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Organ History Research: Future Challenges PART 2

IN THE FIRST ESSAY, I wrote of the changing nature of technology for organ research. This discussion focuses on certain aspects of the access to and organization of sources.

First, a brief aside. All periods of history go through their biases. At what point is one adequately removed from an era so that it can view them or judge their work is difficult to say. At least presently, first half of the twentieth century, except for certain major and influential men or firms such as Skinner and his chief competitors. This was a time when many organ historians, as well as others in the organ field, do not consider worthy of the title, and many organs were built which are not very interesting.

We are not yet far enough away from this period to see it objectively. I would suppose that many persons who cranked out banal organs in the early to mid-20th century fervently believed in what they were doing and that their era would never end. Whether they did so with much thought for how future generations would view them or judge their work is difficult to say. At least presently, not many historians are willing to devote much attention to these people.

The revival of the classical organ in the second half of the 1900s will again, I am sure, stimulate much research of organ history of this period in the 21st century, although this is again an unavoidable bias because I live in this period. But I believe that the organ has re-achieved a stature that it almost lost that will create enthusiasm for historical study in subsequent generations.

Looking at the issue from another angle, the use of the computer, just for word processing alone, has been a boon to researchers, including organ historians. The same may be said for the publishing side, which has been eased in similar fashion. While I am not aware that many of us have done much work in database programs to assist in evaluating organ history, the value of this tool cannot be denied. I marvel at the fact that I worked for years writing draft manuscripts by hand and then typing them out. It seemingly took forever to accomplish the preparation of what now are only moderate-length texts. Now I use a computer and could never go back and do work in such a manual fashion. The ability to continually revise an article has improved my work immensely and surely that of many other writers.

I just wish that this communications revolution didn't portend a down side for future colleagues for the research that I like to do. Well-meaning but uninformed friends have asked me, in learning that I intend to make an out-of-town trip to do my research, why I don't just use the Internet or some other electronic information source. I have to explain that what I use is not available that way and is not likely to be so in the foreseeable future. Even fantasizing that somehow vast quantities of 19th-century archival material could all be compiled together in this medium in the future, what would happen to the challenge and individuality of research?

The growing sophistication of communications, and the ease with which technology can be learned and accepted by society is really rather sobering. We face rising expectations for so many aspects of our lives and look ourselves for technology's application to our work that would make it easier. Just for one example, imagine how helpful it will be some day (and I think it will happen) when an optical scanning device can adequately absorb the data in decades of city directories, put it into a database program, which would then permit any of it to be retrieved and sorted in a variety of ways. Wouldn't it be great to know everyone who was listed as someone's predecessor (perhaps even on an optical scan)?

While this is happening, we have to consider how this can be used. How can we get the data in this form to accomplishing the preparation of what now are only moderate-length texts. From this experience, I have come to the conclusion that I would never think of or learn about everything, nor have the time to write it down if I did). This information is as ephemeral as the wind. Or does it matter that much, because perhaps the stories that will be written of our era will not have the same approach, focus, or type of audience?

Having benefitted from the results of others' ingenuity, and having the vision ourselves to see where it could lead us, who would want to live without these marvelous devices and their software programs? While we can't turn back, even if we wanted to, I often think of all of the wonderful "gossip" that is out there that "everyone" knows about but no one is writing down (unless I do it, and I would never think of or learn about everything, nor have the time to write it down if I did). This information is as ephemeral as the wind. Or does it matter that much, because perhaps the stories that will be written of our era will not have the same approach, focus, or type of audience?

The OHS is computerizing such resources as the Extant Organs List. Others are entering all known opus lists into databases. Development of specific programs to assist in evaluating organ history is in its infancy, but they will no doubt greatly aid our ability to have information at our fingertips. Such exercises will never be a perfect undertaking and will have to be supplemented with written records that must be studied and analyzed. But such tools, if used correctly, can only be beneficial. Remember, the human mind will always be necessary to convert information into knowledge.

I submit that we need to think about how to preserve more records of what is happening now while we have the opportunity, rather than waiting until we have finished researching the 19th century to start on the documentation process for the 20th century. After all, the 21st century is soon upon us.
Note: In our biographical note of George Bozeman, Jr. for the article "The Booth Organ in St. George's Church, St. Kitts" (40:2:15), we erroneously reported that he was a past president of OHS. Mr. Bozeman served as vice president and not as president. Although two footnote numbers were given in the text of the article, the footnotes were omitted. The first note gives directions for acquiring the booklet cited about the history of the organ. The booklet may be ordered from the church for US $5.00, postpaid, at St. George's Rectory, R. O. Box 55, Basseterre, St. Kitts, West Indies. Proceeds go to the organ restoration fund. The second footnote simply explains that, except where noted, quotations are from Henry Booth's diary.

LETTERS

Editor:

I have had in my possession for some seventeen years an old framed photo of the chancel of a beautiful old Episcopal church with a finely carved rood screen. It was unidentified and I had never found anyone who could identify it.

What a pleasant surprise on looking through The Tracker 40:1 to discover that the subject of my photo is St. Luke's Church, in Germantown, Pennsylvania, and that it is still standing and wonder-fully well-preserved (pp. 42-43).

Thank you for solving for me this mystery of many years' standing.

John Ignatowski

Sault Ste. Marie, Michigan

Editor:

The Evensong and Organ Recital at St. Clement's Church during the OHS Convention in Philadelphia was really quite wonderful. The multi-talented Peter Conte, his exquisite choir, and the church's brilliant young Organ Scholar Ken Cowan are surely among Philadelphia's best musical treasures, and I was glad the convention had the opportunity to experience the high level of music-making that we natives hear regularly at this parish.

Unfortunately, the evening ended on a very sour note. Not ten feet from where Mr. Cowan was greeting well-wishers after the recital, several convention delegates sat down at the organ and began trying out various stops. The 32' Trombone was especially popular. I was appalled, but not shocked. As I and the people around me expressed our dismay to each other, we all acknowledged that we'd seen this happen on more than one occasion after organ recitals.

May I respectfully remind my colleagues that it is presumptuous to sit down at any console uninvited and truly insulting to both artist and audience to do this after a concert. Most host organists realize that there is likely to be extraordinary interest in their instruments at a convention and will go out of their way to accommodate pilgrims. A simple phone call could have facilitated private time. After the fact, however, that phone call might more appropriately be an apology.

Richard Alexander

St. Paul's Church, Philadelphia

The Executive Director replies:

If I were not a veteran of every OHS convention since 1977, I'd agree with Mr. Alexander's every good point. It has been the custom of OHS conventioners to study the organs available to them in the extent possible in the time allotted. We encourage our members to visit with the organ following a convention demonstration or recital.

At conventions, you will find many well-mannered people to whom it would never occur, under other conditions, to approach the console after a recital or church service, or to help themselves to the tonal smorgasbord or snack. I am certain that it was in the OHS convention context that individuals believed alternate rules of post-Evensong, post-concert etiquette were in practice.

Besides, this was the first time that electronic manual stops were heard at an OHS convention, inviting much curiosity and certain negative feelings. The opportunity to explore these synthetic sounds (which had been masked by brevity and ensemble during the service and concert) was an important one for those who would not have had the opportunity to avail themselves of the splendid
hospitality at a later time. Nonetheless, the actions of your fellow
members obviously offended you and perhaps others who
attended Evensong but who were not attending the convention. I
regret this and suggest that we conventioners bear our conven­
tion(al) etiquette in mind at events open to the general public and
at Services of the Church.

Editor:

It was with great interest that I read William Van Pelt's account
"An Hour of Glory" (40:2:25). There are some wonderful true
stories there, but unfortunately the Ipswich, Massachusetts, tale is
not quite accurate.

While Dr. Ogasapian's recital at the United Methodist Church in
1987 was indeed splendid, the congregation had all but forgotten
it when I arrived as music director in 1988. What some
did recall was the enthusiastic singing of the hymn in a church filled with
people, something they were no longer accustomed to. It was the
tenacious work of a small committee of music lovers, with myself
as prodder, that caused the Hook to be completely cleaned and
restored, including the removal of the 1946 grille and wall, an
action strongly supported by the Rev. Bruce Arbour.

The pipes were washed by committee members, the front pipes
restenciled to the original pattern by Donna Wray, a volunteer from
the church, and then a complete restoration by Barbara Owen.

At this writing, only the case awaits restoration — many of the
beautiful American chestnut carvings were hacked off in the 1940s.
I honestly don't think the 1987 convention had much of an
impact on this small congregation, but through the work of some
very dedicated and tenacious musicians (some of us OHS mem­
bers), a very fine instrument should be around for a long time.

Michael Hamill
Danvers, Massachusetts

Note: In Organ Update 34:1:11 (1990), plans for restoration were
announced and T-shirts to support it were offered for sale.
OBITUARIES

Leon C. Berry died August 23 at age 82 at his home in Park Ridge, Illinois. Well known in the Chicago area as the "dean of roller rink rock," he had played the organ for many years at area rinks and other venues, and had made several theatre organ LP recordings on the Audio Fidelity label. He was preceded in death by his wife Mildred who died in June of this year. The two had been fixtures at OHS conventions for many years until deteriorating health kept them away. Survivors include a daughter and three grandchildren.

James Dale, Organist and Assistant Director of Musical Activities of the Naval Academy from 1974, died this summer after a long illness. Mr. Dale appeared in recital throughout the U. S. and was guest organ soloist with the Annapolis Symphony and Rochester Philharmonic orchestras. He was also principal oboist of the Annapolis Symphony.

Vera Brodsky Lawrence, a concert pianist, editor, and historian of American music, died in September 1996 in New York City at age 87. Lawrence's research helped bring renewed attention to the music of Scott Joplin and Louis Moreau Gottschalk, but organ researchers knew her through her recent project, Strong on Music, exploring the music of 19th-century New York through diarist George Templeton Strong.

Ernest B. Ryder died at age 82 in Burke, Virginia, after a lengthy illness. A long-time member of OHS, the Hilburn Chapter, and a former national councillor, he wrote Louise, his wife of fifty-one years, attended OHS conventions until recent years. Mr. Ryder, with degrees from Shenandoah Conservatory (now University) in Winchester, Virginia, and from Columbia University, New York, taught music in the Fairfax (Va.) County Schools for thirty-one years. He also served as organist/choirmaster at St. John's Episcopal Church, McLean, for twenty-two years, and numerous other churches. He is survived by Mrs. Ryder; two children, and two grandchildren.

Archives Grant Applications Invited

The Organ Historical Society invites applications for funds to use its American Organ Archives housed in Talbott Library, Westminster Choir College of Rider University, Princeton, New Jersey. The grants, up to $1,000, are to help defray expenses of travel and housing connected with using the collection.

The program seeks to encourage research in subjects dealing with American organists, organ composers, and especially organbuilders. Some European subjects may be considered if there is a strong American connection.

The Archives is the largest collection of its type and contains literature and primary material on American organ history, including complete runs of many 19th-century American music periodicals, foreign journals, the business records of numerous American organbuilders, and the memorabilia of a number of American organ enthusiasts of this century.

Applications will be received until January 1, 1997; awards will be announced by February 15, 1997. For further information contact William Hays, 443 West 50th St., #2-W, New York, New York 10019-6507.

NOTES & QUERIES

OHS Members:

I am presently completing a thesis on the ergonomic design of organ consoles. My particular quest is for information about earlier and present console standards and their acceptance. The study is being carried out with the cooperation of organbuilders, conservatories, and church musicians. I am interested in any literature or historical references in connection with the subject. I would appreciate hearing from those who may have any relevant information but particularly on the history of the American design standards.

Christian Namberger
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Review

Donald Boalch’s biographical directory and inventory of harpsichord makers has been an invaluable resource for some forty years and through two editions. More to the point, it is striking evidence of how important the publication of such a reference can be, even in an incomplete and imperfect state. And the first edition of 1956 was certainly far from perfect or complete. Still, it sold out, and the few copies of that first edition that come on the market are quickly snapped up by collectors.

Much the same might be said of the second edition, begun in 1972 and released by Oxford two years later. It was a bit less incomplete and imperfect, thanks to the research done during the intervening years; and now, two decades and reams of scholarship later, the third edition has appeared, still by no means perfect or complete, but an immensely valuable resource nonetheless, like its two predecessors in their time.

In format, the third edition represents a significant departure from the format of the previous editions. To begin with, although the page size is smaller, the print size remains the same. This makes for a much heftier tome, with three times as many pages as in the second edition. Second, the instrument inventories have been separated from the biographical sketches and set off in their own section, taking up the lion’s share of the volume. Third, Boalch’s manual filing system has given way to a computer database, and the relatively few fields of information provided for each instrument in earlier editions have grown to records containing dimensions, specifications, keyboard compasses and descriptions, full provenances with auction dates and prices paid where available, and sources of information.

The new edition is not without its disappointments. Many biographical entries have been rewritten or revised, but several are noted as having been carried over, unchanged, from the second edition. The third edition omits the section of plates and, most regrettable, the index found in the previous editions. But once again, for all its weight and careful accumulation of data, the third edition of Boalch remains a work in progress, like its predecessors. Indeed, there is the strong hint in the Preface that by the time a fourth edition is called for, it may well be on CD-ROM or whatever has superseded that format. In other words, both editor and publisher clearly recognize that there are some loose ends yet to be tied off, in addition to the natural movement and changes in ownership of the instruments that will necessitate revisions, supplements, and subsequent editions in whatever medium.

For now, pinning those loose ends down for the purpose of a critical review is somewhat a task; after all, absorbing such a book is like drinking from a firehose. Still, a few nits surfaced for picking via the usual technique of spot-checking this or that area of familiarity. In at least one such instance, errors that arguably ought not to have occurred in the second edition have persisted into the third. Johann Geib is still referred to as John Lawrence Geib, the name of his grandson (Lawrence being the family name of the wife of his son Johann [John] junior; and his birthplace is still given as Ständerheim, rather than Saudernheim, near Bingen. (An error this reviewer admits, with a wince and a blush, to having carelessly made.) Now what is mildly culpable about this is that the foregoing information may be had from Alger C. Gildersleeve’s genealogical pamphlet, *John Geib and His Seven Children* (1945), privately printed and admittedly hard to find, but nevertheless available and, in fact, listed as a source for this entry.

Surely others will find similar slips in their areas of interest. But when all is said and done, none of this can be allowed to obscure the fact that the third edition of Boalch is as valuable a reference as its predecessors were in their time. At so hefty a price, the volume will probably not find its way onto many personal bookshelves: but it is certainly an indispensable reference that should be a part of any well-stocked public or academic library collection.

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ORGAN UPDATE

On Easter Sunday, 1966, E. & G. G. Hook's op. 466 of 1868 was played for the first time in its new home, the Follen Community Church Unitarian-Universalist in Lexington MA. Originally built for the Christian Union Church in Stoneham, MA (later the Stoneham Unitarian Church), which closed in 1995, the organ was given by the congregation to the Lexington church. The Bishop Organ Co. of North Reading, MA, restored and relocated the instrument with help from volunteers from the Lexington congregation. Members and clergy of the former Stoneham church participated in the Easter service. Peter Sykes and John Bishop played a dedicatory recital on Sunday, November 3.

Remodelling and demolition are planned in the Memphis, TN, Convention Complex, triggering efforts to save the magnificent 1928 Kimball in the huge, double auditorium. The organ is actually two organs: a 70+ rank instrument of some 4,900 pipes in the North Hall and a 40+ rank instrument of 2,700 pipes in the South Hall. There are two consoles, the larger of which will play both organs. Though there has been little maintenance, the organ is minimally playable, a testament to its exceptional quality. The Memphis Symphony Orchestra, which is to have a new concert hall in the convention complex, has tentatively determined to install the larger organ. The smaller one will probably be sold. OHS member Lamar King and OHS National Councillor Jonathan Ambrosino, as well as many other members, are working on the project.

The 1893 J. W. Steere & Sons tracker at Millard Congregational Church in Chicago, discussed on page 26 and shown on page 31 of the previous issue of The Tracker, has been sold to Luther Memorial Lutheran Church in Madison, W, where it will be restored with no changes by J. C. Taylor of Appleton. The organ was removed in August.

The centennial of the 1896 Kimball at the Union Sunday School, Clermont, IA, was celebrated September 29 with lectures, a reception, presentation of an OHS citation plaque, and a recital by Paul Tegels and Dana Robinson. The Hendrickson Organ Co. restored the elegantly and boldly 2-27, tubular-pneumatic instrument in 1978 through a federal grant from a now-defunct agency. Marilou Krizenstein played it for the 1986 OHS convention.
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by Gerre Hancock

Improvising: How to Master the Art by Gerre Hancock is described by its author as "an informal workbook, a compendium of very basic ideas that focus on the art of improvisation." Chapters treat forms from the scale and hymns to the sonata, canon, trio and fugue, among others. 163 pages, softbound, $24.95 to non-members, $22.95 to members.

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Why Bother with the E. Power Biggs Fellowship?

by Julie Stephens

OHS has been granting E. Power Biggs Fellowships since 1978. In these eighteen years sixty-eight people have come to OHS conventions as Biggs Fellows. Some of them still come faithfully, year after year. Others may not be able to come to conventions, but that does not mean that the fellowship did not do its job of encouraging them to appreciate old organs and work toward the good of the Society. Of the 68 Fellows, 48 of them are current OHS members. That’s a 71% return on our investment.

I’m not sure exactly who suggested it - I think it was Lois Regesteen - “Why not ask the Biggs Fellows for their reaction to the convention?” So I sent letters and here are some of the replies:

“I want to thank you for the Biggs Fellowship program and the foresight for it. . . . It has strengthened my desire to restart the Middle Hudson Valley Chapter. . . . I hope to see you next year.”

“I got a chance to see and hear many historic pipe organs throughout the week. It was an experience I’ll never forget. . . . I’ve told everyone about my trip. I showed them my organ handbook. . . . It was a fabulous experience and without the E. Power Biggs Fellowship, I would not have been able to attend the convention.”

“The convention gave me the opportunity to hear several fine instruments which are practically in my back yard . . . . It provided me with the chance to become familiar with the work of contemporary builders . . . . recitalists could perhaps be urged a bit more to demonstrate the instrument. Again, my thanks for a great time!”

“I plan to become a writer . . . . I am able to spread the word of how beautiful the organ is and sounds . . . . Already I have inspired one of my friends to go next year . . . . The Society has given a limited farm boy such a generous amount of wealth in music, a wealth I was unaware of. Thank you so much.”

And so it goes.

Most of the Fellows over the years have been students, but many notable members of this select group have come later in life, and we are the better for it. In fact some of those who came with more experience are more grateful and profit more from the experience than do younger attendees. Older Fellows are also often in a greater position to do more for the preservation and promotion of the pipe organ.

Applicants are asked three questions: How will you benefit by coming to an OHS convention? How will the OHS benefit by your attendance? And, finally, are you financially unable to attend the convention on your own resources? The committee can tell much from the answers to these questions, especially the first two. Committee members are dedicated and respected OHS professionals: Jane Edge, Will Headlee, Rosalind Mohrnsen, Patrick Murphy, Lois Regesteen, the Rev. Tim Watters, and Robert Zanca.

We always welcome nominations for E. Power Biggs Fellows. Consider those whom you know who might benefit from the experience. There are two things to keep in mind. First, the purpose of the Fellowship is to introduce people to the OHS and its goals. It is not a means to save the expense of a convention for those already committed to the principles of the OHS. It is intended to be an educational experience. The candidate need not be a “tracker backer.” Consider the organist who can’t see any difference between the real thing and an electronic substitute or the young tinkerer who wants to put one of those electronic substitutes together from a kit. I will never forget the impression we left on the “limited” farm boy. Remember, this is a missionary effort!

Second, the deadline for the completed application is January 31 of the convention year. Contact Robert Zanca early enough so that he can get applications to the nominees with sufficient time to respond before the deadline.

We look forward to your nominations for future E. Power Biggs Fellows. For more information or to nominate, write Robert Zanca, Chairman, 4113 Tchoupitoulas St., New Orleans, LA 70115.


Patrick J. Murphy
Brandon Spence

1979 St. Louis, Missouri
David Hagberg

1980 Finger Lakes, NY
Kyle Medieros
Randolph Waller

1981 Down East, Maine
David Coco

1982 Seattle, Wa.
Peter Redstone

Cynthia Rose Day
Kathy Edge
Baxter Jennings
John Panning

1984 Chicago, Illinois
Gregory Crowell
Norman Holmes
Jon Moyer

1985 Charleston, S. C.
Jay Janell

1986 Eastern Iowa
James Stettner
Kent Brille

Thomas Dressler
Justin Hartz
Joseph Olefirowicz
Todd Sisley

1988 San Francisco
Eileen Bockhein
Diane E. Green
Michael F. Jack
Wanda Underhill

1989 New Orleans
Thomas Becker
David Bowen
Larry Boyd
Marshall Foxworthy
Michael Morris
Robert Zanca

1990 Milwaukee
Justin Aydt
Richard V. Cucchi
Lorenz Maycher
John Schwandt

1991 Baltimore
Kimberly Hess
Paul V Scott
Michael Snoddy
Christoph Wahl

1992 Maine
The Rev. Michael Barrett
Margaret Irwin-Brandon
Jason Pedeaux
Paul Tegels

1993 Louisville, KY.
David Headrick
Michael Israel
Lee T. Lomello
Sean O’Neal
Gary E. Waller
Allen K. White

1994 New Haven, Conn.
J. R. Daniels
Sr. Janis Haustein
Ralph Lyda
Ezequielle Menendez
Nobuko Ochiai
Adam Rahbee
Paul Weber

Stuart Ballinger
Justin Berg
David D. Eaton
William Lee Gardner
Kathy A. Holland

1996 Philadelphia
Allison Alcorn-Oppedahl
Jose Luis Bella
Thomas Bryan
Andrew Gould
Christopher Mella
Vincent Ryan
Will Scarboro
The Opening of the Great Organ in Boston Music Hall

A Letter from Miss Jane Kingsford to Miss Julia Ward

by Barbara Owen

Jane Kingsford is the fictitious creation of the Rev. Charles Barnard, editor of the magazine Vox Humana, who, under Jane's name, wrote a biography of the equally fictitious Julia Ward entitled The Soprano in 1869. It must have been popular, for Barnard followed it with a serialized novel called Music and Money. Because these stories are primarily about the career of Julia, a professional singer, we know very little about Jane, her "Boswell." She and Julia grew up in a small New England mill village and later moved to Boston, where Jane sang alto in the chorus of the Handel and Haydn Society and acquired a fiancé (a tenor) named E. Livingston Grinnell. The present writer has thus taken the liberty of introducing certain other details concerning Jane and Livingston which Barnard may be said to have overlooked. It should be noted, however, that other than Jane, Julia, and Livingston, all other persons, places, events, and details in this account are completely authentic, having been drawn from contemporary sources.

B. O.

Boston, Massachusetts
November 3, 1863

Dearest Julia,

It was really most unspeakable of your manager to send you to the wilds of Ohio to do Elijah at this time, of all times! But I know that your profession demands that you go where you are called, and I only hope they know what a treat they are having, to hear one of Boston's best sopranos. Still, it would have been so grand to have had you with us at the opening of the Great Organ, for you would have enjoyed it and been thrilled with it, as we all were. However, since it will be some weeks before your tour brings you back to these parts, I will post this to the place of your next engagement and try to give you a taste of it while it is still fresh in my mind.

Boston, as you know, has been in a fever pitch of excitement for some time. And we of the Handel and Haydn Society have had to rehearse in a wretched church basement, since the Music Hall has been closed and our usual place downstairs in Bumstead Hall has been all full of huge pieces of the organ. We had to move out all the music we were rehearsing, so I saw it all there in March, just after it was brought from the docks, and the room was full to the ceiling! How they would get it all together I could not conceive. You've been away so much this summer and fall, and I don't think I ever told you that I later had a chance to actually watch the workman putting it together.

As you will recall, Livingston was mustered out of the 12th Massachusetts last winter. At first they thought they could not save his right leg, but Dr. Holmes himself attended to it and was able to arrest the infection and re-set the bones so that he really has quite good use of it now, although he will probably always walk with a little limp. Still, I would rather have a limping Livingston than no Livingston at all, which has been the sad fate of more than one of the girls in our crowd. Of course he could not go back to his old job at Mr. Ditson's store, which required him to stand all day, and just as he was despairing of being able to make a living, Mr. Elias Hook from the organ factory in Roxbury Crossing offered him a place as a clerk in his office. They have had so many of their young men enlist that they are quite short-handed, and Mr. Elias's former clerk had gone to help Mr. George in the voicing-rooms. I couldn't help wondering if you had had something to do with this, since I know you are a great friend of the Hooks. In any event, Livingston has found it most congenial and considers himself a lucky fellow indeed.

But what has this to do with seeing the Great Organ? I shall tell you. Last August, when you were in London, Emma, who sings alto in the quartet at St. Paul's, asked me to fill in for her one Sunday. I had stopped by the church to pick up the music (a very nice anthem by Dr. Tuckerman), and as I was leaving I spied Livingston getting off the Tremont Street horsecar at Winter Street, his cane in one hand and a clumsy-looking bundle in the other. I hailed him and

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Barbara Owen is a well-known organ historian, author of The Organ in New England and many articles, a founder of OHS in 1956 and its first president. She also writes fiction.
ran to meet him, inquiring as to what had brought him downtown at midday. He took me aside with an air of great conspiracy and asked if I would like to see something that no one else in the chorus had yet seen. It transpired that Herr Sturm, who was in charge of setting up the organ, was in need of some special leather. As it would have taken too long to have it sent from Germany, he asked the Hooks if they could sell him some, and they graciously responded by giving him a generous amount of it, which was in the bundle Livingston was carrying.

Livingston and I went to the Winter Street door of the Music Hall and knocked. Shortly it was opened a crack, and Livingston announced that he had a parcel for Herr Sturm. The door opened wider and we were admitted, I having firmly attached myself to Livingston's elbow. We went upstairs, and what a sight! Scaffolding was everywhere. The painters were working in the back of the hall, and there were gas fitters up on the cornice. And at the front — well, it almost defies description. A framework reaching nearly to the ceiling, with row on row of gleaming new pipes, and the huge bellows and all their apparatus down below. The exterior case had not yet been put up, and all the fantastic creatures which were to adorn it lay in the aisles, or stood propped up against the walls, some still in their crates, like animals in cages. A regular museum! I had such a short time to take it all in, it seems like a strange dream now. Livingston delivered his parcel, the good craftsman said thanks several times in German, and we had to leave. As we went out, Livingston remarked on how fortunate we had been. They told him they are trying hard to keep visitors out so they can keep on schedule, although just the day before Mr. Simmons had brought in a bushy-bearded fellow with a peculiar accent who had come all the way from the Utah territory on some business, and who seemed terribly fascinated with the casework and the big front pipes.

But that was last summer, and now it is chilly November, and yesterday the Great Organ was opened. Actually there was a preview of it Saturday night for all the dignitaries of the city — all the important men, at any rate, for ladies were strictly not invited! Now I am no dignitary of any sort, of course, but I do think our enlightened city boasts a few females of that status, and one wonders how they felt at being excluded. But at any rate everyone was welcome last night — everyone who had tickets, that is. We got ours nearly a month ago, and I am told that shortly after that they were all sold out.

I met Livingston at the Burnstead Place entrance more than a half hour ahead of time, and when we entered we found the hall already almost filled. We were able to find two fairly good seats near the middle, though, and settled down to view our surroundings. The hall has been transformed! An extra balcony has been added, the stage extended, and the walls and ceiling, which you remember had been that dingy rose pink, are now a light sea green. The lower walls are a sort of light brown drab, but I was sorry to notice that some of the old gilded decoration had been painted over at this level. The new gas lights are more effective than the old, and with the lighter paint and better lighting the place seems larger than it used to be. There are new seats, too, rather more comfortable than the old ones. But up front, at the back of the stage, there was nothing to be seen but a monstrous green baize curtain!

Everyone seemed to be conversing excitedly, but the babble was hushed as Dr. Upham, the president of the Music Hall Association, came onto the stage with some others, among whom Livingston could identify Herr Sturm, the young Herr Walcker, and Mr. Herter of New York, who built the beautiful case still hidden from our eyes.
Dr. Upham gave a long, and, if I must say it, rather windy account of his labors in visiting the European organ builders, raising the money, and how he determined who should build the Boston organ. Livingston whispered that the Messrs. Hook, Mr. Simmons, and some of the other Boston organ builders still felt that they could have carried out the commission successfully themselves, but that Dr. Upham and Mr. Dwight and some of the other men in the association were so obsessed with European music that right from the beginning they had set their hats for a European organ and would hear of nothing else.

Despite this, the Boston men have been very cordial toward Herr Walcker and his men, and it is rumored that Herr Sturm has been invited by the Hooks to remain here and accept a very attractive position with their company. As Dr. Upham wound up his speech, the audience was beginning to get a bit fidgety, for that great green curtain still hung between us and what we had come to see and hear.

Finally Dr. Upham retired and Charlotte Cushman came on the stage. How radiant she looked, silhouetted against that green curtain in a simple and tasteful black gown. Her very presence made everyone calm down again, and, standing like a Greek muse (or what I would suppose one to look like, in any case!) she began to recite in that golden voice of hers the ode that Annie Fields had written specially for the occasion. I am no great judge of poetry, but would say it was a fair example, with some very touching spots. When she got to the parts about the dreadful war that still hangs like a black curse over us, we all grew very quiet. But then the coming of the Great Organ was likened to the coming of peace, two things that are good things, but require much sacrifice and work, and to this idea everyone responded very favorably.

Miss Cushman retired, but that dreadful curtain was still in its tantalizing place! Herr Walcker had gone behind it, and presently we heard soft, ethereal sounds of music. You could have heard a pin drop, such was the expectancy
as, with a gradual crescendo in the music, the green curtain was seen making its slow descent. Muffled "oohs" and "aahs" were heard as first the heavy carved pinnacles and then the shining pipes came into view. As the music rose to a thunderous climax the curtain fell all the way to the floor, revealing the massive base of the organ case with its heroic caryatids, and Herr Walcker seated at the keyboards, dwarfed by it all. Just at that instant a brilliant electric light was thrown on (Livingston called it a calcium arc light — something quite new), bringing out every complex and fantastic detail of the carving. And then, spurred by a single impulse, we all rose from our seats, cheering wildly. Livingston got quite carried away, hopping up and down on his good leg and shouting Hurrah! several times, but then, so did many of the other young men, and above the general din I could hear shouts of Bravo! and even some whistling, such was the general excitement.

We quieted down fairly quickly, however, for we knew there was more to come, and in the excitement I had hardly noticed that Herr Walcker had left the organ seat, or that the stage hands had quickly gathered up the fallen curtain and taken it away. But now the stage was empty save for the glistening monument that adorned it, and Crawford's statue of the great Beethoven in front. I could see now that between some of the silver pipes were colorful banners with mottoes on them, and Livingston explained that although the organ was essentially finished, some of the largest front pipes had not been gotten up in time, and the banners were hung in their places.

And now the really serious part of the evening began. We had heard from several people that at the private Saturday exhibition the music had consisted mostly of extemporizations and light pieces such as the Overture to William Tell. But last night it was plain that they were out to show us that Boston had an organ equal to any in the world for playing the serious music that some of our organists have so far excused themselves from playing, as they claimed we had no proper instruments for it.

With the stern-looking bust of Herr Bach peering down upon him, Professor Paine of Harvard seated himself and played with great effect Bach's Grand Toccata in E, followed by a most delicate piece by Bach that no one recalled ever hearing before, a Trio Sonata in E flat. Mr. Thayer of the Arlington Street Church followed him with Bach's Grand Fugue in G minor. Then came Mr. George Morgan of New York, who Livingston said was only recently mustered out of the Union Army. He brought us back to familiar territory (at least for singers!) with some grand choruses from Handel's Israel in Egypt and was so loudly applauded that he favored us with an encore, a set of variations on that grand patriotic song, "America." I think that what stirred us so about Mr. Morgan's performance was that he was the first to use the thundering 32-foot pedal pipes in the organ, and he made the floor fairly shake with them. Our own dear Mr. Lang, who plays for the Handel and Haydn, followed this with a Grand Sonata in A by Mendelssohn, which showed off the variety of the organ very nicely, and he in turn was followed by Dr. Tuckerman of St. Paul's who, perhaps because he is just recovering from a rather long illness, played only a couple of simple anthem movements by Palestrina and Purcell.

After this we had young Mr. Wilcox, who as you know has just gone to Immaculate Conception Church (and is said to have become a Catholic as well!) where Livingston says the Hooks are soon to build a fine new organ. We had expected an extemporization but he played instead a rather jolly Offertory in G by a Frenchman with an odd name — Lefèbure-Wély. It was clever but not really exciting, but we encoraged him anyway, and to our gratification, after bowing...
Pilcher, Pfeiffer, Kilgen or Metz are the names that generally come to mind when St. Louis is mentioned as a center of organbuilding in the nineteenth century. There were, however, many other organbuilders at work in nineteenth-century St. Louis, though little is known of most of them apart from their names. Among these are two of which we should know more — Henry Jäschke and Gustav Treu.

Henry Jäschke, a Prussian immigrant, who, of St. Louis organbuilders of the previous century, is of particular interest for his innovative and unconventional approach to organ design.

The first mention of the name Jäschke in St. Louis is of a Robert Jaschke, a watchmaker from Prussia, listed as living at 65 Carondelet Avenue in 1859. It is not known if this was a kinsman, but if so he may have played a part in persuading Henry Jäschke to come to St. Louis. Henry Jäschke (or Jaeschke) was born in Prussia on June 30, 1838, and immigrated to the United States in 1864. The first record of him in St. Louis is of his marriage to Pauline Hermann on November 1, 1864. In the next few years there is little documented evidence of his existence. At first he is unlisted in the St. Louis directories, which probably implies that he was living in a rooming house. (Only the proprietors of rooming houses were generally listed in the directories at this period.) In the 1866 directory Henry Jäschke is listed as living at 252 North Ninth Street and employed as a schoolteacher at the Mound School, a public school at Eighth and Howard Streets. In the early years there is no evidence of organ work, and Jäschke seems to have worked principally as a schoolteacher. In 1867 he is listed as residing at 1525 North Ninth Street and working as a laborer. The following year he is back teaching school again, this time as principal of the German School, the parochial school attached to the Independent Evangelical Protestant Church at Eighth and Mound Streets. (This church was originally built in 1856. It was renamed Independent Congregational Church in 1955. Formerly at several sites in downtown St. Louis, it moved out to the northern suburb of Florissant, Missouri, in 1959.) It may well be that Henry Jäschke followed German tradition by combining the post of principal of the parochial school with that of organist of the church, but I have not been able to find any direct evidence as to whether this was indeed the case. In 1869 the school and church moved to new premises at Thirteenth and Webster Streets, and Jäschke moved his residence to 1905 North Thirteenth Street, presumably in order to be nearer the school.

Shortly after this Jäschke seems to have left the German School, and there is something of a hiatus in the records. Henry Jäschke was not enumerated in the 1870 census and is not listed in any of the directories.

John L. Speller was born in England where he obtained degrees from the Universities of Bristol and Oxford. As an organbuilder he trained with James R. McFarland, and since 1987 has been a Director of Columbia Organ Works. He currently lives in St. Louis. His articles on historic organs have appeared in The Tracker, Musical Opinion, The Organ and elsewhere.
the directories between 1870 and 1875. It is by no means clear whether he was in St. Louis at all during these years. He does, nevertheless, seem to have been somewhere in Missouri, since according to the 1900 census his two sons, Henry, Jr., and Charles, were born in the state during these years.\(^5\) Henry Jaschke reappears in the 1875 directory as a schoolteacher residing on the north side of St. Charles Rock Road near Belle Glade Avenue; on the north side of St. Ferdinand near Belle Glade Avenue in 1876, and at 3122 Division Street in 1878. By 1879 he is back in the St. Louis Public School System as a teacher at the Bates School, a public school at Collins and Bates Streets. He continues to move his residence frequently, being listed at 2628 Salomon Avenue between 1880 and 1883, at 28111/2 North Twenty-Second Street in 1884, and at 2214 Madison in 1885-86. Finally he comes to rest at 2323 North Market Street in 1887, where he is listed as a teacher for the last time in 1888. No profession is listed for him in 1889 or 1890. Then, at the same address, the magic words “Organ Builder” appear next to his name for the first time in the 1891 directory. Thereafter there is a separate listing for his workshop at 1600 Blair Avenue. The workshop address remains unchanged until Jaschke’s death in 1908, but his residence from 1901 onwards becomes 18571/2 North Market Street. It is by no means clear what organbuilding experience he had before 1891. Had Jaschke apprenticed with an organbuilder in Prussia? Had he worked part-time as a journeyman organbuilder for another St. Louis builder such as J. G. Pfeffer? He apparently had some previous experience, since whatever else may be said about his eccentricities as an organbuilder he seems to have been knowledgeable and by no means incompetent.

Jaschke’s innovative approach to organ design first becomes apparent in a letter he wrote to Everett E. Truette’s periodical *The Organ* in February 1894. In the December 1893 issue, a correspondent writing under the pseudonym “Melodia” had written to *The Organ* complaining of the indistinct quality of many recent organs in polyphonic music, particularly in relation to a concert given by Guilmant in Boston. In response, Henry Jáschke wrote the following letter, printed in the February 1894 issue:

To MELODIA:

Sir,—In response to your questions 1 and 2 of the December number of the ORGAN, page 187, allow me to answer, that the indistinctness of tone does not rest with question No. 1, the defect having no reference to the construction of wind-chests and their pallets; but the solution may be found in question No. 2, concerning the greater prominence which should be given to the 8 ft. tone.

From my observation, the lack of promptness in floris and intricate movements is founded in the insufficiency of 4 ft. stops. The 8 ft. sound-wave is too slow moving at such passages, consequently the response is defective, and in certain combinations is entirely lost. The so-called *accompagnements* of the sound waves cannot follow, as they are not assisting the main wave in a manner sufficient to bring the sound into distinctness.

The next question would be: What can be done to remedy this defect? My answer would be: Our organs suffer in not having sufficient 4 ft. stops to assist the 8 ft. soundwave, and thus [do not] produce a prompt and vivid response.

If it were in my power, I would determine to have organs built with a greater development of tone-character, having nearly as many 4 ft. as 8 ft. stops. When there is an 8 ft. stop, with its perfectly blending 4 ft. quality, we do not hear two separate sounds, but one, the 8 ft., in a distinct, clear, and modified character, which responds distinctly at every touch.

Should not every 8 ft. stop have its 4 ft. counterpart? viz., the 8 ft. Principals, the Flute Amabile, Concert Flute, Geigen Principal, and Gamba with its string-like tone.

I may not be clearly understood, and you may shake your head, but please examine into my statement, and try my suggestion with registers of the same character, and give the result of your observations, after which I should be pleased to explain my theory in a more comprehensive statement.

Respectfully yours,

H. Jaschke, ORGAN BUILDER.

St. Louis, Mo.\(^6\)

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Henry Jaschke of St. Louis patented a mechanical system of duplexing and unifying an organ in 1893, “the object of my improvements being to reduce the number of pipes ... without in any wise impairing the capacity of the organ ...” The system provided for one manual of a two-manual instrument to play one rank at unison pitch, and the other manual to play the same rank at octave pitch. Similar techniques are in use today. Jaschke accomplished it with two pallets for each pipe, though he does not describe a check-valve.
It may be observed that, as G. Donald Harrison was later to do, though for rather different reasons, Jäschke had come to an appreciation of the fact that 4 ft. stops are of primary importance in the chorus. The way in which Jäschke dealt with the issue of providing more 4 ft. stops may be seen from an invention that he patented on August 22, 1893.

The invention for which Henry Jäschke of St. Louis obtained U. S. Patent No. 503,857 on August 22, 1893, was a mechanical duplexing system that enabled all stops of a tracker organ to be played at unison pitch on one manual and at octave pitch on the other manual. The concept was not entirely original, a similar arrangement having been used by Jürgen Marcussen (founder of the present-day Danish firm) in the organ which he built at Sieseby in Schleswig in 1819. Both the Marcussen and Jäschke systems made use of double pallets, though in the case of Jäschke's patent there is no indication of any kind of back-check valve to prevent wind from passing up one pallet and down the adjacent wind channel — if this were allowed to happen, pipes of other ranks would play weakly and off-pitch if an "octave" slider were in the on position. A diagram from the patent application showing Jäschke's duplexing mechanism appeared in The Tracker. The invention clearly arose out of Jäschke's desire to maximize the number of 4 ft. stops in organs. By means of the duplexing system it was possible to make all the 8 ft. stops on the organ playable additionally at 4 ft. pitch.

There is in the American Organ Archives a letter from Henry Jäschke describing such an instrument which he had built making use of his duplexing system:

H. Jäschke
ORGAN BUILDER,
1600 BLAIR AV.,
ST. LOUIS, MO.
April 1st 1902

Frank M. Holmes, Esq. N.Y.

Dear Sir:-

Your communication regarding catalogue of Pipe-Organs, received.

I will state that I have no catalogue or circular, as Pipe-organs are mostly built on order, as locality is so different, that organs have to be built accordingly.

I have one organ completed, was not ordered as organ building is such a bad paying business, that it does not worth to engage help, even my son left the shop and I completed the organ and will not work henceforth on orders, as I can not fill the order at such a quick notice as congregations want the Instrument.

As said before, I have one organ on hand and will give you the description of it, as it is no offense whatever.

It is a two Manual organ.

size: 14 feet 6 inches wide
4' 8" deep without extension of Key-boards
14' high

The Organ has 681 Pipes

I Manual.
1. Principal 8' 61 pipes, all open, 18 speaking metal. in front, richly gilded and decorated
2. Bourdon 16' 61 pipes first 9 repeat wood.
3. Concert flute 8' 61 " wood.
4. Viola Oboe 8' 61 " this is a patented flue pipe stop metal.
5. Quintadena 8' 61 " I named it Quialile (?[1]) wood.
6. Fugara 4' 61 metal.
7. Quinta 22½' 61 " metal.
8. Terzina 13½' 61 " metal.

II Manual.
9. Aeolina 8' 61 metal.
10. Principal 4' 61 " from Princ. 8' metal.
11. Stop Diapason 8' 61 " from Bourdon wood.
12. Flute 4' 61 " from Concert flute wood.
13. Violina 4' 61 " from Viola Oboe metal.
14. Stop Quialile 4' 61 " from Quintadena metal.
15. Flautina 2' 61 " from Fugara metal.

Pedal.
17. Trumpete Baß 8' 30 Pipes metal.
20. Pedal Coupler.
21. Tremolo

22. Bellows Signal

There are 33 decorated pipes in front; as the instrument has three sides decorated pipes, case oak-wood, register drawstops above the II Manual. Man: Coupler between Key-board, reversible pneumatic, pedal on both sides, on C# side the pedal high located, below room for wind-maker or motor; if all stops are drawn and played in wide harmony, 109 pipes speak.

It is a powerful instrument, comparatively to the size, and very sweet also easy touch like pneumatic, as all the pipes are in a swell case. I will give you the price, although you do not ask for, as it will do no harm. I ought to have 1400 Dollars, but should you reflect on this instrument, we will come to an agreement about that,

Hoping to hear from you I remain yours truly

Henry Jäschke.
1600 Blair Av.
St. Louis. Mo.[2]

In view of its strange specification, the date of April 1 seems most appropriate. It is perhaps something of an understatement to describe this organ as sui generis. It is odd there was not a 2 ft. stop on Manual I — although perhaps there was and Jäschke simply omitted it from the stop list in error. On the other hand the rest of the stop list is sufficiently bizarre that it is difficult to be certain of the mechanical duplexing system allowed for four additional 4 ft. stops, one 8 ft. stop, and one 2 ft. stop, to be provided on Manual II. This was not, however, the only unusual feature of the instrument. The inclusion of two mutation stops on such a small instrument is most unusual at the turn of the century — particularly if there was indeed no 2 ft. — and seems rather archaic. It may have resulted from some desire to provide additional clarity or perhaps to create some kind of synthetic reed tone. The presence of an 8 ft. Trumpete on the Pedal as the only reed on the organ (presumably to add clarity to the pedal line) also seems something of an anachronism, though it was very much in the tradition of old German instruments. The purpose of the sub octave coupler on Manual I is not entirely clear to me. It was perhaps intended to achieve a rich and resonant effect by sub-coupling the mutations. All of these features of the tonal design seem at one and the same time bizarre and yet in some ways strangely enlightened for the turn of the century. It will also be noted that the Viola Oboe (presumably some sort of Oboe Gamba) is described as a "patented flue stop." I have not been able to trace a patent for any such stop. Nor have I been able to discover any intelligence to suggest whether Jäschke was ever successful in finding a buyer for this strange organ or what may have become of the instrument.

The late nineteenth and early twentieth centuries were certainly very lean years for organbuilding and saw the demise of many great companies such as Johnson, Roosevelt, and Jardine. In the light of this and of the extremely unconventional design of his instruments, it is hardly surprising that Henry Jäschke complains that organbuilding is a "bad paying business" and that even his son deserted him. The evidence from the directories suggests that Henry Jäschke, Jr., was never very heavily involved in his father's business in any case. From 1889 to 1894 he is variously listed at the same address or what may have become of the instrument. It is odd there was not a 2 ft. stop on Manual I — although perhaps there was and Jäschke simply omitted it from the stop list in error. On the other hand the rest of the stop list is sufficiently bizarre that it is difficult to be certain of the mechanical duplexing system allowed for four additional 4 ft. stops, one 8 ft. stop, and one 2 ft. stop, to be provided on Manual II. This was not, however, the only unusual feature of the instrument. The inclusion of two mutation stops on such a small instrument is most unusual at the turn of the century — particularly if there was indeed no 2 ft. — and seems rather archaic. It may have resulted from some desire to provide additional clarity or perhaps to create some kind of synthetic reed tone. The presence of an 8 ft. Trumpete on the Pedal as the only reed on the organ (presumably to add clarity to the pedal line) also seems something of an anachronism, though it was very much in the tradition of old German instruments. The purpose of the sub octave coupler on Manual I is not entirely clear to me. It was perhaps intended to achieve a rich and resonant effect by sub-coupling the mutations. All of these features of the tonal design seem at one and the same time bizarre and yet in some ways strangely enlightened for the turn of the century. It will also be noted that the Viola Oboe (presumably some sort of Oboe Gamba) is described as a "patented flue stop." I have not been able to trace a patent for any such stop. Nor have I been able to discover any intelligence to suggest whether Jäschke was ever successful in finding a buyer for this strange organ or what may have become of the instrument.

Henry Jäschke died at 8 o'clock on the morning of Thursday, December 24, 1908, after a long illness, at the age of 70 years, 5 months and 24 days. His remains were cremated at Hillcrest Abbey Crematorium and Mausoleum on December 26, 1908. Henry Jäschke, Jr., rather curiously seems to disappear from St. Louis at about the same time, and may have died shortly after his father. (Anna Jaeschke, apparently the widow of Henry Jäschke, Jr., and their son Cl[a]y]more, were enumerated with Anna's brother-in-law, Harry Niemans, in Cole County, Missouri, in the 1910 census. ) Henry Jäschke's widow, Pauline, retired to 4754 Cote Brilante Avenue and is last listed in 1918. Charles Jäschke continued to work as an engraver and is last listed as living in University City, Missouri (a western suburb of St. Louis), in 1949.
Meanwhile Henry Jäschke's organbuilding business was taken over by Gustav F. Treu. The circumstances under which this took place are rather complicated. Before considering these, however, it may be appropriate to give some details of the earlier part of Gustav Treu's career. Gustav F. Treu (pronounced Troy) was born on November 9th, 1871 in Eschbach, Württemburg, Germany. In 1871 the old Kingdom of Württemburg was absorbed into the German Empire, a factor that may have influenced Treu's later decision to immigrate to the more democratic climes of the New World. In view of his later membership of the St. Louis Schwaben Untersteutentzungs Verein, it would seem, however, that Treu's primary ethnic loyalty was to Swabia, a region for centuries divided between Württemburg, Bavaria, and Hesse. Nonetheless, Treu became sufficiently accommodated to American culture to be an enthusiast for the game of baseball, which he listed as his principal pastime in Who's Who in North St. Louis.

Treu's birthplace of Eschbach is very close to Ludwigsburg, where E. F. Walcker's workshop was situated, but it is not known whether Treu had any contact with the Walcker firm before coming to the United States.

Gustav Treu came to St. Louis, Missouri, in 1888 together with his brother Herman Treu, a woodturner, who spent the rest of his life working in the St. Louis staircase industry. Gustav Treu is first listed in the 1890 St. Louis directory as an organbuilder residing at 1503 South Seventh Street. For sixteen years he was the faithful employee of famed St. Louis organbuilding firm J. G. Pfeffer & Son. Some time in the late nineteenth century Gustav Treu married Clara Ogden, and his son, Edwin G. Treu, was born in St. Louis on February 17, 1900.

Upon Mr. Pfeffer's retirement in 1905 the Pfeffer firm was reconstituted as J. G. Pfeffer & Co., with John R. Heimueller (a long-time Pfeffer employee and foreman since 1892) as President and Gustav F. Treu as Vice-President. At this point things appear to have gone sadly awry for Treu, and he withdrew from the Pfeffer company after only a few weeks, presumably because of irreconcilable differences with Heimueller.

On withdrawal from J. G. Pfeffer & Co., Gustav F. Treu went to work for Henry Jäschke, who, as we have seen, was by this point a dying man. In 1906-08 the Jäschke workshop is still listed under Henry Jäschke at 1600 Blair Avenue, and at the same time both Henry and Henry E. Jäschke (i.e. Henry, Jr.) are listed as organbuilders residing at 1857 1/2 North Market Street. It appears that some organs built in this period, however, already bore Treu's name, and that all the organbuilding work was being done by Gustav Treu. Thus, in the transitional period Henry Jäschke was too ill to do anything; Henry, Jr., was nominally in charge and doing the financial administration of the company; and Gustav Treu was doing the organ work. This arrangement lasted until Henry Jäschke's death in 1908, after which Gustav Treu took over the company completely. Thus, in the 1909 directory for the first time Gustav Treu is listed in the classified section as "Organ Builder, Tuner and Repairer," with his workshop in Jäschke's former premises at 1600 Blair Avenue and his residence at 1320 Monroe Avenue. He adds pointedly, apparently out of a certain bitterness towards the reconstituted Pfeffer firm: "16 Years with the Original, Now Retired, Firm of J. G. Pfeffer & Son." After 1913 Gustav F. Treu's firm was known as the Treu Pipe Organ Company. The firm moved from 1600 Blair Avenue...
to larger premises at 1901-11 North Twelfth Street in 1922. Robert J. Boedeker (who came from a family who owned a St. Louis dairy) was an employee of the Treu Pipe Organ Co. from at least 1913 and is listed as foreman from 1921. Gustav F. Treu died at 7:25 p.m. on Tuesday, December 1, 1915, and was buried at the Laurel Hill Cemetery on December 4th.19

Edwin G. Treu, who unusually for an organbuilder had received financial training at business school, took over the Treu Pipe Organ Co. after his father's death. The firm is listed in 1931-32 with Edwin G. Treu as President and Robert J. Boedeker as Vice-President. This arrangement does not seem to have worked out either and soon Boedeker was either laid off or left. Boedeker then started his own organ service firm, which is listed in the directories from 1935 to 1958, after which he gave up organbuilding and ran a confectionery shop with his wife.

Meanwhile things do not seem to have been going too well for the Treu Pipe Organ Co. in the Great Depression of the 1930s. The firm was forced to contract in size. In 1936 Edwin Treu sold the workshop and thereafter worked out of his residence at 4045 Labadie Avenue. After his death in around 1950, his widow Mary S. Treu continued the firm, relocating to 1235 Roxton Drive, Bellfontaine, a North County suburb of St. Louis, in 1953. Mary S. Treu continued the firm until 1965, when she retired and was succeeded by her son, Melvin E. Treu. The Treu Pipe Organ Co. was last listed under Melvin E. Treu's address in 1966.

In 1922 Gustav F. Treu claimed to have built organs in twelve states. Few, alas, of Treu's instruments have escaped the ravages of time. In the earlier years the Treu Pipe Organ Company mostly built small one- and two-manual tracker instruments. A typical example was the small tracker instrument built ca. 1912 at the Lutheran Church, Uniontown, Missouri. (See sidebar.)

For the most part there was little to distinguish Gustav Treu's work from that of other competent small tracker builders of his day. His instruments did, however, almost always possess a Great Octave Coupler, which allowed for a more brilliant plenum than was possible on many small tracker instruments of the time. It may also be observed that a Great Octave Coupler provided a simpler means than Jäschke's patented double pallet system of creating additional 4 ft. stops by using the 8 ft. registers. Around the beginning of World War I some organs, such as the 2-13 instrument of 1913 formerly at St. Stanislaus Polish Catholic Church, St. Louis (now owned by OHS member Paul Carton), were built with tubular-pneumatic pull-downs.

Treu seems to have made considerable use of secondhand pipework in his instruments and generally reused good quality pipework from previous instruments. Thus, for example, when Christ Church Cathedral (Episcopal) in St. Louis purchased a new Skinner organ in 1928, Treu bought the old Roosevelt organ and used the pipework in a number of his instruments. This approach seems to have stemmed as much from a respect for good work by previous builders as from a desire to save the cost of new pipework. From the World War I period onwards Treu went over to building and rebuilding organs with electropneumatic action. The firm seems to have done little or nothing in the way of large-scale work after 1930, and basically became an organ service company. In 1915 the Treu Pipe Organ Co. rebuilt the three-manual 1884 Johnson & Son tracker (Op. 617) in Westminster Presbyterian Church, St. Louis, with electropneumatic action. The instrument was inaugurated on January 22, 1915, in a concert by Clarence Eddy. Treu's work was highly praised by a reviewer in The Diapason, who wrote: "Mr. Treu's conscientious work is well known to organists in and near St. Louis and the results achieved in this instance are said by those who have heard the instrument to add greatly to his reputation." The stoplist given in The Diapason account suggests that Treu had made few if any tonal changes to Johnson's work, for which he seems to have had a profound respect.19

Gustav Treu's most remarkable work was the organ he built in 1925 for the Roman Catholic Church of Our Lady of Perpetual Help in St. Louis. This instrument was unfortunately irreparably damaged by lightning on December 14, 1987, but it has proved possible to reconstruct a fairly accurate stoplist from a number of sources. The instrument had electropneumatic action, and incorporated the best pipework from the previous Pfeffer organ. The action is said to have had square pneumatics with wires attached to the pneumatics running up to the valves, rather similar to the mechanism of many Kilgen organs of the period. (See sidebar for the reconstructed stop-list20.)

The consultant for the Treu organ in 1925 was Jacob Kremer, the organist of the Roman Catholic Parish of Sts. Peter and Paul, St. Louis. Father of OHS member Dr. Marie J. Kremer, Jacob Kremer came from Germany to St. Louis in 1924. He wished the organ at Our Lady of Perpetual Help to reflect recent German developments in organ design. For this reason the specification showed marked leanings in the direction of the Universalorgan, the German equivalent of the "American Classic" style. Some of the pipework of this organ was rescued by OHS member Paul Carton after the lightning strike. Several of the ranks were of European pipework (perhaps by Laukhuff). As in the case of the 1931 Steinmeyer organ at Altoona Cathedral, the European pipework has tip-control, moderately low cut-ups and relatively little nicking — all characteristic of German eclectic instruments built between the two World Wars. Some of the ranks seem to be of quite high tin content, but unlike the Altoona instrument the pipework is made of fairly thin metal. (The Appendix gives a more detailed description of those ranks which I was able to examine through the kindness of Paul Carton. Marvin Mackley plans to incorporate some or all of this pipework into a new organ.) The Bach Flöte was an unusual name for a Gemshorn.

The organ in Our Lady of Perpetual Help was almost as sui generis as Jäschke's 1902 duplexed instrument. It was, moreover, in its classical leanings curiously ahead of its time, prefiguring in some respects the developments which were to be made in the American Classic organs of Walter Holtkamp and G. Donald Harrison a decade later. It suggests that even in the 1920s Henry Jäschke's "alternative tradition of St. Louis organbuilding" was still very much alive.

APPENDIX

Description of Surviving Pipework from the Treu Organ
Our Lady of Perpetual Help Roman Catholic Church, St. Louis

Great

Great 8' Open Diapason. Pfeffer. Scale 45.

Great 8' Gamba. American pipework. Partly in facade. Basses marked "Gamba"; trebles marked "Oboe" (actually an Oboe Gamba) and "#729." Fairly narrow scale. Tenor C8 pipe inside diameter 43 mm. (approx sc. 72; i.e. sc. 60 @ 8' pipe); arched mouth 30 mm. wide.

Great 4' Nachthorn. European pipework. Low C: inside diameter 101 mm. at top; very slight taper; mouth 61.5 mm. wide; cut-up 20 mm.

Great Mixtur IV Rks. Pfeffer pipework. Low C of 1st. rank 2' pitch; internal diameter 44 mm. (approx. sc. 72); mouth 35.5 mm. wide; cut-up 8.5 mm.; 7 nicks/cm. Low C marked “Sc. 72” and “3” wind,” and signed “J. G. Pfeffer.” 3rd. rank: 1’ pitch at low C. Apparently there was a single break at middle C, which accords with Pfeffer’s standard practice. Possible composition: C 15-19-22-26 C 5-8-12-15

Great 8’ Trumpet. Replacement American pipework. Dates from later than Treu’s work of the 1920’s.

Swell

Swell 8’ Horn Principal. European pipework. Rather large scale. Middle C: internal diameter 55 mm. (approx. sc. 66; i.e. sc. 42 @ 8’ pipe); mouth 42 mm. wide; cut-up 12 mm.; 5 nicks/cm.


Swell 8’ Voix Celeste. Old Pfeffer 4’ Fugara. Scale 65 at Tenor C; i.e. sc. 53 @ 8’. (Hardly an appropriate scale to use with the Salicional, which is 4 notes narrower.)

Swell 8’ Rohr Flöte. European pipework. Lowest two octaves zinc. Tenor C: 50.3 mm. outside diameter (approx. sc. 69; i.e. sc. 57 @ 8’ pipe); arched box mouth 35 mm. wide; chimney internal diameter 9 mm.; 6 nicks/cm. A few Spitze Flöte pipes in treble.

Swell 4’ Klein Principal. European pipework, fairly high tin content. Tenor C: 50 mm. internal diameter (approx. sc. 68; i.e. sc. 56 @ 4’; pipe); mouth 36.5; cut-up 9 mm.; 4 nicks/cm.

Swell 4’ Spitze Flöte. European pipework. Lowest two octaves zinc. Low C: inside diameter 24 mm. at top; outside diameter 88 mm. at mouth (approx. sc. 51; 1-taper); mouth 54 mm. wide; cut-up 18 mm.

Swell 22'/8’ Nazard. European pipework. Tenor C: inside diameter 21 mm. at top; outside diameter 44 mm. at mouth (approx. sc. 72; i.e. sc. 60 at 22'/8’ pipe; 1:2 taper); mouth 24 mm. wide; cut-up 7.5 mm. Signed “Lubsburger.”

Swell 2’ Bach Flöte. European pipework. Pipes marked “b flöte.” Parallel bodies. Low C: 70 mm. internal diameter (approx. sc. 61); mouth 34.5 mm. wide; cut-up 11 mm.; 5 nicks/cm.

Swell 1½’ Tierce. European pipework. Low C: inside diameter 23 mm. at top; outside diameter 44 mm. at mouth (approx. sc. 73; 1:2 taper); mouth 26 mm. wide; cut-up 8 mm.

Swell 16’ Rankett. European pipework. Shallots with very slight taper and with tongues projecting about 3 mm. beyond shallots. Short cylindrical capped resonators pierced with holes just above the boot.

Swell 8’ Oboe. American pipework. Heavily leathered English shallots. Capped. Outside diameter 76.5 mm. at low C. Low C marked “#14883.”

Choir

Choir 8’ Geigen Principal. Some in facade. American pipework; old rank, possibly Pfeffer. Tenor D pipe: inside diameter 68 mm. (approx sc. 61; 59 at Tenor 4’; i.e. sc. 47 @ 8’ pipe); mouth 53 mm. wide; cut-up 15 mm.

Choir 8’ Dulciana. American pipework. Hoyt metal. Middle C: inside diameter 32 mm. (approx. sc. 79; i.e. sc. 55 @ 8’ pipe); mouth 20 mm. wide; cut-up 6.5 mm.; 7 nicks/cm.

Choir 8’ Eolina. American pipework. 4’ C spotted metal; outside diameter at mouth 51 mm. (approx sc. 69; i.e. sc. 57 @ 8’ pipe); metal bridges; mouth 31 mm. wide; cut-up 8 mm; very fine nicking.

Choir 8’ Stopped Diapason. Of Quintadena construction. American pipework. Wooden stoppers in bass; metal caps in treble. Low C: inside diameter 79mm. (approx. sc. 52); box mouth 54 mm. wide; cut-up 16 mm. Signed: “L. Gutfleisch.”

Choir 4’ Gemshorn. European pipework. Low C: internal diameter 33 mm. at top, outside diameter 93 mm. at mouth (approx. sc. 50; 1:3 taper); mouth 65mm. wide; cut-up 16 mm.; 4 nicks/cm.

Choir 4’ Flauto Traverso. An excellent Pfeffer wood rank of most interesting construction. Lowest two octaves open wood. Low C: 65mm. x 55 mm. Harmonic middle C up. Middle C: 28mm x 24 mm. NO NODAL HOLES! Semicircular mouths. NO NICKING AT ALL except in lowest two octaves. Caps screwed on (differs from Pfeffer’s standard practice — possibly originally glued.) Long tapered wooden feet.

Trebles metal from d3 up. (Unlike Pfeffer, Gustav Treu seems to have gone in for nodal holes — his Harmonic Flute at Christ Lutheran Church, St. Louis, has two on each pipe!) Choir Harmonia Ætheria IV Rks. European pipework. Rather slender scale. Composition 17-19-21-22 at low C, with a single break at tenor C. (This is strange — it would have been more usual in such a mixture to have the break in the top octave.) Composition above tenor C not known. Low C of 13'/4: rank: inside diameter 27 mm. (approx. sc. 82); mouth 16 mm. wide; cut-up 6 mm; 6 nicks/cm.


NOTES

1. 1859 Directory; and 1860 census, ward 1, p. 37. Robert Jäschke’s age was given as 21 in the 1860 census, as was that of his wife Elisa. They had a nine-month-old son Herman, born in Missouri. The family disappears from directories after 1865.

2. The name is variously spelled in census records, directories and other sources, although he seems invariably to have spelled it Jäschke himself.

3. Jäschke’s obituary in the Westliche Post, December 26, 1908, p. 8, col. 7, states that at his death on December 24, 1908 he was aged seventy years, five months and twenty-four days. This implies he was born on either June 30 or July 1, 1838. According to the 1900 Census he was born in June 1838, which implies that June 30 was the correct date.


5. 1900 Census, Ward 18, at 1857 Market Street. Henry Jäschke, Jr., (or Henry E. Jäschke as the name is sometimes given) was born in Missouri in March 1870, and Charles Jäschke in July 1873. The only daughter, Ottilia Jäschke (later Mrs. Charles Rachel), was born in Missouri in November 1876.

6. The Organ, December 1892, p. 187, and February 1893, p. 235. This letter was originally noted by Michael Friesen and has been reprinted in The Cypher, 9:1-7.

7. A specification and description of this instrument is given in Peter Williams, A New History of the Organ: From the Greeks to the Present Day (London: Faber and Faber, 1980), p. 162. The Sieseby organ was also noteworthy for the early use of tuning slides and a box reservoir.


9. OHS Archives 4353. I am grateful to Elizabeth Towne Schmitt for drawing this letter to my attention.


11. Old Cemeteries of St. Louis County, Missouri (St. Louis: St. Louis Genealogical Society, 1985), 3:11. The ashes were given to Charles Jäschke.

12. 1910 Census, 023-0050-0027. Information kindly supplied by Elizabeth Towne Schmitt.


15. Who’s Who in North St. Louis.

16. Italics mine.

17. St. Louis Post-Dispatch, December 2, 1931, p. 90.

18. The Cypher, 8:1:2. The instrument was extant and had recently been repaired in the fall of 1982.

19. The Diapason, March 1917, p. 15; information courtesy Elizabeth Towne Schmitt.

20. Based on the account in The Tracker, 32:1:10, together with the recollections of OHS member Paul Carton (who rescued the salvageable pipework after the lightning strike) in a telephone call of 7/14/1994, and the recollections of other OHS members. According to the account in The Tracker the Harmonia Ætheria had five ranks, not four, and the 2 ft. Bach Flöte was on the Choir and not the Swell; this does not, however, seem to have been correct. According to The Tracker the instrument had 39 ranks. The reconstructed stop-list has only 38. There may also have been a 2 ft. stop on the Great or Choir.
J. S. Bach's Well-Tempered Unequal System for Organs

Herbert Anton Kellner

This article presents the well-tempered system as employed by J. S. Bach for Das wohltemperirte Clavier in view of its frequent recent implementations on organs. In fact, since the reconstitution of this temperament in 1975\(^1\), an ever-increasing number of organbuilders have decided to tune their instruments accordingly. It therefore appears appropriate here to describe the background of these developments and the current status. To begin with, the musical temperament will be defined together with its main features and properties. It has turned out to be an intriguing question for people confronted with the reconstitution of Bach's well-tempered tuning as to how it was possible to derive this result: how can we be certain that the authentic keyboard temperament of Bach has been established? Therefore, the method that led to the reconstitution will be explained. The text then describes the general trend towards unequal organ tuning, the implementations of J. S. Bach's system and concludes with a projection for the future.

Finally, examples of well-tempered organs and their builders will be listed — as to my knowledge, of course — together with the performing artists and the compositions performed in recordings which already exist.

The system “wohltemperirt”: specification, features and properties

This musical temperament resides upon its foundation which is the triad \(c - e - g\) of C-major, the central key of tonality: neither sharps and flats in notation, nor accidentals on the keyboard, regardless of the overall pitch of the instrument (e. g., A=415, A=440, or any other). The process of how the system “wohltemperirt” may be arrived at will now be sketched.

Das wohltemperirte Clavier sets out from C-major, and the constituents of this triad, the third \(c - e\) and fifth \(c - g\) are mutually adapted to each other by being tempered in a way to ensure that these two intervals beat at the same speed: in terms of the baroque musico-theological thinking, this is the perfection of the unitas, the unity. The third \(c - e\) is slightly sharpened with respect to the pure interval and the fifth slightly flattened with respect to the perfect fifth. Needless to say, the sharpened, beating third \(c - e\) cannot be pure.

Up to this point just one relation is available to determine the two unknown intervals fifth and third of the well-tempered triad. But considering now the second octave of the fundamental triad's e, and bridging this by four equal ascending fifths \(c - g - d - a - e\) yields a further independent condition which permits determination of both the well-tempered intervals of the fifth and the third.\(^2\) There appears no sufficient reason not to take all these four fifths of the same size.

Now the other steps of this temperament's scale need to be established. Towards this aim it may be said that as much as C-major is the central key in the sense above, the most remote key is C-sharp major. Evidently, there is no symmetry with respect to the dominant and the subdominant. In particular, sharpwards modulations are thus more natural than flatwards. These aspects corroborate that C-sharp major is the "most remote" tonality with seven sharps in the sense of upward diatonic modulations.

On C-sharp major the well-tempered system sets the straightforward Pythagorean scale — the tuning in conformity to centuries of medieval traditions. In addition to the steps \(c, g, d, a,\) and \(e,\) that are already available and defined, this Pythagorean scale furnishes the seven further steps tuned in perfect fifths downwards as \(c, f, b-flat, e-flat, a-flat, d-flat,\) and \(g-flat.\) Ordered as a scale, this amounts enharmonically to: \(c-sharp, d-sharp, e-sharp, f-sharp, g-sharp, a-sharp,\) and \(b-sharp.\) By these arguments, \(4+7 = 11\) of the twelve steps of the scale are now available.

The twelfth and last step of the scale, still missing, is the note \(b\) and this grade now needs to be established. First of all, utilizing the size of the well-tempered fifth \(c - g\) as defined above, a mathematical...
calculation reveals that five such fifths together with seven perfect fifths approximately close the circle of seven octaves — exactly, to all practical intents and purposes. This number of 19 intervals is characteristic within the system of western music for the closure of the circle of fifths. There is no reason a priori, why such a relation should hold with the five well-tempered fifths derived above — it is pure coincidence. In order to complete the outline of constructing the system, the note b still needs to be placed. It may be put on top of the third e of the fundamental triad either via a tempered, or else, via a perfect fifth. Put differently, b may be placed continuing downwards from the last descending Pythagorean fifth f-sharp, by either a perfect or a tempered fifth.

At this point a few words are in order on the symbolism of the major triad, the trias harmonica perfecta, in terms of the baroque musica-theological speculations as exemplified in Andreas Werckmeister's and earlier publications. The sound of the three components of a triad is perceived in a natural, spontaneous, and pleasing fashion as a unity. The number three symbolizes therein the Holy Trinity. Of course, the unison of beat-rates within the specific well-tempered triad above, further strongly enhances the unitarian aspect. Thus, the C-major triad within the system to be derived here is an extraordinary and profound musical symbol of the Tri-Unity.

Nevertheless, after this digression, the note b of the scale still needs to be placed: where should the fifth well-tempered fifth be located? Either, a perfect fifth could be laid above e, whence the closing fifth b - f-sharp would result as tempered. Or else, a perfect fifth could be tuned downwards from the endpoint of descending fifths for the Pythagorean scale, f-sharp to b producing e - b as a tempered interval. But four consecutive fifths always make up a third (allowing for octave-transpositions). If all the five tempered fifths of the system closing the circle were placed in succession, c-g-d-a-e-b, then both the triads c-e-g and g-b-d would beat with their third and fifth at the ratio of unity, which would yield the triunitarian musico-theological symbol described above not only once, but twice. This, of course, is undesirable and can simply be avoided by placing a perfect fifth e - b after the four fifths that fill up the basic tonal third c - e. This perfect fifth interrupts the sequence of well-tempered fifths. The last tempered fifth to be disposed of will thus necessarily fall between b and f-sharp.

In conclusion, this well-tempered system is specified via the fundamental C-major triad, the sharpened third c - e of which beats at the same rate as its flattened well-tempered fifth c - g, and the second octave of the third is made up by four such well-tempered fifths. The note b lies above e by a perfect fifth. From c descend six perfect fifths until g-flat (f-sharp) is reached, including octave transpositions where necessary. A very detailed analysis on musical tempering for all keys, under different aspects but with the same result, I have published in Acustica.6

As five well-tempered fifths — defined via the unison of beat-rates within the C-major third together with seven perfect fifths — attain the closure of the circle of seven octaves, the system, in an alternative, but dualistic fashion, may be considered as the result of tempering by 1/5 of the Pythagorean comma P. Figure 1 shows this circle of fifths.

Figure 1 shows the closure of the circle as accomplished by the seven perfect and the five tempered fifths. Within the structure of their distribution, there are six contiguous perfect fifths from c downwards until f-sharp (g-flat) is reached. There is one isolated perfect fifth from e to b. Four well-tempered fifths fill the third c - e and the last well-tempered fifth bridges b - f-sharp. This latter fifth is the most significant one in J. S. Bach’s keyboard temperament, as it is closely connected to one of the proofs of authenticity.

For the sound of musical performance, it is not only the tempering of the fifths which matters, but even more important, the quality of thirds. As already stated, the central third c - e of this system will beat. This holds true for all other thirds of J. S. Bach's keyboard temperament as well. Resulting from the distribution of fifths, all thirds are enlarged with respect to the pure interval and, hence, will beat more or less. Any four successive ascending fifths within the circle make up (the second octave of) a third. The sequence of tempered and perfect fifths of the circle above generate the following structure of thirds, not one of them being more sharpened than the Pythagorean third (see Figure 2). It may be mentioned that within a chain of eleven perfect fifths, any four such successive fifths will produce, allowing for octave transpositions, a Pythagorean third. This interval is sharpened by more than 8 cents than the third of equal temperament. Its sound is therefore rather harsh. As can be seen, the third c - e comprises four well-tempered flattened fifths. This situation is unique and therefore the third of C-major approaches most closely the pure interval among all other thirds. The difference between perfect and well-tempered fifth I have defined as the “Bach-Comma,” although Werckmeister was already in possession of and undoubtedly the inventor of “Bach's” system for Das wohltemperierte Clavier. The proofs are treated in several of my publications.5

Coming back now to derive the tempering of thirds, all groups of four successive fifths within the circle must be considered. Let us
take as an illustration two other examples, between the endpoints of the thirds $f - a$ and $g - b$, namely the sequences $f - c - g - d - a$ and $g - d - a - e - b$. Both these sequences of fifths comprise three well-tempered intervals and one perfect fifth. As the perfect fifth exceeds the tempered one by a Bach-Comma, the resulting third summed up across these four fifths will be larger by exactly the same amount, with respect to the third $c - e$. Thus, the thirds on $f$, $g$ and also on $d$ will be more perceptibly tempered than the best and central third $c - e$ of the well-tempered system by the unit of one 'Bach-Comma.' Applying this procedure throughout the circle, the overall structure of the thirds' graduation easily results, and is shown in Figure 2.

It is worth noting that Bach's system is somewhat biased in favor of the sharpened major tonalities. Starting off with C-major in Figure 2, there are five keys the fundamental thirds of which are less tempered than Pythagorean: these keys are $g$, $d$, $a$, $e$, plus $b$-major. Looking at the tonalities with flats, only three of them sound better thirds than Pythagorean: $f$, $b$-flat and $e$-flat.

The essential question of where to place the $b$ within the well-tempered system may be reconsidered here. There is a chain of six perfect fifths descending from $c$; any four such successive fifths will generate five different sizes of fifths which generate five different sizes of thirds. From the Pythagorean scale $C$-sharp major, three Pythagorean triads arise on $C$-sharp, $F$-sharp and on $G$-sharp. Their thirds are made up by four perfect fifths. These are the most harshly sounding thirds within the well-tempered system. The five steps of the thirds' graduation differ by one Bach-Comma. The best third $c - e$ is nearly pure and is enlarged by only 2.8 cents by which it differs from the pure third. This outcome of the thirds' graduation in quality by only two different sizes of fifths has been given an elegant and profound treatment by Janssen. However, this behavior was not at all understood by J. Murray Barbour, whose views concerning Bach's temperament as being non-mathematical in nature are by now fully obsolete.

Marpurg has reported that J. S. Bach had requested his pupil Kirnberger to temper all major thirds sharp. This is borne out by the authentic well-tempered system as described above. But subsequent to the traditions of mean-tone, this meant that even the third $c - e$ should be sharpened as well. Tuning all thirds sharp, does by no means, however, imply equal temperament. Some related misleading interpretations of Marpurg by R. Rasch, I have corrected elsewhere.

Within the well-tempered system the best third $c - e$ approaches very closely the pure interval exceeding it by only 2.8 cent. It represents the best attainable major third within an optimally balanced system for all 24 keys. Strangely enough, for one critic of the well-tempered system this third appeared too pure; in his complaint he missed at this point a certain restlessness of the third's beats. But the asset of J. S. Bach's keyboard temperament is just the fact that it offers the entire expressiveness and variety of musical thirds. This range starts at the Pythagorean harshness and extends to a single third being nearly pure.

The c-major triad is closest to the perfect triad and the neighbouring keys with the tonalities of $f$, $g$ and $d$ major are still tuned very well indeed as Figure 2 shows. The more simple tonalities with few alterations undoubtedly occur more frequently in music, than the very remote keys – at least, in baroque organ music. In any case, the well-tempered system does permit performing music in all major and minor keys. This is possible in equal temperament as well, but on the organ the mixture registers sound harsh and shrill. The reason for this deficiency, which no musical organ player or builder could ever really accept — after departure from mean-tone tuning — is the fact that the harmonic pitches of the mixture stops are and must be tuned in perfect fifths and octaves. However, all the thirds in equal temperament are considerably out of tune by 14 cents: better only by 7.5 cents than Pythagorean. In the higher harmonics of chords, these discrepancies of tuning render the sound of mixture registers sometimes hard to endure. Thus, perhaps the greatest asset of tempering Bach's system for organs is the beauty and smoothness of the mixture sounds. The third $c - e$ is only off the pure third by 2.8 cents while the other thirds — at least in the "close" tonalities — are nearly as good and in any case markedly better than in equal temperament.

The tonal thirds of the minor keys do not cause any problem, contrary to the major thirds. For this reason the figure does not show the structure of the minor thirds within the system wohltemperirt, in dependence on the distribution of fifths. Pure minor thirds are rather large, and any temperament will render them all more or
As there cannot be more than three tempered fifths within a minor third, there cannot exist any better minor third than $a - c$. Likewise, for the third $e - g$: the chain $e - a - d - g$ also comprises three reduced, well-tempered fifths of the system such that $e - g$ will be the second minor third showing the same best quality of tempering like $a - c$. The distribution of the fifths in Figure 2 readily allows the derivation of the structure of all minor thirds. Three perfect fifths will generate a Pythagorean minor third, for example $c - e$-flat from the sequence $c - f - b$-flat - $e$-flat of the Pythagorean scale. As all descending fifths are perfect, $e$-flat, two octaves above the fifths' endpoint will be low and $c$-e-flat becomes a Pythagorean minor third, tempered rather small within the system. There are four such very soft minor thirds, on $c$, $f$, $b$-flat and $e$-flat.

Two examples may illustrate the repercussion on musical performance: Passing from the tonal triad in $e$-minor with its nearly pure minor third $e - g$ to the dominant, will sound a great change towards the rather harsh triad $b - d$-sharp - $f$-sharp. Or, differently, a transition from $f$-minor, with its extremely soft third $f - a$-flat, again to the dominant triad, $C$-major, will render the nearly pure, best third $c - e$ of the system.

Performing music in the more remote keys of Bach's system offers the listener continuously changing tone colours according to the variety of major and minor thirds across their entire span, ranging from nearly pure to Pythagorean. The problem of organ music in equal temperament is not only the deficient tuning of triads and chords, but even worse, that there is no change, never any relief from the monotony of this tuning dissonant throughout.

In this context of equal temperament, Neidhardt's proposals could be considered. In fact, his watered-down systems cannot offer any representative of the perfect third or perfect triad. Neidhardt's temperaments — with several different sizes of fifths for no justifiable reason — may be subsumed as chaotic and disorganized variants of equal temperament. Thus these systems cannot even be reproduced in tuning a harpsichord. Already their sheer number and Neidhardt's ever-changing proposals indicate clearly, that the author had no clear idea whatsoever about his objectives, what he was aiming at.

**Considering authenticity of the system Werckmeister/Bach “wohltemperiert”**

It may appear surprising that it should be possible to invoke authenticity in connection with a historical tuning system not documented by contemporary baroque treatises. And yet, because of the intrinsic mathematical definition and nature of wohltenderinton, the authenticity can be shown. To start with, there is the mathematical ambivalence or duality between the aspects of equal beat-rates on the one hand and the closure of the circle by five well-tempered fifths together with seven perfect fifths to seven octaves on the other. Given this system, proofs of authenticity exist via the specific tuning method of laying its bearings on the harpsichord. Furthermore, in the spirit and according to the methods and procedures of baroque mathematics and music theory, the fact of the well-tempered fifth being reduced with respect to the perfect fifth via the superparticular ratio of 369, furnishes proofs that J. S. Bach had been in possession of this system. This “ratio superparticularis” of a number $N$ is defined as $(N + 1)/N$ and is an essential notion of historical interval theory. The tempered fifth is thus reduced by $370/369$ in a first approximation. As an example for this first octave, $2/1$, fifth $3/2$, fourth $4/3$, major third $5/4$ and minor third $6/5$ are the superparticular ratios of $1, 2, 3, 4$ and $5$. In addition to this approach, to corroborate authenticity of wohltenderinton, there are several other aspects that can be utilized. The most evident proofs, most of which are already published, will be reported here.

Given the well-tempered system, a performer will look out for a reliable method to implement it accurately on the harpsichord. For what could be the usefulness of a technologically and musically optimized system — in the baroque sense — if it could not be tuned conveniently and reproducibly. For the temperament established, there was no peculiar method known or in sight at the time of 1975. Into this question, I had the intuition to devote some thought. The result was, one should first of all temper the descending fifth from $f$-sharp down to $B$. The method found to apply was rather surprising: the third $B - d$-sharp must beat six times as fast as the fifth $B - f$-sharp. These intervals constitute the third and the fifth of the $B$-major triad. One reaches the point of departure of this fifth to be well-tempered downward from $f$-sharp, at the last step of the six descending perfect fifths from $c$ within this system. Thereafter, to tune the other steps of the well-tempered system, turns out to be straightforward. The detailed mathematical theory justifying this tempering method including the indispensable accuracy assessment, I have published in the Walcha Festschrift. Therefore, in the context of wohltenderinton, $B$-major plays the role of the tempering tonality.

Initially, at the fundamental tempering step above, the fifth $f$-sharp - $B$ may be tuned provisionally downwards as perfect, with no beats; the third $B - d$-sharp that results will still be Pythagorean. If now the $B$ is pulled up slightly, its strongly beating third $d$-sharp will be relieved from Pythagorean, but in turn the fifth $B - f$-sharp will start to beat and this, the more rapidly, the more the note $B$ is being pulled up. By this procedure, the beat rates of third and fifth move in opposite directions and the necessary nominal ratio $6:1$ for the constituent intervals of the triad can be easily attained because of this behavior. Within the $B$-major triad, it turns out that the method provides its own metronome for tuning via beat rates. As the ratio of beat-rates is involved, rather than absolute beat-frequencies themselves, the procedure does not depend on the diapason (i.e. the instrument’s overall pitch) selected. It is essential
to note that in the history of musical temperament, up to that point, a method like this had never been employed.

Concerning the first approach to establish authenticity, in view of this unique tempering method for the system, it is natural to look into J. S. Bach's composition, *Das wohltemperirte Clavier*. Fortunately enough, even its autograph has come down to our times and can be consulted in view of the tempering tonality discovered and defined via a modern mathematical analysis. The outcome of such studies into several striking features of the pieces in the B-major key is that Bach must have been in possession of this specific tuning method.\(^\text{12}\)

The second approach proving authenticity derives from the well-tempered fifth, tempered with respect to the perfect interval by the *ratio superparticularis* of 369, i.e. by 370/369, in a first approximation. The point of departure for the proof is the number of 369 bars of the 4 Duets. Up to that time the explanation of their significance and finality had been a *desideratum* among the most exciting ones in musicology. A prerequisite to appreciate the method of proof via the Four Duets consists in a profound knowledge of the history of baroque mathematics and acoustics. But all these tools I have made available and developed for the readers, in my publications.\(^\text{13}\) In this way, the well-tempered system, once established, could furnish the explanation of the enigmatic Four Duets in the *Clavieriibung III*: Bach's encoded specification of his tri-unitarian tempering of the harpsichord — and, of course, the organ as well.

Numerous approaches to prove authenticity of the system *wohltemperirt* exist and can probably never be exhausted. Comprehensive and profound studies of Bach's musical oeuvre and the structure of his compositions are necessary towards such results, as indicated in the *Österreichische Musik Zeitschrift*.\(^\text{14}\) A fact now established and substantiated is the utilization of the baroque number alphabet by Bach, discovered by the Dutch pianist and musicologist Henk Dieben. His insights and findings I put into context with Bach's well-tempered tuning in 1994,\(^\text{15}\) an article dedicated to the memory of Henk Dieben. Here the excellent study by Ruth Tatlow must be mentioned as well,\(^\text{16}\) although at the time of writing her book, Dr. Tatlow was still somewhat more skeptical about J. S. Bach's use of the number alphabet.

In the latter article I have demonstrated once more Werckmeister's knowledge of the system *wohltemperirt*, already in 1681/1691. However, it is not certain that Werckmeister was yet in possession of the tempering method via the B-major triad. This may well have been invented and mathematically substantiated by Bach before his musical and witty allusions in the B-major pieces of *Das wohltemperirte Clavier.* As a further conclusion of that article I stress that Werckmeister himself did not take his nominal system "Werckmeister III" literally. Hardly any musician competent in questions of tuning would bridge a slightly sharpened third c - e via three tempered fifths plus one perfect fifth. Rather, the four fifths would all be equalized, and this was, what Werckmeister did. In fact, my publications show that this theoretician was already fully aware of how to tune optimally for all 24 tonalities. Werckmeister's "nominal" temperament was either just a didactic artifice after centuries of mean-tone tradition and predominance, or, as it appears, a deliberate camouflage of the system its author preferred not to divulge up to the least of the details but to keep this for himself.

Summarizing the research work on *wohltemperirt*, the results of which have by now already convinced a considerable number of organbuilders and performing musicians, it proceeded as follows: establish the temperament; define the tempering tonality via the tuning method; consult the B-major pieces in *Das wohltemperirte Clavier*; localize and identify correlations with features relevant to tuning; investigate the structure and interpret the finality of the Four Duets of 369 bars in the *Clavieriibung III*.

Conclusion and outlook into tuning organs "wohltemperirt"

It is no longer evident nowadays that organs should invariably be tuned in equal temperament. The first step into this direction was the Praetorius organ in Freiburg/Breisgau (Walcker, 1921), tuned mean-tone. Thereafter, as concerns circulating temperaments having no wolf, the system Kirnberger III has been employed occasionally. It contains a pure third c - e, violating Bach's instructions to Kirnberger that all major thirds must be enlarged. As a consequence, the tonalities with sharps sounded harsher than unavoidable; the result was not convincing and remained unsatisfactory, though still better than equal temperament. The same holds true for the "nominal" system Werckmeister III with 8 perfect and 4 tempered fifths. The latter ones are already perceptibly out of tune, but as the most serious flaw there are three tempered fifths and one perfect fifth within the central third c - e. Thus, neither the temperament Kirnberger III nor Werckmeister III could fully convince or satisfy.

For these historical reasons, by the technological qualities of this tempering-solution towards all 24 keys, and last but not least by the choice and preference of J. S. Bach as a musical authority, I recommend the system *wohltemperirt* to organbuilders. They will be rewarded — as all the pioneers listed below have had in their instruments — with a beauty of sound to which the rendering of equal temperament can definitely not be compared. This well-
tempering I recommend as well to musicians who will play these instruments — the quality of this tuning speaks for itself. There is no longer any necessity taking for granted equally tempered organs. Particularly for organs, unequal tuning is appropriate. This principle will now undoubtedly be widely accepted and endorsed in the future. But even the system "wohltemperiert" cannot fully substitute for organs tuned mean-tone for early music of the Renaissance, even if the range of tonalities was rather restricted at that time. Perhaps, one day in the more remote future, organs in equal temperament will be built only as an exception.

**Organs tuned according to Werckmeister/Bach “wohltemperiert” and recordings**

Since the reconstitution of the well-tempered system accomplished in December 1975, many builders around the world have decided to incorporate this temperament — which at one time, had been granted a patent — into their instruments. Such organs can now be heard in Canada, France, Germany, Japan and the United States. The first such organ was erected by Rudolf von Beckerath, Hamburg, for the Friedenskirche at Frankfurt/Main, its organist being the musicologist Dr. Walter Dehnhard. Other organs readily followed, by John Brombaugh, Paul Fritts, Claude Jaccard, Yves Koenig, Dominique Lalmant, Gebr. Oberlinger, Martin Pasi, Richards-Fowkes & Co., Taylor & Boody, Georges Westenfelder, Hellmuth Wolff, Munetaka Yokota, and many others. For many of these organs, recordings already exist and this status — as known to me — is shown in the table below.

**DISCOGRAPHY:**

The well-tempered, unequal system (wohltemperiert)

<table>
<thead>
<tr>
<th>Organbuilder</th>
<th>Location</th>
<th>Instruments</th>
<th>Recordings</th>
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<tbody>
<tr>
<td>Rudolf von Beckerath</td>
<td>organ for the Protestant Friedenskirche, Frankfurt/Main.</td>
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<tr>
<td>Yves Koenig</td>
<td>Organ of St. Guillaume, Strasbourg, 1988</td>
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<tr>
<td>Dominique Lalmant</td>
<td>organ builder, France - 39290 Rainans Paris, Notre Dame des Blancs Manteaux, reconstruction Paris, St. Jacques du Haut Pas, reconstruction Abbaye d’Acey (Jura), 8 registers, transformation Habloville, (Orme), 8 registers, 1 clavier, new construction, 1992 Dijon (Côte d’or), Conservatoire N. R., 2 registers, new construction, 1993 Lyon (Rhône), Immaculée Conception, 37 registers, reconstruction</td>
<td></td>
<td></td>
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<tr>
<td>Martin Pasi, Organbuilder</td>
<td>Roy, Washington Opus 2, Coral Isles Church, Tavernier, Florida Opus 3, Cansler residence, Portland, Oregon</td>
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<tr>
<td>Opus 4, Trinity Lutheran Church, Lynnwood, Washington Opus 5, Wolf Residence, Kirkland, Washington Opus 7, First Church of Christ, Scientist, La Mesa, California</td>
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<tr>
<td>Opus 1, St. Barnabas Episcopal Church, Greenwich, Connecticut, CD: Bruce Neswick, Organist OAR-240 Opus 3, Mercer University Opus 5, St. John Lutheran Church, Stamford, Connecticut Opus 6, Christ Church, Episcopal, Chattanooga, Tennessee</td>
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<tr>
<td>Yves Koenig, Dominique Lalmant, Gebr. Oberlinger, Martin Pasi, Richards-Fowkes &amp; Co., Taylor &amp; Boody, Georges Westenfelder, Hellmuth Wolff, Munetaka Yokota, and many others. For many of these organs, recordings already exist and this status — as known to me — is shown in the table below.</td>
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I dedicate this article to the modern American organbuilders. Their spirit of enterprise and progress has created instruments that sound the best of baroque musical temperaments. I gratefully acknowledge the encouragement and assistance of Prof. James Dalton, Oxford, toward the creation of this text.
Notes


OHS Annual Meeting
Sheraton Hotel University City
Philadelphia, Pennsylvania

Thursday, July 4, 1996

Call to Order: The meeting was called to order by President Kristen Farmer at 9:52 a.m. and a quorum was established.

Approval of Minutes: It was moved and seconded to approve the minutes from the 1995 Annual meeting, held in Ann Arbor, MI, on August 7, 1995. Motion passed.

Treasurer’s Report: Treasurer David Barnett reported that there were no surprises in his report, with a generally good financial picture. He recommended as a goal increasing the society's reserves to $120-150,000. At the end of the 1995 fiscal year reserves stand at $61,400, down about $20,000 from the previous year. Much of this shrinking of the reserves is attributable to expenses incurred from the acquisition of the Moller archives. Council adopted a balanced budget of $283,581 for 1996-97 at its June 29 meeting.

Executive Director’s Report: Executive Director William Van Pelt recognized former councillors, presidents, and former The Tracker editor, Susan Friesen, for their outstanding contributions to the society. A special tribute was paid to former councillor and president Stephen Long, whose memorial service was held on June 29. Stephen was very instrumental in determining the future direction of the society during his tenures as councillor and president. The following members who died during the past year were remembered, their names read by the President: Dr. Roy Johnson, The Rev. George R. Taylor, Irving Glaser, Dr. Robert Whiting, Mildred Berry and Stephen Long.

Councillors’ Reports
Finance and Development: Richard Walker

Richard Walker noted that expenses relating to the acquisition of the Moller archives contributed to the lowering of society reserve funds. The printing and distribution with The Tracker of the Extant Organs List cost about $3,000. He expressed appreciation and encouragement for giving beyond the basic member level and encouraged members to remember the OHS when making out wills.

Research and Publications: Peter Sykes

Peter Sykes gave strong praise for The Tracker as "the most beautiful organ publication in the world," recognizing Editor John Ogasapian, Managing Editor Jerry Morton, William Van Pelt for production, and the Editorial Review Board. A request was made for more articles for The Tracker. Manuscripts being considered by the Research and Publications committee for publication were noted. The organ video, "Pulling Out All the Stops," will be premiered at the American Guild of Organists National Convention in New York City the week following the OHS convention. Jonathan Ambrosino, William Van Pelt and Stephen Pinel were commended for their considerable contributions to this project. Projects for the future include getting OHS online and publishing OHS CD-ROMs.

Education: John Lovegren

John Lovegren noted that the slide-tape program is available for rent by contacting Jon Moyer. Marilyn Stulken was recognized for ably chairing the Historical Organ Recitals committee. Scott Carpenter is assuming this position. Outgoing E. Power Biggs Fellowship chair Julie Stevens was recognized with thanks, and she introduced the new chair, Robert Zanca. He introduced the 1996 fellows: Allison Alcorn-Oppedahl, José Luis Bella, Thomas Bryant, Andrew M. Gould, Christopher Noel Mella, Vincent M. Ryan and Will Scarboro. Norm and Edna Walter were recognized as the first Biggs Fellowship chairs.

Conventions: Jonathan Ambrosino

Convention Coordinator Alan Laufman gave updates on the Portland 1997, Denver 1999, and Boston 2000 conventions. The Denver convention will be back-to-back with the AGO National Convention in the same city, and there may be some combined events.

Organizational Concerns: Michael Barone

Michael Barone explained the bylaws revision regarding quorums at the annual meeting. This will be brought to vote at the 1997 meeting.

Nominating Committee chair William Hays presented the following slate of officers for 1997-1999, for election at the 1997 annual meeting:

PRESIDENT:
James Hammann
Barbara Owen

VICE-PRESIDENT:
Thomas Finch
Scot Huntington

COUNCILLORS:
Timothy Baker
Michael Barone
Grant Hellmers
Frederick Morrison
Judith Ollikkala
Peter Picerno
Lois Regestein
Peter Sykes
Robert Zanca.

Historical Concerns: Lois Regestein

Under Archives, Lois Regestein reported on the consultation by Barbara Owen, the progress of the acquisition of the Moller archives, and the call for convention booklets. She announced the award of Archive Fellowships to Lee Orr and Allison Alcorn-Oppedahl. Thanks were expressed to Tim Smith for chairing the Organ Citations Committee, which will be taken over by Mary Gifford. Appreciation was expressed to Elizabeth Towne Schmitt for her excellent work on the Extant Organs List and database.

1996 Convention Chair: Patrick Murphy

Patrick Murphy recognized and thanked the convention committee: Ray and Ruth Brunner, Msgr. Tom Smith, and Jonathan Bowen. Ray Biswanger was thanked for his superb effort in arranging the after-hours concert at Hecht's department store on the Wamak target organ. The following people were thanked for long hours spent preparing organs: Tony Meloni, Bill Buckley, Stephen Emory, Larry Trupiano, Brant Duddy, John Cawkins, Richard Hammar, Bill Dixon, Ray and Ruth Brunner, Patrick Murphy, and Dana Hull.

Old Business: No old business

New Business: Joseph Fitzter expressed concern about OHS long-range plans for dealing with the expected increase in closings of churches which house historic organs and how ownership of the organs may be dealt with.

Distinguished Service Award: The Distinguished Service Award Committee chair John DeCamp introduced Susan Friesen, who presented the Distinguished Service Award to Michael Friesen, recognizing that Michael has been a member since 1975, has attended twelve conventions, served as council secretary, has edited The Stopt Diapason, and continues outstanding research of historic organs and their builders.

Adjournment: Meeting adjourned at 10:55 a.m.
Respectfully submitted,
Mark A. Brombaugh, Secretary
Call to Order: The meeting was called to order by President Kristen Farmer at 9:08 a.m. Present were officers Kristin Farmer, Thomas Rench, Mark Brombaugh, David Barnett; Councillors Jonathan Ambrosino, Michael Barone, John Lovegren, Lois Regestein, Peter Sykes, Richard Walker; Executive Director William T. Van Pelt; Archivist Stephen Pinel; and Extant Organs Committee chair Elizabeth Towne Schmitt.

Approval of Minutes: It was moved by Lois Regestein and seconded by David Barnett to approve the minutes of the January 27, 1996, meeting. Passed.

Executive Director's Report: William Van Pelt distributed a written report which dealt with office space and personnel considerations at headquarters. Office space should be almost doubled to keep up with catalog operations and other activities. Annual rent is presently $7,350, which would mean an eventual rent of approximately $15,000. One more person is needed to handle the workload at headquarters, at about $25,000 per year. Adding a position, which would bring OHS to four employees, would change the society's status relative to the IRS, workman's compensation, etc., so it is advisable for the time being to farm out the work rather than add an employee. Office expansion is contingent on budget decisions.

Treasurer's Report: David Barnett presented the treasurer's report for the period ending September 30, 1995, the end of the 1994-95 fiscal year. All items are generally on budget and our cash position is, and continues to be, good. Our primary sources of income are memberships, conventions, and catalog sales. Membership income was up about $13,000 from the previous year to $122,667; Volume 39, No. 4 of The Tracker was mailed to 4,137 members and subscribers, about 4% ahead of the previous year. The Ann Arbor convention just about broke even, down from the nearly $7,000 profit from the previous year in Louisville. Profit from catalog sales was $60,966, down about $20,000 from the previous year. Our primary expenses are for the society's journal, archives and administration. Journal expenses were down by $3,800 to $49,658. Archives expenses were up about $18,000 from the previous year at $56,714 due to the acquisition of the Möller materials. Cost of administration was up about $6,300 to $122,475. In the previous year catalog sales and profits are up due largely to an increase in sales of sheet music, which have a greater margin than recordings. Biggs Fellowship funds were invested in a certificate of deposit at 5 1/4% with the option to upgrade within six months if rates increase.

Councillors' Reports

Historical Concerns: Lois Regestein

The status of financial arrangements with Westminster Choir College for the archives were reviewed. The archives most-wanted list has brought forty responses. Some funding ideas for the archives were discussed.

Archivist Stephen Pinel distributed a written report. The archives are very busy and an unprecedented number of collections from various sources have been acquired. Important acquisitions include the estate collection of Joseph Blanton, 64 dissertations on microfilm from Dr. Orpha Ochse, vintage organ builders' catalogs and sales brochures from Jack L. Sievert and more materials from William Bunch. We will also receive the personal collection of Robert Whiting. The cataloging backlog is largely caught up, so that cataloging time can be reduced. We await the final delivery of Moller materials, for which file cabinets are prepared. This consists mainly of contract originals, for which we already have carbon copies. Completing our sets of convention booklets is a goal. Access to the materials stored in New Hampshire is presently on an approximate nine-month delay. Negotiations with OHS members who live and work near that storage area are underway to attempt to improve access.

The report on the archives commissioned from Barbara Owen was received. It is generally very favorable, underlining the unique strengths of the collection. The report includes a detailed list of suggested additions as well as a list of items which members should be reminded to contribute. This list should be published periodically in The Tracker. There have been two applications for Archives Fellowships, by Allison Alcorn-Oppedahl for Hinners research and by Lee Orr for Dudley Buck research. The need for updated guidelines on how results of research from Archives Fellowships are published was discussed. This pertains specifically to publishing this material in The Tracker. Elizabeth Towne Schmitt reported on the Extant Organs Database. The complete listing was sent out with The Tracker early this year. Response from members with corrections and updates has been very helpful. The structure of the database was explained in detail. Tim Smith has resigned as chair of the Organ Citations Committee and will be succeeded by Mary Gifford. Tim will remain on the committee and complete the follow-up on the status of cited organs.

Education: John Lovegren

There has been one rental of the slide-tape program in the past year. Historic Organ Recitals: Scott Carpenter of Winston-Salem, NC, will be the new chair. Appreciation was expressed for Marilyn Stulken's service as chair of this committee. Biggs Fellowships seven of nine or ten applicants were accepted.

Finance and Development: Richard Walker

Need for fundraising was noted.

Organizational Concerns: Michael Barone

The quorum issue will be on the 1997 annual meeting agenda.

Conventions: Jonathan Ambrosino

Convention Coordinator and Handbook Editor Alan Laufman reported on upcoming conventions. Using a hotel broker is working well. Plans for the 1997 Portland, 1998 Denver, 1999 Montreal and Quebec City, and 2000 Boston conventions are proceeding apace.

Research and Publications: Peter Sykes

The need for articles for The Tracker was once again noted. Peter plans to be pro-active on this matter. There were many positive expressions regarding the high quality of The Tracker. The matters of commissioning articles and what type of reviews should be included were discussed.

The possibility of making the slide-tape program available on CD-ROM was suggested. Publications in process include the book on the Aeolian company, The Aeolian Pipe Organ and Its Music, by Rollin Smith. Review of the manuscript on Clarence Eddy by William Osborne is progressing.

Organ Video (Jonathan Ambrosino): The project is completed. Questions regarding the ongoing nature of the committee for future projects are being addressed. Deep gratitude was expressed to Jonathan, Bill Van Pelt, and Stephen Pinel for their efforts on this project.

Old Business:

Jonathan Ambrosino reported on the American Institute of Organbuilders Organ Restoration seminar in Boston in February. Thirty-nine people registered for the three-and-one-half day seminar. The quality of the presentations was very high. The seminar lost $5,000.

Following a break for lunch from 11:50 a.m. 1:30 p.m.:

New Business:


The next council meeting will be on February 8, 1997 at 1:00 or 3:00 p.m., at headquarters in Richmond.

Adjournment: Meeting adjourned at 3:03 p.m.

Council previewed the organ video, "Pulling Out All the Stops," following the meeting.

Respectfully submitted,

Mark A. Brombaugh, Secretary
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**In memory of J. Bryan Dyker**
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Approximately $16,000 has been received to date to meet the $36,000 expense of accessioning records of the M. P. Moller Co. Listed are contributors of $10 or more.

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Program No. 9641 10/28/96
Affirming Good Counsel ... celebrating the care of the School Sisters of Notre Dame at PAINES: Concert Variations on the Austrian Hymn — Kim Kising, o (1/19/96)
SCHMANN: In Dixit, Op. 58, no. 4 — Thomas Murray, o
GREGORY: This is the voice of the prophet — Roberta Smith, o (1995)
BACH: Prudden in g. S. 541; Prelude in g, S. 535; Prelude in d, S. 542 — Anthony Newman (St. Mary's Cathedral, Memphis) Pro Organ CD-7091 (OHS)
KALLEN: Jesu, meine Freude — John K. McFadlin Memorial United Methodist Church Youth Choir, Stillwater, MN; Nancy Whipple, cond; Ruth Meyer, o; J. Donald, o (St. Mary's Cathedral, Minneapolis); Sonora Loque CD-104 (416-437 7718)
MARTIN & BLANE: Have yourself a merry little Christmas — Bob Ralston (1929 Barton/Granada Theatre, Kansas City, KS) MPR tape (r. 12/15/94)
DOWLAND: Macbeth Aria detto Balletto — Ton Vigneron, tpt; Vincent Warnier (1989 Van den Hout/ Western Maryland College) Radio Nederland CD-8306
GERSHWIN: Someone to watch over me — Kansas City Chorale/ Charles Bruffy, cond; James Higdon, o (All Saints Lutheran, Minneapolis) Pro Organ CD-7095 (OHS)
SCHULTE: From the center of my heart... — Frederick Hohman (1912 Skinner /Grand Avenue United Church, NYC) Raven CD-340 (OHS)
VIGNERON: Aria for Trumpet and Organ — Pascal Riva (1978 Graham/Syracuse University, SU) MPR tape (r. 12/29/94)
PEETERS: Scherzo, from Suite Modale — Chris Ledden; Paul Vacher (1957 Harvard/Church of The Covenant, Boston) RCA CD-08292 (PRMS)
STRAUSS: Don Juan — Giancarlo Parodi (1797 Capriccio/Church of Our Lady, Munich) MPR tape (r. 12/29/94)
COWELL: Sweet was the song. SOWERBY: Love divine... — Bob Ralston (1929 Barton/Granada Theatre, Kansas City, KS) MPR tape (r. 12/15/94)
TORME: The Christmas Song — George Wright (Hollywood Philharmonic Studio Organ) Pro Organ CD-7099 (OHS)
CHASEV: Offertoire on a Noel (No. 7) — Kurt Ludwies (1988 Schoenstein/Our Mother of Sorrows Church, Los Angeles, CA) AfKa CD-514 (PRMS)
MATHIAS: A bairn is born GIGOU: Rhapsody for Organ and Choir — Memphis Boychoir and Chamber Orchestra, Memphis; George Wright, o (Van Daalen positiv) with Saint Paul Chamber Orchestra, Portland, OR) Organ Grinder CD-111
JOPLIN: Magnific Rag — Ansgar Aylward, vn; Margaret Kemper, o (1971 Aeolian-Skinner) Fourth Presbyterian Church, 1218 E. Chestnut St, Chicago, IL 60611-2094
STRAUSS: Don Juan — Giancarlo Parodi (1797 Capriccio/Church of Our Lady, Munich) MPR tape (r. 12/29/94)
DEBUSSY: Sacred Symphonic Fresco No. 1 — Anthony Newman, o (St. Mary's Cathedral, Memphis) Pro Organ CD-7097 (OHS)
APOLLO: Hymn to Apollo — Richard Bower (1930 Hammond/Saint John's, Minnesota) Raven CD-300 (OHS)
ARNDT: Nola — George Wright (Hollywood Philharmonic Studio Organ) Pro Organ CD-7095 (OHS)