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THE TRACKER® is published four times a year by the Organ Historical Society, Inc., a non-profit, educational organization. The Organ Historical Society application may be obtained as a periodical pending approval by the Richmond, VA 23232-9998. POSTMASTER: Send address changes to OHS, P.O. Box 26811, Richmond, VA 23261.

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Laurels Are Not for Resting

A few days ago I returned from the Albany mini-convention, a well-presented four-day collage of tracker gems in eastern central New York state, woven around the celebration of the sesquicentennial of the oldest surviving American 3-manual organ, the noted Davis & Ferris organs of 1847, originally in New York’s Calvary Church and relocated in 1886 to its present home in Round Lake. The atmosphere was festive, the organs well-played and in good condition and tune thanks to the efforts of the Andover and Carey firms. At this and the earlier Portland convention, with its impressive roster of “transplants,” the feeling was upbeat, and we collectively patted ourselves on the backs a bit when reminded of our successes in preserving, restoring, and relocating so many fine and useful organs.

But there were reminders too that this scenario also has a flip side. The folks at Round Lake are still struggling for funding to complete the far-from-finished restoration of the Davis & Ferris. In Europe, the government would have probably ruled it a national treasure by now and funded the restoration themselves, but here we can’t even seem to get foundation money for such worthy projects. In conversation with Alan Laufman I learned that the Organ Clearing House now has a record 50 organs in storage, and he is beginning to have concern as to whether they will ever all find homes. Keith Williams of the Carey Organ Company added that his firm has 10 organs in storage, and I began to wonder how many other builders and individuals in the country have removed and stored organs in order to save them. It’s quite probable that as of 1997 there may be 300 or more such organs scattered around the country, all waiting for appreciative homes.

The reasons for this “homeless organ” syndrome are not hard to discover; indeed, they are right under our noses. In Albany we heard a fine Hinners in an urban church that is about to close, and in Troy a nice Steere in a church struggling to stay open. In Carey’s shop we find an organ rescued from a church where a malicious anti-organ faction literally chain-sawed the console off. And in another church we saw a good late 19th-century organ quite surrounded by what appeared to be the appurtenances of a well-equipped rock band. How long will that organ last? True, we also heard, in a church of the same denomination, a fine brand-new Frobenius organ. But is the balance tipping the wrong way?

Don’t worry — I’m not joining the Chicken Little camp. Most of these organs will be saved if we work at it, and good new organs continue to appear regularly in the pages of The Diapason and The American Organist. But I do wonder if we and all the other pro-organ outfits still aren’t spending too much of our time preaching to the converted — our own members. It is encouraging to note that a steering away from that trend has in fact begun in the past couple of years, most significantly in the collaborative OHS/AGO/AIO/APOBA/ATOS/Westfield Center projects that have resulted in the touring “Festival Organ” museum display and the “Pulling Out All the Stops” video which has been airing on many PBS TV stations this past year. These two impressive projects alone are reaching many of the “unconverted,” and it’s too early yet to say what the ultimate educational effect will be.

We can’t rest on our laurels, however, nor do all of our efforts have to be on the scale of the projects mentioned. I can think of several areas where much good can be done by individuals willing to make the small effort. One of these is in architected publications. Are there any architects or acousticians out there in our membership who would be willing to write something about placement, case design, or the physical requirements of both new and used pipe organs for such trade magazines? Even more grass-roots are the many denominational magazines. If your church has a recently restored organ, or gets a new or transplanted one, send in an article (with pictures) about it. If all the people who sent notices of such organs to our own publications would also send one to their denominational papers, it might just encourage a few other churches to investigate the same options. There must be a good reason why electronic dealers advertise so heavily in denominational papers. And by sending in a short news article about a new, relocated, or restored pipe organ we’re getting some nice free advertising for our own cause while letting people know that there’s more out there than electronic fakes and synthesizers.

Brainstorm a bit. Your council is very open to ideas on how we can more effectively spread our particular gospel to the consumer-oriented, quick-fix fixated Mr. or Ms. Average Citizen out there. We’d like to hear of successful ideas that people have tried for publicizing organ-related events and suggestions of how we can work cooperatively with other organizations, such as local historical societies. Let us hear from you. “Pulling Out All the Stops” and “Festival Organ” are sure to educate some and stimulate the interest of others, but we have to keep the ball in play. We have some good acts to follow up on — not to mention a lot of education to do and a rather heavy inventory of orphan organs to find homes for.

LETTERS

Editor:

Please extend my thanks to Barbara Owen for her wonderful article on our 1630 English chamber organ in the last issue of The Tracker, 41:2:4-11. It was exciting to see our beautiful, if silent organ on the cover. Please give the credit for that color photo and the B&W one of the interior of the church to Robert Hart — a photographer, a member of the Board of Historic St. Luke’s Church, and friend.

Richard L. Austin, Curator
Historic St. Luke’s Church,
Smithfield, Virginia

Editor:

Founding OHS member Albert F. Robinson, former and long-time editor of The Tracker, celebrated his 87th birthday on October 18, 1997. “Robbie” would be delighted to receive cards and best wishes from members of the Society. He can be addressed at Westledge, Main Street, Peaksilk, NY 10566.

Stephen Pinel, Archivist
OBITUARIES

William Paul Hays, widely known as a performer, scholar, and teacher died of a heart attack December 14, 1997, at his Manhattan home. Hays, an active OHS member, chaired the most recent Nominating Committee and the Archives Fellowship Committee. A native of Oklahoma, he studied at the University of Arkansas, Indiana University, and Union Theological Seminary, New York. He also studied in Europe with Andre Marchal, Jean Langlais, and Luigi Tagliavini. He held numerous church positions in the New York area and taught organ and musicology at Westminster Choir College. He is survived by his wife, daughter, and two grandchildren.

Thomas M. Kuras, director of music at St. Joseph Catholic Church, Detroit, died of cancer on July 26, 1997, at age 46. A native of Detroit, he graduated from University of Detroit High School and the Palestrina Institute of the Archdiocese of Detroit, and attended Wayne State University. A gifted improviser, composer, and artful player, he was a recitalist in two OHS conventions in Detroit.

Michael Barone Receives
OHS Distinguished Service Award

MICHAEL BARONE of St. Paul, Minnesota, received the 1997 OHS Distinguished Service Award at the Society's annual convention in Portland, Oregon. His most widely known contributions to the organ world are as creator, producer, and host of the Minnesota Public Radio program Pipedreams, enjoyed nationwide on more than 170 stations. An occasional recitalist, he has served on local and national committees of the AGO, as consultant to the Minnesota State Arts Board, the Schubert Club of St. Paul, the Los Angeles Philharmonic, and the American Composers Forum. Barone has made presentations before regional and national conventions of the AGO, ICO, and AIO and is currently OHS Councillor for Organizational Concerns.

Distinguished Service Award winners are chosen by a committee chaired by John DeCamp and composed of members who have previously received the annual award.

NOTES

John Panning of the Dobson Organ Co., Lake City, Iowa, restorers of the J. G. Pfeffer organ at St. Wenslau's Church, Spillville, Iowa, notes that the manual 16' is named Bourdon and that the Pedal Violoncello is 8', not 16' as listed in the stoplist in The Tracker (41:2:27) and the Organ Handbook 1987.

In the stoplist of the organ attributed to Pfeffer (41:2:18) and located at St. Salvator Lutheran Church Venedy, Illinois, the original manual 8' Trompete is incorrectly noted as having wood shallots. The shallots are of metal according to Robert Thomas and Martin Ott, who adds that some of the resonators are of zinc and what remains of the old rank were stored at the church following his work on the organ in 1975.
Is there any more complex or controversial aspect of organ playing than registration? Is there any other aspect more difficult to teach, or to learn, or to do? Other instrumentalists have it easy, although oboists have to make their own reeds and pianists have to learn something about the sostenuto pedal, although few seem to. Organists, if they want to be good ones, have to learn and digest a seemingly endless array of lists, bits of historical information, sound bites of tone colors, opinions, and maybe — just maybe — a smidgen or two of imagination and common sense, simply in order to draw the stops that make the organ sound. And that's just for any one organ; all must be reassessed when playing other instruments in order to reproduce similar effects. None of this is news to any organist, but perhaps the daunting nature of the subject is the reason there are not many comprehensive "how-to" manuals for the art of registration.

Barbara Owen's study makes an interesting and largely successful attempt to draw together snippets of information from sources far and wide, connecting these snippets to the names and dates of composers and bits of advice given by their contemporaries, followed by homely advice to the average American organist playing a mythically average American organ. The title is misleading; the time covered is much longer than the Baroque, covering two hundred and fifty years from 1550 to 1800. Chapter by chapter, period by period, country by country, information is organized and presented without much interpretation until the last paragraphs of each. All of this is very well and good; although the breezily catalogic aspect of the compilation will not satisfy the most serious students of performance practice, it will serve best as a pocket guide, a Cliff's Notes, a plain-and-easy introduction to the source materials. As a place for one to begin to connect names, dates, and stoplists, it is excellent.

What is not attempted is that which is most desired, though, and which is probably impossible to capture in any book; the connection with the actual sound of these registrations with the sound of the organs and the textures of the music. Like any artistic endeavor, these traditions must be passed on aurally, by being able to imagine the right sounds because one has once heard them. This is no less true today than three hundred years ago; it is actually far more important for us today to be able to imagine our heritage in sound. For this, visiting historic organs, listening to recordings, or playing reproductions are invaluable experiences. An appendix lists both restored historic and "historically based" organs in North America; this authorial endorsement goes far towards describing the current state of historically minded organ culture in America and will prove quite valuable to the organ student out on a crawl. The bibliography is helpful, as are the many stoplists presented. As a first step in compiling information about registration, then, this book stands as a valuable resource for the organ student. But reading is no substitute for listening, and words can't ever adequately describe sounds, especially the many, colorful, moving, majestic and intimate sounds of the organ.

Peter Sykes, Longy School, Cambridge, Mass.


Published on the occasion of the 25th anniversary of the founding of the Danish Organ Society (1970-1995), this book consists of thirteen essays in Danish and one in Swedish by various experts on a wide range topics of concern and interest to members of that Society as well as to the world-wide organ community. Seven of the essays focus on the organ itself. These include Svend Prip's "attempt at summing up and rounding off" the Danish Organ Reform Movement; architect Johannes Exner's reflections about the organ as architecture; Mats Hultkvist's intriguing look at organbuilding in the 17th century in Skåne (now Sweden); Mads Kjersgaard's long and very detailed investigation of Principal scaling in old Danish organ pipes dating from 1586 to 1829; Michael Preben Hansen's fascinating and sympathetic account of the use of
pneumatic action in Denmark; and Ole Olesen's account of the Danish Organ Registry at the Music History Museum in Copenhagen.

Interspersed with these writings are articles about important Danish organ personalities: the great builder Poul-Gerhard Andersen, recording engineer Peter Willemoes, and organists Georg Fjelrad and Finn Vide. Contemporary Danish organ music is covered in some depth by Knud-Erik Kengen's examination of the organ works of the important composer Leif Kayser, and by Jens E. Christensen's excellent report on his conversations with four very different and significant Danish organ composers: Niels Viggo Bentzon, Leif Thybo, Per Nørgård, and Bent Lorentzen. Their organ works since 1945 are the subject of very interesting discussions.

The editors of this Festschrift have gathered outstanding materials from their sixteen contributors, and the sum is an important volume for the entire organ world. The major drawback is that the English and German summaries found at the end of each article are extremely brief and can only suggest the outline of the full content, tantalizing and frustrating the reader who is keen on the subject yet unable to deal with the Danish language.

Bruce Stevens, Richmond, Virginia

1886 Durner newly installed at St. Vincent's Episcopal Church, St. Petersburg, Florida

**ORGAN UPDATE**

**Darwin Klug of Heissler In America**

Lakeland, FL, installed in November 1997, the 1886 Durner 2-11 (mentioned in this column in 38:4:12 and 41:1:16) sold by Thom Thomas of Palm Beach to St. Vincent's Episcopal Church in St. Petersburg. It was removed from St. Paul's Methodist Church, Jim Thorpe, PA. Thomas acquired it from storage in 1994 and restored it without changes. The organ had been moved within the Jim Thorpe church by Durner in 1905, when the facade gained its present width of handsomely stencilled pipes. The West gallery of the modern St. Vincent's was enlarged to accommodate the choir and organ at the suggestion of consultant Robert Setzer, former organist and choirmaster of St. Peter's Cathedral in St. Petersburg. The Durner replaces an electronic. The organ was first played for church services on November 9 and will be dedicated on March 1, 1998, at 4 p.m. by the choir and organist/choirmaster C. P. Schrader. In press notices, The Rev. Michael H. Day, Rector, thanked the Organ Historical Society for bringing the availability of the organ to the attention of Schrader.

The 1908 Pilcher 2-7 tracker op. 638 was removed in June 1997 to landfill by members of a fundamentalist congregation who now occupy the building constructed as Adath Israel Temple in Lexington, KY, for many years the Maryland Avenue Christian Church. Organbuilder David Bottom had offered to purchase the instrument but church members rejected his bid and destroyed the entirely intact and functioning pipe organ.

The Auditorium at Round Lake, New York, has been repaired after being closed in October when an engineer found structural problems including a section of the roof in danger of collapse. Lois Whitbeck, clerk of the village of Round Lake, said that funds are being sought for further work to the structure which houses the oldest extant large 3m organ in the United States. Built for Calvary Church in New York, it was a gift from the congregation to the community. The organ was later acquired by the Round Lake Methodist Church and the Auditorium Corporation, which restored it in 1992. The current organ is a 1908 Pilcher 2-7 tracker op. 638, which was installed in 1928 and has been in continuous use ever since. The organ is a fine example of the Pilcher firm's work and is well-loved by the community. The Auditorium Corporation is seeking funds to repair the roof and other structural issues so that the organ can continue to be enjoyed by all.
York in 1847 by William H. Davis and Richard M. Ferris, the organ was moved in 1888 to the Auditorium of the Methodist camp-meeting at Round Lake when the Oxford Movement led the choir of Calvary Church to move to the front and a new organ was obtained from Frank Roosevelt, Op. 374. Ms. Whitbeck said the village will have its usual summer schedule of entertainment and concerts in the auditorium, including a series of organ recitals which has continued annually since it was first organized in 1969 by OHS member Edna Van Duzer Walter.

Two Wandke organs and an 1835 Henry Erben in Round Top, TX, have been restored by Friedemann Buschbeck, an organbuilder trained in his native Dresden, Germany, who came to the United States after the fall of the Berlin Wall and eventually located in Round Top.

The 1835 Erben 1-9 is by far the oldest organ in Texas and arrived in Round Top in 1860 and built pipe organs on the frontier in rustic condition. Two of Wandke’s instruments, built entirely of wooden pipes, have recently been restored by Buschbeck:

- One built in 1867 and located at Bethlehem Lutheran Church in Round Top, the other donated to Festival Hall in Round Top by organbuilder Otto Hoffman and built in 1864. Gerald Frank’s biography of Wandke was published by the Boston Organ Club and is available from OHS.

The 1886 Johnson & Son 2m op. 657 built for Church of the Good Shepherd in Algen, MI, has received extensive restorative repairs and reversal of many previous changes. The work includes a new case and facade pipes in the style of the original. Organbuilder and former OHS president Dana Hull, who did the job, writes, “This can’t be called a restoration: too much (except for most of the pipes) was missing or changed. However, the result is as near to the original as was possible.” The instrument was rededicated on November 21, 1997, by several organists including Mrs. Hull, former organists Paula Pugh Romanaux, Stephen Rouse, Janet Richards, and present organist Marie Kerstetter.

The 1925 Austin op. 1206 of 81 ranks and 114 stops located in the Soldiers and Sailors Memorial Auditorium, Chattanooga, TN, is the object of an intensive campaign by the Chattanooga Music Club to raise $550,000 for its restoration by Austin. The organ was designed by Edwin Lemare, who played 128 Sunday concerts on it from October to June during a five-year tenure as the municipal organist which ended in 1929. The console and its horseshoe stop rail were

<table>
<thead>
<tr>
<th>Pipe Distribution</th>
<th>1835 Erben, Round Top, Texas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manual</td>
<td>Pedal</td>
</tr>
<tr>
<td>37 pipes</td>
<td>12 pipes</td>
</tr>
<tr>
<td>Open Diapason Sw.</td>
<td>Stop'd Diapason Bass</td>
</tr>
<tr>
<td>37 pipes</td>
<td>21 pipes</td>
</tr>
<tr>
<td>Open Diapason Bass</td>
<td>Trumpet</td>
</tr>
<tr>
<td>17 pipes</td>
<td>111 pipes</td>
</tr>
<tr>
<td>Sw.</td>
<td>Flute Sw.</td>
</tr>
<tr>
<td>21 pipes</td>
<td>37 pipes</td>
</tr>
<tr>
<td>Flute Bass</td>
<td>Fifteenth Bass</td>
</tr>
<tr>
<td>21 pipes</td>
<td>21 pipes</td>
</tr>
<tr>
<td>Fifteenth Sw.</td>
<td>Cornet Sw III</td>
</tr>
<tr>
<td>37 pipes</td>
<td>111 pipes</td>
</tr>
<tr>
<td>Fifteenth Bass</td>
<td>Flute Sw.</td>
</tr>
<tr>
<td>21 pipes</td>
<td>37 pipes</td>
</tr>
<tr>
<td>Principal Sw.</td>
<td>Principal Bass</td>
</tr>
<tr>
<td>37 pipes</td>
<td>21 pipes</td>
</tr>
<tr>
<td>Principal Bass</td>
<td>Flute Sw.</td>
</tr>
<tr>
<td>21 pipes</td>
<td>37 pipes</td>
</tr>
<tr>
<td>Stop'd Diapason Bass</td>
<td>Flute Sw.</td>
</tr>
<tr>
<td>21 pipes</td>
<td>37 pipes</td>
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<tr>
<td>Diction</td>
<td>Stop'd Diapason Sw.</td>
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<tr>
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<td>Trumpet</td>
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<td>21 pipes</td>
<td>37 pipes</td>
</tr>
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</table>

There is also a Tremulant in the style of Dom Bedos’ Tremblant Doux, an otherwise unknown feature among Erbens of this style and period. New England organbuilders including George Stevens, who built many organs in Maine, are known to have used such tremulants and several, including William Goodrich with whom Stevens and others apprenticed, are known to have owned copies of Dom Bedos. The case of pine has been restored as originally built with painting in simulation of wood grain. Handsome stencilling of the facade pipes, which is not original to the organ, has been meticulously restored. Stencilling first appeared in American organs in the late 1850s and became common two decades later.

Johann Traugott Wandke (1808-1870) who immigrated from Germany to Galveston, TX, in 1855, relocated to Round Top in 1860 and built pipe organs on the frontier in rustic conditions. Two of Wandke’s instruments, built entirely of wooden pipes, have recently been restored by Buschbeck:

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For Sale: 1921 Skinner Organ Co. chest and parts. Op. 324, Westfield-built. Pilman chests: Gt. 3s, Sw/Sr Duplex 9s + Sw 3s, So 6s; Ped. Major Bass unit in chests; chest structures and bearers; static reservoir; 4m DK console from Pitman chests: Gt. 3s, Sw/Gt Duplex 9s + Sw 3s, So 6s; Ped. Major Bass unit carefully renovated instruments, to churches which could not afford new ones. Send SASE to C&D, Inc. P. O. Box 360, Southampton, MA 01073-0360 for FREE: Reservoir, 7' x 3' with 2 feeders. Must be releathered. Located in Urban Renewal.

September 26, 1997, with dedication at Choral Evensong on October 5. The largest pre-war Aeolian-Skinner built by G. Donald Harrison remaining almost entirely as built has been acquired by St. Andrew’s Episcopal Church, Amarillo, TX. A fire destroyed the church and its Reuter organ in 1996. Aeolian-Skinner op. 1024 was installed in 1942 at the University of Texas, Austin, the contract having been signed the previous year. The 4m organ of 103 ranks received a new Aeolian-Skinner console in 1965. (The earlier one eventually was acquired by Grace Cathedral, San Francisco, with the eventual intent to replace the trouble-some Ruffatti console appended to the Aeolian-Skinner here.) In Amarillo, the organ will be installed in a new $7 million building being designed around it by an enthusiastic architect and ecstasis organist Margaret Lacey, who has been charged with raising funds for the organ restoration and installation to be done by Schoenstein.

The 2-12 Pfeffer tracker at St. Bridget Roman Catholic Church in Indianapolis, IN, has been purchased and was removed in December 1997 by George Wooten of Centertown, MO. The date of the organ is in question: the OHS database shows it as 1867 and its case design is consistent with that date. But the nameplate “J. G. Pfeffer & Son” as Mr. Wooten points out, would imply a date of 1882 or there­after. Perhaps the nameplate is not original to the rest of the organ. Could it be that the Pfeffer firm did later work and applied the newer nameplate? Mr. Wooten plans to restore the organ and writes “it is my further intent to relocate the instrument in a prominent place, where many can learn to enjoy and appreciate its tonal character in terms of the great diversity of music which it plays so well.” He may be “cornering” the world supply of Pfeffer organs. This column in 41:1 reported his acquisition of an 1896 Pfeffer 1m. The 1893 J. W. Steere & Sons op. 256 has been moved without modifications in the chapel of Christ Church United Methodist in Charleston, WV. Kanawah Organ Works of Charleston, WV, removed the organ from the auditorium, installed a new blower (replacing the Spencer which could not be used in the new location), and releathered the primaries, according to proprietor Chris Nagorka. The reservoir was releathered by John Allen Farmer of Winston-Salem, NC. OHS was active in saving the organ when restoration of Carnegie Hall was being planned in 1984 and 1985, especially with the help of the late OHS member William Fearnley who helped to refurbish it then. Charles A. Goddard, managing director of Carnegie Hall, wrote that the organ was shipped from the Estey factory in Brattleboro, VT, on or before 27 October 1904 by rail to Roeceverte, WV. “The organ was installed in Carnegie Hall between 12 and 22 November 1904 by a Mr. Hall and crew from Estey’s Philadelphia office... the cost was $1.550.” He wrote that the organ was originally hand-pumped.

Restoration of the 1929 E. M. Skinner 4-51, op. 712, at St. Paul’s Episcopal Church, Winston-Salem, NC, was completed in July, 1997, by the A. Thompson-Allen Organ Company of New Haven, CT. The 18-month project followed the OHS Guidelines for Conservation and Restoration. Gerre Hancock played the inaugural recital on September 26, 1997, with dedication at Choral Evensong on October 5.
may be enlarged, if desired, to as many as twelve stops.

The Kentuckiana Chapter of OHS sponsored on July 25, 1997, a recital by Marilyn Keiser in Louisville on

the 1893 Vocalion 1-m Colorado Springs

1928 Welte 4-m 1931 Welte-Tripp 3-m Air Force Academy Fort Collins

1970 Marcussen 3-m

Surplus equipment of Reiner, Inc., a manufacturer of organ parts in Hagerstown, Md., was sold at auction on September 5, 1997. Manufacturing operations and other equipment were moved to Erie, Pa, in 1996 following acquisition of the firm by Organ Supply Industries of Erie in 1993. Established in 1902 by William Harry Reisner in Hagerstown as W. H. Reisner Manufacturing Co. to make optical and mechanical devices, the firm grew out of the Hagerstown jewelry business begun in 1887 by Reisner. The firm incorporated in 1904 with the backing of M. P. Möller, who became its president. A watchmaker and engraver, Reisner developed precision dial guages including calipers, then sold them for the firm's business in 1920. The firm advertised pipe organ parts by 1907, having made springs for a reed organ firm in 1906. It was making chest magnets for Möller organs by 1909 and became best known for chest magnets which were manufactured for many firms including Aeolian-Skinner. Reiner also produced all-electromagnetic direct chest valves, electromagnetic relays, consoles, switches, and many other electrical organ parts which are now produced by Organ Supply Industries. W. H. Reisner died in 1951 and was succeeded by his son, William Reisner Jr. The firm was purchased by William B. Wright in 1973 with Bernie Clements as president and was later owned by Peter Wright. Electrical devices manufactured by the British Kimber-Allen firm were sold by Reisner 1984-86 concurrent with the presidency of Donald Anderson who acquired the firm via lawsuit in 1989 and sold it to Organ Supply Industries in 1993. The Hagerstown building of 24,000 square feet and brick construction is for sale. W. T. Van Pelt

Registration information will arrive in the Spring. The Colorado OHS convention includes at least 25 organ recitals, many on historic organs located in mountain towns on scenic routes. Transportation to all events, luncheons and dinners are included in the registration fee, which will be in the $450 range for the entire week. Registration for one or more days is possible. Our convention hotel is the Denver Double-Tree, 3203 Quebec Street, $71/night + tax, double or single occupancy. Hotel Reservations 303-321-3333. Events will begin Sunday afternoon, June 21, and end Saturday evening, June 27.

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1899 Steere 2-m 1899 Vocalion 1-m

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1970 Marcussen 3-m

Georgetown

1876 Chas. Anderson 1-m Leadville

1883 George H. Ryder 2-m 1889 Wm. Schuelke 2-m Lyons

1902 Hook & Hastings 2-m Manitou Springs

1879 Charles Anderson 2-m

1894 Samuel Bohler, Wyomissing, PA

Larry Pruett, a principal of Columbia Organ Works, Columbia, PA, purchased in June, 1997, the 1894 Samuel Bohler 2-8 in Kissinger's Lutheran Church, Wyomissing, PA. Visited during the 1976 OHS National Convention, the organ became available when the congregation built a new church with plans to demolish the old one. Pruett has also purchased the 1847 Henry Knauff 1-5 from a closed AME church in Holidaysburg, PA. It is contained in a five-section, in a classical case with gilt dummy facade pipes arranged 3-3-7-3-3. The stops 8-8-4-4-2 are contained in a hutch-down swell box and are played by a C-compass manual of 54 notes. Both organs are undergoing restoration at this writing and are available for sale. The Bohler

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Limited to 35 participants. As of February 2, 1998, the tour could accept five more registrants. The $1,300 tour price includes double-occupancy accommodations for 8 nights, breakfasts, tour bus, admission to organs and recitals, etc. Not included in the price are overseas air fare, lunches, and evening meals. For information please write OHS European Tour ’98 Box 26811 Richmond VA 23261 or telephone 804-353-9226 or FAX 804-353-9266 or e-mail eurotour@organsociety.org.
The wall came down, ambitious plans were made to transform it into a cultural center, including installation of the Hook organ in the west gallery. The plans are being carried out, but it was eventually decided because of the long wait involved that the Hook should go to another Berlin church, the Kirche zum Heiligen Kreuz.

First, a few words about the Hook organ are appropriate. The building for which it was built originally belonged to the First Congregational Church of Woburn, which built a new building across the square in 1860 and had the 3-manual E. & G. G. Hook Opus 283 installed in its new quarters. William Horatio Clarke was organist there in 1861 when he married Eliza Tufts Richardson. First Unitarian Church took over the building once occupied by the Congregational church and, even though the building was considerably smaller, an even larger 3-manual Hook (Opus 553) with Barker lever was installed. Clarke presided over that instrument from 1870 to 1871.

Because of space limitations, both in the listening area and the organ chamber, the organ never had the grandeur that its size indicated. The 16' Double Open Diapason in the Pedal had stopped pipes for the lowest 4 notes, and lack of space was probably the reason there was no 16' Trombone. The Great division was fairly well placed and consequently quite bold, but the Solo was behind and below the level of the Great, and the Swell was so high that it did not project directly into the room through the chamber opening. Even though it is sad that the organ had to leave America, it may well have an excellent chance to sound forth in its full glory for the first time when it is reinstalled in Berlin.

The Kirche zum Heiligen Kreuz in Berlin, Germany, proposed home for the 1870 E. & G. G. Hook 3m built for the First Unitarian Church, Woburn, Massachusetts.

The Berlin Hook Organ Project: A Progress Report
by George Bozeman

When the First Unitarian Church of Woburn, Massachusetts, closed its doors in 1991, the E. & G. G. Hook Opus 553 of 1870 was removed, packed into a container, and shipped to Berlin, Germany. Recently I travelled to Berlin to examine its future home and to consult with its probable restorer, the Eule firm of Bautzen, Germany. Dr. Uwe Pape, a member of the OHS and well-known organologist of Berlin, first conceived the idea of moving the Hook organ to Germany. Berlin was home to many fine 19th-century organs but the ravages of World War II destroyed most of them. The tremendous growth of interest in such instruments made it very unlikely that a German organ from the 19th century could be obtained, whereas in the United States the problem is finding new homes for such organs made available mainly because of church closures.

Originally the Hook organ was to be installed in the St. Thomas-Kirche in Berlin. This building was next to the infamous wall between East and West Berlin and consequently was closed. When the wall came down, ambitious plans were made to transform it into a cultural center, including installation of the Hook organ in the west gallery. The plans are being carried out, but it was eventually decided because of the long wait involved that the Hook should go to another Berlin church, the Kirche zum Heiligen Kreuz.

The Kirche zum Heiligen Kreuz celebrated its centenary in 1988. Located just north of the famous Tempelhof Airport, the building was designed by Johannes Otzen (1839-1911), who was the son of an organist and village school teacher in Sieseby bei Schleswig. The congregation had originally sought to build a design by a builder named Blankenstein but Kaiser Wilhelm I thought it too modest and chose Otzen to produce a new design. The building is in the German Gothic Revival style and is, in plan, a Roman cross. The interior is quite lofty and above the crossing is a very high dome. An organ of 47 stops was provided, which was rebuilt in 1911 and again in 1937 when it was electrified.

During World War II the church was first bomb-damaged in 1943. Although all of the windows were blown out and much of the roof destroyed, the essential structure was still in place in 1946 when the war drew to a close. Reconstruction was under way by 1952 and the dedication of the rebuilt church was in 1958. The interior, however, had a much simpler aspect because the remaining decorative brickwork was plastered over, giving a somewhat sterile feeling to the space. A large 16' organ with a Rückpositiv was placed in the rear gallery.

In 1984, planning began to rebuild the church once again. The result is a fascinating combination of restoration of some of the original interior ambience, the installation of a modern steel gallery which circumscribes the crossing, and a very creative use of the attic space for modern offices. The parish is very active in a variety of social services for the neighborhood.

The Hook organ in its original form was located in a chamber at the front of the church, with only a simple facade. In its Berlin home it will be free-standing and will require substantial new casework. It is a fascinating design problem to incorporate the existing front pipes, impost, and panelling with new materials,
retain a strong "Hook" feeling in the final result, and at the same time harmonize with the mixture of old and new in the Kirche zum Heiligen Kreuz.

The organbuilding firm Hermann Eule Orgelbau of Bautzen has been chosen to restore and install the Hook organ. I spent some time examining some of their work and visiting their workplace in Saxony. Eule is celebrating its 125th anniversary this year and a handsome book (available from the Organ Literature Foundation) has been produced by Uwe Pape chronicling the history of the firm. It was founded by Hermann Eule who learned his trade from Leopold Kohl, a Bautzen organbuilder who, in turn, had learned from Johann Gottlob Mende (1787-1850). Mende was from Leipzig and well-schooled in the Saxon organbuilding tradition which stems from, among others, Gottfried Silbermann. Hermann’s son Georg was groomed to succeed him but he unfortunately was a victim of World War I, dying shortly before the war’s end. In spite of his age the 72-year-old Hermann gathered his strength to lead the firm. His daughter Johanna, born in 1877, took over the firm about 1925, and Hermann died in 1929.

Johanna, who never married, managed to keep the firm operative in spite of the massive inflation of the 1920s, the world depression of the 1930s, and World War II. She had a god-daughter, Ingeborg Schirmer, who married Hans Hennig, who changed his profession to become an organbuilder in order to continue the firm, also changing his name to Eule. At Johanna’s death at the age of 93, Hans Eule (née Hennig) became the owner of the firm. He died rather young, at the age of 48, in 1971, and his wife Ingeborg took over the direction of the firm. In 1972 the firm became a state-owned enterprise, VEB Orgelbau Eule Bautzen. With the fall of the Iron Curtain and reunification of Germany, Ingeborg Eule once again gained ownership of the firm which she still maintains. Armin Zuckerriedel became director of the firm in 1988.

The firm had completed, as of December 1996, 613 opera. As early as the 1930s they began the restoration of historic organs. In 1936-37 they built house organs for Lady Susi Jeans and Helmut Walcha. During the DDR period they built numerous organs in various parts of the Soviet Union and other east-zone countries.

I had played some of their restorations on earlier trips, such as the Silbermann organs in Crostau and Rotha and the Trost organ in Altenburg. This trip I inspected and played the 1910 Hermann Eule organ in the Dom St. Petri in Bautzen, a large, late-romantic, tubular-pneumatic instrument of some 62 stops, and three new organs based on historical models.

The first of these was the new organ for the Evangelische Kirche St. Nicolai in Berlin-Spandau. This church originally had a Joachim Wagner (a student of Gottfried Silbermann) organ which played from 1732 to 1880. A Friedrich Ladegast organ replaced it in 1880 and this was rebuilt by Wilhelm Sauer in 1911, serving in this form until its destruction in 1944. The new Eule organ is strongly inspired by the original Wagner instrument, and the facade has the same proportions and pipe arrangement, although the styling is quite contemporary. The 3-manual instrument has a lovely sound with an extraordinary range of tone colors.

In the Französische Friedrichstadt-Kirche, called the Französischer Dom of Berlin, is another beautiful instrument of 25 stops, in the French Classic style, which was built in 1985. It is contained in a case which replicates that of the 1754 organ by Leopold Christian Schmaltz and is decorated with carvings which survived from 1754.

In Dresden-Neustadt I played on the 1992 organ which was inspired by the work of Zacharias Hildebrandt, who built an organ for this church in 1754-57. Although it is not a copy, I felt the influence of Hildebrandt (and his teacher, Gottfried Silbermann) very strongly in this beautiful instrument. One deviation from the Hildebrandt model is the fact that the Oberwerk is enclosed with swell shades. I was surprised to note, however, that the pedal worked oppositely from what I’m accustomed to; it seems that in the east-zone organists and organbuilders prefer to think of the swell pedal as a brake rather than an accelerator!

While touring the Eule workshop I had the privilege of seeing some original Hildebrandt pipes. Eule is in the process of restoring the magnificent Hildebrandt organ in St. Wenzel, Naumburg, the design of which was influenced by Johann Sebastian Bach. Already the Rückpositiv is playing again, and was first heard on September 27, 1996, the 250th anniversary of Bach’s and Silbermann’s official approval of the organ.

Needless to say, I’m extremely pleased that the Eule firm will be restoring our old friend from Woburn, Massachusetts. Judging from their fine work thus far, we will be hearing Hook’s Opus 553 in the glorious acoustics of its new German home, perhaps not too far in the future.
The Organs of the Upper Hudson Valley

by Alan M. Laufman and Stephen L. Pinel

The Upper Hudson Valley of New York State has a long and fascinating organ history, dating back more than two centuries. In 1767 David Tannenberg of Lütitz, Pennsylvania, provided an organ for a church, very likely First Lutheran, in Albany; St. George’s Episcopal Church in Schenectady had an organ, probably an English chamber instrument, by 1776. In 1812, St. George’s purchased a new organ from William Redstone of New York, replacing it with an E. & G. G. Hook, Op. 38, in 1839. With their Op. 20, 1836, the Hooks established builders, though the business continued for some years doing maintenance and rebuilds. Three brothers of the New York builder L. U. Stuart, doing business under the name of Wm. J. Stuart & Bro., built on a small scale in Albany in the last quarter of the 19th century.

With a few notable exceptions, most of the large old organs of the region are gone. However, many medium-sized and smaller organs of great interest still exist in the area; they sustained an OHS convention in 1967, and an OHS mini-convention in 1997. And the three large 19th-century instruments which have survived are of considerable interest.

The 3m 1847 Davis & Ferris organ at the Round Lake Auditorium in Round Lake, one-half mile east of I-87 at Exit 11, is the “largest and oldest” organ in the Upper Hudson Valley, and indeed in the country.

Backus from 1844 until 1853, when he founded his own firm in the Gloversville section of New York State, that the Calvary Church instrument was something remarkable. An anonymous author in the Musical World, asserts:

I would like you to hear and see my organ at Calvary Church any afternoon you might name. I have had over twenty years practical experience as an Organ Builder, and I offer my services to build you an organ second to none in the United States....

I remain, Gentlemen, yours most respectfully,

Richard M. Ferris

Ferris was understandably proud of the organ his firm built in 1847 for New York’s Calvary Episcopal Church, corner of East 21st Street and Fourth Avenue, and he often took his potential clients there to examine the instrument. Period music critics shared the sentiment that the Calvary Church instrument was something remarkable. An anonymous author in the Musical World, a nineteenth-century New York music journal, asserts:

The organ is the best we have heard for some time. The diapasons are remarkably full, and are not overpowered by Sesquialtra, Mixture and Fifteenth, as is the case in many Organs in this city. The Solo stops are all carefully voiced; the Hautboy is very even and clear. The touch is also well-regulated and easy; and, we think the instrument [is], altogether, very creditable.

Round Lake Auditorium

Round Lake, New York

Davis & Ferris, New York, 1847


Great Organ: CC-a3, 58 notes

- 8’ 1st Op. Diapason Metal 58 pipes
- 8’ 2nd Op. Diapason Zine 58
- 8’ St. Diapason 58
- 4’ 1st Principal 58
- 4’ 2nd Principal 58
- 4’ Night Horn (r.c.) 46

Swell Organ: C-a3, 46 notes, 1-12 coupled to Choir (r.c. division); enclosed

- 16’ Double St. Diapason 46
- 8’ Op. Diapason 46
- 8’ Dulciana 46
- 8’ Stopped Diapason 46
- 4’ Principal 46
- III Sesquialtra 138
- II Cornet 22
- 8’ Trumpet 46
- 8’ Hautboy 46
- 4’ Clarion 46

Choir Organ: CC-a3, 58 notes

- 8’ Op. Diapason (Gamut G) 51
- 8’ Dulciana 58
- 8’ St. Diapason 58
- 4’ Principal 58
- 4’ Flute 58
- 4’ Piccolo (r.c.) 46
- II Furniture (Gamut G) 102
- 8’ Cremona 58

Pedal Organ: CCC-C, 25 notes

- 16’ Double Op. Diapason 18
- 16’ Op. Diapason 25
- 16’ Bourdon 25
- N. Violoncello 25

Couplers, mechanical registers, and pedal movements:

Gr. and Sw. Great Forte
Gr. and Ch. Great Piano
Sw. and Ch. Water Motor
Ped. and Gr. Hitch-down Swell pedal
Ped. and Sw. Water Motor Crank
Ped. and Ch. Great Forte and Piano, unlabelled

The organ is the best we have heard for some time. The diapasons are remarkably full, and are not overpowered by Sesquialtra, Mixture and Fifteenth, as is the case in many Organs in this city. The Solo stops are all carefully voiced; the Hautboy is very even and clear. The touch is also well-regulated and easy; and, we think the instrument [is], altogether, very creditable.

1847 Davis & Ferris, Round Lake, New York
both to the taste of the church and to the organ builder.

Likewise, modern scholars have lauded Ferris’ work, some generally, and others in specific reference to the Calvary Church organ. Frederick R. Webber (1887-1963), a 20th-century organ historian, notes: “...the old Ferrises had a singularly agreeable and silvery quality which set them apart.” Robert C. Newton (b. 1939), Director of Old Organs for the Andover Organ Co., calls the instrument a “showpiece,” and the Historic Organs Committee of the Organ Historical Society cited it as “an organ of exceptional historic and musical merit, worthy of preservation.”

Now located in the Round Lake Auditorium, Round Lake, New York, this venerable instrument is believed to be the oldest large, three-manual organ built in the United States surviving in essentially intact condition. Critics and performers agree that the sonorous and colorful timbre of this instrument brings nineteenth-century music to life in a unique way. One hundred and fifty years after its completion, the story of this instrument is almost as astonishing as the organ itself.

It was built by an organbuilding partnership comprised of Richard M. Ferris (1818-1858) and William H. Davis (1816-1888). Although the firm was founded by Ferris alone in 1841, the earliest known work of the partnership appeared in 1844, when the two men built an organ for the Franklin Street Dutch Reformed Church in New York City. They worked jointly until 1849, when Ferris continued under his own name, and Davis established a new organbuilding enterprise on his own.

Unquestionably, the most significant instrument built by the partnership was commissioned by the music committee of Calvary Church during May of 1846, despite competitive bids from two other reputable builders. When complete, it was the second-largest organ in New York, smaller only than the 1846 Erben organ at Trinity Church on Wall Street.

Founded “uptown” with only nine members in 1836, the congregation of Calvary Church grew rapidly. By 1846, the parish was erecting a third building at Fourth Avenue and Twenty. First Street to plans by James Renwick (1818-1893). Perhaps the design was too ambitious, for by the time the structure was finished, the congregation was on the verge of bankruptcy.

In vestry minutes of September 3, 1847 is a list of unsatisfied creditors, including “Davis & Ferris — $2,500.” Perhaps sensing the urgency of the circumstances, the organbuilders agreed to rent the instrument to the church for two years beginning May 22, 1848, but at the end of the first year, even the rent had not been paid. Exasperated, Ferris had a judgment issued against the parish for nonpayment, but his plan backfired: the magistrate ordered that the corporation’s part of the rental agreement be sold at public auction. Lucius T. Comstock, one of the church’s vestrymen, attended the auction and acquired the deed for a “high” bid of $10.

Immediately he ran the rental ownership of the organ to a “trust” set up by the vestry. Believe it or not, Ferris was then renting his organ to a “trust,” and by paying the rent the church was legally free of any obligation to him whatever. Ferris was certainly no match for this lot of aristocratic capitalists! Ultimately, he waited four years before receiving any recompense for one of the largest organs his firm ever built, and certainly the firm’s most important instrument ever.

On Friday, July 23, 1852, an advertisement in the New-York Herald announced the opening:

**ORGAN PERFORMANCE. — There will be a public exhibition of [the] Calvary Church Organ on Friday the 23rd inst., commencing half past 7 p.m.**

Richard M. Ferris

Throughout its forty-one-year tenure in New York, the organ held its reputation as one of the better instruments in the city. John S. Dwight (1813-1893), editor of the prominent music journal bearing his name, and a critic who rarely distributed praise, evaluated the organ as “a very good one,” and Clare Beames wrote that the instrument earned Ferris “a considerable reputation.”

The organ was altered by Ferris in 1852, and although the minutes are not specific about what was done, the work probably consisted of cleaning the instrument and returning it to equal temperament. In 1868, Levi Underwood Stuart (1827-1904), Ferris’ half-brother, altered the organ to “C” compass [CC-f3, 54 notes] from its original “G” compass [GG-f3, 59 notes], and made one tonal change: the 4’ Second Principal on the Great was replaced by an 8’ Salicional. In 1878, still other changes were made. The Choir was fitted with a new Cremona; new keyboards and action were installed, extending the key compass to 58 notes; and two new Pedal stops were added: a 16’ Double Stop Diapason and an 8’ Violoncello. Following that work, no further alterations appear to have been made to the instrument other than the addition of a blowing apparatus.

In 1887, the New York congregation voted in favor of a vested choir of men and boys, and the music program was moved from its former gallery location to the front of the church. A new three-manual organ was ordered from the Roosevelt Organ Works, Opus 374, 1887, and the Davis & Ferris organ was sold second-hand for $1,500 to the Round Lake Camp Meeting Association. Dismantled and relocated by Giles Beach (1826-1906) of Gloversville, New York, the organ was shipped to Round Lake by canal boat and freight car, arriving there on March 3, 1888. According to Schenectady newspapers, the organ was playing by July 16th. Said the Round Lake Journal:

> There it stands on the new and grand platform, large, commanding and powerful in tone. It seems as naturally there as if it grew there, and so it did: it grew by thought and plan and work and money. Sodo things grow in this world. It came to us from Calvary Episcopal Church, cor. 21st and 4th Ave., New York City. It was originally built by Richard M. Ferris and costs over $8,000 [sic]. It has 1,980 pipes; has 3 manuals, and 36 speaking stops. It stands 24 feet wide, 16 feet deep, and 34 feet high. It has twenty three large pipes in front, a foot in diameter ranging from 15 or 20 feet in length. Some of its pipes are huge enough for a workman to crawl through, and some of its pipes are small enough for a baby playing. Its tone is rich and resonant and powerful. Mr. Giles Beach of Gloversville has had the work of removal and revoicing. He is a master of organ work.

Until 1910, the Round Lake Auditorium flourished with a significant arts program. The organ was originally used to accompany hymns, oratorios, concerts of sacred music, and later, silent movies. By the end of World War I, activities in the building declined, and by the 1950s, the organ was no longer maintained. E. A. Boadway, described its condition at the time as “deplorable.” When E. Power Biggs (1906-1977) and Barbara Owen visited Round Lake in 1957, hoping to make a recording, the organ was in such sad shape that an acceptable recording was out-of-the-question.

In 1954, Helen Hirahara (1896-1988), a local organist and Round Lake resident and her son Jack Lewis, became interested in making repairs. The organ suffered from neglect and vandalism, and numerous action parts needed mending or replacing. By 1967, the first concerts were planned; one was held in June for the Twelfth Annual Convention of the Organ Historical Society.

In 1969, the first annual concert series was organized by Edna I. Van Duzee, a professional singer and college music teacher. During the nearly thirty years of her administration, she has mounted national fund-raising and promotional campaigns, sponsored recordings, hand-picked performers, and successfully filed grant applications with the New York State Council on the Arts and other foundations. Under her strong leadership, the annual concert series has obtained a considerable level of success, receiving laudatory reviews from all the local newspapers, as well as such international papers as the New York Times.
The future of this venerable instrument seems bright. Thirteen years ago, OHS member Norman M. Walter became interested in the organ. With his assistance, plans are underway for restoration of the auditorium structure, and future goals include extended educational programs using the organ. Edna and Norman have since been married. Currently, the Round Lake organ has fulfilled its aspiration: it has outlasted every other large three-manual organ of the period.

On April 11, 1846, Richard M. Ferris wrote to the committee at Calvary Church, “[I] have some pride in the construction of the instrument, and would prefer having it a monument to [my] fame, rather than to my disgrace.” Today, the Round Lake organ has fulfilled Ferris’ aspiration: it has outlasted every other large three-manual organ of the period.

The Auditorium was closed late in 1997 by structural problems. The Board is expecting to have repairs made in time for the 1998 summer season and is hoping for a long-term restoration effort. The Andover Organ Co. of Methuen, Massachusetts has been carrying out a staged restoration of the organ since 1974 under the direction of Robert Newton, with the most recent focus on the Swell division.

Another large old instrument in the area is the 3m Geo. Jardine & Son tracker of 1890 in Watervliet at St. Patrick’s Church, R. C. St. Patrick’s Church was established in 1840. This huge and splendid brick church was erected at a cost of more than $100,000 in 1889-90 as a replica of the church at Lourdes, France. It is not quite a duplicate: the walls are brick and the windows are German, but the resemblance is apparent. The tower is 137 feet high, and among its bells is a BB-flat by Meneely of West Troy weighing 11,000 pounds. The handsome Gothic interior has a ceiling one hundred feet above the floor, and there is more than adequate reverberation. The rear gallery is reached by an exterior circular staircase in a tower.

### Great Organ: CC-g3, 56 notes
- Open Diapason: 16' 56 pipes
- Open Diapason: 8' 56 pipes
- Keraulophon: 8' 56 pipes
- Melodia: 8' 56 pipes
- Principal: 4' 56 pipes
- Flute Harmonique: 4' 56 pipes
- Twelfth: 3' 56 pipes
- Fifteenth: 2' 56 pipes
- Sesquialtera: III 16' 16 pipes
- Trumpet: 8' 56 pipes

### Swell Organ: CC-g3, 56 notes; enclosed
- Bourdon I (16') 16' 39 pipes
- Bourdon II (16') 16' 17 pipes
- Open Diapason: 8' 56 pipes
- Dulciana: 8' 56 pipes
- Stop'd Diapason: 8' 56 pipes
- Doppel Flite: 8' 56 pipes
- Principal: 4' 56 pipes
- Flageolet: 2' 56 pipes
- Cornet: I 11' 12 pipes
- Oboe: 8' 56 pipes
- Vox Humana: 8' 56 pipes

### Choir Organ: CC-g3, 56 notes; enclosed
- Open Diapason: 8' 56 pipes
- Salicional: 8' 56 pipes
- Dulce: 8' 56 pipes
- Stop'd Diapason: 8' 56 pipes
- Flute: 4' 56 pipes
- Piccolo: 2' 56 pipes
- Clarinet: 8' 56 pipes
- Tremulant

### Pedal Organ: CCC-D, 27 notes
- Open Diapason: 16' 27 pipes
- Bourdon: 16' 27 pipes
- Violoncello: 8' 27 pipes
- Trombone: 16' 27 pipes

### Couplers and mechanical registers:
- Choir to Great
- Swell to Choir
- Great to Pedal
- Swell to Pedal
- Choir to Pedal
- Labeled combination pedals:
  - Great Piano
  - Great Forte
  - Swell Piano
  - Swell Forte

- Great to Pedal Reversible
- Bellows

The free-standing case contains some walnut trim, and is situated below a fine rose window. Once decorated, the 16' and 8' Open Diapason front pipes are now gilded and arranged in three flats 5/175/7, the tallest being at the ends. Widely spaced above the center flat is the lowest 11 of the Great 16' Open Diapason, of stopped wood, which are somewhat delightfully unnecessary in the case. The top of each wood pipe is masked with walnut gingerbread. Below the side flats are access panels flanking the attached keydesk. The Choir is the first manual and the chest is behind the Great; the division is enclosed behind vertical shutters, and directly above the Choir is the Swell, fronted with similar shutters. The Pedal is divided at the sides, the Bourdon, Violoncello and Trombone are on slider chests on the left; the 16' Open Diapason is on the right. The flat Pedal clavier has radiating sharps. The Great pipework is below the Swell, fronted with similar shutters. The division is enclosed behind vertical shutters, and directly above the Choir is the Swell, fronted with similar shutters. The Pedal is divided at the sides, the Bourdon, Violoncello and Trombone are on slider chests on the left; the 16' Open Diapason is on the right. The flat Pedal clavier has radiating sharps. The Great pipework is below the Swell, fronted with similar shutters. The division is enclosed behind vertical shutters, and directly above the Choir is the Swell, fronted with similar shutters.
heavy, and tonally, many stops are too gentle for the size of the building, although it is an instrument of considerable virtue. The "Grand Organ Recital and Concert" that opened the organ on December 11, 1890, featured Edward G. Jardine and Edward D. Jardine of New York City, assisted by one other organist, three soloists and a "grand chorus." Among the organ selections performed were: "Impromptu (displaying solo stops and power of organ)" by Jardine; "Fantasia (by request), Representation on the Organ of a Thunder Storm" by Jardine; and "Organ Fantasia — Homage, Sweet, Home — Varied and National Anthems," evidently a planned improvisation, all played by Edward G. Jardine. The program said of the instrument:

This fine Organ was built by Messrs. Jardine & Son, who for over half a century have been manufacturing many of the grandest instruments in the country, among others built by them may be mentioned [including] those of St. George's Church, the Cathedral [St. Patrick's], New York, and the Brooklyn Tabernacle. The design of the front is that of the new open style, displaying the pipes symmetrically grouped and richly decorated in gold, silver and bronze. The "Action" throughout is made on "Jardine's Simplification System," which reduces the friction to a minimum and secures an easy and noiseless touch. The tone of the Organ, by judicious selection of the various registers, and by artistic voicing, secures remarkable sweetness and intensity; divisibility of tone in the "Solo" stops, majesty and depth in the "Diapason" stops, and a rich intertwining tone in the "Chorus" stops. The excellence, durability and finish of the work, even in its insignificent details, have been carried to the highest attainable standard, and this instrument, which is a representative one, shows the perfection to which the art of Organ building has advanced.

The Great 16' Open Diapason has a stopped bass octave, the twelfth pipe being on the chest; the Keraulophone has long slots and is marked "Gan;" the Melodia is open from Tenor F; the Flute Harmonic has 12 stopped basses followed by 5 open metal pipes, and the stop is harmonic from Tenor F, having large square holes for the "harmonic" effect; the Sesquialtera is 17-19-22, 12-15-17 at c1; and 8-12-15 at g2; the Trumpet is entirely of zinc with 7 flue trebles.

The Choir box has 16 unenclosed zinc basses at the rear corners; 4 Open Diapason, 6 Salicional, and 6 Dulce. The Stop'd Diapason is a metal chimney flute except for 8 open metal trebles; the Clarinet has straight resonators and 7 flue trebles. The Dulce is the softest stop in the organ and the three flutes are also quite dolce.

The swell reed are separated, the Vox Humana being at the rear and having 7 flue trebles; the Oboe has a bass octave of English Horn pipes which produce an interesting sound, quite unlike the usual Bassoon, and the stop has 7 flue trebles. On the sides of the box are 16 unenclosed stopped wood basses, 8 Bourdon and 8 Open Diapason. The Open Diapason has 12 stopped basses; the Dulciana has 12 nearly inaudible stopped basses; the Stop'd Diapason is a metal chimney flute from Middle C, the basses being of stopped wood; the Doppel Flute has double mouths from Tenor C; the Cornet is 12-17 throughout, the 17th breaking back at g2.

The Pedal Open Diapason is of wood; the Violoncello is a zinc bell gamba with spotted metal tops; the Trombone is of zinc and unmounted.

Troy Music Hall
The Troy Music Hall houses a splendid 3m J. H. & C. S. Odell tracker, one of the centerpieces of the 1967 OHS convention. For a variety of reasons, the Music Hall Organ was not available to us in 1997, though it is used occasionally for other groups. This grand instrument, one of the few 19th-century concert hall organs to survive, was installed at Troy in 1890, just a decade after it was built for the residence of a New York magnate who owned two Odells of three manuals each. An interesting aspect of it appears in the 1967 Organ Handbook and the authors will update the 1967 information in an upcoming issue of The Tracker. Records of the Odell firm are now owned by OHS in its American Organ Archives, a primary source being used by the authors to learn more about this important instrument.

Local Builders
Of the work of the local builders, relatively little remains. One small instrument built around 1848 by Augustus Backus survives in the area, at Christ Episcopal Church in Danbury, southwest of Albany; another, dating from around 1860, exists in St. Peter's Lutheran Church in Rhinebeck, New York, halfway to New York City. The 2m tracker of 1891 built by Wm. J. Stuart & Bro., is in St. John the Evangelist Episcopal Church in Stockport. Yet another splendid, good-sized example of the work of Giles Beach stands in the United Presbyterian Church of Schaghticote.

United Presbyterian Church
Main Street, Schaghticote, New York
1865
Giles Beach, Schaghticote, New York

1865 Giles Beach, Schaghticote, New York

established in 1803. The present edifice was erected in 1848, enlarged in 1865, and "improved" in 1874. It's the congregation's second house of worship; the first was dedicated in 1820.

This magnificent organ was built by Giles Beach (1826-1906) of Gloversville, New York. Beginning in 1844, Beach served his apprenticeship with Augustus Backus (1802-1866), an organbuilder in Troy, New York. In 1853, he returned to Johnstown (part of which later became Gloversville), and by the 1870s was employing some fifteen men. In 1870, he erected a four-story factory (the American Church Organ Works), but the building was destroyed by fire on September 30, 1876, and he was understandably injured. Following the fire, he concentrated on tuning and repairs rather than building new instruments. He also made violins. At least one of his sons, Arthur D. Beach (1869-1936), was also involved in organ work.

Beach's largest instruments were built for the Second Presbyterian Church, Newark (1863), and the Market Street Methodist Episcopal Church, Paterson (1872), both in New Jersey, and the Unitarian Church, Troy (1864), the Reformed Church, Cohoes (1866), the Methodist Church, Saratoga (1872), the Presbyterian Church, Waterford (1866), and the Brighton Heights Reformed Church, Tompkinsville, S.I. (1864), all in New York State. Today, the Schaghticote organ is his largest remaining instrument. His work is characterized by fine workmanship, excellent materials, and good voicing. The bulk of his clientele was secured along the Mohawk and Hudson River Valleys of New York State, but at least one instrument was installed as far away as Minnesota. Beach is primarily remembered today for relocating the 1847 Davis & Ferris organ from New York City to the Round Lake Auditorium in 1888. To date, there has yet to be even a cursory study of his work. This is unfortunate; Beach was obviously a fine organ

15
The Organ, built by Jardine & Son, New York, and purchased by Dr. Payn, was put up during Easter Week, 1869. The Bell, cast at the Foundry of Jones & Bros., Troy, was hung in its place in the tower on Tuesday in Whitsun-week, May 18th, 1869.

The organ stands flush with the right wall of the nave and projects into the small sacristy. Before 1963, the openings between the chestnut case front and the arch were filled with plywood, and the sides and rear of the organ were covered with insulation. All of it needs to be removed. An electronic instrument installed in 1955 was ejected in 1963, but not before its adherents hastily removed all of the manual pipework and put the speaker on the Jardine chest. Returned to playing condition, the organ is in need of a complete restoration. The wind system, with a double-rise reservoir and just one manual wind trunk on the treble end, is intact, but blowers turbulence, crude 20th-century slide tuners, and the loudening of the 24' and 2' ranks produce a not-quite-authentic sound.

The handsome Gothic case has paneled sides, crenellated cornices on the sides and end “towers,” and five flats of zinc dummy pipes arranged 3/3/5/3/3. On a base of sky blue, the pipes are decorated in black, red, white, and gold, and red and black lettering and three crosses on the pipes read “Lau-dau-ta-de-D eu m in Ch or dis + et + Or-ga-na-no.”

The attached keydesk, boxlike and of walnut, has simple brackets and two metal frames on the lid that once contained sliding clips to hold music open. The small, square-shanked rosewood knobs (with a lighter wood for the manual “Brattle organ,” the 1756 organ built on the Pultney, arriving in Boston on August 10, 1756. It cost 500 pounds sterling, and an additional 233 pounds was paid to King’s Chapel House / 64 Beacon Street / Boston, Massachusetts 02108. Those interested in further details will find them in this volume.

Purchased to replace the well-known, one-manual “Brattle organ,” the 1756 organ built by Richard Bridge (d. 1758) was approved by the composer John Stanley (1713–1786), and “Shipped by the Grace of God in good order . . . ” on the Pultney, arriving in Boston on August 10, 1756. It cost 500 pounds sterling, and an additional 137 pounds were spent for shipping, etc. The Boston Gazette published the following on 30 August 1756:

“Here we hear that the organ which lately arrived from London by Capt. Farr for King’s Chapel in this Town will be open’d on Thursday next, in the Afternoon; and that said Organ (which contains a variety of curious Stops never yet heard in these parts) is esteem’d by the most eminent masters in England to be equal, if not superior, to any of the size in Europe . . . .”

There will be a Sermon suitable to the occasion; Prayers to be begin at 4 o’clock.

The organ survived the Revolution and served as a model for early New England organbuilders, especially Thomas Johnston (1708–1767). King’s Chapel became a Unitarian Church, and the affluent society retained the organ until 1860, although it had long been both admired and criticized. The keydesk had keyboards with reverse colors, and the bellows handle slot is at the rear of the chestnut case front and the arch was filled with plywood, and the sides and rear of the organ were covered with insulation. All of it needs to be removed. An electronic instrument installed in 1955 was ejected in 1963, but not before its adherents hastily removed all of the manual pipework and put the speaker on the Jardine chest. Returned to playing condition, the organ is in need of a complete restoration. The wind system, with a double-rise reservoir and just one manual wind trunk on the treble end, is intact, but blowers turbulence, crude 20th-century slide tuners, and the loudening of the 24' and 2' ranks produce a not-
black stop knobs with stopnames lettered on paper labels pasted to the jambs, and no pedal keyboard until a Sub Bass was added to the organ by William Goodrich (1777-1833) in May of 1824. Goodrich was a member of the church, and for $300 made other improvements including a new reservoir, presumably to replace the eighteenth-century “wedge” bellows. Other alterations were made in 1844, apparently involving tonal changes, and when Simmons & Wilcox replaced the organ with a three-manual instrument in 1860, the old case and about twelve ranks of pipes were retained for use in the new organ. The case later housed a three-manual organ by Hook & Hastings, Opus 1205, 1884, and a reproduction of the case built in 1909 has contained a four-manual E. M. Skinner organ, Opus 170, 1909, and currently, a three-manual C. B. Fisk organ, Opus 44, 1964.

The original specification of the Bridge organ is not known with certainty, for printed accounts of 1834 and 1847 contain unsolved discrepancies. A careful study of the two existing chests and the printed stoplists indicates that the 1756 stoplist was probably as follows:

**Great Organ:**
- GG-e3, lacking GG♯, 57 notes
- Open Diapason
- Stop Diapason
- Principal
- Twelfth
- Fifteenth

**Tierce**
- Comet 3, 2, 3, 4 (each rank draws independently)
- Sesquialtra 1, 2, 3, 4 (each rank draws independently)

**Trumpet**
- Echo, probably tenor F or G, 36 or 34 notes

**Open Diapason**
- Stop Diapason
- Principal
- Trumpet
- Hautboy

**Choir:**
- GG-e3, lacking GG♯, 57 notes
- Stop Diapason
- Principal
- Flute
- Furniture

Vox Humana

No record of the original couplers has been found. The Echo later became a Swell and was of short compass, probably extending from Tenor F or G to e3. In 1847, it was reported that the Choir had an Open Diapason and Dulciana not reported in 1834, so one of the stops may have been added. The 1844 alterations included replacing the Vox Humana with a Cremona. The Choir compound stop is not mentioned at all in old writings, but the chest shows that such a stop existed; the name “Furniture” has been assigned arbitrarily. The two compound stops in the Great contained tierce ranks, and each rank could be drawn separately to facilitate their use.

The men who rebuilt the organ were probably Simmons & Wilcox employees, or obtained pipes and parts from the firm, for the present keydesk and 1861 ranks have typical Simmons characteristics. The organ was reduced to a two-manual instrument with the present stoplist, and installed in the Congregational Church, Ware, Massachusetts. It served there until replaced by Johnson & Son, Opus 708, 1888, and was purchased by the Schuylerville church in that year, the head of the organ committee being Dr. William B. Webster, father of the organist when the OHS visited the church in 1967. The inaugural concert took place on 22 October 1888. Damaged by water in a 1956 fire, over-heating, and also the victim of a falling carpenter, the organ was temporarily replaced with an electronic instrument. The untiring efforts of the late Mrs. Thomas Wood and Miss Webster resulted in funds for a partial restoration in 1960-63 by the Andover Organ Company under the direction of Robert J. Reich. While a really extensive renovation was not possible, the manual chests were rebuilt, and action overhauled, and the organ restored. A few minor mechanical improvements were made, and most of the pipework carefully regulated. The Principals have a rich and brilliant tone, due in part to the good voicing of the Simmons period, and Mr. Reich’s attention.

The organ is a plain frame structure of the 1850s, and the organ stands in an ell built to accommodate it at the right of the pulpit platform. The front of the case is flush with the side wall, but the 1861 side paneling exists in the chamber. The three woodless flats of decorated Open Diapason, Dulciana, and dummy pipes appear to date from the Johnson & Son period, but all of the action and console date from 1861. The Pedal chest and pipes may be those of William Goodrich, in altered form. The projecting keydesk has terraced jambs with flat, square-shanked knobs (mislabeled “Sub Bass” and “Vad Flute” labels are not incorrectly quoted in the stoplist above); there is a hitch-down Swell pedal. The narrow 1861 Pedal keys were recovered by Johnson & Son, who probably changed the manual keyboards. The Swell is behind the Great, having horizontal shutters with access panels at the sides; the Pedal pipes are at the rear, with some trebles attached to the sides of the Swell box. A rusting water engine sits on the cellar floor.

The manual chests date from 1756. Both are oak and little altered, for the old toeboards and many old rackboards are extant. The Great is divided into C and C♯ sides, there is a passage board in the center; the Swell chest is that of the Bridge Choir division, and is similarly divided. The former Echo box is made of the tallest pipes in the case. In the Swell chest is the notation: “Built in London, 1756 / rebuilt by W. I. White, Boston, Mass. in 1861 / Work done by George L. Smith, John Gougee and others.”

The Bridge pipework is lettered with the usual English markings and some of the metal pipes and all of the wood pipes bear paper labels with numbering which reveals that Bridge marked the order of the pipes carefully for the benefit of an amateur builder who might be setting up New England’s first three-manual organ. Bridge pipes are found in the present Great Principal, Twelfth (the latter of lengthened pipes), Flute, and the Swell Principal (formerly the Choir Principal) and Open Diapason. The Swell Stopped Diapason is mostly old and unaltered, having been in the Echo. The remainder of the pipework is of the 1861 period, though some may be from early nineteenth-century organs. The Great Open Diapason has 16 basses in the case; the Stopped Diapason is a metal chimney flute from Middle C, the top four being open metal; the Clarabella is of open wood; the Chimney Flute is of metal, having 12 capped basses of common metal and 15 open metal trebles; the Mixture is 17-19-22, 12-15-17, 8-12-15; the Trumpet was originally a C-compass stop, a Tenor C stop after 1861, and in 1963 a bass octave of 1887 Hook & Hastings Cornopean pipes was installed. The Swell Stopped Diapason is of oak; the Viol de Gamba is of thin common metal with bells and large ears, Tenor C being inscribed “Amantop / Gems Horn”; the Principal has 12 stopped wood basses from the Bridge organ; the Haultboy has 7 flue trebles.

**Albany Masonic Lodge**

The work of the western Massachusetts builders is well represented in the upper Hudson Valley. The Albany Masonic Lodge boasts two tracker organs, one built by Johnson & Son, and the other by J. W. Steere & Son.

**Masonic Lodge, Weaver Room**

67 Corning Place, Albany, New York


**Great Organ:**
- CC-a3, 58 notes
  - 8′ Open Diapason 1:4 in facade, zinc & metal 58 pipes
  - 8′ Dulciana metal 58
  - 8′ Melodion 1:12 stopped, wood 58
  - 4′ Octave metal 58
  - 4′ Flute d’Amour 1:36 stopped, wood & metal 58
  - 2′ Twelfth metal 58
  - 2′ Fifteenth metal 58
  - 1′ Trumpet zinc & metal 58

**Swell Organ:**
- CC-a3, 58 notes, enclosed
  - 8′ Open Diapason 1:4 grained in S.D., zinc & metal 52 pipes
  - 8′ Dolce metal (†) 46
  - 8′ Stopped Diapason Bass 1:12, wood 12
  - 8′ Stopped Diapason Treble 13:58, wood (‡) 46
  - 4′ Fugara metal 58
  - 2′ Oboe & Flauto zink & metal 58

**Pedal Organ:**
- CCC-C, 27 notes
  - 16′ Bourdon wood 27

**Couplers and mechanical registers:**
- Gtr. to Ped. Blower’s Signal
- Sw. to Ped. Tremolo
- Sw. to Gtr.

The Masonic Lodge of Albany was established in 1763, and in 1768, a lodge building was erected at the corner of Lodge Street and Maiden Lane (now Corning Place). The two-manual Johnson & Son organ, Opus 442, 1875, was installed in this building.

The current palatial lodge building, designed by architects Fuller & Meeler, was dedicated October 26, 1896, and cost $114,000, an enormous amount for the time. J. W. Steere & Son provided a new case and relocated the Johnson organ into the Weaver Room of new lodge, and built a new organ for
the Ten Eyck Room. The firm assigned opus numbers 415 and 416 to these projects.

Masonic Temple, Ten Eyck Room
67 Cornning Place, Albany, New York
J. W. Steere & Son, Opus 415/6, 1896

Great Organ: CC-a3, 58 notes
8' Open Diapason 8 pipes
dolciana 8 pipes
8' Melodia stopped, wood 8 pipes
8' Octave 8 pipes
4' Fifteenth 8 pipes
Melodia 8 pipes
4' Flute d'Amour 8 pipes
Twelfth 58 notes
Violin 4 pipes
Flautino 4 pipes
Oboe 4 pipes
Clarinet (t.e.) 4 pipes

Swell Organ: CC-c4, 61 notes; mostly enclosed
Open Diapason 16 pipes
Dolciana 16 pipes
Melodia 16 pipes
Octave 16 pipes
Flute d'Amour 16 pipes
Twelfth 58 pipes
Violin 4 pipes
Flautino 4 pipes
Oboe 4 pipes
Clarinet (t.e.) 4 pipes

Pedal Organ: CCC-D, 27 notes
Open Diapason 16 pipes
Dolciana 16 pipes
Melodia 16 pipes
Octave 16 pipes
Flute d'Amour 16 pipes
Twelfth 58 pipes
Violin 4 pipes
Flautino 4 pipes
Oboe 4 pipes
Clarinet (t.e.) 4 pipes

Unlabelled Forte and Piano combination pedals. The cornerstone of the Newman Methodist Church, was laid June 30, 1891, and the debt of $3000 was paid within a year. The building was dedicated on June 26, 1892. The organ there now, built by Steere & Turner, about 1883, is clearly second-hand. Although the original home of the organ is not known, there is one rather obvious possibility on the Steere list. Opus 179, 1883, built for St. Barnabas' Episcopal Mission in Troy, New York, was replaced by the same firm with their Opus 403, 1895. According to the Steere ledgers, housed in the OHIS American Organ Archives, the former one-manual instrument was taken in trade for an allowance of $300. Although not confirmed, they may be the same instrument.

Unfortunately, most of the original stop labels have been replaced and the organ has had some tonal revisions. The manual compass of CC-c4, 61 notes, is unusual on a small church organ of the period.

Its successor at St. Barnabas' Church in Troy, a jewel of a building in a run-down industrial area, shows that J. W. Steere & Son were "keeping up with the times." for the organ has several features considered quite modern at the time.

Christ & Saint Barnabas' Church, Episcopal
2900 Fifth Avenue, Troy, New York
J. W. Steere & Son, Opus 403, 1895

Great Organ: CC-a3, 58 notes; mostly enclosed

with Swell
Open Diapason 8 pipes
Dolciana 8 pipes
Melodia 8 pipes
Octave 8 pipes
Flute d'Amour 4 pipes
Twelfth 58 pipes
Violin 4 pipes
Flautino 4 pipes
Oboe 4 pipes
Clarinet (t.e.) 4 pipes

Swell Organ: CC-c4, 61 notes; enclosed

Bourdon 16 pipes
Open Diapason 8 pipes
Salicional 8 pipes
Stop'd Diapason 8 pipes
Violin 4 pipes
Flautino 4 pipes
Oboe 4 pipes
Clarinet (t.e.) 4 pipes

Pedal Organ: CCC-D, 27 notes

Open Diapason 16 pipes
Lieblitch Gedeckt 16 pipes

Couplers, mechanical registers & pedal mvs:

Swell to Great
Great to Pedal
Swell to Pedal
Great to Pedal

More Steere Organs

A 1m Steere & Turner in the Newman United Methodist Church in Shushan is representative of the firm's early period.

Newman United Methodist Church
Shushan, New York

Great Organ: CC-a3, 58 notes

8' Open Diapason bass in facade, zinc & metal
8' Dolciana 1-12 stopped, zinc & metal
8' Melodia 1-12 stopped, wood
8' Octave metal
4' Flute d'Amour 1-58 stopped wood
22' Twelfth metal
2' Super Octave metal
8' Trumpet zinc & metal
8' Clarion metal (t.e.)
8' Bass 1-58, zinc & metal
8' Bassoon 1-12 zinc & metal

Swell Organ: CC-c4, 58 notes; mostly enclosed

16' Bourdon wood
8' Open Diapason 1-10 grooved to St. Diap
8' Salicional zinc & metal
8' Aeonine 1-12 stopped, zinc & metal
8' Stopped Diapason wood
8' Fugara metal
8' Flute Harmonique 1-24 open wood, wood & metal
8' Oboe 13-58, zinc & metal
8' Bassoon 1-12 zinc & metal

Pedal Organ: CCC-D, 27 notes

16' Bourdon wood
16' Organ pipes

Couplers, mechanical registers & pedal mvs:

Manuale to Pedale Bellows Signal
Unlabelled Forte and Piano combination pedals.

The cornerstone of the Newman Methodist Church was laid June 30, 1891, and the debt-free building was dedicated on November 24, 1891. According to the local newspaper, the church was not furnished with an organ at the time it was dedicated.

The organ there now, built by Steere & Turner about 1883, is clearly second-hand. Although the original home of the organ is not known, there is one rather obvious possibility

ca. 1883 Steere & Turner, Newman United Methodist Church, Shushan
Chambered at the left of the choir stalls, the organ is not heard to good advantage in the nave, but it is well-voiced and adequate. A small opening filled with dummy pipes faces the nave, and over the keydesk is five wood-less flats of decorated Open Diapason basses from both manual divisions. The pedal keyboard is concave and parallel. The Swell chest is behind that of the Great and both divisions are, with the exception of the Great Open Diapason, enclosed in one swellbox, behind vertical shutters. The 16 Open Diapason is of wood, standing on the left side, and on the left side of the swellbox are the 14 bass pipes of the 16' Bourdon, which was originally borrowed as the soft Pedal stop by a pneumatic action. This arrangement was rather poorly electrified some years ago. The lowest 12 pipes of the Swell Open Diapason were operated by pneumatics on the toeboards in the case, which no longer function. The organ was originally blown by a Ross Water Engine.

The Melodia is open from Tenor C; the top 12 pipes of the Flute d'Arnour are of open metal, the rest being of stopped wood. The Clarinet has straight resonators with zinc bottom and the top 9 are flues. The Stop'd Flute is entirely of wood and the Oboe has 9 flute trebles. The Diapasons are of common metal, but the strings are of spotted metal, with bearded zinc basses.

A J. W. Steere & Sons organ from 1892 is in the United Methodist Church in Salem. The roots of Methodism in Salem go back as far as 1825, but it was not until 1844 that a resident preacher was appointed by the Troy Conference. In 1846, a small church was built; that was followed in turn by a larger building in 1878.

The first organ on record was purchased from Hook & Hastings, their second-hand Opus 128, 1882, a two-manual instrument with twenty-eight registers, but no information regarding the original maker or date are known. Unfortunately, the church was destroyed by fire on Sunday morning, March 1, 1891. An insurance policy paid the congregation $1,000 for the organ.

United Methodist Church
West Broadway, Salem, New York
J. W. Steere & Sons
Springfield, Mass., Opus 339, 1892

Great Organ, CC-a3, 58 notes
Open Diapason 858 pipes
Viola da Gamba (t.c.) 8' 46
Melodia (t.c.) 8' 46
Stop Diap. Bass 8' 12
Octave 4' 58
Flute d'Amour 4' 58
Super Octave 2' 58
Swell Organ, CC-a3, 58 notes; enclosed
Keraulaphon 8 58
Dulciana (t.c.) 8' 46
Stop Diapason Tebule (t.c.) 8' 46
Stop Diapason Bass 8' 12
Violina 4' 58
Oboe 8 58
Swell Organ, CCC-D, 27 notes
Bourdon 16' 27
Couplers:
Swell to Great
Great to Pedal
Swell to Pedal

A third edifice was dedicated May 19, 1892, and a new organ was part of the planning. The March 18th issue of the Washington County Post relates: "It is understood that parties have been in town negotiating the sale of a pipe organ for the new Methodist church. The organ will probably be completed about the first of June...." The public exhibition was announced in the issue of July 8th: "An organ recital and concert is to be given in the Methodist church Tuesday evening July 12th. A fine pipe organ has been added to the new church edifice, and it is hoped that the concert next Tuesday afternoon will be attractive feature." An anonymous reviewer reports on July 15th: "A pleasant and creditable organ recital and concert was given at the Methodist Episcopal church, Tuesday evening July 12th, on the new organ built by Steere & Son, Springfield, Mass. ice cream and cake were served after the concert."

Emmons Howard organ

At Embury United Methodist Church in Cambridge, the 1895 organ built by a former Steere employee, Emmons Howard, is somewhat more conservative.

Embury United Methodist Church
Main Street, Cambridge, New York
Emmons Howard, Westfield, Mass., 1895

Great Organ: CC-a3, 58 notes
Open Diapason 8 58 pipes
Dulciana zinc & metal, 1-12 capped 8 58
Melodia wood, 1-12 stopped 8 58
Octave metal 4 58
Flute d'Amour wood & metal, 1-14 stopped 4 58
Fifteenth metal 2 58
Trumpet zinc & metal, 50.58 flues 8 58
Swell Organ: CC-a3, 58 notes; enclosed
Bourdon wood (t.c.) 16' 46
Open Diapason wood & metal, 1-12 capped 8 58
Salicional zinc & metal, 1-12 capped 8 58
Aeoline zinc & metal, 1-12 capped 8 58
Stopped Diapason wood 8 58
Violin metal 42 58
Flute Harmonique metal 4 58
Flageolet metal 2 58
Oboe 8 58 pipes
Pedal Organ: CCC-D, 27 notes
Double Open Diap. wood 16' 27
Pedal Bourdon wood 16' 27
Couplers, mechanical registers & pedal mvs:
Swell to Great
Great to Pedal
Great Organ Forte
Great Organ Piano
Tremolo
coupled

Embury United Methodist Church was founded as the Methodist Society of Ashgrove by Philip Embury (1728-1773) in 1778. It was the first organized congregation of American Methodists north of New York City. In 1778, a small building was erected at Ashgrove, about three miles east of present-day Cambridge. A second, larger church was erected in 1832, but it was destroyed by fire on November 6, 1835. In 1837, the congregation decided to relocate to Cambridge and the current building of the Embury Methodist Church was erected on Main Street. Soon found to be too small, the building was enlarged in 1861 with an addition of twenty-two feet at the rear of the building. A steeple was added, the entire structure was raised up, and a basement story placed underneath the building. Until 1895, a reed organ sufficed for hymns and choir accompaniment.

The Washington County Post of August 9, 1895 reports:

- The Methodist people have completed their arrangements for the organ recital this evening. We are unable to publish the full program, it not having been received at time of going to press. Prof. J. H. Ingalls of Rutland will preside at the new organ, and F. B. NeNish and H. S. Taylor will be their with their cornets. The choir

1895 Emmons Howard, Cambridge, New York

will be composed of the best local talent assisted by G. LeGrand Hirst, tenor, of Troy. Judging from what we have seen and heard of the new organ we think the audience will more than realize their expectations in the degree of pleasure they will derive from the concert. The organ is one of Emmons Howard's best make containing two manuals of 58 notes each and a pedal base containing 27 notes. The 28 stops admit of an almost endless variety of changes on the 970 different pipes. The organ just fills the alcove built to receive it, in which it stands just flush with the rear wall. Its decorations and wood work are made to match the interior furnishings of the church. The ornamentation of its 25 display pipes are in perfect harmony and have a pleasing effect to the church interior.

The issue of August 16th continues: "In regard to compliment paid the builders of the organ alcove in the M. E. church by Mr. Howard the organ builder, we should have mentioned the name of Patrick McDonnell, who was an equal partner in the work as well as in the
George. The church was dedicated debt-free on November 25, 1884.

The two-manual Johnson & Son organ, Opus 629, 1884, is an absolute jewel of an instrument. It was purchased by the Ladies' Aid Society, who accepted responsibility to furnish the interior of the new church. With its spectacular pipe designs, the instrument is intact with the exception of a supply-house regulator installed by a local organ technician some years ago. Unfortunately, the original, large, resonant swell chest is discarded.

**Back to Round Lake**

The 1907 J. W. Steere & Son organ at the United Methodist Church in Round Lake, built when tubular-pneumatic instruments had become popular, is Janus-like, with old-fashioned tracker action to the manuals and modern tubular action to the pedal division, along with other "modern" features.

The United Methodist Church of Round Lake had its origins in 1875 as a Sabbath School for year-round residents of the village. The church was formally organized in 1889, and the brick edifice was dedicated on August 23, 1894. Originally, the interior walls were painted a base of lime green with rather elegant dark forest-green stencilling around the walls, ceiling and windows. The original scheme and designs can still be seen on the back wall of the organ chamber.

**United Methodist Church, Round Lake Rd., Round Lake, New York**

J. W. Steere & Son Organ Co., Springfield, Mass., 1907

**Great Organ**, CCC-c4, 61 notes, enclosed except Open Diapason
- Gr. Open Diapason 1-17 in facade 8' 61 pipes
- Gr. Dulciana 8' 61
- Gr. Melodia 8' 61
- Gr. Octave 4' 61

**Swell Organ**, CC-c4, 61 notes, enclosed
- Sw. to Great
- Sw. Stopped Diapason 8' 61
- Sw. Salicional 8' 61
- Sw. Flute d'Amour 4' 61
- Sw. Oboe Gamba labelled "reed" stop 8' 61

**Pedal Organ**, CCC-D, 27 notes
- Ped. to Great
- Ped. to Sw.

**Couplers, mechanical registers, & pedal mvs:**
- Swell to Great
- Great to Pedal
- Great to Sw.
- Pedale (Bellows Signal)

**Tremolo**

The J. W. Steere & Son organ was bought in March of 1907 for $1,300, and an addition was built behind the pulpit to accommodate it. The organ has two manuals, nine ranks, 518 pipes, and looks quite at home in its surroundings. The facade of 5 woodless flats of Open Diapason and dummy basses are arranged 710/710/710/710/710, with the central tower projecting out above the keydesk. The lower portion of the case is paneled oak, and access to the chamber is on both sides. The Swell chest is located directly behind the Great with a walkboard between them, and the Swell box encloses everything except the Great Open Diapason. Pedal pipes are on the left, and are operated by tubular-pneumatic action. The large double-rise reservoir is centrally placed below the manual chests, and the upper fold is inverted. The key action is fanned tracker. Like all Steere organs of the period, the workmanship is superb; the interior parts are beautifully sanded and shellacked, corners are perfectly finished, and even though the organ is ninety years old, it is in perfect playing condition. No better tracker action has ever been built!

The Great Open Diapason is of very generous scale. The Dulciana has spotted metal trebles and zinc basses, 6 of which are offset and mitered. The Melodia is open wood, with ten stopped wood basses, and the mouths are inverted. The Octave sits at the back of the Great chest. 1-8 are zinc, 9-61 are common metal. The Swell Salicional and Oboe Gamba are of narrow scale, and their mouths are beaded; basses are offset and mitered inside the Swell box. The Stopped Diapason is entirely of wood with no metal trebles. The Flute d'Amour is stopped wood with 15 metal trebles. The Pedal Bourdon is, of course, stopped wood.

**Two Organs by Woodberry & Harris**

The Boston builders Woodberry & Harris and Jesse Woodberry & Co. are represented in the region with modest two-manual instruments. The 1891 Woodberry & Harris at the United Presbyterian Church in Shushan is an exceptionally serviceable church organ, with a lovely clear, singing tone and a delightfully pleasing key action.

**United Presbyterian Church, Shushan, NY**

Woodberry & Harris, Boston, Op. 92, 1891

**Great Organ**, CC-c4, 61 notes
- Open Diapason zinc & metal, bass in facade 8' 61 pipes
- Dulciana metal (t.c.) 8' 49
- Melodia wood (t. c.) 8' 49
- Unison Bass wood, 1-12 8' 12
- Flute Harmonique metal 4' 58
- Corno d'Amour zinc & metal (t.c.) 8' 46

**Pedal Organ**, CCC-D, 27 notes
- Pedale Bourdon wood 16' 27

**Couplers and mechanical registers:**

**Swell to Great**

**Great to Pedal**

**Great to Sw.**

**Tremolo**

The W. Woodberry & Harris organ was built in March of 1907 for $1,900, and an addition was built behind the pulpit platform to accommodate it. The organ has two manuals, nine ranks, 518 pipes, and looks quite at home in its surroundings. The facade of 5 woodless flats of Open Diapason and dummy basses are arranged 710/710/710/710/710, with the central tower projecting out above the keydesk. The lower portion of the case is paneled oak, and access to the chamber is on both sides. The Swell chest is located directly behind the Great with a walkboard between them, and the Swell box encloses everything except the Great Open Diapason. Pedal pipes are on the left, and are operated by tubular-pneumatic action. The large double-rise reservoir is centrally placed below the manual chests, and the upper fold is inverted. The key action is fanned tracker. Like all Steere organs of the period, the workmanship is superb; the interior parts are beautifully sanded and shellacked, corners are perfectly finished, and even though the organ is ninety years old, it is in perfect playing condition. No better tracker action has ever been built!

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**United Presbyterian Church, Rupert, Vermont**

Johnson & Son organ, Opus 629, 1884, is an absolute jewel of an instrument. It was purchased by the Ladies' Aid Society, who accepted responsibility to furnish the interior of the new church. With its spectacular pipe designs, the instrument is intact with the exception of a supply-house regulator installed by a local organ technician some years ago. Unfortunately, the original, large, resonant swell chest is discarded.

**United Methodist Church, Rupert, Vermont**

Though it is not in the Hudson Valley, the elegant Johnson & Son organ at the United Methodist church in Rupert, Vermont, was near enough to be included in the 1997 tour and offers an interesting contrast to the work of the other Westfield builders.

**United Methodist Church, Rupert, Vermont**

**Johnson & Son**

Wesfield, Mass., Opus 629, 1884

**Great Organ**, CC-a3, 58 notes
- Open Diapason zinc & metal, 1-12 in facade 8' 58 pipes
- Dulciana zinc & metal (t.c.) 8' 46
- Melodia wood (t.c.) 8' 46
- Unison Bass wood, 1-12 8' 12
- Octave metal 4' 58
- Flute wood 4' 58
- Super Octave metal 2' 58

**Swell Organ**, CC-a3, 58 notes, enclosed
- Violin Diap. metal (t.c.) 8' 46
- St. Diap. Treble wood (t.c.) 8' 46
- Stopped Diap. Bass wood, 1-12 8' 12
- Flute Harmonique metal 4' 58
- Corno d'Amour zinc & metal (t.c.) 8' 46

**Pedale Organ**, CCC-D, 27 notes
- Sub Bass wood 16' 27

**Couplers and mechanical registers:**

**Swell to Great**

**Pedal Check**

**Great to Pedale**

**Bellows Signal**

**Swell to Pedale**

The United Methodist Church of Rupert was organized in May of 1883, primarily through the efforts of Dr. Joseph Guild, a local resident and entrepreneur. It was also Guild who put up the $15,000 necessary to design and build the church. Fascinated with the work of a Lake George cabinetmaker, John Van Antwerp, Guild hired the man to complete the astounding woodwork on the interior of the church. All the paneling and moldings are of white ash, and were milled in the Catskill Bay area of Lake George. The church was dedicated debt-free on November 25, 1884.

- Johnson & Son, United Methodist Church, Rupert, Vermont

1884 Johnson & Son, United Methodist Church, Rupert, Vermont

- Round Lake Methodist

1907 J. W. Steere & Son, Round Lake Methodist
The Washington County Post of November 13, 1891 announces: “James Law offers to purchase a new pipe organ for the United Presbyterian church, if the congregation will bear the expense of placing it in position. The organ will cost $1,800, and it will be placed back of the pulpit.” Early in December an alcove was built, and on Monday, December 14th, the organ arrived from Boston. The Post of Christmas Day reports: “The new pipe organ was used for the first time in public worship at the Presbyterian church last Sabbath [i.e. December 20th, the Fourth Sunday of Advent]. Mr. Allen, an organist from Hoosick, presided when the new church was built [in 1911], the organ pipes were carried up its effectiveness. The absence of a bottom octave in the Dulciana is usual for Woodberry, but there is space for the additional pipes. The Stopped Diapason has 12 open metal trebles, and the metal Flute Harmonique is harmonic for two octaves above Middle C. This organ was misdated in the 1967 handbook.

A Tallman Organ
Francis J. N. Tallman was one of a number of less-known builders in New York State who produced instruments of integrity and high quality. His much-altered Op. 50 of 1900 at Calvary Episcopal Church in Burnt Hills is a transplant.

Calvary Church was established May 7, 1849. A building committee was appointed, and the charming, country-Gothic frame church was completed that year in time for Christmas. Throughout the years, the building has had several additions, including a narthex, sacristy, and a larger recessed chancel. Damaged by fire in 1966, the church was renovated to its former appearance in 1967.

Calvary Church, Episcopal
86 Lake Hill Road, Burnt Hills, New York

Francis J.N. Tallman, Opus 50, 1900
built for the First Baptist Church, Port Jarvis, New York; relocated through the Organ Clearing House and rebuilt with tonal changes by the Chase Organ Co., Worcester, New York, 1967; rebuilt with tonal changes by George Bozeman, Jr., & Co., Deerfield, Mass., 1975; rebuilt and enlarged by the Carey Organ Co., 1985

Present Stop List:
Great Organ:
CC-c4, 61 notes
8' Open Diapason 61 pipes
8' Dulciana (t.c.) 49
Octave 4' 61
Swell Organ:
CC-c4, 61 notes, enclosed
6' Salicional (t.c.) 49
St. Diapason Treble (t.c.) 49
St. Diapason Bass 12' 49
Violina 4' 61
Flute Harmonique 4' 61
Pedal Organ:
CCC-D, 27 notes
16' Bourdon 27 pipes
16' Flute Harmonique (t.c.) 61
St. Diapason basses being in the end flats and the next 11 pipes are in the center flat. Flanking these flats are dummy wood pipes over the metal trebles, and the metal Flute Harmonique is harmonic for two octaves above Middle C. This organ was misdated in the 1967 handbook. The Choir is seated in a semi-circular apse at the rear with offset basses in the center. The chamber is triangular in shape, the a pillar. The organ was misdated in the 1967 handbook.
The Rest of the Tallman Tale

The third and present organ at Calvary Church was acquired second-hand in 1967 from the First Baptist Church, Port Jervis, New York. It was built in 1900 by Francis J. N. Tallman (1860-1950), a former Roosevelt employee who had a shop in Nyack, New York. An item from the February 1967 issue of the Boston Organ Club Newsletter documents the circumstances:

Mrs. Elizabeth T. Kampf (1885-1981) of Newton, New Jersey, received flowers and a card from the Boston Organ Club on the occasion of her eighty-second birthday this month. And with good reason! Late last year she read in the Newark, N. J. Sunday News about the Organ Clearing House, and she wrote to Alan Laufman asking if he was familiar with organs built by her husband, Francis J. N. Tallman. Alan replied that he certainly was, and asked Mrs. Kampf for any information she might have about her husband's work. Mrs. Kampf replied by sending a picture of Mr. Tallman and a partial list of his installations, all tracker organs built in Nyack, N. Y. between 1885 and 1905. With her son, she travelled to Port Jervis, N. Y., where she recalled holding keys for her father while he finished an organ there. She was unable to get into any of the churches, but wrote to one which seemed to be familiar with Tallman’s Opus 50, installed in 1900, was still there. So, 66 years later, this grand lady’s memory uncovered a Tallman unknown to organ enthusiasts who had hunted in Port Jervis and neglected the Baptist church. Replaced by an electronic substitute, he had to maintain two-manual tracker was to be sold. . .

Relocated through the Organ Clearing House, it was rebuilt and installed by the Chase Organ Co. of Worcester, New York. Unfortunately, the original case remained behind in Port Jervis, becoming a shrine for an electronic substitute. In 1975, the organ was further rebuilt with additional pipes by George Bozemnan, Jr., & Co. In 1985, the Tallman organ was enlarged by the Carey Organ Co. of Worcester, New York. It was built in 1900 by Francis Henry Erben, New York, 1848

**Manual:** CC-1/2, 54 notes
- Open Diapason (f.f.) 8’ 37 pipes
- Diapason Bass (stopped wood) 8’ 17 pipes
- Principal 4’ 54 pipes
- Flute (f.f.) 4’ 37 pipes
- Keyboard folds down for use; there is no pedal keyboard.

In 1905, Calvary Church acquired a second-hand John & Son organ, Opus 415, 1874, built originally for Christ Church, Episcopal, Harlem, Illinois (although it is listed on the firm’s opus list as Oak Park, adjacent to Harlem, now part of River Forest). A history relates: “Many who are schooled in music have commented on the quality of the organ and this is explained by the circumstance that Dudley Buck, famous both as organist and composer of church music, was a close friend of Mr. Quick [then the rector], and as a favor to him personally supervised the construction of the instrument.” Unfortunately, this lovely organ burned in the 1966 fire. Alan Laufman recorded the stoplist of this instrument in 1959:

**Johnson & Son,**
Westfield, Mass., Opus 415, 1874

**Manual:** CC-3, 58 notes; enclosed
- Open Diapason Treble
- Open Diapason Bass
- Dulciana (f.c.)
- Melodia Treble
- Melodia Bass-Octave
- Twelfth
- Fifteenth
- Oboe (f.c.)

**Pedal Organ:** CCC-D, 27 notes
- Bourdon
- Manual to Pedal Coupler

**The Organ They Built in 1890**

Reuben Midmer & Son, Brooklyn, NY, 1890

Great **Organ:** CC-43, 58 notes
- Open Diapason 8 1/2’ 41 pipes
- Dulciana (f.c.) 4’ 41 pipes
- Melodia Bass 8’ 17 pipes
- Stop’d Diap. Bass 8’ 41 pipes
- Octave 4’ 58 pipes
- Flute Traverso 4’ 46 pipes
- Great 8’ 58 pipes
- Fifteenth 2’ 58 pipes
- Trumpet (f.f.) 8’ 41 pipes
- Trumpet Bass 8’ 17 pipes

**Swell Organ:** CC-43, 58 notes; enclosed
- Bourdon (f.c.) 16’ 41 pipes
- Bourdon Bass 16’ 17 pipes
- Geigen Principal (f.c.) 8’ 58 pipes
- Salicional 8’ 58 pipes
- Stop’d Diapason (f.f.) 8’ 41 pipes
- Stop’d Diapason Bass 8’ 17 pipes
- Flute Harmonic 4’ 58 pipes
- Flageolet 2’ 58 pipes
- Cornet (12-17) 11 116 pipes
- Oboe (f.c.) 8’ 41 pipes
- Bassoon Bass 8’ 17 pipes

**Pedal Organ:** CCC-D, 27 notes.
- Double Open Diapason 16’ 27

**Couplers and mechanical registers:**
- Swell to Great Four single-acting combination
- Great to Pedal pedals; an “ON” and “OFF” for Swell to Pedal pedals
- Bassoon Signal

Not a great amount of Midmer’s work has survived, and this installation is representative of the good tracker-action produced by the firm for some fifty years after 1860. The church is an 1886 brick building typical of the era and the denomination, and the organ is chambered at the left of the pulpit platform recess. The semi-circular arch is carried back so that in effect the organ stands under a barrel vault of plaster. The paneling below the impost is fake-grained oak, and there is no wood above, but the dummy-pipe towers at the ends are typical of Midmer. The center flat is a span of 8’ Open Diapason basses; the case pipes were once decorated but are now gilded. The Swell to Great coupler is operated by “On” and “Off” pistons in the Swell key slip; the iron combination pedals have “ON” and “OFF” in them. The Swell is behind the Great, and below the vertical shades are tuning panels for access to the reed stop. Basses of the Double Open Diapason stand at the rear. The Great has a horizontal rollerboard. Throughout the organ is some very fine wood, especially curly maple, and though heavily nicked and well cut-up, the pipework is excellent for the period, but a precursor of twentieth-century voicing.

The Melodia is of open wood pipes throughout, the Flute Traverso is of open wood with inverted mouths, harmonic from Middle C, and with 9 metal non-harmonic trebles; the Trumpet is unmuted and has 9 flue trebles. All of the Bourdon Bass is unenclosed on the sides of the Swell box; the Salicional has 4 capped stopped pipes; the Oboe has 9 flue trebles.

**Schenectady Hillers to Move**

The Hillers Organ Company of Pekin, Illinois, provided hundreds of organs for midwest churches in the early part of this century but supplied only a few for clients in the east. The organ they built in 1908 for Friedens United Church of Christ in Schenectady has much to commend it, demonstrating that a
mass-produced instrument can be a work of art as well as a piece of fine machinery. The organ has been recently sold and will be relocated to St. James’ R. C. Church in Portsmouth, New Hampshire, where it has been installed by Darren Wissinger.

**Friedens United Church of Christ**

120 Clinton Street, Schenectady, NY

**Hinners Organ Co., Pelkin, Ill., Op. 839, 1908**

**Great Organ:** CC-c4, 61 notes
- 8' Open Diapason, 1-26 façade 61 pipes
- 8' Melodia 61
- 8' Duriciana 61
- 8' Principal 61
- 4' Flute d’Amour 61
- 2' Flauto 61

**Swell Organ:** CC-c4, 61 notes, enclosed
- 16' Bourdon (t.c.) 49
- 8' Violin Diapason, 1-12 façade 61
- 8' Lieblich Gedeckt 61
- 8' Salicional 61
- 4' Flauto Traverso 61
- 2' Flageol 61
- 8' Aéoline (t.c.) (originally an Oboe) 49

**Pedal Organ:** CCC-f, 30 notes

16' Bourdon 30

**Coupers and mechanical registers:**
- Swell to Great
- Swell to Great Octaves
- Great to Pedal
- Swell to Pedal
- Bellows Signal

Friedens United Church of Christ was organized in 1893, and the Clinton Street building was dedicated in 1903. The Hinners organ is the second at Friedens; the first was purchased by the church’s third house of worship, a spectacular church’s third house of worship, a spectacular

**Frobenius in Saratoga Springs**

The United Methodist Church in Saratoga Springs boasts a modern European tracker-action instrument.

**United Methodist Church**

175 Fifth Avenue and Henning Road

**Saratoga Springs, New York**

Th. Frobenius & Sønner, Copenhagen, Denmark, Opus 995, 1955

**Hovedværk**

Svelleværk

Pedar

- 58 notes
- 58 notes
- 8' Principal
- 8' Gedakt
- 8' Retrækte
- 8' Spádgamba
- 8' Oktav
- 8' Blokkfløjte
- 2" Quint
- 2" Oktav
- 2" Triangel
- 2" Kæbøllfløjte
- 16' Fagot
- 16' Cornet
- 16' Bohrung
- 16' Flute
- 16' Piccolo
- 16' Oboe
- 16' Cymbelærme
- 16' Trompet

The First Methodist Episcopal (now United Methodist) Church of Saratoga Springs was established in 1829 by the Rev. Orrin Foote and his wife. A small building erected in 1830 was replaced by a larger structure in 1841. The first organ on record was built by William A. Johnson, Opus 67, 1857, and had two manuals and twenty registers. On March 19, 1872, the church’s third house of worship, a spectacular Victorian brick edifice, was dedicated on Washington Street in Saratoga, and was sometimes known as the Washington Street Methodist Episcopal Church. This building, which still stands, is currently owned by the congregation of the Universal Baptist Church.

A newspaper notice in an unspecified 1871 issue of the Saratogian relates: “The M. E. church, through contract with G. Beach & Co., of Gloversville for the construction of an organ to be finished by the first of December, 1871. There are to be three banks of keys, compassing 4 3/4 octaves; pedals 2 1/4 octaves; contains 39 registers and 1715 pipes; 3 composition pedals. The case will be of black walnut, finished in oil and the style will be Gothic. We understand that the cost of the organ will be about five thousand dollars.” The issue of February 28, 1872 states: “Messrs. Beach & Co., of Gloversville, Contractors for the organ for the Washington St. M. E. Church, have brought a portion of it here, and will transport the balance of it to this place to-morrow.” The stoplist was published on March 19 and is transcribed here:

**Giles Beach, Gloversville, N.Y., 1872**

**Great Organ:** CC-c3, 58 notes
- Open Diapason, metal 8 feet 58 pipes
- Dulciana, metal 8’ 58
- Melodia, wood 8’ 58
- Principal, metal 4’ 58
- Twelfth, metal 256’ 58
- Fifteenth, metal 2’ 58
- Trumpet, metal 8’ 58

**Choir Organ:** CC-c3, 58 notes
- Open Diapason, metal 8’ 58 pipes
- Kerulaphon, metal 8’ 58
- Stopt Diapason, wood 8’ 58
- Violin, metal 4’ 58
- Violone, wood 4’ 46
- Clarionette, reed 8’ 58

**Swell Organ:** CC-c3, 58 notes, enclosed
- Open Diapason, metal 8’ 58 pipes
- Bourdon Bass, wood 16’ 58
- German Gamba, metal 8’ 58
- Stop Diapason, wood 8’ 58
- Octave, metal 4’ 58
- Vienna Flute, wood 4’ 58
- Piccolo, metal 2’ 58
- Cornet, metal, 2 ranks 116
- Coroneph, reed 8’ 58
- Hailotv Treble, reed 8’ 58

**Pedal Organ**

CCD-C, 27 notes
- Double Open Diapason, wood 16’ 27
- Double Stopt Diapason, wood 16’ 27
- Violone, metal 27

**Coupers and mechanical registers:**
- Great to Pedals
- Choir to Pedals
- Swell to Pedals
- Choir to Great super-octaves
- Choir to Great unisons
- Swell to Choir
- Swell to Great unisons
- Swell to Great super-octaves
- Tremulant
- Bellows Signal

Reversible Pedal to operate the Great to Pedals

Two composition pedals — Forte and PianO

The Beach organ served until it was replaced by a four-manual organ built by the Austin Organ Co., Hartford, Connecticut, Opus 952, 1920. A history relates:

In 1920 there was a genuine need for repairs, re-creating of the entire church and the replacement of the pipe organ which had been in use for nearly fifty years. Dr. [George C.] Douglas approached Senator Brackett on the matter, and shortly afterward he agreed to present a pipe organ of unusual merit to the church if the trustees would undertake the thorough renovation of the building. This looked like a heavy undertaking necessitating the raising of some fifteen thousand dollars but with a fine, heroic spirit the pastor and people went at the task. On December 19, 1920, the organ was dedicated by Bishop William Burt, and the auditorium as well as the Sunday School rooms had been completely redecorated; new indirect lighting system installed; cornerstone laid in the auditorium and other changes necessary to make room for the beautiful $35,000 Austin Organ.

According to the Saratogian of December 19, 1920, 2000 people attended the opening recital, which had taken place on the 16th, and in the issue of December 14th, the organ was described in length. The stoplist of this organ appeared on the front page of the Diapason for May of 1920:

**Austin Organ Co., Opus 952, 1920**

**Great Organ:** CC-c4, 61 notes
- Open Diapason, 16 ft., 61 pipes
- Principal Diapason, 8 ft., 61 pipes
- Small Diapason, 8 ft., 61 pipes
- Double Flute, 8 ft., 61 pipes
- *Clarabella, 8 ft., 61 pipes
- *Violoncello, 8 ft., 61 pipes
- *Octave, 4 ft., 61 pipes
- *Flute 4 ft., 61 pipes
- *Trumpet, 8 ft., 61 pipes
- *Chimes (From Echo)

**Swell Organ:** CC-c4, 61 notes
- Bourdon, 16, 61 pipes
- Open Diapason, 8 ft., 73 pipes
- Rohr Flute, 8 ft., 73 pipes
- Viole d’Orchestre, 8 ft., 73 pipes
- Viole Celeste, 8 ft., 61 pipes
- Echo Salicional, 8 ft., 73 pipes
- Flute, 4 ft., 73 pipes
- Violino, 4, 8 ft., 73 pipes
- Flautina, 2 ft., 61 pipes
- Contra Viole, 16, 61 pipes
- Cornopean, 8, 73 pipes
- Oxane, 8, 73 pipes
- Vox Humana (Special chest and Tremolo), 8 ft., 61 pipes

**Pedal Organ**

CCG-C, 32 notes
- Rosaline, 32, 32 notes
- Great Open Diapason, 16, 32 pipes
- Second Open Diapason (from Great), 16, 32 notes
- Violone (from Contra), 16, 32 pipes
- Bourdon, 16, 32 pipes
- Contra Viole (from Choir), 16, 32 notes
- Gedackt (from Swell), 16, 32 notes
- Gross Flute, 8, 32 notes
- Violoncello, 8, 32 notes
- Flute Dolce, 8, 32 pipes
- Bombardino, 32, 32 pipes
- Trembone, 16, 32 pipes
- Contra Inflata (from Swell), 16, 32 notes
- Harmonic Tubas (from Solo), 8, 32 notes

No couplers or mechanical registers were listed.

It is said that this organ remains in the Washington Street building.

In 1976, the congregation sold the Washington Street Church, and relocated to a new edifice designed by architect Joseph Cabel built at the corner of Fifth Avenue and Henning Road. A temporary organ was ordered from the Wicks Organ Co., Highland, Illinois, their Opus 5545, 1975, a two-manual organ with eight ranks. In April of 1996, this organ was sold to St. Stephen’s Episcopal Church in Elmree, New York.

The current instrument, a two-manual organ built by Th. Frobenius & Sønner of Copenhagen, Denmark, was dedicated on November 16, 1996 in recital by organist Jonathan Dimmock.

Made of solid mahogany with oak accents, the asymmetrical case complements the old Carpenter case of the instrument, and the upward sweeps parallel the arches of the contemporary sanctuary. The manual natural keys and white stop-knobs are capped with manmotus tusk, and the sharps and black stop-knob plates are ebony. The pedalboard naturals are of oak, and the sharps are ebony. The façade pipes are polished 70% tin.
Paul's Hall, also known as the Rexleigh School. Much of this has been restored. A post-Civil War photograph hanging on the wall of the rectory shows what appears to be a reed organ at the right of the chancel. Apparently St. Paul's did not own a pipe organ before the Hook.

St. Paul's Church, Episcopal
East Broadway, Salem, New York
E. & G. G. Hook, Boston, Opus 189, 1855
built for the First Parish Church, Dorchester, Mass.; relocated to St. Paul's Church, Salem, N. Y., by W. J. Stuart and Brother, Albany, New York, in 1890.

Great Organ, CC-g3, 56 notes
Open Diapason 8' 56 p tes
Vid d'Amour 8' 56
Melodia Treble (t.c.) 8' 44
St'd Diap'n Bass 8' 12
Principal 4' 56
Wald'Flute 4' 56
Twelfth 2⅝ 56
Fifteenth 2' 56
Sesquialtra 11' 61
Trumpet Treble (t.c.) 8' 44
Trumpet Bass 8' 12

Swell Organ, CC-g3, 56 notes, enclosed
Bourdon Treble (t.c.%) 16' 44
Bourdon Bass 16' 13
Open Diapason 8' 56
Dulciana (t.c.) 8' 44
Std. Diap'n Treble (t.c.) 8' 44
Std. Diap'n Bass 8' 12
Principal 4' 56
Flute 4' 56
Fifteenth 2' 56
Trumpet Treble (t.c.) 8' 44
Trumpet Bass 8' 12
Hautboy (t.c.) 8' 44
Tremulant (hitch-down pedal)

Pedal Organ: CCC-C, 25 notes
Bourdon 16' (Sw.)

Couplers, mechanical registers & pedal mpts:
Sw. to Gr. Or. Great Piano
Gr. Or. to Ped. Great Mezzo
Sw. to Pedals. Swell Piano
Bellows Signal Swell Mezzo

The minutes of a vestry meeting on November 24, 1888, record:
The Rector had a communication from W. J. Stuart & Bros. of Boston, Mass. [sic, Albany], with whom the Organ Committee had been in correspondence, stating that they would accept an offer of $1000 for an Organ then situated in Dorchester, Mass.,

1855 E. & G. G. Hook, St. Paul’s Episcopal Church, Salem, New York

The mechanical key action is made using Swedish pine trackers and aluminum rollers. The sliders for the 27 speaking stops are drawn mechanically via the stop-knobs, but stops may also be drawn via a computer-controlled combination system. The eight general pistons and each of the three sets of six divisional pistons are set at the console, and the settings may be stored in eight independent memories.

1,673 pipes in 30 ranks speak with fundamental frequencies from 32 Hz to 10,546 Hz. The pipes of the Hovedvaerk (Great) and most of the pipes of the Pedal division occupy the upper section of the case, and those of the Svellevaerk (Swell) are under expression in the lower section. The wind pressure for the Hovedvaerk and Svellevaerk is 70 mm, and that for the Pedal division is 78 mm.

Three Organs by the Hooks
As if all these riches were not enough to attract an organ enthusiast to the region, three splendid organs built by the Boston builders E.
and on motion of Mr. Broughton, duly seconded by Judge Gibson, it was
Resolved: — That the Dorchester Organ be purchased at a cost of $1,000, properly packed on cars ready for shipment, $500, to be paid in cash on arrival in Salem, and two notes of $250 each to be given for the balance, said notes to be the notes of the Corporation, one payable on or before one year from date thereof, the other payable on or before two years from date thereof, and each to bear legal interest; it was further
Resolved: — That Mr. Hutchings be empowered to procure the insurance for its safe transmission, and that such expense be added to the first payment of $500; it was further
Resolved: — That the Treasurer be authorized to execute the corporate notes, payable as above.

Installation of the organ took place in 1890. The January 31st issue of the Washington County Post relates: "W. J. Stuart and brother, organ builders of Albany, are putting up the new organ at St. Paul's, which is expected to be relocated to Salem. With the exception of paint­

of the 1850s. At each side of the Great, offset chimneys accommodate the lowest 2 Open Diapason basses and Viol d'Amour basses.

The Viol d'Amour is a bell gamba with zinc basses; the Melodia is open from Tenor F; the Wald Flute is a 4' Melodia with 12 stopped wood basses; the three-rank Sesquialtra (CC 17,19,22; Co 15,17,19; C1, 12,15,17; C#3 12,15) has only two ranks for the top 7 notes; the Trumpet is unmitered, has 12 zinc basses, and the top 7 pipes are bell gambas. The Swell Open Diapason has 12 stopped wood basses; the Flute has 12 stopped wood basses and 13 open metal trebles, the middle portion being chimney flutes; the Trumpet and Hautboy each have 7 bell gamba trebles, but the Hautboy is a late nineteenth-century replacement.

The Organ Citation Committee of the Organ Historical Society designated this organ "an instrument of exceptional historic merit worthy of preservation" in 1997.

All Saints' Church, Episcopal, Hoosick, NY

E. & G.G. Hook, Boston, Opus 522, 1870
restored by Carey Organ Co., Troy, 1989

Great Organ: CC-g3, 56 notes
Open Diapason, metal, 1-12 in facade 8' 56 pipes
Dulciana, metal (t.c.) 8' 44
Melodia, wood (t.c.) 8' 44
Std. Diapason, Bass, 1-12 8' 12
Octave, metal 4' 56
Fifteenth, metal 2' 56
Viol d'Amour, metal, added later 8' 44

Swell Organ: CC-g3, 56 notes, enclosed
Melodia, wood (t.c.) 8' 44
Std. Diapason, Bass, 1-12 8' 12
Harmonic Flute, metal 4' 56
Oboe, wood 8' 12

Pedal Organ: CCC-C, 25 notes
Sub Bass, wood 16' 25

Couplers and mechanical registers:
Swell to Great
Bellows Signal
Swell to Pedale
Tremulant
Great to Pedale
This exquisite medieval-style church building was erected in 1864 by George Tibbits and was initially not connected with the Protestant Episcopal Church in the United States. The edifice is constructed of unhewn stone with dark brown trimmings, and cost when new some $20,000. The bell tower was the gift of the benefactor, the "Iron King" of Troy, in memory of his wife, Sarah B. Tibbits, and was added about 1872. A history of Rensselaer county relates: "The bells are of excellent tone, and the small one in the highest part of the tower is a relic of medieval times, purchased by the Tibbits family while traveling in Europe. It is said to be four hundred [i.e. in 1880] years old."

The first rector, Rev. John B. Tibbits, a son of the benefactor, started the Hoosac School, which for many years used the building as a chapel.

The beautiful E. & G.G. Hook organ was also the gift of Sarah B. Tibbits. It sits in a left-hand recess off the chancel, and despite the later addition of an 8' Viol d'Amour stop to the Swell, is almost entirely unaltered. It was carefully restored in 1989 by the Carey Organ Company, of Troy. Their work consisted of "replacing bushings and cloth washers, leather nuts, and broken trackers; cleaning the pipework; rebushing the manual keyboards; rebushing the pedalboard, replacement of the worn key tops with walnut sharps and maple naturals to match the originals, and replacement of missing stop-labels with hand-engraved turned bone discs to match the originals in ivory."

Woodside Presbyterian Hook

A photograph of this organ appears on the cover of this issue.

Woodside Presbyterian Church was organized on June 19, 1867. There is no doubt that church, which cost $75,000 to build, is one of the finest buildings in Troy — a stone edifice situated on a hill which has miraculously survived the vicissitudes around it. The congregation has preserved the structure almost exactly as it was dedicated on July 19, 1869. The exterior features a mansard-roofed bell tower with a 3-face clock by Browne & Paulding of Woodside Presbyterian Hook, Opus 486, 1869

Great Organ: CC-i3, 58 notes

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pitch</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourdon</td>
<td>16'</td>
<td>46</td>
</tr>
<tr>
<td>Open Diapason</td>
<td>8'</td>
<td>58</td>
</tr>
<tr>
<td>Dulciana</td>
<td>8'</td>
<td>46</td>
</tr>
<tr>
<td>Melodia</td>
<td>8'</td>
<td>46</td>
</tr>
<tr>
<td>Sr'd Diap'n Bass</td>
<td>8'</td>
<td>12</td>
</tr>
<tr>
<td>Octave</td>
<td>4'</td>
<td>58</td>
</tr>
<tr>
<td>Fifteenth</td>
<td>2'</td>
<td>58</td>
</tr>
<tr>
<td>Mixture</td>
<td>II</td>
<td>116</td>
</tr>
<tr>
<td>Trumpet</td>
<td>8'</td>
<td>58</td>
</tr>
</tbody>
</table>

Swell Organ: CC-i3, 58 notes; enclosed

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pitch</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>Open Diapason</td>
<td>8'</td>
<td>46</td>
</tr>
<tr>
<td>Keraulophon</td>
<td>8'</td>
<td>46</td>
</tr>
<tr>
<td>Sr'd Diap'n Treble</td>
<td>8'</td>
<td>46</td>
</tr>
<tr>
<td>Sr'd Diap'n Bass</td>
<td>8'</td>
<td>12</td>
</tr>
<tr>
<td>Violina</td>
<td>4'</td>
<td>58</td>
</tr>
<tr>
<td>Flute Harmonique</td>
<td>4'</td>
<td>58</td>
</tr>
<tr>
<td>Oboe</td>
<td>4'</td>
<td>46</td>
</tr>
<tr>
<td>Bassoon</td>
<td>8'</td>
<td>12</td>
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Pedal Organ: CCC-D, 27 notes

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<th>Stop</th>
<th>Pitch</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>Sub Bass</td>
<td>16'</td>
<td>27</td>
</tr>
<tr>
<td>Flute</td>
<td>8'</td>
<td>27</td>
</tr>
</tbody>
</table>

Couplers, mechanical registers and pedal movements:

Swell to Great Two Great combination pedals
Great to Pedal      Bellows Signal
Swell to Pedal

The organ stands in a windowless apse behind and above the pulpit platform. The oak case displays five flats of highly decorated Open Diapason and Principal pipes arranged 3/9/5/9/3. The tallest flats at the ends permit the exposure of the horizontal Swell shades, for the decorated Swell box is above the Great, and the delightful case design was a stock pattern of the Hook brothers during the late 1860s. The Swell pedal was originally a lever operating on the rhythmic system, but a balanced pedal has been installed near the center, causing the removal of the combination pedals. The Pedal is divided at the sides, and the Flute is of open wood with inverted mouths.

The Melodia is open from Tenor C; the Mixture is 19-22 at CC, 12-19 at C1 and 8-12 at C2, the Trumpet has 9 flue trebles. The Swell stop jamb is lacking several labels, but the names are those found on similar Hook instruments. The Sr'd. Diapason has 9 metal trebles; the Flute Harmonique is of metal, harmonic from Middle C and having 9 non-harmonic trebles; the Oboe has 9 flue trebles.

The Mini-Convention

Between August 3rd and 6th, 1997, nearly 100 friends of old organs gathered in Albany, New York to attend the Upper Hudson Valley Mini-Convention of the Organ Historical Society. Co-sponsored by the Round Lake Historical Society, the committee was comprised of OHS members Edna I. Van Duzee-Walter and Norman Walter, co-chairs, and John DeCmp, William P. Hubert, Alan M. Laufman, Stephen L. Pinel, and Keith Williams. In a region where every small town seems to host a number of old organs — Salem, N. Y., for instance, has four nineteenth-century trackers, and Schuylerville has three — the committee actually had difficulty deciding which instruments deserved to be heard. In addition to splendid Hook organs built by Giles Beach, Davis & Ferris, Emmons Howard, the Hooks, Geo. Jardine & Son, Johnson & Son, Jesse Woodberry & Co., J. W.
Steere & Son Organ Co., and Woodberry & Harris, convention-goers enjoyed balmy weather, scenic vistas, superb playing, and spectacular food. The Upper Hudson Valley Mini-Convention was only the second regional convention in OHS history, but its success indicates that there is continuing interest in such events.

Thanks are due the following performers and organ technicians: W. Raymond Ackerman, Dr. Susan Armstrong, MaryAnn C. Balduf, Robert Barney, E. A. Broadway, Erich Borden, George Bozeman, Thomas Brown, Thomas Dressler, Michael Eaton, Kristin Farmer, Alfred V. Fedak, Thomas Handel, Philip Majkrzak, Robert Newton, John Ogasapian, Barbara Owen, James Palmer, Harriette Slack Richardson, Eric Strand, Marilyn Stulken, and Peter Sykes, Brian-Paul Thomas, and Keith Williams.

The organ descriptions were supplied by E. A. Broadway, Alan M. Laufman, Barbara Owen, Stephen L. Pinel, Norman M. Walter, and Keith Williams. Details, commentary and format vary depending upon who supplied the description. Every effort has been made to make them as accurate as possible. Some descriptions were taken from the Society's 1967 convention booklet written by E. A. Broadway and Alan M. Laufman. Their work was so well done in 1967 that the booklet is still an important resource on Upper-Hudson-Valley organs. All instruments have mechanical playing action unless otherwise stated. Stephen L. Pinel wrote or revised much of the text for this article and supplied the photographs.

Sources.


Boston Organ Club Newsletter, The.


Daily Saratogian.

"Dedication of the new pipe-organ [at St. Paul's, Salem]," Washington County Post 91:9 (28 February 1890), 2.


"Describes New Methodist Organ," Saratogian, 14 December 1920, 5.


Dwight's Journal of Music.


"Ferris' 1847 Organ at Round Lake, New York, will be featured at '67 Convention," Tracker 11:2 (Winter, 1967), 1-2, 11.


MS, Carey Organ Co., Archives. Carey Organ Co., Troy, N.Y.

MS, Steere & Turner Business Ledgers. American Organ Archives, Princeton, N.J.

MS, Viner Ledger. American Organ Archives, Princeton, N.J.


New-York Herald.

New York Musical World.


One-Hundredth Anniversary / First Methodist Episcopal Church / Saratoga Springs, New York / 1839-1929. [no publisher: 1929.]


In its earliest incarnation, this famous organ was built by Richard Bridge of London in 1756 for King's Chapel in Boston, where a 1909 replica of its original case now houses a 1964 Fisk organ. The organ was rebuilt and relocated in 1861 to the Congregational Church in Ware, Mass., and erected behind a new case. Its present home is the United Methodist Church, Schuylerville, NY, where it was installed by Johnson & Son in 1888. The history appears on page 14.


"2,000 Heard First Recital on New Organ," Saratogian, 17 December 1920, 3.

"12th Annual Convention will cover Tri-City Area of New York State," Tracker 11:3 (Spring, 1967), 1-2.

Washington County Post


MINUTES - Best Western Rose Garden Hotel Portland, Oregon

5.25%. All required federal, state and local tax forms have been filed and any taxes owed have been paid. There are no financial matters requiring Executive Council action at this time.

Councillors' Reports:

Conventions

Jonathan Ambrosino

Councillor Ambrosino presented a written report, along with a report from Alan Laufman, Convention Coordinator. They expressed great appreciation to Portland Convention hosts Cliff Fairley and his committee for excellent work on this year's convention. An Upper Hudson Valley Mini-Convention will be held in August. Denver 1998 plans are on track, with hotel arrangements in place. The advance team will visit Denver this fall. Montreal 1999 plans are also proceeding well. It has been decided not to include Quebec City in the convention, given the great wealth of organs in and around Montreal. Accommodation proposals are being finalized for Boston 2000, with housing at Suffolk University at a very favorable rate. The committee has developed a tentative schedule. The convention will have a Thursday to Wednesday format. A number of proposals are being considered for the 2001 convention. A central Pennsylvania proposal for 2002 will be considered under new business. Consideration should also be given to enlarging the format of the Handbook, to allow for more information to be included and to make the type size larger for improved legibility.

Education - John Lovegren

Councillor Lovegren reported:

HISTORICAL ORGAN RECITALS: Scott Carpenter: One application received - $250 requested for St. Luke's Church of Smithfield, VA, for the recording of a recital on the ca. 1630 English chamber organ. (John Lovegren will research the history of this and see if the approved amounts need to be amended.)

Change to: "for a recital to benefit the restoration of the ca. 1630 English chamber organ."

SLIDE-TAPE PRESENTATION - Jon Moyer: One (non-fee) rental to a Maryland OHS chapter (in March '97).

EUROPEAN ORGAN TOURS - Bruce Stevens: Summer 1997 tour in southern Germany has 33 registered.

BIGGS FELLOWSHIP - Robert G. Zanca: 3 applicants named fellows: 1) Kevin Durkin (Buffalo, NY) will be unable to attend due to family obligations. Mr. Durkin has been encouraged to reapply next year. 2) Joseph McCabe (Buffalo, NY) 3) Nicole Bensoussan (California)

A discussion of Van Pelt's report on the Biggs Fellowship ensued.

Finance and Development

Richard Walker

Councillor Walker reported that Annual Fund receipts were $2,700 this year. The expenses for the Moller archives over the past years were $38,000 against an income of $29,000. He recommends continuing an appeal for funds. No special project requests.

DEVELOPMENT COMMITTEE - James Hammann: no activity.

Dick Walker recommends that the new president form a committee to study development issues.

Historical Concerns

Lois Regestein

Councillor Regestein presented a written report.

ARCHIVES: Archivist Stephen Pinel sent a written report. The Erlien monograph issue properly belongs under Research and Publications. The issue of appraisals needs to be revisited. We do not appraise our own gifts. Transfer of the Moller archives is not yet complete. The Episcopal diocese convention journals have been turned over to Sewanee University of the South, with Archives getting approximately $20,000 for the Erlien monograph, $1,000 for microfilm copies of these journals in exchange. Cataloging is up to date, although "ephemera" is yet to be done. Westminster Choir College has offered an alternate space in the library for the collection, which would triple the space allowing for a reading area and office space for the archivist. This is being studied. Tony Baglivi has agreed to fill an expiring term on the Advisory Board. There is one vacancy and Kristin Farmer and Laury Libin have agreed to continue. Funding ideas are being explored. The "Five-year plan" for the Archives at present is: 1) Preservation of materials already in the collection; 2) Keeping the collection current; 3) Acquisition of further materials (e.g. Moravian Archives); 4) Moving the collection to more adequate space; 5) Endowment; 6) Poster-style Traveling Exhibitions for the Archives, for conventions.

OHS PIPE ORGAN DATABASE: Elizabeth Towne Schmitt, chair, sent a written report. Corrections and new entries continue to come in. There are presently 8,700 entries in the database. Options for placing a searchable copy of the database on the World Wide Web are being explored. Sosiee's email address is now: schmitt@umr.edu.

ORGAN CITATIONS COMMITTEE: Mary Gifford, chair, sent a written report. Since January 28, 1997, six organs have been awarded plaques: 1898 Kimball, St. John's Episcopal Church, Mobile, AL; 1855 E&G Hook, St. Paul's Episcopal Church, Salem, NY; 1865 Giles Beach, The Presbyterian Church, Schaghticoke, NY; 1871 Tannenberg, Zion Lutheran Church, Spring City, PA; 1897 Hutchings, Basilica of Our Lady of Perpetual Help (Mission Church), Boston, MA; 1883 Hook & Hastings, the Old Church, Portland, OR.

OHS DAVEL GRANT COMMITTEE - William Hays, chair, sent a written report. One proposal was funded for a sum of $600 for 1996-1997.

Organizational Concerns

Michael Barone

Councillor Barone sent a written report detailing the present state of all OHS chapters.

Research and Publications

Peter Sykes

Councillor Sykes sent a written report. The process of research and publications proceeds apace given the many tasks assigned those people in charge of them. Current books "in the pipeline": William Osborne, Clarence Eddy; Rollin Smith, the Aeolian Company; Ray Biswanger, the Wannamaker Organ; Stop, Open and Reed; Stephen Pinel, the Erlien Monograph. Stop, Open and Reed is closest to publication. The Connecticut Convention CD is 87% (1) ready. The Tracker, Volume 41, No. 2, is at the mailing house. There is enough material for Volume 41, No. 3, which should be published reasonably on time.

The meeting adjourned at 12:45 p.m. for lunch, reconvening at 1:50 p.m.

Old Business No old business.

New Business:

1. Walker moved, Ambrosino seconded, a copy of each issue of the Tracker shall be sent to each member of The Organ Historical Society. Passed unanimously.


3. Ambrosino moved, Rench seconded, to create the position of associate convention coordinator. Passed unanimously.

4. Walker moved, Ambrosino seconded, to sign the letter of intent with Suffolk University for housing accommodations for the Boston 2000 convention, with the direction to the Executive Director continue to negotiate for a good faith and present a deposit of up to $2,000 with said letter of intent. Passed unanimously.

5. Ambrosino moved, seconded Walker, to amend the financial procedures for the E. Power Biggs Fellowship to the following:

a) budget $1,500 of Biggs Fellowships cost from general fund; b) 100% of interest on the EPF Fund Principal in the previous fiscal year be available for fellowships; c) 50% of donations received in each previous fiscal year by the EPF Fund be available for the EPF Fellows, the remainder being applied to the principal of the fund; d) all unpaid funds in a given year be accrued for use in future years; e) the cost of registration for an EPF Fellow be calculated as the early registration fee.

Passed unanimously.

6. Rench moved, Lovegren seconded, to accept the application to establish the Minnesota Chapter of the OHS. Passed unanimously.

7. Walker moved, Rench seconded, to raise dues to regular $30, senior citizen and student to $15.
$25. Failed: two yes, three no, one abstention.

3. Walker moved, Regestein seconded, that 50% of archives annual giving go to an archives endowment fund. Failed: one yes, four no, one abstention.

9. Walker moved, Lovegren seconded, the adoption of the Organ Historical Society Defined Contribution Retirement Plan as described in a document of the same title and pending review by the OHS attorney, effective October 1, 1997. The plan document sets forth the provisions of this Code Section 403(b) Plan. Passed unanimously.

ANNUAL MEETING
Wednesday, July 16, 1997

Call to Order: The meeting was called to order by President Kristin Farmer at 8:36 a.m. and a quorum was established.

Members deceased this past year were remembered: The Rev. J. S. L. Ashton-Colby, Bruce Carter, Leonard C. Beard, Leon C. Berry, Mildred Berry, James Dale, Herman Gruenke, Gretchen Huber, Vera Brodsky Lawrence, Joseph Wilson Pool III, and Ernest B. Ryder.

Approval of Minutes: It was moved by Alan Laufman and seconded by Michael Friesen to approve the minutes from the 1996 Annual meeting, held July 4, 1996, in Philadelphia, PA. Motion passed.

Treasurer's Report
David Barnett:

The treasurer's report reviewed major items as of September 30, 1996, the end of the 1995-96 fiscal year. Items were generally on budget and our cash position good. The treasurer recommends increasing our reserves to the $120,000 - $150,000 range, up from our actual $61,700 at the close of the fiscal year. Our primary sources of income are memberships, conventions, and catalog sales. Membership income was down by $14,365 to $64,023; this was remembered: The Rev. J. S. L. Ashton-Colby, "that good lady," who presented a lecture at this convention. This year's fellows were recognized: Joseph McCalbe and Nicole Bensoussan. Thanks were extended to Kathleen Scheide for assisting with Nicole's fellowship. Thanks were also expressed to the committee members.

Finance and Development
Richard Walker

Councillor Walker added comments to the treasurer's report:

- Reserves decreased last year by $17,000 due to expenses of acquiring the Müller archives. This has been a $39,000 expense, of which $21,000 has been raised thus far. Members are encouraged to increase voluntary giving to the E. Power Biggs Fund, the archives fund, the Müller archives acquisition fund, to recruit new members, and to use the catalog.

Historical Concerns
Lois Regestein

- Archives - Stephen Pinel, archivist. This is the largest collection of organ-related material in the world. An ad was placed in The Diapason requesting AGO convention booklets. The archivist is now writing a column for The American Organist. Episcopal Diocese convention records were donated to the Episcopal Church archives at the Sewanee University of the South, for which we get microfilm copies of the journals worth nearly $20,000. There is no charge from archives for inter-library loans. An offer has been received from Westminster Choir College of Rider University to relocate archives to better serve the college library, tripling floor space and allowing for reading room. This relocation will be studied for approval. Governing board members were recognized.

- Archives research grants - William Hays, chair. These grants are given for research in the OHS archives. $1,000 is available each year. $600 was awarded this past year. The deadline for next year's grants is January 1, 1998. Awards will be announced by February 1. Organ citations - Mary Gifford, chair. Ten organs of significant historic merit were cited in the past year. Over two hundred plaques have been awarded over the past twenty years. A follow-up is being instituted to study registered organs are doing well. Organ database - Elizabeth Towne Schmitt, chair. Donald Tracer did the original computer entries in the 1994, which had been compiled by the Extant Organs Committee. There are 6700 entries, probably about 7500 organs, including most extant trackers. The entries for electropneumatic and tubular-pneumatic action organs are being updated, at least up to about World War II. Updated by region are available with a nominal charge for paper copy, no charge for lists by e-mail. Assistance is needed for data entry. Information sent by e-mail is particularly helpful, since that can go almost immediately in database.

Old Business:

- No old business.

New Business:

- Nominations were accepted from the floor for the Nominating Committee. Nominated were Michael Friesen, Alan Laufman, Kristin Farmer, Lee Garrett and Julie Stevens. Moved by Randy Wagner, seconded by Keith Biggers, to close the nominations. Moved by Hugh Pierce, seconded by Eliza Beth Towne Schmitt to elect the slate. Passed.

- Election results were announced: President Barbara Owen, Vice-President Scot Huntington, councillors Michael Barone, Lois Regestein, and Peter Rowe.

- Old Business: No old business.

New Business:

- Nominations were accepted from the floor for the Nominating Committee. Nominated were Michael Friesen, Alan Laufman, Kristin Farmer, Lee Garrett and Julie Stevens. Moved by Randy Wagner, seconded by Keith Biggers, to close the nominations. Moved by Hugh Pierce, seconded by Eliza Beth Towne Schmitt to elect the slate. Passed.

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- Old Business: No old business.

New Business:

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- Election results were announced: President Barbara Owen, Vice-President Scot Huntington, councillors Michael Barone, Lois Regestein, and Peter Rowe.
EMBASS added several thousand dollars to the Society’s income for the fiscal year ending September 30, 1997, by voluntarily renewing membership above the income for the fiscal year ending September 30, 1997.

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

DONORS & GIFTS, 1996-97

Joseph F. Liedn

include gifts to the Archives and to the Biggs Fellowship when they paid their dues. Members whose employers match gifts to non-profit organizations applied for the matching grants.

SUSTAINING

James W. Miller

Sustaining members are:

James E. Miller

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James E. Miller

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