Is the Tracker Organ Doomed?

The mechanical action organ was, of course, the only kind until the development of pneumatic and electric technologies in the 19th and 20th century which almost supplanted it. In the latter half of the present century there was a revival of tracker action. Now, at the end of the century, there appear signs that tracker action may again be superseded by new technology. This paper does not intend to attempt a value judgement of this situation, but simply endeavors to understand the implications.

There are a variety of arguments for and against mechanical action. Certainly it imposes limitations on the design of an organ, although some of these limitations can also be argued as beneficial in the long run. For example the keys must be relatively close to the pipes in order for mechanical action to be successful, but it is likewise undesirable for the keys to be so far from the pipes that the inviolable law of nature, the speed of sound, causes the sound of the pipes to be delayed in reaching the performer's ears.

These are some of the generally accepted benefits of mechanical action:

- Mechanical action allows, at least to a limited degree, control over the velocity of the opening and closing of the pallet valves. The former can be used to control the speed of the pipe if it is appropriately voiced for such control, and the latter is useful in subtle phrasing and, especially when the wind system is flexible, in controlling the disturbance of the wind pressure. In addition the flow of information between the key and the pallet valve is two-way. You can feel what is happening.
- The type of windchest associated with mechanical action, either slider chests or spring chests, are considered by many to promote better speech, blending, and general musical character of the pipes, and to promote stability of tuning.
- Slider chests use leather only as gasketing for the pallet valve and this leather tends to have an extremely long useful life, so it is widely agreed that properly made slider chests are not subject to the expense of relathering typical of pneumatic mechanisms. This factor, plus the tonal benefits mentioned above, have persuaded many organbuilders in recent times to adopt the slider chest fitted with electric or electro-pneumatic pulldowns for otherwise electric-actioned instruments.
- To some extent slider chests tend to allow closer planting of small treble pipes, which cuts the space requirements for an organ.
- Mechanical action imposes disciplines on the design and construction of an organ which some consider necessary in order to preserve the essential integrity of the instrument.

Some of the disadvantages of mechanical action organs include:

- The impossibility of having a movable console, and rather stringent limitations on the permanent location.
- The difficulty of achieving a light, reliable key touch, and the inevitable increase of effort needed when keyboards are coupled. This means that the provision of couplers other than the usual unison ones is ordinarily impractical.
- It is difficult to provide for duplexing and unification with mechanical action although both ideas date back at least to the 17th century. Of course, for tonal purists, this is hardly considered a disadvantage!
- Only rather moderate wind pressures can be used with mechanical action. Otherwise the action quickly becomes too stiff. Likewise, there is a limitation on how many stops can be placed in a division, and of these particularly the lower-pitched stops, in order to prevent excessively large pallet valves which will make the action more difficult to play. Thus, there are limitations on the stoplist and tonal style imposed by mechanical action.

In sum, mechanical action imposes restrictions on the design and construction of the organ which some consider a bar to the future development of the instrument to meet the needs or desires that may occur and thus possibly spell the demise of its viability as a musical instrument.

I think there is no need to dwell on the ramifications of mechanical stop action. We have been applying electric and pneumatic attachments to the sliders in order to have registration aids such as combination pistons, etc., for many years, and almost all builders have used them when it seemed wise to do so. In other words, mechanical key action is no bar to having state-of-the-art registration controls and has not been for many years. Furthermore, recent advances in solid-state controls for electric slider solenoids has reached a high degree of perfection so that the reliability and longevity approaches that of purely mechanical systems, and the cost is less.

If we were able to build a dream organ that included all the benefits of mechanical action and suffered none of its restrictions, then we might summarize it as follows:

- The keydesk can be placed in any convenient place (although Nature will not allow us to be satisfied with the results if it is too far from the pipes).
- The touch will be as light and responsive as desired, and perhaps can be adjusted to suit the individual player, or changed for different styles of music. One will be able to control the speed of the pallet valve's opening and closing, and will be able to feel it.
- There will be no limitations on the wind pressures the pipes are voiced on, and both slider chests and unit chests can be controlled with equal finesse.
- The organ will also be capable of communicating according to the MIDI protocol or other means. This will allow control of MIDI devices from the console, and also allow performances to be recorded and played back with full fidelity to the original sound and performance.

The last item requires further discussion. There has been a tremendous development of the application of digital technologies to the musical world in recent years. Some of these are still mysterious for many organ people. It is often assumed that MIDI capability on an organ console is only for the purpose of playing a synthesizer. Indeed this is only one of the possibilities.
MIDI (Musical Instruments Digital Interface) is a communications standard that manufacturers of electronic musical equipment have agreed to use so that the various devices can communicate with each other. In it practically all of the parameters of sound and musical control are assigned digital values. These series of numbers, which can be transmitted at blinding speed in prodigious quantities over a cable, can allow a keyboard (or electric guitar, or even wind-blown saxophone-like controllers, etc.) to control a synthesizer, for example. It can also take the signals from a synthesizer or other MIDI keyboard and process them through a sequencer or through notation software on a computer. These two applications are particularly interesting for a church musician.

A sequencer is a recording device, but instead of recording sound it records MIDI instructions. It is usually based on the model of a tape recorder so that the most basic controls are record, play, rewind, fast-forward, etc. With a tape recorder (or several of them), it is possible to record musical passages and play them back, of course, but one can also copy the passages, snip out wrong notes and paste in the correct ones, or create a tape-loop which will repeat a musical passage over and over, etc. The sequencer performs all of these tasks and many more, and it can do them with blinding speed. Because it is instructions that are recorded rather than sound there is freedom from the build-up of noise which is a great problem with analog tape recording.

Thus the sequencer has become an extremely valuable tool in the composition and arranging of music. One can, for example, sit down at a MIDI-compatible keyboard attached to a sequencer and improvise some music, then edit, rearrange, copy, loop, transpose, or any of the other manipulations that formerly composers had to do with pencil and paper (and a prodigious memory to recall all the details of the improvisation). If the MIDI connection can also play the keyboard (or other instrument) then one can play back the finished results on the instrument itself. For example, if the organ can be controlled by a MIDI device such as a sequencer, then one can record music and play it back on the organ itself while walking about the church to judge balances and effect.

The term sequencer is also applied to a function in modern combination systems. One can prepare a sequence of combinations which are enabled by a “forward” or “reverse” piston, or even by the crescendo pedal.

Likewise, one can send MIDI signals from a keyboard or a sequencer to software on a computer which translates the signals into musical notation. The notation can be edited on the screen and then sent to a printer. The notation programs (there are a variety of them on the market today) can accept entry from the computer keyboard or from a musical keyboard. In the latter instance you can either enter one note at a time (using some sort of control to indicate the note value such as eighths, quarters, etc.) or in real-time (usually playing very accurately with a built-in metronome so that the program can calculate the note values). An obvious use would be to enter a score, say an accompaniment to a vocal solo, then transpose it to a new key and print it out. Many of the programs produce very fine printed scores, so that one can prepare performance copies that are easy to read. This is a tool which would be welcomed by many church musicians.

Of course one can also use a synthesizer as an adjunct to the tonal resources of the organ, although to my taste this is not presently as rewarding as I once imagined. Certainly there is variety of percussion effects such as bells, harp, marimba, and all the various drums, etc., that could conceivably be used in performance with an organ. But it is necessary to have a reasonably good synthesizer, and vital to have a fine speaker setup. Furthermore I must caution you that it is by no means as simple as pulling the harp stop on the organ. One will probably have to spend considerable time learning how to operate the synthesizer itself, not to mention the way the organ keyboard communicates with it. The synthesizer must be conveniently tunable because Mother Nature insists on changing the pitch of the organ with the temperature.

MIDI keyboards usually send, along with other signals, information about the velocity of the keys’ motion. This is measured in most instances in a very simple fashion; the key has two contacts, one of which is engaged before the other. The synthesizer measures electronically the time it takes for the key to travel from the first contact to the second one and assigns this information a number between 0 and 127. This information can then be used, for example, to instruct the synthesizer how loudly to play the tone. Thus one can simulate the effect of a piano quite well, striking the keys rapidly for loud notes, more slowly for soft ones. One can, however, use this information to control all kinds of musical factors. For example one could set up a program where a slow attack on the key would produce a smooth timbre and faster attacks would produce progressively rougher, brassier timbres.

A real piano can be controlled with various mixtures of finger velocity and weight, the former usually produced by the fingers alone, the latter employing arm motion as well. There is really no need to use the arms on a MIDI keyboard because it measures velocity only and the fingers alone are more than capable of exploiting the full range available. One's first experience with a velocity-sensitive MIDI keyboard may be initially a bit strange but it takes only a few minutes to become quite at home with it.

Interestingly enough the MIDI protocol also provides for measurement of the release velocity, but it is rarely used and is usually not available on typical synthesizers. Obviously and ideally, a MIDI capable organ would need to use both the attack and release velocity information.

Another feature of some MIDI keyboards is called, rather confusingly, aftertouch. Such keyboards have a sensor which measures how hard you press the key after it is initially struck. It is somewhat like the second-touch on theater organs in which, if the key is pressed farther down than normally, a second registration can be played. In the theater organ this was widely used for soloing out a louder sound on the same keyboard that was playing a softer sound. But in the modern MIDI keyboard only one sound level was possible, whatever the second-touch registration happened to be. In MIDI aftertouch, 0-127 levels of pressure can be measured and transmitted. Less sophisticated keyboards have what is termed channel aftertouch in which there is only one sensor for the entire keyboard (i.e. in effect extra pressure on any key causes the effect to be applied to all keys played); a more sophisticated application is, of course, to apply the effect independently to any key.

This feature could be quite useful on an organ. For example the normal pressure on the keys could control a normal organ registration and the attack and release velocities could be applied to the speed of the pallet valve operation just as in a tracker organ. The aftertouch could be programmed to play any other normal registration, just as with the theater organ second-touch, but, depending on one’s finger control, one could have available as many as 128 different registrations. The aftertouch could be programmed so that it would turn off the initial registration on the normal touch. Or the aftertouch could be programmed to control the swell shades, thus making it possible to play crescendi with the fingers only. (Of course the velocity information could be used for this purpose too).

I hope, therefore, that this brief exposition of some of the potentials of the MIDI protocol gives you some idea of possible future developments in the playing of pipe organs. But in order to use the velocity measuring capabilities of a MIDI keyboard we must devise some means of controlling a pallet valve electrically so that its velocity can be controlled from this technology. Interestingly enough just such a thing is underway. The Syncordia firm of Quebec has developed a system in which the pallet valves can be made to follow the position of the key to the degree of 256 discrete positions. It uses special pull-down magnets, sensors on the keyboards, and software to translate the keyboard signals into the proper voltages for the pulldown magnets. Thus it is a servo mechanism; i.e., the actuator (the pallet valve) follows very accurately the position of the controller (the key) which of course allows the performer to control how fast the pallets open or close. Obviously the position-data of the Syncordia system can easily be translated by software into velocity data for controlling MIDI devices.

There are several technological problems to be overcome. First is the problem of fully controlling the opening and closing velocity of a pallet valve, as anyone who has played a tracker organ can attest. The wind pressure and a spring hold the valve closed. Overcoming the pressure of the spring is easy to do at any velocity as its tension is quite linear according to how much it is bent. But
the wind pressure pressing against the valve is quite suddenly and dramatically dissipated the instant the valve opens, which produces the curious pluck of tracker action. With very large valves, necessary for large divisions especially with large 16' and 8' pipes, and/or with higher wind pressures, this pluck can be so pronounced that it is nearly impossible to achieve any control over the speed of the opening or closing with one's fingers. Therefore, the problem of devising a magnet capable of moving such a valve, especially at slow velocity, is formidable. Curiously enough, the version of the Synchronia magnet I inspected a year or so ago was better at controlling rather large valves than smaller ones, but in any case it was very definitely capable of giving the player a real control.

A second problem is that of measuring the velocity of the key motion, or, alternatively, the position of the key. The sensors in synthesizers are predicated on the idea of mass production and the use of precision-molded keys and other components. This is necessary in order to insure that the relationship of the dual-contacts remains constant so that the information recorded is consistent across the keyboard and over the life of the instrument. But the life of a typical synthesizer currently is more accurately measured in months than the decades or centuries of a good tracker organ, and thus the components used for the sensors are designed for precision rather than longevity. On the other hand a tracker keyboard must have longevity, and usually requires rather long key levers made of wood. Such keys, even with the most careful selection of wood, have some variability in their adjustment in differing climatic conditions, and this small and negligible variability would prove disastrous to the regulation of the usual velocity sensors.

Synchronia presently is dealing with this problem by using the Hall effect, which measures electrical changes which occur when two permanent magnets are changed in their spatial distance from one another. One magnet is on the key, the other fixed to the key frame. Of course the relationships change with different weather conditions, but Synchronia’s software takes a reading of the relationships when the organ is turned on and resets itself accordingly. It is unlikely the relationships will change during a typical playing session. The new Fisk organ in All Saints, Ashmont, Massachusetts, will have this technology applied to it; there will be a normal Fisk tracker organ in the rear gallery but a second console in the Chancel will be able to control this instrument, including the ability to control the velocity of the pallet valves. However there is no feedback information per se. You cannot feel the pallets opening and closing. I know of no technology presently available that has this feature.

Still another problem is that of the “feel” of the keyboard. Some synthesizer keyboards specialize in imitating fine pianos and a great deal of work has been done in making their keyboards have the correct feel. The keys are carefully weighted so that a very close approximation of a piano touch is possible. This makes these instruments particularly valuable for applications where there is insufficient space for a real grand piano, or where the neighbors would not tolerate the disturbance. One can practice with earphones.

On the organ many prefer to have the feel of a fine tracker, even in some cases where the action is actually electric. With real tracker organs the touch varies from instrument to instrument, from key- board to keyboard, and even from bass to treble or according to how many stops are drawn. For electric action organs various means have been employed to impart a tracker touch. One of the most pleasant, to my taste, may have been unintentional; the Austin key lighter, harpsichord-like touch, with very little weight but considerable pluck. For Sowerby we might wish to remove all the weight and pluck to simulate an electropneumatic keyboard, and we might also wish to disengage the velocity sensors so that all pipes played at exactly the same speed.
From here it is fascinating to envision even more fantastic possibilities. Virtual Reality is becoming more and more effective. Wouldn’t it be fun if, particularly for our own private amusement if not in actual performance, we could press a few buttons and have the virtual experience of playing Notre Dame, or Jakobikirche, or Sion, or Adlington Hall, complete with a visual impression of the location and a convincing recreation of the acoustical and timbral sound of those instruments coupled with the tactile sensations of their particular keyboards? It may soon be more possible than we imagined.

However, you will perhaps note that I have not entertained the possibility of doing away with the wind-blown pipes. Quite frankly we have been capable for some 50 years now of imitating the sound of an organ electronically. Certainly as far as timbre is concerned for an individual pipe this has long been quite possible. The more recent development of digital sampling has vastly increased this potential, because we are actually listening to recordings of real pipes, including their attack and release characteristics. Improvements in amplification and loudspeaker technology have also played an important role.

However, it remains that one of the most important characteristics of a real organ is the spatial location of the pipes, so that each occupies a discrete location in space, and each has its own unique potential for moving the air molecules in the listening space. It is this set of circumstances which makes the organ uniquely suited for inspiring good congregational singing, and for producing the acoustical effects which move us in solo organ music. In order to reproduce this effect, which is quite possible, it is necessary to provide a unique electronic generator, amplifier, and loudspeaker for each pipe in its supposed analog. Furthermore, it is necessary that a skilled technician with a creative musical ear individually adjust each of these analog pipes in the acoustical environment they will serve. At the present time such a procedure is quite simply far more expensive than a pipe organ. I suspect that this will continue to be the case for some time to come.

The economic viability of electronic imitation organs depends on their producing an effect equivalent to a pipe organ at a lower cost. In order to insure a lower cost it is necessary to cut corners by producing many tones from a single generator, and amplifying and producing these tones through only a few channels, and perhaps creating some illusion of spatial acoustics by stereo techniques. It is precisely because of these requisite economies that no electronic imitation presently is a perfect success.

It still remains a fact that if you wish to enjoy the effect of a fine pipe organ in all of its glory, you must have a pipe organ.

LETTERS

Editor:

I am writing in response to John L. Speller’s letter (The Tracker, 38:3), concerning the article on the history of the organ at Notre-Dame de Paris (38:2).

Speller is right in pointing out the importance of the separation of each division in the Cavaillé-Coll organ into two separate layes. Here is a list of the jeux de combinaison of this organ (referring to the stoplist in 38:2:17)

Grand-Choeur: reeds 16’, 8’, 4’
Grand-Orgue: 4’ Octave through 4’ Clairon
Positif: 4’ Flûte douce through 4’ Clarinette aigue
Bombarde: 22’ Quinte through 4’ Clairon
Récit: 8’ Flûte traversière through Cornet, then 16’ Bombarde through 4’ Clairon
Pédale: 5’4” Quinte through 4’ Clairon

However, I disagree with Speller’s assessment of the role of the Grand-Choeur division in this organ. While the St-Sulpice organ clearly has the Grand-Choeur serve as part of the Grand-Orgue division (specifically, as its laye de combinaison), the Notre-Dame Grand-Choeur really stands on its own as a separate division. A comparison of the stoplists of these organs should make this quite clear.

While I share Speller’s concern over the many changes to Cavaillé-Coll’s original design, he errs in his description of the
This 16'/8'/4' Trompette chorus is simply that of the original Bombarde division (called "Solo" since 1934), which had been displaced by that division's new mixtures. These reeds (Clicquot pipes retained by Cavallé-Coll) then do not represent an upsetting of the organ's tonal concept. In addition, the treble of the 8' Basson-Hautbois, actually Clicquot's Hautbois de Récit, has been retained as the second, unenclosed Hautbois in the present Récit. The Grand-Orgue's 4' Clairon which served with the Basson chorus was replaced by a 4' Soprano in 1934, and it and the 16' Basson were put in storage in the cathedral upon their removal to accommodate the Bombarde reeds.

Guilmant has never been credited with the design of Notre-Dame's original mixtures, though he was said to have designed the Récit Plein-jeu IV which Mutin added at the turn of the century:

\[
\begin{array}{ccc}
\text{C} & \text{2'} & \text{1'} & \frac{2}{3}\text{'} \\
0 & 2' & 1\frac{1}{3}' & 1' & \frac{2}{3}' \\
1 & 2\frac{2}{3}' & 2' & 1\frac{1}{3}' & 1' \\
2 & 4' & 2\frac{2}{3}' & 2' & 1\frac{1}{3}'
\end{array}
\]

The logic of its composition is evident: it consists of a 2' Doublette, plus a Dom Bedos-type Fourniture III with additional breaks at the Cs to even out what are otherwise octave breaks (thus a fourture cymbalisée).

However, the original mixtures were conceived along entirely different lines:

**Grand-Orgue Fourniture harmonique II-V:**

\[
\begin{array}{cccc}
\text{C} & \text{4'} & \text{2\frac{2}{3}'} & \\
0 & 5\frac{1}{3}' & 4' & 2\frac{2}{3}' \\
1 & 8' & 5\frac{1}{3}' & 4' & 2\frac{2}{3}' \\
2 & 10\frac{2}{3}' & 8' & 5\frac{1}{3}' & 4' & 2\frac{2}{3}'
\end{array}
\]

**Grand-Orgue Cymbale harmonique II-V:**

\[
\begin{array}{cccc}
\text{C} & \text{2\frac{2}{3}'} & \text{2'} & \\
0 & 2\frac{2}{3}' & 2' & \\
1 & 2\frac{2}{3}' & 2' & 1\frac{2}{3}' & 1\frac{1}{3}' \\
2 & 2\frac{2}{3}' & 2' & 1\frac{2}{3}' & 1\frac{1}{3}' & 1'
\end{array}
\]

**Bombarde Cornet II-V**

\[
\begin{array}{cccc}
\text{C} & \text{2}\frac{2}{3}' & \text{2'} & \\
0 & 2\frac{2}{3}' & 2' & 1\frac{2}{3}' \\
1 & 4' & 2\frac{2}{3}' & 2' & 1\frac{2}{3}' \\
2 & 8' & 4' & 2\frac{2}{3}' & 2' & 1\frac{2}{3}'
\end{array}
\]

**Positif Plein-jeu III-VI** (not III-V as in the article):

\[
\begin{array}{cccc}
\text{C} & \text{4'} & \text{3\frac{1}{2}'} & \text{2\frac{2}{3}'} \\
0 & 5\frac{1}{3}' & 4' & 3\frac{1}{2}' & 2\frac{2}{3}' \\
1 & 8' & 5\frac{1}{3}' & 4' & 3\frac{1}{2}' & 2\frac{2}{3}' \\
2 & 16' & 8' & 5\frac{1}{3}' & 4' & 3\frac{1}{2}' & 2\frac{2}{3}'
\end{array}
\]

**Récit Cornet III-V:**

\[
\begin{array}{cccc}
\text{C} & \text{2\frac{2}{3}'} & \text{2'} & \\
0 & 2\frac{2}{3}' & 2' & 1\frac{2}{3}' \\
1 & 4' & 2\frac{2}{3}' & 2' & 1\frac{2}{3}' \\
2 & 8' & 4' & 2\frac{2}{3}' & 2' & 1\frac{2}{3}'
\end{array}
\]

Note that these are all of the progressive, non-breaking type, though the Cymbale's upside-down progression is unique. St-Sulpice's Positif Plein-jeu is of the progressive type, but all the other chorus mixtures in that organ were retained from the former Clicquot unaltered (see Daniel Roth interview in The American Organist, January 1994). Certainly, Notre-Dame's mixtures fit in completely with this organ's conception as a complete series of unbreaking harmonic pitches from 32' to 1'. But whether-or-not these compositions were better than Clicquot's at St-Sulpice is certainly a matter of taste. Vierne's taste led to the addition of the more classical Plein-jeu and later Cymbale III to the Récit and the recomposition of the Grand-Orgue and Positif mixtures to higher pitches with some breaks. The Boisseau Solo mixtures were conceived along Dom Bédos lines, thus not completely incompatible with the Cavallé-Coll ethos, as the latter used Dom Bédos mixture composition in both early and later points in his career. However, the original symphonic conception of Notre-Dame's mixtures was unique and deserved preservation; this no doubt led to the present restoration of the Grand-Orgue mixtures to their original compositions.

Certainly, many organs have suffered from indiscriminate enlargement, where added pipes have been placed so that they muffle the tone of the original pipes. However, judging from my own visit to the interior of the Notre-Dame organ case in 1987, additions at Notre-Dame do not pose this problem. The four unenclosed manual
divisions of this organ are all located in the main case, two on the lower level and two on the upper level. There were unused spaces in the upper portions of the case, and the Pédale additions were installed here, thus standing to the side of the other divisions and in no way blocking the tone of any original pipes. The original Pédale and Récit stand behind the main case and are also entirely unaffected by these additions.

Timothy J. Tikker
Eugene, Oregon

Editor:

We were most grateful for Dr. Speller’s generous review of The Life and Work of John Snetzler (The Tracker 38:2:7). As only a relatively few copies of the book were printed, we are hoping that all reviewers’ comments will stimulate us to improvements in any further edition. Indeed, we would be very grateful for all comments from your readers.

I particularly take on board the point about including complete technical information for the pipework and other technical data of representative church and chamber organs. I admit to having considered this point — we have the data — and then rejecting it for various reasons, the most cogent of which seemed to me were: (a) that it would overbalance a book intended to introduce the interested general reader to the 18th-century organ and its musical and design aesthetics in general as to Snetzler in particular; (b) that I know David Wickens is currently investigating classical British pipework and its scaling, etc., in fine detail; and, (c) that to propose two organs as being truly representative and in reliably original condition (if one could find any such church organ at all) would itself provoke critical argument.

The Hancock keyboard referred to belongs to a 1720 spinet by Thomas Hancock (see Raymond Russell, The Harpsichord and Clavichord [Faber, 1965], p. 74). My comment about the “complicated” calculation of wooden pipe scales on p. 254 should have been qualified there, as elsewhere, by the phrase “in the workshop”; my wife, a quondam physics teacher, would have certainly and rightly taken me to task in the same vein as Dr. Speller had she thought that I meant otherwise, I am sure — though it would be interesting to know if there is any evidence that organbuilders actually did avail themselves of Napier's “Bones” and such-like: it could be argued that the very simplicity of Snetzler’s scaling system may be evidence against that. The “Snetzler” organ in New Zealand (delightfully, the nameplate is given in The Organ 188 as reading “John Snetzler, London, 30th January, 1769,” which omits only the time of day) was a puzzle: the description of its tonal contents and casework do not suggest typical Snetzler work. In default of an accurately reported sighting of Snetzler’s habitual insoundboard label, I had to assume that this really was an anonymous native British organ. But I did forget to put it in the chapter of (mis)attributed organs.

It is only fair to point out that Jonathan Foxwood deserves Speller’s praise for an “excellent job publishing the book”: Foxwood designed the book (apart from the cover), type-set it, and made it camera-ready.

Martin Renshaw
Abbaretz, France

Last, I would like to thank the record number of OHS members — more than four-hundred — who came to experience what we had in store for them.

Scot Huntington, New Haven 1994
OBITUARY

Richard Irven Purvis, organist and choirmaster of Grace Cathedral in San Francisco from 1947 until 1971, and recitalist, teacher, and composer, died Christmas Day, 1994, of natural causes. He was 81.

A native of San Francisco, Purvis studied organ with Alexander McCurdy and conducting with Fritz Reiner at the Curtis Institute in Philadelphia and piano with Josef L. Levine. He also studied organ with Marcel Dupré, Charles Courboin, and Charles Heinroth, a pupil of Liszt. Purvis returned to the West Coast after World War II, during which he was a prisoner of war.

One of Purvis’s best-known organ works, Partita on Christ ist erstanden (1951), was written at the suggestion of E. Power Biggs who suggested he “compose something for the classical organ” and dedicated it to Biggs.

A memorial service, which incorporated several of Purvis’s compositions, was held in Grace Cathedral on January 25. A memorial scholarship fund has been established by the San Francisco Chapter AGO. Contributions may be sent to the Purvis Fund/SF AGO, 1675 Marin Ave., Berkeley, CA 94707.

Pilot to Raise Funds for Film Project

A SHORT PILOT FILM has been made as the first phase of the Pipe Organ Film Project which OHS supports as a member of the consortium producing a broadcast-length video in celebration of the pipe organ. The pilot will be used to solicit some $350,000 toward completion of the project. The pilot was shot in California at Stanford (University) Memorial Church featuring the Fisk and Murray Harris organs (the latter has been cited by OHS) with organists Robert F. Bates, Gwen Adams, and 14-year-old Jack Wimberly, and at the Oakland Paramount Theatre where a group of children exploring the Wurlitzer there with organist Jim Riggs. The consortium includes OHS, AGO, AIO, APOBA, and ATOS, with a project committee consisting of Victor B. Schantz, chairman; Jonathan Ambrosino, OHS; Gene R. Bedient, APOBA; René Marcceau, AIO; Sandra Soderlund, AGO; Jeff Weiler, ATOS. Makers of the pilot are Communications Associates of Sausalito, California, who will also make the full-length film. The firm has produced features for The Discovery Channel, Turner Broadcasting, Time-Life, and PBS. Interested donors may contact OHS or the chairman at the Schantz Organ Co., 216-682-6065, FAX 216-683-2274.

Reviews

Books


America has often been called “the land of opportunity,” a place where clever persons might make their fortunes. Perhaps there is no better example of this than in the millions of patents issued by the U. S. Patent Office. An examination of these inventions reveals the follies and vain hopes of amateurs and professionals alike. But some, indeed, represent true advancements.

The patent record often provides a wealth of valuable information to those studying the rise of a particular technology. Unfortunately, researchers are seriously handicapped by the nature of the existing patent subject indexes. In them, inventions are given classifications, which, at times, are quite arbitrary and inaccurate.

Jean M. Bonnin has remedied this situation in the music area by laboriously searching out over one-thousand relevant patents of the 156,000 issued in the 1790-1874 period. The result has been presented in a convenient form, indexed by subject, inventor, and geographical location.
Following an interesting introduction, one encounters three chapters: "utility patents," dealing mostly with mechanical inventions; "design patents" which focus on visual aspects; and finally, "trademarks." The format used for the various patents provides a descriptive title followed by a short paragraph giving the nature of the device in the inventor's own words. Patent texts are intended to protect as much area as possible and are notoriously verbose. The author has selected portions of these lengthy texts to form abstracts. This is followed by the name of the inventor, date, patent number, and location.

As might be expected, patents relating to the piano are the most numerous, followed by its nineteenth-century rival, the reed organ.

Of course, one will find curiosities such as the "piano-bed." This pre-Castro Convertible furnishing was a bed that could fold into a case resembling a piano for those who preferred the ambience of music studios to that of studio apartments.

For those seeking to follow patents in a particular area, this book will be of limited usefulness through no fault of the author. This is due to the explosive growth in patenting in the late nineteenth and early twentieth centuries. Nearly as many patents were granted in the 1874-1885 period as between 1790-1874, the scope of this book. Just to extend the range another fifty years would require ten times the original Herculean effort.

Piano-beds & Music by Steam is a very useful reference work for those studying the music-related patents in the early years of our country. We would like to see more of these than our Biblical "three-score and ten years," we must be grateful to author Bonnin for the present work.

David F. Fox, Linden Hills, New York

Barbara Owen, _The Organs and Music of King's Chapel, 1712-1791_ 2nd ed. Boston: King's Chapel, 1993. vi + 84pp. $10 ppd. from King's Chapel House, 64 Beacon Street, Boston, MA 02108.

As most readers are aware, King's Chapel has the distinction of being the first church in the colonies to make regular use of an organ in worship. In accordance with the provisions of his will, Thomas Brattle's chamber organ went to King's Chapel after his own Brattle Square Church refused it in 1713. The instrument still exists in St. John's Church, Portsmouth, New Hampshire.

King's Chapel has had a succession of instruments since — five to be exact — the most recent of them a 1964 III/52 Fisk. Shortly after its dedication, Ms. Owen undertook a brief history of the Chapel's music over the 250-odd years since Brattle's bequest. That 1966 edition had been out of print for quite a while; another quarter-century of musical activity needed to be documented; and more important, new data about the early days of music at King's Chapel had been unearthed by Ms. Owen. It was time for a new edition, and the present volume is timely and a welcome arrival.

The book is in two sections, one on the organs and the other the musicians who served the parish, from William Price and Edward Enstone to the incumbent, Daniel Pinkham. Appendices contain stoplists of the organs; an announcement of a concert given on January 10, 1786 for the benefit of prisoners in the town jail, consisting of music by Handel: portions of Messiah, a chorus from Samson, and an organ concerto, all under the direction of William Selby; and an account and program of the dedication of the Fisk organ, February 2, 1964. The text has no footnotes; however, there is an extensive bibliography listed at the end of the book.

One of the truly interesting items in the book is Ms. Owen's solution of a long-standing puzzle: how a concert could be advertised to include a performance by "Mr. SELBY, Organist of the other" Mr. Selby of King's Chapel.

Without a doubt, Ms. Owen's Selby sleuthing is a scholarly tour de force. The section on George K. Jackson, however, puts a bit too much trust in John Rowe Parker's 1824 _Musical Biography_. Although Parker, the editor of _Euterpeiad_ (a short-lived but influential Boston musical periodical), knew Jackson personally, he shared his era's relatively casual approach regarding such details as dates. More recently, Charles Kaufman, in researching his 1966 study on Jackson, discovered that he had been baptized 15 April 1757 in Oxford, England, suggesting — although by no means proving — a later birth than Parker's date of 1745. Kaufman also documented Jackson's death as occurring 18 November 1822, rather than in 1823 as Parker says.

Such mishaps aside, Ms. Owen's work is an excellent one, and it would certainly be prudent to order a copy or two before this edition is depleted, and it probably will be, as quickly as the first edition was.

John Ogasapan, University of Massachusetts, Lowell


William Scheide, who among other accomplishments was founder of the famed Bach Aria Group, is herewith honored with a set of essays by as distinguished a group of Bach scholars as can be
imagined between the covers of one book. Putting together a book like this can be a headache under the best of conditions. Producing one that maintains so consistently high a level of scholarly quality as this volume does is a heroic accomplishment on the part of the editors, a distinctive addition to any publisher’s catalog and an index of the respect in which Dr. Scheide is held.

The list of contributors reads like a who’s who of Bach scholarship. The nineteen articles are uniformly substantial and run the gamut from analytical to historical, from text criticism to performance practice, from organ music to the Mass in B minor, from bibliography to manuscript studies and early engravings. Even the most general description of a portion of the nineteen papers may give the reader some idea of the collection’s depth and breadth.

Samuel Baron, current director of the Bach Aria Group, compares Schweitzer’s view of Bach’s text settings with that of André Pirro, Eric Chafe, who set in motion a whole new critical approach to Bach in his early article on the St. Matthew Passion, applies much a similar technique to the composer’s first two Leipzig cantatas, Die Elenden sollen essen (BWV 75) and Die Himmel erzählen (BWV 76), Robert Marshall’s provocatively titled “Truth and Beauty: J. S. Bach at the Crossroads of Cultural History” wrestles analytically and philosophically with the perennially tantalizing question of Bach’s relationship to the Enlightenment. Robin Leaver links theology and musical quotation as he considers subjective associations with the Agnus Dei by Lutheran worshippers of the period, an interesting counterpoint (word-play fully intended) with Christoff Wolff’s study of parody relative to the Agnus Dei of the B-minor Mass. Gerhard Herz revisits the New Grove Bach Family volume.

Organists will be interested in Werner Berg’s analyses of formal elements in the early organ fugue. Keyboard players will be stimulated by Laurence Dreyfus’s study of genre in Book I of the Well-Tempered Clavier as well as the comparative study of early publications of that work by Alfred Dürr, whose work on the Leipzig cantatas over forty years ago launched the re-examinations and reorderings that have come to be known collectively as the “New Bach Chronology.” And so on ... 

What it comes down to is that Professors Brainard and Robinson have achieved something virtually unheard of: a collection of diverse essays that individually and collectively constitute a significant contribution to the literature on a major composer.

John Ogasapian, University of Massachusetts, Lowell

**Recording**


The exhaustive articles on the restoration of the organ in Notre Dame Cathedral, Paris, in The Tracker (38:2) have been enhanced by the timely release of this disc from Festivo. Recorded in December of 1993 and played by Jean-Pierre Leguay who serves as one of the three titulaires at the cathedral, the disc serves as a fine introduction to an instrument that people will be talking about for a long while to come.

First of all, the Notre Dame organ never sounded better, or at least not within the last forty years. Those who remember the hodge-podge under Cochereau will almost not recognize the instrument now. Gone are the hair-parting reeds, the nondescript foundations, and the inarticulate pedal. Instead Notre Dame now has an instrument more worthy of the magnificent edifice itself and, while unashamedly “nouvelle” romantic, at least it is no longer an ex cruciating attack on the ears.

Leguay’s performance of Vierne’s First Symphony is both musically satisfying and faithful to the score. The majesty of the prelude, the drive of the fugue, the intimacy of the two slow movements, and the brilliance of the two allegros all give the impression that perhaps for the first time since Vierne’s death the great cathedral resounds with his music as it did when he was seated at the console sixty years ago.

Éugène Gigout’s Grand Choeur Dialogué alone is worth the price of the disc. What a sound! Only the Fisk organ in Meyerson Hall, Dallas, could match the thrill. Twof seldom heard Gigout pieces, Communion and Absout, serve to show off more of the organ and are a welcome inclusion. Leguay brings some annoying mannerisms to the Scherzo and, from a performance point of view, the result is the disc’s weak link. Leguay redeems himself with the Toccata and, while certainly not “good” Gigout (some will find that an oxymoron!), he plays it in a way that makes one believe it is a better piece than it is.

The recording itself is masterful; the disc capturing both the enormity of the space and the instrument. Those who have been there will tell you that there is nothing quite like being in Notre Dame as waves of sound roll around and crash into the vaulting. Almost miraculously the sound engineers have been able to simulate this phenomenon on disc. The jacket notes, while commenting on the music and the artist (in four languages), fail to give more than a paragraph about the instrument itself. A stoplist, if nothing else, would have been welcome. Fortunately, we have The Tracker to serve as a more inclusive companion.

Thomas F. Froehlich, First Presbyterian Church, Dallas, Texas

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**Organ Update**

The 1899 James Cole 2.8 op. 335 tracker has been placed in the spacious music room of a private residence in Spokane, WA by David E. Wallace & Co. of Gorham, ME. Built originally for the Masonic Temple in Augustus, ME, the organ was moved to two other locations before serving St. Matthew’s Episcopal Church in Lisbon Falls, ME. When the church was razed in 1992 to provide parking spaces for the adjacent funeral home, Wallace and former organist of the church Nancy Wines Dowen rescued the organ. The An­dover Organ Co. had made some tunal changes in the 1970s.

David Wallace returned in October 1994 the ca. 1830 1m organ which his firm had restored for the Community Church of East Eddington, ME. The organ had been moved in 1891 from the Old Town Universalist Church and a 13-note pedal keyboard had been added and permanently coupled to the manual by C. P. Grapes of Portland. Though its builder and date are unknown, it is probably the state’s oldest organ in use. The windchest was originally designed to have 58 notes

The organ restored for East Eddington, ME
When Dana Hull restored the organ in the scaling and voicing of the original pipes. Originally of G-compass with no moved from Canton, that the feeder valves were replaced keyboard sound through manual cou­

Ann Arbor restored and installed it in congregation to a new building in 1895 church in Canton, a home for it in a new Roman Catholic restoration of the organ, Dana Hull found of the case, lost long ago, will be restored original keydesk, and replaced some keys of the 1891 20-note pedal g-sharp, the G-compass was retained and seven notes of the unaltered 54-note pedal action and key­

holes in the table and sliders were piloted on. A note inside the reservoir indicates that the feeder valves were replaced March 14, 1844. The organ had received temporary repairs in 1964 by E. A. Road­­
yway, then of the Andover Organ Co.

the largest extant Stevens organ [Tracker 36:1-9]. Organbuilder C. P. Graves of Portland moved the 2m organ into the Old Town church when he moved the 1m to East Eddington, leaving a note in the 2m which dates it ca. 1820, but omits the builder or the organ’s previous location. The 2m organ moved with the Old Town congregation to a new building in 1895 and remained there until that building was razed in 1977, when OHS member Charles Ferguson rescued and stored the organ. The Organ Clearing House found a home for it in a new Roman Catholic church in Canton, ma, and Dana Hall of Arts Arbor restored and installed it in 1983 (The Tracker 27:2-46). During her restoration of the organ, Dana Hall found within the reservoir the name “Old Homer.” Thus, the organ bears that ancient name. When Graves moved Old Homer, he extended the pedal keyboard to 20 notes, he installed a projecting keydesk with new keyboards to replace manual cou­­pling only, facts which give rise to speculation that the 13-note pedal key­­board added to the East Eddington organ in 1891 may be Old Homer’s original. When Dana Hall restored the organ in the early 1980s, she reversed Graves’ tonal changes with new pipework based on the scaling and voicing of the original pipes remaining in the organ and the likely original specification. The center crown of the case, lost long ago, will be restored and case pipes gilded or decorated in the future.

1878 Geo. Ryder, Monmouth, me

Visited during the 1992 OHS conven­tion and played by Dr. Frances Nober at the United Church in Monmouth, me, the 1878 George Ryder 2-15 op. 57 has received a "repositor transplant" performed by David E. Wallace & Co. A double-rise reservoir salvaged from the original case, with a new reservoir and 36 voices, was added to the organ and the likely original specification. The stage is to be made deeper and the organ reinstalled on it in the same relative position that it has always en­joyed. Gifts directed to the renovation will be received by Christy Merett at the university, Box 623, Ypsilanti mi 48197.

1959 Beckerath, St. Andrew’s-Dominion-Douglas Church, Westmount, Quebec

on ventil chests in 1910. In 1914 Dominion Square sold the building and met a new building for which Casavant built op. 57, a small organ; the old organ was stored. Dominion Square and Douglas Methodist Churches merged in 1925. Casavant built up. 1175 of 1926 for a new church adjacent to the 1914 build­­ing, then renovated and enlarged the organ in 1953. It was “Baroquified” by the Providence Organ Co. in 1972. Sal­vaged by the Organ Clearing House, the Choir division went to the Rio de Janeiro residence of Carlos Thomas Guimarães Lopes. Most of the Wurten pipes are for sale from OCH. St. Andrew’s, rebuilt after a fire in 1965, purchased a Casavant tracker in 1968. When St. Andrew’s merged with Dominion-Douglas, the building was sold to the adjacent Selwyn House School and became a gymnasium. The organ was relocated in 1967 to Trinity Reformed Church, St. Catharines, Ontario, by Karl Raudsepp. St. Mary Road Church was sold to a Chinese congregation. The restoration of the 1949 Aeolian-Skinner 3m op. 720 at first Presbyterian Church, PA, received repairs, a new windchest table, and was stored. Dominion Square and St. Mary’s (Dominion-Douglas) moved the 1949 Aeolian-Skinner tracker in 1968, diminished the committee’s interest in electronics and secured the organ’s fu­ture. The church directed their architect to design the new building to accom­modate the old organ and moved it into the building in 1990. The organ was pur­chased in the congregation in 1990 by none other than William Zeuch, for the home of whom the organ is said to have been built. An apparently erroneous church legend holds that Zeuch was president of the firm which built the organ. Organ historians associate him with the Aeolian Co., then the Skinner and A.S firm 1917-55, but have no as­sociated him with Moline or the succeed­­ing Bennett firm.

1866 Durieux, Jim Thorpe, pa

landlord of SDG Organ Service of Mil­lerville.

Restoration of the 1921 E. M. Skinner op. 327 at St. Luke’s Episcopal Church in Evanston, 6, was completed in October 1994 with relathering, cleaning, and refurbishment of the 19-th rank division by A. Thompson-Allen Co. The church newsletter reported that in October 1993 that an additional $350,000 will be required to complete restoration of the remaining divisions (Great, Solo, Choir, Echo, Pedal), console, winding system and combination action. The beloved in­strument is heard on several fine record­ings available from the church.

the first modern tracker organ

built for a church in Canada has been relocated. The Rudolf van Beckerath 2-46 dedicated at Queen Mary Road United Church in Montreal by Robert Nohren on November 29, 1959, was redec­orated by Marie-Claire Alain on October 19, 1994, at St. Andrew’s–Dominion-Douglas United Church, Westmount, Quebec. Placed at the new location by Hellmuth Wolff & Associates of Laval, Quebec, the organ speaks on the axis facing the congregation, with new Pedal towers flanking the original case and contain­­ning two additional Pedal stops: a 16’ Principal and a 16’ Positieve. At the previous church, the organ was located on a side of the chancel with the Pedal in a chamber behind it despite recommendations in 1959 from von Beckerath and the organist, Kenneth Gilbert, to place it on the axis. No tonal changes were made to the mechanical organ in the move to St. Andrew’s–Dominion-Douglas. There, it replaces an organ that was built ca. 1865 by Samuel Warren for Dominion Square Methodist Church. The organ was rebuilt as electro pneumatic by Casavant, W. T. Van Pelt
The Henry Erben Organs at Jubilee College, Illinois
by Michael D. Friesen

Introduction
The expansion of the first pipe organs into the interior of the United States from the more settled, cultural and manufacturing centers of the East Coast during the nineteenth century has inevitably been an intriguing topic to explore, as is indeed most any "first," especially when detail can open a view to a broader perspective. When it survives, anecdotal evidence or a first-person reminiscence that adds personality to what could otherwise be a dry account of an organ's features is an even greater reward. Such is the case with the account of how an Erben organ came to Illinois in the earliest days of that state. The instrument, however, was ultimately less of an actor on the stage than the two men who together brought it about.

Philander Chase, the "Backwoods Bishop"
The story begins with Philander Chase, a very prominent Episcopalian clergyman in the first half of the nineteenth century. Chase was a man of great vision who sought to spread his denomination's influence across the Midwest while the development of this region of America was still in its infancy. While volumes could be written about him, only a brief summary of his life and work is necessary here.

Chase was born in Cornish, New Hampshire, on December 14, 1775, attended Dartmouth College, was ordained in 1799, and began a distinguished career that elevated him to the top of the hierarchy of the Protestant Episcopal Church in the United States. A leader who often labored under adverse circumstances, Chase was a highly principled thinker who fought off both theological and personal attacks. He was a builder of churches and institutions, an indefatigable traveller, and a devoted family man. Other members of the Chase family attained distinction in public life as well. For example, Bishop Chase's brother Dudley became a U.S. Senator from Vermont as well as one of its Chief Justices. His nephew Salmon P. Chase was Secretary of the Treasury under President Abraham Lincoln, and then was appointed by Lincoln as Chief Justice of the U.S. Supreme Court. He is the namesake for the Chase Manhattan Bank in New York City.1

Chase served mission parishes in northern and western New York State until 1805, when he moved to New Orleans, founding Christ Church, now the Cathedral. Although it may seem surprising, this was another mission effort, as he was the first Protestant clergyman to preach in New Orleans, a heavily Roman Catholic city. Then in 1811 Chase transferred to Hartford, Connecticut, where he was rector of Christ Church and could lead a settled, financially sound, and congenial parish. His missionary spirit continued to beckon, however, and in 1817 he left for Ohio, establishing parishes wherever he found Episcopalians. Chase was consecrated Bishop of Ohio in 1819, doing the work of that office for free by supporting himself variously as rector of several churches, as President of Cincinnati College, as principal of the Academy at Worthington (near Columbus), but primarily as a farmer.

Obtaining no help from fellow American bishops to finance his diocese, he set out cold for England to solicit money. This served only to incur his colleagues' threats to undermine the effort because they viewed the fund-raising as effrontery. When Bishop Chase returned in 1824 he had raised some $30,000, a fantastic sum at the time, which he used to further his goals of educating clergy as well as organizing and subsidizing parishes. In reality, he had little other choice. Although General Theological Seminary in New York had recently been established, he knew that few young men educated in the East would travel west to posts where they would have to live in primitive conditions and endure many deprivations. Accordingly, he would have to train servants of the Church locally;

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drawing upon a pool of either those who were already in the territory or those from the East who would hopefully remain after their schooling. In spite of these reasons, the competition was not welcome.

Chase proceeded anyway, buying land in central Ohio, where he platted a community which he named Gambier, and established Ohio Seminary and Kenyon College, with a campus laid out in a cruciform plan. They were named in acknowledgement of the assistance he had received from two English noblemen, Lord (George) Kenyon and Lord (James) Gambier. This was a joint institution; a theological seminary and a college of general learning. Bishop Chase served in the role of Bishop and as President of the College until 1831, when he chose to resign rather than compromise after the seminary faculty and priests rebelled against his philosophy that he should have episcopal authority over the affairs of the college.

Chase then moved to southern Branch County, Michigan, in 1832, farming a large tract of land he named Gilead, as well as doing extensive missionary work. The place name survives today in the unincorporated town of East Gilead, as well as Gilead Lake, located a few miles west of Kinderhook. When the Diocese of Illinois was created in 1835, Chase was elected its first bishop, a post he did not solicit. But he accepted, sold his Michigan holdings, and moved west to scout out the territory.

Illinois proved to be as poorly developed as the situation he had earlier found in Ohio. However, Bishop Chase was undaunted and believed that it was his divine calling to work in the “frontier” (however that might be defined). Thus he set out to accomplish the same vision of establishing churches and an educational system to supply them with clergy as he had done in Ohio. There were few parishes, he earned no salary, and there was still no financial support from the general Church, so Chase again traveled to England to raise funds. He returned in 1836 with $10,000, part of which he used to start his new institution, Jubilee College.

Beginning Jubilee College, “School of the Prophets”

Having looked over much of the state, Chase decided to acquire land in Peoria County, about fifteen miles northwest of the city of Peoria, where he first built a home for his family in the fall of 1836, calling it “Robin’s Nest.” In reality, the house was little more than two skeleton log cabins linked together and was so named “because it was built of mud and sticks and was full of young ones.” Robin’s Nest was about a mile away from the property Chase amassed by 1838 for construction of the college, which totalled some 3,200 acres. Chase chose a location that he deemed ideal: beautiful scenery, with rolling forested hills; a well-watered site, perfect for farming, animal grazing, and hunting; the parcel could furnish all manner of raw materials, from coal, sand, limestone, clay, and...
The school benches to be made a length and placed according to the dotted lines on the plan. Where the rooms are needed for Divine Service, one or both rooms to be thrown open according to the congregation.

The sliding partitions to run on iron rollers in cast iron grooves which are screwed down to the floor and up to the tie beams.

Accommodation in the Chapel.

In 18 Pews. 87 sitting.
6 open benches 16 do.
In Girls School 132 do.
In Boys do. 96 do.
Total 351.

Jubilee Chapel and College, floor plan

Bishop Chase's intention was that the college would eventually be economically self-sufficient, as its holdings were to include fields for growing crops and raising of animals, a saw mill, a grist mill, a warehouse, and other productive enterprises necessary for the support of the institution. Goods not consumed within would be sold to earn additional income. Such a philosophy was almost a necessity—freight costs were horrendous, the prices of supplies were said to reach four times that of Atlantic Coast cities, and land costs escalated with each round of real estate speculation.

Chase spent considerable time "on the road" soliciting donations throughout the southern and eastern United States for his college's start-up expenses. Fund-raising was not easy and went slowly, but by 1839 he had garnered enough monies to begin construction. The cornerstone was laid on April 3, 1839. In his address on that occasion, the bishop stated in part that the institution's nature "is theological; its end is the salvation of the souls of men by means of a Christian education. It is to be a school of the prophets — ministers of the gospel are to be trained here. This is its primary object, and without attaining this it fails of its end; which end, therefore, is never to be merged in any other." The Bishop also expressed his joy at "being permitted to found another college to the glory of God more than five hundred miles still further toward the setting sun."

Bishop Chase named the new endeavor Jubilee College because, as he expressed it, "that name of all others suits my feelings and circumstances." The main college building, on high ground with a commanding view of the Kickapoo Creek valley and referred to as "Jubilee Hill," was initially planned to feature a schoolroom and chapel as one principal wing. Efficient use of space was the watchword. The chapel's longest dimension was oriented north-south. The classroom was attached to the chapel on the west, and the chancel was in an apse centered on the east wall, thus creating a cruciform building. A set of sliding walnut doors separated the schoolroom from the chapel. They were opened for services, allowing the seating capacity to be enlarged. Bench pews featuring fold-down leaves for writing served dual church and school purposes. The schoolroom was also divided in half by another set of sliding doors, with a more traditional style of desks in the westernmost half. A second-floor dormitory extended over the classroom section, at the east end of which a door was provided for access to a balcony which looked down upon the chapel, projecting over a very shallow nave. In that respect, the north and south portions of the chapel, although really transepts in the traditional liturgical sense constituted most of the nave. It was split down the middle by an aisle, with boxed pews in the west and east halves; those on the west for the congregation and those on the east for the wardens of the parish and members of the Chase family. A floor plan shows the layout, although Chase exaggerated the seating capacity of the building, since it outlines more pews than physically could be accommodated.

The building, in English Gothic style with narrow recessed lancet windows and constructed of hewn native stone quarried on-site, took shape during the next year, and the task of obtaining furnishings for the college began.

At the outset of the project, Chase clearly desired to have enhancements such as a bell and an organ for what was otherwise
structures were added over the years. One can imagine the shock that new faculty members and students had upon arriving at Jubilee, expecting something similar to the drawing and instead finding a very small structure that was for all intents and purposes "out in the wilderness." That, too, was deliberate. Chase chose an isolated location so that students would not be affected by the distractions or temptations of a city.

An Organ for the Chapel

Appropriate occasions of "pomp and circumstance" were to be expected within a bishop's realm, and Chase was no exception to this. The liturgical and ceremonial value of any such services would indubitably be enhanced by the presence of a fine pipe organ and good music. A later historian remarked of Chase that he "was fond of heaping up series of services on important occasions." Thus a pipe organ was understandably an early priority. Chase's intentions for an organ may have ranged from the outright acquisition of an instrument to the solicitation of funds to have one built. Certainly his plans for the chapel evolved, even after the ground-breaking, which meant that the organ was one of the last furnishings to be arranged. Apparently he originally intended to have an organ loft over the chancel, opposite of the dormitory gallery. In August 1839 Chase wrote: "There is an alteration in the execution of the plan . . . a small gallery of ten feet right opposite the organ loft which is situated over the Chancel." He mentioned in September that the black walnut to make the organ loft was being seasoned in a kiln.

Bishop Chase left in November on another extended fund-raising trip back East, including visits to New Orleans, South Carolina, Virginia, Washington D.C., New York, Connecticut, and Vermont. He returned to Jubilee by way of the Great Lakes in October 1840. The Diocese of Illinois did not hold an annual convention that summer due to the Bishop's absence, which was an unusual action to take. In his absence, matters concerning the chapel's construction and furnishings were handled by correspondence.

Samuel Chase, headmaster of the college, and nephew of the bishop, wrote in March 1840 that "... accompanying this you will receive . . . the dimensions of the Organ Loft." Although the sentence structure of a subsequent communiqué in July is not clear, it seems that by then the organ's placement had been changed to the north transept, outside of the chancel, as it would not have been possible to accommodate an altar, two pulpits, and an organ in the apse. Chase wrote:

... I shall try to get an Organ but must know the length and height of the space where it will stand. Some little room must be left in which to come in thro' the side wall door to the front of the organ. I wish to know how much could remain for the organ. Can you not see to this and write me?"

The "side wall door" to which the bishop referred must have been the door leading into the "box" where otherwise a pew would be, as there was never a door in the north wall. The younger Philander replied, included a drawing, and Chase acknowledged its receipt, promising to try to procure an organ in New York on his way home.

The organ was therefore to be placed on the main floor. The aforementioned dormitory gallery was used as a choir loft in the heyday of the college by the young ladies of the Jubilee Female Seminary (an auxiliary school), but it never housed the organ.

It was in the fall of 1840 while in New York City that Chase convinced Henry Erben, a prominent supplier of organs to the Protestant Episcopal denomination, to contribute an organ for Jubilee Chapel. The arrangements must have called for the instrument to be delivered when the building was sufficiently ready, as it did not arrive until mid-1841. The circumstances of this generosity weave a fascinating tale, particularly because the installation is otherwise unknown to organ historians. (It does not appear on any known Erben opus list.)
Chase wrote joyfully to his wife Sophia of his achievements that would soon add to the liturgical life of the institution, envisioning Jubilee Hill as “crowned with trees overshadowing its professors' houses, its holy chapel, adorned with a bell and beauteous organ speaking forth the Redeemer's praise. . . " The chapel was consecrated on Sunday, November 8, 1840, shortly after Chase's return.

The organ would also add to the musical assets of the frontier where, owing to their scarcity, things cultural were highly prized. Insofar as is known, by 1841 there were no pipe organs in Peoria, still in the infancy of its development, let alone any in that area of the state. Samuel Chase depicted the situation wistfully when the college finally obtained a bell: “Through the munificence of Capt. Bowen, of Pittsburgh, our ears are greeted with the sound of 'The church-going bell.' Its sounds, spirit-stirring and unwonted upon the prairies of Illinois, call up in our minds many hallowed associations, and set in marked contrast the log-cabins of Illinois, and the church, the bell and organ of the East." The Gift of an Organ by Henry Erben

In 1841, Jubilee College was the site of the Convention of the Diocese of Illinois, and Chase made an eloquent tribute to Erben during his address on June 7 in the chapel:

... An organ for Jubilee chapel, entirely gratis, has been presented by a generous individual, and advices of its shipment, via New Orleans, have been already received.

My acquaintance with Mr. Henry Erben, the author of this splendid donation, is of many years' standing, and I have reason to bless God, that through his grace this acquaintance has resulted in an act of benevolence so gratifying to all who will worship at Jubilee chapel — to the diocese at large — and to all Christians who shall hear of so noble a deed. It should perhaps be noted that the reason there has been no mention of an organ at Kenyon as part of this chronicle of Chase's work is that the chapel he had started, named Rosse Chapel after Lady Rosse, another of his benefactresses, remained unfinished because of a lack of money. Thus he had no “decent” organ to brag about. The building was not completed until 1845; it was never satisfactory, and the chapel was replaced in 1871 by the Church of the Holy Spirit. However, “N. W. P” — undoubtedly Norman Williams Putnam (1800-1892) — writes that when Chase was in England seeking funding for his new institution, “a benevolent organ manufacturer offered to give the Bishop a small organ, worth,
perhaps, two to three hundred dollars — either a barrel organ or a keyed organ, as the Bishop might prefer. The Bishop, under the impression that it might be difficult to procure an organist in the wild West, chose the barrel species, so that any one who could blow very artistically of course, and fairly set going... But owing to the irascibility of Henry Erben was not brand-new, which may explain why it does not appear on Erben lists. Another possibility is that the organ taken in theory that Chase asked him or workers from his firm to redo the barrel organ when they installed that instrument. The Kenyon organ eventually became dilapidated from frequent moves to protect it from the weather in the incompleted chapel, fell into disuse, and was replaced by a melodone.22 No entry for Kenyon College is recorded in the Erben literature, although Erben would not have been likely to list a project such as this.

In spite of the same financial situation in Illinois, it would appear that Bishop Chase intended to rectify the unsatisfactory state of affairs, not only to make finishing the chapel a priority but a new opportunity to obtain an organ for Jubilee. He therefore sought out the occasion to do so, and it came when he visited New York City.

Whatever Chase's connection with Erben, he clearly had the stature or the leverage to exact the donation of an organ from a builder who was not known for being agreeable. The irascibility of Henry Erben has been well-documented, but it is clear that Chase had the force of personality to "wheel and deal" an organ out of Erben. It may well also been that Chase's expansive praise was designed to function as a testimonial for Erben in Episcopalian circles in lieu of compensation for the instrument. This speculation is aired simply because Henry did not see the gift in the same light. Chase himself gave the following eyewitness account:

... While at Dr. Benson's yesterday, I told the following anecdote:

"It is reported of Bp. Chase that he met Mr. Erben in the Organ-builder's office when the following interchange of sentiment took place.

Bp. C. Good morning, my old friend; we have been long acquainted & I am the most earnest desire that you would give me an Organ for my Jubilee Chapel.

Mr. H. Erben. I am willing to contribute my share but can't think of giving you the whole.

Bp. C. You must and will give me the whole.

Mr. E. What reason have you for making this request?

Bp. C. Mr. Erben! We have been working all our days for one object and there has been a great disparity between the rewards we have respectively reic'd. I have been holding the yoke under the cow, and you have been milking her. I have bent her to the yoke, and you have pressed the rich udder to your lips. Me she has hooked and you she has always cuteg. Your pail every day has been full and running over while never a pint has come into my cup.

Mr. H. E. Say not another word. The organ is yours. Its price is $700 but the whole is yours!27"

It would not have been beyond the bishop to emphasize that since he was starting a seminary that would train priests, who would serve parishes, which would buy organs, that this was a strategic promotional gesture! A slightly different version of the story appears in the Memoir of Bishop Chase's son Dudley:

I give from memory a report of this interview as he related it.

"Good morning, Mr. Erben!" "Good morning, Bishop Chase! Glad to see you. Hear you have been pleading successfully for your Illinois College." "Yes, Mr. Erben, and I have come to you for an Organ for Jubilee Chapel. I have called on the Bishop, to come to for that purpose. I have the best of all sizes, prices, &c." "But Mr. Erben, I want you to give me an Organ." "Well! Well! Bishop, I will of course make a reasonable, yes a large reduction, but business is business you know." "Mr. Erben. The Church Cow has been giving milk these many years — rich milk, and plenty of it. I have been holding her horns, and she has given me many a thrust, while you have been milking her. Mr. Erben, you will give me an Organ for Jubilee Chapel before I leave your office." "Say no more, Bishop; I will do it. Here is one from Dr. H's Church, replaced by a larger. It will just suit you; and moreover, I will box it up, and send it to New Orleans free of freight charges." "God bless you! Mr. Erben, Good Morning."

Writing to his wife just after his visit to Erben, Chase had given a different value to the organ. He wrote: "... Went to 162 Centre St. — saw Mr. Erban [sic], & persuaded him to give an Organ cost $450 — to Jubilee Chapel!!!!"29

A careful examination of the 1840 and 1841 New York City directories by the author did not turn up any clergyman's surnames beginning with "H" at churches that matched to any known Erben installations at that time presuming of course, that the church referred to was in New York. If this account is accurate, the Jubilee Erben was not brand-new, which may explain why it does not appear on Erben lists.

This announcement ran in the Peoria Register and North-Western Gazetteer for several months from December, 1840 to the spring of 1841.
Bishop Chase drew plans for what he proposed would be the main Jubilee College edifice, to be built in elaborate Gothic style. The building was never constructed.

trade was not an Erben, in which case Erben would not have acknowledged the installation on any list. However, in view of the emphasis placed on Erben by Chase, it seems rather unlikely that the organ was in fact the work of another builder. In any event, it seems quite doubtful that the true origin of the instrument will ever be determined.

The Organ Arrives

On June 15, 1841, one week after the annual diocesan convention, the organ arrived.29 A close friend of the bishop, James F. DePeyster, Esq., of New York City, had apparently overseen the arrangements. He wrote on June 19: “Has the Organ arrived? It was sent to New Orleans without expenses. Mr. Erben gave great attention to it, & forwarded its shipment without any charge of freight.”31 The organ had undoubtedly been shipped from New York along the Atlantic coast into the Gulf of Mexico, floated up the Mississippi River from New Orleans, then transferred to the Illinois River at St. Louis up to Peoria. The Erben would then have been carted to Jubilee, as there were no railroads at the time. Chase was probably greatly disappointed that it had not arrived in time for use at the convention, an auspicious occasion for him, but such were the vagaries of shipping schedules.

Public announcement of the organ’s installation occurred in a Peoria newspaper shortly thereafter:

The Fourth at Jubilee

We are requested to state that the services in Jubilee chapel on Sunday next will be appropriate as to the celebration of our national birth-day. A discourse will be offered by Rev. Samuel Chase, and several pieces of music chanted by the choir accompanied with the organ, which is just received from Philadelphia.32

Thus fittingly the Erben was first used on Sunday, the Fourth of July, 1841. Chase was not even present, as he had left in late June to visit several parishes in the diocese. His wife wrote this of the occasion: “Sunday Mr. Chase had a fourth of July sermon and astonished us with his Eloquence. I was quite pleased with it as it seems to raise him in the estimation of our students as a Talented man. . . .”33 Clearly, a preacher gaining the respect of the student body was no different then than it is today!

Unfortunately, no description of the organ was made in the press or in the correspondence that is known to survive, so the specification is unknown. At that time the $450 to $700 value of the instrument would have likely meant that it had one manual and four registers (yielding three or four speaking stops), a typical Erben “chapel” organ. Such were sold in quantity, generally as stock models in that price range. No photograph of the instrument has been found, so the style of the case is also unknown. If it was custom-built, it would probably have been Gothic to match the chapel architecture, although Erben was also fond of the Greek Revival style (most of the “chapel” organs used one of these two designs). If it was second-hand, either by Erben or by another builder, then its appearance could only be conjectured. The newspaper’s mention of Philadelphia is somewhat puzzling, as the organ would have been built in New York. Erben did not have a branch manufactory in Philadelphia, and the instrument should have been shipped to New Orleans directly from a New York City port. One wonders who put the organ together. It is not likely that a factory workman would have accompanied the shipment for that purpose. Considering Chase’s ingenuity and likely skill as a mechanic, he probably assembled the organ, or directed the operation. One would suspect that there was not much that Chase did not personally oversee.

After the instrument came, the whole worship atmosphere seemed to change. As a family member stated simply but tellingly, once the organ arrived, “services became delightful.”34 A contemporary of Chase’s wrote that the buildings “were the pride of the inmates and the wonder of the country round about. The chapel, with cross, bell and organ, was the center of church life for the county, outside of Peoria, and the gathering on a Sunday morning was a scene not soon to be forgotten, one that could not be produced anywhere else.”35

Sarah, the first wife of Philander’s son Dudley, became the regular organist, although a Miss Clark also served in that capacity.36 She may have been a member of the Clark family that was related to Chase by marriage, although her identity has not been ascertained. (It should not be surprising to readers that the functioning of the college was a family affair.) Evidence of the music that was used survives in various forms. For example, a granddaughter of Bishop Chase wrote:

I have enclosed some Music for the Organ to you which I will thank you to hand to Aunt Sarah, as I believe she has still, the office of Organist. The pieces are very simple and suited for Church Music. There are two Voluntaries, one Hymn, and a Gloria Patri.37

On the other hand, the Bishop, or whoever was presiding, appears to have been the bellows pumper. The “theolog” mentioned below was presumably a nickname for Chase or the headmaster. A student described a Sunday scene thus:

. . . One of the transepts was occupied by members of the congregation. The other one had a very small ‘pipe’ organ in it.
The 'theolog' was musical, and aspired to lead the congregation in singing the hymns, canticles, and the psalter. He also presided at the bellows handle, which was plainly visible, projecting from the right side of the organ as you looked at it. It was a great event well worth seeing — the 'theolog,' with his hymnbook, or musical edition of the psalter, in his left hand, his right hand hard at work moving the handle of the wheezy bellows up and down, the upper half of his body rising and falling, bowing from the hips at the congregation, his mouth wide open as he sang to the greater glory of God. He and the congregation most certainly praised God with a cheerful noise!

There seem not to be specific references to the Jubilee organ in the press or other literature thereafter, although subsequent events make that understandable. Bishop Chase left again in August 1841 for more fundraising in the East. Then in 1843, Chase was elevated to Presiding Bishop of the Protestant Episcopal Church in the United States at age 68. He became very preoccupied with Church affairs while still seeking to maintain administration of the College and serve as Bishop of Illinois (all posts that he retained until his death), as well as keep up an active preaching and visitation schedule. A program for the first commencement of Jubilee College on July 7, 1847 as published in the journal of the proceedings of the diocesan convention that year, does show, however, that the instrument was well used at every opportunity. Commencing with the Morning Prayer service at 10 o'clock, the ceremony began with "The Lord is in his Holy Temple" played on the organ, two lessons, the psalter, and the hymn 156 to the tune Denmark played on the organ. The Brass Band from Knoxville then played a procession, followed by five orations by the respective graduates, the conferring of degrees, and finally the Benediction by Bishop Chase, each item being separated by an interlude of music. In addition, an unidentifiable issue of The Motto in 1849 for a "St. Mary's School" in Peoria County ("inquiries to Bishop P. Chase of Jubilee") announced instruction in organ or piano, drawing and needle work, French, and German. This would have been one of the female auxiliary departments, and surely the Erben was used. Although the seminary was only for men, Chase certainly did not disapprove of female organists.

There seems to be no explanation why Jubilee does not appear on Erben installation lists, except that Erben's literature frequently contained errors and omissions. Such gaps were not due to deliberate exclusion of small organs, so that cannot have been the reason. Nor could any mention of the instrument be found in the issues of The Churchman, an Episcopalian newspaper published in New York, where many notices of organ installations in churches, as well as advertisements by Erben, appeared. One wonders just how many instruments he furnished that were never formally recorded. Of course, Erben's shop suffered more than one fire, and the lists that were published are known to have gaps and mistakes because opera and/or dates were probably reconstructed from memory. The author posits that numerous Erben organs were delivered which may be impossible to trace today or to prove even that they existed.

Further details about the organ's installation or early life may have been available in records that still survived in 1935 and were stated to be housed at St. Paul's Episcopal Cathedral, Peoria. However, they cannot now be found and have apparently been lost or destroyed.

What eventually happened to the Erben is a subject mired in difficulty. In order to describe the situation and to suggest some possibilities, it is necessary to backtrack somewhat.

Organbuilder William Pilcher at Jubilee
A very interesting organbuilder connection arises in regard to the Erben organ. The Pilcher organbuilding family, who, like Erben, were Episcopalians, had some relationship to Jubilee and the Chase family. This is shown by a comment in the Pilcher ledgers that William Pilcher, during one of his frequent disagreements with his brother Henry which caused them to sever their partnership, went to stay at Robin's Nest on October 1, 1869, apparently remaining there until February 15, 1871, when he returned to Chicago. No other details are given. The Chase family had continued to occupy Robin's Nest after Bishop Chase's death at Jubilee on September 20, 1852, but there is no evidence that William stayed with any members of the Chase family; he probably lived in the settlement. Its inhabitants were enumerated in the 1870 U.S. Census for Illinois, but William was not listed. In fact, he could not be located anywhere in that census, so the accuracy of the ledger commentary cannot be verified. (The reason could be as simple as that he was out of town at the time the census taker came through.) Surely Pilcher would have known of and undoubtedly even serviced the instrument.

Although the Great Chicago Fire of October 9, 1871, did not burn the Pilcher shop, business conditions apparently caused William and Henry to again split up the partnership. William stayed in
Chicago to build organs, remaining until about 1873. Meanwhile, Henry had moved to St. Louis, and by 1874 had again relocated, this time to Louisville, Kentucky, where he re-established a manufactury. William, apparently the peripatetic soul of the family, did not join his brother and moved to various locations in the South after 1873, eventually more-or-less settling in New Orleans.

However, William returned to Jubilee about 1889 or 1890, where it appears that he hoped to build organs. His stay there was not successful, in more ways than one. Chase's granddaughter, Anna Chase Chamberlain, writing in a series of articles about the College and its associated buildings, provided this story about Pilcher in the process of describing the particular home called "The Cottage" and its occupants:

... Mr. Benedict [a priest] ... was succeeded at the Cottage by Mr. William Pilcher, brother to the well known organ builder. To the lover of antiquity, Mr. Pilcher's sojourn at Jubilee might be counted a disaster, as under his advice and direction the old chapel was altered so that the old square railing and the high pulpits to be reached only by a flight of outside steps, [and] the square copped chancel ceiling gave way to its present somewhat more modern furnishings. Like the rest, Mr. Pilcher moved on when it became evident that the College was likely to furnish neither advantages for the growing youth nor employment for their elders, and after this again the records are vague.43

She further amplified the situation in a later article:

At a disastrous period for the old chapel, the spirit of reform entered into the hearts of its managers. They decided to modernize; the old pulpits were torn away, the circular railing was replaced by the square one which is now there, and the square-topped chancel ceiling gave way to one of Gothic design, tinted in blues and spangled with stars. The place of the old pulpits was taken by a single one of lighter construction which could be readily moved, and which frequently appeared in new and unexpected parts of the chancel.44

Records of this period are indeed both sparse and vague. Later researchers have been able to establish the approximate 1889-90 timeframe, but cannot determine from the collection of receipts and ledger entries that survive what exactly was done.45 A photograph of the chapel dating from 1904 showing the chancel includes a view of part of an organ located in the transept.46 However, it does not have the appearance of an Erben organ. First, the facade is of a style of the 1880s, not the 1840s; second, it has a flat pedalboard with a compass of approximately two octaves, which would not have been found in the 1840s on this model of organ; and third, the projecting keydesk with rounded end panels would not have been made at the time. Although the resolution of the photograph is unsatisfactory, it seems possibly to be a two-manual instrument as well, while the Erben, if the quoted values of $450 to $700 were correct, would surely have had only one manual. It could therefore be concluded that somehow Pilcher replaced or rebuilt the Erben as part of his stay at Jubilee, most likely "off the record," and perhaps even at his own expense, as part of a larger scheme to try to build organs in that area. Nothing further is known of Pilcher's stay at Jubilee. He was not listed in the 1889-90 Peoria County Gazetteer, which identified only farmers and landowners, and the loss of the 1890 Federal Census may make it impossible to discover valuable details.

The Demise of Jubilee

This would essentially be the end of the story if there was not the need to draw readers through the subsequent circumstances of Jubilee College, carrying them to the present through the continuing thread of the organ. Although it is painful to describe, Jubilee
1848 Henry Erben, New York
relocated to Jubilee College Chapel by the Organ
Clearing House and refurbished by John Becker, 1988
Jubilee College State Historic Site, Brimfield, Illinois

[8'] Diapason Bass 17 stopped wood
[8'] Dulciana [TF] 44 open metal
[4'] Principal 4 stopped wood basses, 57 open metal trebles
[4'] Flute [TF] 25 chimneyed metal basses, 19 open metal trebles

There are no pitch markings on the stopfaces. The 61-note compass beginning at C is unusual for an organ of this vintage. The total pipe count is 166. Stops are described below in order as they are located on the chest, rear to front.

The Diapason Bass of mahogany is functionally a Stopped Diapason. There are no markings on the pipes. The common metal Dulciana inscribed "Dul/ F / Chamber Scale" on the first pipe.

The Principal basses are mahogany without markings; the trebles are of common metal and the first pipe is scribed "Geo. W. Osler/ 4th Scale/ Prin. / E." The four basses have two pipes each at the sides of the chest; six of the metal pipes are channeled to the treble end (the chest is otherwise arranged chromatically).

The Flute pipes are all of common metal. The chimneyed basses have no caps and are tuned on the easonly. The first pipe is scribed "2nd Scale/ E/ David A. Carnes/1847." The case is of rosewood with an intricate scroll-sawn grille divided into two symmetrical panels, screened behind with deep red cloth. No speaking pipes are visible - three gilded half-round wood dummy pipes are located in each of two Gothic lancet arch panels to the sides of the grille. The case style is castellated Gothic. The organ is 7 2/4" call (the CC of the Diapason Bass actually rises through the hinged casetop, although it is not readily visible), 4 2/4" wide, and 2 5/4" deep. Pecrurst molding is used on various edges, and a Gothic arch motif is carved into the bottom plasters of the projecting keydesk.

The entire organ is underexpression. A pedal to the organist's left engages the swell, which remains closed unless the pedal is kept depressed; there is no hitch-down. The louvers are horizontal. The swell shutter frame must be removed in order to tune the organ. A design flaw is evident in the condition of the flute pipes; the pipes are too close to the louvers and the chimneys have been bent by the operation of the swell. The front board below the swell shutters is hollowed out in back so that the flute pipes can speak better.

A pedal to the organist's right serves to pump the bellows, although as a substitute, an electric blower has been provided in this installation. A wind indicator (a slot with a moving metal bead) is provided just above the tin nameplate. The keydesk is covered by a fallboard when it is closed, and the open-frame music rack folds to one side. The bottom contains a wedge feeder bellows and a double-rise reservoir. The pipework still shows damage from the poor storage that occurred in Massachusetts.

Messrs. Carnes and Osler are known to have been employed by Erben as pipemakers. They later established their own pipemaking firm in New York City.

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Henry J. Whitehouse, who settled in Chicago. On November 28, 1857, part of the west wing burned, but because of the economic recession at the time, there was no money to rebuild it. When it was reconstructed a couple years later, the building was burned down and the institution went into debt. The onset of the Civil War dried up financial resources and the flow of students from the South, which was a large source of Jubilee's constituency and support. The remote location worked against it, as conditions were still relatively primitive in central Illinois.

The lack of collegiality between Chase and other bishops could be attributed to both personality and philosophical conflicts. They generally lived in large cities and may have found his preferences for a rural base of work to be somewhat unbecoming for a bishop. In many respects Chase appeared to be anti-urban, even though generous donors for causes like his were to be found in big cities. One author makes a telling case that Chase's problems grew out of his "low church" advocacy (a philosophy that is understandable considering his New England Congregationalist upbringing), while other more influential bishops who supported the Oxford Movement became "high church." The list of reasons, real and conjectured, could go on and on.

Jubilee never recovered from all these blows, and the last regular classes were held in 1862.49 Records of activity that occurred thereafter are spotty; generally, land holdings were sold to repay debt. By 1905 only 500 acres were left.50 Ultimately the property's value was reduced to about 98 acres plus the structures. Attempts were made to revive the school in a variety of ways over the years, including a point about 1890 when a flurry of activity occurred (including the above mentioned renovation work), but nothing
A Peoria citizen, Dr. George A. Zeller, bought the property in 1931. Souvenir hunters carried away the stained glass window, broken bits of Jubilee to oblivion. The site became a state park. Ultimately, came of such endeavors. The buildings were then largely abandoned. Other types of educational endeavors used the property, but they failed, and Jubilee was finally left to decay from disuse. A Peoria citizen, Dr. George A. Zeller, bought the property in 1931 to save it from destruction, and in 1934 deeded it to the State of Illinois. The site became a state park.

The indifference, incompetence, or even alleged dishonesty of later trustees, bishops, or headmasters all combined to cause the demise of Jubilee, although it had been so closely intertwined with not only the personality, but also the private finances, of Bishop Francis Chas. Chase and Henry Erben — has been completed, and a small but vital part of American religious and musical heritage has been preserved for the edification of future generations.

The Restoration of Jubilee College

A plan announced by the State of Illinois Department of Conservation in 1971 to raze the building and construct baseball diamonds on the site galvanized a group of area citizens into action. A committee, Citizens’ Committee to Preserve Jubilee College, was formed to raise money and promote the restoration of the college, and they successfully lobbied for abandonment of the plan for playing fields. One of their first accomplishments was getting Jubilee listed on the National Register of Historic Places in 1972. However, gaining the interest of the State to do something took several years, while the building continued to decay. The Illinois Historic Preservation Agency, which has the responsibility of administering historic sites in the state, was formed in 1985. Its creation spurred a renewed effort to save Jubilee before the structure, which by then was in parlous condition, collapsed entirely. Fortunately, agency officials soon agreed to begin a restoration of the main building, which was completed in 1987. The chapel was returned to its original simplicity, removing the surviving remnants of the ornate decoration, marble tablets, and the like that largely dated from William Pilcher’s tenure. The Committee collected monies from private sources to help provide furnishings and to pay for other expenses that the state did not fund.

Realizing that a pipe organ had been part of the fabric of the chapel, and that such an instrument should be included in the restoration project, the group sought to purchase a suitable replacement. Fortunately, an Erben organ, being of course the most appropriate, was available. An 1848 chamber organ, purchased for $3,000 and obtained in 1986 through the assistance of the Organ Clearing House of Harrisville, New Hampshire, was selected. Although somewhat later in date than the original, it is from the same period. As mentioned above, no description of the original organ is believed to survive, so its style is unknown. Thus the 1848 replacement, while an Erben, is probably not quite the same size or tonal character as that of the 1841 organ.

The history of the 1848 Erben is obscure. Its original location is unknown. It was in the home of Frederic Alcott Pratt, a nephew of noted American writer Louisa May Alcott, in Concord, Massachusetts. In the 1930s the instrument was moved to storage in buildings of the closed School of Philosophy at Concord, which had been founded by Amos Bronson Alcott, Louisa’s father, and where Emerson, Hawthorne, and Thoreau had taught. Amos had also been superintendent of public schools in Concord. It seems to have come into the Alcotts’ possession at least second-hand, but due to its tonal and physical design was likely a parlor instrument and thus in someone’s residence. The organ suffered badly from poor storage and was eventually put up for sale. Friends of Jubilee arranged for the repair of the organ by John L. Becker of Peoria, assisted by Katherine C. Becker, Jim Bambrick and Kent L. Brown. The refurbished organ, installed in the restored Jubilee Chapel, was inaugurated in a concert on March 13, 1988, by Sherry Seckler of Peoria.

The single-manual, 3-stop, 4-register organ fits well within the northeasterly boxed pew in the Chapel. The shallowness of the instrument is a virtual prerequisite, as the floor space would not permit anything much larger. The organ is used from time to time for concerts. Because the property is publicly owned, no religious services which espouse a particular denominational creed may be conducted in the chapel. (It may be used for weddings, memorial services, and baptisms since they are considered private events.)

Thus a century-and-a-half cycle of reuniting the spirit and endeavors of two major American historical figures — Philander Chase and Henry Erben — has been completed, and a small but vital part of American religious and musical heritage has been preserved for the edification of future generations.

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NOTES


2. Chase was thereafter fond of referring to his students as “sons of the soil.” See Pichakse, pp. 282, 294.

3. Variants of the names appear in the literature. The seminary site and town name are also referred to as Gambier Hill, and the institution is also called Kenyon College and Theological Seminary. The Bishops did not succeed in forcing the school’s closure. However, the seminary curriculum was later dropped, and it is now known simply as Kenyon College.

4. The Biblical reference to the name Gilead is impossible to ignore. It carried several meanings, all of which were relevant to Chase’s principal guide and site superintendent, respectively, of Jubilee College, Illinois. Chase conducted the consecration service, which was followed by Morning Prayer with sermon, then by a rite of confirmation of six persons, and finally by the administration of the Lord’s Supper (Illinois Daily Journal, 29 June 1848, p. 3). Various writers mention how long his services and preaching were.

5. Principal sources for this summary were Appletons’ Cyclopaedia of American Biography, Vol. 1, pp. 584-85; Gallagher, pp. 26-27; Lef­fingerwell; Morehouse; and National Cyclopaedia of American Biography, Vol. 7, pp. 1-2. However, most of the other publications listed in the bibliography were also used to contribute background or context throughout the entire article.

6. Smith, p. 278. The house was later enlarged and made more substantial. It no longer exists, however.

7. Chase even established a printing press at Jubilee, which made it one of the significant early publishers in Illinois. A college journal, The Motto, was published intermittently there, adopting its moniker from the Bishop, whose personal motto was, fittingly, “Jehovah, Jireh” (“The Lord will provide”).


10. Chase also took advantage of the situation by arranging his appointment as Postmaster of Robin’s Nest. Postmasters were allowed unlimited mail in or out without payment of postage, which gave him an incentive to encourage the establishment of a community. Since by all appearances he loved to write, it also ensured that he would send great quantities of letters—an advantage to historians because so many of them survive.

11. At that time, there was no Episcopalian congregation in Peoria, so Chase could not have established a cathedral in the city even if he had been so inclined. A parish had been established as “St. Jude’s Episcopal” on October 27, 1834, the first church to be organized in the county, but it was extinct by 1844. Not for lack of trying on Chase’s part did it fail to keep going, as various churches had rough times in Peoria’s early history. In 1840 the First Presbyterian Church lost its minister, the vacancy leading to the building being occupied by the Baptists, as well as “occasionally by Bishop Chase of Jubilee,” who sought to plant the seeds of faith whenever and wherever he could. See Brown, pp. 111-12. Not until 1847 was an Episcopalian parish revived, this time named “St. Paul’s,” which was admitted at the 1848 diocesan convention, according to the journal of proceedings for that year. When Chase died in 1852, the new Bishop, Henry J. Whitehouse, moved his residence to Chicago, where SS. Peter & Paul Cathedral was eventually established. In 1877, the Diocese of Illinois was split into three dioceses: Illinois (changed in name in 1883 to Chicago), Springfield, and Quincy. However, Peoria has continued to be the seat of the bishop of the Diocese of Quincy, and St. Paul’s is the Cathedral.

12. Hall, p. 31. For but one example, in 1848, at the opening of St. Paul’s Episcopal Church in Springfield, Illinois, Chase conducted the consecration service, which was followed by Morning Prayer with sermon, then by a rite of confirmation of six persons, and finally by the administration of the Lord’s Supper (Illinois Daily Journal, 29 June 1848, p. 3). Various writers mention how long his services and preaching were.


14. Letter of Philander Chase, Robin’s Nest, to Judge Chase, Randolph, Vermont, 7 September 1839. [KC, Document K.Ch. 390907]

15. Letter of Samuel Chase, Jubilee, to Philander Chase, Petersburg, Virginia, 20 March 1840. [BU]

16. Letter of Philander Chase, Philadelphia, to Philander Chase, Jr., Robin’s Nest, 15 July 1840. [BU]

17. Letter of Philander Chase, Boston, to Philander Chase, Jr., Robin’s Nest, 29 August 1840, quoted in Naomi, p. 110. [JISL]


19. Chase/Reminiscences, Vol. 2, p. 508. (Note: some sources, although not this one, erroneously say that Erben was from Brooklyn. In fact, he always lived and worked in Manhattan.)


21. Peoria Register and North-Western Gazeteer, 20 November 1840, p. 2. It reported that the “ceremony of consecration occupied about an hour and a half, then followed a discourse by the bishop of an hour’s length, and the remaining services occupied another hour.”

22. “From the Rev. S. Chase, Missionary at Robin’s Nest, March 21, 1840,” Spirit of Missions, July 1840, p. 202. Samuel and Philander both wrote often of Jubilee and Robin’s Nest activities for this journal, but no reports of the organ were ever published.


24. Erben opus lists. Since so much of Chase’s voluminous correspondence survives, one would think that some shred of direct evidence that he influenced the purchase of Erben organs would survive. None has been found so far. All other evidence, especially that found by the author relative to Galena, points to the churches’ having decided such a transaction on their own (Erben’s 1845 and 1880 opus lists erroneously refer to Galena’s Grace Church as “St. Paul’s”). The author thus posits that Erben’s reputation in the Episcopalian denomination was by far the overriding factor in these and many other similar decisions.


27. Letter of Philander Chase, New York City, to Sophia Chase, Robin’s Nest, 22 October 1841. [KC, Document K.Ch. 410102] Note that he wrote this account a year after the incident occurred. Upon Chase’s return to New York, the subject of how he had gotten a free organ out of Henry Erben must have been the talk of the town, giving rise to his recounting of the conversation.


29. Letter of Philander Chase, New York City, to Sophia Chase, Robin’s Nest, 6 October 1840. [BU] Chase sometimes wrote twice to his wife the same day. This is not the same letter as that cited in Note 20. The five exclamation marks are authentic.

30. “... Yesterday our Organ was unpacked and today it will commence putting up in its place.” Letter of Philander Chase, Robin’s Nest, to Mr. John P. T. Ingraham, Cairo, Illinois, 16 June 1841. [KC, Document K.Ch. 410616] The Bishop must have been in a hurry when he wrote this letter, as the garbled syntax is wholly unlike his otherwise erudite writing style.

31. Letter of James F. DePeyster, New York City, to Philander Chase, Robin’s Nest, 19 June 1841. [BU] DePeyster had agreed to act as an agent for Chase in his fund-raising efforts; a notice appeared later that year which included the exhortation that donors “would deem it a
privilege to cheer the heart of a devoted servant of God, who has left all for the sake of planting the cross in the wilderness, by aiding him in the establishment of a great institution. . ." (Peoria Register and North-Western Gazetteer, 3 December 1841, p. 2) [PPL]

32. Peoria Register and North-Western Gazetteer, 2 July 1841, p. 2.

33. Letter of Sophia Chase, Robin's Nest, to Philander Chase, Jacksonville, Illinois, 6 July 1841. [BU] Unfortunately, she did not mention the organ.

34. Smith, p. 302.


36. “Miss Clark, who resides at Mr. Radley’s, played on the organ.” Letter of Philander Chase, Jubilee, to Laura Chase of Randolph, Vermont, 30 November 1843. [KC, Document K.C. 43:112]

37. Letter of Mary (O.) Chase, Steubenville, Ohio, to Philander Chase, Jubilee, 20 June 1845. [BU] An 1836 edition of the Music of the Church hymnal used at the College is on display at Jubilee College State Historic Site.

38. Letter of William Steel, Philadelphia, to Roma Louise Shively, 19 November 1930, p. 12; cited in Najmi, p. 111, and said to be describing the scene in the 1860’s.


40. Schmitt “References,” p. 3. See also Pinel, p. 18.

41. Jubilee College: Chapel Records 1839-63; Receipts & Disbursements 1845-50, cited in Shively, p. 64.

BIBLIOGRAPHY

Locations for sources are given for entries where material would not be readily available in a general library. Abbreviations for the most common holdings follow. Some sources are to be found in multiple Illinois locations, although they are not all necessarily listed here.

AGA — OHIS American Organ Archives, Westminster Choir College, Princeton, New Jersey

BU — Chase Collection, Collom-Davis Library, Bradley University, Peoria, Illinois

ISHL — Illinois State Historical Library, Springfield

KC — Chase Collection, Olin Library, Kenyon College, Gambier, Ohio

NL — Newberry Library, Chicago, Illinois

PPL — Peoria Public Library, Peoria, Illinois

SW — SW Seabury-Western Seminary Library, Evanston


Chamberlain, Anna Chase, “Granddaughter of Bishop Chase” in Graphic Picture of Old Jubilee College in Its Early Years,” Peoria Star, 13 January 1935. [PPL]

Chamberlain, Mrs. Ernest [Anna Chase], “Forgotten History: Old Homes of Jubilee — The Cottage, Shadyside,” Peoria Star, 12 September 1920. [PPL]


Najmi, p. 154.


Peoria Star, 13 January 1935. (PPL)

Peoria Register and North-Western Gazetteer, 2 July 1841, p. 2. [PPL]

Peoria Journal-Star, 12 September 1920. [PPL]

Peoria Star, 30 November 1843. [PPL]

Peoria Register and North-Western Gazetteer, 2 July 1841, p. 2. (PPL)


42. Schmitt/”Pilcher,” p. 5.


44. Chamberlain/“Granddaughter,” p. 5. Note that she contradicts herself concerning the style of the old railing (rounded versus square).

In any event, the new railing was square in construction.


46. Moore, p. 6.

47. Shively, pp. 22, 37.

48. Schultz, pp. 22-24, 30-33, and 82-83.


50. Leffingwell, p. 98.


53. Martin, p. 146.

54. “… A small reed organ replaces the pipe organ of other days.” Martin, p. 149.

55. The state had also been buying surrounding property, and Jubilee College State Park now encompasses about 3,200 acres, the same amount of territory (although with different borders) it originally had.

56. Peoria Journal-Star, 13 March 1988, p. B3, as well as various other notes and copies of correspondence contained in the author’s collection and the files at Jubilee College State Historic Site.

OTHER SOURCES CONSULTED

“A Sound of the Landed Estate, Houses, and other Property of Jubilee College” (Robin’s Nest: April 1842). [K] (It does not mention the organ.)


“Bishop Philander Chase,” Church Review and Ecclesiastical Register (New Haven), Vol. VI, April 1853, pp. 24-40. (An extensive obituary.)

Brown, Henry, “Bishop Chase,” The Western Magazine (Chicago), Vol. 1, 1845-46. [K] (Essentially a recapitulation of Chase’s Reminiscences, this article was published in installments as follows: March 1846, pp. 161-65; April, pp. 193-201; May, pp. 225-33; June, pp. 262-66.)

Caswall, Henry, American and the American Church (London: J.G. and F. Rivington, 1839, Second Edition; London: John & Charles Mozley, 1851). [K] (Both books contain considerable Chase material and are substantially different from the other.)


Journal of the Annual Convention of the Prostestant Episcopal Church of the Diocese of Illinois (published from 1835). [K] (These proceedings contain reports and sermons of Bishop Chase, numerous references to Jubilee, missions he established, and related matters.)

“Jubilee College State Historic Site” (brochure) (Brimfield, Ill.: Citizens to Preserve Jubilee College, June 1989).


In 1817, the year in which twenty-two men signed articles of parochial association to establish Christ Church (now Christ Church Cathedral), Cincinnati was a busy shipping and industrial town of about 8,000, two years away from incorporation as a city. It “was just beginning to plan an inadequate waterworks, it had no daily newspaper, . . . and it was installing its first paid police force, . . . a marshal and six men employed at very modest wages, for night duty only, without uniforms or even badges.”

Yet in the same year Morris Birkbeck, an English tourist, wrote home enthusiastically about the “new town, just risen from the woods . . . it is enchantment, and liberty is the fair enchantress.”

And in 1819, the Rev. Samuel Johnston, the first rector of Christ Church, was able to report to the diocesan convention that his two-year-old parish was making considerable headway also. Already consisting of seventy families, and between twenty and thirty communicants, it had obtained a five-year lease on an old Baptist church and had bought a site across town for a new church and burying ground.

Johnston was justly proud of the parish’s musical efforts also. He declared that

Some members of the congregation deserve commendation for their zeal in cultivating a correct taste for sacred music. A good choir is formed, and the style of their performance is very creditable to themselves and to the congregation. The music will be still further improved when an organ, which is now expected, shall have arrived.

When this organ was to arrive is unclear. One might have expected the Vestry to send to Boston, Philadelphia, or New York, all of which had skilled organbuilders, or perhaps even to England, for a suitable instrument. And so a recent writer mentions a mysterious organ “brought from the East,” but there is no evidence of this in Vestry minutes. It is possible, though, that the pipework and other materials necessary to build an organ were brought from the East. In any case, the church turned to Luman Watson, a founder of the parish and vestryman, to build the long-awaited organ in his clock factory on Seventh Street.

Watson advertised his clocks as “superior to any brought from the Eastern States,” and “warranted to keep good time if well used.” Nevertheless, this was his first attempt at organ-building, a step towards becoming the “poet in gadgets” whose masterpiece, perhaps, was a mechanical clock organ that he built in 1823 for the Western Museum. This oddity, which Watson called “Grand Pan-Regal,” featured thirteen lifesize wax figures of women ringing bells and men blowing trumpets on its facade and playing “Hail Columbia” and “Hail to the Chief,” among other tunes.

Fortunately, a “correct taste for sacred music” suggested a more staid instrument for the church, and by 1820 Watson had installed a small one-manual instrument of English style.

Christ Church counted among its founders some of the most prominent citizens in town — bankers, lawyers, and several military men, including William Henry Harrison, future ninth President of the United States. Those whom the Rector commended for their “zeal in music” must have included, besides Watson of course, Thomas Danby, an accountant on “Front Street near the woolen factory” and officer in the Cincinnati Harmonical Society, an amateur brass band. Jacob Baymiller, a dealer in dry goods, donated a building to the Episcopal Singing Society, and presumably he sang in the group as well.

Most important of all among the amateur musical organizations in Cincinnati was the Haydn Society, the chorus known as the Haydn Society. On October 12, 1822, the Vestry of Christ Church accepted an offer from that group to trade organs, an arrangement beneficial to the church since the Haydn Society’s organ was larger, “elegant and fine- toned.” It also was built by Luman Watson, probably with the help of his seventeen-year-old assistant Hiram Powers, who in time became a famous sculptor. This instrument consisted of seven ranks of pipes disposed on a single manual without pedals.

A local newspaperman called it “the best piece of workmanship of the kind ever produced in the Western Country,” and at the bottom of the article he added one of those delightful 19th-century gloved hands whose index finger points to this caustic line:

NOTE: The Boston folks send to England for their organs.

Glenn Burdette, who earned a Ph.D. in musicology from the University of Cincinnati, has served as organist at several Cincinnati churches, has been assistant organist at Christ Church, and is currently interim organist at Hyde Park Community United Methodist Church. The writer thanks Ernest Hoffman, Director of Music at Christ Church Cathedral, Ruth Avram, Cathedral Historian; and Isaiah Hyman for providing information and illustrations.
The only condition set by the Haydn Society was that they be allowed the use of the gallery of the church for their meetings for improvement and "the whole church for their oratorios." These meetings for improvement featured members' original essays, which were patiently heard and criticized as to style and content. The tone of the discussions was light and amenable, being a "reciprocal interchange of civilities." The Society believed that "there is certainly an eloquence in the unison and harmony of sounds which pervade many pieces of sacred music, calculated to soften the rancour of perverse feelings and inspire the purest sentiments of devotion." Those of less exalted aims had to join in with that other group of gentlemen who met at the Western Museum, where the evenings were regularly punctuated by that very latest of fashions, at least to Cincinnati, the breathing in of nitrous oxide, a fad that may have aided the development of the "Grand Pan-Regal" (see above).

In those early days, organists and choirmasters seemed to come and go quickly. In the years before the Civil War, Christ Church was served by thirteen different organists and/or choirmasters, with their average tenure being three or four years. Little is known of their lives or musical training: all that is known about the church's first organist, for example, is her name: "Mrs. Adams." Her given name is not recorded, nor whether her duties included directing the choir of voluntary singers praised by the Rev. Samuel Johnston and reportedly the first church choir west of the Alleghenies. We know that she served as organist from 1819 to 1820, but who if anybody provided music from 1820 until 1825, when James H. Baker was appointed organist-choirmaster, is not known. Baker was followed in 1829 by a Mr. Dury, who received a dollar a week for his services until, in the following year, William and Margaret Nixon were appointed jointly "to sing and perform on the organ" for 150 dollars annually. Historian Venable tells us that William played the organ and that Margaret sang, and it may be that they provided all the service music that there was: there is no specific mention anywhere of a choir during this period.

Based on the scant information available, it is impossible to claim that preceding organist-directors lacked the Nixons' scope of musical knowledge, though that would be a good bet. Mr. and Mrs. Nixon, together with a Miss Laura Nixon, operated the Musical Seminary for Ladies on Fourth Street, offering a thorough educa-

![Luman Watson (1790-1834)](image)

Luman Watson (1790-1834)

...tion, judging by Miss Sibella Winston's notebook of her studies there. An 18th-century gentleman at heart (possibly an habitue of the Western Museum!), Nixon was eager to apply the latest discoveries in science and technology to music. He observed at one point that the larynxes of twenty different people looked nearly the same when cut open, and therefore surmised that the different qualities heard in their singing must be related only to their use and control of the voice. Nixon expected much from his students, writing that:

It is neither from intuition, nor from any talismanic operation, that we can hope for useful attainments. System and intellectual
But he always balanced exhortation with inspiration:

Music is associated, too, with all the tender endearments and enjoyments of life; . . . to dwell in unity and brotherly love, is most fair and elegant, and in all creation. The heaven.

The Daily Enquirer, Cincinnati, May 8, 1867

GRAND ORGAN AND VOCAL
CONCERTS!

On Tuesday, Wednesday and Thursday
EVENINGS, May 7, 8 and 9,
There will be given,

AT CHRIST CHURCH,
Fourth Street,
BETWEEN SYCAMORE AND BROADWAY
Three Grand Organ and Vocal
CONCERTS,
UPON WHICH OCCASION THE
Splendid New Organ

In the Church, built by Messrs. E. & G. G. Hook, of Boston, will be presided over by Mr. J. H. Willcox, of that city, assisted in the Vocal Department by Mrs. DeRoode Rice, Mr. Gibson, Mr. Kirkland, and others.

PROGRAMME.
1. Introductory Prelude ........................................... Hammel
2. Gloria in Excelsis ........................................... Costa
   Sung by Mrs. DeRoode Rice, Mrs. Gibson, Mr. Gibson and Mr. Skats.
3. Improvisation .................................................. Haydn
5. Overture, “Zanitta,” ........................................ J. L. Hatton
6. Song .................................................................. Auber
7. Song .................................................................. Mr. Gibson
8. Representation of a Thunder Storm. J. H. Wilcox
   Intended to give an idea of the calmness and repose of nature on a summer afternoon. The pipe of the shepherd is heard in the distance, then echoed from hill to hill, and now near by. Rustic dance, interrupted by distant muttering of thunder.
10. March, from “Le Prophète,” ......................... Meyerbeer

The Organ has three manuals and a “Pedal” of thirty notes, forty five stops, and over two thousand pipes, and was built by Messrs. E. & G. G. Hook, of Boston.

Admission $1. Tickets can be obtained at the Music Store of John Church, jun., and at the door.

Each Concert will commence at 8 precisely.
and free from all harshness; the “diapason” is irregularly full and rich, and the “reed stops” perfectly smooth and equal, two qualities which are rarely found in stops of this class. The imitation stops—such as the trumpet, cornopean, oboe, flutes, clarionet, &c.; and especially the vox humana—perfectly represent the reality, so that one could almost realize their presence.

The mechanism is as prompt as that of pianos, and articulated the rapid passages in the overtures and orchestral music with all exactness that could be desired. A new three-manual Holtkamp, one of the last designed by Walter Holtkamp Sr., was installed in the new Christ Church structure, and dedicated in April 1957. The organ is placed in a gallery on the north wall of the chancel, with the Positiv division mounted

1867 E. & G. G. Hook opus 404
on a wheeled carriage that can be moved forward so that the pipes may project over the gallery rail, or back to allow room for instrumentalists. In 1972 horizontal trumpets were added to the organ, the original stop-list of which appeared in *The Diapason* in July 1957. Solid-state coupling and combination action was added when the console was moved from the organ gallery to the chancel in 1983; the pedal Polyphone 32' was replaced by an electronic Soubasse 32' extending from the Soubasse 16'. Several additional changes were made in 1991 to the Swell division: a 16' Bombarde and an 8' Trompette were added; the 16' Basson was revoiced as a 4' Schalmey; the 4' Rohr Schalmey was moved to the Choir; and the Swell mixture was replaced by a five-rank Plein Jeu.

### NOTES

1. Good sources for this topic are a chapter in William Henry Venable's *Centennial History of Christ Church, Cincinnati: 1817-1917* (Cincinnati: Stewart & Kidd Co., 1918), and one entitled "Music in Christ Church," written by Miner Raymond III for inclusion in John Wesley Morris's *Christ Church, Cincinnati: 1817-1967* (Cincinnati: Episcopal Society of Christ Church, 1967). Vestry minutes and old parish yearbooks are additional sources of information, as are Music Committee minutes in recent years.


5. Quoted by the Rev. Isaac Newton Stanger, *Short History of Christ Church* (Cincinnati: n.p., 1878). Stanger was rector of Christ Church from 1877 to 1887. The Cincinnati Historical Society Library houses the only two copies of the book known to exist.


7. Anne Hoge Lockett, "Luman Watson, Clockmaker, Poet in Gadgets," *Cincinnati Historical Society Bulletin* 12/1 (1954): 40; and John A. Diehl, "Luman Watson, Cincinnati Clockmaker," *Antiques* 93/6 (1968): 799. These two articles were reprinted with additional photographs by Chapter 23, National Association of Watch and Clock Collectors, for the 1980 Southern Ohio Regional meeting of that organization.

8. Lockett, 48.


11. A typical notice in the *Independent Press* on January 21, 1823, advised that "Mr. Matthews will lecture this evening in continuation of his course on Astronomy, after which the Nitrous Oxide will be administered."


13. This manuscript notebook is in the rare book collection of the Public Library of Cincinnati and Hamilton County. It bears the title "A compendium of the theory of music as taught in the Musical Seminary of Mr. and Mrs. Nixon, and Miss Nixon, Cincinnati 1839."


17. This is a rough guess made by comparing the cost of the Corrie and Hubie organ to that of the $1500 Appleton acquired ca. 1837 by Second Presbyterian Church in Cincinnati. See Owen, 81-82. Her succeeding statement that the Appleton "at the time was one of the first organs in the State," of course, ignores not only the Corrie and Hubie, but also Watson's instruments. Luman Watson has yet to receive much press from organ historians. Vestry minutes report that Christ Church realized $1,200 on the sale of the Corrie and Hubie in 1867.


19. Ochse, 220.


25. This writer has been told that the pipes of the Casavant organ were melted into scrap metal.

26. This stop-list neglects to specify that two of the 16' Pedal reeds, the Bombard and the Basson, are borrowed from the Swell division. The instrument's wind pressure is 3", except for the 2¼" pressure of the Great division.
MINUTES

National Council Meeting
June 18, 1994

Call to Order: The meeting was called to order by President Kristin Farmer at 9:25 a.m. Also present were officers Thomas Rench, Richard J. Ouellette; councillors Lois Regestein, Peter Sykes, Cheryl Drewes, Richard Walker, Jonathan Ambrosino, Michael Barone; executive director William T. Van Pelt; archivist Stephen Pinel; and for part of the meeting, OHS members Glenn Kime and Elizabeth Towne Schmitt.

Approval of Minutes: Mary. David feels that we will end this fiscal year in about the same June 16, 1994, along with a sum­ tion. Profit projections for the New Haven Convention look good. Mem­ bership growth is essentially flat with con­ siderable discussion, Thomas Rench moved and Jonathan Ambrosino seconded that OHS adopted a balanced budget of $226,630 for 1994-95. Mo­ tion passed.

Treasurer’s Report: David Bar­ nett provided a written report. There were no changes since the last meet­ ing. Treasurer’s Report: David Bar­ nett provided a written report. There were no changes since the last meet­ ing concerning Historic Organ Reci­ tals and the Slide-Tape Program. Seven Biggs Fellows will attend the convention this year: John Ronald Daniels, Sr., Janis Haustein, Ralph Lyda, Ezequiel Menendez, Nobuko Ochiai, Adam Rahbee, and Paul Weber. International Interests and the Video Program were discussed.

Finance & Development Richard Walker: The Archives Fund Cam­ paign is ahead of last year. The organ­ isation Committee has been discussing the role of the committee and ideas about publications. John Panning wrote strongly to encourage publication of books on topics which have broad appeal. Jonathan is in­ volved with the Pipe Organ Film Project Committee as a repre­ sentative of OHS. They are develop­ ing a film for use as a television document­ ary. The Tracker is in excel­ lent condition with a backlog of sub­ mitted articles. Jonathan has been writing reviews and proofreading via the OHS Archives Fellowship as there are applications. The Archives Fellowship as there were no applicants. An ad-hoc com­ mittee is at work on the Extant Or­ gans List. The Extant Organs Committee will be chaired by Elizabeth Towne Schmitt. A written report from Tim Smith, chair of the Organ Citation Committee, states that several more citations have been made since his last report including edi­ torial changes at the New Haven Convention. Tim will provide to councillors a complete list of all citations for the next meeting.

Organisational Concerns Michael Barone: The list of nominees for Council will be presented at the conven­tion. The Distinguished Service Award will also be presented. Michael mentioned that chapters need encouragement to become more active and he will contact these chapters during the next year.

Research and Publications Jonathan Ambrosino: Jonathan presented a written report. He ex­ plained that the Research and Publi­ cations Committee has been discus­ sing the role of the committee and ideas about publications. Jonathan has given 30 years service as a writer, editor, and convention chairman.

Old Business: None
New Business:
1. Richard Walker moved and Thomas Rench seconded that Coun­ cil meet only twice next year, once during the year and once at conven­ tion. Motion passed.
2. Cheryl Drewes moved and Richard Ouellette seconded, that Charles Ferguson be authorized to subscribe to several foreign peri­ odicals for the purpose of preparing abstracts for submission to The Tracker twice a year, the cost of such subscriptions not to exceed $125 yearly and to be charged to the Archives budget. Publications thus received by Mr. Ferguson, and after his use of them is complete, are to be sent to the OHS Archives if they are not already collected there, otherwise to the Bing Collection in Boston. Motion passed.
3. Cheryl Drewes is to work with Steve Malinek in developing a prototype video on the organ at Im­ maculate Conception Church in Bos­ ton and to develop a budget for a larger scaled video production to compliment our current slide-tape program.
4. Bill Van Pelt presented a proposed budget for the review and approval of the Council. After consider­ able discussion, Thomas Rench moved and Jonathan Ambrosino seconded that OHS adopt a balanced budget of $226,630 for 1994-95. Mo­ tion passed.
5. Thomas Rench moved and Jonathan Ambrosino seconded that the Archives three-year funding is complete. Motion passed.
6. The agenda for the annual meeting was discussed.
7. Peter Sykes reviewed Alan Laufman’s films at the convention.
8. The Michigan convention will be the week of Aug. 6.
9. The next council meeting will be held in Boston on Saturday, February 11, at 9:00 a.m.

The meeting was adjourned at 3:05 p.m.
Respectfully submitted,
Richard J. Ouellette, Secretary

Research and Publications: Jonathan Ambrosino encourages that articles for use in The Tracker be submitted. There are several books in progress at this time. A biography of Edward Hodges written by John Ogasapian will be published late this summer as a book. Harley Pilingrud’s leather treatise is now in its third revised edition.

Respectfully submitted,
Richard J. Ouellette, Secretary

Nominees for 1995 Election
After the annual meeting, the nominee for Secretary and a nominee for Councillor withdrew. The nomi­ nating committee reported the slate to appear on the ballot. The slate to appear on the ballot is:

President: Kristin Farmer
Secretary: Mark Brombaugh
Councillors: Jonathan Ambrosino, John Lovegren, Richard Walker

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Respectfully submitted,
**Program No. 9509**

**2/27/95**

**Woman Composers for the Organ, a survey of some interesting works by some interesting people.**

JEANNE DEMESSIEUX: Te Deum-Jean
DEMESSIEUX: Domine Jesu, fr 12
PAMELA DECKER: Nightsong

**Program No. 9510**

**3/6/95**

**The Many Moats of Martin Haselböck.**

... the energetic Viennese organist and conductor of innumerable ensembles.

**Program No. 9511**

**3/13/95**

**Some play it this way.**

... a collection on themes of resurrection, rebirth and renewal.

**Program No. 9512**

**3/20/95**

**Bach and Forth.**

... some play it this way, and some play it that way, but all pay homage to the genius of J. S. Bach.

**Program No. 9513**

**3/27/95**

**Organ Plus.**

... forays into repertoire for the organ augmented, in this case by brasses, strings, winds, and recorded tape.

**Program No. 9514**

**4/3/95**

**Arguineguy, Arleen Sanders.**

... with the Hugo Distler Choir and Vienna Akademie (1972 organ in Eisenstadt)

**Program No. 9515**

**4/10/95**

**Arise, Shinel.**

... a collection on themes of joy, peace, and love.

**Program No. 9516**

**4/17/95**

**Report from Calgary.**

... dazzling performances by the three top prize winners at the prestigious Calgary International Organ Competition in Canada.

**Program No. 9517**

**4/24/95**

**A Sowerby Centennial.**

... chorals and organ works by the famous Michigan musician, one of the most highly acclaimed Leo Sowerby, one of America's major minor musical masters.

**Program No. 9518**

**5/1/95**

**ALAN RIZÓN.**

... fantasy for Flute—James Diaz

**Program No. 9519**

**5/8/95**

**Robert Fong.**

... a modern recreation of an old collection of liturgical and other music of ceremonial and spirituality.

**Program No. 9520**

**5/15/95**

**LOE SOWERBY.**

... Christians, to the Paschal Victim—Gloria Dei Cantores/Elizabeth Patterson, cond; James Jordan (1864 Rockefeller) and The Mechanical's, Howard, MA) FARGO CD-2118*.

**Program No. 9521**

**5/22/95**

**HAROLD GENZMER.**

... with the prestigious Calgary International Organ Competition in Canada.

**Program No. 9522**

**5/29/95**

**SOUTHWAY.**

... with the prestigious Calgary International Organ Competition in Canada.

**Program No. 9523**

**6/5/95**

**BLAINE WILSON.**

... a modern recreation of an old collection of liturgical and other music of ceremonial and spirituality.

**Program No. 9524**

**6/12/95**

**SOUTHWAY.**

... with the prestigious Calgary International Organ Competition in Canada.