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Greater New York City, 1969	column in <i>The North-east Organist</i>	Alan Laufman Box 104 Harrisville, NH 03450
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Mid-Hudson, New York, 1978	<i>The Whistlebox</i> , to be announced	Stuart L. Ballinger 11 Lown Ct. wa2bss.junu.com Poughkeepsie, NY 12603-3321
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North Texas, 1990	to be announced	contact Richmond
Pacific-Northwest, 1976	<i>The Bellows Signal</i> , Beth Barber	David Ruberg Box 2354 Seattle, WA 98111
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THE TRACKER

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OPINION

Barbara Owen

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 east 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 1888 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 had 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 is 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?

COVER: The 1869 E. & G. G. Hook at Woodside Presbyterian Church, South Troy, New York, is described on page 24 as part of Stephen Pinel's and Alan Laufman's article, *Organs of the Upper Hudson Valley*. About 60 OHS members visited these organs in early August, 1997, during the OHS Mini-Convention. Photograph by Stephen Pinel

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 architectural 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, Peekskill, 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

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. Wenslaus 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' Trompette 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.

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REVIEWS

Barbara Owen, *The Registration of Baroque Organ Music*
Bloomington: Indiana University Press, 1997. 284 pp. \$39.95.
Available from the OHS catalog. \$35.95 to members + S&H.

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.

Dansk Orgelkultur. Copenhagen: Det Danske Orgelselskab, 1995; ISBN 87-88238-01-6; 327 pp.

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

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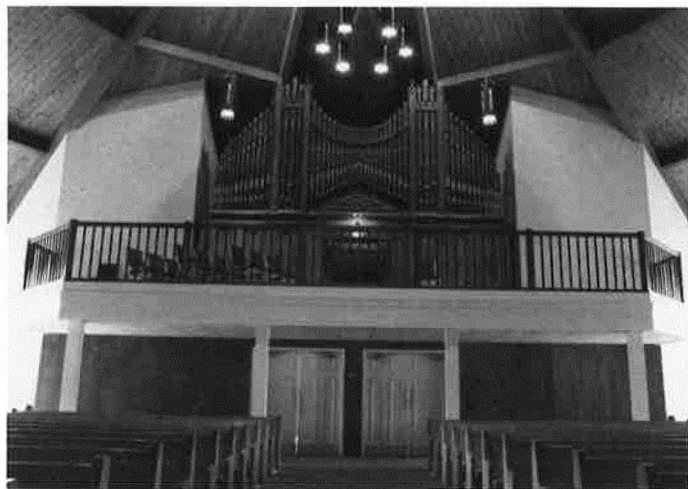
J.W. STEERE

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 Willemoës, and organists Georg Fjelrad and Finn Viderø. 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



COURTESY DAMIAN KLUG

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 stenciled 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/choir-master 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



1908 Pilcher loaded for the dump

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 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 Duzee Walter.



FRIEDEMANN BUSCHBECK

1835 Erben, Round Top, Texas

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 1993 via the late OHS member Ted Blankenship and the Organ Clearing House. The instrument had earlier served Methodist churches in Madison, ME, (from which it was removed by Alan Laufman in 1990) and in Skowhegan, ME. Its original location is unknown. The first recital on the restored organ was conducted in the Edythe Bates Old Chapel with Susan Ferré, organist, as well as a flautist, two violinists, and a cellist/gambist. The G-compass organ of 58 manual notes and 12 pedal notes from 16' C includes a hitchdown Swell Pedal and a Forte combination pedal.

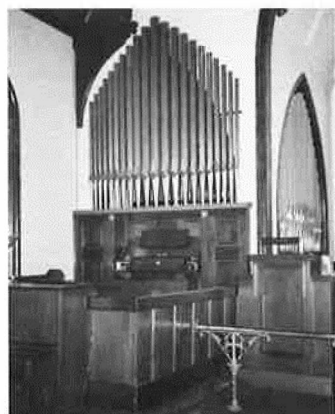
1835 Henry Erben, New York
Edythe Bates Old Chapel, Round Top, TX
MANUAL 58 notes, GG-AA

Open Diapason Sw.	37 pipes
Open Diapason Bass	17 pipes
Stop'd Diapason Sw.	37 pipes
Stop'd Diapason Bass	21 pipes
Dulciana	37 pipes
Principal Sw.	37 pipes
Principal Bass*	21 pipes
Flute Sw.	37 pipes
Flute Bass	21 pipes
Fifteenth Sw*	37 pipes
Fifteenth Bass*	21 pipes
Cornet Sw III	111 pipes
Trumpet	37 pipes
PEDAL 12 notes	
Sub-Bass	12 pipes

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 or-

gans 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: 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.



COURTESY DANA HULL

1886 Johnson, Allegan, Michigan

The 1886 Johnson & Son 2m op. 657 built for Church of the Good Shepherd in Allegan, 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 Romanoux, 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

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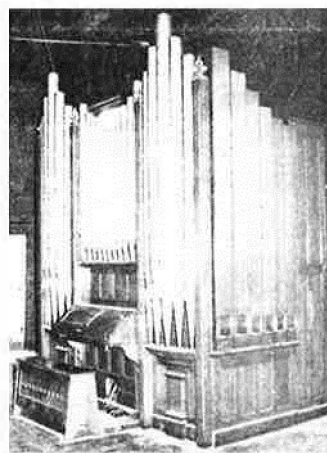
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rebuilt by Austin in 1996, retaining the original mechanism.

The University of Pennsylvania has pledged at least a partial restoration to include the *exposed* pipework of the 162-rank 1926 Austin op. 1416 in Irvine Auditorium (the Curtis Sesqui-Centennial Exposition Organ) as part of the remodeling project underway in the Philadelphia landmark. The Curtis Organ Restoration Society seeks funding to assist with further work on the instrument, which is considered to be at risk during construction. The U-shaped first balcony of the octagonal building will be replaced by walls which will rise to the height of the organ chambers. Those chambers occupy the space of a second balcony on two sides of the hall. Thus the auditorium will be narrowed and shortened, the space behind the new walls being dedicated to other uses.



1904 Estey 2-9 in Carnegie Hall

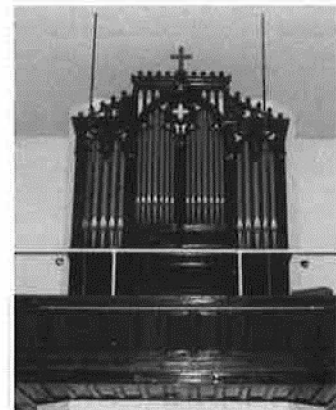
The 1904 Estey 2-9 tubular pneumatic organ, op. 169, built for Carnegie Hall, Lewisburg, W.V., has been moved without modifications in the chapel of Christ Church United Methodist in Charleston, W.V. Kanawha Organ Works of Charleston, W.V., removed the organ from the auditorium, installed a new blower (replacing the Spencer which could not be used in the new location), and re-leathered the primaries, according to proprietor Chris Nagorka. The reservoir was re-leathered 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 Roncverte, W.V. "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.

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 troublesome Ruffati console appended to the Aeolian-Skinner there.) In Amarillo, the organ will be installed in a new \$7 million building being designed around it by an enthusiastic architect and ecstatic organist Margaret Lacey, who has been charged with raising funds for the organ restoration and installation to be done by Schoenstein.

The 2-12 Pfeiffer tracker at St. Bridget Roman Catholic Church in Indianapolis, IN, has been purchased and was removed in December 1997 by George Wooten of Centerville, OH. 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. Pfeiffer & 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 Pfeiffer firm did later work and applied the newer nameboard? 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



Pfeiffer while at St. Bridget, Indianapolis

terms of the great diversity of music which it plays so well." He may be "cornering" the world supply of Pfeiffer organs. This column in 41:1 reported his acquisition of an 1896 Pfeiffer 1m.

The 1893 J. W. Steere & Sons op. 356 has been moved from Millard Congregational Church, Chicago, to Luther Memorial Church, Madison, WI, according to OHS member Bruce Bengston, organist of the Madison church. The 2-19 tracker received a full restoration and restencilling of facade pipes by J. C. Taylor of Kaukauna, WI. The organ was heard in Chicago during the 1984 OHS National Convention. In Madison, it is in-

GEORGE WOOTEN



1893 J. W. Steere & Sons, in Chicago

stalled in the (liturgical) north transept from whence a balcony was removed to gain height. Luther Memorial also contains a large Austin.

The 1927 E. M. Skinner op. 567 at Christ Church Cranbrook, Episcopal, in Bloomfield Hills, MI, has been rebuilt by N. P. Mander, Ltd, of London, England. The organ as completed has 85 ranks arranged in 96 stops in six manual divisions and Pedal. The original contract with E. M. Skinner was signed in December 1925 for a 3m organ. A contract to enlarge it to four manuals was signed in November 1927 and the organ was installed with 46 stops by the end of the year. Charles McManis enlarged it in 1955-56 with many changes of existing pipes, and Reuter provided a new console in 1970. Mechanical equipment in the Mander organ is new, including the 4m console, mostly slider windchests, winding, etc. A tower in the West contains 74 stops behind a decorated organ case; a 22-stop chancel organ with two manual divisions is intended primarily for choral accompaniment. The builder stated an intent "to recapture the style of the Skinner organ with any additions or alterations being compatible with that style."

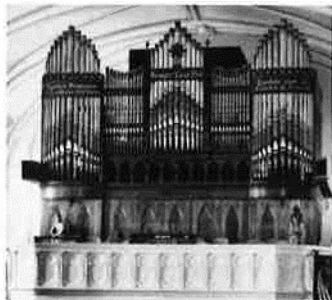


1894 Samuel Bohler, Wyomissing, PA

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 hitch-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

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 1896 Farrand & Votey 3-37 at St. Martin of Tours Church. The Louisville *Courier Journal* published an ecstatic review of the program: Mendelssohn Sonata No. 3 in A; Mozart Andante K. 616; Howells Rhapsody Op. 17 No. 1; Locklair *Rubrics*; Vierne Symphony 1 Scherzo and Finale; encore *Carillon de Westminster*; and two hymns *Lift High the Cross* sung to *Crucifer* and *The Day Thou Gavest Lord Is Ended* sung to *St. Clement*. The Chapter established and received donations to the Horace W. Cutler Recital Fund in honor of the organist emeritus of Trinity United Methodist Church, Louisville.



1896 Farrand & Votey, Louisville, KY

Surplus equipment of Reisner, 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 gauges including calipers, then sold that portion of the 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. Reisner 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.

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Colorado Springs

1928 Welte 4-m

1931 Welte-Tripp 3-m

Air Force Academy

Fort Collins

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

Pueblo

1917 Austin 4-m

Denver

1950 Aeolian-Skinner 4-m

1875 Charles Anderson 2-m

1902 Austin 2m

1925 Austin 3-m

1890 Farrand & Votey 2-m

1896 Hook & Hastings 2-m

1916 Hook & Hastings 3-m

1896 Kilgen 2-m

1912 Kimball 3-m

1914 Kimball 2-m

1925 Kimball 3-m

1938 Kimball 4-m

1887 Mustel

1888 Roosevelt 4-m

1910 Wirsching

1930 Wulitzer 4-m

and more!

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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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.

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 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 Rötha 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



The 1870 E. & G. G. Hook op. 553 at its original home, the First Unitarian Church, Woburn, Massachusetts.

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.



1847 Davis & Ferris, Round Lake, New York

**Round Lake Auditorium
Round Lake, New York
Davis & Ferris, New York, 1847**

Altered by Richard M. Ferris, New York, 1852; altered by Levi U. Stuart, New York, 1868 and 1878; relocated by Giles Beach, Gloversville, New York, 1888; restoration in stages by the Andover Organ Co., Lawrence, Massachusetts, beginning in 1974

Great Organ: CC-a3, 58 notes		
8'	1st Op. Diapason Metal	58 pipes
8'	2nd Op. Diapason Zinc	58
8'	St. Diapason	58
4'	1st Principal	58
4'	2nd Principal	58
4'	Night Horn (t.c.)	46
2 ² / ₃ '	Twelfth	58
2'	Fifteenth	58
III	Sesquialtra	174
III	Mixture	174
8'	Trumpet	58
4'	Clarion	58
Swell Organ: C-a3, 46 notes, 1-12 coupled to Choir (t.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	92
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
2'	Piccolo (t.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
8'	Violoncello	25

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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, unlabeled

New York, July 17th, 1852
[Vestry of Trinity Church, New York]

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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,

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 Lititz, 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 replaced another 1812 William Redstone organ at St. Peter's Episcopal Church in Albany.

The Boston builders Thomas Appleton, E. & G. G. Hook, and Wm. B. D. Simmons, along with Henry Erben of New York and the Westfield, Massachusetts, builders William A. Johnson and Steer & Turner built numerous organs for churches in the Capitol District. Johnson alone lists 16 organs just for Albany.

Interestingly enough, no major builder ever set up shop in the area. Augustus Backus built organs in Troy in the mid-19th century, but they seem to have been mostly small one-manual instruments. Giles Beach apprenticed with

Backus from 1844 until 1853, when he founded his own firm in the Gloversville section of Johnstown, New York; his work was more ambitious than that of his mentor, but the destruction by fire of his inadequately insured factory in 1876 effectively ended any competitive threat he might have posed to the more 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.

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 (1818-1895). 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, not even the rent had 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 transferred 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.



Auditorium, Round Lake, New York

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 retuning 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 plaything. 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*.



1890 Geo. Jardine & Son, St. Patrick's Church R. C., Watervliet, New York

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 Auditorium is incorporated as a not-for-profit organization under the New York State Department of Education, and because of the organ, is considered a museum.

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 order of the Round Lake Village Board because

of 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.

Watervliet

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.

St. Patrick's Church, R.C.

Watervliet, New York

Geo. Jardine & Son, New York, 1890

Great Organ: CC-g3, 56 notes

Open Diapason	16'	56 pipes
Open Diapason	8'	56
Keraulophon	8'	56
Melodia	8'	56
Principal	4'	56
Flute Harmonique	4'	56
Twelfth	3'	56
Fifteenth	2'	56
Sesquialtra	III	168
Trumpet	8'	56

Swell Organ: CC-g3, 56 notes; enclosed

Bourdon Treble (t.f.)	16'	39
Bourdon Bass	16'	17
Open Diapason	8'	56
Dulciana	8'	56
Stop'd Diapason	8'	56
Doppel Flöte	8'	56
Principal	4'	56
Flageolet	2'	56
Cornet	II	112
Oboe	8'	56
Vox Humana	8'	56

Choir Organ: CC-g3, 56 notes; enclosed

Open Diapason	8'	56
Salicional	8'	56
Dulce	8'	56
Stop'd Diapason	8'	56
Flute	4'	56
Piccolo	2'	56
Clarinet	8'	56
Tremulant		

Pedal Organ: CCC-D, 27 notes

Open Diapason	16'	27
Bourdon	16'	27
Violoncello	8'	27
Trombone	16'	27

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 5/17/5, the tallest being at the ends. Widely spaced above the center flat are 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 impost, and the panel beneath the center flat is pierced for egress of sound. The vertical Swell trackers pass behind the Choir swell shades; the Great has a horizontal rollerboard. The organ was once blown by a Ross Water Engine.

The organ illustrates many old-fashioned characteristics, and is probably a substantial rebuild of an older instrument. The key compass alone — CC-g3, 56 notes — points to an organ of circa 1860. The action is somewhat

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 Finale — Home, 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 individuality of tone in the "Solo" stops, majesty and depth in the "Diapason" stops, and a rich interblending tone in the "Chorus" stops. The excellence, durability and finish of the work, even in its insignificant 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 Keraulophon has long slots and is marked "Gam"; 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 Sesquialtra 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 reeds 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 Flöte 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 unmitered.

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 Odell 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 account 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 Duaneburg, 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. But a splendid, good-sized example of the work of Giles Beach stands in the United Presbyterian Church of Schaghticoke.

United Presbyterian Church

Main Street, Schaghticoke, New York
Giles Beach, Gloversville, NY, 1865

restored Richard Hamar, New Hartford, Conn., 1968

Great Organ: CC-g3, 56 notes

Open Diapason, basses in case	8'	56 pipes
Dulciana	8'	56
Clarabella (t.c.)	8'	44
Stop Diapason Bass	8'	12
Principal	4'	56
Wald Flute (t.c.), open wood	4'	44
Twelfth	2 2/3'	56
Fifteenth	2'	56
Trumpet Treble (t.f.)	8'	39
Trumpet Bass, 1-12 mitered	8'	17
Clarionette (t.c.), cylindrical	8'	44
Swell Organ: CC-g3, 56 notes, enclosed		
Bourdon (t.c.), wood	16'	44
Open Diapason (t.c.)	8'	44
Viol de Gamba (t.c.), cylindrical	8'	44
Stop Diapason Treble, wood	8'	44
Stop Diapason Bass	8'	12
Keraulophon (t.c.)	8'	44
Principal	4'	56
Flageolette (t.c.); originally 2'	4'	44
Cornet, 12-17 throughout	11	112
Hautboy (t.c.)	8'	44

Pedal Organ: CCC-C, 25 notes

Double Open Diap.	16'	25
Double Stop Diap.	16'	25
Violoncello	8'	25

Couplers and mechanical registers:

Swell to Great Un.
Swell to Great 8ves
Great to Pedals
Swell to Pedals
Bellows Signal
Tremulant

The First Presbyterian Church of Schaghticoke (originally known as Hart's Falls), was



1865 Giles Beach, Schaghticoke, 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 inadequately insured. 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 Schaghticoke organ is his largest remaining instrument. His work is characterized by fine workmanship, excellent materials, and good voicing. The bulk of his clientele was located 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



1869 Geo. Jardine & Son, St. Stephen's Episcopal, Schuylerville

builder, and his work deserves a documented study.

Regarding the Schaghticoke organ, the *Troy Daily Times* of September 21, 1865 relates: "The congregation of the Schaghticoke Presbyterian church have just erected a very fine organ in their building, and on Tuesday evening next [September 25th], they [will] give a grand organ concert, the proceeds from which are to apply on the payment of the same. Ample arrangements have been made to render it a fine concert, and the church will probably be crowded." It was immaculately restored in 1968 by Richard Hamar, and opened in recital by Barbara Owen on July 14, 1968. It is described at length in Thomas Finch's fine article: "Organ Building in Upstate New York in the Nineteenth Century," in the *Bicentennial Tracker*, 1976.

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

A lovely 1m ca. 1865 Giles Beach was built for First Presbyterian Church, Green Island, and was for many years in the Dyer-Phelps AME Zion Church in Saratoga Springs, provided second-hand there by M. P. Möller around 1911; it is now in storage, owned by S. L. Huntington & Co. and available for rebuilding.

Jardine organ in Schuylerville

The fine 1m 1869 Jardine in St. Stephen's Episcopal Church in Schuylerville is characteristic of the period work of its builder.

St. Stephen's was established in 1846, and the handsome Victorian Gothic stone church was erected in 1868-69. Consecrated on February 24, 1870, the edifice and most of its furnishings were the gift of Dr. Charles H. Payn of Schuylerville. A brief, manuscript history of the church appears in the first *Parish Register* and says that

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 blower turbulence, crude 20th-century slide tuners, and the loudening of the 22 $\frac{1}{2}$ ' 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- da- te- D eu m in Ch or dis + + et + Or- ga- 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 Pedal registers) are lettered in italics and are rather compactly placed in flat jambs; the natural keys have ivory still in excellent condition and veneered fronts; the eight very effective horizontal swell shades are operated by a three-position hitch-down pedal; and the nameplate is a lettered strip of thin wood, which reads "Jardine & Son, New York." The organ contains much "old red" paint; the 16' pipes are at the rear, the tallest in the center; and the bellows handle slot is at the rear of the left side of the case. Well-known locally as having an "impossible Pedalboard," the narrow but long keys are inconveniently laid out, and the springs are decidedly stiff.

St. Stephen's Church, Episcopal Grove Street, Schuylerville, New York Geo. Jardine & Son, New York, 1869

Manual: CC-g3, 56 notes, enclosed

Open Diapason (t.c.)	8'	44 m
Clariana (t.f.)	8'	39 m
Flute (t.f.)	39'	w & m
Stop Diapason Bass	8'	17 w
Violino (t.f.)	4'	39 m
Violoncello	4'	17 m
Twelfth (t.c.)	22 $\frac{1}{2}$ '	44 m
Flageolet	2'	56 m

Pedal: CCC-Fo, 18 notes

Bourdon	16'	13 w
Coupler (Manual to Pedal)		

The Open Diapason (whose stop label is missing), Clariana and Violoncello have a few zinc basses; the Clariana is a bell gamba, the Flute is a Stop Diapason Treble with long chim-

neys on the metal pipes beginning at Middle C; the divided 4' rank is a Principal; and the non-zinc pipework is of common metal.

Bridge organ in Schuylerville

A few blocks away in the United Methodist Church is one of the most unusual instruments in the region, and indeed anywhere in the United States.

United Methodist Church Church Street, Schuylerville, NY

Richard Bridge, London, England, 1756

Built for King's Chapel, Boston, 1756; rebuilt and relocated to the Congregational Church, Ware, Massachusetts by W. I. White and others, Boston, 1861; altered and relocated to the Methodist Church, Schuylerville, New York, by Johnson & Son, Westfield, Massachusetts, 1888. A photograph of the rebuilt organ appears on page 25.

Great Organ: CC-g3, 56 notes

Open Diapason	8'	56 pipes
Dulciana (t.c.), 1-12, St. Diap. Bass	8'	44
Clarabella (m.c.)	8'	32
St. Diap. Treble (m.c.)	8'	32
St. Diap. Bass	8'	24
Principal	4'	56
Chimney Flute	4'	56
Twelfth	22 $\frac{1}{2}$ '	56
Fifteenth	2'	56
Mixture	III	168
Trumpet, 1-12 Hook & Hastings	8'	56

Swell Organ: CC-g3, 56 notes, enclosed

Open Diapason, 1-12, St. Diap. Bass	8'	44
Viol de Gamba (t.c.)	8'	44
St. Diapason (t.c.)	8'	44
Stop. Diap. Bass	8'	12
Principal	4'	56
Hautboy (t.c.)	8'	44
Tremolo		

Pedal Organ: CCC-Go, 20 notes

Double Open Diapason	16'	20
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Couplers and mechanical registers:

Couple Pedals & Great	Pedal Check
Couple Pedals & Swell	Hitch-down Swell pedal
Couple Gr. & Sw.	

This important instrument is well-documented in the *Organs and Music of King's Chapel*, Second edition (1993) by Barbara Owen. Copies are available for \$7.50 plus postage by writing 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:

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. . . . N.B. 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,

black stop knobs with stopnames lettered on paper labels pasted to the jamps, 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 & Willcox 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

Cornet #1, #2, #3, #4 (each rank

draws independently)

Sesquialtra #1, #2, #3, #4 (each rank

draws independently)

Trumpet

Eccho, 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 Eccho 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, perhaps to facilitate tuning.

The men who rebuilt the organ were probably Simmons & Willcox 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 Schuyler-ville 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 pipework 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 church 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 jamps with flat, square-shanked knobs (mis-labeled "Sub Bass" and "Wald 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 Eccho in use indicates that the chest had the tallest pipes in the center. 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 Eccho. 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,



1875 Johnson & Son Op. 442, Masonic Lodge, Albany

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 "Annapolis / Gems Horn"; the Principal has 12 stopped wood basses from the Bridge organ; the Hautboy 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 Johnson & Son, Westfield, Mass., Op. 442, 1875

Great Organ: CC-a3, 58 notes

8'	Open Diapason 1-14 in facade, zinc & metal	58 pipes
8'	Dulciana metal	58
8'	Melodia 1-12 stopped, wood	58
4'	Octave metal	58
4'	Flute d'Amour 1-36 stopped, wood & metal	58
22 1/3'	Twelfth metal	58
2'	Fifteenth metal	58
8'	Trumpet zinc & metal	58

Swell Organ: CC-a3, 58 notes, enclosed

8'	Open Diapason 1-4 grooved to S.D., zinc & metal	52
8'	Dolce metal (t.c.)	46
8'	Stopped Diapason Bass 1-12, wood	12
8'	Stopped Diapason Treble 13-58, wood (t.c.)	46
4'	Fugara metal	58
8'	Oboe & Bassoon zinc & metal	58

Pedal Organ: CCC-D, 27 notes

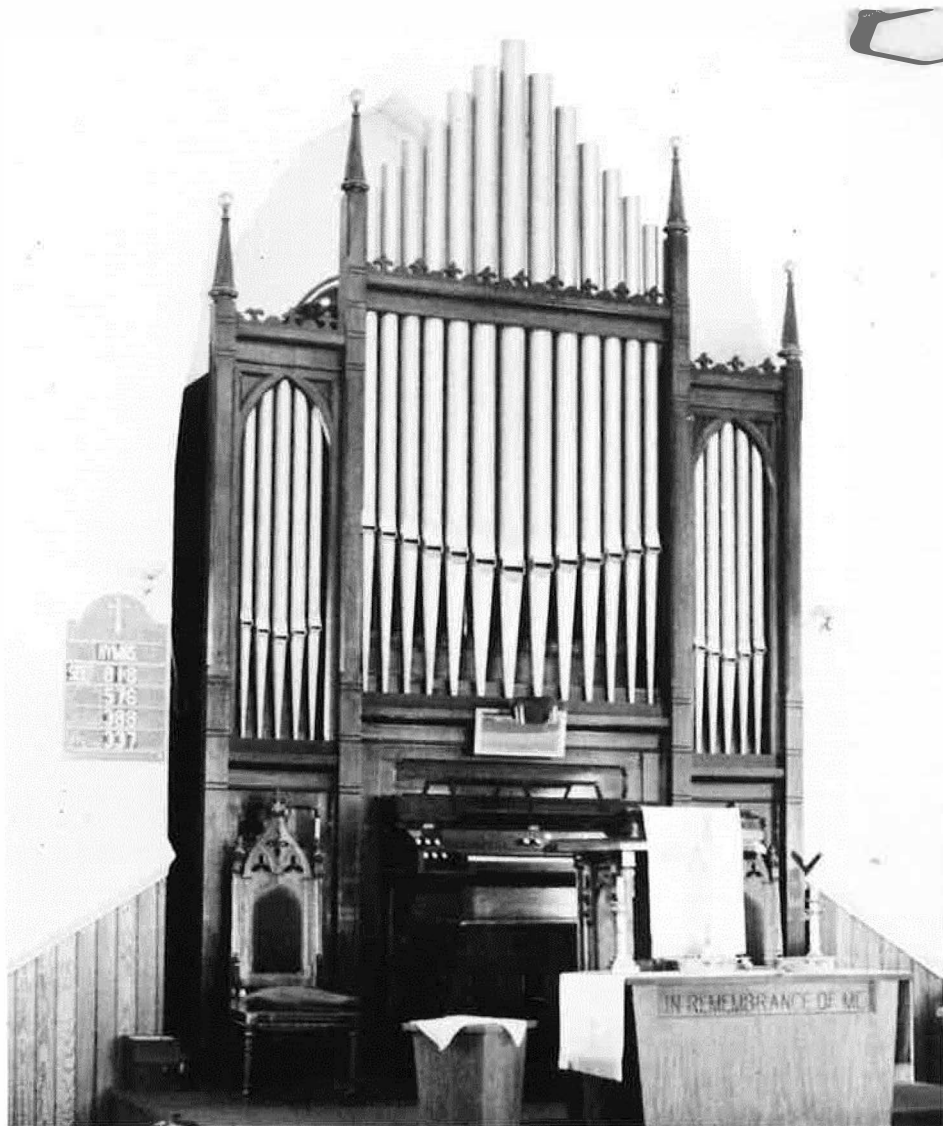
16'	Bourdon wood	27
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Couplers and mechanical registers:

Grt. to Ped.	Blower's Signal
Sw. to Ped.	Tremolo
Sw. to Grt.	

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



ca. 1883 Steere & Turner, Newman United Methodist Church, Shushan

the Ten Eyck Room. The firm assigned opus numbers 415 and 416 to these projects.

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

Great Organ: CC-a3, 58 notes
8' Open Diapason bass in facade, zinc & metal 58 pipes
8' Dulciana 1-12 stopped, zinc & metal 58
8' Melodia 1-12 stopped, wood 58
4' Octave metal 58
4' Flute d'Amour 1-58 stopped wood 58
22 $\frac{1}{2}$ ' Twelfth metal 58
2' Super Octave metal 58
8' Trumpet zinc & metal 58
8' Clarionet metal (t.c.) 46
Swell Organ: CC-a3, 58 notes; enclosed
16' Bourdon 58
8' Open Diapason 1-10 grooved to St. Diap 48
8' Salicional zinc & metal 58
8' Aeoline 1-12 stopped, zinc & metal 58
8' Stopped Diapason wood 58
4' Fugara metal 58
4' Flute Harmonique 1-24 open wood, wood & metal 58
8' Oboe 13-58, zinc & metal 46
8' Bassoon 1-12 zinc & metal 12
Pedal Organ: CCC-D, 27 notes
16' Bourdon wood 27
Couplers and mechanical registers:
Swell to Great Bellows Signal
Great to Pedal Tremolo
Swell to Pedal Great to Pedal reversible
Forte and Piano Combination Pedals for Great
Forte and Piano Combination Pedals for Swell
More Steere Organs

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

**Newman United Methodist Church
Shushan, New York
Steere & Turner,
Springfield, Mass., ca. 1883**

Manual, CC-c4, 61 notes; enclosed
Open Diapason (treble), metal (t.f.) 8' 44 pipes
Open Diap. Bass zinc & metal, bass in facade 8' 17
Salicional metal (t.f.) 8' 44
Melodia wood 8' 44
Bass Melodia wood 8' 17
Octave metal 4' 61
Viola metal 4' 17
Flute d'Amour (treble), wood & metal (t.f.) 4' 44
Piccolo, metal 2' 61
Oboe (treble) zinc & metal 8' 44
Pedal Organ: CCC-D, 27 notes
Ped. Bourdon wood 16' 27
Couplers, mechanical registers, & pedal mvts:
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

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 OHS 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 stoplabels 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,
Springfield, Mass., Opus 403, 1895**

Great Organ: CC-a3, 58 notes; mostly enclosed with Swell
Open Diapason 8' 58 pipes
Dulciana 8' 58
Melodia Stop'd Bass 8' 58
Octave 4' 58
Flute d'Amour 4' 58
Twelfth 22 $\frac{1}{2}$ ' 58
Fifteenth 2' 58
Clarinet (t.c.) 8' 46
Swell Organ: CC-a3, 58 notes; enclosed
Bourdon 16' 58
Open Diapason 8' 58
Salicional 8' 58
Stop'd Diapason 8' 58
Violin 4' 58
Flautino 2' 58
Oboe (t.c.) 8' 46
Bassoon 8' 12
Tremolo
Pedal Organ: CCC-D, 27 notes
Open Diapason 16' 27
Lieblich Gedeckt 16' (Sw.)
Couplers, mechanical registers & pedal mvts:
Swell to Great Great Forte
Great to Pedale Great Piano
Swell to Pedale Swell Forte
Great to Pedal reversible Swell Piano

Christ Church, Episcopal, was founded during May of 1836 as a Sabbath School in the northern part of Troy, but by the close of the year was incorporated as an independent parish. A church was begun in the spring 1838 and dedicated on June 1, 1839. The first organ was built by E. & G. G. Hook, Opus 38, 1838, a two-manual organ with eighteen registers. Later instruments included Steer & Turner, Opus 9, 1868, a two-manual organ; Hook & Hastings, Opus 1265, 1885, a one-manual organ (probably a Sunday School instrument); and Austin Organ Co., Opus 1098, 1922, a two-manual organ with fourteen registers.

St. Barnabas' Church, Episcopal, was begun as a mission of the mother parish of Troy, St. Paul's Episcopal Church, and was initially known as St. Paul's Free Chapel. In 1871, lots were acquired and a frame building was erected. In February of 1883, the mission adopted the name St. Barnabas' Mission, and a Steere & Turner organ was installed, Opus 179, 1883, a one-manual organ. In 1886, legal connections with St. Paul's Church were dissolved. With both Christ and St. Barnabas' Churches located in the same part of the city, they ultimately merged during the mid twentieth century, adopting the latter's location and building.

Erected circa 1894, the building is a handsome brick Victorian Gothic structure that was, before the merger, St. Barnabas' Church. Kept in immaculate condition, the interior has brick walls, a deep chancel, and oak woodwork.



1895 J. W Steere & Son, Christ & St. Barnabas, Troy

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 are 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 Brass Water Engine.

The Melodia is open from Tenor C; the top 12 pipes of the Flute d'Amour are of open metal, the rest being of stopped wood. The Clarinet has straight resonators with zinc bottoms, and the top 9 are flues. The Stop'd Diapason is entirely of wood and the Oboe has 9 flue 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		
Keraulophon	8'	58
Dulciana (t.c.)	8'	46
Stop Diapason Treble (t.c.)	8'	46
Stop Diapason Bass	8'	12
Violina	4'	58
Oboe	8'	58
Tremolo		
Pedal 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 expected 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 an 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**

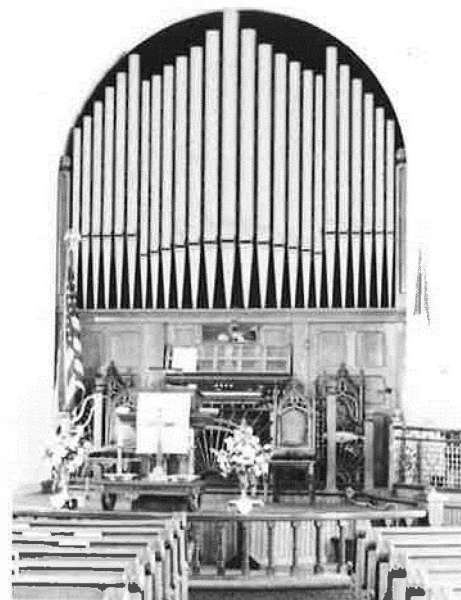
Great Organ : CC-a3, 58 notes		
Open Diapason zinc & metal, 1-17 in facade	8'	58 pipes
Dulciana zinc & metal, 1-12 capped	8'	58
Melodia wood, 1-12 stopped	8'	58
Octave metal	4'	58
Flute d'Amour wood & metal, 1-14 stopped	4'	58
Fifteenth metal	2'	58
Trumpet zinc & metal, 50-58 flues	8'	58
Swell Organ : CC-a3, 58 notes; enclosed		
Bourdon wood (t.c.)	16'	46
Open Diapason wood & metal, 1-12 stopped	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	4'	58
Flute Harmonique metal	4'	58
Flageolet metal	2'	58
Oboe zinc & metal, 50-58 flues	8'	58
Pedal Organ : CCC-D, 27 notes		
Double Open Diap. wood	16'	27
Pedal Bourdon wood	16'	27
Couplers, mechanical registers & pedal mvts:		
Swell to Great	Great Organ Piano	Tremolo
Great to Pedal	Great Organ Forte	Bellows Signal
Swell to Pedal	Gr. to Ped. Reversible	

Embury United Methodist Church was founded as the Methodist Society of Ashgrove by Philip Embury (1728-1773) in 1770. 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. McNish 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's 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



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

contract with Mr. Quinn." Unfortunately, there was no report of the concert.

Johnson in 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 Westfield, 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.

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, reservoir was 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, CC-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. Stopped Diapason	8'	61
Sw. Salicional	8'	61
Sw. Flute d'Amour	4'	61
Sw. Oboe Gamba labial "reed" stop	8'	61
Pedal Organ, CCC-F, 30 notes, tubular-pneumatic action		
Ped. Bourdon	16'	30
Couplers, mechanical registers, & pedal mvts:		
Swell to Great	Balanced Swll Pedal	
Great to Pedal	Great Forte (unlabeled)	
Swell to Pedal	Great Piano (unlabeled)	
Tremolo		

The J. W. Steere & Son organ was bought in March of 1907 for \$1,300, 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 7/10/7/10/7, 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 mitred. The Melodia is open wood, has 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 bearded; basses are offset and mitred 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.



1907 J. W. Steere & Son, Round Lake Methodist

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
Octave metal	4'	61
Swell Organ: CC-c4, 61 notes, enclosed		
Salicional metal (t.c.)	8'	49
Std. Diap. Treble wood	8'	49
Std. Diap. Bass wood, 1-12	8'	12
Flute Harmonic metal	4'	61
Oboe zinc & metal (t.c.)	8'	49
Tremolo		
Pedal Organ: CCC-D, 27 notes		
Ped. Bourdon wood	16'	27

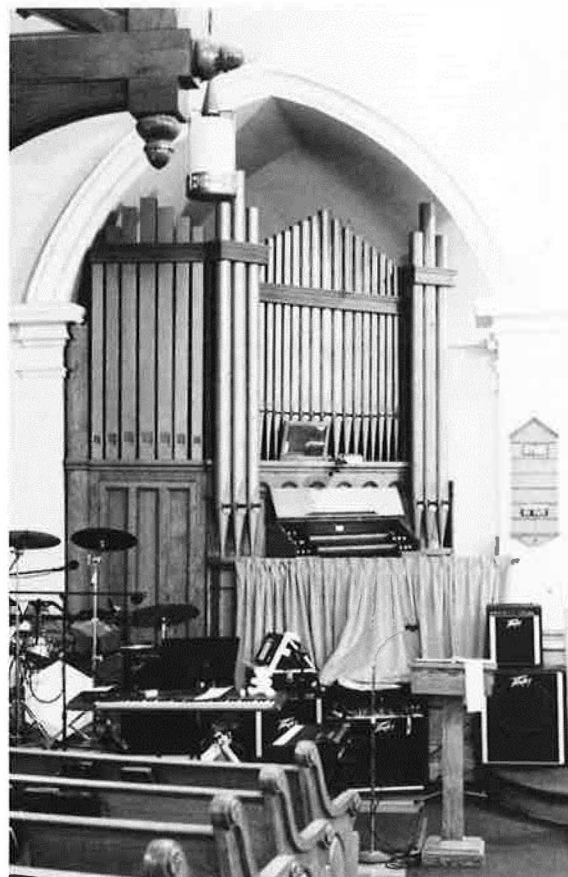
Couplers and mechanical registers:

Sw. to Gr.	Ped. to Gr.	Ped. to Sw.	Blowers Signal
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The First Presbyterian Church of Shushan was established in 1820, and the present brick building was erected in 1879.



1891 Woodberry & Harris, United Presbyterian, Shushan, NY



1899 Woodberry, United Methodist Church, Green Island, NY

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 and manipulated the instrument."

United Methodist Church Green Island, New York

Jesse Woodberry & Co., Boston, 1899

Great Organ: CC-c4, 61 notes
Open Diapason 8' 61 pipes
Dulciana (t.c.) 8' 49
Octave 4' 61
Swell Organ: CC-c4, 61 notes, enclosed
Salicional (t.c.) 8' 49
St. Diapason Treble (t.c.) 8' 49
St. Diapason Bass 8' 12
Violina 4' 61
Flute Harmonique 4' 61
Pedal Organ: CCC-D, 27 notes
Bourdon 16' 27
Couplers and mechanical registers:
Swell to Great
Sw. to Gr. Octaves
Great to Pedal
Swell to Pedal
Bellows Signal (now chimes)

The Methodist Episcopal Church of Green Island was established in 1832, and the Rev. J.S. Cook was the first minister. The earliest building, known as the Hudson Avenue M. E. Church, was dedicated May 9, 1854. In 1875, as part of a structural renovation, a new organ was "placed in the orchestra." The maker of this instrument is not known for certain, but it may

have been Giles Beach of Gloversville, N. Y., who built many organs in the vicinity.

Regarding the Woodberry organ, a history relates:

In 1899 a new pipe organ built by Jesse Woodberry & Co. of Boston at a cost of \$1,000 was installed in the church and paid for. At the time a two story addition was built in the rear of the church for \$1000. The pipe organ had water driven bellows. So long as the water pressure was constant everything was fine, but if it dropped or failed, some poor kid would have to climb inside the organ and pump it by hand. (Later, when the new church was built [in 1911], the organ pipes were carried up Hudson Avenue by church school children. When installed in the new church it was still driven by water, and in the 40's, changed to an electric motor.)

The current and second church building is a plain brick edifice erected in 1911, and shows some Gothic detail in an Akron Plan sanctuary. The choir is seated in a semi-circular apse behind the pulpit platform, and the organ is "catty-corner" at the left, partially obscured by a pillar. The chamber is triangular in shape, the Pedal pipes being arranged on two small chests at the rear with offset basses in the center. The Swell is behind the Great and the chests are chromatic. The oak case front contains three flats arranged 3/17/3, the lowest 6 Open 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 access doors. The organ originally had a Ross Water Engine.

The two-stop chorus is quite bright and the removal of the heavy red cloth would increase its effectiveness. The absence of a bottom oc-

tave 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 Jervis, 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 STOPLIST:

Great Organ:

CC-c4, 61 notes
8' Open Diapason 61 PIPES
8' Dulciana 61
8' Stopped Diapason 61
4' Principal 61
2' Fifteenth 61
II Mixture 122
Swell Organ:
CC-c4, 61 notes; enclosed
8' Salicional, grooved 49
8' Melodia 61
4' Flute d'Amour 61
2' Wald Flute 61
13½ Tierce 61
1½ Larigot 61
8' Oboe 61
Tremulant

Pedal Organ:

CCC-F, 30 notes
16' Bourdon 30
Couplers:
Swell to Great
Great to Pedal
Swell to Pedal

ORIGINAL STOPLIST:

Great Organ:

CC-c4, 61 notes
8' Open Diapason 61 PIPES
8' Dulciana, grooved 49
8' Melodia 61
4' Principal 61
2' Fifteenth 61

Swell Organ:

CC-c4, 61 notes; enclosed
8' Violin Diapason (t.c.) 49
8' Salicional (t.c.) 49
8' Stopped Diapason 61
4' Flute Harmonique 61
2' Flautino 61
Tremulant

Pedal Organ

CCC-F, 30 notes
16' Bourdon 30
Couplers:
Swell to Great
Great to Pedal
Swell to Pedal

Calvary's Erben Now in Vermont

The first organ on record was built by Henry Erben (1800-1884) of New York City in 1848, but the origins of the instrument are obscure. Calvary Church does not appear on the Erben lists, and the organ may have been second-hand. It was apparently in the church by 1858, when Miss Laura Davis, daughter of the first rector, Dr. Edward Davis (1804-1863), was appointed organist. About 1905, this instrument was given to Grace Mission, Jonesville, New York. Later relocated through the Organ Clear-



1890 Reuben Midmer & Son, Millis Memorial Baptist, North Troy

ing House, it currently serves at Christ, Sun of Justice Roman Catholic Chapel, Benson, Vermont, where it was altered at the request of the owner by E. A. Boadway & Co. in 1967. The 4' Flute was removed and a Mixture II replaced it. The gilded, half-round, wooden ornamental pipes arranged in five flats, were removed and the wood-grained case was painted white. The original stoplist of this organ was recorded by Alan M. Laufman in 1965, and is as follows:

Henry Erben, New York, 1848

Manual: CC-f3, 54 notes

Open Diapason (t.f.)	8'	37 pipes
Diapason Bass (stopped wood)	8'	17
Principal	4'	54
Flute (t.f.)	4'	37
Keyboard folds down for use; there is no pedal keyboard.		

In 1905, Calvary Church acquired a second-hand Johnson & 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-a3, 58 notes; enclosed

Open Diapason Treble
Open Diapason Bass
Dulciana (t.c.)
Melodia Treble
Melodia Bass Octave
Twelfth
Fifteenth
Oboe (t.c.)

Pedal Organ: CCC-D, 27 notes

Bourdon Manual to Pedal Coupler

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 father, Francis J. N. Tallman. Alan replied that he certainly was, and asked Mrs. Kampf for any information she might have about her father'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, and got a reply that 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, the elegant 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 tonal amendment by George Bozeman, Jr., & Co. In 1985, the Tallman organ was enlarged by the Carey Organ Co. in memory of Don Welty.

Part of the Oboe and Larigot (originally the Twelfth) ranks in the rebuilt Tallman were salvaged from the damaged 1874 Johnson organ.

Midmer in North Troy

The New York builders Reuben Midmer & Son provided many organs for Brooklyn and the greater New York City area but were not well known in the upper Hudson Valley. However, their 1890 organ at Millis Memorial Baptist Church in North Troy shows that the firm's work was as creditable as the work of many better-known companies.

Reuben Midmer (1824-1895) was born in Sussex, England, and came to the United States at an early age. He settled in New York City and learned the trade of organbuilding, first with Hall & Labagh, and later with Richard M. Ferris (1818-1858), serving as the latter builder's shop foreman. In 1860, he relocated to Brooklyn, N. Y., and opened an organ-building shop under his own name. His son, Reed Midmer (d. 1918) worked with him toward the end of the

century, and carried on his work following his father's death.

Millis Memorial Baptist Church

Fourth Avenue at 116th Street

North Troy, New York

Reuben Midmer & Son, Brooklyn, NY, 1890

Great Organ: CC-a3, 58 notes

Open Diapason	858 pipes
Dulciana (t.f.)	8' 41
Dulciana Bass	8' 17
Melodia (t.f.)	8' 41
Stop'd Diap. Bass	8' 17
Octave	4' 58
Flute Traverso (t.c.)	4' 46
Twelfth	2 2/3' 58
Fifteenth	2' 58
Trumpet (t.f.)	8' 41
Trumpet Bass	8' 17

Swell Organ: CC-a3, 58 notes; enclosed

Bourdon (t.f.)	16' 41
Bourdon Bass	16' 17
Geigen Principal (t.c.)	8' 46
Salicional	8' 58
Stop'd Diapason (t.f.)	8' 41
Stop'd Diapason Bass	8' 17
Viola	4' 58
Flute Harmonic	4' 58
Flageolet	2' 58
Cornet (12-17)	11 116
Oboe (t.f.)	8' 41
Bassoon Bass	8' 17

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	each manual.
Bellows 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" cast in them. The Swell is behind the Great, and below the vertical shades are tuning panels for access to the reed stop. Bases 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 unmitred and has 9 flue trebles. All of the Bourdon Bass is unenclosed on the sides of the Swell box; the Salicional has 5 capped zinc basses; the Flute Harmonic is of metal, harmonic from Middle C, with 9 non-harmonic trebles; the Oboe has 9 flue trebles.

Schenectady Hinners to Move

The Hinners Organ Company of Pekin, Illinois, provided hundreds of organs for mid-west 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
Hinnners Organ Co., Pekin, Ill., Op. 839, 1908**

Great Organ: CC-c4, 61 notes	
8' Open Diapason, 1-26 façade	61 pipes
8' Melodia	61
8' Dulciana	61
4' Principal	61
4' Flute d'Amour	61
2' Flautino	61
Swell Organ: CC-c4, 61 notes, enclosed	
16' Bourdon (t.c.)	49
8' Violin Diapason, 1-12 facade	61
8' Lieblich Gedeckt	61
8' Salicional	61
4' Flauto Traverso	61
2' Flageolet	61
8' Aeoline (t.c.) [originally an Oboe]	49
Pedal Organ: CCC-F, 30 notes	
16' Bourdon	30
Couplers and mechanical registers:	
Swell to Great	
Swell to Great Octaves	
Great to Pedal	
Swell to Pedal	
Bel lows Signal	

Friedens United Church of Christ was organized in 1893, and the Clinton Street building was dedicated in 1903. The Hinnners organ is the second at Friedens; the first was purchased by the church's young people and cost \$196.00. Although no further details about it are known, it was probably a reed organ.

The 1908 organ originally stood in the rear gallery, and was relocated to the front of the room during the 1930s. It cost \$1,700, of which the Carnegie Foundation gave \$900. There are 20 registers, 14 ranks, 799 pipes, and it can still be hand-pumped. In 1996, Friedens Church merged with Immanuel Baptist Church on nearby Nott Terrace. The Friedens building is closed.

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, 1996**

Hovedvaerk	Svellevaerk	Pedal
58 notes	58 notes	58 notes
8' Principal	8' Gedakt	16' Subbas
8' Rørfløjte	8' Spidsgamba	8' Principal
4' Oktav	8' Celeste	8' Bordun
4' Blokfløjte	4' Principal	4' Oktav
2 2/3' Quint	4' Kobbelfløjte	16' Fagot
2' Oktav	2 2/3' Rørquint	4' Skalmefj
IV Mixtur	2' Traversfløjte	
II Cymbel	1 3/5' Terts	Couplers:
16' Fagot	III Mixtur	Sv. + Hv.
8' Solo Trompet	8' Trompet	Hv. + Ped.
Cymbelstjerne	8' Obo	Sv. + Ped.
	Tremulant	

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 succeeded 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 have contracted 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-a3, 58 notes.	
Open Diapason, metal	8 feet 58 pipes
Dulciana, metal	8' 58
Melodia, wood	8' 58
Principal, metal	4' 58
Twelfth, metal	2 2/3' 58
Fifteenth, metal	2' 58
Mixture, metal, 3 ranks	174
Trumpet, reed	8' 58
Choir Organ, CC-a3, 58 notes	
Open Diapason, metal	8' 58 pipes
Keraulophon, metal	8' 58
Stopt Diapason, wood	8' 58
Violin, metal	4' 58
Wald Flute, wood	4' 46
Clarionette, reed	8' 58
Swell Organ, CC-a3, 58 notes, enclosed	
Open Diapason, metal	8' 58 pipes
Bourdon Treble, wood	16' 58
Bourdon Bass, wood	
German Gamba, metal	8' 58
Stopt Diapason, wood	8' 58
Octave, metal	4' 58
Vienna Flute, wood	4' 58
Piccolo, metal	2' 58
Cornette, metal, 2 ranks	116
Cornopean, reed	8' 58
Hautboy Treble, reed	8' 58
Bassoon Bass	
Pedal Organ, CCC-D, 27 notes	
Double Open Diapason, wood	16' 27
Double Stopt Diapason, wood	16' 27
Violoncello, metal	8' 27

Couplers 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
Bel lows 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, redecorating 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 Bracketton 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; cork flooring laid in the auditorium and other changes necessary to make room for the beautiful \$35,000 Austin Organ.

According to the *Saratogian* of December 17, 1920, 2,000 people attended the opening recital, which had taken place on the 16th, and in the issue of December 14th, the organ was described at 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:		Choir Organ, CC-c4, 61 notes:
Open Diapason, 16 ft., 61 pipes		Contra Viole, 16 ft., 73 pipes
Principal Diapason, 8 ft., 61 pipes		Geigen Principal, 8 ft., 73 pipes
Small Diapason, 8 ft., 61 pipes		Concert Flute, 8 ft., 73 pipes
Doppel Flute, 8 ft., 61 pipes		Dolce, 8 ft., 73 pipes
*Clarabella, 8 ft., 61 pipes		Unda Maris, 8 ft., 73 pipes
*Violoncello, 8 ft., 61 pipes		Quintadena, 8 ft., 73 pipes
*Octave, 4 ft., 61 pipes		Flute d'Amour, 4 ft., 73 pipes
*Flute 4 ft., 61 pipes		Piccolo 2 ft., 61 pipes
*Trumpet, 8 ft., 61 pipes		Clarinet, 8 ft., 73 pipes
Chimes (From Echo)		Celestial Harp, 61 bars
(*Enclosed in Choir Box)		Tremulant
Swell Organ, CC-c4, 61 notes		Solo Organ, CC-c4, 61 notes
Bourdon, 16 ft., 73 pipes		Stentorphone, 8 ft., 73 pipes
Open Diapason, 8 ft., 73 pipes		Flauto Major (Ped), 8 ft., 73 nts
Rohr Flute, 8 ft., 73 pipes		Gamba, 8 ft., 73 pipes
Viole d'Orchestre, 8 ft., 73 pipes		Gamba Celeste, 8 ft., 61 pipes
Viole Celeste, 8 ft., 61 pipes		Flute Overtre, 4 ft., 73 pipes
Echo Salicional, 8 ft., 73 pipes		Harmonic Tuba, 8 ft., 73 pipes
Flute, 4 ft., 73 pipes		
Violina, 4 ft., 73 pipes		Echo Organ, CC-c4, 61 notes
Flautina, 2 ft., 61 pipes		Lieblich Gedeckt, 8 ft., 61 pipes
Contra Fagotto, 16 ft., 73 pipes		Echo Viole, 8 ft., 61 pipes
Cornopean, 8 ft., 73 pipes		Vox Angelica, 8 ft., 61 pipes
Oboe, 8 ft., 73 pipes		Fern Flute, 4 ft., 61 pipes
Vox Humana (Special chest and Tremolo), 8 ft., 61 pipes		Vox Humana (Special chest and Tremolo), 8 ft., 61 pipes
Tremulant		Cathedral Chimes, 20 notes
		Tremulant

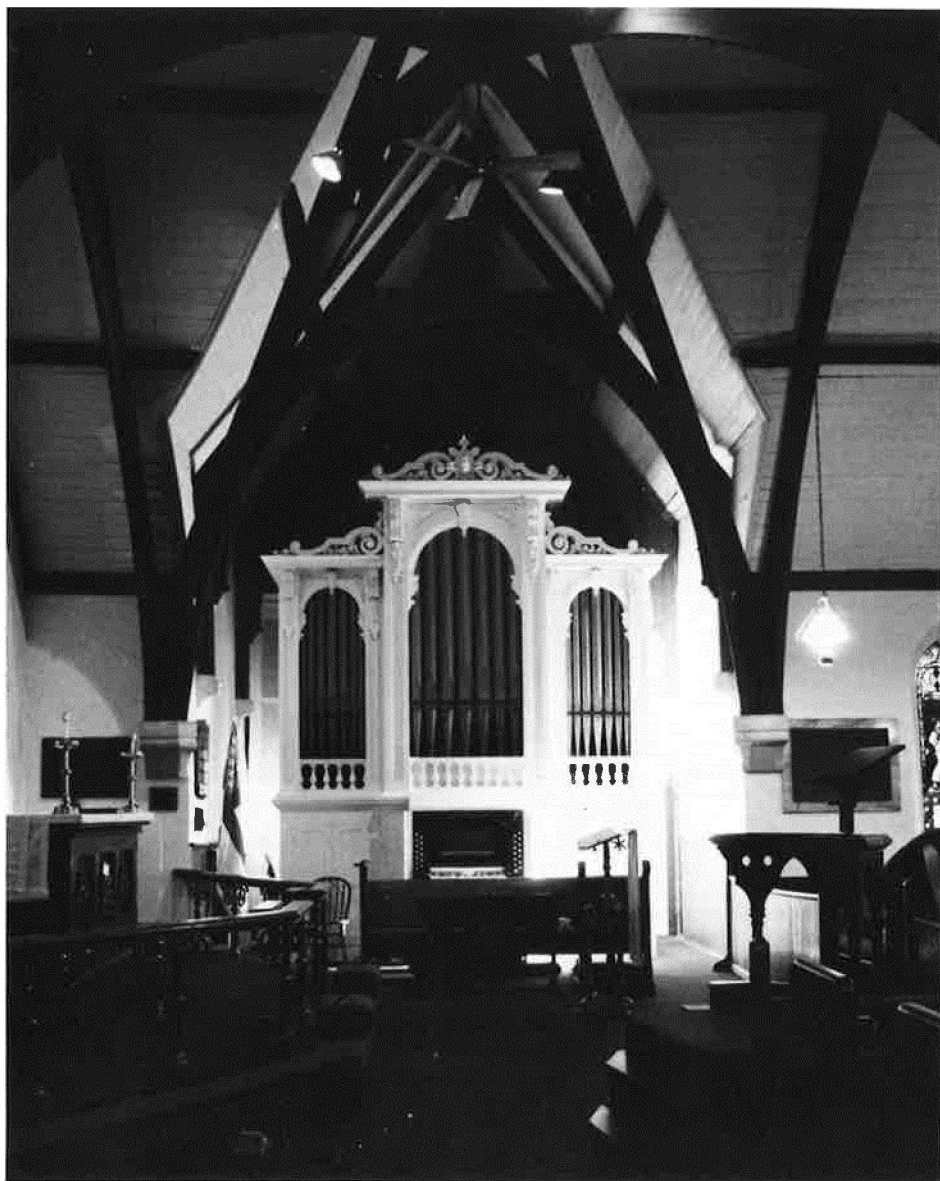
Pedal Organ, CCC-G, 32 notes:
Resultant, 32 ft., 32 notes
Great Open Diapason, 16 ft., 32 pipes
Second Open Diapason (from Great), 16 ft., 32 notes
Violone (from Great), 16 ft., 32 notes
Bourdon, 16 ft., 32 pipes
Contra Viola (from Choir), 16 ft., 32 notes
Gedeckt (from Swell), 16 ft., 32 notes
Gross Flute, 8 ft., 32 notes
Violoncello, 8 ft., 32 notes
Flute Dolce, 8 ft., 32 notes
Bombarda, 32 ft., 32 pipes
Trombone, 16 ft., 32 pipes
Contra Fagotto (from Swell), 16 ft., 32 notes
Harmonic Tuba (from Solo), 8 ft., 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 Elmsmere, 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 oiled solid mahogany with oak accents, the asymmetrical case complements the off-center location 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 mammoth 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.



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 32Hz to 10,546Hz. 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 70mm, and that for the Pedal division is 78mm.

The organ case was designed by Jørgen Christiansen, and the instrument was installed by Kasper Ketels and Finn Østerberg. Voicing was by Ole Willemoes Høyer, assisted by Jan Wohlfart, Michel Budde-Jensen and Marius Mathiesen.

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.

& G. G. Hook make a trip to the Upper Hudson Valley worthwhile. St. Paul's Episcopal Church in Salem has both the oldest and largest of the three; All Saints' Episcopal Church in Hoosick has the smallest; the third is at Woodside Presbyterian Church.

This elegant instrument at St. Paul's Episcopal Church in Salem, New York, is certainly one of the most important surviving Hooks of the pre-Civil War period. It was built for the First Parish Church, Dorchester, Massachusetts, and was replaced by a three-manual George S. Hutchings organ, Opus 188, in 1889. Shortly after, the Dorchester church burned, and a duplicate building was erected housing another three-manual Hutchings organ, Opus 408, 1896. That organ is extant.

St. Paul's Church, Salem, was incorporated February 18, 1860. In March that year, a committee was appointed to solicit subscriptions for erecting a church. On September 10th, the cornerstone was laid, and the building was consecrated by Bishop Potter on December 13, 1860. During the 1880s, the stone transepts and tower were erected as part of a planned enlargement that was never completed. About the church was a park, parish house, rectory, and St.

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 pes
Viol 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	2½'	56
Fifteenth	2'	56
Sesquialtra	III	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

Dble. Op. Diap'n	16'	25
Bourdon	16'	(Sw.)

Couplers, mechanical registers & pedal mvts:

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.,





All Saints Episcopal Church, Hoosick, New York

1870 E. & G. G. Hook, All Saints Episcopal Church, Hoosick, NY

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 completed and ready for use in about three weeks." The issue of February 21st reports that the organ was to be first used on Sunday, February 23rd, and the issue of the 28th publishes a brief description of the organ, citing the builders as "Hook & Hook," obviously referring to Elias and George. It appears that the organ was "improved" with a balanced Swell pedal and combination pedals when the organ was relocated to Salem. With the exception of painting the pine case, once faux-grained to imitate oak, there have been no other alterations.

This splendid instrument stands in the right transept and the large white case is a handsome

flowers, and shields, and below each toeboard is an open panel treated so that the pipes appear to stand on balustrades! Below the side flats are doors covering music shelves. The sides are paneled, but the pipework extends somewhat to the rear of the case. The keydesk is covered by three hinged doors at each side and a two-piece lid on the top. The flat, square-shanked knobs are lettered in script and have



Nameplate of the E. & G. G. Hook, Salem, NY

the footage indicated (the "2½" is original). The knobs are arranged in double columns and the keydesk is finished in black walnut. Behind the music desk is a cupboard.

The Swell is behind the Great chest and is fitted with a double set of horizontal shutters; tuning is done by removing tall panels at the rear. The 16' Open Diapason is of wood, arranged against the rear wall with offset trebles; the lowest three are mitered. The unenclosed Swell Bourdon Bass is at the sides of the box and the stop has 13 pipes; the Bourdon Treble has 44 pipes, so when both stops are drawn there are two pipes sounding on tenor c. The Pedal action, passing under the reservoir,

operates a rollerboard for the two Bourdon Bass chests. The action continues to the 16' Open Diapason rollerboard at the rear. The second octave of Pedal keys repeats the Bourdon Bass pipes, and this form of borrowing the softer Pedal stop was common in larger Hooks of the 1850s. At each side of the Great, offset chests 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 p pes
Dulciana, metal (t.c.)	8'	44
Melodia, wood (t.c.)	8'	44
Std. Diapn. Bass, 1-12	8'	12
Octave, metal	4'	56
Fifteenth, metal	2'	56
Swell Organ: CC-g3, 56 notes, enclosed		
Keraulophon, metal (t.c.)	8'	44
(Viol d'Amour, metal, added later	8'	56)
Std. Diapn. Treble, wood (t.c.)	8'	44
Std. Diapn. Bass, wood, 1-12	8'	12
Harmonic Flute, metal	4'	56
Oboe, zinc & metal (t.c.)	8'	44
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		



Steer & Turner built Opus 32 in 1870 for the Baptist Church in Greenwich, New York. Many years ago, the organ was entirely removed from this handsome case and speakers were installed within it.

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 his widow, 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 stoplabels 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 New York and 9 bells by Meneeley's of West Troy, still rung with the original chiming stand. Given to the congregation by Mr. Henry Burden, the "Iron King" of Troy, in memory of his wife, the church is probably the most enduring ecclesiastical memorial in the area. The Troy

Daily Press said on June 15, 1869 in a description of the church: "... the entire interior of the church was sub rosa. ... The railing in front of the organ, which is a most beautiful piece of workmanship by Mr. Hook of Boston, is tastily interwoven with flowers of nearly every hue. . ."

Woodside Presbyterian Church Milk and Erie Streets, South Troy, NY E. & G. G. Hook, Opus 488, 1869

Great Organ: CC-a3, 58 notes

Bourdon (t.c.)	16'	46 pipes
Open Diapason	8'	58
Dulciana (t.c.)	8'	46
Melodia (t.c.)	8'	46
St'd Diap'n Bass	8'	12
Octave	4'	58
Fifteenth	2'	58
Mixture	II	116
Trumpet	8'	58

Swell Organ: CC-a3, 58 notes; enclosed

Open Diapason (t.c.)	8'	46
Keraulophon (t.c.)	8'	46
St'd Diap'n Treble (t.c.)	8'	46
St'd Diap'n Bass	8'	12
Violina	4'	58
Flute Harmonique	4'	58
Oboe (t.c.)	8'	46
Bassoon	8'	12
Tremulant		

Pedal Organ: CCC-D, 27 notes

Sub Bass	16'	27
Flöte	8'	27

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 ratchet 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 Flöte 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 St'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 DeCamp, 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 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. Baldof, Robert Barney, E. A. Boadway, Frich 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. Boadway, 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. Boadway 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.

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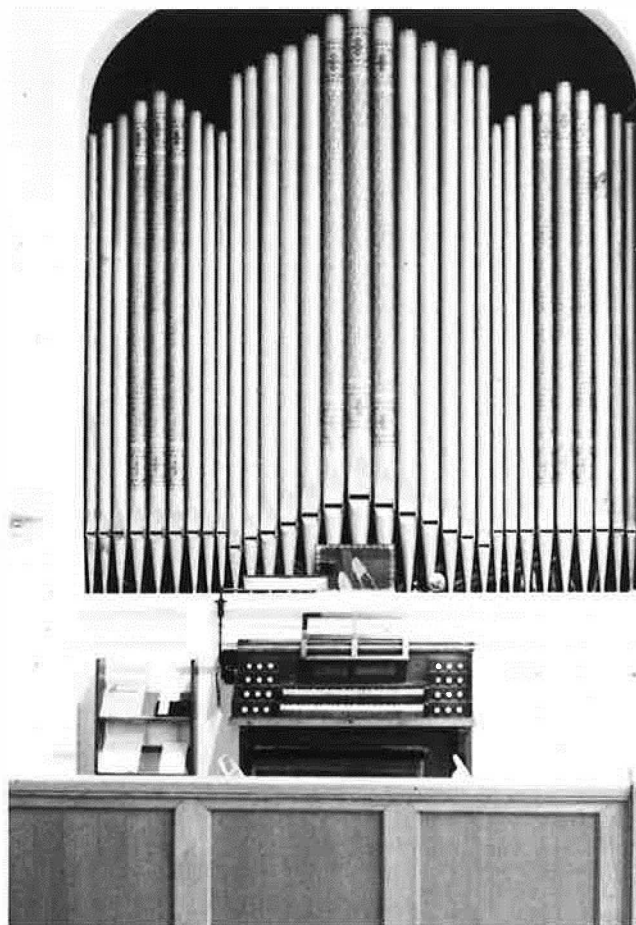
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In its earliest incarnation, this famous organ was built by Richard Bridge of London in 1756 for King's Chapel in Boston, where a 1909 replica of its original case now houses a 1964 Fisk organ. The organ was rebuilt and relocated in 1861 to the Congregational 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.

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MINUTES

National Council Meeting Saturday, July 12, 1997

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

Call to Order: The meeting was called to order by President Kristin Farmer at 9:26 a.m. Present were officers Kristin Farmer, Thomas Rensch, Mark Brombaugh; Councillors Jonathan Ambrosino, John Lovegren, Lois Regestein, Richard Walker; Executive Director William T. Van Pelt.

Approval of Minutes: The minutes of the February 7-8, 1997, meeting were approved previously by mail.

Executive Director's Report:

William Van Pelt distributed a written report. Possibilities for an OHS Website are being explored, with the intention of having a presence within the next few weeks. The research for this site has been greatly aided by Len Levasseur of *The Northeast Organist*. Office conditions at headquarters remain about the same, workable but much less than ideal. Budget considerations dictate no change for the immediate future. A part-time employee may be sought around Christmas to assist with the catalog rush. There is a trend for a small membership decline over several years, with an attendant membership income decline. The executive director suggests widening our focus to attract greater numbers. Perhaps a committee needs to be formed to study this issue. *The Tracker* can now be mailed in a new category as a Non-Profit Periodical, which will result in slightly lower mail rates and quicker delivery. The 1997 European organ tour to Alsace and Bavaria has thirty-three registrants. No itinerary has been selected for a 1998 tour, but ideas are being considered. It appears that a \$3,000 profit from this year's tour is likely. A careful research of health insurance options, triggered by a major rate increase, disclosed that employees could raise the deductible from \$500 to \$1,500 and save OHS so much in premiums that OHS could easily make up the difference to employees and still save thousands of dollars. This has been done. A new contract with TIAA-CREF, the present provider of the OHS retirement plan, will be considered under new business. An accounting of expenses for the E. Power Biggs Fellowship was attached.

Treasurer's Report: David Barnett sent a report, which was reviewed by Bill Van Pelt. Figures at this time of year always provide only a "snapshot," which needs considerable interpretation. Catalog sales are considerably ahead of last year, and membership income should come in only slightly below last year. We continue to hold a \$15,000 Certificate of Deposit in the Biggs fund, paying

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 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 Chair 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. Accommodations 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 Möller archives over the past years were \$38,000 against an income of \$21,000. 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 Erben 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 Möller 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 worth of free microfilm copy 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. Fundraising 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 Exhibition 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. Soosie'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&GG Hook, St. Paul's Episcopal Church, Salem, NY; 1865 Giles Beach, The Presbyterian Church, Schaghticoke, NY; 1791 Tannenbergh, 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 TRAVEL 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 Wanamaker Organ; *Stop, Open and Reed*; Stephen Pinel, the Erben Monograph. Of these, *Stop, Open and Reed* is closest to publication. The Connecticut Convention CD is 87% (!) ready. *The Tracker*, Volume 41, No. 2, is at the mailinghouse. 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, re-convening at 1:50 p.m.

Old Business No old business.

New Business:

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

2. Ambrosino moved, Lovegren seconded, to accept the proposal from Ruth Brunner for a central Pennsylvania convention, based in Harrisburg, in 2002. Passed unanimously.

3. Ambrosino moved, Rensch 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 that the Executive Director continue to negotiate in 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 Fellows costs from general fund; b) 100% of interest on the EPB Fund Principal in the previous fiscal year be available for fellowships; c) 50% of donations received in previous fiscal year by the EPB Fund be available for the EPB Fellows, the remainder being applied to the principal of the fund; d) all unspent funds in a given year be accrued for use in future years; e) the cost of registration for an EPB Fellow will be calculated as the early registration fee.

Passed unanimously.

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

7. Walker moved, Rensch seconded, to raise dues to regular \$30, senior citizen and student to

\$25. Failed: two yes, three no, one abstention.

8. 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. Aschenbach, Ramona Cruikshank 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 at 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 about \$4,000 from the previous year to \$118,864. Convention profit was up about 261% to \$32,818. Profit from catalog sales was \$79,876, up about \$19,000 from the previous year; \$10,428 of this increased profit showed in an increased investment in merchandise inventory. Our primary expenses are for the society's journal, archives and administration. Journal expenses were up by \$14,365 to \$64,023; this was because we paid for five issues of *The Tracker* as compared to three the previous year. Archives expenses were down nearly \$2,000 from the previous year at \$54,718. Cost of administration was up about \$2,800 to \$125,264.

Executive Director's Report:

Executive Director William Van Pelt highlighted important items from the past year. OHS membership has decreased slightly to about 3,800. Current members are strongly encouraged to recruit new members. Appreciation was expressed to Walter Krueger, who prepared the society's first web page for this con-

vention. A permanent OHS web site is being considered. Council members rotating off were recognized, with thanks: Peter Sykes, Michael Barone, Lois Regestein, and Vice President Tom Rensch. Last, but certainly not least, deep appreciation was expressed to Kristin Farmer, president for past four years. In addition to her presidency, Kristin has served for seventeen years on council. She received a spirited standing ovation.

The next council meeting will be set following the annual meeting on July 16.

Adjournment: Moved by Rensch, seconded Regestein to adjourn. Passed. Meeting adjourned at 4:49 p.m.

Respectfully submitted,
Mark A. Brombaugh, Secretary

Holy Rosary Roman Catholic Church Portland, Oregon

vention. A permanent OHS web site is being considered. Council members rotating off were recognized, with thanks: Peter Sykes, Michael Barone, Lois Regestein, and Vice President Tom Rensch. Last, but certainly not least, deep appreciation was expressed to Kristin Farmer, president for past four years. In addition to her presidency, Kristin has served for seventeen years on council. She received a spirited standing ovation.

Councillors' Reports:

Conventions

Jonathan Ambrosino

The Portland convention committee was recognized with deep gratitude: Cliff Fairley, Tim Drewes, Don Feely, Suzanne Gilliam, Carol Kent, Wally Krueger, Janis Lord, René Marceau, Delbert Saman and Bob Spiers. The 1998 convention will be held in Denver, Colorado Springs and Boulder, Colorado. Twenty-nine organs will be visited the week prior to AGO national convention. Michael Rowe and Norman Lane are convention chairs. Plans are proceeding well for the 1999 convention, to be held in Montreal, August 18-25. The year 2000 will be held in Boston. Low-cost housing, under \$50 per person, will be available at Suffolk University. Council has accepted a proposal for a convention in 2002 in central Pennsylvania, based in Harrisburg. A three-day mini-convention will be held in August 1997 in Round Lake, NY, celebrating the sesqui-centennial of the Farris organ in the Round Lake Auditorium. The year 2001 convention is open for proposals.

Education - John Lovegren

European Organ Tours - Bruce Stevens, chair. The 1997 tour in August to South Germany has thirty-three registrants.

Historic Organ Recitals - Scott Carpenter: One application received - \$250 requested for St. Luke's Church of Smithfield, VA, for a recording of a recital on the ca. 1630 English chamber organ.

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

Slide tape presentation. Contact Jon Moyer or the national office to rent the slide tape presentation.

E. Power Biggs Fellowships - Robert Zanca, chair. These fellowships provide necessary funds to those attending for the first time who could not otherwise come. Members are encouraged to contribute to the fund on membership renewal form. An EPB Fellow from 1996 was recognized, Alison Alcorn, "the Hinners lady," who presented a lecture at this convention. This year's fellows were recognized: Joseph McCabe 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 Möller 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 Möller 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 the archives to better space in 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 15, 1998.

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 see how cited organs are faring.

Organ database - Elizabeth Towne Schmitt, chair. Donald Traser did the original computer entries in the 1994, which had been compiled by the Extant Organs Committee. There are 8700 entries, probably about 7500 organs, including most extant trackers. The entries for electropneumatic and tubular-pneu-

matic action organs are being updated, at least up to about World War II. Updated lists 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. Elizabeth Towne Schmitt's e-mail address: schmitt@umr.edu

Organizational Concerns

Michael Barone

The report was given by Tom Rensch in Michael Barone's absence. Reports were given on the state of all local OHS chapters. A Minnesota Chapter of the OHS has been established.

Research and Publications

Peter Sykes

Councillor Sykes noted Things To Buy from the OHS Catalog (some still in the works): A biography of Clarence Eddy by William Osborne; a monograph on the Aeolian Organ Company by Roland Smith; a monograph on the Wanamaker organ by Ray Biswanger; coming out by Christmas: the reprint of *Stop, Open, Reed*; also due by Christmas: the Connecticut Convention CD. Volume 41, No. 2 of *The Tracker* is out, with Volume 41, No. 3 in the works. An OHS website on the way, in cooperation with *The Northeast Organist*.

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 Elizabeth 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 Sykes. William Van Pelt extended thanks and appreciation to all who agreed to run for office.

Distinguished Service Award: Michael Friesen reported for The Distinguished Service Award Committee, chaired by John DeCamp. Previous recipients were recognized, many of whom were in attendance at this convention.

This year's Distinguished Service Award was given to Michael Barone, in recognition of his promoting the Organ Historical Society, other organizations related to the organ, and the instrument itself to an increasingly secular society. Michael is a National Councillor, and host of Minnesota Public Radio's *Pipe Dreams* program.

Adjournment: The meeting adjourned at 9:42 a.m.

Respectfully submitted,
Mark A. Brombaugh, Secretary

Donors & Gifts, 1996-97

MEMBERS added several thousand dollars to the Society's income for the fiscal year ending September 30, 1997, by voluntarily renewing membership above the regular level; they are listed here. Membership dues notices for 1997-98 were mailed in October.

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

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

Program No. 980 2/9/1998

The American Muse . . . vibrant and colorful compositions by 20th century composers in the United States, important additions to the organs ongoing tradition.

DAVID CHERWIEN: 3 Hymn Settings (Holy, holy, holy; What wondrous love is this?; Built on a Rock) — Good Shepherd Lutheran Choir and Ensemble; David Cherwien (1970 Reuter) Summa Productions CD-1997 (800-733-2674)

ROY HARRIS: Chorale for Organ and Brass — London Gabrieli Brass Ensemble; Christopher Bowers-Broadbent (All Hallows Church, Gospel Oak, London) Hyperion CD-66517 (OHS)

MARK FAX: 3 Pieces for Organ — David F. Oliver (1990 Ontko & Young/First Scots Presbyterian Church, Charleston, SC) Oliver Productions CD-12422 (Organ Literature Foundation [OLF]; 781-848-1388)

HAROLD STOVER: Neumark Variations. Rachmaninoff: Prelude in g, Op. 23, no. 5 — Jeannine Morrison, p; Alan Morrison (1990 Ruffatti/Spivey Hall, Clayton State University, Morrow, GA) ACA Digital CD-20050 (OHS)

ORPHA OCHSE: Prelude and Two Fugues for Flute and Organ — Frances Shelly, f; Steven Egler (1986 Marcusen/Wiedemann Hall, Wichita State University, KS) Summit CD-174 (OHS)

DAVID OTT: Toccata Antiphonia — Paula Engerer, ob; Carla Edwards (1988 Wolff/Christ Church Cathedral, Indianapolis) Calcante CD-013 (OHS)

LEO SOWERBY: Toccata on A.G.O. — Gloriam Dei Brass Ensemble; James Jordan (1967 Aeolian-Skinner/All Saints Church, Worcester) Gloria Dei Cantores CD-016 (800-451-5006)

Program No. 9807 2/16/1998

The Dallas Competition (Part 1) . . . performances by and conversations with entrants in the prestigious and lucrative 1997 Dallas International Organ Competition, recorded on the C.B. Fisk pipe organs of Southern Methodist University and the Meyerson Symphony Center.

Program No. 9808 2/23/1998

The Dallas Competition (Part 2) . . . finalists of the 1997

Dallas International Organ Competition play at the Meyerson Symphony Center. The first prize award of \$25,000 makes the Dallas Competition the best-paid such event for organists in the entire world.

BACH: Toccata, Adagio & Fugue in C, S. 564 — Yuichiro Shiina (Japan)

BACH: Fantasy & Fugue in g, S. 542 — Holger Gehring (Germany)

BACH: Prelude & Fugue in e, S. 548 — S. Wayne Foster (USA)

Program No. 9809 3/2/1998

The Is Have It . . . in Iowa and Indiana we explore notable installations of im-

aginatively-conceived organs by American builders Lynn Dobson and Daniel Jaekel. These two mechanical-action instruments...the 22-stop Dobson and 17-stop Jaekel (in the manner of Gottfried Silbermann)...prove that modest specifications, thoughtful design, and supportive rooms can yield superb organistic results.

J. S. BACH: Prelude in G, S. 541. JOHANN BERNARD BACH: Chaconne in B-flat. KITTEL: Fantasia. LIBBY LARSEN: Sonata on Kalenda Maya — Karen Larson (1996 Dobson/Wartburg College, Waverly, IA)

LARSEN: Sonata on Kalenda Maya. BÖHM: Praeludium in C. GERALD NEAR: Triptych of Fugues — Carla Edwards (1989 Jaekel/Aldersgate United Methodist Church, Evansville, IN)

CLERAMBAULT: 4 Pieces, fr Livre d'Orgue. WILLIAM BOLCOM: Gospel Prelude, Jesus loves me — Karen Larsen (Waverly)

ANDRÉ ISOIR: Variations on an Old Noel — Carla Edwards (Evansville)

Program No. 9810 3/9/1998

Cherchez les Femmes . . . and find them here, some women of exceptional musicianship lead us through a treasury of organ repertoire.

MUFFAT: Toccata No. 5, fr Apparatus musico-organisticus — Elisabeth Ullmann (1731 Egedacher/Zwettl Monastery) MG&D CD 320-0529

LEFEBURE-WELY: March in C — Irmaud Krueger (1859 Cavaille-Coll/St. Hippolyte Church, Poligny)

SCHEIDE: Set for Organ — Kathleen Scheide (1897 Hutchings/The Mission Church, Boston) Raven CD-350 (OHS)

SCHUMANN: Sketch in f, Op. 58, no. 3. SWEELINCK: Variations on Onder een linde groen — Katharine Pardee (1950 Holtkamp/Crous Auditorium Syracuse University, NY) Pro Organo CD-7082 (OHS)

NORMAND LOCKWOOD: Concerto for Organ and Brass — Philadelphia Brass; Joan Lippincott (1992 Mander/Princeton University Chapel, NJ) Gothic CD-49072 (OHS)

CHOPLIN: Theme & Variations — Sophie-Veronique Choplin (1863 Cavaille-Coll/Church of St. Sulpice, Paris) Studio SM CD-1221.14 (OHS)

PAPADAKOS: Deep Blue (an improvisation to the songs of humpback whales); Fantasy on Salzburg — Dorothy Papadakis (1954 Aeolian-Skinner/Cathedral of St. John the Divine, NYC) Pro Organo CD-7080 (OHS)

Program No. 9811 3/16/1998

Bachs Other Little Organ Book . . . mostly smaller chorale settings from the landmark volume, Clavierübung III.

BACH: Prelude in E-flat, S. 552 — Helmut Walcha (Silbermann/St. Pierre-le-Jeune, Strasbourg) Archive 12CD 419 904 (Organ Literature Foundation [OLF]; 781-848-1388)

BACH: 3 Kyrie Verses, S. 672-3-4; Duet No. 1 in e, S. 802; Chorale-prelude, Wir glauben all, S. 681 — Edgar Krapp (1741 Wagner/St. Marys Church, Treuenbrietzen) Berlin Classics CD-0010612 (OHS)

BACH: Chorale-prelude, Aus tiefer Not, S. 686 — Marie-Claire Alain (1740 Schnitger/Martinikerk, Groningen, The Netherlands) Erato CD-96724 (PRMS)

BACH: 3 Gloria Verses, S. 675-6-7 — James Kibbie (1990 Letourneau/Cathedral of St. Catherine of Alexandria, St. Catharines, Ontario) AFKA 2CD-528/9 (OHS)

BACH: Duet No. 4 in a, S. 805; Chorale-preludes, Vater unser im Himmelreich, S. 683; Christ unser Herr zum Jordan kam, S. 685 — Wolfgang Rubsam (1969 Metzler/St. Nikolaus Church, Frauenfeld, Switzerland) Philips 16CD 438 170 (PRMS)

BACH: Duet No. 2 in F, S. 603; Chorale-prelude, Jesus Christus, unser Heiland (manualiter), S. 689 — Bernard Focroulle (1740 Schnitger/Martinikerk, Groningen, The Netherlands) Ricercare 2CD-042018/9 (OLF)

BACH: Chorale-prelude, Aus tiefer Not (manualiter), S. 687 — George Ritchie (1986 Brombaugh/Southern Adventist College, Collegedale, TN) Raven CD-400 (OHS)

BACH: Duet No. 3 in G, S. 804; Chorale-prelude, Dies sind die heiligen zehn Gebot, S. 679 — Wolfgang Rubsam (1710 Silbermann/Freiburg Cathedral) Naxos CD-8.550929/30 (OHS)

BACH: Chorale-prelude, Jesus Christus, unser Heiland, S. 688 — Carl Staplin (1994 Dobson/Faith Lutheran Church, Des Moines, IA) Calcante CD-010 (OHS)

BACH: Fugue in E-flat (St. Anne), S. 552b — Herbert Tachezi (1755 Silbermann/Dresden Court Church) Teldec CD-243 069 (PRMS)

Program No. 9812 3/23/1998

At the Opera . . . and why shouldn't the King of Instruments play a special role in our enjoyment of music from the lyric stage?

WAGNER (trans. Lemare): Die Meistersinger Prelude — Mark Laubach (1993 Reuter/St. Johns Lutheran Church, Allentown, PA) Pro Organo CD-7045 (OHS)

HUMPERDINCK (trans Lemare): Hansel & Gretel Prelude — Thomas Murray (1928 Skinner/Woolsey Hall, Yale University, New Haven, CT) Priory CD-338 (out-of-print)

DONIZETTI: Una furtiva lagrima, fr L'Elisir d'Amore. VERDI: Di quella pira, fr Il Trovatore — Roberto Cognazzo (1860 Lingiardi/Church of St. Martin, La Brigue, Italy) ADDA CD-581181 (AI)

SAINT-SAËNS: My heart, at thy sweet voice, fr Samson & Dalila — Lyn Larsen (1928 Wuritzer/Senate Theatre, Detroit) Musical Contrasts CD-206 (OHS)

RAMEAU: Dardanus Dance Suite — Viviane Loriaut (1987 Loriaut/St. Laurents Church, Aubenas, France) Gallo CD-768 (OHS)

VERDI: Un ballo in maschera Prelude — Wayne Marshall (1962 Harrison/Coventry Cathedral) EMI Digital CD-63490 (OLF)

BELLINI: I Puritani (excerpt). DONIZETTI: Don Pasquale (excerpt) — Eric Aubier, tpt; Thierry Escaich, o. Pierre Verany CD-795061 (AI)

MASCAGNI: Intermezzo, fr Cavalleria Rusticana — Virgil Fox (1954 Aeolian-Skinner/Riverside Church, NYC) EMI Classics CD-65426 (OHS)

ROSSINI: William Tell Overture — Any Johansen, Robert Ampt (1979 Sharp/Sydney Opera House) Move CD-3170 (OHS)

Program No. 9813 3/30/1998

Getting A Little Hungary? . . . a sampler of unusual repertoire from one of Eastern Europe's major musical centers.

LISZT: Nun danket alle Gott — Zsuzsa Elekes (Rieger/St. Matthias Church, Budapest) Hungaroton CD-12749 (Qualiton Imports [QI]; 718-937-8515)

ANONYMOUS: 16th Century Hungarian Dances — Istvan Ella (1757 Nacchini) and Janos Sebestyen (1785 Callido/Misericordia Basilica, Venice) Hungaroton CD-31464 (QI)

BARTOK: 6 Rumanian Folk Dances — Oskar Gottlieb Blarr (1976 Rieger/Neanderkirche, Dusseldorf) Koch/Schwann CD-11050 (KI)

SULYOK: Te Deum — Christopher Young (1992 Buzard/St. Matthew Catholic Church, Champaign, IL) Pro Organo CD-7081 (OHS)

SELMECZI: Kyrie, fr Missa Tertia — Ars Nova Vocal Ensemble; György Selmeczi, o. Hungaroton CD-31711 (QI)

BACH (arr. Kodaly): Chorale-prelude Ach, was ist doch unser Leben — Mstislav Rostropovich, vcl; Herbert Tachezi (1970 Mander/St. Giles Church, London) Teldec CD-77308 (PRMS)

LIGETI: 3 Pieces for Mechanical Organ (Invention; Hungarian Rock; Capriccio No. 1) Sony Classical CD-62310 (PRMS)

PIKETHY: Toccata, Op. 101 — Herman van Vliet (1845 Naber/St. Joriskerk, Amersfoort, The Netherlands) Festivo CD-128 (OHS)

KODALY: 3 Epigrams — Hans Fagius (1964 Groenlund/Engelbrekt Church, Stockholm) Bis CD-199 (OHS)

KODALY: Laudes Organi — Virginia Pro Musica Chorus/Donald McCullough, cond; J. Thomas Mitts (1993 Walker/1st Presbyterian Church, Norfolk, VA) MPR tape; also Netherlands Chamber Choir/Uwe Gronostay, cond; Edgar Krapp (1905 Sauer/Berlin Cathedral) Globe CD-5115 (QI)