

Volume 43, Number 4, 1999

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





The Organ Historical Society

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Annual membership dues, (including THE TRACKER): Regular members \$35 (over age 65 and additional member in a household \$29); Full-time students under age 25, \$19; Contributing members \$48; Sustaining \$68; Donors \$95; Patrons \$125; Supporters \$200; Benefactors \$300; Sponsors \$500. Institutions and businesses may subscribe with no vote at the same rates. Foreign members and subscribers add \$12 for delivery.

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

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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

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OPINION

William T. Van Pelt

Churchill Bequest Opens OHS Endowment Fund

JOHAN RICE CHURCHILL has bequeathed the largest gift OHS has received in its history: approximately \$102,000. In keeping with John's wishes that his gift serve OHS in perpetuity, the bequest has been placed in the brand new OHS Endowment Fund.

In November, I informed OHS members of this bequest in a letter that was enclosed with the membership renewal notice. In it, I asked for members' donations. In the ensuing four months, members have responded with more than seven thousand dollars, mostly in smaller donations. Some members have informed me that the OHS Endowment Fund has been named in wills and trusts.

A few have indicated that the OHS Endowment Fund will receive a gift of stock in coming months. A gift of stock, if you have some that is doing well, is a clever way to maximize the dollars that OHS receives and maximizes your tax deduction as well. (OHS is a non-profit, 501c3, organization). You avoid a tax on capital gains and you may deduct the value of the stock at the time of its donation (of course, confirm this with your accountant/advisor).

Two months before John's death at age 52 on April 24, 1999, in an automobile accident, the OHS Endowment Fund was created by the National Council at its meeting on February 20 via a motion made by Scot Huntington and seconded by Richard Walker. As the Councillor for Finance and Development, Dick Walker had long advocated the creation of such a fund. His tenure as Councillor ended in 1999 after having served two terms beginning in 1993. In my November letter, I mistakenly attributed the motion to Dick, but indeed the Minutes record that Scot made the motion.

An Endowment is a financial tool to create both long-term stability and the growth of money to fund OHS programs. The model endowment spends only the interest (or a portion of it) generated by the "principal" of the fund. Typically, donations to an endowment are not spent, but become a part of the principal. Thus, a donation to the OHS Endowment provides a perpetual benefit to OHS and not just a one-time windfall.

As in most organizations, OHS programs demand ever greater expenditures as the programs expand and proliferate. Just to meet the demands for expenditures, every dollar of anticipated income in any given year is already earmarked to be spent: in the current fiscal year, that amount is budgeted at \$362,700. Financial stability for the long term barely exists. The OHS Endowment improves that scenario and the time is right for OHS to have it.

Enthusiastic about OHS for the long term, John Rice Churchill attended conventions and OHS European Organ Tours, becoming a good friend to many. It was during the first OHS European Organ Tour in 1994 that John and I discussed his intent to make a sub-

COVER: The 1868 E. & G. C. Hook op. 466 has arrived, restored, at the Follen Church in Lexington, Massachusetts, where it will be heard during the OHS National Convention based in Boston, August 16-23. John Bishop writes about the organ and its interesting history on page 18. Photo by William T. Van Pelt.

stantial donation to OHS. He executed this plan by placing funds in a Certificate of Deposit, naming OHS as the beneficiary. John was concerned that his gift would serve OHS long and well, and he embraced the concept of an endowment. At its meeting on November 6, Council directed that John's bequest be applied to the OHS Endowment Fund.

Now and through the coming months, we have the opportunity to control the future. John has started us along the path to improving the financial lot of OHS. The sooner our OHS Endowment Fund grows to five, then ten, then twenty times its current size, the sooner we can count on substantial income every year to supplement our existing programs and to fund others. An endowment of \$750,000 invested at, say, six percent interest would yield an additional \$45,000 annual in income which could be available for programs. I sorely wish we had it now. Let us hasten the future!

LETTERS

Editor:

I want to offer two corrections and some clarification/definition to the fine article written by Prof. David Dahl of Pacific Lutheran University in his article in *The Tracker* entitled "The Tracker Organ Revival in the Pacific Northwest in the 20th Century" (42:2:13).

Prof. Dahl states (p. 13) that Seattle's first pipe organ was the 2m Geo. Kilgen & Sons (1890) instrument built for First Presbyterian Church. According to the book *Seattle Now and Then*, Seattle's first pipe organ was built for Trinity P.E. Parish, then located at 3rd and Jefferson. The building was built in 1870 and was enlarged in 1882 to accommodate "the first pipe organ in the territory." In support of this, an extant photograph in the archives of the church shows the interior of the building with a small instrument located in a transept to the left of the altar. The organ is free-standing and encased with an attached, projecting keydesk. The 3-section facade of stenciled pipes appears to contain approximately 27 pipes arranged 3-21-3. No documentation has yet been found listing the builder. Both church and organ were destroyed in the Great Seattle Fire of 1889.

The Kilgen installed in 1890 at First Presbyterian Church, then located at 3rd and Madison, was opus 14. It had 12 independent registers, 14 speaking stops (2 common basses), 12 ranks, and 629 pipes.

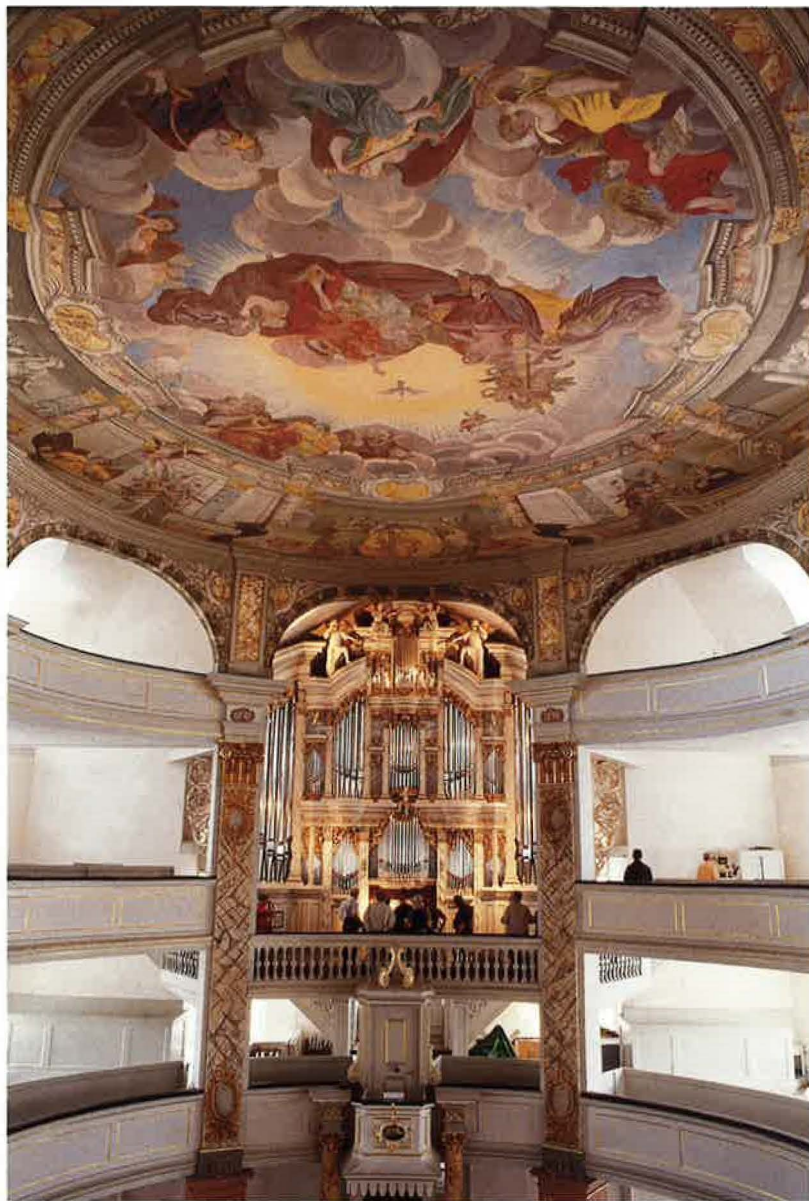
The photograph of the Kenneth Coulter organ located at Central Washington University in Ellensburg (p. 20) is reversed. The organ is installed in a modest gallery in the front, right corner of the auditorium in Hertz Hall, just above the front edge of the stage. One enters the gallery between the main case (on the left) and the Pedal case (on the right).

James R. Stettner
Seattle, Washington

Editor

This summer I was able to realize a lifelong dream by traveling to "Bach country." This Eastern Germany tour left its imprint and I would like to share some impressions with other members so that they might be encouraged to examine the roots of American organ culture and take one of the OHS European tours in the future. Like the annual OHS conventions in the U. S., this tour was similarly organized and shepherded. With a full but reasonably paced schedule, we were able to do sightseeing as well as organ viewing, and the group of organ "nuts" and highly qualified professional players blended in a friendly mix. Our leader, Bruce Stevens, kept us on schedule and well informed; co-leader Martin Weyer of Marburg, Germany, ably demonstrated the organs.

My husband and I were not able to participate in the entire 15-day tour but felt the ten days we were there were a good value. We



The OHS European Organ Tour in 1999 visited the Trost organ at Waltershausen (above) and the recent organ built into the Compenius case at in Erfurt (detail, below).



ABOVE: Case detail of the Trost organ in the Schlosskirche at Altenburg
BELOW: Marian Ruhl Metson plays it.



met the tour group in Eisenach, Bach's birthplace, heard the newly restored Trost organ in Waltershausen, visited Arnstadt where Bach worked from 1703 to 1707 (the 1703 Wender organ here is in the process of restoration), and toured the impressive city of Erfurt where at least some of the organ cases are original (Pachelbel played a 1648 Compenius instrument here from 1678 to 1690). We spent two glorious days in Weimar where there may not be many historic organs but the city reeks of German culture and history with strong associations with — besides Bach — Walther, Goethe, Schiller, Mendelssohn, Liszt, and the Bauhaus.

An afternoon in Dresden began our grand finale in the heart of "Silbermann country."

The two breathtaking historic churches in the heart of the city are in the midst of extensive restoration. We heard the Silbermann, which was restored in 1971, in the Cathedral through layers of scaffolding but the Frauenkirche was completely inaccessible — the organ here has yet to be "recreated." We were told that everything will be done by 2006. The many Silbermanns we heard in the small cities and villages are indescribably beautiful, well



The 1868 Ladegast organ in Polditz is completely original. All of its reed ranks are free reeds, such as the Pedal Posaune 16' at the right.

blended, and exciting. They are obviously the primary inspiration for Munetaka Yokota's instrument here in northern California at Chico State University, and my opinion of his achievement in building this organ is even higher than it was since he has come so remarkably close to the original, with the added advantages of a Swell box and a Pedal board that will accommodate the works of Bach. Silbermann refused to go beyond c¹ which means that many of Bach's works cannot be played on his instruments. Silbermann's star "pupil," Hildebrandt, did impressive work as well in Naumberg and Stormthall, and the second Trost organ which we heard in Altenburg, where Krebs was organist, was indeed a knock-out.

We visited the birthplace of Handel in Halle, which was a lovely house near the old market square that has been turned into an impressive instrument museum. Of course, the strong association with Bach in Leipzig made that visit an unforgettable one. The churches where he worked have been altered considerably in the last two centuries, but it is still a moving experience just to be in them. I think I felt closest to Bach when my husband and I spent most of an afternoon hanging out at the café across from the famous Bach statue near the entrance to St. Thomas. I couldn't help but wonder how many times he came here during the sermons and whether he drank a quick beer before he headed back to finish the service.

The last organ I was able to hear and play was one of my favorites. It was a total surprise — an 1868 Ladegast in complete original condition in the tiny village of Polditz. Brahms' Prelude in g minor sounded as if it were written for this instrument.

This year's OHS tour will be in Switzerland. I highly recommend it.

Marian Ruhl Metson
Auburn, California

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from JAV 110 — James David Christie

Taylor & Boody organ at the College of the Holy Cross, Worcester

Ponchielli: *Dance of the Hours*

from JAV 112 — Peter Richard Conte

The Riverside Church in New York City

Whitlock: *'Scherzetto' from Sonata in c minor*

from JAV 114 — Paul-Martin Maki

the 1998 Austin/Konzelmann organ

Church of the Heavenly Rest New York City

Rheinberger: *Passacaglia from Sonata VIII*

from JAV 115 — Diane Meredith Belcher

the 1998 Glatter-Götz/Rosales organ

Claremont United Church of Christ, California

Schumann: *Sketch #2, Canon #4*Mendelssohn: *Fugue in e minor*

from JAV 117 — Thomas Murray

the 1999 Schoenstein organ

First-Plymouth Congregational, Lincoln

Ride the Chariot (Spiritual, arr. William Henry Smith)

from JAV 116 — The Riverside Church Choir

Helen H. Cha-Pyo, Conductor — Timothy Smith, Piano

Vitali: *Chaconne in g minor (organ & violin)*

from JAV 118 — Ken Cowan, organ; Lisa Shihoten, violin

the 1926 Skinner organ

Jefferson Avenue Presbyterian Church, Detroit

OBITUARIES

John Balka, 51, the organist and director of music at St. Matthew's Cathedral in Washington since 1997, died of liver cancer December 16 at his home in Washington. Mr. Balka was born in Idaho Falls, Idaho, and graduated with bachelor's and master's degrees in musical arts in the early 1970s from the University of Oklahoma. He worked as an organist, choirmaster and music director at churches in Texas, Oklahoma, Ohio, Michigan and California — notably, St. Mary's Cathedral in San Francisco — before coming to Washington. From 1982 to 1985, he was an organ instructor at Kalamazoo College in Michigan. He made several recordings including a CD, *The Angel with the Trumpet* at the Meyerson Symphony Center in Dallas, an audiophile CD at St. Mary's in San Francisco, and his performance of *Pageant* by Leo Sowerby at the 1988 OHS Convention opens the OHS *Historic Organs of San Francisco*.

Dr. Carol Angela Teti-Kelly died peacefully on Tuesday, February 29, after an extended battle with cancer. Carol was widely known as a recitalist and teacher in the Northeast and Midwest, and played scores of dedication programs. At the time of her death she was Professor of Organ at Indiana University of Pennsylvania, where she had taught for 26 years. Always an active church musician, she was also organist of Zion Lutheran Church in Indiana, where she played a 25-rank Gabriel Kney tracker, installed under her supervision in 1978. A Philadelphia native, Carol received her undergraduate and graduate degrees at the University of Michigan as a student of Marilyn Mason. She also studied with James E. Bryan, Robert Glasgow, John Ferris and Igor Kipnis, and in Europe with Anton Heiller, in whose music she had a special interest, and Fernando Germani. She attended many OHS conventions and was a recitalist in 1976, 1977, and 1989. Carol is survived by her husband, William Kelly, and her sisters Nina Ciccone and Amelia Teti. Donations in thanksgiving for her life may be made to: Foundation for I. U. P., 103 Sutton Hall, Indiana University of Pennsylvania, Indiana, Pennsylvania 15705, designated for the Organ Scholarship Fund. *Culver Mowers*

REVIEWS

Fenner Douglass: *Cavaillé-Coll and the French Romantic Tradition*. New Haven and London: Yale University Press, 1999. 235pp. \$35. Available from the Organ Historical Society.

Since its publication in 1980, Fenner Douglass's *Cavaillé-Coll and the Musicians* has been probably the most valuable work available on the early years of the great French organbuilder, Aristide Cavaillé-Coll. In addition to a discussion of the state of organs and the organbuilding business after the French Revolution until the middle of the nineteenth century, it reproduced autograph letters and contracts of the Cavaillé-Coll firm from its beginning in 1833 to December 1859 and though it dealt with the organbuilder's career before the building of his greatest instruments: Saint-Sulpice, Notre-Dame Cathedral, Saint-Ouen, Rouen, etc., it provided an incredible amount of documentation on his philosophy of organbuilding and has provided a treasure trove of quotations on everything from lady organists who "usually have rather clever fingers, but they are seldom skilled in the use of the feet," to registration — "the bigger the crowd, the louder you play," and the use of the Hautbois and Tremulant to imitate the Voix humaine. It has been out-of-print for some years.

Rather than a promised "new and expanded edition" (p. iv) of Douglass' 1980 work, the present *Cavaillé-Coll and the French Romantic Tradition*, is a drastically abridged version of the original, reduced from 1,535 pages to 235, and unfortunately omits the most valuable part of the first two-volume set: contracts and extracts from correspondence, sometimes lengthy, some translated, some remaining in French. The only addition is a twelfth chapter provided by Douglass' essay on "Cavaillé-Coll and Electricity" reprinted from a 1980 *festschrift* in honor of "Maarten Veute" [sic].

The editorial decision not to extract (or indent) quoted material in reduced font size, but to place it within quotation marks as

continued, page 10

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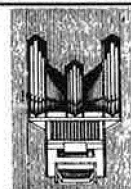
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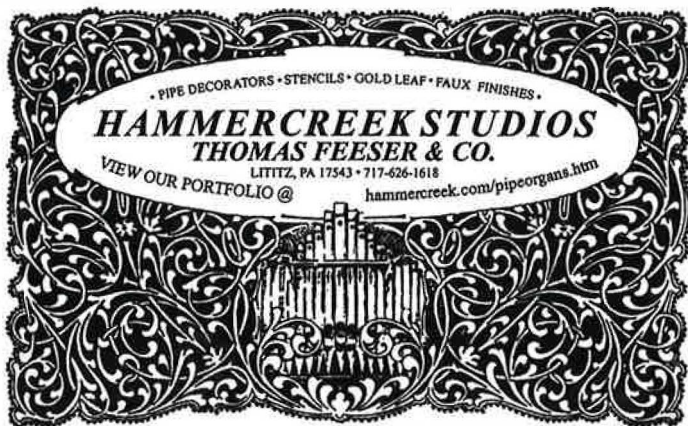
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WILLIAM T. VAN PELT

1833 Henry Erben, Sheldon, Vermont, played by composer of We Three Kings

ORGAN UPDATE

PARISHIONERS AT GRACE EPISCOPAL CHURCH, Sheldon, VT, have begun raising funds to restore the entirely intact 1833 Henry Erben organ. It is a G-compass instrument of one manual and nine ranks, including a Trumpet and a Cornet, as well as a "covered" Pedal clavier of 12 notes. The organ came to Grace Church in 1869 from St. Paul's Church, Burlington, VT, for which it was built and where the composer John Henry Hopkins Jr. was organist when he wrote in 1857 the words and music of the hymn, *We Three Kings*. The father of the composer was the first Episcopal bishop of Vermont when the new Diocese of Vermont was formed in 1832. The Erben was played by four of the bishop's children and his sister-in-law in its 36 years at St. Paul's, where a new Johnson organ was installed in 1869. At Grace

Church, the organ was hand pumped until ca. 1950, when a forge blower was installed. The organ has fallen into decline, but the parish and the organ have survived a recent period of the structural failure of the Grace Church building during which occupancy was forbidden. Organist Erik Kenyon writes that repairs have been made to the roof, floor, and fallen bell tower and the parish now operates a summer concert series to which the restored Erben would be an asset.

The 1835 Henry Erben organ at St. Paul's Episcopal Church, Mount Vernon, NY, formerly Eastchester, will receive restorative repairs from former OHS President Culver Mowers of Slaterville Springs, NY. The handsome one-manual organ of G-compass is almost entirely intact, in its original location, except that an original Flute (at 4' pitch, beginning at Tenor F) was replaced by a late 19th century Oboe in the distant past. Mowers will renovate the instrument as built, including many minor repairs, and he will replace the Oboe with a Flute at the original pitch, perhaps salvaging one from an electrified, then discarded, Jardine. That lead chimney flute with soldered caps is believed to match the original. This or-



CULVER MOWERS

1835 Erben, Mount Vernon, New York

gan has a special place in the history of OHS in that one of the Society's founders, the late Donald R. M. Paterson, played it

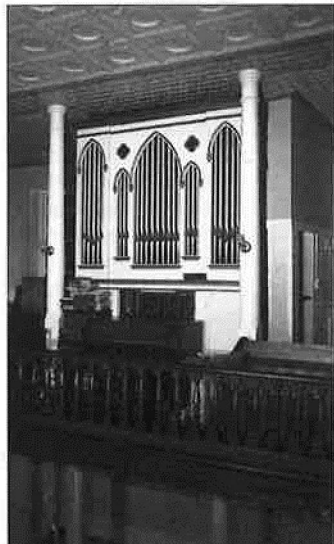
often as a teenager and frequently credited his experiences with it as having piqued his interest in historic American instruments. The instrument is contained in an elegant case of mahogany.



1878 Henry Erben, Briarwood Presbyterian, Beaconsfield, Quebec

Briarwood Presbyterian Church in Beaconsfield, Quebec, has obtained through the Organ Clearing House a 2m Henry Erben organ built in 1878 for St. Mary's Roman Catholic Church in Portland, ME. The organ was relocated in 1977 to St. Michael's Roman Catholic Church in Haverhill, MA, by E. A. Kelley & Associates, who altered it tonally. OHS member Amory T. Atkin and Joshua Wood removed the instrument from St. Michael's in November 1998, when the church closed. Organbuilder D. Leslie Smith of Fergus, Ontario, rebuilt the organ for Briarwood Presbyterian, including complete mechanical renovation, construction of new upper casework and new case pipes, and tonal refinements. The resulting 14-rank instrument replaces an electronic. Bridget Chatterley, chairman of the 1999 OHS Convention in Montreal, is organist of the church.

The 1843 Appleton 1-6 in the Reformed Church of Leeds, NY, received restorative repairs in September, 1999, courtesy of Lois Regestein in connection with her project of recording extant



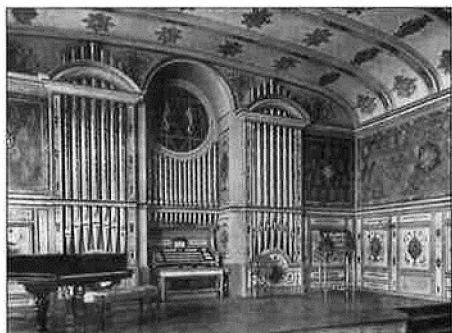
1843 Appleton, Leeds, New York

Appleton organs for a documentary CD to be issued by Raven. She arranged for Bob Newton of the Andover Organ Company and Barbara Owen to restore damaged metal pipes, refurbish and adjust the action, and through-tune the essentially unaltered and hand-blown instrument.

Barbara Owen reports that fire destroyed the 1895 Casavant op. 63 at Our Lady of Perpetual Help (formerly Notre Dame) in Holyoke, MA, on August 28, 1999. Rebuilt in 1923, the organ was mentioned in an article about the Casavant firm in *The Tracker* 43:2.

Organbuilder David Harris of Whittier, CA, has acquired the ca. 1895 Felgmaker 1-7 tracker from the National Polish Catholic Church of Camden, NJ. Harris, who is well known for the manufacture of electric drawknob units and other organ components, said that he will restore the organ for his own use or perhaps for a church. The organ was to be moved to California in February 2000 from the Brooklyn, NY, organ shop of Mann & Trupiano, where it was stored.

Aeolian Op. 1138 of 1910, a 3-26 located in the Mexican Cultural Institute in Washington, DC, has been receiving restorative repairs by David Storey for about one year. Built for the residence of Mrs. Franklin MacVeagh, the building became the Mexican Embassy in 1921 according to Rollin Smith's *The Aeolian Pipe*



Aeolian, Mexican Cultural Institute, Washington, DC

Organ and Its Music. Repairs include collapsed piework, making new magnet boards using original magnets, releathering reservoirs, repairing wind and electric lines and the player mechanism. Storey said he is following the owners' desire to do whatever is needed to make the two manuals and pedal in the ballroom work. The third manual Echo division is located two stories above the ballroom in a stairwell and has been walled-up.

Earl Stover of St. Louis sent a full-page article in the *St. Louis Post Dispatch* of November 12, 1999, where religion writer Patricia Rice extols the virtues of pipe organs, citing large attendance at the organ recitals in St. Louis Cathedral and several examples of new and rebuilt organs. She writes that young people "are piping up in support of traditional church music..." Five new organ projects were mentioned. In November, Behrman's United Methodist Church in Lafayette Park dedicated its rebuilt and previously electrified 1901 Kilgen of 14 ranks, the work completed by Michael Quimby of Warrensburg, MO. Also in November, Chapel of the Cross Lutheran Church dedicated a new 3m Zimmer pipe organ, largely the gift of Lois Schaefer, a recently widowed member. She said she realized what her church was missing when she visited Somerset, KY. "I went to a Lenten service in a little bitty church there with a small pipe organ, and it led to such beautiful worship music," she said. "I guess I could have paid off my house instead."

William Van Pelt

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part of the body text, is decidedly confusing to the reader as it makes it difficult to see what is by the author and what is not. For instance, of the twenty pages in Chapter III, only nine paragraphs are by the author; in eight pages of Chapter VI, only four paragraphs.



Aristide Cavaillé-Coll

While this book provides no new information on César Franck, it does reproduce the almost limitless collection of errors from the 1980 edition that should have been corrected. For instance: a *Pédalier* was not a “dummy pedalboard” (p. 103); Franck was not assistant organist of Notre-Dame-de-Lorette (p. 113) but organiste accompagnateur, or choir accompanist; there was no Tirsasse Récit on the organ as Franck knew it (p. 140); Tournemire, who died in 1939, not 1940 (p. 140) was not Franck’s “last surviving pupil” (p. 142); the *Six Pièces* were

published in 1868, neither in “1862” (pp. 143 and 155) nor “1863” (p. 136); and Franck did not assume his duties as organist of Sainte-Clotilde on January 22, 1858 (pp. 103 and 139) — that was the date of a concert in Orléans on which Franck played and that identified him as the “organiste titulaire of Sainte-Clotilde” and from which it can be inferred that he actually began his duties in late 1857.

To Appendix A is appended a “List of Principal Organs to 1889” when a complete list is readily available and would have been more useful; none of the “Several Contracts in English” of Appendix C appears in the Table of Contents or Index so the reader is left to discover and explore them on his own. The first names of Bazille, Bryccesson, Cavallo, Daublaine, Debierre, Duguerry, Miroir, and Somer are readily available today, and just why ten pages of illustrations are given over to the Saint-Sulpice organ when it is not discussed in the text is a mystery.

In short, after thirty years, this book offers nothing new and, in its present reincarnation, much less than the original. A reprint of the original two-volume work is what is needed.

Rollin Smith
Westbury, New York

Henrietta Moyer Landis Jahnsen, *Old Durner Pipe Organs Continue to Speak*. Quakertown, Pennsylvania: Saint John Publishing, 1999. Distributed by Friendly Sales, Belmont Avenue, Quakertown, PA 18951. xiv + 198 pp., paperback.

Mrs. Jahnsen describes her book as “a human interest exposé.” It is certainly a most delightful and unusual piece of research. Concentrating on ten instruments by Quakertown organbuilder Charles F. Durner (1838-1914) and his son Charles E. Durner (1863-1932), Mrs. Jahnsen sets out to study the organists who played them, their families and students, triumphs and tragedies. In doing so she weaves a fascinating tapestry of human relationships and musical accomplishments.

It is remarkable how many of the musicians bred on Durner instruments went on to achieve prominence in their field as musical directors of important churches or as concert organists. Quite a few became OHS members. This surely cannot be coincidence, and we are left asking the question which Mrs. Jahnsen poses at the beginning of the book: “Was it the work of Durner and the speech of his instruments that motivated so many seriously to study music?”

John Speller
St. Louis, Missouri



St. Bernard's building dedicated in 1876 was designed by Patrick Keely.

St. Bernard's Church, Watertown, Wisconsin: Its Music, Musicians, and Organs Richard W. Jackson, Organbuilder

by Richard Weber

EARLY IN 1836, TIMOTHY JOHNSON settled on the east bank of the Rock River, fifty miles west of Milwaukee, Wisconsin. This settlement grew and would come to be called Watertown. The protean Father Martin Kundig,¹ missionary, health commissioner, publicist, choir director, piano tuner, organizer (and in one case, designer) of at least two dozen parishes in the territory noted: “The location of Watertown on the Rock River is very fine and is well provided with mills, which are second to none in the Territory. The vicinity is not less attractive, having plenty of woods, and its soil is the best I have seen here, and hence is rather

Richard Weber was born March 26, 1940, in Grand Rapids, Michigan. He was educated at St. Bernard School, Watertown, Wisconsin; St. Lawrence Seminary, Mount Calvary, Wisconsin; Watertown Public High School, and the University of Wisconsin, Oshkosh. As a teenager he began his career as a church musician playing for the early morning masses at St. Bernard's in the days of incense, Latin and mystery. His organ teachers were Florence Hollenbeck, La-Vahn Maesch and Arthur Jennnings. He studied conducting with Kenneth Schermerhorn. He is an avocational organ historian, this being his third article for *The Tracker*.

an exception to many sections of the Territory. I doubt not that great numbers of Catholics will settle here."²

St. Bernard's Founded

In 1843 Father Kundig founded St. Bernard's Catholic Church in Watertown, and by 1845 a frame church 30 by 40 feet was completed, the first church building in the village. By 1850 the church had become too small and it was enlarged by adding transepts, galleries, an arched ceiling and another gallery at the liturgical "west end," doubling its size.³

That there was a choir before 1857 is evident, but who was in charge has not been determined. Around 1857 the choir was reorganized by an architect from New York, "who was active in church work and through his efforts new life was injected into the music. . . . At Christmas and Easter the choir was augmented by non-Catholic music lovers who also played string and wind instruments. For pioneer days their music was noteworthy."⁴ In all probability this was Louis Charboneau (1829-1900), who had come from Rochester, New York, and settled in Watertown in 1856.⁵ The *Watertown Democrat* of April 9, 1857, noted the establishment of his practice. His first commission was to design the first schoolhouse for St. Bernard's.⁶

Sometime during the pastorate of Father Pettit (1869-71), the office of Vespers was introduced on Sunday afternoons.⁷

Odenbrett Organ & New Building

In 1867 Philipp Odenbrett set up a new organ in the church, probably of one manual and pedal, which he had built at his works in Waupun, Wisconsin.⁸ This organ would later be moved to their second church building.

Patrick Charles Keely of Brooklyn, New York, designed the new church for the congregation. Between 1847-1892, Keely designed sixteen Catholic cathedrals and an estimated 500 to 700 churches.⁹ Some 8,000 to 10,000 people were said to be in attendance at the laying of the cornerstone, which the faithful of Cashel, Ireland, cut from the Rock of Cashel (upon which their cathedral stands) and sent to their Irish co-religionists in 1873. In 1876 the church was dedicated with great splendor in the presence of Archbishop Heiss and Bishops Henni and Krautbauer. The building is a vigorous and masterful example of Gothic Revival architecture, or as Nicholas Pevsner put it, "Gothic Survival."¹⁰ Its interior dimensions measure as follows: nave 96 by 69 feet; chancel 53 by 38 feet; gallery 69 by 47 feet; ceiling 60 feet. The vousoirs of red brick with limestone keystones in the arches of the windows, doors, and the trim of the arcade contrast effectively with the cream brick walls. The church had superb murals by the Berlin-born Herman Michalowski, who began them in 1892 and took three years to complete them.¹¹ They covered the walls above the side altars, the blind arches in the chancel, and the vaulting of the chancel ceiling. Only those of the side altars now remain with the once brilliant colors in a muddled state; the others have been obliterated through misguided redecoration. There were also large oil paintings in the spandrels of the nave arcade in Beuronese style, their disappearance the first of many "improvements" begun in the late 1950s. The pulpit was also unique; it was mounted on tracks and rollers so that it could be moved out into the nave as circumstances dictated.

Edward J. Brandt, "The Watertown Edison"

In the latter part of the 19th and the early 20th centuries, the congregation had the good fortune to have the brilliant inventor, businessman, and talented avocational musician Edward Julius Brandt, known as the Watertown Edison,¹² as their choirmaster:



Photographed ca. 1895 after murals were completed, the interior of St. Bernard's was richly decorated. In 1891, Edward J. Brandt (below, with his wife Thekla), inventor of the Automatic Cashier, became choirmaster.



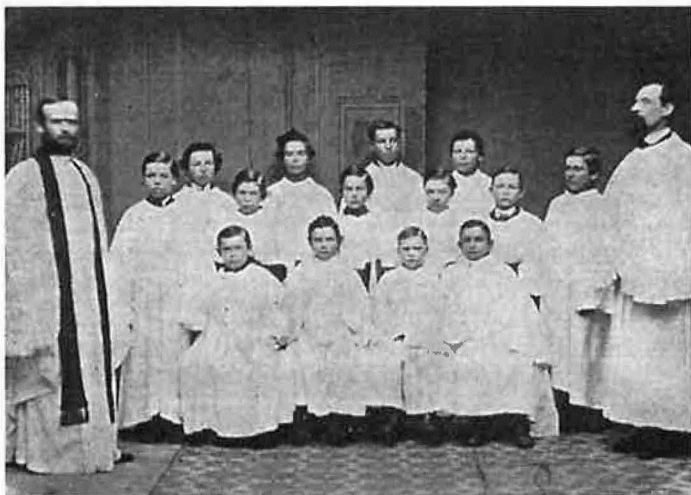
Edward J. Brandt had a most remarkable career; while a teller at the Bank of Watertown he conceived the idea for a coin-paying machine which he called the Brandt Automatic Cashier. He subsequently founded a company to manufacture it and in the process became world famous. The coin payer was such an unusual product that the Franklin Institute, Philadelphia, awarded him its Edward Longstreth Medal. In the 91 years that the medal had been given since its inception in 1890, there were only 281 recipients of it, including Thomas Edison, Stanford Cluett for the "Sanforizing" process, Colt Firearms Co. for the automatic pistols, [and] the inventors of Kodachrome color film photography. In total



The 1892 Jackson organ replaced the organ built in 1867 by Philipp Odenbrett. The case contains an organ built in 1925 by the Wangerin firm using some ranks from the Jackson organ. The Wangerin was rebuilt in 1978 by the Freeport Organ Co. following water damage.

Brandt held 79 U. S. patents, plus dozens more in foreign countries.¹³

Though reared a Lutheran, Brandt sang in the boy choir of St. Paul's Episcopal Church in Watertown.¹⁴ In September 1883 Brandt was married to Thekla Wiggenhorn, the daughter of a



Edward J. Brandt is in the first row, second from left, in this 1868 photograph of the first vested Boys' Choir of St. Paul's Episcopal Church in Watertown.

prominent Watertown jeweler. The family were members of St. Henri's (now St. Henry's) Catholic Church, the German congregation. For three years probably beginning in 1888 when it was established, Brandt studied at the Luening Conservatory of Music in Milwaukee¹⁵ and Thekla studied there as well. In later catalogs of the conservatory, Brandt is listed as a member of the board of directors, and the Brandts performed frequently at the conservatory's concerts.

In 1891 Brandt assumed the leadership of the choir of St. Bernard's Church in Watertown, and the choir was then named the Cecilian Society.¹⁶ The staples of the Society's repertoire were the opulent masses, vespers, and motets of Giorza, Haydn, Millard, Kalliwoda, Rosewig, La Hache, Mozart, Verdi, Farmer, and others. It must be remembered that the choirs of most Catholic churches then did not sing the Propers, which are those parts of the mass that change from day to day (Introit, Gradual, Tract, Offertory, and Communion), but confined their attention only to the Ordinary (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei) along with motets, which were sung at the offertory and communion.

Beginning in 1872 the parish was administered by priests of the Holy Cross Order, South Bend, Indiana, who also established the College of Our Lady of the Sacred Heart, west of the city. Thus, Solemn High Masses were normative for the great feasts, since there was an ample supply of clergy to serve as deacon and subdeacon from the college. As an exemplar of the high standards set by Brandt, at the Easter Solemn High Mass for 1891 the choir sang Mozart's Seventh Mass (the "Great" Mass in C minor, K427), doubtless because of the famous and difficult soprano aria in the Credo, *Et Incarnatus est*, which would have been a showcase for Thekla Brandt's skills. For vespers that same day Harrison Millard's Grand Vespers and a *Tantum Ergo* by Saverio Mercadante were on the music lists.¹⁷ This was not an insignificant undertaking for a choir in a town with a population of about eight thousand. For Christmas of that same year, selections from the settings of the Ordinary were excerpted from various composers' works: the Kyrie was from Haydn's Second Mass (*Missa in Tempore Belli* or *Paukenmesse*), Gloria and Credo from Giorza's Second Mass, Sanctus from Millard's Mass, and the Agnus Dei from Mozart's Seventh Mass. This composite group is known as a "sausage mass" or *Wurstmesse*, which was not considered an acceptable liturgical practice.

In the fall of 1891, through the generosity of Miss O'Neil, a contract was made with the Jackson Pipe Organ Company of Chester, Illinois, operated by Richard W. Jackson, for a new organ, which was to cost \$3,000.¹⁸ These gleanings from the *Watertown Gazette* tell the story:

December 19, 1891. — Rev. Father Condon went to Chicago on Wednesday of this week to arrange for a special car for the shipment of the new grand organ to be placed in St. Bernard's Church. the car will be specially fitted up for the shipment . . .

January 22, 1892. — The factory which is building the organ for St. Bernard's Church has been put back in work on account of the entire working force having been down with the grip [*sic*], and consequently unable to fill the contract at the time agreed. The necessary postponement of the Sacred Concert has been a great disappointment to the congregation of St. Bernard's, but it is hoped that the organ will now be soon in its place and the concert follow in short time.

February 15, 1892. — St. Bernard's Church new organ has at last been heard from, and will be here in a few days, hence the sacred concert spoken of in a former issue of the *Gazette* will soon be announced. The manufacturers thereof write Rev. Father Condon, "We are making you a finer-finished organ than ever went out of this factory"

March 11, 1892. — The organ, comprising a carload and six cases, has reached here. Judging from the workmanship on the dif-

ferent parts of the organ and the grand proportions of the parts, those who have been looking forward to the opening Sacred Concert, will find their hopes fully realized.

March 13, 1892. — The organ at St. Bernard's Church arrived Monday and workmen are now engaged in setting up the instrument. It is hardly to be expected that it will be in readiness time enough to have the grand sacred concert on the evening of St. Patrick's day, as was hoped. As we go to press we learn that the grand organ recital and sacred concert at St. Bernard's Church will in all probability take place on Tuesday, the 22nd inst.

March 16, 1892. — The congregation of St. Bernard's Church will have what is doubtless the finest organ in the state outside of Milwaukee. The work of putting the instrument together and in position is progressing rapidly, and everything will be in readiness for the recital and grand sacred concert next Tuesday evening, March 22nd, at St. Bernard's Church. Something may be judged of the size and volume of the instrument when we state that it has 1,343 [sic] pipes.

March 21, 1892. — The sacred concert at St. Bernard Church next Tuesday evening, March 22, will consist of grand organ selections by Chas. H. Galloway,¹⁹ the well-known organist of St. Louis, with the great "Gloria" from Mozart's Twelfth Mass, and other selections by the St. Bernard's Church Choir.

March 23, 1892. — The new St. Bernard's Church organ dedicated last evening contains 1,704 [sic 1,241] pipes, and reaches the height of an ordinary three-story dwelling. It is capable of producing the tone of distant thunder, equally as well as those of the flute. The effect produced is not one of great noise, but only of grand cords [sic] and beautiful melody. No sound of busy mechanism, but only music reaches the ear.

The program:

Grand Offertoire in F minor, (St. Cecilia) Edward Batiste
Charles H. Galloway, St. Louis

Ave Maria, Tenor Solo Dudley Buck
Charles Willson, Milwaukee

Virgin's Prayer Massinet [sic]
Gavotte from "Mignon" Thomas
Marche Triomphale Costa

Charles H. Galloway
O Salutaris, Duet for Soprano and Tenor Chas. Lange
Mrs. Edward J. Brandt, Chas. G. Willson

Grand Offertoire in G [Lefébure-JWély
Charles H. Galloway

Jesu Dei Vevi [sic], Trio Verdi, arr. by M. H. Cross
Mrs. Edward J. Brandt, Chas J. [sic] Willson, E. J. Brandt

Overture, "Poet and Peasant" Suppe
Gloria from Mozart's Twelfth Mass²⁰
St. Bernard's Church Choir

Overture to "Raimond" Thomas
Sanctus Millard

St. Bernard's Church Choir and Chas. G. Willson

As the general public is accorded admission to this concert, and a great deal of interest is manifested, a description in detail of the organ will doubtless be appreciated and is given below:

Two manuals and pedals, 27 stops and 1,704 [sic] pipes.

Great Organ.			Pipes
Stop No. 1.	16 feet	Open Diapason	58
2.	8 feet	Open Diapason	58
3.	8 feet	Melodia	58
4.	8 feet	Gamba	58
5.	8 feet	Dulciana	58
6.	4 feet	Flute Harmonique	58
7.	4 feet	Octave	58
8.	2½ feet	Twelfth	58
9.	2 feet	Fifteenth	58
10.	3 feet	Mixture 3 ranks	174
11.	8 feet	Trumphet [sic]	58
Swell Organ.			
12.	8 feet	Open Diapason	58
13.	8 feet	Salicional	58
14.	8 feet	Liebligh Gedacht	58
15.	4 feet	Flute d'amour	58
16.	4 feet	Violin	58
17.	2 feet	Piccolo	58
18.	8 feet	Clarionet	58 [sic t. c. 46]
19.	8 feet	Bassoon	58 [sic 12]
Pedal Organ.			
20.	16 feet	Grand Open Diapason	27
21.	16 feet	Grand Bourdon	27
22.	8 feet	Violincello [sic]	27



PROVINCE CENTER ARCHIVES, NOTRE DAME, INDIANA

Photographed circa 1878, two years after the building was dedicated, the decoration was open and light when compared to the elaborate and handsome painting and murals that were present by the turn of the 20th century (photo, page 11).

Mechanical Registers.

23. Great to Swell
24. Great to Pedal
25. Swell to Pedal
26. Tremolo to Swell
27. Pedal Check
28. Bellows Signal

29, 30, 31, And 32 are blank.

Combination Pedals.

1. Great Organ Forte
2. Great Organ Piano
3. Balanced Swell Pedal

Room left to add a third manual, which will have 21 [sic] stops.

Front 20 feet, height 35 feet, depth 12 feet. Case Ash 1/4 sawed, black walnut moulding.²¹

Although the *Gazette* has 58 pipes each for the Bassoon and Clarionet, surely the Clarionet was a tenor-c stop of 46 pipes and the Bassoon provided a bass of 12 pipes to the Clarionet, a common 19th-century practice. There is an evident scribal error in the description of the organ, stating there was room to add a third (Choir) manual of 21 stops; since there were four blank stops, a very small Choir organ was envisioned. Originally the side panels of the case opened on shelving for music storage. Compared with other builders of the day, this was a large organ for the money. The local firm, Straw and Murphy, who had decorated the church in 1876, diapered the facade pipes of the organ. The fate of the Odenbrett organ of 1867 was as follows:

That the [Immanuel Lutheran] congregation will buy the old organ in the Irish Church, at a price of \$300. However the same congregation then should set up the organ in our church and deliver it in good approved condition and [it is to] be tested by experts before payment takes place [to see] whether everything is in order.²²

A torrent of encomiums flowed in the *Watertown Gazette* following the concert, since J. W. Moore, the editor, was a member of the Cecilian Choir.



FR. KEVIN LUTZ

A Jackson organ built for St. Joseph's Cathedral in Columbus, Ohio, exists at the Church of the Sacred Heart in Columbus.

An unprecedented achievement in Chorus Work in this City. As heretofore stated, this organ was manufactured by the Jackson Pipe Organ Co., of Chester, Illinois and cost \$3,000. It is a splendid instrument, and it is a credit to its manufacturers, as all who heard it on last Tuesday night can testify. Mr. Jackson, who has been here for weeks superintending its erection, is a gentleman in every respect, and has carried out his contract to furnish a first class organ, in every particular.²³

Richard W. Jackson, Organbuilder

Few organs exist of those built by Richard W. Jackson, builder of the second organ at St. Bernard's. The case, manual chests, and a few pipes remain of an organ built in 1888 and placed in St. Matthew's Lutheran Church,²⁵ Chicago, where it has been tonally rebuilt in neobaroque style. Three organs by Jackson are known to exist substantially intact: the Church of the Sacred Heart, Columbus, Ohio (moved from St. Joseph's Catholic Cathedral, probably

ca. 1922 when a Skinner organ arrived there and now having no original reed ranks and a replacement Pedal chest), the Church of the Immaculate Conception in Kaskaskia, Illinois (now with a drastically altered appearance but tonally and mechanically intact), and a one-manual instrument sold by Jackson in 1892, but perhaps built earlier by him,

to Zion United Methodist Church in Gordonville, Missouri (reported in *Organ Update* 43:3:7 to be intact with one changed stop).

Jackson was born ca. 1850 and was in Chicago, Illinois, by 1870, where he was associated with the organbuilding firm of Davie, Jackson & Company. After the 1871 Chicago



fire he surfaced in St. Louis, Missouri, in 1873. He was associated with various partners as Ellis, Jackson & Co. in 1873, and Jackson & Gallagher, 1876-1879. He was in Chester, Illinois, by October of 1879, remaining there until 1894.²⁴

Jackson moved to Washington, Iowa, in the latter part of 1894 and remained there until 1899; that year he established the Burlington Organ Co. of Burlington, Iowa. In the latter year he was in Watertown:

Can Secure an Organ Factory

R. W. Jackson is here from Burlington, Iowa, tuning the large pipe organ at St. Bernard's Church. Mr. Jackson is an organ manufacturer and built the organ in St. Bernard's Church. He desires to leave Burlington, and likes our city very much. He says better freight rates can be secured and better cheaper labor, and would locate here if sufficient stock were subscribed for. This is a matter that our Business Men's association should look into. We believe Mr. Jackson would locate for but very little inducement.²⁶



Key action of the Jackson organ in Columbus, Ohio.

Nothing ever came of that idea, however. Until 1912 he was a partner with L. & M. Shulman in Burlington; he established the firm Jackson and Co. in 1913 there and shortly thereafter went out of business. The lack of capital seems to have been a besetting problem for Jackson, which may explain his many moves.

The Brandts Continue

On the day after Christmas of 1892 the Cecilians joined Charles Galloway for another grand concert. Brandt evidently played the organ; for Christmas of 1897 he played his "Liszt [reed] Organ" together with Nellie Malloy at the "great organ," in music that he had arranged.²⁷ The eminent organist Wilhelm Middleschulte of Chicago and Charles A. Knorr, an oratorio singer, were brought to St. Bernard's in April 1898 for another concert.²⁸ Once more, for Christmas 1899, Brandt played his reed organ with Anna Malloy at the "grand" organ, Bertha Miller at the piano, and with two violins in an Ave Maria sung by Thekla Brandt.²⁹ The latter work may have been a composition by Brandt.³⁰ Brandt's skill as a singer was evidently well-known; when frequent business dealings took him to New York City, he sang on a number of occasions at St. Patrick's Cathedral.³¹

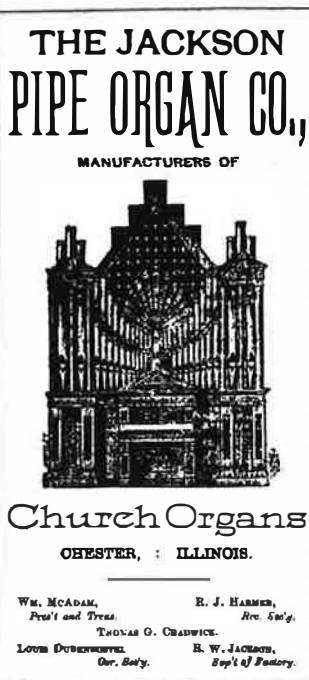
Notwithstanding the decrees concerning church music promulgated by the Archbishop of Milwaukee, Sebastian Messmer, in 1906 forbidding the participation of non-Catholics in church choirs and the prohibition of solos, duets, and the style of elaborate music espoused by Brandt, he continued to direct the choir. Antipathy between the Irish clergy and their German prelates was a given in those days; Archbishop Henni stated publicly that no Irishman would ever occupy his episcopal throne.

Other Organists

The documented organists and/or choir directors include (not in chronological order): Agnes Boyne, Nellie and Katie Malloy, Anna Brown, Ella Rogan, Theresa Corbett, Eleanor F. Hertel, Catherine Dolan, Mabel Kiefer, Raphael Baez of Milwaukee, Garret S. Hawley, Edward J. Brandt, Joseph Mullen (Brandt's deputy), Simon Casey, William Weber, Charles Hoeper, Anna Julia Uszler of Milwaukee, John Keck, and Brother Arnold Reichert, C. S. C.

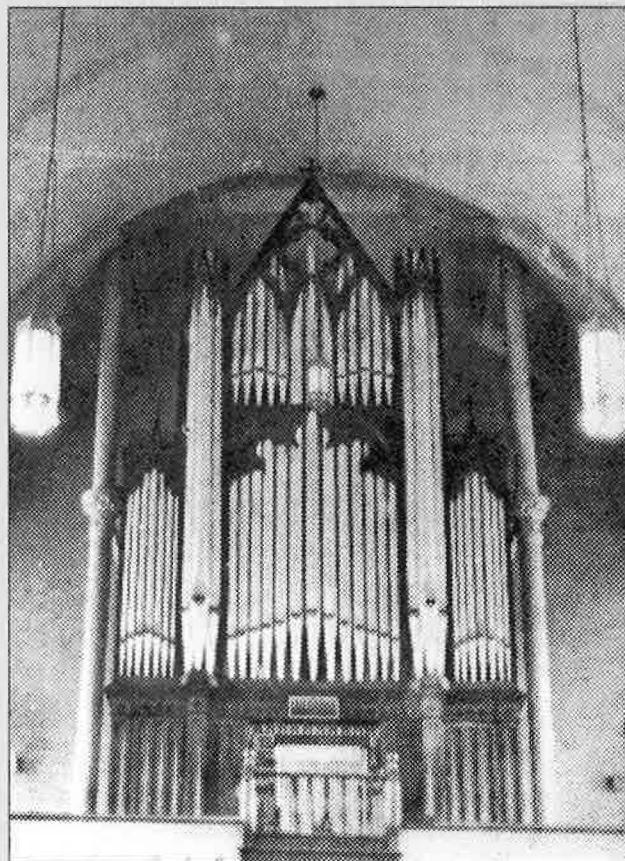


Raphael Baez



Two organists from Milwaukee warrant further consideration: Raphael Baez and Anna Julia Uszler. Baez was probably only engaged by Brandt on an *ad hoc* basis. He was born in Puebla, Mexico, in May 1863. At nine he took up the study of music. When

he was fourteen, he entered the College of Arts and Industries where he won prizes in arithmetic and composition. Later he moved to Mexico City, where he was organist at the Cathedral there and violist in the Orchestra of the Grand National Theater. In the spring of 1884 he was chorus master of the C. C. Hess Opera Company which toured Mexico. After the season's close he accom-



COURTESY HENRY WEILAND

The 1888 Jackson at St. Matthew Lutheran Church, Chicago, has been tonally rebuilt but the case and most of the mechanism remain.

1888 Richard W. Jackson, Chester, Illinois St. Matthew's Lutheran Church, Chicago, Illinois

Manual compass: CC -a, 58 notes

Great

- 16' Principal
- 8' Octave
- 8' Gamba
- 8' Hohlflöte
- 8' Melodia
- 8' Gedacht
- 4' Octave
- 4' Harmonic Flute
- 4' Flute d'amour
- 2½' Quint
- 2' Octave
- IV rks. Mixture
- 8' Trumpet
- 4' Clarion

Swell

- 16' Bourdon
- 8' Geigen Principal
- 8' Salicional
- 8' Gedacht
- 8' Quintadena
- 8' Dulciana
- 4' Fugara
- 4' Flauto traverso
- 2' Flautino
- III rks. Cornet
- 8' Cornopean
- 8' Oboe
- [& Bassoon]
- Tremulant

Pedal Compass: CCC-d, 27 notes

- 16' Principal
- 16' Subbass
- 10½' Quinte
- 8' Principal
- 8' Bass Flute
- 8' Violoncello
- 4' Octave

(All Pedal stops wood, except the 8' Violoncello Bass and 4' Octave. Barker lever to the Great.)

Stoplist courtesy of Leonard Berghaus

panied Hess to the United States, settling in Milwaukee where he was organist of St. John Cathedral in 1887.³² He was also organist at Temple Emanu-EL, the Church of the Gesu, and professor of vocal music at Marquette University. He died May 20, 1931.

Anna Julia Uszler became organist at St. Bernard's during the Great Depression. She would leave Milwaukee every Sunday



Anna Julia Uszler at the Schuelke console, St. Josaphat's Basilica, Milwaukee

morning at 6 a.m., taking the Interurban to Watertown. Following the High Mass she was taken to the Brandt home for dinner where, she was treated royally. According to her sister, Cecilia T. Uszler, she was paid out of Brandt's own pocket — the rather niggardly sum of five dollars a Sunday, but she enjoyed herself so much that she considered the matter of no importance. She continued at St. Bernard's after Brandt's retirement until 1941, when she succeeded her father, Louis E. Uszler at St. Josaphat's Basilica in Milwaukee, after his death. Her teacher was William Middleschulte,³³ whom she would later succeed as teacher at the Wisconsin Conservatory.³⁴

The Brandts Retire

After 43 years, the time ultimately came when the Brandts felt that it was appropriate for them to relinquish formal duties in music at St. Bernard's. In September 1934, Edward resigned as director of the Cecilian Choir and Thekla stepped down as soprano soloist. He never became a Catholic but gave St. Bernard's a heritage of excellence that is still remembered today.³⁵ After Brandt's resignation, Simon Casey assumed the leadership of the choir.³⁶

Edward J. Brandt died February 5, 1937, at age 77 years. His wife Thekla, beloved soprano soloist, joined him on August 19, 1944, following a brief illness, aged 80. The changes that the Brandts had seen in church music over almost a half-century were telling — from elaborate Solemn High Masses that lasted over two

hours, to a clergy in later years would become impatient if the service lasted more than forty-five minutes. The office of Vespers is mostly a thing of the past, with recent generations having no notion of what it is.

The Jackson Organ Replaced

The Jackson organ lasted until 1925, when it was replaced with a Wangerin organ, reusing the case, which was moved some five feet back in the gallery, and a good deal of the pipework. The stoplist was as follows:

Great Organ (61 pipes unless noted)

16' Double Open Diapason*

8' Open Diapason*

8' Doppel Flute

8' Gamba

8' Melodia*

8' Dulciana

4' Octave*

8' Trumpet

Swell Organ (73-pipes unless noted)

16' Lieblich Gedeckt* (Unit flute, 97 pipes)

8' Open Diapason*

8' Stopped Diapason (Unit Flute, 61 notes)

8' Salicional*

8' Vox Celeste t. c. (61 pipes)

4' Violina*

4' Flute d'amour (Unit flute, 61 notes)

2 $\frac{2}{3}$ ' Nasard (Unit flute, 61 notes)

2' Flautino (Unit flute, 61 notes)

1 $\frac{3}{8}$ ' Tierce (Unit flute, 61 notes)

8' Oboe (Synthetic: 8' Salicional & Nasard 2 $\frac{2}{3}$ ')
8' Vox Humana (61 pipes)

Tremulant

Pedal Organ (32 pipes unless noted)

16' Open Diapason*

16' Bourdon*

16' Lieblich Gedeckt (unit flute, 32 notes)

8' Cello (32 notes, Great 8' Gamba)

*Stops reused from the Jackson organ.

The Pedal 16' Bourdon and 16' Open Diapason were each rescaled one pipe larger, having a large-scale stopped bass for CCC of the 16' Open Diapason. In 1978 the Freeport Organ Company of Freeport, Illinois, rebuilt the organ after it had suffered extensive water damage from a fire in the tower.³⁷

The author is most grateful to and wishes to thank the following for their various contributions that made this article possible: Charles J. Wallman for help and advice; Barbara and Richard Minning; Fr. Fred M. Himmerich; Shawn Carlson, Watertown Public Library; Roberta Fosdal; Bonnie Kirchoff, Immanuel Lutheran Church; Nancy Klinger; Ruth L. Krueger for translations; Cecilia Uszler; Arnoldo W. Sevilla for data about Raphael Baez; Henry Weiland for photography; Jacqueline Dougherty, Province Archives Center (Congregation of the Holy Cross); Leonard Berg-haus and Fr. Kevin Lutz.

Notes

1. Peter Leo Johnson, *Centennial Essays for the Milwaukee Archdiocese 1843-1943* (Milwaukee, Wisconsin: Centennial Committee, 1943), 27, 28, 25-36, 39-41.

2. Charles J. Walman, *Built On Irish Faith 150 Years at St. Bernard's* (Watertown, Wisconsin: St. Bernard's Catholic Church, 1994), 15.

3. Meagher, *A Century at St. Bernard's*, 13

4. Mary Crangle, *A Brief History of St. Bernard's Church, Watertown, Wisconsin, 1844-1936* (n.p., 1936).

5. Roberta Fosdal, *Genealogical Files of Roberta Fosdal*. Charboneau wed Sophia Lamotte in Rochester, New York. (E-mail from Roberta Fosdal to the author, June 7, 1998). No obituary for Charboneau has been found, but his cause of death is recorded in Watertown's Oak



Pipes of the Swell in the Jackson organ, Church of the Sacred Heart, Columbus, Ohio

Hill Cemetery Register as "Exhaustion from acute insanity." (Courtesy Barbara and Richard Minning)

6. Meagher, *A Century at St. Bernard's*, 19. The only extant example of his work is the Catholic Church of St. John the Baptist, Jefferson, Wisconsin.

7. Meagher, *A Century at St. Bernard's*, 33.

8. *Watertown Democrat*, December 19, 1867, *Prison City Leader*, October 4, 1867. The paper was thus styled because Waupun was the site of the state prison.

9. Francis W. Kervick, *Architects in America of Catholic Tradition* (Rutland, Vermont: Harris E. Tuttle Co., n.d.), 72. Francis W. Kervick, *Patrick Charles Keely, Architect: A Record of His Life and Work* (South Bend, Indiana: Privately printed, 1953).

10. John Fleming, et al., *The Penguin Dictionary of Architecture*, (Hammondsworth, Middlesex, England: Penguin Books, 1966), 123.

11. Wallman, *Built on Irish Faith*, 518-520.

12. Elmer C. Kiessling, *Watertown Remembered* (Watertown: Watertown Historical Society, 1976), 211.

13. Charles J. Wallman, *Edward J. Brandt, Inventor*, (Watertown, Brandt Inc., 1984), 26.

14. *80th Anniversary Booklet 1847-1927 St. Paul's Church, Watertown, Wisconsin*. (n.p., n.d.). The newly organized boy choir's surplices were called tunics, to "... obviate any Protestant prejudices ..."

15. Eugene Luening, the father of composer Otto Luening, established the Conservatory in 1888.

16. Wallman, *Built on Irish Faith*, 203.

17. *Watertown Gazette*, April 3, 1891.

18. Meagher, *A Century at St. Bernard's*, 81.

19. Galloway was born in St. Louis, 21 December 1871 and died there 9 March 1931. He studied four years with Guilmant in Paris and became the organist of the American Church of the Holy Trinity there. On his return to America he was organist and choir director of St. Peter's Episcopal Church, St. Louis. Besides other musical activities in St. Louis, he was organist at the Louisiana Purchase Exposition; guest organ at the Pan-American Exposition in Buffalo; at the San Francisco World's Fair and the Philadelphia Sesqui-centennial Exposition. Oscar Thompson, ed., *The International Encyclopedia of Music and Musicians*, (New York: Dodd, Mead & Co., 1939), 645.

20. Concerning the so-called Mozart's Twelfth Mass: "This ought certainly not to be considered a work of Mozart, though it may contain some material by him. It may be a pastiche, put together after his death (published in a manuscript supplied by the composer Carl Zulehner—a dubious personage); it seems at one time to have been as 'Müller's Mass.' 'Misattributed Compositions,' *The Oxford Companion to Music*, 4th edition 1941, 584.

21. *Watertown Gazette*, March 18, 1892.

22. *Protokoll [minutes] of Immanuel Evang. Lutheran Church, Watertown Wisconsin*, February 15, 1892, 128 Trans. Ruth L. Krueger. The organ was discarded in 1915 and was replaced with a Hinners Style F. *Protokoll*, February 7, 1915, p.4. Trans. Ruth L. Krueger

23. *Watertown Gazette*, March 25, 1892. The author's great-aunt Mary (Mamie) Stacy, great-uncles Clement, Benjamin and Frank Stacy were members of the Cecilian Choir.

24. Michael D. Friesen, "A Chronological History of Organbuilders in Chicago, (continued)," *The Stopt Diapason*, Vol. 5, No. 5 (29) (October 1984): 10, 18, 23, 24. David H. Fox, *A Guide to North American Organ Builders*, (Richmond, Virginia: 1991), 131.

25. Organbuilder Leonard Burghaus, who rebuilt the organ, told the author that the workmanship was first-class.

26. *Watertown Gazette*, September 22, 1899.

27. Wallman, *Built on Irish Faith*, 230.

28. Wallman, *Built on Irish Faith*, 231.



The author, standing with arms crossed in front of a 1m Schuelke organ, conducted the Bach Chamber Choir and Orchestra in the Bach Mass in B minor at St. Bernard's in August, 1973.

29. Wallman, *Built on Irish Faith*, 243.

30. One work of Brandt's is extant: a *Festival Gloria for Mixed Chorus with Soprano Alto and Bass Solos and Piano and Organ Acc. And Cello Obligato [sic]* by Edward J. Brandt, which was published by the Wm. A. Kaun Music Co. of Milwaukee, Wisconsin. Since it is copyrighted by Brandt it is probably a vanity publication. In the author's opinion, it is derivative, with a number of compositional errors (e. g. parallel fifths) and lacks cohesion. Halfway through the piece there is an abrupt change of key from C major to E flat major, ending in that key, which is not acceptable practice. There are also errors in the Latin text.

31. Wallman, *Edward J. Brandt, Inventor*, 94.

32. David J. O'Hearn, *Fifty Years at Saint John's Cathedral, Milwaukee* (Milwaukee, Wisconsin: St. John's Cathedral, Milwaukee, 1897), 218.

33. Wilhelm Middelschulte was born April 3, 1863, in Heeren Werve, Germany, and died in Oespel, Germany, on May 4, 1943. He studied at the Royal Academy of Church Music in Berlin, serving at the Parochial Kirche and St. Lucas Kirche. In 1891 he moved to Chicago and shortly after organist of Holy Name Cathedral. He was also invited to play with the Theodore Thomas Orchestra. From 1896-99 he was organist and choir director of the University Congregation Church and from 1899-1918 he was concurrently organist of the Chicago Symphony Orchestra and St. James R. C. Church. He was also professor of music at the American Conservatory, Cosmopolitan School of Music, Chicago; Wisconsin Conservatory, Milwaukee; and Detroit Conservatory of Music. He was visiting professor at Rosary College and Notre Dame University, where he received an honorary doctorate in 1922. He returned to Germany in 1939. Nicolas Slonimsky, ed., *Bakers Biographical Dictionary of Musicians*, (New York: Collier Macmillan Pub. Co., 1978), 1153.

34. Anna J. Uszler (August 20, 1903- February 19, 1982) was the daughter of Louis E. Uszler (1888-1941), organist of St. Josaphat's Basilica, Milwaukee. He studied organ with John B. Singenberger (see *The Tracker*, 42:2:27) at the Catholic Normal School, St. Francis, Wisconsin and with Wilhelm Middelschulte.

35. Wallman, *Edward J. Brandt, Inventor*, 141.

36. *Watertown Gazette*, September 20, 1934.

37. Wallman, *Built On Irish Faith*, 499.



The Stoneham Organ

by John Bishop

This is the story of two churches and one organ, unique in its historic significance. If one of the hallmarks of the Organ Historical Society is to encourage the preservation of fine historic organs, perhaps the most poignant method of preservation is the relocation of instruments whose original home is lost. E. & G. G. Hook's Opus 466 was built in 1868 and relocated in 1996, and all the people involved in this history have enabled new life for a wonderful and otherwise unaltered organ.

HOME TO ONE OF AMERICA'S RICHEST historical heritages, Boston will offer an additional dimension to participants of the 2000 OHS Convention in this historic city. Visitors to Boston note the sites and monuments of our nation's formative events and the fascinating combination of old and new architecture. The same fascination is available to organ lovers. Along with a variety of foreign-built instruments, examples abound from the great workshops of 19th and 20th-century Boston organ-builders. Of many dozens of distinguished organs from the 19th century, however, few remain unaltered.

Originally built for the Stoneham Christian Union Church of Stoneham, Massachusetts, and now relocated to the Follen Community Church in Lexington, Massachusetts, E. & G. G. Hook's Opus 466 stands as an accurate model of that firm's artistry,



skill, and efficiency. The Hook opus list for 1868 shows that 36 instruments were completed: 14 were built for Massachusetts churches and the others were shipped to churches in Concord, New Hampshire and Selma, Alabama, in Chicago and San Francisco. Given the state of communication and transportation systems in post-Civil War America, this wide distribution of instruments is extraordinary and certainly testimony to the fame and quality of the work of the Hook brothers.

The Follen Church

Lexington is home to many important historical sites and personalities. The Follen Community Church that now houses the Hook organ is located on Massachusetts Avenue, the route of Paul Revere's famous midnight ride "through every Middlesex village and town" on the eve of the American Revolution in 1775, and its congregation has a healthy respect for history. The American opposition to the British domination is honored by the statue of the Minuteman on the nearby Lexington Town Green. Sharing with neighboring Concord the legacy of this uprising and of such great thinkers as Ralph Waldo Emerson (who served briefly as a minister at the Follen Church) and Henry David Thoreau, Lexington was home to the formation of the Free Christian Association which called the Reverend Doctor Charles Follen (1746-1840) as its first minister. Follen, a political refugee from Germany and an early proponent of the abolition of slavery, believed deeply in intellectual, spiritual, and physical freedom. To house

John Bishop founded the Bishop Organ Company in 1987, having worked in the shops of Angerstein & Associates of Stoughton, Massachusetts; J. G. P. Leek of Oberlin, Ohio; and Bozeman-Gibson of Deerfield, New Hampshire. He holds the degree of B. M. in Organ Performance from the Oberlin College Conservatory of Music and currently serves as director of music at Centre Congregational Church in Lynnfield, Mass., a position he has held since 1984.

the new congregation he designed a building which incorporated an octagonal floor plan to symbolize egalitarianism. During the ground breaking for the new building in 1839, Follen offered these words: "May its doors never be closed against anyone who would plead in it the cause of oppressed humanity. We pray that within its walls all unjust and cruel distinctions might cease, and that here all might meet as brethren."

Unfortunately, Charles Follen never preached in the new building. Traveling from New York City to Lexington aboard the steamship *Lexington* to attend the dedication of the new sanctuary in 1840, he was lost when the ship burned and sank, killing all on board. The Follen Church, an eponymous monument to the lost leader, stands today as the oldest church building in Lexington, and its congregation is affiliated with the Unitarian Universalist Association.

After Follen's death, his wife Eliza Lee Cabot Follen continued her husband's work. In addition to her work as a children's author, she wrote numerous hymns and poems for the abolitionist movement, including this written in 1836 and set to music by Charles Zeuner in 1845:

Lord! Deliver; Thou canst save;
Save from evil mighty God!
Hear, O Hear the kneeling slave,
Break, O break th'oppressor's rod.

May the captive's pleading fill
All the earth and all the sky;
Every other voice be still,
While he pleads with God on high.

He whose ear is everywhere,
Who doth silent sorrow see,
Will regard the captive's prayer,
Will from bondage set him free.

From the tyranny within,
Save thy children, Lord! We pray;
Chains of iron, chains of sin,
Cast, forever cast away.

Love to man, and love to God,
Are the weapons of our war;
These can break th'oppressor's rod,
Burst the bonds that we abhor.

In 1868, S. S. Hamill built for the Follen Church a one-manual organ which was located behind a proscenium arch somewhat narrower than the present one. In 1938, the Hamill organ was discarded and a small organ by the Frazee Organ Company was installed behind the Hamill case. The Frazee organ had four ranks (Principal, Gedeckt, Dulciana, Aeoline), electropneumatic action, and a detached console. Local information has that it was originally built for a mortuary or a Masonic Temple. During the summer of 1959, the Hamill case was discarded and a heavy red-velvet curtain was hung in front of the organ. Beginning in the early 1970s and continuing for more than ten years, an interested group of parishioners led by Caleb Warner made systematic improvements to the organ. These efforts included building a new, more complete console and adding numerous ranks of pipes. Simple casework was built around the Frazee windchest and a contemporary arrangement of pipes provided some visual interest.

Louise Curtis began her music ministry at the Follen Church in 1958. The position of director of music was created for her in 1965 and she served in that capacity until her retirement in 1997. Her commitment to excellent music fostered the growth of a program that ultimately grew to include a choir program with more than a hundred members (an amazing number for a church that seats a congregation of 180!). The Youth (High School) and Junior (Elementary) Choirs have presented fully staged productions of Gilbert and Sullivan operettas every spring since 1961. In recognition of her ministry, the Louise Curtis Fund was established to advance the activities of the music program, and in 1994, a committee was organized to study the condition of that organ and to make recom-



The 1868 organ built by S. S. Hamill for the Follen Church had one manual. A unit organ of four ranks, built by the Frazee Organ Co., was installed behind the Hamill case in 1938.

mendations about its future. This growing effort became the foundation of a wonderful home for a restored organ.

An Organ in Stoneham

Today, Stoneham, Massachusetts, is a busy suburban town (population 22,203) located at the junction of interstate highways about 10 miles north of Boston. In 1868 it was a small outlying village, not particularly prosperous, with a population of 4,025. The congregation that became the First Unitarian Church of Stoneham was gathered in 1822. It was organized as the Unitarian Society in 1858, and in 1867 it became the Stoneham Christian Union by merging with the Stoneham Universalist Society. Construction began on the new church building in 1867. The ladies of the church felt strongly that the new church should have an organ so they took it upon themselves to raise the funds. On the occasion of the dedication of the new church building and organ on January 1, 1869, the ladies offered these words:

After constant and repeated endeavors, we take pleasure in presenting to our society this beautiful organ. It was worked for with zeal and cheerfulness. The hope is expressed that the spirit of concordant harmony breathed through its notes may ever inspire us; and that as a united prosperous society, we may long continue to enjoy the result of our labors.

While the Hooks had built a number of monumental organs (Mechanics Hall, Worcester, 1864; Holy Cross Cathedral, Boston, 1875), they also took great pride in building exceptionally good and versatile small and medium-sized instruments. In words gathered by Barbara Owen from Hook promotional literature, they



In 1959, the 1868 Hamill case was discarded and a red curtain was hung to hide the pipes and mechanism of the Frazee unit organ which had been acquired in 1938.

wrote: "Our smaller instruments possess, so far as is possible with their size, all the character and finish of tone to be found in our larger organs." (1869) "We apply our efforts not only to the building of large organs . . . but we seek how we can meet the requirements of the great majority of village churches who desire, and can afford, only small organs." (1876) Barbara Owen writes in the dedication booklet for the Follen Church:

The Hooks prided themselves in keeping up with all of the latest developments of their craft, while not following extreme fads and fashions. Thus, even their larger organs, while thoroughly up-to-date tonally and mechanically, were sometimes a bit more conservative than some of the instruments built by certain of their more adventurous colleagues. Above all, a Hook organ had to be solidly and durably made, musically voiced, and pleasing to play.

And so their Opus 466 was built "solidly and durably," serving the village church in Stoneham for more than 125 years with only minimal maintenance. Beyond a few broken trackers, the decay of bellows leather was the only tangible sign of the organ's age. For years as the church's congregation dwindled, local OHS and AGO members (Barbara Owen, John Skelton, Lois Regestein and others) offered benefit recitals in an effort to help raise funds to refurbish the organ. Finally there were not enough members to sustain the church. The final service was on May 21, 1995. The organ was played in Stoneham for the last time when Susan Reid Larson, the church's organist, played a concert and hymn-sing on June 30, 1995.

Given only one weekend in August 1995 by the new owners of the building before the sanctuary was subdivided in preparation for its new use as a day-care center, organbuilder Thad Outerbridge and historian Barbara Owen effected the removal and storage of the organ with help from congregation members who feared they would never see their beloved organ again. When the organ was played in Stoneham for the last time, the members signed the inside of one of the case access panels.

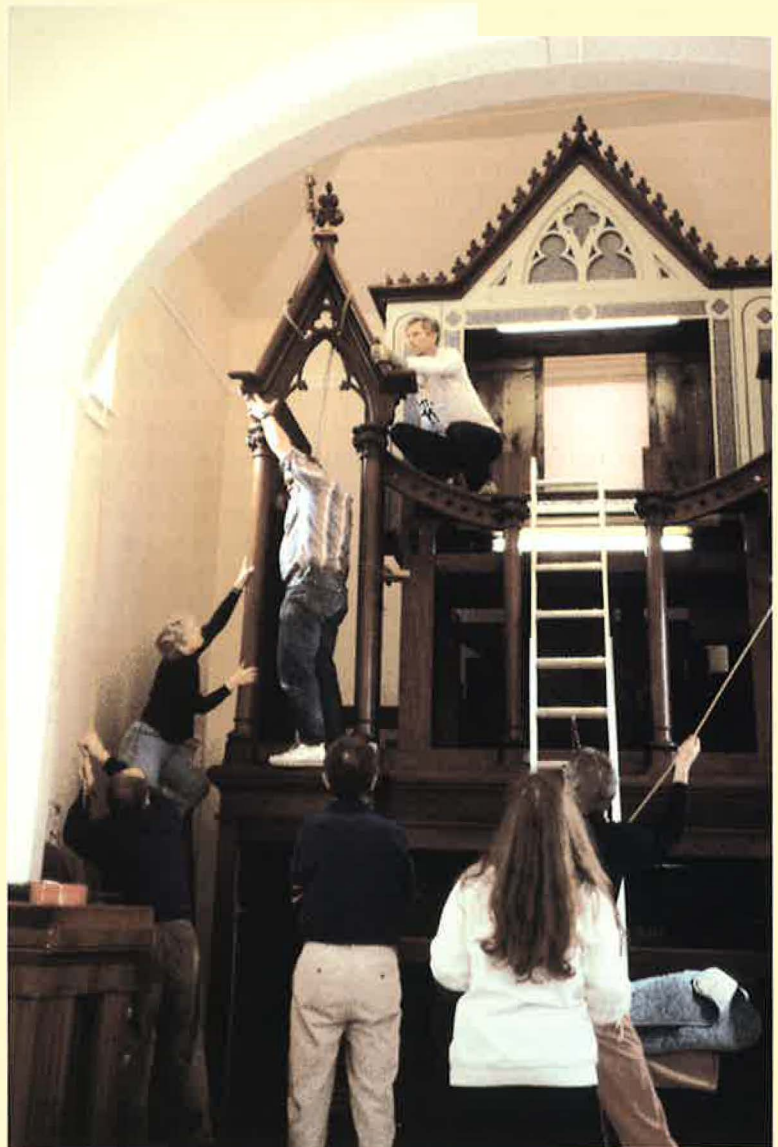
"Free to a Good Home"

Meanwhile, as the committee at the Follen Church was studying ways to improve or rebuild their existing organ, the *Massachusetts Bay District Newsletter* of the Unitarian Universalist Association published word of the availability of an antique organ, "free to a good home." That organ was E. & G. G. Hook's Opus 466, then stored in a "self-serve" warehouse in Salem, Massachusetts. The Stoneham congregation, as part of the Unitarian Universalist Association, was hoping to give their organ to a neighboring UUA church. After consultation

with the Bishop Organ Company, the committee responded to the notice, expressing interest in obtaining the organ. Because of the congregation's strong music tradition and because the committee had carefully weighed a number of options for its organ, the congregation was well informed and ready to take a vote to commit the funds needed to receive the organ. At a special meeting of the congregation, the vote was 130 "for" and one "against."

As at least one other church was interested in the organ, Barbara Owen, long involved in both the Organ Historical Society and the Unitarian Universalist Association, was instrumental in guiding the decision that the Follen Church should receive it.

There followed several active weeks during which the money was raised for the organ's restoration (completing the "good home"), and plans were made to alter the sanctuary to accommodate the new instrument. At the same time, a group of church members came forward to volunteer to help with the project, not just with financial support but with time and labor. The Bishop Organ Company was engaged to restore and relocate the organ. On October 9, 1995, the volunteers and organbuilders gathered at the Salem warehouse to load and transport the organ parts to the barn owned by Follen members Kim and Kathy Vandiver. During fall weekends, the "Follenteers" gathered at the barn to refinish the black walnut organ case.



The restoration work progressed through the winter in the shop of the Bishop Organ Company, and the volunteers participated in shopwork on weekends. Although this was to be a true restoration, it was decided that the wholesale replacement of the trackers was necessary for the organ to work reliably. Vintage lumber (Hook Bourdon pipes provided by the Organ Clearing House) was used as rough material for the new trackers. The volunteers harvested and cleaned (using ultrasound) the original brass tracker wires that were reused on the new trackers.

The Bishop Organ Company releathered the double rise reservoir and two large feeder bellows and replaced their internal intake flaps so the restored organ could be hand pumped. (Amazingly, there actually was a power failure in the neighborhood during a recital shortly after the completion of the project. An audience member came to the fore to pump the organ and the program continued.)

Although the reservoir leather was in poor condition, the organ was fully playable before its removal from the Stoneham church indicating that the windchests were still in good condition. Because disassembly revealed that there were only a few long cracks in the chest tables, the original tables were retained. The cracks were "removed" with a router and replaced with poplar comparable to the original material. On each chest, about 15 of the "white wood" sponils that form the bottom of the tone channels outside the pallet boxes were separated from the ribs (externally evident as cracks in the cloth glued over ribs and sponils). These were removed and refitted; new sponils were made for the widest openings, the others were moved down in size and the cloth was replaced.

When the shopwork was complete there was an old fashioned "barn-raising" in the chancel of Follen Church. The volunteers and organbuilders spent a Saturday laying the floor frame, placing the reservoir, erecting the frame and hoisting in the windchests. During the following weeks the actions, windlines, keytable and swell box were installed. When the organ was mechanically complete, there was another active weekend when volunteers moved the refinished case from the Vandiver's barn to the church, gave it a final coat of oil, and installed it. The goal had been for the restored organ to be played in Lexington for the first time on Easter Sunday, 1996. The night before Easter, the façade pipes were put in place though about only half of the new stenciling was complete, and on Easter morning the members of the Stoneham church joined the congregation of the Follen Church to hear their organ in its new home.

Throughout the entire installation the organ was left exposed, allowing the congregation to view the progress. The volunteers were on hand each Sunday to explain the work and share their experiences with the other church members. This process fostered a wide appreciation of the organ and its role in worship and community life as well as deep concern for its care.

The decorated case and elaborately stenciled façade pipes give the organ a commanding presence in the front of the church. The case is built of virgin-growth black walnut and finished by the Follenteers with oil and varnish. Though the impost is straight across the front of the organ, the proportions of the towers and the lines defined by the mouths and elongated feet of the façade pipes allow the illusion that the center tower is behind the others. The original stenciled and painted decoration of the façade pipes and Swell box were reconstructed using colors provided by Boston's Johnson Paint Company, famous for providing the paint for John LaFarge's decoration of Trinity Church, Copley Square.

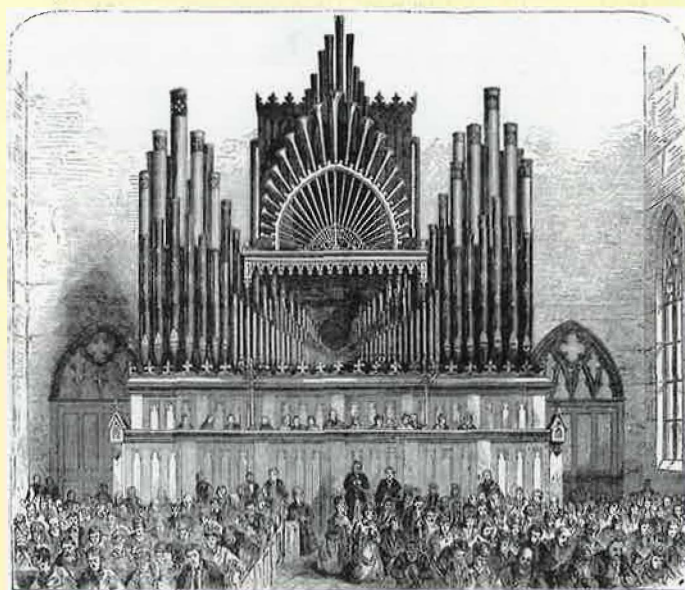
In 1864, Jardine built an organ with exposed stenciled pipe-work and a prominently featured Swell box for the Church of St. John the Evangelist in New York City. Matthew Bellocchio suggests that Hook Opus 466 (1868) may have been influenced by that organ as an engraving of it was published in a prominent art journal of the time, but that the Hooks were too conservative yet to design



Beginning in the early 1970s, parishioner Caleb Warner led members in augmenting the Frazee organ by adding ranks and a new console. As well, the red velvet curtain was removed and a functional display was arranged.

a case without woodwork above the impost. Here we can describe the organ's transitional role by noting the juxtaposition of the somewhat conservative Gothic woodwork and the brilliantly decorated Swell box.

The size of the organ is visually exaggerated by the case's monumental dimensions. Its width is established by the chromatic pedal windchest located across the back of the organ which is wider than the manual chests. The height, great enough with the "stacked" ar-



1864 Jardine, Episcopal Church of St. John the Evangelist, New York City

range of manual chests, is exaggerated by the crown on top of the Swell box and by the façade pipes. As it was essential to the integrity of the organ's restoration that the case not be altered, it was necessary to raise the ceiling of the chancel to accommodate its height. Church member and architect Mart Ojaama provided preliminary drawings of the organ using measurements of case pieces from storage leading to the decision to lower the chancel floor by eight inches under the footprint of the organ to diminish slightly the monumentality of the organ case.

The Swell windchest is located above the Great and set back so that the front of the Swell box is above the Great Octave 4'. This al-

PIPEDREAMS A program of music for the king of instruments

Program No. 2018 5/1/2000

Pipedreams Live! In Atlanta... when Michael Barone comes to town, organists and organ music enjoy a special energy. These performances were recorded live (6/7/98) on the 1966 Schantz/1996 Parkey organ (IV/63s) at Atlanta's Central Presbyterian Church. The event was co-sponsored by the Atlanta Chapter AGO and WABE-FM. For *Pipedreams Live!* guest appearances by Michael Barone, call 651-290-1539

JOHN COOK: Fanfare. TIMOTHY ALBRECHT: 2 Grace Notes (Evening Prayer; Softly and tenderly). SOWERBY: Fast and sinister, fr Symphony in G -Sarah Hawbecker, o.

WILLIAM KRAPE: Chorale Triptych (Wachet auf; Liebster Jesu; Christ ist erstanden). KRAPE: Tintinabulation -Alan Morrison, o

ELMORE: Sonata for Organ -Norman Mackenzie, o

CALLAHAN: Ragtime. TRADITIONAL (arr. Callahan): Londonderry Air. SOUSA (arr. Chenault): The Stars and Stripes Forever -Elizabeth & Raymond Chenault, o

Program No. 2019 5/8/2000

After the Fall... whether the damage is heaven-sent or man-made, when disaster strikes the pipe organ, all is not lost. This music represents the rekindled spirit which follows even such challenges as an horrific bombing, a hurricane's deluge, devastating fire, or an earthquake's terrifying tremors.

BACH: Chorale-prelude, We all believe, S. 680. SCARLATTI: Sonata in C, K. 255.

DISTLER: 3 Spielstücke (Nos. 1-7-2). WILLIAM ROWAN: Trumpet Voluntary. HOWELLS: Anthem, Like as the hart. BACH: Fugue in b, S. 544 -Choir of St. Paul's Episcopal Church, Oklahoma City; Viocki Schaeffer and H. Scott Raab (1998 Buzard) MPR tape (r. 2/8/2000)

TOURNEMIRE: Fantasie-Improvisation, Ave maris stella -Stewart Wayne Foster (1992 Ontko & Young/First Scots Presbyterian Church, Charleston, SC) Towerhill CD-71988 (Towerhill-recordings.com)

MALCOLM WILLIAMSON: Vision of Christ-Phoenix -Kevin Bowyer (1995 Marcussen/Tonbridge School, Kent, England) Nimbus CD-5509 (OHS)

JOHN KNOWLES PAINE: Prelude in D-flat, Op. 19, No. 1. HORATIO PARKER: Fugue inc, Op. 36, No. 3 -Thomas Harmon (1930 Aeolian-Skinner/Royce Hall, University of California, Los Angeles) Orion LP-76255 (out-of-print)

MARK CARLSON: Concerto for Organ & Orchestra (1997) -UCLA Philharmonia/Jon Robertson, cond; Thomas Harmon (1930 Aeolian-Skinner, revised/Royce Hall, UCLA, Los Angeles) UCLA tape (r. 11/16/99)

Program No. 2020 5/15/2000

Pipedreams Live! In Saint Paul... encores excerpts from a concert celebrating the release of our *Pipedreams Premieres* compact disc, featuring some of the musicians who appear on that album.

BUXTEHUDE: Prelude, Fugue & Chaconne in C -Michael Barone, o

DANEK: Festival Prelude; 3 Chorale preludes (O come, o come, Emmanuel; Lead on, o king eternal; In dulci jubilo);

Flowers; Finale, fr 3 Meditations on the Gospel of Saint John -Leonard DaneK, o

FRANCK: Andantino in g. BERRYMAN: Polychrome I -Edward Berryman, o

VIERNE: Maestoso in c# -Melanie Ninnemann, Michael Barone, o

BRIAN KELLY: Magnificat -Melanie Ninnemann, o; Gregorian Singers & Academy of St. Cecilia/Monte Mason, cond

HANDEL: Voluntary in D -Michael Barone, o

BACH (arr. Ferguson): Contrapunctus 14 in d, fr Art of Fugue -Michael Ferguson, o

The event took place at House of Hope Presbyterian Church in St. Paul, MN, and featured the two exceptional sanctuary organs, a 1979 4-manual Fisk in the rear gallery and a 1879 2-manual Merklin in the chancel (r. 6/30/93).

This program was broadcast originally in November 1994. The *Pipedreams Premieres* and *Pipedreams Live!* compact discs (which include two of the selections from this event, plus much other interesting music from the PIPEDREAMS archive), are available from OHS.

Program No. 2021 5/22/2000

New Music from Minnesota... a sampler of some energetic, engaging, and accessible modern compositions from the upper midwest. This program was broadcast originally as No. 9346 in November 1993.

LYNN KITZEROW: Fantasy & Fugue on Triumph. REBECCA GROOM te VELDE: Prelude on Beach Spring. LEONARD DANEK: Festival Prelude. JAMES CALLAHAN: Creator alme siderum. JOHN FERGUSON: What is this lovely fragrance? DANEK: In the bleak midwinter. RONALD SHILLING: Partita on Jesu, meine Freude -John Eggert (1981 VanDaalen/Jehovah Lutheran, St. Paul, MN; r. 10/8/89)

DANEK: Flowers -Leonard DaneK (1979 Sipe/Hennepin Avenue United Methodist Church, Minneapolis) Pipedreams Premieres CD-1001 (OHS)

LIBBY LARSEN: Aspects of Glory (1990) -Diane Meredith Belcher (1985 Casavant/Boston University; r. 6/28/90)

DAVID CHERWIEN: 3 Hymn Improvisations (The Church's One Foundation; Earth and all stars; We know that Christ is raised) -David Cherwien (1970 Reuter/Lutheran Church of the Good Shepherd, Minneapolis) Summa CD-1992 (AMSL, Inc., 2710 Nicollet Ave., Minneapolis, MN 55408-1630)

MICHAEL FERGUSON: Trio for Organ. ROBERT WETZLER: Prelude. CALLAHAN: Fantasie for Organ. PETER SKAALEN: Christ is Arisen -John Eggert, o (r. 10/8/89)

Program No. 2022 5/29/2000

Not Just Kidding Around... this time-honored instrument commands the intense fascination of young musicians, as this crew -- aged fourteen to twenty-four -- proves.

BRUHNS: Praeludium in e (large). BACH: O Mensch, bewein dein Sünde gross, S. 622. MENDELSSOHN: Allegro assai vivace, fr Sonata No. 1, Op. 65 -Felix Hell 1988 Kuhn/St. Justin's Church, Frankfurt-Höchst) IFO CD-021 (JAV)

BYRD: Fantasia in G -Robert Quinney (1760 Snetzler/Eton College) OxRecs CD-65 (OHS; www.ohscatalog.org)

LOCKLAIR: The peace may be exchanged, fr Rubrics -Andrew Scanlon (1990 Walcker) MPR tape (r. 4/11/96)

JONGEN: Toccata, Op. 104 -Helena Der-shavina, o. LANGLAIS: Prélude Modal -Ryan Albashian, o. WEBER: Scherzo. MESSIAEN: Out burst of Joy, fr Ascension Suite -Paul Weber, o (1998 Brombaugh/Lawrence University, Appleton, WI) Lawrence CD-1001 (920-832-7000)

WILLAN: Gelobet sei Gott. GRAYSTON IVES: Intrada -Clive Driskill-Smith (1886 Hill/Eton College) OxRecs CD-65 (OHS)

HOWELLS: Psalm-Prelude, De profundis clamavi (Set 2, no. 1). VIERNE: Final fr Symphony No. 1 -Sean O'Neal (1962 Reuter/Central Presbyterian Church, Denver) MPR tape (r. 6/28/98)

Both astonishment and relief should accompany your audition of these gifted and imaginative young organ "pros."

Program No. 2023 6/5/2000

This is the Day... familiar and uncommon marches, anthems, ballades, arrangements, entertainments and evocations for a wedding celebration.

MENDELSSOHN: Wedding March, fr A Midsummer Night's Dream -Noel Rawsthorne (1962 Harrison & Harrison/Coventry Cathedral) EMI Classics CD-77642 (PRMS)

MENDELSSOHN: Allegro Maestoso in C (1844) -John Scott (Willis/Mander/St. Paul's Cathedral, London) Hyperion CD-66491/2 (OHS)

KOKKONEN: Wedding Music (1968) -Eero Annala (1993 Paschen/Kerava Church, Finland) Jubal CD-11 (OLF)

BUXTEHUDE & DUPRÉ Chorale preludes, Der Tag, deristso Freudenreich -Memphis Chamber Choir; John Ayer (1990 Nichols & Simpson/Christ Episcopal Church, Little Rock, AR) Pro Organo CD-7064 (OHS)

GARRETT: This is the Day -Hector Olivera (1989 Blackinton/1st United Methodist Church, San Diego, CA) HOCD-1093 (OHS)

HENDERSON: Trumpet Voluntary -Jan Pearson, tpt; Ted Gentry (1995 Reuter/Centenary United Methodist Church, Lexington, KY) Americus CD-1006 (202-237-2722; www.americuscd.com)

MERCER: Fools rush in -Bobby Hackett, tpt; John Seng (Wurlitzer/Loderhose Studio) Sony MSP CD-143727 (800-538-4200)

DUBOIS: Cantilene Nuptiale -Hans-Dieter Karras (1846 Cavallé-Coll/Church of the Madeleine, Paris) Prospect CD-401793 (OLF)

DAVID LORD: Anthem, Close to my breast thy perfect love -St. Catherine's School Choir, Richmond/Nick Stephenson, cond; Jeffrey Smith (1950 Aeolian-Skinner, St. Stephen's Church, Richmond, VA) Pro Organo CD-7061 (OHS)

JEFFREY SMITH: Anthem, O how amiable are thy dwellings -Choir of Christ Church Cathedral, Lexington, KY/John Cummins, cond; Schuyler Robinson (1949 Holtkamp/Christ Church Cathedral, Lexington, KY) Pro Organo CD-7056 (OHS)

BOND: I love you truly -Jane Edge (1896 Felgemaker/Holy Spirit Episcopal

Church, Washon Island, WA) AFKA CD-536 (OHS)

SMART: March in G -Mary Gifford (1882 Steere & Turner/Pullman United Methodist Church, Chicago) Giffitz CD-001 (OHS)

VAUGHAN WILLIAMS: Come down, o love divine -Choir of Queen's College, Cambridge/James Weeks, cond; Matthew Steynor (1893 Binns) Guild CD-7160 (OHS)

THIMAN: Wondrous Love -Choir of Holy Childhood Church, Saint Paul, MN/Stephen Schmull, cond; Robert Vickery (1996 Hoppe) Schola Cantorum CD-1995

MARTIN: Meditation on Wondrous Love -James Warren (1877 Willis/Salisbury Cathedral) Regent CD-128 (415-928-2191)

PAUL NICHOLSON: Wondrous Love -Michael Miller, tpt; David Lowry (1989 Casavant/1st Baptist Church, Charlotte, NC) Pro Organo CD-7026 (OHS)

DAVID PETTIT: Marriage at Cana -Alan Siebert, tpt; David Pettit (St. Peter in Chains Catholic Church, Hamilton, OH) Integra Classic CD-953 (1-800-INTRADA)

EBEN: The Wedding at Cana -Christopher Putnam (1935 Aeolian-Skinner/Grace Cathedral, San Francisco, CA) Gothic CD-49106 (OHS)

Program No. 2024 6/12/2000

Ancient Delights... exploring music and instruments from the fifteenth, sixteenth and seventeenth centuries in France, Denmark, Italy, Switzerland, Austria and the Netherlands.

A. GABRIELI: Toccata on the 5th Tone. G. GABRIELI: Canzona No. 12 -Liuwe Tamminga (1475 Prato) and Luigi Ferdinando Tagliavini (1596 Malamini/St. Petronio Basilica, Bologna) Tactus CD-510001 (OHS)

PAUMAN: Mit ganzem Willen. HOFHAIMER: O dulcis Maria. KOTTER: Uns tiefer Not -Albert Bolliger (15th c. Anonymous/Valere Castle, Sion, Switzerland) Sinus CD-4002 (OHS)

HOFHAIMER: Recordare -Herbert Tachezi (Ebert/Silver Chapel, Innsbruck) Teldec CD-8.440066 (OLF)

TITELOUZE: Verses on Veni Creator Spiritus -Sylvain Ciaravolo (1676 Joyeuse/Rodez Cathedral) ADDA CD-581305 (OLF)

SOLDT: Psalm 23; Alamande de symmerman; Susanna vung jour. SCHMID: Wie schön blüht der Maie -Peter van Dijk (15th c. Anonymous/Reformed Church, Oosthuizen, The Netherlands) Emergo CD-3995

ANONYMOUS: Trompeter Aufzug. RADEK: Canzona. ANONYMOUS: Engelandische Nachtigall -Per Kynne Frandsen (1610 Compenius/Frederiksborg Palace Chapel, Denmark) Dacapo 8.224057 (OHS)

SCHEIDT: Variations on a Dutch Folksong (Ach, du feiner Reiter) -Stef Tuinstra (1651 Faber/Jacobuskerk, Zeerijp, The Netherlands) Coronata CD-1217

VALENTE: La Romanesca. CABEZON: Dic nobis Maria. VALENTE: Lo Ballo dell'Intorcía -Frederic Munoz (1984 Leclerc/Terraube Parish Church, France) XCP CD-5002 (OLF)

SWEELINCK: Hexachord Fantasy -Gustav Leonhardt (1971 Metzler/St. Jacob's Church, Den Haag) DHM CD-77148 (OLF)