

Volume 41, Number 1, 1997

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





The Organ Historical Society

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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
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Annual membership dues, (including THE TRACKER): Regular members \$27 (over age 65, full-time students, and additional member in a household \$22); Contributing members \$37; Sustaining members \$55; Donors \$67; Patrons \$100; Supporters \$175; Benefactors \$250; Sponsors \$500. Institutions and businesses may subscribe with no vote at the same rates. Foreign members and subscribers add \$8 for postage outside U. S. or \$15 for Air Mail outside North America. **Send membership dues, inquiries, and address changes to:** The Organ Historical Society, Inc., P. O. Box 26811, Richmond, Virginia 23261.

Back issues of THE TRACKER (index of vols. 1-33, \$7.50) are \$5 each or \$18 per volume plus \$2.50 S&H. THE TRACKER is indexed (Vols. 37-40 only) with abstracts on CD-ROM and Internet with 400 other music periodicals by the *International Index to Music Periodicals*, mktg@chadwyck.com.

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THE TRACKER

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OPINION

John Ogasapian

Vectors of Interest Converge

THE SHARP-EYED will long since have noticed that what was once the Editorial column is now headed Opinion. Moreover, this space, once the preserve of the editor, is now as often as not taken by another with something important to say to the Society's membership. The intent is to broaden the perspective of the opinions section, just as the focus of our articles and reviews has broadened to include subject matter of interest to our readers that may lie somewhere between our main area of study, American organ history, and the areas of our sister journals like *TAO*, *The Diapason*, and *JAMIS*.

Our individual vectors of interest (to coin an expression I'm quite sure I'll live to regret) converge on the organ from a number of angles, professional and artistic, vocational and avocational. With that in mind, the Opinion columns are to become even more flexible. The usual editorials will still appear regularly, but some coming Opinions columns may be given over to Notes and Queries on research in progress; others to Books in Brief — quick comments on books related to our area that will interest some but not necessarily all of the Society's membership. Indeed, the column may go even further afield from time to time; but the subject matter will always be something that a substantial number of readers will find of value and interest.

LETTERS

Editor:

In regard to the two organs erected by Henry Corrie in Westminster Abbey for the 1821 coronation of George IV, it might be noted that motive for this installation was probably not musical. Other views of the coronation that appeared in the 1826 work from which *The Tracker* cover (40:4) was taken show that the entire organ loft and two 18th-century monuments (page 12 illustration) were entirely removed for the ceremony. The desire was apparently to have smaller instruments that might be accommodated in the temporary balconies which encircled the interior.

A 1989 book published by Ede & Ravenscroft, robemakers for coronations of the past three-hundred years, notes that this was the "most lavish of all coronations" and "no expense was spared." It is

COVER: Frans Bosman restored and built a case for this ca. 1850 Dutch organ now in the chancel of St. Mark's Anglican Cathedral in Portland, Oregon, where the OHS 42nd National Convention will visit it as well as 37 more organs during the week July 13-19. Delbert Saman will play it and the 1966 Werner Bosch in the West Gallery (below) on Monday, July 14. The Bosch, selected with the aid of consultant E. Power Biggs, led the tracker organ revival in the Portland area. Alan Laufman's convention preview begins on page 4.



thought to have been the last occasion when males wore "Tudor underdress" (long white stockings and ballooning breeches). The plumed headdresses seen on female attendees remained part of required court dress into the twentieth century.

David H. Fox
Linden Hill, New York

Editor:

In case others of your readers could not quite follow Dr. Kellner's reasoning in his article in 40:3, I can assure them that there is another tuning system which is equally suitable for the music of Bach and has the additional virtues of being historical and easy to tune: that proposed by the English doctor and scientist Thomas Young in 1800. Kellner's scheme resembles it in almost every respect, with a chain of six perfect fifths (also from C to F-sharp) which Young closes, however, simply with six equally tempered (1/6 Pythagorean comma) fifths. I have used this system for Bach's cantatas and for his *St. John Passion*, and it has been welcomed by players and singers alike; in fact, it seems more acceptable than Vallotti's system (which of course it resembles, the fifths F-C and B-F-sharp being interchanged) even in the music of Vivaldi. It works excellently with church organs as well, and I have used it in them for more than fifteen years.

One can of course experiment with the chain of narrow fifths (making them more or less equal) — this can be revealing, depending on the instrument and the music to be played on it — and into this chain Kellner's perfect E-B might be introduced as an experiment, once the tuner is used to the normal procedure; for those not

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WOM. T. VAN PELT

The 1883 Hook & Hastings, an original installation at The Old Church in Portland, will be played by Peter Sykes on Wednesday, July 16.

OHS to Visit the “City of Roses”

by Alan Miller Laufman

SPECTACULAR...AWESOME... these words hardly convey the visual power of the purple mountain majesties lying east of Portland, Oregon, a city built on hills that drop to its two major rivers which early on gave the city its *raison d'être*. This wonderful scenery will serve as the backdrop for our travels in and around Portland during the 42nd OHS Convention July 13.

The more than thirty organs which the committee has chosen for us to hear are richly different — from small one-manual instruments of the mid-19th century to three large four-manual instruments — one of them a 20th-century tracker. Many of the instruments started their musical life somewhere else and have been brought to the Northwest to start all over again. But an 1883 Hook and Hastings sits in its original place in The Old Church. A four-manual E. M. Skinner from 1916 didn't start its life in a dairy barn, but the transformed barn has proven to be a good home, and we will hear the Skinner in its unharnessed fullness.

Alan M. Laufman, director of the Organ Clearing House and a former president of OHS, has served the society for many years as convention coordinator and editor of the *Annual Organ Handbook*. He is known as an organ historian and champion of old organs.

The Tracker Revival Movement had an early foothold in the Northwest and, through the week, we'll have a lecture on the movement and hear interesting examples of these instruments, including two from 1996 and the watershed organ at Trinity Cathedral. Organs of recent vintage will include trackers from J. Jürgen Ahrend, Bond Organ Builders, Werner Bosch, John Brombaugh-whose shop we will also visit, Paul Fritts, Noack Organ Co., Martin Ott, and Manuel Rosales.

Along the way there's a portable patented in 1869 by Derrick & Felgemaker, a one-manual Erben, another little instrument built by a dairy farmer for an abbey, and the usual abundance of sturdy sound from organs by Jardine, Kilgen, Hinners, Pilcher, Moline, Roosevelt and a host of others.

We'll have time to explore some of the sights and lore around Portland, known as the "City of Roses." We'll lunch in Washington Park at the International Rose Test Gardens, with a grand view of the city, framed by Mt. Hood in the distance. We will explore the town of Aurora, founded as a communal colony and full of history, interesting shops, and a museum. Among the sights and sounds of Aurora will be a "serenade" with 19th-century brass instruments. For the young at heart, we'll have a roller-skating party to the



ca. 1868 Derrick & Felgemaker Portable Pipe Organ

A Better Portable Organ

SEeking to put pipes in places where no pipes have gone before, clever organbuilders have developed various techniques of miniaturization over the centuries. Augustus B. Felgemaker and Silas L. Derrick of Buffalo, New York, received U. S. Patent 77,703 on May 5, 1868, for their contribution to the quest.

An intact example of their Portable Pipe Organ will be played by its owner, Michael Barnes, at Westminster Presbyterian Church in Portland on Sunday, July 13. The two-rank instrument in a Gothic case was photographed (above) while it was located in the parish hall of The Old Church.

Derrick & Felgemaker varied case styles of their portable, such as the Romanesque one visited in Calais, Maine, during the 1981 OHS convention (shown on page 7 and now for sale). The organs are described in the patent application, "They combine the quality of tone of a church-organ with the portability and convenience of a parlor-instrument, and are therefore superior to any melodeon or other reed-instrument of equal size." Derrick & Felgemaker added attractive features to miniaturization for practical merchantability:

The nature of this invention relates —

First, and broadly, to the construction of a portable parlor pipe-organ, this is to say, a parlor pipe-organ so constructed that all its parts may be put together in the manufactory, in proper condition for parlor use, and the organ packed and transported to its destination without displacing any of its parts, and then be in a fit condition for



BILL VAN PELT

The 1980 Noack at First United Methodist Church, Corvallis, will be played by Lanny Collins on Friday, July 18.

sounds of a Mighty Wurlitzer. We'll go south to Eugene and north into Washington as far as Chehalis.

It has been some years since the OHS travelled to the West Coast. In 1982, we visited Seattle, Washington; in 1988 we spent a week in the Bay Area of California. Our return to the Pacific Northwest will be to Oregon's largest city, Portland, which in many ways has a "small-town" feel to it.

Located near the confluence of the Columbia and Willamette Rivers, it was settled in 1829, but not laid out for another decade and a half. "Two land developers, Asa L. Lovejoy of Boston, Massachusetts, and Francis W. Pettygrove of Portland, Maine, founded Portland. . . . [Each] believed that a great port city would someday stand on the site. Oceangoing ships reach Portland by way of the Columbia and the Willamette. Lovejoy and Pettygrove each wanted the new settlement to be named for his own home city. To settle the matter, they flipped a coin. Pettygrove won."

Known as the "City of Roses" in recognition of the abundance of public and private rose gardens, Portland enjoys a mild, moist climate in which roses thrive. From the city's hills, the view to the Cascade Mountains to the east is breathtaking, with Mt. Hood dominating the skyline; Mt. Adams, Mt. St. Helens, and even Mt. Rainier are visible on a clear day.

Many of the organs we will visit are transplants, as were many of the organs we visited in 1982. Others are "natives," even though they may have been imported from far afield when new. And still others are home-grown products.

Sunday's schedule offers the smallest organ of the convention — and the largest. We will start out at Westminster Presbyterian Church in Portland, where Michael Barnes will demonstrate a two-rank one-manual and pedal instrument which he owns; it is on loan to the church for use on special occasions. Derrick & Felgemaker, originally located in Buffalo, New York, and later in Erie, Pennsylvania, built dozens of these little "Portable organs"; this one dates from ca. 1875. In the evening, Douglas Cleveland will present a recital on the 3-87 tracker at Trinity Episcopal Cathedral in Portland, built by Rosales Organ Builders, Inc., Op. 11, 1987. In the

words of Barbara Owen, the “Romantic gesture’ has become a foundation” in this magnum opus of the Rosales firm, “and yet it is not merely a Romantic organ with a Classic caboose. . . . It is rather that most difficult-to-achieve thing, an integrated eclectic organ that will not do everything, yet will do a significant amount of musically important things authentically and with style.”

In between these two events we will visit two instruments quite different in style and setting. The first, which will be demonstrated with a recital by Karl Mansfield, is the recently installed 2m tracker in the elegantly flamboyant modern St. Andrew's Lutheran Church in Vancouver, Washington, across the Columbia River from Portland. Built originally by the Boston firm of Cole & Woodberry Bros. ca. 1887, the organ was for many years in St. Mary's of the Bay Roman Catholic Church in Hull, Massachusetts. Organbuilder Jeremy Cooper of Concord, New Hampshire, rebuilt and enlarged it last year for the Vancouver church. The new church replaces a previous building which burned with its 1m Detlef Kleuker tracker, relocated in 1983 to St. Andrew's from a residence in Richmond, Virginia.

The second, an electropneumatic 4m instrument built by the Reuter Organ Co., Op. 227, 1928, is situated in a high front gallery of Portland's Temple Beth Israel in Portland, a spectacular structure in the Byzantine style of architecture. We will hear the Synagogue quartet, accompanied by John Strege on the Reuter organ, and after dinner, we will proceed to Trinity Cathedral for the evening recital.

On Monday, David Dahl will present a lecture, tracing for us the development of the tracker revival in the Pacific Northwest. Many of the instruments we will visit during the convention exemplify



Derrick & Felgemaker Portable Pipe Organ in Romanesque case, now for sale

parlor use without retuning, and without the aid of a skillful workman to put it in order.

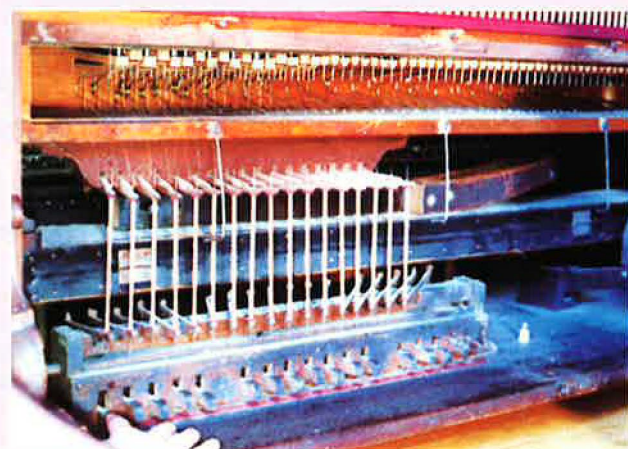
Secondly, and specifically, in the construction of a compound wind-chest . . .

The patent goes on to describe the windchest, key and swell actions. The windchest consists of a pallet box at key scale attached to scroll-sawn channel boards, one for each rank, stacked atop one another and located low in the case, above the reservoir and foot- or hand-pumped feeder.

The pipes are held in their holes by a wire soldered to the body of the pipe and fastened beneath a slot in the rackboard.

Not described in the patent is the 17-note pedal keyboard supplied as original equipment on the two organs seen here. Ingeniously, the pedal action pulls the bottom half of a split pallet, similar to a relief pallet, but with the hinge position reversed. The manual plays via a pin communicating with the top of the pallet.

The Derrick & Felgemaker firm relocated from Buffalo to Erie, Pennsylvania, ca. 1873 and reorganized as the A. B. Felgemaker Co. in 1875. Felgemaker died in 1905 and the firm was acquired by Tellers-Kent of Erie in 1918. *W. T. Van Pelt*

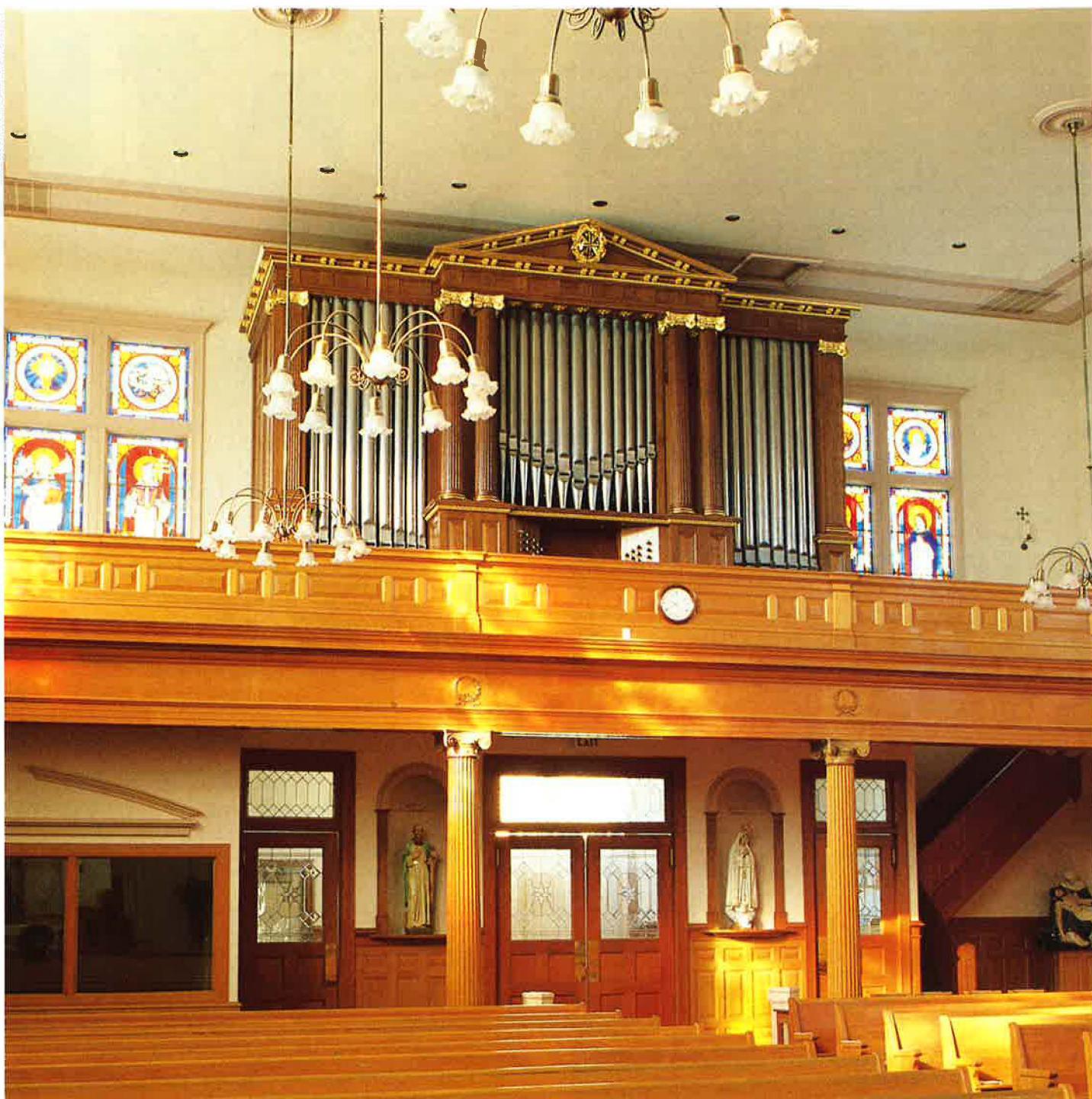


Jane Edge will play the 1885 Roosevelt in Cathlamet, Washington, on Thursday.

that chronicle: history made tangible. Our first visit of the morning will put us right at the beginning of the revival movement, as Delbert Saman demonstrates for us the 3m Werner Bosch tracker, Op. 429, 1966, at St. Mark's Anglican Cathedral in Portland. Designed by Glenn White of Olympic Organ Builders in Seattle, the instrument was purchased on the recommendation of E. Power Biggs. We will also hear a 1m Dutch positiv, built around 1850 and restored in recent years by Frans Bosman. Who built it originally we do not know.

After lunch at Portland's famed International Rose Test Gardens, with a spectacular view of the city and Mt. Hood in the background,

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The new organ completed in 1996 by Richard Bond for Holy Rosary Church, Portland, includes 16 ranks of pipes from an 1881 Bergstrom. Ronald McKean will play it during the OHS Convention on Friday, July 18.

The Aura of a Bergstrom Organ

by William T. Van Pelt

JOHN ERIC BERGSTROM was building organs in San Francisco by 1864 and established his own firm there by 1875. Two of the organs we will visit during the Portland convention are related to one of Bergstrom's instruments built in 1881.

Searching the OHS Extant Organs List (and organ database), one finds that only a single Bergstrom exists with its tracker action intact: the 1897 organ built for First Congregational Church in Sonoma, California. The well made 2-7 was heard at the 1988 OHS Convention in San Francisco and a sample of James Carmichael's recital is contained on the 2-CD set produced by OHS, *Historic Organs of San Francisco*.

Bergstrom was born March 1, 1826, in Goteborg, Sweden, and immigrated to the United States in 1850, according to *A Guide to North American Organbuilders* by David Fox, published by OHS. He worked briefly in New York, then joined William B. D. Simmons in Boston. He left San Francisco in 1891 for Minneapolis, but returned in 1893. He died September 9, 1907.

Few 19th-century organbuilders worked on America's Pacific coast and none in Oregon or Washington according to Fox, but contemporaries of Bergstrom were in San Francisco in the 1860s: Robert Farran, B. Shellard, one Alleran, John McCraith, and Joseph S. Mayer with whom Felix F. Schoenstein worked. Schoenstein

established the San Francisco organ-building dynasty in 1877. By the last third of the 19th century, more important builders were at work in California: Thomas W. Whalley (nothing is known of Genung who was his partner briefly), Henry C. Fletcher, Murray M. Harris, George L. Maxfield, and Charles B. Andrews.

More than just the aura of a relatively early California-built Bergstrom exists in an otherwise entirely new organ to be played by Ronald McKean at Holy Rosary Roman Catholic Church in Portland on Friday, July 18. Sixteen ranks of Bergstrom's 20-rank opus 8 tracker built in 1881 for First Methodist Church in Portland (also known as Taylor Street Methodist Episcopal Church) are now contained in the 37-rank tracker-action organ completed in 1996 by Bond Organ Builders for Holy Rosary Church.

Holy Rosary Church prepared for its 1993 centenary with an ambitious restoration of the building and additions to the small two-manual electropneumatic organ built for the church by Kilgen ca. 1928. Richard Bond had completed



1881 John Bergstrom & Sons organ at Taylor Street Methodist Church, Portland, demolished 1915.

COURTESY LIBRARY OF THE OREGON HISTORICAL SOCIETY

**1996 Bond Pipe Organs,
Portland, Oregon**
Holy Rosary Roman Catholic Church, Portland
**pipes of 1881 John Bergstrom & Sons op. 8*

GREAT 58 notes	SWELL	PEDAL 30 notes
16' Double	16' Dulciana*	32' Resultant Bass
Open Diapason	8' Open Diapason*	16' Open
8' Open Diapason*	8' Stopped	Diapason (Gt.)
8' Melodia*	Diapason*	16' Sub Bass*
8' Bourdon*	8' Viola*	16' Bourdon*
8' Viola da Gamba*	8' Voix Celeste	8' Geigen Principal
4' Octave*	4' Octave	8' Flute
4' Flute	4' Flauto Traverso*	4' Octave
22/3' Twelfth*	2' Flautino*	16' Trombone
22/3' Nazard	1 1/3' Larigot	8' Trumpet
2' Fifteenth*	III Sesquialtera	Great to Pedal
13/5' Tierce	8' Oboe	Swell to Pedal
VII Mixture	8' Clarinet	Swell to Great
8' Trumpet*	Tremolo	Bell Star
Tremolo		

1881 John Bergstrom & Sons Op. 8, San Francisco
First Methodist Church, Portland, Oregon

GREAT 58 notes	SWELL	PEDAL 27 notes
16' Bourdon	8' Open Diapason	16' Double Open
8' Open Diapason	8' Stopped Diapason	Diapason
8' Dulciana	8' Viola	16' Bourdon
8' Melodia	4' Violina	Great to Pedal
4' Octave	4' Flauto Traverso	Swell to Pedal
22/3' Twelfth	2' Piccolo	Swell to Great
2' Fifteenth	8' Oboe	
III Mixture		
8' Trumpet		

rebuilding it, doubling it in size, when a fire destroyed it and severely damaged the building one week before parishioners were to re-enter their restored church. The church opened two years later with new stained-glass windows and the new organ nearing completion.

How the Bergstrom pipes became available for use in the new organ at Holy Rosary is a somewhat convoluted story. A mid-century schism split the Portland Methodists into two churches, one of which bought the Bergstrom new. A parishioner provided a testimonial appearing in the published opus list of John Bergstrom and Sons (undated but ca. 1897):

Portland, Oregon, January 28th, 1882.

The writer had the pleasure of contracting with Mr. Bergstrom for an Organ in June, 1881, which may now be seen in the Taylor Street M. E. Church of this city. it has been pronounced a superb, beautiful, massive and powerful instrument by the most competent critics. Those who have dealings with Mr. Bergstrom will never regret it. His instruments give entire satisfaction, and the writer is glad of an opportunity to add this unsolicited testimony to the character of an honorable gentleman and first-class mechanic.

J. A. ACTON, Editor *Polaris*

The schism healed, the two congregations reunited in 1915 and demolished the building containing the Bergstrom organ. The Bergstrom came to Waller Hall at Willamette University in Salem, Oregon, possibly in 1915 but probably after 1919, the year of a fire that gutted Waller Hall.

Cliff Fairley of the Bond firm states



The ca. 1928 Kilgen at Holy Rosary Church, rebuilding completed by Richard Bond in 1993, was destroyed by fire in that year.

COURTESY BOND PIPE ORGANS



Newly restored, Cone Chapel in Waller Hall at Willamette University in Salem, Oregon, features a new Bond organ completed in 1990. Marian Ruhl Metson will play it during the 42nd OHS National Convention on Friday, July 18. The Bergstrom organ was located in the chapel by 1930, perhaps as early as 1915.

In the 1930's but possibly as early as 1920 when Waller Hall was rebuilt, this organ had been rebuilt and electrified with unfortunate results. By the time Bond acquired the instrument it was beyond restoration: its poorly made electric action had nor worked in 30 years, the original keydesk and wind system were absent, the case had been butchered, and the interior had become an aviary for many families of pigeons over the decades. w, saved the historic pipework and sent the rebuildable windchests and 16' Double Open Diapason pipes to other organbuilders.

The Bergstrom pipes are mellow and generous of tone, <1s well as being wonderfully sympathetic co Holy Rosary's acousric. The pipework was carefully restored, nnd some rnnks resciled for their new home. New pipework was scaled and voiced co blend seamlessly with the pipes from the 19th century.

Richard Bond said that some ranks had been altered when the organ was electrified and that some upperwork was revoiced with higher cut-ups for the new instrument at Holy Rosary.

The pipes were supplied to Bergstrom by the Samuel Pierce Organ Pipe Co. of Reading, Massachusetts and are marked with the year of their fabrication, 1881. An apprentice to the Hook brothers, Pierce (1819-1895) established a pipe shop for the trade in 1847 and supplied many builders, including the Hooks. The Hedges pipe making firm of Westfield, Massachusetts merged with Pierce in 1919. Edwin Hedges (1834-1903) ran the pipe shop of the Johnson firm ca. 1854-1866, then established his own shop in an annex of the Johnson factory. Edwin B. Hedges (1872-1967) continued the firm after his father's death. The merged entity became Dennison Organ Pipe Co. in 1924 as reorganized by William S. Dennison (1869-1946), a Pierce employee since 1885. Dennison Warnock Co. emerged ca. 1979 when Donald Warnock acquired the assets.

1990 Bond Pipe Organs, Portland, Oregon Cone Chapel, Willamette University, Salem, Oregon

GREAT 61 notes	SWELL	PEDAL 32 notes
16' Bourdon	8' Gedackt	16' Sub Bass
8' Principal	8' Salicional	16' Bourdon (Gt.)
8' Rohrflöte	8' Voix Celeste	8' Open Bass
8' Harmonic	4' Principal	4' Choral Bass
Flute (prep.)	4' Koppelflöte	III Mixture (prep.)
4' Octave	2 2/3' Nazard	16' Posaune
4' Spitzflöte	2' Waldflöte	8' Trumpet (Gt.)
2' Super Octave	1 3/5' Tierce	Great to Pedal
IV Mixture	III-IV Scharf	Swell to Pedal
8' Trumpet	8' Oboe	Swell to Great
	4' Clarion	
	Tremolo	

Bergstrom arrived in San Francisco in 1864, the year that Waller Hall at Willamette University was constructed in Salem, Oregon, predating statehood by 17 years. It is located directly across the street from the state Capitol which was built so that the domes of the two buildings align. The "old historic temple," Waller Hall has always contained the university chapel. In it, the Bergstrom languished unused with a failed mechanism when the building was closed for renovation in 1986, the project to include a new organ for the chapel. Bond took the Bergstrom in trade and provided a 28-rank tracker on two manuals, completed as op. 19 in 1990. Marian Ruhl Metson will play the organ in the newly named Edwin and June Cone Chapel during the OHS Convention's visit on Friday, July 18.



John Strege and a vocal quartet will demonstrate the 1928 Reuter 4m at Temple Beth Israel on Sunday afternoon, July 13.

continued from page 3

used to it, if one is tuning at the (unhistorical) nominal pitch of A 415 Hz, it is best to start on B-flat (tuned to a 440 Hz fork) and to tune the perfect fifths for a couple of octaves before tuning the C-F-sharp chain at twice the beat-rate of equal temperament, the trick being to put the D above B-flat as in equal temperament (the worst third in the "home" keys). The tuner and player should find that there is a perceptible "deterioration" as the major keys become more complex - a characteristic absolutely suited to Bach's "48," for example.

This may be the only (as well as the first) historical theoretical English system, but it is none the worse for that - do try it!

Martin Renshaw
Abbaretz, France

Editor's Note: Dr. Kellner tackles and assesses systems such as those of Young and Vallotti in Acustica (1982/83), p. 111.

Editor:

Recently, through OHS I have been listening to some of the most musical, singing organ sounds that I've ever heard. What is it about these oldies by Pilcher, Moline, Felgemaker, and the rest? They're usually small, they don't have much to mention in the way of upper work, a pedal Bourdon fits nicely under full organ but cuddles under the quiet stuff, too. Why do I find them so easy to listen to, less fatiguing, even than some more contemporary work with its fiery reeds and hair-tingling mixtures?

This is a new world of music for me, and so far I like it. Keep up the good work, and thanks for keeping these beautiful sounds alive.

(The Rev.) Bruce A. Gibson
Miami, Florida

Editor's Note: The 1931 E. M. Skinner Op. 862 contained within the 1764 Feyring case at St. Peter's Episcopal Church, Philadelphia, was misidentified in the photograph caption on page 16 of The Tracker 40:4. The opus number and date given in the caption are for the Skinner built for St. Peter's Episcopal, Germantown.

BOOK REVIEWS

Lawrence Archbold and William J. Peterson, editors, *French Organ Music from the Revolution to Franck and Widor*. Rochester, New York: University of Rochester Press, 1995, xiii, 323 pp. ISBN 1-878822-55-1. Available from OHS Catalog. Hardcover. \$79.00 + \$2.50 S&H.

Serious study of music of the past, accompanied by scholarly editions, began in the nineteenth century with the Bach revival. Among organ composers, attention to such North German masters as Buxtehude followed Bach in the early years; much later, the French Classic school was revived in the period after World War II. Now, attention is being paid to the nineteenth century in France (strangely, the nineteenth century in Germany still awaits rediscovery): in addition to the work under review, there is Orpha Ochse's *Organists and Organ Playing in Nineteenth-Century France and Belgium* (Indiana University Press, 1995), *Saint-Saens and the Organ* (Pendragon Press, 1992) by Rollin Smith, the journal *La Flute harmonique*, and the new edition of Widor symphonies by John Near (A-R Editions, 1991-).

This book contains eleven essays grouped in four categories: "From the Revolution to Franck," "Franck: The Texts," "Franck: Issues in Performance," and "Widor and His Contemporaries." With material on Franck as the centerpiece of the volume, the opening section serves to introduce the historical perspective, the Revolution handily providing a clear starting point; the final section closes off the period which could otherwise lead into succeeding generations.

"Evolutionary Schemes: Organists and Their Revolutionary Music" by Kimberly Marshall and William J. Peterson outlines the state of organs and organists at the time of the Revolution and immediately thereafter, setting the stage for the whole book. Ben-jamin Van Wye's "Organ Music in the Mass of the Parisian Rite to 1850 with Emphasis on the Contributions of Boely" clarifies many details of just what was played during the Mass with special attention to the masses of Boely. It follows on several other important articles by the same author dealing with the French organ mass.

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The northern façade of the Palais du Trocadéro, viewed from the Place du Trocadéro

More attention is given to Boëly in "Boëly's *Quatorze Préludes sur des cantiques de Denizot*, op. 15, and the Creation of a French 'Christmas' *Orgelbüchlein*" by Craig Cramer. The section is complete by William J. Peterson's "Lemmens, His *École d'orgue*, and Nineteenth-Century Organ Methods," which imparts useful information on the most influential organ teacher of the mid-nineteenth century.

Among subjects so interesting and contributors so well equipped to discuss them, it is difficult to single out one essay as being the most important. That honor, however, clearly belongs to Marie-Louis Jaquet-Langlais's "The Organ Works of Franck: A Survey of Editorial and Performance Problems," for it constitutes the best and most complete information on the subject available in English. A revised and expanded translation of her "*L'œuvre d'orgue de César Franck et notre temps*" (*L'Orgue*, no. 167, 1978), it is a detailed treatment of the manuscripts, editions, instruments, and interpretation of all the Franck organ works (*L'Organiste*, as a collection for harmonium, is not included). The discussion of manuscripts contains information on ones acquired in the 1980s and 1990s by the Bibliothèque Nationale, and the comparison of editions treats ones as recent as 1990. The material on instruments includes not only Sainte-Clotilde but also Notre-Dame-de-Lorette and Saint-Jean-Saint-François, each with its specification (another essay treats the Trocadéro organ). In addition to a discussion of the problems and questions in each piece (encompassing registration), the information on interpretation includes the tempo indications of Dupré, Tournemire, Duruflé, and Langlais.

Other chapters dealing with aspects of Franck are "Paris, Bibliothèque Nationale, MS 8707: a New Source for Franck's Registrational Practices and Its Implications for the Published Registrations of His Organ Works" by Jesse E. Eschbach; "From Manuscripts to Publication: Franck's *Choral No. 1*" by Karen Hastings-Deans; and "Some Thoughts on the Interpretation of the Organ Works of Franck, on His Organ, and on the Lemmens Tradition" by Daniel Roth. The latter, which deals with aspects of touch, declamation, and registration, makes the interesting point that Franck's education as an organist came *before* the Lemmens method was introduced in France and that the rules of that method, therefore, cannot be systematically applied to the performance of Franck's music.

For material after Franck, there are essays on Guilmant and Widor, as well as the Trocadéro organ. "Why Should We Not Do the Same with Our Catholic Melodies?": Guilmant's *L'Organiste liturgiste*, op. 65," by Edward Zimmerman and Lawrence Archbold, examines Guilmant's work as organist of La Trinité from 1871 to

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not describe to you; you must come with me
and see for yourself. The vision is for him
who will see it. -Plotinus

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1901. The title refers to Guilman's comparison of German chorale preludes to what he felt could be done in the Roman Catholic tradition. He proceeded to compose chant-based organ pieces for more than thirty years, publishing several large collections, and this lengthy chapter examines them in some detail. The conclusion seems to be that Guilman was the most distinguished liturgical organist of his day and one of few to compose using Gregorian melodies, aspects of his work which were intensified by his interest in the evolution of chant research and performance at Solesmes and his involvement with the Schola Cantorum. This music forms a corpus which seems worthy of further investigation and playing today.

In "Widor's *Symphonie romane*," Lawrence Archbold places this last organ symphony of the composer (1899) as his masterpiece, even though it remains neglected in terms of performance. Widor had written in 1887 that "the modern organ [is] essentially sym-phonie. A new instrument needs a new language, another ideal than that of scholastic polyphony." In the *Symphonie romane* he set forth his "new language," creating a composition which treated the organ in a thoroughly orchestral way, yet which was based on plainchant.

The closing chapter - "The Organ of the Trocadero and Its Players" by Rollin Smith - is one of the most interesting of the entire collection, dealing with the organ we know of today primarily through Franck's association with it in composing and performing his *Trois Pieces* there on October 1, 1878. Although there are many references to the Trocadero organ in the literature, it has heretofore been difficult to track down its specific details; now that problem is solved by this informative and well-written essay. The building of the large Moorish-pseudo-Byzantine structure is described in some detail, accompanied by several fascinating plates showing exterior and interior views. The plans for the organ itself remain unclear, but a reasonable hypothesis is advanced for the way Cavaille-Coll transformed an excess three-manual instrument into a much larger four-manual one, and the complete specification is given, along with the console layout plan. The programs of the inaugural recital series, in which sixteen organists performed hour-long concerts, are reported in their entirety, along with criticism from the contemporary press, disclosing unique insight into the late-nineteenth century Parisian musical scene. Subsequent series by others, notably Guilman, are also discussed, as is the eventual decline, rebuild-ing, and removal of the organ. The chapter (and book) ends appropriately: "All that remains of the original Trocadero are several pieces of statuary which once adorned the lawn. They have recently been relocated, in a fitting gesture of remembrance, to the entrance of the Musee d'Orsay."

There is no separate bibliography, but the notes to each essay provide abundant bibliographical sources. Those notes, alas, are needlessly relegated to the end position, making them much more difficult and cumbersome to read than if they had been placed properly - where they belong - as footnotes.

This volume constitutes an important contribution to our knowledge and understanding of French organ music in the nineteenth century. Every serious organist will want to read it.

Arthur Lawrence, *Manhattan School of Music*

Quentin Faulkner, *Wiser than Despair: The Evolution of Ideas in the Relationship of Music and the Christian Church*. Westport: Greenwood Press, 1996. ISBN 0-313-29456-6; xix + 272pp; \$59.95.

This is surely one of the most thoughtful and important books on church music published in twenty years, a study that serious church musicians will want to read carefully and meditate on. Professor Faulkner examines the interaction of philosophy and theology with worship and music from the classical and patristic periods to the present, drawing on primary materials and commentary in the context of a central critical question: why did the church foster art through the eighteenth century and then turn away from it?

This book is by no means easy reading. The vast amounts of primary material in the text body, along with what often seems like parallel commentary in both text and footnotes, sometimes obscure the point being made, especially since the author has a tendency to move back and forth between time periods. At the same time excellent though the historical scholarship is overall, one might take

issue with the uncritical use of translations out of context from such collections as Strunk's *Source Readings in Music History* or a statement on the fourteenth-century folk beliefs from Barbara Tuchman's *A Distant Mirror*.

But in the context of the work as a whole, such criticisms pale. Professor Faulkner has produced one of the very few modern studies in the area of church music theory and practice that faces the issue of aesthetic integrity rigorously and without platitudes. It is a major contribution to the literature, both invaluable as an historical resource and thought-provoking in and of itself.

John Ogasapian, *University of Massachusetts-Lowell*

Peter Hill, ed., *The Messiaen Companion*. Portland, Oregon: Amadeus Press, 1995. 581 pp., musical illustrations, 10 photographs, paperback. \$24.95.

This comprehensive book, written largely by British authors, is the first major study of Olivier Messiaen (1908-1992) and his music published since the composer's death. While it does not deal with every work the French master wrote, it does give an excellent overview of the major compositions and it contains a great deal of interesting information about Messiaen himself. The book is divided into three major sections: the music written before the end of World War II (the line of demarcation is the *Quatuor pour la fin du temps*), an "Interlude" containing six chapters which deal with various aspects of Messiaen's thought and philosophy and the music written from the late 1940s to the end of his life.

Of the greatest obvious interest to organists are the two chapters devoted to the organ works. The first, by John Milsom, centers on *Les corps glorieux*, much of which is thoroughly analyzed in terms of structure, performance, and text. Fleeting mention is made of *Le banquet céleste*, the *Diptyque*, *Apparition de l'église éternelle*, *L'Ascension*, and *La Nativité du Seigneur*, but no real detail is given; the interested reader will have to search outside this Companion to find thorough analyses of these important early pieces. This chapter is really an essay on several specific pieces and the author's ideas about them, not an introduction to the organ music — which one must already know about in order to comprehend this chapter.

The later organ works, effectively covered by Gillian Weir, fare much better. Here one finds interesting, thorough commentary and analysis of the *Messe de la Pentecôte*, the *Livre d'orgue*, the *Verset pour la fête de la Dédicace*, the *Méditations sur le mystère de la Sainte Trinité*, and the *Livre du Saint-Sacrement*. The author deals with every movement, providing the insights that only a gifted performer who has played these works could give. The material on the *Messe* and the *Livre d'orgue* — Messiaen's most advanced and most difficult organ works — is particularly worthwhile.

Also of value to the organist is the material on the piano music, especially the earlier chapter by Peter Hill. It seems obvious that knowledge and performance of the works for piano will strengthen the organist's grasp of the organ music; Messiaen himself was equally at home playing either instrument, and many techniques of composition are shared by both groups of music.

All the chapters of the "Interlude" are well worth reading. "Colour" (Jonathan W. Bernard), "Mysticism and Theology" (Wilfrid Mellers), "The End of Time: A Biblical Theme in Messiaen's *Quatuor*" (Iain Matheson), "Birdsong" (Robert Sherlaw Johnson), "Messiaen as Teacher" (Pierre Boulez, George Benjamin, and Peter Hill), and "Interview with Yvonne Loriod" (Peter Hill). The interview with Messiaen's wife provides a glimpse of Messiaen the person, and the other essays give views of his techniques and philosophy. Mention should also be made of Anthony Pople's chapter on "Messiaen's Musical Language" at the beginning of this volume, since it is a good introduction to the subject.

The book is attractively printed, and the illustrations and photographs are reproduced well. However, a production flaw is the use of endnotes rather than footnotes, causing the reader to flip back and forth between pages in order to glean the interesting comments that are often imbedded in the notes. In our age of sophisticated typesetting, this is an inexcusable procedure, since footnotes can easily appear on the appropriate page.

The Messiaen Companion is a major contribution to the literature on one of the twentieth century's most important and influential composers. It belongs in the library of every academic institution and every serious organist.

Arthur Lawrence

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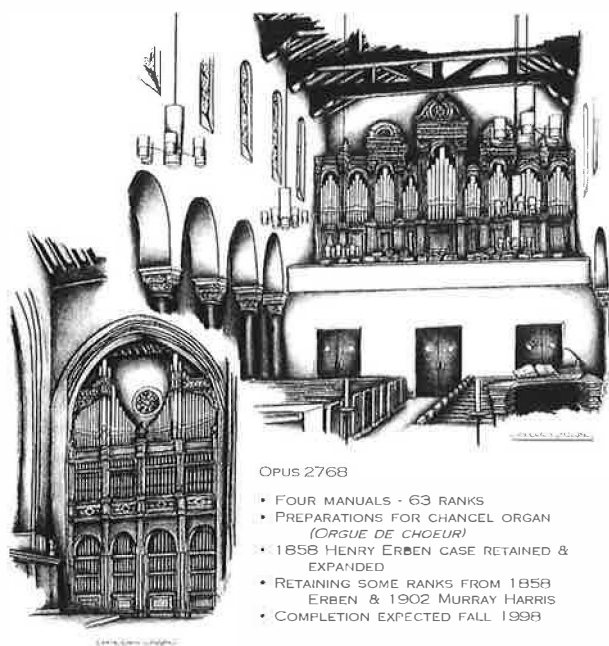


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ORGAN UPDATE

SEVERANCE HALL IN CLEVELAND will move its famous and entirely intact 1929 E. M. Skinner 4m op. 816 (installed 1931) from the stagehouse to a new area at the rear of the stage to be erected as part of a major plan for remodeling the famous concert hall, home of the Cleveland Symphony Orchestra. Never greatly effective in the hall because of its placement above the stage, the 6,024-pipe organ was made inaudible when conductor George Szell rightly insisted on an acoustic renovation in 1958 which involved removal of much velvet and construction of an orchestral shell. The shell effectively sealed the organ in its chamber with no tonal egress. A system of microphones and loudspeakers to transmit the sound of the organ to the

hall was quickly abandoned. Thus, this prime E. M. Skinner from his best late period remained little used and thus, entirely original. The firm to be contracted for the work will be announced in late summer or later. OHS member Jack M. Bethards is consultant to the Musical Arts Association, parent organization of the orchestra and hall. As owner of the Schoenstein organbuilding firm, Bethards said that his firm will not bid on the project to avoid the obvious conflict of interests. Groundbreaking for the \$30 million project is set for Spring, 1998. No completion date has been announced, though the fund raising is reported as part of a \$100 million goal to be reached by the year 2000. The interior and exterior appearance of Severance Hall will be preserved - the interior has not been painted since 1931.



1912 Tellers-Sommerhof, New Orleans

tion. The Historic District Landmarks Commission refuses to allow the Diocese to remove the exquisite stained glass despite much threat of vandalism according to a fine account of the last service in the New Orleans

Times-Picayune, March 23.

The Estey 4m of 48 ranks contracted for the Sacramento (CA) Memorial Auditorium in 1926 has been returned to playing condition by volunteers after silence since 1975 and no maintenance since 1960. The organ will have its first public performance in 22 years on Saturday, May 17, 1997, when eight organists will perform. The building was reopened in November after a \$10.8 million renovation. Originally opened in 1927 as a memorial to war dead, it closed in 1986 and faced likely demolition. City voters passed a measure in 1992 to protect the building's historic integrity and requiring its rehabilitation.

The 1932 roll-playing Aeolian-Skinner op. 899, a 2-9 constructed for the residence of Donald Roebbling in Clearwater, FL, is again for sale through the Organ Clearing House. It had been sold to Holy Trinity Roman Catholic Church in the Georgetown section of Washington, DC. With changes of organist and cleric, the church decided to forego installation. The organ is stored by Thomas R. Thomas of Palm Beach.

The fine 1886 Dumer 2m frequently mentioned in this column (most recently in 38:4:12) has been sold by Thom Thomas of Palm Beach to St. Vincent's Episcopal Church in St. Petersburg. The handsome organ, now restored with no tonal or visual changes, will be installed in 1997. It was removed from St. Paul's Methodist Church, Jim Thorpe, PA, in 1978 for Yale University, but was not installed there. Thomas acquired it from storage in 1994.

William T. Van Pelt



1896 Pfeffer

The 1896 Pfeffer 1m removed 14 years ago from the Shrine of Our Lady of Miraculous Medals in Perryville, Mo, has been acquired by OHS member George Wooten of Centerville, OH. The organ will be erected without tonal or mechanical change in a building owned by Mr. Wooten, who also owns a 15-rank electric pipe organ gathered of various parts. The Pfeffer was sold by the St. Louis Pipe Organ Co., which removed it from the Shrine with plans to incorporate it into a new organ which never was built.

Holy Trinity Roman Catholic Church at 721 St. Ferdinand St. in New Orleans was closed in March, 1997, without relocation plans for the 1912 Tellers-Sommerhof op. 55, a 3-29 heard during the 1989 OHS convention and featured on the OHS 2-CD set, *Historic Organs of New Orleans*. Volunteers from the New Orleans OHS Chapter refurbished the instrument under direction of Roy Redman in a two-year project begun in 1987. They cleaned, renovated the pneumatic pull-downs and the electric console which had replaced the original tubular action in 1934. Constructed in 1853, the handsome church has been in failing condi-

OHS National Council Minutes

Feb. 7 - 8, 1997 Holiday Inn Central, Richmond, VA

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 Kristin Farmer at 3:15 p.m. Present were officers Kristin Farmer, Thomas Rench, Mark Brombaugh, David Barnett; Councillors Jonathan Ambrosino, John Lovegren, Lois Regestein, Peter Sykes, Richard Walker; Executive Director William T. Van Pelt; and Archivist Stephen Pinel.

Approval of Minutes

The minutes of the June 29, 1996, meeting were approved previously by mail.

Executive Director's Report

William Van Pelt distributed a written report.

OFFICE SPACE: A major focus of the report deals with national headquarters office space. Adequate space and poor working conditions continue to be critical at the present site. Due to pressing needs for Christmas season catalog sales, an additional 288 square feet was rented beginning in November 1996, bringing the total to 1,359 square feet. Our rent is at the lowest rate for the greater Richmond area. The executive director cites the need for space of increased quality and moderately increased size.

CATALOG SALES: Catalog sales in the first quarter of the fiscal year increased 23% over the same period last to \$150,317. The largest catalog in OHS history was mailed to approximately 45,000 recipients in October. Expansion of the sheet music department has been financially worthwhile, while the saturation of the classical organ CD market creates both increased inventory and publicity expenses. Nevertheless, the great variety of recordings handled by OHS has kept sales strong. The sales of OHS' own CD productions of conventions remain profitable.

CONVENTIONS: Plans are proceeding on schedule for Portland in 1997, Denver in 1998, Montreal in 1999, and Boston in 2000. Hotel negotiations continue to become more complicated, especially for venues in larger cities. Profit from the Philadelphia convention exceeded budgeted expectations.

Treasurer's Report

David Barnett presented the treasurer's report, with copies of the balance sheets for the fiscal year 1995-96, ending September 30, 1996, and the first four months of fiscal year 1996-97, ending January 31, 1997.

The Society continues to be in good financial condition. We ended the 1995-96 fiscal year with a surplus of about \$12,000 compared to a deficit of over \$14,000 at the end of the 1994-95 fiscal year. The three items that make up the bulk of the Society's income are memberships, conventions, and merchandise sales. Membership income was down about 31½%, convention profit was up about 260% to \$18,062, and merchandise sales were up about 10% with profits up about \$19,000, or 31%.

Three areas also make up the bulk of the Society's expenses: journal and *Handbook* printing and distribution, the American Organ Archives, and administrative expenses. Journal and *Handbook* expenses were up about 60%, archives expenses were about level with last year, and administrative expenses rose by about 2%.

Required federal, state and local tax forms have either been filed or will be completed soon, and the federal tax returns will be completed and filed on schedule. All taxes owed have been paid on time. Membership is 3131, down slightly from last year, with 775 expiring members not renewed as of this time, which is about normal for this time of year.

Councillors' Reports

CONVENTIONS: Jonathan Ambrosino

Councillor Ambrosino reported on the conventions for the years 1997-2000. Most logistics and planning of the Portland - 1997 convention are finalized, with only uncertainty about exhibit space remaining. Planning for Denver - 1998 is in good shape. Hotel selection for Montreal - 1999 will take place this spring. Preliminary work with that committee is going well. Ambrosino is working with the Boston - 2000 committee on issues of convention duration and accommodations. He will re-affirm by letter the council's guidelines for a 7-day convention. Action on a motion regarding accommodations appears under New Business. There has been no movement on a Washington, DC - 2001 convention. Action on a motion for a mini-convention in 1997 at Round Lake, NY, appears under New Business. **FINANCE AND DEVELOPMENT:** Richard Walker, No report.

EDUCATION: John Lovegren

SLIDE-TAPE PROGRAM: There have been two rentals of the slide-tape program since the 1996 convention.

BIGGS FELLOWSHIPS: Two completed applications have been received of six sent.

HISTORIC ORGAN RECITALS: Two requests were made, of which one from Old Whaling Church of Edgartown, MA, completed the application and was approved.

HISTORICAL CONCERNS: Lois Regestein

The Archives Governing Board will be meeting soon in New York City.

ARCHIVES: Archivist Stephen Pinel distributed a written report. Cataloging continues as new materials are bought or received. The next cataloging project will deal with the remaining uncataloged part of the collection: ephemera — newspaper clippings, photographs, programs, nameplates, stoplists, and other miscellaneous materials. The Governing Board will decide how to do this. A number of items cited in Barbara Owen's report have been located for acquisition. Except for the original signed copies of contracts, all Möller archival material has been turned over by the Allen Organ Company and moved either to storage in New Hampshire or to Princeton. The Robert Whiting collection was received in November 1996. This collection is important for its strength in areas where our archives were weak. Thanks to Patrick Murphy, who helped box and sort the materials.

OHS PIPE ORGAN DATABASE: Elizabeth Towne Schmitt, chair, submitted a written report on the Extant Organs Database. There are now about 8,400 entries in the database, including cross reference entries. OHS members continue to respond with corrections and new information. Ways of putting the database on the World Wide Web are being investigated.

ORGAN CITATIONS COMMITTEE: Mary Gifford, chair, submitted a written report. Three organs have been awarded certificates since the summer of 1996: St. Wenceslas Church and School, Spillville, Iowa (1876 Pfeffer), Union Sunday School, Clermont, Iowa (1896 Kimball), and St. Michael's R. C. Church, Convent, Louisiana (1857 Erben). Additionally the 1842 Hook at Northfield Unitarian Church, Northfield, Massachusetts, awarded a plaque in 1992 but not recorded on the master list, was added to the list.

OHS TRAVEL GRANT COMMITTEE: William Hays, chair, submitted a written report. The committee now consists of five members: the Archivist, the Editor of *The Tracker*, and three other members of the Society; Orpha Ochse, Elizabeth Towne Schmitt, and William Hays. In June 1996 announcements were sent to thirteen American and English journals advertising the availability of grants. Of two requests received, one was approved with a grant of \$600 for a study of the instruments of Paul Fritts.

ORGANIZATIONAL CONCERNS: Michael Barone

No report. A bylaws revision will be on the upcoming ballot.

RESEARCH AND PUBLICATIONS: Peter Sykes

The following projects are underway: Rollin Smith's book on the Aeolian Company is in production and layout with publication anticipated in the coming year. William Osborne's book on Clarence Eddy has been recommended for publication by five readers. Action on publication is pending. David Fox's book on Hope-Jones is being reprinted with no changes. David Fox's *Revised Guide to North American Organbuilders* is being reprinted with emendations gleaned over the past six years. An editorial committee is making a final review before printing takes place. Ray Biswanger's book *The Wanamaker Organ* may be a possibility for publication, pending Editorial Review Board action.

As always, there is a need for high-quality articles for *The Tracker*.

The meeting adjourned at 5:35 p.m. for a visit to the headquarters office and dinner at the home of Jerry Morton.

The meeting reconvened at 9:10 a.m., Saturday, February 8, 1997. Present were Farmer, Rench, Brombaugh, Ambrosino, Lovegren, Regestein, Sykes, and Van Pelt.

Old Business

Moved by Walker, seconded Rench: Council finds projected hotel rates in Boston - 2000 convention prohibitively expensive and strongly urges the Boston convention committee to explore the opportunities presented by the Suffolk University dormitory. Passed, 9 yes, 1 abstaining.

Moved by Regestein, seconded Ambrosino: Moved that committee be formed under Education to conduct International Tours. Passed unanimously. President Farmer appointed Bruce Stevens chair of this committee.

Moved by Ambrosino, seconded Lovegren: council directs the Executive Director and Convention Coordinator to investigate the potential of an OHS mini-convention to be conducted in the vicinity of Round Lake, NY, in 1997 and to bring to fruition if appropriate arrangements can be made. Passed unanimously.

The next council meeting will be on Saturday, July 12, 1997, at 9:00 a.m., at convention headquarters in Portland, OR.

Adjournment

Moved by Lovegren, seconded Regestein to adjourn. Passed. Meeting adjourned at 11:10 a.m.

Respectfully submitted,
Mark A. Brombaugh, Secretary



The 1916 E. M. Skinner op. 265 at the Alpenrose Dairy will be played by Robert Vickery on Thursday, July 17.

Prime Skinner Replaces USDA Prime

INFURIATING INCOMPETENCE among building planners, architects, acousticians, and politicians reigned in the expulsion of the four-manual 1916 E. M. Skinner op. 265 from the Civic Auditorium in Portland, Oregon, repeating an all-too-frequent situation. Fortunately, the organ was saved and lovingly installed in the unlikely venue of a hay-barn-converted-to-opera-house at the Alpenrose Dairy in Portland. But before that home for the organ was found, eruptions of public discontent filled newspapers for weeks at a time in the period between 1966 and 1971 as officials were lambasted for shortsightedness, ignorance, and abrogation of public trust.

Ernest Skinner personally supervised installation of this 50-rank instrument of 68 stops in the auditorium which opened in 1917. By 1967, construction of extensive architectural changes to the exterior and interior was well underway when the public became aware that no space had been provided for the organ in the renewed building.

The *Sunday Oregonian* published on July 2, 1967, a lengthy and scathing article by Music Editor Hilmar Grondahl outlining the progress of inept planning which had ensued from months before:

... Naturally the musical public expected that any contract for such rebuilding would include the restoration of what had been so obviously an integral part of the building's musical capability. People who voted \$4 million in bonds had every reason to expect that those in whom they reposed the trust of the expensive enterprise would see to it that the public interest was safeguarded.

We are not positive at this point just how this matter was handled in the architects' specifications to the contractor, but there is an overwhelming moral, if not legal, obligation for the City of Portland to see that this instrument is returned to a place in the new building in a condition commensurate with the other items of rebuilding.

Apparently the problem of restoring the pipe organ in the new structure was not finally envisaged by the architectural firm . . . The area in which the instrument had been installed originally, above and beside the proscenium arch, was redesigned . .

As the public concern for the organ emerged, the writer interviewed in October 1966 the project's acoustical consultant, Paul S. Veneklasen, and architect Keith Maguire. They said they hoped to solve the problem by mounting the organ on movable trucks to be stored at the back of the stage when the organ was not in use.

Later we learned that such trucks would be 50 feet long, 10 feet wide, and 30 feet high, and that three would be required. The architects and their sound consultant state that they have learned subsequently that this system is not uniformly successful, that the problem of tuning becomes radically greater.

There was more concern that the organ would occupy valuable space needed "for the storage of scenery and the other hardware of the theater."

So, the acoustical consultant and architect retrenched, sprouting a plan to bury the organ beneath the building and transmitting its sound to the auditorium via loudspeakers. The loudspeakers, to have cost \$20,000, were initially cloaked in such terms as "electro-acoustic coupling." The plan was abandoned when three organ-building firms refused to bid on it. Then, hybridization of several bad ideas ensued, such as putting a portion of the organ on a single truck and either abandoning the rest or burying it.

The December 11, 1968, issue of *The Journal* reports that, following an informal meeting of the City Council, Portland's mayor directed the city attorney to "explore" the matter of contracts to rebuild and install the organ. Finally, the paper's July 14, 1971, issue reports that City Commissioner Connie McCready would move to have City Council declare the organ "surplus so that it can be sold . . . Rather than let it mold in its crates," she said, "I think we should be free to sell it to any Portland area organization willing to put it back together and let it be heard again."

The Alpenrose Dairy bought the organ in September, 1971, for \$2,800.



David Newman's collection of automatic instruments, including this band organ, will be heard on Thursday, July 17.

Still a major producer of milk products, the historic dairy founded in 1891 operates a summer amusement park in many buildings that were formerly dedicated exclusively to bovine industry. Thus the former hay barn converted to the Dairyville Opera House and the

former cow barn converted to a museum of musical instruments and other artifacts. Three excellent and capacious organ chambers were appended to the back of the Opera House stage.

Installation of the organ was entrusted to meticulous enthusiast

David Newman, an electronics shop operator who collected automatic musical instruments, from gramophones to band organs. At age 64 in February 1972, and with the help of volunteers as well as Dairyland staff, he began to erect the organ with craftsmanship that likely would have pleased Ernest Skinner, restoring and rewiring as necessary along the way. The organ was rededicated at its new home on June 29, 1975, with the organbuilder estimating to occupy another six months with refinements. He died 45 days later, on August 13.

Sharing one of the three chambers is a small two-manual Kimball theatre organ. The consoles of both organs sit in front of the stage, the handsome Skinner console centered and on an elevator.

Newman relocated his collection of musical instruments to Dairyland in 1971. When the convention visits Alpenrose Dairyland on Thursday, July 17, to hear Robert Vickery play the famous Skinner, we will also visit the fascinating collection, including a Violano Virtuoso, three band organs, and hundreds of ingenious devices of a bygone age. Wm. T. Van Pelt

1916 Skinner Organ Co., Boston, Op. 265

**Dairyland Opera House, Alpenrose Dairy, Portland, Oregon
relocated from Portland Municipal Auditorium, 1971**

Source: Dorothy J. Holden, *The Life & Work of E. M. Skinner*, pub. OHS, 1985

GREAT 61-note chests, 7½" wind

16' Diapason
8' First Diapason
8' Second Diapason
8' Philomela (Ped. Diap.)
8' Claribel Flute
8' Erzähler
4' Octave
4' Flute
2' Fifteenth
III Mixture
16' Euphonium (Solo)
8' Tuba (Solo)
4' Clarion (Solo)
Cathedral Chimes
Great to Great 4
Swell to Great 16 8 4
Choir to Great 16 8 4
Solo to Great 16 8 4

SWELL 73-note chests, 10" wind

16' Bourdon
8' Diapason
8' Clarabella
8' Gedeckt
8' Salicional
8' Voix Celestes
8' Spitz Floete
8' Flute Celestes 61
4' Octave
4' Flute
2' Flautino
III Mixture
16' English Horn
8' Comopean

8' Flügel Horn

8' Vox Humana

4' Clarion

Tremolo

Swell to Swell 16 8 4

CHOIR 73-note chests, 7½" wind

16' Gamba
8' Diapason
8' Quintadena
8' Concert Flute
8' Dulcet II
4' Flute
2' Piccolo (61)
8' Clarinet
8' Celesta Sub (Celesta)
4' Celesta 61 bars

Tremolo

Choir to Choir 16 8 4

Swell to Choir 8

Solo to Choir 8

SOLO 73-note chests

10-15-25" wind
8' Stentorphone
8' Philomela (Ped. Diap.)
8' Gross Gamba
8' Gamba Celeste
16' Euphonium (8' Tuba)
8' Tuba Mirabilis
8' Tuba (85)
8' French Horn
8' Orchestral Oboe
4' Clarion (8' Tuba)

Tremolo

Solo to Solo 16 4

Great to Solo 8

PEDAL 32 notes

32' Diapason (16' Diapason)
16' Diapason 68
16' Bourdon 44
16' Violone 32
16' Gamba (Choir)
16' Echo Lieblich (Sw. Bourdon)
8' Octave (16' Diapason)
8' Gedeckt (16' Bourdon)
8' Cello (Ch)
8' Still Gedeckt (Sw 16' Bourdon)
4' Super Octave (16' Diapason)
32' Bombarde
(16' Trombone) 15" wind
16' Trombone 68
16' English Horn (Sw)
8' Tuba (Solo)
8' Tromba (16' Trombone)
4' Clarion (16' Trombone)

Great to Pedal

Swell to Pedal 8 4

Choir to Pedal 8 4

Solo to Pedal 8 4

EXPRESSIONS

Swell; Choir; Solo
Crescendo; Sforzando

PISTONS

Swell: 7 & duplicate toe pistons

Great: 7; Choir: 7

Solo: 7; Pedal: 7; Generals: 3

PIPEDREAMS *A program of music for the king of instruments*

Program No. 9718 5/5/97

Americans, the Beautiful . . . a sampler of composers from Nebraska, Iowa, Florida, Boston, Chicago and New York City.

CHARLES ORE: Hymn Set in E-flat — Charles Ore (1974 Schlicker / St. John Lutheran Church, Seward, NE) Organ Works CD-001 (P.O. Box 52; Seward, NE 68434-0052)

JOHN SPONG: Partita on "Showalter" ("The Everlasting Arms") — Alan Morrison (1986 Austin / Ursinus College, Collegeville, PA) DTR-9307 (OHS)

CHARLES CALLAHAN: 2 Hymn-preludes ("Jesus, lead thou on"; "When in our music") — Charles Callahan (1991 Wicks / Sacred Heart RC Church, Tampa) Pro Organo CD-2223 (800-336-2224)

DANIEL PINKHAM: "Blessings" (1977) — Leonard Raver (1961 Aeolian-Skinner / St. Paul's Chapel, Columbia University, NYC) Classic Masters CD-1008 (Organ Literature Foundation [OLF] 617-848-1388)

SETH BINGHAM: "Roulade" — John Weaver (1992 Schantz / East 91st Street Christian Church, Indianapolis) Gothic CD-49060 (OHS)

HORATIO PARKER: 2 Pieces ("Eclogue", Op. 36, no. 4; "Novelette", Op. 68, no. 3) — Albert Ahlstrom (1895 Müller & Abel / St. Joseph's Church, NYC) Raven CD-340 (OHS)

LEO SOWERBY: Sonatina — Lorenz Maycher (1949 Aeolian-Skinner / 1st Presbyterian Church, Kilgore, TX) Raven CD-310 (OHS)

SOWERBY: Anthem, "Come ye, and let us go up" — Con Vivum Chorus / Patricia Snyder, cond; Ronald Stalford (1960 Aeolian-Skinner / All Saints Episcopal Church, Worcester, MA) Albany CD-187 (OHS)

Program No. 9719 5/12/97

Felicitous Felix . . . reviewing expected pleasures and uncovering unexpected treasures amidst the important works of Felix Mendelssohn

MENDELSSOHN: Sonata No. 1 in F, Op. 65 (1st movement) — Thomas Murray (1854 Hook / 1st Congregational-Unitarian, Jamaica Plain, MA) Raven CD-390 (OHS)

MENDELSSOHN: Sonata No. 1 in f (early version) — Rudolf Innig (1910 Klais / St. Stephanus Church, Beckum) Dabringhaus & Grimm CD-3488 (OHS)

MENDELSSOHN: Motet, "Veni Domine", Op. 39 — Louis Robilliard, o (with the Saratov Philharmonic Chorus and Matrise de la Loire) REM CD-311275 (OHS)

MENDELSSOHN: Motet, "Surrexit pastor bonus" — American Boychoir / James Litton, cond; Thomas Goeman (1934 Aeolian-Skinner / Bristol Chapel, Westminster Choir College, Princeton, NJ) OCASO CD-006 (P.O. Box 3173; Princeton, NJ 08543-3173)

MENDELSSOHN: Sonata No. 4 in B-flat, Op. 65 (a collegial performance) — (1st mvnt) John Stansell (1988 Kuhn / St. Justins Church, Frankfurt / Höchst) Vogt Quality Recordings CD-2066 (P.O. Box 302, Needham, MA 02192); — (2nd mvnt) Hans Fagius (1975 Christensen / Härnösand Cathedral, Sweden) BIS 2CD-156 / 7 (Qualiton Imports [QI]; 718-937-8515); — (3rd mvnt) Hans Jürgen Kaiser (1932 Klais / Sacred Heart Church, Ludwigshafen) RBM CD-463 186 (QI); — (4th mvnt) John Scott (Mander / St. Paul's Cathedral, London) Hyperion 2CD-66491/2 (OHS)

MENDELSSOHN: Allegro in B-flat (1844) — John Scott (St. Paul's Cathedral) Hyperion 2CD-66491/2 (OHS)

MENDELSSOHN: Prelude & Fugue in d, Op. 35, no. 3 — Raphaelle Garreau de Labarre — 1969 Kern / St. Maximin de Thionville, France) K617 CD-018 (QI)

MENDELSSOHN (trans. Bossert): Fugue in D, Op. 35, no. 2; Prelude in B-flat, Op. 35, no. 6; Fugue in f, Op. 35, no. 5 — Christoph Bossert (1850 Schnach / Kastelruth Parish Church, Germany) Inter-cord CD-830.860 (out-of-print)

Program No. 9720 5/19/97

Te Deum Laudamus . . . varied splendid and vibrant settings of the perennially affirming hymn of praise, faith and celebration, a sonic spectacular!

LANGLAIS: "Hymne d'actions de graces" *Te Deum*, Op. 5, no. 3 (fr 3 Gregorian Paraphrases) — Catharine Crozier (1987 Rosales / Trinity Episcopal Church, Portland, OR) Delos CD-3147 (OHS)

DEMESSIEUX: "Te Deum", Op. 11 — Alan Morrison (1962 Aeolian-Skinner / St. Philip's Cathedral, Atlanta, GA) Gothic CD-49083 (OHS)

BRITTEN: "Festival Te Deum" in E — Hereford Cathedral Choir / Roy Massey, cond; Geraint Bowen (Willis / Hereford Cathedral) PRCD CD-507 (OHS)

KROPFREITER: "Te Deum Laudamus" (1986) — Christopher Young (1994 Buzart / St. Matthew RCC Church, Champaign, IL) Pro Organo CD-7081 (OHS)

BUXTEHUDE: "Te Deum" — Harald Vogel (1693 Schnitger / St. Jacobi Church, Hamburg) Dabringhaus & Grimm CD-3427 (OHS)

BERLIOZ: "Te Deum", Op. 22 (selections: "Te Deum"; "Tibi omnes"; "Judex credens") — Voices of Ascension Chorus & Orchestra / Dennis Keene, cond; Young Singers of Pennsylvania; Mark Kruczek (1954 Aeolian-Skinner / Cathedral of St. John the Divine, New York City) Delos CD-3200 (OHS) recorded during the 1996 AGO Centennial Convention

Program No. 9721 5/26/97

C.B. Fisk *Opus 101* . . . recital performances by faculty, students and alumni on an exceptional instrument at Caruth Auditorium of Southern Methodist University in Dallas, Texas

GRIGNY: Pange lingua (3 verses) — Robert Anderson (r. 6/15/94)

BACH: Prelude & Fugue in f, S. 534. VIERNE: Aubade, Op. 55, no. 1; Final, fr Organ Symphony No. 1 in D, Op. 14 — Olivier Latty (r. 10/26/93)

ARAUXO: Tiento de primero tono; Tiento de segundo tono CABANILLES: Batalla II — Guy Bovet (r. 11/19/93)

TAILLEFERRE: Nocturne. DISTLER: Recht geschwinde Achtel (3rd mvnt), fr Trio Sonata, Op. 18, no. 2 — Larry Palmer (r. 9/18/93) Encore CD-9303 (OHS)

BOLCOM: 2 Gospel Preludes ("Sometimes I feel like a motherless child"; "Just as I am") — Matthew Dirst (r. 2/14/94) and Keith Weber (r. 4/18/94)

TOURNEMIRE: "Carillon-Paraphrase", fr Assumption Suite — Robert Anderson (r. 6/15/94)

Program No. 9722 6/2/97

Prayers and Preludes . . . compositions originally for pedal piano which play brilliantly on the organ and cast light onto the legend of a reluctant French virtuoso and pioneering artistic genius, Charles-Valentin Morhange Alkan (1813-1888). A curious figure on the mid-century Parisian scene, Alkan was Chopin's friend and neighbor.

Alkan's numerous works, virtually all for the piano, abound with digital challenges and curious, provocative creative twists. Franck published organ editions of the Alkan pieces heard in this program. Alkan created them for the pedal piano, a standard instrument fitted to an organ-style pedal clavier. Alkan wrote some most remarkable music for it, as you shall discover. This program includes a complete traversal of Alkan's Thirteen Prayers, Op. 64, plus selections from Eleven Grande Preludes, Op. 66 and the Little Preludes in the Eight Plainchant Modes (1859). Players are Kevin Bowyer (1876 Willis / Salisbury Cathedral) Nimbus CD-5089 (OHS); Pierre Pincemaille (1841 Cavaille-Coll / Basilica of St. Denis) Solstice CD-116 (OHS); John Wells (1898 Willis / St. Matthews-in-the-City, Auckland, New Zealand) Ribbonwood CD-1001 (OLF 617-848-1388)

Program No. 9723 6/9/97

Our Father . . . one of the world's best known texts provides us with glimpses into the composer's craft and the organbuilder's art, plus a meditative tribute to dads everywhere.

BACH: Chorale-prelude *Vater unser im Himmelreich*, S. 636 (fr "Little Organ Book") — Ian Honeyman, t; Jean-Charles Ablitzer (1982 Guillemin / Sainte-Croix d'Aubusson) Harmonic 2CD-8508/9

PACHELBEL: Chorale-prelude *Vater unser im Himmelreich* — Marilyn Mason (1986 Fisk / University of Michigan, Ann Arbor) Musical Heritage Society CD-513236 (1710 Highway 35, Ocean, NJ 07712)

MENDELSSOHN: Sonata No. 6 in d, Op. 65 — Olivier Vernet (1982 Kern / Church of St. Martin, Masevaux) Lidi CD-0104004-92 (Qualiton 718-937-8515)

KLEMM: Improvisation on *Vater unser* — Thomas Klemm, sax; Wolfgang Schmiedt, guitar; Karl Scharnweber (1963 Marcusen / St. Peter's Cathedral, Schleswig) NABEL CD-4650 (OLF)

HOVHANESS: *The Lord's Prayer*, Op. 35 — St. John's Cathedral Choir, Denver / Donald Pearson, cond; Eric Plutz (1938 Kimball) Delos CD-3176 (OHS)

JANACEK: *Our Father* — Walter Coppola, t; Lydie Härtelová, h; Prague Chamber Choir / Josef Pancik, cond; Josef Ksica (Rieger-Kloss / Dvorak Hall, Prague) ECM CD-21539 (PRMS)

DURUFLÉ: *Notre Pere* — Voices of Ascension / Dennis Keene, cond; Mark Kruczek (1967 Holtkamp / Church of the Ascension, NYC) Delos CD-3169 (OHS)

BUXTEHUDE: Chorale-prelude *Vater unser im Himmelreich* — Jean-Charles Ablitzer (1683 Schnitger / St. Jacob's Church, Lüdingworth, Saxony) Harmonic CD-8718 (AI)

SCHEIDT: 9 Verses on *Vater unser* — Harald Vogel (1697 Schnitger / Aa-Kerk, Groningen, The Netherlands) Coronata Organa CD 3301 (OHS)

MALOTTE: *The Lord's Prayer* — William Warfield, bar; Virgil Fox (Aeolian-Skinner / Riverside Church, NYC) Capitol SP-8578 (out-of-print)

Program No. 9724 6/16/97

Making Seconds Count . . . three timeless works which exploit the French symphonic organ tradition

VIERNE: Allegro fr Organ Symphony No. 2, Op. 20 — Virgil Fox (Aeolian-Skinner / Riverside Church, NYC) EMICDM-66386 (OHS)

GUILMANT: Organ Sonata No. 2 in D, Op. 50 — Christopher Herrick (1983 van den Heuvel / Nieuwe Kerk, Katwijk aan Zee, The Netherlands) Priory Cassette PRC-

229 (OLF); Ben van Oosten (1890 Cavallé-Coll / Church of St. Ouen, Rouen, France) Dabringhaus & Grimm CD-3340 (OHS)

DUPRÉ: Organ Symphony No. 2 in c#, Op. 26 — Suzanne Chaisemartin (1880 Merklin / St. Peter's Cathedral, Montpellier) Coriolan CD-316108 (OLF)

VIERNE: Organ Symphony No. 2 in e, Op. 20 (entire) — Pierre Cochereau (Notre Dame, Paris) Solstice FYCD-28 (OHS)

Program No. 9725 6/23/97

Organs Here and There (Part 1) . . . an engaging miscellany of seven instruments, ranging in size from 12 to 40 stops, from the shops of American builders Gene Bedient, Jan van Daalen and Fritz Noack.

MENDELSSOHN: Sonata No. 2 in C, Op. 65 (movements 1 & 3)

BACH: 2 Chorale-preludes (*Allein Gott*, S. 711; *Liebster Jesu*, S. 731) MILHAUD: Pastorale. WALCHA: Chorale-prelude, *Herzliebster Jesu* SHEARING: Hymn-prelude *Amazing Grace*. RUTTER: *Toccata in Seven* — Charles H. Webb* (1996 Bedient / Bay United Methodist Church, Bay Village, OH); David Boe (1996 Bedient / Grace Lutheran Church, Oberlin, OH; also at Bay Village*)

ENGEL: Variations on *In dulci jubilo* — John Eggert (1988 van Daalen / Jehovah Lutheran Church, Saint Paul, MN).

LEMCKERT: Partita on *Ik will mij gnan vertroosten* — Johann Lemckert (1995 van Daalen / Western Seminary, Holland, MI) Van Daalen CD-96806 (address below)

RUSZCZYNSKI: Toccata JMF — Christopher Young (1991 van Daalen / Nativity of Mary Church, Bloomington, MN)

FOOTE: Cantilena in G, Op. 71, no. 1 GOUNOD: Funeral March of a Marionette — Bruce Stevens (1997 Noack / 2nd Presbyterian Church, Richmond, Virginia)

PACHELBEL: 2 Chorale-preludes (*Gelobet seist du, Jesu Christ*; *Vom himmel hoch*) — Joseph Payne (1995 Noack / Christ the King Evangelical Lutheran Church / Houston, TX) Centaur CD-2306 (PRMS)

BACH: Prelude & Fugue in C, S. 547 — Martin Rost (Noack / Houston)

With two noted exceptions, performances were recorded in concert.

Program No. 9726 6/30/97

Organs Here and There (Part 2) . . . a continuing survey featuring five instruments of 12 to 109 stops from the shops of Guilbault-Therien, John Dower, Orgues Létourneau, and William Longmore.

ALAIN: Litanies — Lynne Davis, o. GIGOUT: Minuetto. LEFEBURE-WELY: March in C — J. Bryan Kirk (1996 Guilbault-Therien / Brick Presbyterian Church, NYC) DUPRÉ: Prelude & Fugue in A-flat, Op. 36, no. 2 — Bruce Neswick (1996 Dower / Holy Cross Episcopal Church, Tryon, NC) ROPEK: Toccata (1993) — Larry Visser, o. PETER BAN-

NISTER: "The Eye of the Sea" (1995) — Joy Schroeder, o. PAMELA DECKER: "Retablo I" (Pange lingua) — James Kibbie (1996 Létourneau / St. Francis of Assisi Church, Ann Arbor, MI) KAUFFMANN: Chorale-

prelude *Nun danket alle Gott*. PAUL MANZ: Chorale-prelude *Nun danket* — Cynthia Roberts-Greene (1994 Longmore / Good Shepherd Lutheran / Sarasota, FL)

ROMAN: Allegro. BACH: Dorian Toccata in d, S. 538. BARBER (arr. Strickland): Adagio for Strings. MILLER: Festival Alleluia — Dan Miller (1995 Rodgers-Tall / St. Francis of Assisi Church, Sherman Oaks, CA) With one exception, these instruments were recorded during dedication-series recitals.

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Aeolian organs

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1916 Aeolian Organ Co. Opus 1374, Christ Episcopal Church, Philadelphia, PA 40:1:9, 10P

1930 Aeolian Organ Co. Opus 1726, Longwood Garden, Kennett Square, PA 40:1:7:42

Aeolian-Skinner organs

1933 Aeolian-Skinner Opus 872, Girard College Chapel, Philadelphia, PA 40:1:26P, 26S, 27P, 28P

1937 Aeolian-Skinner Opus 948, St. Mark's Episcopal Church, Philadelphia, PA 40:1:6P, 6ff.

1937 Aeolian-Skinner Opus 963, St. Mary's Episcopal Church, Hamilton Village, Philadelphia, PA 40:1:6

1937 Aeolian-Skinner Opus 968+, Bruton Parish Church (Epis.), Williamsburg, VA 40:2:8U, 8P

1946 Aeolian-Skinner Opus 1086, Church of the Nativity, R. C., Leawood, KS 40:1:22U

1949 Aeolian-Skinner Opus 1203, First Church of Christ, Scientist, Boston, MA 40:1:22U, 22P

1952 Aeolian-Skinner Opus 1109, Myers Park United Methodist Church, Charlotte, NC 40:4:9U

1954 Aeolian-Skinner Opus 150A, Cathedral of St. John the Divine, New York, NY 40:4:10U

1955 Aeolian-Skinner Opus 230A, Finney Chapel, Oberlin Conservatory, Oberlin, OH 40:2:8U

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- Gloria Dei Church (Old Swedes) 40:1:9, 42
- Highway Tabernacle Church 40:1:1P, 5P, 44
- Holy Trinity R. C. Church 40:4:10U, 10P
- Hope Presbyterian Church 40:1:42, 41P
- Kensington Methodist Church 40:1:45
- Loud's Piano-forte Room, organ for sale 40:4:23S
- Old Zion Lutheran Church (See Zion Lutheran)
- Old Swedes Church (See Gloria Dei Church)
- Philadelphia Civic Center 40:2:6, 31
- Polite Baptist Temple (for First Bap.), Germantown 40:1:30, 43, 43P
- St. Augustine R. C. Church 40:1:11, 11P
- St. Charles Borromeo R. C. Church 40:1:41P
- St. David's Episcopal Church, Manayunk 40:1:6
- St. John's Lutheran Church 40:1:12
- St. Joseph's R. C. Church 40:4:20P
- St. Joseph's University, Chapel 40:1:6, 7P
- St. Luke's Episcopal Church, Germantown 40:1:42, 42P, 44
- St. Malachy's Church 40:1:8P, 44, 40:2:30, 31P
- St. Mark's Episcopal Church 40:1:6P, 6ff.
- St. Mary's Episcopal Church, Hamilton VII 40:1:6
- St. Michael's Lutheran Church 40:1:9, 10
- St. Patrick's Church 40:1:7, 41P
- Trinity Episcopal Church, Southwark 40:4:18P
- unknown 40:4:23S
- Wanamaker Department Store (Hecht's) 40:1:5P, 29ff., 30S, 31P, 32P
- Zion Lutheran Church (Old) 40:1:7, 10, 11S, 12P, 13P, 44P
- Pennsylvania, Pittsburgh** All Saints R. C. Church 40:1:19U, 19P, 19S
- Pennsylvania, Reading** Berks County Historical Society 40:1:46, 47P, 48
- Pennsylvania, Shartelsville** Freidens Union Church 40:1:46, 47P
- Pennsylvania, Spring City** Zion Lutheran Church 40:1:45, 46P
- Pennsylvania, Wyncote** Curtis, Cyrus H. K., residence 40:1:42
- Pfeffer, J. G. & Son** 40:3:18
- Pfeffer organs**
- 1879 J. G. Pfeffer, St. Wenceslaus Church, Spillville, IA 40:2:9
- 1890 Pfeffer & Son, St. Joseph's Church, St. Louis, MO 40:2:25
- Phelps, Lawrence** 40:1:22U
- Picerno, Peter** 40:1:6
- Pilcher organs**
- 1864 Pilcher Bros., St. Mary's R. C. Church, Chicago, IL 40:2:26 1901 Pilcher, Blue Ridge School (chapel), Dyke, VA 40:3:9U
- 1926 Pilcher Opus 1330, All Saints Chapel, Univ. of the South, Sewanee, TN 40:4:9U
- 1929 Henry Pilcher's Sons, War Memorial Auditorium, Louisville, KY 40:1:22U, 22P; 40:2:30, 30P
- Pinel, Stephen** 40:1:7
- Pool, Joseph Wilson III (obit.)** 40:4:3
- Prante, August** 40:1:22U
- Prante organs**
- 1899 August Prante & Sons, Church of St. Philip Neri, Louisville, KY 40:2:9U
- Quimby Pipe Organs** 40:1:22U
- Regestein, Lols** 40:1:47
- Reviews: Books**
- Aeolian-Skinner Remembered* (Chas. Callahan, ed.) 40:4:3
- History of the English Organ, The* (Bicknell) 40:4:6R
- The Language of the Classical French Organ* (Douglass) 40:1:3
- Ich lasse mir meinen Traum nicht nehmen . . .* Herbert Schulze (Matthel, ed.) 40:2:6
- Makers of the Harpsichord & Clavichord 1440-1840* (Boalch) 40:3:7
- Norbert Dufourcq (L'Orgue)* 40:1:18
- Recollections of R. J. S. Stevens: An Organist* 40:2:5
- Strong on Music II: Reverberations 1850-1856* 40:1:18
- Richards, Fowkes organs**
- Richards, Fowkes & Co. Opus 6, Christ Church, Episcopal (proposed), Chattanooga, TN 40:3:23P
- Robinson, Dana** 40:3:8U
- RobJohn, William [Sr.]** 40:4:27P
- RobJohn, William James (a.k.a. Caryl Florio)** 40:4:26ff., 26P
- Roosevelt, Hilborne** 40:1:12
- Roosevelt organs**
- 1880 Hilborne L. Roosevelt Opus 73, St. Charles Borromeo R. C. Church, Philadelphia, PA 40:1:41P
- 1884 Roosevelt Organ Works Opus 136, St. Paul Lutheran Church, Stevens Point, WI 40:3:9U
- 1884 H. L. Roosevelt Opus 148, Highway Tabernacle Church, Philadelphia, PA 40:1:1P, 5P, 44
- 1886 Hilborne L. Roosevelt, St. Joseph's R. C. Church, Philadelphia, PA 40:4:20P
- Root, George F.** 40:4:27P
- Rule organs**
- 1996 B. Rule & Co., Tennessee Valley Unitarian Church, Knoxville, TN 40:4:9U
- Ryder, Ernest B. (obit.)** 40:3:6
- Ryder organs**
- 1878 George H. Ryder, United Church of Monmouth, Monmouth, ME 40:2:29
- Schaefer organs**
- ca.1905 Bernard Schaefer, St. Cecilia R. C. Church, Louisville, KY 40:2:30, 30P
- Schantz organs**
- 1965 Schantz Organ Co., Alamo Heights United Methodist Church, San Antonio, TX 40:1:21U
- Schelde, Kathleen** 40:1:7
- Schenkel, Peter** 40:1:12
- Schlicker organs**
- 1995 Schlicker-Austin-Rosales, St. James' Episcopal Church, Los Angeles, CA 40:1:21U
- Schmahl organs**
- 1751 Johann Adam Schmahl, St. Michael's Lutheran Church, Philadelphia, PA 40:1:10
- Schneider, Matthias** 40:1:12
- Schnurr, Stephen** 40:1:42
- Schrluder organs**
- 1730 Christopher Schrider, Westminster Abbey, London, 40:4:12, 12P
- Schuelke organs**
- 1891 Wm. Schuelke Opus 70, St. Boniface R. C. Church, New Vienna, IA 40:2:27, 27P
- Schwandt, John** 40:3:10P
- Shrine of St. John Neumann** (see Church of St. Peter the Apos., Philadelphia) 40:1:44
- Simmons & Wilcox organs**
- 1861/00 Simmons & Wilcox/Wm. Schuelke, St. Mary's Assumption Church, New Orleans, LA 40:2:29, 28P
- Skinner, Ernest M.** 40:1:24P; 40:4:28P
- Skinner organs**
- 1926 Aeolian-Skinner Opus 1934, Christ Episcopal Church, Philadelphia, PA 40:1:42
- 1926 E. M. Skinner, Temple Sinai Congregation, New Orleans, LA 40:2:29, 28P
- 1927 E. M. Skinner Opus 657, Church of the Ascension (Epis.), Mt. Vernon, NY 40:1:21U
- 1927 E. M. Skinner Opus 679, St. John's Episcopal Church, Charleston, WV 40:1:19U, 19P
- 1931 E. M. Skinner Opus 816, Severance Hall, Cleveland, OH 40:2:8U
- South Carolina, Chester** Associated Reformed Presbyterian Church 40:4:10U
- South Carolina, Charleston**
- Chapel, The Citadel 40:2:27
- Huguenot Church 40:4:8U, 8P
- South Carolina, Columbia** South Carolina Episcopal Home 40:4:10U, 10P
- South Carolina, Johns Island** Church of Our Saviour (Epis.) 40:2:27
- South Carolina, Newberry** St. Luke's Episcopal Church 40:4:10U, 10P
- Speller, John** 40:2:4; 40:3:15; 40:4:6R
- Sprogel, Ludwig** 40:1:9
- Stalrs, Michael** 40:1:6
- Standbridge, John C. B.** 40:1:11
- Standbridge organs**
- 1863 J. D. B. Standbridge, St. Patrick's Church, Philadelphia, PA 40:1:7, 41P
- Steer & Turner organs**
- 1873 Steer & Turner, Chapel, The Citadel, Charleston, SC 40:2:27
- Steere organs**
- 1893 J. W. Steere & Sons Opus 356, Millard Congregational Church, Chicago, IL 40:2:26, 31P
- 1893 J. W. Steere & Sons, Luther Memorial Lutheran Church, Madison, WI 40:3:8U
- Stevens, Bruce** 40:1:6
- Stevens organs**
- 1863 Stevens, St. James Episcopal Church, Paso Robles, CA 40:4:10U
- Wm. Stevens, First Congregational Church, Calais, ME 40:2:26, 30P
- Storey, David M., Inc.** 40:1:20U
- Stromberg, Peter (Peter's Organ Co.)** 40:3:9U
- Sykes, Peter** 40:3:8U
- Tannenberg, David** 40:1:10
- Tannenberg organs**
- 1790 David Tannenberg, Zion Lutheran Church, Philadelphia, PA 40:1:10, 11S
- 1791 David Tannenberg, Zion Lutheran Church, Spring City, PA 40:1:45, 46P
- Taws, Charles** 40:1:10
- Taylor & Boody** 40:3:9U
- Taylor & Boody organs**
- 1996 Taylor & Boody Opus 27, St. Thomas Episcopal Church, New York City, NY 40:3:25P; 40:4:10U
- Taylor, J. C.** 40:3:8U
- Tegels, Paul** 40:3:8U
- Tennessee, Chattanooga** Christ Church, Episcopal (proposed organ) 40:3:23P
- Tennessee, Knoxville** Tennessee Valley Unitarian Church 40:4:9U
- Tennessee, Memphis** Cook Convention Center 40:3:8U
- Tennessee, Sewanee** All Saints Chapel, Univ. of the South 40:4:9U
- Texas, San Antonio** Alamo Heights United Methodist Church 40:1:21U
- Thayer, Eugene** 40:3:12P
- Treu, Gustav** 40:3:15ff.
- Treu organs**
- ca.1912 Gustav F. Treu, Lutheran Church, Uniontown, MI 40:3:18S
- 1913 Gustav Treu, St. Stanislaus Kosta Church, St. Louis, MO 40:3:15ff., 15P, 18P
- 1925 Gustav Treu, Our Lady of Perpetual Help, St. Louis, MO 40:3:15S
- Trupiano, Larry** 40:3:9U; 40:4:9U
- unknown builder**
- ca.1864 unknown builder, Goschenhoppen Folklife Museum, Green Lane, PA 40:1:45, 46P
- van der Spek, Peter** 40:1:42
- Van Pelt, Wm. T.** 40:1:19, 24; 40:2:7, 25; 40:3:8; 40:4:8
- Vanderbilt, George Washington** 40:4:26ff.
- Virginia, Chatham**
- Emmanuel Episcopal Church 40:2:28
- Watson Memorial U. M. Church 40:3:9U, 9P
- Virginia, Colonial Beach** St. Mary's Episcopal Church 40:1:21U
- Virginia, Dyke** Blue Ridge School (chapel) 40:3:9U
- Virginia, Richmond**
- Redeemer Lutheran Church 40:4:9U
- Science Museum of Virginia 40:4:8U, 9P
- Virginia, Williamsburg** Bruton Parish Church (Epis.) 40:2:8U, 8P
- Visscher, William** 40:4:10U
- von Dohnanyi, Ernst** 40:2:8U
- Walcker organs**
- 1863 Walcker, Boston Music Hall, Boston, MA 40:3:11ff., 13P
- Wanamaker organ**
- 1904 L. A. Art Organ Co., Wanamaker Department Store (Hecht's), Philadelphia, PA 40:1:5P, 29ff., 30S, 31P, 32P; 40:3:9U
- Warren, Wayne** 40:3:9U
- Washington, Chehalls**
- St. John's Lutheran Church 40:3:1P
- Seventh-day Adventist Church 40:1:21U
- Washington, Kirkland** Wolf Residence 40:3:27P
- Washington, Seattle** St. James Cathedral, R. C. 40:2:26, 26P
- Washington, Tacoma** Grace Lutheran Church 40:3:24P
- West Indies, list of organs as noted by Henry Booth in W. I.** 40:2:19
- West Indies, St. Kitts, West Indies** St. George's Church, Basseterre 40:2:15ff., 15P ff., 17S
- West Virginia, Charleston** St. John's Episcopal Church 40:1:19U, 19P
- West Virginia, Terra Alta** First Presbyterian Church 40:1:20U, 20P
- Whiting, Dr. Robert Bruce** 40:1:7; (obit.) 40:2:5
- Wicks organs**
- 1945 Wicks Organ Co., St. Joseph's R. C. Church, Louisville, KY 40:1:22U
- Wilkinson, Harry** 40:1:42; 40:4:10U
- Willcox, John Henry** 40:3:13P
- Willcox organs** 1871 J. H. Willcox, Church of St. Peter the Apostle, Philadelphia, PA 40:1:44, 45P
- Williamson, Michael** 40:2:7U
- Williamson-Warne Associates** 40:1:20U
- Wilson, Todd** 40:1:45
- Wisconsin, Madison** Luther Memorial Lutheran Church 40:3:8U
- Wisconsin, Milwaukee** New Hope United Church of Christ 40:2:29
- Wisconsin, Stevens Point** St. Paul Lutheran Church 40:3:9U
- Wood organs**
- 1889 Granville Wood & Son, Pilgrim Church (form. Trumbull Ave. Pres, Detroit, MI 40:2:25
- Ziegler organs**
- 1830 John Ziegler, Goschenhoppen Folklife Museum, Green Lane, PA 40:1:45



At Mt. Angel Abbey, Beverly Ratajak will play the 1996 Martin Ott 2m on Saturday, July 19, and demonstrate the unique "Milk Ranch Organ" (inset) built ca. 1895 by Joseph Speldrich, an employee of the Abbey's farm.

continued from page 7

we will visit a more recent representative of the tracker revival, the 2m Paul Fritts organ, Op. 13, 1994, at St. Andrew's Lutheran Church in Beaverton. After a recital presented by William Porter, we will visit two 2m Geo. Kilgen tracker organs, both transplanted in recent years to Oregon from Missouri.

The first one, built in 1890 for a German Methodist church, later the "House of Prayer" in St. Louis, was moved to St. Pius X Roman Catholic Church in Portland in 1976 and installed there by Dean Applegate, Harley Perkins, and Joseph Smith. In 1985, Bond Organ Builders of Portland renovated it and moved it into the congregation's new church building, where we will hear a recital played by James Hammann.

The second one, built in 1914, was originally in the First Presbyterian Church in California, Missouri. After some years in storage in an old hospital building in the same town, it was moved to Oregon in 1982 and rebuilt with tonal changes by Bond Organ Builders for St. Thomas More Roman Catholic Church in Portland. C. Thomas Curry will demonstrate the organ in recital.

After dinner, the evening offers a triple-header. We will start off at St. Patrick's Roman Catholic Church in Portland, for a concert by *Cantores in Ecclesia*, a Portland choral group under the direction of Dean Applegate. Delbert Saman will play the English chamber organ in the chancel; of uncertain provenance, the organ was imported from England a decade ago and completely renovated by Bond Organ Builders for St. Patrick's Church. From there we will proceed to St. Mary's Roman Catholic Cathedral of the Immaculate Conception, also in Portland, for a recital by Bruce Neswick on the 3m Los

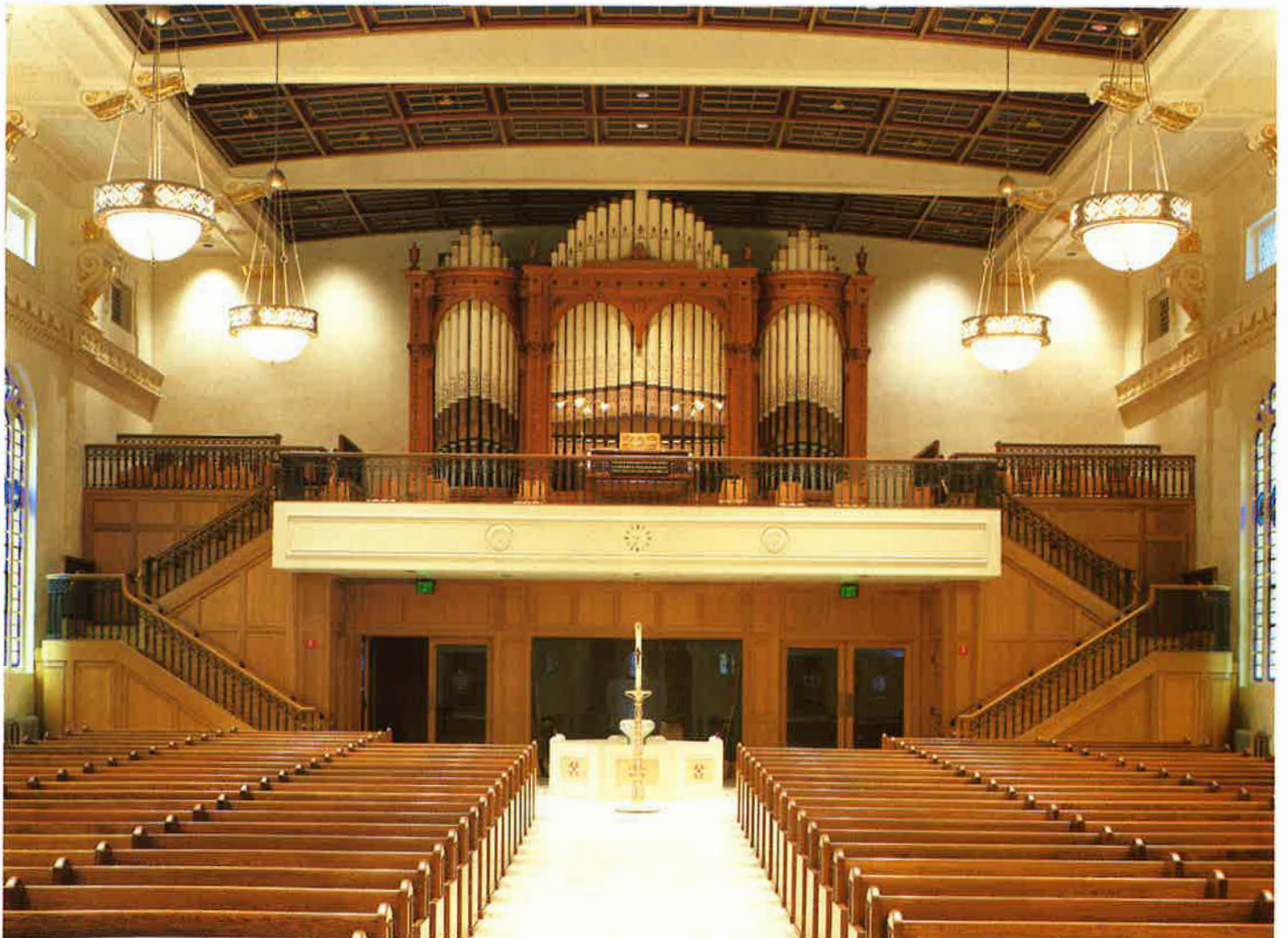


English organ, St. Patrick's



PHOTOS BY WILLIAM T. VAN PELT

1996 Martin Ott 2m, St. Mary's Cathedral



Bruce Neswick and Ron McKean play the 1904 Los Angeles Art Organ Co. 3m and 1996 Martin Ott (top) at St. Mary's R. C. Cathedral on Monday, July 14.



The 1892 Geo. Jardine & Son at All Saints Episcopal Church will be played by Cheryl Drewes on Tuesday, July 15.

Angeles Art Organ Co. instrument in the gallery, Op. 42, 1904, with some selections on the chancel organ, a 2m tracker built by Martin Ott of St. Louis, Op. 75, 1996. The electropneumatic-action gallery organ, originally built for Holy Cross Roman Catholic Church in San Francisco, was relocated to Portland and restored with additions in 1996 by Bond Organ Builders after the San Francisco church closed; the OHS visited the organ during the 1988 convention in the Bay Area. The Cathedral has been beautifully renovated, and the two organs, with the gallery organ playable from the Ott keydesk as well as from its own console in the gallery, appear to be right at home in the handsome space.

On Tuesday morning, Bill Van Pelt will present a lecture on the OHS European organ tours, before we travel to All Saints Episcopal Church in Portland for a recital by Cheryl Drewes. The 2m tracker at All Saints was built by Geo. Jardine & Son, Op. 1121, 1892, for the Watts de Peyster Methodist Church in Tivoli, New York. That church closed in 1971, and the organ was relocated to Portland and rebuilt by Bond Organ Builders in 1985. Designed to fit around a rose window, it looks as though it might have been built for All Saints Church.

Our next stop will be the Presbyterian Church in Aurora, where we will hear David Dahl in recital on a 1m Hinners tracker, Op. 1943, 1915. The organ was built for St. John's Lutheran Church in

Tripoli, Iowa, and was relocated to Peace Lutheran Church in Ridgeway, Iowa, in 1923, where it served for many years before being removed to storage in 1989 by Wayne Warren of Detroit, Michigan. The Aurora church subsequently purchased it, and it was restored and installed by Bond Organ Builders in 1993.

Historic Aurora was founded in 1855 as a Christian Communal Society. Following the death of its founder in 1877, the Colony declined, finally ending in 1883. The town remained and is on the National Register. After lunch, we will have time to explore the town and to take in various events, including a slide-lecture on the Hinners Organ Co., presented by Allison Alcorn-Oppedahl, an instrumental concert, and an ice-cream social. The Convention Committee has arranged for some free time back at the convention hotel before we set off for the evening recitals.

Before dinner, we will travel again to Vancouver, Washington, where we will hear the 1m Moline Pipe Organ Co. tracker at the Episcopal Church of the Good Shepherd. Originally installed in a church in Galva, Illinois, on 4 April 1879, the organ was moved to the Carmelite Monastery in Bettendorf, Iowa, in 1918. The Levenson Organ Co. of Davenport, Iowa, renovated the organ in 1972. The monastery buildings with the organ were sold to the "Unity Church at Mt. Carmel" in 1976 and again in 1981 to the Franciscan Brothers of Christ the King. The organ was relocated to Vancouver in 1982, where it was installed by Randall Jay McCarty and Alan M. Laufman.

After our dinner at St. Luke's Episcopal Church in Vancouver, Paul Klemme will present a recital on the church's 2m tracker organ. When St. Luke's first got involved in replacing its electronic instrument, it obtained a 2m Geo. Jardine & Son tracker (of which more later), expecting that Bond Organ Builders would rebuild and install it in the gallery. In the meantime, St. Mary's Roman Catholic Church in Corvallis, Oregon, purchased a 2m 1890 W. K. Adams' Sons tracker which had been for many years in Notre Dame Church in Central Falls, Rhode Island. That is a mammoth 1933 concrete structure, far too large for the instrument, which may have been moved from a smaller previous building. Anyway, after the Jardine and the Adams were both in storage awaiting rebuilding by Bond Organ Builders, it became evident that the Adams would work better at St. Luke's and the Jardine would be more suitable for St. Mary's. Negotiations ensued, and the switch was effected. The Bond firm rebuilt the Adams for St. Luke's and installed it in 1985.

Wednesday's activities will commence with our Annual Meeting, after which we will visit two mystery organs in Portland. We will first repair to Holy Cross Lutheran Church for a recital by William Schuster on the 2m tracker there. The organ was moved to Portland from Denver, Colorado, and rebuilt by Bond Organ Builders in 1984. Research thus far has not uncovered the origin of the instrument which at one time was in St. Carmel Roman Catholic Church in

Denver and later in an Evangelical Lutheran Church in Fort Collins, Colorado. It seems to be an older organ rebuilt around 1885, with some parts perhaps as old as the 1850s.

Our next stop will be St. Ignatius Roman Catholic Church for a recital by Timothy and Nancy Nickel on the church's 2m tracker. The instrument has a Geo. Kilgen & Son nameplate, but it also has Hook & Hastings-style action-adjustment knobs in the keycheeks and evidence of a recessed diamond-shaped nameplate, typical of those of the Moline Pipe Organ Co., under the Kilgen plate. For many years in Immanuel Lutheran Church in Toledo, Ohio, a church which appears on the Kilgen opus list but not on the (incomplete) Moline list, the organ seems to have been an older instrument, perhaps a Moline, rebuilt by the Kilgen firm around 1901. Or it may have been built by Geo. Kilgen & Son in 1901, incorporating parts of several different organs. After sojourns to Eastern Mennonite College in Harrisonburg, Virginia; the shop of J. R. McFarland & Co. in Millersville, Pennsylvania; and the shop of Rubin Frels in Victoria, Texas, it finally found its way to Oregon in 1979 and was rebuilt in 1982 by Bond Organ Builders for St. Ignatius Church.

After lunch at St. Ignatius Church, we will travel to Milwaukie, a suburb of Portland, for a recital by Grant Edwards on the Presbyterian Church's 2m tracker organ. Built originally by Henry Pilcher's Sons, Op. 348, 1898, for Trinity Episcopal Church in Victoria, Texas, the instrument was rebuilt by Rubin Frels, Op. 2, 1956, for the First Church of Christ, Scientist, in Kingsville, Texas. After the church closed, the organ was removed to storage, and eventually purchased by the Milwaukie church; Bond Organ Builders rebuilt and installed it, with a new case in turn-of-the-century style, at Milwaukie in 1992.

We'll then take a turn down memory lane as we visit Oaks Park, a delightful amusement park in the Southside of Portland. Don Feely will hold forth on the might Wurlitzer in the Oaks Roller Skating Rink, the largest such rink in the Northwest, and those so inclined can don skates for a trip down memory lane. There will be time to check out some of the other attractions in the park, including a carousel that is on the National Register. Oaks Park opened in 1905 to coincide with the Lewis & Clark World's Exposition. The organ was built for the Broadway Theatre in Portland and was



1890 Kilgen, St. Pius X Church, will be played by James Hammann on Monday.



COURTESY BOND PIPE ORGANS

The 1898 Pilcher tracker at Milwaukie Presbyterian received a new case built in late 19th-century style. Grant Edwards will play it on Wednesday, July 16.

moved to Oaks Park where it hangs in full view above the skating area.

After some free time at the Convention hotel, we will travel downtown for dinner at "The Old Church." Built for Calvary Presbyterian Church in 1875, the handsome carpenter-Gothic building later served a Baptist congregation before being scheduled for demolition in 1968. It was rescued through the efforts of Lannie Hurst and other concerned citizens; it "no longer is a dedicated church, but serves Portland as a unique community facility." The organ was built by Hook & Hastings, Op. 1141, 1883, and was restored in recent years by Bond Organ Builders; it will be heard after dinner in recital by Peter Sykes.



1990 Frans Bosman op. 7, Castle Rock

On Thursday, we will head north into Washington state for most of the day. Our first stop will be at St. Paul's Lutheran Church in Castle Rock, where Jim Holloway will present a recital on the 2m early French Romantic style organ built by Frans W. M. Bosman, Op. 7, 1990. The instrument has a detached reversed keydesk and mechanical action. As we drive north from Castle Rock, if the weather is clear we will get a view of Mt. St. Helens.

In Chehalis we will visit the 2m tracker at the Church of the



Joseph Adam will play the ca. 1878 Koehnken & Grimm at St. John's Lutheran, Chehalis, Wa., on Thursday.



On Tuesday, David Dahl will play the 1915 Hinners at the Presbyterian Church in Aurora.



The 1879 Moline at Good Shepherd Episcopal, Vancouver, Wa., will be heard on Tuesday.

Epiphany, Episcopal, for a recital by James Denman. The instrument was built as Op. 84, 1895, by the Lancashire-Marshall Organ Co. of Moline, Illinois, successors to the Moline Pipe Organ Co., for Trinity Methodist Church in Xenia, Ohio, and served there until being dismantled and moved to storage in 1973. It was renovated and installed at Epiphany in 1979 by Randall Jay McCarty and visited by OHS during our 1982 convention in Seattle.

After lunch at Epiphany we will hear Joseph Adam in recital on the 2m Koehnken & Grimm tracker at St. John's Lutheran Church in Chehalis. Built around 1878, its original location unknown, the instrument was for many years in St. Mary's Roman Catholic Church in Shawnee, Ohio, and was removed from that closed church in 1992 by Peebles & Herzog of Columbus, Ohio, just days before the building was razed. The organ had suffered extensive water damage over the years; it was carefully restored by Herbert and Marianne Huestis of Delta, British Columbia, with S. L. Huntington & Co. of Stonington, Connecticut. David Dahl played the dedicatory recital in September 1993.

From Chehalis we will travel south to Longview and then west along the north shore of the Columbia River, with spectacular scenery en route, to Cathlamet, where we will cross a bridge to Puget Island and Our Saviour Lutheran Church. Jane Edge will present a recital on the church's large 1m Hilborne L. Roosevelt tracker, Op. 294, 1885. Built originally for the Methodist Church in Katonah, New York, that instrument was for many years in the Methodist Church of Bedford Hills, New York. Donald R. Steele made some mechanical alterations

in 1968. After the Antioch Baptist Church purchased the building and offered the organ for sale, Mann & Trupiano of New York removed the organ to storage in 1979. The Cathlamet church bought it in 1980, and Randall Jay McCarty installed it in 1981.

On the way back to the final event of the day, we will have some free time at the convention hotel. The evening will find us at Alpenrose Dairy in Portland for dinner and a concert by Robert Vickery on the 4m Ernest M. Skinner Co. organ, Op. 265, 1916, in the Alpenrose Opera House. This instrument was built for the Portland Civic Auditorium and renovated for Alpenrose by David Bruce Newman in the three years before his death in 1975. We will also hear a 2m Kimball in the Opera House, said to



Paul Cunningham will play the 1892 Geo. Jardine & Son tracker rebuilt by Bond in 1986 at St. Mary's Roman Catholic Church in Corvallis on Friday, July 18.

have come from a theatre in Spokane. Alpenrose Dairy is a working dairy; the related Alpenrose Dairyland is a "family fun center," offering treasured antiques, a doll museum, an old-fashioned ice-cream parlor, a harness store, a music shop, and other reminders of a remote era. We will have time to visit the dairy's collection of antique music boxes, nickelodeons, Victrolas, a calliope, and early electronic instruments. Several vintage automobiles are garaged nearby.

Friday's tour will take us south to Albany, Oregon, where we will hear Charles Rus in recital on the 2m M. P. Möller tracker, Op. 515, 1904, at the First Christian Church. This organ was built for St. Paul's Lutheran Church in Annville, Pennsylvania. St. Paul's merged with St. Mark's Lutheran church in Annville; the United Lutheran Church sold the St. Paul's building to Lebanon Valley College, and the organ was removed in 1974. After serving as a temporary organ for St. Boniface Roman Catholic Church in Williamsport, Pennsylvania, where it was installed by J. R. McFarland & Co., it was sold to the Albany church and installed by that church's music director, Ray Morse.



Charles Rus will play the 1904 M. P. Möller tracker Friday.

Our next event will be a recital by Paul Cunningham on the 2m Geo. Jardine & Son tracker, Op. 1090, 1892, at St. Mary's Roman Catholic Church in Corvallis. Built for the First Congregational Church in Jersey City, New Jersey, it was removed to storage around 1978 by the Hartman-Beatty Organ Co. of Englewood, New Jersey, when the Jersey City church changed hands. It was eventually sold to St. Luke's Episcopal church in Vancouver, Washington, and



1893 W. K. Adams, St. Luke's, Vancouver, Paul Klemme, Tuesday

moved to storage there to await rebuilding by Bond Organ Builders, but before the work commenced, St. Luke's and St. Mary's decided to exchange organs, St. Mary's having purchased a 2m W. K. Adams' Sons tracker from a church in Rhode Island. Thus, the Adams went to Vancouver, and the Jardine was rebuilt for St. Mary's by Bond Organ Builders in 1986.

Not far from St. Mary's is the First United Methodist Church of Corvallis, which houses a 2m Noack Organ Co. tracker, Op. 93, 1980. We will hear Lanny Collins in recital on this instrument, which was designed, according to Fritz Noack, to "cooperate visually with [a] stunning new front window . . . to create a festive, harmonious effect. . . . The shape of the organ, the straight and unbroken mouthline of the pipes, and the embossed pipes are examples [of the] Gothic-inspired architecture of the building. Also, in order to soften the roofline of the organ as it merges into the window, slender spires and lacy tracery are used."

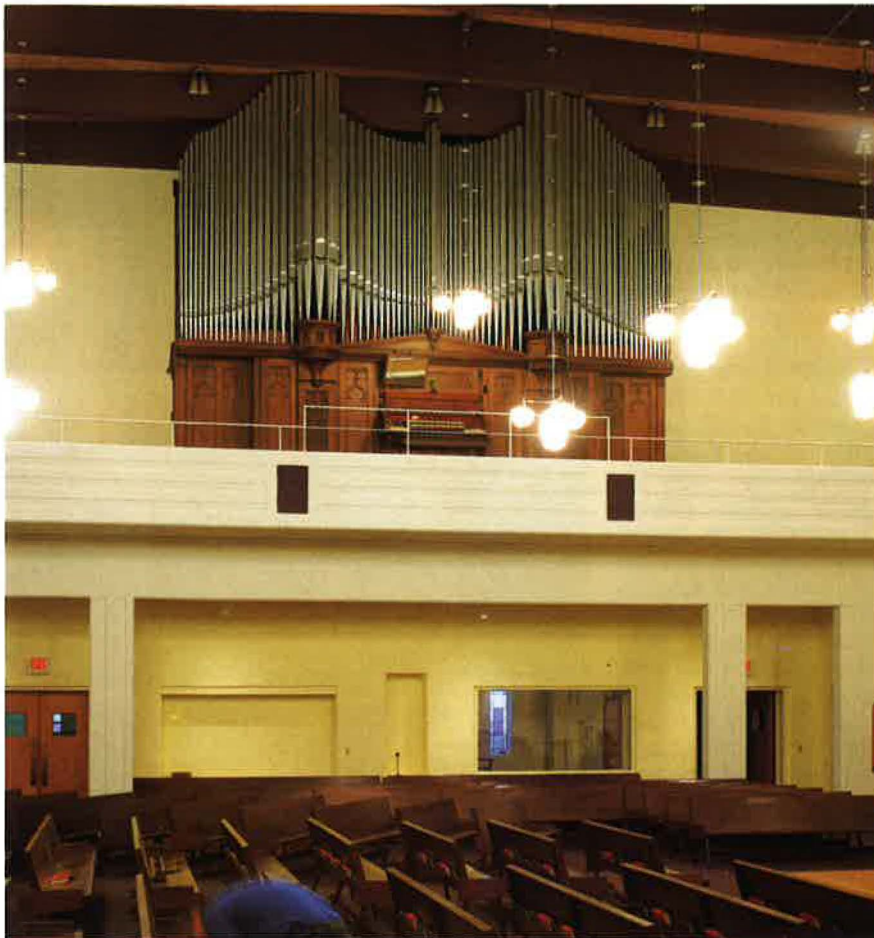
Our last stop before returning to Portland will be Cone Chapel in Waller Hall, at Willamette University in Salem. built in 1864, "the old historic temple" once housed a 2m organ built by John Bergstrom & Sons of San Francisco, Op. 8, 1881. Originally in the "Methodist Episcopal Church" in Portland, the organ was moved to Willamette after Waller Hall was rebuilt in 1920 following a disastrous fire which gutted the building 1919. At some point the organ was electrified; it was removed to storage when Waller Hall was restored in 1989. Most of the Bergstrom pipework has been incorporated in a new Bond organ, Op. 25, 1996, at Holy Rosary Church in Portland, which we will visit later this day. Cone Chapel now houses a 2m tracker built by Bond Organ Builders of Portland, Op. 19, 1990. Marian Ruhl Metson will present a recital for us on this instrument.

Marylhurst College in Portland was founded in 1893 by the Sisters of the Holy Names of Jesus and Mary; St. Anne's Chapel was built in 1967. The college signed a contract with M. P. Möller in 1990 for a new organ which was to have been installed in 1992, but with the bankruptcy of the Hagerstown, Maryland, firm, Marylhurst lost its substantial down payment. Consequently, the Director of Sacred Music and Organ Studies at the college, Nancy LeRoi Nickel, contacted the Organ Clearing House, hoping to find a recycled instrument that could be purchased, rebuilt, and installed within the remaining budget. The possibility of obtaining a large 3m J. H. & C. S.

Odell, Op. 215, 1884, which seemed very promising, did not come to fruition; at the last minute, a 3m Hutchings-Votey, Op. 554, 1901, became available. Negotiations moved forward, and the organ was removed from the former South Congregational Church in Brockton, Massachusetts, just hours before the building was razed. George Bozeman, Jr., and Co. of Deerfield, New Hampshire, rebuilt the instrument for Marylhurst. Originally an electropneumatic organ on ventill chests, it is now a mechanical-action instrument on new slider chests, incorporating the original toe-boards, with a third manual division prepared. The third manual is currently used as a coupling manual. Tamara Still will play a recital for us on this instrument in French Romantic style.

Our group will divide for the next events in downtown Portland. Some will have dinner at the First Presbyterian Church, while the others hear a recital by MaryAnn Crugher Balduf on the 1m Henry Erben tracker in the Chapel Hall of the church; the groups will then change places. The organ was built for Calvary Episcopal Church in San Francisco and donated to the Presbyterian Church in Portland in the 1860s, where it served until 1893. After tours of duty in Westminster Presbyterian Church and Vernon Presbyterian Church, it was given in the 1940s to Lewis & Clark College in Portland and housed in the residence of the college dean, Lewis Thayer. In 1978 it was moved to the college, with some renovations being made at that time by Ken Coulter of Eugene. In 1995 it was returned to First Presbyterian, and additional renovation has been carried out by Bond Organ Builders.

The last event of the day will be a recital by Ronald McKean at Holy Rosary Roman Catholic Church in Portland. The 2m tracker organ was built by Bond Organ Builders, Op. 25, 1996, incorporating many pipes from the John Bergstrom & Sons organ, Op. 8, 1981, originally in the First Methodist Church in Portland and later at Willamette University in Salem. Dean Applegate, Director of Music at Holy Rosary, was project consultant. The Palladian-style casework was inspired by an existing 18th-century organ in Vienna; the organ was dedicated on 26 January 1996 with a recital by James



Will Headlee plays the 1913 Hinners at St. Charles Borromeo on Saturday. Console at left.



On Friday, July 18, Tamara Still will play the 1901 Hutchings-Votey relocated and rebuilt by George Bozeman, Jr., and Co. for Marylhurst College in 1995.

O'Donnell, Master of the Music at Westminster Cathedral in London, England.

Saturday's tour will begin with a visit to St. Charles Borromeo Roman Catholic Church in Portland and a recital by Will Headlee on the large 2m Hinners Organ Co. tracker-pneumatic organ, Op. 1662, 1913. For many years in the Church of the Annunciation in Chicago, Illinois, the instrument was removed by Harley Perkins in 1976, after the church closed, with the expectation that it would be installed at St. James Lutheran Church in Portland. The organ was stored there for two years, and when it became clear that the project was not to be, St. Charles Borromeo church purchased the instrument, which was then installed by Harley Perkins and church volunteers. It appears to have been built originally for the First Methodist Church in Gary, Indiana, and moved to Chicago in 1926.

Our next stop will be at Mount Angel Abbey in St. Benedict, Oregon. Founded as a Benedictine Monastery in 1882 and raised to an abbey status in 1904, Mount Angel sits on a bluff high above the Willamette Valley, affording spectacular views from the beautiful grounds. We will hear the monks recite the noonday Office, after which we will have lunch in the Refectory. The organ in the Abbey Church is a 2m mechanical-action Martin Ott, Op. 79, 1996, which we will hear, after lunch, in recital by Beverly Ratajak. The previous organ in the Abbey church, said to have been a Kilgen with Hook & Hastings pipes, perhaps came from St. Mary's Roman Catholic Church in the nearby town of Mt. Angel. However, neither that church nor the Abbey church appears on either the Kilgen or the Hook & Hastings opus lists. Whatever the circumstances, some pipes from the old organ are in the new instrument. The Ott firm

will soon begin construction on its Op. 80 to be delivered in 1998, a large 3m tracker for the rear gallery of the Abbey Church.

Another organ at the abbey is a unique 1m tracker built in 1895-96 by Joseph Speldrich, a Swiss dairy farmer who worked on the abbey farm. He utilized wood cut and planed by hand from cedar logs awash in the nearby Abigau River; he leathered the reservoir with cowhide which he himself had tanned. The organ was originally placed in the "Milk Ranch" Chapel, about 17 miles east of Mt. Angel and dedicated there with a recital by Rev. Gall, OSB, on 15 August 1900. In 1937 the organ was moved to the Abbey and provided with a new case built by John Hayek. Beverly Ratajak will demonstrate the organ for us.

From Mt. Angel we will proceed south to Eugene for a tour of the organbuilding shop of John Brombaugh, followed by Barbara Baird's recital on the 4m Jürgen Ahrend tracker of 1973 in the Beall Recital Hall of the University of Oregon. After dinner at Central Lutheran Church, we will close the 42nd Annual National Convention with a recital by Peggy Evans on the large 3m Brombaugh tracker, Op. 19, 1977, at Central Lutheran.

During the course of the week we will visit four old tracker organs and four old electric-action instruments native to the area, one old imported electric-action organ, eighteen old imported tracker-action organs relocated through the Organ Clearing House, and eleven modern trackers, both native and imported, for a total of thirty-eight instruments.

We hope you'll heed the old advice: Go West! Join us in the great Northwest for a week of glorious natural scenery, interesting organs artfully played, and an enthusiasm of OHSers — veterans and novices alike — ever ready to listen and learn.

OHS Convention in Portland, Oregon
July 13-19, 1997 *Register Now!*



1987 Rosales, Trinity Cathedral, Portland
Douglas Cleveland will play on Sunday, July 13