Volume 44, Number 3, 2000

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

The Organ Historical Society

Post Office Box 26811, Richmond, Virginia 23261

(804)353-9226 FAX (804)353-9266

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2004 Buffalo, New York . . . . . To Be Announced
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2005 Southeastern Massachusetts "The Old Colony" . To Be Announced

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Chicago Midwest, 1980	*The Stopt Diapason*, Fred Beal FBFAM@AOL.COM & Robert Voves, $15	Julie Stephens 10 South Catherine La Grange, IL 60525 jstephens@megsinet.com
Eastern Iowa, 1982	*Newsletter*, Dennis Ungs, $7.50	August Knoll Box 486 Wheatland, IA 52777
Florida, 1998 www.ohs-florida.org	*The Rackboard* Henry Vollenweider, $8 newsletter@ohs-florida.org	
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South Carolina, 1979	*Newsletter*, to be announced	Kristin Farmer 3060 Fraternity Church Rd. Winston-Salem, NC 27107
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Wisconsin, 1988	*Die Winerflöte*, David Bohn, $8	Phyllis Frankenstein 1253 Riverton Dr. Mukwanango, WI 53149

THE TRACKER® is published quarterly by the Organ Historical Society, Inc., a non-profit, educational organization. The Organ Historical Society "application to mail at periodical pending approval at Richmond, VA 23232-9998." **POSTMASTER:** Send address changes to OHS, Box 26811, Richmond, VA 23261.

Annual membership dues, (including *THE TRACKER*): Regular members $35 (over age 65 and additional member in a household $29); 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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ISSN: 0041-0330.

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OPINION **Barbara Owen**

The Legacy of Alan Laufman

"Nothing worth doing is completed in our lifetime; therefore we are saved by hope. Nothing true or beautiful or good makes complete sense in any immediate context of history; therefore, we are saved by faith. Nothing we do, however virtuous, can be accomplished alone; therefore we are saved by love. No virtuous act is quite as virtuous from the standpoint of our friend or foe as from our own; therefore, we are saved by the final form of love, which is forgiveness."

—Reinhold Niebuhr

DURING THE LAST YEAR AMONG US, following the devastating diagnosis of inoperable cancer, Alan had — like all others in his unenviable position — the choice between anger, despair, and simply living what remained of his life to the fullest. As we all know, he chose the latter. At the outset he determined to vigorously fight the invading enemy, enduring heavy doses of chemotherapy. And in between treatments, while staying near Arlington for a few days each week, he utilized enforced days of idleness to research, write, and publish a small, elegantly written book on the organ history of the town that was his birthplace. He purposely went off the chemo so that he could attend most of the events of the 2000 Boston OHS convention, seeming to gain strength just from being with a host of old friends — and delivered a lively and anecdote-filled talk on his years with the Organ Clearing House that earned him a standing ovation. He had even, optimistically, registered for the Archives Symposium in October, but by then had become too weak to attend. A month later, he was gone from us, and we are left to ponder on just who was this bearded, gangling, quintessential Yankee who for so long had walked among us, complex and a bit enigmatic, occasionally abrasive, but more often generous, funny, and endearing. In short, a real *mensch*.

Those of us in the OHS knew Alan best in his long-standing role of Energizer Bunny propelling the sometimes frenetic activities of the Organ Clearing House, and as the author of the lucid and well-researched commentaries preserved in over two decades of convention handbooks. He throve on the often adrenalin-charged activities of the former and took unabashed pride in the latter. No one is quite sure how Alan, raised a Quaker (although later converting to Catholicism) got hooked on the organ, or, for that matter, even where he learned to play the instrument well enough to serve for many years as organist of St. Denis's Catholic Church in his adopted town of Harrisville, New Hampshire. In an interview this past summer, he claimed simply to have fallen in love with the sound of old organs. But while that may have been the end result, it was not an altogether unpredictable one, given Alan's love of history, his natural mechanical ability, and an innate aesthetic sensitivity that was moved by beauty in poetry, architecture, music and the natural world.

WILLIAM T. VAN PELT

Alan Laufman, 1978

What we tend to overlook, though, is that underlying all else, Alan was a teacher. It was in his blood and bones. He entered college with teaching in mind, and, until 1975, taught English in various private prep schools and at Clark University. It was his growing involvement with the Organ Clearing House that ended his formal teaching career, but in fact Alan never really stopped teaching. He took for granted that part of the mission of the Clearing House was educational and seized upon every opportunity to make it so, both in his negotiations with churches and in any publicity opportunity that presented itself. He occasionally ruffled feathers by correcting his friends' English. A fostered child himself, the teacher turned mentor with five foster sons who came under his care at various times, two of whom, thanks to his fatherly tutelage, are carrying on his Clearing House work. Indeed, when asked during the last weeks of his life, what he felt to be his proudest achievement, he unhesitatingly stated that it was his five boys. And in the end, he taught the many of us whom he welcomed to watch with him in those final days his last lesson — how to die with grace, dignity, and, yes, even a sense of humor. He didn't want to go — none of us does, after all — but he accepted death as he had accepted life: unconditionally, perhaps a bit stoically, and sustained by a religious faith deeper than most of us (and perhaps even Alan himself) had realized or understood. Even after death Alan is also teaching, for he donated his body to the Harvard Medical School.

continued on page 5

COVER: *The ca. 1913 Hinners tracker of nine ranks was photographed at the former First Baptist Church, Shelbyville, Illinois, in August, 1984, on the day of its removal by the Organ Clearing House for relocation to Montana by Raymond Garner.* A History of the Hinners Organ Company of Peoria, Ilinois *by Allison Alcorn-Oppedahl begins on page 13. Photograph by Willitam T. Van Pelt.*

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Let us then take to heart the legacy of Alan the teacher. Teaching is, after all, not hoarding, but sharing. It is a means to an end, not an end in itself. When we tend to get too wrapped up in the things that we all hold dear — whether researching, collecting, saving organs, or even governing this little organization of ours — let the warning bell go off if we find ourselves looking too much inward and not enough outward. We can all be teachers and mentors if we have a mind to it. Any and all of our special interests can be taught and shared, striking that spark of interest in another, widening the circle. And these things become richer and more interesting the more they are shared. If we truly care about the future of the OHS and the instrument that we, like Alan, "simply fell in love with," then it is really imperative that we all become, enthusiastically, teachers.

Hamar Receives Distinguished Service Award

Richard C. Hamar of Norwich, Connecticut, received the OHS's Distinguished Service Award for the year 2000 during the society's annual convention in Boston. Hamar apprenticed with the Hamburg organbuilder Rudolf von Beckerath and, after gaining further experience in Europe, returned to the USA to pursue his career. He has served on two OHS convention committees and, over the years, donated considerable effort to preparing what had been barely playable instruments for use at conventions. Hamar is recognized for the meticulous quality of his restorations, a recent example of which is the Holbrook tracker at the Episcopal church in Windham, Connecticut.

OBITUARIES

Gaylord Carter, legendary theatre organist, died at age 95 on November 20, 2000, after a long illness. He performed on organs around the world from age 10 until about 5 years ago. He was born in Germany, but grew up in Wichita, Kansas. In 1922 the family moved to Los Angeles, where he began to accompany silent films and his long and successful career, about which he writes in his autobiography *The Million-Dollar Life of Gaylord Carter.*

REVIEWS

Daniel Gottlob Türk, *On the Role of the Organist in Worship (1787)*, translated and edited by Margot Ann Greenlimb Wooland. Studies in Liturgical Musicology, No. 9. Lanham, Maryland & London: The Scarecrow Press, 2000. pp. 186.

Daniel Gottlob Türk, a student of a student of J. S. Bach, was university organist at Halle in 1787 when he wrote this treatise for church organists. It presents a world very different from that which faces today's organists, a world fascinating in its differences. Türk gives advice, for example, on the manner in which organists should improvise interludes between the lines of hymns, to allow the congregation to meditate on the meaning of the text and to familiarize themselves with the line coming up next.

Some of Türk's advice seems almost comical today — for example, in his admonition not to imitate the neighing of a horse or the crowing of a cock when one is mentioned in the text. One wonders what some organists got up to! At times his style is charmingly naïve — as, for example, on p. 101, where he says, "It is clear that if one tunes [an organ] alone, someone else must hold down the key to be tuned."

What Türk says about pedal technique (pp. 80ff.) is extremely interesting, since it is clear that he frequently used his heels as well as his toes to play the pedals. The editor notes (p. 135) that Petri's treatise of 1782 is equally clear on this point. For several decades scholars have questioned whether, given the design of eighteenth-century German pedalboards, organists like J. S. Bach could have used their heels with any frequency. Yet it is clear that German organists were commonly doing so by the 1780's, using the same general design of pedalboard, and one might suggest, therefore, that they may have been doing so at earlier periods as well. Türk even gives diagrams showing the best way to use the toe and heel for playing particular passages.

Türk's treatise includes a helpful chapter on organ construction and maintenance. For this, he says, "the need is . . . obvious, because many communities either do not have a resident organ builder, or his duties frequently require him to be unavailable for periods of time during which much can go wrong that requires immediate attention (p. 91)." Today, when good pipe organbuilders are an increasingly rare commodity, this might prove useful advice to the organists of the twenty-first century.

Dr. Woolard's editorial notes are learned and helpful, and one learns such interesting facts, for example, as that in eighteenth-century Görlitz the Unda Maris stop was an open wood principal tuned sharp, while the organbuilder Tröst made the same stop with two mouths and a divider down the middle so as to beat with itself (p. 124). The book also contains a helpful bibliography (pp. 153-60), together with indexes of names, hymns and other subjects. Altogether a fascinating little book, and a must for understanding the use of the organ in eighteenth-century Germany.

John L. Speller
St. Louis, Missouri

Gustavo Delgado Parra and Ofelia Gómez Castellanos. *Órganos Históricos de Oaxaca: Estudio y Catalogación.* México, D. F: Fomento Cultural Banamex A.C., 1999. 207 pages. Profusely illustrated. Text in Spanish. Available from Fomento Cultural Banamex, A.C., madero 17, Colonia Centro, México 06000, D.F., México

FEATURE REVIEW BY James Wyly

At least since the 1951 publication of Pál Kelemen's *Baroque and Rococo in Latin America* with its tantalizing glimpses of elaborate, Spanish-trumpet-studded organ cases in crumbling baroque church interiors, stories have circulated about the incredible wealth of baroque organs surviving in rural Mexico. John Fesperman's 1980 *Organs in Mexico* was a conscientious first attempt at documenting some of these instruments, and it made clear the difficulties under which research into Mexican organs, many of them in barely accessible village churches, must be conducted, while it confirmed beyond doubt the extraordinary extent and value of this musical heritage. Subsequently, restorations of as many as twenty old Mexican instruments have been undertaken, recordings and concerts have begun to be made, and there exists a small but serious move in Mexico toward appreciation of these instruments and revival of their use.

I was therefore delighted to accept an invitation from the *Instituto de Órganos Históricos de Oaxaca* to play two recitals on restored seventeenth-century Oaxacan instruments in October of 2000. In addition to the recitals in the village churches of San Jerónimo Tlacochahuaya and San Andrés Zautla, I was able to play the newly-restored ca. 1690 organ in the capital city's cathedral, and I was shown several other old organs, some restored and others not. In comparison with other old Mexican and Spanish organs I have encountered over the last thirty-nine years I found the three Oaxacan organs I played to be everything I could have hoped for; they are brilliant, colorful, exciting, and expertly restored instruments, each with its own unique personality. All elicited enthusiastic responses from modern-day lay audiences, which bodes happily for their future.

Before leaving Oaxaca I obtained a copy of the subject of this review, a sumptuous and elaborately illustrated large-format book cataloging and describing forty antique organs in Oaxaca state. The authors, Gustavo Delgado Parra and Ofelia Gómez Castellanos, are a husband-and-wife team of organ researchers who have participated in the restoration of some of these instruments, notably those in the Basilica of La Soledad at Oaxaca City and Santo Domingo Yanhuitlán. They have here given us the most comprehensive attempt to date at describing a large concentration of old Mexican organs, and their book

MARY WILLY

The organ built ca. 1690, Oaxaca Cathedral, was restored in 1997 by Susan Tattershall.

will probably remain the basic work on old Oaxacan organs for the foreseeable future.

It was thus with enormous interest that I began to read, not only to learn more about the beautiful organs I had just seen and played but to try to comprehend Mexico's incredible wealth of old instruments; after all, the state of Oaxaca alone appears to possess more authentic baroque organs than do many western countries. (Because of Mexioco's relative isolation from europe and the inherent conservatism of its organbuilders "baroque" organs in Hispanic tradition remained the norm until the latter half of the 19th century.)

While the preface tells us that this book's publication was underwritten by Banamex in order to catalog and document the Oaxacan organs, the book itself does not resemble a catalog. One opens it to a series of gorgeous color photographs of churches and organ cases followed by a few brief introductory chapters apparently intended to orient readers who need some clarification as to what a baroque organ is and why these instruments are important. Then come short chapters describing each of the forty organs, all illustrated with black-and-white photographs of inconsistent quality and usefulness. The superficial impression is that this is a collection of photographs with explanatory text, intended for casual perusal and coffee-table display. The price of the volume is in line with this. Selling in Mexico at the equivalent of about US $50 and published in an edition of only 2,000 copies, this work will remain beyond the reach of the vast majority of Mexican musicians and scholars; even in the U.S. and Europe, many will hesitate before investing such a sum. Here one feels a twinge of of unease: has the documentation of a unique artistic heritage been somehow diluted and dressed up for appearance's sake with the result that the people who need it most are priced out of the market?

In search of substance one turns to the heart of the book, the forty chapters devoted to individual organs. Let us acknowledge at the outset that the information presented here is the result of heroic effort. Anyone who has traveled in rural Mexico can affirm that to document and photograph forty old Oaxacan organs necessarily involved countless hours of rugged travel in remote, mountainous country devoid of modern conveniences and resources. Even today there are Oaxacan villages in which the Spanish language remains far from universally understood, so even gaining access to the churches must have presented a challenge that would have defeated many a less intrepid researcher. The bare affirmation that in these villages old organs exist is a major accomplishment in Mexican organ scholarship for which we must all be grateful to Delgado and Gómez.

Therefore, it is painful to face the necessity of pointing out certain shortcomings in the information these chapters contain. I cannot, of course, debate the accuracy of information about the overwhelming majority of these organs, for I have not examined them. Nevertheless, it was unsettling to discover that most of the organs I saw and played differ in fundamental ways from the descriptions Delgado and Gómez provide. Even extant dispositions differ wildly from the ones the book gives. Whatever the cause of this, it does not inspire confidence in the information presented about the rest of the organs.

Furthermore, the accounts of the two organs in the restorations of which Delgado and Gómez claim active rôles (Oaxaca, La Soledad, and Yanhuitlán, Santo Domingo) are devoid of the kind of priceless technical information which can only be gleaned during the total dismantling of an old instrument. The descriptions lack even mixture compositions, not to mention pipe-dimensions and systematic measurements of chests, cases, and winding systems. Here an opportunity for diffusing incredibly valuable information has been badly fumbled.

Returning to the instruments I played, all have been restored fairly recently. With the exception of Tlacochahuaya these restorations go unmentioned by Delgado and Gómez, and even in that case they are silent about who did it and when. One initially supposes that the book went to press before this relatively recent information could be included; but since these restorations were finished between 1991 and 1997 and the Delgado and Gómez restorations, which are elaborately presented, were substantially finished in 1998 and 1999, this is impossible. Yet Delgado and Gómez cannot be unaware of these restorations; Oaxaca is not that big, and in the case of the Tlacochahuaya organ their photographs are obviously post-restoration. How can they have neglected to include this essential information? One cannot avoid the suspicion that not only are Delgado and Gómez unwilling to acknowledge the work of other restorers than themselves, but that also they have knowingly published outdated and inaccurate information in order to achieve this end. I hope these suspicions are unfounded; but meanwhile, whatever the cause of this situation, the result is that four of Oaxaca's most important, restored, playable, and relatively accessible organs (Tlacochahuaya, Zautla, Oaxaca cathedral, and the processional organ at Santa María de la Natividad in Tamazulapan) are here presented falsely to the world, and corrective descriptions of them are not readily available elsewhere. This is especially incomprehensible when we realize that these four instruments were all restored by the same expert, Susan Tattershall, whose longtime

MARY WYLY

James Wyly tunes the facade trumpet on the ca. 1650 organ with 18th-century additions, restored by Susan Tattershall in 1991, at San Jéronimo in Tlacochahuaya. Observing is Cicely Winter, Director of the Instituto de Órganos Históricos de Oaxaca.

working residence in Mexico, numerous organ restorations in several parts of that country, research, workshops, worldwide lectures and published work have established her in the international organ community as arguably the world's leading authority on old Mexican organs. Even so, it is conceivable that Delgado and Gómez have reason to question Tattershall's work, and they are absolutely entitled to whatever opinions they may hold of it; but to send this book to press conveying the blatantly false impression that it never took place is unimaginable, regardless of its authors' feelings. But this happened, and the result is that the book is seriously compromised as a tool for organ scholarship.

Unhappily, the bad news doesn't stop here. The book is flawed by more than the odor of professional animus. One reads the introductory chapters with a rising sense of alarm. After four prefaces and prologues by various writers, including Gustav Leonhardt, we find five chapters of two to six pages each preceding the descriptions of individual organs. They are "Baroque Organs, Mexico's Patrimonial Riches," "Criteria for Cataloging," "General Aspects of Oaxacan Organ-Building," "Schools and Tendencies of Organbuilding in the State of Oaxaca," and "Portable Organs." The first of these chapters is good in that it establishes detailed cultural and historical contexts for the organs and their restorations. The next defines the characteristics of each organ that are more or less systematically elaborated in the individual descriptions: church, builder, date of construction, location, facade arrangement, disposition, and so on. One wonders how the authors arrived at some of these, for those referring to the cases are idiosyncratic and others — especially pipe-measurements — that one would expect in a serious work on old organs are ignored. Confidence is not reinforced when on page 25 the reader is stopped cold by the authors' claim that the term "Nasardo" refers to stopped flute pipes. One hopes that so basic an error is a one-time lapse, but one discovers otherwise as the text goes on.

The chapter "General Aspects of Oaxacan Organ-Building" attempts to document characteristics of the Oaxacan *organo pleno*. This takes the authors out of their depth; their argument is doomed from the start as it is derives from a badly garbled disposition supposedly of the Evora cathedral organ in Portugal, here cited without a reference and mistakenly attributed to the instrument's original construction in 1562. (The organ, the plenum of which does contain substantial material from 1562, is described by Peter Williams in *The European Organ, 1480-1850*.) It is difficult to understand the authors' claim that the disposition they present has anything at all in common either with sixteenth-century Catalan organs, as they assert, (and what have old Catalan organs to do with the subject at hand?) or with the five Mexican dispositions which are subsequently cited — not without more than their fair share of ambiguities and typographical errors. Innocent of essential hard information such as comparative mixture compositions and pipe measurements, the chapter succeeds only in establishing that Oaxacan organs were based on ensembles of principal-scaled stops, which is not exactly news.

The most problematic of the introductory chapters follows. "Schools and Tendencies of Organbuilding in the State of Oaxaca" is an attempt to classify the forty organs in five groups, each delineated by the earliest and latest organ that exhibits a particular set of characteristics. The result is an oddly overlapping series of five "periods": 1, ca. 1650-1740; 2, ca. 1680-1820; 3, ca. 1730-1780; 4, ca. 1770-1830; and 5, ca. 1800-1860. These were apparently established by noting the earliest appearance of a given distribution of organ facade pipes and then grouping organs with similar facades together to form a "period." Thus, facades of three flats and folding doors constitute the first period, facades with three protruding towers separated by two flats constitute the second, and so on. It hardly needs saying that this style of classification ignores more characteristics than it considers, and that it becomes fatally compromised if a newer organ should ever have been installed in an older case — not exactly an unlikely possibility, of which organ history is replete with examples. Furthermore, the third, fourth, and fifth periods contain only three instruments each, which seems a small number on which to base any kind of typology. Naturally, it is not useless to observe similarities such as these among organ cases, even to the point of hypothesizing, as the authors do, that the organs within some of the periods could derive from the same builder or shop. But to attempt overall classification within a group of forty rather diverse instruments built over the space of two centuries, many of which are in total disrepair, solely by counting facade pipes and noting the number and shapes of the towers seems an exercise in futility. The space would have been better devoted to the technical information obviously in the authors' possession about the organs they worked on. Notwithstanding its name, the final introductory chapter deals with more than portable organs; in fact it first describes processional organs, then a remarkable form of 4' positive organ of which San Andrés Zautla stands as a magnificent, restored example (which the authors misrepresent as noted above), and finally, "Other Organs," which turns out to mean instruments built in baroque style in the later nineteenth century. The chapter ends with some rather far-fetched speculations as to the possible influence of Arp Schnitger on Oaxacan organs, apparently based on the observation that Schnitger's cases are sometimes built with towers and flats arranged similarly to some Oaxacan examples. And we must lament the

absence of appendices. For example, though the authors mention a number of names of Oaxacan organbuilders and rebuilders from earliest colonial times into the twentieth century, nowhere are they pulled together in a list; thus, even to extract this most elementary information from their text requires the laborious perusal of all 207 pages, notebook and pencil in hand. Are a few simple tables of names, places, dates, and works such as Fesperman put together in his *Organs in Mexico* too much to ask for one's $50? Apparently; there isn't even an index. In sum, then, we have a rather expensive book which verifies the existence of forty remarkable old organs in the state of Oaxaca. There are many photographs, some of which are more informative than others, and there are many facts, a fair number of which are demonstrably misleading, and none of which are organized for ease of access. The organs are classified arbitrarily, for information which would allow for a meaningful study of their deeper similarities and differences is lacking. One regrets that the authors did not take their extremely rich raw material to acknowledged experts in the field, many of whom would surely have been delighted to assist them in understanding its meaning and systematically presenting it to the organ world for what it is: a record of an extraordinary, possibly unique trove of baroque art. Instead they seem to have chosen to work in isolation, even to the point of distorting and suppressing the work of others. Nor, apparently, did they study the publications of Fesperman, Tattershall, and Flentrop, which could have given them both essential background information and workable formats for presenting their own material. In the end, the book is a serious disappointment. It started with the highest aspirations: Banamex takes a serious interest in old Mexican organs and has funded the restoration of a number of them. How many large corporations ever attempt anything half so noble? In the case of this book Banamex provided something extremely rare: adequate resources for a magnificent research project on a most important and difficult-to-fund subject. It is tragic that nowhere in the process of publication was anyone in a position to exercise the most elementary quality control. The resulting book is not without value, but the useful information in it could probably have been published as a pamphlet and made widely available to those capable of developing it farther for a fifth of the price. Meanwhile the serious scholarship regarding this incredible treasury of organs remains to be done, and one wonders whether adequate institutional support for it will ever again become available.

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HUGH BRADSHAW

1913 Hinners, Presbyterian Church, Brenham, Texas

ORGAN UPDATE

THE 1913 HINNERS TRACKER at the Prebyterian Church in Brenham, TX, has received restorative repairs conducted by Paul Jernigan of Houston assisted by Shawn Sanders. Jernigan "discovered" the organ in sorry condition in 1978, silent since taking on water during Hurricane Carla in 1963. Earlier revisions undertaken by W. J. Stevens of Victoria, TX, had left the 8-rank organ without its 8' Diapason and with a new Mixture which was subsequently removed. The eighth manual rank (perhaps a labial Oboe) had been removed by parties unknown and Stevens placed a 2' Flute in its stead. Jernigan repaired the water-soaked windchests, wind system and couplers, and installed a Diapason salvaged from the 1929 Kilgen op. 4440 removed in 1982 from St. Paul's United Methodist Church, Houston. Six of the seven manual stops are divided Treble and Bass at Tenor A. A full-house attended in October, 2000, when Richard Ponder played works by J. S. Bach, Franck, Pepping, Hebble, Willan, and Elgar.

1913 Hinners, Pekin, Illinois
Presbyterian Church, Brenham, Texas

MANUAL, 61 notes, enclosed
8' Diapason, Treble and Bass
8' Dulciana, Treble and Bass
8' Viola, Treble and Bass
4' Principal, Treble and Bass
4' Flute, Treble and Bass
8' unknown TC stop, likely a labial oboe, now 2' Flute
Octave Coupler
PEDAL 30 notes
16' Bourdon
8' Lieblich Flute (no pipes or mechanism)
Manual to Pedal

Van Dinter Organ on CD

Having made 200 CDs of Christmas music featuring the 1889 Louis Van Dinter 2-21 tracker at St. Frances of Rome Catholic Church in Louisville, KY, the The Rev. John Eifler, pastor, now "wants a recording of his favorite organ music, including works by Bach, Pachelbel, and Saint-Saëns, to celebrate his 40th anniversary as a priest on May 27, 2001," reports the Louisville *Courier-Journal*. The article recounts the visit of OHS during its 1993 convention and cites the wording on the plaque which declares the instrument to be "of exceptional historic merit worthy of preservation." On the CD, Ken Kouba, one of two parish organists, plays. Parishioner Joe Phillips, 77, produced the recording and recalls that, as a 13-year-old Boy Scout in the troop

WILLIAM T. VAN PELT

1889 Van Dinter, St. Frances of Rome, Louisville, Kentucky

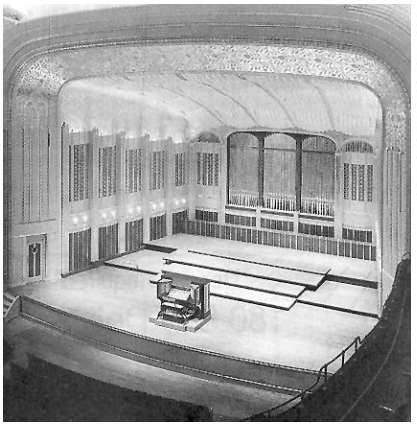
hosted at St. Frances Church, he helped move the organ from St. Mary's in downtown Louisville following the 1937 flood. Joseph Ruf was in charge of the project according to oral history reported by Alan Laufman in the 1993 *Organ Handbook*. OHS member Tim Baker, another of the parish organists, said Fr. Eifler's wish may take the form of a CD for Easter.

1833 Erben Restoration

Restoration of the 1833 Erben 1-9 at Grace Episcopal Church, Sheldon, VT, began following a report in this column (43:4) of the parish's fund raising efforts, accompanied by a color picture of the organ. Andrew Smith of Cornish, NH, holds the contract and is restoring the mechanism and woodwork. A. David Moore is subcontracted to restore the metal pipes. Smith reports that only one, octogenarian parishioner recalls ever having heard the organ, which he pumped as a youth, so it is believed to have been unplayable for at least five decades. Much water damage led to Smith's decision to retable the Erben windchest with Baltic birch. Erben windchests are invariably tabled with extremely tight-grained mahogany, apparently from ancient forests. Unlike other hardwood tables, these Erben windchest tables seem almost impervious to failure. Erben action parts are crafted from similar mahogany or walnut. Smith said that rodents have lived in the Swell box for many years and chose the treble end in which to establish a dynasty. Thick deposits of excretia so corroded screws that they could not be removed by conventional means, but toeboards have been salvaged and restored. When the reservoir was disassembled so as to be releathered, inscriptions were found reading, "John C. White," on one of the ribs and, "Thomas Raven May 18th 1833" on the floating frame.

Severance Hall Skinner

The Schantz Organ Co. of Orrville, OH, has completed with much approbation the relocation and restoration within Severance Hall, home of the Cleveland Symphony Orchestra, of the 4-95 E. M. Skinner op. 816 contracted in 1929 and dedicated in 1931. Completely intact but unused and sealed within sound-impenetrable barriers in the fly space 41 feet above the stage, the organ has been moved to new chambers created behind the stage, where tonal egress into the hall is direct. A revealing account of the project appears in *The American Organist*, January, 2001. Thomas Trotter played the first in a series of concerts on January 6. Joela Jones, keyboardist of the Cleveland Orchestra, as well as Gillian Weir, Thomas Murray, and Todd Wilson will play in February, March, and April. Michael Barone says that *Pipedreams* will eventually feature the organ in radio broadcasts. National Public Radio's *Performance Today* reported the restoration on January 8, including a few moments of Trotter's concert.



COURTESY SCHANTZ ORGAN CO.

Skinner, Severance Hall, Cleveland

1875 E. & G. G. Hook & Hastings

Watersmith Pipe Organs of Hartford, VT, is restoring the 1875 E. & G. G. Hook & Hastings op. 795 for First Free Will Baptist Church in Ashland, NH. The organ was originally built for Plymouth Church, Worcester, MA, and was moved to Ashland before 1915. The Swell 8' Oboe, a tenor C rank, was prepared for bass pipes. Robert Waters intends to install period bass pipes. Similarly, he hopes to extend the bass of the Swell 8' Viola, now TC. During church remodelling ca. 1915, wooden casework of the organ was removed above the impost. Waters found the case parts in the church basement and will restore them to the organ. Fritz Noack replaced the Great Dulciana with a 2' Fifteenth

WATERSMITH ORGAN CO.

1875 E. & G. G. Hook & Hastings, First Free Will Baptist, Ashland, NH

Notice Advertising

FOR SALE: Classical 1971 Moller Opus 10764, 3 manual, 26 voices, 34 rank pipe organ including added antiphonal division. Currently installed and can be demonstrated. Located in Baltimore, MD. Call George Good at 410-828-6848 or 410-823-6500.

WATERSMITH ORGAN CO.

First Free Will Baptist prior to 1915 remodelling, 1875 organ free standing

comprised of period pipes some years ago. The organ is scheduled for reinstallation in summer 2001.

High-Bench Circuit Rider

The *Denver Post* of Christmas Eve, 2000, features on its cover a color picture of the 1889 Schuelke 2m at First Presbyterian Church in Leadville, CO, illustrating a story about organist Bob Trezise who played for churches in six locations on Christmas Eve, beginning at 8 a.m. in Edwards, OR and ending with midnight Mass in Vail, where he also played five Masses on Christmas day. The Schuelke features what is believed to be the highest organ bench in the world: the elevation in Leadville is 10,430 feet above sea level. *W. T. Van Pelt*

WILLIAM T. VAN PELT

1889 Schuelke, Leadville, Colorado

Burned Marklove Restored

by David Sariti

The organ built in Utica, NY, by John Gayle Marklove circa 1875 was in at least its second home, the Polish National Catholic Church, Utica, at the time of a disastrous fire in 1987. When the crew of the Carey Organ Co. arrived mid-winter, they found it charred and thoroughly iced over, exposed to the elements beneath a hole in the church roof. While it had been spared direct flames, the case and keydesk were badly damaged and the facade dummies were destroyed. Left closed, the swell shutters protected the pipes from more serious damage.

The chests were dried and restored. The wind system was releathered, retaining the orginal reservoir and reinstating the second rise which had been removed earlier along with the feeders. The keys received new bone coverings, stop faces were engraved, and the key and stop actions were restored. Pipes were cleaned, repaired, and stoppers repacked, with care taken to preserve the original voicing. Assisting were volunteers from St. Paul's Episcopal Church in Troy where the instrument occupied the West gallery for about a decade.

CAREY ORGAN CO.

ca. 1875 Marklove, fire damaged

CAREY ORGAN CO.

ca. 1875 Marklove, restored

The black walnut case of the Marklove suffered the most severe damage, with upper parts having to be reconstructed while lower parts were stripped and refinished. The only departure from strict restoration was the alteration and extension of the Sub Bass, originally a 12-note manual stop, to be available as an independent 17-note pedal stop (matching the original pedalboard compass). This change improved the bottom octave of the key action and has proven to be useful without compromising integrity.

The restored organ was installed in a music building of Gothic revival style and located on a private estate in Fernandina, FL. Installers were Peter O'Hearn of the Carey firm assisted by Wayne T. Warren of Apollo Beach, FL, and George Gibson. An excellent specimen from this important builder, the organ reflects Marklove's English heritage with refined, sweet voicing and excellent workmanship. Marklove (1827-1891) worked for Gray & Davison at Cheltenham, England and Hall & Labagh in New York before building organs under his own name in Utica from 1858 until his death.

ca. 1875 John Gayle Marklove, Utica, N. Y. restored Carey Organ Co., Troy, New York relocated 2000 to residence, Fernandina, FL

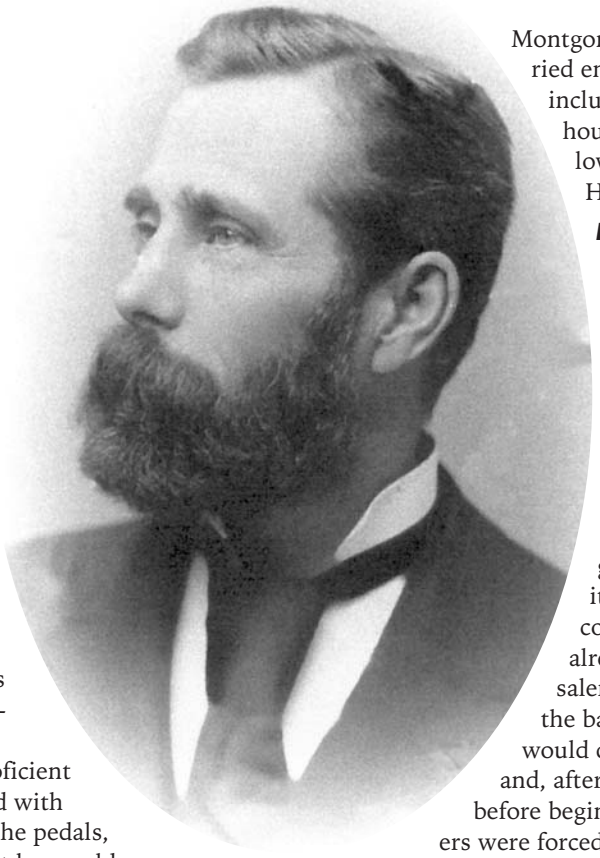
Manual C-c^4, 61 notes		
Open Diapason	8'	49 pipes
Unison Bass	8'	12 pipes
Melodia	8'	61 pipes
Dulciana	8'	49 pipes
Violin Treble	4'	37 pipes
Violin Bass	4'	24 pipes
Flute	4'	49 pipes
Celestina	4'	49 pipes
Piccolo	2'	61 pipes
Pedal C-e, 17 notes		
Sub Bass	16'	17 pipes
Manual to Pedal coupler		
hitch-down swell pedal		

A History of the Hinners Organ Company of Pekin, Illinois

by Allison Alcorn-Oppedahl

The Formation of a Plan: Missionary Work and Reed Organs

JOHN LEONARD HINNERS (1846 -1906[1]), the son of a German Methodist Episcopal missionary, spent the better part of his youth in a multitude of small, rural congregations. As a musician and a church member, he certainly would have felt the limitations of a reed organ from both a musical and an aesthetic/cultural point of view. Moreover, he would have been all too familiar with the frustration of these rural congregations who could barely afford to pay their ministers, much less raise money for a pipe organ. John's father, Peter, was known for his skills as a church builder and probably provided John with his basic woodworking skills, since one might reasonably expect that Peter's sons assisted him with his building projects. The Hinners family was a musical household, and John was evidently a proficient organist. As Peter's son, John was reared with his hands on a hammer and his feet on the pedals, learning skills of building and music that he would later combine into a business that produced nearly 3,000 pipe organs and approximately 20,000 reed organs in its five and a half decades of existence.



John L. Hinners

John Hinners accepted a position with Mason & Hamlin in Chicago at a time when reed organs were rapidly gaining in popularity throughout America. In both city and country, music was viewed as a worthwhile pastime, an integral part of the happy home; and for rural churches, the reed organ represented compromise. A pipe organ was simply out of the question, but with the combined generosity of an entire congregation, a reed organ was within reach.

It appears that John L. Hinners modeled his pipe organ enterprise, both target audience and sales approach, directly on that of the reed organ business. Reed organ advertisements in periodical literature were ubiquitous. Everything from popular magazines and newspapers to church journals ran the advertisements of dealers or manufacturers hawking their particular brand of organ. A common technique of these advertisements was to include an "inquiry address" to which one could write for a free catalogue which often was not much more than testimonials from satisfied customers. Mail-order houses such as Montgomery Ward and Sears & Roebuck carried entire lines of musical instruments, including reed organs. The mail-order houses' sales philosophies were followed almost to the letter by John L. Hinners.

Mail Order Catalogues and Rural American Life

In rural America, life was radically transformed when Montgomery Ward & Company issued its first mail order catalogue in 1872. The system of rural shopping was expensive for all involved. The local merchant served a relatively small number of customers and could not risk stocking a wide assortment of goods and certainly not novelty items. Even before the merchant could add his own markup, the price already had been inflated by the wholesaler and then by the jobber. Credit was the basis of most purchases. The farmer would draw against his expected income and, after harvest, would settle his account before beginning the cycle again. Because farmers were forced to buy on credit, the merchant became locked into the credit system as well — buying and selling on borrowed money involved huge interest charges paid by the local merchant to the local bankers. To the interest charges he then had to add cost of goods, transportation, and his own profit margin. Though mail order had operated on a minuscule scale as early as 1830, until 1872 when Wards entered the scene, there was no mail-order house that could fill "all the needs of all members of the rural family from grandma to the family dog."[2]

The basic business policies leading to Ward's success have been summarized as follows:

1. Buying and selling for cash, which eliminated interest charges in the purchase of goods and in financing customers, thereby lowering prices.


HINNERS ORGAN CO., Church Organ Builders, PEKIN, ILLINOIS.
Established 1879.

Organs of any required capacity or style built to order according to the most approved methods of construction. Our excellent facilities and other advantages we have at our command, enable us to furnish pipe organs of highest quality at very moderate prices.

We have on file hundreds of letters, similar to the following:

Grand Rapids, Mich., April 1908

Hinners Organ Co., Pekin, Ill.

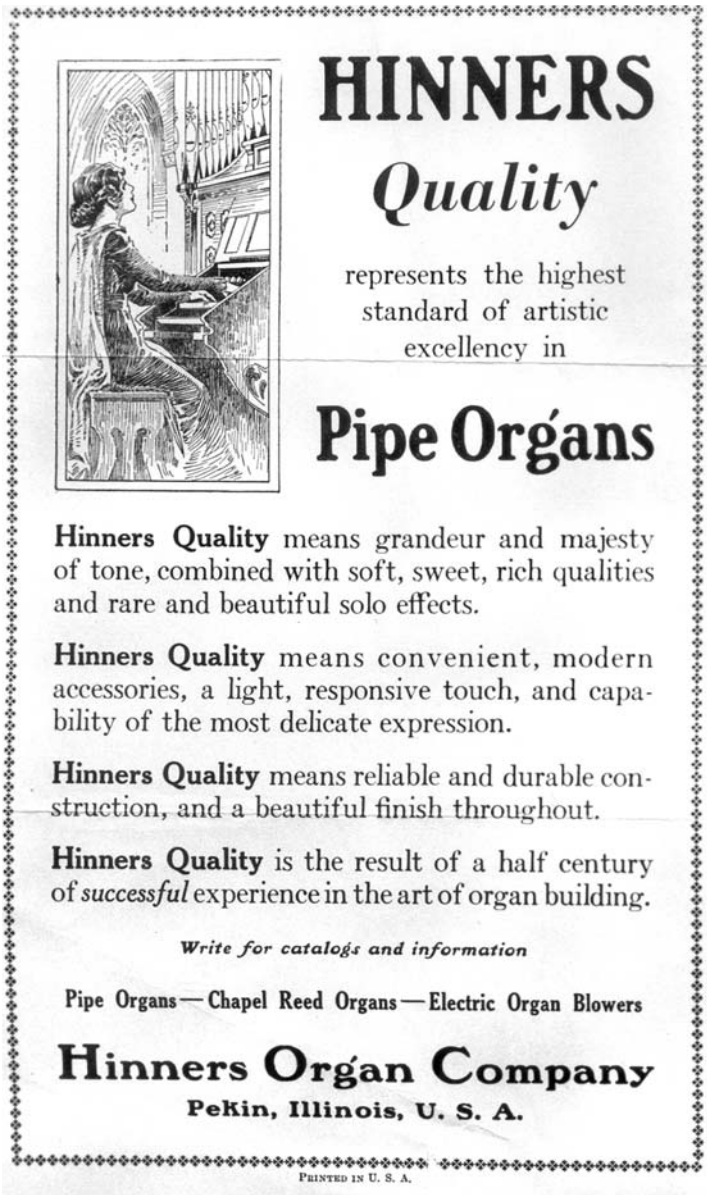
Gentlemen: By order of the consistory and members of the Grandville Ave. Christian Reformed Church we gladly state that we are highly pleased with the pipe organ you sold us. It is a beautiful, solid instrument and an eloquent witness to your skill in organ building. All our transactions with you have convinced us of the reliability of your firm.

J. TIMMERMANN, Pres.
E. HERMAN SR., Clerk.

Also large Manufacturers of
REED ORGANS for Chapel, School or Parlor
Which we sell direct from Factory at Factory Prices.
No Agent's Profit.

Catalogues, Proposals or Estimates sent to any address on Application
HINNERS ORGAN CO., Pekin, Ill.

Allison Alcorn-Oppedahl is Assistant Professor of Music at Trinity International University (Deerfield, Illinois) where she teaches music history and strings. She was a 1996 E. Power Biggs Fellow and conducted Hinners study under a research grant from the OHS American Organ Archives. She lectured on Hinners at the 1997 OHS Convention in Oregon.



Advertisement of 1917

2. Unconditional guarantee of merchandise.

3. An advertising technique which radiated friendliness and care beyond consummation of sale.

4. Huge assortment of goods.[3]

All of these points were of vital importance to the rural American and were directly modeled by John L. Hinners. The rock-bottom prices and wide selection brought many items within the farmer's reach, and the unconditional guarantee assured him of satisfaction. The friendly tone of the promotional literature was based on a verbal camaraderie that sounded sincere and straightforward — never condescending or superior.

Like Montgomery Ward and Sears & Roebuck, Hinners eliminated costly jobbers and salesmen and dealt directly with his customers. He used a three-fold sales approach: the advertisement, the informative catalogues, and negotiations conducted by mail. Payment plans and credit are never mentioned in the surviving Hinners sales literature; but small-scale payment plans are evident in the two surviving ledger books.[4] Hinners advertisements and catalogues radiated friendliness and honesty and attempted to gain the confidence of the wary rural buyer. Eight of Hinners' selling points are packed into a small advertisement of 1917:

1. Longevity of the company ("Established 1879")

2. Flexibility ("Organs of any required capacity or style")

3. Broad resources ("Our excellent facilities and other advantages we have at our command")

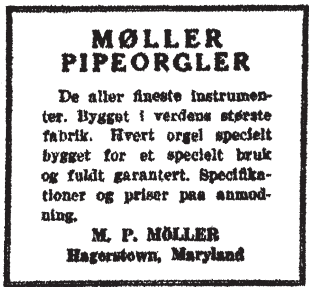
4. Quality at a low price ("organs of highest quality at very moderate prices")

5. Testimonial ("We have on file hundreds of letters")

6. Versatility ("Also large manufacturers of reed organs")

7. Factory prices, no jobbers ("Which we sell direct from factory at factory prices, no agent's profit")

8. Targeted audience (appears in denominational periodical, testimonial from target denomination, frequently in audience's native tongue, as in the Norwegian ad from 1929 at the right).



Perfection Organ Manufactory, Pekin, Illinois

The opening of John L. Hinners' Perfection Organ Manufactory in Pekin, Illinois, in 1879 began a new era of industry for the region. With one assistant, John Leonard Hinners set up shop in a back room of Schæfer's new building on Court Street, across from the courthouse, and spent the next ten years building reed organs, honing many of the skills and techniques that he would later use in the manufacture of pipe organs. In addition to marketing and sales acumen, John applied to his pipe organs an understanding of compactness, mechanical reliability, and superb cabinetry which he had learned in building reed organs. Perhaps most important, however, was his standardization of the reed organ. In an 1895 Hinners Reed Organ catalog one can note five action types and ten organ styles available. By rigidly controlling variations, he was able to produce them literally by the dozens. The later application of these ideas to pipe organ construction allowed John Leonard to offer quality instruments at lower prices.

When Schæfer sold his instrument manufactory and musical merchandise business to the Koch Brothers in early 1881, John took the opportunity to cash in on the reputation he had built for himself in the previous year and recruited a group of

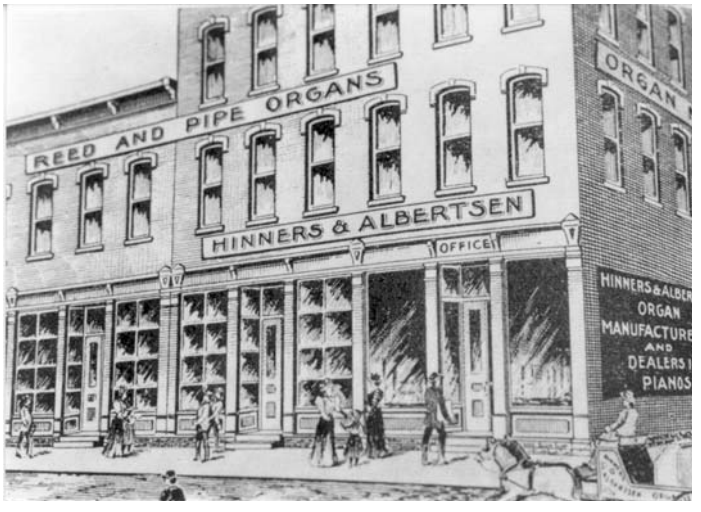
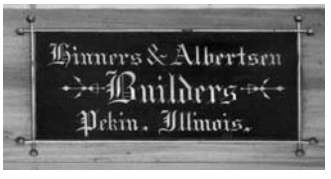


Illustration from Pekin City Directory

WILLIAM T. VAN PELT

The 1896 Hinners & Albertsen 2-10, First Presbyterian Church, Dubuque, Iowa, is similar to the 1898 organ described in the grey box at the right, except that the 16′ Bourdon is in the Great instead of the Swell, the 8′ string stop in the Swell is named "Aeoline" and the 4′ stop is a Violina. The Pedal has 27 notes and the manuals have 61. The fancy, painted-on nameplate, below, contrasts with the tacked-on paper one of the 1898 organ.



local investors to back the Perfection Organ Works as a private reed organ factory.[5] Before the end of that year the business was doing so well that the operation was expanded and J. J. Fink was brought in as a partner under the new company name of Hinners & Fink. This allowed the factory to move to a larger site, purchase new equipment, and hire additional craftsmen.

Uddo J. Albertsen purchased the interest of the original investors in 1885, and the company became Hinners & Albertsen. With the infusion of Albertsen's capital, the firm again expanded, reed organ sales sky-rocketed, and it became a force in the organ world. The factory moved to the corner of Court and Second streets and expanded into the building next door as well. A third story was added to the main building and a second story to the new section. The second story, constructed when the pipe organ operations began, housed the reed organ works. The remainder of the building, however, consisting mainly of the walls, was used as an erecting room.

ALLISON ALCORN-OPPEDAHL

Nameplate, 1898 Hinners & Albertsen, Red Wing, Minnesota

The Ten-Rank, Two-Manual Organ

THE 1898 HINNERS & ALBERTSEN organ installed in the St. Peter's Norwegian Evangelical Lutheran Church in Red Wing, Minnesota, is an example of a typical, smaller two-manual organ. The specification:

Great		
8′ Open Diapason	Metal	61 pipes
8′ Melodia	Wood	61 pipes
8′ Dulciana	Metal	49 pipes[1]
4′ Principal	Metal	61 pipes
Swell		
16′ Bourdon	Wood	49 pipes[2]
8′ Violin Diapason	Metal	61 pipes
8′ Lieblich Gedackt	Wood	61 pipes
8′ Salicional	Metal	49 pipes[3]
4′ Flauto Traverso	Metal	61 pipes
Pedal		
16′ Bourdon	Wood	27 pipes

Mechanical

Swell Octave to Great Coupler
Swell to Great Coupler
Swell to Pedal Coupler
Great to Pedal Coupler
Swell Tremulant
Blowers Signal
Wind Indicator
Pedal Movements: Great Forte, Great Piano
Balanced Swell Pedal

The ledger book indicates that the case was a "special design" of quartered oak. The Red Wing organ was order number 360, placed August 6, 1898, by Carl N. Lien. It was shipped on the Santa Fe Railroad January 25, 1899. Weighing 5,690 pounds, the shipping charge was $34.14. The organ price of $1,050.00 was payable thirty days after delivery. After serving the St. Peter's congregation for many years, the organ was briefly used by the Red Wing Four Square Church, after which it was moved to the St. James Hotel in Red Wing (photo at left), where it was first used in December, 1998, as reported in the "Organ Update" column of *The Tracker* 43:2:8.

COURTESY TOM ERICKSON

1. The bottom twelve notes of this rank are common with the Melodia.
2. The Lower octave is omitted.
3. The bottom twelve notes are common with the Lieblich Gedackt.

WILLIAM T. VAN PELT

This ca. 1913 Hinners 2-9 was built for the First Baptist Church, Shelbyville, Illinois. Another view appears on the cover of this issue. The organ was moved in 1984 as described on page 3.

The earliest Hinners & Albertsen pipe organs were announced in a special catalog that was written in German and English. These were uniformly one-manual-and-pedal instruments and were available in three manual ranks for $375, four manual ranks plus a 15-note pedal Bourdon for $485, five ranks plus pedal for $575, and six ranks plus pedal for the bargain price of $635.

The New No. 5 Pipe Organ sold for $485.00 and was the model most frequently recorded in the extant Ledger Books. The three-rank organ included two 8' ranks and one 4' rank (as does the organ shown on page 25); the five-rank instrument added a 2' rank to the No. 5 specifications.[6] If the churches close to Pekin wanted to reduce the costs, they could send members of the congregation to the factory with their own wagons, thus handling the drayage and set-up themselves. In such instances, the organ would then cost only $75 a rank — a significant savings for impecunious congregations.

It is interesting that both Hinners & Albertsen and A. Gottfried & Co. entered the pipe organ business at the same time, Hinners in Pekin and Gottfried initially in Philadelphia. How they eventually connected is not known, but the metal pipework for all of Hinners organs was supplied by Gottfried until 1925.

The Earliest Pipe Organs

ALLISON ALCORN-OPPEDAHL

The first pipe organ, a four-rank instrument, was sold May 21, 1890, to the German Methodist Episcopal Church in Edwardsville, Illinois. Because Hinners did not follow the practice of numbering and dating his nameplates, it was believed for many years that the first organ for which there were records was the sixteen-rank, two-manual instrument installed in the German Evangelical Church in Huntingburg, Indiana in 1892. However, an article dated November 12, 1891 from a Chicago music journal describes the dedication of the new Hinners & Albertsen pipe organ at the First Congregational Church of Rogers Park, Illinois. It concludes:

> In the eighteen months they have been making pipe organs they have built and sold eleven, this one at Rogers Park being the last . . . Clarence Eddy and Harrison M. Wild have both opened organs by this firm, and the association of these renowned names with that of Messrs. Hinners & Albertsen is significant and gratifying.[7]

Like the reed organs, the one-manual pipe organs had a keyboard divided at middle-C with each half similarly controlled by a treble and bass knob. The pedal ranks of this period typically included only the lower octave, the second octave supplied as a pull-down. The catalogues claimed, ". . . since the notes above the lower octave are never, or only very rarely used for church services, we omit them as a needless expenditure."

Hinners Tonal Practice

In the Ledger Books, only orders that deviated from the "Regular Styles" routinely noted specifications. In most cases the entries list simply the style number, delivery address, and contracted price; and in fact, the vast majority of the orders recorded in the ledger books take advantage of Hinners' stock models, with Regular Style #5

Regular Style #5

The 1890 catalogue introduced "Our New No. 5 Pipe Organ" which is the model most frequently recorded in the company's extant Ledger Books. The model had these specifications:

8' Open Diapason	Metal	61 pipes	
8' Melodia	Wood	61 pipes	enclosed
8' Gamba	Metal	61 pipes	enclosed
4' Principal	Metal	61 pipes	
16' Pedal Bourdon	Wood	15 pipes	
Super Coupler			
Manual to Pedal Coupler			
Swell Pedal			

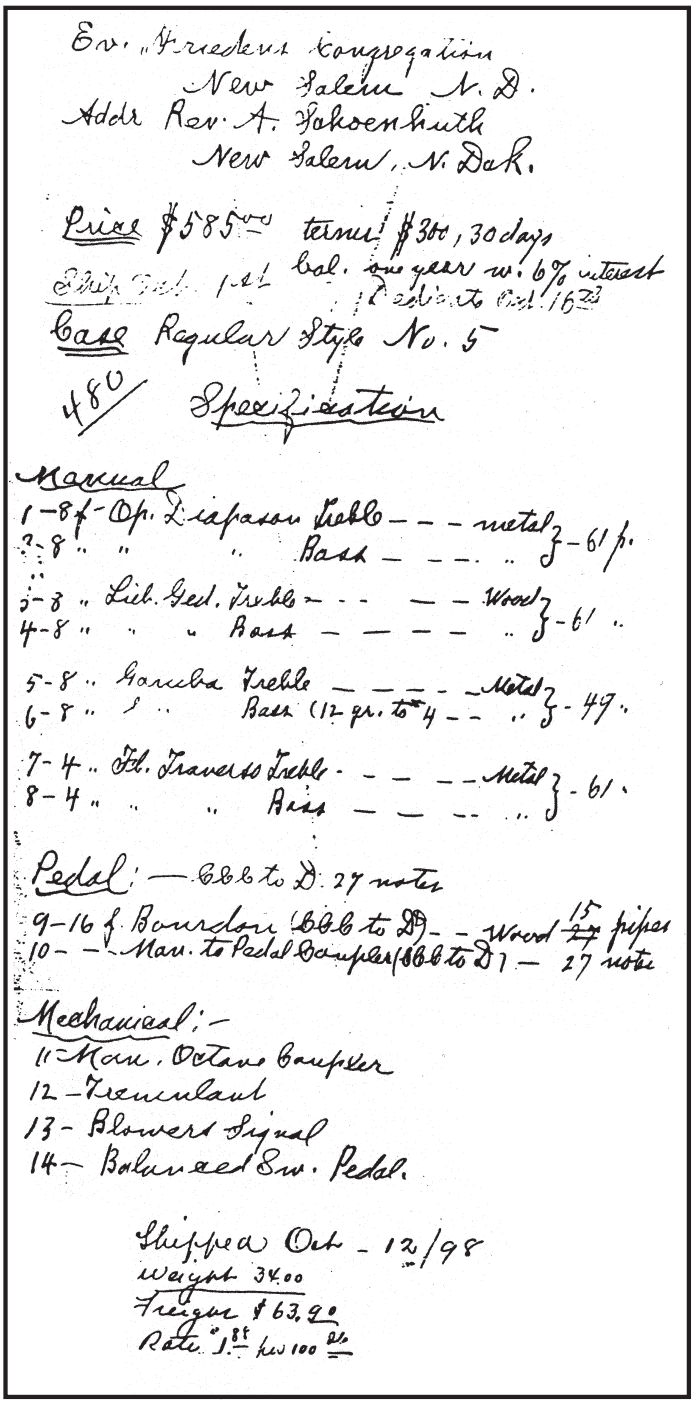
PHOTOGRAPHER UNKNOWN

Built for Trinity Episcopal Church, Anderson, Indiana, this organ appears in the contemporary Hinners catalog as "Regular Design C." It is entered as a 4-rank tracker of 1923 on an opus list compiled in 1962 by E. A. Boadway from materials gathered in 1934 and given to Barbara Owen by a family member, also in 1962.

showing up as the most popular stock style. The stop lists of Hinners organs demonstrate both standardization and a "mix-and-match" variability to meet the requirements of customers — the same versatility offered by almost all of Hinners' contemporaries as well as organbuilders of all periods and nationalities whether they sold via catalog or otherwise. For example, most customers ca. 1910 wanted an 8' Dulciana in the Great, but a few preferred to have an 8' Gamba instead, if the organ were not large enough to have both. Hinners and most other builders were ready and willing to make such a substitution.

Unlike most of Hinners' contemporaries, the firm most often provided a labial reed stop in the Swell instead of a "real" one, though real reed ranks were sometimes delivered to clients who required them. The ubiquitous Hinners/Gottfried labial 8' Oboe Gamba is built like the Salicional: of spotted metal (and sometimes of even higher tin content than that which produces spots), narrow scale, and long narrow slots at the top. Unlike the Salicional, the flatting of the upper lip on the Oboe Gamba extended to the top of the pipe. The labial reed stays in tune with the rest of the flues as temperatures vary and it is less susceptible to dirt and obstructions than a real reed. Thus, the labial reed met the practical expectations of a congregation that did not have a technician conveniently available to tune a real one.

As upperwork and mutations waned from style in the decades before and after 1900, Hinners continued to provide a



Ev. "Friedens Congregation
New Salem N. D.
Addr Rev. A. Jakoenfluth
New Salem, N. Dak.

Price $585.00 terms $300, 30 days
bal. one year w. 6% interest
Ship Date 1-21 Dedicate Oct. 16 23
Case Regular Style No. 5
480 Specification

Manual
1-8 ft. Op. Diapason Treble - - - metal } - 61 ft.
2-8 " " " Bass - - - - " }
3-8 " Lieb. Ged. Treble - - - - Wood }
4-8 " " " Bass - - - - " } - 61 "
5-8 " Gamba Treble - - - - Metal }
6-8 " " " Bass (12 pr. to 4 - - " } - 49 "
7-4 " Fl. Traverso Treble - - - - Metal }
8-4 " " " Bass - - - - " } - 61 "

Pedal — CCC to D 27 notes
9-16 ft. Bourdon (CCC to DD) - - Wood 15/27 pipes
10 - - Man. to Pedal Coupler (CCC to D) - 27 notes

Mechanical: -
11 Man. Octave Coupler
12 - Tremulant
13 - Blowers Signal
14 - Balanced Sw. Pedal.

Shipped Oct - 12/98
Weight 34.00
Freight $63.90
Rate 1.85 per 100 lbs

An example from a Hinners & Albertsen Ledger Book: Order number 363 for the Evangelical Friedens Congregation of New Salem, North Dakota is for a 5-rank organ of one manual and pedal, shipped October 12, 1898.

means of making a 2' pitch in ensembles. This was usually accomplished via a Swell-to-Great Octave coupler in two-manual organs, or an Octave Coupler in one-manual organs. In the relatively small number of organs sufficiently large to include a 2' rank, the Octave Coupler seems almost always to have been omitted in organs of tracker action, which was by far the most prevalent type of action among all Hinners organs.

Hinners began to build organs with tubular-pneumatic action circa 1912 and electric-action organs circa 1916, but continued production of tracker-action organs as well. At first, electric action was used in larger instruments, but not exclusively. For instance, First Methodist Church in Peoria acquired a three-manual electropneumatic organ in 1916, but First Congregational Church in Peoria chose tubular action for their three-manual organ built in 1921.

WILLIAM T. VAN PELT, 1983

This late Hinners 5-rank tracker was built in 1925 for and still serves the Congregational Church in Barnet, Vermont.

The firm eventually progressed to unified designs on electric action beginning ca. 1923. The specifications for the 1936 Hinners organ built for the First German Presbyterian Church in Grundy Center, Iowa, show an organ of 23 stops derived from five ranks, and only three of the five ranks run the entire compass of the instrument.

Payment Plans

The major arena in which Hinners & Albertsen differed from the retail catalogue houses was in the matter of payment. Catalogue retail merchandisers operated on a strict cash-only basis, whereas Hinners & Albertsen accepted limited payment plans. For example, order No. 262 (placed August 21, 1893) for St. Stephan Church in Merrill, Wisconsin, was for the purchase price of $1,260 with $600 payable cash on delivery. After formal acceptance of the organ, the balance was due within one year at an interest rate of seven percent per annum. The usual option allowed thirty days without interest. For example, St. Paul's Evangelical Lutheran Church in Tomah, Wisconsin, was to pay its complete balance of $785.00 within thirty days, after which six percent interest would accrue. Other arrangements were often made and it appears that sixty-day deferred payment with no interest was common, but many of the entries in the first ledger book note a cash price due on delivery and a few grant one year without interest.

Interest rates found in the first ledger book varied, apparently according to current bank rates and negotiations. Some churches paid six percent interest and others paid seven percent. Moreover, in some cases the ledger book notes that the church had the "privilege of paying before due," but this is not noted on the majority of payment schedules. Perhaps Hinners & Albertsen routinely allowed churches to pay off the balance early, but note of the "privilege of paying before due" occurs often enough that one suspects that the interest was collected unless noted otherwise.

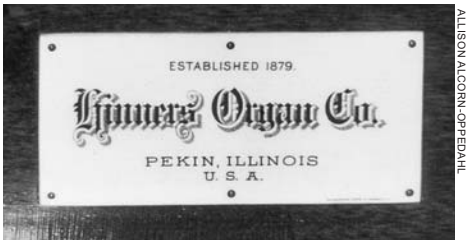
Despite the advertisements proclaiming that the prices were non-negotiable because they were already as low as possible, design alterations and custom work required repricing and the company was then more willing to adjust the price downward in order to keep the contract. For example, order No. 306, placed February 13, 1896, by the First German Methodist Episcopal Church of Milwaukee, Wisconsin, involved custom casework "according to design submitted and agreed upon." The price was $1,350, less a $150 "donation." Company "donations" were ubiquitous in the organbuilding field; however, these donations amounted to nothing more than a slight reduction in the company's profit margin.

The organ for the Christian Reformed Church in Graafschap, Michigan, is an example of a purely stock model that received a donation/discount. On February 23, 1897, the church placed an order for Regular Style No. 7 for the non-negotiable price of $670, but the contract included a $70 donation (or rebate). Sometimes the organization's old organ would be accepted in trade for a price adjustment. A partial list of the 1929 installations indicates that the organ for the auditorium at Illinois Wesleyan University was priced at $8,000, less $3,000 in trade on the old organ.

The Factory Representative as Salesman

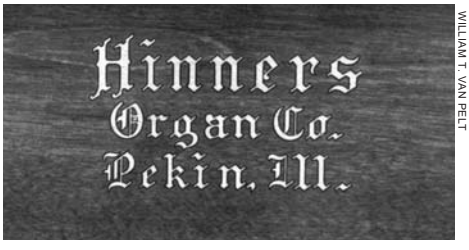
The representative who installed the organ was usually a department foreman at the factory, and when he was on the road, he was kept busy. Not only did he install the new instru-

The style of nameplates varied as seen on page 15 and below. The celluloid plate at the left is neatly tacked to the nameboard of the 2-10 of 1926 at the Evangelical Lutheran Church in Dimock, South Dakota. The metal plate in the center is rarely seen. The decal at the right is applied to the nameboard of the 1922 tracker at St. Dominic's Roman Catholic Church, Chicago.

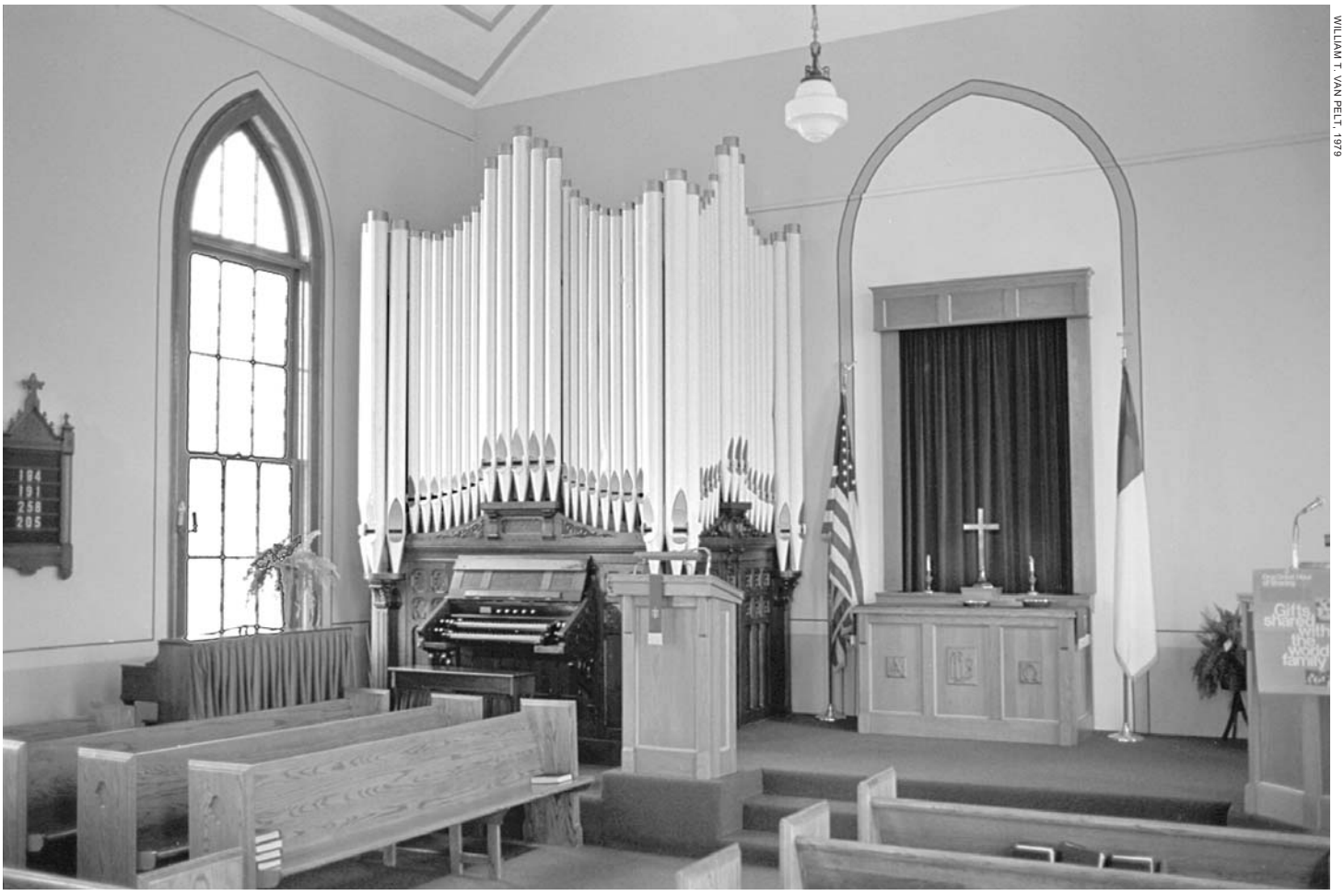


ALLISON ALCORN-OPPEDAHL

ALLISON ALCORN-OPPEDAHL



WILLIAM T. VAN PELT



WILLIAM T. VAN PELT, 1979

ABOVE: The 2-11 Hinners tracker was built in 1905 for Immanuel Evangelical Church (now Immanuel United Church of Christ), Holstein, Missouri, where it was heard during the 1979 OHS National Convention as played by Michael Quimby. BELOW: A very similar 2-11 organ was built in 1912, but with only one "front" and with a differing style of raised paels, for the Methodist Church in Swanton, Vermont.

WILLIAM T. VAN PELT, 1985

ment, but he also tuned and repaired other Hinners organs en route. A noticeable difference between Hinners and its competitors, and one most frequently observed, is the company's lack of a sales force. However, this is true only in the sense that neither Hinners & Albertsen nor the Hinners Organ Company employed men specifically as salesmen. When factory representatives were in an area to do an installation or tuning and repairs, they also peddled organs. The year-end report for 1929 indicates that $11,377.48 was paid out in commission to "salesmen" in the pipe organ department. Further, the *Pekin Daily Tribune* reported, "John L. Hinners returned last evening

1905 Hinners Organ Company, Pekin, Illinois
Immanuel United Church of Christ, Holstein, Missouri

Great 61 notes		
8' Open Diapason	61 pipes	27 in case
8' Dulciana	61 pipes	
8' Melodia	61 pipes	13 open metal trebles, 12 stopped wood basses
4' Principal	61 pipes	
4' Flute d'Amour	61 pipes	stopped wood; 25 open metal trebles
Swell 61 notes enclosed		
8' Violin Diapason	61 pipes	16 in case
8' Salicional	49 pipes	TC, bass grooved to Gedackt
8' Lieblich Gedackt	61 pipes	
8' Oboe Gamba	49 pipes	TC, labial
4' Flute	61 pipes	
Swell Tremulant		
Pedal 27 notes		
16' Bourdon	27 pipes	
Couplers		**Combinations**
Great to Pedal		2 pedals: Forte and Piano
Swell to Pedal		
Swell to Great		
Swell Octave to Great		

PHOTOGRAPHER UNKNOWN

This 7-rank organ was built in 1899 for St. John's Evangelical Church, Hebron, North Dakota.

from New York, where he has been putting up a large pipe organ. Mr. Hinners was caught in the big blizzard and devoted the time to gathering in numerous orders for organs."[8]

In the scope of the first ledger book, two to four orders arrived in a typical month. In December 1898, five orders were placed, but in April 1899, no orders were placed. Delivery time averaged about three months, even for custom work, but some orders were taken and filled within a month or less, while others were delayed by custom work or such things as factory backlogs. Delays up to a month were not uncommon.

In 1902, Uddo Albertsen retired from the organ business and turned to the wagon trade. John L. Hinners took the opportunity to expand; and on January 30, 1902, the Hinners Organ Company was incorporated. Incorporation papers, filed January 8, 1902, note that 350 shares were sold at $100 per share, creating working capital in the amount of $35,000. John L. Hinners purchased 135 shares, Jacob A. Roelfs bought 125 shares, Hielo J. Rust bought fifty shares, and Arthur W. Hinners (1873-1955, son of John L.) purchased forty shares. The object of the corporation would be "the manufacture and sale of pipe and reed organs, and musical instruments and merchandise of all kinds and descriptions whatsoever."

John presided over the new corporation for only four years before he died of cancer on August 24, 1906. The annual report for that year (filed after John's death) names Jacob A. Roelfs, vice-president; Arthur W. Hinners, secretary, and Hielo J. Rust, treasurer. Roelfs' term was due to expire in March 1907, about four weeks after the report was filed. It was apparently then that Roelfs was elected president of the Hinners Organ Company. The election of Roelfs rather than Arthur Hinners probably was connected to the amount of stock owned by each man, an $8,500 difference in the original stock purchases.

One might imagine that the six years Roelfs ran the company were difficult for Arthur, but he eventually gained control of the company. The 1908 report lists him as vice president rather than treasurer, and in 1912 he finally bought out Roelfs' shares. The 1909 annual report has not survived, but papers filed in Springfield for that year record an increase of capital stock to $85,000. No details of the increase are included in the documents.

In 1910, persons from the city of Grand Rapids, Michigan, approached the Hinners Organ Company about moving its factory to Grand Rapids, offering a building and suggesting an exemption from taxes for twenty-five years.[9] Grand Rapids had been a furniture-making center since the 1850s, working primarily in locally grown walnut. By 1900 the walnut supply was limited and the industry turned to oak. The oak may have presented more manufacturing problems or may have been less popular, and the Grand Rapids furniture-making trade began to wane. The motives behind the Hinners offer seem obvious and logical: Grand Rapids needed to recruit new industry to keep the city growing, and with its history of woodworking, it had skilled labor and machinery available that could easily turn to another facet of furniture-making such as organbuilding. Hinners upper-management was in favor of the move as it appeared to be a promising avenue of cutting expenses. The factory employees, however, were vehemently opposed to the move and refused to leave Pekin. In spite of the tax burden and building mortgage, the company's dedicated and skilled employees, some of whom had been building organs since the factory opened, were regarded as the company's most important asset and the offer was rejected. Likewise refused was a similar offer made several years later by the city of Champaign, Illinois.

Roelfs carried the Hinners Organ Company into its best year, 1912, following through on the momentum begun by John as well as taking advantage of the highest peak in farm income before World War II.[10] In this year the Hinners Organ Company employed ninety-seven workers and, according to information given to Robert Coleberd by William Rolf, a retired employee, shipped three organs each week. Arthur succeeded to the presidency of the company, and it is likely that his uncle, George R. Hinners, supplied Arthur with the funds necessary to purchase Roelfs' shares. In any case, George became vice-president, though it may have been a titular position. Ironically, once the Hinners Organ Company was again in the hands of a Hinners, it began its downward spiral.

Arthur changed very little in the way the factory operated or in the instruments they produced, and it was probably this above all else that led to the company's decline. He chose to ignore the shifts in the market demand (a desire for larger, more dramatic organs), the economic realities of the firm's target market (the farm economy had begun to plummet), and innovations in organ design (such as the move to electric actions). All of these factors worked against the Hinners Organ Company, which continued to concentrate on the production of small organs with tracker actions for rural churches.

It is too bad that the Hinners Organ Company never solicited theater business, for the handful of theater contracts that fell into its lap produced excellent instruments. Even in the theater, however, Hinners maintained its loyalty to tracker actions and was one of the very few companies to build theater instruments with tracker actions. Hinners was probably the very last builder to give up theater trackers, with two installed as late as 1916.

Arthur W. Hinners

PHOTOGRAPHER UNKNOWN

The Hinners organ at the Madison Theatre in Peoria, Illinois.

The Illinois Organ Supply Company

One substantial change instigated by Arthur was the formation of the Illinois Organ Supply Company. The details of its structure are not known, but a general idea can be gained of its function. Coleberd's interviews with William Rolf, a former organ factory superintendent, suggested that Fred Krebs and Alfred Gautchi, two employees of the Anton Gottfried Company of Erie, Pennsylvania, were enticed by the Hinners Organ Company to set up their own pipe shop in Pekin. Who approached them and what incentives were offered is unknown, but a comparison of Erie and Pekin city directories shows that Krebs was active in Erie until 1922. He appears in neither directory again until 1925 when he is listed in the Pekin directory as a pipemaker. Gautchi apparently moved to Pekin in 1926 and joined Krebs in the formation of the Illinois Organ Supply Company.[11]

The city directories consistently list the Illinois Organ Supply Company, with its buildings at 1-5 North Second Street, as a separate organization from the Hinners Organ Company. However, this address was encompassed by the Hinners Organ Company buildings which were situated on the corner of Court and Second Streets. Moreover, reminiscences of that time — both written and oral — have nearly always included mention of metal pipe building within the Hinners factory. It may have been that the Illinois Organ Supply Company supplied the Hinners Organ Company on a contract basis and leased space within the factory building, but my research has not disclosed whether the pipe factory supplied materials for any company other than Hinners. Krebs no longer appears in Pekin city directories after 1929. The Illinois Organ Supply Company continues its listing through 1936, lending further credence to the belief that the supply company's separate name and address was an accounting arrangement with its only contractor, the Hinners Organ Company, in that 1936 is also the year in which the Hinners company closed.

Not all of the factory employees were musicians — in fact, the majority were not. Before purchasing the drayage business that hauled for the Hinners Organ Company, Philip Kriegsman worked for a number of years as a tuner. He taught himself how to play "Nearer My God to Thee" so that he could test the results of his tuning labors. Whenever he got near a piano or organ, he would play that hymn with great gusto and then find an excuse to quit when people started asking him to play their favorites. John Kriegsman said that he was fifteen years old before he realized "Nearer My God to Thee" was the only song his father could play.[12] Even Arthur Hinners could play only one hymn and, reportedly, not very well.

In the early years all of the non-local organs were shipped via the railway. The pipes and components, all numbered, were carefully wrapped and placed in numbered crates and loaded into the boxcars. When the organ arrived at its destination, church members picked up the crates from the depot and awaited the arrival of the company representative to direct the organ's installation. The numbering system made installation quick and easy, requiring only one company man to oversee the operation, though for larger organs they sometimes went out in teams of two or, rarely, three. The company representa-

Table 1. 1929 Financial Summary.

PIPE ORGAN DEPARTMENT		
Total Sales		$206, 374.32
Less: Allowances	$135.00	
Freight	$5,623.11	
	$5,758.11	
Net Sales		
$200,616.21		
Cost of Sales:		
Inventory 1929	$52,943.74	
Purchases	$77,109.24	
Frt. & Expenses	$1,721.29	
	$131,774.27	
Less Inventory	-$46,259.81	
Material	$85,514.46	
Labor	$55,146.00	
	$140,660.46	
Gross Profit		$59,955.75
Less Charges to pipe organ department		
-$33,347.46		
		$26,608.29
Less 4/5 of General Charges		
-$22,797.23		
Net Profit in Pipe Organ Department		$3,811.06

REED ORGAN DEPARTMENT		
Total Sales		$33,506.07
Less Allowances	$285.70	
Less Returned Sales	$839.15	
Freight	$276.81	
	$1,401.66	
Net Sales		$32,104.41
Cost of Sales:		
Inventory 1929	$18,908.56	
Purchases	$12,606.19	
Frt & Expenses	$457.80	
	$31,972.55	
Less Inventory	-$19,319.96	
Material	$12,652.59	
Labor	$12,946.02	
	$25,598.61	
Gross Profit		$6,505.61
Less Charges to reed organ department		-$1,399.15
		$5,106.65
Less 1/5 of General Charges		-$5,699.31
Loss in Reed Organ Department for the year		-$592.66
Net Profit in Both Departments		$3,218.40

tive's signature and the installation date is often found pencilled somewhere on the inside the instrument, frequently inside the swell box. Trucks eventually replaced the horse-drawn wagons, and organs within an eleven-state radius of Illinois were delivered by truck which drove at a top speed of twenty-five miles per hour.

Table 2. Specific Charges to Pipe Organ Department and Reed Organ Department, 1929.

	Pipe Department	Reed Department
Salaries, Installation/Service	$ 7,456.66	
Expense, Installation/Service	$ 9,298.46	$483.44
Commissions to Salesmen	$11,377.48	$205.62
Traveling Expenses	$ 3,245.24	$ 29.26
Exporting Expense		$ 28.75
Drayage	$593.05	$ 60.57
Discount	$ 1,376.57	$591.51
	$33,347.46	$1,399.15

Annual reports from the years 1909-1935 have not been preserved, and it is very difficult determine the progress of the company. A general impression of the financial status of the Hinners Organ Company, however, may be gleaned by looking at several sources. Table 1 reproduces the 1929 year-end financial summary for both the pipe organ and reed organ departments, and Table 2 delineates the specific charges to each of the departments.

Using the Consumer Price Index to convert 1929 dollars into 1996 dollars, the net profit for the Hinners Organ Company in 1929 would have been equal to $29,874. The categories and figures suggest that stock dividends and Arthur's own salary had yet to be subtracted from the net profit amount. Data from just one year is not sufficient to make a fair analysis of the company's financial status. Details, such as mortgages, dividend payments, and outstanding debt, need to be considered before one can have a complete picture for the year. Further, equally clear pictures of the preceding and following years are necessary in order to balance the information as a whole, particularly since the Great Depression started in October of that year. If, however, these figures portray an average of the company's financial situation before the stock market crash, it is reasonably safe to conclude that the firm was already having substantial financial difficulty.

The twelfth (and last) factory ledger book was begun on April 10, 1931. The first entry alone tells the story of the Depression and of the lack of business savvy on the part of the Hinners management. The North Methodist Episcopal Church of Columbus, Ohio, ordered a three-manual-and-pedal, electropneumatic organ with detached console on April 10, 1931. On July 27, 1931, about the time the organ would have been ready for shipment, a notation was made in the ledger margin: "Church completion delayed for several years." That particular organ was eventually shipped, as planned, and left the factory March 26, 1935. The price of the organ was $5,000. The church's payment plan stipulated that $1,000 would be paid upon installation and acceptance with the balance at six percent in three notes due in one, two, and three years. The extensive payment schedule is evidence of the church's financial difficulties, but more to the point is the lack of business sense evidenced by such a liberal payment schedule and the fact that the company held the organ for four years before it was installed.

Other orders point out the lengths that the company went to in its attempts to get contracts for new instruments. The order for the First Methodist Episcopal Church of Nevada, Missouri, allowed deferred payment for five years with 6% annual interest. Order No. 3073, placed by the Immanuel Lutheran Church of Waukegan, Illinois, in October, 1934 was even more

curious. The total price for the two-manual-and-pedal unit organ was $1,800, less $300 for the church's old pipe organ, Kinetic blower, and Hinners Grand Choral Reed Organ. An additional amount, for the Dolce and Aeoline ranks, was subtracted from the amount due "until they can afford to buy them at a special price of $175."

The bulk of the twelfth ledger book consists of rebuilds, second-hand, and relocations of both Hinners and other makers' organs, and the addition of chimes to existing instruments.[13] The final entry in the Hinners Organ Company ledger books is dated October 19, 1936. It is an order from Trinity Episcopal Church in Portsmouth, Virginia, to add an 8' Oboe to their Hook & Hastings organ for $54.

The Final Years

The turning point for the Hinners Organ Company was in 1930. To exacerbate the serious financial difficulties created by the Depression, Hielo Rust, the company's treasurer, wanted to quit the firm and asked Arthur Hinners to buy his shares. Because there are not enough financial documents extant to present a clear picture of the company's standing and because there were no legal filings to elucidate either the company's financial status or the details of the stock sale, it is impossible to verify the allegations that have passed through generations of Pekinites and Hinners. The trouble between Rust and Arthur Hinners began long before 1930, involving heated and publicly known disagreements about the direction in which the Hinners Organ Company should head (tracker vs. electric actions, small vs. large organs). By 1930 these arguments came to a head with debates about the company's involvement in theater organs.

WILLIAM T. VAN PELT

The 1922 tracker at St. Dominic's Roman Catholic Church, Chicago, has six ranks on a single manual and a 27-note Pedal Bourdon. It is not included on the Hinners opus list and appears to be constructed of parts bearing numbers of other Hinners organs, ca. 1907 and ca. 1919. The wide case in the West gallery are in proportion to the handsome church, built 1906, and the facade wraps a rose window. The organ was heard during the 1984 OHS national convention.

All of the stories that have endured through the years seem to revolve around the belief that Rust misrepresented the company's financial status to Arthur Hinners as part of his efforts to get out of the business. Again and again, one is reminded by those who knew him and in his surviving correspondence of the nature of Arthur Hinners' personality: that he was deeply religious, thoroughly trusting, and naive in his belief that everyone else shared his ideals. Whether Rust was less than honest about the company's financial standing will probably never be known. Nonetheless, Arthur Hinners bought him out, but it is believed he had to borrow substantial sums of money from his brother-in-law to do so.

Under such financial strain, the end came quickly. A letter sent in 1936 from Arthur to George R. Hinners notes that monthly overhead was about $800 and that the company had been losing about $8,000 per year for several years.[14] In another letter to Clara Hinners he wrote that "business dropped in volume from $248,000 in 1929 to about $20,000 to $30,000 per annum from 1930 to 1936. . . Thus we were losing from $8,000 to $9,000 per year. . . ."[15] The company simply did not have the capital to wait out the Depression. During the last five months in which the company was in active operation, orders totaled only $3,937. In November, 1936, the Hinners Organ Company announced that it would complete its current contracts and then close its doors. Louis Moschel, a local businessman, assumed trusteeship of the company and continued to operate the reed organ portion of the firm until his death in June, 1940. About $40,000 was due from church notes, and that was put up as collateral security to Moschel in return for advancing about $30,000 for payrolls, insurance, and various overhead costs. Seven thousand dollars more was outstanding in commercial bills.[16]

The annual report for 1936 indicates that the company had issued 3,054 shares with a stated capital of $177,900 and a total value of all corporation property of $30,000. The American National Bank of Pekin held a $28,000 mortgage on the factory buildings, but it was not expected that the buildings would sell for that much in their "present condition." It was expected that the total collectable amount would be "slightly less" than the amount due creditors. Therefore, while the company man-

1922 Hinners Organ Company, Pekin, Illinois
St. Dominic's Roman Catholic Church, Chicago, Illinois

Manual 61 notes, enclosed		
8'	Open Diapason	61 pipes metal
8'	Salicional	61 pipes metal
8'	Voix Celeste TC	49 pipes metal
8'	Stopped Diapason	61 pipes wood and metal
4'	Flute d'Amour	61 pipes wood and metal
2'	Flautino	61 pipes metal
Tremolo		
Pedal 27 notes		
16'	Bourdon	27 pipes wood
Pedal Coupler		

J. PAUL SCHNEIDER, 1975

This Hinners 2-9 tracker with highly ornamented facade pipes was built in 1906 for the Reformed Church in Beaver Dam, Michigan.

aged to avoid declaring bankruptcy, its stockholders lost their entire investment. On September 27, 1939, Arthur wrote the following letter to Louisa Doering, one of the company's stockholders:

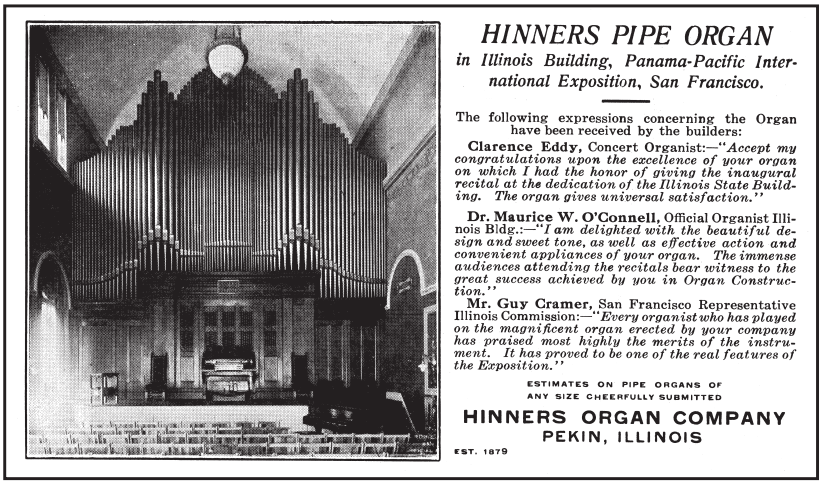
> . . . the depression that began in about 1930 caused great financial difficulty for people in the organ building industry, because the volume of business dropped to almost nothing. I personally worked very hard for several years to try to keep the business going, and in fact the work and worry caused a heart attack. However by Nov. 1936 conditions were serious, and to avoid bankruptcy our Board of Directors secured an agreement with the creditors of the company to assign the assets of the company to a trustee for liquidation. Mr. L. C. Moschel was named as trustee. According to law, whatever assets, if any, remain after the obligations of the company are paid, belong to the Preferred Stock Holders.
>
> I might mention that I myself, and my mother and sisters and others of my family, lost every penny we had in the business. I had mortgaged my home to put into the business several years ago, and for that reason found it necessary to sell it. I have been working for another company to earn a livelyhood [*sic*], and moved to St. Louis because my work centered here. I certainly am heartbroken over this, and at the time we expanded our business I had no thought that anything like this could happen.[17]

In October 1942, an era in the history of American organbuilding ended in the courts of Tazewell County. The Hinners Organ Company was formally dissolved under Chancery Number 78260 and, after selling cemetery plots in Pekin for a brief time, Arthur Hinners became a salesman for the Wicks Organ Company. The Hinners factory buildings were purchased by an auto body shop and, in January 1955, burned to the ground in a spectacular five-alarm fire.

The Role of the Hinners Organ Company in Early 20th-Century American Organbuilding

It is difficult to characterize Hinners organs in relation to the rest of the early 20th-century American output. For many years — even while the factory was still in operation — the company was snubbed as being the producer of inferior instruments. More recently the organ world has come to realize that the organs are not inferior at all, but that they represent a "meat and potatoes" class of organ. An honest meal keeps a family healthy without the pretense or expense of a banquet with delicate appetizers, vintage wine, and gourmet dessert. Likewise, Hinners organs offered churches a perfectly serviceable and respectable musical alternative that would fulfill the needs and meet the budget of many congregations without the unnecessary expense of a large number of ranks.

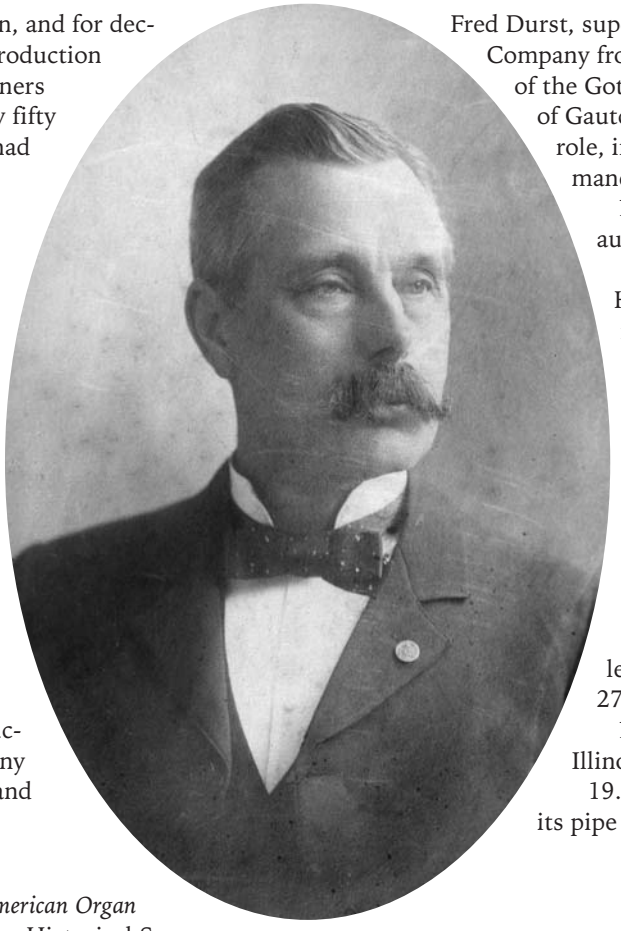
Certainly, the Hinners Organ Company was not the only organ factory to build more-or-less stock organs, or even to use a catalog approach to sales. Lyon & Healy, Kimball, Felgemaker, Estey, and Wangerin-Weickhardt, to cite examples from the end of the 19th century and the beginning of the 20th, had a similar product line and methodology. Perhaps what sets Hinners apart from these others is the extent to which the Hinners operations functioned in the realm of the small stock organ and the length of time for which the company continued this focus. The vast majority of Hinners instruments were organs of about ten ranks; and the largest Hinners organ built had only twenty-eight ranks.[18] Hinners' business was almost exclu-



A tubular-pneumatic organ of 17 ranks was built in 1915 for the Illinois Building at the Panama-Pacific Exhibition in San Francisco. It was moved to St. Mary's Roman Catholic Church in Colorado Springs, Colorado, in 1916.

sively along the lines of the small organ, and for decades it was limited even more to the production of small tracker organs. Moreover, Hinners built these small pipe organs for nearly fifty years, long after the other companies had shifted with the trend to larger organs with strictly electric actions.[19]

The Hinners Organ Company supplied a unique need in American society that arose from circumstances peculiar to the American situation. The frontier was closed and settlements were progressing beyond concern for mere survival to concerns for improving their quality of life. Raised in small fledgling churches around the Midwest, John L. Hinners felt the people's desire for a pipe organ and understood their frustration with the expense and complexity of the instrument that made it impractical for small rural churches. In a creative combination of business methods and comprehension of musical and construction issues, the Hinners Organ Company brought pipe organs to rural America and filled the plains with music.



John L. Hinners

NOTES

1. David H. Fox, *A Guide to North American Organ Builders* (Richmond, Virginia: The Organ Historical Society, 1991), 122.

2. Boris Emmett, ed., *Montgomery Ward & Co. Catalogue and Buyers' Guide No. 57*, Spring and Summer 1895 (New York: Dover Publications, 1969), vi.

3. Emmett

4. The first and last ledger books have survived. The others were discarded when Mrs. Emma Hinners was moved from her St. Louis home into a nursing home. She did not imagine that the ledgers would be valuable one day and gave the first and last books to her son for their sentimental value.

5. These investors, prominent businessmen of Pekin, were E. F. Unland, Habbe Velde, Canrad Luppen, D. C. Smith, Luppe Luppen, Epke Meinen, Camp Speaker, Fred Neef, John Velde, J. A. Roslfs, L. J. Roelfs, Henry Block, G. A. Kuhl, and G. S. de Vries. The amount of their initial investments is unknown.

6. John R. Hinners, "Chronicle of The Hinners Organ Company," *The Tracker* (December 1962), 1-3.

7. "New Organ at Rogers Park," *Presto* (November 12, 1891), 8.8. *The Pekin Daily Tribune* (December 8, 1898), 8.9.Robert E. Coleberd, "Yesterday's Tracker — The Hinners Organ Story," *The American Organist* (September 1960), 12. The City of Grand Rapids does not have record of this offer in its city council proceedings from 1908-1912. It is possible that the offer originated in a branch of city government that may not have filed official minutes or records.

10. When Coleberd first reported the peak year for the Hinners Organ Company in *The American Organist*, a typographical error cause it to read "1921." Every publication since that 1960 article has perpetuated this error in citing that article. (*TAO*, 11-12, 14).11. It is interesting to note that Fred Durst, superintendent of the Hinners Organ Company from 1912-1917, was superintendent of the Gottfried Organ Company at the time of Gautchi's and Krebs' departures. What role, if any, Durst played in the personnel maneuvering is unknown.

12. John Kriegsman, letter to the author, September 9, 1996.

13. The chimes were not made by Hinners but ordered as supply items from the Deagan Chime Company.

14. Arthur W. Hinners, letter to George R. Hinners. December 21, 1936.

15. Arthur W. Hinners, letter to Clara L. Hinners, September 10, 1937.

16. Arthur W. Hinners, letter to George R. Hinners, December 21, 1936.

17. Arthur W. Hinners, personal letter to Louisa Doering, September 27, 1939.

18. First Methodist Church, Peoria, Illinois (1916), electric action.

19. Lyon & Healy, for instance, ceased its pipe organ production in 1907.

DAVID BOHN

The oldest extant Hinners in the OHS Organ Database is the 1-3 built in 1893 for Zion's Lutheran Church in Westfield (Loganville postoffice), Wisconsin. Reported in The Tracker, *13:4:12, the stoplist is 8′ Open Diapason (six wood basses in the facade), 8′ Gamba, and 4′ Octave with a 27-note pedal pulldown only.*

George Kilgen — The New York Years

by Elizabeth Towne Schmitt

> Knighthood was still flourishing at the time that, according to tradition, Sebastian Kilgen built the first pipe organ that bore his name. With its relative crudeness, as compared to the instruments of today, it served its inspiring purpose in some abbey now in ruins.
>
> It was near Durlach, Germany, as tradition has it, that Sebastian Kilgen, a French Huguenot, who, wounded, fled into Germany during the strife in France and who learned organ building from the monks, while recovering from his injuries, built his first instrument in 1640. The little city was then the capital of the duchy of Baden and the home of its margraves; but its early civic importance has long been lost and its castles are now in ruins.
>
> It was mainly through the tireless efforts of Sebastian Kilgen and succeeding Kilgen generations that Durlach became famous as a pipe organ guild. Such adversity as the burning of the town by the French in 1688 failed to enervate the hopes of the first Kilgen organ builders.[1]

So reads, in part, the romantic legend of the founding of Geo. Kilgen & Son, organ builder of St. Louis, Missouri. The story is accompanied by a coat of arms. Later versions of this differ slightly from the earlier ones. The version used in the 1920s and 1930s is an escutcheon in red and gold. The Dexter Chief quarter [upper right to a person wearing the arms, or upper left to a viewer] shows a portative organ against a wreath, symbols of St. Cecilia, on Gules [red]. The Dexter Base

quarter [lower left viewer] shows a hand with a torch in white on Or [gold], "emblematic of the Torch of Science or Learning." The Sinister Chief quarter [upper right] shows a Bend [band] of Gules [red] on Or [gold] supposedly taken from the Coat of Arms of Durlach, Germany. In the earlier version the Sinister Base [lower right] showed the head of a knight in armor on red. In the version used in the 1950's this was replaced by a Fleur de Lis on a field of Azure [blue], "symbolic of the French origin of the Kilgen Family, but is significant also today as it represents the Coat of Arms of Louis IX, great Saint and King of France, after whom the City of St. Louis was named — in which city the Kilgen Factory is located."[2]

Just when this lovely tale originated is unknown. No mention of it is made in the catalog published by the Kilgen firm in the first decade of this century.[3] A list of Kilgen installations published in the late 1920s includes an abbreviated version. The story appears to have originated during the period when Charles C. Kilgen was head of the firm.

Alas, by 1640 the flower of knighthood was withering, and Sebastian Kilgen was a mere babe in arms. Sebastian Kilgen is the earliest ancestor shown on a family tree compiled by a branch of the Kilgen family that was not involved in the organ building firm. The birthdate shown for Sebastian is 1640. As for the family having been French Huguenot, this not outside the realm of possibility. The name Kilgen is not found on readily available lists of Huguenots, but these lists are not complete. The name is not common and appears mostly in Baden. If the name were ever French, it must have been altered at some point. The Kilgen family was,

ST. LOUIS *GLOBE-DEMOCRAT* MONDAY DEC 8, 1902 P5, MICROFILM

George Kilgen

however, Protestant, both in Germany and in the United States.

The true history of George Kilgen and the organ building firm he founded is rather more prosaic. It begins, not in Durlach, but in the village of Merchingen in Baden, Germany, some 90 kilometers northeast of Durlach. At Merchingen, on 19 March 1821 his fourth child, a son, Johann Georg was born to a cabinetmaker,[4] Johann Georg Kilgen (1782-1853), and his wife Maria Magdalena Ezel (1788-1867). The child was baptized at the Evangelical Church in Merchingen on 22 March. This son would grow up to found the prominent American organ building firm, Geo. Kilgen & Son. Johann Georg Kilgen, Sr., son of Casper Kilgen, had been married to Maria Magdalena Ezel, daughter of Hienrich Ezel on 20 June 1809. The other children born to them as recorded in the records of the Evangelical Church were as follows:

- Anna Marie, born and baptized on 15 Dec 1809
- Johann Michael, born 11 Dec. 1811. (The entry is marked with a cross, which probably means that he died young.)
- Friedrich Valentin, born 12 May 1813.
- Johann Georg, born 19 March 1821 and baptized on 22 March 1821.[5]

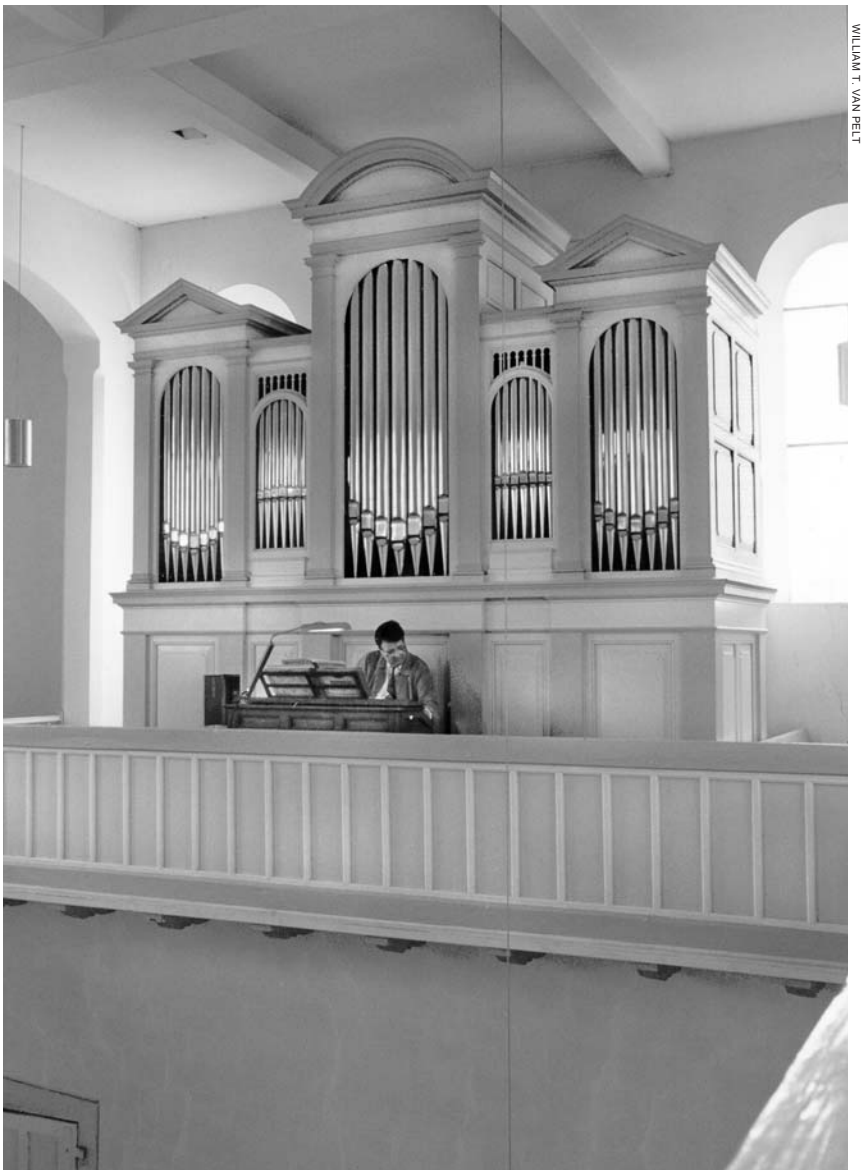
Additional Kilgen family records were provided by George Allen, Jr., the husband of George Kilgen's great granddaughter June Schatzman Allen. George Allen's records show the death of Friedrich, a brother to George, on 9 May 1871 in Merchingen, Germany — almost certainly the Friedrich Valentin shown above. This is the only place in George Al-

len's records in which the village of Merchingen is named. George's birthplace is shown in these records as Durlach, and the locale of the rest of German events is shown simply as "Germany." It appears that the information was collected from family sources, probably handed down from George Kilgen. The wife of George Julius Kilgen, the second son of George Kilgen, originally recorded the information.

Johann Georg Kilgen's youngest child, and his namesake, was destined to become the founder of a prominent American organ building firm. How young George became interested in organ building may never be known. The background he received from his father in cabinetmaking would have provided a good foundation. Perhaps, as often happens, be became acquainted with workmen when an organ was built for a nearby church. At any rate, as a young man he went to work for the Voit firm in Durlach (near Karlsruhe) in Baden, Germany, where he remained for some ten years or more. A few lines regarding the history of Kilgen firm that was published in 1899 stated:

> This concern was first established in New York in 1851, but moved to St. Louis in 1873. . . . Mr. Kilgen, Sr., learned his trade in Germany. He was for ten years with L. Voit & Sons, of Karlsruhe, in Bavaria. Then he came to New York, and was with the Jardines for over twenty years. [6]

The Voit dynasty of organbuilders, established in Schweinfurt during the mid-17th Century, expanded into Durlach when Johann Volkmar Voit (1772 Schweinfurt - 1806 Durlach) married the daughter of Durlach organbuilder Georg Markus Stein (1738-1794) in the year of Stein's death and took over the shop. Voit was designated court organbuilder of Baden in 1804. The young Kilgen worked in the Durlach shop during the time that it was operated by Johann Volkmar Voit's son, Louis Voit (1802 Durlach - 1883 Durlach). Louis had been raised and trained by his step-father Johann Ludwig Bürgy (1761-1838) after Johann Volkmar Voit's early death.[7]



WILLIAM T. VAN PELT

Louis Voit & Söhne of Durlach, near Karlsruhe in Germany and where George Kilgen worked for a decade or longer ending in 1849, built this organ in 1881 for the Evangelische Kirche in Bauschlott. The instrument has nine manual stops and three pedal stops and was visited during the 1994 OHS European Organ Tour.

During the 1847-48 revolution, nationalists and liberals in some of the southern German states, including Baden, tried to secede from the German monarchy. While rioting and some bloodshed in Berlin and other capitals of German states forced some promises of reform, by and large the movement failed. According to his obituary in the St. Louis papers, George Kilgen was among the young revolutionaries who were forced to leave their native country.[8]

1784 Georg Markus Stein organ, St. Johannes Church, Oberweier.

According to the 1900 census, he arrived in New York about 1849[9], though he has not yet been located in the 1850 Federal Census schedules in either New York or New Jersey. His wife was Christina Hamilton Kunz, who was born on 3 July 1820, probably in Germany. A family tree supplied by the family indicated that George and Christina were married after George's arrival in the United States. Alfred G. Kilgen, Sr., a grandson believed that both came from Durlach. George and Christina had five children. His first two children Henry and Caroline were born in Newark, New Jersey, according to family records.

Henry E., his oldest son, was born in October 1851. No baptismal record has yet been found for Henry. Henry worked with his father in New York City and is listed with his father as an organ builder in St. Louis in 1874-1878. His nephew, Alfred, stated that: "Henry Kilgen, my uncle & the oldest son had already learned enough about organ building so he stayed in New York and worked for other builders and became a good voicer and organ finisher and finished some of the earlie [*sic*] Hook organs. However later Henry also came west to St. Louis." Henry is, however, missing only occasionally from the

George Kilgen (left) and his staff were photographed at the St. Louis factory ca. 1890. The picture was provided by Barbara Owen. The print is marked "from Alfred Kilgen 1957." On the front is written "Charles Kilgen his son & partner . . . not in picture; he was asway installing 3 manual St. Michael's Chicago."

1873-1885 city directories in St. Louis.[10] About 1884 he established his own firm, though he also seems to have assisted in the erection of larger instruments for Geo. Kilgen and later Geo. Kilgen & Son. In 1894 Henry's name appears, along with George F. Kilgen [The "F" is an error], as one of the principals in Kilgen Church Organ Co., incorporated in Chicago. The firm was short lived, apparently intended as a Chicago branch. Around 1900 he became the southern representative for Geo. Kilgen & Son. He married Mrs. Susan Brookshire, probably about 1876, and apparently had no children. He died 30 July 1918 in St. Louis, Missouri.

Caroline, born ca. 1853 in New Jersey, was baptized as Margaretha Karoline Kilgen on 1 January 1854 at the German Presbyterian Church, Rivington Street, in New York City.[11] The church is described in the 1932 obituary of Charles C. Kilgen as "the old Evangelical Church which is still standing on Sixth Street." She married Fred R. Schmidt in St. Louis. He apparently died before 1920, as Caroline was then living with her brother Charles C. Kilgen.[12]

George Julius Kilgen, the second son was born in New York City on 23 May 1857. His baptismal record is not shown in the International Genealogical Index. It is quite possible that the transcriber simply missed it or misread it, as the baptism of the next Kilgen child is listed. George was a photographer in St. Louis from 1872 to 1879. He then became a lawyer, and later a city judge on Long Island, New York. He married his wife, Bertha, in St. Louis on 8 Aug 1890. He died 3 June 1936 on Long Island, and is buried at the Lutheran Cemetery in Middle Village, Queens, New York, where his mother, Christina, is also buried.

Charles Christian Kilgen was born 22 April 1859 in New York City, and like Caroline, was baptized at the German Presbyterian Church on Rivington Street. According to the International Genealogical Index, he was baptized as Carl Kilgen. His first wife, whom he married in St. Louis on 12 July 1881, was Louisa M. Robyn (2 August 1855-26 November 1897). She was the daughter of a prominent St. Louis musician, William Robyn and his wife Clemence. As the Robyn family was Roman Catholic, this branch of the family became Catholic. In 1906, after Louisa's death, Charles married Ida Josie Wessels of Quincy, Illinois. Charles had begun working in his father's firm by 1876, and in 1886 became a partner, the firm's name becoming Geo. Kilgen & Son. Charles died 6 May 1932 in St. Louis, an event noted in *The Diapason* as well as the St. Louis papers.

Rudolph F. Kilgen was born 7 September 1861 in New York City and was baptized as Friedrich Rudolph at the Rivington Street Church. He married Emma Hoppe in St. Louis on 8 May 1887. He became well-known as a partner in a prominent St. Louis real estate firm, McCormick-Kilgen-Rule. He died 10 November 1926 in St. Louis.

In a 1957 Alfred G. Kilgen, Sr., recorded that

> . . .my grandfather and grandmother landed in New York from Durlach, Germany. They started to live on [the] lower east side and he worked with Erben in Trinity Church and other builders. At that time, he was noted to be one of the best action (tracker) and chest (slider) makers of that time, and you will find his name written in-

side some of the old chests of Erben - also Hall and Labagh and Jardine. Inside one of the chests we busted up when we took out the old organ in St. Patrick's Cathedral to install the new large organ I had sole the Cathedral (about 1930 installation time) my Grandfather had his name, George Kilgen, so I have learned that he contracted to make chests - wood pipes for many of the early New York builders. They had the selling and business ability but Geo. Kilgen had the no how [*sic*] and Geo. Kilgen always kept in the background because he never learned to speak English correctly. Even when he was over 75 [years] old when I worked in the same room with him making tracker chests, I had to talk only German.[13]

In New York George Kilgen worked for George Jardine for more than twenty years. It is possible that he also worked for other builders at times. He is listed in the New York City directories for most of the time he was in New York, usually with his occupation given as "organs," or "organ maker." He is, however missing from a number of directories. The entries for members of the Kilgen family are shown below. In 1856, however, his occupation is given as "milk," which may reflect difficult financial times. The following year he is again listed with "organs," but the name of his wife, Christina is followed by "milk."[14] In one year (1861/62) Henry Kilgen, possibly his son, is listed as a confectioner.

Date	Name	Occupation	Address
1854/55	George Kilgen	organs	h. 25 Ave. A
1855/56	George Kilgen	milk	h. 97 First Ave.
1856/57	George Kilgen	organs	h. 97 First Ave.
1856/57	Christina Kilgen	milk	h. 97 First Ave.
1857/58	no listing found		
1858/59	George Kilgen	organs	h. rear 44 First Ave.
1860/61	George Kilgen	organs	h. 491 Fourth Ave.
1861/62	George Kilgen	organist	h. 65 Ave. A.
1861/62	Henry E. Kilgen	confectioner	212 Seventh Ave.
1862/63	no listing found		
1863/64	George Kilgen	organbuilder	149 Sixth Ave.
1864/65	George Kilgen	organ maker	149 Sixth Ave.
1865/66	no listing found		
1866/67	Geo. Kilgen	organs	149 Sixth Ave.
1867/68	Geo. Kilgen	organ maker	h. 238 E. 46th. St.
1868/69	Geo. Kilgen	organ maker	h. 238 E. 46th St.
1870-71	Geo. Kilgen	organ maker	h. 238 E. 46th St.
1871-72	Geo. Kilgen	organ maker	h. 238 E. 46th St.

In addition to the milk enterprise, George Kilgen was apparently a tenement landlord. He leased a plot of ground at 238 East Forty-sixth Street from the Astor family. There he erected a thirty-eight family tenement building where the family also lived.[15] His grandson, Alfred G. Kilgen, said of this period:

> Now after a few years Geo. Kilgen leased (99 year) a shop from the Astor family? On Lexington Ave. and 43 or 44th street, and there he build some small organs, (from the old drawings and letters all of which are gone now) these organs were one manual 56 and some 58 notes, Pedal board 18 keys and some 25. The case were black walnut gothic style, the front pipes 17 Open Diapason 8 - 4 Octave pipes, swell box, specification 8' Open, 8' Melodia, 8' Dulciana, 4' Chimney flute, 4' Octave, 2⅔' Quint, 2' Fifteenth, 16' Bourdon for Pedal. Pump handle on Bass end of case. Geo. Kilgen build these organs and had them on exhibit Piano stores. Churches and some residence buyers would come in and buy these organs, then he would go out and set them up. I have no record where any of them went but he had a good business in this one line of organs.[16]
>
> So that after his wife (my grandmother died in 1869)[17] and left him with 5 small children he moved in the seventies, about 1873, to St. Louis and bought some valuable property and built an organ shop.

Though later Kilgen advertising states that Kilgen founded his first organ-building firm in 1851 in New York, all indications point to Kilgen's having worked for Jardine, and possibly other builders for much or all of the time he was in New York. If indeed he did build small organs for sale from a store front, he may have done so "on the side" while employed by someone else. Most of the small builders of the day, such as Henry

Leaman or William P. Gardner, occasionally placed notices in the newspapers of the various church denominations or in the music journals of the period. No such notices have yet been located for Kilgen.

Only two references to a possible Kilgen organ built during this period have been found. These references, both to the same instrument, were in the writings of Frank R. Webber, an early member of the Organ Historical Society.

> On a 1-6 formerly in Fourth Moravian Church, New York: Henry C. Stuart, C. S. Brandup, B. Riley and Edwin J. Donnoyer & Co. Under each is engraved "Kilgen." The date appears to be about 1855.[18]
>
> I am enclosing a revised stop-list of the Fourth Moravian organ. Upon more careful inspection the stop that appeared to read Clarinetts proved to be a Clariana. It is merely a Viol d'amour of the old kind, with tapering sides, like a Gemshorn, a bell at the top and large, flexible ears.
>
> Upon re[m]oving the front of the organ, and the horizontal Swell shades, it was possible to lift out some of the pipes for inspection. They are nicely made, and in fairly good shape. On the bottom pipe of the Principal is the name of Henry C. Stuart, and under it Kilgen, both very neatly engraved. The Clarina also has the name of Henry C. Stuart, and under it Kilgen. Another bottom pipe contains the name of B. Riley, and under it Kilgen. There are no dates.
>
> . . .
>
> The little Moravian organ, with its recessed keyboard and made to fold up flush with the case, appears to be one of the early Kilgens, and must date from the 1850-1860 period. I found the name of H. C. Stuart, and the date 1855, in an old, curious organ that was junked two years ago [1950s?]. It stood in Epiphany R. C. church, in the lower East Side. It had a very small swell box, and only the upper octaves enclosed with the basses outside the box.
>
> The Moravian organ is about 2'9" deep, 5'8" wide and about 9' or so high. The case is neatly made, appears to be of mahogany, and the

WILLIAM T. VAN PELT

The 1879 Geo. Kilgen organ which was visited in 1979 during the OHS National Convention in St. Louis must be similar to those built earlier in New York by George, as described on page 29 by his grandson Alfred G. Kilgen. On the 58-note manual, this organ has 8′ Principal, 8′ Dulciana, 8′ Gedackt (a metal rohrflute from MC up), all of TC and sharing a 12-pipe 8′ Unison Bass; 4′ Octave, and 2′ Fifteenth. The Pedal of 27 notes plays a 16′ Sub Bass and also has a manual-to-Pedal coupler. The organ was moved from Grace and Peace Fellowship, a storefront church in St. Louis, to the Episcopal Church in Durant, Iowa, ca. 1986.

> nicking in the pipes is very fine and delicate, and the tone is pleasing. It has quite a little brilliancy, and no signs of chiff. I'm going to get it out of there and get it over to Phil Croteau's [sp?] where there is plenty of room to work, and then try my hand at cleaning it of the thick, sticky dust that is in it, and clean the case, which appears to have a nice finish. Then I'll send you a photo of it. If it is an early Kilgen, then the old lad knew how to build very nice little organs.[19]

As of 1996, no one appears to know what became of this little organ, or indeed just where it came from. OHS Archivist Stephen Pinel is unable to locate a church that might have been known as "Fourth Moravian." It was supposed to have come via an Epiphany R. C. church on the lower east side of Manhattan. Though there was an Epiphany Episcopal in that area, no such Roman Catholic church, past or present, can be located. Bernard Reilly was a pipemaker whose name appears in organs built by Hall & Labagh, by Jardine and by Henry Erben. Henry C. Stuart was a half-brother of Richard Ferris and worked with the Ferris Firm. Claus S. Brandrup and Edwin J. Donnoyer were both New York pipemakers ca. 1855. It would appear from the description that the little organ could have been built by any of several New York builders, and that Kilgen had a hand in voicing the pipework. The Clariana stop points to a possible Jardine instrument, as Jardine used the stop frequently, at least in the 1850s and 1860s.

It may never be known what provided the impetus for George Kilgen to leave the firm that had employed him for some 20 years and, at the age of 50 move west to establish his own firm in St. Louis, Missouri. George's wife, Christina, had died in 1865. There was apparently a brief second marriage in 1866 (New York) to a Willimina Weilert that produced a daughter Lenoia (born about 1870). No further information about Willimina or Lenoia is available. The marriage may have ended in divorce. George married a third time in 1890 (St. Louis) to Katharina Hermanns.[20]

His decision may have been influenced by the change in management at the Jardine firm in 1871, when George Jardine relinquished active control of Geo. Jardine & Son to his son Edward Jardine.[21] In addition, George's oldest son, Henry, was by then old enough to provide able assistance. George's new firm succeeded in spite of the competition he faced from William Pilcher & Son and John G. Pfeffer in St. Louis and from Joseph Gratian in Alton, Illinois.

NOTES

1. The Kilgen Organ Co., *Seven Generations in the Building of Pipe Organs*, Seventh edition, Roman Catholic version, (St. Louis, Missouri, 1951). The Roman Catholic version pictured only instruments built for Catholic churches. Another version, also labeled as the seventh edition, pictured instruments for a variety of denominations.

2. Geo. Kilgen & Son, Inc., *One Thousand and One*, (St. Louis, Missouri, n.d.). Testimonial letters printed in the volume are dated as late as September 1926.

3. Geo. Kilgen & Son, *Pipe Organs*, (St. Louis, MO, n.d.). The copy in the possession of the writer has "Publ. 1904" noted on it in ink (author of the date not known). However, printed testimonial letters in the book are dated as late as February 1906.

4.The occupation, as shown on the baptismal record of his son, Johan Georg, at appears at first glance to read Schneider, or tailor. But comparison with the senior Johann Georg's marriage record and death record confirms the reading as Schreiner, or cabinet maker.

5.Records of the Evangelic Church, Merchingen, Germany: Baptismal records, (Family History Library, Church of Jesus Christ of Latter Day Saints Salt Lake City), Film 1189270-71

6. *The Piano and Organ Purchaser's Guide for '99* [1899] as cited in Michael D. Friesen,

7. "George Kilgen in New York City," *The Keraulophon*, 21:1:2 (Sep. 1989).

8. Hermann Fischer, *100 Jahre Bund Deutscher Orgelbaumeister, 1891-1991*, (Lauffen 1991), 328. This source gave Louis Voit's birth year as 1802. Other sources show it as 1803.

9. *St. Louis Globe-Democrat*, 8 Dec 1902: 5.

10.National Archives and Records Service, *1900 Federal Population Census,* Enumeration District 345, p. 8, .Film T623, No. 898,

11. Letter from Alfred G. Kilgen, Sr., to Barbara Owen dated September 5, 1957, courtesy of Barbara Owen.

12. International Genealogical Index, (Family History Library, Church of Jesus Christ of Latter Day Saints Salt Lake City).

13. National Archives and Records Service, 1920 Federal Population Census, St. Louis, Missouri, enumeration district 447, sheet 7.

14. Letter from Alfred G. Kilgen, Sr., to Barbara Owen dated September 5, 1957, courtesy of Barbara Owen. See also Michael D. Friesen, "George Kilgen in New York City," *The Keraulophon*, Whole Number 134, p. 1 (Sept. 1989).

15. "Charles C. Kilgen's Life Comes to Close," *The Diapason*, June 1932, p. 1.

16.Letter from Alfred G. Kilgen, Sr., to Barbara Owen dated Septermber 5, 1957, courtesy of Barbara Owen..

17. George Allen's records indicate that she died in 1865.

18. F. R. Webber, "Pipe Makers' Marks," *The Tracker*, 1:2:1 (January 1957)

19. F. R. Webber correspondence files in the American Organ Archives of the Organ Historical Society. Letter dated 3 Jan 1955 (E.L. 161).

20. Family records provided by George E. Allen, Jr.

21. John Ogasapian, *Organ Building in New York City: 1700-1900*, (Organ Literature Foundation, Braintree, MA, 1977), 131.

MINUTES

National Council Meeting
October 20-21, 2000 **Princeton, New Jersey**

Call to order: The meeting was called to order on October 20 at 6:30 p.m.

The meeting temporarily adjourned at 10:30 p.m. and reconvened on October 21 at 9:20 a.m. The meeting adjourned at 12:30 p.m. Attending: Jonathan Ambrosino (President), Scot Huntington (Vice-President), David Barnett (Treasurer), William T. Van Pelt (Executive Director), Michael Barone, Paul Marchesano, Patrick Murphy, and Lois Regestein. Absent: Allison Alcorn-Oppedahl, Stephen Schnurr (Secretary), Peter Sykes.

Approval of minutes: The minutes of the meeting of August 15-16, 2000, were unanimously approved as read.

Reports:

Executive Director: William Van Pelt reported in writing on the topics: 2001 Catalog, membership renewal, OHS European Organ Tour, financial review, publications, and the OHS American Organ Archives Symposium.

Treasurer: David Barnett provided a brief report on the closing of the Society's fiscal year on September 30, 2000. His report included an interim Balance Sheet showing Total Assets of $441,876, Total Liabilities of $23,787, and Total Net Worth of $418,089. He advised that year-end adjustments have yet to be made, so that figures in the Balance Sheet may change in his formal report, to be presented later.

Councillors' Reports:

Finance and Development: Councillor Patrick Murphy reported on Endowment Fund campaign planning. During the OHS National Convention in Boston (August 16-23), he and other councillors solicited and received pledges to the OHS Endowment Fund in the amount $58,700 from 18 members.

Historical Concerns: Councillor Lois Regestein reported that the Archives Governing Board met on October 12. Regarding term limits for members of the Governing Board, the members of the Governing Board determined that such limits are not desirable and "that it is preferable after each four-year term to ask productive people whether they wish to continue." She reported that Anthony Baglivi and John Ogasapian resigned as members of the Archives Governing Board, and that new members added to the board are James Wallman and Rollin Smith. Upon request by the Councillor for Historical Concerns, the Archivist, Stephen Pinel, reported that the OHS American Organ Archives Symposium conducted October 12-14 in Princeton was "successful in every way." There were 58 registrants. The Councillor presented a written report from the Chairman of the Organ Citations Committee, Mary Gifford. Since August, citations have been designated for: 1906 Kilgen, Westminster Presbyterian Church, Casselberry, Florida; ca. 1919 Kilgen, Olivet Episcopal Church, Alexandria, Virginia; 1859 E. & G. G. Hook, First Baptist Church, Jamaica Plain, Massachusetts; 1891 Hook & Hastings, Allston, Massachusetts. The committee voted not to rescind a certain citation as a consequence of changes being made to the organ. Members of the committee (in addition to those serving ex-officio by bylaw) are E. A. Boadway, George Bozeman, Mary Gifford, Dana Hull, Scot Huntington, Alan Laufman, and Barbara Owen.

Organizational Concerns: Councillor Michael Barone reported that Roy Redman would serve as chair of the By-Laws Revision Committee following the resignation of the chairmanship by John Panning, who remains on the committee.

Research and Publications: The executive director reported that a new, hardbound, book by William Osborne, *Clarence Eddy, Dean of American Organists*, will be delivered by the printer in about one month. The book is published by OHS, as is a hardbound book by Orpha Ochse, Austin Organs, to be consigned to the manufacturer in November.

Conventions: Councillor Peter Sykes wrote that the survey of those who attended the OHS Convention in Boston has been compiled by Jerry Morton. The advance team will survey organs for the Winston-Salem Convention in November.

Education: Councillor Paul Marchesano said in a written report that the success of the OHS American Organ Archives Symposium implies that such symposia should become an annual educational activity. He further reported that efforts will be made to further define the methodology of the E. Power Biggs Fellowship Committee, including the application process.

New Business:

Moved-Regestein; Second-Marchesano "National Council directs the Archives Governing Board to formulate an access policy that incorporates the intent of the action taken by Council in this regard at the meeting of August 15-16, 2000." -passed unanimously

Meeting dates for the National Council were set as follows:

March 2-3, 2001 Jacksonville, Florida [Note: This meeting was rescheduled to Feb 2-3, Boston]

June 19-20, 2001 Winston-Salem 1 p.m. to 9 p.m. and 9 a.m. to ?

September 21-22, 2001 Richmond 6 p.m to 9 p.m. and 9 a.m. to ?

Old Business:

There were no motions.

Lengthy planning ensued for seeking donations to the OHS Endowment Fund.

Respectfully submitted,
William T. Van Pelt, Acting for the Secretary

PIPEDREAMS A program of music for the king of instruments

Program No. 0108 2/19/2001

Seattle's Pride . . . three brilliant and colorful compositions figure in a sonically stunning orchestral event which celebrates the new Watjen Concert Organ at Benaroya Hall, Op. 114 of C. B. Fisk Organbuilders of Gloucester, Mass (www.cbfisk.com). The two new works premiered on this occasion were commissioned by AGO Seattle 2000.

ROBERT SIROTA: In the fullness of time (1999, premiere) –Hatsumi Miura, o

AARON COPLAND: Organ Symphony (1925) – Carole Terry, o

NAJI HAKIM: Seattle Concerto (1998, premiere) – Marie-Bernadette Dufourcet Hakim, o; Seattle Symphony Orchestra/ Gerard Schwarz, cond (r. 7/6/2000)

Program No. 0109 2/26/2001

March Forth! . . . a variety-pack of music on the move, coming in like a pipe organ, and heading out like a marching band . . .Given that most national *Pipedreams* broadcasts occur on Sunday, and considering the date upon which this program is likely to be heard, we just couldn't help ourselves.

HOLLINS: Triumphal March – Willibald Guggenmos (1890 Hill/Sydney Town Hall, Australia) Motette CD-12591 (OHS)

BACH: March, Musette & March in D, fr Anna Magdalena Notebook – E. Power Biggs (1958 Flentrop/Busch Hall, Harvard University) CBS-30539 (PRMS)

CHAPMAN: Fanfare & Procession (1974 Ruffatti/Coral Ridge Presbyterian Church, Fort Lauderdale, FL) Vantage CD-6309 (OLF)

PURCELL: Entrée & March in C – Gerald Webster, tpt; Paul Klemme (1995 Reuter/ Heinz Memorial Chapel, University of Pittsburgh) Pro Organo CD-7057 (OHS)

ELGAR: Pomp & Circumstance March No. 3 in c –Mark Blatchly (1986 Walker/Lancing College Chapel, England) Priory CD-521 (OHS)

STRAUSS: Radetzky March – Wayne Marshall (1894 Hill/Peterborough Cathedral) Virgin Classics CD-61703 (OHS)

EBEN: Marciale, fr Momenti d'organo – Ludger Lohmann (St. Moritz Church, Rottenburg) Signum CD-7900 (QI)

OGDEN: Penguin's Playtime – Galbriel Dessauer (1985 Mayer/St. Bonifatius Church, Wiesbaden) Schoko/Musik CD-1994 (OHS)

RODGERS: March of the Siamese Children, fr The King and I –Lyn Larsen (1924 Wurlitzer/Century II Convention Center, Wichita, KS) Pro Arte CD-281 (OHS)

CURZON: March of the Bowmen, fr Robin Hood Suite – Simon Gledhill (1927 Kimball/Dickinson High School, Wilmington, DE) DTOS CD-366 (OHS)

GHERARDESCHI: Sonata (In the Manner of a Military Band Playing a March) – Luigi Ferdinando Tagliavini (1899 Agati-Tronci/ St. Michael's Church, Corsanico, Italy) Foné CD-93F22 (OHS)

SOWERBY: A Joyous March – Peter Stoltzfus (1935 Aeolian-Skinner/Trinity Church on the Green, New Haven, CT) JAV CD-101 (OHS)

BARIÉ: Marche, fr Trois Pieces, Op. 7 – Peter Wright (1897 Lewis/Southwark Cathedral, England) Priory CD-406 (OHS)

GOUNOD: Funeral March of a Marionette – Patrick Wedd (1926 Wurlitzer/Orpheum Theatre, Vancouver, BC, Canada) CBC CD-1019 (OLF)

DUBOIS: March of the Three Kings –Hans-Dieter Karras (1845 Cavaille-Coll/ Church of La Madeleine, Paris) Prospect CD-401793 (OLF)

SOUSA: The Stars and Stripes Forever –Ken Cowan (1926 Skinner/Jefferson Avenue Presbyterian Church, Detroit, MI) JAV CD-118 (OHS)

BREWER March Héroïque –David Briggs (1882 Lewis/Church of St. John the Evangelist, Upper Norwood, London) Priory CD-680 (OHS)

Program No. 0110 3/5/2001

Alexandre the Great . . . an appreciation of the colorful music and the gentle spirit who was the first truly international ambassador of the pipe organ, Frenchman Alexandre Guilmant (1837-1911)

GUILMANT: *Entrée,* fr Sonata No. 7 in F, Op. 89 – David Briggs (1887 Willis/Truro Cathedral, England) Motette CD-11541 (OHS)

GUILMANT: *Noël Ecossais,* Op. 60 – Marek Toporowski (1883 Willis/Dominican Priory, London) Musicon CD-010 (OHS)

GUILMANT: Caprice in B-flat – John West (1987 Rodgers/Glenkirk Presbyterian Church, Glendora, CA) PowerHouse CD-1001

GUILMANT: *Grand Choeur,* fr Sonata No. 7, Op. 89 – Ben van Oosten (1890 Cavaille-Coll/Church of Saint Ouen, Rouen) Dabringhaus & Grimm CD-3340/42 (OHS)

GUILMANT: *Madrigal* in E-flat, Op. 52 – Helge Schulz (1864 Ladegast/St. Mary's Church, Weissenfels, Germany) Motette CD-11571 (OHS)

GUILMANT: *Morceau symphonique* – Alain Trudel, tb; Patrick Wedd (1913 Casavant-1991 Guilbault-Therien/Saint-Viateur Church, Outremont, Quebec) Naxos CD-8.553716 (OHS)

GUILMANT: *Marche Funebre et Chant Séraphique* – Will Headlee (1950 Holtkamp/ Crouse College, Syracuse, NY) Raven CD-440 (OHS)

GUILMANT: *Pastorale* in A, Op. 26 – Ursula Hauser (1876 Kuhn/Johanneskirche, Schaffhausen, Switzerland) Pan Classics CD-510049 (QI)

GUILMANT: Symphony No. 2 in A for Organ and Orchestra, Op. 91 (movements 3-2-1) – BBC Philharmonic/Yan Pascal Tortelier, cond; Ian Tracey (1926 Willis/ Liverpool Anglican Cathedral) Chandos CD-9785 (OHS)

Program No. 0111 3/12/2001

Bach For Springtime . . . recent concert performances from Seattle, Ann Arbor, Eden Prairie and Reykjavik push the season and honor an important occasion. These live and lively performances celebrate the 316th anniversary of the birth of history's greatest organist, Johann Sebastian Bach (b. 3/21/1685) . . . and prelude the coming of spring!

BACH: Prelude & Fugue in G, S. 550 – James David Christie (1984 Fritts-Richards/St. Alphonsus Church, Seattle, WA) MPR tape (r. 7/5/2000)

ERNST/BACH: Concerto in G, S. 592 – Peter Sykes (1999 Noack/ Langholts Church, Reykjavik, Iceland) Iceland Broadcasting tape (r. 9/19/99)

BACH: *Kyrie, Gott, heiliger Geist,* S. 671 – Christa Rakich (1965 Flentrop/St. Mark's Cathedral, Seattle) Loft Recordings tape (r. 7/3/2000)

BACH: Canonic Variations on *Vom Himmel hoch,* S. 769 – Todd Fickley (1967 Schlicker, revised/Plymouth Congregational Church, Seattle) MPR tape (r. 7/2/2000)

BACH: Trio Sonata No. 4 in e, S. 528 – Paul Jacobs (1997 Noack/Epiphany Episcopal Church, Seattle) MPR tape (r. 7/6/2000)

BACH: 5 Orgelbüchlein Chorale-preludes (*Christ lag in Todesbanden,* S. 625; *Erstanden ist der heilge Christ,* S. 628; *Erschienen ist der herrliche Tag*, S. 629; *Jesus Christus, unser Heiland,* S. 626; *Christ ist erstanden,* S. 627) – James Kibbie (1985 Fisk/University of Michigan Organ Studio, Ann Arbor) U of Michigan tape (r. 4/16/2000)

BACH (arr. Chouinard): Air, fr Orchestral Suite in D, S. 1068 – William Chouinard (1990 Visser-Rowland/Wooddale Church, Eden Prairie, MN) MPR tape (r. 11/19/00)

BACH: Prelude & Fugue in C, S. 547 – Robert Bates (1998 Fritts/ Lagerquist Hall, Pacific Lutheran University, Tacoma, WA) MPR tape (r. 7/4/2000)

Program No. 0112 3/19/2001

A Home for Music . . . with curator Robert Ridgeway and soloist Tom Hazleton, we visit a phenominal collection of mechanical musical instruments (including an 80-rank, 5-manual pipe organ) at Jasper and Marion Sanfilippo's Place de Musique in Barrington, Illinois.

Program No. 0113 3/26/2001

Historic Organs of Michigan . . . respected regional organologist Dana Hull introduces us to some sturdy survivors from one hundred and fifty years of organbuilding in and around Detroit. Unless otherwise indicated, the performances above were recorded during the 1995 and 1977 conventions of the Organ Historical Society and are available from the OHS in an annotated collection of four compact discs ("Historic Organs of Michigan," OHS-95 $29.95, www.ohscatalog.org).

WIDOR: Allegro, fr Symphony No. 6, Op. 42, no. 2 – David Hufford (1990 Wigton/ Old St. Mary's Church, Detroit)

DUBOIS: *Offertoire* – Barry Turley (1887 Wood/St. Anne's Church, Detroit)

HYMN: Standing on the Promises.

FISHER: The Shepherd's Psalm – Elgin Clingaman (1889 Wood/Pilgrim Congregation of Bethel, Detroit)

VITALI (arr. Auer/Respighi): Chaconne in g – Lisa Shihoten, vn; Ken Cowan (1926 Skinner/Jefferson Avenue Presbyterian Church, Detroit) JAV CD-118 (OHS)

PEPPING: *Macht hoch die Tür, fr Grosses Orgelbuch* – Larry Visser (1985 Wilhelm/1st Congregational Church, Ann Arbor)

HAYDN: Pieces for Musical Clock – Thomas Brown (1865 Erben/1st Presbyterian Church, Cass City)

GUILMANT: Offertoire in C – Agnes Armstrong (1892 Johnson/Cass Community Church, Detroit)

VIERNE: Andantino, fr Pieces in Free Style – Susan Goodson (1924 Casavant/Martyrs of Uganda Catholic Church, Detroit)

ROREM: *Impromptu,* fr Organ Book III – 1857 Erben/St. James' Episcopal Church, Dexter)

KARG-ELERT: *Harmonies du soir* – Gordon Atkinson (1932 Votteler-Holtkamp-Sparling/Zion Lutheran, Detroit)

WHITING: Beyond the Blue Horizon – Scott Smith (1927 Barton/Michigan Theater, Ann Arbor)

OCHSE: Prelude – Karen Cahill, f; Anita Hanawalt (1898 Möller/St. John's Episcopal Church, Sandusky)

HENDERSON: Meditation on *Herzliebster Jesu* – Joanne Vollendorf (1892 Jardine/ Trinity Episcopal Church, Detroit)

BUCK: Allegro maestoso, fr Grand Sonata in E-flat – George Bozeman (1861 E. & G. G. Hook/ Holy Cross Church, Marine City)

On the broadcast that will be received by radio stations on March 26, 2001, Pipedreams will feature 14 of the 34 organs recorded on the 4-CD set "Historic Organs of Detroit" produced by OHS. Michael Barone will interview conventon chair Dana Hull, who is currently engaged in restoring (following water damage) the 1892 Jardine at Trinity Episcopal Church, Detroit, which is heard on the program as played by Joanne Vollendorf.