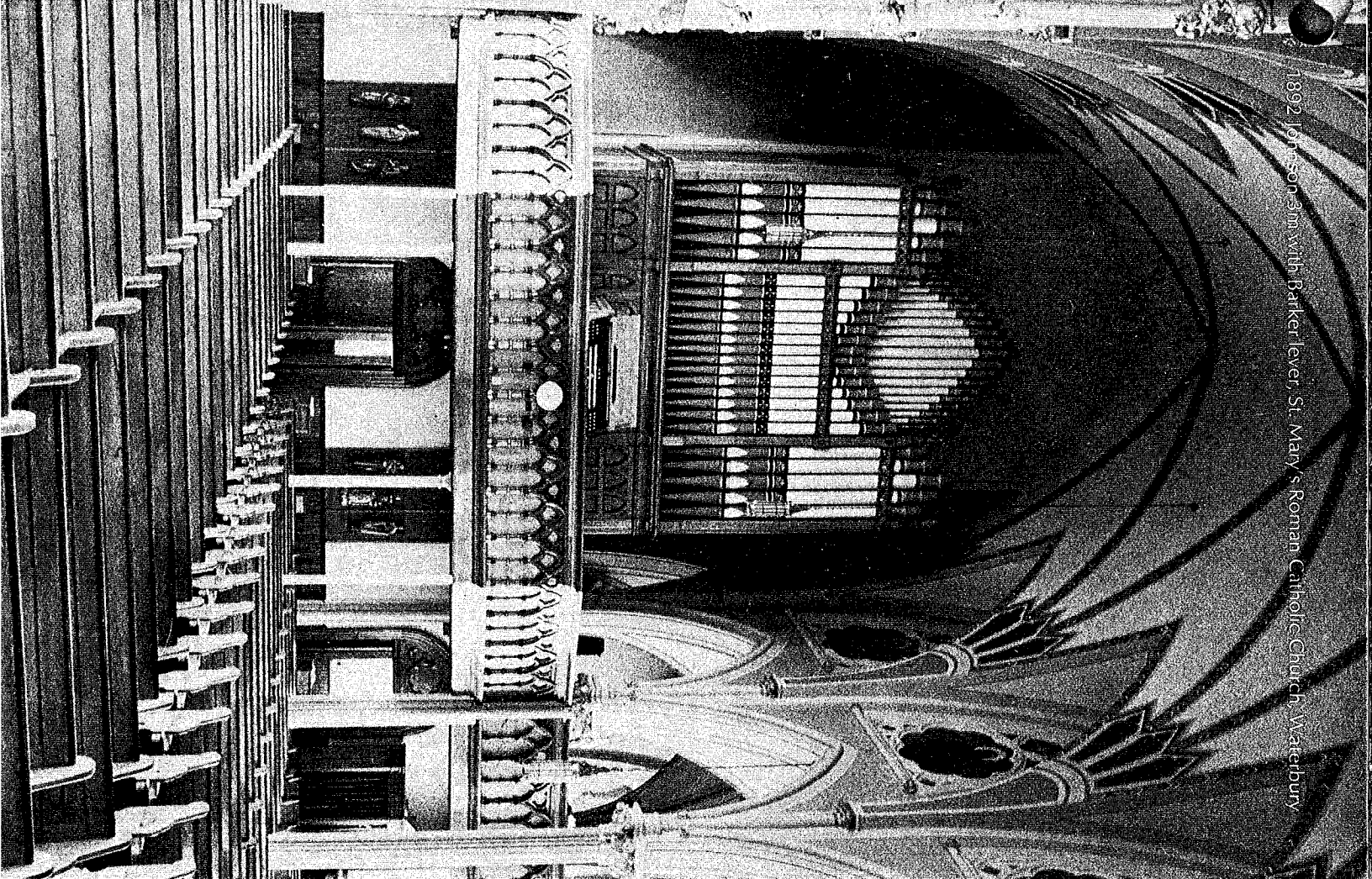
CALLAHAN: Suite in C - Charles Callahan (1992 Heritage/All Saints Church, Buffalo, NY) Pro Organo/Concordia CD 97-6264 (Concordia Publishing, 800-325-3040)

Thomas Appleton, Secretary, Connecticut Organ Building Society, Middlebury, Vermont  
Join Us in Connecticut!  
Convention June 19-25 Register Now!



THE ORGAN HISTORICAL SOCIETY  
POST OFFICE BOX 26811  
RICHMOND, VIRGINIA 23261

NON-PROFIT  
ORGANIZATION  
PAID  
PERMIT NO. 1478  
RICHMOND, VA



1892 Johnson spin with Barker lever, St. Mary's Roman Catholic Church, Waterbury

**T**HE ORGANS TO BE HEARD at the 39th Annual Convention have many personalities: from the 166-stop Skinner of 1928 in Woolsey Hall, Yale University, and the large, symphonic Austin of 1929 restored in Hartford's Bushnell Auditorium to modest four-rank trackers. We will hear five organs built prior to 1850, a total of six Johnsons including the wonderful and restored 1890 3m with Barker lever in Waterbury, and, of course, some magnificent Hooks, including the famous 3m of 1871 at St. Mary's in New Haven, saved from destruction in its original New York church and relocated by OHS. There is indeed something for everyone among the 38 organs on the schedule.

It is to this diversity that OHS will come for the convention to be held Sunday, June 19, through Saturday, June 25. The convention will run for seven days with a full schedule every day. Members may elect to attend all seven days or design their own package of days to suit their schedules and tastes.

Headquarters is the Holiday Inn in the town of Cromwell, the approximate center of the state about 25 miles north of New Haven and 18 miles south of Hartford and accessible by several interstate highways, by easy shuttle from Hartford's Bradley International Airport, and by Amtrak through New Haven.

The majority of instruments featured at this year's convention are from New England builders but with a different mix. The organs we will hear abundantly demonstrate OHS's expanded recognition of instruments of all types.

We will also feature lectures: organ historians Barbara Owen and British author Nicholas Thistlethwaite, electro-pneumatics Jonathan Ambrosino and Joseph Dzeda, and OHS Archivist Stephen Pinel.



*1871 E. & G. G. Hook, relocated to St. Mary's Roman Catholic Church, New Haven, in 1982.*

All of this will be administered with a healthy dose of the Connecticut country — from sandy beaches and quaint fishing villages in the East to lush rolling hills in the West. Diverse geography supports Big Apple bedroom communities in the southwest and New England mill towns in the northeast. The southeast corner of postcard-perfect villages set-

tled in the headier days of whaling and clipper ships widely contrast with the northwest, where towns like Litchfield and Milton are nestled in the foothills of the Berkshire mountains. And we have a stellar list of performers. It's going to be a grand party. We will see you in June!

*1994 Convention Committee*

## CONVENTION AT A GLANCE

**SUNDAY, June 19, 1994** Begins 1:00 p.m.  
 Registration 9 a.m. - 12:30 p.m./10 - 11 p.m.  
 1967 Hillebrand 3m  
 United Church on the Green, New Haven  
 Mark Brombaugh, organist  
 1973 C. B. Fisk 3m  
 Center Church, New Haven  
 Kimberly Hess, organist  
 1971 von Beckerath 3m  
 Dwight Chapel, Yale University  
 Marvin Mills, organist  
 Yale Library Carillon  
 Timothy Hurd, Carillonneur  
 1935 Aeolian-Skinner 3m  
 Trinity Episcopal Church, Evensong  
 Choir of Men and Boys  
 Walden Moore, organist-choirmaster  
 Dinner on your own  
 1951 Holtkamp Organ Co.  
 Battell Chapel, Yale University  
 Will O. Headlee, organist

**MONDAY, June 20—Registration 8 a.m.**  
 Lecture: "Thomas Hall & New York Organbuilding," Holiday Inn, Cromwell  
 Stephen Pinel, lecturer  
 1929 E. M. Skinner 3m  
 Second Church of Christ, Scientist, Hartford  
 Lorenz Maycher, organist  
 1929 Austin Organ Co. 4m  
 Bushnell Auditorium, Hartford  
 Peter Sykes, organist  
 1906 Austin Organ Co. 3m  
 St. Mary's R. C. Church, New Britain  
 Timothy E. Smith, organist  
 ca. 1895 Tallman & Co. 2m  
 Methodist Church, Litchfield  
 Gregory Crowell, organist  
 1823 Thomas Hall 1m  
 Trinity Church, Milton  
 Lisa Lewis, organist  
 1892 Johnson & Son 3m  
 Sacred Heart R. C. Church, Waterbury  
 Rosalind Mohnsen, organist

**TUESDAY, June 20**  
 Lecture: "Tonal Development of 19th-Century British Organs," Holiday Inn, Cromwell  
 The Rev. Nicholas Thistlethwaite, lecturer  
 1863 Wm. A. Johnson 2m  
 Methodist Church, Portland  
 Ezequel Menendez, organist  
 1827 Thos. Appleton/1992 Trupiano 2m  
 Second Congregational, Middle Haddam  
 John Ogasapian, organist  
 1875 Holbrook 2m  
 Congregational Church, Killingworth  
 Kevin Birch, organist  
 1871 E. & G. G. Hook 3m  
 St. Mary's R. C. Church, New Haven  
 Bruce Stevens, organist  
 1868 Geo. Jardine & Son 2m  
 St. Paul's Episcopal Church, New Haven  
 John Cummins, organist  
 1874 E. & G. G. Hook 3m  
 St. Casimir's R. C. Church, New Haven  
 David Dahl, organist

**WEDNESDAY, June 22**  
 OHS Annual Meeting, Holiday Inn  
 Lecture: "Skinner Organs We Will Hear"  
 Holiday Inn, Cromwell  
 Jonathan Ambrosino & Joseph Dzeda, presenters  
 1892 Johnson & Son 3m  
 First Universalist Church, Meriden  
 Glenn Kime, organist  
 1929 Kilgen Organ Co. 3m  
 St. Justin R. C. Church, Hartford  
 Christa Rakich, organist  
**AFTERNOON OPTIONS (Choose one)**  
**A.** Tours of Austin Organ Co. factory & possibly of Mark Twain's Hartford residence  
 1895 Johnson & Son 2m  
 First Lutheran Church, Rockville  
 Mark Bighley, organist  
**B.** 1845 unknown builder 1m  
 Hitchcock Chair Museum, Riverton  
 Dana Robinson, organist  
 1833 Franklin Whiting 1m  
 St. Paul's Episcopal Church, Otis, Mass.  
 Stephen Long, organist  
**C.** Watch Hill, Rhode Island  
 Walking tour, Napatree Point Game Preserve  
 (Mystic Seaport Museum - rain option)  
**D.** Free afternoon at the hotel

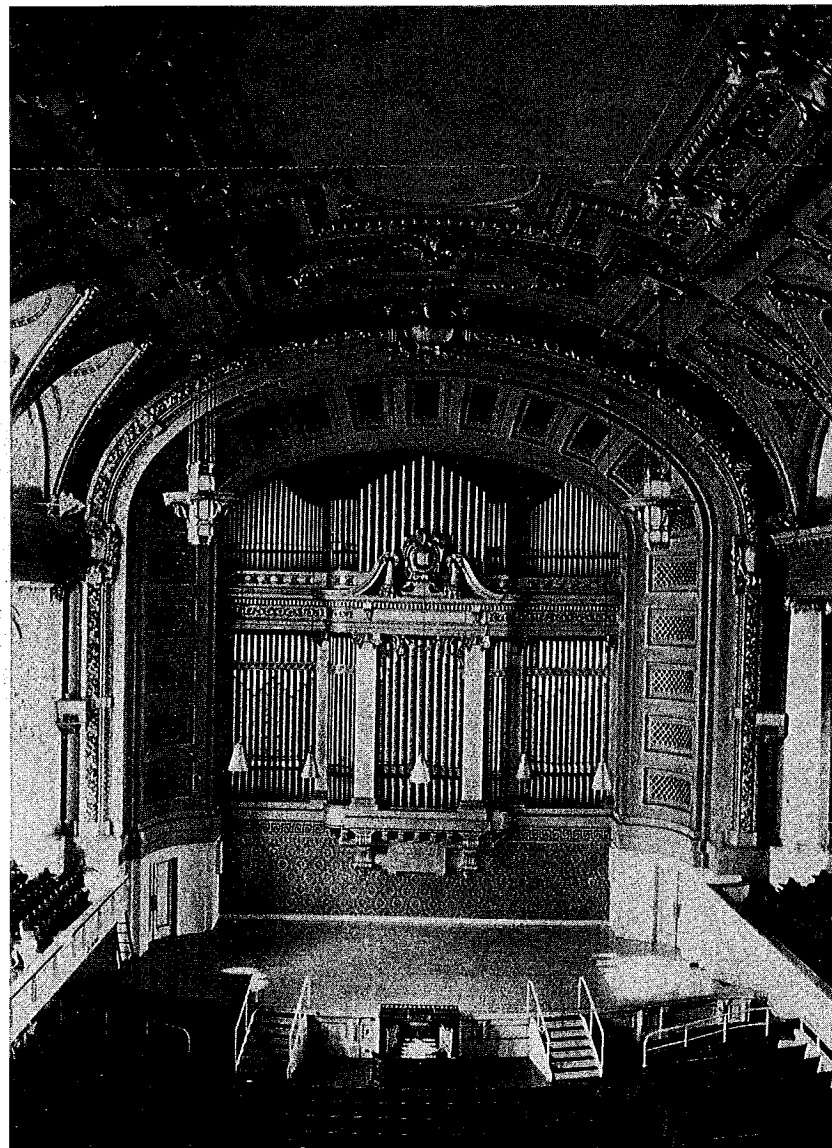
**THURSDAY, June 23**  
 1868 Steer & Turner  
 St. Thomas Chapel, University of Conn., Storrs  
 Richard Hill, organist  
 1874 Steer & Turner 2m  
 St. Joseph's R. C. Church, Willimantic  
 Leo Abbott, organist  
 1892 Steere Organ Co. 2m  
 Baptist Church, Willimantic  
 Ray Cornils, organist  
 1857 Holbrook 1m  
 St. Paul's Episcopal Church, Windham Center  
 Rachelen Lien, organist  
 ca. 1836 Denison Smith 1m  
 Congregational Church, Hampton  
 Victoria Wagner, organ; Nancy Armstrong, sop.  
 1871 E. & G. G. Hook 3m  
 St. Mary's R. C. Church, New Haven  
 Joan Lippincott, organist

**FRIDAY, June 23**  
 Lecture: "Organs in 19th-Century Conn."  
 Holiday Inn, Cromwell  
 Barbara Owen, lecturer  
 1870 Wm. B. D. Simmons 2m  
 Grace & St. Peter's Episcopal, Hamden  
 Brian Jones, organist  
 1930 Midmer-Losh 3m  
 Assumption R. C. Church, Ansonia  
 John Schwandt, organist  
 1899 Hutchings Organ Co. 3m  
 Christ Episcopal Church, Ansonia  
 Mark Dwyer, organist  
 1868 J. H. & C. S. Odell 2m  
 Methodist Church, Derby  
 Laraine Waters, organist  
 1852 E. & G. G. Hook 2m  
 Methodist Church, Westville  
 Margaret Irwin-Brandon, organist  
 1931 Aeolian-Skinner 3m  
 Marquand Chapel, Yale University  
 Murray-Lohuis Duo  
 (Robert Murray, violin; Ardyth Lohuis, organ)  
 1928 E. M. Skinner 4m  
 Woolsey Hall, Yale University  
 Thomas Murray, demonstrator  
 Charles Krigbaum, organist

**SATURDAY, June 25**  
 1874 Wm. A. Johnson 2m  
 Congregational Church, Thompson  
 William Aylesworth, organist  
 1850 Stevens 1m  
 Federated Church, Brooklyn  
 Renea Waligora, organist  
 1869 Wm A. Johnson 2m  
 Greenville Congregational, Norwich  
 Donald Fellows, organist  
 1870 E. & G. G. Hook 2m  
 Congregational Church, Stonington  
 Robert Barney, organist

## Travel Notes

The convention hotels are located on Interstate 91 at Exit 21, south of Hartford by 18 miles and north of New Haven by 25 miles. They are located very closely together on the outskirts of Cromwell. Both are



1928 E. M. Skinner, 166 stops, Woolsey Hall, Yale University

comfortably appointed, with windows that open for fresh air. Of course, they both are air conditioned. **It is crucial to secure your hotel reservation as soon as possible, certainly by May 15.** The Hartford Open Golf Tournament will draw thousands of people into the area during our convention. In the past the tournament has filled hotel rooms within 100 miles. Thus our convention hotels may be compelled to release any rooms not reserved early-on.

Shuttles from **Bradley International Airport** leave infrequently on the weekends for the 45-minute ride to the Cromwell hotels, but we have arranged for more frequent shuttles by reservation. Thus, it is also **crucial to make your shuttle reservations. Call Airport Connection at 203-627-3400**, identify yourself as attending the Organ Historical Society convention, and have your scheduled arrival time, airline, and flight number arriving into Bradley, as well as your departure day and time, ready for the shuttle reservationist.

We have abandoned the practice of designating an "official convention airline" for the present convention. Rates and special promotions are wide-ranging. An OHS conventioneer may find a conscientious travel agent's expertise greatly helpful. As ever, much lower rates are offered if you stay over a Saturday night and reserve or purchase tickets well in advance of travel.

**Amtrak** services Hartford and New Haven, but not Cromwell. If one were to arrive in New Haven by train on Sunday it would be possible to join the convention there (see *Convention at a Glance* above), perhaps stashing luggage in a convention bus.

**Attire** at OHS conventions is typically casual. June evenings may be chilly.

## Hotel Reservations

Please make your reservations **by May 15. Rooms may not be available thereafter.** State that you are attending the OHS Convention. Please use the numbers below to make your reservations; do not use toll-free numbers. *If you wish to share a room, call OHS. We'll try to put you in touch with others who have called.*

**NOTE: Those seeking a single room are urged to take lodging at the Super 8.**

**Holiday Inn (Convention Headquarters)**  
 4 Sebelthe Drive  
 Cromwell, Connecticut 06416  
 1-203-635-1001

\$55 double to quad occupancy (2 beds) + 12% tax  
 \$65 one King bed and Jacuzzi + 12% tax; Cots \$10

**Super 8 Motel**  
 1 Industrial Park Rd.  
 Cromwell, Connecticut 06416  
 1-203-632-8888

\$44 single to quad (1 & 2 beds) + 12% tax

## REGISTRATION Organ Historical Society Convention, June 19-25, 1994

Mail to: OHS Convention Registration form must accompany your remittance  
 Organ Historical Society by  check  Visa  Master Card  
 Box 26811, Richmond, VA 23261 Make checks payable to OHS.  
 804-353-9226 FAX: 804-353-9266

Credit Card Number . . . . . Exp. Date . . . . .

Please use a separate form for each registration.

Name . . . . .

Name to Appear on Identification Badge . . . . .

Address . . . . .

City . . . . . State . . . . . Zip . . . . .

Daytime Telephone Number . . . . .

Signature if by Credit Card . . . . .

The registration fee is for **all seven days, Sunday through Saturday. If you cannot be with us for the entire convention, two options are listed below. If you would rather choose other days, please skip this section and go to the Partial Registration section.** Full-time students, age 14-22, may deduct 20% off of the registration fee.

**Early Registration on or before May 31** . . . . . 419 . . . . .  
 Select Wednesday Option Below

**Registration after May 31** . . . . . \$449 . . . . .  
 Select Wednesday Option Below

— OR —

**Register for Sunday through Thursday** . . . . . \$311 . . . . .  
 Select Wednesday Option Below

— OR —

**Register for Wednesday through Saturday** \$282 . . . . .  
 Select Wednesday Option Below

**Non-Members, add membership dues** . . . . . \$27 . . . . .  
 You must be an OHS member to attend the convention  
 (unless you are the spouse of a member who is attending).

Total . . . . .

**Wednesday Afternoon Options Choose one** (Later changes will be accommodated as space is available.)

**A.** Austin factory tour, 1895 Johnson, possibly Twain House

**B.** Hitchcock Museum; Otis, Mass.

**C.** Watch Hill, Rhode Island, walking tour (If rain, \$15-18 admittance to Mystic Seaport)

**D.** None of the above; I want some peace and quiet at the hotel

Please check here if you will be arriving after 12 noon on Sunday and will need transportation to join the convention tour on Sunday.

**APPROXIMATE TIME OF ARRIVAL** in Cromwell: \_\_\_\_\_

Registration fee includes lunches and dinners (except Sunday dinner), motor coach transportation for all events, and all activities June 19-25. It does not include lodging (see box, left) or breakfast. Please inform us in writing which accompanies this form if you have special dietary or physical requirements.

Refunds will be made in full before June 1; after that, \$25 will not be refundable.

**Registration will be limited to 350 participants per day.**

## Partial Registration SKIP THIS SECTION IF YOU ARE REGISTERED ABOVE

If the registration options above do not meet your desired schedule, please register here for the days you will attend. Includes transportation, activities, and meals (except as noted).

Sunday (dinner-on-your-own) . . . . . \$29 . . . . .

Monday . . . . . \$69 . . . . .

Tuesday . . . . . \$69 . . . . .

Wednesday . . . . . \$65 . . . . .

Thursday . . . . . \$79 . . . . .

Friday . . . . . \$69 . . . . .

Saturday . . . . . \$69 . . . . .

Non-members please add \$27 for membership . . . . .

Total of Partial Registration . . . . .