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Finding a Place Among the Great: Wm. H. Davis & Son . . .	10
Theodore Davis Becomes His Great-Grandfather's Biographer	
The Tracker Organ Revival in the Pacific Northwest . . .	13
David Dahl Traces the Region's Vigorous Organ Culture	
Odenbrett & Abler	24
Richard Weber Chronicles Contributions and the Organs	
Of Wisconsin Builders Philipp Odenbrett and Frank Abler	
Obituaries	4
Reviews	5
OHS European Organ Tours	5
Organ Update	8
Minutes	31
Pipedreams Program	32

OPINION

William T. Van Pelt

Acoustics Get a Hearing

WHAT CONSTITUTE GREAT ACOUSTICS FOR AN ORGAN? How can they be predicted and achieved in new construction and in renovation of old structures? These questions seldom have been asked by the right people and are rarely answered successfully, as most of us sadly have come to realize.

So the good news: an entire day of presentations on the issue will occur October 15, 8 a.m. to 5 p.m., during the national meeting of the Acoustical Society of America to be conducted October 12-16 at the Norfolk (Virginia) Waterside Marriott Hotel. Register for the day (or for the entire meeting) by calling 516-576-2360.

OHS member and acoustician Dan Clayton, whom we may thank for championing and now organizing this session, has recruited papers from celebrated acoustical designers of performance spaces for pipe organs. Making presentations are the acoustical firms Acentech, Acoustic Dimensions, Jaffe Holden Scarbrough, Kirkegaard & Associates, Dana Kirkegaard, David Klepper, Robert R Mahoney, and Minoru Nagata, and the organ-building firms of Hellmuth Wolff, Noack, Klais, Schoenstein, and Fisk, and acoustical physicists from the academic departments at the Universities of Washington and Goteborg, Sweden. It is in Goteborg that acousticians, musicologists, scientists, and other academics at Chalmers University collaborate with the Goteborg Organ Art Center, a research center for organ history, building, and performance practice.

A knowledgeable acoustician colorfully described the present state of acoustical design for spaces intended for organs,

The professional community of architectural acoustics consultants who have practical, serious experience with performing arts and worship-space projects is small but well distributed across North America, with most firms quite active and regionally well known. Yet projects (especially churches) don't bother to include us in their planning and design work, and of the ones that initially do, many then choose to ignore our advice! There is much, much incorrect knowledge and bad advice about architectural acoustics proffered by anyone who has ever owned a stereo system or tinkered a pipe organ. On the other hand, some acousticians and most architects don't know about pipe organs and wreak their own havoc on things.

Thus the need for such venues as this seminal meeting in Norfolk. Some papers deal with the rare circumstance of a performance space devoted exclusively to the organ, such as the Krapf Organ Studio at the University of Iowa, the Bales Recital Hall at the University of Kansas at Lawrence, and the Edythe Bates Old Recital Hall at Rice University. Other papers present optimal solutions for spaces intended for a variety of uses including spoken voice, musi-

COVER: The 1800 David Tannenbergs 2m built for Home Moravian Church, Winston-Salem, NC, and stored since 1913 has been erected to complete an inventory of its extant parts and as an exhibit through March 14, 1999, in the Frank L Horton Museum Center at Old Salem. More about the project appears in the Organ Update on page 8. Photograph by Wes Stewart courtesy Old Salem, Inc.

cal ensembles and soloists, and especially a pipe organ (such as a church). Several speakers will discuss orchestral concert halls which contain pipe organs. One paper realizes a sophisticated concept: the acoustical ramifications of an organ's unique distribution in space, sometimes spread to substantial width, depth, and a height of fifteen feet to forty feet, unlike even an orchestra which is confined to the plane of a stage.

A musician's or listener's simple evaluation of a room as "live" or "dead" and an organist's insistence on having "at least ten seconds of reverberation," all are seen to be simplistic and barely informed after one reads abstracts of the papers to be presented. The many parameters of acoustics elude differentiation and recognition by the non-acoustician. The successful manipulation of them can yield a wonderful listening and performing space.

Some of the organbuilders will touch on matching the sound of the organ to the sound of an existing room. Builders and the acousticians would do well to study the success of the Hook brothers and other 19th-century American organbuilders in developing an organ sound that works very well in the acoustically dead churches for which they built so many of their organs. They succeeded brilliantly in the acoustical vacuum that remains the usual condition in the United States and is unlike the almost universally reverberant conditions in European churches, where an acoustic halo immensely flatters the tone of organs.

A discerning musician who has enjoyed a great Hook organ of the 1860s - say the 3m in the Congregational Church of Woburn, Massachusetts, or especially the 2m at Old South Presbyterian in Newburyport, Massachusetts, or the 1m (Bob Newton says, "No one has ever told it that it is a 'little organ.'" in Orwell, Vermont - cannot miss the cohesive classical chorus and the exquisite beauty of tone, all delivered with amazing clarity and, in the situations of the latter two organs, in dead churches. No better organs have been built anywhere in the world. Few organbuilders anywhere at anytime have achieved results as good under any circumstances, whether or not an erudite musical culture existed. Given the dry acoustics of so many venues available to the Hooks, their achievement approaches the unique. In contrast, European builders could rely on live acoustics to blend the sounds produced by their organs and thus they rarely developed such tonal sophistication as that evolved by the Hook brothers.

The OHS European Organ Tours have made this comparison possible for some of us, and the fifth tour is announced in this issue of *The Tracker*. As a group of 35 fellow travellers, OHS members have now visited France, Germany, Denmark and Sweden. Developing a new respect for American organbuilding via these visits seems more than an exercise in chauvinism and is not the primary motivation for creating these tours. Visiting these organs snaps our fuzzy abstractions of regional, national, and periodic style and technology into clear focus, sometimes in Technicolor! For sure, there are great organs in Europe, too. Even I admit it!



Lively acoustics are the norm in European churches, large and small. At St. Hilaire in Poitiers, the organ built in 1884 by Georges Wenner & Georges Maille is one of 40 played and heard in France by 35 OHS members during the 1998 OHS European Organ Tour.

A NEW BOOK published by OHS!

THE AEOLIAN PIPE ORGAN AND ITS MUSIC

BY Rollin Smith

The *Aeolian Pipe Organ and Its Music* by Rollin Smith tells the story of how the largest and longest-lived builder of pipe organs for residences provided music in the home before the phonograph and radio. In 560 pages bearing more than 150 photographs and illustrations, the author documents the organs and the music they were programmed to reproduce.

Biographies of 54 recording organists discuss the contributions of each to recorded organ music. A catalog of all Aeolian organ rolls, listed by both composer and organist, constitutes a veritable 40-year social history of music heard in America. Additional chapters examine Igor Stravinsky's association with the Aeolian organ and analyze Leopold Stokowski's organ "arrangement" of Bach's *Passacaglia*.

An annotated opus list of more than 900 organs built 1894-1932 includes contract dates, prices, additions and alterations. Indices by geography and by owner comprise a *Who's Who in America*: Carnegie, Rockefeller, Tiffany, du Pont, four Vanderbilts, Eastman, Schwab, Frick, Curtis, Wrigley, Reynolds, Woolworth, Penney, Packard, Olds, Ford, Chrysler, the Dodge brothers, the Mayo brothers, and the Ringling brothers. There are stoplists of more than 50 unique installations and photographs of fabulous interiors with their often highly architectonic Aeolian organs.

The author finds two contributions of enduring historical importance: 1) commissions for original works for the Aeolian player organ to four prestigious composers — Victor Herbert, Camille Saint-Saëns, Engelbert Humperdinck, and Moritz Moszkowski; 2) perfection of an automatic player that enabled exact reproduction of performances by organists such as Bonnet, Dupré, Bossi, Vierne, and many who made few or no phonograph records.

Published by the Organ Historical Society. Hardbound, 560 pages, 150+ illustrations \$39

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LETTERS

Editor:

My experience as a Biggs Fellow at the OHS Convention in Denver this past June was excellent. I saw many different organs in different acoustical environments. Even though some had been transplanted to their current homes, they looked as if they belonged there. If I get the chance in the future to attend another OHS convention, I would definitely go. I felt being a Biggs Fellow was a worthwhile experience, giving me the chance to see, hear, and do things I would not have been able to do where I live. I encourage teachers to nominate their interested students for the fellowship so they might also experience an OHS convention as I have.

Thank you for a great experience.

Patrick Callahan
Merrillville, Indiana

Editor:

John Ogasapian's "Opinion" on the Worcester Kimball organ illustrates how the challenges facing the OHS have changed over the years. In its earlier days, the organization was primarily faced with convincing congregations not to discard or greatly alter historic instruments. Today, with declining urban congregations and changing economics, it is the loss of buildings which frequently endangers historic organs.

The Worcester Memorial Auditorium is one of those formulaic all-purpose halls constructed between the two World Wars. These were often intended as homes for boxing and basketball, as well as concerts, theatricals, and trade shows. Today, they are deemed too large for classical music and drama, while too small for rock concerts, sports, and exhibitions. Indeed, the economic situation of these halls is not unlike that of the late movie palaces.

It seems unlikely to me that any building would be preserved merely for the pipe organ it contains. A more pragmatic approach would be to encourage creative recycling of displaced instruments. For example, this country has a large number of cavernous shopping malls. Perhaps some owners could be persuaded to have an organ installed.

David H. Fox
Linden Hill, New York

Editor:

In the article "Jardine Update" in *The Tracker* (41:4), the gentleman pictured is cropped from one showing the man standing in front of an organ set up in the shop. Despite the identification of the man as George Jardine, it is probably not for two reasons. First, it does not resemble the picture of Mr. Jardine that is frequently published in music journals of the 1860s and 1870s. More importantly, if one compares the picture with that of Joseph P. Jardine in his Civil War uniform (see "Three Generations of Jardines," *The Tracker*, 31:2), taken in middle age, the resemblance is obvious, particularly in the deep set eyes. I am sorry not to have noted it at the time.

Peter Cameron
Methuen, Massachusetts

OBITUARIES

James McCamley died June 10, 1998, at age 64 from complications arising from cardiac surgery. Mr. Carnley, a native of Nebraska, worked early in his career for Reuter Organ Co. and as a reed voicer for Aeolian-Skinner. He returned to Omaha and eventually formed a partnership to do service work and tuning. For the past few years he had worked as a reed voicer for the Levens Organ Company.

William Self died April 8, 1998, at his home in North Carolina. Mr. Self, organist-choirmaster at St. Thomas Church, New York, and All Saints Church, Worcester, Massachusetts, wrote about these experiences in his autobiography *For Mine Eyes Have Seen*.

Fred Tulan, of Stockton California, died earlier this year of cardiac arrest at age 68. An international recitalist, Mr. Tulan was a champion of new music and had many works dedicated to him. He was honored twice by the San Francisco Arts commission for his contributions to the musical life of the city.

OHS To Tour Fournier East Germany

THE DESTINATION FOR THE FIFTH OHS European Tour will be the former East Germany for two weeks of visits to some 40 organs during July 24 to August 7, 1999. Participants will hear and will have the opportunity to play the Silbermanns and other "Bach" organs of Thuringia as well as 19th-century and later organs by Sauer, Walcker, Ladegast, Steinmeyer, and others. The tour will be limited to 35 participants. Plans and costs for the tour, still being determined in mid-August, presently include 16 nights in hotels, breakfasts, and coach transportation. Previous tours (including up to nine nights in hotels) have cost less than \$1,500. Request registration information from OHS at the addresses on page 2 via mail, telephone, fax, or e-mail.

The fourth of these tours was conducted in France this summer for 35 participants. Earlier tours have been to central western Germany to see many organs whose builders later migrated to the United States; to Denmark, Sweden, and North Germany; and to Alsace and southern Germany. Bruce Stevens is chairman of the European Tours committee and has conducted the tours with Martin Kares, Kurt Lueders, Andreas Schroder, and Martin Weyer. Dr. Weyer, professor at Phillips University in Marburg, will conduct the 1999 tour with Stevens.

REVIEWS

Books

John Scott Whiteley, *Joseph Jongen and His Organ Music. The Complete Organ No.2.* Stuyvesant, NY: Pendragon Press, 1997. ISBN 0-945193-82-3. xviii+ 267pp. Available from OHS Catalog. \$58 to members; \$64 to others.

John Jongen, the Belgian composer, has perhaps been best known in the United States for several collections of early twentieth-century organ pieces. In addition, his *Symphonie concertante* of 1927 for organ and orchestra was conceived for the Wanamaker organ in Philadelphia, received a memorable first recording by Virgil Fox (Capitol Records), and was (in)famously performed by Jean Guillou at the Dallas AGO Convention in 1994.

A few years younger than Vierne and Tournemire and a decade or so older than Bonnet and Dupre, Jongen remains in the shadows of such figures, but with the publication of John Scott Whiteley's comprehensive *Joseph Jongen and His Organ Music* he is no longer a mystery. Moreover, this book is by no means the full measure of Whiteley's engagement with Jongen's organ music: several years ago he issued two CDs (on the Priory label) presenting the solo organ works; more recently he has edited *A Jongen Organ Album* (from Oxford University Press), which presents eleven pieces, some for the first time. These items make an already attractive book look all the more intriguing.

Whiteley's book is the first full-length account in English, and as such is especially welcome. Jongen's significant if sporadic career as a church and concert organist is documented in detail as are his many activities as an organ designer and consultant (in addition to his more sustained commitments to composition and administration). Indeed, the book is a rich source of information about the Belgian organ school from Lemmens and Mailly to Courboin and Peeters. Jongen's career also brought him in contact with many leading figures outside Belgium, including Widor, Vierne, Dupre, Bonnet, and Thalben-Ball. Not surprisingly for a scholar-organist, Whiteley is drawn to both compositions and instruments: an exhaustive account of the numerous organs associated with Jongen's career is balanced by an extensive "Performer's Guide" (which carefully links individual pieces to the specific organs for which Jongen composed) and an assessment of "The Tradition" of playing Jongen's organ works (including among other sources recordings made by Jongen and his contemporaries). In addition, the broad outlines of Jongen's compositional path is traced from the mix of Franck and Wagner characteristic of his teacher d'Indy to the composer's mature if eclectic neoclassicism.

The number of illustrations and musical examples is delightfully extravagant, the prose straightforward, and the musicological apparatus impressive. In particular, a thematic catalogue of



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J.W. STEERE

Jongen's organ works is complete with incipits, manuscripts, and publication histories, accompanied elsewhere in the appendices by lists of variant readings. The bibliography fully reflects the riches of the project.

This book is obviously a labor of love, and much to Whiteley's credit the tone remains informative rather than celebratory, all the while greatly enriching the study of a neglected figure of considerable interest. Encouraging further scholarship on Jongen will likely be one of its many contributions.

Lawrence Archbold, Carleton College

Stop, Open and Reed. Reprint of periodical published 1922-29. Richmond, Va.: Organ Historical Society, 1997. ISBN 0-913499-14-5. \$19.95. Available from OHS Catalog.

A number of organbuilding firms past and present have published periodicals to promote their business - "house organs" if you will. Most are or were simple publications marketing the sponsoring organ company and have limited historical interest. *Stop, Open and Reed* not only promoted the Skinner Organ Company but it contained articles of wider interest and is a valuable source of information on Skinner organs.

Eight issues of *Stop, Open and Reed: A Periodical Presentation of Pipe Organ Progress* appeared: four in 1922 (I: 1-4) and one each in 1924, 1925, 1927, and 1929 (II -V but designated "vol. 2, No 1," "Vol. 3, No. 1," etc.). The magazine was published out of the New York office of the Skinner Organ Company of Boston. Fay Leone Faurete, a concert manager of organists, was editor. Each issue normally contained specifications of Skinner organs, reports of new instruments, short biographies of Skinner personnel and organists close to the Skinner company, and testimonial letters to the company. Ernest M. Skinner (1866-1960) had firm opinions and a sharp wit. The feature articles he wrote on various organ (and non-organ) topics are fascinating reading: why the entire organ should not be under expression (a thinly veiled attack on George Ashdown Audsley), the theater organ, organ building as a fine art, a report on organs visited in England and France, mixtures, a travelogue on a vacation to the Grand Canyon and Yosemite, organ tone, and, in the last issue, an introduction of G. Donald Harrison to the readers. In that same issue, Harrison, then only two years in the United States from England, offered his impressions of American organbuilding. Judging by the content of *Stop, Open and Reed*, theater and residence organs were as important to Skinner as church organs.

The Skinner Organ Company was at its peak in the 1920s. Arthur Hudson Marks, an executive who had made his money in the rubber industry, was president of the business. E. M. Skinner was firmly in control of tonal design and had not yet been supplanted by G. Donald Harrison. The 1932 merger with the Aeolian company was several years away. It seemed like all the premier installations in the country were Skinners. *Stop, Open, and Reed* is a wonderful witness to those glory days. (For more information on Skinner, see Dorothy J. Holden's excellent biography, *The Life and Work of Ernest M. Skinner*.)

Although *Stop, Open, and Reed* has never been a secret to historians of the American organ, the title is uncommon even in research libraries. The OHS has performed a great service by publishing this reprint edition. The only new matter is a one-page preface by Stephen Pinel, archivist of the OHS. Organists interested in Skinner instruments will thoroughly enjoy this publication.

James L. Wallmann

Rollin Smith, *Playing the Organ Works of César Franck*. Stuyvesant, N. Y.: Pendragon Press, 1997. 312pp. Available from OHS Catalog. \$38 to members; \$42 to others + S&H..

Rollin Smith's most recent contribution to the study of Cesar Franck is a compilation of essays he Contributed to The American Organist during the Franck centennial year in 1990. To these monthly installments, Smith has added a general overview of Franck's career as an organist in his first chapter entitled Cesar Franck and the Organ." At the conclusion of his study, Smith provides notes from Charles Tournemire detailing registrations the latter used for several Franck pieces performed in venues other than Sainte-Clotilde.

In his preface, the author writes, "While in my earlier book I relied on primary sources and first-person testimony, I have here broadened the spectrum to include students of Franck's own pupils and contemporaries. This has served to strengthen the idea that a Franck style was not limited, as some would suggest, to Franck's successors at his church, Ste-Clotilde." While such a statement may be viewed as heresy in some quarters, an inclusive approach to Franck's performance style is absolutely essential in our ongoing quest for stylistic accuracy and understanding of the music. Indeed, Marie-Claire Alain wrote at the time of her first Franck *integral* (1976) that probing musicological research was just as necessary for the music of Franck as it is for the music of J. S. Bach. Such an approach can only strengthen our understanding of the style in which he hoped to have it performed.

Smith's first chapter, as described above, outlines essential biography, focusing on Franck's formation as an organist at the Paris Conservatory in the early 1840s, his subsequent appointments to



Franck

Notre-Dame de Lorette (choir organist), Saint-Jean-Saint-Francois, and ultimately Ste-Clotilde. Smith enumerates concerts performed by Franck who regularly participated in inaugural recitals in Parisian churches furnished with new or rebuilt instruments by either Aristide Cavaille-Coll or Joseph Merklin. Years ago in an article published in *The Diapason* (February 1973), Smith demonstrated that Cesar Franck, far from insulating himself in the organ gallery at Ste-Clotilde, played regularly in recitals both in Paris and in the French provinces. This is a significant chapter in Franck's professional career and one wonders, given the absence of

diaries, whether or not Franck's recital career might be even more extensive than currently thought. Smith also provides Franck's preface (translated) from *Chant Gregorien: restaure par R. R. Lambillotte, accompagnement d'orgue par Cesar Franck* written by Louis Lambillotte. Here, Franck urged organists to know appropriate styles for chant accompaniment and commented that it is assumed that organists know to tie common tones. Joined with Karen Hastings' work described in Smith's text, there is no doubt that Cesar Franck had equipped himself with a rather thorough legato technique, even if such techniques probably had not been a part of Franck's training in the organ class of Benoist at the Paris Conservatory. Additionally, Smith enumerates Franck's duties at Ste-Clotilde where he often took over the choirmaster's tasks in the gallery just below his own at the west end of the church.

Following his introductory chapter, Smith provides rich commentary on the twelve major organ works of Franck, beginning with the *Six Pieces*, then the *Trois Pieces* of 1878, and ending with the *Trois Chorals* of 1890. For each of the twelve works, Smith discusses links with the dedicatee, the background of any of Franck's own performances of the work, and tempos employed by respected French organists, most of whom were removed from Franck by one or two generations (Tournemire, Bonnet, Marchal, Langlais, Dupre). Smith provides an abundance of commentary on registrations requested by Franck. Particularly appreciated is his comment, "Conscientious Franck players now face the dilemma of whether to duplicate the registration available to Franck on the organ at his church or to expand the tonal pallet as Franck himself did when playing his music on other organs." If the magical sounds of Cavaille-Coll's opus 88/22 were the source of great inspiration to the composer, organists of our time might well remember the numerous instruments built by Cavaille-Coll and others (which Franck knew and played) and question the wisdom of narrowly and exclusively limiting these published registrations to a single instrument.

Directions for musical "interpretation" are always a bit dangerous when cast in the form of a written text, but Smith obviates

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many of these dilemmas with well-founded musical sensitivity and his own experience with the repertoire. The author avoids giving a measure by measure commentary on what to do when, reserving his recommendations for those areas most crucial to the work's shape and emotional content. The reader would do well to keep in mind that Smith's use of the work "expression" resembles the French use, meaning dynamics, as opposed to what a sensitive musician contributes to the score.

Stylistically, the author spends time with the issue of the old *Swell Pedale a Cuillere*, the predecessor to the balanced expression pedal which did not become standardized until the end of the 19th-century. During the height of Franck's career as an organist, it was the *Pedale a Cuillere* most commonly encountered, always located to the far right of the *Pedales de Combinaison*. The pedal was equipped with at least two positions, completely closed and completely opened. When encountered today, it appears as if later generations of organists added latches in the framework to accommodate intermediate positions, although little research has been done with this issue. Since the mechanism was on a tight spring, the performer or his registrant had to keep a foot on the device in order to prevent it from slamming shut (unless a *subito* effect was desired). Smith assumes that during "expressive" passages, 19th-century organists favored the right foot on the *Pedale a Cuillere* and that an agile left foot played the pedal line, often detached since the right foot was temporarily not available. Certainly an organist at Franck's time would not have felt guilty at the occasional lapse of legato in his bass, but this author wonders if, especially during an important performance, a registrant wouldn't have been used to manipulate the pedal, just as Dupre used an assistant at St-Sulpice.

For years, many scholars have interpreted *Fonds et Anches* to be a *tutti* registration with all foundations 16-8-4 (unless otherwise specified), all chorus reeds, and upperwork including 2' stops, mutations, mixtures, and cornets. In the past few years, post-classical organs (previously called the *argue de transition* in France), their repertoire, and their performance practices have precipitated new research. Nicolas Gorenstein in his article "*Le Tutti: Une registration qui n'existe pas*" (*EOrgue* 236:1995) delves in these issues and presents compelling evidence that the practice of pulling all the stops came late in France and that mixture stops were not combined with reeds until later in the century. We should bear in mind that beginning in 1858, the *Plein-Jeu Harmonique* began to be used in new instruments in France, not only to reinforce the treble range in homophonic textures, but also to allow upperwork to be combined with reeds. The question we now face as performers is to discover what a student trained in Benoist's class in the early 1840s would have done with his evolving tonal pallet. Clearly, Cesar Franck grew up in a time of the sacrosanct *Grand-Jeu* registration of earlier periods. Just now did Franck register his *tutti*s? Did his registrations evolve with the new stylistic trends introduced in France by Joseph Merklin and Cavaille-Coll? If so, when? Indeed, Franck supposedly had one of the first *Plein-Jeu* Harmoniques (Ste-Clotilde Positif) and a traditional *Dom Bedos Fourniture* and *Cymbale* (Ste-Clotilde *Grand-Orgue*, on one slider and named *Plein-Jeu*).

Elsewhere, Smith is confident that the second string stop on the Positif was a *Salicional*. The stop was probably tuned sharp, and the drawknob on the console read *Unda Maris*. Kurt Lueders and Ton van Eck ("Franck, Cavaille-Coll, and the Organ of Sainte-Clotilde," *The American Organist*, December 1990. 115-19) suggest that perhaps this rank was supposed to be a second, in-tune string, but Franck later requested that it be retuned as a celeste in as much as its drawknob is engraved in a different style, reminiscent of the 1860s. One can imagine that Tournemire, a budding champion of the emerging neo-classical organ, was only too happy to have his "excess" corrected in favor of the *Salicional*.

Rollin Smith has made a significant contribution to our comprehension of Cesar Franck the man, his style, and performance practices. His book will prove an invaluable tool among organists at all levels and merits inclusion in personal, municipal, and university libraries.

Jesse E. Eschbach, University of North Texas



The 1800 David Tannenberg 2m built for Home Moravian Church, Winston-Salem, NC, as it appeared ca. 1900. The organ was stored 1913 until July, 1998.

ORGAN UPDATE

PAULA LOCKLAIR, CURATOR AND DIRECTOR of the Department of Collections at Old Salem, the Moravian settlement near Winston-Salem, NC, announced that the Taylor & Boody firm began on July 13, 1998, an investigative reassembly of the Tannenberg 2m organ built for Home Moravian Church and delivered in 1800 by Tannenberg's son-in-law Philip Bachmann. Since having been stored in 1913, the organ has lost specifically unknown pipes and parts which will be determined by the reassembly. Some parts are thought to have been used in restoration of a second Tannenberg located at Old Salem, a 1m built in 1798 and also delivered by Bachmann. The reassembly was completed by late August and was open to the public during the process. It will remain on display through March 14, 1999, at The Gallery at Old Salem in the Frank L. Horton Museum Center. Though the original bellows remain in the attic of Home Moravian Church, the organ will be placed in another location when its restoration is finally accomplished, presumably reunited with its wind system.

The 1791 Tannenberg at Zion Lutheran Church in Spring City, PA, heard during the 1996 OHS convention, was removed on July 31, 1998, for restoration by Patrick J. Murphy & Associates of Stowe, PA. Reinstallation of the restored organ is scheduled for early October, 1998, which will be followed by a symposium on the weekend of October 24 and 25. Events will include a lecture on Pennsylvania German organs by Raymond J. Brunner at 1 p.m. Saturday, Murphy's account of the restoration, a lecture by Philip Cooper on music for the Tannenberg organ, a visit to the Chester County Historical Society Museum and Library, and a recital by Cooper on Sunday afternoon. The restoration has been championed by The Rev. Theodore R. Lorah, Jr., who has also arranged the symposium as director of music and organist of Zion Lutheran Church.

A \$50,000 challenge grant has been anonymously received by St. Mary's Church, Fort Madison, IA, toward a \$100,000 restoration of the 1879 J. G. Pfeffer 2-34. (Conflicting claims as the largest extant Pfeffer are made for it and for 2-34 organ of 1890 at St. Joseph's Church in St. Louis). Organbuilder Phil Hoenig, organist of St. Mary's and curator of its organ, will perform the restoration. The instrument was heard during the 1986 OHS convention and was featured on a 2-LP record, *A Pfeffer Odyssey* (now out-of-print), as produced by OHS and played by Rosalind Mohnson and Earl Miller. Contributions may be made to the St. Mary's Organ Restoration Fund, 1013 Avenue E, Fort Madison, IA 52627. The organ is recorded on CD by Joseph Payne as *German Organ Music*, Vol. 2-on



1879 J. G. Pfeffer, Fort Madison, IA

the international Naxos label (available from OHS as NX-965, \$4.99 to members).

The Wurlitzer at Radio City Music Hall in New York will be renovated as part of a \$30-million project of extensive restoration of the 65-year-old landmark theatre, according to the *New York Times* of June 15, 1998. Hall owner Cablevision Systemscoei Corp. plans to close the building for at least six months beginning in March, 1999. 4

Restorations of two organs visited during the 1998 OHS convention in Denver have been funded by the Colorado Historical Society via grants from the Colorado Historical Fund (gaming taxes). The Chapel of Our Merciful Saviour has received \$37,000 for restorative repairs to be made to the 1890 Farrand & Votey 2-17 tracker. op. 88, which was played by George Bozeman during convention. A similar grant was made in an earlier funding cycle to refurbish the water-damaged ca. 1902-3 Austin 2-10 at Christ the King Chapel in the Gardens at St. Elizabeth's. The convoluted histories of these buildings, each of which contain the organs originally built for them appears in the 1998 *Organ Handbook*, pp. 93, 113. These grants and the applicants

for them were encouraged by the 1998 OHS Convention committee chaired by Michael Rowe.



COURTESY REDMAN ORGAN CO.

St. James Episcopal Church, Taos, NM

St. James Episcopal Church in Taos, NM, has acquired a 2-12 tracker made by the Redman Organ Co. from the derelict chassis of a Lyon & Healy tracker built for First Baptist Church of Bryan, TX. The chassis was donated to St. James Church by the estate of Joseph Blanton of Plano, TX. Blanton had acquired the organ, devoid of almost all of its pipes, from a stor-age barn many years ago. The Redman firm used several ranks of pipes taken from a Pilcher electro-pneumatic organ which had been donated to St. James by other parties.

Mark Chartier of Springfield, Mo, has built a foot-pumped tracker organ of 42 stopped wood pipes for the world's smallest cathedral in Highland, MO. The *Guinness Book of World Records* lists Prince of Peace Cathedral as the smallest at 14-by-17 feet. It was fashioned from a former wash-house on the property of Karl Pruter, archbishop of Christ Catholic Church, a denomination of about a dozen parishes located throughout the United States and which emerged in a split with Rome over the Vatican I council doctrine of papal infallibility.

The Aeolian-Skinner op. 1174 installed in 1951 at First Baptist Church, Longview, TX is receiving restorative repairs by the Redman Organ Co., including entire re-leathering. The 4m, 85-rank organ is said to be unaltered.

Hook & Hastings op. 2136 of 1907 was rebuilt in 1997 as op. 75 of the Redman Organ Co. of Fort Worth, TX, for the Kent School in Kent, CT. Originally built as a 2m of 29 registers for the Universalist Church in Concord, NH, the organ was suggested by the Organ Clearing House to the Kent School several years ago. The



The Kent School, Concord, NH

ill-fated project, including attempted enlargement to 3m, undertaken by another organbuilder left the organ barely playable and much altered. The Redman firm salvaged the organ and the project through extensive redesign and construction resulting in a 3m tracker organ of 50 stops.

The 1949 Aeolian-Skinner op. 1188 was removed in June, 1998, from St.

Pstul's Episcopal Church in Richmond, VA, by David M. Storey who will install it at St. Anne's Episcopal Church in Reston, VA. Much of a new 3m Rosales organ was delivered to St. Paul's in July after several delays. Longer than four decades ago, similarly missed deadlines surrounded the arrival of the Aeolian-Skinner at St. Paul's: the firm installed only the console initially, apparently connecting it to the Lyon & Healy. The Echo-Antiphonal organ arrived in 1951, and the balance of the 40-rank instrument was not delivered until 1953 and retained many ranks of the Lyon & Healy though the contract was for an entirely new organ to be delivered by January, 1952. Extensive mechanical rebuilding was undertaken in 1969 and 1971. Kinzey-Angerstein rebuilt the organ in 1975, including major revision of the Echo/Antiphonal organ into a 2m unit organ with an independent console. Further and extensive mechanical rebuilding occurred in 1979. The 2m organ was moved to St. Anne's two years ago. As St. Anne's was being designed, Storey met with the architect several times to achieve the best placement for the organ. He writes, "we changed the shape and size of the building to specifically accommodate this organ. It will end up in the acoustically most advantageous location in the room. The organ will be converted to solid state with a multiplex system but otherwise not significantly changed other than to repair the reeds." The organ suffered poor tonal egress during its tenure at St. Paul's as predicted by Joseph Whiteford in 1951, who pressed the point in a letter intended to motivate a change in the building which did not occur, "My guess is that you will find that [nine stops in the West gallery Echo/Antiphonal] will be more useful than all of the rest of the organ [42 stops in the chancel] ..."



WILLIAM SCHOENSTEIN

Schlicker, St. James', Fairhope, AL

A 3-74 Schlicker has been rebuilt by Mann & Trupiano of New York for St. James' Episcopal Church in Fairhope, AL. Organist Helen Van Abbema Rodgers arranged for St. James' to acquire the organ when she saw it advertised for sale by First-Plymouth Congregational Church, Lincoln, NE. The organ was built for the Lincoln church in 1968 and included an antiphonal division which was sold separately to St. John's Episcopal Church, Northampton, MA. The Schlicker was replaced in Lincoln by a Schoenstein organ of more than 100 ranks. Within the decade of its replacement, Daniel Angerstein had made tonal revisions to the Schlicker. Mann & Trupiano tonally revised the organ and entirely rebuilt the console for St. James'. Gilbert Adams of Monroe, NC, voiced reeds for the new location. The organ is built on slider windchests with electric pull-downs which had been built for Schlicker by Heissler in Germany. Mann & Trupiano had earlier restored St. James' 1895 Hook & Hastings 2m tracker, op. 1656, for the chapel.

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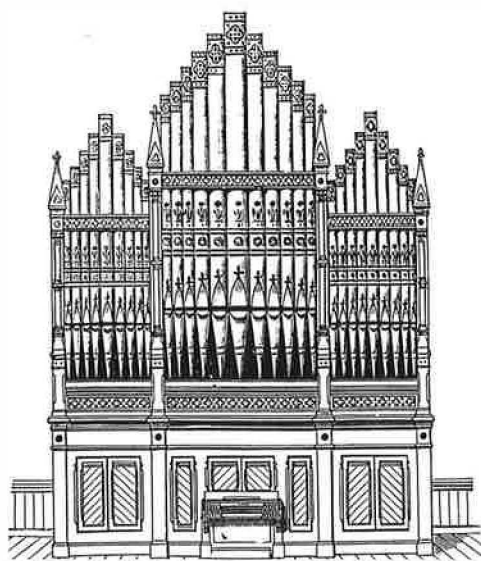
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In an advertising catalog of the Davis firm, ca. 1890, this case style is shown for organs of three manuals and large two manual schemes.

Finding A Place Among the Great: William H. Davis & Son of New York

by Theodore Davis

THE FIRMS of Erben, Jardine, Odell, Ferris & Stuart, and Hall & Labagh were the dominant forces in New York organ building during the 19th century. The reputations of Erben, the Jardines, and the Odells were established well beyond regional borders, and as a result they shipped organs into fast-growing cities and small towns throughout the eastern half of the United States. Amidst these well-known builders, several, more modest builders entered the competitive fray, often falling by the wayside after building a few organs or joining forces with other builders to stay in the business.

The lesser-known firm of William H. Davis & Son, however, showed remarkable staying power among the competition of more ambitious builders. From beginnings in 1840, three generations of the Davis family kept the organbuilding business going remarkably until 1914. Building a regional reputation for small but well-made, artistic instruments, the Davis firm supplied organs mostly to churches in and around New York City and in the developing cit-ies and towns of upstate New York and New Jersey. Not only did the Daves build durable and well-made instruments, they were also talented mechanically and, thus, stayed abreast of changing technologies.

Little has been known of the Davis firm, heretofore, and none of the firm's records has survived. A published catalog of Wm. H. Davis & Son has recently surfaced, however, which lists 193 of their organs. Combined with other new research, the catalog provides an opportunity to place in perspective the firm's place among New York organbuilding competitors.

William Henry Davis (1816-1888) was a piano maker who became an organbuilder, a transition that has several precedents in organbuilding history. William Davis's sons, Albert Eastman (1851-1891) and Henry Livingston (1852-1915), joined him in 1870 and 1875 and the firm name became William H. Davis & Sons. When William and Albert died Henry continued the William H. Davis & Son firm until 1914. Henry was assisted after 1903 by his son, Harry (1883-1941).

William H. had background experiences and family connections which encouraged and defined his interest in keyboard instruments. Morgan Davis (1767-1841), William's father, was a piano maker. Born in south Wales, he moved to London in the early 1790s and to the United States in 1798. By 1801 he was in business with Thomas Gibson as a piano maker at 63 Barclay Street in New York City. The firm was titled Gibson & Davis. Newspaper advertisements by Gibson & Davis say they worked for the "best manufactories" in London prior to their arrival in New York. According to the Morgan's grandson, Henry L. Davis, the English manufactory

referred to was that of John Broadwood, the largest piano manufacturer in England at the time. The Gibson & Davis partnership lasted into the 1820s though each partner continued piano making afterward.

William H. Davis had other relatives interested in music and musical instruments - his grandfather, Joseph Delacroix and two of his uncles, Clement Delacroix and Michael Paff. Joseph Delacroix (ca.1750-1839) emigrated from France to the United States before 1784. Joseph Delacroix owned three dining/entertainment centers in New York City each called Vauxhall Gardens. In the Gardens he served food and drink and entertained with plays and musical extravaganzas. He also made confectioneries, invested in real estate, owned a saw mill and catered important public events, among them George Washington's 65'h birthday celebration in 1797 and New York City's reception for Lafayette in 1824.

Clement Delacroix, Joseph's eldest son, operated one of the Vauxhall Gardens and distilled cordials. By 1825 he was living in Philadelphia and is listed in the Philadelphia city directory as a teacher of French and music. He also composed music.

One of Joseph's daughters, Maria Antoinette Delacroix, married Michael Paff (d. 1835). Born in Germany, Michael was one of the first music publishers in New York City. He and his brother John together imported musical instruments during the 1790s until ca. 1810 when Michael died. Instruments included pianos and organs. Michael Paff later became one of the leading art dealers in New York City. According to R R. Webber in "Some Early Organs in New York City Described Vividly," (*The Diapason*, June 1, 1957, p. 16), "In 1798 John Paff's [*sic*] music store on Maiden Lane offered an organ in a mahogany case with diapason, principal, fifteenth, open diapason, hautboys in swell and treble stop," apparently the mate to the "organ imported from London" mentioned above. The relationship between William's parents and the Paffs was close. Further, William's older brother, John, was also a piano manufacturer working in Philadelphia.

William attended school at least through his fourteenth year in New York City. He also worked at times with his father in the family's veneer mill and piano manufactory at the Mahogany Mills in Yonkers, N. Y. Later, in the late 1830s, he worked full-time in the workshop behind the family homes at 32 Chapel Street and at SO West Broadway. From 1840 to 1844 William is listed on his own as a piano maker in New York City directories. So clearly William had training in music, carpentry, and keyboard instruments though where Davis was trained to make pipe organs is not known. Presumably Richard Ferris (1818- 858), with whom Davis became associated in 1844, taught Davis pipe making, voicmg and tuning. William Davis in association with Richard Ferris, first at 36 White Street and then at their establishment at 293 Bowery, began to build pipe organs in 1844. William's son, Henry: however, always insisted the Davis firm began building organs m 1840. It seems that the earlier date probably- refers to the establishment of the

Theodore Davis, a great-grandson of William H. Davis, retired in 1993 after teaching history for Emory University for thirty years. Following a chance hearing of a Pipedreams program featuring the OHS, Davis called the Richmond office to ask if they had information on a William H. Davis. Indeed they did and so began Davis' investigation of his family's organ business.

firm, which in the beginning was making pianos and perhaps selling reed organs from other vendors or perhaps building them. The Davis catalog lists some pipe organs as built between 1840 and 1843 but those dates are all inaccurate. In general all the catalog dates, particularly from the early 1840s, are usually years ahead of the installation date. For instance, the Greenwich Dutch Reformed Church organ is dated 1840 in the catalog, but the church's records give a date of 1846 for the organ.

Richard Ferris established his own shop in New York in 1841, although he was probably making organ pipes for the trade and doing free-lance tuning and maintenance before that date. In 1844 Ferris moved to 293 Bowery where he and Davis began working together. Although the association between Davis and Ferris seems in the beginning to have been promising the end in early 1849 appears to have been abrupt and perhaps not amicable.

Davis acknowledged his former connection with Ferris in an advertisement in *The New York Weekly Review of Music* . . . (4 Sept. 1869), writing, "Mr. W. H. Davis, . . . formerly of Ferris and Davis." Aside from this 1869 notice no mention is ever made in either the Davis or Ferris records of any association between them. John Ogasapian concludes, "the two were evidently not bound by a formal partnership" (*Organ Building In New York City*, p. 98). In fact, the organ lists of each builder claim organs which clearly were made jointly. For instance, the Davis 1891 catalog includes a press notice dated New York, June 19, 1845. The notice reads, "The new organ in St. Stephen's Church, corner of Chrystie and Broome Streets, built by William H. Davis and Co., 293 Bowery, now being completed, will be publicly exhibited on Thursday evening next, at 8 o'clock. Several professional gentlemen are expected to test the capabilities of the instrument." The organ was built by Davis & Ferris not Davis & Co. This could have been corrected, but was not, when the 1891 catalog was published. The same catalog also claims the Davis firm made the Round Lake organ (Calvary Episcopal Church, 1847) but gives no credit to Ferris. Charles Radzinsky, quoting Henry L. Davis in 1910, says, "Their [the Davis firm's] first large organ was the Calvary PE Church, N.Y."

The lack of clarity in the connection between Davis and Ferris is reflected in their organ lists. The catalogs from the Davis firm and Ferris & Stuart collectively list a total of about 25 organs produced during the 1840s. In addition to the three organs which were burned in the 1848 fire at the Davis & Ferris factory, four organs appear on both the 1891 Davis list and the 1872 Ferris & Stuart opus list. There are eight organs on the Ferris list not included on the Davis list and eleven organs on the Davis list not on the Ferris list. This seems a rather sizable discrepancy for a partnership. Another hint that Ferris and Davis were only loosely connected appears in Hutchinson's, *American Musical Directory* of 1861. Hutchinson lists the New York City organs made by Davis & Ferris as being by Ferris alone, neglecting to link Davis and the by-then-deceased Ferris together. Yet it would seem unusual for churches to sign contracts with two people not bound by a partnership agreement. The Davis and Ferris connection was ended by 1849. The end may have



The organ built by William H. Davis & Son in 1872 for the First Presbyterian Church in Beacon (formerly Matteawan), New York was photographed ca. 1910 and was destroyed by fire in 1943. The building had been sold to a Methodist congregation in 1940.

been hastened by the 1848 fire which destroyed three organs. In addition to their losses, if any, from the fire, Calvary Episcopal Church became precariously close to bankruptcy, and the \$2,500 owed the firm for the organ came five years later, long after the association had ceased. (Pinel, Tracker, 30:1, 1986, p. 48).

After the association ended, Davis established his own firm of William H. Davis initially on Macdougall Street and by 1857 at 40 Downing Street. In 1850, he advertised that the firm built organs for "churches chapels, and lodges." Davis also built organs for residences, particularly in the firm's early years. By Nov. 9, 1850, in a rather quick transition, Davis advertised for sale in *The Churchman*, four organs, 2 - 8 stop, 1 - 6 stop and 1 - 5 stop, all with Gothic cases. After the Calvary Church experience, one can understand why the organs were offered only for cash. By this time, Davis was no longer a piano maker.

From 1849 until 1865 most of the organs Davis built were one-manual, 6-to-10-stop instruments for churches in New York and New Jersey. The Davis firm had yet to make its reputation. Ferris & Stuart in the 1850s was producing larger organs for more prestigious clients. Perhaps this difference is the clearest indication of the level of experience Davis and Ferris each had in organbuilding. Twelve Davis organs from this period still exist.

At least eight of the organs from this period were reed rather than pipe organs: St. Mark's, New Canaan, Conn.; Medina, N. Y., Methodist; Cranford, N. J., Methodist; Carolina Episcopal, Setauket, N. Y.; Olean, N. Y., Baptist; Millville, N. J., Presbyterian; Holy Trinity, N. Y. C.; and Hallstead, Pa., Presbyterian. Nothing is mentioned in the Davis catalogs about reed organs, so it is not entirely clear whether Davis was making reed organs or perhaps acting as an agent for other manufacturers. Histories from some of these churches call their purchases reed organs and a picture of the Hallstead organ (1864) clearly establishes its type. In a newspaper clipping from the 1860s Davis advertises for sale four organs and a melodeon. Before 1865 the Davis catalog lists over ten parlor organs, which were probably small chamber-style pipe organs. However, after 1865 Davis built only three parlor organs, whether reed or pipe organs.

Watson in his *Watson's Weekly Art Journal*, (7 Oct. 1865) describes the Davis factory at 40 Downing Street and one of its organs in process:

Having recently heard this organ [St. Mark's Episcopal Church, Orange, N. J. at his factory, we are satisfied that his reputation, acquired by the organ at Fordham [St. James Episcopal Church], will suffer no diminution by that for Orange. This just completed organ is remarkable for sonority, equality, purity and promptness of tone, amply supply of wind, and the requisite facilities for effective use in choral service. The action is excellent, the scale good, and the entire work shows the direction of skillful workmen by an intelligent and musicianly master of his business.

Watson continues, "There was not, of course, in his limited workshop, full opportunity to determine its power; but we are satisfied, from all trials made of it, that no cause of complaint will be found upon its trial in the church for which it was constructed." Thus, the firm in its early days, though struggling, was doing reasonably well by 1865.

The Manufacturing Schedules of the Federal and New York State Census returns give a good indication of the annual output of the Davis firm and the number of employees. Stephen Pinel has meticulously recorded the activity of organbuilders in his study "What Federal and State Censuses 1810-1880 Disclose: A Comparator of American Organ Manufacturing," (*Tracker*, 30:4, 1986, 20-31). Although Davis is not listed in the 1850 Federal Manufacturing Census, he does appear in the 1860 census.

Only four New York City organbuilders are listed in the 1860 schedules: Davis, Henry Erben, Hall & Labagh, and Ferris & Stuart. The relative size of the firms gives an indication of the position of Davis in the New York City trade.

	Capital	Employees	Output	Value
Davis, William H.	\$1,000	3	5 organs	\$3,500
Erben, Henry	\$20,000	75	36 church organs	\$56,000
Hall & Labagh	\$25,000	20	15 organs	\$30,000
Ferris & Stuart	\$8,000	20	— organs	\$24,000

In 1860, then, Davis was not among the first rank of producers among New York organbuilders. In addition to the above there were about fifteen other builders in the City many of them more nearly of Davis's size.

The 1870 census shows Davis having expanded his firm to \$10,000 capitalization, 10 employees, producing 19 church organs at a value of \$21,000. The firm ranked 6th in the City in the value of organs produced and 4th in the number produced. The larger firms were generally producing much larger instruments, however. The Davis firm had introduced the use of steam power for lathes and saws by 1870. By 1880 the firm and all the other builders in the City were much smaller in capitalization, employees, output and value; several builders had left the City and their factories closed. In 1880 Davis ranked 4th in the value of output.

The period from 1866 to 1890 was probably the high point of the Davis firm's activities. Most of the organs being built in this 15-year period were 2 manuals with 16 to 22 stops such as the

those built for the Franklin Street Methodist Church in Mobile, Alabama (1880) and the Lowville Baptist Church (1890) in Lowville, New York. After 1890, though a number of new organs were built, the firm was increasingly doing renovation and rebuilding.

William H. Davis and Eliza Livingston (1820-1895) were married on December 25, 1839. William and Eliza had twelve children, half of whom died very young. Of the sons, only Albert Eastman and Henry Livingston reached adulthood. Albert never married.

Henry Livingston Davis married Anna Keene (1857-1928) who was of German descent though born in the United States. Henry and Anna Davis had eight children all but one of whom reached adulthood. However, only

Henry Livingston Davis, Jr. (Harry; 1883-1941) joined Henry Livingston, Sr. in the making of organs. Henry Livingston, Jr., married Ethel Clifford (1882-1942) in 1905.

Henry Livingston Davis, Sr., left a few records of his life. In 1875 he joined the New York National Guard and was discharged as a sergeant in 1882, the year after he married. This military service, which included the "Street Car riots" incident in Buffalo, was part-time, of course. Henry was working for his father during his Guard service.

Henry Davis was a devoutly religious man. He was elected a ruling elder by the Spring Street Presbyterian Church in 1890. He served that church as its organist for twenty years. When Henry installed and demonstrated the organ in the Boonville Presbyterian Church, Boonville, N. Y., in 1880 he was described by the local newspaper as a "distinguished musician and an imminent [*sic*] organ builder." He was also a Sunday School superintendent at Christ Congregational Church in the Bronx and an adult class teacher for many years. Some of his lectures to his classes still exist. They indicate a person who has read widely in the Bible and in church history. Although Henry Davis had little formal education, he was familiar with nineteenth-century Anglican theological controversy as well as with the English Romantic poets.

Henry L. Davis applied for and received a patent (801,571) on October 10, 1905. The patent was for a pneumatic controlling device for organs. Henry Davis described the object of the invention as "to provide a new and improved pneumatic controlling device for organs arranged to render the pipe-valves exceedingly sensitive, to insure proper opening and closing of the pipes, to render the pipe-valves noiseless in their action by stopping off the exhaust for the key-action by a diaphragm-valve controlled by high pressure from the draw-stop." Davis, in a news item in the *American Art Journal*, June 4, 1904, explained more fully "the principle on which this, our latest device, is made, is the providing of a valve for every note, and a vent for each stop or register. Under our system every pipe receives its own wind, while under the old slide chest system every key had one valve."

Few of the people who worked with Davis and Son are known. Davis in a note in the 4 April 1904 *Music Trades* mentions a Norwegian pipe builder, T. Schwarz, who "is in full charge of the tubular pneumatic action department." Other employees or suppliers are known only through their names left on organ parts: George Lowell (windchest), John G. Fackler (pipes) and James Hoey (pipes).

Although no federal records have been found to support a legal proceeding of bankruptcy, family recollections suggest this was the final fate of the Davis firm. In 1914, when the Davis closed, Henry Davis was forced to sell the family home at 561 Burnside Avenue in the Bronx.

This unfortunate final chapter should not obscure that this family firm had endured over 74 years amid fierce competition and built good organs that would serve its clients well for many years.

Note: An annotated list of organs built by William H. Davis and his firm will appear in an upcoming issue.



The Tracker Organ Revival in the Pacific Northwest in the 20th Century

by David Dahl

*From a lecture presented at the
1997 OHS Convention, Portland, Oregon*

DISTINGUISHED NAMES LIKE Appleton, Tannenbergs, Hook, Erben, and Schuelke remind us of the thriving centers of organbuilding which have existed during nearly three centuries in eastern and midwestern parts of America. A new center of important organ building has emerged and is flourishing in the Pacific Northwest, one of the youngest regions of the United States. At present seven organ builders are active in producing mechanical action organs.

Five stages of evolution in organbuilding are evident from the time of the arrival of the first organ for the Pacific Northwest in 1846 until the present. Some of them overlap and/or may be concurrent. The five states are as follows:

1. Tracker organs built for and sent to the Northwest in the 19th century from outside the region. (No local tracker organbuilders existed in the Northwest prior to 1960.)

2. Electropneumatic organs of the first half of the 20th century and their impact upon existing tracker organs.

3. The initial revival of interest in tracker organs in the 1950s and 1960s and the introduction of imported European tracker organs.

4. A revival of interest in the preservation of historic tracker organs (1960s to the present), leading to the relocation of organs no longer in service in other parts of the country to the Northwest.

5. The establishment of local tracker organbuilding firms in the Northwest (1960s to the present), which includes a total of eight builders and of which seven are currently producing organs.

In the first stage, we find four tracker organs which were built for the Pacific Northwest region in the second half of the 19th century and which are still in use. Three of these reside in their original locations. The oldest organ sent to this region arrived in the mid-19th century in New Archangel, Alaska, the cathedral city of Russian Alaska. The name New Archangel changed to Sitka when Alaska became part of the United States in 1867. For Sitka Ernst Kessler of Estonia built a compact five stop, one-manual organ in 1844; the organ was shipped around Cape Horn, arriving in Sitka in 1846 for a newly formed Lutheran congregation. It was in regular use until 1888 after which it was stored in a museum until Sitka Lutheran brought it back (though still unplayable) to their new church in 1983. A serious fire damaged the organ in 1993; happily the organ has been fully restored by Martin Pasi, Organ Builders, of Roy, Washington, and is once again functioning for worship on a regular basis. The story of this organ and its restoration may be found in *The Tracker* 40:2:21.

Two organs were shipped to the Northwest in the 1880s, both of which continue to function in their original homes. The oldest is



The 1961 Gebruder Spaeth organ at St. Paul's Episcopal Church in Seattle is one of a series of organs suspended from cables, including a similar instrument built by Werner Bosch with twelve stops at Mountain View Lutheran Church, Puyallup, Washington.

the recently restored 1883 two-manual-and-pedal Hook & Hastings organ of 18 stops, located in what is now known as the Old Church, Portland, Oregon. The other is the 13-stop two-manual-and-pedal Whalley & Genung organ, built in Oakland, California, in 1889 for the First United Presbyterian Church of Port Townsend, Washington. Both instruments have been repaired and restored by Bond Organ Builders of Portland. The tonal quality of these instruments is rich in fundamental with discretely blended upper work.

Seattle's first pipe organ, an instrument of 12 stops, was built in 1890 by George Kilgen & Sons of St. Louis, Missouri, for the First Presbyterian Church of Seattle. After being moved to a total of five different locations, the organ now resides in the Chapel of Trinity

David Dahl, AAGO, is Professor of Music and University Organist at Pacific Lutheran University and Director of Music Ministries at Christ Episcopal Church, both in Tacoma, Washington. He has been active as a recitalist, clinician, and organ consultant for over thirty years.



DAVID DAHL



TIM DREWES

The 1965 Flentrop at St. Mark's Cathedral, Seattle, with four manuals and 55 stops when installed, catalyzed a change in the general attitude of organists in the Pacific-Northwest toward tracker action and signaled a strong movement toward tracker organ revival

Lutheran Church, Tacoma, Washington. It has been partially restored by both Bond and Pasi. All three of these historic two-manual organs (the Port Townsend Whalley & Genung, the Portland Hook & Hastings, and the Tacoma Kilgen) possess a complete principal chorus on the Great and are typical of late 19th-century American organbuilding.

The total number of tracker organs built in the Pacific Northwest before 1900 is not precisely known. In Tacoma alone (as an example of what may have existed in major northwest cities) approximately 20 tracker organs were in use before the turn of the century, of which, sadly, not one remains. The last instrument almost to survive was a 25-stop 1883 Hook & Hastings in use at the First Methodist Church, Tacoma, until 1951, when it was removed and replaced by a new electropneumatic organ.

What happened to these tracker instruments? Most of them were destroyed and/or replaced by electropneumatic organs; the pipes of a few live on in some current electric-action organs here and there. For example, the facade and its pipes - a 4' Octave (though no longer speaking) and the 2' Fifteenth are all that remain of an 1819 Bachmann organ, relocated in Tacoma at Luther Memorial Church in 1904; in the 1930s Balcom & Vaughan of Seattle replaced most of this organ with a rebuilt electropneumatic organ, but fortunately left the facade intact with its mute 4' register.

As in most areas of this country, sympathy for tracker organs largely disappeared during the first half of the 20th century with the advent of pneumatic and electropneumatic organs, spelling doom for the majority of remaining tracker instruments in the Northwest. The Bachman organ



Seattle's first pipe organ was built in 1890 by George Kilgen & Sons of St. Louis, Missouri, for the First Presbyterian Church of Seattle. The 12-stop instrument has served in five locations and now resides in the Chapel of Trinity Lutheran Church, Tacoma.

in Tacoma is but one of many examples of tracker organs which were either electrified, altered, or replaced. The good news, however, is that somewhere in the range of 20 historic organs have now been transplanted to this region from the east coast and midwest, helping to offset the loss of earlier instruments.

On the heels of the European tracker organ revival — first taking shape in the 1920s in Germany and known as the *Orgelbewegung* — the tracker organ revival in the United States began to gather momentum after 1950 largely through the efforts of E. Power Biggs with his broadcasts and recordings of the Flentrop tracker organ at the Busch Reisinger Museum in Cambridge, Massachusetts. On the West Coast an influential figure in the 1950s and early 60s was teacher-performer Hugo Gehrke of Oakland, California. My own first encounter with a mechanical-action organ was a recital played by Hugo Gehrke in the summer of 1960 on a newly installed 11-stop Bosch tracker organ in Mill Valley, California (just north of the Golden Gate Bridge). This encounter made an enormous impact on me and dramatically changed my own awareness and assessment of organbuilding. Gehrke was responsible for bringing about ten German-built tracker organs, mostly Bosch organs, to the Bay Area. As a result of meeting Hugo Gehrke, my graduating class in 1960 at Pacific Lutheran University decided to donate a seven-stop Werner Bosch tracker organ to the tower Chapel on the campus. This Bosch instrument and a two-manual organ by Gebrüder Spaeth, South Germany, designed and installed in 1961 by Glenn White for St. Paul's Episcopal, Seattle, represent the first new tracker organs to be installed in the Pacific Northwest in the 20th century.

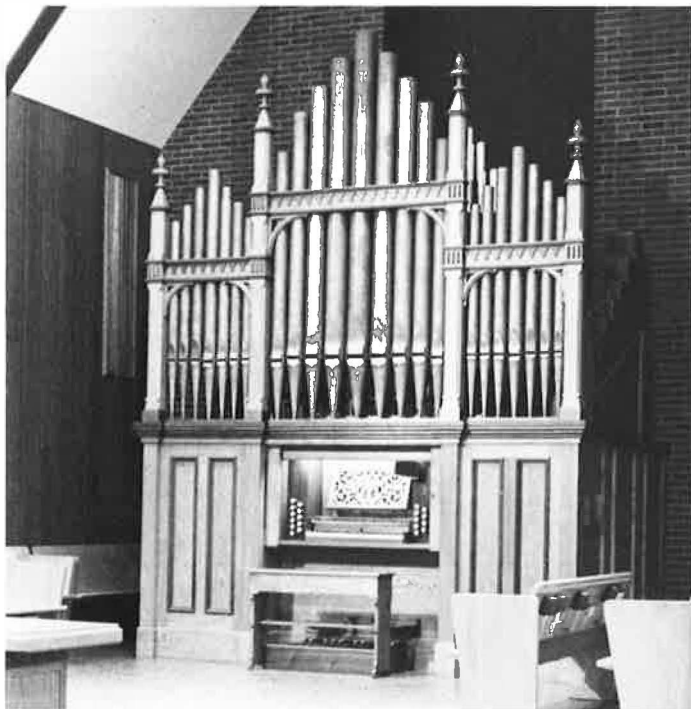
The instruments just mentioned signal the next and third stage of evolution, a period of European imports, most notably represented by the magnificent four-manual Flentrop organ, originally of 55 stops for St. Mark's Cathedral, Seattle, and which arrived in 1965. This organ came about largely due to Peter Hallock's en-

counter with the Busch Reisinger Flentrop in Cambridge, Massachusetts: Hallock, then organist-choirmaster of the Cathedral, had gone to Boston to investigate the possibility of a new electro-pneumatic organ. He returned, however, to place an order for the largest tracker organ to that date to be built for installation in the western United States and perhaps second only to the 1962 Beckerath of 67 stops on four manuals built for the St. Paul's Roman Catholic Cathedral in Pittsburgh. In 1994 Paul Fritts & Co. of Tacoma, Washington, was requested to enlarge the Flentrop with additional 16 and 8 ft. trumpet stops on the Hoofdwerk (augmenting the existing horizontal 16' and 8' trumpets) as well as a new full-length 32 ft. reed in the Pedal, bringing the total number of stops to 58. The impact of this important organ on the prevailing attitudes toward tracker organs in the Pacific Northwest cannot be stressed enough. Until the arrival of the St. Mark's Flentrop, tracker instruments had been regarded as somewhat counter-cultural in the local organ scene; thereafter, the eyes, ears, and fingers of many regional organists became more receptive to the virtues of mechanical-action organs. A tracker organ revival had indeed begun.

In 1960, five years before the arrival of the Flentrop in Seattle, Glenn White and I formed a partnership known as Olympic Organ builders, with a primary purpose of bringing new tracker organs to the Pacific Northwest. The Olympic firm represented both Werner Bosch and Detlef Kleuker of West Germany. Some eight Bosch and



In 1973, Jiirgen Ahrend installed this four-manual organ of 38 stops and 51 ranks in the Beall Concert Hall at the University of Oregon in Eugene. The contract for the organ was let to Ahrend & Brunzema in 1966; shortly thereafter Gerhard Brunzema joined Casavant.



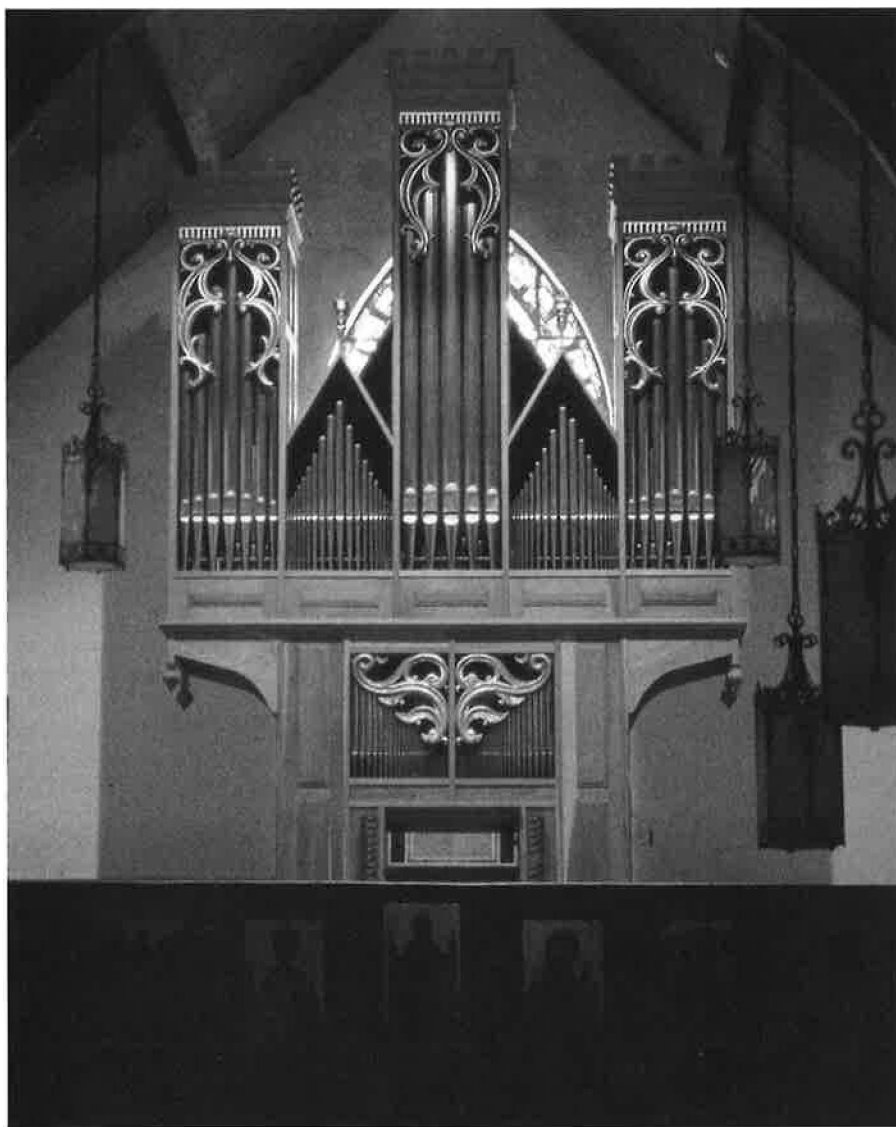
Glenn White of Olympic Organ Builders installed in 1976 this 1877 J. H. & C. S. Odell obtained for Magnolia Presbyterian Church, Seattle, through the Organ Clearing House. David Ruberg played it for the 1982 OHS Convention.



The collaboration of Metzler & Sohne of Dietikon, Switzerland with Karl Wilhelm of Quebec produced in 1972 this two-manual organ, the first tracker revival organ in the Pacific-Northwest to have carved pipes shades, for St. Thomas Episcopal Church, Medina, Washington.

TIM DREWEES

DAVID DAHL



Twentieth-century imports of tracker organs to the Pacific-Northwest from the eastern U. S. include this 17 stop instrument delivered in 1976 by Fritz Noack of Georgetown, Massachusetts, to First Lutheran Church, West Seattle, Washington.

two Kleuker organs were installed in Seattle, Wenatchee, and Spokane in Washington state and in Portland, Beaverton, and La Grande in the state of Oregon. Examples of these include the very first installation by Olympic Organ Builders at Mountain View Lutheran Church, Puyallup, Washington, a 12-stop Bosch organ suspended from the ceiling. The Puyallup instrument was a primary influence in leading St. Mark's Episcopal Church, Portland, to commission a 36-stop 3-manual Bosch organ, a church now known as St Mark's Anglican Cathedral. One of the reasons these imported organs were popular was price. The 12-stop organ for Puyallup cost a total of \$12,000, installed. The St. Mark's Bosch cost a total of \$37,000 (including shipping). St. Mark's Cathedral, Seattle, paid the remarkably low price of \$90,000 for its 55-stop organ when ordered in 1960. A favorable exchange rate for Americans existed at that time with the Deutsch Mark and the Dutch Guilder.



Randall J. McCarty installed this 1907 Pilcher tracker at Faith Lutheran Church, Shelton, Washington, in 1978-79.



Opus 1 of Olympic Organ Builders, a firm in which the author was a principal, is now located at Pilgrim Lutheran Church in Puyallup, Washington.

The St. Mark's Flentrop, in its magnificent mahogany casework, also signals another change in values for organbuilding. As the 1960s move into 1970s, it is clear that the incorporation of an organ case had returned as a valued component in tracker organ building. While these imported tracker organs generated a growing interest among organists, tracker organs in the Northwest during the 1960s continued to be the choice of only a minority of organists, churches, and schools.

Other imported European instruments continued to arrive in the Northwest during the 1960s and 1970s. These included a 2-manual by Beckerath at Emmanuel Episcopal Church, Mercer Island, Washington, and a two-manual Metzler-Wilhelm organ at St. Thomas Episcopal Church, Medina, Washington, the first instrument to be installed with carved pipe shades. In Eugene, Oregon, Professor John Hamilton served as an influential regional figure for the revival of fine tracker organs during the 60s and 70s. Under his leadership German organbuilder Jürgen Ahrend was commissioned to build a four-manual tracker organ for Beall Hall at the University of Oregon, installed in 1973. The total number of imported European organs in the Northwest is close to 30 instruments.

The fourth stage in the tracker organ revival involves the transplanting of American-built tracker organs to the Pacific Northwest from other regions of the country, most notably from New England and the Midwest. A chief force behind this activity was the ever enthusiastic Randall McCarty, champion of late 19th-century American tracker organs. Through the efforts of McCarty, an active member of OHS, in conjunction with Alan Laufman and the Organ Clearing House, some dozen or more organs were brought to churches where limited budgets would have otherwise precluded a new pipe organ. McCarty and several enthusiastic assistants, including David Calhoun, Jane Edge, and Mark Vik to mention but a few, gave untold hours of time to transporting and installing these organs. Instruments installed included organs by Haskell, Odell, Roosevelt, Cole & Woodberry, Felgemaker, Kilgen, Pilcher, and Adams.

The fifth stage in the story is the advent of tracker organ-building by resident regional Northwest builders together with a growing number of national American and Canadian firms. Olympic Organ-builders has already been mentioned for its role in installing imports. In 1965 James Ludden joined Glenn White in the firm and I left to embark on a full-time teaching career. White and Ludden commenced to build tracker organs in Seattle, the first firm ever to do so in the Pacific Northwest. Twelve organs were built before Olympic decided to close its shop. Opus 1, a one-manual organ of four stops and pull-down pedal, now resides at Pilgrim Lutheran Church in Puyallup, Washington. Opus 2, originally a house practice organ of eight stops, is now located at Our Savior's Lutheran



PHOTOS BY DAVID DAHL

Brombaugh's third organ for the Pacific Northwest was built in 1979 for Christ Episcopal Church, Tacoma, Washington, where the author is organist.



The 36-stop organ built by John Brombaugh for Central Lutheran Church, Eugene, Oregon, was installed in 1975 and precipitated the relocation of Brombaugh's shop from Middletown, Ohio, to Eugene.



The 11-stop organ built in 1974 for Grace Episcopal Church, Ellensburg, Washington, was Brombaugh's first in the Pacific-Northwest.

Church, Port Townsend, Washington (with casework made from recycled teak from the deck of the battleship *Colorado*). One of the last organs to be built by Olympic Organ builders is in the Church of St. Madeline-Sophie in Redmond, Washington, and was recently renovated by Bond Organ Builders. The largest organ built by Olympic is at St. Stephen's Episcopal Church, Longview, Washington.

In the 1970s, tracker organs began to be ordered from a few East Coast American and Canadian firms. First Lutheran church of West Seattle commissioned a two-manual Fritz Noack organ, built in a Gothic-style case.



PAUL FRITTS

Paul Fritts & Co. of Parkland, Washington (near Tacoma), completed in 1998 this 54-stop, 50-rank organ at Pacific Lutheran University in Tacoma, where the author has taught since 1970. Fritts, a native of Tacoma, apprenticed with his father's firm.



DAVID DAVIS

Fritts-Richards, the partnership of Paul Fritts and Ralph Richards founded in Tacoma in 1979, built in 1984 this 31-stop organ of two manuals for St. Alphonsus R. C. Church, Seattle. Pipe shades were carved by the author's father. A former Brombaugh employee, Ralph Richards founded Richards, Fowkes & Co. with Bruce Fowkes near Chattanooga, Tennessee, in 1988.

Noack also built a large two-manual instrument in 1980 for First Methodist Church in Corvallis, Oregon, and has recently installed a three-manual tracker at Epiphany Episcopal, Seattle. The Canadian firm of Karl Wilhelm received several orders for tracker organs in the Northwest during the 1970s including one for Ashland, two for Portland, and one for Beaverton, Oregon. In Washington, Wilhelm organs came to Tacoma, Bellingham, and Spokane. Schlicker Organs of Buffalo, New York, built three tracker organs for Seattle, two of which are one-manual instruments and one a medium-sized two-manual organ for Phinney Ridge Lutheran church, Seattle, recently revised by Martin Pasi. Among more recent European installations is the three-manual Rieger organ at Sunnyside Seventh-day Adventist church, Portland, 1988.



Opus 1 of Fritts-Richards was completed in 1979 at the United Methodist Church, Shelton, Washington.

The late 1970s and the 1980s saw a remarkable new flourishing of regional tracker organ building with the establishment of six firms in the Pacific Northwest. This group includes John Brombaugh & Associates, Paul Fritts & Co., Ken Coulter, and Bond Organ Builders. More recently, in the 80s and 90s, Frans Bosman, Rene Marceau, Martin Pasi, and Stephen Cook have opened their own shops.

At the present time there are seven organbuilders crafting tracker organs in the Pacific Northwest. One of the most influential of these has been Brombaugh of Eugene, Oregon. A major player among organbuilders of America in the 20th century, John Brombaugh's first job was that of electrical engineer for Baldwin Organs, for whom he developed seven patents. It was not long, however, before Brombaugh discovered he wanted to build pipe organs instead of electronic instruments. He apprenticed with C. B. Fisk, Fritz Noack, and von Beckerath; he made careful studies of several unrestored organs in North Germany and the Netherlands, noting important differences between current neo-Baroque organbuilding practices and the untouched historic instruments. Brombaugh's first partners were George Taylor and John Boody in a shop located near Middle-

town, Ohio. Departing from popular neo-baroque practices, Brombaugh was first in this country to build tracker organs with non-bushed suspended actions, the first to use hammered high-lead pipework, and the first in this century to use unequal temperaments, reintroducing both 18th-century well-tempered tunings as well as meantone. He set in motion a new wave of organbuilding which reexamined the attributes of historic organs and which spawned and inspired a number of new organbuilders. A chief difference between prior neo-baroque instruments, both foreign and domestic, was Brombaugh's return to richer, more fundamental tone, reflecting a vocal orientation. Brombaugh's total of some 60 organs vary in style from 17th-century Dutch and North German instruments to eclectic instruments with Swell divisions.

Brombaugh's first organ built for the Pacific Northwest was an 11-stop two-manual instrument for Grace Episcopal Church, Ellensburg, Washington, a cattle-ranching town in the center of the state. The organ is housed in an ornate case including several embossed facade pipes as well as pipe shade carvings featuring cattle horns and branding irons. The largest Brombaugh in the Northwest is a three-manual instrument of 36 stops located at Central Lutheran Church, Eugene, installed in 1975. It was at this time that Brombaugh moved his shop from Ohio to Eugene, Oregon, separating from Taylor and Boody, who then established their own shop in Staunton, Virginia. In 1979 John Brombaugh completed a third organ for the Northwest at Christ Episcopal Church, Tacoma, an instrument which he enlarged in 1989 by adding a Erzähler string stop with celesting rank (so named to honor Ernest M. Skinner). Casework for the Tacoma organ (and two other nearly identical instruments in Storrs, Connecticut, and Oakland, California, was inspired by the 1495 Del Prato organ of San Petronio, Bologna, Italy. In addition to building organs primarily in the North German and Dutch styles, Brombaugh has expanded his tonal palette in recent years to include English style Swell Divisions, celeste ranks, and optional electric stop action. His most recent organ (1997) is a quasi 17th-century Italian style, meantone organ for the Chapel of Duke University.

Paul Fritts, a native of Tacoma, has established an impressive organbuilding shop in Parkland, Washington, in the southern portion of Tacoma. He first learned about organbuilding through his father's company, the R. Byard Fritts Organ Co., which built unencased electric action organs. Paul visited the Brombaugh organ in Ellensburg shortly after its installation and it made an unforgetta-



TIM ORENIEN

Building organs in Portland since 1976, Richard Bond completed this 36-stop organ in 1994 for St. Stephen's Episcopal Church, Seattle. **BELOW:** Bond Organ Builders installed this 31-stop organ and a new case in period style in 1996 at Holy Rosary Church in Portland, incorporating 16 ranks of 19th-century pipework.



WILLIAM VAN PELT



DOUGLAS BROWN

Kenneth Coulter built this organ in 1983 at Central Washington State University, Ellensburg.

ble impression, as it also did on a young Los Angeles builder, Manuel Rosales. Shortly thereafter, Paul Fritts visited the Brombaugh organ at Central Lutheran in Eugene. Paul returned to his father's shop where he began to work with many new ideals in mind, and as a result, he was able to convince his father to change a contract for an electric-action organ in Shelton, Washington, to become an encased tracker organ. The result in 1979 was Opus 1 of Fritts-Richards, an 18-stop organ installed at the United Methodist Church. Ralph Richards, a former Brombaugh employee, had come to work with Fritts in 1978. Shortly after the Shelton instrument was finished, the Fritts-Richards partnership was formed, superseding the former R. Byard Fritts Company. The seven organs which followed prior to the departure of Ralph Richards reflect the influence and directions set by John Brombaugh. Ralph Richards is now partner in the firm of Richards-Fowkes & Co., Chattanooga, Tennessee.

In the Fritts-Richards shop a set of four small organs followed the Shelton Methodist organ, of which two are in churches and two are in homes. A landmark organ was completed in 1984 for the St. Alphonsus R. C.



WILLIAM T. VAN PELT

For Holy Rosary Catholic Church in Edmonds, Washington, Bond Organ Builders relocated from Los Angeles and restored in 1981 the only extant 3m Kilgen tracker. It was originally built for First Baptist Church, Los Angeles. The pastor of Holy Rosary Church had acquired the organ in 1980 on the advice of the Organ Clearing House. During the 1982 OHS National Convention the organ was played by Tim Drewes who had assisted in its relocation and restoration.



Martin Pasi built this organ in 1996 for a residence in Kirkland, Washington.

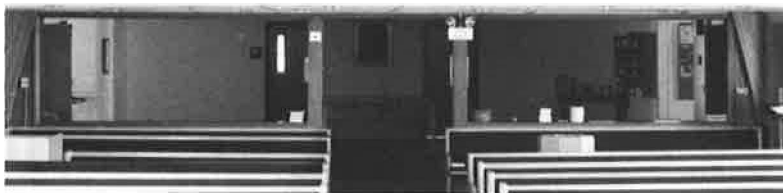
Church, Seattle. This two-manual 31-stop organ featured an 8' Rückpositiv, a 16' Great, and a Pedal with a full-length 32' Posaune. Gold gilded pipe shades were carved by Peder Dahl, my father; current pipe shade carvings in the Fritts shop are designed and carved by Judy Fritts, sister to Paul. The last organ Fritts and Richards built together is a three-manual organ for All Souls Episcopal Church, San Diego, California, with casework of redwood and pipe shades featuring sea creatures found off the coast of San Diego.

Under the Paul Fritts & Co. name, a shop with five employees, another nine organs have been built, including a 30-stop organ for Gethsemane Lutheran Church, Seattle; a 33-stop organ for the University of Puget Sound, Tacoma; and four 22-stop two-manual instruments, including organs for the University of Washington and for Lutheran churches in Tacoma; Tulsa, Oklahoma; and Beaverton, Oregon. Two small meantone temperament organs were built in the manner of the 1610 Compenius organ of Frederiksborg Castle, Denmark, the most recent of which is at Stanford University. Paul Fritts' largest project to date is a 54-stop, 80-rank instrument for the acoustically superb Lagerquist Concert Hall at Pacific Lutheran University, Tacoma. The 35' high case is modeled after the late 17th-century Stellwagen organ in Stralsund, Germany. This organ is the first Fritts organ to feature mechanical and electric stop action together with a solid-state combination system. Judy Fritts is designing and carving over 250 square feet of pipes shades for the organ, the largest of which are nine feet in height. The organ was completed in 1998.



Martin Pasi built this 29-stop organ at Trinity Lutheran Church, Lynnwood, Washington, in 1995.

Bond Organ Builders of Portland, Oregon, was begun by Richard Bond, who gained important experience in organbuilding with his work with Manual Rosales in Los Angeles. He opened his shop



Frans Bosman of The Dalles, Oregon, built this organ in 1990 in the style of a French orgue de chœur for St. Paul's Lutheran Church, Castle Rock, Washington.



WILLIAM T. VAN PELT

The 57-stop organ built in 1987 at Trinity Episcopal Cathedral in Portland by Manuel Rosales of Los Angeles has become widely recognized and frequently featured on compact disc recordings.

in Portland in 1976 and currently operates with nine employees. Bond Organ Builders have not only built 25 new organs, most of which have been tracker organs, but they have also played a very important and extensive role in the restoration and installation of historic tracker organs, of which the 18-stop Hook & Hastings organ of 1883 in the Old Church, Portland, is a prime example. The firm has rebuilt or restored sixteen 19th and early 20th-century organs. Examples of new organs from the Bond firm include a 14-stop 52-manual instrument in Seaview, Washington, from 1989; an 8-stop two-manual instrument in a case inspired by New York builder, Henry Erben, in the historic Episcopal Church on Orcas Island, Washington; and one of the firm's largest organs, which contains 36 stops, built in 1994 for St. Stephen's Episcopal Church,

Seattle, Washington. Bond organs and their tonal concepts reflect roots in our own distinguished American heritage of organ building as well as European traditions. Among the firm's important restoration projects was the 25-stop Kilgen organ from 1887, originally built for First Baptist Church in Los Angeles (and the last surviving three-manual Kilgen tracker in America), now installed at Holy Rosary Catholic Church, Edmonds, Washington. The 1997 OHS Convention, centered in Portland, provided an opportunity to hear several new Bond organs as well as historic instruments restored by the firm.

Kenneth Coulter of Eugene opened a shop to build new tracker organs in the 1970s. A total of six organs were built in this shop before Coulter decided to operate only as a subcontractor for other organ-builders, particularly Fritz Noack, for whom he now builds windchests and with whom he had served his apprenticeship. Three examples of Coulter tracker organs include Holy Trinity Lutheran church, Mercer Island, Washington; Calvary Lutheran Church, Federal Way, Washington; and the recital hall at Central Washington State University, Ellensburg, Washington. Other instruments were built for Eugene, Oregon, and Port Angeles, Washington. An important restoration project undertaken by Coulter was the reinstallation of a three-manual 1891 (Father) Henry Willis tracker organ, relocated from London, England, to St. Joseph's Catholic Church, Seattle.

Rene Marceau, head of Marceau & Associates of Portland, Oregon, has built two small two-manual tracker organs. While this firm has heretofore concentrated primarily on electro-pneumatic organs, it has expanded its scope to include mechanical action organbuilding, which is being headed up by Matthew Bellocchio.

Frans Bosman, a native of the Netherlands, has a shop located east of Portland near The Dalles, Oregon.

Bosman crafted a 2-manual tracker instrument in 1990 for St. Paul's Lu-

theran Church in Castle Rock, Washington. The organ is built in the style of a 19th-century French *orgue de chœur*, including a reversed free-standing console. Bosman has also been active in restoration and relocation of some historic tracker organs in the Pacific Northwest; his most recent restoration is an instrument in Trinidad, the West Indies.

Among the more recent tracker builders to establish a shop in the Northwest is Austrian-born Martin Pasi, whose shop is located just south of Tacoma in Roy, Washington. Pasi began his organ-building career as an employee of Rieger Orgelbau in Schwarzach, Austria. While on a Rieger organ installation in Cleveland, Ohio, he met and married Barbara Ruggles, sister to organbuilder Charles Ruggles. Thereafter Pasi took up residence in both Canada and the United States, working first with Dan Jaeckel in Duluth, Min-

nesota, and second with Karl Wilhelm in Montreal, Canada. From 1986 to 1990 Pasi joined the staff of Paul Fritts & Co., Tacoma, where he worked primarily in the pipe shop. He established his own company in 1990 and together with a shop of three employees has completed six tracker organs, the first of which was installed in Tavernier, Florida, in the Keys. Pasi has built two resident organs one of 11 stops and one of 25 stops for a specially designed, acoustically reverberant music room. The largest Pasi organ to date is a 29-stop two-manual at Trinity Lutheran Church, Lynnwood, Washington, whose walnut casework reflects a northern Italian heritage. (This instrument replaced a 14-stop Walcker tracker of 1971, which was destroyed by arson.) Another organ of 29 stops has been completed in 1998 for the United Church of West Vancouver, B. C., as well as a charming 7-stop tracker of two manuals for St. Augustine-in-the-Woods Episcopal Church, Whidbey Island, Washington.

The newest tracker organbuilder in the Northwest is Stephen Cook, located in Edmonds, Washington, who has complete three tracker organs in the past two years, the first of which is a 13-stop two-manual organ in the Methodist Church of Mercer Island. He has done apprentice work with both Glenn White and Paul Fritts. Cook, who primarily works alone, is currently building a 16-stop two-manual organ for the Lutheran church in Port Madison, Bainbridge Island, Washington.

Though located in Los Angeles, Rosales Organ Builders, Manuel Rosales as president and tonal director, has made a major contribution to the tracker organ scene in the Northwest with the large 3-manual instrument of 57 stops for Trinity Episcopal Cathedral, Portland, installed in 1987. This splendid instrument has broken new ground with its unique eclectic approach to tonal design and voicing. The organ incorporates a large number of French-style reeds, bold Germanic *plenums*, a full complement of harmonic flutes, and several string registers. Much of the pipework is based on generously large pipe scales. This significant instrument has drawn considerable attention for its flexibility of use within a wide range of repertoire. A second small Rosales positive organ is scheduled to be delivered in the near future to Trinity Cathedral.

Rebuilding, restoring and, in some instances, enlarging important historic instruments transplanted to this area continues to thrive. A recent example is the Hutchings-Bozeman organ at Marylhurst College in Marylhurst. It uses a majority of pipes from the original electropneumatic Hutchings and new pipes as well, now playing on slider chests with tracker action.

By the summer of 2000 a large C. B. Fisk tracker organ will be installed in the new Benaroya Concert Hall in downtown Seattle. This will be the first Fisk organ in the Pacific Northwest.

With its unique array of splendid new tracker organs in a wide variety of historical styles and with an equally interesting array of



George Bozeman, Jr. & Co. of Deerfield, New Hampshire, rebuilt this 1901 Hutchings-Votey organ in 1994 for Marylhurst College in Marylhurst, Oregon. Originally built with electropneumatic action on vented windchests, the firm built new slider windchests under most of the original toeboards and provided tracker action. Most of the original Hutchings pipes are used in their original scales and pitches but revoiced and regulated, and with new pipes added to achieve a French Romantic stoplist.

historic trackers, the Pacific Northwest region provides a feast of instrument for the organ aficionado. Visiting organists and builders from Europe, Asia, and from all over the United States have increasingly come to regard the Pacific Northwest organbuilding culture as cutting edge within worldwide organbuilding. They find engineering and design innovations, high quality workmanship, and the incorporation of the most time honored principles essential to the highest art of organ making. It is remarkable, for instance, that three of the builders — Brombaugh, Fritts, and Pasi — make all of their own pipes, including both flue pipes and reeds from metal cast in their own shops. All six Northwest builders follow their own uniquely focused artistic objectives, each somewhat different from the other, but each committed to quality and excellence. Setting standards and leadership which are respected worldwide, the tracker revival in the Pacific Northwest is indeed alive, well, and flourishing.



COURTESY MILWAUKEE COUNTY HISTORICAL SOCIETY

Philipp Odenbrett

A History of Wisconsin Organbuilders

Odenbrett and Abler

by Richard Weber

PHILIPP ODENBRETT was born in the village of Bleibuir-am-Rhein, Germany, now absorbed by nearby Mechnich. He was born March 20, 1833, the son of Johann and Anna Catharina (Müller) Odenbrett, farm laborers. The family immigrated to the United States in 1844, settling in Richfield, Wisconsin.¹

Twelve years later, Philipp married Sophia Abler (1834-1906), the fifth child of Nicholas and Elizabeth (Kreiser) Abler.² This latter family had emigrated from the town of Müllehbach in the district of Koblenz, Prussia, and settled in Mount Calvary, Wisconsin, in 1847.³ The Abler children were Margaret, Mathias, Peter, John, Sophia, Karl, Anna Barbara, Elizabeth, Christina, and Frank. Where Sophia and Philipp were married has not been determined. In Cyprian Abler's genealogy, he presumed that they had been married in Milwaukee, but no record has yet been found.

The period from 1847 until the Odenbretts surfaced in Waupun, Wisconsin, in 1863 is an enigma. The first notice of Philipp's business appeared in November of that year:

Waupun Jewelry Store — Clocks, Watches, Jewelry, Melodeans and Parlor Organs. Pianos and Melodeans tuned and repaired. Philip Odenbrett.⁴

By December 17, 1863, Odenbrett had moved his jewelry business into a building formerly occupied by Becher and Tanner.⁵ He also did "... all kinds of repairing in a manner unsurpassed in the West."⁶ The *Waupun Times* of July 7, 1864, mentions for the first time that Odenbrett was manufacturing melodeons and church organs. In November of 1864 the *Times* had this notice:

Melodeans — Odenbrett manufactures a superior article, and all anyone has to do to satisfy that such is the fact is to go and hear the one now in use in the M. E. Church, in this village. Why then send your money away to New York or Chicago when you can get an article manufactured at home just as good and at less cost than it can be had in any other place?⁷

Evidence suggests that Odenbrett was a self-taught organbuilder, just as William A. Johnson was. He undoubtedly purchased his metal pipework from one of the many suppliers of the time as many of this colleagues also did.⁸

The business district of Waupun was largely destroyed by fire in April 1865, with Odenbrett's building suffering the greatest loss;

Richard Weber is Director of Music for Bethlehem Lutheran Church in Milwaukee, Wisconsin, where he plays an 1888 Wm. Schuelke. An avocational organ historian, he has written previously for The Tracker about Wisconsin organbuilders. He was founder and conductor of the Bach Chamber Choir and Orchestra and is associated with organbuilders Peters, Weiland & Co.

the damage to building and stock amounting to \$500, which was covered by insurance.⁹ In two months the damages had been repaired and Odenbrett's building was enlarged, "... giving more room for the manufacture of musical instruments."¹⁰ In the post-Civil War era, the demand for organs began to increase and the business was flourishing.

Church Organ — We presume it is not generally known that churches in our state can get organs manufactured in their own state, equal to anything from the East, and at prices that will pay them to patronize home industry. Mr. P. Odenbrett of this village, is now building an organ for the German Catholic Church [St. Henry's] of Watertown [Wisconsin]. The instrument will be 12 feet high, 9 feet wide, 8 feet deep, having 12 stops and 681 pipes and when completed will be worth \$1,100.¹¹

The organ was first used at Sunday High Mass on June 24, 1866; Watertown's German-language newspaper stated that the organ had eight registers, with two stops prepared for, at a cost of \$800.¹² Two months earlier Odenbrett had been elected a village trustee of Waupun.¹³ In September 1866 another organ, somewhat smaller than that for St. Henry's was being built for St. Gall's Catholic Church in Milwaukee.¹⁴ The Irish Catholic church across the river from St. Henry's in Watertown must have been impressed with the Odenbrett organ, for their pastor, the Rev. Dr. Norris, contracted to have one as well. Perhaps this was a matter of "keeping up." The *Prison City Leader* reported:

Organs — Philip Odenbrett has received an order for the manufacture [of an organ] for a church in Watertown [St. Bernard's Catholic Church], to be completed in December next. This branch of Mr. Odenbrett's business is assuming a large scale, which speaks well for the excellence of his work. He is also manufacturing some fine cabinet organs, which for beauty of workmanship are scarcely excelled by those of Eastern factories. Those of our readers who wish instruments of that sort will do well to examine his stock.¹⁵

At this same time Odenbrett disposed of the jewelry business and also began retailing sheet music.¹⁶ The arrival of the new organ for St. Bernard's was heralded in the *Watertown Democrat*:

New Organ — A new organ has recently been erected in St. Bernard's Church. It has been quite expensive, and to aid in procuring the ways and means, an entertainment will be given on the evening of the 2nd inst. We trust our citizens generally will remember this, and be present.¹⁷

Unlike their staid German co-religionists, the opening of the Irish congregation's organ was "... a rare and superb musical entertainment ... which was thronged and crowded with admiring listeners, both from the city and the country. It was decidedly the finest exhibition of the kind that has ever been given in this city. The new and splendid organ did its full part to make the effort the brilliant success which it proved to be."¹⁸ No name of a performer or a program was recorded. The organ was moved into the congregation's grand new edifice in 1876 and continued in use until it was replaced with a Richard W. Jackson organ built in Chester, Illinois, in 1892.¹⁹

It is a curiosity that this section of central Wisconsin was an area busy with organbuilders. Besides Odenbrett, twenty-two miles north of Waupun there was another firm, Clark and Brooks. Their history was a short one — from 1868 to November 1869.²⁰ The

51

CLARK & BROOKS, Church Organ Builders!

BERLIN, WISCONSIN.

Organs of any desired style or size furnished to Churches on short notice. All Instruments of the best Material and superior workmanship, of

Great Power and Brilliancy of Tone,

Warranted to give satisfaction, and at prices not to be rivaled. Specifications for Organs of one and two Manuals sent on application. Special attention given to

TUNING & REPAIRING ALL MUSICAL INSTRUMENTS.

L. T. CLARK.

C. M. BROOKS.

This advertisement appears on page 51 of the 1869 directory for Ripon and the counties of Green Lake and Waushara, Wisconsin.

firm ceased after a fire destroyed their manufactory and severely damaged a completed organ.²¹

Fifteen miles north of Waupun in November of 1867 the firm of Marshall & Odenbrett was announced. This was a month before Odenbrett would be installing his organ in St. Bernard's Church, Watertown. By 1870, Clinton W. Brooks of Clark & Brooks would be in their employ.

Our Townsman — Philip Odenbrett, has entered into a partnership with Octavius Marshall, of Ripon, to carry on the business of manufacturing large pipe organs on an extensive scale, in that place. They are now building a large one for Racine [Episcopal College Chapel], and have orders for others. This will not interfere with Mr. Odenbrett's shop here, as he will continue to build cabinet organs and melodeans as usual. The *Ripon Commonwealth* is a little fast in saying that Mr. Odenbrett will remove his shops to that place.²²

Marshall & Odenbrett existed from 1867 to March 1870, when a fire at the factory in Ripon seems to have been the cause of the firm to be dissolved. Both men moved to Milwaukee, the largest mercantile and commercial city in Wisconsin, where they established separate businesses, probably because Milwaukee offered a more viable and wider commercial venue.



1878 Odenbrett & Abler, Holy Trinity Church, Milwaukee, Wisconsin

the Capuchin Church, Fond du Lac, Wisconsin, but was actually for the new Church of the Holy Cross at Mount Calvary, Wisconsin.²⁶ This was a 5-register organ, which was soon replaced by one of 18, made by the Schaefer Organ Co. of Schleisingsville (now Slinger), Wisconsin.²⁷

Clinton W. Brooks, who had worked for Marshall & Odenbrett and then for the succeeding Marshall Brothers Co., left the Marshall Brothers in 1875 and entered in a partnership with Odenbrett for about two years. Brooks was born May 1, 1837, in St. Lawrence County, New York and came to Wisconsin in 1855.²⁸ Odenbrett & Brooks built one organ for the German Methodist Church on 11th and Chestnut (now West Juneau Avenue) in Milwaukee.²⁹ The former Baptist church at 318-320 Sycamore Street (now West Michigan Avenue, where the Boston Store stands) served as a workshop.

Whether Frank Abler ran the church goods business and worked as an organbuilder in the firm of Odenbrett and Brooks is not known. The firm was again listed in the city directories as Odenbrett & Abler in 1877; in March of that same year Brooks moved to Waupun, Wisconsin, where he became associated with Amos Nudd in a furniture and organ business, styled Brooks & Nudd.³⁰

In 1878, Odenbrett's church goods business was at 67 (East) Wisconsin Street and he was now living at 401 (West) Florida Street. The factory was located at 310 Oregon Street.

In the late 1870s Odenbrett worshiped at Holy Trinity Church, and in August 1878 Odenbrett & Abler set up a new organ in the church.³¹ Of the organ, only the case and the windchests remain. The case is of black walnut, with the sides composed of alternating strips of dark and light wainscoting, to fine effect. The key desk was detached. A putative stoplist³² is as follows:

**1878 Odenbrett & Abler
Holy Trinity Church, Milwaukee**

stoplist reconstructed from examination of pipeless windchests

Hauptwerk	Schwellwerk	Pedal
16' Bordun	8' Geigen Principal	16' Principal or Violone
8' Principal	8' Lieblich Gedackt	16' Subbass
8' Hohlflöte	8' Salicional	8' Violoncello
8' Viole di Gamba	8' Violin	
8' Dolce	4' Fugara	
4' Octav	4' Flauto Amabile	
4' Traversflöte	2 2/3' Nasard	
2 2/3' Quinte	2' Piccolo	
2' Octav	8' Cornopean	
III rks. Mixtur	8' Oboe	
8' Trompete		
8' Clarionet		

Marshall & Odenbrett, Church Organ

—AND—
MELODEON BUILDERS,
RIPON, WISCONSIN.

Tuning and Repairing Promptly Attended To.

Specifications for Organs from one to three Manuals sent on application.

Advertising card ca. 1868

With his brother-in-law, Frank Abler (November 11, 1846 — October 7, 1933) and Francis Beninghausen, an attorney, as partners, the church goods firm of Odenbrett & Abler was begun in 1870. The 1870 Milwaukee City Directory lists them as dealing in books, vestments, church ornaments, and as manufacturers of melodeons and organs at 373-375 E. Water Street.

Initially Odenbrett was a member of St. Francis Catholic Church on North Fourth Street, not far from his residence at 569 Third Street. The church, which opened early in 1870, was intended to be a conventual chapel for the use of the Capuchin priests and brothers, but Catholics in the area worshiped there, since it was the only church nearby.²³ A choir gallery was added to the building by men who had formed a choir. "... Mr. Constantine Ries took over the directorship of the choir, and in his absence, an organ builder, who was probably Mr. Odenbrett, functioned in that capacity."²⁴ Whether he supplied them with an organ is unknown, but an organ was moved to the new church in 1877 and was used therein until 1885, when it was replaced with an instrument by William Schuelke. Based on comments of a parish historian, "The required sum [\$3,275] was obtained by various concerts and by auctioning the old organ."²⁵

In 1871 the firm was located at 100 Reed Street, which was also Odenbrett's and Abler's place of residence. The first known organ built by the partners was said by the *Milwaukee Sentinel* to be for



The B. Schaefer & Sons workshop where workers build an organ (below). It received an addition (below). Photos courtesy of Henry Weiland.

What Happened to Them?

BY ALL ACCOUNTS, THE ORGANS produced by Odenbrett & Abler were finely crafted and musical. Yet none near Milwaukee, the region of their manufacture, remain intact. What happened to them? Was there a fatal flaw? Did the burgeoning organ industry and the wealth flowing from vast growth in the region combine to replace and rebuild the organs of the late 1860s through the early 1880s?

Some or all of these factors affected the organs of other builders, such as the prolific Marshall Brothers Co. from whom only one intact organ is known to exist. Because a few Odenbrett & Abler organs exist outside the region, it would seem economic forces within it were primarily responsible for their replacement.

One of these forces was the organ firm started in Schleisinger-ville, Wisconsin (later Slinger), in 1875 by Bernard Schaefer (1845-1921) and known as the Wisconsin Pipe Organ Factory, B. Schaefer & Sons, Schaefer Organ Co., and other variations. At least seven Schaeferes have been involved with the firm over three or more generations as recorded in *A Guide to North American Organ-*



Builders by David A. Fox. This firm replaced or rebuilt several of the Odenbrett & Abler organs. Another large force in rebuilding earlier organs was the Wangerin Organ Co. of Milwaukee.

William T. Van Pelt



Frank Abler, Amalia (Bodden) Abler, Maria, Alphonse

The organ cost \$3,500. The terms were \$3,000 paid in cash with the old organ, probably made by William Aschmann, the elder, accepted in payment of the balance. The manual compass was 58 notes, and the pedal was 27.³³ The extant facade pipes are tin.³⁴ By 1923 the organ was an object of concern for the parish:

Mr. [Otto] Hausmann, an organ builder, and Professor M. L. Nemmers were called in counsel. Mr. Hausmann agreed to rebuild the organ at a cost of \$2,675, guaranteeing the efficiency of the instrument for a period of five years. At a subsequent meeting, it was decided to let the contract for repairing of the organ to F. A. Moench at a cost of \$850.³⁵

Holy Trinity's organ continued to be used until the early 1960s when the keydesk was removed and the pipework went, regrettably, to the melting pot.

Holy Name Catholic Church, Sheboygan, Wisconsin, purchased an Odenbrett & Abler in 1879:

The new grand organ, which the local Catholic Church procured from the renowned organ builders, Odenbrett and Abler in Milwaukee, arrived here on Wednesday of last week. Since then Mr. Odenbrett and his son [George] have been busy with the putting up of the immense instrument and intend to have progressed with their work during the course of the week so that the organ can be played at the Sunday service. The latest improvements have been applied to this instrument by experts, who tried the same in Milwaukee and present the most favorable testimonials. They do not neglect to characterize the organ as a consummate masterpiece in all its details.³⁶

The German-language *National Demokrat*³⁷ gave the stoplist:

1879 Odenbrett & Abler

Holy Name Catholic Church, Sheboygan, Wisconsin

Das untere Manual oder Hauptwerk	Das obere Manual (Swell)	Pedal
16' Bourdon	8' Principal	16' Principal
8' Principal	8' Geigen Principal	16' Violon
8' Gedackt	8' Lieblich Gedackt	Manual-coppel zwei
8' Viola de Gamba	4' Octave	Pedal-koppeln
4' Octave	4' Rohrflöte	Calcantenzug
4' Travers Flöte	2' Piccolo	Manual Compass:
2 2/3' Quinte	8' Oboe	5 Octaves;
2' Super Octave		Pedal: 2 octaves
III rks Mixtur dreichorig		
8' Trompete		

The organ was replaced by an Austin.

The Diocese of Green Bay, Wisconsin, was established March 3, 1868, from territory of the Diocese of Milwaukee.³⁸ St. Mary's Church was the Pro-cathedral until St. Francis Xavier Cathedral was dedicated in 1881. The Ordinary, Bishop Krautbauer, modeled plans for the cathedral after the Ludwigskirche in Munich. The glass was also from Munich, and the side altars came from Boston.³⁹ Odenbrett & Abler set up an organ in the cathedral that year.

A copy of the contract for the organ was found in the Cathedral Archives. Some of the salient items are as follows:

...Three composition movements will be applied to the Great Organ and two to the Swell Organ to facilitate the moving of the stops.... The metal pipes in the Organ will be made of spotted metal, the show pipes in front will be made of pure English Tin and highly polished.... The case to be made of white ash trimmed with walnut in design and harmony with the Cathedral, plain but good.

1881 Odenbrett & Abler

St. Francis Xavier Cathedral, Green Bay, Wisconsin

Great Organ or lower manual

16' Bourdon	all of wood	58 pipes
8' Open Diapason	all of metal	58 pipes
8' Claribella	all of wood	58 pipes
8' Viola de Gamba	all of metal	46 pipes
4' Octave	all of metal	58 pipes
4' Flute Harmonic	12 pipes wood; the balance of metal Double length from mid.c	58 pipes
2½' Twelfth	all of metal	58 pipes
2' Fifteenth	all of metal	58 pipes
III rks. Mixture 15 th , 19 th , & 22 nd	all of metal	58 pipes
8' Trumpet	all of metal	58 pipes

Swell Organ or upper manual

8' Geigen Principal	12 pipes wood, balance metal	58 pipes
8' Lieblich gedact	all of wood	48 pipes
8' Violina	bell shape, all of metal	58 pipes
4' Octave	all of metal	58 pipes
4' Flute d'amour	12 pipes wood, balance metal	58 pipes
8' Oboe	all of metal	58 pipes

Pedal Organ

16' Open Diapason	all of wood	25 pipes
16' Subbass	all of wood	25 pipes
8' Violon Cello[sic]	all of wood	25 pipes

in all 1083 pipes

Written vertically in the left margin next to the Great: "Full and powerful intonation"; the Swell: "soft and pleasing intonation"; next to Pedal Open Diapason: "tone majestic" ; Pedal Subbass "soft"; Pedal Violon Cello "stringlike." Manual compass CC - a. 58 keys; Pedal CCC - c, 25 keys. Cost \$2,500 exclusive of freight: \$20 from Milwaukee, and the water motor from Boston, \$9.50.⁴⁰ The organ was replaced by an instrument by the Schaefer Organ Co., Slinger, Wisconsin, in 1920, using some of the Odenbrett & Abler pipes. The same firm rebuilt the organ again in 1953,⁴¹ and it was subsequently replaced by a Wicks.

Another organ for the year 1881 is extant in St. Martin of Tours R. C. Church, Valley City, Ohio. Its stoplist is as follows:

1881 Odenbrett & Abler

St. Martin of Tours R. C. Church, Valley City, Ohio

Great (58 notes)	Swell (58 notes)	Pedale (27 notes)
16' Bourdon	8' Geigen Principal	16' Open Diapason
8' Open Diapason	8' Violina	16' Sub bass
8' Melodia	8' Sd. Diapason	8' Violoncello
8' Viola di Gamba	4' Fugara	Pedal Check
4' Octave	4' Flute D'amour	Bellows Signal
4' Flute Harmonic	8' Bassoon [bass]	
2½' Twelfth	8' Oboe [t.c.]	
2' Fifteenth		
8' Trumpet		

The manual drawknobs are of rosewood; the Pedal, ebony; mechanicals of boxwood. The case is of butternut or white walnut; the keydesk, black walnut. The facade 8' Open Diapason pipes are tin. The organ is tuned almost a whole step sharp. The combination pedals are as follows: Swell Piano - 8' Violina and 8' Stopped Diapason (double-acting); Swell Forte - all stops; Great Forte - all but 8' Trumpet, drawing Pedal stops as well (If the Trumpet is on, it is not retired); Great Mezzo - removes 4' Octave, Twelfth and Fifteenth (double-acting, i.e., draws 16' Bourdon, 8' Open Diapason, 8' Melodia, 8' Viola di Gamba, 4' Flute Harmonic, and the Pedal stops; Great Piano - draws 8' Melodia, 8' Viola di Gamba, and the Pedal 16' Sub bass (double-acting). The pedalboard is flat with a wooden Swell shoe.⁴²

The Roman Catholic Cathedral of St. Joseph in St. Joseph, Missouri, received an organ in 1882. *The Milwaukee Sentinel* of June 17, 1882, cited its cost as \$4,000. It was reputed to have 25 stops. No other details are known, however. The dedication was of inter-



COURTESY ST. FRANCIS XAVIER CATHEDRAL ARCHIVES

The 1881 Odenbrett & Abler case was photographed at St. Francis Xavier Cathedral, Green Bay, Wisconsin, ca. 1935.

est, since Frank Abler sang in a trio by Verdi as well as a bass solo of an *Ave Maria*, accompanied by W. A. Ehlmann,⁴³ the organist of St. Gall's Church, Milwaukee.⁴⁴ This may be the only instance of an organbuilder singing at the opening of one of his organs. One can only speculate that Ehlmann may have assisted in the installation. The organ was replaced by a Kilgen in 1930.⁴⁵

The Church of the Assumption, R. C., in St. Paul, Minnesota, had what was probably one of the firm's largest organs, dated 1883, and cost \$4,300. The stoplist⁴⁶ was as follows:

1883 Odenbrett & Abler

Church of the Assumption, R. C., St. Paul, Minnesota

Hauptmanual 58 notes	Nebenmanual 58 notes	Pedal 25 notes
16' Bourdon	8' Geigenprincipal	16' Principalbass
16' Principal	8' Salicional	16' Subbass
8' Principal	8' Violine	10½' Quinte
8' Melodia	8' Gedackt	8' Octave
8' Gamba	4' Fugara	8' Cello
8' Dulciana	4' Floeto [?]	16' Posanne [sic]
4' Octave	2½' Nazard	3 Combination registers to Great: P, MF, FF
4' Flute Harmonique	2' Piccolo	2 Combination registers to Swell: P, F
2½' Quinte	8' Cornopean	Four mechanical register draws
2' Octave	8' Oboe	Balanced Swell Pedal
IV rks. Mixture 232 pipes		
8' Trompette		
8' Klarinette		

The case was probably made by Erhard Brielmaier; the tin facade pipes are all that remain of the organ. The case now houses a Kimball-Welte.

John Singenberger (1848-1924) made the Archdiocese of Milwaukee the center of the Cäcilian Movement, which fostered reforms in Catholic church music. He taught music at the Catholic Normal School, a teacher-training institution, in St. Francis, Wisconsin, just south of Milwaukee. He was the founder and editor of the German-language magazine *Cacilia*.



The 1883 Odenbrett & Abler, Church of the Assumption, St. Paul, Minnesota.

Throughout its career — the longest of any music periodical in this country — *Caecilia*, like its parent society, worked for a restored plainsong, simpler choral services, and the German tradition of vernacular congregation singing.⁴⁷

Besides his other activities, he was an organ consultant, as seen from the following:

Dedication of the New Organ in

[St. George's Catholic Church,] Kenosha, Wisconsin

... The organ, which per instruction of the congregation's agreement, I had written about, going into the greatest detail of the specification, is built by Messrs. Odenbrett and Abler in Milwaukee. In order to save space I limited myself to the most essential and most interesting information. The organ has the following registers in the Hauptmanual: 1) Principal 8'; 2) Bourdon 16'; 3) Viola di Gamba 8'; 4) Hohlflöte 8'; 5) Flauto traverso 4'; 6) Octav 4'; 7) Superoctav 2'; 8) Quinte 2½'; 9) Mixtur 3 fach [III rks.]; in the Neben-manual (Swell): 10) Geigenprincipal 8'; 11) Lieblich gedact 8'; 12) Dolce 8'; 13) Fagott und Oboe 8'; 14) Flauto amabile 4'; 15) Fugara 4'; in the Pedal: 16) Violon 16'; 17) Subbass 16'; 18) Octavbass 8'; 19) Gedackbass 8'; Mechanicals: 20) Coppel, Manual 1 to 2; 21) Coppel, Pedal to Manual 1; 22) Pedal to Manual 2; 23) Calcant.

Essential features of the keydesk, which is directed toward the altar, are extremely practical and easy to take in at a glance, similar to that of the Melodian, directly above the upper keyboard. The mechanical accessories placed at the left side of the keydesk, the Swell pedal in a very convenient place at the right next to the pedalboard, which has 27 keys, i.e. the compass of CC-d. Besides five general pistons to serve the instant attainment of a variety of stop combinations: 3 for the Hauptmanual, 2 for the Nebenmanual [Swell] and, indeed, the same are controlled by very easily operated pistons, between the two keyboards with the gentlest push of the finger, making the hand only unserviceable a moment for playing, because an iron pedal movement brings on all the manual stops and couplers. The [key] touch, as well as the movement of all the mechanical parts is so precise and easy that I have yet to come upon anywhere else — clearly a great advantage, a benefit derived from the pneumatic wind chest constructed and patented by Mr. Odenbrett — The facade of the organ might also be of interest, being perhaps unique in its way. The front pipes are of finely polished English tin and not as is usual in America, of diapered zinc; between the central flat and the side flats stand statues of St. Ambrose and St. Gregory, and above them two angels with inscriptions and above the center flat as a finish, St. Cäcilia (according to the painting by Raphael). The statues, beautifully carved, come from the studio of J. [sic] Brielmair in Milwaukee.

As beautiful and impressive is the external, the interior work is fine and solid. After the organ as stipulated (under the terms of the contract) was complete in the factory of the above named firm, I undertook there on the 29th of February the technical examination [of the organ] on the basis of my plan and agreement; the result was overall satis-



The 1884 Odenbrett & Abler, St. George's Church, Kenosha, Wisconsin

factory, as praiseworthy for the organ builder as it was pleasing to the congregation. In its entirety and in detail the workmanship is exactly in accordance with the specifications; not only the material as well as the work on the pipework, soundboards, bellows, wind control, mechanics, keydesk, case, as well the easy manner of playing, prompt and full response, easy access, etc. etc., everything I could report in my official test to the Rev. Pastor and the administrators of the St. George congregation as "extremely painstakingly solid and neat and in accordance with the strictest requirements of our important complete organ building project."

And now the tonal effect of the organ! It supported throughout the truth of the report. Good material, sturdy pipe walls, fortunately chosen to the characteristics of the pertinent voices and the not evenly favorable acoustics. ... The work, exemplary to the most minute, neat and durable in every possible respect hold out to the builders at the greater honor, as in spite of the too low quoted price they have carried out in an unselfish, honest manner only the best and most complete work, and I consider it my duty to publicly tender recognition to Messrs. Odenbrett and Abler and the firm for that and to recommend them as completely qualified and thoroughly reliable.

J. Singenberger⁴⁸

The dedication was played by Singenberger and included organ works by Mendelssohn, Singenberger, Spohr, and Hesse's Fantasy, Op. 87 for four hands, the second part played by a student of Singenberger, Mr. Gumprich.

The case of this organ and some of the pipe-work is extant, i.e., Great: 16' Bourdon; 8' Principal; 8' Hohlflöte; 8' Viola di Gamba (which only goes to AA); 4' Octave; 4' Flauto traverso; Swell: 8' Geigenprincipal; 8' Lieblich Gedact; 4' Fugara; 4' Flauto amabile; Pedal: 16' Violone and 16' Subbass. The Great 8' Principal is tin throughout; the spotted metal pipes are 52%.



John Baptist Singenberger

The organ was replaced with a Schaefer in the 1920s, reusing the above-mentioned pipework. The Swell Geigen is particularly fine, being somewhat reedy and very effective; the 4' Flauto traverso is very robust, with an orchestral attack, not the usual bland stop often encountered; and lastly, not to be outdone by Singenberger's effusion, the 16' Violon in the pedal is worth its weight in gold.⁴⁹

Another organ built under Singenberger's aegis was that for St. Anthony's Catholic Church, Chicago, Illinois. Another extended piece concerning it appeared in the *Cäcilia* of March 1885. Some excerpts follow:

A Work Which Commends its Master-The magnificent case, for which Mr. Huber, architect of the beautiful three-aisled church, had provided the design, shows first and foremost a very imposing front with 48 pipes of neatly polished English tin, which form a semicircle out from the two side towers toward the inside, beginning with the 8' pipes behind which the small rose window in the rear wall of the church forms a very pleasant touch for the eye. In the middle of the semicircle, as well as at its ends stand charming angel figures with trombones - The material for the organ is throughout of the best quality: thus there are, for example, no metal pipes of under 60% tin, a priority seldom found here in this country, which, however every expert will know to value. . . . All larger wooden pipes have tuning flaps, the metal pipes have "tuning slots," the smaller ones "tuning cylinders [slides?]." . . . The pleno is . . . in the fullest harmony with the wonderful acoustics of the church; the synthetic 32'-tone in the pedal contributes much to that. To which stop when used singly the laurel should be awarded, it is difficult to say, whether to the majestic Principal tone, the most successful Gamba, the lovely flutes or the ethereal, delicate voice of the Aeoline. — The work, which I had delivered the specification at the request of the Rev. Pastor P. Fischer, contains two manuals with the compass of 5 octaves and pedal with a compass of 27 notes, with the following stops:

Haupt-manual

1. Principal 16'; 2. Bourdon 16'; 3. Principal 8'; 4. Gamba 8'; 5. Gedackt 8'; 6. Hohlflöte 8'; 7. Flute Harmonic 4'; 8. Octave 4'; 9. Quinte 2 ½'; 10. Octave 2'; 11. Mixtur 4fach; 12. Trompette 8'

Neben-manual

13. Geigenprincipal 8'; 14. Salicional 8'; 15. Lieblich gedackt 8'; 16. Aeoline 8'; 17. Fugara 4'; 18. Flauto amabile 4'; 19. Fagott-Oboe 8'.

Pedal

20. Principal 16'; 21. Violon 16'; 22. Subbass 16'; 23. Quinte 10 ⅔'; 25 [sic] Violoncello 8'; 25. Flötenbass 8'; 26. Octavbass 8'; 27, 28 and 29. Coppel; 30. Calcant.⁵⁰

The building no longer stands; in 1913 the Western Indiana Railroad needed the property for its right-of-way. In exchange for the land, the railroad built a new church school, rectory; and convent for the parish. This building has a 1914 Kilgen, rebuilt in 1972.⁵¹

Small firms such as Odenbrett & Abler rely on tuning and maintenance for a regular cash flow. To cite a few examples, in the *Treasurer's Account Book of St. John's Episcopal Church, Milwaukee*, one finds that disbursements for May 31, 1887, include "Cash paid Odenbrett Tuning Organ 12 Mos. \$30.00." *Plymouth Congregational Church, Milwaukee, Treasurer's Report 1881*: "Odenbrett rep. & tuning organ. \$40.00;" *St. Raphael's Catholic Church, Madison, Wisconsin, Disbursements 1887*: "Aug. 12 [to] Odenbrett on repairing, lightning struck Organ. \$250.00."

As noted above, Frank Abler seems to have been an able singer: The unusual attraction of yesterday's service at St. Gall's Church was due to Madame Alice De Stellini, who singing alone and in a duet with Mr. F. Abler was a rare treat to those who heard her. The lady has kindly consented to assist at the Christmas services at St. Gall's, when one of Haydn's grand masses will be given by the choir under the direction of Prof. Ehlmann.⁵²



Frank Abler in later life

In later years he sang at St. John's Cathedral and at St. Thomas Church.

After 1885 there is no longer a listing for the factory; from 1886 Odenbrett was listed as a piano tuner, first on his own, then in 1887 with William Mason. From 1888 to 1891 he was with Rohlfing's Music House, then he worked as a piano and organ tuner and repairer with Joseph Flanner Music House. In 1897 the firm was resurrected as Philipp Odenbrett & Son, organ builders, piano tuners and repairers. This continued until 1904 when Philipp is listed on his own and George Odenbrett appears as a partner in the Bates-Odenbrett Automobile Co. on Broadway Street. George was killed in November of 1909 in an acetylene gas explosion at The Gas Tank Recharge Co. on Broadway Street and of which he was part owner. His skull was pierced by a splinter of wood. His firm reputedly brought the first automobile to Milwaukee, a "Winston," and he was also an auto racer who held the Wisconsin State Auto Racing Championship.⁵³

By 1909 Philipp is no longer found in the city directories as being in business. This testimonial letter of January 28, 1909, is on page 63 of the Weickhardt Organ Company catalog:

To Whom it May Concern:

Having examined Pipe Organs built by the Wangerin-Weickhardt Co., I must say that the Weickhardt Organ possesses at least three distinctive qualities which are deserving of great credit, placing it in the first rank in the Art of Organ Building. First of all, I found the voicing to be really artistic throughout, each Stop or Register being characteristic of its name.

The Foundation Stops full, sonorous and powerful, without harshness, the whole Swell balanced and harmonious. Mr. Weickhardt's latest improvements in the Tubular Pneumatic System proves to be a great success in making it most reliable, and doing away with many imperfections usually met with. This will be highly appreciated by their patrons.

The quality of the material and workmanship I found to be of the very best and durable, and considering the Weickhardt Organ as a whole, I do not hesitate to give the firm my full recommendation.

Phillip Odenbrett,
Former Organ Builder.

According to his descendant Donald Grieb, Odenbrett was blind in his later years, but still continued to tune pianos. The question must then be asked: was he really able to see and evaluate the features of the Wangerin-Weickhardt organ? Certainly the inclusion of the testimonial indicates that Odenbrett was still held in esteem. Philipp Odenbrett died at the home of his daughter, Mrs. Donald Greib, in his eighty-third year on June 12, 1916.

Frank Abler continued as an organ tuner until 1888; thereafter the city directories have him as a city agent, although his obituary said he was with the Bodden Packing Company until he retired. He was a founding member of St. Thomas Catholic Church, and the *Milwaukee Sentinel* noted that he was a prominent Milwaukee churchman. He died at his home, 2011 N. 33rd Street on October 7, 1933, aged 86 years.⁵⁴

The organs built by Odenbrett & Abler were, with one known exception, built solely for Catholic churches. (These two strong Catholic families gave their church 16 nuns and 8 priests.) The stoplists of the organs show some things out of the ordinary: tin facade pipes; a 2 ⅔ Nazard in the Swell for larger organs; Inclusion of the 16' Violone in the Pedal, and it would seem the use as early as 1885 of tuning slides. It is not known why they ceased building organs, but it must be concluded that the firm's output, though small, was worthy, workmanlike and equal to other builders of the time.

This article presents a great deal of new information concerning Odenbrett and Abler. Some material from my previous article in *The*

Tracker (34:1) has been incorporated here. I wish to thank Donald Grieb and Marion Kessenich, descendants of Philipp Odenbrett and Frank Abler, respectively, for providing photographs and other valuable information; Ruth L. Krueger, Professor of German (ret.), Concordia College, Milwaukee, for translating many documents and articles; Henry Weiland for copying photographs; Stanton Peters for the photos of St. George's, Kenosha, and for useful observations from his experience as a practical organbuilder.

NOTES

1. Geburts-Urkunde (or birth record) has Philipp as Odenbrett's given name. His father was 52 at the time of this birth. This information as well as the date of the Odenbrett family's departure to the United States was provided in a letter to the author from the Mechernich Stadt-Direktor, Reck on March 27, 1990.
2. *Milwaukee Sentinel*, July 28, 1880. The date of their marriage is established by a notice in the paper that the couple were celebrating their silver Wedding Anniversary at Holy Trinity Catholic Church.
3. Cyprian Abler, O. F. M. Cap., *The Pioneering of Two Families and What Came of It*, (Milwaukee: typescript ms., 1959), 1-3, 18.
4. *The Waupun Times* November 19, 1863. Hereafter cited as *Times*.
5. *Times*, December 17, 1863.
6. *Times*, June 2, 1864
7. *Times*, November 17, 1864. The usual spelling is "melodeon" but there are several variants.
8. Pipemakers appear in *The American Musical Directory 1861* (New York: Thomas Hutchinson, 1861); repr.: New York: Da Capo Press, Inc., 1980), 51, 157.
9. *Times*, April 13, 1865.
10. *Times*, June 22, 1865.
11. *Times*, January 25, 1866.
12. *Der Weltbürger*, June 30, 1866.
13. *Times*, April 5, 1866.
14. *Times*, September 6, 1866. The organ was used until 1870 when it was replaced with the Marshall & Odenbrett organ originally intended for (old) St. Mary's Catholic Church, Milwaukee. The German congregation refused to accept the organ because they felt the guarantees were insufficient (*Milwaukee Sentinel*, Nov. 15, 1869). In 1871 they purchased a Felix Barckhoff organ from Philadelphia, Pennsylvania, instead. (*Milwaukee Sentinel*, September 22, 1871). The Barckhoff was destroyed in an incendiary fire on April 17, 1893, and replaced with a William Schuelke organ in 1894, costing \$4,700 (*Geschichte der Katolischen Kirche in Wisconsin*, J. Haug, ed., 285).
15. *Prison City Leader*, October 4, 1967. The paper was so named because it is the site of a state prison.
16. *Leader* October 20, 1867.
17. *Watertown Democrat*, December 19, 1867.
18. *Democrat*, January 2, 1868.
19. Charles J. Wallman, *Built on Irish Faith 150 Years at St. Bernard's* (Watertown: 1994, St. Bernard's Catholic Church), 67, 207.
20. *Berlin Courant*, October 22, 1868. The paper said "Mr. Clarke has been engaged in the business for 25 years, and claims to be the only man in the northwest who understands making the pipes for these organs."
21. *Courant* November 18, 1869. The building and contents were not insured.
22. *Leader*, November 28, 1867.
23. Johann Haug, ed. *Geschichte der Katolischen Kirche in Wisconsin*, (Milwaukee: 1899, Catholic Publishing Co.), 270.
24. James Fleischmann, O. F. M. Cap., *St. Francis Church, Milwaukee, Wis. 1871-1946* (Milwaukee: St. Francis Parish, 1946), p. 12. F. Benninghausen and P. Odenbrett are on a list of petitioners requesting Bishop Henni to permit the formation of the parish on October 11, 1870. The parish was established in 1871.
25. Fleischmann, p. 43. *Organ Handbook 1990*, p. 93, is incorrect in implying that there may have been no organ before the Schuelke.
26. *Milwaukee Sentinel*, August 5, 1873.
27. B. Corbinian Vieracker, O. F. M. Cap., *Geschichte von Mount Calvary Fond du Lac, Wis.* (Milwaukee: Cannon Printing Co., 1907), 142-43. The



Franz A. Moench (1880-1860), who in 1923 rebuilt the 1878 Odenbrett & Abler at Holy Trinity Church, Milwaukee, is shown standing before a burnt windchest of the Hook & Hastings organ from Calvary Presbyterian Church, Milwaukee. The photo was made in connection with the trial of the Presbyterian pastor who destroyed the organ in an unsuccessful attempt to burn the church.

pipework in the 1878 Schaefer came from the Samuel Pierce Organ Pipe Co. of Reading, Mass.

28. *The History of Dodge County, Wisconsin* (Chicago: Western Historical Co., 1880), 619.

29. *Milwaukee Sentinel*, September 15, 1875. The newspaper refers to the firm as "Odenbrett & Co.," while city directories list "Odenbrett and Brooks."

30. *History of Dodge Co.*, 619.

31. *Erinnerungsblätter aus der Geschichte der Hl. Dreifaltigkeits-Gemeinde zu Milwaukee, Wis.* (Milwaukee: Columbia Pub. Co., n.d.), 19.

32. The organ was inspected by David Bohn and the author. The stop reconstruction is Bohn's, which was arrived at by inspecting the extant toe boards. Some amendments in the nomenclature of Bohn's list were made by the author based on other Odenbrett & Abler stoplists.

33. William George Bruce, *The Story of Holy Trinity Parish 1850-1950* (Milwaukee: Holy Trinity Church, 1925), 33

34. Tin can be from 70% to 90%, depending on the integrity of the builder.

35. W. G. Bruce, *Holy Trinity Church 1850-1925* (Milwaukee: Holy Trinity Church, 1925), 51. Michael Ludwig Nemmers was born in St. Donatus, Iowa, on Aug. 30, 1855. After graduation from Catholic Normal School south of Milwaukee, he served churches in the midwest and Pennsylvania, before returning to Milwaukee in 1885 where he served successively at St. Francis of Assisi, St. Boniface, Holy Rosary, and Holy Trinity from 1911 until his death on Nov. 24, 1929. In 1895 he opened his own publishing

house, publishing his own works and those of others. He composed 15 masses (one going through 32 editions), 78 hymns, antiphons, offertories, and other choral compositions, and 53 organs pieces and numerous arrangements. ("Michael L. Nemmers," *The Catholic Choirmaster*, 28, 3 [Sept. 26, 1942], 112, 139.)

36. *National Demokrat*, [Sheboygan, Wis.] June 28, 1879. Trans. Ruth Krueger.

37. *Demokrat*, July 10, 1879. Trans. Krueger.

38. Thomas F. Meehan, "Green Bay, Diocese of," *The Catholic Encyclopedia*, Special Edition, 1913 ed, s.v., 777.

39. *100th Anniversary of the Building and Dedication of St. Francis Xavier Cathedral, Green Bay, Wisconsin 1881-1981* (Green Bay: n. p., n. d.); *Geschichte der Katolischen Kirche in Wisconsin*, 506.

40. *Agreement made 5 November 1879*. Catholic Archives, Green Bay, Wisconsin. Courtesy of David Bohn.

41. *100th Anniversary* . . .

42. Courtesy of Michael Friesen. The organ was examined by him, Susan Friesen, and John Panning, June 24, 1983. For a further description, see *The Tracker* 7:3 (1963), 6-9; 14:3 (1970), 10.

43. William Augustus Ehlmann (1841-1905) was born in New York City; his parents moved to Milwaukee in 1847. He was granted a patent for a combined chair and desk in 1866. He was principal and organist of (Old) St. Mary's Catholic Church and School. From 1870 he was organist at St. Gall's Church. He established the Milwaukee College of Music in 1873 and was conductor of the *Deutscher Männerverein*, superintendent of Milwaukee Public Schools from 1880, and organist at the Church of the Gesu from 1894. He died January 21, 1905.

44. *St. Joseph Daily Gazette* November 25, 1882.

45. Letter to the author from Fr. Michael Coleman, Archivist of the Diocese of Kansas City-St. Joseph, June 8, 1994.

46. Stoplist courtesy of Gordon A. Schultz from an unknown 19th-century church periodical.

47. Leonard Ellinwood, *The History of American Church Music* (New York: Morehouse-Gorham Co., 1953), 100.

48. *Cäcilia*, XI:5 (May 1, 1884), 36-37. Trans. Ruth Krueger. Brielmaier's given name was Erhard. He built cases for Wm. Schuelke also, notably those of St. Francis Church and Trinity Lutheran Church, Milwaukee.

49. Stanton Peters and the author examined the organ on May 30, 1997, through the courtesy of the parish's music director, Paul J. Weisenberger.

50. *Cäcilia*, XII:3 (March 1889), 20-21. Trans. Ruth Krueger. The punctuation is that of the original.

51. George A. Lane, S. J., *Chicago Churches and Synagogues* (Chicago: Loyola University Press, 1981), 135.

52. *Milwaukee Sentinel*, December 11, 1882.

53. *Evening Wisconsin*, Nov. 29, 1909; *Milwaukee Sentinel* Nov. 29, 1909.

54. *Milwaukee Sentinel*, October 8, 1933.

OHS Annual Meeting

Tuesday, June 23, 1998

DoubleTree Hotel

Denver, Colorado

Call to Order: The meeting was called to order by President Barbara Owen at 8:25 a.m. and a quorum was established.

President Owen gave a brief report. Members from the new Florida chapter were recognized, as well as two Australians attending the convention. Members who died during this past year were remembered: Bill Bunch, Conrad Grimes, William Paul Hays, Donald Joyce, Ken Kajkowski, Thomas Kuras, Franklin Mitchell and William Self.

Approval of Minutes: It was moved by Michael Friesen, seconded by Michael Barone, to approve the minutes from the 1997 Annual meeting, held July 16, 1997, in Portland, Oregon. Motion passed.

Treasurer's Report Executive Director William Van Pelt briefly reported financial results for Treasurer David Barnett. The society presently has 3,800 members.

Executive Director's Report: Executive Director William Van Pelt noted that the next issue of *The Tracker* will have an editorial regarding the Kimball municipal auditorium organ in Worcester, Massachusetts, and highlighted the role OHS is playing in the efforts to preserve this and municipal organs in Memphis and Minneapolis. He discussed membership recruitment and recognized the special efforts of some members to find new members and encourage interest in OHS and attendance at its conventions.

Councillors' Reports

Research and Publications: Peter Sykes

Councillor Sykes reported on the three major areas covered under Research and Publications: *The Tracker*, books and monographs, and CDs. In the next year a biography of Clarence Eddy by William Osborne and a book on the Aeolian company by Rollin Smith will be published. The CDs of the Ann Arbor convention will also be released. In the near future a meeting of about ten people involved with the editorial policy and production of *The Tracker* will be held, a first-ever event.

Education: John Lovegren

Councillor Lovegren reported on the four areas under Education: The Slide/Tape presentation may be secured through Jon Moyer. Historic Organ Recitals, chaired by Scott Carpenter, assists with incidental expenses related to recitals on historic organs. This year an 1898 Kimball was featured in Mobile, Alabama. The European Organ Tours, chaired by Bruce Stevens, are increasingly successful. This year the fourth tour goes to France, with 37 people led by Kurt Lueders and Stevens. In 1999 the tour is to eastern Germany led by Martin Weyer and Stevens. The E. Power Biggs Fellowship committee is chaired by Robert Zanca, who introduced this year's fellow, Patrick Callahan from Indiana. Robert encouraged nominations for future Biggs fellows, the only requirement being that the nominee never have attended an OHS convention.

Conventions: Jonathan Ambrosino

Finance and Development: Richard Walker

Councillor Walker reported that the society continues to be in good financial health, with a net worth increasing by about \$10,000 each year. He thanked the membership for their generous financial support to special funds and society merchandising, noting that merchandise sales helps balance the annual budget. He reported that council voted to increase dues effective October 1, 1998, the first increase in five years. The new dues will be \$35 per year for a regular membership, \$29 for seniors and \$19 for full-time students under 25 years old. He

noted that dues for students have actually been reduced to encourage younger people to join the society.

Historical Concerns: Lois Regestein

Archives - Stephen Pinel archivist. The archives will be relocated within the Westminster Choir College of Rider University library next summer and fall. The archives will close next week in preparation for the move.

Archives research grants - Lynn Edwards, chair. The deadline for next year's grants is January 1, 1998.

Organ citations - Mary Gifford, chair. Eight Colorado organs will receive plaques at times other than the convention, six being presented during the convention. The committee is reviewing all 231 organs having received citations to see how they are being maintained.

Organ database - Elizabeth Towne Schmitt, chair. There are nearly 10,000 entries, including duplicate entries for organs that have been moved. Information requests can be answered best by email or on disk. Elizabeth Towne Schmitt's email address: schmitt@umr.edu

Organizational Concerns: Michael Barone

Councillor Barone spoke about the activities of various chapters and encouraged chapters to send their newsletter to him.

Distinguished Service Award. The award was presented to Marilyn Stulken, a long-standing member of OHS who currently serves on the Research and Publications Committee. She is noted for her many convention recitals and is author of several books and articles, including *An Introduction to Repertoire and Registration for the Small Organ*, and *The Hymnal Companion to the Lutheran Book of Worship*. She teaches at the University of Wisconsin in Mequon, is organist at St. Luke's Episcopal Church in Racine, and is active in the American Guild of Organists and the Hymn Society.

Old Business

Vice President Scot Huntington reported briefly on the long-range plan he is developing for the society, which will be discussed and refined by council during the coming year.

New Business

The report of the nominating committee being unavailable, the meeting was recessed at 9:25 a.m. The meeting reconvened on Thursday, June 25. Michael Friesen, chairman of the nominating committee, reported the following slate for election next year:

PRESIDENT:

Jonathan Ambrosino
Susan Tattershall

SECRETARY:

Scott Carpenter
Stephen Schnurr

COUNCILLORS:

Alison Alcorn-Oppedahl
Clifford Fairley
John Lovegren
Paul Marchesano
Patrick Murphy
Keith Williams

Adjournment: Moved Walker, seconded Cameron to adjourn. Passed. The meeting adjourned Thursday immediately following the report of the Nominating Committee.

Respectfully submitted,
Mark Brombaugh, Secretary

PIPEDREAMS A program of music for the king of instruments

Program No. 9835 8/31/98-

Starlight, Starbright . . . glittering interpretations of cosmic compositions on brilliantly shining and heavenly themes.

IDENSTAM: *Improvised Variations & Fugue on Twinkle, twinkle, little star* — Gunnar Idenstam (Marcussen/St. Matthew's Church, Stockholm) LCM CD-109 (OLF)

MÖLLER: *Improvised Versets on Ave Maris Stella* — Hans-Dieter Möller (1762 Bosch / St. Andrew's Church, Santanyi, Mallorca) Motette CD-11051 (OHS)

FRANK FERKO: *Chant des Etoiles* — Timothy & Nancy LeRoi Nickel (1984 Fritts-Richards / St. Alphonsus Church, Seattle) Arsis CD-104 (OHS)

RODGERS: *Blue Moon*. CRAWFORD: *Blue Twilight* — George Wright (Hollywood Studio Philharmonic Organ) Banda CD-59657 (Box 1620, Agoura Hills, CA 91376)

YOUNG: *Stella by Starlight* — Ashley Miller (1928 Wurlitzer / Senate Theatre, Detroit) Midnight Productions CD-1992 (OLF)

DeGRIGNY: *Ave Maris Stella Versets (4)* — Michel Chapuis (Basilica of St. Christopher, Belfort) Astree CD-7725 (OLF)

REGER: *Fantasy on How brightly shines the morning star*, Op. 40, no. 1 — Paul Fejko (1952 Klais/St. Willibrord's Basilica, Luxembourg) Arkay CD-6160 (OHS)

KARG-ELERT: *Harmonies du Soir*, Op. 72 — Marsha Heather Long (1954 Aeolian-Skinner / Cathedral of St. John the Divine, NYC) Koch CD-7008 (OHS)

Program No. 9836 9/7/98

Dupré, Symphonic and Seraphic . . . powerful and poetic pages from one of France's great masters of this century.

DUPRÉ: *Symphony No. 2*, Op. 26 — Bruno Matthieu (1894 Cavaillé-Coll / Church of St. Antoine, Paris) Adda CD-581278 (OHS)

DUPRÉ: *Motet, Ave Maria*, Op. 9, #3 — Westminster Cath. Choir/James O'Donnell, cond. Hyperion CD-66898 (OHS)

BACH: *Chorale-prelude Wir glauben all*, S. 680 — Marcel Dupré (1890 Cavaillé-Coll / St. Sulpice, Paris) Philips Classics 446 647 (out-of-print)

DUPRÉ: *Improvised Symphony (1st mvt.)* — Marcel Dupré (1956 Klais / Cologne Cathedral) Psallite CD-60011 (OHS)

DUPRÉ: *2 Motets*, Op. 9 (No. 1, *O salutaris hostia*; No. 4, *Laudate Dominum*) — Westminster Cathedral Choir (above)

DUPRÉ: *Symphony in g for Organ and Orchestra*, Op. 25 — (1st mvt.) Ulrich Meldau (1988 Kleuker-Steinmeyer / Tonhalle, Zurich); Zurich Sym Orch/Daniel Schweizer, cond. Motette CD-40111 (OHS); (movements 2,3,4) Daniel McKinley (1966 Aeolian-Skinner / First Christian Church, Columbus, IN); Columbus Philharmonic/David Bowden, cond. Naxos CD-8.553922 (OHS)

Program No. 9837 9/14/98

Hildegard's Visions . . . two American composers confirm the influence of medieval Christian mystic Hildegard of Bingen upon their contemporary outlook. Hildegard's name day is observed on September 17... she was born 900 years ago!

STEPHEN PAULUS: *Visions from Hildegard (Part 1)* — Robert Shaw Festival Singers / Ann Howard Jones, cond; Norman Mackenzie (1978 Möller / Wieuca Road Baptist Church, Atlanta) MPR archive tape of premiere performance recorded during 1992 AGO convention

FRANK FERKO: *The Hildegard Organ Cycle (excerpts)* — Frank Ferko (1995 Lively-

Fulcher / St. Patrick's Church, Washington, D.C.) Arsis CD-101 (OHS)

Program No. 9838 9/21/98

Three Rounds American . . . a trio of historic instruments, a contemporary piece for two to play, and a centenary bouquet for a past master of melody.

BENJAMIN CARR: *Variations on the Sicilian Hymn* — Kevin Birch (1860 Hook / St. John's Catholic Church, Bangor, ME) St. John's Organ Society CD-101-97 (OHS)

HORATIO PARKER: *Concert Piece*, Op. 17 — John Brock (1888 Felgemaker / Thankful Memorial Episcopal Church, Chattanooga, TN) Raven CD-270 (OHS)

EVERETT TRUETTE: *Chorale-prelude, The Old 100th*. JAMES ROGERS: *Toccata n G* — Martin Weyer (1926 Casavant / Immaculate Conception Cathedral, Camden, NJ) Raven CD-410 (OHS)

GEORGE GERSHWIN: *Swanee, fr The Jazz Singer* — Tom Hazleton (Wurlitzer / San Sylmar, CA) Pro Arte CD-435 (OHS)

GERSHWIN: *Embraceable you* — Charlie Balogh (Wurlitzer / Organ Stop Pizza, Mesa, AZ) ERB CD-106 (OLF)

GERSHWIN: *Love walked in* — Chris Gorsuch (Barton / Granada Theatre/Kansas City) Pipes & Palaces Productions CD-619 (OHS)

GERSHWIN: *Fascinatin' rhythm; Bess, you is my woman* — Billy Nalle (Wurlitzer / Century II Convention Center, Wichita, KS) Project 3 CD-5053 (OLF)

GERSHWIN: *Bess, you is my woman* — Chris Elliott (Wurlitzer / Shea's Theatre, Buffalo, NY) CPE Productions CD-104 (OHS)

GERSHWIN: *Strike up the band* — David Peckham (Marr & Colton/Clemens Center, Elmira, NY) Veteran Hill CD-1961 (OHS)

GERSHWIN: *Strike up the band* — Leonard Leigh (Wurlitzer / KSTP Studios, St. Paul, MN) RCA LP (out-of-print)

CALVIN HAMPTON: *The Alexander Variations* — David Higgs, Todd Wilson (1985 Möller / National City Christian Church, Washington, DC) Delos CD-3175 (OHS)

Program No. 9839 9/28/98

Tunes from the Temple . . . music on Old Testament themes for Synagogue services or concerts.

DAVID HEGARTY: *Sabbath Suite (excerpts)*. CHRISTIAN LIDARTI: *Kol Ha Nesemah* — Barbara Mervine, s; Kenrick Mervine, o (1935 Aeolian-Skinner/Westminster Choir College, Princeton, NJ) Direct-to-Tape DTR-9007 (609-547-6890)

JACK GOTTlieb: *2 Sacred Songs (Because I love; Hashkiveinu)* — Helene Reps, ms; Richard Botton, bar; Harry Huff, o (1980 Holtkamp / Union Theological Seminary, NYC) Premiere CD-1018 (OLF)

HERMAN BERLINSKI: *The Burning Bush* — Herndon Spillman (1990 Visser-Rowland / Wooddale Church, Eden Prairie, MN) Titanic CD-205 (OHS)

Temple Music from the Ashkenazy Tradition — MAX LEWANDOWSKI: *Enosh*. FREDERICK PIKET: *V'sham'ru*. GOUNOD: *S'u sh'arim*. MAX JANOWSKI: *Avinu, Malkeinu*. ISADORE FREED: *Kedusha* — Martin Feldman, cantor; Sandra Gellers, s; Marian Corhish, a; Eric Morris, t; George Baker, b; Rodney Gehrke, o (Temple Sherith Israel, San Francisco, CA) Organ Historical Society tape archive

GOTTlieb: *Judge of the World* — Leonard Raver (Austin / St. Matthew & St. Timothy Church, NYC) MPR tape archive

ELSA BARRAINE: *Prelude & Fugue (O Vinou, Malkeinou)* — James Higdon (1879 Cavaillé-Coll / Saint-Francois-de-Sales, Lyon) Arkay CD-6087 (OHS)

HEINZ WERNER ZIMMERMANN: *4 Organ Psalms (No. 131, O Lord, I am not proud; No. 120, When I was in trouble; No. 121, I will lift up mine eyes; No. 136, Give thanks to the Lord, for He is good)* — Rodney Gehrke (1904 Los Angeles Art Organ/Temple Sherith Israel, San Francisco) OHS tape

Program No. 9840 10/5/98

A Mexican Organ Odyssey . . . with organ restorer Susan Tattershall, we explore the musical legacy of the Spanish conquest of the New World, visiting historic instruments in the regions of Oaxaca, Tlaxcala and Mexico City. Less than a century after the first expedition of Christopher Columbus, the art of organbuilding, taught by Spanish monks and practiced by indigenous artisans, was firmly established on the North American continent. Our program revels in the sights and sounds of a remarkable culture and instruments built in the 17th, 18th and early 19th centuries, some small enough to stand on a card table, others as grand as the finest cathedral organs of Old Spain. Performances feature Jose Suarez of the Mexico City Conservatory, and Roberto Oropeza. All recordings were made on location, generally in compromised circumstances.

La Magdalena Tlatelulco (Tlaxcala) - anonymous builder from Puebla region, mid 18th century FRESCOBALDI: *Toccata, Canzona, & Verset* GALUPPI: *Sonata No. 1*

Mexico City Cathedral - 1696 Spanish-built instrument by Jorge de Sesma; 1734 Mexican-built instrument by Jose Nasarre - BACH: *Fughetta on Nun komm, der Heiden Heiland*. PACHELBEL: *Magnificat* Verse No. 1. JIMENEZ: *Taner de Fantasie*

San Pabla Apetatitlan, Tlaxcala - organ by Severino Castro, 1830 - ANONYMOUS: *Cancion para corneta con e echo*. CABANILLES: *Passacalles*. CERVELLINI: *Sonata Pastorale*. Santuario, City of Huamantla, Tlaxcala - early 18th century anonymous organ - GALUPPI: *Sonata Allegro in G*

Tlacoahuaya Village Church, Oaxaca - anonymous instrument from ca.1650 - CERVELLINI: *Allegretto*. GALUPPI: *Sonata No. 1* CABANILLES: *Variations on an Italian Corrente*

Several excellent compact discs of Mexican instruments (including some of those above) are available through the Organ Historical Society (804-353-9226).

Also please note that during January 11-23, 1999, Ms. Tattershall will lead a tour of the Historic Organs of Mexico in conjunction with the Westfield Center for Early Keyboard Studies, offering a rare (and safe) opportunity to visit and hear these exotic instruments firsthand. Contact The Westfield Center <info@westfield.org>, 1 Cottage Street, Easthampton, MA 01027; phone 413/527-7664.

Program No. 9841 10/12/98

Sonora Nova . . . sampling sounds of six recent organ installations in Washington, California, Arkansas, Florida and North Carolina.

BUXTEHUDE: *Praeludium in g*. KREBS: *Fantasia, Herr Jesu Christ*. BRAHMS: *Chorale-prelude, Es ist ein Ros' entsprungen* — Craig Cramer (1995 Pasi / Trinity Lutheran Church, Lynnwood, WA) Sonic Windows CD-005 (OHS)

PEETERS: *Partita, Awake, my heart, with gladness* — David Hill (1998 Harrison & Harrison / Trinity Church, Vero Beach, FL) Pro Organo CD-7035 (OHS)

HOWELLS: *Rhapsody in c#* WOOD: *Hymn-prelude, Amazing grace* — Ansley Fleming (1998 Nichols & Simpson / Hendrix College, Conway, AR) private recording

THALBEN-BALL: *Variations on a Theme of Paganini*. GRIGNY: *2 Pieces (Recit de tierce en taille; Dialogue)* — Jonathan Biggers (1996 Bond / St. Stephen's Episcopal Church, Seattle, WA) private recording

HERZOGENBERG: *Fugue on Nun danket alle Gott*. DELLO JOIO: *2 Lyric Pieces (Chorale; Giga)*. BACH: *Chorale-prelude, Allein Gott, S. 676* — Florence Jowers (1998 Ott / St. Mark's Lutheran Church, Asheville, NC) St. Mark's CD-9801 (704-253-0043)

REGER: *Ave Maria*, Op. 80, no. 5. VIERNE (arr. Schreiner): *Maestoso (Kyrie) in c#* — Frederic Swann (1997 Reuter / St. Mel Catholic Church, Woodland Hills, CA) Gothic CD-49102 (800-735-4720)

Program No. 9842 10/19/98

Capitol Investments . . . whether bullish or bearish, the musical environment in Washington, D.C. is enlivened by the sounds of instruments such as these.

BACH: *Prelude & Fugue in D, S. 532* — Douglas Major, o. Gothic CD-118315. WOOLLEN: *Meditation* — Russell Woollen, o. Gothic CD-49059. PURCELL: *Voluntary in C* — Douglas Major (Skinner-Newcomer / National Cathedral) Gothic CD-49058 (OHS)

SMITH (arr.): Hymn, Lord enthroned in heavenly splendour — Parish Choir / Scott Dettra, o. RACHMANINOFF (arr. Smith): *Adagio*, fr Symphony No. 2, Op. 27 DUPRE: *Placare Christe servulis, fr Le Tombeau de Titelouze*, Op. 38 — Jeffrey Smith (1996 Schoenstein / St. Paul's Church "K" Street) Pro Organo CD-7068 (OHS)

LANGLAIS: *3 Pieces (Tiento, Improvisation and Acclamations, fr Suite Medievale* — Lynn Trapp, o. VIERNE: *Adagio*, fr Symphony No. 3, Op. 28 — Mary Beth Bennett, o. MESSIAEN: *God among us, fr Nativity Suite* — Alison Lueddecke (1994 Lively-Fulcher / St. Patrick's Church) World Library CD-2914 (800-566-6150)

Program No. 9843 10/26/98

Soli Deo Veritas . . . celebrating a recent recorded summary of historic instruments and young performing talent in France.

COUPERIN: *Kyrie, fr Messe pour les Paroisses* — Michel Bouvard (1775 Isnard/Basilica of Saint Maximin) BMG/French RCA CD-70042 (OHS)

MARCHAND: *Piece en mi* — Francois Espinasse (1772 Micot / Cathedral of St. Pons de Thomieres) BMG/French RCA CD-70082 (OHS)

MENDELSSOHN: *Sonata in D, Op. 65*, no. 5 — Yves Castagnet (1976 Kern/St. Martin's Church, Masevaux) BMG/French RCA CD-70052 (OHS)

J. S. BACH: *Prelude & Fugue in a, S. 543* — Luc Antonini (1981 Ahrend / Augustinian Church, Toulouse) BMG/French RCA CD-70002 (OHS)

C. P. E. BACH: *Sonata No. 1 in A (movements 2/3)* — Francois Espinasse (1990 Westenfelter/St. Macre Church, Fere-en-Tardenois) BMG/French RCA CD-70112 (OHS)

PLANEL: *Largo, for Trumpet and Organ* — Pascal Clarhaut, tpt; Viviane Loriaut (1982 Beckerath / Collegiale Sainte-Croix, Montelimar) BMG/French RCA CD-70182 (OHS)

DAQUIN: *Noel etranger* — Olivier Latry (1791 Cluquet / St. Peter's Cathedral, Poitiers) BMG/French RCA CD-70122 (OHS)

SCHROEDER: *Sonata for Flute & Organ* — Jocelyn Daubigny, f; Yves Castagnet (1970 Boisseau / Notre Dame Cathedral, Paris) BMG/French RCA CD-70172 (OHS)

VIERNE: *Allegro vivace and Final*, fr Symphony No. 1 in D, Op. 14 — Olivier Latry (1868 Cavaillé-Coll/Notre Dame Cathedral, Paris) BMG/French RCA CD-70132 (OHS)