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OPINION

Michael Friesen

Organ History Research: Future Challenges PART 1

THE ORGAN HISTORICAL SOCIETY has its roots in the research and preservation of organ history of the 18th and 19th centuries in the United States. Its focus has broadened in recent years to include the developments of the early 20th century. Accordingly, while there are always the same biographical and "human interest" sides of organbuilders to explore regardless of their place in time, the nature of work practices and the "technology" of organbuilding have continued to change. In the first of two essays on the relationship of technology to organ research, I will discuss the origins, preservation, and use of sources. A second view will focus on their access and organization.

There is a certain amount of comfort in researching an era that is well-removed from the present and for which the methodology of research and analysis of sources are fairly well established or standardized. Personally, I find it more enjoyable to do historical research of the 19th-century period than any other time because there are so many different possible sources to use and because they are all written or printed.

Future researchers, on the other hand, will face different kinds of sources than we have traditionally used. Government records will continue to be collected and maintained for future use, but the press and other types of written records are no longer fertile ground for organ documentation. Some specific examples may be cited. While 19th-century newspapers routinely gave good coverage to organ installations and organbuilders, this is a relatively rare occurrence today, at least in most cities. While the press of smaller communities and suburbs is more likely to still publish an article about the dedication of a new organ, the likelihood of the publication of a stoplist is almost nil, although such was a common practice in the last century.

More of a challenge is the fact that there is much less of a musical trade publication market than was available in the 1800s and the first half of the 1900s. I am fond of saying that the gossip sheets of yesteryear are today's primary sources, and it is true. Even *The Diapason*, which was a major who-is-doing-what publication

COVER: The 1892 Farrand & Votey 3m at the Episcopal Church of the Epiphany in Chicago received emergency repairs before the OHS 1984 convention and is still in use. William T. Van Pelt examines the fates of other organs generously repaired by organ-building OHS members for conventions since 1974, page 25.

through the 1950s, is now but a mere shadow of its former self. Neither *The Diapason* nor its "rival" journal, *The American Organist*, published by the American Guild of Organists, carries but a small fraction of the potential news of the organ world, of builders, and the new organ market. They are essentially the only two national organ journals left. There is virtually no systematic publication or collection of any local organ newsletters with significant content along these lines, whether they are independent or connected with the AGO or OHS.

Electronic communications have also changed the way we do business and keep our records. The invention of the telephone altered communications forever. Among other things, it doomed to near extinction the art of letter writing. Exchanges of correspondence are such rich sources for revelation of issues, character, motivations, and negotiations, all of which can't be discerned from viewing (or hearing) only the end result. The Internet, e-mail, voice mail, and facsimile machines add another dimension. These electronic communications are often transitory and ultimately short-lived because they are rarely recorded, thus dooming the efforts of future historians who will seek documentation. Now that computers have become prevalent and relatively inexpensive, they have ironically both facilitated and damaged the essential nature of communication. While we continue to generate vast amounts of paper in this computer age, the information that is captured is not the same as that which was recorded in a letter-writing era.

As a substitute, the oral interview, which is of course recordable, is problematic. Most organ historians have not employed the use of oral history techniques and, given the technological nature of the organ, these are not techniques that are easy to use to capture detailed information about instruments. Nevertheless, it is perhaps incumbent upon historians to make more efforts at collecting oral histories to counter the effects of electronic communication.

This discussion is not intended to exhaust all of the possible sources of organ information and the evolution of their usefulness, but to call attention to the rapid changes being made. Computers are even useful to the traditional craft of organbuilding, not only for record keeping but also for design work. That aspect alone would be fertile ground for exploration as to its future impact on organ history research as well.

LETTERS

Editor:

I enjoyed the article in *The Tracker* 39:4:20 about the former organ at Mariners' Church, Detroit. I expect there are not many around now who played that instrument.

My father had been a chaplain for the Episcopal City Missions, Detroit, and I used to play for his services at Eloise State Hospital. After his death in 1941, the Rev. George Backhurst who was Superintendent gave me the job as organist for the City Missions on Sundays. It was a full day, beginning with a service at Receiving Hospital, then to the Immigration Detention Center, then back to Mariner Church.

Needless to say, after fifty some years, my memory is somewhat vague about the organ though, as I recall, it was a pleasant instrument to play. One thing I recall is that the organ had a "knife switch" to turn it on and usually it was with an arc. I used to use a hymnal to push the switch on.

Another instrument which I played though not on a regular basis was the organ at St. Peter's Church, Tecumseh. I believe it would be about the same vintage as the Mariners' organ and was perhaps by the same builder in Buffalo. Sad to say, according Marilyn Mason, it suffered the same fate as the Mariners' organ

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I don't expect this will be much help in further research but at least there is one person left who played both instruments. Thank God there are those seeking to preserve these historic treasures.

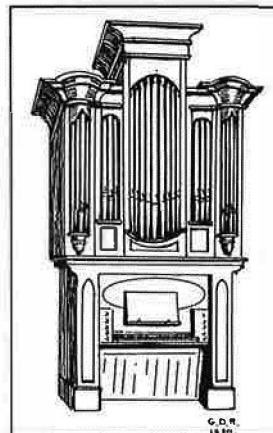
(The Rev.) Robert G. Preston
Hallandale, Florida

Editor:

For the record, here are some corrections to your update on the Opus 22 Bedient (*The Tracker* 39:3), now at the Cathedral of St. John the Baptist (Roman Catholic) in Charleston, South Carolina: 1) The dedication recital was played by The Right Rev. Francis Kline, OSCO, Abbot of Mepkin Abbey, who was the consultant of record for the Cathedral. As Joseph Kline before he took orders, he was a student of Vernon de Tar and played all of the Bach organ works in a series of recitals in New York and Philadelphia ca. 1970. 2) My role was unofficial and advisory; I did play the first Spoletto recital on the instrument in early June. 3) It was not possible to add a balanced AGO-style swell pedal. The Récit expressif remains as originally built, though there is now a small, electrically operated swell pedal on the footrail above the Pedales de combinaison. The change between the two pedals is made inside the case by a simple adjustment. Very few people are using the new swell pedal. 4) Besides the Cornet added, a rank (mostly complete) of 16' open wood pipes from the remnants of the 1906 Skinner was stopped and placed on new chests located on both sides to provide a 32' rank for the Pedal.

William Gudger
Charleston, South Carolina

NOTES & QUERIES



1796 Robert & Wm. Gray

A Tale of More Than Two Cities

If a prize were to be offered for the organ which has had the most fascinating history, my money would be on this one. In 1796 Robert and William Gray of London built a chamber organ for the Right Honorable Spencer Percival, member of Parliament and Prime Minister of Great Britain from 1809 to 1812. During a lull in the Napoleonic Wars, as a token of goodwill, Percival donated the organ to Napoleon Bonaparte, and it was moved from London to the Tuileries Palace in Paris. In 1812 Spencer Percival became the first and only British Prime Minister ever to have been assassinated. His assassin was found not guilty by virtue of insanity and committed to a mental asylum.

Meanwhile Napoleon was defeated by the Duke of Wellington at the Battle of Waterloo in 1815 and exiled to the Isle of Elba. After the downfall of Napoleon, Percival's widow demanded the Gray chamber organ back, and (perhaps contrary to what might have been expected) was successful in getting it. Mrs. Percival then sold the organ to Charles Bailey of Nynehead, Somerset (a village appropriately situated about four miles outside Wellington, the town from which the Duke took his name). In 1829 Mr. Bailey re-sold the organ to John Lean of Wiveliscombe (also near Wellington; by this time the Duke himself had become Prime Minister). Mr. Lean employed local organbuilder Henry Crabb of Exeter (later of Brooklyn, New York) to re-erect the Gray chamber organ in the Congregational Church in Wiveliscombe.

There it remained until 1900, when the Taunton firm of E. Minns & Co. built a new organ for Wiveliscombe Congregational Church, upon which the old Gray organ was relegated to the Sunday School Room. It was observed there on a visit of 1901 by an Australian organist, Dr. C. A. Edwards, who had been born in Wiveliscombe. On a subsequent visit of 1915, Dr. Edwards purchased the Gray organ and shipped it to Australia, erecting it in the Sydney Conservatory. In 1920 it was moved to St. Peter's Church, Watson Bay, Sydney, where it remains. It can be heard on the 3-CD set *Historic Organs of Sydney* available from OHS.

John L. Speller

OBITUARIES

Mildred Berry of Park Ridge, Illinois, died June 19, 1996. Active as a music teacher and in theatre organ circles, she is survived by her husband, Leon, an imminent theatre organist. The Berrys attended OHS conventions for many years and were active in the Chicago Chapter prior to Mrs. Berry's failing health.

Irvin Glazer, 74, of Springfield, Pennsylvania, died May 17, 1996, of a heart attack. An active theatre and organ preservationist, he had recently championed the restoration of the large Möller in the Philadelphia Convention Center, heard in what was probably its final performance on June 30 during the OHS convention. A retired accountant, Mr. Glazer was best known as an ardent and vociferous spokesman for threatened performance spaces. He was a member of ATOS and a founder of the Theater Historical Society of America.

Stephen E. Long of Seattle, Washington, and formerly of Worcester, Massachusetts, died June 22, 1996, at age 50 after a nine-month struggle with cancer. He served as OHS President 1983-85 and played at numerous OHS conventions. From 1977 to 1982, he chaired the committees for restoration of the 1863 E. & G. G. Hook 4m at Mechanics Hall, Worcester, and was organist of Trinity Lutheran Church there for 18 years. Relocating to Seattle in 1990, he became organist and choirmaster of St. Paul's Episcopal Church in 1991, succeeding in the position OHS member Randall J. McCarty who had died in 1989. He is survived by W. Thomas Edwards and the son they raised, Adam Edwards; his mother Ruth Long; a brother and a sister.

Dr. Robert B. Whiting of Cathedral Village in Andorra, Pennsylvania, died April 18, 1996, at age 78 after suffering a stroke. A professor of mathematics, he taught for 40 years at Drexel University and for 25 years at Villanova. His other great love was music, starting lessons at age 8 and becoming a church organist at age 16. He was an authority on reed organs, which he collected and refurbished at his farm in Schwenksville, and acquired a succession of pipe organs the restoration of which he underwrote. He served OHS in several capacities 1960-1973, including election to National Council. At the time of his death, he was organist at St. David's Episcopal Church in Manayunk, where a memorial fund has been established and where the 1996 Convention visited the Jardine.

REVIEWS

Mark Argent, ed., *Recollections of R. J. S. Stevens: An Organist in Georgian London*. Carbondale: Southern Illinois University Press, 1992. 314pp. \$34.95 at stores or + \$2.50 S&H from SIUP.

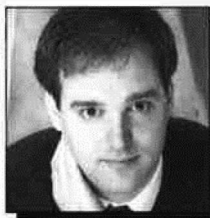
The resurgence of popular interest in the novels of Jane Austen may serve to remind us of how little work has been done on the music of Georgian England, at least in comparison with the attention paid to the continental composers of the era. In part, of course, the inattention reflects the attitude of the period, clearly seen in the 18th-century historian Charles Burney's description of music as a "sensuous ornament."

To some extent the fixation of Georgian composers with imitating Handel has obscured the active musical life of the time, the fascination with reviving early music ("ancien music," as it was termed), and the fine pieces produced more than occasionally by men like Boyce, the Wesleys, and their contemporaries, geniuses by no means, but good, solid musicians.

As a composer, R. J. S. Stevens (1757-1837) was no Wesley. He tried composing serious music but soon found and accepted his metier as a writer of recreational part-songs for male voices, known as glees. He produced about ninety of them, some of which surface in modern historical collections from time to time. On the other hand, Stevens was a successful teacher and organist, holding several lucrative posts simultaneously (as was the custom).

But his greatest bequest to posterity was the store of personal papers he left, including a set of anecdotes, a diary, and his recollections. In editing and publishing the recollections, Argent has provided a fascinating first-hand view of the London musical and social life at the turn of the nineteenth century as seen through the eyes of a typical — and extraordinarily fortunate and well-connected — working musician. Names of greater and lesser renown, like the Arnes (father and son), John Stanley, J. C. Bach, Samuel

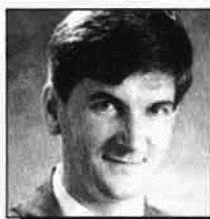
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and Charles Wesley, Thomas Attwood, William Crotch, and Jonathan Battishill abound. Other references and allusions require some grasp of Georgian English politics and history; help is provided via an Appendix identifying people, organizations, and institutions referred to in the text.

Much of the material is routine, personal, and insignificant. Conversely, there are especially interesting details on concerts. One fascinating episode recounts Stevens' politicking for appointments as organist of the Charterhouse chapel and the Inner Temple and professor of music at Greham College, by canvassing for patronage and soliciting votes from individual aristocratic trustees.

Modern musicians in general and organists in particular will cock an especially interested eyebrow at Stevens' financial position, carefully assessed at the end of each year. In 1810, for instance, he made nearly £790. Monetary equivalents are always hard to establish, but the modern purchasing power of such a sum would probably translate to nearly \$150,000. In 1823 he earned £2,400, or about \$450,000. Ironically, Stevens didn't need remuneration by then. Between a fortunate marriage and a legacy from a patron, his liquid assets alone hovered around £20,000 by the 1820s: in modern terms, something like a cool \$4 million.

John Ogasapian, University of Massachusetts-Lowell

Ich lasse mir meinen Traum nicht nehmen: den Künstler, Musikpädagogen und Orgelarchitekten Herbert Schulze zum 100. Geburtstag. Gottfried Matthei, ed. Berlin: Pape Verlag, 1995, 170 pp., softbound. ISBN 3-921140-45-5, \$21.00. Available from the Organ Literature Foundation.

This little *Festschrift* (all in German) really commemorates two events, one of which is mentioned in the title, namely the hundredth anniversary of the birth of Herbert Schulze (1895-1985). The other event is the 1995 completion of the large organ in the Epiphaniienkirche in Berlin-Charlottenburg, the last project of Herbert Schulze and his collaborator, physicist Dr. Karl Theodor Kühn. The book is divided into four sections, each of which contains various essays.

The first section, the biographical, is the shortest. It contains a 1934 autobiography, followed by a brief biography, presumably by the editor. A list of organs built according to plans by Schulze and Kühn and bibliography of their works complete the section.

Konzepte, the second section, deals with the theories of Schulze in regard to organbuilding and music pedagogy. Three essays by Schulze (two of which are excerpts from published works, the third a 1967 lecture held at the dedication of the organ at the Erlöserkirche Hamburg-Farmsen) and one by Frank Michael Beyer (a review of Schulze's *Orgelprojekte, 1942 bis 1978*) make up the organbuilding section. The pedagogy section contains an excerpt on playing keyboard instruments, especially the organ, from an unpublished manuscript, and a letter to Schulze from Werner Wahren, *Gedanken eines Neurophysiologen*.

The third section occupies itself with five individual organ projects in the city of Berlin, four of which were realized: the organs in the Church of the Ev. Johannesstift in Spandau, the Matthäuskirche in Steglitz, the Heilig-Geist-Kirche and the Epiphaniienkirche, both in Charlottenburg. The unrealized project was that for St. Nikolai, Spandau. For each instrument, a number of items are included. For example, in regard to the Johannesstift organ of 1938/39, the following items are included: a 1933 letter from Hugo Distler to Schulze regarding a proposal for it, an excerpt from Joseph Wörsching's 1945 monograph *Die Kemper-Orgel in der Kirche des Evang. Johannes-Stiftes zu Berlin-Spandau* which describes the instrument, and an entry from the diary of Jochen Klepper, *Tagebuch vom 15. Juli 1939/ Sonnabend*, which gives the author's impression of the organ, Schulze's performance on it, and of the Johannesstift itself, which is home to the Berliner Kirchenmusikschule, where Schulze (together with Distler, Ernst Pepping, Gottfried Grote and other luminaries) taught and which, unfortunately, is being forced to close at the end of the summer semester, 1997.

The last section contains recollections of Schulze from a number of his students; a section on Schulze from the point of view of three organbuilders — Ernst Bittcher, Werner Walcker-Mayer, and Gerald Woehl; remembrances of him by friends — Dr. Karl Theodor Kühn, Johannes Piersig, Cäcilie Dudopp, and Torsten Schramm; a devas-

tating look at the man's family life by three of his children, and Schulze's funeral sermon.

This book presents a fascinating view of a multi-faceted personality: an organ theoretician, a gifted performer, a pedagogue, a Nazi resistor, an enthusiastic supporter of Stalin, a domestic tyrant, a champion of modern music, and a peace-nik. It should serve to revive interest in the work of Schulze and Kühn before their remaining instruments are rebuilt or altered beyond recognition.

Mark Bighley, *Northeastern State University,*
Tahlequah, Oklahoma



ca. 1865 Wm. A. Johnson organ, Methodist Church, Piru, California

ORGAN UPDATE

THE CA. 1865 JOHNSON 2M at the Methodist Church in Piru, CA, was removed in early 1996 for restoration by Williamson-Warne Associates of Hollywood. Its provenance remains a mystery, but new evidence is yielding good clues. Michael Williamson found articles in the *Fillmore Herald* from 1935 in April, May, and June which chronicle the arrival of the organ in Piru, transported from Lemoore, CA, as the gift of Hugh Warring. In April 1935, "Mr. Sullivan, an expert on organs, is studying its construction . . ." It was erected in May, 1935, by a Mr. Lewis. Further evidence was found by Williamson during removal in March, 1996: glued to the bottom of the double-rise reservoir (from which the feeders are long-gone) are two paper book plates or shipping labels printed "From the Periodical Department/Presbyterian Board of Publication/Sabbath-School Work/Witherspoon Bldg., 1319 Walnut St., Philadelphia, Pa." Glued over the large labels are small ones printed "Geo. Putnam Janitor/Stockton, Ca./July 1, '99." These artifacts and other evidence both support and weaken the possibility that the organ is that built as op. 161 in 1864 for the Presbyterian Church in Stockton, CA. Or, did it come from Pennsylvania? Or, could it be another of the California Johnsons (perhaps op. 363 of 1872, built for the Deaf, Dumb, and Blind Asylum in Oakland)? In searching its records, the Schoenstein Organ Co. of San Francisco finds that the

Stockton First Presbyterian op. 161 had been moved to East Side Presbyterian in Stockton between 1923 (when First Presbyterian had requested a bid to move the organ to its Sunday School) and 1927 (when the East Side Presbyterian requested a bid for modifications to the same instrument). Williamson documented the Piru organ as it was removed from the church, including a videotape for the OHS American Organ Archives. The tape shows a Gothic Revival case front of walnut behind which a chamber contains the organ. The Pedal, divided at



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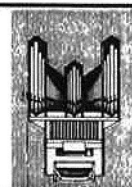
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the sides, receives the action via a wide rollerboard at the front of the organ communicating with pallet boxes at the front of the two windchests. The wooden pedal pipes have square feet fitted with flat regulators. The organ has been rearranged to reduce its depth so that the Swell is now directly above the Great. The keydesk partially projects, with vertical stop jams and round stop shanks bearing straight knobs with round ivory labels hand engraved in script. The unique keydesk cover is more recently contrived.



1990 Casavant 4-71 destroyed, Los Angeles

Severely damaged in the earthquake of January 17, 1994, the ca. 1990 Casavant tracker 4-71 op. 3689 at Bel Air Presbyterian Church, Los Angeles, will not be rebuilt. Instead, the church will use some salvaged pipes on electric slider windchests to be built by contractors to the Rodgers firm. Rodgers will supply a 4m electronic to which the real pipes will be hitched in a scheme upon which Crystal Cathedral organist Fred Swann is the tonal consultant and Robert Tall is the salesman.

Equating the 1955 Aeolian-Skinner 4m, op. 230-A at Oberlin Conservatory's Finney Chapel to old scientific equipment in the biology department, David Boe defended the music department's decision to replace it with a \$1,185,000 C. B. Fisk. "It is not unusual for say, the biology department to update its equipment, and we're doing the same," Boe is quoted in the March 8, 1996, issue of *The Observer* published by the Oberlin development office. The publication relates that most of the cost of the new organ has been met by a bequest received five years ago from one Kay Africa of Fort Lauderdale, FL, whose sole connection to Oberlin was her lawyer, John Douglass, brother of Fenner Haskell Thomson, another organ professor at Oberlin, describes the Aeolian-Skinner as a "disappointment to the faculty and students." *The Observer* reports that Fisk will build a symphonic organ in the style of Cavallé-Coll to render "as it is supposed to be heard, the music of Franck, Mendelssohn, Saint-Saëns, and Messiaen." The Aeolian-Skinner is for sale.

Ernst von Dohnanyi, conductor of the Cleveland Orchestra, wants a new orchestra shell and a pipe organ to perform major organ and orchestra repertoire in Severance Hall. So rare is the conductor who appreciates and understands the organ and its grand repertoire with orchestra that one might rejoice. A problem: already there is a very large and pristine E. M. Skinner, op. 816, of four manuals installed in 1931. But, it cannot be heard in the hall. During George Szell's years as conductor, the hall was acoustically rebuilt in 1958 for a better effect of

the orchestra. Deadening draperies and other soft surfaces were removed. The treatment included a permanent, hard-surfaced, orchestra shell to reflect sound into the hall, rather than being trapped in the fly space above the proscenium. Results were successful, except that the Skinner, installed above the stage, has no tonal egress at all: its sound is entirely blocked by the excellent shell. Thus, the Skinner spoke through loudspeakers until the early 1970s, when that ill-begotten idea was abandoned. Now, as the issue heats up, experts from all sides are opining regarding the Skinner, the hall, and a new organ. Two major articles expressing most of these views appear in the *Cleveland Plain Dealer* of February 18, 1996. One of the articles quotes Chick Holtkamp, "I think it's an enormously good idea [to consider the Skinner]. It's like they found that Michelangelo statue sitting by the pool in the French embassy in New York. Well, Cleveland has a masterwork of American organ building sitting up in the attic for 65 years." Dohnanyi envisions the Concertgebouw in Amsterdam and the Konzerthaus in Vienna, both built like real concert halls in that there is no proscenium. Both halls have large pipe organs behind the orchestra, and both have the world's best acoustics. So much for those quoted in the *Plain Dealer* who fear that an organ (rather than uninformed architecture) would spoil acoustics.

Visiting the 17th-century churchyard of Bruton Parish Church in Williamsburg, VA, organbuilder Lynn Dobson came upon and photographed jettisoned portions of the much-rebuilt 1937 Aeolian-Skinner op. 968A, B, C+. Originally a 2m retaining some pipes of the previous Hutchings-Votey, it was enlarged to 3m via a 1939 contract with Aeolian-Skinner (op. 968A). Dissatisfied with the 1939 results, the church hired E. M. Skinner (who had left Aeolian-Skinner in January, 1936) to rebuild it in 1942. John D. Rockefeller,



The Last Chord, Williamsburg, VA

Jr., provided a gift in memory of Vernon M. Geddy to rebuild and enlarge it to 4m via a 1953 contract completed in 1955 as op. 968B. The old 3m console was appended to the organ the firm completed in 1958 as op. 1312 for Baker Memorial Chapel at Western Maryland College in Westminster (the console receiving its own opus number 1313 when installed in Maryland). In 1964, further additions to the Williamsburg organ were contracted as op. 968C. After the demise of Aeolian-Skinner, the Kinzey-Angerstein firm revoiced and made further alterations. Its most recent rebuilding by the Létourneau firm was completed in February, 1995. Dobson has suggested various names for his photograph, including "The Last Chord" and "Silence in the Graveyard." Installed almost entirely above the ceiling of the colonial building as described by E. M. Skinner in his *Composition of the Organ*, the 4m of 105 ranks speaks through ceiling grilles above the chancel gallery. That gallery contains a 1785 case



J. E. CUMMINGS

The gallery, above, and chancel chambers at Richardson Park United Methodist Church, Wilmington, Delaware, contain an organ which has been built over a 40-year period.

by Samuel Green in which a demure 1 m organ resided as recently as the mid-20th century. In E. M. Skinner's plan, the 18th-century organ was playable from the electric console, but the works were removed to storage in a subsequent rebuilding. Peter Pelham (1722-1805), the first organist of Bruton Parish Church and an acclaimed musician, played the organ in the Green case for longer than 45 years.

Forty years in the making, the organ at Richardson Park United Methodist Church, Wilmington, DE, was dedicated on January 27, 1996, in a concert by Marc F. Cheban. Church and OHS members Branson Frye and Jay Cummings received \$1,500 from the Official Board of the church in 1956 to begin building an organ with the help of church members. Since then, four complete organs and parts from many others have been incorporated into an 57-rank instrument with Harp, Chimes, Bells, and Vibraharp played by an updated 1962 Klann 4m console. Among the organs gathered are the 1890 Roosevelt from St. Mary's R. C., Wilmington; the Aeolian from *Ingleside*, the Wilmington residence of Fletcher Brown; the Möllers from Emmanuel Episcopal Church, New Castle, DE, and Trinity Methodist Church, Easton, MD; and pipes from many other sources including Wuritzer, Gottfried, Kimball, Haskell, Robert Morton, Organ Supply Industries, etc.

Karel Paukert will play the re-dedication recital on the restored 1879 J. G. Pfeffer organ at St. Wenceslaus Church in Spillville, IA, on August 26, 1996, at 2 p.m. The organ, well-known as the instrument played by Antonin Dvorak during his summer residencies in this Czech community, is undergoing restoration by the Dobson Organ Co. Before the recital, the Spillville Historic Action Group will conduct a Traditional Czech Dinner for no more than 400 diners. Tickets for dinner are \$15 and for the concert \$25 from SHAG, Spillville, IA 52168-0187. Michael Barone will moderate a panel discussion of the organ after the meal. Repertoire will include the Dvorak Biblical Songs sung by soprano Noriko Fujii, Dvorak Preludes & Fugues, and works of Dvorak students. Donations to complete the restoration are received at the same address.

An uncertain future awaits the 2-18 tracker built in 1899 by August Prante & Sons of Louisville, KY, for the Church of St. Philip Neri there. Marilyn Stulken played it during the 1993 OHS Convention. The diocese closed the handsome church in June, 1996. Members of the Kentuckiana Chapter held a farewell recital on June 2 amid much publicity. The instrument is one of only four extant and intact Prante organs.

Owners of the Saint Anthony Medical Center in Louisville, KY, say that they hope

to retain intact the large and elaborately decorated Chapel of Our Lady of the Blessed Sacrament at the hospital. The chapel's West gallery is home to the 1912 Hinners 2-7 tracker, op. 1502, played by Stephen Schnurr during the 1993 OHS Convention. Vencor, the new owners, acquired the 92-year-old hospital from Sisters of St. Francis Health System on March 15, 1995. In May, 1996, a hospital spokesperson said that Mass is conducted at least monthly and that the organ remains intact.

Judy Ollikkala reports that ten percent of those attending the 14th Annual Fall Crawl of the Worcester (MA) AGO, this time to the Blackstone Valley of southeastern Massachusetts, were under age 26. Thirteen were organ students. The group visited eight organs, five with electric action and three trackers, the newest having been built in 1947.

The M. P. Möller "Artiste" op. 8721 at Resurrection Lutheran Church in Kings Mountain, NC, has been rebuilt and enlarged by John Dower and Co. of Lincolnton, NC, retaining its original windchest and pipes as the Swell of the resulting organ. The Great windchest of unknown provenance was provided by Dower from the gallery organ removed from St. Martin Episcopal Church in Charlotte, NC. Placed upon the Great chest are the 8' flute, 4' Octave, and part of the mixture pipes from the 19th-century tracker built by George Reed as his op. 15. The console and fourteen basses of the 16' Bourdon were salvaged from Möller op. 9395 removed from Holy Comforter Lutheran Church in Belmont, NC. A new Trumpet stop was commissioned from the Schantz Organ Co.

The 1919 Casavant op. 808 visited at the Baltimore OHS Convention and located in the marble-lined chapel of the former St. Charles Seminary in Catonsville, MD, was removed in early January, 1996, for restoration and enlargement by the Casavant firm. Original pipes and re-leathered windchests will remain; two consoles will be provided.

St. Mary's Roman Catholic Church of Dayton, OH, has signed a contract with Peebles-Herzog of Columbus to renovate the 1920 Austin 3/42 in the church. Pipes will be washed, leather replaced, new harp and chime mechanisms installed, and new solid-state mechanisms and new keyboards (with wood playing surfaces) built into the old console shell. No pipework will be added or removed. An original, second console installed in a transept will be disconnected. The organ resides in the West gallery which seats 75 people, each with individual seats, kneelers, and music drawers. The church seats 900 people. Wm. T. Van Pelt

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Computer Aided Organ Documentation

by Uwe Pape

Introduction

SCIENTIFIC RESEARCH THESE DAYS is complicated by a wealth of information one can barely grasp. Musicology in general and organ research in particular are areas which may be easily categorized chronologically and regionally. This makes information comprehensible and relatively tangible, at least within the framework of the most important and popular research projects. In more remote and less obviously relevant fields of research, detailed information is frequently hidden or available only with difficulty.

Only in special cases, for example, can one obtain information on organs. The person interested in instruments of a special organ landscape normally knows which books are relevant. Frequently it is very difficult, however, to locate magazine essays and reports, particularly those references which are up to date. Research is time-consuming and arduous, not only because information is not or only poorly available, but also because one has to find out first how to obtain the information.

Computers are effective tools for finding such details. They have been employed for more than twenty years in the search for information, and for more than ten years for the recovery of information.

Even persons who think that they can avoid the computer world are nevertheless affected by its influence. As software continues to become cheaper, more reliable, more efficient, varied and plentiful, the computers operating these compact and super-human memory systems will become ever more prevalent and indispensable.

Database Systems

Information is mainly organized by databases. A database is a stock of data that is structured according to different means of categorization. Its components, the data records, can be selected separately or in groups by easily formulated inquiries. In the simplest case the database consists of a data file, best compared with a card file. Databases of higher quality consist of a network of several data files.

Databases are constructed and accessed by database systems. A database system is a software product which facilitates access to the data in the database and permits the individual using it to select subsets of the data according to given criteria. Databases in schools, universities, church organizations or hospitals are known examples. Nowadays there is no bank that can administer our money without using a database system.

For many unconventional areas of application, database systems are indispensable tools. For scientific work, for example scientific literature, databases are available from which one can make specific selections of data records according to author, year of publication, keywords in the title, keywords in the summary, etc. One inquiry of a database could be e. g.: "Look for all magazine essays published before 1945 concerning the organ builders G. Stevens or E. & G. G. Hook." The National Science Foundation offers databases on current research projects. Here one inquiry might be: "Which university pursues research projects about organbuilding, organ music or organ history?"

The reply to a database inquiry consists of the records found by the computer according to the criteria formulated in the inquiry. The detail of the reply depends on the information the data administrator stored in the computer when entering the data record. On the other hand, the questioner can limit the extent of the reply. In the examples mentioned above, the detailed answer of each data record may be as long as half a page. If you are only interested in a list of literature without a summary of the essays or a list of the project leaders and titles without a description of the project contents, the text for a data record can be reduced to a few lines.

Dr. Uwe Pape is on the faculty of the Technische Universität Berlin, Germany, where he teaches mathematics and related subjects. He has been instrumental in documenting the organs of Germany and a pioneer in creating organ databases. He has written frequently about the organ and published numerous books on European and American organs.

The set-up of a database does not depend on the area of application. If the knowledge to be stored can be shown in a fixed structure, e.g. a spreadsheet, then a budget, a work schedule, or information on each of a list of symphonies can be organized. Fixed structures, defined by headings or attributes, are the basis of each data record and each database. These structures can be freely defined and are described as record structure and database structure respectively. Once they have been determined, the database can be set up. Normally structural changes are hard to realize, need plenty of time and often are inconsistent. Therefore, it is advisable to think carefully through the possible structures in view of future inquiries before the implementation.

The Structure of an Organ Database

Structuring information of a special field and especially its division into several levels of information increases the transparency of the special field and the access to specific information. With reference to organ research this means an increased transparency of development structures and availability of detailed information.

Objects of organ research include organs and their builders, the music, composers, and organists that influenced organbuilding. In a broad sense, the whole musical area in organ research should be included.

In structuring information, we have to distinguish among several degrees of detail. The information to be processed is already so extensive that it can not be stored in only one database. Inevitably the subject of interest must be restricted.

We direct our attention to the most general level and confine ourselves in the following to the instruments and the organ builders. A distinction between organbuilders, organbuilding companies, and consultants becomes inevitable when an organ database is mentioned. In this article we ignore this distinction, and simply investigate in more detail the structure of the information associated with the subject "organ," deriving from this the construction of a database.

The limitation of the subject to "organs" does not affect how problems are resolved. Either related subjects are judged to be beyond the range of the database or clear interfaces can and must be formulated to accommodate them. The latter category includes, for example, a code for the organbuilder.

Any attempt to summarize all information associated with an organ in a single information unit, a data record, must necessarily fail. For purely practical reasons, a data record should not include more than approximately 1000 characters. Longer data records are difficult to manage as the information stored has to be read and processed by the computer. In point of fact, a lot of information is irrelevant and disturbs the information flow. Moreover, the available information on individual organs is of varying extent. Data records are easier to manage if they have a definitive length within the file structure.

With the subject "organ" it becomes clear, therefore, that a subdivision of the information into several fields is advisable. Information on an organ could be subdivided into

- (1) location and related terms like district and building
- (2) organbuilder and other persons related to the organ
- (3) structure of the organ and technical details
- (4) source material on the organ
- (5) publications on the organ

A subdivision into these five "fields of interest" makes possible, for example, a division of the data stock into different files, so that reports may be limited as needed to information contained in discreet segments of the data stock.

The interest in the instrument is also shown by the degree of detail of the information to be stored. Structures and source materials exemplify phenomena that vary in degree of detail from coarse to fine.

A further subdivision results from the temporal component. Each change occurring in an organ's history is associated with persons,

materials, source materials, perhaps publications, and occasionally a change of location.

The basic organ database should only include general information. For this section the following structuring is suggested:

(1) The origin of an organ including location, builder and the most important information on the organ itself are summarized in one data record.

(2) Information about changes (location, organbuilder, materials) is summarized in further, analogous data records constructed in the same way.

These two types of data records we describe as primary data records. Each data record is analogous to a "snapshot" of the situation at a given moment. The series of the data records of an instrument documents the history of this instrument from the date of origin up to today's condition or its destruction or elimination, respectively.

More detailed information is either saved in subordinate data files or in adjoining databases with a different structure. Subordinate data files are described as secondary data records. These files can include the following information:

(1) Information about reused materials, e.g. case, windchests, or other parts of another, as a rule, historic organ

(2) Text from archives or publications

(3) Specifications including technical information about the stops

(4) Scalings of certain stops

(5) Photographs

(6) CADD components

(7) Sound spectra

(8) Tone documents

Data records containing specifications can only appear as often as there are primary data records about the organ. In contrast to this data, records with information about reused materials and text records can be allocated to primary data records multiple times.

The information system allows the production of sorted extracts according to special criteria, so that these selected data stocks can be made available, rapidly and at reasonable cost, to institutions and individuals. The sorting sequence according to place names is the one most persons are interested in. Just as easily, however, it is possible to produce extracts according to organbuilders or chronology.

These extracts may be transmitted to floppy disks to be available on personal computers. If necessary, the data can then be transmitted to a fixed disk so that more data records are accessible than are possible on a floppy disk. With a database system or a special application program on a personal computer, the user can obtain the information desired.

The Basic Database Structure

Choosing the variables that may be entered into the primary level of database is so complex and occasionally inconsistent that its design becomes too much for a single person to accomplish. The International Association for Organ Documentation (IAOD), a small group of interested persons strives for a solution to the problem, that solution being an optimal structuring, not the recording, of data material.

In order to store and retrieve data records, a key is necessary. A key is an identifying term that is assigned to a specific data record or group of data records, and therefore indirectly to the subject, "organ." In the experience of the IAOD project, the construction of a key for organs took a long time, until it was realized that a later modification of the key was not necessary.

The key or identifying term for an organ is a sequence of characters consisting of two components. The first part consists of eight characters for the organbuilder who built all or most of the organ. The second part is a code number of five digits for the specific organ of the named organ builder. With this "number" which we call the International Organ Number or ION, following the International Standard Book Number (ISBN) system, the organ is definitively assigned to an organbuilder.

A primary data record consists of the following information units or fields:

No.	Description	Characters
1	Country	2
2	State	2

3	District	2
4	County	2
[line]		
5	Regional Church/Diocese	2
6	Church district	2
7	Parish	2
[line]		
8	Zip-code	6
9	Place	20
10	Part of place 1	20
11	Part of place 2	30
12	Building	33
13	Part of building	28
14	Street address	40
15	Denomination	2
16	Year of construction (building)	18
17	Mother parish	20
[line]		
18	Activity	4
19	Organbuilder	8
20	Date 1 (year of construction)	18
21	Opus number 1	5
22	Organ number (ION)	5
23	Organbuilder 2	8
24	Date 2	18
25	Opus number 2	5
[line]		
26	Number of manual keyboards	1
27	Number of planned manual keyboards	1
28	Compass of manual keyboards	3
29	Low Octave of manual keyboards	1
30	Number of manual divisions	1
31	Number of planned manual divisions	1
32	Compass of manual divisions	3
33	Coupler manual	1
34	Type of pedal	1
35	Compass of pedal keyboard	3
36	Low Octave of pedal	1
37	Compass of pedal division	3
[line]		
38	Number of stops	3
39	Number of vacant stops	2
40	Number of ranks	3
41	Number of duplexings/extensions	2
42	Number of reeds	2
[line]		
43	Type of chests	3
44	Type of key action	2
46	Type of stop action	2
[line]		
46	Temperament	3
47	Pitch	3
48	Speaking front pipes	1
49	Organ extant	1
[line]		
50	Comment	100
51	Literature	25
52	Source	100
53	Author	4
54	Editor	4
55	Date (last change of record)	6

The fields 1 through 17 serve for the geographic and postal identification of the organ addressed by a data record. They support a selection of the organs according to geographical criteria such as "all organs of the district of Verden," "all organs of the regional protestant church of Hannover," "all organs of the postal code areas from 14000 to 14169," "all organs in Hartford," etc.

If the information in field 18 identifies a new organ, field 19 will contain an eight-character code to identify the organ builder. This code is the key for an entry in the organ builder database or the organ company database. Field 20 carries the year of construction, field 21 contains the opus number given to the organ by the organ builder, and field 22 holds the organ number. In data records for

The OHS Organ Database

WITH THE TRACKER 39:3 OHS members received a working copy of the OHS Organ Database, the result of computerization and augmentation of the Extant Organ List. This working copy was extracted from the database of summer 1995. Since that time, many entries have been updated, and many more added. By May 1, 1996, the database contained more than 7800 entries.

Many OHS members have responded to our call for help by providing corrections and new information. As of May 1, more than 130 members had responded, twenty-seven of them by e-mail. Some sent detailed information on one or two instruments; others sent corrections to many existing entries. Using the printed form from the list, handwritten or typewritten notes, computer disks and e-mail, members provided more than 700 corrections or updates and more than 200 new entries. Occasionally information was redundant, but usually new information emerged. The information that came in was welcome regardless of its form, but the use of e-mail and computer disk is very helpful because the material can be copied directly into the database, reducing the chance of new errors.

In addition to corrections and new information received from the membership, the database has been updated with information from the past five years in *The American Organist* and *The Tracker*, especially the "Organ Update." As time permits, material will be entered from earlier issues of those magazines and from *The Diapason*, back issues of the chapter newsletters, and published sources such as *E. M. Skinner/Aeolian-Skinner Opus List* by Allen Kinzey and Sand Lawn and *That Ingenious Business* by Raymond Brunner.

Two members have offered to assist with data entry and have been provided with copies of the main table of the database. John Speller of St. Louis is now entering material from information in back issues of *The Diapason* and David Schnute of Hot Springs, South Dakota, is extracting material from *The Tracker*. The information they provide will be compared with that in the database and appended or entered as corrections to existing entries.

The database has several serious problems that need to be addressed. One of these is the existence of a number of entries that are labeled "Lead." Most of these were put on the Extant List many years ago. While some have provided clues to organs that have now been identified, many of those remaining need to be removed from the database unless further information is brought to light.

Another occasional problem is the identification of the church (or other location) to which a given entry refers. This is a major problem both in large cities and in rural areas. In the cities the problem occurs when several churches have similar names or when it is unclear whether the church is located in the city or in a suburb of that city. In many cases a church appears in the database twice, listed once under the name of the suburb or part of the city in which it is located and again under the name of the city. Occasionally a church has changed names or even denominations and appears in the database under both names. Some have been inexplicably listed in the wrong city or suburb. An example of this is Boston University, which was listed under Brookline rather than Boston. It is important that street addresses and zip codes be found for as many of these churches as possible. A similar problem occurs with rural churches which may be listed under a nearby town or by their postal address, which are not necessarily the same. Here, in addition to the zip code, the physical location by township or directions by highway designations is very helpful. OHS members in a given area are in the best position to spot these problems in the database and to provide correct information.

new organs, the fields 23 through 25 are not used and cannot be reached.

However, if the information in field 18 identifies a rebuild, a repair, or other activity, fields 23 through 25 will then include the information on the organ builder who carried out the work. This double listing of organ builder (1 and 2) is necessary in order to list a data record for both the original builder and the person who carried out the subsequent rebuild. There are organbuilders who provide rebuilds with opus-numbers (field 25). This method of listing makes it possible to identify these opus-numbers as rebuilds.

When designing the data record structure, a combination of the organbuilder code (field 19) and the organ number (field 22) was selected to identify the organs. All data records belonging to an organ can thus be identified. If date 2 is added to this number (field 24), the identification of individual data records is possible. However, all combinations of fields 19, 20, and 22 in the data base have to be different.

The entries in fields 26 through 37 describe manuals and pedal, as well as the divisions, including compass and type of the low octave of the keyboards.

In field 43, three characters are intended to describe up to three types of chests. This may be required if an organ shows, for example, slider chests, cone chests, and pouch chests from different times. Fields 44 and 45 may contain information about key and stop action, up to two entries each.

The Organ Database Berlin

At the Institut für Angewandte Informatik of the TU Berlin (Institute for Applied Computer Science of the Technical University of Berlin), a specific information system for organs, organbuilders, and literature about the history of organ building has been developed since 1985. The hardware of this information system, called ORDA, consists of several Sun workstations connected by an Ethernet; the operating system used is UNIX. Several developers and data file creators can work at the same time. At the moment one programmer is occupied with the further development of the system while others work free-lance for the documentation of organs.

ORDA offers the opportunity to store data records about (1) organs as earlier described, (2) organbuilders, organ companies and consultants, and (3) publications on organbuilding. These records may be selected according to different criteria. Selected data records can be changed, printed, and deleted.

One variant of ORDA for DOS computers is available under the name PC-ORDA. Versions for Apple Macintosh and Atari are not available. Because of the limited possibilities of the personal computers, only smaller data stocks, e.g. the stock of a region or of a regional church, can be managed on personal computers. The basic data stock of ORDA is connected to the computer network of the TU Berlin and may be accessed by other computer networks like Internet.

The Organ Database

The organ database contains more than 57,000 data records on organs world-wide. Information on the developmental history of the individual instruments is stored in the database. The information consists not only of data about new organs but also changes to organs, e.g. relocations.

Of course, not all organs can be documented in equal detail. Thus, great parts of the database only consist of the so-called new organ data records. Generally these records contain information on the place, organbuilder, year of construction, number of manuals, number of stops, information on chests and actions as well as source references. Individual regions, such as parts of the states of Brandenburg and Lower Saxony, as well as the city states Berlin, Hamburg, and Bremen, are documented in great detail.

On the secondary level information on reused material, text, and specifications may be stored. Fields for reused material include case, pipes, front pipes, manual keyboards, pedal keyboard, drawknobs, console, chests, key action, stop action, bellows, and wind trunks.

While the organ database is planned to be ultimately a multimedia database, at the moment it does not contain any images or sound recordings. However, many references are stored, stating where images or recordings are published or can be found. The

development of the storage possibility of selected images is planned for 1995.

The Organbuilder Database

At the moment more than 4,200 records on builders, organbuilding companies, and organ consultants are stored in the organbuilder database. It is possible to store standard information about persons (e.g. birth date) and companies (e.g. date of founding and information referring to different periods of time, e.g. apprenticeship from ... to ... with ...).

The organbuilder database is an essential supplement to the organ database. When producing a report of selected organ data, the keys in the data records of the organ database (fields 19 and 23) can be replaced by the names and places of the organbuilder or the organbuilding companies of the organbuilder database, respectively.

Literature Database

The literature database contains references to about 3,000 publications on the history of organbuilding. This database was started with the registration of publications about the history of organbuilding in Berlin and Brandenburg, and further expanded with the incorporation of other bibliographies.

The literature database is an essential supplement to the organ database. The literature keys in the records of the organ database (field 51) can be replaced on request by the long text of the biographical reference in the requested output.

Selection and Output Form

The data stocks can be selected by the following criteria:

No	Description	Input
[line]		
1	Country code	.....
2	State	.....
3	County	.....
4	District	.....
[line]		
5	Regional Church/Diocese	.....
6	Church district	.....
[line]		
8	Zip code	.....
9	Place	from to
10	Part of place 1	from to
11	Part of place 2	.....
12	Building	.....
15	Denomination	.....
17	Mother parish	.....
[line]		
18	Activity	up to six (or)
[line]		
19	Organ builder 1	from to
20	Date 1	from to
21	Opus number 1	from to
22	Organ number	from to
[line]		
23	Organ builder 2	from to
24	Date 2	from to
25	Opus number 2	from to
[line]		
26	Number of manual keyboards	.....
33	Coupler manual	.....
34	Type of pedal	.....
[line]		
37	Number of stops	.....
39	Number of ranks	.....
[line]		
42	Type of chests	.....
43	Type of key action	.....
44	Type of stop action	.....
[line]		
45	Temperament	.....
49	Organ extant	.....
[line]		
51	Literature	.....
52	Source	.....
53	Author	.....

A third problem has arisen as a result of the time that has elapsed since the information was collected. Organs appear on the list more than once, in different locations. When these listings can be linked together, this is not a problem. Information can be placed in the database that makes it clear that only one organ is involved and which is the current or most recent location. The database then provides a history of the movement of that instrument. However, this link cannot be made until we know that Organ A in Place A is the same instrument as Organ B in Place B. When an instrument is moved, it is important that both the location it came from and the location to which it has gone be made clear, showing the name of the church or institution, the address, the city, and the state, and if possible, the date when the move occurred. Here again, OHS members who are familiar with the organ are in the best position to help solve the problem. In the database, the record or identification number assigned to the earliest entry for an organ is cross-referenced in any additional entries for that same organ.

Some readers may have been misled by the compact form in which the listing were printed in the *OHS Organ List: A Working Document*. The database, as it now stands, can store fairly detailed information about an organ, including stoplists. The main table or database contains the following information (additional fields may be added as needed):

1. Organ ID (A number assigned by the computer)
2. First ID (Organ ID of the earliest chronological entry for this organ in the database)
3. City
4. State (2 character postal code)
5. Zip (5 digit in US, 6 digit, plus space, in Canada)
6. Location (Church, institution, residence, etc.)
7. Bldg/Room (Place within the location, such as chapel or campus building)
8. Address (street address or rural location, i.e. physical location)
9. Builder (full name, as on nameplate if known)
10. Builder Number (An ID number for builder, links to a Builders' Table)
11. Organ Year (contract, installation, or dedication)
12. Date Modifier (c., bef., cent., etc.)
13. Opus Number
14. Manuals (number of)
15. Ranks
16. Stops (speaking stops, may include mechanical stops)
17. Key Action (Tr, EP, Tu, Sus, etc.)
18. Stop Action (M, Tu, El, etc.)
19. Literature (books, magazines & newspapers; eventually to be a separate table)
20. Commercial Recordings (to become a separate table)
21. Contact (contact person, address. Not published on printed forms.)
22. Stoplist? (Is stoplist in the database? Yes/No)
23. Memo (Notes. Any additional information)
24. Enter date (Date of last change to record)

In addition to the Main Table there is a Division Table, a separate database which is tied to the Main Table by the Organ ID number. This table contains information that is specific to each division of the organ, such as the name of the division, the range (number of notes) in that division, the manual on the console from which it is played, the wind pressure (in inches or millimeters), type of windchest, and whether the division is enclosed. Couplers, Mechanical registers, and/or accessories are treated as if they were another division.

A Stoplist Table is tied to the Division Table by both the Organ ID number and the Division number. This table lists the stops in each division of the organ, showing the name of the stop, the pitch and/or number of ranks, number of pipes, whether stopped or open, the material (wood, metal, or wood and metal) and, if the stop is borrowed or extended from

another stop, which stop it is borrowed from. (The ability to enter stoplists is relatively recent, and only a handful of stoplists are currently in the database.)

In addition to these tables which store information about each organ, there is a Builders' Table. Most of the material in this table is from David Fox's book, *A Guide to North American Organ Builders*, which has been put into a database format. European builders who have built organs in the U. S. have been added, generally showing only the country of origin.

The information is now stored in an access database on a PC-compatible computer. The information can be exported easily to dBase tables, which can, in turn, be imported into most major database programs. The two OHS members who are now assisting with data entry are using dBase-compatible programs for this purpose.

Once information about an organ is placed in the OHS database, it will remain there. If the organ is dismantled or relocated, that fact will be noted in the "Status Now" field of the record for that organ and additional details noted in the memo field. If it is relocated, it will receive a second entry in its new location, and the Organ ID for its earliest chronological entry in the database will be placed in the "First ID" field of the new entry. Thus, when they are linked, all entries for a given instrument can be located. The only entries that will be deleted from the database are those which are in error or are duplicate entries.

The most recently updated information can be extracted from the database at any time. Many types of lists can be compiled from the information, such as:

- Organs in a state (or group of states)
- Organs in a single city
- Organs in a portion of a state, selected by the first three digits of the zip code (Not all zip codes have yet been entered)
- Organs built by a single builder or group of builders.
- Organs built for one denomination.
- Organs built before or after a certain date.

Lists can also be compiled by combining various criteria, such as Hinners organs built after 1910. However, as some information is missing from many entries, some entries may be missed. The unknowns can also be requested; for example, Hinners organs built before 1910 or for which the date is unknown. A list can include all entries in the database that meet the criteria, including those organs that no longer exist or have been relocated, or it can exclude those instruments.

The listing OHS members received was intended, as its title indicates, as a working copy, published with a plea for help. For that reason, we included all the entries in the database, even those for organs known to be gone or moved. Some members may have glanced at it, shuddered, and tossed it in drawer (or even the trash). If each member sent one correction or addition, the number of errors would be greatly diminished. Unless an organ is noted as "There 1995(6)" or "Gone," we would like to know its status.

Until the end of 1996, those members who have e-mail addresses and who can receive e-mail with files attached can request updated files for any state. States with only a small number of entries can be included in ASCII form in an e-mail message. Attachments to e-mail can be provided as a zipped file containing the state listing either in ASCII format, or in a word-processor format (MS Word, WordPerfect 5.x for DOS or Windows, or Windows Write), or as a dBase table. Files can also be supplied on 3 1/2" floppy disks (PC compatible) for \$1.00 per disk including postage. Specify 720K or 1.4K disks. For paper copies by mail, the cost will depend on the number of pages required. Send a self-addressed stamped envelope for an estimate of the cost for the state(s) desired.

Send requests directly to the chairman: Elizabeth Towne Schmitt, 1100 Joyce Avenue, Rolla, MO 65401-2131, e-mail: jschmitt@physics.umar.edu. Elizabeth Towne Schmitt

54 Editor

55 Date from to

Examples for useful criteria are place, district, denomination, zip code, organbuilder, year of building, number of stops, number of manuals. Reports can be generated which present different regional and chronological information, such as overviews of the organ scene in cities or opus lists of individual organbuilders.

The selected data may be printed on a laser printer using LATEX and Postscript, or can be transformed into a text file (format of WORD 5.0) or into an ASCII-file. The text file can be printed or stored on floppy disks.

At the present moment an output on a PC database system is not available. However, the input via dBASE and text files is provided. Thus, any word processing system used with PC-ORDA is suitable for the preparation of ORDA data records.

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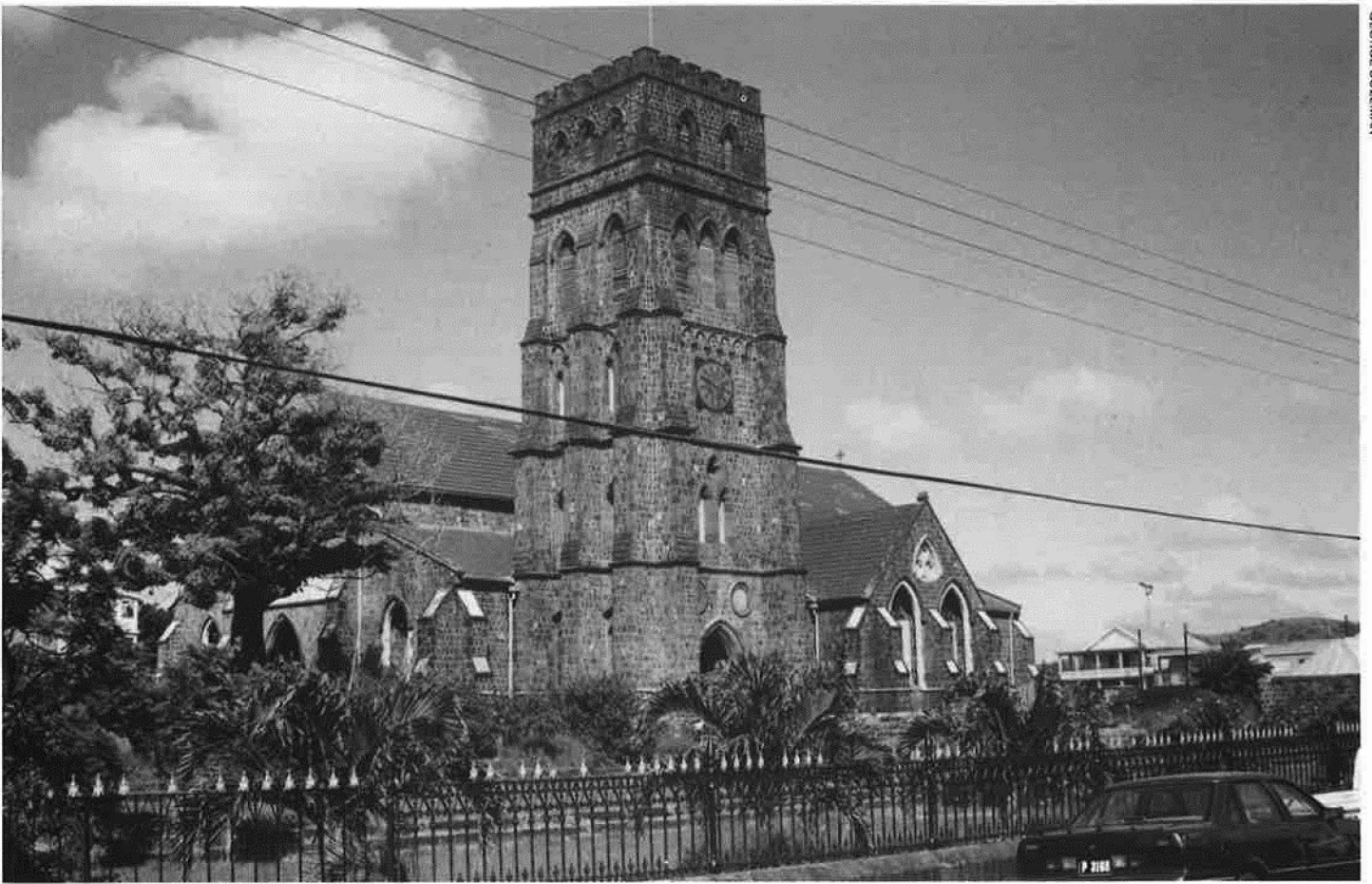
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St. George's Church

The Booth Organ in Saint George's Church Basseterre, Saint Kitts, West Indies

by George Bozeman, Jr.

WHEN MY FRIENDS Frans Bosman and Mark Vik returned to Portland, Oregon, from a project to restore the organ in Saint George's Church, Basseterre, Saint Kitts, they were glowing with praise for the organ they so enjoyed bringing back to life. They told me I must go there some day and play it. Attractive as such an excursion sounded, I considered the possibility merely pie in the sky and gave it little further thought. But early in 1995 my youngest brother invited me to join him and his family cruising the Virgin Islands in a chartered yacht. I accepted and began to think about how near the Virgins are to Saint Kitts. I called Frans and asked what the possibilities were to schedule a recital. The possibilities were good, he thought, and soon I was talking to Mr. Vernon Mallalieu, member of the Vestry of Saint George's. A program was devised and, on May 28, I performed in concert with the Senior, Junior, and Boys' Choirs of Saint George's.

It was hectic preparing for this program and getting to Saint Kitts. I was in Pasadena installing our Opus 57 in the Neighborhood Church. On the 26th I flew home to New Hampshire after slightly over a month's absence and attempted to catch up on office work in the one Friday I had. Saturday was spent getting ready to go again and early Sunday morning I headed south, first to San Juan, Puerto Rico, and then on to Saint Kitts. There upon began a wonderful and colorful adventure, meeting an exciting, different

culture, and getting acquainted with a remarkable musical instrument.

The history of the organ is charmingly told in *Strings and Pipe: the story of the building of an organ in the Parish Church of St. George in the Island of St. Kitts in the West Indies in the year 1872* (1987) by G. P. J. Walker, a former Rector of the church.¹ I will quote occasionally from this booklet but interested readers should get a copy. It features extensive quotations from the diary kept by organ-builder Henry Booth, who designed the organ and sailed to Basseterre to install it.

The firm of Francis Booth was founded in the late 18th century by Joseph Booth in West Riding, Yorkshire. His son Francis succeeded him, and his son Henry, in turn, was made a partner and actually planned the organ for Saint Kitts. It was built in the Booth workshops and packed for shipment on the ship *Ruckers* near the end of 1871. Henry Booth booked passage on the *Tagus* and set sail January 17, 1872. He landed on Saint Thomas (now one of the American Virgin Islands) and transferred to the *Tyne* which took him to Saint Kitts, arriving in Basseterre a day later.

His arrival preceded that of the organ on the ship *Ruckers* so he busied himself making repairs to two other organs in the Methodist and Moravian churches in Basseterre. He was on the verge of giving up and returning to England, fearing that the *Ruckers* had been lost with its organ cargo, when it finally arrived around March 7th. She had contended with 30 days of gales at sea and some of the organ was badly damaged from a soaking in sea water.

On March 20, having unloaded some 50 packages from the *Ruckers*, he began unpacking them. "The pedal pipes or most of

George Bozeman, Jr. is the principal of the organbuilding firm that bears his name in Deerfield, New Hampshire, and is a former president of the OHS. He has written frequently for *The Tracker* about historic instruments and concerns.



1872 Francis Booth organ, St. Kitts

them every joint loose from being thoroughly wetted by sea water, some of them gape $3/8$ to $1/2$ inches and the contents were glued in from the moisture having been converted into steam in the hold and by that means it has damped everything. The chests do not appear so bad, tho' some few valves must be taken off, and the chest bottoms are much swelled and won't let the fronts come up but I hope that a few days of W. Indian weather will bring all such things to their places again. . . . The bellows has stood the damp pretty well but the feeders have had every morsel of the leather eaten off the ends by the rats on board."²

The Booth firm had had the case constructed by another firm to their specifications, but Henry was quite disappointed in it. He longed for "a good strong and true building frame . . . for I have no doubt that I am going to have endless trouble with this light concern." Father Walker comments, "Never quite successfully levelled and much tormented by successive earthquakes, the organ has today a somewhat uncertain and raffish stance." I was interested to discover that the front pipes, all mute, are the only zinc pipes in the organ. The basses of the 8' open pipes are of wood and all metal pipes are of spotted metal.

By April 2 Henry had all the toeboards (soundboards in his British terminology) and windtrunks in place "and tomorrow I begin to make every part of it wind tight, and when that is accomplished, I'll sail away with the action double quick." The bellows were completed by April 11 and the manuals installed on the following day. By the 17th he was putting in pipes. He was delighted with the tone of the swell diapasons "wonderfully pure and they roll about the place splendidly [one assumes he means

both Open and Stop Diapasons together in the classical English fashion], it sounds quite different to what it was at home; its [*sic*] wonderfully improved . . . the Dolcan [an inverted-taper string] the most delicious stop we ever turned out and the people here are almost wild about it; the great question of the day is, 'have you heard the organ?' . . . the stop Diap. swell coupled to Choir and Dolcan sounds most charming for they are the best Vox Humana I have ever heard within the treble notes."

By April 25 the Choir Organ was regulated and, presumably, the Great Diapason installed. "I think the Diapasons really surpass anything I ever heard before. I could play them for ever, they are full, rich, and *perfectly musical*: this organ will beat anything we ever did before by a long way." Finally, on May 16 the organ was finished except for the Choir Clarinet "for I was determined to have what was in to be finished and right rather than to have it all in and some of it only indifferent." The organ was "opened" with a concert featuring the church organist and choir. "The service went off pretty well but the Gloria of Mozart's was much too tame and slow, little quicker than the speed it should go." Apparently Henry played as well: "As to the Sonata, I manage to struggle through the first two movements with a few slight mistakes for I found it quite a different thing to playing it with an empty church. The last movement I could not get thro' so I flew off into 'galimawfras' and the Archdeacon said that I was playing for no less than twenty minutes in all." He left Basseterre on May 28 and noted, "I must say I never felt leaving a place so much before in my life for it seemed like leaving home, and this feeling still forces itself upon me, for I know that I have left some of the best friends I ever had in my life." This sentiment is one fully echoed by Frans Bosman, Mark Vik, and me.

The organ has been heard at many great services and on such state occasions as the Funeral Day of Queen Victoria, the Coronation Days of Edward VII, George V, the present Queen, and the State Service at the inauguration of the ill-fated Federation of the West Indies. On October 8, 1974, almost all the pipes were lifted out of their holes by a severe earthquake and the front pipes were scattered about the church.

Father Walker recalls that on a very hot Sunday afternoon the parish priest, probably himself, was catechizing a group of children when the church was invaded by an army of police officers and prison wardens searching for an escaped convict. He indignantly denied that such a person could be in the church and, with some difficulty, expelled the officers. At that moment the escapee emerged from behind the organ pipes, jumped down into the church, and fled to safety.

Another amusing incident involved trackers that had been eaten by wood-boring beetles. No sooner were they replaced than they would be found the next day fractured and broken. At last it was discovered that a neighbor cat found the trackers a cool and resilient mattress for her afternoon naps.

The organ is located in the right transept of the large and imposing church which seats over a thousand people. The simple case has eight sections of mute zinc pipes and is constructed of pine stained dark. The keydesk is recessed in the base of the case and has sliding glass doors to close it. The manual divisions have slider chests, one behind another in the order of Great, Choir, and Swell, with passage boards between each division and also through the middle of the chests. They are all diatonic arrangements with the largest pipes on the outside in the usual "M" arrangement. The Pedal chests were originally tubular-pneumatic ventral chests, but were replaced by Frans Bosman with new electric chests of mahogany. He also added a similar new chest for the Choralbass 4' which is located at the left end of the Choir chest and the Violoncello 8' which is in front of the Bourdon. The Pedal Open Diapason is along the left side of the organ and the Pedal Bourdon and Violoncello are on the right side. There is a main bellows which serves the Pedals, and three separate bellows, one for each of the manual divisions. The Choir now has a Tremulant which was added by Bosman who also replaced the original Swell Tremulant with a modern one. The swell shutters operate mechanically from a centrally located, balanced pedal, and they are vertical. The manual keys have semi-circular fronts, presumably the original shape, but

1872 Francis Booth, Wakefield, England
Saint George's Church, Basseterre, Saint Kitts, West Indies
(Present stoplist; all stops are original except where noted.)

Great Organ 56 notes

16' Bourdon	56 pipes, std. wood 1-36, std. spotted metal 37-56, small scale
8' Open Diapason	56 pipes, op. wood 1-12, spotted 13-56
8' Gamba	44 pipes, grooved** to Hohl Flute 1-12
8' Hohl Flute	56 pipes, narrow open wood 1-12, open triang. wood 13-56, string-like tone
4' Principal	56 pipes, spotted
4' Flute Harmonic c ⁰	44 pipes, open wood 13-24, harmonics spotted 25-53, open spotted 54-56
2 2/3 Mixture, 12th & 15th	112 pipes, spotted metal
IV Mixture	224 pipes, spotted metal, Composition: C1-B12 1 1/3', 1', 2/3', 1/2' c13-b24 2 2/3', 2', 1 1/3', 1' c25-b36 8', 4', 2 2/3', 2' c37-g56 5 1/3' (orig. 8'), 4', 2 2/3', 2'

Swell Organ: 56 notes

16' Bourdon	56 pipes, like Great
8' Open Diapason	56 pipes, op. wood 1-12, spotted 13-56
8' Terpodian	44 pipes, grooved to Stop Diap. 1-12, op. spotted 13-56, normal string
8' Stop Diapason	56 pipes, std. wood 1-24, std. spotted metal, 25-56, small scale
4' Principal	56 pipes, spotted metal
III Mixture	118 pipes, spotted metal, Composition: C1-b24 2', 1 1/3', 1' c25-g56 4', 2 2/3', 1 3/5' (orig. 2', altered by F. Bosman)
8' Cornopean	56 pipes, reeds 1-54, spotted metal
8' Oboe	56 pipes, reeds 1-54, spotted metal
4' Clarion	56 pipes, reeds 1-42, spotted metal
Tremulant	(new, Laukhuff, replacing original)

Choir Organ: 56 notes (unenclosed)

8' Salicional	56 pipes, op. wood 1-12, spotted metal 13-56, normal string
8' Stop Diapason	56 pipes, like Swell
8' Dolcan	44 pipes, 1-12 grooved to Std. Diap., reversed taper, spotted metal, 13-56, tuned as a celeste now
4' Gemshorn	56 pipes, normal taper, spotted metal
4' Flute	56 pipes, std wood 1-12, std spotted metal 13-56, small scale
8' Clarinet ⁰	44 pipes, reeds 1-54, spotted
Tremulant	(not in original stoplist)

Pedal Organ: 30 notes, radiating & concave

32' Acoustic Bass	extension Pedal 16' Bourdon
16' Open Diapason	42 open wood pipes, new electric chest by Frans Bosman
16' Bourdon	42 std. wood pipes, new electric chest by Frans Bosman
8' Principal	extension Pedal 16' Open Diapason
8' Bass Flute	extension Pedal 16' Bourdon
8' Violoncello	30 clothmark lead pipes, marked "Vio Diap." from organ in Basseterre Methodist Church.
4' Choralbass	30 planed lead pipes, marked "Diap" from organ in Basseterre Methodist Church

Couplers:

Swell/Great, Swell/Choir

Swell/Pedal, Great/Pedal, Choir/Pedal

et cetera:

Balanced Swell Pedal, Electric blower, Feeders (long gone)

** The term 'grooved' means that the notes indicated are shared by two stops. The air is communicated to the pipes from either of the two slides involved.

the original ivory has been replaced by celluloid. The pedalboard appears modern to me, with 30 notes in a comfortable radiating and concave arrangement. The stopjams are angled and the knobs are handsome, rather large turnings with ivory faces engraved in old English lettering with some letters highlighted in red. The following are new faces:

Replacements: Swell Mixture 3 ranks, Choir to Pedal, Choir Stop Diapason 8, Great Bourdon 16', Pedal Octave 8'

Added: Choir Tremulant, Pedal Choralbass 4'

I found the pipes particularly interesting. The following notes list them from the front of the organ to the back; all open metal pipes have been fitted with tuning slides.

Great Organ:

Facade pipes, mute, the only zinc pipes in the organ

Mixture IV, normal scale and voicing, the first octave is rather surprisingly bright. The break at c¹ drops the pitch considerably.

Mixture 2 2/3' & 2', no breaks.

Harmonic Flute 4', no bottom octave, tenor octave open wood, remainder harmonic except for the highest two pipes which are ordinary open length. The scale and voicing is normal. This stop adds a fascinatingly penetrating quality to the ensemble.

Principal 4', normal generous scale.

Open Diapason has open wood pipes for the bottom octave, otherwise rather normal scale and voicing.

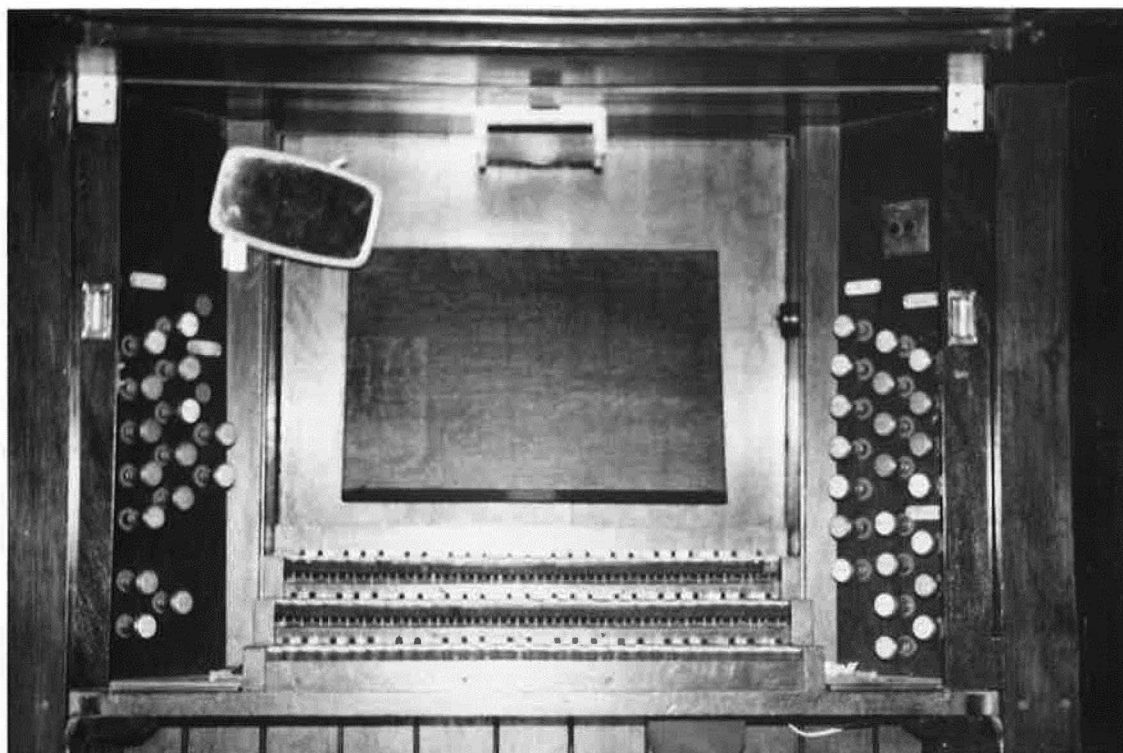
Bourdon 16', has rather narrow scaled stopped wood pipes for the first 3 octaves, somewhat like a Liebhlich Gedeckt, but with quite prompt and clean speech, especially effective in the lowest reaches, and very narrow-scaled stopped metal pipes for the treble. The stoppers have been renewed and now are simple dowels.

Gamba 8', low octave grooved to the Hohlflute. The rest is of generous string scale with beards and a fine, keen tone of moderate power.

Hohlflute 8', low octave rather narrow-scaled open wood pipes which are a good match for the Gamba which is grooved to it. The remainder is a rather deeply pointed triangular flute of wood, and has a rather stringy speech and tone. It hardly suggests a hollow tone, and barely can be considered a member of the flute family. It seems more like a sort of wood string or principal tone. It doesn't seem to add much to the ensemble but is an intriguing solo stop.

Choir Organ:

Salicional 8', bottom octave narrow-scaled open wood, remainder moderately-scaled cylindrical string with a fine warm tone and good speech.



keydesk, 1872 Francis Booth organ, St. Kitts

Stop Diapason 8', first two octave narrow scaled stopped wood, remainder quite narrow-scaled stopped metal, like the Great Bourdon. The result is a colorful but rather delicate tone, with perhaps more than a hint of Quintadena quality.

Dolcan 8', low octave grooved to the Stop Diapason. The remainder has inverted tapers of string scale, with a mild, slightly stringy color. It is presently tuned as a celeste, and Henry Booth's diary remarks concerning it suggest it may always have been so. Although this solitary celeste rank is in the unenclosed choir rather than the swell, one can simply couple the Swell Terpodian to it and gain an expressive celeste.

Gemshorn 4', regular taper and somewhat small scaled, with a delicate keen tone of very modest power. This above the Salicional and/or Stop Diapason makes a light principal chorus effect.

Flute 4', the low octave of small scaled stopped wood pipes, the remainder of small scaled stopped metal pipes like the Bourdon and Stop Diapason above.

Clarinet 8', no bottom octave, rather generous scale and good tone, now fitted with tuning slides for regulation, which for the most part seem to be pushed down to the original cut-length of the pipes.

Swell Organ:

Clarion 4', normal construction, quite bright tone.

Oboe 8', no bottom octave, delicate, nice tone.

Cornopean 8', normal construction, leathered shallots in bass, good round Trumpet tone that adds to full organ. The construction of these four reeds stops are quite similar to those of the

mid-century Hill firm, including terminating the trebles at f54 or f42 for the 4' Clarion. The old English manual compass was often GG-f54 and apparently when it changed to C-g56 they continued to stop the reeds at f54, with only two open metal flue pipes.

Mixture III, also has a surprising break at c¹. It makes a good Cornet from here up, but also functions well as a Swell chorus Mixture.

Principal 4', normal scale, nice bright speech and tone. The 8' Diapasons, stopped and open, topped by this stop, make a good mild principal chorus, slightly lighter than the similar combination on the Great.

Terpodian 8', 1-12 grooved to the Stop Diapason. In spite of its exotic name it is simply a normal, cylindrical string with a nice, warm sound.

Stop Diapason 8', the same construction as the Bourdon, Stop Diapason, and Flute above, perhaps slightly louder than the Choir one.

Open Diapason 8', 1-12 open wood, the rest normal scaled Violin Diapason pipes, with a rich, slightly reedy color.

Bourdon 16', very similar to the Great Bourdon.

Pedal Organ:

Open Diapason 16', open wood of moderate scale. It is quite powerful with good speech and a bit of string-like definition in tone, approaching the Contrebasse quality of a Harrison Aeolian-Skinner rather than the opaque thunder of a Hook open wood. It plays at 16' and 8', the 8' adding tremendous power to the Pedal ensemble.

Bourdon 16', a more normal scale than the manual Bourdons, but still fairly colorful. It works fairly well with the softest combinations, however. It plays at 8' also.

Resultant 32', it consists of the Bourdon playing at 16' + 1023' for the first octave and the Bourdon an octave lower for the rest of the compass. It is extremely effective in the lower notes, giving a wondrous thunder underneath large combinations, and makes the absence of a 16' reed much easier to bear.

Violoncello 8', although apparently in the original stoplist, was perhaps originally the 8' extension of the Open Diapason. Frans Bosman took cloth-marked lead pipes with "Vio Diap" notations on them from the defunct organ in the Basseterre Methodist Church and placed them on a new chest. It is a very useful stop. With the Bourdon it makes a good mezzo bass for lighter principal

SAINT GEORGE'S CHURCH Basseterre, Saint Kitts, West Indies

Tuesday, 30 May 1995, 8 p.m.

George Bozeman, Jr., Organist, The Choirs Of Saint George's

Lilith Kelsick O. B. E., Director Of Senior Choir

Pamela Wall M. B. E., Director Of Junior Choir

Ian Hodge, Director Of Boys' Choir

Symphony No. 94 in G (Surprise) *Andante* Haydn (1732-1809)

Mr. Bozeman

Trio and Chorus *The Lord is Great from The Creation* Haydn

The Senior Choir of Saint George's

Hymn: Holy, Holy, Holy *Nicæa*

Introduction, Variations, and Finale on *Holy, Holy, Holy* Piet Post

Sonata III in A Major Felix Mendelssohn (1809-1847)

Mr. Bozeman

INTERMISSION

Anthem: Who Would True Valour See *Monk's Gate*

The Boys Choir of Saint George's

Hymn: A Mighty Fortress *Ein feste Burg*

A Mighty Fortress (4 settings) Johann Nicolaus Hanff (1630-1706)

Johann C. Kittel (1732-1809)

Dietrich Buxtehude (1637-1707)

Johann Pachelbel (1653-1706)

Mr. Bozeman

Toccat and Fugue in D Minor J. S. Bach (1685-1750)

Mr. Bozeman

Benediction: The Lord Bless You and Keep You John Rutter

The Junior Choir of Saint George's

choruses on the manual, and it is also an excellent *basso continuo* bass alone, as in a Trio, for example.

Choralbass 4', added by Frans Bosman. These pipes, also from the defunct Basseterre Methodist Church, are of planed lead and have the notation "Op" on them. The Choralbass makes a good crown for the Pedal ensemble and is also useful for a Pedal *cantus firmus*.

The action of the manuals is light and responsive for an organ of this type, very similar to a mid-century Hook. Even coupled it is still easily playable. One may be surprised that there is no Choir to Great coupler, but the Choir would contribute so little to the bolder Great that it is no problem. In all my hours of practice I had only one brief stuck note, which probably resulted from attempting to pull on a coupler while playing the affected notes. This kind of reliability in such a remote location is a tribute to the original builders and to the careful work of Frans Bosman and Mark Vik. Mark also reworked the pedalboard so that it can be removed without detaching the action (the Pedal has electric action but the couplers are still mechanical).

This organ is a remarkable survival of a very fertile period in British organbuilding, so fecund that organs like it, or of smaller size, were scattered throughout the empire. Sadly most of them are gone now, some to hurricanes and earthquakes, others to neglect. Of course it was difficult to find competent maintenance for organs in the widely strewn West Indies. While Henry Booth was in the Caribbean he saw and noted a number of organs and was importuned by the Anglican Bishop to come to Barbados to repair organs there. His father Francis, however, forbade him to stay any longer than it took to finish the instrument in Basseterre. Here follows a list of the organs that Henry mentioned in his diary or which are in Father Walker's little book.

1. Saint George's Church, Basseterre, Saint Kitts: A ca. 1860 engraving shows "an organ with a small console and very large pipes, standing in the south transept." It was probably destroyed when the church burned in 1867. The rebuilt church was, of course, the home of the 1872 Booth organ.

2. Bethel Moravian Church, Basseterre: Arriving before his organ, Henry went to this church where he found the organ "sadly out of order." His attempts to repair it occupied him off and on until his departure. I visited this church and found no remnant of it.

3. Methodist Church, Basseterre: Henry went the next day to visit this organ which he immediately recognized as a product of his firm, but sadly in need of attention and repair. Apparently this organ was later replaced by another instrument, from which some pipes were used by Frans Bosman in the Saint George's organ. My personal inspection showed no sign of an organ in this church.

4. Saint Thomas' Anglican Church, Middle Island, Saint Kitts: Henry went here on February 13 "where the really fine Church has had its roof blown off by the hurricane and considerable damage done inside. The organ which has been well made by a Bristol builder, has suffered considerably though I dare say it would have been in bad order before the gale." He advised it be packed in the cases in which his new organ was to arrive and shipped to England for a complete rebuild. My personal inspection revealed no trace of an organ.

5. Saint Ann's Anglican Church, Sand Point, Saint Kitts: Here he found a very good organ by Bates & Son of Ludgate Hill that was in poor condition from the ravages of insects and rats.

6. Bethesda Moravian Station, Cayon, Saint Kitts: The Moravian minister here asked Henry to attend to repairs on the organ. It was located in the rear gallery, the view from which so charmed him that he took photographs from it.

7. Methodist Church, Charlestown, Nevis: Henry was asked by the minister here to put the organ to rights. Although only three years old it proved to be "out of order in all directions" and "a poor leaky affair with 5 stops but not so badly out of order if you except the bellows, which have been much eaten and if possible more patched!"

8. Saint Paul's Anglican Church, Charlestown, Nevis: He also worked on this organ, and when he completed the work he was invited by the priest of. . .



GEORGE BOZEMAN

9. Saint John's Anglican Church, Fig Tree, Nevis, to overhaul the organ there.

10. Saint Peter's Anglican Church, Saint Peter's, Saint Kitts: Near the end of his stay Henry inspected the organ here which he much approved and admired its case. However, he found it badly out of tune and regulation because it had been installed "by one who knew nothing of voicing or tuning."

11. Anglican Cathedral, Bridgetown, Barbados: Henry stopped here briefly enroute home and saw the three-manual organ. The Bishop here had wanted him to service twelve organs in Antigua and unspecified numbers in Dominica, Barbados, and Trinidad.

As this sketchy listing shows, there were organs in many of the parishes of the British West Indies in the 19th century. Saint Kitts has nine parishes and Nevis five. Of course some of the smaller and more remote parishes may not have had organs, but when one multiplies the number of parishes per island with the number of islands in the British West Indies, there must have been a substantial trade in organs for the Caribbean.

I am told by Frans Bosman that there is an organ in the Cathedral at Antigua which is in danger of being replaced by an electronic from the firm that the present organist represents. I hope someone can convince them, at the very least, to leave the old organ untouched in its present state. Bosman and Mark Vik have also made repairs to an organ on Monserrat and another in Trinidad. The Roman Catholic Church in Basseterre has a one-manual Kilgen which is soon to be replaced by an Organ Clearing House instrument, and the Kilgen moved to Saint Peter's Anglican Church, Saint Peter's, Saint Kitts.



The fire of December, 1993, seriously damaged the 1844 Kessler organ, melting metal pipe tops. Restoration was completed in September, 1995.



Organbuilder and OHS member Martin Pasi installs the restored Estonian organ built in 1844 by Ernst Kessler for Lutherans in Sitka, Alaska.

Alaska's Oldest Organ Plays Again After a Century

by David Dahl

AFTER ABOUT 100 YEARS OF SILENCE and a fire which caused its near destruction, the 1844 Estonian-built organ by Ernst Kessler for Sitka Lutheran Church is restored and playing once again. Russian Alaska in the early 1800s and the arrival of that territory's first pipe organ in 1844 in New Archangel (now Sitka) involves a fascinating history of fur traders, Finnish and German Lutheran pioneers, native Americans, and the Russian Orthodox Church. Sitka is a picturesque historic island city in the middle of Southeast Alaska, amid mountains, fjords and forests, where the American bald eagle is a common everyday sight.

The discovery of Alaska in 1741 is credited to Vitus Bering, a Dane (and incidentally a Lutheran) in the service of the Russian Navy. Claimed as Russian territory, Alaska became a rich source of fur trading, fishing, and lumber. By 1799 Russian fur trade was organized under the Russian-American Company, a monopoly enjoying full privileges of the Russian government, its sphere of operations being a part of the Czar's empire. Early Russian Orthodox missionaries sent from Siberia to Alaska arrived in Kodiak in 1794 and started work among the Aleut and Koniag Indians and later with the northern Eskimos and the Tlingit Indians. By 1840 there were four Russian Orthodox churches in Alaska, including churches in Kodiak, Unalaska, Atka, and the Cathedral of St. Michael the Archangel in New Archangel. It was not until after 1867, when Alaska was sold by Russia to the United States that the city became known as Sitka, a community made up of Russians, Aleuts, Tlingit, Creoles, Finns, and Germans.

By 1840 there were approximately 150 Lutherans in the service of the Russian-American company, mostly Finns (including Swedish Finns) and Baltic-area Germans. These Lutherans had neither pastor nor church, nor were their spiritual needs being tended. The Russian government came to realize that it was in their best economic interest to recognize the religious rights of these people and to establish of a Lutheran parish in Alaska. At the same time the Russians prohibit any propagation of their beliefs beyond their own domain. The governor of Russian America at this time was Admiral Arvid Adolf Etholén, a Finn who served from 1840-1845. Etholén had first come to Alaska in 1818 as teenage sailor in the Imperial Russian Navy. Combining naval duties with his work for the Russian-American Company, Etholén soon was one of Alaska's most important 19th-century leaders throughout an extensive and distinguished career. While on a visit to Helsinki in 1838 where he met his wife-to-be, Margareta, a deeply religious Lutheran.

Although prior efforts to provide a pastor for the Lutherans of Sitka and surrounding area had been discouraged by the Orthodox Church and its local bishop, Innocent, official permission was ultimately granted to appoint a Lutheran pastor to Alaska, with the right to establish a congregation as a part of the Lutheran diocese

David Dahl, AAGO, is Professor Music and University Organist at Pacific Lutheran University, and Director of Music Ministries at Christ Episcopal Church, both in Tacoma, Washington. He has been active as a recitalist, clinician, and organ consultant for over thirty years. Mr. Dahl will play on the restored Kessler organ in Sitka later this summer.



MARTIN PASI

(Tracker 20:2:14), states "I have been unable to find the meaning of the draw knob marked 'Zihil,'" presuming it to be some kind of speaking stop.)

Cygnaeus served as pastor of the Lutheran congregation from 1840-1845. Both Cygnaeus and the Etholén family left Sitka May 16, 1845, to return to Finland, where they remained. Because of shipping delays, neither the alleged donor Governor Etholén, nor Pastor Cygnaeus was unfortunately able to hear the organ prior to their departure. The long-awaited new organ was placed on a small balcony in the rear of the new church, where it was used for approximately forty years. Cygnaeus' successor was Pastor Gabriel Plathan, whose father and grandfather had been cantors in the local parish church of Saarijärvi, Finland. One might assume from this background that a respect for fine worship and music was part of Pastor Plathan's ministry in the Sitka congregation.

The first organist to play the Kessler instrument was a Baltic-German bookkeeper, Andreas Höppner, from Tallinn, who, apparently to Pastor Cygnaeus' dismay, could only "compose" [sic] or perform *dance music*. Höppner's successor, reportedly more successful as a liturgical organist, was Aaron

Sjöstrom, the Finnish manservant of Cygnaeus and the verger of the Lutheran congregation who had come to Sitka with Höppner in 1839.

of St. Petersburg (Russia). The minister was to be a Finn, and his salary was to be paid by the Russian-American Company, together with a one-percent self-imposed salary tax voted for by the congregation. Thus the appointment of Pastor Uno Cygnaeus, the first Lutheran pastor in Alaska and of all Western America, appears to have come about largely as the result of mutual concerns by Governor Etholén, his new wife Margareta, and Varon von Wrangel, director of the Russian American Company.

Boarding the *Nikolai I*, a 450-ton, 10-gun sailing ship in 1839, the Etholéns together with Pastor Cygnaeus, began their nine month voyage from Finland to Alaska around Cape Horn. During the journey Cygnaeus began serving part of his new congregation on board ship. He baptized the Etholéns newborn son, Edward, and presided at the marriage of a crew member. Shortly after the arrival of the *Nikolai* in New Archangel on May 12, 1840, the first Lutheran congregation in Alaska was established. From 1840 until 1843 the congregation worshipped in the Green Room of the Governor's mansion known as "Baranof's Castle." Cygnaeus quickly set about the building of a new church, which was consecrated in the summer of 1843. Services were conducted in Swedish, Finnish, and German. Orthodox Bishop Innocent had been unhappy about the construction of the new edifice and insisted that it should not "look like a church" since it was on the main street near St. Michael's Church, first built in 1816 and replaced in 1848 with a grander building known as St. Michael's Cathedral.

Governor Etholén was the apparent donor of the five-stop, one-manual Kessler pipe organ, which was built in Tartu (Dorpat), Estonia, in 1844 by the "master of Tartu." The organ arrived by ship from Estonia in 1845 or 1846. Margareta Etholén had apparently purchased a reed organ or perhaps a harmonium in St. Petersburg, Russia, and brought it with her along with a barrel organ, suggesting her interest in music, and in particular, organ music. Records indicate that an organ of some sort was used for worship prior to the Kessler organ — likely one of Margaret's instruments.

The Kessler pipe organ, probably the first pipe organ in any church on the Pacific coast north of Mexico, was initially described incorrectly in early Sitka records as a "six toned reed [sic] organ." Six drawknobs do exist on the organ, but one stopknob is labeled "Nihil," meaning literally *nothing*. (This knob had been previously misread as *Zihil*: Paul Schneider in this article, "An Historic Kessler Organ in our Forth-Ninth State,"



The city of Sitka had two schools run by both the Orthodox Church and the Russian-American Company. Both Etholén and Cygnaeus were strong supporters of good schools and education, both in Sitka and in other parts of Alaska as well as in their native Finland. In fact, upon his return to Finland, Cygnaeus rose to fame as a leading educationist and has been honored ever since as the true organizer and father of the Finnish elementary schools. Music was added to the Sitka school curriculum in 1845 (approximately one year prior to the arrival of the organ), presumably to produce musicians for the orchestra established at Sitka in 1839.

The Finnish Lutheran congregation worshipped in their church with its Kessler organ from 1846 to 1867. In 1867, the year that Alaska was transferred from Russian to U. S. ownership, many Finnish Lutherans returned to Europe, greatly reducing the size of the congregation. After this time the church building was less regularly used, although some worship services are known to have taken place until the 1880s.

In 1888 Dr. Sheldon Jackson, a pioneer Presbyterian missionary and founder of the present Sheldon Jackson College, inspected the abandoned church and saw that it had greatly deteriorated. In order to preserve things of value, he removed the pulpit, organ, and altar railing to the museum he had established at the Presbyterian Mission. In this same year the church building was condemned and demolished. The organ was briefly taken out of the museum but apparently potentially costly repairs to the instrument caused it to be returned to the museum where it remained, reportedly in unplayable condition.

Although Lutheran activity was diminished in the late 19th century, nevertheless an active, corporate Lutheran congregation remained in Sitka, as evidenced by Board of Trustees meetings and laymen-led worship services for a growing number of Scanidnavian Lutherans immigrating to Sitka. After an interim period of lay leadership Sitka Lutheran organized itself as an American (Territorial) corporation in 1935 and in 1942 the second new church building was dedicated

When, in 1983, the organ, now unplayable, was moved to the third new building (1967) for Sitka Lutheran Church, discussion took place concerning the possible fundraising for its restoration, though no course of action was determined. On December 9, 1993, a fire occurred, seriously damaging the church and some of its contents. The organ was also damaged

Debris and ash some carried on steam arising from the water used to extinguish the fire, covered the organ (right). Installed in a small niche constructed within the church, the organ was somewhat protected from greater damage. Restored (left) there are few signs of the fire except at the tops of the wooden pipes which still show some scorching and the new tops soldered onto the metal pipes. Another view of the damaged organ appears below, on the previous page.



but fortunately not beyond restoration. According to Harvey Brandt, the church's unofficial historian, members of Sitka Lutheran and others in the community were "deeply saddened at the possible loss of the organ, an important historical artifact of the city's history, not to mention a potentially useful musical instrument for the church."

Fortunately an insurance settlement provided funds for Sitka Lutheran Church to restore the organ, a project for which Austrian-born organbuilder Martin Pasi of Roy, Washington, was chosen. Work commenced in the spring of 1995, with completion celebrated in September at a gala open house at the organ shop.

The organ bears the inscription: E. Kessler, Dorpat (named Tartu by the Russians), No. 45, Anno 1844. Dorpat is a city in Estonia halfway between Helsinki, Finland, and Riga, Latvia. Organs were

**1844 E. Kessler No. 45, Dorpat, Estonia
Sitka Lutheran Church, Sitka, Alaska**

Manual 54 keys, C -F² (no pedal)

8 f^{uls}* Gedeckt all wood; flue is in the cap

8 f^{uls} Viola di Gamba t.c. with ears; shares bottom octave with 8' Gedeckt

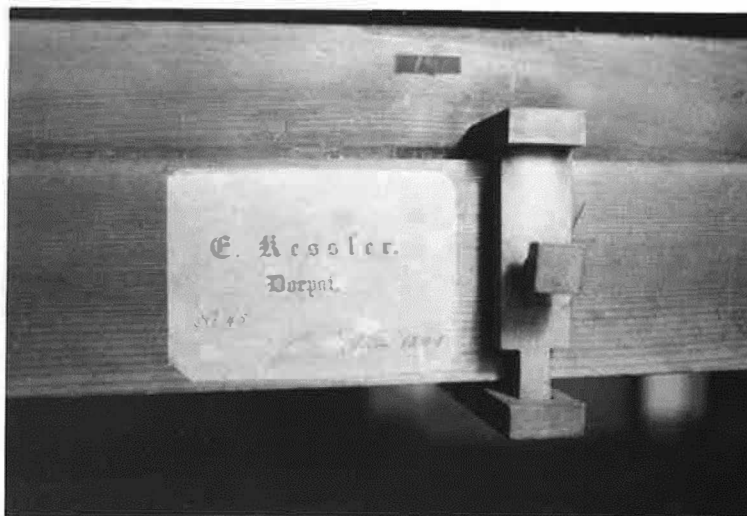
4 f^{uls} Principal no ears

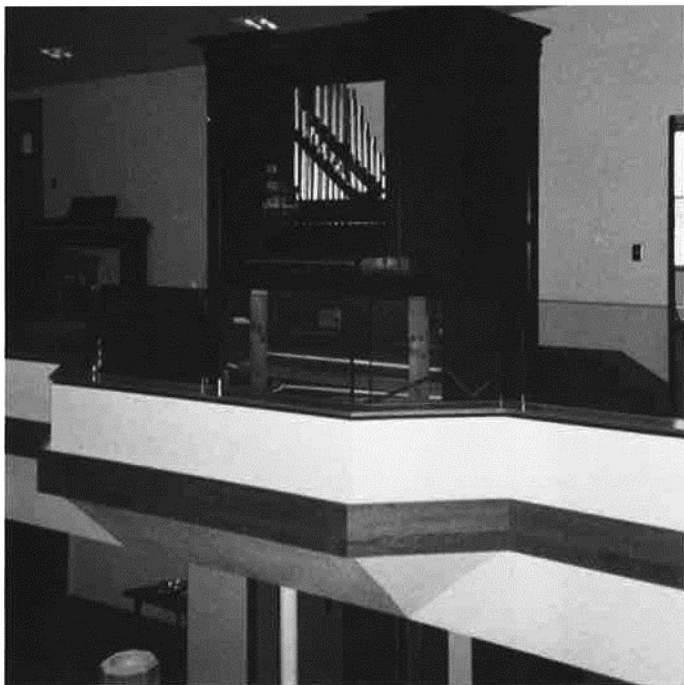
4 f^{uls} Flöte wood; stopped until b; open from c¹ to f³ and with inverted upper lips

2 f^{uls} Octave no ears

Nihil "nothing" - inoperable knob

* The term *f^{uls}* is used to indicate "feet."





widespread in Estonia during the 19th century, and Kessler built instruments for churches, schools, and also for residences, as a number of homes were known to have small organs similar to the Sitka organ. Apparently the Kessler organ shop was destroyed during World War II.

The overall height of the organ is 89 inches; width is 65 inches and depth, 35 inches. The keyboard is constructed so that it can fold up vertically into the case; three square stopknob shanks are positioned at each end of the keyboard, pulling sideways toward the center of the case. Presumably both folding keyboard and sideways stop-knobs were designed for safety in shipping, avoiding any protruding parts in the case. An iron pump-handle is attached at the lower center of the case front and may operate by foot a wedge feeder bellows connected to the parallel-rise primary bellows. An electric blower is newly installed, permitting the organist a choice of wind supply.

The original case was so badly damaged by fire that a replica had to be constructed. Pasi fabricated the new case out of the same type of wood used by Kessler, i.e., Baltic birch. Michael Reiter (Eatonville, Washington, piano technician, and expert wood finisher) applied a *faux* "Imperial" wood-grain paint in the manner and color of the original. Study of an unburned portion of the



original case permitted a close match to be achieved. No back existed for the original case, nor does it now. The front of the case has a frame for holding a fabric "curtain" to screen the pipes. Because further information is needed regarding what this material might have been, no screening has been used to date. The badly burned original casework was returned to the church along with the restored organ.

Wind pressure for the organ is 42 mm. This pressure could be established with certainty because of the enclosed sealed wooden box containing bricks for weight dovetailing into the top of the bellows. Martin Pasi expressed his surprise that the pipes would work so well on the low pressure given their moderate-to-high mouth cutups (with the exception of the Gedeckt 8, which has a rather low cutup). Metal pipes are of 63% tin and 37% lead, with thin tapered pipe walls. Most pipes have wide flues, with consistent light-to-moderate nicking. Pipes are racked in such a way that they cannot swivel or change position, once again very likely to prevent tuning-voicing changes in long-distance shipping.

All action parts were preserved and merely cleaned. The keyboard required resurfacing; new ebony was fitted to the naturals and recycled ivory was fitted to the sharps. Original key action appears to have been quite stiff, likely to insure against pallet problems after shipping and because no service would be available to the organ upon its arrival. In the restoration Pasi releathered the pallets and lightened the pallet springs, resulting in a graciously light and responsive action.

Fire damage affected only the top of about half of the pipes (new tops were made of the same metal alloy), but fortunately did not affect or alter the "speaking" portion of any pipes, thus making it possible to know quite precisely how the organ was originally voiced.

Pasi has expressed high admiration for the quality of organbuilding he found in the Kessler instrument and remarks that he gained some insights, particularly in voicing matters, as a result of working on the project. His goal was to bring forth the original sound of the instrument as much as possible, avoiding unnecessary alterations or changes. The reaction of the large group who heard the organ at the Pasi shop was that the Kessler instrument possesses colorful charm, interesting speech, and a gentle intensity. A particularly effective and thorough demonstration was provided by organist Roger Sherman of Seattle.

The Ernst Kessler organ, perhaps the oldest organ built for a client on the West Coast of the United States, was sent by barge back to Sitka to the now-rebuilt Lutheran Church. It speaks from a prime "swallow's nest" location in the rear gallery, perhaps not unlike its first location; it is once again in regular use for worship after a century of silence.

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Acknowledgments

Harvey Brandt and members of the Sitka Lutheran Church history committee as well as a long list of community and congregation members.

Martin Pasi and Co., Organ Builders.

An Hour of Glory

by William T. Van Pelt

FOUR HUNDRED EIGHTY OF US have just returned from the magnificent 1996 OHS National Convention in Philadelphia (June 30-July 6). For our delight and at their own considerable expenditure of time and dollars, six organbuilding members of OHS performed major refurbishments ("instant restorations") of several organs we heard. Some of the repairs were of a temporary nature and many were permanent. Ironically, it is the neglect that these organs suffer which has left them to us as the more significant old organs remaining in Philadelphia.

Year after year, organbuilders quietly provide tens of thousands of dollars worth of work to organs that we otherwise would not hear. What happens to these organs after our convention? Here is a review of just some of them.

1974 Keene, New Hampshire Robert Newton, John Morlock, Gary Wright, and Richard Boutwell brought into useable condition the unused 1849 E. & G. G. Hook op. 93 at the Congregational Church in Hinsdale. This rare treasure of early work by the Hooks has two manuals of G-compass and an original Pedal of C-compass and arrived in Hinsdale from the Congregational Church in Springfield, Massachusetts, in 1881. The financially challenged church was so taken with the results of a monumental fix-it-up job that they still use the organ in lieu of the electronic's more familiar compasses. Though there are still no funds for a real restoration, Newton occasionally visits to maintain the instrument and receives modest compensation.

1977 and 1995 Detroit and Ann Arbor The 1889 Granville Wood & Son 2m tracker at Pilgrim Church of Bethel Christian Ministries (1995), formerly Trumbull Avenue Presbyterian Church when visited in 1977 for a recital by Carol Teti, is intact and playable thanks to several organbuilders: William Worden in 1977 and David Wigton, Dana Hull, and Elgin Clingaman who played it in 1995. Though its imminent removal was reported by me in the *Organ Update* a few years ago, a last-minute change of plans left it in the handsome church for which it was built. The present congregation uses it rarely.

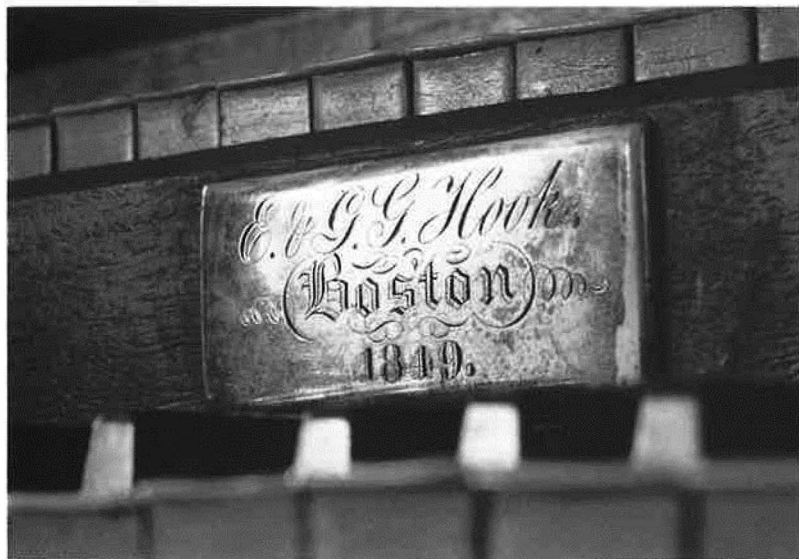
The OHS Michigan Chapter has "adopted" the 1892 Johnson 3m with Barker lever at Cass Community United Methodist Church, continuing the repairs that made it playable by Agnes Armstrong in 1995. Edward Walsh played it in 1977.

1978 Lowell, Massachusetts: The grand 1899 Hook & Hastings 3-47 played at St. Peter's in Lowell was repaired and tuned by the Andover Organ Company and played by Ken Wolff in a program of Rheinberger Trios. The church subsequently closed; the organ, removed by Andover earlier this year, is now for sale for \$65,000 through the Organ Clearing House (triple that figure for completion).

The 1905 Methuen Organ Co. instrument on ventil chests with tracker-pneumatic action at St. Andrew's Episcopal Church, Methuen, was prepared by Andover for a recital by Thomas Murray. The church continues to use and maintain the organ.

1979 St. Louis: The 1890 Pfeiffer & Son in the Baroque-inspired edifice of St. Joseph's Church was mute when we visited and sang a hymn in this great space. Since then, the welcoming priest, with whom we drank beer in the rectory kitchen during our photographic foray and who resisted closing of the church, was murdered in the rectory. His funeral filled the church concurrent with the fund-raising efforts of a group of parishioners who independently maintain the building. It is functioning as a church, still. The organ was made playable by OHS members and is heard occasionally.

1980 Finger Lakes, New York: The 1855 William A. Johnson op. 43 at Westminster Presbyterian Church in



The 1849 E. & G. G. Hook of G-compass at Hinsdale, New Hampshire, was made playable for the 1974 convention by several builders led by Robert Newton of the Andover Organ Co.





The 1905 Methuen Organ Co. tracker-pneumatic organ at St. Andrew's, Methuen, Massachusetts, was played by Thomas Murray at the 1978 convention.

Syracuse, played and repaired by Robert A. Kerner, was restored 1991-92 by Kerner and Merchant.

The 1896 Morey & Barnes tracker at St. Mary's in Cortland received extensive repairs from Culver L. Mowers and James R. McFarland prior to Lois Regestein's recital and a performance with orchestra of the Bartmuss Organ Concerto in E-flat with Wayne Leupold playing the organ. The church regularly uses and maintains the organ now. Culver Mowers has been contracted to re-leather the original reservoir.

At Ovid, Mowers, Larry Chace, and Dana Hull swarmed on the 1860/1896 organ attributed to Garret House at Holy Cross Church, repairing mechanism and hundreds of damaged pipes. David Porkola played. The organ is used occasionally today.

1981 Down East Maine The 1860 E. & G. G. Hook op. 288 3m at St. John's in Bangor had been restored by Bozeman-Gibson Co. before our arrival. The restoration resulted from much campaigning by the young organist David Coco (who was an E. Power Biggs Fellow in 1981 and is now a physician) and enthusiastic support of Fr. Raymond P. Bertram, S. J. Since Fr. Bertram's



1860/1896 attr. Garret House, Holy Cross Church, Ovid, New York, heard in 1980.



The 1907 Hutchings-Votey, St. James Cathedral, Seattle, heard in 1982 and since the building and organ have received major work.

death the building has been refurbished and more restorative repairs have been completed by George Bozeman.

Also since our 1981 visit, the largest extant Stevens organ was destroyed by fire at First Congregational Church in Calais. It and the Bangor Hook are represented on the new OHS 4-CD set, *Historic Organs of Maine*, as played respectively by Charles Page and Brian Franck. Because of our 1981 visit to Calais, bereft parishioners contacted organ historians to commiserate our mutual loss of the organ. That led to acquisition of *Old Homer*, the two-manual, ca. 1830 organ by an unknown builder, for the new edifice. It and its handsome Georgian case were restored by Dana Hull for a Michigan church in 1982 and subsequently sold.

1982 Pacific Northwest Frans W. M. Bosman patched the very large 1907 Hutchings-Votey Organ Co. op. 1623 at the block-long St. James Cathedral. Cathedral organist Howard Hoyt championed restoration of the organ and acoustical-tile lined building, establishing a fund raising effort and bequeathing much of his estate to the purpose upon his death in 1992. Since then the interior has been restored (fluffy tile removed) and much of the organ restoration has been completed by Frans Bosman. Howard Hoyt's successor is OHS member Joseph Adam.

1984 Chicago The 1864 Pilcher Bros. 1m organ, a rare Chicago-built example, was refurbished and played by Dana Hull at St. Mary's Roman Catholic Church in the Huntley section. The organ remained unused after our convention. Just this year, it was removed to be restored by John Farmer for Galloway Memorial Episcopal Church in Elkin, North Carolina.

During the advance-team's tour of organs to gather photographs and technical data, Michael Friesen slowed to a stoplight with Susan Friesen, Alan Laufman, and me in the car. On the corner was a church that was a likely tracker holder but not yet investigated. I took the opportunity to run into the church while the car waited at the light. The inspiration was rewarded with discovery of the 1893 J. W. Steere & Sons op. 356, a 2-19 tracker that Chicago Chapter members brought back to life under John Panning's direction. The convention visited it at Millard Congregational Church where Kristin Gronning Farmer was so well received that she played the recital twice, once previous to the convention at the invitation of the Spanish-speaking congregation who produced a grand fete thereafter. In recent

years the organ has fallen from use and has occasionally been offered for sale, then the offer of sale withdrawn.

The 1892 Farrand & Votey 3m at the Episcopal Church of the Epiphany (cover of this issue), almost unplayable though valiantly and beautifully played by James Bratton in 1984, received emergency repairs and is still in use despite much abuse in its long history. A \$3-million fund drive is underway to restore the organ and the sumptuous Victorian building of 1885 designed by Chicago architects Edward J. Burling and Francis M. Whitehouse, son of the second bishop of Illinois. Descendants of Whitehouse have been rectors and musicians of this church, as is one of the present organists.

1985 Charleston, South Carolina No herculean and *gratis* organ repairs were required except at St. Alban's Chapel of The Citadel, where an 1873 Steer & Turner secured through the Organ Clearing House in 1978 had been installed on too slim a budget. Stopgap repairs were made by Larry Trupiano and Ben Hutto played. The chapel eventually sold the organ for rebuilding by John Farmer for the Episcopal Church of Our Saviour in Johns Island, South Carolina, where it was dedicated in 1992.

1986 Eastern Iowa The 1874 E. & G. G. Hook and Hastings organ at the dilapidated and abandoned Unitarian Church in Keokuk has recently become the property of Phil Hoenig, the Fort Madison organbuilder and OHS member who made it ready for John Ditto's memorable recital. Hoenig offers it for sale within a reasonable distance of Fort Madison, so that he can visit it.

Phil seriously injured his hand while repairing the convention organs, so Larry Trupiano took on even more of the repairs during the week before the convention, including a mini-restoration of the Spillville Pfeffer of 1878 at St. Wenceslaus Church. The organ had suffered unenlightened repairs in the past. Its emergence from a thorough restoration (see page 9, *Organ Update*) befits its fine musicality and association with Antonin Dvorak.



The 1891 Schuelke at New Vienna, Iowa, was played by William Kuhlman in a memorable program available on cassette from OHS.

did recital of Hartmann, Walter, Bach, Hesse, Bruckner, and deLange which OHS sells as cassette C-8.

1987 Newburyport, Massachusetts So impressed were the United Methodists of Ipswich with our visit and John Ogasapian's recital on their 1867 E. & G. G. Hook 2m that they have recently removed the wall-with-organ-grille



Stanford University Chapel's 1901 Murray Harris has a divided cases interrupted by a 1984 Fisk in between, both heard in 1988.



The 1888 Hook & Hastings at Our Lady of Guadalupe in San Francisco was prepared over several days by Larry Trupiano and Bruce Stevens, who played it.



Phil Hoenig now owns and is offering for sale the 1874 E. & G. G. Hook & Hastings organ which the 1986 convention visited at the former Unitarian Church in Keokuk after Phil's greatly successful effort to render the organ presentable for John Ditto's recital.



In Milwaukee in 1990, Tom Rench and others repaired the 1887 Barckhoff at New Hope United Church of Christ. The church has since closed and a new home for the organ is sought in the area.

which was erected in 1942 to hide the Italianate black walnut case. The wall, from which the keydesk curiously emerged, was part of an effort to make the Victorian building appear to be Colonial.

The 1865 S. S. Hamill 2-11 was played by Permelia Sears at the First Parish Community Church in West Newbury after many repairs by Robert Newton of the Andover firm. The church sold it ca. 1992 to Emmanuel Episcopal Church in Chatham, Virginia, where it was installed by Taylor & Boody.

1988 San Francisco Since our visit the organs have endured two earthquakes. Some Roman Catholic churches have closed including Holy Cross where the Schoenstein Organ Co. significantly



At Baltimore in 1991, a group worked for several weeks to make playable the 1889 Odell at Corpus Christi Church for Bruce Stevens' recital. The organ is now used for special services and concerts.



In 1987, Permelia Sears played the 1865 S. S. Hamill 2m repaired by Robert Newton and David Sears at the Community Church in West Newbury, Mass. In 1992, the organ was moved to Chatham, VA.

refurbished the 1904 Los Angeles Art Organ Co. (Murray Harris) organ for Timothy Tikker's recital. The organ has been moved to Portland, Oregon, where we will visit it in 1997 at Immaculate Conception Cathedral as enlarged by the Bond Organ Co.

Larry Trupiano spent most of a week refurbishing the 1888 Hook & Hasting tracker at Our Lady of Guadalupe with the help of the recitalist, Bruce Stevens. That church closed, the organ was offered for sale, but potential buyers were thwarted by diocesan wrangling. Now the building is open as a community center with hope among local Catholics that it will again function as a church.

At Stanford University, the Murray Harris and the famous Fisk with which it shares the chapel gallery survived the earthquakes. Robert F. Bates played them both for us in 1988. Tonal restoration continued on the Harris, with John DeCamp and Mark Austin having completed the work very recently. Earlier, a new console in period style and with modern appointments was provided by Manuel Rosales, whose crew had prepared the organs for Bates'



In New Orleans in 1989, a great effort made by many brought the sounds of the 1861 Simmons pipes back to life at St. Mary's Assumption Church.



In 1989, Lorenz Maycher played the E. M. Skinner at Temple Sinai to such effect after its repair that the congregation had it refurbished and the rabbi joined OHS.



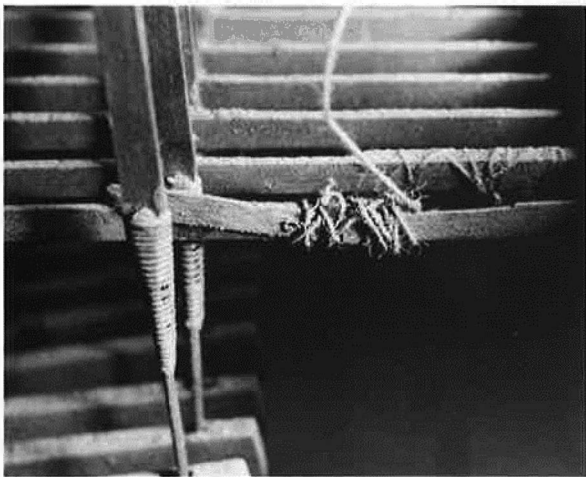
The 1904 Murray Harris played by Timothy Tikker in 1988 at Holy Cross Church, San Francisco, has been moved to Portland, Oregon, by Richard Bond's firm to be heard in 1997 at Immaculate Conception Cathedral.

concert. Both organs are featured in the new video produced by the Pipe Organ Film Project, to be aired beginning in the fall on public TV. All of the organs are heard on the OHS 2-CD set, *Historic Organs of San Francisco*.

1989 New Orleans Ron Brothers and others worked on the 1857 Erben in Convent, Louisiana, prior to the arrival of conventioners who expected to sing a hymn in the company of the unplayable organ. Thus our delightful surprise when it accompanied us. Work continues with advice from organbuilder Roy Redman.

Redman and New Orleans OHS Chapter members brought many organs to playable condition or better, including a massive swarm on the 1861 Simmons & Willcox rebuilt ca. 1900 by Schuelke. This large 2m in the very large St. Mary's Assumption Church was heard with orchestra and James Hammann playing. The New Orleans Chapter has occasional events there.

Our visit to Temple Sinai Congregation, where Lorenz Maycher first played for OHS, and Larry Trupiano's attention to the hideously maintained 1926 Skinner, so im-



pressed the congregation that they hired Roy Redman's firm to properly refurbish the organ and the rabbi became an OHS member. Much of the concert can be heard on the OHS 2-CD set, *Historic Organs of New Orleans*.

1990 Milwaukee Gary Zwicky played the 1887 Barckhoff at New Hope United Church of Christ, an organ bereft of informed maintenance for decades. Tom Rensch and others "made it commercial" for us. Since then, the church has closed and a home for the 2-12 is sought. It is heard on the OHS 2-CD set, *Historic Organs of Milwaukee*.

1991 Baltimore Old Otterbein United Methodist contracted David Storey to restore the 1897 Niemann tracker after he had made repairs and Marilyn Stulken played it. Light Street Presbyterian did the same for its 1902 Adam Stein upon which the key action had been ruined by tinkering students.

The Baltimore AGO chapter has created a program which involves mounting several events on a neglected organ and refurbishing it for the events. The 1889 Odell at the marble-lined Corpus Christi Church has been the center of attention in 1996, with two major two-day events thus far. The Pedal action was restored and many repairs made for Bruce Stevens' recital during the 1991 convention by Ruth and Ray Brunner, Larry Trupiano, Storey, and me. Hear all of these organs on the OHS 4-CD set, *Historic Organs of Baltimore*.



Prior to the 1981 Maine convention, the 1860 E. & G. G. Hook op. 288 3m at St. John's in Bangor was restored by Bozeman-Gibson after several years of free repairs before concerts to benefit the restoration fund. Pre-restoration photos also appear on this page.

1992 Central Maine Dr. Frances Nobert played the 1878 George H. Ryder organ at the United Church of Monmouth following David Wallace's quick repairs. The church had Wallace restore the organ following our visit.

Stephen Long played the abandoned 1854 Rufus Johnson organ at





Rachelen Lien played the ca. 1905 Bernard Schaefer organ in Louisville in 1993 after its repair by chapter members led by Sam Bowerman. Inspired by hymns selected by Mrs. Lien, parishioners who had not heard the organ in decades have raised \$20,000 toward its restoration.

Below, the magnum opus of the Pilcher Co. at Memorial Auditorium in Louisville has become the continuing catalyst for chapter activity following the 1993 convention for which it received extensive repairs from chapter members rallied by years of championing the organ by William H. Bauer.



North Congregational Church in Groveville (Buxton), so charming the skeptical Mainers that they have since had Wallace perform repairs so that it can be used for church.

1993 Louisville Since much work by Louisville OHS members went into the Pilcher *magnum opus* of 1929 at the Memorial

Auditorium, played by Tim Baker, its great proponent, William Bauer, has died. His widow, Mary Bill, and others have established the William H. Bauer Foundation for the Preservation of the Pilcher Organ at Memorial Auditorium.



The ca. 1905 tubular-pneumatic Bernard Schaefer 2m at St. Cecilia Roman Catholic Church was brought to playable condition by chapter

members led by Sam Bowerman. After Rachelen Lien's concert, the church now uses the organ occasionally and parishioners have raised \$20,000 toward its restoration as a tubular organ following OHS Guidelines.

1994 Connecticut Days before the convention began the pastor of St. Casimir's Church was backing-off of his agreement that OHS could visit the very fine 1874 E. & G. G. Hook & Hastings 2-25 which had been restored in 1970 by Richard Hamar. Good fortune brought the blower to malfunction on the weekend, eliciting an emergency call to Joe Dzeda from the priest who sought its repair for Sunday. Joe agreed to repair the blower overnight at no charge if the convention could visit. The priest agreed and David Dahl played, as have others since.

1996 Philadelphia Earlier this month at Polite Temple Baptist Church, Justin Berg was able to play the very bold and beautifully voiced ca. 1890 tracker designed and built by Carlton Michell in collaboration with Cole & Woodberry of Boston (as the original nameplate attests) only because organbuilders Dana Hull and John Cawkins spent days in organ dirt which had accumulated since ca. 1890, cleaning pipes, tuning, and repairing the blower, wind system and action. Roland Rutz of Faribault, Minnesota, arrived in Philadelphia during the week before the convention to refurbish the unplayable, but magnificent, 1871 J. H. Willcox 3m at the Church of St. Peter the Apostle. At his own expense, he releathered much of the electrified pull-down action applied to the original chests, pedal mechanism, stop action, cleaned pipes, and tuned. Thus released from the bondage of neglect, tone soared through this grand church as Albert Ahlstrom played. Rutz did not hear the recital, having had to return to Faribault before the convention began. Rick Morrison of Eastern Organ Pipes volunteered his firm's services to restore the Great 16' and 8' reeds, most removed by awful organ maintainers from the safety of their toeboards and sky racks to walkboards where they have been trampled by a herd of electricians.

Larry Trupiano travelled to Philadelphia nine times in the months before the convention to refurbish the unplayable 1869 Henry Knauff 3m tracker at St. Malachy's and the 1887 Hook & Hastings 2m tracker at Christ Memorial Reformed Episcopal Church. George Bozeman's performance of an all-Krebs concert on the former and David Dahl's program on the latter are both frequently listed as favorite events in the Philadelphia convention survey.

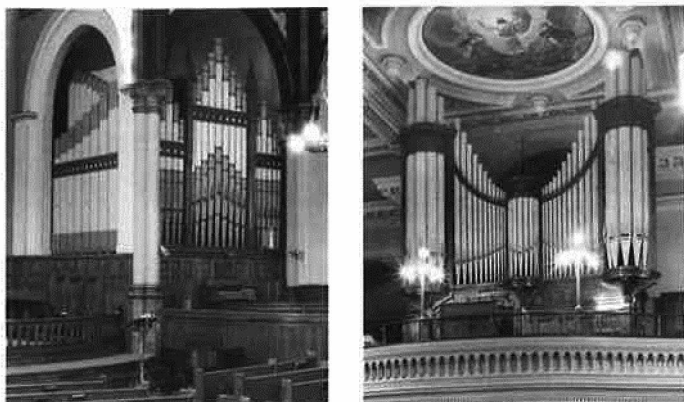
St. Malachy's, a beautiful edifice in the poorest part of the city, survives through the efforts of a dedicated staff of religious whose rector spoke eloquently of the need for ennobling beauty in such a place. Christ Memorial, a great granite pile, has grown to a congregation of some 40 parishioners after a period of decline to nine. Its young rector, a graduate of the Reformed Episcopal semi-



The largest Stevens organ extant when we visited it in 1981 at Calais, Maine, was destroyed with the church in a 1992 fire. Remembering our visit, parishioners sought an historic replacement when they rebuilt. Charles Page's 1981 recital is heard on the OHS 4-CD set Historic Organs of Maine.

nary formerly located within the large building, and his organist-wife expressed appreciation for revealing the unexpected magnificence of their Hook & Hastings. But, did we send the wrong signal? A week later, at the AGO convention, I was asked by an organist of a Reformed Episcopal church (of 35 parishioners) in Maryland if it were true that OHS would restore the organ in her church at no charge if she organizes a "tour" that would include it!

Patrick Murphy, convention chairman, organbuilder, and 1978 Biggs Fellow, and his employees Bill Dixon and Richard Hamar prepared at least seven organs. Chuck Gibson, Bill Buckley, Stephen Emery, and Joseph Dzeda each prepared several.



For the 1996 Philadelphia convention, Roland Rutz flew at his expense from Faribault, Minnesota, to donate days of repair to make playable the grand 1871 J. H. Willcox 3m at the Church of St. Peter the Apostle (above right). Larry Trupiano made nine trips from New York to Philadelphia to repair at his own expense the 1887 Hook & Hastings at Christ Reformed Episcopal Church (left above) and the 1869 Henry Knauff 3m at St. Malachy's (below).

A crew of volunteers headed by Brantley Duddy rejuvenated over two weeks the 85-rank 1931 Möller at the Philadelphia Convention Hall so that its Artiste roll player flawlessly performed an elaborately orchestrated "Dance of the Sugar Plum Fairies" from Tchaikovsky's *Nutcracker*: the first time that an organ played its own swan song. Tom Hazleton and Michael Stairs played it, too. In the



The 1893 J. W. Steere & Sons was discovered at Millard Congregational Church just weeks before the 1984 Chicago Convention. John Panning and chapter members prepared it for Kristin Gronning Farmer's recital.

week prior to the OHS convention, most of the 200 radio stations that carry *Pipedreams* broadcast the recording of the organ made by Michael Barone when the American Theatre Organ Society visited it in 1992, with Hazleton playing, for what was believed then to be its last performance. We will all look with interest in the coming years upon the fate of this enormous building and its very unusual organ, and upon the fates of the other fine organs our very generous and talented organbuilders prepared for an hour of glory.



PIPEDREAMS

A program of music for the king of instruments

Program No. 9631 7/29/96

The Heiller Tradition . . . reminiscences by Viennese organist Peter Planyavsky, who plays music of his teacher and mentor Anton Heiller, along with other works by Austrian composers. Peter Planyavsky is organist at St. Stephen's Cathedral, Vienna, professor at the Vienna Musikhochschule, and a world-famous recitalist, recording artist and improviser.

PLANAYAVSKY: Introitus, fr Missa Improvisata (1980 Pichner/Brixen Cathedral) Motette CD-1054 (OLF)

HEILLER: Prelude & Fugue in A (1949) (1978 Hradetzky/St. Paul's Church, Döbling) Musica Viva LP30-1096 (OLF)

HUMMEL: Prelude & Fugue in A-flat (St. Paul's Church, Döbling) Preiser LP-135004 (OLF)

HEILLER: Jubilation (1976); Partita on *Vater unser im Himmelreich* (1947); Prelude, Interlude & Postlude to Vespers (1979) (1987 Kney/University of St. Thomas, St. Paul, MN; r. 7/10/89, MPR tape)

PLANAYAVSKY: Improvised Caprice, fr Carnival of Animals (1986 Münch & Prachtel/St. John's Abbey, Duisburg-Hamborn) Motette CD-11001 (OLF)

SCHMIDT: Toccata in C (University of St. Thomas concert tape)

Program No. 9632 8/5/96

Highlights from Lahti (Part 1) . . . a too-brief summary of the popular late-summer festival and international competition in Finland. These recordings were provided by the Finnish Radio, Helsinki. Performances feature the 1979 Virtanen organ of fifty-two stops at the Church of the Cross in Lahti, Finland. For more information about the Lahti Organ Festival, which is held each summer in the last week of July and first week of August, write: Lahti Festival, Kirkkokatu 5, SF-15110 Lahti, Finland.

BONNET: Variations de concert, Op. 1—Gillian Weir

MESSIAEN: Serene Alleluia, fr Ascension Suite—Ligita Sneibe (competition second prize)

DURUFLÉ: Prelude & Fugue on the Name ALAIN, Op. 7—Hanne Kuhlmann (competition first prize)

SALLINEN: Chaconne—Olli Porthan

VIERNE: Water Nymphs, Op. 55, no. 4 RIMSKY-KORSAKOV: Flight of the Bumble-bee GUILLOU: Toccata—Olivier Latry

LISZT: Consolation No. 1 in E—Francesco Finotti

MERIKANTO: Prelude & Fugue in e—Kari Vuola

BOSSI: Melodia (No. 5) and Marcia festiva (No. 8), Op. 118—Maija Lehtonen

MERIKANTO: Postludium No. 1 in E-flat—Erkki Tuppura

Program No. 9633 8/12/96

Highlights from Lahti (Part 2) . . . more live concert performances by an international array of soloists recorded in Finland at Lahti's Church of the Cross

BUXTEHUDE: Praeludium in e—Hans-Ola Ericsson

DURUFLÉ: Scherzo, Op. 2—Olivier Latry HELMUT BARBE: Chorale-fantasy, Aus tiefer Not—Ludger Lohman

REGER: Variations & Fugue in f# on an Original Theme, Op. 73—Wolfgang R/bsam

BACH: Trio in d, S. 583—Olli Porthan

LIONEL ROGGE: Hommage to Messiaen. MULET: Rosace, fr Byzantine Sketches. JONGEN: Toccata—Gillian Weir

Program No. 9634 8/19/96

Bach Basics . . . divergent views on matters of interpretation illuminate the familiar repertoire of a great master.

BACH: Prelude & Fugue in D, S. 532—Wolfgang R/bsam (1974 Flentrop/Oberlin Conservatory) Naxos CD 8.551084 (Organ Historical Society [OHS]; 804-353-9226)

BACH: Canzona in d, S. 588—Christoph Boser (1778 J.A. Silbermann/St. Thomas Church, Strasbourg) Intercord Saphir CD 830.848

BACH (completed by Wolfgang Stockmeier): Fantasia in C, S. 573—John Scott Whiteley (1738 Müller/St. Bavo Church, Haarlem, Holland) Priory CD-903 OHS

BACH: Fantasy & fugue in g, S. 542—Piet Kee (1738 Müller/St. Bavo Church, Haarlem) Chandos CD-0506 OHS

BACH: Prelude & Fugue in b, S. 544—Käte van Tricht (1894 Sauer/Bremen Cathedral) Dabringhaus & Grimm CD-3241 (OHS) Ms van Tricht plays from the 1904 Straube Edition.

BACH: Chorale-prelude *Nun komm, der Heiden Heiland*, S. 599—Karl Straube (1925 Welte reproducing organ, playing a roll made in 1922) out-of-print

BACH: Chorale-prelude *Wir glauben all'*, S. 740—Martin Haselböck (1985 Reill/Augustinerkirche, Vienna) Menuet CD-160010

BACH: Prelude & Fugue in a, S. 543—Ton Koopman (1727 Müller/Grote Keerk, Leeuwarden, Holland) Novalis CD 150.036

Program No. 9635 8/26/96

The Art of the Theatre Organ . . . a selective survey and auditory overview of "popular pipe organ" styles, in the company of Stephen Adams, president of the American Theatre Organ Society.

LARSEN: Armed Forces Medley. COHAN: Give my regards to Broadway—Lynn Larsen (1924 Wurlitzer/Century II Convention Center, Wichita, KS) Pro Arte CD-281 & 339 (OHS)

PORTER: At long last love—Lyn Larsen (Wurlitzer-Junchen hybrid/Sanfilippo Music Salon, Barrington, IL) Musical Contrasts CD-207 (OHS)

FIELDS: Aba Dabba Honeymoon—Lyn Larsen (Sanfilippo Music Salon)

SONDHEIM: Send in the clowns, fr A Little Night Music ANONYMOUS: Temptation Rag RODGERS: The Sound of Music Medley—Tom Hazleton (1926 Wurlitzer hybrid/Merle Norman Tower, Sylmar, CA) Klavier CD-77006(a&b) (OHS); Pro Arte CD-434(c) (OHS)

KREISLER: Liebesfreud—Reginald Foort (Compton/BBC Variety Hall). MILLS: Whistling Rufus—Terance Casey (Wurlitzer/Regent Theatre, Brighton) Beulah CD-IPD7 (OHS)

GERMAN: Medley. KETELBY: In a monastery garden—Quentin Maclean (Wurlitzer/Trocadero Cinema, London) Sterndale CD-1016(a) (OHS); Pearl CD-9722(b) (OHS)

PETTIS-MEYERS-SCHOEBEL: Bugle Call Rag—Sidney Torch (Christie/Regal Cinema, Edmonton) Sterndale CD-1001 (OHS)

CLAIR: Dance of the blue marionettes—Sidney Torch (Christie/Regal Cinema, Marble Arch, London) Sterndale CD-1002 (OHS)

VANCE-POCKRISS: Itsy bitsy teenie weenie yellow polkadot bikini WRIGHT: The Blue Dove—George Wright (Hollywood Studio Philharmonia Organ II) Banda CD-438

SCOTT: Twilight in Turkey. BJORN: Alley Cat—George Wright (Pasadena Studio Organ) Banda CD-82820

MERCER-CARMICHAEL: Skylark—George Wright (Hollywood Studio Organ I) Banda CD-109454

FRIEND: I'll be happy. WILLIAMS: That's a plenty. BARRIS: Mississippi Mud—George Wright (Wurlitzer/San Francisco Fox Theatre) Banda CD-109453(a); CD-9211(b&c)

George Wright performances on the Banda Records label are available mail-direct (\$20 each, postpaid): P.O. Box 1620, Agoura Hills, CA 91376-1620.

Program No. 9636 9/2/96

Organs Off Broadway . . . concert performances from diverse New York City churches, with traditional and untraditional repertoire. BUXTEHUDE: Magnificat Primi toni; 2 Chorale-preludes—Walter Hilse (Holtkamp organ/Park Avenue Christian Church; r. 11/22/87)

J C F. BACH: Duet Sonata No. 2 in A RAYNOR BROWN: Sonata for Saxophone, Percussion and Organ Duet—Douglass Masek, sax; Marty Jabara, per; Cherry Rhodes & Ladd Thomas, o (Aeolian-Skinner/Trinity Church, Wall Street; r. 4/12/88)

JACQUES IBERT: Le petit ane blanc—Paul Martin Maki (1954 Aeolian-Skinner/Cathedral of St. John the Divine; r. 8/26/86)

ANTONIO SAENZ: Minuet el solitario. P. BALTAZAR: MinuA a los dias de Julianita Gonzalez. J. ESMOLZI: MinuA funebre dedicado a la memoria de la senorita N SAENZ: Boleras Jaleadas de la Media Cana y Tripili (all works by Uruguayan composers of the 18th century) DOMENICO ZIPOLI: All' Offertorio JAMES HOPKINS: Deux Danses pour Orgue (1983)—Cristina Garcia Banegas (1974 Wolff/Church of St John the Evangelist; r. 5/9/88)

WAGNER (trans Eubanks): Elsa's Procession to the Cathedral, fr Lohengrin—Paul Martin Maki (St. John the Divine)

Program No. 9637 9/9/96

Organs of Mexico . . . a return visit with historian and organbuilder Susan Tattershall, who documents some of the many remarkable antique instruments "south of the border." Selections are played by Dominique Ferran on the 17th century anonymous instrument at the Church of San Jeronimo in Tlacoahuaya (K617 CD-7049 OHS). Esteban Elizondo on the 18th century instruments at the Basílica and Church of La Valenciana in Guanajuato (Titanic CD-201), Guatavo Delgado Parra and Ofelia Gomez Castellanos on the 19th century Castro organ at Our Lady of the Healing Sanctuary in Puebla (K617 CD-7059 OHS), and Donald Joyce on the organ of Santa Prisca in Taxco (Titanic CD-187 OHS). Repertoire includes works from Spanish composers Soler, Jimenez, Cabezon, DeSoto, Santa Maria and Arauxo, plus selections by the Mexico City Cathedral organist Joseph de Torres.

A 12-day Organs of Mexico tour, directed by Ms. Tattershall and including the whole experience of organs, architecture, food and culture, will take place December 28, 1996 through January 7, 1997 under the auspices of the Westfield Center for Early Keyboard

Studies: 413-527-7664 (One Cottage Street, Easthampton, MA 01027).

Program No. 9638 9/16/96

Mr. Smith Goes to School . . . performances by Dr. Larry Smith of Indiana University, Bloomington, in recital at the University of St. Thomas (St. Paul, MN, 1986 Gabriel Kney organ) and Luther College (Decorah, IA, 1981 Robert Sipe organ)

GASTON LITAIZE: Final (No. 5), fr Douze Pieces

NICHOLAS de GRIGNY: Dialogue sur les grands jeux (Kyrie)

PAMELA DECKER: Toccata (1987)

J S. BACH: Pastoral in F, S. 590

JEAN GUILLOU: Toccata (1966)

CALVIN HAMPTON: Prayer & Alleluia (1980)

MARCEL DUPRÉ: Intermezzo & Toccata, fr Symphony No. 2, Op. 26

Program No. 9639 9/23/96

The Tradition of Saint Sulpice . . . reminiscences, repertoire, and recordings from one of the most famous Parisian churches, with comments from current titulaire Daniel Roth, who visits the United States during the first week of October for performances at Church of the Holy Family in New York City, the Saint Louis Cathedral, and in the Baltimore area.

NIVERS: Offertoire en fugue et dialogue.

CLERAMBAULT: Duo, fr Suite No. 2.

SEJAN: Fugue in g—Daniel Roth (1984 Woehl/St. Remigius Church, Viersen) Buch & Musik CD-1001 (Organ Literature Foundation [OLF], 617-848-1388)

WIDOR: Andante sostenuto, fr Symphonie Gothique (No. 9)—Daniel Roth (1862 Cavaille-Coll/St. Sulpice) Erato 4CD-45867 out-of-print

DUPRÉ: Prelude & Fugue in A-flat, Op. 36, no. 2—Daniel Roth (St. Sulpice) Motette CD-11141; 10981 (OHS)

GRUNENWALD: 2 Pieces (La Melodie Interieure; Allegresse)—Sophie-Veronique Choplin (St. Sulpice) Studio SM-122114 (OHS)

ROTH: Triptyque: Homage to Pierre CocherEAU (1995)—Daniel Roth (1980 Holtkamp/Plymouth Congregational Church, Minneapolis; r. 3/8/96) MPR tape

BACH: 2 Chorale-preludes, (*Erbarm' dich mein*, S. 721; *Aus tiefer not*, S. 686)—Sophie-Veronique Choplin (St. Sulpice) Festivo CD-135 (OHS)

WIDOR: Toccata, fr Symphony No. 5—Daniel Roth (St. Sulpice) Motette CD-11141 (OHS)

Program No. 9640 9/30/96

Olivier Latry at House of Hope . . . the acclaimed young organist from Notre Dame Cathedral, Paris, plays the celebrated 1979 C.B. Fisk organ in St. Paul, MN (r. 10/30/94).

BACH (trans. Dupré): Sinfonia to Cantata No. 29 *Wir danken Dir*

BACH (arr. Widor): March of the Night Watchman *Wachet auf*

BACH (arr. Henri Gesserer): Chaconne in d

BACH (trans. Gigout): Aria from the Penitential Cantata

BACH (trans. Liszt): Cantata No. 21 *Ich hatte viel Bekümmernis*

SCHUMANN: 3 Fugues on BACH, Op. 60

LATRY: Improvisation on Submitted Themes (A mighty fortress; Funeral March of a Marionette; and Somewhere over the rainbow)