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<th>Name</th>
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</thead>
<tbody>
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Where Do We Go From Here?
Meditation on a Prospective Symposium

This past fall, the Archives Governing Board met at the Metropolitan Museum in New York, an event that is becoming a pleasant Columbus Day weekend tradition. Among many other agenda items, we took initial note of the approaching millennium with preliminary plans for a symposium: a one- or two-day meeting with papers and discussion that will, we anticipate, in due course appear in the pages of this journal.

Its subject, as of this writing, is to be something like “American Organ Research in the 21st Century” to which might well be added the subtitle, “Where do we go from here?” The symposium, if all goes as planned, will suggest new approaches and perspectives, in addition to the ones we already employ: new modes of thinking about the history of the organ in America.

The past few decades have seen a gratifying number of valuable books and articles based on “positivistic” research, as the current academic argot calls it. Such pieces, documenting the histories of specific instruments, areas and builders, are the result of empirical work: the mosaic-like gathering, sifting and organizing of bits and pieces of factual data into a coherent picture. And sure, much more of that sort of work remains to be done. And, of course, we still largely lack critical, careful and thorough structural and technical studies of particularly interesting instruments.

At the same time, however, it may be time to begin addressing questions of context; that is, to attempt to view the organ in America and its history from a number of interdisciplinary perspectives. In what ways, for instance, are organs indicators, even “signifiers,” of social and/or economic status for a community or denomination in American history? What is the extra-musical significance for their respective times and places of the Brattle organ; the Boston Music Hall organ; the Salt Lake City Tabernacle organ? Might the 19th-century residence organ be seen as a political symbol in its time? As a sign of cultural refinement or of cultural hegemony (again in the current argot)? Of aesthetic inclinations, or of conspicuous economic consumption?

Or consider the organ case as a work of art in and of itself: how might its presence have interacted with or affected church architecture and interior decoration? And what of cultural perception and reception issues relating to the organ in America — for instance, recital repertoire before and after the advent of radio and recording? In another vein, how may the organ be seen as a medium of liturgical change? In what ways did the introduction of an organ into the worship of a given denomination affect its worship patterns?

In essence then, our view of the organ may well be expanded, so that the instrument — in general or in particular—becomes not only an object for critical or historical study, but also a lens or mirror for study of the culture around it.

LETTERS

Editor:

The organ consultant for Aeolian-Skinner opus 1015 at Calvary Methodist Church, Washington, D.C., is incorrectly identified in The Tracker 41:4:4. G. Donald Harrison worked with Louis A. Potter, FAGO, not Thomas Potter. “Professor Potter,” as we devoted students knew and loved him, was organist and minister of music at Calvary for many years. As a young organ student, I was present when the additions to the Calvary organ were made in 1957.

Louis A. Potter was one of the pioneers of good choral and organ music in Washington, D.C., when the city was a cultural cesspool. He founded the Washington Choral Society, which was the first large choral group in the city.

Raymond A. Brubacher
Olney, Maryland

Editor:

The editorial, “Acoustics Get a Hearing,” (Tracker 42:2:3) gives much detail of the joint session of the Architectural and Musical Sections of the Acoustical Society which was devoted to acoustics for the organ. In the listing of the organbuilders and acoustical consultants you omitted one other OHS member, myself, who gave the last paper. As one who has served churches as an organist, has built and rebuilt a few organs, but is a professional acoustical consultant who has worked with approximately 200 churches, I can not pass up the opportunity to address the point that a simple quantitative specification for the reverberation time for a space for organ music is not adequate to insure a good environment, especially for the articulate rendition of contrapuntal organ music.

For over 40 years, I was on the faculty of architectural schools where initially no instruction existed in architectural acoustics. When I arrived at the University of Florida in 1959, I began developing an acoustical component in an existing course and wrote the first text which included three chapters on architectural acoustics. At the same time an elective course in acoustics became a part of the curriculum. Today there are many opportunities at the undergraduate and graduate level to pursue acoustical studies and re-
search, including an architectural research laboratory. Non-musicians can become well-steeped with an appreciation of room acoustics required for the completion of musical sound.

If architects and church congregations would only ask and listen, many trained acousticians are capable of ensuring that acoustics for worship and music will be excellent.

Bertram Y. Kinsey, Jr.
Gainesville, Florida

NOTES

The caption of the photograph on page 3 of The Tracker 42:2 is incorrect. The picture shows OHS members visiting Notre-Dame Church in Rozay-en-Brie, France, where the organ attributed to Francois Deslandes was probably built by someone else, possibly Clicquot, because Deslandes died before the organ was completed in 1724. The organ contains parts of an earlier instrument built ca. 1650-90. Organist Phillipe Lecossais presented an artifact of the organ for the OHS American Organ Archives: a framed shard of pipe metal from the ca. 1690 Cromorne. The organ was restored in 1996 by Yves Cabourdin. Mentioned in the incorrect caption is the organ built in 1884 by Georges Wenner and Georges Maille at St. Hilaire in Poitiers, which was also visited by OHS members during the 1998 OHS European Organ Tour.

In "Organ Update" (42:2), the 1975 rebuild by Kinsey-Angierstein of the antiphonal portion of the Aeolian-Skinner organ now removed from St. Paul's Episcopal Church, Richmond, Virginia, was incorrectly characterized as a two-manual unit organ. In fact, the antiphonal has a "straight" specification 8-8-4-4-2-Mix-Trumpet and 16' pedal stop. The 2m console in the gallery played the straight antiphonal organ on the upper manual and pedal keyboards. The chancel organ was played from the lower manual and pedal. Registration of the chancel organ on the antiphonal console was only by pistons which must have been set at the chancel console prior to use on the antiphonal console.

OBITUARIES

William Albright, University of Michigan Professor of Music and Chair of the Department of Composition, died unexpectedly at his home at the age of 53 on September 17, 1998. Best known for his keyboard compositions, he was honored in 1993 by AGO as the Composer of the Year. He is survived by two children and two brothers. A memorial service was held in Ann Arbor on September 28.

Jerry W. Archer of Lexington, Kentucky, died June 14, 1998, at age 50 of liver failure. Mr. Archer, a long-time member of OHS, retired a few years ago as a school teacher from Fairfax County, Virginia, and returned to his native Kentucky.

Vernon Spencer Elliott, Jr., of Charleston, S. C., died unexpectedly October 20, 1998, at his home. Retired from business, he was a long-time church musician and organ technician, having moved two 19th-century organs to Charleston. He is survived by two sons, three grandchildren, and a brother. A memorial service was held at Second Presbyterian Church, Charleston.

Joseph Horning of Los Angeles died October 6, 1998, after an extended illness. A long-time member of OHS, the Salem, Ohio, native taught photography at the Cleveland Institute of Art before moving to California where he pursued a career in business and his avocation in music and the arts. He was a frequent contributor to organ publications. He is survived by his wife Alice and his parents.

Harry Edward Odell died at the age of 79 on September 7, 1998. After high school, he went directly to work in the family firm. Trained by his father Caleb Herbert Odell, Edward worked as an organbuilder and technician his entire life, assuming management of J. H. & C. S. Odell & Company after the death of his elder brother, William, in 1979. After a career of over 40 years, Mr. Odell went into semi-retirement, working in the organ business until his health prohibited. He is survived by his wife, Wenona, and his three children, Edward, Douglas, and Catherine. Burial was in the family plot at Beechwoods Cemetery, New Rochelle, New York.
Stulken Receives Distinguished Service Award

MARILYN KAY STULKEN of Racine, Wisconsin, received the OHS 1998 Distinguished Service award at the society’s annual convention in Denver. She graduated from Hastings College and the Eastman School of Music, where she studied with David Craighead. Organist of St. Luke’s Episcopal Church in Racine, she also teaches at Concordia University, Mequon. She has given numerous recitals, hymn festivals, and workshops throughout the United States, including nine recitals for OHS national conventions. She is author of Hymnal Companion to the Lutheran Book of Worship (1981) and An Introduction to Repertoire and Registration for the Small Organ (1995), as well as over 50 articles and reviews. She was co-editor of Amazing Grace: Hymn Texts for Devotional Use (1994) and contributed to the historic notes in The New Century Hymnal (UCC, 1995) and Indexes for Worship Planning (ELCA, 1996). Active in AGO and the Hymn Society, Dr. Stulken is married to organbuilder Thomas R. Rench.

REVIEWS


Wachet auf! Scholars of 18th-century American art, poetry, dance, linguistics, music, and, alas . . . the organ, wake up! For a decade now, we’ve heard that the electronic age is about to upset our research methods, and while we’ve sat quietly on the side, dictionaries, encyclopedias, concordances, atlases, and most other standard reference works have been issued as CD-ROMs. Well folks, the hiatus is over. With the publication of The Performing Arts in Colonial American Newspapers by University Music Editions, we have the first CD-ROM which directly impacts our work as organ historians. Henceforth, no one investigating the history of the 18th-century American organ will be able to bypass this ground-breaking and significant publication and the astounding finding aid it offers. Clearly, this begins a new research era.

Newspapers have long been considered a worthy source on organs and their makers, and the information they contain is usually not found elsewhere. Any scholar who has camped out in front of a microfilm reader will appreciate the assistance such finding aids offer. We all remember fondly Rita Susswein Gottesman’s The Arts and Crafts in New York, published in two volumes by the New York Historical Society, and Henry M. Brooks’ Olden-Time Music, published in Boston in 1888, as sources of 18th-century newspaper clippings on music. How completely welcome is The Performing Arts in Colonial American Newspapers, a CD-ROM database of 54,411 records excerpted from American newspapers between 1690 and 1783. Stretching from the first published American newspapers through the end of the Revolution, it includes full bibliographic citations, the location of every original copy, and in most cases a complete transcription of the text. Further, the database is indexed thoroughly — 235,676 items to be exact — so it is easy to find references to particular organs, builders, churches, performers, and even composers. The database is so complete, it even includes a first line index for poetry and lyrics.

It’s also easy to use. After inserting the CD-ROM into your CD-ROM drive and loading the search engines into either MS-DOS, Windows 3.1, or Windows 95, an icon appears. Go to the index, and type the word or name you want to locate. The program will search all 54,411 entries for a match. For instance “organ
builder" yields the following: Gilbert Ash, Johannes Clemm, Philip Fyring, Thomas Johnston, John Sheybli, John Snetzler, John Speisegger, and David Tannenberg. Further, the names of many well-known composers are represented: William Billings, James Lyon, William and John Selby, William Tuckey, and Pieter Van Ha­gen, Jr. In addition to the text, the database also includes scans of 37 woodcuts. One of particular interest ostensibly shows John Sheybli and possibly an apprentice working in his organ shop in 1774. Believed to be the earliest visual representation of an Ameri­can organ shop, it predates the 1804 image of David Tannenberg working in York, Pennsylvania, by more than thirty years.

"Organ" appears no fewer than one thousand times. Here are a few examples of the often informative and sometimes surprising items you will find. Regarding an organ placed in the gallery of Christ Church, Savannah, the Georgia Gazette of November 21, 1765, reports:

On Sunday the 17th inst. an organ, presented by Edward Barnard, Esq. and placed in the new gallery of the church in this town, was opened by Mr. John Stevens jun. who is appointed organist.

From the Maryland Gazette, published in Annapolis on December 27, 1770, an unusual advertisement for an organist is found:

Wanting, An organist for Port-Tobacco parish, in Charles County. There are in said parish upwards of nineteen hundred taxable persons, and the salary for [the] Organist is four hundred pounds of tobacco per tax. Any person inclined to undertake to play the Organ of said parish, may apply to the Reverend Mr. Thomas Thornton, rector of said parish, who will have a vestry called for that purpose. The tobacco is paid off generally at twelve shillings and sixpence per hundred, or the greatest part thereof. . . .

The New York Mercury of October 28, 1776 publishes:

To the kind public. Whereas on the 21st of September, a.c. by a most melancholy conflagration of part of the city of New York, were also consumed the ancient Lutheran Trinity-Church, with its good organ, &c. and the habitation of the minister, the Revd. Bernard Mi­chael Houseal. . . .

Did anyone know that Trinity Lutheran Church in New York had an organ as early as 1776? The Pennsylvania Gazette (Philadelphia) publishes the following on January 10, 1771, comparing two of our earliest and most important American builders:

Lancaster, December 24, 1770. Yesterday we had the pleasure of hearing, for the first time, the new organ, in the High Dutch Re­formed Church of this place, accompanied with a variety of vocal mu­sic, composed on the occasion, which, I may venture to say, not only from my own experience, but the approbation of all present, was never equalled in any place of worship in this province, or perhaps upon this continent. The organ was made by Mr. David Tannenberg, of Litis [sic], a Moravian town not far from this place; and I dare ven­ture to assert, is much superior in workmanship, and sweetness of sound, to any made by the late celebrated Mr. Fryering who was so justly taken notice of for his ingenuity; does great honour to the maker; is worth the attention and notice of the curious, who may happen to pass this way; and will undoubtedly recommend him to all who are desirous of having works of that nature.

Many 18th-century newspapers are still widely available only on Readex Microcards, issued by the American Antiquarian Soci­ety in Worcester, Massachusetts, during the 1960s. Rutgers Univer­sity, for instance, has the entire series, but they are literally impos­sible to read. How much quicker it is when you know in advance the exact citation of something you want to find.

Am I enthusiastic? You better believe it! No college or university that offers any kind of serious arts degree program can afford to be without this invaluable source in their library. Congratulations and thanks to the National Endowment for the Humanities for helping to fund the project, and to University Music Editions for publishing it. The time saved in searching is worth every penny of the initial purchase price. What a fantastic publication.

Stephen L. Pinel, OHS Archivist


Clinkscale’s study, based on her computerized catalog of some 4,000 pianos and 900 makers, is patterned after another of Oxford’s venerable references, Donald H. Boalch’s Makers of the Harpsichord and Clavichord 1440-1840 the third edition of which, prepared un­der the editorship of Charles Mould, appeared in 1995. Like the
Boalch study, Makers of the Piano is divided into sections. The first and largest of these sections is a dictionary of makers. Each entry is relatively brief and contains biographical data with dates and descriptions of extant instruments. The second section consists of a lengthy bibliography of books articles and other sources; and the final section lists catalogues, guidebooks and checklists of collections, arranged geographically. The volume is, of course, a good bit smaller than the Makers of the Harpsichord and Clavichord; still, there is a large amount of material in its 404 pages. If the metaphor of attempting to drink from a fire hose that I employed in my review of the Boalch (The Tracker 40:3) is probably a bit strong for this study, attempting to drink from a garden hose seems close enough. In any event, as a non-specialist in piano history, I tried to to read cautiously in reviewing it. Accordingly, and by way of evaluating the data in the book that might be of greatest value and interest to organ historians, I spot-checked the data in the entries on three American organ builders who had also worked in piano manufacturing. In the matter of particulars - simple and accessible factual data - the results were disconcerting.

Thomas Appleton’s lifespan, for instance, is given as “b late 18th century-d after 1871.” The actual dates (1785-1872) are readily available in Fox’s A Guide to North American Organ Builders (1991), Owen’s The Organ in New England and the even more ubiquitous and basic New Grove Dictionary of American Music. Ebenezer Goodrich “fl. 1813 - c.1835,” according to Clinkscale “has no entry” in the AmeriGrove; however his years (1782-1841) are almost as accessible by reference to such sources as Williams and Owen, and Ochse’s The Organ in the United States, which has been continuously in print now for nearly a quarter-century.

Clearly then, a good part of the difficulty can be traced to bibliographic oversights, so to speak. There is, at least in American instrument making, a modest but noteworthy overlap between early organ and piano building, and consequently, a corresponding overlap in the literature, which Clinkscale seems to have addressed somewhat unevenly. For instance, her bibliography overlooks Owen and Ochse.

Brunner’s study of Pennsylvania builders, That Ingenious Business, is listed, but not Armstrong’s 1967 standard study on Clemm and Tannenberg (both of whom have entries in the biographical section), OrgansforAmerica. The sources for Appleton and Goodrich are Spillane’s History of the American Pianoforte published in 1890, and Ayars’ Contributions to the Art of Music in America by the Music Industries of Boston, published in 1937. In fact, Ayars quotes heavily from Lahee’s “Organs and Organ Building in New England,” published in The New England Magazine for December of 1897. In other words, the information here is drawn from century-old secondary sources, despite the ready availability of careful modern scholarship based on primary sources and actual instruments.

Similarly, the Geib entry and bibliography omit most of the recent research, and though the piece cites Grace’s meticulous Musical Instrument Makers of New York, as well as Gildersleeve’s genealogical pamphlet on the early generations of Geibs in America, “John Geib and his Seven Children,” it nevertheless perpetuates the misnaming of the American dynasty’s founder as “John Lawrence,” an error dating from the first edition of Boalch. Indeed, the entry goes further, “reverse-translating” the name of a man who in his advertising seems to have styled himself simply as “J. Geib” into the hypothetical German “Johann Lorenz.” Actually, the first John Lawrence Geib was a grandson of Johann Geib, whose middle name was taken from his mother, Margaret Lawrence. Here again, all of this has been in the open literature since the 1970s, in such items as are listed in the bibliography of the AmeriGrove Geib entry, but were evidently not consulted in the preparation of this book.

Admittedly, all the foregoing taxes somewhat severely a narrow part of the era and area this volume deals with, and as such may not be a fair representation of its reliability and coverage elsewhere than America at the turn of the 19th-century. Nevertheless, lapses in such easily verifiable data cannot help but send up warning flags, cautioning the reader that the contents might prudently be treated with something less than full confidence.

John Ogasapian, University of Massachusetts, Lowell
Applicants Invited for Biggs Fellowship

February 15, 1999, is the deadline for application for E. Power Biggs Fellowships for the 1999 OHS Annual Convention in Montreal August 19 - 25. The fellowship offers financial assistance for registration, lodging, and possibly travel to attend the convention.

The fellowships are open to anyone who is genuinely interested in historic pipe organs and who has never attended an OHS convention and could not afford to do so without financial assistance.

OHS members or non-members are invited to nominate themselves or others. Request applications from the chair of the Biggs Fellowship Committee: Robert Zanca, 4113 Tchoupitoulas St., New Orleans, LA 70115, e-mail RGERARDZ@AOL.COM.

ORGAN UPDATE

THE SUPERB 1892 Hook & Hastings 2m tracker at Holy Trinity Roman Catholic Church in Philadelphia has been restored by Guilbaud-Therien following extensive damage caused when the roof collapsed on it in 1995. Almost all of the pipes were restored excepting the most badly damaged ones, of which replicas were made. The case and all of the mechanism was restored as originally constructed using the same materials and techniques for replaced parts such as trackers of wood which terminate with threaded brass wires, thread-wrapped and glue-sized. OHS member Harry Wilkinson, organist of the church when the roof fell, recommended the restoration. The organ, which has a detached and reversed console, includes a Great with stops of 16' pitch through 2', 4-rank Mixture, and a Trumpet which play in a resonant acoustic. Work was completed and the organ was reinstalled in October, 1998.

The 1922 E. M. Skinner op. 463, a 3-17 built for the now-defunct First Church of Christ, Scientist, in Sioux City, IA, has been acquired by All Saints Roman Catholic Church in Stuart, IA, largely through the efforts and funding of parishioner Vernon Tigges. The wife of Mr. Tigges is an organ student of Carl Staplin who has consulted on the project. Organ-builder Rich Darrow of Sioux City will gut the Skinner windchests and console and replace the mechanism with all-electric magnets and solid-state devices. Tonal plans call for moving the Great Open Diapason 8' to the Pedal and installing a new Principal chorus with Mixture to become the Great. Stops of the Swell and Choir divisions will be retained on the new action.

The 1911 J. W. Steere & Son 4-46 at the First Church of Christ, Scientist, Kansas City, MO, was cited by OHS as the 229th “instrument of exceptional historic merit, worthy of preservation” on October 18, 1998, during the Centennial celebration of the congregation. Former OHS vice-president Robert Coleberd presented the citation and John R. Near played a recital including works by Widor, Vierne, and Vaughan Williams. The organ was prepared for the event by Jerry Dawson.

The 1929 Midmer-Losh 3m of 31 ranks and 65 stops plus a harp at the Roman Catholic Church of the Assumption in Ansonia, CT, will be thoroughly restored beginning January 4, 1999 by the Foley-Baker Co. of Bolton, CT. The unusual console, to be retained and refurbished with new solid-state mechanisms, includes a choir manual of 85 notes. The Swell manuals each have normal, 61-note compass, and the Pedal has 32 notes. Unusual stops in the organ include a Great Diapason with double lan-
quids and a Great Trumpet 8 which is “serpent-hooded” and having the tonal character of a Post Horn. The Great Mix
ture, the pipes of which are missing, will be reconstituted. Work is scheduled for completion in June, 1999. The organ was
played by Philip Beaudry during the 1994 OHS National Convention.

First Congregational Church, Beloit, WI, burned to the ground August 25-26, 1998. The organ now has an inde­
pendent Great chorus 8-4-2½-2-Mix, a new Mixture and Cremona built for the Positive by OHS member Frederick Morris.

The Andover Organ Co. has installed a Haskell organ at St. Mary Magdalen RC Church in Millville, NJ, re­
cycled from First Methodist Church, Camden, NJ. Originally a 3-5-3, it was electrified with tonal changes by
John Burton, a trustee of Eastern Organ Pipes, solid-state control systems, and a console rebuilt by
Klingaman & Hufroid using Harris draw­
boxes. The original ivory-covered key­
bords refurnished with new contacts.

The Aeolian-Skinner 3m built for First United Methodist Church, Millville, NJ, and dedicated by Alexander McCurdy on May 27, 1947, was removed during the summer of 1998 and replaced by an electronic substitute. In 1964, the organ was enlarged from its original 40 ranks to 84 by Edgar Mangam for a new church interior and received a replacement con­sole by Reising. The organ was pur­
chased by a local organ firm according to OHS member Martin Wiegand.

1892 Casavant, Notre-Dame, Ottawa

The two Casavant organs at Notre-Dame Cathedral Basilica in Ottawa will receive a new console built by Guilbault­Thérien of St. Hyacinthe, Quebec. The console will control both organs: the gal­

1892 Casavant, Notre-Dame, Ottawa

1929 Midler-Losh, Ansonia, CT

First United Methodist Church, Linteton, NS. Thus, the tubular action has been re­
placed with solid-state relays and opto­
electronic key contacts. The Swell 16' coupler was replaced with a Great 4' cou­
pler. The organ is tonally original with 12 ranks at 16, 8, and 4' pitches with no unification.

1914 Estey, Littleton, NH

The 1929 Kilgen of four ranks at Sa­
cred Heart Chapel in New Orleans will be rebuilt by James Hammann to include a new trumpet rank and a replacement

1987 Edward H. Smith, Hardwick, VT

The 1898 George W. Reed, Baldwinville, MA

The 1898 George W. Reed organ at Memorial Congregational Church, Bald­
winville, MA, has been rebuilt by Robert Newton of the Andover Organ Co. The swell and pedal divisions and the Oboe, all of which were removed by Andover in favor of a celeste rank and a rank of Oboe reed pipes taken from two other organs. The swell and celeste work was refitted, especially in the Swell. The windchests has been rebuilt, pitch raised to A=440, and the action refurnished as well.

William T. Van Pelt
Six Pipe Organs in Kansas City, Missouri

by R. E. Coleberd

community. Their lifestyle soon far exceeded even the wildest dreams of their often backwoods youth. Then, from this Vesuvius of newfound wealth, they channeled streams of cash and pledges into churches, laying the foundation for a major boom in church construction. The Kansas City Star referred to the two-year period 1908-1910, when twenty-nine structures were completed, as a “great church-building era.” Among them were some striking edifices of considerable architectural merit and in them were several magnificent pipe organs. Many of these organs were the work of well-known New England builders who moved aggressively into the growing urban market in the Midlands and who competed for contracts in large new churches with novel and innovative tonal and mechanical designs in their instruments. Together, the buildings and the instruments contributed to the artistic grandeur of a city moving into the 20th century as a truly beautiful urban landscape. Six of these churches and their pipe organs, three of the buildings and instruments extant, are the subject of this paper.

First Congregational Church, 1884

The First Congregational Society has “added a beautiful ornament to the city” exclaimed the Sunday Kansas City Times. The Society had prospered under the dynamic leadership of Dr. Henry Hopkins who was revered for his bold and visionary stewardship in social services, race relations, and community betterment in his twenty-year ministry in Kansas City beginning in 1882. The majestic new First Church Hopkins built was located on the corner of 11th and McGee Streets, and marked by a spire rising 138 feet from “water table” (see photo). A modified early English Gothic design, it was the work of local architect Adriance Van Brunt who came to Kansas City from New York in 1878. Van Brunt was already credited with several residences and business buildings in town and he was also the architect for the First Presbyterian Church, soon under construction, on Tenth and Forest Streets (Johnson & Son organ Op. 685, 1887).

The organ at First Congregational Church, positioned behind the pulpit in an oak case, was New York builder J. H. & C. S. Odell’s Opus 212. A remarkably complete two-manual instrument, it contained 26 ranks, 1,415 pipes, and was winded by a hydraulic “motor” (see stoplist). The case pipes, decorated in blue and gold, with one flat in silver, accented a square sanctuary featuring columns supporting exposed roof trusses.

The new church was consecrated in a week-long series of services beginning on Monday, December 1, 1884. The Odell organ was dedicated in recitals on Tuesday and Wednesday evening (see programs) by the renowned Clarence Eddy, then living in Chicago and enjoying a national reputation as a concert organist. The Times commented that the Tuesday evening program was attended by “the most cultivated and appreciative people of Kansas City.” Among those mentioned was Colonel Kersey Coates, banker, hotelier, and proprietor of the Coates Opera House, a cultural center of the city. In reviewing the Tuesday recital, the newspaper commented that Schumann’s Träumerei featured “the delicate string qualities essential to its rendition.” The “Communion” by Archer Gibson, whom Eddy knew, was played as a reed solo with flute obbligato. In Gounod’s “Funeral March,” the Oboe and other orches-

Introduction

Kansas City, Missouri, located in the geographical heart of America, traces its origins to a trading post built on the banks of the Missouri River in 1821. Later known as Westport Landing, it became a staging and outfitting center for pioneers moving westward on the Santa Fe Trail. During the Civil War, the town was the scene of several sharp skirmishes between opposing forces seeking to control Missouri, a pivotal border state. Beginning in 1880, Kansas City expanded rapidly for the next four decades and emerged as a thriving urban metropolis. Built upon the burgeoning agricultural economy of the Middle West and soon anchored by twelve railroads, it became a center for meat packing, grain milling, light manufacturing, wholesaling, and associated financial services. The population more than doubled between 1880 and 1890 and almost doubled again between 1900 and 1920. The average annual population increase during these four decades was 4.5 percent. Corresponding increases in such key economic indicators as the capital value of farms and manufacturing establishments in Missouri confirm the spectacular economic growth of the region.

The newly affluent urban gentry — bankers, lawyers, real-estate developers, grain dealers, lumber barons and railroad tycoons — built spacious homes, the chief symbols of financial success in an era when gracious living was concentrated in the local

R. E. Coleberd, a former OHS vice president and councillor, is a native of Kansas City, Missouri. He is a director of the Reuter Organ Company, Lawrence, Kansas.
nal effects were exhibited. His performance that Tuesday evening was complemented by Miss Morgan, a soprano soloist, who sang “There is a Green Hill Far Away,” and by tenor soloist T. Eddy played works by Louis H. Odell, Op. 212, New York First Congregational Church, 1884-1907, Kansas City, Missouri

Two Manuals and Pedal, 22 Stops, 26 Ranks

<table>
<thead>
<tr>
<th>Great Organ</th>
<th>58 notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Bourdon</td>
<td>wood 58 pipes</td>
</tr>
<tr>
<td>8' Open Diapason</td>
<td>metal 58 pipes</td>
</tr>
<tr>
<td>8' Gamba</td>
<td>metal 58 pipes</td>
</tr>
<tr>
<td>8' Dulce d’Amour</td>
<td>metal 58 pipes</td>
</tr>
<tr>
<td>8' Melodia (stopt bass)</td>
<td>wood 58 pipes</td>
</tr>
<tr>
<td>4' Harmonic Flute</td>
<td>wood 58 pipes</td>
</tr>
<tr>
<td>4' Octave</td>
<td>metal 58 pipes</td>
</tr>
<tr>
<td>2½' Tweedth</td>
<td>metal 58 pipes</td>
</tr>
<tr>
<td>2 Fifteenth</td>
<td>metal 58 pipes</td>
</tr>
<tr>
<td>III Mixture</td>
<td>metal 174 pipes</td>
</tr>
<tr>
<td>8' Trumpet (har. treble)</td>
<td>metal 58 pipes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Swell Organ</th>
<th>58 notes, enclosed</th>
</tr>
</thead>
<tbody>
<tr>
<td>8' Open Diapason</td>
<td>wood &amp; metal 58 pipes</td>
</tr>
<tr>
<td>8' Salicional</td>
<td>metal 58 pipes</td>
</tr>
<tr>
<td>8' Stopped Diapason</td>
<td>wood 58 pipes</td>
</tr>
<tr>
<td>4' Forest Flute</td>
<td>wood 58 pipes</td>
</tr>
<tr>
<td>8' Flautino</td>
<td>metal 58 pipes</td>
</tr>
<tr>
<td>III Cornet</td>
<td>metal 174 pipes</td>
</tr>
<tr>
<td>8' Oboe/Bassoon</td>
<td>metal 58 pipes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pedal Organ</th>
<th>27 notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Double Open Diapason</td>
<td>27 pipes</td>
</tr>
<tr>
<td>16' Bourdon</td>
<td>wood 27 pipes</td>
</tr>
<tr>
<td>8' Violoncello</td>
<td>metal 27 pipes</td>
</tr>
<tr>
<td>Grand Total</td>
<td>1,415 pipes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mechanical Registers — Couplers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swell to Great</td>
</tr>
<tr>
<td>Swell to Pedal</td>
</tr>
<tr>
<td>Great to Pedal</td>
</tr>
<tr>
<td>Patent Reversible</td>
</tr>
<tr>
<td>Composition pedals on Great Organ:</td>
</tr>
<tr>
<td>1 Piano, 1 Forte</td>
</tr>
</tbody>
</table>

Source: The Kansas City Times, Sunday, November 30, 1884, Vol. XXX, No. 152, page 3

First Congregational Church, 1884

The Kansas City Times, Sunday, November 30, 1884, Vol. XXX, No. 152, page 3

First Congregational Church, Admiral Boulevard and Highland Avenue, 1908-1966, Shepard & Farrar, architects

construction, increased the value of the property so dramatically that it became attractive to sell the building and relocate to the growing residential neighborhood in the northeast. The disposition of the Odell organ is unknown.

First Congregational Church, 1908

When the former First Church was sold and scheduled to be razed, the parishioners merged with the Clyde Congregational Church to build a new church. A site was chosen high on the bluffs overlooking the Missouri River, in what soon became the fashionable “gaslight” district of palatial homes being built on Independence, Maple, and Gladstone Boulevards. The new First Congregational Church was built on the northwest corner of Admiral Boulevard and Highland Avenue in 1908. This beautiful Old English Gothic edifice, featuring mottled native oolitic limestone relieved by Carthage cut-stone trimmings (see photo), was designed by Clarence E. Shepard of the prominent local architectural firm of Shepard and Farrar. With its majestic tower and green tile roof, First Church was long a familiar silhouette on the northeast skyline. Especially prominent from the grandstand of the old Rupert Stadium, a minor league ballpark and first home of the Kansas City Athletics (later Oakland Athletics), it stood as a silent citadel just a few blocks from the outfields.

The building was an example of the “institutional” or what today we might call “full-service” church. These all-encompassing facilities were designed to meet the social and recreational as well as the spiritual needs of the growing urban populace. Newspaper publicity preceding construction of First Church described such features as a gymnasium, bowling alley, lawn tennis court, and a plunge bath. Among inaugural events was a roller skating party for boys and girls in the gymnasium.

The institutional church concept became prominent in city church construction during this era and was marked by some huge complexes. Theaters, gymnasiums (often with a running track), swimming pools and all manner of meeting rooms and parlors with fireplaces were distinguishing features of these churches.

The organ in the new church was a three-manual, 26-rank Hutchings (see stoplist and photo), costing $10,000. In the choice of Hutchings the church was most likely influenced by the selection of this builder by Westminster Congregational Church three years earlier (q.v.). A representative design for the day, the Hutchings was an instrument of predominantly eight-foot pitch in the manual divisions and exclusively sixteen-foot pitch in the Pedal. Keith Gottschall’s vivid recollections of the instrument he knew so well shed light on its character and on important details of the style of this builder and his era. The instrument enjoyed an ideal acoustical setting: positioned in a hard plaster shell-shaped apse within a sanctuary of hard plaster walls to offer two and one-half seconds of reverberation. This imparted an unusually bright sound for the specification, crowned by a Swell Tiersce Mixture III, a large-scale stop with a prominent third harmonic. The mixture, therefore, was not the ubiquitous Dolce Cornet which had become the preferred voice in this division during this period. Likewise, the Swell Cornopean

Dedicated Recitals by Clarence Eddy, 1884

First Congregational Church
11th & McGee Streets, Kansas City, Missouri

Tuesday, December 2, 1884

1. Traumerei . . . . . . . . . . . Robert Schumann
2. Communion . . . . . . . . . . . Archer Gibson
3. Funeral March (of a Marionette). Gounod
4. Prelude (to a new sonata) . . . . . . .
5. St. Ann Fugue . . . . . . . . . . .
6. Overture to William Tell . . . . . . .
7. Communion . . . . . . . . . . .
8. Offertoire de Ste Cecile . Batiste
9. J. S. Bach
10. Meyerbeer
11. Thiele
12. Rossini
13. Thiele
14. Weber
15. Brevard
16. Ambrose Thomas

Wednesday, December 3, 1884

1. Overture to William Tell . . . Rossini
2. Festmarsch . . . . . . . . . . . Meyerbeer
3. Concert in C minor . . . . . . . Guilmant
4. St. Ann Fugue . . . . . . . . . . J. S. Bach
5. Offertoire de Ste Cecile . Batiste
6. J. S. Bach
The 1908 Hutchings organ at First Congregational Church was a 3:26.

had body and brilliance, in contrast to the often subdued and dark color of this rank.15

The exquisitely carved, dark-oak case contained a facade comprised of speaking pipes from the 16' Open Diapason of the Great division, beginning with CCC# in the center (the CCC pipe was inside the case), flanked by two small towers projecting from the main case (see photo). In the chamber, reached by two doors in the main case, the Swell division was above and behind the Great division with the Choir division behind the Great, all quite accessible. Two sets of vertical shades on the Swell opened in opposite directions activated by direct mechanical linkage to the console, as was the Choir expression.

The pitman-style electropneumatic windchests were conspicuous for the exterior mechanism: side rail pouches (primaries) and long shallow boxes (containing the pitmans) running the length of the chest. A box connected to the primaries contained the sub and super octave couplers. The chest magnets closely resembled the Kilgen type with the large screw-in brass caps. The special tool to remove these caps was kept in the chamber. The console featured oblique drawknobs and flag indicators to show the organist what stops were activated on the combination action.

First Church covered themselves with glory in engaging Clarence Eddy to dedicate their new instrument, remembering, no doubt, that he had dedicated the prior church's instrument twenty-four years earlier. By now an internationally renowned organ virtuoso living in New York, Eddy was widely acclaimed as the foremost organ recitalist of his generation. This fact was not forgotten ten years later when the First Church of Christ, Scientist, tried and failed to engage him to dedicate their new Steere organ (q.v.). Eddy performed on Monday, December 6, 1908, to an overflow audience (see program).

The recital review in the Kansas City Times was somewhat critical but is nonetheless intriguing. Unsigned, but most likely written by an organist, it reflected the purist's approach to suitable organ recital fare versus the emergence of transcriptions as a prominent feature of organ programs during this period. The reviewer asserted that Rossini’s William Tell “though always sure of a popular reception is not naturally adapted to express the soul of the organ. No amount of skillful adaptation and masterly execution will justify comparison of an organ to an orchestra,” adding that “a concert audience and an organ recital audience are very different. The audience (see program).”

In contrast to the review, Barbara Owen observes that Eddy’s program was balanced and quite attractive for the period, noteworthy in its embrace of contemporary composers.17 Dethier, Bonnet, Wolstenholme, Lemer, Shelley and Bossi were all living and composing in 1908. She comments that Eddy began as a “purist” in his recital philosophy, but after 1900 he began to add more transcriptions to his programs. The question of “legitimate” or purely organ music in contrast to transcriptions or orchestral music in organ recitals had emerged as an issue more than two decades earlier, she notes. It was discussed in the pages of John S. Dwight’s Journal of Music, alluding to the programs of organists Dudley Buck and John Knowles.

<table>
<thead>
<tr>
<th>1908 Hutchings Organ Company, Boston, Massachusetts</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Congregational Church 1908-1966, Kansas City, Missouri</td>
</tr>
<tr>
<td>Three Manuals and Pedal, 24 Speaking Stops, 26 Ranks</td>
</tr>
<tr>
<td><strong>Great Organ</strong> 61 notes</td>
</tr>
<tr>
<td>16' Diapason</td>
</tr>
<tr>
<td>8' Diapason</td>
</tr>
<tr>
<td>8' Great Flute</td>
</tr>
<tr>
<td>8' Gamba</td>
</tr>
<tr>
<td>4' Octave</td>
</tr>
<tr>
<td><strong>Swell Organ</strong> (enclosed)</td>
</tr>
<tr>
<td>16' Bourdon</td>
</tr>
<tr>
<td>8' Diapason</td>
</tr>
<tr>
<td>8' Viol d'Orchestra</td>
</tr>
<tr>
<td>8' Aeoline</td>
</tr>
<tr>
<td>8' Stopped Flute</td>
</tr>
<tr>
<td>4' Harmonic Flute</td>
</tr>
<tr>
<td>4' Violina</td>
</tr>
<tr>
<td>III Solo Mixture</td>
</tr>
<tr>
<td>8' Cornopean</td>
</tr>
<tr>
<td>8' Oboe</td>
</tr>
<tr>
<td><strong>Pedal Organ</strong> 30 notes (augmented)</td>
</tr>
<tr>
<td>16' Diapason</td>
</tr>
<tr>
<td>16' Bourdon</td>
</tr>
<tr>
<td>16' Lieblich Gedeckt (Sw.)</td>
</tr>
<tr>
<td>8' Bass Flute</td>
</tr>
<tr>
<td><strong>Couplers</strong></td>
</tr>
<tr>
<td>Swell to Swell 16' Choir to Great*</td>
</tr>
<tr>
<td>Swell to Swell 4' Choir to Pedal*</td>
</tr>
<tr>
<td>Swell to Great* Great to Pedal</td>
</tr>
<tr>
<td>Swell to Choir* General Release</td>
</tr>
<tr>
<td>Swell to Pedal* Pedal Release</td>
</tr>
<tr>
<td>Choir to Choir 16' Pedal Release</td>
</tr>
<tr>
<td><strong>Pedals, etc.</strong></td>
</tr>
<tr>
<td>Great to Pedal Reversible Balanced Crescendo</td>
</tr>
<tr>
<td>Sforzando (full organ) Balanced Swell</td>
</tr>
<tr>
<td>Combination Indicator Balanced Choir</td>
</tr>
<tr>
<td><strong>Source:</strong> Dedicatory Recital Program (Clarence Eddy), Dec. 6, 1908, First Congregational Church folder, Special Collections, Kansas City Missouri Public Library.</td>
</tr>
</tbody>
</table>
Paine at the Boston Music Hall. Eddy's program was all organ music except for three transcriptions: one by Rossini and two by Wagner (the encore was Pilgrim's March from Tannhauser).

The soloist, Eleanor M. Beardsley, recently returned from studying in Europe, was the daughter of Henry M. Beardsley, prominent lawyer, civic leader and immediate past mayor of Kansas City. Among her selections were the Bach-Gounod arrangement of "Ave Maria" and "Summertime" by London Ronald. The reviewer commented that her voice "has lost nothing of its sweetness and her manner and expression have a charming simplicity which is only too often lost in the course of attaining such technical excellence as she displayed."  

Following World War II the neighborhood changed, membership dwindled and financial hardship ensued at First Church. Desperate to keep going, in the 1950s the congregation rented the basement to a local pistol club, which erected a shooting gallery for target practice. Finally, all hope vanished and on May 12, 1965, ironically, just a few months short of First Church's Centennial, the tearful congregation voted to disband. They left behind the proud legacy of a spiritual home for so many prominent citizens, and the setting for important milestones in the history of the denomination. The following year this magnificent building fell to the wrecker's ball. The ground became a used-car lot, a sad commentary on the values of our time. The Hutchings organ was taken out by Keith Gottschall and stored in an unused dormitory at Park College while awaiting a new home. Tragically, it was lost when the building was destroyed by fire in 1978.

**First Church of Christ, Scientist, 1898**

The First Church of Christ, Scientist, located on the southwest corner of Ninth Street and Forest Avenue in what later became the urban renewal district of downtown Kansas City, was dedicated on December 25, 1898. This stately fane is another eloquent example of the beauty of native limestone construction which figures so...
The 1911 J. W. Steere & Son 4m organ at First Church of Christ, Scientist

1911 J. W. Steere and Son, Springfield, Massachusetts
First Church of Christ, Scientist, Kansas City, Missouri
Four Manuals and Pedal, 47 speaking stops, 46 ranks

<table>
<thead>
<tr>
<th>Great Organ</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>16' Diapason</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' First Diapason</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Second Diapason</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Gemshorn</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Gross Flute</td>
<td>Wood, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Gamba</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Octave</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>4' Hohl Flute</td>
<td>Wood, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>2' Super Octave</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Trumpet</td>
<td>Metal, 61 pipes</td>
<td></td>
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</table>

Cathedral Chimes

<table>
<thead>
<tr>
<th>Swell Organ enclosed</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Bourdon</td>
<td>Wood, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Diapason</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Stopped Flute</td>
<td>Wood, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Salicional</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Viol d'Orchestre</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Aeoline</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Vox Celestis</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>4' Harmonic Flute</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>4' Violina</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>2' Flautino</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>III Solo Mixture</td>
<td>Metal, 183 pipes</td>
<td></td>
</tr>
<tr>
<td>16' Contra Posaune</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Cornopean</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Oboe</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
</tbody>
</table>

Tremolo

<table>
<thead>
<tr>
<th>Choir Organ</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Contra Viol</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Geigen Diapason</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Concert Flute</td>
<td>Wood, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Quintadena</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Dulciana</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Unda Maris</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>4' Flute d'Amour</td>
<td>Wood, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>4' Fugara</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Clarinet</td>
<td>Metal, 61 pipes</td>
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<table>
<thead>
<tr>
<th>Echo Organ</th>
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<tbody>
<tr>
<td>8' Fern Floete</td>
<td>Wood, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Mixed Viol</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Viol Celeste</td>
<td>Metal, 49 pipes</td>
<td></td>
</tr>
<tr>
<td>4' Rohr Flute</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Vox Humana</td>
<td>Metal, 61 pipes</td>
<td></td>
</tr>
</tbody>
</table>

Tremolo

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<thead>
<tr>
<th>Pedal Organ</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>32' Resultant Bass</td>
<td>Metal, 32 notes</td>
<td></td>
</tr>
<tr>
<td>16' Bourdon</td>
<td>Wood, 32 pipes</td>
<td></td>
</tr>
<tr>
<td>16' Violine</td>
<td>Metal, 32 pipes</td>
<td></td>
</tr>
<tr>
<td>16' Contra Viol (Choir)</td>
<td>Metal, 32 notes</td>
<td></td>
</tr>
<tr>
<td>16' Lieblich Gedeckt (Sw.)</td>
<td>Wood, 32 notes</td>
<td></td>
</tr>
<tr>
<td>8' Octave</td>
<td>Metal, 32 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Flute</td>
<td>Wood, 32 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Violoncello</td>
<td>Wood, 32 pipes</td>
<td></td>
</tr>
<tr>
<td>16' Trombone</td>
<td>Metal, 32 pipes</td>
<td></td>
</tr>
</tbody>
</table>

Couplers

| Great to Great 4'| Choir to Great 16' |
| Great to Pedal 8'| Choir to Pedal 8' |
| Swell to Swell 16'| Choir to Pedal 8' |
| Swell to Swell 4'| Choir to Pedal 4' |
| Swell to Great 16'| Choir Unison |
| Swell to Great 8'| Echo to Great 8' |
| Swell to Great 4'| Echo to Swell 8' |
| Swell to Choir 8'| Echo to Choir 8' |
| Swell to Choir 4'| Echo to Pedal 8' |
| Swell to Pedal 8'| Great to Pedal |
| Swell to Pedal 4'| Swell to Pedal |
| Swell Unison| Choir to Pedal |
| Choir to Choir 16'| Choir to Pedal 8' |
| Choir to Choir 4'| Sforzando |

Source: Recital Program (Andris I. Rozukals, Brian A. Williams), October 4, 1981, church files. Also, Mrs. Jewel Napier, organist of the church.
1837, installed in 1899 at a cost of $4,000. On January 29, 1910, a catastrophic fire, attributed to defective wiring, swept the church, destroying the sanctuary and the Hook & Hastings organ. Within seven months a new and enlarged sanctuary had been completed to the design of another local architect, Herman J. Stroeh. This spacious sanctuary features a box truss ceiling, exquisitely detailed dark-oak woodwork, and Pullman carpet. The seating capacity is 1,400.

The congregation moved swiftly to replace the organ. On February 3, 1910, a committee of three was appointed to "investigate the question of pipe organs" and was requested to travel to Chicago to obtain further information (there is no record of the journey). Church minutes of March 22 record that "the opinion prevailed that there should be no echo organ placed in the church at present." On April 13, however, a contract was awarded to J. W. Steere & Son of Springfield, Massachusetts, for a forty-six rank, four-manual instrument, including Echo, for $11,000 (see photo and stoplist).

In the author's judgment, the Steere organ is one of the finest pipe organs in the greater metropolitan area, and an absolutely stunning instrument. The stoplist is reminiscent of the period: a plethora of eight foot voices but enough upperwork and reeds to give it a colorful and full ensemble. The three-rank mixture on the Swell division is a real mixture, not a Dolce Cornet. This instrument employs the Weigle windchest, one of a species of membrane chests developed during this period (see diagram).

Serviced by Marion L. "Pete" Schockley, the instrument has undergone some restoration work by Michael Quimby. It is lovingly venerated by the small but devoted congregation, who have applied for foundation grants for a full restoration by the Reuter Organ Company.

Second Church of Christ, Scientist, 1904

The Second Church of Christ, Scientist, was built on the northeast corner of 31st Street and Troost Avenue in 1904. The granite cornerstone, laid in October 1902, was selected from New Hampshire, Mary Baker Eddy's home state. Deposited in a copper box in the cornerstone were copies of the Bible, Mrs. Eddy's writings, church periodicals and a list of the Second Church membership. The Roman doric design (see photo) was by New York architect Frederick R. Comstock. This architectural masterpiece was, arguably, the most elegant church edifice ever constructed in greater Kansas City. The location, on what was said to be the highest elevation in Jackson County, was symbolized from scripture (Matthew 5:14) as the "city that is set on a hill cannot be hid from." Constructed of native dressed Phoenix limestone, Second Church was marked by four front columns, five feet in diameter and rising 41 feet (see photo). The lighted dome rose 102 feet from grade. The Illustrated Review called it "one of the handsomest and most complete church edifices west of New York City."
Notes on Estey’s 1923 rebuilding of the 1904 Estey

1. The revised specification called for substituting a 4' Flauto Traverso for the 4' Flute d’Amour on the Great. However, in a letter to the serviceman, Fred N. Hale, November 29, 1922, J. G. Estey wrote “The Flute d’Amour board is not wide enough, nor are the pneumatics large enough to permit the substitution of Flauto Traverso for Flute d’Amour.”

2. The contract specified that the Violin Diapason on the Swell would be moved to the Choir and replaced with an Open Diapason. In Estey’s letter to Hale (op. cit., Nov. 29, 1922) he wrote: “The Violin Diapason is a special tapered scale and the board is not wide enough to take a larger scale and consequently we do not think it would be possible to change this stop. The Vox Humana, which is intended to replace the Quintadena, will go on the Quintadena board but it will be in a very awkward position for tuning. However this is not an objection.”

3. Wood Oboe (Opus 183) replaced by a metal rank, letter to Estey from Mrs. Perl Lyons, Clerk of the Church, October 10, 1923.

4. The Vox Angelica was composed of a small scale string and a 2½' flue wound from the same valve. Source: Charles McManis who tuned the organ in the 1930s with Peter Nielsen.

5. 12 pipes from Swell 16' Bourdon

6. From Pedal 16' Double Open Diapason.

Source: Estey Organ Company files, Brattleboro, Vermont. Also John Wessel, organbuilder, Brattleboro, Vermont.

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1923 Estey Organ Company Opus 2090, Brattleboro, Vermont, Second Church of Christ, Scientist, Kansas City, Missouri

Two Manuals and Pedal, 33 Speaking Stops, 34 Ranks

<table>
<thead>
<tr>
<th>Great Organ</th>
<th>Swell Organ</th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Double Open Diapason</td>
<td>16' Bourdon</td>
</tr>
<tr>
<td>8' Open Diapason</td>
<td>8' Violin Diapason</td>
</tr>
<tr>
<td>8' Dulciana</td>
<td>8' Salicional</td>
</tr>
<tr>
<td>8' Melodia</td>
<td>8' Acoline</td>
</tr>
<tr>
<td>4' Principal</td>
<td>4' Vox Celeste</td>
</tr>
<tr>
<td>4' Flute d’Amour</td>
<td>4' Quinadenia</td>
</tr>
<tr>
<td>2 1/2' Twelfth</td>
<td>2 1/2' Flute Harmonique</td>
</tr>
<tr>
<td>2' Fifteenth</td>
<td>2' Flageolet</td>
</tr>
<tr>
<td>8' Trumpet</td>
<td>8' Oboe</td>
</tr>
<tr>
<td>Pedal Organ</td>
<td>8' Vox Angelica</td>
</tr>
</tbody>
</table>

Piston Movements
“Combinations visibly affect the stops. Three affecting Great and Pedal, Three affecting Swell and Pedal. All are Double Acting.”

Source: The Church Economist, August, 1904, p. 292

1904 Estey Organ Company Opus 183, Brattleboro, Vermont
Second Church of Christ Scientist, Kansas City, Missouri

Two Manuals and Pedal, 26 Speaking Stops, 28 Ranks

<table>
<thead>
<tr>
<th>Great Organ</th>
<th>Swell Organ</th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Double Open Diapason</td>
<td>16' Bourdon</td>
</tr>
<tr>
<td>8' Open Diapason</td>
<td>8' Violin Diapason</td>
</tr>
<tr>
<td>8' Dulciana</td>
<td>8' Salicional</td>
</tr>
<tr>
<td>8' Melodia</td>
<td>8' Acoline</td>
</tr>
<tr>
<td>4' Principal</td>
<td>4' Vox Celeste</td>
</tr>
<tr>
<td>4' Flute d’Amour</td>
<td>4' Quinadenia</td>
</tr>
<tr>
<td>2 1/2' Twelfth</td>
<td>2 1/2' Flute Harmonique</td>
</tr>
<tr>
<td>2' Fifteenth</td>
<td>2' Flageolet</td>
</tr>
<tr>
<td>8' Trumpet</td>
<td>8' Oboe</td>
</tr>
</tbody>
</table>

Pedal Organ
30 pipes
30 pipes
30 pipes

Piston Movements
“Combinations visibly affect the stops. Three affecting Great and Pedal, Three affecting Swell and Pedal. All are Double Acting.”

Source: Frederick R. Comstock, architect

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muralist Edward J. Holtslag painted life-size Biblical scenes on arched ceilings above the marble stairways leading from the vestibule to the second floor auditorium. His work is found in the Library of Congress in Washington. The interior woodwork of the auditorium, of costly mahogany, birch and cherry, was installed by the Roehr Company of Bucyrus, Ohio, one of several distant firms who participated in the project. Their signature work is found in the Philadelphia Mint, the Chicago Post Office, and the Annapolis Naval Academy. The auditorium seating capacity, in opera chairs, was 1,029.

The organ in 1904 was Estey Organ Company’s opus 183, a 28-rank two-manual tubular-pneumatic action instrument, including Haskell’s “patent register action,” purchased for $7,500 (see stoplist and photo). In the architect’s design, the added flexibility of an expanded pipe facade in a non-mechanical layout meant that all of the pipes could match the room proportionately. “It is a striking and impressive feature of the auditorium and blends beautifully in the harmonious treatment of the whole interior,” the Illustrated Review wrote in commenting on the instrument and the church. In 1923 the instrument was enlarged to a 36-rank three-manual with electropneumatic action as Estey

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Notes on Estey’s 1923 rebuilding of the 1904 Estey

1. The revised specification called for substituting a 4' Flauto Traverso for the 4' Flute d’Amour on the Great. However, in a letter to the serviceman, Fred N. Hale, November 29, 1922, J. G. Estey wrote “The Flute d’Amour board is not wide enough, nor are the pneumatics large enough to permit the substitution of Flauto Traverso for Flute d’Amour.”

2. The contract specified that the Violin Diapason on the Swell would be moved to the Choir and replaced with an Open Diapason. In Estey’s letter to Hale (op. cit., Nov. 29, 1922) he wrote: “The Violin Diapason is a special tapered scale and the board is not wide enough to take a larger scale and consequently we do not think it would be possible to change this stop. The Vox Humana, which is intended to replace the Quintadena, will go on the Quintadena board but it will be in a very awkward position for tuning. However this is not an objection.”

3. Wood Oboe (Opus 183) replaced by a metal rank, letter to Estey from Mrs. Perl Lyons, Clerk of the Church, October 10, 1923.

4. The Vox Angelica was composed of a small scale string and a 2½' flue wound from the same valve. Source: Charles McManis who tuned the organ in the 1930s with Peter Nielsen.

5. 12 pipes from Swell 16' Bourdon

6. From Pedal 16' Double Open Diapason.

Source: Estey Organ Company files, Brattleboro, Vermont. Also John Wessel, organbuilder, Brattleboro, Vermont.
Church faced staggering expenses to upgrade the heating and air conditioning systems. In 1955, confronting the inevitable, they sold the property to the J. C. Penney Company for a store site. This magnificent building and everything in it, save a few glass circles taken to a Reading Room but including the Estey pipe organ, were lost to the wrecker’s ball.\textsuperscript{39}

\textbf{Westminster Congregational Church, 1905}

Westminster Congregational Church is located on the southwest corner of 36th and Walnut Streets. The site was selected because of a desire to be represented in the fashionable Hyde Park district of Kansas City. The cornerstone was laid on May 22, 1904. The design is a duplicate of the Prytania Street Presbyterian Church in New Orleans. A three-person committee had traveled to New Orleans in 1903 to survey the Prytania Church, singled out for its “acoustical perfection.” Upon their recommendation, the parishioners purchased the plans from the New Orleans architectural firm of Diboll and Owen, designers of the Prytania building. The Kansas City firm of Bracklein and Martling were associate architects.\textsuperscript{40} This striking building is noteworthy in Kansas City as an early example of the “Akron Plan” style of church design as well as an excellent rendition of Early Gothic Revival architecture (see photo).

The Akron Plan, a concept gaining popularity during this period, is characterized by a square rather than a rectangular sanctuary. An adjacent Sunday School main room and small rooms opened directly into the sanctuary and could be closed off by a large door. The pulpit platform and the organ behind it (see photo) were customarily located in one corner of the square sanctuary.\textsuperscript{41}

Westminster’s pipe organ is a three-manual, twenty-eight rank Hutchings-Votey, Opus 1565, installed in 1905 (see stoplist). The pipework is original, still in remarkably good condition and includes 402 cone-tuned pipes. The action was tubular pneumatic but was converted to electromechanical sometime afterwards, probably by the Marshall Brothers, a local service firm.\textsuperscript{42} The pit-boards and the organ behind it (see photo) were customarily located in one corner of the square sanctuary.\textsuperscript{41}

Three Manuals and Pedal, 28 Speaking Stops, 27 Ranks

<table>
<thead>
<tr>
<th>Great Organ</th>
<th>Choir Organ</th>
</tr>
</thead>
<tbody>
<tr>
<td>8' Diapason</td>
<td>8' Concert Flute</td>
</tr>
<tr>
<td>8' Gross Flote</td>
<td>8' Dulciana</td>
</tr>
<tr>
<td>8' Gamba</td>
<td>8' Una Maris</td>
</tr>
<tr>
<td>4' Octave</td>
<td>4' Flute Harmonique</td>
</tr>
<tr>
<td>4' Wald Flute</td>
<td>8' Clarinet</td>
</tr>
<tr>
<td>8' Trumpet</td>
<td>8' Vox Humana</td>
</tr>
</tbody>
</table>

\textbf{Pedal Organ}

| 16\' Bourdon Treble | 16\' Diapason |
| 16\' Bourdon Bass | Metal |
| 8\' Diapason | 8\' Dulciana |
| 8\' Stopped Diapason | 8\' Vox Humana |
| 8\' Viol d’Orchestre | 8\' Cornopean |
| 8\' Aeoline | 8\' Oboe |
| 4\' Flauto Traverso | 8\' Vox Celestis |
| 2\' Flautino | 4\' Wald Flute |
| III Dolce Cornet | 8\' Aeoline |
| 8\' Cornopean | 8\' Gamba |

<table>
<thead>
<tr>
<th>Swell Organ</th>
<th>Coupers</th>
</tr>
</thead>
<tbody>
<tr>
<td>8' Oboe</td>
<td>8' Vex Celestis</td>
</tr>
<tr>
<td>8' Vox Humana</td>
<td>4' Flauto Traverso</td>
</tr>
</tbody>
</table>

\textbf{Couplers}

- Great to Great 16
- Swell to Pedal 8
- Great to Great 4
- Swell to Pedal 4
- Great to Pedal 8
- Swell to Choir 16
- Swell to Pedal 4
- Great to Choir 16
- Swell to Great 16
- Great to Choir 8
- Swell to Great 8
- Great to Pedal 4
- Swell to Choir 16
- Swell to Choir 8
- Great to Choir 4
- Swell to Choir 4

\textbf{Source:} Rae Ann Sitler, “A Chronological Catalogue of Pipe Organs in Kansas City, Missouri, Prior To 1930” (Kansas City, 1982), p. 42
sixteen-note Deagan Tower Chime System, which is now the fourth or fifth oldest operational Deagan system of this type in America.45

In June, 1996, following a drastic decline in membership and revenue as the neighborhood changed, Westminster Congregational Church closed its doors. The building was sold to the Victorious Church of Deliverance, a Pentecostal group who use the Hutchings organ sparingly in their services. The pastor, the Reverend Lawrence Farina, has been apprised of its historic and contemporary value and has pledged to retain it. It is hoped that the church will be visited by Friends of Sacred Structures, a local church preservation group in Kansas City who periodically schedule tours of historic churches.

**Third Church of Christ, Scientist, 1922**

The Third Church of Christ, Scientist, located on the northeast corner of 40th and Walnut streets, was completed in 1922. Keene and Simpson, prominent Kansas City architects, designed the edi-
third Diapason, which is closer to a Violin Diapason and can be used effectively when coupled to other manuals.

Each of the 8' Open Diapason ranks on the Great division, symbolic of the tonal structure of the instrument, has its own harmonic quality and each blends well with the 4' Octave. The pipework in these ranks is slotted, which traditionally imparts a horn-like quality to the sound and enables the bass octave to speak more promptly. In this case, slotting was, perhaps, the builder’s choice to augment tonal egress from chambers in an otherwise buried instrument. Strings were counted upon to brighten the Diapasons. The four-foot coupler was indispensable in augmenting the tonal palette to achieve a brighter, more harmonically expansive ensemble. Reeds added their customary timbre but tended to be somewhat dark, for example, the tuba-like Cornopean.47

This instrument has much to commend it. The stoplist of predominantly unison voices, each building on the other in a horizontal harmonic progression, imparts a “color” character to the instrument in contrast to the dynamic “pitch” character of many contemporary organs. The resulting ensemble is cohesive and pleasing; ideally suited to the building and to the worship service of the Christian Science faith. As Michael Quimby points out, the voicing of the individual ranks is superb, producing a very refined and finished sound.48 He adds that the tonal result is certainly better than average for this period, and notably superior to that of midwestern builders then prominent in the Kansas City market.

Among organists at Third Church over the years were the legendary P. Hans Flath, well-known theater organ artist and studio organist of radio station KMBC, and Gladys Schnorf, a popular piano teacher who educated a generation of keyboard performers in the city.

The congregation of Third Church disbanded several years ago and the building was acquired by the Church House of Westport, which does not use the organ in their services. They have inquired about its possible removal, but they have pledged to retain it until a suitable new location can be found.

Summary
The six churches and pipe organs discussed in the foregoing denote several major developments and emerging trends in municipal history, urban culture, church architecture and organbuilding. The pivotal role of a growing economy and a prosperous and supportive populace cannot be overestimated. In this era, opulent churches were an integral part of an attractive urban landscape. They made a statement for the family fortunes which built them and were a source of identity and pride for the congregation. De-

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The original console was replaced by an Austin stopkey console in 1947.
1. The original Trumpet was replaced by a Wicks Trumpet, circa 1960
2. The Cornopean was replaced by a Wicks Fagot, circa 1960.

nominational affiliation and corporate worship enjoyed a hallowed place in the life of Kansas City. Citizens gave generously in support of their churches from a sense of identity, obligation and in gratitude for the blessings of life. As Thomas C. Reeves commented recently; “Clergymen, educators, businessmen, and Americans from all walks of life attributed their freedom, their prosperity and their happiness to the God they worshiped in their churches.”

The pipe organ was embraced as central to the building and vital to church services. Its place in the sanctuary complemented the grandeur of stained glass and fine woodwork, and its glorious music reinforced the experience of corporate worship. The result was a close symbiotic relationship between the church and the organ: the church made the organ and the organ made the church.

These six instruments are evidence of an observation made thirty years ago by the late Jim Suttie, who said that in Kansas City the so-called “eastern” denominations, those originating primarily in New England, tended to buy from eastern builders. In Kansas City, the churches were Congregational and Christian Science and the builders were Estey, Hutchings, Odell, Steere, and Hook & Hastings. Perhaps this was also true in other midwestern cities.

Pipe organs must be evaluated in the context of the times: the place of the instrument in the churches of their day and the tastes and preferences in church music and organ design prevailing when they were built. Each of the six instruments discussed in this paper is a worthy example of the art of organbuilding. They represent a rich legacy from a bygone era.

This paper is dedicated to the blessed memory of four longtime participants in the Kansas City pipe organ scene and valued friends: James F. Akright, Fields M. Duncan, Jr., Arnold J. Fehy and James C. Suttie. There is little in this narrative they would not have known.

The author gratefully acknowledges the assistance of the following persons in the preparation of this paper: Nelson Barden, Jack Bethards, E. A. Broadway, Antonio Duncan, George Ehrlich, Lawrence Farina, Michael Friesen, Laura Gayle Green, Keith Gottschall, Sheldon Kallevig, Donald Keilhack, Alan Laufman, David Lewis, Mark McGuire, Charles McManis, Jewel Napier, Barbara Owen, Dr. Bruce Prince-Joseph, William T. Pugh, Michael Quimby, Preston Russell, Rick Schroeder, Marion E. Shockley, W. Randolph Smith, Martin Walsh and John Wessel.

Notes
5. The Kansas City Times, Sunday, Nov. 30, 1884, 29:152, p. 3.
6. See among other sources the obituary of Dr. Henry Hopkins, The Kansas City Star, Tuesday, Aug. 18, 1908, p. 2. A Civil War veteran, Henry Hopkins was a son of the legendary Mark Hopkins, president of Williams College.
7. The Times, Nov. 30, 1884, p. 3.
8. The Kansas City Times, Wednesday, Dec. 3, 1884, p. 3.
10. The Clyde Organ had an 1891 Stevens organ costing $1,675. A Brief History of The First Congregational Church, Kansas City, Missouri, 1866-1909 (Kansas City, Mo., 1909), p. 77.
12. Kansas City Public Library, Special Collections 29, Box 2, Folder 48.
14. The archetype of the institutional church in Kansas City is the block long Independence Boulevard Christian Church at Independence and Gladstone Boulevards. Built in 1905-1910, it was funded by the lumber magnate Robert A. Long whose gated mansion nearby is now the Kansas City Museum.
19. The Times, December 8, 1908.
21. The Conference adopted a new constitution, the preamble of which became known as the “Kansas Statement” or the “Kansas City Creed.” See Mrs. George E. Spera, p. 5. Also, John Von Rohr, The Shaping of American Congregationalism 1620-1957 (Cleveland: The Pilgrim Press, 1992), 356, 365.
22. Gottschall.
24. The Hook Opus List, 1829-1916 in Facsimile, comp. William T. Van Pelt (Richmond: Organ Historical Society, 1991), 79. In 1908, James Day maintained and tuned the organ four times a year for $65.00. In 1910, in response to his proposal to install an “Electric Blow-ing Apparatus,” a committee was appointed to investigate the difference between the Kinetic System and the Orgoblo System (no decision was reported). Minutes, First Church of Christ Scientist, Jan. 3, 1910. In June, 1911, Day proposed to maintain and tune the new Steere organ twice a year for $150 “...and will visit the church every two weeks to tune the reeds.” Letter from James Day to Music Committee, First Church of Christ, Scientist, Jun. 20, 1911. Church records.
29. Carl Gottlieb Weigle received an American patent on his wind-chest in 1891. This design was utilized by Steere after 1897, having been acquired by Paul Buhl, who obtained the exclusive American rights to it after emigrating from Germany in 1893 and who was employed by Steere. George Ashdown Audsley, The Art of Organ-building (New York, Dover Publications, 1965), 315-316, and Barbara Owen, The Organ in New England (Raleigh: Sunbury Press, 1979), 309.
32. Schooley, p.6 and Illustrated Review, p. 7.
33. Illustrated Review, p. 7. The landscaping at Second Church, by local landscape architect Sid J. Hare, came to the attention of Mrs. Eddy, who engaged him to landscape her home in Brookline, Mass., and the Christian Science Benevolent Society in Chestnut Hill. Schooley, p. 7.
34. The Biblical scenes were Jesus raising Jairus' daughter from the dead and healing the sick. A native of Buffalo, New York, Edward J. Holslag (1870-1930) studied with John LaFarge and at the National Academy of Design. In 1903, the year before the Second Church of Christ, Scientist was built, he painted murals depicting the journey of the pioneers along the Santa Fe Trail in the Savoy Grill. A venerable eatery in downtown Kansas City, the Savoy has been host to numerous U.S. presidents. Holslag's work is seen there today. His work was also found in many hotels during this period. See Peter Hastings Falk, ed., Who Was Who in American Art (Madison, Connecticut: Sound View Press, 1985), 289. Also "Wine List," The Savoy Grill, Kansas City Missouri.


40. The Rev. John Helier Nickelissen, "Historical Notes on the Westminster Congregational Church of Kansas City," June 9, 1983. The architectural firm Diboll and Owen was formed in 1894 and continues as Kessels, Diboll and Kessels. It is one of the ten oldest architectural firms in America under continuous family leadership.

41. The Akron Plan, attributed to Lewis Miller and the Rev. John Hale Vincent, first appeared in the First Methodist Church in Akron, Ohio, shortly after the Civil War; hence the name. Growing in popularity, it became a major influence in church architecture in the United States for over half a century. "In its most common form, the Akron Plan included a pulpit platform wedged into the corner of the building. On this stood the pulpit, the inevitable pulpit chairs, and behind rose the concerted choir and the organ pipes." James F. White, Protestant Worship and Church Architecture: Theological and Historical Consideration (New York: Oxford University Press, 1964, p. 127. See also Marion Lawrence, "The Akron Plan—Its Genesis, History and Development," Thirty-Second Annual Report of the Board of Church Extension of the Methodist Episcopal Church, South (n.p., 1914), p. 270.

42. The evidence arguing for the Marshall Brothers conversion to electropneumatic is the early model Klann crescendo roller and switch stack which has been found in other Marshall work in Kansas City by Michael Quimby (Blessed Sacrament RC, for example). The Marshall Brothers business card (Geo. C. Marshall) is stapled to the Great windchest. A carryover from the tubular days is the lead tubing to the stop action and the offset chests. The pitman windchests are of the type described in Audsley (see diagram). Pipe scaling is representative of the period: the Great 8' Division is a 41 scale and the 4' Octave a 55 scale.


44. William T. Pugh, letter to the author, Jun. 12, 1996.

45. This and the installation in Jackson, Michigan, also in October, 1922 followed by one month the systems installed in Wabash, Indiana and Meadville, Pennsylvania. Pugh.

46. The Kansas City Star, Apr. 1, 1917. See also Datelis on Third Church of Christ, Scientist, Kansas City, 40th & Walnut, Yvonne Pettweiss, Manager, Church History, The First Church of Christ, Scientist, Boston, July 31, 1995.

47. McManis.


Franklin Booth created Utopian images, like this one entitled "Church" (above) and "Organ" (facing page), to appear in early 20th-century advertising of the Estey Organ Company.

Present Imperfect
A Perspective on the Past Century of American Organbuilding

by Jonathan Ambrosino

based on a lecture delivered to Region VII of the American Guild of Organists at their convention in Little Rock, Arkansas, June, 1997

The Future of The Organ

Can't you just hear the dire, tremulating chord in the background? The future of the organ is a topic with terrific potential, especially in the domain of oratory and panel discussion. You can say almost anything you want, and as long as the words don't make their way into print, thus keeping your predictions away from the heckling gaze of a future generation, you can say the most outrageous things and almost get away with them.

Trying to talk about the future of the organ is perhaps a moot point, because it is clear that the instrument will be with us for a long while yet. The future of organbuilding is a different story and a topic to ponder with some trepidation. No one of us is a fortune-teller, and only a very few are so well-traveled as to have a finger on the pulse of the entire organ world (which, as we know, is one of tremendous consensus and solidarity, everybody rooting for the same team). For all our numbers, few people today have a good grasp on what has actually happened in the 20th century or on the full extent of what is occurring now. This is not a criticism, and it is certainly not because the culture has grown less perceptive as a whole — far from it. It is simply because the organ world has grown more complex than anyone ever dreamed. Surely in order to have any intelligent thoughts about the future of the organ, we had better know as much as possible about the present state of the organ, the organ of today.

Even as recently as twenty years ago, life was so much simpler: the tracker people hated the electric-action people, the electric-action people hated the tracker people, and everyone hated electronics. Today, a surprising number of tracker people are oddly accepting of electric-action, especially historical examples; moreover, they occasionally use electric-action, even if they speak of it...
in whispers. Its status as the Destroyer of All Organ Art would appear to have faded, especially when several tracker builders (Dobson, Noack, Rosales, Ott, Nordlie) have built new electric-action instruments. Meanwhile, even when they don't like to admit it, the electric-action people surely realize that among them there isn't a single name that is taken as seriously as the leading lights of the tracker world. Either they are recommitting themselves to artistic principles or pairing up with electronic voices in a stance of survival. And electronic voices are finding a new and serious audience. Having gained a curious aura of legitimacy recently, electronically generated sounds that are seen as a component of a basically pipe organ have proliferated to an extent that most pipe organ people simply were not prepared to address in the 20th-century.

Even these three labels — tracker, electric, combination — must be considered suspect. The term "tracker organbuilder" is too indefinite to lump together the work of Brombaugh on the one hand, Bedient on the other; the word electric-action only barely encompasses both Reuter and Schoenstein; and even the term electronic now means many things where it merely used to imply the worst. The organ world has become as complex as modern life. Like our televisions, it has gained numerous channels in place of a former few. We have almost ceased to try to define our culture because it has grown beyond the tidy definitions we used to enjoy. Without any recognizable consensus on style, the organ of today is amorphous, difficult to codify. Once you think you have become acquainted with it, whole new avenues are revealed. Rapidly evolving styles and musical priorities, the very latest discovery in performance practice, MIDI, last year's deified builder: all of it tends to make the organ a fair-weather friend in search of the next cocktail party.

Just because the organ world has become more difficult to know, there isn't any reason to rejoice in it any less than we always have. A saying attributed to Mao Tse Tung which Gary Trudeau was fond of quoting in his comic strip Doonesbury reads: "There is great disorder under heaven, and the situation is excellent." If it's any comfort, this kind of atmosphere seems to attend the closing years of a century. Tuning over that largest page in the calendar is probably more daunting than we dare admit, and we channel our uncertainty into inquisitiveness, inventiveness and curiosity on the one hand, pickiness, factionalism and nervous energy on the other. Certainly this characterizes the organ of our time, a period in which you can buy a tracker organ, an organ with Barker lever, an organ with a servo-controllable pneumatic lever, an electric-action organ with slider chests, an electric-action organ with pitman chests, movable consoles, fixed consoles, all kinds of stop action and console control, and combination actions ranging from the human hand to the vastly complicated.

Did I say our own time?

Did I say our own time? Of course, I really meant that incredible decade — the 1890s. In looking over that period a century ago, the similarities to our own time are too coincidental to ignore. While unlike Peter Williams I don't advocate that in the past lies the future (cultural and economic conditions are never so conveniently constant to admit of that), I do believe that those who do not remember the past will not only repeat its mistakes, they will do so more clumsily than the philosopher of yore ever dreamed. Therefore, looking at what the next several decades may bring best involves three initial areas of review:

1. studying the last turn of the century and taking stock of that era's corollaries to our own;

2. reviewing and re-evaluating — rather than just callously judging — what has actually happened in this century, and the musical and cultural reasons behind it;

3. exploring today's diversity with an open and generous spirit toward what it actually offers and where it may lead.

By weaving in some of what we discover from the first and second areas, and being as broad-minded as possible about the third, we may at last find useful clues as to where we really are, and from that point it may be possible to determine if we are headed up the avenue of progress or down the same old garden path.

The Incredible 1890s

Even though the people of the 1890s were enjoying a turbulent economy, the culture of the organ world was still riding the crest of a big boom in church-going. Where the organ was concerned, from our modern perspective things look wondrously bright. People went to church. People still appeared to believe in God. Churches bought organs. Hunky-dory, end of story.

But to read the trade journals of the time often displays another perspective. People were optimistic about new developments, but concerned that the organ might not secure a future as a serious instrument, like the piano or the violin. They were as beguiled by new technology as they were concerned that such advances were being stretched to a breaking point. The joy of playing a big organ without the encumbrance of mechanical coupling or the confident clatter of the Barker lever was counteracted by the despair of dead battery cells, the unreliability of public power, sluggish action, and persistent ciphers. People were concerned with how to create good programs. They fretted that they might be playing too many tran-
in the French cathedral organ for dead acoustics, but borne out of a combination of German and American elements, seasoned with a dash of Audsley.

Hutchings was late into his career by 1905, and lacking the dynamic Skinner, this once-grand man of Boston organbuilding faded out of the limelight, his company failing in 1907. It revived for a short point but never again dominated the scene. Roosevelt organs enjoyed a comparatively short artistic life-span. Founded in 1872, the company ceased operations in 1893 and their patents were purchased by Farrand & Votey of Detroit. Although Farrand & Votey gained some marvelously prestigious contracts, such as the organ for the original edifice of the Mother Church in Boston in 1894 and St. Ignatius Church in San Francisco in 1896, the firm quickly became a “has-been” moving toward the 20th-century; once Edwin Votey had moved first to Hutchings and then to Aeolian.

Roosevelt and Hutchings, however, had many other contenders to the limelight, some of them in existence for only brief periods. A favorite example is James Treat who enjoyed the regular patronage of Edwin E Searles, the wealthy widower of the woman whose first husband was the California railroad baron Mark Hopkins, also of San Francisco hotel fame. (A bit of background is helpful here: as an employee of Herter Brothers, the famous New York decorators and furniture makers, Mr. Searles decorated Mrs. Hopkins' Nob Hill mansion; Mr. Hopkins died; Mr. Searles married Mrs. Hopkins, who was twenty-plus years his senior; Mrs. Hopkins died seven years later; clearly deeply grieved, Mr. Searles devoted his remaining days to spending her money. It is precisely the sort of situation that invites so superficial an assessment.)

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At any rate, since Searles loved organs (he is the man who rescued the Boston Music Hall Walcker and built the Methuen Organ Hall to house it), he essentially bankrolled Treat and many Treat organs. One could not characterize Mr. Searles' perspective as small scale: the Methuen Organ Hall, several huge homes, churches, and large organs all figured into his glorious program of bereavement. The one that was to make the biggest splash was for Grace Church, San Francisco, a large three-manual organ of 1894 with electric action, imposing casework, and an elegant terraced-jamb console in the American style of the day: a memorial to the late Mrs. Searles. But although they had some notable contracts, Cole & Treat, and later Treat on his own, made little more than this occasional impact on the national scene.

It was a time of occasional but intense English influence. The ideas and writings of Robert Hope-Jones were absorbed with a...
mixture of wonder and horror. Carlton Michell, of the spectacular but quickly failing partnership of Michell & Thynne, came to Boston in 1890 and worked with Hutchings and Woodberry, and with the New York builder Jardine, everywhere espousing his “positive colouring,” intense voicing style, and commitment to a red-blooded romantic interpretation of the classical ideal. He joined Austin in 1902 as tonal director, but stepped aside when Robert Hope-Jones took over in 1904.

The turn of the century was also a time in which numerous firms that were to become big or at least prolific names in the 20th century got their early starts building reliable and respectable small organs. Estey, Hillgreen Lane and Wicks fall into this category; Hinners helped define it, with their large mail-order business. Even venerable firms that were beginning to be considered old-fashioned, such as J. G. Pfeffer & Son and Hook & Hastings, were still turning out really fine instruments, merely of conservative mechanical and “tonal appointments” (as they might have said back then). Other builders, such as the conservative Johnson firm and directionless Jardine company, ceased organ production as the century ended.

Historians (I among them) will swear on a stack of Dom Bedos that Skinner was the predominant force in organbuilding from 1900 to 1930. In retrospect he has proven to be, but at the time the situation cannot have been so clear. Early Skinner organs were more reliable than their experimental 1890s counterparts, but they did not automatically prevail. More likely the big name between 1900 and 1910 was Austin, and for the simple reason that the organs were so uncomplicated and reliable as to evoke awe, and no small relief, on the part of the players. If something did go wrong, practically anyone could slip inside the Universal Air Chest and fix it: a pleasant trip to the science museum compared to removing dozens of screws, sometimes still by candlelight, to get at a binding pitman in the early and unperfected Skinner chest.

Of course, Skinner was unquestionably the major figure during this period, and while never seeming overtly progressive, he was nevertheless the man who would ultimately put together the most compelling vision of the 20th-century orchestral organ. In 1906 he landed his pivotal contract at the Cathedral of Saint John the Divine in New York City, but even in 1911 when that job had been finished, Skinner was still by no means leading the pack. Skinner’s estimating books from this period reveal all that his firm did not secure. Surely there was winning over big jobs like the Denver Auditorium in 1911, which he won at first but later lost to Wurlitzer (the repository of his old employee and nemesis Robert Hope-Jones), or the Panama Pacific Exposition organs of 1915 in San Francisco and San Diego, both of which were awarded to the Austin brothers.

It’s easy to think that this happened on price. But what available evidence tells us is that Austin and Skinner were neck-and-neck where cost was concerned. Moreover, Austin organs from before the First World War had much more vibrancy and brilliance than their ’20s counterparts (the same can be said of Skinner’s work for that matter). Given organs such as the Civic Auditorium in Portland, Maine, it is not surprising that a distinguished panel of organists chose Austin in San Diego and San Francisco. However, by the early 1920s, it is clear that the Skinner Organ Company had emerged as the artistic builder of choice, and this situation basically continued until the early 1950s with its successor firm, Aeolian-Skinner.

Just as there was no field leader a hundred years ago, neither was there much precise consensus as to style, although people certainly chattered on about it. The vocabulary of the turn of the century was still an interesting mixture of leftover English practice from the 1860s with German-inspired elements and a smattering of other influences. But progress was gauged as much by the mechanical yardstick; the Hutchings organs that were trend-setting in the early 1890s were already somewhat passé by 1905, because in retrospect their innovations were technical and temporary, rather than musical or revolutionary. New tonal features were just that: “features,” not wholesale revision in tonal philosophy head-
Organs of Our Own Century

The darkly orchestral organ solidified its style around 1920, clinched by a new popularity of cast-iron reed tone that seemed to strike many people's fancy. But it would prove itself an extreme capable of inducing violent revolt, as would be seen just 15 years later in the work of Walter Holtkamp and the Aeolian-Skinners built under the supervision of G. Donald Harrison. Holtkamp started out building orchestral organs, as most others were doing at the time. By 1933, under the influence of Melville Smith and Walter Blodgett, he added an exposed Positiv organ to the 1921 Skinner at the Cleveland Museum of Art. Holtkamp soon developed a distinct tonal and visual style that by the late 1940s had become his trademark.

Holtkamp had what it takes to make a mark — a look, a feel, and a sound — and his style was sufficiently strong that it showed itself largely incapable of meaningful development. At first the organs were viewed as outré, the exposed divisions daring, the stoplists avant-garde. Visually, the Holtkamp vernacular mirrored the budding International Style, in its less-is-more exposed display. The tonal design exhibited the same tendency to edit the stops down to clever haiku (small pedal organ: 16' Subbass, 8' Cello, 8' Posaune). Here, intrigue was generated not by fancy stops or clever touches, but by a style of disposition designed simultaneously to provoke curiosity and exploration and almost by definition to prevent the organs' being played in the then-traditional Anglo-American manner. The consoles could not have been simpler; Mies van der Rohe would have been proud.

By 1950, Holtkamp was considered perhaps the more musically astute organbuilder, having outstripped his competition in defining a style in step with the latest organ pedagogy. Holtkamp's savvy extended from the drafting room to the business office. He charged the high prices his cachet could command but used a considerable percentage of supply-house mechanism and pipework, thus proving himself that rare human being: an organbuilder with a good business sense. But there was a great seriousness of purpose at work. He took organ music to heart and wrote about it engagingly. Who else was so bold as to liken the independent voices in trio playing to a good dancing team? Even if his acclaim never quite traveled outside a certain bohemian circle and few others sought to work within his style, Holtkamp aligned himself with the serious thinkers of his time.
Two pivotal organs were photographed in the Holtkamp shop: at the left, the Ruckpositiv added to the 1921 Skinner at the Cleveland Museum of Art and built on an electropneumatic venti windchest; at the right, the “experimental” electropneumatic organ built for the 1933 AGO convention in Cleveland and featuring a single manual G5 to G8, 61 keys, divided at b. BELOW: In 1935, Walter Holtkamp built a 3-stop Portativ with tracker action and slider windchest but it had “no market.”

The mode most others ended up emulating, however, was that of G. Donald Harrison, the diffident, diplomatic Englishman whose reform was smoother, perhaps more palatable and much more carefully orchestrated than Holtkamp’s, and whose appeal was ultimately more widespread. For today’s musical tastes, Harrison’s organs from the 1930s are probably his best work, done when his emerging classical ideal had not yet overthrown the late romantic tradition in which he was reared. Organs such as Trinity Church in New Haven, Connecticut, or St. Mark’s, Philadelphia, reveal themselves as remarkably eclectic organs, whose good sense of tonal compromise allows them to be taken in many different directions musically with pleasing and plausible results: an erudite model for a post-war, electric-action, equal-temperament vision of the future. The later organs are less consistent and more varied in their ideas, although certain heroic organs — St. John the Divine in New York; First Baptist Church in Longview, Texas; Winthrop College in Rock Hill, South Carolina — demonstrate that when Harrison sat down to put the organ together himself, he could still produce a compelling instrument in his distinctive style.

As they defined the prominent organs of their time, it is important to denote some key stylistic differences between the Holtkamp and Harrison modes, starting with the terms attached to their respective styles — terms that have not helped us in grasping fundamental motivations and predilections. For example, the time from around 1935 to 1965 is often called the American classic period, but Holtkamp organs are generally thought of as neo-baroque. Are these terms accurate? To be specific, “the American classic organ” was originally used to denote only the Aeolian-Skinner organ. And “neo-Baroque” is a poor term to describe Holtkamp; a much better one is “anti-romantic,” which sums up the Holtkamp organ even to this day. Everything about Walter Holtkamp’s work was a revolt against what had come before; no facades, no cases, Spartan consoles, fluorescent rather than incandescent voicing, and a strict emphasis, through inter-voice and inter-manual balance, on a certain period of organ literature, primarily that of Bach. These organs have a kind of tough-love tonal design, where even the inclusion of a string and celeste is seen as a weak-kneed conces-
The 1953 Aeolian-Skinner op. 825A at St. Paul's School in Concord, New Hampshire, is located behind a facade built for its predecessor, an 1887 George S. Hutchings 3m organ, in the chapel designed by architect Henry Vaughan. The Skinner Organ Co. replaced the Hutchings in 1930. When cases were not provided or remaining from previous organs, Aeolian-Skinner organs were sometimes situated behind a drape as at St. Paul's Episcopal Cathedral, Boston (below, op. 1207, contracted 1950), installed without any covering as at the Church of St. Mary the Virgin in New York City (op. 891, 1932 and op. 891A, 1942), or placed in chambers (sometimes with a division or a few ranks exposed) as at St. Michael's and All Angels Episcopal Church, Baltimore, at the right (op. 1254, contracted 1953, rebuilt 1963).

The reeds, which seem almost self-consciously to lack refinement or beauty, may well have been determined more by what Giesecke was shipping at the time than any personal desire on Holtkamp's part. Even the willingness to accept those results — a come-what-may approach, that to tinker with the pipe was to tamper with destiny — ran counter to the romantic era's fastidiousness and preoccupation with science, technique and refinement. The flue voicing uses a corruption of early 20th-century technique far more than it harkens back to anything genuinely old, and besides, neither Holtkamp nor his family found any appeal in moving backward. "Anti-romantic" sums this up nicely, while in no way negating Holtkamp's effect and success.

Harrison's work is not so neatly categorized, because the man and his tastes were more complex. First of all, he was a far more eclectic person; one gets the feeling that he really did love a wide range of music, which may have enabled him to build organs with differing points of view, in cooperation with such divergent clients as Ernest White and Alexander Schreiner. Moreover, Harrison could never have been called anti-romantic, because almost all of the voicing and tonal approach is firmly rooted in late-romantic methods. More importantly, Harrison was always willing to accept the best of
The 1949 Holtkamp “Job Number” 1636 of 50 ranks on three manuals in St. Paul’s Lutheran Church, Cleveland, Ohio, incorporates distinctive design elements evolved with the help of architects and designers who were frequently employed by the firm, especially before World War II. Asymmetry became an element in the mature Holtkamp style, as in the 58-rank organ of three manuals built in 1952 for St. Paul’s Episcopal Church, Cleveland Heights, Job Number 1657 (below).

what the romantic period had to offer him. It is often said of a generation that it rejects the work of its parents while cherishing that of its grandparents; it will ultimately be seen as a sign of maturity that Harrison could cherish and see the wisdom in both. He had studied the best English organs well beyond the superficial appreciation of his contemporaries and knew certain French organs intimately. He took from Father Willis a notion of industry and method; from T. C. Lewis, the English builder who followed the brilliant German 19th-century classicist builder Edmund Schulze, Harrison took a sense of the ringing flue chorus, the idea that strong twelfths help to articulate inner voices, and the intricate texture of multiple mixtures. He took from Cavaille-Coll certain concepts without bringing over the actual sonorities. If one were to characterize an organ as having fairly even manual balances, a similar type of ensemble on every manual, the organ as a giant single-manual instrument, each division adding to the whole, gaining melodic clarity through a balance of reeds and wide-scale mixtures/cornets, the description could match both the Cavaille-Coll organs Harrison knew best (Notre Dame, St. Sulpice, and St. Ouen de Rouen) and Harrison’s own work. But Harrison eschewed those specific French practices (very wide-scale cornets, obvious treble ascendency, bass-aggressive reeds, reed domination, sheer power) that, of course, we now crave and find exciting, but which that generation considered vulgar and coarse. And if you think Harrison didn’t know what a real French reed was, and therefore
Parishes such as All Saints Episcopal Church in Richmond, Virginia, erected buildings for “the pageant of the liturgy.” This second edifice of the parish, founded in 1888, was built in 1901 and equipped with a 3m Hook & Hastings. It was demolished in 1958 when the congregation moved west. The city’s only choir of men and boys, established in 1899, remains active under the direction of OHS member Andrew Koebler.

Culture Demands Change

What these romantic builders all shared — Lewis, Willis, Schulze and Cavaillé-Coll — was a sense of heroism, of creating dramatic sounds for soaring spaces and the pageant of the liturgy. Drama in this case meant decibels and power; to a post-romantic perspective of the 1930s, this was perhaps the currency of too obvious a kind of glory. If you had grown up in an age where every organ had a degree of heroism as its end-goal, where Tubas and Bombardes were means to an end, and where the age was saturated with Wagnerian thought and music-making, perhaps you too wouldn’t feel so inclined to perpetuate heroism as we do today. Harrison certainly wanted a breather, and that is why he should be labeled not anti-romantic, but anti-heroic. Furthermore, he was developing his style in an era no longer conducive to the heroic gesture. In the 1930s, times were tough, and anything approaching grandeur was seen as conspicuous. Therefore, Harrison’s mild-mannered, reasoned and sophisticated new type of instrument seemed stylistically, musically and culturally appropriate — not unlike the chastity of the Holtkamp organ, whose spirit was also very much in keeping with the new culture.

Neither Holtkamp nor Harrison could have foreseen the final chapter of the book they both started: the organ reform movement. Both were committed to electric action and had no use for mechanical action. Harrison experimented early on with slider chests and found them lacking; later in his work, he employed extra-thick top-boards as expansion chambers to lessen the explosive wind rush of the pitman chest, but only occasionally. While Holtkamp liked slider chests, he rarely used them throughout an instrument, opting instead to have a slider chest in either the Great or Positiv to gain a differentiation in speech characteristics. Both men were old enough to view mechanical action in terms of what they had known as children; the new generation’s pre-occupation with tracker action baffled Holtkamp and Harrison as much as their own work had annoyed their predecessors and founded their successors.

But by 1955, the seeds of discontent had been sown, and as a culture we were on the verge of a new style. No one knew what it was going to be, but there was tension and unpleasantness in all the same. It happened first for Harrison. Two conspicuous examples were the Aeolian-Skinner rebuilds of earlier Skinner organs at Oberlin and the University of Michigan. Finney Chapel at Oberlin housed a 1913 Skinner rebuilt in 1955; built in 1928, the Ann Arbor organ was the first noteworthy Skinner contract Harrison worked on after coming to America in 1927. Aeolian-Skinner rebuilt the instrument in 1955 to the dictates of Robert Noehren. In each case, the choice to go with Aeolian-Skinner had not been that of the organ faculty, who probably viewed Harrison’s commitment to organ music as having grown stale. Both organs ran behind schedule, both were problematic mechanically, and both were palply underwhelming, in their mechanical work, tonal finesse and overall musicality.

For Harrison, times were hectic. As the cutting edge of the 1930s became the parish vernacular of the 1950s, Aeolian-Skinner was more popular than ever, and the factory soon developed a logjam. But accepting less-than-ideal circumstances at two such pivotal institutions of higher learning, and producing mediocre instruments — where generations of students would be taught — would prove itself a tactical misstep. It soured an entire generation on the work of Aeolian-Skinner, and with perfectly good reason. (The Michigan organ has been much revised since 1955 and has resulted in a fine teaching and recital instrument. The Oberlin organ is to be replaced by a Fisk.) If there were wounds to lick, G. Donald Harrison didn’t get much of a chance. J. Michael Harrison has said of his father that he died at just the right moment, nine months after the Finney organ was finished in June of 1956, just a few days prior to the New York AGO Convention. Had Harrison lived another ten years, one wonders whether he could have maintained his standing as America’s first-rank organbuilder.

Whiteford Succeeds Harrison

In principle, Harrison’s successor had a lot going for him. Joseph Whiteford was articulate, rich and dapper, and with a combination of inertia and charm, many more contracts were to come. Holtkamp and Harrison as much as their own work had annoyed their predecessors and founded their successors.

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from financial ruination in 1949 (history has obscured
the fact that Harrison was, if anything, even less of a
businessman than Skinner), and his connections in the
world of the musical elite garnered some spectacular
contracts, such as the New York Philharmonic, the
Philadelphia Orchestra, the Detroit Symphony and the
Metropolitan Opera.

Living in an age now snickering at many neo-
classical organs, we are perhaps unable to judge
Whiteford's tonal philosophy in any meaningful way.
But it was never really taken seriously, perhaps for the
same reason that some people have trouble accepting
all the accolades heaped upon Ernest Skinner these
days. Both men could fall into the trap of being one-
stop organbuilders. Very often, Skinner had a concept
for a stop that was an end in itself — this is a “good” 4'
flute, this is the “right” way a Swell trumpet ought to
sound — without due consideration of that stop's mu-
sical purpose or role in the entire scheme. Whether
you agree with Harrison's approach, his perspective is
hard to fault on these grounds. He was rarely search­
ing for a beautiful tone unto itself, but far more con­
cerned with whether the music would come off. White­
ford was surely concerned with music, as all
organbuilders occasionally are. But whether or not his
organs come up for serious re-evaluation, they will not
escape being seen as a collection of those tonal fea­
tures prized by the neo-classicists of the 1950s: chiff,
thin-toned modified French reeds, the so-called Ba­
roque reeds Aeolian-Skinner had introduced after
World War II, disagreeably high-pitched mixtures, and
tremendous reduction of fundamental tone.

It was a time of features and factions, camps and
catcalling. Chiff became an end in itself, often destroy­ing
the very clarity it was supposed to aid. Likewise, as
Charles Callahan has succinctly pointed out, high-
pitched mixtures began to dominate the ensemble
without clarifying anything. The intense, thin chorus­
reed tone was in its way just as opaque as the 1920s
cast-iron Cornopean reed tone. The excessive blare
and reduced fundamental made for great distortion in
chord clusters without ever being melodic; the blare
now obscured the notes just as the Cornopeans' choco-
late fundamental had done. Tonal effect, even good
tonal effect, had once again overwhelmed musical
purpose at the hands of a lesser perspective.

Holtkamp in Favor

Upon the death of Harrison, Holtkamp was already
the darling of the smart set: the Fenner Douglasses,
Robert Noehrens, Grigg Fountains. But had Holtkamp
lived longer, it is questionable whether his popularity
would have continued, since his approach had not
changed since the late 1930s. Despite his developing architectural
brilliance, his tonal thesis, like Harrison's, remained fairly con­
stant. The basic pattern of Great-Positiv-Swell-Pedal was occasion­
ally modified to include two swell divisions or the occasional en­
closed Choir. By the early 1940s his style of flute chorus and
approach to flute choirs and mutations were established, and it
served the music of the day. By the time Holtkamp died in 1963, his
leading clients had marched past him on the road of organ reform
he had helped to pave to insist upon encased organs with tracker
action — the antithesis of Holtkamp's functionally exposed de­
signs made possible through electric-action.

Three other counter melodies to the pervasive theme of reform
that are now so obvious as to be overlooked are the influ­
ces of Hermann Schlicker, Lawrence Phelps and Robert Noe­
hren. Schlicker had three things in his favor: he was German, his
wife was German, and he could count E. Power Biggs as an early
supporter. If Schlicker had a revolutionary period, however, it was
short; and the firm soon fell into the pattern of repeating their suc­
cesses. Noehren, whose total and unquestionably serious preoc­cu­
pation with the literature has developed and diverged over fifty
years of prose and playing, was very seriously interested in tracker
action until he actually sat down to build his first organ. For him
thereafter, it was nothing but electric action.

Phelps' keenly insightful writings of the 1950s — his 1954 "Per­
spective" in the Organ Institute Quarterly remains a model of an al­
most impossible task: assessing one's own time with hindsight
in the present tense — marked him as an obviously gifted observer
and contributor to the debate. Moreover, he was eager to recog­
nize the accomplishments of others in the pursuit of progress and
artistic achievement, an early sign of the fraternity that would
later develop among the Brombaugh-Fisk-Rosales-Taylor&Boody-
Fritts generation in the 1980s and '90s. It is far more than postur­
ing when in 1967, Phelps — while still the artistic director of Casav­
vant — calls the Harvard Fisk the most important new organ proj­
ect of its day. One can only imagine the reception of his superiors to
this candor of a viewpoint that saw well beyond the confines of the
factory walls. Phelps organs at Casavant were among the better of
their type built in America during this period. But his departure to
his own firm, its failure, and Phelps' subsequent tenure at the Allen
Organ Company, have made his a far less active voice in recent
years.
The Present Day: Do We Know Where We Really Are?

Change in the organ world tends to be something of a chicken-egg issue. Who provides the impetus: organbuilders or organists? One of the key differences between Harrison and Holtkamp is that Harrison was internally motivated to build clearer organs more suited to organ music, and as much by theorists as by players. Holtkamp was prodded by players out of a rut but developed his style with players more than with theorists. But it is clear that once each builder reached a point at which internal satisfaction was achieved, the engine of motivation reduced down to cruising, not passing speed.

By the mid-1950s, such a stance would no longer suffice. Though each builder was careful to point out that they were building their own instruments, inspired but hardly informed by older practices, organists now demanded something more like what they had experienced in studying with Heitmann, Walcha, and Heiller on the one hand, Dupré, Langlais, and Marchal on the other. At first, a flurry of imported tracker organs signaled that a new movement was afoot, its most obvious champion the immensely popular E. Power Biggs. Although other tracker organs arrived a few years before, it was Biggs’ 1958 Flentrop at the Busch-Reisinger Museum that became the beacon of a new age. Bridging and sustaining this new period on the American front were some early tracker organs from Casavant, a certain presence from Schlicker, whose work became the symbol of upstanding Spartan Lutheran worship to that generation, and a slowly increasing stream of imported neo-classical tracker organs from Northern Europe.

Inspired by these instruments, many American builders sprang up in the 1970s and 1980s, mostly from two principal roots: Charles Fisk and the FAN Club of Fisk-Andover-Noack, on the one hand, and John Brombaugh, on the other. Of the two, Fisk was the more popular and eclectic and perhaps the more charming. Brombaugh proved to be more scholarly and pioneering, perhaps more secretive, his engineering often better and the results usually more brilliant and intensely personal. Brombaugh’s 1969 organ for Lorain, Ohio, predated the whole hammered-lead, high cut-up school by a solid decade, and set a standard of stability and sensibility for a modern tracker organ with a detached console. Tonally, it caused a sensation within its own circle and is still a revelation today. Brombaugh had decided to go back to Germany and unrelieve the neo-classical myth, and by and large he was successful in that journey.

If the Brombaugh descendants (Fritts, Taylor & Boody, Richards & Fowkes) have stepped on Brombaugh’s shoulders to take this perspective to its next logical phase, they will have found that Brombaugh’s neck was taller, and their legs far shorter, than they realized.

The two others of the original partnership, Fritz Noack and Andover, maintained solid track records. Noack established himself early on as a solid builder in the neo-classic tradition, later influenced by his 1984 restoration of the Hook organ in Mechanics Hall, Worcester. Andover also built new instruments but soon became just as strongly identified with the restoration (and perhaps too frequent augmentation) of 19th-century American organs.

Meanwhile, in the field of the anti-heroic electric-action organ — the Harrison fallout, as it were — no one came forth to fill the void left by the closure of Aeolian-Skinner in 1972. Schantz, Austin, Möller, Reuter and Wicks developed house styles of their own, but all taking their cue first from Harrison, then from Whiteford or Holtkamp or their own in-house designers, and usually happy to bend the rules to suit consultants or strong-willed organists. Although the tonal thesis has changed somewhat and some surprisingly good organs have been produced, these same basic ground rules can still be said to apply. Slowly emerging regional builders are often more daring and innovative, but their influence still remains to be felt and appreciated as a force in organ culture. But as of this precise moment — just as in 1899 — it is still quite obvious that the position of Leading Electric-Action Organbuilder remains unfilled.

Anti-romantic” and “anti-heroic” are helpful in trying to classify the path of organbuilding where other terms can be misleading. Two very misleading terms are classical and romantic as they apply to American organs of the 20th century, and they deserve a quick visit now. When the big war between these two camps started in the 1930s, it was simply a matter of tonal priorities, since
the mechanism of the modern pitman-chest electro-pneumatic action was taken for granted in all organ discussion. With the introduction of tracker action and the subsequent issues of encasement, historic precedent, temperament and stop control, the choice between romantic and classic seemed even more obvious. Most modern trackers were branded by the “romantics” as unison-thin, bass-deprived, low-wind, rough, rau­

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couous (indeed, fill in the pejorative of your choice). On the other hand, the electric-action organs were then considered the holdout of romanticism, which was somewhat silly, since by this time the anti-heroic direction had progressed to the point that few of these instruments had the characteristics, balances or timbres of any romantic organ-building tradition. But the characterizations continued nonetheless, and a tangible acrimony developed, lasting roughly until the mid-1980s.

In the field of organ playing, the two supposed representations of classical and romantic were, respectively, E. Power Biggs and Virgil Fox. This turns out to have been convenient and simplistic. Far from being Harald Vogel, Biggs was a romantic player who, at the end, had certainly mastered an anti-romantic clipped manner: the “hot-stove” style. But even into the 1950s, Biggs’ persistent legato in Bach, vocal phrasing and overall elegance was no more “authentic” than Landowska’s Pleyel harpsichord. To many it didn’t matter and still doesn’t. At his best, Biggs was a communicator, a musician who knew how to strike a public posture. In both of these fields, he was a first-class hit.

Meanwhile Fox was surely a romantic, but a throwback to an older, late 19th-century style of romanticism, much like Vladimir Horowitz’s playing represented a step backward from the exquisitely refined late romanticism of Rachmaninoff, Josef Lhevinne and Josef Hoffman (their corollary in organ terms, by the way would be the playing of Lynnwood Farnam and the 1930s organs of G. Donald Harrison). Yes, Fox was a romantic, but an anomaly some fifty years later. The best illustration of the tradition Fox represented can be found in his orchestral conducting counterpart — another organist, Leopold Stokowski. (To provide a bit of cultural continuity: Stokowski was the first organist on the new electric-action Hutchings at St. Bartholomew’s Church, New York, in 1893, which is where this article started. There is great disorder under heaven, and the situation sometimes needs clarification.) If Biggs was a romantic player with classic attachments, Fox was an essentially romantic player with ultra-romantic attachments, with the American classic specification as his registralional point of de­

parture. He, too, saw himself as a communicator and the keeper of a public personality, and like Biggs, his great public success attests to diligence, hard work, an unforgettable stage presence, and a willingness to explore new channels. Remember Heavy Organ? Who but Fox would shout to an audience, “Can you whistle?”!

Coming to the 1980s, the old classic-romantic argument in organ-building was served a disarming lob. The more historically versed American tracker organbuilders realized that where ba­

rque organs were concerned, they had based many of their artistic decisions on falsehoods. Indeed, the old organs were not on super-low wind pressures, nor were they nick-free with laser-thin flues and tin foil for pipe metal. In compensation, builders started thickening their pipe metal and increasing wind-pressures, scales and cut-ups — a happy coincidence with the growing revival of interest in romantic voices and ensembles, which also required a logical extension of this general approach.

Quietly, the tables had been turned. The beefy, decibel-rich sound was now coming from the “stick” (i.e. tracker) organs, while the majority of the electric-action builders were still producing choruses with thin-sounding mixtures and near-xylophonic chif, topped by the same old modified “French” chorus reeds with raspy basses and small but blazing trebles. While a certain few clung to the old classic-romantic notion, the organs that were supposed to be classic no longer fit the mold, while the organs that were supposed to be romantic rarely were, aside from the possibility of a few good celestes. The obvious example of this syndrome is the 1992 Fisk organ in the Dallas Symphony Hall. Perhaps now an electric-action builder would have employed such Herculean treatment, but definitely not back then. Even if you don’t care for the result — which some have termed “Victory at Last” — in 1992 it would have been very difficult to imagine it as the work of any electric-action builder.

However, beef alone is not necessarily beauty or romanticism, and there is a darker reality to this trend in organbuilding. Very few of the tracker builders’ neo-romantic efforts have resulted in organs that have a genuine romantic spirit. At one end of the spect­

trum, such instruments are simply neo-classical organs with a nod toward the romantic stoplist in the form of add-ons: the inevitable Great harmonic flute, for instance. Or, they may be thoughtfully considered classical organs with a more integrated program of ro­

mantic “attachments,” in the form of flutes, strings, some reeds and a Pedal Open Wood (the rite of passage for most big new or­

gans). The voices are present, and individually they do the right things. But I can think of only a few that could be honestly called romantic organs. Much like an antipasto is a collection of bold, delicious flavors that one would never food-process into a finished meal, so too it seems that in some recent eclectic organs, the trees
The neo-romantic organ attempts to exchange the classical bias for a romantic one as its starting point. But even then, either a sense of caricature pervades, in which the instruments possess characteristics without character, or the classical bias is lurking behind it all, peeking out from behind the pipe shades. The fact that both Jaeckel and Bedient have built French romantic organs tuned in Valotti, and it doesn’t bother them, answers this point perfectly. I sense a fear that, just as we look back at the early Flentrops, Fisks, Schlickers and the like as being neo-classical organs that are in no way associated with tracker action, can be seen as committing the sin of omission; by and large their market has been a different one, their prices far lower, and their response essentially liturgical. By the late 1980s, however, it had dawned on some that lean-cuisine tonal design was no longer classical, romantic, or anything appropriate to the spirit of our time. While few of these organs make an impact on the pedagogues or the connoisseurs, these builders do continue to provide serviceable, reliable instruments which are reasonably priced in comparison to their mechanical-action equivalents. This is not always the case, however, and may change further as tracker organs become more standardized, or as electric-actions become simpler still (solid-state switching systems have revolutionized electric action, making it into an incredibly simple and reliable affair). And don’t think for a moment that the neo-classic or anti-romantic style is dead just yet or has been supplanted by the historically informed, classical organ. Many builders perpetuate this genre of organbuilding, and they work in the style with complete if conservative confidence, much as Hook & Hastings was confidently building slider chests in 1910. Time alone will judge this.

So where does this leave the war of tracker versus electric? Electric-action builders are realizing more and more that younger players find that there is something to tracker action, even if just a personal preference for the feel of the keyboards, and this disturbs them as much as it eludes them. Moreover, these builders are sometimes frowned upon when they appear not to be placing the role of organ literature as central to their tonal designs. While such an approach is in many cases much more sensitive to reality than tracker builders would wish to admit, it only serves to confirm a basic problem today that confronts the entire organbuilding culture: students go to conservatory and learn something, how to play organ music, without learning that thing which they will probably be doing ninety percent of the time, which is playing church services. Moreover, this fosters, in the words of one restorer, the destructive notion that “Sunday morning is just an organ recital interrupted by the liturgy.”

There are signs, however, that this period is coming to an end, and one area in which it can definitely be seen is in the growing commercialization and mass marketing of the early music movement. In the beginning, early music drew significant energy and momentum from its avant-garde status. But when the Anonymous 4 becomes a best seller, or the Tallis Scholars sell out like Tina Turner, early music becomes assimilated as just one more strand in the fibre of public musical culture: students go to conservatory and learn something, how to play organ music, without the destructive notion that “Sunday morning is just an organ recital interrupted by the liturgy.”

For organists and organbuilders, the problem is twofold: what is left to copy, or more rightly, assume as a style to work within? Builders such as Paul Fritts and Ralph Richards have shown that you can work for 20 years within the same basic style, drawn pri-
An early example of the "stock design" is seen in two organs built in 1849 by E. & G. G. Hook, opus 96 at Christ Church, Hartford (left) and opus 97 at St. Paul's Church, New Haven (center). As seen at the right, the case illustrates a promotional brochure published in 1857.

mainly from the work of Schnitger in each case, and still learn new things every day. Builders such as Taylor & Boody may appear strict, but their essay at The College of the Holy Cross in 1985 demonstrated unequivocally that there were other recipes of eclecticism than merging "classic" with "romantic" (itself a simplistic corruption of those misunderstood states). In fact, in assimilating elements of Dutch and German organs from the 1500s to the 1700s, the Holy Cross organ was as eclectic, if not more so, than the more commonly held notion of an eclectic organ as merging early French, early German and later French.

But it must be admitted that each of these builders works in a style where the debt is more than acknowledged: it is relied upon. It does not strike us as a new style, because it is not meant to play new music, and traditionally we have greeted new styles as being the agent of a new type of playing and a new type of music. Is our duty to be establishing an obviously new type of tradition for the late 20th-century American pipe organ? It took Hill and Willis to inspire Stanford, Parry and Elgar — not the other way around — and it took Cavaillé-Coll to inspire an organ for Lefébure-Wely and, later, the entire late French school from Franck forward. Through new sounds, and just as importantly a new control interface for the organist, these great organbuilders offered untold inspiration to their contemporary musicians. By contrast, is all this stylistic borrowing actually concealing an artistic plateau in the development of an identifiably American organ? Are builders, players and composers waiting for the development of a new style that makes sense for our own time?

Creating an organ to play pre-existing literature, however intelligently or beautifully, is to ensure a certain stagnation. The situation has been with us now for the entire century: Skinner's orchestral voices were meant to play Wagner and Strauss, already a generation behind the music of Skinner's time. Skinner's vision was the first to go simultaneously backward to the authentic reproduction of something pre-existing and forward to a new mode of playing and composition. By the time of Harrison and Holtkamp, new compositions were encouraged, but almost as a byproduct of an intrinsically musical organ designed to play pre-existing literature. By the time of Fisk and Brombaugh, the notion of an organ to spawn new styles and works is accidental if present at all. Even the best examples of historically informed eclectic organs consciously tend to prevent the creation of new music or an aesthetic of organ-playing that does not in some degree depend heavily on something in the past or its research equivalent. Both in the building and in the playing, we are upon an exciting treadmill with some great organs out there. It is a treadmill nonetheless, however, and in time I can't help but wonder whether the same old scenery is going to wear thin.

Speakers Versus Pipes

In the 1920s it was joked that the first three stops of any good organ were the harp, the chimes and the Vox Humana. These days those three must surely be the harmonic flute, the mounted cornet and MIDI. And MIDI, despite its nice clothes and good breeding, is merely the electronic organ in fashionable, flexible clothing. Moreover, the ability of MIDI to make pipe sounds and electronic sounds simultaneously available on the keyboards of pipe organ consoles cannot but have helped to kindle interest in the "combination" organ, an instrument that is partially pipes and partially dedicated digital electronics. Twenty-seven percent of organs built in 1996 had some form of electronic augmentation. And some of those instruments were significantly electronic in nature. Furthermore, it is clear that the issue is not whether we are winning the battle against electronic organs, but rather the moment at which we lost that battle. When the Allen Organ Company builds a third of the world's church organs, and at last count they had more than 600 employees and take in tens of millions of dollars a year — more than the entire American pipe organ industry put together — I am sorry, but the battle is lost.

And in every sense, it cannot come as a great surprise. Here again, the 1890s offer some explanation, for it was the golden age of the stock model organ: sturdy tracker organs that handsomely led choirs and congregational singing. The motivation behind such instruments was often more pragmatic than artistic; these little organs served a functional need. It was the high quality of the times and the excellent production methods of houses like Hook & Hastings and Hinners that gave the purchasers more than they had perhaps dreamed of (and a century later would give the Organ Clearing House an unparalleled opportunity to redefine the words "hither" and "yon"). And for those who could not even hope to purchase a pipe organ, hundreds of thousands of reed organs happily filled the bill.

Viewed as cultural items, stock-model pipe organs and reed organs can be seen not as organs per se, but as affordable approximations of the real thing, in an era — which has by no means ended — that said the real thing was big, grand, and glorious. The electronic organ, although still a two-dimensional and limited affair, has reached a stage of approximation that is perfectly acceptable for most people. And it can't come as much of a surprise: being satu-
rated with digitally produced sound far more than acoustic sound, our present-day culture is well-primed to accept a digital alternative to the pipe organ.

One can always wage a spiritual argument, that if we come to worship and draw breath into our lungs, we should be led by people and instruments that do the same, to pledge to our Maker our belief not in illusion but in reality. But reality is also the checkbook, and it increasingly will be the unusual organist who will play a beautiful new divided one-manual five-stop organ, or a relocated historic 12-stop organ, over a three-manual digital organ. The pity is that the very reason that spells success for these instruments — economy — turns out to be short-termed.

The story of the electronic organ is not new, and hands have been wrung over since the Hammond was introduced in 1935. What I do find disturbing is that several of the large factory builders have apparently no higher vision for the future than survival, and with that in mind people and instruments that do that, and in an eerily freeze-dried vernacular. bombarded with music and have trained themselves to ignore

The Future: Bright And Bleak

In summary, this has been an astonishing century for the organ in America. The terrain traversed, the styles explored, and the quality (both hideous and stellar) marks us as a country that is capable of practically anything. Like the disparate nature of the 1890s, we are now in another mad flux of organbuilding, coming out of a century that has cycled between action and reaction, generation and regeneration. If we follow our historical forecast and look ahead for things quiet, we can say that the tracker-electric debate will level off as people’s focus moves toward adopting good actions, in whatever form may be most appropriate, and concentrating on developing the eclecticism that is currently driving us forward into an identifiable style that may be in place by the year 2010. Dotting the landscape will be superbly wrought period-specific organ replicas, but they will be seen primarily as educational opportunities for the builders and educational platforms for the players, informing contemporary organbuilding but not defining it.

As it is now, a post-technological age, weary of virtually all things virtual, will have rediscovered the organ, craving beauty they can touch and make with their hands. When that occurs, the organ will essentially supplant the pipe organ and its music represent a specialized occasion. In fact, aren’t we already there and can’t admit it? If the industry is reduced down to a specialized craft, does that portend that an ever-higher percentage of the work will be of inspired quality?

Even when few new ones are being built, only the naysayer would propheesy that the organ as an instrument is about to perish. However, there are some simple solutions at the most basic, local level to ensure that what we have is enjoyed by those around us. Get both adults and children inside of pipe organs. They’re already equipment to produce bass tones and soft registers. Neither of these scenarios would have been considered plausible until only very recently. Since that time there have been two further cycles, and as of this writing there has been an encouraging upturn.

Certainly the decline of traditional worship is going to intensify before it lets up, and since there will never be as many concert halls as churches, it is upon a religious foundation that the future of the pipe is most likely to rest. The electronic organ will essentially supplant the old stock-model organs, except in those places that demand a true art. For the more prestigious venue, the future is still uncertain. Even after much hard work, creation of some very good organs and the survival of a fairly ugly period in organbuilding, the craft of the instrument and the sensitivity of those who play it well may be reduced to a pre-industrial age level, where the pipe organ and its music represent a specialized occasion. In fact, aren’t we already there and can’t admit it? If the industry is reduced down to a specialized craft, does that portend that an ever-higher percentage of the work will be of inspired quality?

Along with electric action in organs, electric propulsion for the automobile became possible at the end of the 19th Century. Like many promising innovations, the electric car enjoyed a brief commercial viability and remains experimental. This ad appears in Collier’s Weekly for August 26, 1899.

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OHS National Council Minutes
Friday & Saturday, June 19 & 20, 1998
DoubleTree Hotel
Denver, Colorado

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

Call to Order: The meeting was called to order by President Barbara Owen at 7:10 p.m. Present were officers Barbara Owen, Mark Brombaugh, David Barnett; Councillors Jonathan Ambrosino, Michael Barone, Lois Regestein, Peter Sykes, Richard Walker; Executive Director William T. Van Pelt; and Archivist Stephen Pinel.

Approval of Minutes: The minutes of the February 17, 1998, meeting were approved previously by mail.

Executive Director’s Report: William Van Pelt distributed a written report. The staff processes 400-600 catalog orders in most months, with that volume doubling to quadrupling in the several months of the late Fall and Winter. About $11,000 in membership income has been received with orders to date. Sufficient material is in hand to complete Volume 42 of The Tracker by December 1998, putting it back on schedule. Two-hundred square feet of storage space has been added in a building one block from headquarters in anticipation of reorganization of the present space. Due to budget constraints moving to larger quarters remains a long-term goal. Two part-time persons have worked at headquarters in recent months, adding about 20 hours weekly in the catalog sales, ordering and fulfillment areas.

Treasurer’s Report: David Barnett distributed his report. This report is based on balances as at May 31, 1998, the time of year of most financial activity, so no firm conclusions can be reached from these numbers. Catalog sales are about $108,000 ahead of last year, membership count is about level, with membership income up $23,415. We continue to hold a $15,000 Certificate of Deposit in the Biggs fund, earning 5.25%. There are no financial matters requiring council action at this time.

Councillors’ Reports:
Finance and Development - Richard Walker
Councillor Walker presented a written report. He noted the importance of catalog sales on the overall financial health of the society. He also pointed out the necessity, as mandated in the bylaws, of having regular audits of the society’s books.

Historical Concerns - Lois Regestein
Councillor Regestein presented a written report.

AMERICAN ORGAN ARCHIVES of the OHS, Stephen Pinel, Archivist: The Governing Board met 5/15/98 in New York City. The AOA will not move to new space in the Westminster Choir College of Rider University library until summer-fall of 1999. The Governing Board has set a fund-raising goal of $40,000 to help fund this move. Details are still being worked out for use of the AOA through the Internet.

OHS ARCHIVES RESEARCH GRANT COMMITTEE, Lynn Edwards, chair: Announcements are out for next year’s grant cycle, with a January 1 deadline.

OHS PIPE ORGAN DATABASE, Elizabeth Towne Schmitt, chair: The database contains approximately 9,000 records, with ancillary data in a separate file. E-mail is the preferred method for filling requests of the 20 organs receiving citations this year was listed in the minutes of the February 17, 1998, council meeting. The committee is following up on previously cited organs, to see if their care is compatible with the historic designation.

Organizational Concerns - Michael Barone
Councillor Barone submitted a written report. Chapter activity continues with little change from a year ago. A new Minnesota Chapter was chartered and has concluded a successful first season of activities. Motions to charter Florida and Delaware Valley chapters will be presented under new business.

Research and Publications - Peter Sykes
Councillor Sykes reported. The William Osborne biography of Clarence Eddy is being readied for publication. The Aeolian Organ and Its Music by Rollin Smith is ready to go to the publisher and will be in the fall catalog. Ray Biswanger’s book on the Wanamaker organ will be published elsewhere.

The meeting recessed at 9:15 p.m. The meeting reconvened Saturday, June 20, at 9:05 a.m., with Vice President Scot Huntington and councillor John Lovegren joining the meeting.

Conventions - Jonathan Ambrosino

His principal mission will be to ensure that our conventions do not overlap. Convention Coordinator Alan Laufman presented a written report on upcoming conventions.

Education - John Lovegren
Councillor Lovegren presented a written report.

BILLS FELLOWSHIP - Robert G. Zanca: one completed application was received and approved for the 1998 convention. Patrick Callahan


SLIDE-TAPE PRESENTATION - Jon Moyer: no inquiries or rentals since the February meeting. Some possibilities of updating this presentation as a video are being studied.

Old Business: No old business.

New Business:
BUDGET: Moved Walker, seconded Huntington, that Council travel expense be $7,500. Passed, 1 opposed, 2 abstention.

The meeting adjourned for lunch at 12 p.m.

The meeting reconvened in executive session at 1 p.m.

Moved Barnett, seconded Ambrosino, that Archive budget be $32,100. Amended to $35,000, to be allocated by the Archives Governing Board. Motion carried, 1 opposed.

Moved Sykes, seconded Huntington, to allocate $2,500 to have a meeting of The Tracker staff, Editorial Review board, councillors for publications, and president to discuss and review matters relating to editorial policy of The Tracker. Motion passed unanimously.

The meeting recessed at 2:30 p.m.

The meeting reconvened at 5:10 p.m.

Moved Walker, seconded Barnett, to raise the Executive Director’s salary to $52,000. Passed, 2 no.

Moved Walker, seconded Ambrosino, to approve a balanced budget of $340,273. Passed, 1 opposed.

Executive session ended at 5:35 p.m.

1. Moved Walker, seconded Huntington, that dues be increased from $27 to $35, effective October 1, 1998. Approved, 1 no.

2. Moved Walker, seconded Regestein, that Senior dues be increased from $22 to $29, effective October 1, 1998. Approved, 2 no, 1 abstention.

3. Moved Walker, seconded Barone, that Student dues be increased from $22 to $25, effective October 1, 1998. Amended to read “Full-time Student.” Amended to read, “that dues for full-time students under age 25 be $19, effective October 1, 1998.” Approved, 1 no, 1 abstention.

4. Moved Walker, seconded Barone, that dues for all other membership categories be adjusted by the Executive Director. Approved, 1 abstention.

5. Moved Ambrosino, seconded Huntington, that council appoint Kristin Gronning Farmer Assistant Convention coordinator, effective immediately. Passed unanimously.


8. Moved Walker, seconded Huntington, to suspend for the fiscal year ending September 30, 1997, the requirement of an audit, under Article 10 of the bylaws. Passed, 3 abstentions.

9. Moved Barnett, seconded Ambrosino, to move budget consideration to the winter council meeting. Passed, 1 no, 2 abstentions.

The next council meeting will be February 19 & 20, 1999, in Princeton, N. J., beginning at 1:00 p.m.

Adjournment: Moved by Barnett, seconded Barone to adjourn. Passed. Meeting adjourned at 7:10 p.m.

Mark A. Brombaugh, Secretary
Donors & Gifts, 1997-98

MEMBERS added several thousand dollars to the Society’s income for the fiscal year ending September 30, 1998, by voluntarily renewing membership above the regular level; they are listed here. Membership dues notices for 1998-99 were mailed in October.

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

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George Meyers

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