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# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



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Boston Organ Club 1965, '76 OHS Charter	column in <i>The North-east Organist</i>	Alan Laufman Box 104 Harrisville, NH 03450
Central New York, 1976	<i>The Coupler</i> , Cullie Mowers, \$5	Phil Williams Box F Remsen, NY 13438
Chicago Midwest, 1980	<i>The Stopt Diapason</i> , George J. Horwath & Robert Voves, \$15	Susan Friesen 1815 Somerfield Lane Crystal Lake, IL 60014
Eastern Iowa, 1982	<i>Newsletter</i> , Dennis Ungs, \$7.50	August Knoll Box 486 Wheatland, IA 52777
Greater New York City, 1969	column in <i>The North-east Organist</i>	Alan Laufman Box 104 Harrisville, NH 03450
Greater St. Louis, 1975	<i>The Cypher</i> , Eliza- beth Schmitt, \$5	John D. Phillippe 3901 Triple Crown Dr. Columbia, MO 65202-4814
Harmony Society (Western PA & Ohio Valley), 1990	<i>Clariana</i> , The Rev. John Cawkins, \$5	Walt Adkins 476 First St. Heidelberg, PA 15106
Hilbus (Washington- Baltimore), 1970	<i>Where the Tracker Action Is</i> , Paul Birckner, \$5	Ruth Charters 6617 Brawner St. McLean, VA 22102
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Memphis, 1992	TBA, \$5	Dennis S. Wujcik 45 N. Belvedere #101 Memphis, TN 38104-2517
MIOHS (Michigan)	<i>The Impost</i> , \$5	Henry Van Dyke 2445 Parker Dearborn, MI 48124
Mid-Hudson, New York, 1978	<i>The Whistlebox</i> , to be announced	Stuart L. Ballinger 11 Lown Ct. Poughkeepsie, NY 12603-3321
New Orleans, 1983	<i>The Swell Shoe</i> , Russel Deroche, \$10	Rachelen Lien 1010 Nashville Avenue New Orleans, LA 70015
North Texas, 1990	to be announced	contact Richmond
Pacific-Northwest, 1976	<i>The Bellows Signal</i> , Beth Barber	David Ruberg Box 2354 Seattle, WA 98111
Pacific-Southwest, 1978	<i>The Cremona</i>	Manuel Rosales 1737 Maltman Ave. Los Angeles, CA 90026
South Carolina, 1979	<i>Newsletter</i> , to be announced	Kristin Farmer 3060 Fraternity Church Rd. Winston-Salem, NC 27107
Tannenberg (Central Pa.), 1976	<i>The Dieffenbuch</i> , John L. Speller, \$5	James McFarland 114 N. George St. Millersville, PA 17551
Wisconsin, 1988	<i>Die Winerflöte</i> , David Bohn, \$5	Phyllis Frankenstein 120 Dana Drive Beaver Dam, WI 53916

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# THE TRACKER

## JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: To be heard during the 1997 OHS National Convention in Portland, Oregon, July 13-19, this Cincinnati-built, ca. 1880 Koehnken & Grimm was relocated through the Organ Clearing House and restored by Herbert and Marianne Huestis and Scot Huntington for St. John's Lutheran Church in Chehalis, Washington.

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### OPINION

Michael Friesen

## Organ History Research: Future Challenges PART 2

**I**N 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 be written about with the proper perspective? For organ historians this bias effect is no exception. I daresay that most people are disinterested in documenting the work of the organbuilders of the first half of the twentieth century, except for certain major and influential men or firms such as Skinner and his chief competitors. The probable reason for this disinterest is what many perceive as the tonal degradation of the organ, facilitated in large part by technological revolutions in organbuilding, which led to the utter diffusion of the industry.

My premise is that organ historians face not only the time bias, but also the "degradation bias" in writing about this period, regardless of the nature of sources of information. This was a time when manifold numbers of people became "organbuilders" whom today 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 an organ builder from 1800 to the present in New York City, Chicago, or any number of large cities (in fact, the entire country, for that matter)? To compile names, correlate them to an employer, find out patterns of migration, or any number of other "sorts" would be immensely revealing. However, it is currently a process so tedious to convert to an electronic medium in a practical way that no one will undertake it.

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 histories 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.



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J.W. STEERE

*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, P. 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 wonderfully 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:*

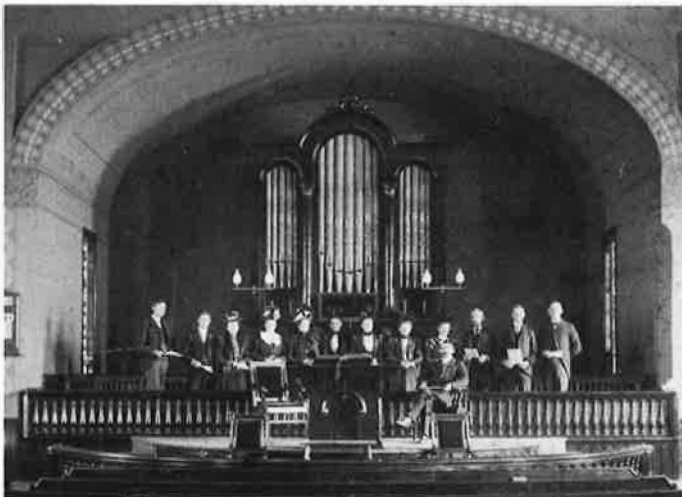
If I were not a veteran of every OHS convention since 1977, I'd agree with Mr. Alexander's every good point. It has been the custom of OHS conventioners to study the organs available to them to the extent possible in the time allotted. We encourage our members to visit with the organ following a convention 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 convention(al) etiquette in mind at events open to the general public and at Services of the Church. WTVF



1867 Hook at Ipswich (Mass.) United Methodist Church, before 1942 remodelling.

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 members), 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.*



1867 Hook at Ipswich (Mass.) United Methodist Church, after 1942 remodelling.



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## 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 Hilbus Chapter, and a former national councillor, he with 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

Lehrstuhl für Ergonomie, Technische Universität München

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## Review

**Donald H. Boalch, *Makers of the Harpsichord and Clavichord, 1440-1840*, 3rd Ed., Charles Mould, ed. London: Oxford University Press, 1995; ISBN 0-19-318429-X: xxxli + 788pp. \$145.**

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 heavier 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 regrettably, 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 a 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.

*John Ogasapian, University of Massachusetts-Lowell*

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BISHOP ORGAN CO.

1868 E. & G. G. Hook, Follen Community Church, Lexington, Massachusetts

## 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, Cook 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, WI, 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 lec-



BILL VAN PELT

1896 Kimball, Clermont, Iowa

tures, a reception, presentation of an OHS citation plaque, and a recital by Paul Tegels and Dana Robinson. The Hendrickson Organ Co. restored the elegant and bold 2-27, tubular-pneumatic instrument in 1978 through a federal grant from a now-defunct agency. Marijou Kratzenstein played it for the 1986 OHS convention.



1855 Henry Crabb, Chatham, Virginia

The sole original and playable Henry Crabb organ, built in Brooklyn, NY, in 1855 and restored by Larry Trupiano in 1986, is for sale. After a succession of ownerships, the 1-5 organ was donated to Watson Memorial United Methodist Church, Chatham, VA, by OHS member Darrell Bailey, then restored with the addition of a 25-note pedal Bourdon. Despite pleas to have the organ professionally disassembled, the pastor claims that it was "professionally" removed in October, 1996, by the church organist and stored in a Sunday school room. Damage, if any, has not been assessed. The church seeks \$35,000 for the organ, which will be supplanted by an electronic in a new church building on the existing site. The Crabb replaced a Hammond.

Robert Newton of the Andover Organ Co. has acquired for his home the 1845 E. & G. G. Hook op. 69, a 2-12 built for the Methodist Church in Cabotsville, MA. The organ was for many years in the Masonic lodge in Chicopee, MA, then went to a Mr. Pease in Palmer. It was removed to Mr. Newton's living room in Methuen in July and contains the oldest example of a Hook trumpet stop, the only known trumpet by Hook with resonators made of brass.

St. Paul Lutheran Church, Stevens Point, WI, has received the 1884 Roosevelt op. 136, removed from the Philadelphia Dance Academy by Wesley Parrot after a fire in 1976. The organ was installed in May 1995 by Patrick J. Murphy Associates of Philadelphia with restoration and enlargement. The organ was last owned by the late Robert Whiting and was described and illustrated in this column in 35:2.

The estate of the late OHS honorary member Joseph Blanton has donated a 1-4 tracker to St. Anne Roman Catholic Church in Ruskin, FL, where it is being restored by the church organist, OHS member Wayne Warren, to replace a dying electronic. The organ was built in 1899 by Charles R. Gill of Cardiff, Wales, and had never been blown electrically before it was sold to Blanton in the 1960s by an antique dealer in England. Warren, who relocated to Florida from Detroit where he worked with several Organ Clearing House projects, is assisted by Scott Wofford, Chris Bono who is retabling the windchest at the Taylor & Boody shop in Staunton, VA, Robert Lent who is releathering the bellows and repairing façade pipes at Shenandoah Organ Studios in Lyndhurst, VA, and John Lyon who is repairing the dryrotted Pedal backfall in Eastpointe, MI.

The restoration of a 2m Pilcher tracker of 1901 located in the chapel of the Blue Ridge School, a privately operated boys' school in Dyke, VA, has been ar-

anged through the intervention of John G. DeMajo, mechanical engineer of New Orleans and OHS member. He writes, "Local folklore holds that the instrument was originally installed in a church in Charlottesville, VA, but moved to the school in 1929 when the chapel was commissioned. The headmaster had been advised by an architect to junk the instrument and install an electronic organ. They had actually budgeted money to do this! On my advice, and after my playing a couple of refrains of *A Mighty Fortress* on the instrument for some of the Board members, they changed their minds and we were able to stop that plan in its tracks. Mr. Wilhelmy of Taylor & Boody told us that instrument can be placed in concert condition for less than \$10,000. We were able to save another historic pipe organ from the chain saw."

The Philadelphia Wanamaker store, now a Hecht's department store, will become a Lord & Taylor department store in early 1997, according to plans of the owner of the store and both chains, the May Company of St. Louis. Apparently, Lord & Taylor's will occupy floors one through three, returning to the landlord floors four and five. The String division, which occupies space on the fourth floor, will remain there. Divisions on higher floors have remained in their locations when those floors were abandoned by predecessor stores and rented for other purposes, allowing the organ and the Grand Court to remain as built. As plans for dividing the building's water, electrical, and other systems progress, the organ will be protected to prevent the type of damage which is now being repaired on two divisions of the organ. Weeks prior to the OHS visit to the store during its Philadelphia convention, the May Company finally put substantial financial commitments behind its previously announced intent to maintain the famous organ in the former Wanamaker Store. With funds flowing again, work has resumed on the restoration of the Ethereal Division (22 ranks on 25" windpressure) through subcontractor Carl Loeser of Plainfield, New Jersey. Also, the substantially completed restoration of the 33-rank, water-damaged, Echo division has resumed in Brooklyn, New York, at the workshop of Mann & Trupiano. Reinstallation is expected during the Fall and Winter. Organ curators Peter van der Spek and Samuel Whitcraft installed stop jams into the six-manual console in July. They had been removed under the direction of previous curators years ago. Parts to complete the stop and combination actions were ordered during the summer, but decisions by the owners to perform major construction in the building may divert the organbuilders to protecting the instrument rather than completing the console.

Peter Stromberg of Peter's Organ Co., Minneapolis, MN, reports that his firm has performed major repairs on the Hinners 1-5 tracker at Friedens Evangelische Kirche (County Line Church) located about three miles south of Norwood/Young America, MN. A second coat of gold paint was applied over the multi-colored stencilling as desired by the owners, who had never seen the stencilling. The organ is said to have been moved from the Lutheran Church in New London, WI, probably with the assistance of one of the Vogelpohl family, organbuilders of New Ulm, MN. The Hinners opus list shows a 1921 2-12 tubular-pneumatic organ as the only Hinners delivered to New London, for Immanuel Evangelical Lutheran. Perhaps the 1m tracker preceded it there and was deleted from the opus list, which is known to be incomplete.

WTVF

## Improvising: How to Master the Art

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 will point the musician in the proper direction on the road to 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

**O**HS 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.



1990 Biggs Fellow Johh Schwandt bows after recital during convention.

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 Mohnsen, Patrick Murphy, Lois Regestein, 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.

## E. Power Biggs Fellows, 1978-1996

### 1978 Lowell, Mass.

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

### 1983 Worcester, Mass.

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 Tritle

### 1987 Newburyport, Mass.

Thomas Dressler  
Justin Hartz  
Joseph Olefirowicz  
Todd Sisley

### 1988 San Francisco

Eileen Bockheim  
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. Lovallo  
Sean O'Neal  
Gary E. Waller  
Allen K. White

### 1994 New Haven, Conn.

J. R. Daniels  
Sr. Janis Haustein  
Ralph Lyda  
Ezequiel Menendez  
Nobuko Ochiai  
Adam Rahbee  
Paul Weber

### 1995 Ann Arbor, Mich.

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

### 1996 Philadelphia

Allison Alcorn-Oppedahl  
José Luis Bella  
Thomas Bryan  
Andrew Gould  
Christopher Mella  
Vincent Ryan  
Will Scarboro



STATUE OF BEETHOVEN, BEFORE THE GREAT ORGAN IN THE BOSTON MUSIC HALL

## 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 F. 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,

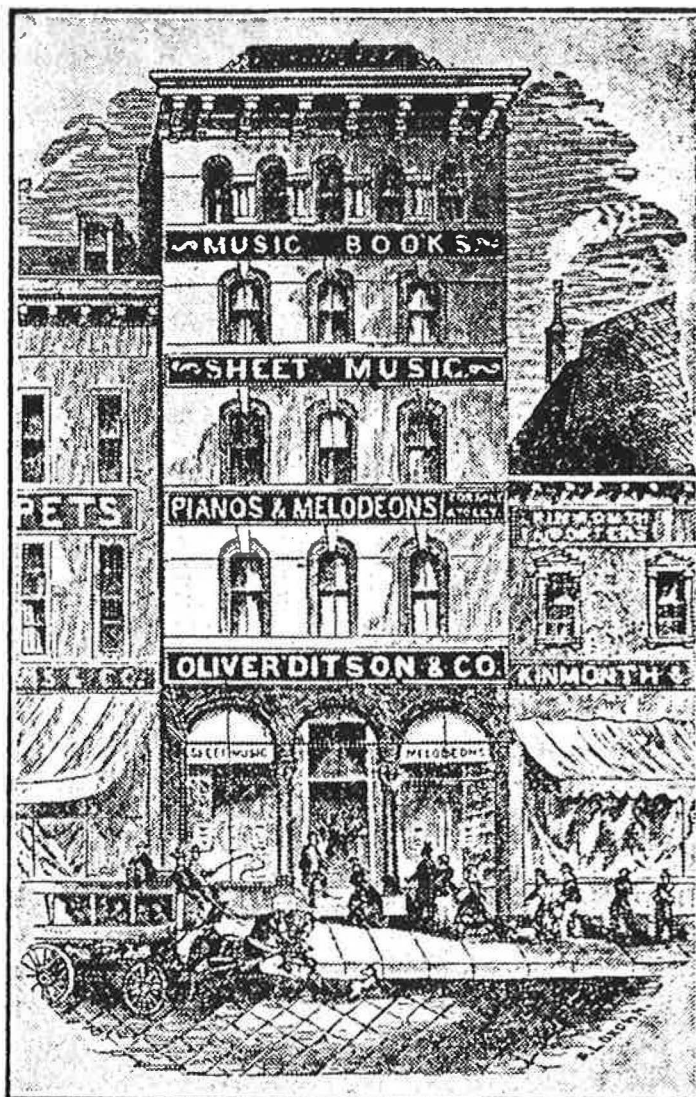
It was really most unspeakable of your manager to send you to the wilds of Ohio to do *Elijah* at this time, of all times! But I know that your profession demands that you go where you are called, and I only hope they know what a treat they are having, to hear one of Boston's best sopranos. Still, it 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



DITSON'S MUSIC STORE IN THE 1860'S

**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



JULIA, JANE, AND LIVINGSTON PRACTICE FOR THE HANDEL & HAYDN SOCIETY.

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 Bumstead 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.



EUGENE THAYER



GEORGE WASHBURN MORGAN



B. J. LANG, DRAWING BY WINSLOW HOMER

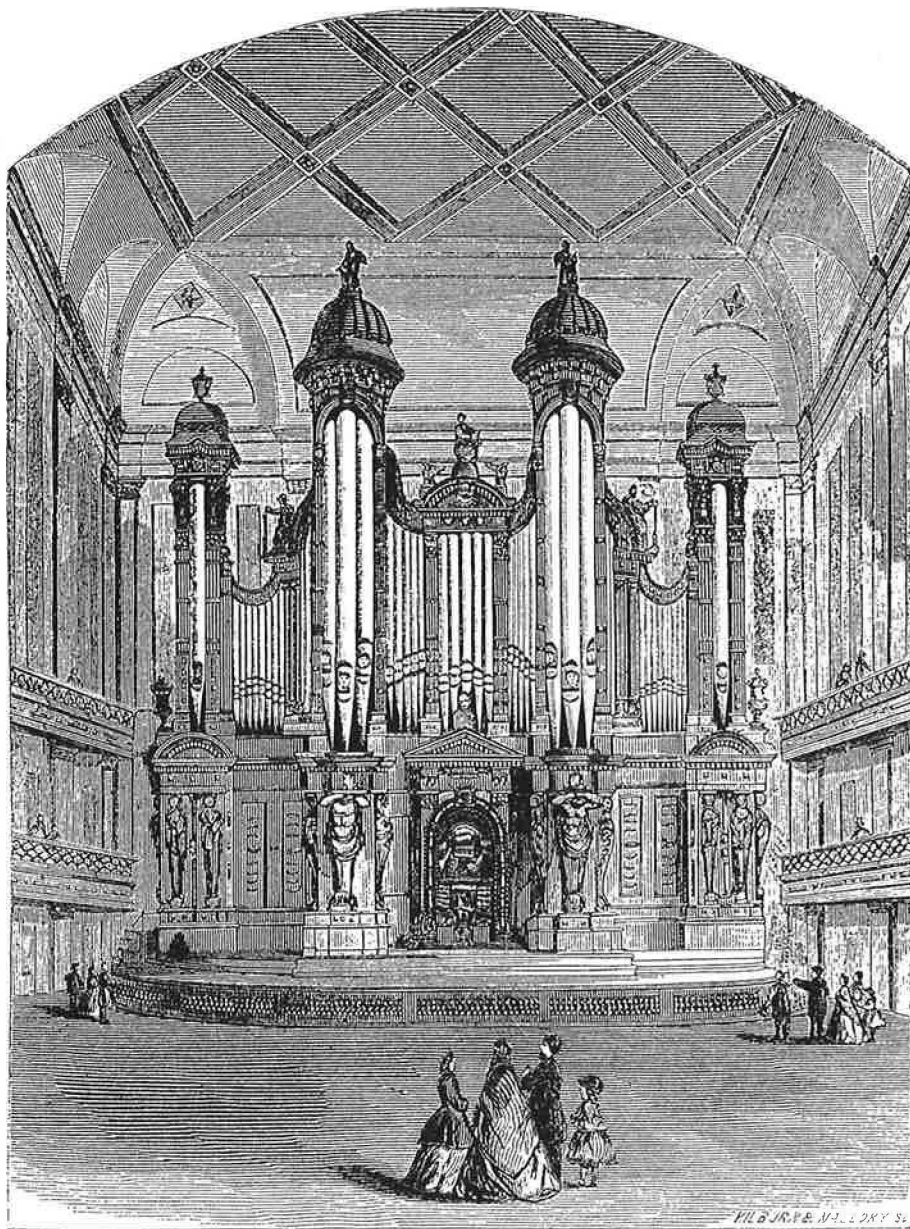


Dr. Upham gave a long, and, if I must say it, rather windy account of his labors in visiting the European organ builders, raising the money, and how he determined who should build the Boston organ. Livingston whispered that the Messrs. Hook, Mr. Simmons, and some of the other Boston organ builders still 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



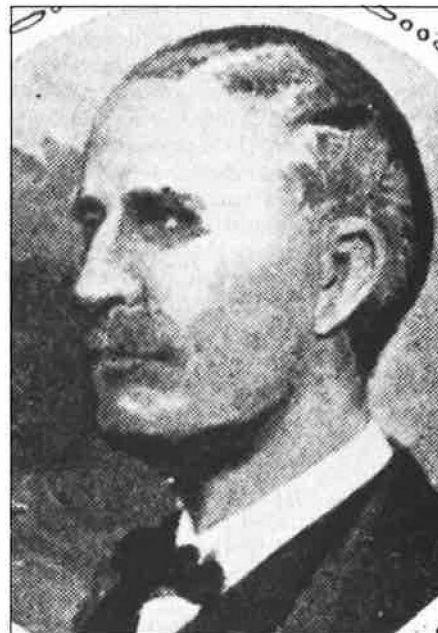
THE GREAT ORGAN IN THE BOSTON MUSIC HALL



JOHN KNOWLES PAINE



JOHN S. DWIGHT



JOHN HENRY WILLCOX

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 F, 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 says 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. Willcox, 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 — Lefébure-Wély. It was clever but not really exciting, but we encored him anyway, and to our gratification, after bowing



THE HOME OF THE HANDEL AND HAYDN SOCIETY IS LOCATED IN THE BUILDING WHICH DISPLAYS A FLAG.

and flashing that charming smile of his, he mounted the bench again and this time he really did extemporize, showing off all the fancy stops like the Vox Humana in his quite inimitable way. Finally Mr. Morgan appeared again to express the feelings of all of us in a rousing performance of Handel's "Hallelujah Chorus."

It was rather cold as we emerged from the hall, but the stars shone bright, and the exhilaration of the event seemed to keep us warm. We were in quite the gay mood, and had it not

been for Livingston's game leg, I think we would have skipped all the way across the Common in the moonlight and down the back of Beacon Hill as well. The Great Organ really did lift from us, even though for only a little while, the worries and sadness of this terrible war that is tearing apart our dear country.

I don't think I slept much last night, and first thing this morning I bundled up and went over to Ditson's for the gossip. The singer's corner was well populated, and there were more organists there than usual too, including some who had played the Great Organ the night before. I didn't know any of them well enough to approach, but one of the singers from St. Paul's who had been talking with Dr. Tuckerman, and Hattie's brother, who studies organ with Prof. Paine, had passed on a bit of talk too. Apparently most of the men are quite enthusiastic, particularly Mr. Thayer, but it is said that Mr. Lang is a bit concerned about the slowness of the new German action — which, however, he thinks he can get used to. Mr. Dwight had been in and out already, and we are supposed to look for all the details and then some in Wednesday's issue of his *Journal of Music*.

The juiciest gossip had to do with your namesake, Mrs. Howe. Rumor has it that she is very much put out because Mr. Fields was chosen to write Miss Cushman's ode, and not her, and she therefore writes the whole thing off as a big humbug! But from what I can see, she will find few who will agree with her opinions, and if she chooses not to go to hear the Great Organ again, there will be no trouble in filling her empty seat.

There will be two more concerts and a choral program before the week is out, and tomorrow night there is to be a grand testimonial dinner for Herr Walcker, to which all the leading citizens have been invited, and at which Dr. Upham, and Dr. Holmes, and the Mayor, and the President of Harvard, and all sorts of other dignitaries will be giving long speeches which (with the possible exception of Dr. Holmes's) will probably bore poor Mr. Walcker to death and make him glad to get home to his beer and schnitzels or whatever it is that Germans like to eat.

Well, Julia, this has been a long letter — a record for me, perhaps. But you are the one person with whom I wanted most to share this, and I just could not wait until your return next month to sing in our *Messiah*. Do stop by as soon as you get back. They are planning to have organ concerts every week from now on, and all the organists are dying to play, so you will have ample opportunity to hear our new wonder. Livingston sends his warmest wishes, as do I — and, good Heavens! I almost forgot! Papa has given us his blessing, and Livingston and I will be married by Dr. Bartol at the West Church in the spring!

Affectionately,  
your friend,  
Jane





*Gustav Treu organ at St. Stanislaus Kosta Church, St. Louis*

## Henry Jäschke and Gustav Treu: An Alternative Tradition of St. Louis Organbuilding

by John L. Speller

**P**ILCHER, PFEFFER, 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 Jäschke, a watchmaker from Prussia, listed as living at 65 Carondelet Avenue in 1859.<sup>1</sup> 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<sup>2</sup>) was born in Prussia on June 30, 1838<sup>3</sup>, 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.<sup>4</sup> 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

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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.<sup>5</sup> Henry Jäschke 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 2811½ 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 Jäschke's death in 1908, but his residence from 1901 onwards becomes 1857½ North Market Street. It is by no means clear what organbuilding experience he had before 1891. Had Jäschke 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.

Jäschke'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 Jäschke 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 florid 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.

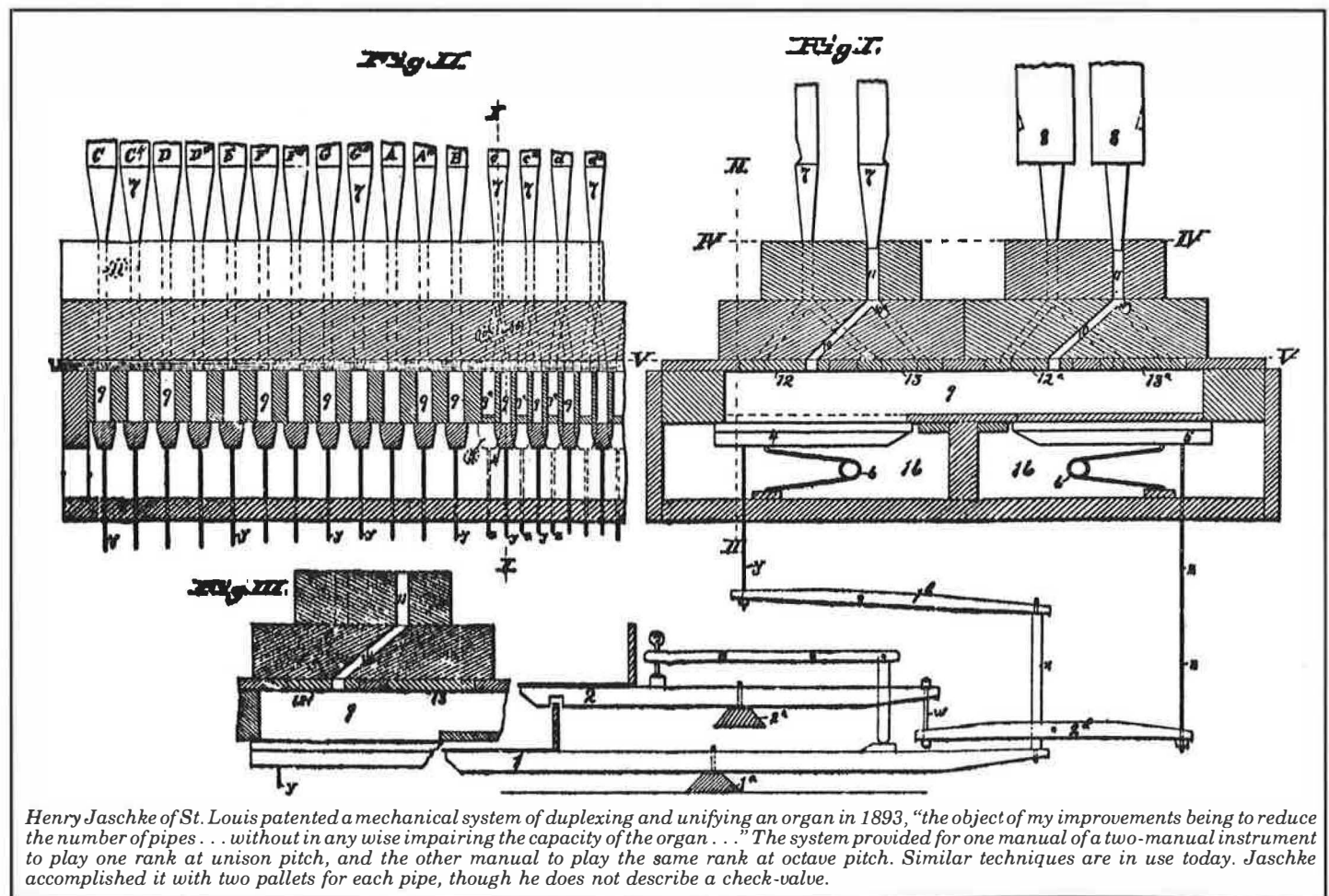
The next question would be: What can be done to remedy this defect? My answer would be: Our organs suffer in not having sufficient 4 ft. stops to assist the 8 ft. soundwave, and thus [do not] produce a prompt and vivid response.

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. Jäschke, ORGAN BUILDER.  
St. Louis, Mo.<sup>6</sup>



Henry Jäschke 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. Jäschke 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 Siesebý in Schleswig in 1819.<sup>7</sup> 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*.<sup>8</sup> 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 1<sup>st</sup> 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 be 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 in front, richly gilded and decorated	metal.
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 [?]	wood.
6. Fugara	4'	61 "	metal.
7. Quinta	22 3/4'	61 "	metal.
8. Terzia	13 5/8'	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	wood.
15. Flautina	2'	61 " from Fugara	metal.

#### Pedal.

16. Subbafs	16'	30 Pipes	wood.
17. Trumpete Baß	8'	30 Pipes	metal.
18. Reversible Manual coupler.			
19. Sub Octav Coupler I Man.			
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.<sup>9</sup>

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 this. 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 suboctave 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 as his father as a painter, artist, and photographer. His brother Charles is listed at the same address as an engraver. The only time Henry Jäschke, Jr., is listed as an organbuilder at all is in the years 1906-08, when his father was gravely ill and therefore unable to conduct his own affairs.

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.<sup>10</sup> His remains were cremated at Hillcrest Abbey Crematorium and Mausoleum on December 26, 1908.<sup>11</sup> 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 Cla[y]more, were enumerated with Anna's brother-in-law, Harry Niemans, in Cole County, Missouri, in the 1910 census.<sup>12</sup>) Henry Jäschke's widow, Pauline, retired to 4754 Cote Brillante 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.



Remains of the Gustav Treu console from St. Stanislaus Church, St. Louis. The action was tubular-pneumatic to slider chests.

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, Württemberg, Germany.<sup>13</sup> In 1871 the old Kingdom of Württemberg 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<sup>14</sup>, it would seem, however, that Treu's primary ethnic loyalty was to Swabia, a region for centuries divided between Württemberg, 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.<sup>15</sup> Upon Mr. Pfeffer's retirement in 1905 the Pfeffer firm was reconstituted as J. G. Pfeffer & Co., with John R. Heimmueller (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 Heimmueller.

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 1857½ 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."<sup>16</sup> After 1913 Gustav F. Treu's firm was known as the Treu Pipe Organ Company. The firm moved from 1600 Blair Avenue

**ca. 1912 Gustav F. Treu  
Lutheran Church, Uniontown, Missouri**

**GREAT**

8' Open Diapason  
8' Melodia  
8' Gamba  
8' Dulciana

**SWELL**

8' Geigen Principal  
8' Stopped Diapason  
8' Viol di Gamba  
4' Flute Harmonic

**PEDAL**

16' Bourdon

**COUPLERS**

Great Octave Coupler  
Great to Pedal  
Swell to Pedal  
Swell to Great<sup>18</sup>

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, 1931, and was buried at the Laurel Hill Cemetery on December 4th.<sup>17</sup>

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, Belfontaine, 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.<sup>19</sup>

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

1925 Gustav Treu, St. Louis, Missouri Our Lady of Perpetual Help, St. Louis, Missouri			
<b>GREAT</b>		<b>CHOIR</b>	
8' Open Diapason (Pfeffer)		8' Geigen Principal	
8' Gamba		8' Stopped Diapason	
8' Hohl Flöte		8' Dulciana	
4' Octave		8' Aelina	
4' Nachthorn		4' Gemshorn	
IV rks. Mixture (Pfeffer)		4' Flauto Traverso (Pfeffer)	
8' Trumpet		IV rks. Harmonia Aetheria	
<b>SWELL</b>		8' Vox Humana	
16' Bourdon		Tremolo	
8' Horn Diapason		<b>PEDAL</b>	
8' Salicional (Pfeffer)		16' Open Diapason (wood)	
8' Voix Celeste TC (Pfeffer Fugara)		16' Subbass	
8' Concert Flute		8' Octave (ext.)	
8' Rohr Flöte*		8' Flute (ext.)	
4' Klein Principal		8' Violoncello	
4' Spitz Flöte*		16' Posaune	
22 2/3' Nazard*		Couplers included:	
2' Bach Flöte*		Great to Swell 8'	
13 1/2' Tierce*		Great to Choir 8'	
V rks. Cornet (made up of *)			
16' Rankett			
8' Oboe			
Tremolo			

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-list<sup>20</sup>.)

The consultant for the Treu organ in 1925 was Jacob Kremer, the organist of the Roman Catholic Parish of Ss. 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 Universalorgel, 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 1920's 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 C# pipe inside diameter 43 mm. (approx sc. 72; i.e. sc. 60 @ 8' pipe); arched mouth 30 mm. wide.

Great 4' Octave. American pipework. Hoyt metal.



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 Mixture 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 8.5mm.; 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<sup>1</sup> 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' Salicional. Low 12 only: zinc; fairly standard American pipework. Wooden bridges. Marked "5824." (?Replacing Pfeffer stopped wood bass.) Rest of rank Pfeffer pipework. Spotted metal. Tenor C marked "Sc. 57" and "J. G. P. & S." (J. G. Pfeffer & Son).

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 Spitz 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 38.5; cut-up 9 mm.; 4 nicks/cm.

Swell 4' Spitz Flöte. European pipework. Lowest two octaves zinc. Low C: inside diameter 24 mm. at top; outside diameter 88 mm. at mouth (approx. sc. 51; 1:3 taper); mouth 54 mm. wide; cut-up 18 mm.

Swell 2 2/3' 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 2 2/3' 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 1 3/5' 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' Æolina. 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 d<sup>3</sup> 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 1 3/5' rank: inside diameter 27 mm. (approx. sc. 82); mouth 16 mm. wide; cut-up 6 mm; 6 nicks/cm.

Choir 8' Vox Humana. Fairly standard American pipework. Leathered English shallots.

### 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.

4. *St. Louis Weddings*, vol. 12, p. 78.

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, Otilia Jáscke (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 Sieseborg organ was also noteworthy for the early use of tuning slides and a box reservoir.

8. *The Tracker*, 28:3:13.

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

10. *Westliche Post*, December 26th., 1908, p. 8.

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.

13. *Who's Who in North St. Louis* (St. Louis: North St. Louis Business Men's Association, 1925), p. 225.

14. Obituary in the *St. Louis Post-Dispatch*, December 2, 1931, p. 90.

15. *Who's Who in North St. Louis*.

16. Italics mine.

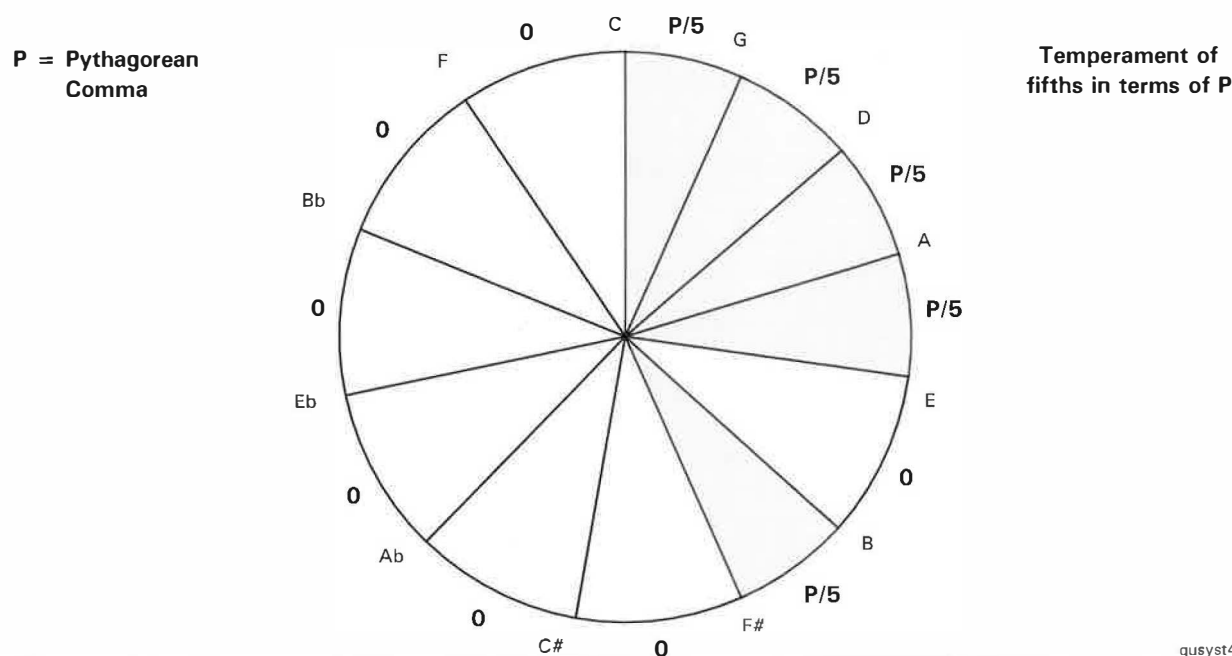
17. *St. Louis Post-Dispatch*, December 2, 1931, p. 90.

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.

Fig. 1: Circle of Fifths: WOHLTEMPERIRT



# 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<sup>1</sup>, 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.<sup>2</sup> 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  $(c), f, b\text{-flat}, e\text{-flat}, a\text{-flat}, d\text{-flat}$ , and  $g\text{-flat}$ . Ordered as a scale, this amounts enharmonically to:  $c\text{-sharp}, d\text{-sharp}, e\text{-sharp}, f\text{-sharp}, g\text{-sharp}, a\text{-sharp}$ , and  $b\text{-sharp}$ . 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

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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 musico-theological speculations as exemplified in Andreas Werckmeister's and earlier publications.<sup>3</sup> 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 tri-unitarian 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*.<sup>4</sup>

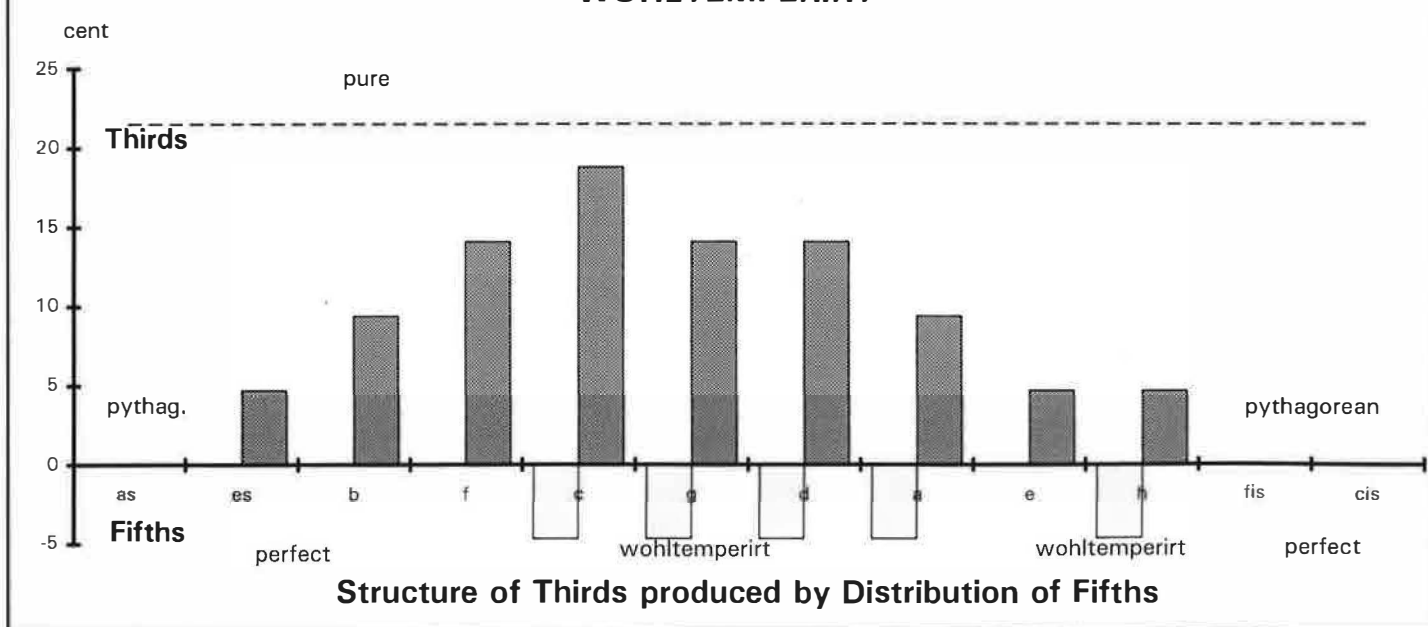
As five well-tempered fifths — defined via the unison of beat-rates within the C-major third together with seven perfect fifths — attain the closure of the circle of seven octaves, the system, in an alternative, but dualistic fashion, may be considered as the result of tempering by 1/5 of the Pythagorean 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 wohltemperirte Clavier*. The proofs are treated in several of my publications.<sup>5</sup>

Coming back now to derive the tempering of thirds, all groups of four successive fifths within the circle must be considered. Let us

Fig. 2: A. Werckmeister, 1681/91, J.S. Bach 1722:  
"WOHLTEMPERIRT"





The Richards, Fowkes & Co. opus 6 is the fourth organ the firm has built in Dr. Kellner's temperament. It will be installed at Christ Church, Episcopal, Chattanooga, Tennessee, later this year. The completed organ was photographed in the workshop and was computer-imposed by Ralph Richards on a photo of the church.

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 a Pythagorean third. This starts with  $c - a$ -flat and continues with  $f - d$ -flat and terminates at the last Pythagorean third  $b$ -flat -  $g$ -flat. But because the fifth  $e - b$  is perfect,  $b - f$ -sharp is tempered and this fifth interrupts the downwards running series of perfect fifths. Therefore, only three and no more Pythagorean thirds arise in this system *wohltemperirt*. Were the perfect fifths to continue downwards by  $f$ -sharp -  $b$ , not less than four harshly sounding Pythagorean thirds would result: this outcome certainly does not justify having two distinguished best major triads on C-major as well as on G-major rather than just the only one of C-major. Thus, as concerns the distribution of perfect and tempered fifths within the circle of the system *wohltemperirt*, not only does tri-unitarian symbolism prevail here but also technology at least as much.

In two cases it was necessary to interrupt chains of identical fifths in constructing this system. The first: when five tempered fifths  $c - g - d - a - e - b$  upwards from  $c$  were not admitted in order to preclude creation of two well-tempered triads (in the stricter sense) with their third and fifth beating equally fast. This requires  $e - b$  to be a perfect fifth. The second: when after six descending perfect fifths from  $c$ , a tempered fifth must intervene to avoid the creation of more than three Pythagorean thirds. These two cases

are compatible and lead to an identical result, the definitive solution of where to place the perfect fifth:  $e - b$ .

There are only two 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 Janssens.<sup>6</sup> However, this behavior was not at all understood by J. Murray Barbour<sup>7</sup>, 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.<sup>8</sup> 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.<sup>9</sup>

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 cent: 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

less too “soft.” In their construction from the fifths within the circle, three successive fifths will generate (allowing for octave transpositions) a minor third, such as the third  $a - c$ , that results via the downward chain  $a - d - g - c$  of the temperament. Going up from this endpoint by two octaves, the  $c$  reached will be high; all these three fifths are reduced, well-tempered within the system. 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  $c - e\text{-flat}$  from the sequence  $c - f - b\text{-flat} - e\text{-flat}$  of the Pythagorean scale. As all descending fifths are perfect,  $e\text{-flat}$ , two octaves above the fifths’ endpoint will be low and  $c - e\text{-flat}$  becomes a Pythagorean minor third, tempered rather small within the system. There are four such very soft minor thirds, on  $c$ ,  $f$ ,  $b\text{-flat}$  and  $e\text{-flat}$ .

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  $b - d\text{-sharp} - f\text{-sharp}$ . Or, differently, a transition from  $f$ -minor, with its extremely soft third  $f - a\text{-flat}$ , 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 “*wohltemperirt*”

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 *wohltemperirt*, the authenticity can be shown. To start with, there is the mathematical ambivalence or duality between the aspects of



1992 Paul Fritts & Co. Opus 12, Grace Lutheran Church, Tacoma, Washington

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 elementary 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 nomenclature, 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 *wohltemperirt*, 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  $f\text{-sharp}$  down to  $B$ . The method found to apply was rather surprising: the third  $B - d\text{-sharp}$  must beat six times as fast as the fifth  $B - f\text{-sharp}$ . 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  $f\text{-sharp}$ , 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.<sup>10</sup> The detailed mathematical theory justifying this tempering-method including the indispensable accuracy assessment, I have published in the *Walcha Festschrift*.<sup>11</sup> Therefore, in the context of *wohltemperirt*,  $B$ -major plays the role of the tempering tonality.

Initially, at the fundamental tempering step above, the fifth  $f\text{-sharp} - B$  may be tuned provisionally downwards as perfect, with no beats; the third  $B - d\text{-sharp}$  that results will still be Pythagorean. If now the  $B$  is pulled up slightly, its strongly beating third  $d\text{-sharp}$  will be relieved from Pythagorean, but in turn the fifth  $B - f\text{-sharp}$  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.<sup>12</sup>

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.<sup>13</sup> In this way, the well-tempered system, once established, could furnish the explanation of the enigmatic Four Duets in the *Clavierübung 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*.<sup>14</sup> 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,<sup>15</sup> an article dedicated to the memory of Henk Dieben. Here the excellent study by Ruth Tatlow must be mentioned as well,<sup>16</sup> 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 *Clavierübung III*.



1996 Taylor & Boody opus 27, St. Thomas Episcopal Church, New York City

### 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 *wohltemperirt* 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 “wohltemperirt” 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 Lalmand, 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 (*wohltemperirt*)

##### Werckmeister, 1681/1691, J. S. Bach 1722

Organs constructed or retuned / Compact discs

\*available from OHS

**Rudolf von Beckerath:** Organ for the Protestant Friedenskirche, Frankfurt/Main.

**John Brombaugh:** Organ, Christ Church Parish, Episcopal, Tacoma, Washington. CD: David Dahl: *The Grand Century, Organ Music from the late Baroque*; PLU Audio Recordings, 1989\*

**Paul Fritts & Co.,** Organbuilders, Tacoma, WA

- Op. 8, 1989 University of Puget Sound, Tacoma
- Op. 9, 1990 University of Washington, Seattle
- Op. 10, 1990 Ena R. Jin residence, Taejon, Korea
- Op. 11, 1991 Arizona State University, Tempe, Arizona
- CD: Jonathan Biggers: *Bach on the Fritts* CAL-009\*
- Op. 12, 1992 Grace Lutheran Church, Tacoma
- Op. 14, 1993 St. Andrew Lutheran Church, Beaverton, Oregon
- Op. 15, 1994 Bethany Lutheran Church, Tulsa, Oklahoma
- Op. 17, 1997 Pacific Lutheran University, Tacoma (under construction)

**Claude Jaccard,** organ builder, France - 70100 Fahy-lès-Autrey

- Les Ecorces, F - 25, Restauration 1984
- Montceau les Mines, F - 71, Modification 1987
- Private F - 30, New Instrument 1990
- Guegnon, F - 71, Reconstruction 1993/94

**Yves Koenig,** Organ of St. Guillaume, Strasbourg, 1988

**Dominique Lalmand,** organ builder, France - 39290 Rainans

- Paris, Notre Dame des Blancs Manteaux, reconstruction
- Paris, St. Jacques du Haut Pas, reconstruction
- Abbaye d'Accey (Jura), 8 registers, transformation
- Habloville, (Orne), 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

**Gebr. Oberlinger** Orgel: Jubiläumsorgel 1985 property of Dr. Genius, Mayen. Recording by Dr. Hans Martin Balz, compositions by Bach, Muffat, Scheidemann, Seeger, Wallond, Zipoli. Organo phon E90019

**Martin Pasi, Organbuilder,** Roy, Washington

- Opus 2, Coral Isles Church, Tavernier, Florida
- Opus 3, Cansler residence, Portland, Oregon

Opus 4, Trinity Lutheran Church, Lynnwood, Washington

Opus 5, Wolf Residence, Kirkland, Washington

Opus 7, First Church of Christ, Scientist, La Mesa, California

**Richards, Fowkes & Co.,** Ooltewah, Tennessee

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

**Taylor & Boody** Organbuilders, Staunton, Virginia

Opus 16, Arthur Carkeek residence, Greencastle, Indiana

Opus 17, 1989. Ferris Jogakuin, Yokohama, Japan

Opus 18, 1990, Holy Trinity Lutheran, Lynchburg, Virginia, CD: Calvert Johnson plays Early Spanish Organ Music, including Antonio de Cabezon, Tomas de Santa Maria, Juan B. Cabanilles. Calcante CAL-005\*

Opus 19, Christ Church Cathedral, Indianapolis, Indiana; CD: George Ritchie plays J. S. Bach organ works, Vol. II, OAR-300\*

Opus 20, First Presbyterian, Tallahassee, Florida

Opus 22, St. Thomas' Episcopal, Christiansburg, Virginia

Opus 23, St. John's Episcopal, Glyndon, Maryland

Opus 24, Christ Evangelical Lutheran Church, Staunton, Virginia

Opus 25, St. Joseph Ursuline Academy, Maple Mount, Kentucky

Opus 26, International Christian University, Tokyo, Japan

Opus 27, St. Thomas Episcopal Church, New York, New York

Opus 28, Matsuyama Christian Church, Matsuyama, Japan

Opus 30, St. Margaret's Chapel, Rikkyo University, Tokyo, Japan

**Hellmuth Wolff Organs,** Laval, Quebec, Canada

Christ Church, Oyster Bay, New York, CD: J.S. Bach, Organ music Donald Joyce. Partita BWV 768, Fugue BWV 539 Canonic Variations BWV 769, Sonatas BWV 527, 529, Toccata and fugue BWV 566. Titanic Records Ti-171, 1989\*

Presbyterian College Chapel, McGill University, Montreal, Canada, 1993. CD: Kuhnau, Biblische Historien Sonaten, Luc Beauséjour CBC Records MVCD 1086\*

**Georges Westenfelder,** Grand Orgue de Fère-en-Tardenois, Aisne, France, CDs:

*J.S. Bach, l'oeuvre pour Orgue intégrale*, André Isoir: Pastorale BWV 590, Fantaisie BWV 904, 735, Partite BWV 767, Chorales BWV 1085/a,b, 1091 Partite BWV 770, Prélude et fugue BWV 550 Calliope CAL 9716 1991.

*J.S. Bach, l'oeuvre pour Orgue intégrale*, André Isoir: Les Chorales de Leipzig, BWV 651-668 Calliope CAL 9716/17 1990

Josef Haydn, Salve Regina, Concertos & pieces for Organ, Le Parlément de musique. Martin Gester, orgue et direction. Hob. XXIIIb : 2, XVI:37, XVIII:7, XVIII:8, 5 Stücke für Spieluhr 1792/93 OPUS 111 OPS 30-85 1993.

*J.S. Bach, Orgelkonzerte* BWV 1059a, 1053a, 1052a, André Isoir, orgue; Le Parlément de musique. Martin Gester, direction; Calliope CAL 9720, 1994

Johann Christian Bach, *Concertos pour Orgue*, Mi bémol majeur, op.7, N 5, Fa majeur, op.7, N 2, Sol majeur, op.7, N 6; W. A. Mozart, Concerto en Ré majeur, KV 107/1, Martin Gester, orgue. Accord/Radio France/Aisne, 205282 MU 750, 1994

**Munetaka Yokota** Organ, Op. 2, 1990. California State University, Chico, California. CD: David Rothe, J. S. Bach: Prelude & Fugues in C: BWV 545, 547, Little Fugue in g minor, BWV 582, Toccata & Fugue in d minor, BWV 565, Preludes & Fugues in c BWV 546; in E-flat major St. Anne BWV 552, Erbarm' dich mein, O Herre Gott, BWV 721, Wachet auf, BWV 721, Wachet auf, BWV 578; Passacaglia & Fugue in c-minor BWV 582.\*

*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

1. Herbert Anton Kellner, *Musikinstrumente in fester, optimierte ungleichschwebender Stimmung für alle Tonarten*. Patent DE2558716 C3. Registered 24.12.1975, published 14.05.1981.

2. H. A. Kellner, "Eine Rekonstruktion der wohltemperierten Stimmung von Johann Sebastian Bach." *Das Musikinstrument* 26:1, Januar 1977, 34-35. In English: "A Mathematical Approach Reconstituting J. S. Bach's Keyboard-Temperament." *BACH, The Quarterly Journal of the Riemenschneider Bach Institute*, Berea, Ohio. Elinore Barber, ed. 10:4, October 1979, 2-8, 22.

3. Carl Dahlhaus, "Der Dreiklang als Symbol." *Musik und Kirche*, 25:5, 1955, 251. Rolf Dammann, *Der Musikbegriff im Deutschen Barock*. Köln 1967, Laaber.

4. H. A. Kellner, "Temperaments for all 24 Keys - A Systems Analysis." *Acustica*, 52:2, 1982/83. S. Hirzel Verlag Stuttgart, 106-113. Publication of the lecture delivered July 1980 at the Bruges 6th International Harpsichord Week.

5. H. A. Kellner, "A propos d'une réimpression de la *Musicalische Temperatur* (1691) de Werckmeister." *Revue de Musicologie* 71, 1985, 184-187. H. A. Kellner, "Is there an enigma in Werckmeister's *Musicalische Temperatur*?" *English Harpsichord Magazine*, 3:7, 1984, 134-136. H. A. Kellner, "One typographical enigma in Werckmeister, *Musicalische Temperatur*." *English Harpsichord Magazine*, 3:8, 1985, 146-151. H. A. Kellner, "Did Werckmeister already know the tuning of J. S. Bach for the '48'?" *English Harpsichord Magazine*, 4:1, 1985, 7-11.

6. F. Janssens, "A Simple Method to derive Beat Properties of Temperaments," *Acustica*, 49:2, 1981, 152-159.

7. James Murray Barbour, *Tuning and Temperament*. East Lansing, Michigan, 1953, p. 181ff.

8. Friedrich Wilhelm Marpurg, *Versuch über die musikalische Temperatur*, Breslau, 1776, p. 213.

9. H. A. Kellner, "F. W. Marpurg's comments of 1776 on J.S. Bach's Tuning." *Das Musikinstrument* 35:2, 1987, 74. Rudolf Rasch, "Wohltemperirt en gelijkzwevend." *Mens en Melodie* 36, 1981, 264-273.

10. H. A. Kellner, "The Tuning of my Harpsichord." *Schriftenreihe Heft 18*. Verlag *Das Musikinstrument*, E. Bochinsky, Frankfurt/Main, 1980.

11. H. A. Kellner, "Das ungleichstufige, wohltemperierte Tonsystem." In "Bach-stunden", *Festschrift für Helmut Walcha*, Hg. W. Dehnhard und G. Ritter. Evang. Presseverband in Hessen und Nassau, Frankfurt/Main 1978, pp. 75-91.

12. H. A. Kellner, "Was Bach a Mathematician?" *English Harpsichord Magazine and Early Keyboard Instrument Review*. Edgar Hunt, ed. 2:2, April 1978, 32-36. Publication of the lecture delivered August 1977 at the Bruges 5th International Harpsichord Week, 14th International Fortnight of Music. H. A. Kellner: "Das wohltemperirte Clavier — Tuning and Musical Structure." *English Harpsichord Magazine* 2:6, April 1980, 137-140. H. A. Kellner, "Das wohltemperirte Clavier — Implications de l'accord inégal pour l'oeuvre et son autographe." *Revue de Musicologie* 71, 1985, 143-157.

13. H. A. Kellner, "How Bach quantified his well-tempered tuning within the Four Duets." *English Harpsichord Magazine*, 4:2,



1996 Martin Pasi Opus 5, Wolf Residence, Kirkland, Washington

1986 (87), 21-27. H. A. Kellner, "Barocke Akustik und Numerologie in den Vier Duetten: Bachs *Musicalische Temperatur*." In *Bericht über den Internationalen Musikwissenschaftlichen Kongreß Stuttgart 1985*, Hg. Dietrich Berke und Dorothea Hanemann, Kassel 1987, pp. 439-449. H. A. Kellner, "Das C-Dur Praeludium BWV 846 und Forkels Variante." In *Bericht über den Internationalen Musikwissenschaftlichen Kongreß Bayreuth 1981*. Christoph-Hellmuth Mahling und Sigrid Wiesmann, eds. Bärenreiter Kassel 1984, pp. 332-339.

14. H. A. Kellner, "Neue Perspektiven der Bach-Forschung." *Österreichische Musik Zeitschrift* Jg. 40:2-3, Februar-März 1985, 73-81.

15. H. A. Kellner, "Le tempérament inégal de Werckmeister/Bach et l'alphabet numérique de Henk Dieben." *Revue de Musicologie* 80:2, 1994, 283-298.

16. Ruth Tatlow, *Bach and the Riddle of the Number Alphabet*. (Cambridge: Cambridge University Press, 1991).

**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 Möller 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 Möller 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 1998, Montreal/Quebec City 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 Ollickala  
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 Möller 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 Wanamaker organ. The following people were recognized 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 Fitzer 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

**OHS National Council Minutes**      **Saturday, June 29, 1996**  
**Sheraton Hotel University City**      **Philadelphia, Pennsylvania**

For the sake of clarity, these minutes are not arranged in the order in which the meeting occurred, but are arranged by reports with all motions under new business.

**Call to Order:** The meeting was called to order by President Kristen Farmer at 9:08 a.m. Present were officers Kristin Farmer, Thomas Rensch, 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 present fiscal year catalog sales and profits are up, largely due 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 5¼% 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 fund raising 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 Möller 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. The Poughkeepsie Chapter is being revived.

*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:**

Budget. After discussion, Richard Walker moved and Tom Rensch seconded passage of a balanced budget of \$283,581. Approved unanimously.

Alan Laufman thanked William Van Pelt for his work in the final production of the *Organ Handbook*. Jonathan Ambrosino thanked William Van Pelt for his efforts, though unsuccessful, to save Skinner Organ Co. Op. 817 in Massachusetts and successful intervention to save a Kimball organ and a Wurlitzer theater organ in California from irreversible alterations.

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



# Donors & Gifts, 1995-96

**M**EMBERS added several thousand dollars to the Society's income for the fiscal year ending September 30, 1996, by voluntarily renewing membership above the regular level; they are listed here. Membership dues notices for 1995-96 were mailed in October.

In addition to the voluntary increase in dues, donations were made for accession of the Möller records into the OHS Archives, to the E. Power Biggs Fellowship, and to the General Fund by members, organizations, and firms. Many chose to include gifts to the Archives and to the Biggs Fellowship when they paid their dues. Members whose employers match gifts to non-profit organizations applied for the matching grants.

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# PIPEDREAMS A program of music for the king of instruments

## Program No. 9644 10/28/96

Affirming Good Counsel . . . celebrating the restoration of the 1877 Johnson & Son organ in the care of the School Sisters of Notre Dame at their Chapel of Our Lady of Good Counsel in Mankato, MN. Highly regarded, William Johnson & Son produced 860 instruments in Westfield, Massachusetts, during the latter half of the 19th century, of which this imposing 45-stop organ, built for St. Mary's Catholic Church in Boston, is the largest. Recent restorative work was accomplished by Dobson Pipe Organ Builders of Lake City, IA.

BACH: Cantata Sinfonia No. 29 (*Wir danken dir*) — Thomas Murray, o (r. 3/17/96)

PAINE: Concert Variations on the Austrian Hymn — Kim Kasling, o (r. 1/28/96)

SCHUMANN: Sketch in D-flat, Op. 58, no. 4 — Thomas Murray, o

DURUFLÉ: Fugue on the Soissons Cathedral Bells. SOWANDE: Joshua fought the Battle of Jericho — Kim Kasling, o

ROGER HANNAHS: Carillon on He is Risen; 5 Reflections on Plansong Hymns RHEINBERGER: Introduction & Fugue, fr Sonata No. 17 in B, Op. 181 — Susan Armstrong-Ouellette, o (r. 10/4/90, pre-restoration)

FLEURY: Variations on a Burgundian Noël. FRANCK: Choral No. 3 in A-minor. BACH: St. Anne Fugue in E-flat, S. 552 — Thomas Murray, o (r. 3/17/96)

## Program No. 9645 11/4/96

Anthony Newman at Large . . . intrepid interpretations and imaginative insights from one of America's vital virtuosos.

BACH: Prelude in G, S. 541; Prelude in G, S. 535; Fugue in G, S. 542 — Anthony Newman (St. Benedict Monastery, Lejansk, Poland) Helikon CD-1010 (Public Radio Music Source [PRMS]; 800-756-8742)

HANDEL: Organ Concerto in G, Op. 4, no. 1 — Anthony Newman (1990 Visser-Rowlard/Wooddale Church, Eden Prairie, MN) with Saint Paul Chamber Orchestra

BACH: Vivace, fr Trio Sonata No. 6 in G, S. 530 — Anthony Newman (1987 Rieger/ Holy Trinity Episcopal Church, NYC) Newport Classic CD-85600 (PRMS)

ALBRECHTSBERGER: Prelude & Fugue in C for Organ Duet — Mary Jane Newman and Anthony Newman (1993 Russell/ Mount Kisco Presbyterian Church, NY) Becker Classics CD-940 (914-762-3084)

MARCHAND: Trumpet Tune. CLERAMBAULT: Basse de trompette. LULLY: Trumpet Tune. MOURET: March. NEWMAN: Grand Intrada in C — Anthony Newman (1990 Casavant/Philharmonic Center for the Arts, Naples, FL) MPR tape (r. 12/29/94)

NEWMAN: Chorale-prelude, Come, sweet death: Angel-song, Is there any care in heaven? fr *The Lives and Times of Angels* — Elizabeth Famum, s; Anthony Newman, o

COUPERIN: The Windmills of Paris — Anthony Newman, o (Naples, FL)

HANDEL: Organ Concerto No. 13 in F (The Cuckoo and the Nightingale) — Anthony Newman, o (VanDaalen positiv) with Saint Paul Chamber Orchestra (r. 11/18/92) MPR

HAYDN: Glorious things of thee are spoken — Anthony Newman, o; Collegium Antiquum Ensemble/Mary Jane Newman, cond (1993 Russell/Mount Kisco) Becker CD-940

## Program No. 9646 11/11/96

Italian Evolution . . . musical prototypes arose in the soil of the Italian Boot.

FRESCOBALDI: Toccata No. 5 (Book 2) — Liuwé Tamminga (1596 Malamini/San Petronio Basilica, Bologna) Radio Nederland CD-8903 (P.O. Box 222, 1200 JG Hilversum, The Netherlands)

ANTEGNATI: Ricercar del Duodecimo Tono. MERULA: Capriccio Cromatica — Stef Tuinstra (1556 Antegnati/San Maurizio, Milan) Radio Nederland CD-8905

GABRIELI: Ricercare on the 7th and 8th Tones — Roberto Micconi (1972 Tamburini/San Marco Cathedral, Venice) Motette CD-10561 (Organ Historical Society [OHS]; 814-353-9226)

PELLEGRINI: Organ Concerto in G, Op. 8, no. 4 (1st mvt) — Rudolf Ewerhart (Altenberg Parish) FSM CD-92201

BERGAMO: Sinfonia in D — Jos van Immerseel (1825 Serassi/Santa Maria Basilica, Piacenza) Radio Nederland CD-8905

GALUPPI: Sonata in G; Largo in F. LUCCHESI: Sonata No. 2 in F — Roberto Micconi (1790

Callido/San Zaccaria Church, Venice); 1856 Bazzani/St. Maria del Rosario, Venice) Motette CD-10561 (OHS)

BOSSI: Chant du soir, Op. 92, no. 1; Scherzo in G, Op. 49, no. 2. RAVANELLO: Theme & Variations in b — Roberto Micconi (1986 Kney/Univ. of St. Thomas, St. Paul, MN)

CASELLA: Sinfonia, fr Concerto Romano (1926) — Austrian Radio Sym/Leif Segerstam, cond; Martin Haselböck (1975 Rieger/St. Augustine Church, Vienna) Koch-Schwann CD-317002

## Program No. 9647 11/18/96

Going On Record . . . an autumn quarterly review of recent recordings.

FRESCOBALDI: Aria detto Balletto — Ton Koopman (1726 Camerino/San Bernardino Basilica, L'Aquila) Erato CD 96544 (Allegro Imports [AI]; 800-288-2007)

JOHNSON: Voluntary in D-flat. SCHUMANN: Study in A-flat, Op. 56, No. 4 — Katharine Pardee (1950 Holtkamp/Crouse Auditorium, Syracuse University, NY) Pro Organo CD-7082 (OHS)

LEHRNDORFER: Fugue on *Grosser Gott, wir loben dich* — Franz Lehrndorfer (1993 Jann/Liebfrauen-Dom, Munich) Calig CD-50944 (Albany 518-453-2204)

D'AGINCOURT: Processional for the Feast of the Assumption — Gregorian Antiphona Choir; Jean-Patrice Brosse (St. Bertrand-de-Comminges, France) Pierre Verany CD-96014 (OHS)

VERDI: Aria, Peaceful was the night, fr *Il Trovatore* — Roberto Cognazzo 1860 Lingardi/St. Giaume, Nice) ADDA CD-581181 (OHS)

TCHAIKOVSKY: Nutcracker Overture BACH: Prelude in G, S. 541 — David Briggs (1968 Hill, Norman & Beard/Gloucester Cathedral) Priory CD-568 (OHS)

PEETERS: Scherzo, fr Suite Modale — Christopher Monks (Klais/Gonville & Caius College, Cambridge) OxReCS CD-59 (OHS)

GRAINGER: Blithe Bells — Robert Ampt and Amy Johansen (1979 Sharp/Sydney Opera House, Australia) Move CD-3170 (OHS)

WIDOR: Finale, fr Symphony 4 in f — Herman van Vliet (1890 Cavaille-Coll/St. Ouen, Rouen, France) Festivo CD-143/4 (OHS)

RIVIER: Aria for Trumpet and Organ — Pascal Vigneron, tpt; Vincent Warnier (1989 Van den Heuvel/St. Eustache, Paris) Quantum CD-6952 (Albany)

VALERI: Sonata No. 2 — Giancarlo Parodi (1797 Bossi/Saint Mary Church, Morcote, Switzerland) Dynamic CD-09

ALAIN: Dances for Agni Yavishta — Wolfgang Rüssam (1970 Rieger/Marienstatt Abbey, Germany) Bayer 2CD-100198/9

MUSHEL: Toccata — Valeri Rubacha 1891 Walcker/St. Petersburg Cappella, Russia) Olympia CD-554 (OHS)

WARREN: With plenty of money and you — Lyn Larsen (1927 Wurlitzer/ Colorado State University, Fort Collins) CD-206 (OHS)

GERSHWIN: Someone to watch over me — Jonas Nordwall (Vollum Studio Wurlitzer, Portland, OR) Organ Grinder CD-111

SHELLEY: Scherzo (Dragonflies) — Frederick Hohman (1912 Skinner/Grand Avenue United Methodist Temple, Kansas City, MO) Pro Organo CD-7042 (OHS)

AKLEN/PAPADAKOS: Somewhere over the rainbow — Dorothy Papadakis (1954 Aeolian-Skinner/Cathedral of St. John the Divine, NYC) Pro Organo CD-7080 (OHS)

## Program No. 9648 11/25/96

American Blessings . . . the richness of our nation's compositional talent gives our ears and hearts much for which to be thankful.

SOWERBY: Comes Autumn Time — Lorenz Maycher (1949 Aeolian-Skinner/1st Presbyterian, Kilgore, TX) Raven CD-310 (OHS)

PARKER: Romanza, Op. 17, no. 3; Fugue, Op. 36, no. 3; Risoluto, Op. 68, no. 5 — Albert Ahlstrom (1895 Müller & Abel/St. Joseph's Church, NYC) Raven CD-340 (OHS)

MacDOWELL: To a wild rose, fr Woodland Sketches — Virgil Fox (Aeolian-Skinner/Riverside, NYC) EMI CD-65426 (OHS)

ARNDT: Nola — George Wright (Hollywood Philharmonic Studio Organ) Banda CD-109555 (Banda Records, P.O. Box 1620, Agoura Hills, CA 91376-1620)

PINKHAM: Gloria — Philadelphia Brass; Joan Lippincott (1992 Mander/ Princeton University) Gothic CD-49072 (OHS)

ELMORE: Fantasy on Nursery Tunes — Jonas Nordwall, Tom Hazleton, o. POLLACK: At the

Codfish Ball — Donna Parker (1928 Kimball/Dickinson High School, Wilmington, DE) Triple Play CD-33302 (Trio Con Brio, PO Box 6103, Aloha, OR 97007)

KATHLEEN SCHEIDE: Amazing Grace — Kathleen Scheide (1897 Hutchings/ Mission Church, Boston) Raven CD-350 (OHS)

JOPLIN: Magnetic Rag — Ansgar Aylward, vn; Keith Hooper, ob; Jürgen Schwab (1994 Mühleisen/Owenstadt Parish, Germany) Fireworks Music CD-0028 (312-666-4676)

COPLAND: Symphony for Organ and Orchestra (1924) — Saint Louis Sym/Leonard Slatkin, cond; Simon Preston (1965 Aeolian-Skinner/Christ Church Cathedral, Saint Louis, MO) RCA CD-68292 (PRMS)

## Program No. 9649 12/2/96

Seasonal Seasonings . . . a spicy collection of holiday music

GREGORIAN CHANT: *Veni, veni Emmanuel* HAILSTORK: Toccata on *Veni, Emmanuel* — Capella Nova Washington/Leo Nestor, cond; Jim Kosnik (1994 Lively-Fulcher/St. Patrick's Church, Washington, D.C.) Trinity Music CD-95300 (OHS)

WESLEY: God rest ye merry, gentlemen (1991 Moore/Old North Church, Boston). GUILMANT: Noël Brabançon (1889 Treat/ St. George's Primitive Methodist, Methuen, MA).

BUCK: Fantasy on Silent Night (1897 Hutchings/Mission Church, Boston). PINKHAM: Pastoral on The Morning Star (Old North Church). DIEMER: Go tell it on the mountain — Marian Ruhl Metson (1967 Fisk/Harvard Ch.) Raven CD-260 (OHS)

HAZLETON: Jingle Bells Around the World — Tom Hazleton (1928 Kimball/Dickinson High School, Wilmington, DE) Dickinson Theatre Organ Society CD-302 (OHS)

BACH: *The day which is so filled with joy*, S. 605. KARG-ELERT: Pastoral on *From the center of my heart*, Op. 65, no. 2. LEHRNDORFER: Chorale-prelude, *Rejoice, you shepherds!* — Franz Lehrndorfer (1994 Jann/Munich Cathedral) Celestial Harmonies CD-13090 (P.O. Box 30122, Tucson, AZ 85751)

DAQUIN: Noël No. 10 in G. REDNER: O little town of Bethlehem. ROPER: What child is this. GUILMANT: March Religieuse — Virgil Fox (Aeolian-Skinner/Riverside Church, NYC) EMI CD-66088 (OHS)

WILLCOCKS: Sussex Carol HANCOCK: The Lord will surely come. SUSA: The shepherds sing — Memphis Boychoir and Chamber Choir/John Ayer, cond; David Kienzie, o (St. Mary's Cathedral, Memphis) Pro Organo CD-7073 (OHS)

WARLOCK: The sycamore tree. PAPADAKOS: Improvisation on *Une jeune pucelle*. HANDEL: Joy to the world — Choir of the Cathedral of St. John the Divine, NYC/ Johnson Flicker, cond; Dorothy Papadakis (1949 Aeolian-Skinner) Cathedral Productions CD-1001 (212-932-7518)

WILLCOCKS: Sussex Carol HANCOCK: The Lord will surely come. SUSA: The shepherds sing — Memphis Boychoir and Chamber Choir/John Ayer, cond; David Kienzie, o (St. Mary's Cathedral, Memphis) Pro Organo CD-7073 (OHS)

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## Program No. 9650 12/9/96

Christmas International . . . a global collection of music for the King of Instruments in celebration of the King of Kings.

TCHAIKOVSKY (trans. John): The Nutcracker Suite — Keith John (1992 Klais/Hallgrimskirja, Reykjavik, Iceland) Priory CD-532 (OHS)

ANONYMOUS (18th c. Spanish): Dance Suite, fr Pastoral Mass of St. John of the Abbesses (Offertory for Clariens; Leaping; If we shan't change our ways; What shall we give to this mother's child; Corrandes) — Montserrat Torrent (1778 Vicens/St. Michael's Church, Vilhla, Catalonia) Fonoteca Musica Series 4, Volume 1 CHARPENTIER: Kyrie, fr *Messe de minuit pour Noël* (with organ verses by CORRETTE and LeBEGUE) — The Virgin Consort; Kyler Brown, cond/o (1932 Aeolian-Skinner/ Church of St. Mary the Virgin, NYC) Gothic CD-49007 (800-735-4720)

CAMPARA: Kyrie, fr *Messe du jour de Noël* (with improvised verses by PERES) — Ensemble Organum; Marcel Penes (1748 Cliequot/Houdon) Harmonia Mundi HMCD-901480 (PRMS)

LEON ROQUES: 3 Noëls — Marc Dubugnon (1953 Kuhn/Church of St. Martin, Vevey, Switzerland) Gallo CD-830 (OHS)

HARTLEY: Fanfare for Christmas WADE: O come, all ye faithful ANONYMOUS: O come, o come, Emmanuel SIBELIUS: Christmas Song MENDELSSOHN: Hark, the herald angels sing — Peter Mattei, bar; Vega Brass Ensemble; St. Jacob's Chamber Choir/Gary Graden, cond; Anders Bondeman, o (Akerman & Lund/St.

Jacob's Church, Stockholm) Proprius CD-9138 (Sounds from Sweden; 612-938-7745)

## Program No. 9651 12/16/96

Home for the Holidays . . . American organists provide musical gifts

JOHNSON: Christmas Suite — Robert Scoggin (Möller-Sipe/Christ United Methodist Church, Rochester, MN) MPR tape

REYNOLDS: Sweet was the song the virgin sang. WILLIAMS: O babe divine — Ascension Church Youth Choir, Stillwater, MN/ Nancy Whipkey, cond; Ruth Meyer, f; Don Small, o (St. Mark's Cathedral, Minneapolis) Sonus Luxque CD-104 (612-436 7718)

MARPURG and BÖHM: Chorale-preludes on *Allein Gott in der Höh* — Thomas Brown (1993 Kney/Woods Edge House) RBW CD-007 (P.O. Box 14187; Parkville, MO 64152)

REGER: The Virgin's Slumber Song. STAIRS: Ding, dong, merrily on high. CHAPMAN: Bring a torch — David Booth, vn; Michael Stairs (1930 Aeolian/Longwood Gardens, Kennet Square, PA) DTR CD-9504 (OHS)

ANDERSON: Sleigh Ride. ROBERTS: Nativity Scenes. DAVIS: Carol of the Drum — Elizabeth & Raymond Chenault (1991 Ruffatti/Clayton State College, Morrow, GA) Gothic CD-49084 (OHS)

COWELL: Sweet was the song. SOWERBY: Love come down at Christmas. SUSA: The shepherds sing — Kansas City Chorale/ Charles Bruffy, cond; James Higdon, o (All Saints Lutheran, Kansas City, KS) Nimbus CD-5413 (PRMS)

WILSON: It's beginning to look a lot like Christmas. MARTIN & BLANE: Have yourself a merry little Christmas — Bob Ralston (1929 Barton/Granada Theatre, Kansas City, KS) Pipes & Palaces CD-015533

TORME: The Christmas Song — George Wright (Hollywood Philharmonic Studio Organ) Banda CD-8390 (address above)

CHAUVEY: Offertoire on a Noël (No. 7) — Kurt Lueders (1988 Schoenstein/Our Mother of Good Counsel Church, Los Angeles, CA) AFKA CD-514 (OHS)

MATHIAS: A babe is born GIGOUT: Rhapsody on Noëls — Choir of Fourth Presbyterian Church, Chicago/Morgan Simmons, cond; Margaret Kemper, o (1971 Aeolian-Skinner) Fourth Pres CD-1995 (126 E. Chestnut St., Chicago, IL 60611-2094)

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## Program No. 9652 12/23/96

Music of Joy . . . contrasting emotional outburst with intimate radiance as we ring out the old year and ring in the new.

BACH: Chorale-prelude, *In dulci jubilo* BUXTEHUDE: *In dulci jubilo* — Harvard Choir/ Murray Forbes Somerville, cond & o (1958 Flentrop/Busch Hall, Harvard University) Northeastern CD-251 (OHS)

DAQUIN: Noël Etranger — Jean-Maurice Capt, ob; Daniel Meylan, hc (piece originally an organ solo) Preludio CD-2155 (Qualiton 1m pots [QI]; 718-937-8515)

LEFEBURE-WELY: Noël Variations for Christmas Mass — Vincent Genvrin (1862 Cavaille-Coll/St. Sulpice, Paris) Hortus CD-005 (OHS)

WILTSE: I wonder as I wander. TUUK: Brightest and best — Chamber Choir of Grand Rapids/Larry Biser, cond; Jonathan Tuuk (1981 Wicks/St. Adalbert's Basilica) Pro Organo CD-7038 (800-336-2224)

TOURNEMIRE: Sacred Symphonic Fresco No. 1 (Christmas) — Marie-Bernadette Dufourcet (1898 Cavaille-Coll/Sacre Coeur Basilica, Paris) Priory CD-328 (OHS)

HANCOCK: Introit for a Feast Day RUTTER: Candlelight Carol WAGNER (arr.): Of the father's love begotten — National Capital Brass Ensemble; Paul Hill Chorale/Paul Hill, cond; Sondra Proctor (1971 Holtkamp/ Bradley Hills Presbyterian Church, Bethesda, MD) Centaur CD-2258 (PRMS)

LANGLAIS: La Nativité — George Baker (1987 Rosales/Trinity Episcopal Church, Portland, OR) Delos CD-3129 (OHS)

GARY SMOKE: Partita (Variations) on *Jesu, meine Freude* — Samuel Porter (1988 Noack/McFarlin Memorial United Methodist, Norman, OK) Arkay CD-6129 (OHS)

RUTTER: Nativity Carol FLETCHER: Ring out, wild bells! — John Foster Black Dyke Mills Band; Huddersfield Choral Society/ Roy Newsome, cond; Keith Rhodes, o (Willis/Huddersfield Town Hall) Chandos CD-4541 (PRMS)

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