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# THE TRACKER

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# The Organ Historical Society

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# THE TRACKER

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BY FRANK MORANA, FAGO FRCCO  
EDITOR

opinion

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COVER: *George Jardine & Son, Catalog (1897), page 17, "Steamship organs. Electric action. Duplicate organs erected in Grand Saloons of the American Line ocean steamers St. Louis and St. Paul" (OHS American Organ Archives)*


Most of us have probably been taken aback at one time or another by the seemingly insulting question "do you play by ear?" What this question usually means is "do you read music?" and the implication is that, if one reads music, one does *not* play by ear and has taken a kind of quick-road wherein the ability to play is somehow less well-earned. But behind this question lies an embarrassing truth, for there are many organists who play with their eyes and not with their ears.

It is a mistake to think of "playing by ear" only in terms of the ability to readily reproduce what one hears, for what is really at issue is the ability to readily reproduce what one imagines. Whether innate or acquired, this demands formidable skills in harmony, arrangement, and compositional structure, in addition to basic instrumental technique. The proper term for putting all this into practice is IMPROVISATION.

Although there is plenty of common ground between repertory study and improvisation study, their respective intents, purposes, and processes differ radically. The one is a simple, repetitive, and re-creative process of rehashing, recounting, and reciting a given piece a hundred times over; the other is an open-ended process of attempting to actually create a piece, or more specifically, to coordinate various combinations of original and fixed elements—rhythm, harmony, melody, etc.—in a real time setting. Anyone who has ever done both will reach an inescapable conclusion as to which requires the higher degree of aural acuity.

It is worth noting, therefore, that among the major organ competitions in the United States, only one is devoted to improvisation: the National Competition in Organ Improvisation (NCOI), sponsored by the American Guild of Organists with material support from the Holtkamp organ company, the Dobson organ company, and Ms. Mary Louise Herrick. This competition, in my view, is an affirmation of the highest ideals of the art and science of musicianship—but unlike repertory competitions in which successful contestants can expect major management and recording contracts, NCOI presently affords its winners little more than a cash award and a pat on the back.

This past year's winners include two longtime OHS supporters, Peter Krasinski and David Macfarlane (1st and 3rd places, respectively), and British organist Neil Weston (2nd place). All are veteran recitalists with extensive repertory experience, but to date, few bookings have come their way, and it is a deplorable commentary on the state of our profession when the very people who ought to be heard are not being heard.

The art of improvisation is key to the healthful survival of music and musicianship, but until recently, it has been unduly overshadowed by repertory study. In the minds of many, it is most closely associated with jazz (which, by no coincidence, is often considered the great American art-form), but historically, organ improvisation is actually the last stronghold from a time when the elements of improvisation were part-and-parcel of every serious musician's practical training. It is vital that we do all we can to seek out places and programs in which this art can receive the serious attention, encouragement, support, and revival that it deserves. 

# Jardine & Son

## The Era of Spectacular Organs

BY PETER T. CAMERON

Our title is borrowed from a manuscript on New York organbuilders by the Rev. F. R. Webber, who, with his friend William H. Barnes, was a pioneer in collecting information on the subject. This manuscript remains unpublished but has been a valuable source for my research. Though the word “spectacular” applies, first of all, to the case designs, the Jardines were always inventive and imaginative, and kept up with all the latest innovations.

Dr. Michael Sayer of Shrewsbury, England, an authority on Jardine & Co., Manchester, England, writes that the Jardine family has been traced to a Scottish baronet from 1672. His grandson or great-grandson Joseph Jardine was born in Dumfries, migrated to Kent, was married to one Sarah Barker, and had nine children—George Jardine was their seventh child, born November 1, 1801. He was apprenticed to organbuilders Flight & Robson of London in 1815. An anonymous writer, perhaps Clare W. Beames, writes, in the *New York Weekly Review* of November 12, 1870, that “Mr. Jardine at an early age showed a natural gift for drawing, and a love for the study of architecture which led him to embrace every opportunity to visit and study the architectural merits of the cathedrals and other church edifices of England.” A similar statement was made by F. O. Jones in his *Handbook of American Music and Musicians* (1887). Jardine went to work for J. W. Walker in Tottenham Court Road in London in 1835 when Flight & Robson closed. In the



Jardine & Son circular of 1869, he says that at Flight & Robson he was principal voicer and designing artist in planning out the interiors and also the architecture of the exteriors of their instruments.

On March 22, 1828, it was recorded at St. Luke’s Parish, Chelsea, Middlesex (now a part of Greater London) that “George Jardine of Kensington, bachelor, married Hannah Hughes of St. Luke’s, spinster.” Five children are recorded: Emily (1829), Edward George (1830), Joseph Philip (1832), Frederick William (1835), and Henry Hughes (1837) who died young. In the birth and baptismal records, George’s occupation is given as leather dresser or currier.

According to ship arrival records, George Jardine, his wife Hannah, and five children arrived in New York on April 26, 1837 on the vessel *Mediator*, accompanied by his nephew Frederick Wincott Jardine, age 15, who had been released from an apprenticeship with J. C. Bishop in London to go with George. John Peters, age 12, was perhaps another relative.

Awaiting their arrival was George’s

brother John, born in 1804, a pianomaker. Daniel Spillane in *History of the American Pianoforte* (1890) says that the firm of Bridgeland & Jardine began to make pianos in early 1832 at 451 Broadway, John Jardine being the practical partner. Spillane quotes Edward G. Jardine as saying that John Jardine ceased making pianos in 1838. Edward is not reliable as to dates, but he is at least approximately correct. In city directories John is listed as a pianomaker until 1839–40; then for two or three years as an organbuilder at 79 Laurens Street (which was *not* the Jardine organ shop); and then simply as a tuner at various locations, including (after 1850) New Jersey.

George Jardine is listed in 1838–39 as sharing John’s shop at 459 Broadway at Grand Street, and as sharing a house with him for one year at 154 Elm Street, near Grand. His last child Dudley was born in New York in 1838.

We get an idea of the extent of the business early on in an Episcopal publication, *The Churchman* (April 21, 1838):

George Jardine, Organ builder (from Messrs. Flight & Robson, Organ builders, London) manufactures all kinds of Church, Parlor and self-playing Church organs for the promotion of first-rate psalmody in Country Churches, where Organists cannot be obtained. Organs repaired and tuned. Superior metal and wood pipes, barrels made and every article connected with the organ at reasonable charges. The most satisfactory ref-

erences to Gentlemen and Professors of the first respectability.

In the British Organ Archive are letters from George Jardine to J. W. Walker, his former employer. Jardine bought pipes from Walker as per a letter of May 1, 1838:

I received the pipes safe and sound after a rare stormy and long passage—I will not blow up however about the long delay, because it has been of some advantage in driving me to make pipes myself, and altho you would laugh at them yet I assure you I succeeded far beyond my most sanguine expectations—they ALL VOICED WELL. . . these pipes now arrived will exactly suit my job for Jersey City a \$1000 affair—Am happy to say the organ just erected in the church here gives the most unqualified approbation.

He goes on with questions about pipemaking. On November 29, 1868 he writes, “it is a long time since we communicated with each other . . . Your old organ made for me, is still doing good service in a church out in Vermont.”

We do not know where in Vermont this was, but evidently, when starting out, he sub-contracted an organ to Walker. He must have parted amicably from Walker while still lacking, himself, in some particulars of the trade. Other than his brother and nephew, we have no other names of employees or apprentices for the



**Above:** *Jardine I/3 (1848), St. Paul's Episcopal, Pendleton, South Carolina (photo by William T. Van Pelt)* / **Below:** *Jardine I/3 (1849), Church of the Savior (Episcopal), Jackson, North Carolina (photo by William T. Van Pelt)* / **Opposite page:** *One of the few known images of George Jardine, 1801–1882 (OHS American Organ Archives)*



early years. The organ he describes as “just erected” was at St. James Lutheran, New York City, and the one in Jersey City was at First Reformed Church, a one-manual later enlarged to two. As for finger and barrel organs, four can be identified, but there were undoubtedly more. The four were at St. John's Episcopal, Cohoes, New York (1839); St. Paul's Episcopal, Selma, Alabama (1841); a location in Guatamala (1841); and Zion Episcopal, Pierrepont Manor, New York (1842). The last, Zion Episcopal, is the only one extant, and it was played at an OHS convention in 1970 (see illustration). This was a standard case design, as shown here in various other illustrations: Church of the Savior, St. Paul's, and St. Bartholomew's are three-stop organs; St. Luke's is a four-

stop; and Trinity Episcopal, a six-stop. We now know, incidentally, that the Church of the Savior instrument came from St. Timothy's in Wilson, North Carolina, and prior to that, from Calvary Episcopal in Tarborough, North Carolina.

In early advertisements it was noted that Jardine received a gold medal at the annual industrial fairs of the American Institute, which were organized in 1828. One ad says that he received medals in 1837 and '38; and another, in 1838, '39, and '40. Possibly 1837 was inaccurate, being so soon after his arrival. Another notice came in June 1839, where an anonymous writer in the *New York Musical Courier* says that Erben was the leading builder in New York, with Appleton and Hook deserving equal



*Jardine I/4 (c. 1855), owned by St. Luke's Episcopal, Newberry, South Carolina; now on permanent loan to Stillhopes Episcopal Home, West Columbia, South Carolina (photo by William T. Van Pelt)*

praise. But he continues, "Mr. George Jardine has shown a good degree of enterprise and ingenuity in the construction of various small or chamber organs." Sometime in 1840 the shop was moved to Anthony Street. At least 42 organs were built in the first 10 years, and a degree of standardization must account for the number. Frederick Wincott Jardine returned to J. C. Bishop in late 1842 and completed his apprenticeship in 1843.

Jardine obviously soon felt the pressure of competition from Erben, and attempted to gain contracts by underbidding. In 1869, Clare W. Beames wrote a series of articles on Jardine organs in Jersey City in the *New York Weekly Review*, in which he pointed out various shortcomings:

First Presbyterian Church. The organ was built by Jardine & Sons some years ago, i.e., 1845. The case is

painted white; the panels tinted; the appearance fine [three-sectional classic with cornice and pediment]. The contents are: great organ—double diapason sixteen feet; open diapason; stopped diapason, treble, ditto bass, trumpet, principal, flute, twelfth, fifteenth, sesquialtera three ranks—ten registers; on the swell organ—open diapason, stopped diapason, ditto choir, hautboy, principal, ditto choir, dulciana, fifteenth—eight registers. The double diapason acts only on the lowest octave of the great. In other words, the pedal pipes placed on the great organ wind-chest. There are no separate pipes for the pedals, which act only by coupling to the manuals. The whole affair is extremely clumsy. The keys of the manuals extend downward an octave lower than usual, making the appearance of a grand addition, and, after all, the additional octaves of keys on the swell are locked, are dummies; and the additional octave on the great manual plays the one octave of pedal pipes only, instead of their being placed on a wind-chest of their own, and operated directly by the pedal keys.

The swell is a short one, all the registers on it ending at tenor low F. The lower part of the keyboard has for bass but two stops—stopped diapason and principal—called here choir bass. The pedals, when coupled play on the first octave only the sixteen feet diapason, on the second octave they play the lower octave of the manuals—C-8 feet. On the great organ, the stopped diapason is divided, and the flute goes downward only to middle F. In all respects, this is another deceptive and vexatious organ. The twenty-two draw stops equal only about twelve through speaking stops. The number of pipes is about 767. The tone of the full organ is not unpleasant, but it lacks decision and brilliancy.

Fortunately for the Jardines' feelings and reputation, the writer, in another article, while acknowledging the severity of his criticism, says "We can testify that some of their late organs are not of that stripe and pattern."

On July 30, 1847, at 3 o'clock in the morning, fire broke out in the Jardine factory. The *New York Herald* and *New*

*York Daily Tribune* published conflicting accounts of the fire. They agree that the fire started in the Jardine shop and that the building and its contents were totally destroyed, and that a Mr. Jones, carver and gilder, and a Mr. Strong, lamp manufacturer, were also tenants. The *Tribune* said that these two occupied the second floor and that Jardine occupied part of the second-floor rear. But the *Herald* said that Jardine occupied the fourth floor, and that a Mr. Ruck—a piano manufacturer not mentioned in the *Tribune*—occupied the third floor. They both said that a valuable, unfinished organ was destroyed, the

draw-stop rods, pedals, etc. extends horizontally beneath the floor, turns an angle beneath the pulpit and thence into the organ, a distance of 40 feet from the key desk; at the same time the touch of the keys is perfectly easy and under full control of the organist, and the whole of such simplicity and durability of construction as will always keep in order.

Jardine claimed introduction of the Clariana in this organ, a mild non-imitative string; and also, key-adjustment screws.

Edward G. Jardine became a partner in

the firm in 1855. He was for many years organist at St. James Episcopal Church, New York, and dedicated a number of organs. 1856 saw the opening of the Fifth Avenue Presbyterian Church organ, conservative in tonal design but with a 30-note, five-stop pedal.

In 1858 a three-manual was built for St. Paul Methodist Church in New York, and it was enlarged in 1872 to four manuals. The organ was relocated in 1891, but the case was moved to Immanuel Presbyterian in Los Angeles housing a new organ. The accompanying illustration (which Tom Murray brought to light some 15 years ago)



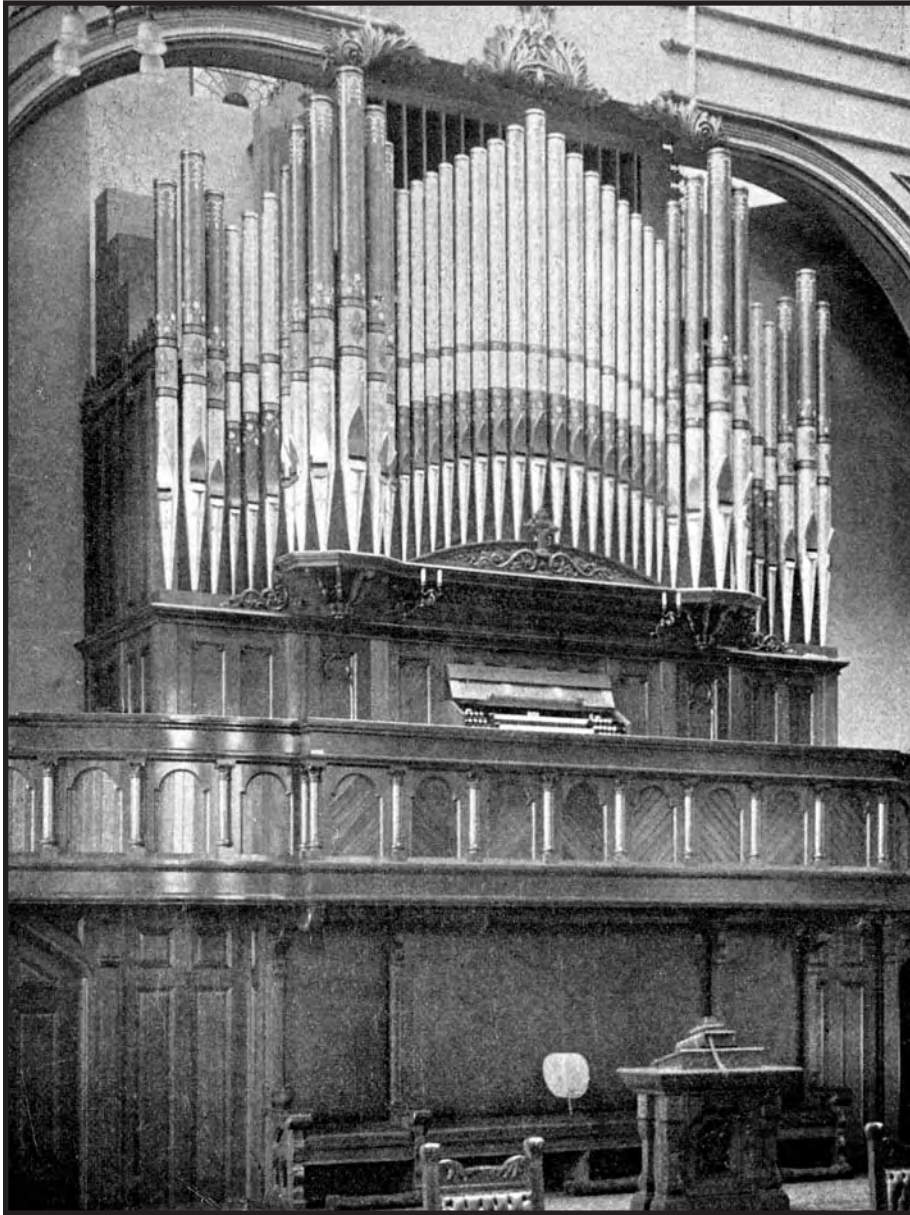
*Tribune* adding “as well as several other organs and piano-fortes in a less forward state.” The three-manual organ which burned was intended for the Church of the Annunciation, New York City, and was built anew in 1848, the second authenticated three-manual, after Christ Church, New Orleans (1847). The stoplist for Church of the Annunciation was published by William H. Barnes in *The Contemporary American Organ*. The manual divisions all have principal choruses and there was a three-stop pedal, but there were no new orchestral-type stops as of yet.

In December 1854, an article in *Dwight’s Journal* described the new organ for Christ Methodist, Pittsburgh—an organ in a recess behind the pulpit

The key desk will be in the large square pew on the left side on the ground floor of the church, and in the midst of the members of the choir. The entire work of the trackers,



**Above:** Jardine I/6 (1852), Holy Trinity Church, Hertford, North Carolina (photo by William T. Van Pelt) / **Left:** Jardine I/3 (c. 1855), St. Bartholomew’s Episcopal, Pittsboro, North Carolina (photo by William T. Van Pelt)



*Unidentified organ [First Presbyterian, Pittsburgh] (1897 Jardine catalog, courtesy American Organ Archives)*

shows an early example of the fan display of trumpets. This is a stark contrast from the traditional classic case. A further contrast—in 1860 Jardine built a three-manual with Ruckpositive for First Presbyterian in Newburgh, New York—a retardaire design.

The other sons of George Jardine were involved in the family business in varying degrees. It is fair, I think, to assume that they all served apprenticeships. Joseph P. Jardine is first listed in directories as an engraver at 83 Nassau Street, 1854–58; then, for one

year, at the organ shop; and then, from 1860, as a clerk (no address given), though he is known to have been with Schafer Bros., a banking house in which he became head bookkeeper. He enlisted in Company G, 22nd Regiment, New York, which he helped organize in September 1861; served at Harper's Ferry and Gettysburg; was made a corporal in 1866; and in 1877 was an assistant in the commissary department of the State of New York.

Edward G. Jardine started a box-making

business in 1868 and turned it over to his brother Frederick in 1870. After 1874, Frederick was listed as a clerk, perhaps at the organ shop.

Dudley Jardine is listed at the Jardine shop from 1861 to 1864, and then, according to records of the Grand Army of the Republic, enlisted in Company M, 2nd Regiment, New York, under the assumed name William C. Smith, thus beginning his long estrangement from the Jardine family. Yet his real name is found in organs of the 1860's and 1870's, and also in accounts of the dedications of organs, for example, at Market Street Methodist Episcopal Church in Petersburg, Virginia, where, on January 7, 1875, he played "The Thunderstorm," among other pieces, and at First Baptist Church, Augusta, Georgia, where, in September 1877, he was one of several recitalists.

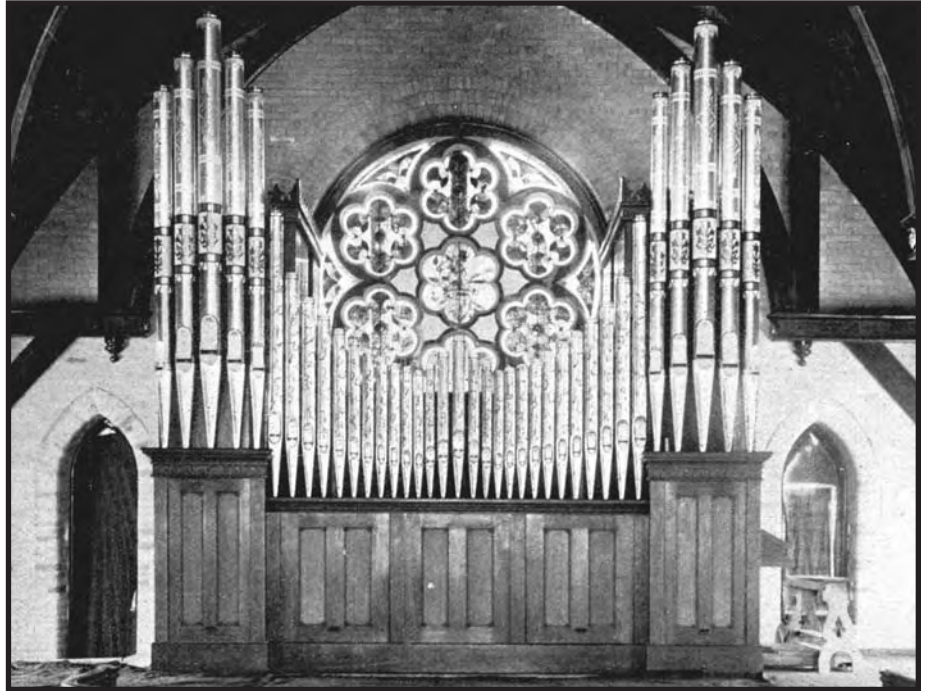
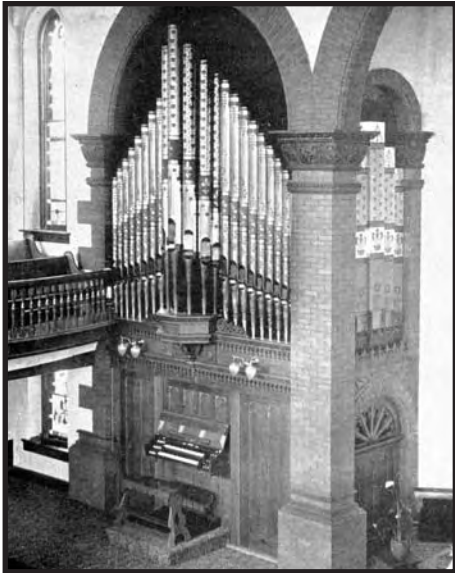
In 1867 the Jardines had enough capital to put up a large factory on East 39th Street. In September 1868 a new organ was completed at Most Holy Redeemer Catholic Church in Augusta, Georgia (case design by George Jardine, according to a reviewer). This church is now named Most Holy Trinity, and the organ was restored in 1994 by Hawkinson & Spearman. At the same time, several other large organs were in the works. The reviewer noted the new stops of the Voix Celeste and the Flute Harmonic, and "ingenious mechanical arrangements—combination knobs and a crescendo pedal."

At the time when George Jardine wrote the letter in November 1868 to J. W. Walker cited above (November 1868), he had just begun the four-manual instrument at St. George's Episcopal in New York City and had asked questions about winding—would the Solo require a separate windchest for the Tuba, for example? He remembered the four-manual Walker organ at the London Exposition of 1862, where he presided at one of the bellows. He intended to use pneumatic combination knobs which he had seen in the Willis organ at the 1851 Crystal Palace exhibition, and asked Walker to give him the best plan of these movements, and also for the Grand Crescendo. As built, the organ had six combination knobs, five composition pedals, and sforzando pedal, and the stops were arranged in a semi-circle. Herter Bros. built the case at a cost of \$2,500.<sup>1</sup>

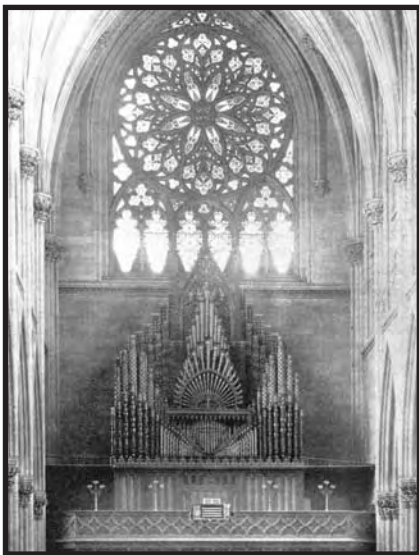
1. Rev. Henry Anstice, D.D. *History of St. George's Church in the City of New York 1752–1811–1911* (Harper & Brothers, 1911), 242. "A separate contract was authorized to be made with Herder Brothers for the case and ornamentation as designed by Mr. Eidlitz (the architect) at a cost of \$2,500."



In 1869 Jardine published the earliest known catalog of the firm, with an impressive list of tonal and mechanical improvements. I will pass on the question of whether he really was the first to introduce certain innovations in America, but he was certainly forward-looking. He claimed to



*Above: Methodist Church, Tivoli, New York, "Designed to display an elaborate window" (1897 Jardine catalog) / Top left: Unidentified chancel organ (1897 Jardine catalog) / Bottom left: St. Patrick's Cathedral, New York City, "Fifth Avenue Cathedral, New York. Four manuals." (1897 Jardine catalog)*



be the first to use combination movements, reversible pedals and couplers, his own invented pneumatic and vacuum pallets, vertical swell shades, projecting keys, diagonal draw-stops, radiating pedals, and reversed bellows ribs.

On a trip abroad in August 1871, George Jardine acquired some pipes made for him by Cavallé-Coll, who showed him through the organ at St. Sulpice. In 1871–72 was dedicated the four-manual organ at St. John the Evangelist Catholic

Church in New York City, in the open style, on various pressures (including the Bombarde manual division on high pressure), and on new scales "recently brought by Mr. Jardine from Europe."

A landmark organ of 1873 was built for the Brooklyn Tabernacle. The Orchestral Organ with a song trumpet facade was in the center flat, above the trebles of the Great; the Swell was behind the Orchestral Organ, and the rest of the Great and the Pedal behind the left and right flats.

The 1879 four-manual for St. Patrick Cathedral had a Bombarde division on 12-inch wind. The choir and swell organs had many solo stops, and the Vox Humana was obtained by Jardine from Cavallé-Coll. In the same year, a four-manual was built for the Church of the Holy Innocents in which the fourth manual was called the Solo, but lacking bombarde pipes; the 12-stop pedal was on tubular pneumatic action.

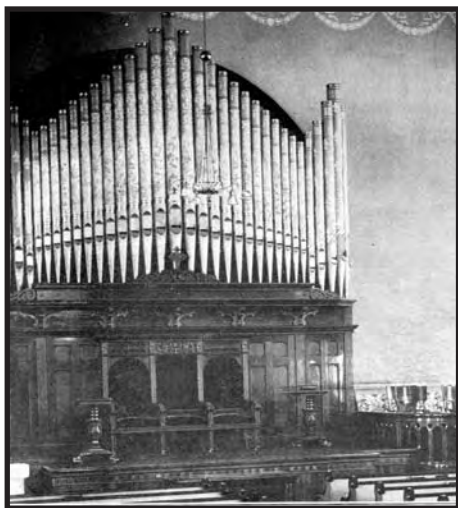
George Jardine died in 1882 and Joseph Jardine re-entered the company as the business head. Dudley Jardine no longer worked for the company after his father's death. Under his assumed name he had married, and fathered three children in the 1870's.

A second catalog was issued in late 1890 or early 1891, including a number of

stock designs as there were in the earlier issue, but also having drawings of cases designed by George Jardine & Son indicating that stenciling was still a standard practice. By 1890, however, these designs were considered somewhat old-fashioned for stock organs.

A third catalog was issued in 1897, though the text is copyrighted 1895. Though the title-page states "Specialists in Tone Production, Electric, Tracker and Tubular Pneumatic Action systems, and various new inventions," the specifications for one-, two-, and three-manual organs are for tracker action. Eight- and four-foot stops predominate in the smaller organs. There are photographs of actual organs instead of drawings, but unfortunately, most are unlabelled. Two organs can be identified: first, a large, two-manual tracker built in 1895 for First Presbyterian, Pittsburgh; second, a two-manual originally built for Tivoli, New York, which was heard at All Saints Church during the Portland, Oregon OHS convention in 1997. The other illustrations include two chancel installations, a "Detached console, tubular-pneumatic action," a three-manual electric action instrument during and after installation, a chamber organ, and a chapel organ.

The brothers Edward G. and Joseph died days apart in 1896. Charles Scott Jardine, son of Frederick W. Jardine became president. Edward D. Jardine became a partner. Carlton Michell became tonal director. The organ he designed and voiced for St. Thomas Episcopal in Taunton, Massachusetts, sympathetically rebuilt by Bob Roche, is one of the few large organs remaining. The survival rate for three- and four-manual organs is rather dismal. Of 34 built for New York City and Brooklyn, only the three-manual at Sacred Heart, Brooklyn (1876) survives intact, as recorded by Rollin Smith in 1976. The missing pedal couplers were replaced in 1985 by the Andover Organ Company. Much restorative work was done in 2001 by David Schmauch and Donald Schwing. Elsewhere, we have the three-manual in Watervliet, New York; parts of the 1853



organ built for First Presbyterian in Rome, New York, re-used in the Steuart Goodwin organ in Redlands, California; and a few electrifications.

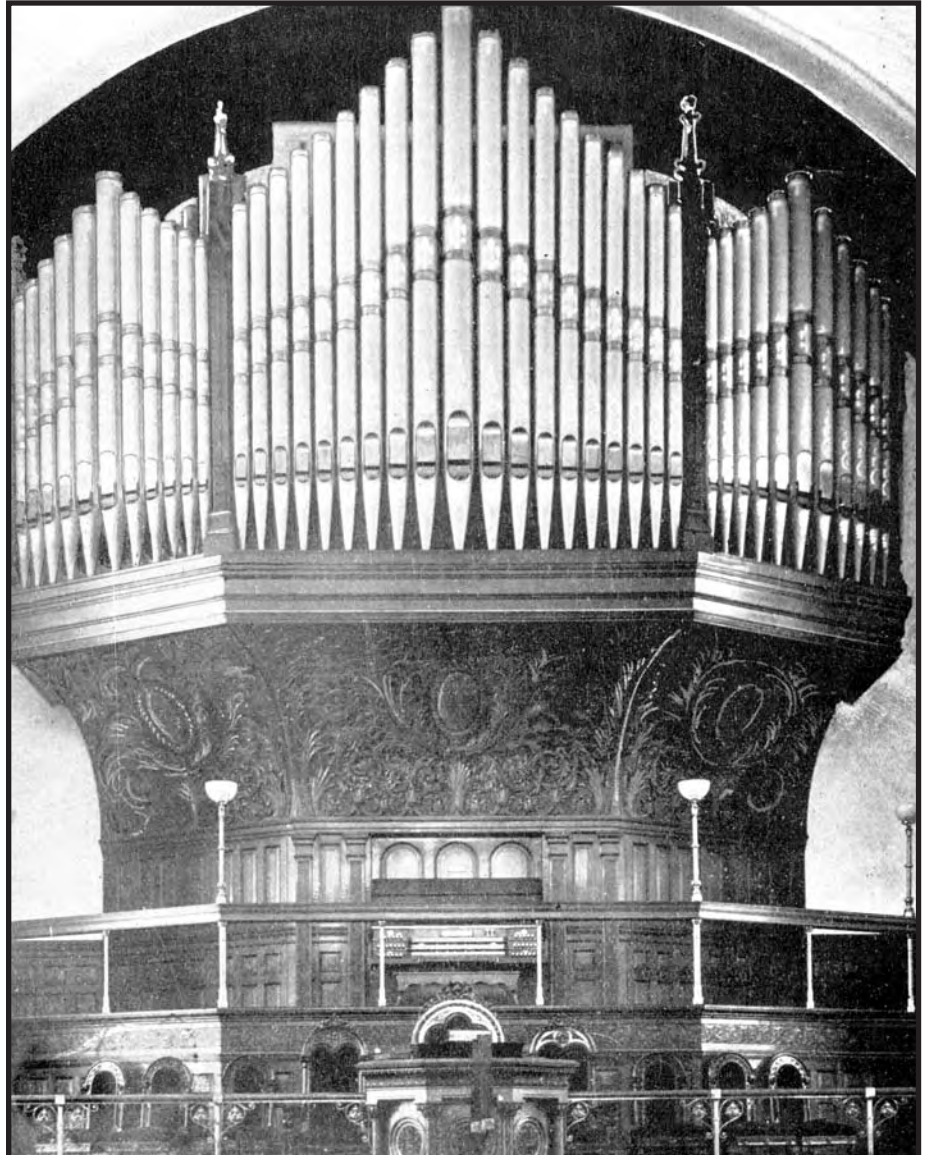
The future of the company had seemed secure. A talk by Edward D. Jardine, "New Ideas in Organs," appeared in the *Organists' Journal*, 1896. (See appendix.)

A letter which was in the Mohr & Co. files indicates that Charles was in full command of operations:

New York, December 7th, 1898  
Mr. L. F. Mohr,

Dear Louis:

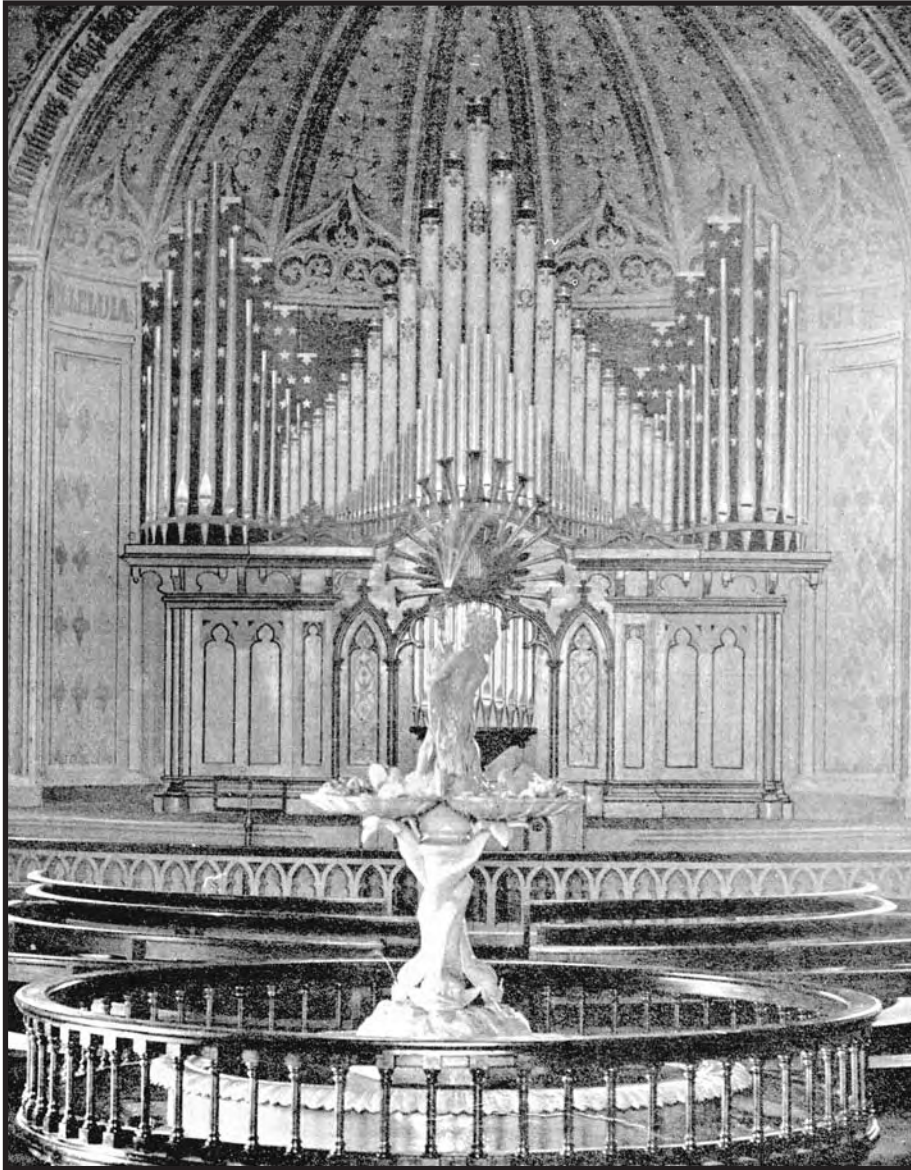
We want you to take 8 o'clock train, Pennsylvania R.R. to-morrow morning, and go to Church of St. Lukes-Epiphany, 13th Street between



Above: "Three manual organ—electric action" (1897 Jardine catalog) / Left: "Detached console, tubular pneumatic action" (1897 Jardine catalog)

Spruce and Pine, Phila. Enclosed is a receipt for boxes sent to-day. We have written to Malcolm T. Lloyd, 328 Chestnut St., Phila. asking him to attend to the payment of freight and getting car in as convenient a place on Railroad as possible, so that the parts will be carted as short a distance as possible. You can find out from the Sexton of the Church, who seems to be a very nice man, the best truckman to go and make a bargain with him. Cultivate the acquaintance of this Sexton, and it may be policy to pay him for any little service he does you. We have written to S. Tudor

Strang, 1614 No. 18th St., Phila., and he will probably meet you at the Church. Be as non-committal as a clam about the finishing of organ. Do not make any admissions one way or the other. We know that these people are not very favorably disposed toward us on account of the great delay we have taken to finish the organ. Symmes will be at the Church, Saturday to plan for your remaining in Philadelphia, and begin the work of preparing the present large three-manual Hook and Hastings Gallery Organ for the electro-pneumatics which are to be



Above: "Chapel organ" (1897 Jardine catalog) / Top right: The only extant Jardine barrel organ, Zion Episcopal Church, Pierrepont Manor, New York (1842) (photo by Peter Cameron) / Bottom right: "Chamber organ" (1897 Jardine catalog)

You are to try and get up your grooveboards and front pipe stays this week, but we doubt whether you can get any of the four groupings up by Sunday. Do your best, however. Keep these front pipes packed and out of sight until you are ready to use them as the Church people may have criticisms to make about the composition leaf or something or other.

It was understood that we were not to use gold. You will find that one of the pipes has been damaged by water and the gold is off on the foot. This we propose to re-gild and no doubt you can do this just as well as Ferris. We will provide you with



attached. You will probably have to remain in Philadelphia quite a time working on the Gallery organ end. I suppose you are well acquainted with this particular job to know what we are doing, but I think it well to tell you here that we are rebuilding the present old organ which was formerly in Church of the Epiphany, into a modern three manual electric organ to be installed in the Chancel, space for which has all been prepared and finished. One console will now play both organs and will be located in the Chancel. You probably saw the draw-

ing of console that was made by me, and you will remember that Dominoe stop action represents the Chancel organ and drawstop action on both sides will represent Gallery organ. It is our idea to keep you in Philadelphia with sufficient help working on the Gallery organ, while we are hurrying with the work of finishing Chancel organ here. We are planning to have Wales on his return from Pittsburgh stop over at Philadelphia to show you how to lay the cable from Chancel to Gallery and all the necessary electric work.

the necessary size, sufficient leaf and lacquer, which Symmes will bring with him. All these front pipes will be in groups of four bracketed projections, which are now finished and waiting for erection of our groove-board mouldings and pipes. You will remember these groove mouldings as being the large circles we had to have especially turned. These mouldings have a 3' 8" radius and ought to fit exactly in the bracketed projections, as 3' 8" was the measurement supplied us by the Architect of the Church, Mr. C. M. Burns, 717 Walnut St., Phila. You may be in Philadelphia until Christmas [sic] or perhaps longer.

Yours truly,  
Chas. S. Jardine

P.S. – The first thing you do on reaching Philadelphia is to go right to the Church and then call on Mr. Lloyd for the purpose of hastening the shipping of organ from the car to the Church.

C. S. J.

However, as they say, the good die young, and when Charles Jardine died in 1899—still only in his thirties—Edward D. Jardine and Charles's brother Frederick R. Jardine chose to close-up shop.

But the musical world had not quite heard the end of Jardine & Son. In 1913 appeared a photo of Dudley Jardine accompanying an article in *Music Trades*, which, itself, was a duplication of articles from the *New York Times*. The public was now to learn that the late Dudley Jardine had been living under an assumed name on the Lower East Side, an immigrant neighborhood in New York City. His surviving daughter found the picture in his room, after it had been published in a Sunday newspaper. The *New York Times* editorialized on April 30, 1913, under the title "This miser out of the Common"

Why a man with the well-invested \$100,000 which Dudley Jardine seems to have had should live for many years and finally die in a Bowery lodging house is one of those manifestations of eccentricity for which mania is a convenient but not convincing explanation.

JARDINE was not a miser in the

## DUDLEY JARDINE, OLD ORGAN BUILDER, DIES AS PAUPER; BODY TAKEN TO MORGUE; LATER FOUND HE LEFT FORTUNE

For Years Brooklyn Man Lived on the Bowery Under an Assumed Name—Identity Accidentally Discovered—Jardines Began Making Organs in 1836

Dudley Jardine, once a prominent organ manufacturer in Brooklyn, member of the firm of George Jardine & Sons, died a few days ago in New York at the age of seventy-five years and under the name of "William Smith." His body was taken to the Morgue,



Dudley Jardine

man, and well known in Brooklyn. He was then actively engaged with his father in the organ building business, the late George Jardine, under the firm name of George Jardine & Sons. Associated with them in the business

were his brothers, Edward and Joseph P. The Jardines built the three Talmage organs in Brooklyn, and installed the handsome organ in St. Patrick's Cathedral and in St. George's, from which J. P. Morgan was buried.

The body was identified by the merest chance. Dudley Jardine had but one friend in all the world. That friend was an old German, who had charge of a little East Side mission library. In the absence of the librarian, old Mr. Jardine would serve as the assistant, keeping the books and passing out volumes to applicants. This old German, whose name is unknown to the members of the family on Long Island, notified Frederick Jardine, a nephew, who lives in Montclair, N. J. He found Frederick Jardine's name among the old man's papers, and he found a photograph which he recognized to be that of "William Smith," with the name "Dudley Smith" written on the face of it in Mr. Jardine's handwriting, with which he was familiar. Frederick Jardine completed the identification at the Morgue. He had seen his uncle two years before at the funeral of his cousin, Edward Duncan Jardine, son of Joseph P. Jardine.

The old firm of Jardine was wound up in 1896, when Joseph P. and Edward D. Jardine died.

A safe deposit box leased by Mr. Jardine was opened and found to contain railroad and industrial bonds valued at approximately \$80,000. Relatives of the deceased were present at the Standard Safe Deposit Co. when the box was opened.

where it was identified under sensational circumstances. Jardine, who had disappeared from his regular haunts, had been living in cheap Bowery hotels for years. Without friends, and very ill, he tottered and fell in the street and was taken to a hospital, where he died. This was on March 14. It was not until a short time ago that his identity was discovered, and it was found that he was worth more than \$200,000.

The discovery was made just in time to prevent Jardine's body from being buried in a pauper's grave.

Thirty years ago Dudley Jardine was a prominent

ordinary and ancient sense of that word; for he seems to have been happy enough, with rather varied interests all of them respectable so far as yet reported, and apparently without too much reluctance he spent as much as was required to avoid hunger and cold. The characteristic miser love of money for its own sake he seems to have lacked, and the fact that he occasionally borrowed small sums and forgot to return them does not set him apart as insane. Amnesia of that kind is so familiar.

Perhaps the trouble with JARDINE was a certain psychic inadequacy to maintain the ordinary relations and activities of his class. As an employee in his father's factory he did fairly well, according to all accounts, but with the parental protections and incitements gone he stepped aside out of "the procession." Evidently he had enough sense to take care of his money, in surroundings where to lose it would have been easy. Even without work he could have lived better than he did, and much better, for \$100,000 is wealth even here and now.

He observed, but it is not stated that while alive he helped the mission and settlement workers of the east side. Obviously he was indifferent to his relatives but as yet there are no stories of quarrels with them. If there was a "romance" in his life, a cruel and stunning sentimental disappointment he kept it to himself, and gave no signs of suffering or regret.

The possibility which he so narrowly escaped of going at last to an unmarked grave among the city's paupers apparently did not worry him. It is a pity that he did not write the "memoirs of a derelict."

This was written before it was learned that he had married, fathered three children, and deserted his family in 1891.

But for the falling off of initiative of the younger generation, Jardine & Son might have continued as a major player in the New York organ world. OHS

*PETER T. CAMERON retired in 1994 from the Andover Organ Co. While working in New York in 1966-72 he edited the newsletter of the New York City chapter of OHS and began researching George Jardine & Son.*

# NEW IDEAS IN ORGANS

Edward D. Jardine, *The Organists' Journal* (1896)

The necessity for the invention of new organ ideas is largely occasioned by the failure of architects in designing their buildings to follow the good old idea of providing ample space for an instrument suited to the building and permitting the use of the straightforward action. However, the architect is in command, and the organ-builder must obey; and it is possible that the former may be an angel in disguise. We organ-builders would certainly call the disguise very complete, for by creating the difficult problem that he does the present high development of the organ-builders' art has been attained of necessity. The organ-builder would like to construct his instrument and then have the church built for its accommodation, but that state of affairs will only probably exist when the lion and the lamb shall lie down together. In our present imperfect state of civilization the organ man is given two or three niches for the storage of the several parts of the instrument, with instructions not to encroach upon rent-producing pew space, and at the same time to "fill the church musically." These conditions have produced the modern organ, tracker straight, tracker pneumatic, tubular pneumatic and electric.

You will observe that I have not mentioned the subject of voicing in connection with this topic, and the reason is that there does not seem to be any improvement in that department over the work of the old masters. True, new and startling names have appeared among organ stops, already a rich and varied field for investigation by the antiquary and the linguist, but unadorned descriptions of these alleged new organ tones reveal only slight differences in shades and tints of the same old tone colors. To overblow a sheet-iron cylindrical pipe by 100 inches wind pressure only makes it less Diapason and more steam whistle, for all we may call it a Tibia Sonora. The criticism is sometimes made that the intensely modern organ-builder sacrifices his voicing to his mechanics, and in some cases this is quite true. Such organ-builders should wake up to the fact that there are certain old ideas worth considering also.

When we turn to the mechanical side of the organ we find a field which is and which will continue to be very much open to new ideas. Much has already been accomplished.

I have mentioned the various forms of action in their order of development. The old tracker action continues to be the cheapest and most simple for an organ of ordinary size and straightforward construction. When used in connection with pneumatics it can be applied to organs of larger size and with more extended action, and here I will say that the invention of the pneumatic motor, while not a very new idea, was a tremendous step in advance, since it has led to all the latest fashions in tubular and electric action. The inventor was Barker, an Englishman, who went to France to have his invention appreciated. Tubular and electric actions seem to mark the extreme advance of progressive organ-building up to the present time, and the minor inventions growing out of these greater improvements are what constitute "new organ ideas" at this present day. My experience has been that the electrical construction is the more efficient now and bears most promise for the

future. It makes movable consoles a possibility and overcomes distances and angles that would be fatal to the workings of tubular action. The organ in the new Church of St. Mary the Virgin is an illustration of the advantages that could not be possible with any other construction. Here the three manual instrument is in two divisions, gallery and chancel, with a complete movable console at both places. There may be no novelty in an electric divided organ, but I can assure you that this is a truly remarkable instrument, because, to use a homely sentence, "it works." Some of our members know, to their sorrow that many marvellously [sic] constructed organs behave nicely only on paper, but in use perform many fearful and wonderful things not on the schedule. It has been said that a certain creation of this sort has been heard to groan when the words "we have done those things which we ought not to have done, and we have not done those things which we ought to have done" were recited in the services. Electrical organs, however, when properly constructed, can now compare favorably in point of durability with the others. I have mentioned the minor improvements made possible by the use of this action, and in these I include such devices as the "pizzicato," [sic] "double touch" quint, super and sub-octave couplers, &c., all accomplished by introducing simple electrical switches and so adding in small degree to either complication or cost.

One new organ idea which has turned out to be successful is the ocean-going organ. I allude to the instruments placed on the steamers St. Louis and St. Paul, and both having electric action. They have now been in use for a year, and are in perfect condition. Each of these organs contains a device of the greatest value for use when the instrument is being tortured by one of those persons who describe themselves as "not knowing the notes, but has been told that he possesses a fine musical ear." This man usually operates the swell as a blowing pedal, and utilizes the pedal key as a foot rest. Under these circumstances the device comes into play at the hands of the steward. It is a small electric switch under one of the tables and disconnects the entire organ action without disturbing the organist. The steward touches the button and we do the rest.

The modern organ is a wonderful instrument, and it is difficult to point out what lines future improvements will take. In my mind the most profitable employment of invention would be in doing away with such intermediate work between the key and the pipe. The vast proportion of the work in an organ consists of such auxiliaries, trackers, pneumatics, tubes and wires as the case may be. If we can do away with these encumbrances in any degree we will by so much reduce cost, complication and space, and the organist can then certainly make his instrument respond more closely to his will, not being compelled to submit his mind to interpretation by so much matter. Let us hope that the Twentieth Century Cleff Club will be able to hear of advance in this direction, if not greater achievements than are yet present in anyone's mind.

Read at the Cleff Club dinner, April 21, 1896, by E. D. Jardine.

## GREEN CHAMBER ORGAN

I was glad to see the 1785 Samuel Green organ owned by Bruton Parish Church, Williamsburg, Virginia, included in the article "Conservation of Six Historic Organs at Colonial Williamsburg" in the April 2002 issue. I became very familiar with that instrument in the 1950's and 60's just before it was put in storage.

There are mistakes in the description of the Open Diapason. The pipes of that rank are of lead, as was the custom in those days, and not of wood. There is a picture of one of its pipes on p. 25 showing the damage caused by the badly made tuning sleeve. There are 12 derived basses for the Open Diapason, but not from the source nor for the compass stated. The makeup of the Flute is as follows: GG, AA-F#, and G# are 12 open wooden pipes; G and A-f''' are 46 stopped wooden pipes—identical in scale to the Stopt Diapason. The 12 derived notes of the Open Diapason are the same as for the open wooden pipes of the Flute. In the Open Diapason slide there are two holes for each of these 12 notes. One hole is conducted to the Stopt Diapason, the other is conducted to the Flute. Therefore, there are two pipes sounding for each note with the Flute giving some open pipe harmonics to the fundamental Stopt Diapason for a better match to the 46 Open Diapason pipes of lead which are G and A-f'''.

The pressure of the Green Organ in 1955 was 2½ inches.

G. Donald Harrison liked the Stopt Diapason and copied its scale. The Nason Flutes at

Tanglewood and Sage Chapel, Cornell University, are first examples of his use of this scale. I have never heard his early examples, but the later-day quinty, chifty examples do not sound like the Green stop.

**Allen B. Kinzey**  
Tucson, Arizona

## AUSTIN V/74



*Austin V/74, former Medinah Temple, Chicago (photo by Stephen Schnurr)*

Special thanks to Dr. Schnurr for the outstanding cover piece in your July 2002 issue on the current fate of the Austin in what was Chicago's Medinah Temple. As with everything in writing from the OHS over the many years I've been a member, it was so detailed, and the wonderful old and new photos added that special extra.

The organ is similar to Austin op. 500 from our San Francisco Municipal Auditorium, both in stoplist and in the time at which it was built, and is also lying in crates awaiting either the dumpster or, a very long shot maybe, another venue. I think it's remarkable

that Chicago politicians played the positive role that they did, certainly more supportive than in our situation. Such was not the case a few years back with the Barton in Chicago Stadium.

As these monumental organs of the Medinah era continue to get kicked out, what a dismal future we see at this time for their reinstallation. The only churches that are in the kind of growth these days to need large facilities embrace a style of worship music unsuited to the organ and a general disinterest in organs at best. Indoor sports facilities are not a good match. What's left? When will Chicago politicians feel the Medinah has been in storage "long enough" and force it to be either sold or at least vacated?

**Paul Sahlin**  
Burlingame, California

I am sometimes ambivalent about the reports of "historic" instruments in jeopardy of being destroyed. Just as people with ears can discern that there are "contemporary" instruments that are not of quality, it seems we need to reflect more on what constitutes a worthy historic instrument. Not every organ built is worthy of preservation, whether of current construction or of the past.

There are indeed instruments worth preserving that are in terrible installations, and I could care less if the organ is removed from the original installation which is detrimental to its sound, e.g., the Austin at the Medinah Temple in Chicago. In that situation, I have to trust the opinion that the organ is worthy, because it was not at all impressive in the building. An installation that

constricts the sound of the organ is not good whether it is 100 years old or 2 years old!

The basic criteria should be: does the organ have artistic merit, physically and aurally? There are numerous examples in the Americas and Europe of instruments that have been altered in the course of history and are still worthy of admiration. I have been to OHS and AGO conventions that have used "historic" instruments that are absolutely boring. It's like judging antique furniture—it's only worth may be that it is one-of-a-kind.

Let's just make sure we spend our time, energy, and money on what is worthy.

**Terry Hicks**  
Chicago, Illinois



*II/10 Odell (1888), Reformed Dutch Church, Hyde Park, New York (photo by Ken Stark)*

## ODELL II/10

Regrettably I'm forced to take issue with a report published in a recent issue of *The Tracker*. ["Organ Update," July 2002]

"...assisted in pipe-repairs and complete tuning" doesn't really do justice to the work my wife Holly Odell (who is a flue voicer for Austin) and I had to face with the pipes we brought back from Hyde Park.

The damage ranged from

minor dents to pipes that were completely flattened. Many pipes had to have new ears made; some even required languids. When revoicing, we took extra care to match the cutups, nicking and overall character of the originals. Holly, who deals with new and used pipework every day, frequently remarked on the superb quality of the prep work of the Odell pipes, which were likely originally voiced by one of the Robjohn brothers.

We put each rank up on the voicing machine and spent considerable time on them; frequently pipes that at first glance seemed to have little or no damage needed serious attention after years of less than careful cone tuning. Only the hands of an experienced voicer would do for this task.

Once we had the pipes back on the windchests, we also took time to make sure the organ was properly tonally finished.

I have no wish to take anything away from the efforts of Ken Stark. I have said many times that were in not for Ken, I wouldn't even be talking about this organ. However, I feel that the true condition of the organ has been glossed over when stories have been published about it.

The fact is that, while the organ is playable, and the pipes are now in excellent shape, the cart has been somewhat put before the horse. Both manual chests have serious ciphers and runs, indicating that the grids need to be re-sized and the pallets re-dressed. Most of the trackers and nuts are original, (making them no less than 114 years old!) and are barely holding together. The ribs and gussets in the wind reservoir are in terrible shape, and have developed new leaks every time I have been back.

It is important to note that, when the organ was dormant the components only had to contend with time. Now that the organ is being played regularly, the rate of deterioration will surely advance. Rest assured that I have tried to make this point as gently and succinctly as possible to the church. Parishioner effort to "resuscitate" (a thankfully more accurate term than was used in the feature in the local paper) the organ is always laudable, but the case of Hyde Park is one where serious professional attention is still needed.

**Edward M. Odell**  
J. H. & C. S. Odell  
East Hampton, Connecticut

### BACH IN AMERICA

The article "Bach in America" by Mark Stevens and N. Lee Orr is an interesting idea, and I enjoyed reading it. There are several items which raised my eyebrows however.

First, it seems unlikely to me that the first Bach organ music performed in the United States or Canada was a chorale prelude because, to my recollection, there simply weren't any in publication at the beginning of the 19th century. Unless one of the Moravian musicians happened to have a manuscript copy of such, brought over from Germany, it seems impossible to me. John Ogasapian is probably 100% correct, that the first Bach music played on the organ here was from the Well-Tempered Clavier, which was in circulation in England among such organists as Wesley and Hodges. It's my experience that every piece in both books of the Well-Tempered Clavier is playable at the organ. The Fugue in A

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minor from Book 1 seems almost impossible on anything but the organ, with its long pedal-point at the end, far too low to be sustained during the two-handed figuration above it.

I'm mystified by the sentence on page 7: "Virtually no complete pedal-boards existed [before 1840], and the manuals often lacked a full compass." The first clause is true only of those Pennsylvania Dutch organs which had a 25-note compass beginning on low C. The second clause is simply false. The typical organ of the Anglo-American style of this period had a larger compass than Bach requires, going from GG an octave-and-a-half below middle c, to f or g two and one-half octaves above middle c. Bach's organ music, with one rather mysterious exception (the *Fantasia in G*) never goes below our modern low c, or above the d two octaves above middle c. The Well-Tempered Clavier goes as low as the a below our present low c, so it is well-served by the old English GG compass. True, the Swell division usually went only down to tenor g or f, at least as far as stops enclosed in the Swell box were concerned, but there was always at least one set of Stopped Diapason pipes outside the Swell box that completed the compass down to GG, or in the case of three-manual organs, the Choir was complete compass and the Swell bass was permanently coupled to the Choir.

So the real problem was the lack of a Pedal division that could play the obbligato Pedal parts of Bach's organ works. Many organs did have pedals of a sort, but of limited compass, basically a single octave of low-pitched pipes, and to further

confuse matters, the lowest note was often GG, not C. But in the early part of the 19th century there simply weren't any of the typical Bach two-manual and/or obbligato pedal organ works available in print in the United States.

Finally, I'm equally mystified by the sentence just below the one referring to the compasses: "Equal temperament was quickly adopted around 1850 in order to play the increasingly popular orchestral transcriptions, something previously impossible with the old mean-tone tuning." I'd like to know the documentary particulars of "quickly adopted around 1850" first of all. It's a topic that remains murky to me. Secondly, the "old mean-tone tuning" was hardly the classical quarter-comma meantone which indeed limits the keys which are usable, but rather, a modified meantone belonging to the well-tempered family of temperaments, one in which it was possible to play in every key. After all, they were playing the Well-Tempered Clavier which has pieces in every key!

Furthermore, I daresay the "old mean-tone" tuning probably agreed more closely to the tuning of a good orchestra than equal temperament does! No, I suspect the reason for adopting equal temperament was simply that it was the "latest thing."

One of the aftermaths of the adoption of equal temperament appears to be the suppression of tierces in the chorus mixtures of American organs. Prior to this, Anglo-American-style organs, if they had mixtures at all, included a tierce rank. But the tierces, being purely tuned in a mixture, fight fiercely with the equally-tempered thirds, turning what was

once a rich and harmonious plenum into a harsh cacaphony.

**George Bozeman, Jr.**

George Bozeman, Jr. and  
Company Organbuilders  
Deerfield, New Hampshire

**N. Lee Orr and  
Mark Stevens reply:**

The basic problems running throughout Mr. Bozeman's comments are, first, that he doesn't appear to be very well-read in the historical record, for nothing in the extant scholarship verifies any of his arguments; and second, upon close reading, his comments really don't hold a consistent point within themselves—they rather meander about with a sort of willy-nilly grab bag of hazy, unfocused observations apparently collected over years of haphazard reading and organ tinkering. His comments suggest he is little aware of the major scholars of American organ music: Barbara Owen, Orpha Ochse, Stephen Pinel, John Ogasapian, and William Osborne, among others. He might want to check them more carefully in the future before committing himself to print.

First, we made no assertion "the first Bach organ music performed in the United States or Canada was a chorale prelude." We just opened our discussion by summarizing the current state of Bach reception research. Even stranger, he ends up confirming our own position when we ended the paragraph by quoting John Ogasapian, whom we believe indeed gets it right when he writes that it is most likely "a WTC prelude and/or fugue." It appears that, had Mr. Bozeman read more carefully, he would have understood *that he agrees with our point*. Or would it

be unkind to wonder if perhaps he doesn't agree with himself?

His second point about pedal compass is even more bewildering, and frankly completely misinformed. We made no absolute statement, rather arguing that "Virtually no complete pedalboards existed [before 1840], and the manuals often lacked a full compass." But we can't completely prove this; nor can he to the contrary. We stand by the historical record and our reading of it. I challenge Mr. Bozeman to find in the historical record an instance of one organ in the United States built before 1840 that possessed a complete, 30-note, CC-F above middle C pedalboard. No one else has. His last point about the availability of Bach organ works in print in this country is wrong as well. It was difficult to procure them, but one could buy some works in England, or have them imported here through Ditson in Boston.

His third argument about temperament reads so obtusely that we are not sure what his point is. Had he read more carefully he would have noted that we never claimed that the tuning was "quarter-comma meantone." In practice, it varied considerably from builder to builder. The situation was that equal temperament such as we use today did not come into widespread practice until after mid-century. He may want to check Owen and Ochse on this, as well as Bicknell and Thistlewaite for the same situation in England. His generalizations about chorus mixtures betrays the same fuzzy, uninformed thinking as the rest of his argument. Again, the historical record does not support his contentions.





## Sweelinck Keyboard Works: A Book and Nine CDs

Pieter Dirksen (ed.), *Sweelinck Studies: Proceedings of the Sweelinck Symposium Utrecht 1999*. 256 pp. Utrecht: STIMU Foundation for Historical Performance Practice, 2002.

**Sweelinck: The Complete Keyboard Works.** Various performers and instruments. 9 CDs. NM Classics 92119 (2002).

While most organists are familiar with the name of Jan Pieterszoon Sweelinck (1562–1621) and many would probably agree that he was an important composer—particularly of keyboard music—the number of works that organists know, let alone play, is usually limited to a few variation cycles (usually those on secular tunes), the famous *Chromatic Fantasy*, and perhaps one of the Echo Fantasies. But if a composer’s fame can be judged from the number of complete scholarly editions of his works, Sweelinck has done better than any other keyboard composer of his time: three complete editions of his keyboard works were published, in 1894, 1943, and 1968 respectively; a fourth edition by Harald Vogel is in preparation.

In recent years, Pieter Dirksen’s comprehensive study, *The Keyboard Music of Jan Pieterszoon Sweelinck* (Utrecht, 1997), has once again drawn the attention to the work of this “Orpheus of Amsterdam.” Among many other things, Dirksen has revisited the issue of authenticity in Sweelinck’s keyboard works. He shows that some pieces that had generally been considered inauthentic over the last 30 years can actually be re-ascribed to Sweelinck (e.g. the famous Echo Fantasy in D minor). A virtually unknown anonymous piece, *Vluchtige Nymph*, is now ascribed to Sweelinck by Dirksen. On the other hand, according to Dirksen, the famous *Ballo del Granduca*, is definitely not by Sweelinck, its enormous popularity among organists notwithstanding. One of the most significant conclusions of Dirksen’s book is that, in all likelihood, all of Sweelinck’s keyboard works were written after 1600, and therefore must be considered the work of a mature master.

Inspired by Dirksen’s book, the Stichting voor Muziekhistorische Uitvoeringspraktijk (STIMU) Foundation for Historical Performance

Practice in the Netherlands organized the International Sweelinck Symposium Utrecht 1999. This symposium included a complete performance of Sweelinck’s keyboard works in addition to a variety of papers by scholars and performers on Sweelinck’s time, life, music, and instruments. All the papers read at the conference, plus two other studies, are now published in *Sweelinck Studies, Proceedings of the Sweelinck Symposium*, edited by Dirksen and published by STIMU. The performance part of the symposium is reflected in a complete recording on CD of Sweelinck’s keyboard works, played by 15 organists and harpsichordists, virtually all Dutch, on a wealth of historical instruments, most of them in the Netherlands.

Although the introduction to the CD booklet (hard cover, with extensive text in five languages) leads us to believe that “until today . . . no complete recorded edition has been available,” Ton Koopman recorded the complete keyboard works for Harlekijn in the late 1970’s and Philips reissued these recordings as a boxed set in 1982. While Koopman’s Sweelinck may since have been overshadowed by his activities in other areas, these recordings can in no way be disregarded as old-fashioned or outdated. Koopman’s enthusiasm for this music, his flair, and sheer musicality are still remarkable, and the use of historic organs and harpsichords (including an 16th-century Dutch “muselaer”) make Koopman’s Sweelinck a landmark.

Interestingly, none of the instruments used by Koopman are found in the new CD set. Owing to many restorations of organs in the Netherlands and elsewhere, many organs that lend themselves perhaps even better to Sweelinck have become available over the last 20 years. Although no organ by Hendrik Niehoff—the builder of the two organs that Sweelinck played at the Amsterdam *Oude Kerk*—has survived, the instruments used here include two organs that Sweelinck *might* have played (the small 1511 Jan van Covelens at the *Laurenskerk*, Alkmaar; and a 1614 Albert Kiespenning at the *Grote Kerk*, Wijk bij Duurstede), and an organ that he *could* have played (the 1558 Jörg Ebert at the *Hofkirche*, Innsbruck), in addition to other 17th-century organs.

The most impressive instrument is certainly the organ at the *Pieterskerk* in Leyden, built by the van Hagerbeers in 1643, and restored to its almost original state—including strict mean-tone temperament—in 1998. Here is an organ of approximately the size

of Sweelinck's large organ played in Amsterdam, built just over 20 years after the composer's death. Although the Leyden organs (designed for Protestant worship, i.e. to lead the psalm-singing congregation) are necessarily very different in aesthetic from the Niehoff organs built at the time that the big Dutch churches were still Catholic, the Leyden instrument is probably closer to Sweelinck than any organ we have. Apparently, for this recording, the bellows were trod by hand with the help of calcants. The result is a slightly unsteady tone, which makes the organ sound both very gentle and lively.

Finally, it is a nice idea to include organs from outside the Low Countries as well, since Sweelinck's keyboard works were played all throughout Europe. Interestingly, the organ at the *Prioria dello Spirito Santo* in Pistoia, Italy was actually built by the Italian Dutchman Willem Hermans, and is here played by another Italian Dutchman, Liuwe Tamminga. Perhaps this organ, like Sweelinck's organs designed for Catholic worship and therefore not dependant on loudness, comes close to what Niehoff's organs might have sounded like.

Among the performers on these nine CDs, two names are conspicuously absent: Gustav Leonhardt, who edited the first volume of the 1968 complete edition, did write a nice "Preambulum," but is not to be heard; and Koopman's name can only be found among the bios of some of the younger players. Perhaps these two Dutch early-music VIPs were too expensive for the production, or perhaps their stars are shining too high for a more or less idealistic project as this one. We now have nine organists, playing 13 organs in four countries, and six harpsichordists, playing three different harpsichords.

Some organists seem to have been invited because of "their" organs: while Leo van Doeselaar plays very lively and expressively in Leyden, Bert Matter's playing in Zutphen sounds a little old-fashioned (the famous Dutch "early-music" non-legato style). Reinhardt Jaud's playing at "his" organ in Innsbruck is rather strict and not exactly singing. Vincent van Laar, who plays both the famous Norden Schnitger and the organ in Pilsum on this recording, has a fine legato touch but at times sounds a little stiff rhythmically. My favorite organist is Stef Tuinstra, whose sensitive performances of, among other works, the little Toccata C3 (no. 25 in the 1968 edition) and the Echo Fantasy C1 (no. 13) are some of the jewels in the collection.

In addition to two modern reconstructions, one historic harpsichord (Johannes Ruckers, 1640) is used. While some harpsichordists seem to have more of a personal style than others, none of them sounds really natural and at ease in this repertoire. The rubato is often unnatural, the ornaments sometimes over-expressive, and there is a general tendency toward over-interpretation. On the other hand, two of the younger players who play more "straight," Menno van Delft and Pieter-Jan Belder sometimes sound a little boring.

A nice aspect of the CD project is that the producers have not been too orthodox with respect to repertory: various pieces have been recorded twice—by different players, or on different instruments, or sometimes in slightly different versions. In addition to the complete authentic works—including the new attributions—many works formerly thought to be by Sweelinck but now

considered of doubtful authenticity have also been included. While the organ-harpsichord distinction, discussed in detail by Dirksen in his 1997 study, is clearly visible (very few of the secular cycles are recorded on organ), there was, thankfully, room for various exceptions to be made.

A major mismatch is *Psalm 36* on the small two-manual organ in Pilsum. This is one of the very few works by Sweelinck with obbligato pedal: the bass cantus firmus in the last variation cannot be played by hands alone. This variation clearly needs a big plenum sound, reinforced by the Pedal Trumpet. Since Pilsum has no independent pedal, the Hauptwerk Trumpet is coupled to the Pedal, while the hands play on the Brustwerk "plenum" (which of course lacks Principals 8 and 4, not to mention a 16 or a rich 16 Mixture).

The importance of the CD set cannot, in my opinion, be over-estimated. Sweelinck's music is an important part of the early keyboard repertoire, and to have a complete recording of all these pieces on CD at hand is an enormous luxury for organists, organ lovers, students, and professors alike. In addition, the buyer of the set has at once a whole range of important 17th-century organs in his collection, many of which are completely unavailable elsewhere. The other good news is that, apparently, NM Classics is also working on a complete recording of Sweelinck's vocal music (including his four books of polyphonic settings of the complete Genevan psalter).

The *Sweelinck Studies* covers a wide range of topics, divided into five sections: Background; The Keyboard Music: Predecessors, Contemporaries and Followers; The Keyboard Music: Performance Practice; Theory; and Instruments. In the latter section, Koos van der Linde covers "Organs in Sweelinck's Time." Of particular interest is his discussion of the various possibilities (and impossibilities) for registration, with often surprising conclusions (the combination 8, 4, 2 was not very popular, for example!). In his article "A Rediscovered Painting by Emanuel de Witte," Pieter Dirksen discusses a painting from c. 1658 (now in a private collection), depicting Sweelinck's large organ at the *Oude Kerk*. This painting is important evidence that the Rugpositief of this instrument did not get a four-octave compass until the rebuild of c. 1660. (This, of course, is important in deciding whether a given piece by Sweelinck could actually have been played on this organ in his time.) In "The City Harpsichord of Amsterdam," Hessel Miedema discusses another recent find: the lid, with a painting by Pieter Isaaksz, of the Ruckers harpsichord that Sweelinck purchased for the City of Amsterdam in 1604. (Clearly, the beautifully decorated lid was the more important part of the harpsichord to whomever decided to separate it from the instrument itself!)

Rudolf Rasch writes on "Sweelinck's Place in the Musical History of the Dutch Republic." He discusses the various editions of Sweelinck's (vocal) music published during his life and immediately after his death, and he tries to answer the question, "When Did the Baroque Era Start in Dutch Music?" Jan Luth revisits "The Music of the Dutch Reformed Church in Sweelinck's Time," focusing on congregational singing, the extent to which the organ was used for accompaniment, and the possible relation of Sweelinck's sacred variation cycles to the liturgy—there was none. Jurjen Vis illuminates the religious background in the Netherlands at the time, and deals

with the question of whether Sweelinck actually adopted the new Calvinist doctrine or whether he remained a Catholic.

Gustav Leonhardt's contribution is entitled "The Principle of *Varietas* in Sweelinck's Variation Works." Leonhardt remarks that "[i]t is one of the nicer tricks of musicologists to say *varietas* instead of variety," and compares himself to a "tightrope-walking musician who is supposed to keep his balance when saying something about subjects that are only partly his, namely musicology and art-history." Another nice one-liner: "[t]he difficulty . . . lies in the fact that a musician is hot while a historian is not." In his article "The Nature of Musical Influence: Jan Pieterszoon Sweelinck and English Composers Active in the Southern Netherlands," David J. Smith admits that "the lack of Dutch keyboard manuscripts from the sixteenth century makes it very difficult to establish the nature of the indigenous tradition that must have existed." Therefore, it is difficult to ascertain to what extent Sweelinck was influenced by his colleagues Peter Phillips and John Bull. Michael Belotti, well known for his new editions of Buxtehude and Pachelbel, writes on "Jacob Praetorius: a Less-known Pupil of Sweelinck."

In "The Sweelinck Paradox: Researching, Analysing and Playing the Keyboard Music of Jan Pieterszoon Sweelinck," Pieter Dirksen stresses the necessity for the performer to understand the music he plays from a compositional point of view: "We have to come as close to the composer as possible, if we want to play with any pretension music from a period when composing and performing were still one." A detailed analysis of the so-called Hexachord Fantasy serves as an example. In "Performing Sweelinck's Keyboard Music: Some Aspects and Thoughts," Ton Koopman discusses Sweelinck's instruments, fingering, dynamics, ornaments, and the like, in his unique, conversational way: "You often find solutions by experimenting." Pieter van Dijk looks at "Aspects of Fingering and Hand Division in Lynar A1," one of the most important Sweelinck sources, and quite possibly a copy from Sweelinck's autograph manuscripts. In the section on theory, Rudolf Rasch discusses "Modality in Sweelinck's Psalm Compositions," while Ulf Grapenthin explains "The Transmission of Sweelinck's *Composition Regeln*."

Clearly, the *Sweelinck Studies* contain a wealth of new information on the composer and his music. While some contributions carry more weight than others, the collection as a whole is indispensable for any keyboard player who takes his Sweelinck seriously, and for any college library with even the slightest interest in early music. Finally, it seems to me that Dirksen's 1997 study (with which he earned his Ph.D. *cum laude* from the University of Utrecht) has not received the attention it deserves in America. While a detailed discussion of the book is beyond the scope of this review, suffice it to say that it is undoubtedly *the* standard work on Sweelinck's keyboard music, easily surpassing the earlier studies by Alan Curtis and Frits Noske in every respect. CHS

*Jan-Piet Knijff is a doctoral candidate at The City University of New York and teaches at Fairfield University and at the Aaron Copland School of Music at Queens College. He recently served on the jury of the International Young Organists Competition in Opava, Czech Republic.*

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## HUTCHINGS-SKINNER ORGAN AT MOUNT HOLYOKE COLLEGE

Organbuilder William Baker of Hatfield, Massachusetts is currently making repairs to the George S. Hutchings organ, op. 436, rebuilt by E. M. Skinner in 1922 as his op. 367 and again by E. M. Skinner and Son as op. 511 in 1938, installed at Mount Holyoke College, South Hadley, Massachusetts. In 1994, a water leak caused by an ice dam on the roof resulted in major damage to the Solo division windchest. Water was funneled down the Tuba pipes, filling that windchest with about 4 inches of water. Similar damage that occurred around 1947 had resulted in work being performed in the Pedal division which was not as successful as it could have been. Baker restored the Solo chestwork, re-installed it, and then concentrated his efforts to renovate the Pedal chests.

In 1938, an 8' Musette was removed from the Solo division and replaced by the 1922 8' Heckelphone. An 8' Tuba was installed on the Heckelphone's toeboard with poor results. The lowest 18 pipes of the Tuba are marked "Ped Trom." In the current work, Baker built replica Skinner unit chests for the Tuba stop and mounted it over the Great division. A 1926 Skinner 8' Orchestral Flute was installed on the toeboard formerly occupied by the Tuba on the Solo chest. For further info, visit <[www.crocker.com/~wmbaker](http://www.crocker.com/~wmbaker)>.

## THE KATSBAAAN PIPE ORGAN

One of the five most historically significant pipe organs in America is located in

the Hudson Valley of New York State, according to John Ogasapian. The organ is located in the Katsbaan Reformed Church in Saugerties, New York. Ogasapian believes that the Katsbaan pipe organ is the oldest extant three-manual mechanical action organ in North America. This instrument was featured in Prof. Ogasapian's article in *The Keraulophone* (October 1989) in which he describes the organ as "having a superb tone and a gentle eighteenth century English sound, even in its present unrestored condition."

The Katsbaan organ is believed to have been built in New York City around 1820. The original builder is unknown. In the 1850's the organ was dismantled and installed in the Saugerties Reformed Church and served there until 1892, when it was given to the Katsbaan Reformed Church. It has remained largely intact with its original components lovingly guarded and appreciated by the congregation.

During the intervening years, attempts have been made to keep the organ playable. Dana Hull of Ann Arbor, Michigan, has done extensive research trying to determine the organ's original builder and location. In 1991, Hull performed restorative repairs on the organ and on September 22, 1991, a concert was played by Dr. Ogasapian. That concert was designated as an Historical Recital by the Organ Historical Society.

The Katsbaan Reformed Church, a small congregation, is striving for a complete and faithful restoration of the organ. The parish goal is to have the restoration completed in time for its 300th

anniversary in 2010, with initial work by Hull starting in 2003. The estimated cost of restoring the organ is \$75,000-\$100,000. For further info, visit <[www.katsbaanchurch.org](http://www.katsbaanchurch.org)>.

## BEDIENT REBUILDS SOMETHING OLD...

Gene Bedient recently began the process of rebuilding and enlarging the 1889 Steere and Turner installed at First Presbyterian Church, Chippewa Falls, Wisconsin. Besides adding several new stops (shown below in bold italics), the restoration will include a complete new key action system, a new wind system and a new Swell windchest.

### GREAT

- 16 Bourdon
- 8 Principal
- 8 Melodia
- 8 Dulciana
- 4 Octave
- 4 Flute D'Amore
- 2 Fifteenth

### III-V Mixture

- 8 **Trompette**
- 8 Clarinet

### SWELL

- 8 Violin Diapason
- 8 Stopped Diapason
- 8 Salicional
- 8 **Voix Celeste**
- 4 Harmonic Flute
- 2 <sup>2</sup>/<sub>3</sub> **Nazard**
- 2 **Doublette**
- 1 <sup>3</sup>/<sub>5</sub> **Tierce**
- III **Mixture**
- 8 **Trompette**
- 8 Oboe
- Tremulant

### PEDAL

- 16 Bourdon
- 8 **Principal**
- 4 **Octave**
- 16 **Fagott**

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## ...AND BUILDS SOME THINGS NEW.

The Bedient Company has installed its op. 69 at St. Vincent de Paul Catholic Church in Rogers, Arkansas. The instrument features a simple case made of red oak with a natural oil finish, with Pedal towers flanking the main case on either side. A 22-rank, two-manual and pedal instrument, op. 69 contains a horizontal 8' Trumpet in the Great. The firm is also completing its op. 70 for St. Paul United Methodist Church in Lincoln, Nebraska. Phase one, completed last year, saw the installation of the Great, Swell, and partial Pedal divisions. Phase two, now underway, will see the construction and installation of the Choir division and remaining Pedal stops. Two stops will be added in the future: a 4' Spielflute in the Great organ and an 8' Wesley Trompette, playable from any division. The result will be a three-manual, electro-pneumatic slider chest of 45 stops and 58 ranks. For further info, visit <[www.bedientorgan.com/news](http://www.bedientorgan.com/news)>.

## 1903 WALCKER IN RUSSIA TO UNDERGO REBUILDING

The soon-to-be century-old organ at St. Petersburg's Shostakovich Philharmonic Hall will be rebuilt under the auspices of the German and Russian governments at a cost of 1.5 million euros (\$1.45 million dollars) under a program to honor the Russian city's 300th anniversary in 2003 and to strengthen cultural ties between the two countries.

According to the *St. Petersburg Times*, Germany will contribute over 1.3 million euros toward the restoration.

Russia will add over 235,000 euros toward the project and will return the stained glass windows that were taken from the *Marienkirche* in Frankfurt-an-der-Oder toward the end of World War II. The agreement is part of an effort called *Russian-German Cultural Encounters 2003-2004* that has been instituted to finance restoration projects in Russia in preparation for the St. Petersburg 300th anniversary celebration.

Yury Shvartskopf, director of the St. Petersburg Philharmonic, called the organ restoration a "most meaningful gift for the city's anniversary."

The Walcker organ was originally installed in 1903, in time for St. Petersburg's bicentennial, at the Ott Gynecological Institute on Vasilievsky Island. Walcker also installed many organs in the city's German and Dutch churches, the Capella and the Rimsky-Korsakov Conservatory. In 1931, the organ was moved to Philharmonic Hall. In this venue, the instrument was perceived as being too small, and in the late 1960's a decision was made to enlarge it. The Czech firm of Reiger-Kloss was contracted to perform the work of rebuilding. This took place in 1972 with mechanical problems appearing almost immediately and the resulting tonal quality of the organ was disappointing.

In 1997, it was decided to repair the Walcker organ once again, but funds were not available. The Philharmonic approached the German government through the German Consulate in St. Petersburg, and after talks between the two governments, the resulting joint agreement was signed and a percentage of the joint

funds set aside for the organ's rebuilding. According to Philharmonic organist, Daniil Zaretsky, one of two firms vying for the organ contract will be selected to perform the latest work: Kuhn of Switzerland or Klais of Germany. The "new" organ, to be rebuilt in the original style, will contain only the pipework from 1903. All other non-original components, including the facade, are being discarded and replaced. The *St. Petersburg Times* says the organ is expected to be ready in time for the start of the 2004 concert season.

### CASAVANT ON THE MARCH

Casavant Frères, of Saint-Hyacinthe, Canada, has recently completed the installation of a new three-manual, 50-stop mechanical action organ at Piedmont College, Demorest, Georgia. Among other things, the organ features an elegant oak facade with carvings highlighted with gold leaf, reservoir winding, a Dom Bedos-style *tremblant doux*. The organ was designed in collaboration with Dr. James F. Mellichamp, Dean of the School of Arts and Sciences. Photos of the new instrument can be seen at <[www.piedmont.edu/pipe\\_org](http://www.piedmont.edu/pipe_org)> an>.

The Brick Presbyterian Church of New York City has commissioned Casavant Frères to build a new four-manual, 88-independent-stop slider chest organ, to replace its Austin IV/106, op. 2400. The work will be completed in the summer of 2005. The design was developed by Keith S. Toth, Minister of Music, and Jean-Louis Coignet, Tonal Director of



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Casavant and an authority on the French symphonic organ tradition. This organ will feature reservoir winding supplied by double-rise reservoirs. Pipe construction, scaling and voicing techniques will closely follow those employed in 19th-century French symphonic organs.

The 1100-seat Cox Auditorium, located at Principia College, Elmhurst, Illinois, will get a new three-manual, 42-stop Casavant in 2005. Dr. John Near, college organist, worked closely with the builder to establish the specification, in the French tradition.

## AN ORGAN FOR FIRST UNITARIAN CHURCH, PORTLAND, OREGON

Richard Bond of Bond Organ Builders, Inc. has completed the installation of a tracker organ believed to have been built by Hutchings-Plaisted in First Unitarian Church, Portland, Oregon. The original sanctuary, located on property adjacent to the present structure, was home to an Estey which was destroyed by fire and replaced with a 1960's vintage organ provided by the Wicks Organ Company of Highland, Illinois. The congregation now holds services in the former First Nazarene Church.

If assumptions about the original builder are correct, then the instrument should date from the late 1870's to the early 1880's. The original home of the organ is unknown but was probably in New England. The case and facade pipes, which bear non-religious decorations, may suggest that the organ was originally built for a private residence.

The organ was moved to Moundsville, West Virginia in the early part of the 20th century by De Courcy, and served there until removed in the 1970's by the Bunn-Minnick Company. It was subsequently purchased by Joe Horning and then moved to Los Angeles. Manuel Rosales did some initial work toward a restoration, but the instrument never reached playable status. Mr. Horning eventually offered the organ for sale and it was purchased by Portland organist James Issak. The organ was moved to the Bond shop by Issak and Bond staff member Grant Edwards, and it sat in storage for years before a buyer was found. First Unitarian purchased it in 2001 and rebuilding took place during the summer months, culminating with its installation in October.

The restoration phase of the instrument included retabling the manual windchests, as well as design and construction of new windchests and action for the pedal stops and added manual stops. The case was restored and refinished while new panels and ornaments were fabricated to replace the lost originals. The historic, hand-painted decorations on the facade pipes were preserved by painstakingly painting a new background color around them.

The organ's tonal design has been altered from the original specifications. A missing 8' Quintadena in the Swell has been replaced by a new 4' Principal, while a 2' Piccolo stands on the toeboard that held the Swell 4' Violina. The original Violina pipes were moved to a new two-stop toeboard where it serves as an 8' tenor C Voix Celeste. The other stop on the

toeboard is a two-rank Cornet; both stops share a single drawknob by means of double-draw stop action.

Alterations to the Great windchest by Rosales permitted the addition of an 8' Trumpet and a three-rank Mixture. The need for entirely new Pedal windchests facilitated the addition of a 16' Bass Clarinet in that division. Key and stop actions remain entirely mechanical. Installation of relief pallets in the bass, and a change of mechanical ratio has considerably lightened the manual key action.

The dedication recital was played by Marvin Mills on November 17, 2001. A second dedicatory concert featuring organist Joseph O'Donnell with the church choir, pianist, and handbell ensemble was held on March 2, 2002.

Specification (additions in bold italics):

GREAT (61 notes)  
 8 Open Diapason  
 8 Flauto Traverso (not harmonic)  
 8 Dolcissimo  
 4 Octave  
 2 <sup>2</sup>/<sub>3</sub> Twelfth  
 2 Fifteenth  
**III Mixture**  
**8 Trumpet**

SWELL (61 notes)  
 8 Stopped Diapason  
 8 Keraulophon  
 8 Voix Celeste  
 4 Principal  
 4 Harmonic Flute  
**2 Piccolo**  
**II Cornet**  
 8 Oboe  
 Tremolo

PEDAL (27 notes)  
 16 Subbass  
 16 Bass Clarinet

Unison couplers

## WORLD WAR I ERA PILCHER DUE FOR RESTORATION

A two-manual, 14-rank Pilcher organ c. 1915 is under consideration for restoration by members of the Central Florida Theatre Organ Society. The organ is housed in the old First Baptist Church building in Plant City, Florida. When the Baptist congregation built a new sanctuary in 1993, they vacated the old church and it sat unused until acquired by the new owners. The old 1923 building, which will be converted for use as a community arts center, is now owned and operated by a non-profit organization, Cornerstone Chapel, Inc. Legend has it that the Pilcher was originally installed in a theater in or around Zephyrhills, Florida. The organ has had little service over the intervening years. The original two-manual console was replaced around 1987 with a supply house console and new PVC wiring was installed between the organ and the console. The pneumatic expression motor was replaced by an early electric-action unit by Reisner. One of the bellows had been reathered sometime prior to the congregation's departure in 1993. Upcoming work will include the installation of a three-manual console, as the 1987 console's combination action has ceased to function. Dennis Werkmeister and Bill Shrive are working on the restoration of the organ while many other volunteers are involved in the restoration of the building, according to Rev. Frederick A. Trunk, organ restoration committee chairman. Interested parties who wish to contribute to the restoration of the Pilcher should contact Cornerstone Chapel, Inc., P.O. Box 2273, Plant City, Florida 33564.

## Specification

### GREAT

8 Open Diapason  
8 Melodia  
8 Gamba  
8 Dulciana  
4 Flute (wood,  
stopped)

Great to Great 16-UO-4

Swell to Great 16-8-4

### SWELL

8 Open Diapason  
8 Stopped Diapason  
8 Salicional  
8 Aeoline  
8 Vox Celeste (Tenor  
C, tuned sharp to Aeoline)  
4 Flute (metal, open)  
8 Oboe  
Tremolo

Swell to Swell 16-UO-4

### PEDAL

32 Resultant  
16 Subbass  
16 Bourdon  
Great to Pedal 8-4  
Swell to Pedal 8

## WICKS-BUMPUS ORGAN IN FLORIDA

Lakeland, Florida organ-builder William Longmore is rebuilding a three-manual organ at Prince of Peace Catholic Church in Sun City Center, Florida. The organ was originally built in 1945 by the Wicks Organ Company and installed at First Presbyterian Church, Erie, Pennsylvania. Some pipes in the organ are also marked "2960," which was

a four-rank organ built in 1949 for Sacred Heart Church in Oconee, Illinois. In 1980, it was moved to Florida, rebuilt, revoiced and installed by Rev. Harold Bumpus in the student chapel at the University of South Florida in Tampa.

In its current incarnation, Longmore is replacing the original Wicks Great and Choir windchests with electro-pneumatic slider chests built by Organ Supply Industries of Erie, Pennsylvania. The replacement chests are being placed on a newly constructed platform in the rear of the church, flanked by chambers housing the Swell and Pedal divisions. The original Wicks stopkey console shell was refinished and rebuilt using new

Peterson solid-state technology. New drawknobs have replaced the stopkeys. An antiphonal organ of three ranks was added at the front of the church to accompany the parish choral groups. While most of the original Wicks pipework has been retained and reconfigured for its new home, several newer and vintage stops have been added to increase the organ's versatility. A III Mixture stop and 8' Trompete are being added to the Great; an 8' Gemshorn Celeste and an 8' Cromhorne are being added to the Choir division while a 16' Trombone and IV Fourniture are being placed in the Pedal, bringing the total number of ranks to 47. A new facade of 8' Principal pipes is also being

# Current Perspectives

## on Organ Research



Paul Fritts and Company Organ Builders, Opus 20 (2000), Miller Chapel, Princeton Theological Seminary

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April 23-27, 2003

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A five-day gathering of lectures, papers, panel discussions, and generous time for participants to explore the vast holdings of the OHS American Organ Archives, generally regarded as the world's largest repository of organ research materials. This event is sponsored jointly by the Organ Historical Society and Westminster Choir College of Rider University.

For additional information or a brochure, send your name and address to Stephen L. Pinel, Archivist, 629 Edison Drive, East Windsor, NJ 08520; send an e-mail to [spinel@att.net](mailto:spinel@att.net); or check the Organ Historical Society's website at [www.organsociety.org/symposium](http://www.organsociety.org/symposium).

# Mader Memorial Scholarship Fund

The Ruth and Clarence Mader Memorial Scholarship Fund is now accepting applications for grants for research related to the organ or organ music. To be eligible for grants in the year 2003, applications must be received by March 1. Awards will be announced by March 31. Mader grants for research range from \$200 to \$1000, and preference is given to projects leading to published articles or books. Application forms may be obtained from Dr. Orpha Ochse, 900 E. Harrison Ave., #C-38, Pomona, California 91767.



## L.V. Rockafellow

Flemington, NJ

Möller op. 6243 (1934), Estey op. 2775 (1930)



### ORGANBUILDING & RESTORATIONS

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Dennis, Derek, Jeff & Todd Milnar  
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The leaders of five major organ organizations attended a gathering at the Los Angeles convention of the American Institute of Organbuilders last October. Shown left-to-right are Charles Hendrickson, President, Associated Pipe Organ Builders of America (APOBA); Steven Dieck, Vice-President, International Society of Organbuilders (ISO); Fred Swann, President, American Guild of Organists (AGO); Michael Barone, President, Organ Historical Society (OHS); and Richard Houghten, President, American Institute of Organbuilders (ISO).

## organ update

planned for installation at the front of the new platform. Completion is scheduled for December 2002.

### HALL-MÖLLER ORGAN FOR STATE COLLEGE, PENNSYLVANIA CHURCH

Mark Cooley of Orrstown, Pennsylvania is rebuilding a nine-rank, 1926 Hall-Möller organ at Faith United Church of Christ in State College, Pennsylvania. M. P. Möller rebuilt the organ in 1961 replacing the original Hall relays with Möller's electro-pneumatic switching for the unit ranks, and provided a new two-manual console. In the recent work, the Möller console shell was retained and rebuilt at the Cooley shop, being fitted with a new Peterson ICS-4000 system. The new relay features multi-level combination memories and user levels, MIDI, record, and playback. Cooley's firm has built two new main windchests, constructed in the Möller unit style and installed all new solid-state relay equipment supplied by Peterson of Worth, Illinois. Due to the confines of the available chamber space, it was possible to add only one new complete stop, a 16-8-4' Trumpet, built by Trivo of Hagerstown, Maryland to complete the tonal pallet of the organ. The Great Open Diapason is receiving a 12-note extension to make it playable as a 2' Fifteenth and the Pedal Bourdon 16' an additional 12 notes for a 4' extension. The old Spencer blower is being replaced by a new Rokk unit. At this writing the project was due to be completed in November 2002.

### A 1972 WICKS TRACKER RESCUED

A two manual Wicks tracker built in 1972 has been saved from the scrap pile by new owners Larry Wheelock and

Roger Stephens. Op. 5284T was built as a practice instrument for Illinois Wesleyan University in Bloomington. During the summer of 2000, the university decided that the instrument was redundant and that the space it was occupying was needed for a piano studio. Keith Williams, Service Manager for John-Paul Buzard Organ Builders, Champaign, Illinois, thought the organ might be salvageable and listed it as "for sale" on the Internet. The Wicks's new owners temporarily set the organ up in the gallery of Kenwood United Methodist Church in Milwaukee, Wisconsin while the church's 1928 Austin organ, op. 1628, was being rebuilt by the Buzard firm. The 2' stop on Manual I was apparently never installed and has now been fitted with Stinkens pipework. The Gemshorn rank on Manual II had three missing pipes that have been replaced by Meyer and Sons, pipemakers of Milwaukee.

The instrument will remain in the gallery until a suitable home for it can be found. This 1972 tracker has mechanical key action and utilizes electric slider-motors for the stop actions.

Specification:

#### MANUAL I

8 Gedeckt  
2 Principal

#### MANUAL II

8 Quintadena  
4 Rohrflöete  
1 1/3 Gemshorn

#### PEDAL

16 Subbass  
Couplers: II-I, I-P, II-P

*Regional correspondents for this installment of Organ Update were Richard Bond, William Baker, Harold Bumpus, Mark Cooley, Simon Coutour, Stephen Schnurr, and Janice Trevail.*



# The Philipp Wirsching at First Unitarian Church, Pittsburgh

BY JAMES M. STARK

The organ at the First Unitarian Church of Pittsburgh provides a microcosm of organbuilding at the turn of the 20th century. First, it was paid for by Andrew Carnegie, as so many organs were paid for, at least in part, by Andrew Carnegie during the first 20 years of the century; second, it was fairly representative, both in size and tonal design, of organs being placed in churches at that time; third, it was the product of a builder who, while not widely known, was highly respected; and, last, enough has survived to give us some knowledge of that builder's techniques. And, of course, it is an interesting story.

It all began in 1893, when the North Presbyterian Church of Allegheny, now Pittsburgh's North Side, bought a brand new Hook and Hastings (op. 1591) and put their old organ up for sale. The Unitarians, who had just completed their first building in the Oakland section of the city, bought the organ for \$500<sup>1</sup> and installed it in their new church. We do not know who built that instrument, but it apparently proved unsatisfactory, since, by 1901, Maria Holdship, trustee and chair of the music committee, had contacted Andrew Carnegie about donating a new organ.

Carnegie's organ philanthropy began in 1873 with an anonymous donation to the New Jerusalem Christian Church (Swedenborgian), also in Allegheny.<sup>2</sup> Two-thousand dollars bought a lot of organ in those days, and the church roof literally had to be raised to accommodate the instrument. Carnegie was never very happy about this, so afterward when an organ request came in, he had his staff make all the arrangements, including selecting, contracting with, and paying the organbuilder. This was generally



*Philipp Wirsching II/25 (1904), First Unitarian Church of Pittsburgh  
(photo by James M. Stark)*

handled by Robert A. Franks, Cashier of the Carnegie Company, and later, President of the Home Trust Company in Hoboken, New Jersey, another Carnegie interest. This also sometimes involved an organ consultant. In Western Pennsylvania and Eastern Ohio, and some evidence suggests that, for all of the Carnegie organs after 1898, this was a Pittsburgh consultant by the name of William L. Mayer. An April 1901 letter from Franks to Mayer<sup>3</sup> gives us some insight into the process:

Mrs. Holdship called to see me<sup>4</sup> relative to the organ for Unitarian Church, Craig St., East End, and it was decided that a two manual organ will be sufficient for a church of that size. I have appointed a Committee

consisting of Mrs. Holdship, Mr. C. C. Mellor, Mrs. Lipps and yourself.

Please prepare the specifications for this organ and get bids from the different Organ Companies.

C. C. Mellor was a prominent organist and music and musical instrument dealer in the city.<sup>5</sup> We know nothing of Mrs. Lipps, but most likely she was another member of the church. It is significant that these organs just "sort of appeared" in the church. There is no record in the archives of the First Unitarian Church to indicate that a contract had ever been entered into or that payment was ever made to the builder. There is a notation in the Trustees' minutes of April 8, 1904 referring to a letter from Mayer to Mrs. Holdship saying that the organ was

## Andrew Carnegie, and the Carnegie Corporation, ultimately made grants for over 8,000 pipe organs. However, the evidence, to date, strongly suggests that the great majority of these occurred during the matching grant period.

complete and that receipts were enclosed. However, no receipts have been found.<sup>6</sup>

In 1903, Carnegie changed his policy to provide only matching grants. By this time, Carnegie had sold his company, and was now richer and even more famous, and requests were pouring in.<sup>7</sup> The change probably lessened the load on his staff and spread the money a little more widely. It was explained in a February 1903 letter from Franks to Mayer, which also appears



*Philipp Wirsching, 1858–1926*  
(OHS American Organ Archives)

to be tantamount to a pink slip for our friendly organ consultant, that among other advantages of this change, “The organ committees has (sic) the privilege of making their own choice of organs.....”<sup>8</sup> And, “after being attacked for demoralizing Christian worship, he (Carnegie) said he needed ‘a partner in sin.’”<sup>9</sup>

The precise process for drawing up the specifications and getting bids is not known, but the organ that was ultimately built at First Unitarian was a two-manual, pneumatic action organ of 21 stops, 18 on the manuals and 3 in the pedal.<sup>10</sup> The organ was built by Philipp Wirsching of Salem, Ohio. While the organ was not

installed until 1904, the commitment had been made in 1901 and fell under the old policy. Andrew Carnegie, and the Carnegie Corporation, ultimately made grants for over 8,000 pipe organs.<sup>11</sup> However, the evidence, to date, strongly suggests that the great majority of these occurred during the matching grant period, and that pre-1903 instruments are fairly rare.

Philipp Wirsching was born on February 7, 1858 in Bensheim, Germany; graduated from the University of Wurzburg; apprenticed to organbuilder August Laukhuff in Weikersheim; emigrated to Salem, Ohio in 1886 to work for Carl Barckhoff; married a local girl; and started his own business in 1887. With a few interruptions, most notably the Panic of 1893 and a devastating fire in 1904, he continued to build organs on his own until his business finally closed in 1919. He then went to the Wangerin Organ Company of Milwaukee as head voicer, and probably tonal designer. He remained there until shortly before his death on December 10, 1926, in Salem. While his output was never very large, his instruments were admired by many contemporary organists, including Richard Keyes Biggs and Marcel Dupré.<sup>12</sup>

Wirsching came to Pittsburgh as Farrand and Votey’s representative after his business in Salem failed in 1894.<sup>13</sup> Therefore, he was present for the installation of the 62-stop Farrand and Votey at Carnegie Music Hall (rebuilt by Hutchings-Votey, 1903; rebuilt by E. M. Skinner, 1910 and 1917; rebuilt by Aeolian Skinner, 1933; and currently unplayable), and the large instruments at Calvary Methodist (extant, console replaced) and Christ Methodist (now First United, organ much modified). Wirsching was apparently well-liked and well-respected in Pittsburgh musical circles,<sup>14</sup> and made many valuable contacts. After restarting his business in 1898, he built 12 more instruments in and around Pittsburgh, 10 that appear in the opus list published in *The Tracker*,<sup>15</sup> and two more that have been documented through the archives of the Carnegie

Corporation.<sup>16</sup> And there were probably more, since the records are incomplete. Two other later instruments have also survived, although tonally altered.<sup>17</sup>

Much water flowed over the dam before the organ at First Unitarian was finally installed, and then not in the Craig Street building for which the request was originally made. Shortly after Mrs. Holdship made her request, the Catholic Diocese, who were just building their new cathedral next door to the Unitarians, made an offer for the Unitarian property for future expansion.<sup>18</sup> After some haggling, the property was sold for \$60,000, some six times the purchase price less than 10 years prior, and planning was begun for a new building, on less expensive but larger property, about a half-mile further to the east. The new church was dedicated in April of 1904 with the organ in place. Henry B. Lupton, President of the Board of Trustees, wrote to Mr. Carnegie on April 18, 1904 to thank him and to invite him to visit the church when in Pittsburgh, and noted: “The organ is a work of art, both from a musical and architectural standpoint and Mr. Mayer and Mr. Wirsching have rightly taken a great pride in it.”<sup>19</sup> Wirsching included First Unitarian among his recent installations in his 1908 sales brochure.<sup>20</sup> This may have been pride or just good marketing, since Wirsching had done little work in Unitarian churches.

While everything looked to have been settled back in 1901, there seems to have been an ongoing concern about the size of the organ. The church history puts it this way:

Andrew Carnegie offered to give the church an organ and sent a representative to examine the space available for it. Apparently this space was insufficient for an organ of the size which Mr. Carnegie wished to present. As a result, the trustees hired an architect and gave serious consideration to “extending the church building for the purpose of putting in the new organ.”<sup>21</sup>

This is somewhat reminiscent of the Swedenborgians' raising the roof, and not in keeping with Carnegie's practice at the time. We also have the following letter from Franks to Mayer in October 1902, possibly relating to the new building:<sup>22</sup>

I have yours of the 18th instant relative to the organ for First Unitarian Church, Pittsburg.<sup>23</sup> I have not seen or heard from Mrs. Holdship in this matter since I last saw you, but the more I think of it the less inclined I feel to accede to their request for a three manual organ. I consider an instrument to exceed in cost that already contracted for would be useless extravagance and not in keeping with the size and character of a \$35,000 church building and entirely unnecessary for their musical service.

If they are not satisfied with the present conditions, they will have to defer matters until Mr. Carnegie's

return and refer it to headquarters.

We do not know exactly who was pushing for the larger instrument, but it is obvious that Carnegie's people were having none of it. As Walter Holtkamp, Jr. put it so well in his 1968 article, "The Two Manual Limited,"<sup>24</sup> "three manual organs... put one in the solid middle class." Times have not changed all that much.

As we know from earlier research,<sup>25</sup> Philipp Wirsching and the eminent turn-of-the-century recitalist Clarence Eddy were good friends. Probably at Wirsching's urging, Eddy played a recital at the church in June 1904.<sup>26</sup> The program, which included the obligatory soprano, singing among other works Nevin's "The Rosary," concluded with a Wagner transcription. The following organ works were played that evening:

*Toccata in F major* . . . . . J. S. Bach  
*Fantasia in D flat* . . . . . Camille Saint-Seans  
*Seventh Sonata (new)* . . . . . Alex. Guilman

*A Spring Song (new)* . . . John Hyatt Brewer  
*Marche Pitteresque (new)* . . Ernest R. Kroeger  
*Legende (new)* . . . Frank Seymour Hastings  
*Toccata in F major (new)* . . William Faulkes

(Dedicated to Clarence Eddy)  
*The Answer* . . . . . William Wostenholms  
*March and Chorus from Tannhauser* . . . . .  
 . . . . . Richard Wagner  
 (trans. Homer N. Bartlett)

It is interesting to note that Eddy led off with the Bach Toccata in F, *sans* fugue, the same opening piece played by Alexandre Guilman in his 1893 American tour. Of course, Guilman and Eddy were together at the Columbian Exposition in Chicago, so Eddy must have been impressed. But it is equally interesting that much of the program was new music for the recitalist, since organ recitals had become very popular.

In 1958, the organ was altered, replacing the Wirsching manual windchests and console with equipment attributed to Schantz. The work was carried out by a



Archival photo of the 1904 Wirsching, courtesy of the Carnegie Library of Pittsburgh



*Pedal Bourdon (photo by James M. Stark)*

## Wirsching was apparently a great admirer of the work of Edmund Schulze, and was known to have used the Schulze diapasons as a model

local organ firm, now mercifully gone, who also rebuilt the swell boxes using fiberboard, and with shutters too small for the boxes. One of these sets of shutters came from a 1917 Möller, for no apparent reason except that the parts were available. However, few tonal changes were made, and most of the pipework appears to be original, making it one of the oldest Wirschings to retain its original pipework, especially the diapasons.

Wirsching was apparently a great admirer of the work of Edmund Schulze, and was known to have used the Schulze diapasons as a model.<sup>27</sup> As can be seen in the Appendix, the scaling of the Great Open Diapason is very similar to that used by Schulze. The mouths are  $2/7$  of the circumference with a  $1/4$  cut-up, the same as used by Schulze.<sup>28</sup> The pipes appear to halve on the 17th note, also typical of Schulze.<sup>29</sup> These pipes do seem to fit the model, and are smaller in scale than one often encounters in work of this period. Never mind that Schulze himself would have advocated an even smaller scale for a “parish” church such as First Unitarian;<sup>30</sup> this was, after all, the romantic era where large-scale foundation work was the norm.<sup>31</sup>

The 4' Octave, which is two pipes smaller and also halves on the 17th note, carries over the  $2/7$  mouth width and the

$1/4$  cut-up. The smaller scale would produce brighter pipes, typical of the work during this period where upperwork was missing.<sup>32</sup> Wirsching did occasionally use a 15th, or a 12th and 15th, in the Great and a three-rank Cornet (12-15-17) in the Swell in his larger instruments,<sup>33</sup> but in this case the organ did not extend above 4' pitch.

All of the metal pipework is spotted metal, with zinc basses in the larger ranks, except the 4' Rohr Flute, which is common metal. Laukhuff, to whom Wirsching apprenticed, typically used 45% tin in their work.<sup>34</sup> Later, Wirsching used 90% tin for his string stops,<sup>35</sup> but not during this period, nor after 1911 when he appears to have returned to spotted metal.

The stopped wooden pipes (see illustration), exhibit the high cutup, arched, “German” mouths which seem to have been a hallmark of Wirsching’s early work. The Swell Stopped Diapason is of wooden construction, and the combination of the 8' Stopped Diapason and the 4' Rohr Flute is quite sprightly and almost classical in sound. The 4' Violina consists of conical pipes with an harmonic bridge. The 4' Violina was a common characteristic of Wirsching’s stoplists throughout the sec-

ond half of his career. However, the example at the First Methodist Church in Salem, Ohio<sup>36</sup> is cylindrical and of tin, so this stop appears to have evolved over time. The foundation work at First Unitarian is somewhat broad, but the 4' stops are consistently bright and pointed. This same design approach appears in the Pedal.

The Swell Violin Diapason bears the following inscription:

F#  
Vio Dia  
PW  
42  
1388

The initials would seem to indicate that Wirsching himself had voiced the pipes. The number 1388 appears on many

of the pipes, but the meaning is not clear. The number 42, and the number 50, which appears on the 4' Octave, are clearly scale numbers.<sup>37</sup> These correspond with Wirsching’s internal scales and bear no relationship to trade scales. Prior to the fire in 1904, we believe that Wirsching maintained his own metal pipe shop.<sup>38</sup> The scaling system was either arbitrary, or it indicated hybrid scales, since the numbers do not point to any logical size for scale no. 1, assuming either halving on the 17th or 18th pipe.

The organ continues in use, and appears to be restorable. One would hope that an effort will be made to do so. Whether one would want to hear Clarence Eddy’s recital again is an open question, but it might be fun.

*Many thanks to Stephen Pinel, OHS Archivist; Margot Critchfield, Archivist of First Unitarian Church; and the library staff at Columbia University and the Library of Congress for their assistance.*

*JAMES M. STARK, a member of the OHS Endowment Fund advisory board, is a retired investment manager and physicist who pursues organ historical research.*

## NOTES

1. First Unitarian Church Archives, Historical Society of Western Pennsylvania, Pittsburgh.
2. Robert S. Lord, "First Carnegie Organ," *Bicentennial Tracker* (1976), 138–40.
3. Carnegie Papers, Library of Congress, Washington D.C., unpublished letter (April 30, 1901).
4. In 1901, Carnegie still maintained his principal business office in Pittsburgh.
5. C.(Charles) C. Mellor was also involved in the specifications for the Carnegie Music Hall organ (*Musical Courier*, November 13, 1895). The stoplist appears in *Tracker* 24:1, p. 8. Mellor and Wirsching may have become acquainted at that time.
6. While no contract has been found for this particular organ, the contract for the Carnegie organ built by Wirsching for the Slatington Baptist Church in 1903 is signed "R. A. Franks for W. L. Mayer." (American Organ Archives, Princeton)
7. The author has reviewed 57 matching grants just within the city of Pittsburgh during the period 1903–1918.
8. Carnegie Papers.
9. Lord, 138.
10. *Pittsburg Times*, June 15, 1904.
11. Orpha Ochse. *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), 196.
12. Robert Coleberd, "Philipp Wirsching the Consummate Builder," *American Organist* (October 1968).
13. "Philipp Wirsching, Organ Builder 1858–1926," *Tracker* 24:1, pp. 6–12.
14. *Musical Courier*, November 13, 1895, quoted in *Tracker* 24:1, p. 7.
15. "Archivist's Report," *Tracker* 31:1, pp. 20–21.
16. Carnegie Corporation Archives, Columbia University, New York, microfilm reel no. 63.
17. St. Kieran R. C. Church, Pittsburgh (1911), and Verona United Methodist Church, Verona (1915), which has recently been restored through the efforts of the Harmony Society Chapter of the Organ Historical Society.
18. George Swetnam, John Lofton, William M. Schutte, Donald M. Goodfellow. *Pittsburgh's First Unitarian Church, 1820–1960* (Pittsburgh: Boxwood Press, 1960), 66–71.
19. Unpublished letter, Carnegie Corporation Archives, microfilm reel no. 64.
20. *Tracker* 24:1, p. 10.
21. Swetnam, 66.
22. Carnegie Papers, unpublished letter (October 20, 1902).
23. Pittsburgh was spelled without the "h" from 1891 to 1911.
24. Walter Holtkamp Jr., "The Two-Manual Limited: An Approach to Integrity of Instrumental Form," *Diapason* (September 1968), 10–11.
25. Coleberd.
26. *Pittsburg Times*.
27. Philipp Wirsching, *The Caecilia* (June 1925), 147.
28. Noel Bonavia-Hunt. *The Church Organ* (London: Wm. Reeves, 1920), 45.
29. Audsley gives slightly different measurements for these pipes but also contends they halve on the 17th note—the problems of *in situ* measurement.
30. George Ashdown Audsley. *The Art of Organ Building*, (rep. Mineola: Dover, 1965), II:524.
31. In later work, e.g., Queen of All Saints, Wirsching used a 2/9 mouth with a 1/3 cut-up, but also narrower scale (approximately 5 1/2" at CC).
32. Homer D. Blanchard, "The Organ in the United States," *Bicentennial Tracker* (1976), 30–62.
33. The 1904 organ at St. Mary of the Mount R. C. Church in Pittsburgh, now gone, appears to have had both the 12th and 15th and the III Cornet, based on a 1977 rebuild proposal in the church's files.
34. Audsley, II:506.
35. "The Organ in Art," Wirsching Organ Co. (1908), American Organ Archives.
36. Stoplist in *Tracker* 28:3, p. 30.
37. Wirsching notebook, American Organ Archives.
38. Audsley, II:507.

## 1904 PHILIPP WIRSCHING FIRST UNITARIAN CHURCH OF PITTSBURGH

### GREAT (enclosed)

- 8 Diapason
- 8 Viol D'Gamba
- 8 Doppel Flute
- 8 Harmonica
- 8 Dulciana
- 4 Octave
- 4 Flute Harmonique
- 8 Tuba\*

### SWELL

- 16 Bourdon
- 8 Violin Diapason
- 8 Voix Celeste
- 8 Stopped Diapason
- 8 Salicional
- 8 Aeoline
- 4 Chimney Flute\*\*
- 4 Violina
- 8 Trumpet\*\*\*
- 8 Oboe

\* marked Trumpet on pipes

\*\* marked Rohr Flute on pipes

\*\*\*replaced an 8 Quintadena

### PEDAL

- 16 Diapason
- 16 Bourdon
- 16 Lieblich Gedackt (Sw)
- 8 Open Flute (16 Diapason)
- 8 Flute (16 Bourdon)
- 8 Dulce Flute (16 Lieblich)
- 8 Cello

## APPENDIX

Comparative scaling in Wirsching and Schulze  
(8' Open Diapason)

	WIRSCHING	SCHULZE	
	First Unitarian	Tyne Dock	Armley
CC	6 1/4"	6 1/4"	
Ten C	3 3/4"	3 3/4"	3 1/2"
Mid C	2 1/4"	2 1/4"	2 1/8"

[Sources: Bonavia-Hunt, Audsley]

## HILBUS CHAPTER (Washington-Baltimore)

The Hilbus Chapter October Organ Crawl began with a visit to the 1914 Carl Barckhoff at Evangelical Lutheran Church, Woodsboro, Maryland:

Carl Barckhoff (1914),  
Basic (Waynesboro), Virginia.  
Restored with changes by R. J. Brunner and Co., Silver Spring, Pennsylvania (1991).  
Mechanical Action to Manuals,  
Tubular Pneumatic action to Pedals.

### Great (61 notes)

- 8 Open Diapason
- 8 Dulciana
- 8 Melodia
- 8 Viola di Gamba
- 8 Dulciana
- 4 Principal

### Swell (61 notes)

- 8 Violin Diapason (common bass)
- 8 Stopped Diapason
- 8 Salicional
- 4 Flute
- 8 Trumpet

### Pedal (27 Notes)

- 16 Bourdon

Controlled by on-off pistons:

- Swell to Pedal
- Swell to Great
- Great to Pedal

Combinations: Great Forte  
and Piano  
Chimes

This instrument was installed in the newly built church building in 1913 and dedicated on May 31, 1914. The only alterations to the organ have been the installation of an electric blower (1921) replacing a Ross Water Motor, and the Trumpet stop, which was added in 1991 at the time of the

restoration of the instrument.

A particularly interesting feature of this instrument is the tubular-pneumatic action used for the manual basses of the facade. "Blow" tubes of lead serve as conveyances to the offset chest where they inflate a small leather puff which raises a brass pin activating the chest action. Although one might expect to find such a mechanism in a later electro-pneumatic action instrument, it was not a novel ideal in 1914. For example, such actions were used to play the offset and facade pipes of Cavaillé-Coll organs, and the same can be found today in trackers. The Van Daalen practice organ located at George Washington University has a similar arrangement for the 12 bottom notes of the Pedal Subbass.

The tone of the Woodsboro instrument is rich and singing, but not thick or tubby. Some feel that it was brightened somewhat when it was rebuilt. The organ possesses a pleasing Diapason ensemble and much color and dynamic variety in the other stops in keeping with the orchestral aesthetic of the period in which it was built. Not all the stops contribute to the build-up of the ensemble, but rather, provide a palette in each family of organ tone which possesses stops of varying intensity. For example, the string tone, in decreasing order of loudness: Violin Diapason (Sw), Viola di Gamba (Gt), Salicional (Sw), Dulciana (Gt). The Violin Diapason is a bridge to the Great Chorus, and the Dulciana is more mellow than the other strings—accompanying the Swell Flutes individually or together.

Some have described this type of specification as having all the basic sounds needed to accompany a modest church service effectively, and the endurance of this particular organ supports that view. It was with difficulty

that we tore ourselves away from this charming instrument to continue on our way.

We then visited historic St. Joseph's in Taneytown. The parish was founded in 1804 by The Rev. Prince Demetrius Augustine Gallitzin, who was a Roman Catholic missionary of noble Russian birth. He served parishes throughout the region of Western Maryland, West Virginia, and principally, Pennsylvania, much in the manner of a Methodist circuit rider. For a time he used the pseudonym Father Augustine Smith before resuming the use of his family name in 1803 following the death of his father. The present church building dates from 1873. The organist of the church, Helen Gorman, provided us with much interesting history.

The organ located in the loft is believed to be one of the two organs built in London in 1804 by George Pike England for St. Paul's Episcopal, Baltimore. The organ was offered for sale in 1817 when it was replaced, and nothing is heard about it until parts of it reappeared at St. Joseph's in 1874. At that time the organ was reconstructed by Henry Niemann. Niemann had recently settled in Baltimore after working for Cavaillé-Coll in Paris. Niemann reused the case and many of the pipes, and replaced the windchest and action. The 19 case pipes appear to have originally been speaking pipes, but were silenced in the rebuild, which was along conventional, late-19th century lines. The original specification is not known for sure, but Niemann inserted a Salicional and new Dolce in place of two stops which were probably a Dulciana and Flute. In the 1970's, Tom Eader substituted a metal Flute for the Salicional, and then, in the latest restoration by Columbia Organ Works

this was, in turn, replaced by a replica of a period stopped wooden Flute of the same pitch.

Every stop is additive and contributes in some way to the build-up of the ensemble (excepting the Dolce with the full organ). A thrilling crescendo is possible that belies the fact that this is an organ with only seven manual stops. The swell enclosure adds greatly to the expressive power. The tonal picture is so typical of early 19th-century English organs as to be identifiable in spite of the changes. The provision of a period-style 4' Flute in the most recent restoration is most successful and sounded completely authentic at first hearing. Columbia Organ Works has balanced the historic dimension of the instrument with its musical function and kept the stylistic layers intact, a sort of musical palimpsest.

### Manual (58 notes)

- 8 Open Diapason (1–12 from Stopped Diapason)
- 8 Stopped Diapason
- 8 Dolce (Niemann)
- 4 Principal
- 4 Flute (new replica of original stop type)
- 2 2/3 Octave Quint
- 2 Super Octave
- Tremolo

### Pedal (27 notes)

- 16 Bourdon

Bellows Signal (electric blower presently in use)

Manual to Pedal Coupler

The tradition represented by the organs of George Pike England continues today. Joseph W. Walker, founder of the firm of J. W. Walker, was an apprentice of George Pike England. Following England's death and after a brief interval, Walker continued that business under his

own name. It is reported that J. W. Walker retains many scaling patterns and pipe construction practices passed down from G. P. England and his father.

A short distance away is Trinity Lutheran Church. This historic church houses an 1897 Abraham Felgemaker. A semi-circular chancel was added to the south side of the historic church at the time that the organ was installed, and the pews were turned towards this addition. The present organ retains the sumptuous mechanism of the original organ and much of the original pipework. Significant tonal changes were made when the organ was restored and rebuilt by James McFarland and Columbia Organ Works in 1990. All the original pipework that was removed was carefully stored. The result is a versatile fusion of the historic sounds of the instrument with carefully chosen new stops.

A. B. FELGEMAKER,  
Erie, Pennsylvania, op. 647;  
Columbia Organ Works, 1990

**Great** (61 notes)

- 8 Open Diapason
- 8 Gross Flute (replaces Melodia)
- 4 Octave
- 4 Flute d'Amour
- 2 Fifteenth (new)
- III Mixture (new)
- Swell to Great

**Swell** (61 notes)

- 8 Violin Diapason
- 8 Stopped Diapason
- 8 Salicional
- 4 Flute
- 2 Piccolo
- 8 Trumpet
- Tremolo

**Pedal** (27 notes)

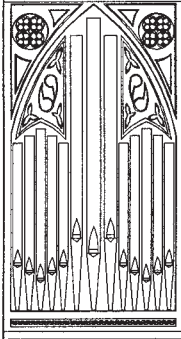
- 16 Bourdon
- Great to Pedal
- Swell to Pedal

The organ is full in tone without any flabbiness, and the new ensemble is cohesive and clear without shriek. The only objection this reviewer has to the new scheme is the loss of a soft open 8' in the Great division to accompany individual Swell stops. However, this is exchanged for more upperwork, which certainly brings a new and thrilling dimension to the instrument, but some softer registrational possibilities are lost thereby. The contrast with the relatively unaltered Barckhoff heard earlier is notable in this regard. The present-day interior of the church has carpeting, pew cushions, and acoustic tile in the ceiling panels. Perhaps the subtleties I refer to are quite useless when the sanctuary is full. The full organ, in fact, is not loud in the room when it is empty. It is apparent to the listener that the original voicing and regulation has probably been modified to adjust for the alterations to the original acoustic. The instrument, in its present form, plays a wide stylistic range of music well and is remarkably beautiful, by any standard a real treasure. Karen Quillan, organist of the church, outlined the history of the building and instrument.

All three instruments were demonstrated by chapter members Paul Birckner, Tommy Lee Whitlock, Gary Kirkeby, and Carl Schwartz, as well as Karen Quillan, who played for us at both churches in Taneytown. A wide range of selections was heard, including music by Bach, Krebs, Estendorfer, Ireland, Rheinberger, Salome, Lefebure-Wely, Mendelssohn, Merkel, Charles Wesley (Jr.), Buxtehude, and Whitford. In keeping with OHS tradition, a sung hymn was accompanied by each of these wonderful instruments.

—Carl Schwartz





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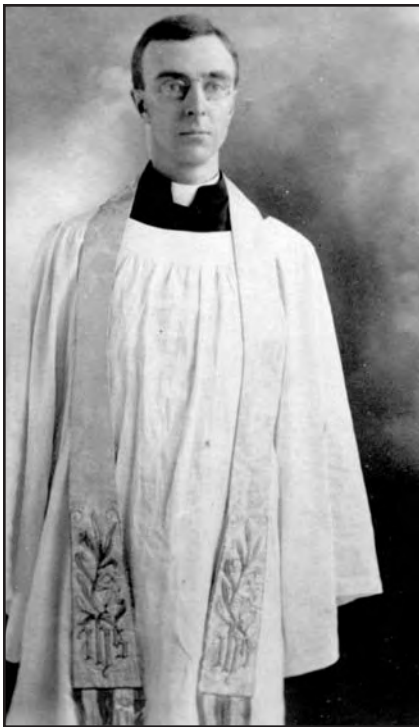
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# A Yankee in “Little Dixie”: The Odyssey of John Henry Hopkins

BY DAVID W. LEWIS, JR.

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*The Rev. John Henry Hopkins (1861–1945): A Yankee in “Little Dixie” (photo c. 1895; all illustrations courtesy of the author, except where noted)*

As one of the more highly educated professions in 19th-century America, clergy played an important role in bringing culture to the frontier. Many clergymen were born and educated in the East and followed the western migration, bringing their experiences and tastes with them, as illustrated by the early career of the Rev. John Henry Hopkins.

Hopkins’s story is unusual because his avocation as an accomplished organist became intertwined in his ultimate vocation as an Episcopal priest. He was a cultured man who enjoyed good social connections throughout his life. Equally unusual is the firsthand account Hopkins wrote of his life’s work,<sup>1</sup> which provides a rare glimpse into the social patterns of Atchison, Kansas and Saint Joseph, Missouri, where Hopkins served during the late 19th century. His efforts to improve the music and worship settings of both parishes resulted in the acquisition of a fine “previously owned” three-manual William A. Johnson pipe organ, which still serves the Christ Episcopal Church in Saint Joseph.

Born the son of an Episcopal priest in 1861 in Burlington, Vermont, Hopkins came from a prominent, well-educated,

and unusually talented family of Episcopal clerics. His grandfather, John Henry Hopkins (1792–1868) was the first bishop of Vermont, as well as a church architect. Reportedly, he designed a number of important churches in the Northeast, and wrote the first book about the Gothic revival in America.<sup>2</sup>

His uncle was the Rev. John Henry Hopkins, Jr. (1821–1890), referred to as “the Great” by his later namesake and subject of the present study. According to Leonard Ellinwood in the *1940 Hymnal Companion*, John Henry Hopkins, Jr. “was one of the great leaders in the development of hymnody in the Episcopal Church during the mid-nineteenth century. [H]is artistic talents showed themselves in designing stained glass windows, episcopal seals and a wide variety of church *ornamenta*.”<sup>3</sup> He wrote the verse and tune for the Christmas carol “We Three Kings,” and several other hymns.

Our subject, John Henry Hopkins, married a rector’s daughter whose uncle was also an Episcopal priest. During his college years, he served as organist of his home parish, St. Paul’s, Burlington. Following graduation, he went to work for another uncle’s insurance business in San



Francisco, where he enjoyed financial success. During this period, he served as organist at the First Presbyterian Church of Oakland, the largest Presbyterian congregation west of Chicago at that time, not missing a Sunday for over three years.

He moved to New York City in 1887 and began consulting with John Henry Hopkins, Jr. about the priesthood, ultimately enrolling in General Theological Seminary, from which his uncle graduated. He was the first organist to preside over the school's new Roosevelt organ, installed in 1888.<sup>4</sup>

During his senior year, he served as organist of Calvary Chapel on East 23rd Street. While in New York, he became reacquainted with, and was befriended by Mrs. Mark Hopkins, the widow of the Pacific railroad baron, who he had met in California, and who had subsequently married her architect, Edwin F. Searles, later an important figure in the Methuen Organ Co.<sup>5</sup> They often shared their opera box and she provided a \$500 cash wedding present to the Rev. Hopkins and his bride, Marie, in 1890, enabling them to furnish their first apartment

Because his father had died in 1889, the Rev. Hopkins passed up the opportunity to move "west" again by volunteering with several classmates to serve mission parishes in Wyoming and Idaho after graduation from the seminary. Instead, he served one year of his three-year curate at Calvary Chapel before becoming the assistant rector of St. James Church in Chicago.

The Rev. Hopkins's appreciation for "Churchmanship" was probably shaped by his seminary experience, as General Theological had "acquired a predominately 'High Church' character."<sup>6</sup> He initially felt very much at home at St. James, the "mother church" for Episcopalians in Chicago.<sup>7</sup> With a long tradition of outstanding music, St. James at that time boasted three choirs, a vested male choir, a mixed choir of men and women, and a "boy choir" under the direction of W. T. Smedley, with Peter Lutkin presiding as organist over a "fine old Johnson organ." The Rev. Hopkins organized a parish orchestra during his tenure, where he shared conducting rehearsals with the first violinist of the Thomas Orchestra.

The rector, however, began to lower the standards of Churchmanship, which greatly disturbed the Rev. Hopkins and some parishioners, who began to confide



*E. & G. G. Hook, op. 863 (1877), Trinity Episcopal Church, Atchison, Kansas, as shown in 1896*

in Hopkins. Rather than risking his long-time friendship with the rector, he decided to follow his long-standing urge to "go west," and to take advantage of an opportunity to be the rector of his own parish in Atchison, Kansas. The rector of St. James asked under what conditions the Rev. Hopkins might reconsider his decision and remain in Chicago. The reply was, "If . . . you would be willing to direct the choir to resume their orientating at the Glorias and Creeds during the service," a request to which the rector would not acquiesce.

Hopkins arrived in Atchison, Kansas on the west bank of the Missouri River on Easter 1893. To fully appreciate this setting, one must understand the migration patterns that contributed to the settlement of the western half of the United States, following President Thomas Jefferson's 1803 acquisition from France of all territory between the Mississippi River and the Rocky Mountains in what is known as the Louisiana Purchase.

Established in 1764 at the confluence of the Mississippi and Missouri Rivers as a trading post for fur trappers, Saint Louis, Missouri, was, by 1800, the "Gateway to the West," a natural starting point for Lewis and Clark's two-year expedition up the Missouri River to the Pacific Ocean in 1804. Its trade routes stretched east to the start of the Ohio River in Pittsburgh. Many

of the early settlers to the newly opened Louisiana Territory followed the Ohio River and its tributaries from the southern states of Virginia, Kentucky and Tennessee. By the 1840's, steamboat service along the Missouri River had pushed the "jumping off" points to the western border of Missouri along the Missouri River.

River towns with familiar names such as Independence and Westport (later known as Kansas City), Leavenworth, Atchison, Saint Joseph, and Omaha/Council Bluffs share similar histories in their importance as early outposts and trail heads for the Oregon, California, and Santa Fe Trails, and later, as rail heads for the country's emerging railroad system. Thus, the rivers, the trails, and later, the rails connected a steady stream of pioneers, and later manufactured goods, to the western half of the United States, and gave these river towns a head start on the road to economic prosperity. Great personal fortunes were often amassed by those independent-minded explorers and entrepreneurs who staked an early claim in these outposts and helped outfit those settlers who followed.

The settlement of the western half of the United States coincided with the Great Awakening of the late-18th and early-19th century. The camp meeting revivals in Kentucky and Tennessee fanned the evangelistic flames that gave rise to several present-



*Christ Episcopal Church, St. Joseph, Missouri, shown prior to 1909*

day Protestant denominations, including the Baptists, Methodists, Disciples of Christ, and Church of Christ. The Methodists and others who had migrated west.

One Protestant sect which did not share the rural nature of the other emerging denominations was the Protestant Episcopal Church. Closely tied by dogma and a high liturgical tradition to its roots in the Church of England, the Protestant Episcopal Church was more at home in the urban centers and county seat towns of New England than on the frontier. It represented "establishment." Nevertheless, young priests were actively recruited to establish parishes and meet the spiritual needs of those Episcopalians who had migrated west.

According to William Wilson Manross, "The clergy of the Episcopal Church and of other denominations which maintained an 'educated clergy'—notably the Presbyterians and Congregationalists—enjoyed a greater prestige in the early 19th century."<sup>8</sup> As culture and social standing became more important during the late 19th century, churches, and the Episcopal Church in par-

ticular, offered social patina to some with newly minted wealth who had perhaps missed educational opportunities and cultural exposure in early life.

The Civil War ushered in great social and economic change. During the Antebellum period, to flaunt one's wealth was considered poor taste. Residential architectural design in its highest form followed simple, restrained Greek or Colonial revival themes. Following the Civil War, it became socially acceptable to display one's wealth. Residential architecture became "free-form" in organization, and highly ornamented and comparatively ostentatious in what became known as the Victorian period.<sup>9</sup>

With financial concerns behind them, the "nouveau riche" sought to disassociate themselves from their "wild west" roots—the source of their family wealth in many cases—in order to become connected by association to the East Coast's high culture. One example is the Tootle family of Saint Joseph. Born in Ohio, Milton Tootle began clerking in his uncle's store at the age of 13 and was brought to northwest Missouri in 1842 to manage several general stores. He came to Saint Joseph in 1849 and was made a partner in a general dry goods store. When the owner died, he and his brothers purchased the remaining interest, and during the next decade capitalized on the Gold Rush and the several hundred thousand emigrants that passed through Saint Joseph on their way west. The business evolved into a wholesale jobbership in the late 19th century, and the family name was later associated with banking in Saint Joseph for more than 100 years.<sup>10</sup>

Using \$165,000 of his own funds, Tootle built the opulent 1,400 seat Tootle Opera House in 1872, proclaimed to be the finest theater west of the Mississippi.<sup>11</sup> At his death in 1887, his estate was estimated at \$4 million. In 1888, his widow bought a 21,000 square foot hilltop sandstone mansion patterned after a castle on the Rhine River, and commissioned Tiffany & Co. of New York City to redecorate it. Although her late husband had a limited formal education, Mrs. Tootle, recognizing that management of the family's considerable holdings would fall upon the oldest son, Milton, Jr., who was 15 when his father died, discontinued his public education and sent him to Noble's School in Boston, St. Paul's in Concord, New Hampshire, and Phillips Exeter Academy, in Exeter, New Hampshire.<sup>12</sup>

Trinity Church and Atchison, Kansas, population 15,000 and 500 miles west of Chicago, represented a stark contrast to St. James and Chicago. As the host city for the 1893 World Exposition, Chicago was bustling with activity and enthusiasm. A quiet river town, Atchison seemed to be "in the doldrums," as the economic pull of Kansas City, to the south, was becoming more apparent. The music program at Trinity parish fell short of the Rev. Hopkins's expectations. Although the church possessed a two-manual E. & G. G. Hook pipe organ (op. 863, 1877) played by a competent organist, a well-paid but unvested quartet<sup>13</sup> (including a Presbyterian alto who "wore becoming gowns") sang only in the Sunday morning service, whereas, at St. James, there was a choir in every service.

On Hopkins's first Sunday, there was no organist or choir for the 4 p.m. service, and only 20 people present in a church that seated 400. In his two-year stay, Hopkins gave organ lessons and organized an ecumenical "Trinity Choral Association" to teach proper choral technique, with the ultimate goal of building a church choir for Evensong. In its first year, the group learned and performed Stainer's *Crucifixion* during Lent to a turnaway crowd of 500. By the time he left Trinity, attendance at the 4 p.m. service topped 300 at times. The young Hopkins is remembered by the Trinity parish for his "out of breath energy."<sup>14</sup>

Hopkins had had no intention of leaving Atchison soon, but Bishop E. R. Atwill of the West Missouri Diocese, who was also his former rector at St. Paul's in Burlington, Vermont, prevailed upon him to accept a call to Christ Church in Saint Joseph, Missouri, 20 miles north. Christ Church had been served for 18 years by a much beloved rector, Rev. James Runcie, who died in office. Runcie's successor had encountered some difficulties during his four-year pastorate before resigning. Various members of the Vestry had traveled around the United States during the "disintegrating" year following the resignation. Most of them had visited Atchison and agreed that Hopkins was an acceptable candidate. Hopkins finally accepted and became the rector in the fall of 1895 at age 34.

Like Atchison, Saint Joseph was still a relatively young town. Northwest Missouri had only been open for settlement less than 60 years earlier. Although usually recognized as the starting point of the short-

lived Pony Express,<sup>15</sup> Saint Joseph played an equally important role in the western migration. By the start of the California Gold Rush in 1848, it was the farthest point north and west that one could travel in the relative comfort of a steamboat, trimming days off the western trek on the California and Oregon trails. As a result, its population swelled from 200 in 1843, to 1,800 in 1849, and to 8,900 by 1860—larger than the combined populations of Kansas City, Omaha and Council Bluffs. By then, it was also the western terminus for the country's railroad system.

Most of the city's original settlers migrated from the southern states of Kentucky, Tennessee, Virginia, Maryland, and North Carolina, which made it the "northern outpost of the Confederacy" during the Civil War. So strong were the Southern sympathies of most of its leading citizens that Union forces were brought in to maintain order. Unfortunately, this paralyzed the town's economic progress, and, aided by a substantial grant from the U.S. government, Kansas City was successful in building the first railroad bridge across the Missouri River in 1865, forever altering the growth pattern.

By the 1890's Saint Joseph's population had grown to 50,000 people, and it was in the midst of an "echo" boom as the wholesale jobbing trade was supplying retail businesses throughout the western half of the country; although, by 1895, like Atchison, it was beginning to feel the economic competition from Kansas City. Like Trinity parish, Christ Church had many prominent parishioners. One of them, Colonel John Donovan, was about to improve the city's economic fortunes by helping to create what would become the nation's fourth largest stockyards market, after Chicago, Kansas City, and Omaha. The financial success of this city's merchants is still evident in the number of large mansions and churches built during the "Golden Age" of the late 19th and early 20th century.

Organized in 1851 with five members, the early history of Christ Church reflects the struggles typically encountered by churches on the frontier. The first service was held in an orchard garden, and later, at several homes and other temporary settings, until the present site was acquired in 1856. In 1857, a cornerstone for a new church was laid; however, it was "rifled" thereafter, and the foundation was aban-

doned. A "neat temporary" frame church building measuring 35' x 54' with seating for 300 was erected in 1858.<sup>16</sup> In 1860, a frame rectory was also built on the lot. In 1862, the rectory was accidentally destroyed by fire. The congregation purchased an adjoining lot and house and enlarged it for a rectory, and then extended the church building by 25 feet, adding a chancel, vestry-room, and 22 pews.<sup>17</sup>

In 1873, the church purchased a two manual E. & G. G. Hook pipe organ, op. 689, listed as having had 16 registers. According to one source,<sup>18</sup> it was a No. 6, as described in the Hook catalog of 1871. There are no pictures of this building, which was described as "patched up"<sup>19</sup> when destroyed by a fire which originated in an overheated furnace<sup>20</sup> on Christmas Eve,

chancel arch. The organ and choir were located in a gallery between the towers. It was a "free church" arrangement in which any Methodist should have felt at home.

Writing in the third person, Hopkins recalled:

The Churchmanship which John Henry found was as near to nothing as could be imagined among good-hearted people. Good Dr. Runcie "cared so little" for these things that he had built his church with a tiny chancel in the middle of one side, and had grouped the pews in curves, "so that he could be near to his dear people"! His successor had bravely turned this unusual chancel in to a baptistry, and had set apart one end



*Stock model E. & G. G. Hook, op. 689, originally installed at Christ Episcopal, St. Joseph, Missouri, 1873; sold to Hundley Methodist Episcopal Church, South, St. Joseph, in 1896; no longer extant (1946 photo by Walter W. Davis)*

1876.<sup>21</sup> Only the organ was saved and it "was recovered in damaged condition."<sup>22</sup> Apparently, the congregation felt it was worth saving for a shed was built around it.<sup>23</sup>

On July 30, 1877, the cornerstone for the present building was laid<sup>24</sup>, and a new brick church, trimmed in cut stone, was completed in November of the following year at a cost of \$20,000.<sup>25</sup> The present building is of Gothic revival style, typical of many churches of that period, except that the chancel and altar were tucked into a shallow alcove along the long north wall with the seating fanning out from it. A gaslit sign spelling "J-E-S-U-S" hung from the

of the church with a simple rail, and then had arranged the pews with a center aisle, so that at least there was a semblance of Churchliness as one entered the strange interior.<sup>26</sup> The choir loft at the opposite end had also been removed, with the choir and organ moved to the new chancel.

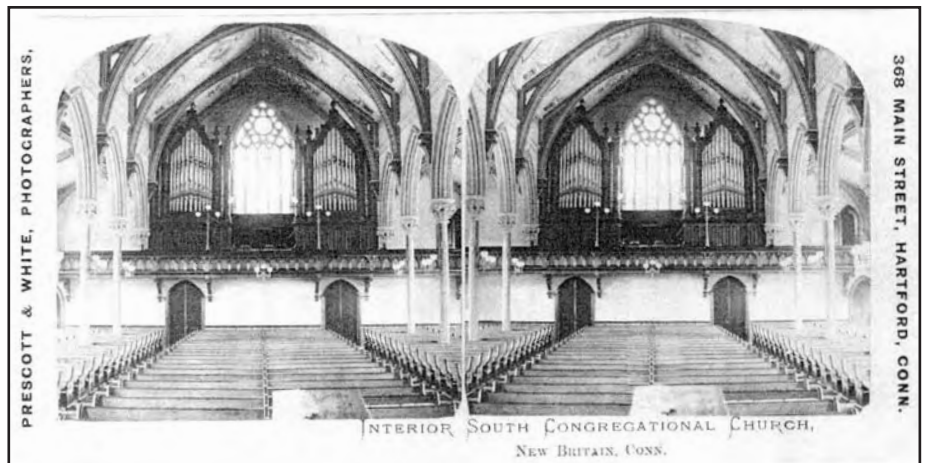
John Henry . . . was greatly depressed when he first looked into this absolutely unprecedented interior, even as it was after his immediate predecessor had courageously striven to have come semblance of

Churchliness in its arrangement of chancel and pews.

The first thing he induced his good people to do was to open the outside doors of the church and to buy a sign saying so ["Enter for rest and prayer"]. Indeed they were very good people, only they had never been taught any better, and they held dear from every sentimental attachment the features of so-called "Virginia Churchmanship" which they recalled with all the fond associations of youth, and which they had transplanted to their Midwestern homes with thorough loyalty to the past.<sup>27</sup> ...[H]e found that the parish had been using common bread, with yeast, for the Holy Communion, with all the real if unintended irreverence consequent upon crumbling, as well as the objectionable symbolism of yeast (though the Eastern Church in Europe uses leavened bread in the Holy Eucharist).<sup>28</sup> . . . [T]here were no candles. . . . There were no Eucharistic vestments, and . . . [the priest] celebrated in cassock, cotta and stole.<sup>29</sup>

As for "Yankees," no terms of opprobrium were strong enough to express their attitude and feelings. When the ladies asked Marie where she came from, and she gaily replied, "Well, I guess you will have to call us Yankees," they threw up their hands in horror and disbelief. Their idea of Yankees was based on Sherman's March to the Sea, and the people who came with "carpet bags" to the South in the awful days of reconstruction. That Yankees could behave as Marie and John Henry habitually did was beyond the comprehension of these good people.<sup>30</sup>

The leadership of Christ Church had musical aspirations, however. Upon his arrival Hopkins found the "choir at that time included women, men and a few boys. Their leader and organist was Mrs. Mary Rich Lyon, a lady of unusually excellent musicianship, tireless zeal, and kindly heart."<sup>31</sup> The Rev. Hopkins saw an opportunity to improve upon the pipe organ, for although Christ Church's No. 6 Hook organ, which had survived the 1876 fire, was listed as the same size as Trinity Church's (16 registers), Hopkins recalled it



*William A. Johnson III/41, op. 240 (1867), before (top) and after (bottom) its move in 1896 from South Congregational, New Britain, Connecticut, to Christ Episcopal, St. Joseph (stereopticon courtesy of South Congregational Church)*

as "a small, two rank (sic) instrument, which was quite inadequate for the possibilities of the music . . ." Plans for its replacement were already underway as "for some several years the women of the parish had been accumulating an organ fund, which amounted to about \$2,000 . . . which had become so unpopular that not one additional dollar could be added to it by any means within reach of the women."<sup>32</sup>

By one account, during the 1890's the women of the choir under the direction of the local banker's wife, Mrs. John S. Lemon, and Mrs. Lyon, staged several Gilbert and Sullivan operas, including "The Pirates of Penzance, The Mikado, Lecocq's *Girofle and Girofla*<sup>33</sup> and a min-

strel show,<sup>34</sup> at the Tootle Opera House."<sup>35</sup>

Of Mrs. Lemon, Hopkins wrote, "Mrs. Lemon was a real daughter of the South, and had never had an American flag in her home. When, however, after the Spanish-American War, there seemed to be a nation-wide approachment between Southerners and the rest of the nation, Mrs. Lemon invited Marie and John Henry to dinner one evening, and little Lettie Lemon was asked by her mother to go and play the piano as soon as they arrived. For some reason John Henry did not recognize that she was playing "Stars and Stripes," and Mrs. Lemon was much grieved that her guests did not appreciate more thoroughly her deepened patriotism!

She also had bought a real United States flag for her house that evening, and the nation from that moment should have felt more like a unit than ever before.”<sup>36</sup>

Rev. Hopkins was determined to see the organ project to its completion and provides the following account of his efforts to find a suitable pipe organ for the parish:

So John Henry started out to try to find a second-hand organ somewhere which could be set up in Christ Church for about \$2,000. He finally found a fine old Johnson organ, from Norwalk [actually, New Britain], Connecticut, an instrument which was almost the exact replica of the Johnson organ in St. James’ Church, Chicago, though not as large as that noble instrument. The organ which John Henry had played for five years in St. Paul’s Church, Burlington, Vermont, was also a Johnson instrument, and was, when purchased, the largest organ in Vermont.<sup>37</sup>

This three-rank [sic] instrument, with perhaps forty speaking “stops” or registers, had been occupying for some years the organ gallery of a large Congregational church in Norwalk [sic], and had been traded in, after the manner of modern automobile sales, when a wealthy member of that congregation desired to donate a \$20,000 memorial organ to the church. Hutchins and Co. [sic], organ builders, being at that time of the same standing as that of the Johnson Company when the old instrument was built, had won the contract for the new organ, and they offered to set up the Johnson instrument for about \$2,000 with an electric blower for the wind supply, etc.<sup>38</sup>

According to Barbara Owen, it was a routine practice of organbuilders to offer an allowance for existing instruments of good quality in order to secure a contract for an upgrade instrument. These “trade-ins” were resold by word of mouth and occasionally by advertisement in music and church-related publications.<sup>39</sup>

The organ was actually William A. Johnson’s op. 240, built in 1867 for the South Congregational Church in New Britain, Connecticut. The new Hutchings organ, installed in 1896, was their op. 385,

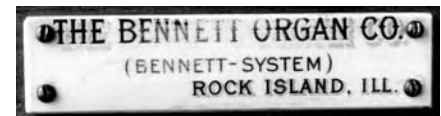
with three manuals and 73 registers.<sup>40</sup> Another source lists the organ as four manuals, 64 stops. According to Barbara Owen, “It was the largest organ in the state and the first built by Hutchings to use [E. M.] Skinner’s new action.”<sup>41</sup>

Hopkins continues:

The Vestrymen of Christ Church were rather wary of a second-hand instrument, when John Henry proposed the purchase of this rare bargain, so he looked up its character and standing through Dun and Bradstreet, just as these business men would have done for a prospective client in their jobbing trade. He also wrote to Brenton Whitney, organist of the Church of The Advent, Boston, Massachusetts and asked this old friend and leading New England musician to tell him about the Norwalk [sic] instrument. He also wrote to our church Rector in Norwalk [sic], and to one or two others. It was amusing to Marie as well as to him when they learned that Dun and Bradstreet had consulted some of the very same people to whom he had written personally. To sum the matter briefly, after due consideration, the Vestry ordered the Johnson organ from the Hutchins Company [sic], and in due time it was shipped to St. Joseph. Two very able and conscientious organ men came with it and set it up in Christ Church chancel. Had it been made for the space it could not have fitted in better, as John Henry had ascertained before recommending the purchase. And it was indeed a joyous day for him when he sat down at its three manuals and turned on “the whole box” and hurled through the air of the Missouri Valley, for the first time in its history, the sonorous richness of a full-toned pipe organ. For there was no three-rank [sic] organ in Kansas City at that time, and the only other three-manual instrument in the valley was in Omaha, and the Vestrymen were assured by those who knew that it was not as fine an instrument as this well-built Johnson organ.<sup>42</sup>

With 39 ranks and 34 stops, this probably was the largest pipe organ between Saint Louis and Denver at the time; however, there were two other significant two-

manual organs in Saint Joseph. First Presbyterian Church, one block north, contained the 1878 E. & G. G. Hook, op. 889, one of six Hook organs installed in St. Joseph between 1873 and 1907. It had a complete Great principal chorus from 16’ through a three rank mixture and a Trumpet.<sup>43</sup> And in 1882, the Cathedral of Saint Joseph had installed a two-manual Odenbrett & Abler of approximately the same size.<sup>44</sup> In the next decade, two other three-manual organs were installed in Saint



*In June 1910, the Johnson was taken to the Bennett shop where its original console, chests, and tracker action were replaced with an early version of Bennett’s double-stage electro-pneumatic chests. A new detached console was located along the side of the right case.*

Joseph, a Marshall-Bennett at First Baptist Church in 1902, and a 31-rank Hook & Hastings at First Church of Christ, Scientist, in 1908.

In the sequel, the congregation [of] Christ Church became so much attached to this splendid instrument that it was still in use at this writing (1933), though the action had been replaced when it had served its day. To have lasted satisfactorily for thirty-seven years, when the organ building business has made such mightily progress as it has since the invention of the electric action, speaks well for the calibre of this instrument.

The next item of work about Christ Church music was the notable evening when this organ was formally opened. John Henry wanted to make it a real occasion. So he corresponded with H. Clarence Eddy the Vermonter who had risen to the forefront of Chicago’s organists and of the world’s as well. He was the only organist in America at that time who had played one hundred consecutive programmes in one hundred consecutive weeks without repeating one number. This was done at the Hershey School of Music, in Chicago, and the one hundredth

programme was written for the occasion by the eminent composers and organists in Europe and this country.<sup>45</sup> Mr. Eddy used to practice 15 hours a day on the organ in Bethany Congregational Church, Montpelier, Vermont, in his younger days and John Henry knew that such an artist could be advertised triumphantly in St. Joseph, if he could be secured. His price was \$100 and thereby hangs both a problem and a tale.

The money, of course, had to be raised before he came, and it could not be raised by selling tickets at the door of a consecrated church building like Christ Church. So John Henry in one way or another managed to sell enough tickets, by personal visiting and approach, to make sure his \$100. Marie helped him in this, as in everything.

The problem of tickets and of money-raising for expenses, however,

was not the only one connected with this somewhat unprecedented affair of the opening of this fine organ. There was the question of applause. The good people of Christ Church had never been taught much about the duty of "reverencing My Sanctuary," and their habit of personal behavior in the empty church or before and after any ordinary service did not always include the rule of silence. They very graciously yielded some attention to the careful examples set by Marie, and inculcated, as best might be, from time to time, by the new Rector, yet they would not have hesitated in the least to have indulged in the politeness of spontaneous applause during the organ recital planned for this opening. This was well known to the one who was doing the planning, and for some worried days and nights the problem seemed insoluble, until one night it occurred to him to adopt the following plan, which was supremely suc-

cessful all around the circle of those connected and interested.

At the time of the recital, the church was crowded with the best people in St. Joseph. John Henry laid no objections to whatever general conversation was quietly taking place among these hundreds of friends and relatives as they gradually filled the church, but a few minutes before 8 o'clock he entered from the old chancel, the baptistry entrance, and stood before the congregation in his cassock at the head of the Center aisle.

He placed Professor Eddy within earshot of all that he said, which was in substance as follows: "Dear Friends and Members of Christ Church parish: We are more than happy to welcome you to this unusual occasion, when for the first time in the history of the Missouri Valley the air thereof is to vibrate with the tones of a majestic pipe organ played by one of the greatest organists in the



*The 1867 Johnson as it currently stands, rebuilt by Bennett (1910), McManis (1970), and Temple (1986)*

world. In fact, Professor H. Clarence Eddy, whom you soon are to hear, through the medium of this fine instrument, is the only organist in the world who has played one hundred consecutive programmes in one hundred weeks without repeating one single number! And the one hundredth programme excited such intense interest through the organ-playing world on both sides of the Atlantic, that it was played from manuscript, every number having been composed for the occasion by eminent organists and composers in this country and in Europe. Of course we would all wish to make these walls ring with enthusiastic applause after each composition presented to us by this master musician tonight, but this being a consecrated building, this is impossible. So I am asking you if you would be willing please to recognize both this fact and also the great honor which is ours in having so distinguished an artist with us tonight, by rising from your seats as I conduct him to the organ console and also by rising again from yours at the close, as I escort him back again to the sacristy.”

The plan worked beautifully! When John Henry went at once to Mr. Eddy, he found the great artist blushing with pride, as he expressed his deep gratification over such a complimentary introduction. The whole congregation rose spontaneously at the moment of his entrance within the church, and did the same with electric unanimity and zest at the close of the superb programme which he then gave. Thus was Christ Church’s fine organ opened for service. There were prayers, of course, at the opening of the programme, and at its close. And all St. Joseph felt an interest in the music of Christ Church, which from that time on began to attract deserved notice from far and wide.<sup>46</sup>

According to an unpublished church history, this recital took place in October 1896. Selections included J. S. Bach’s Fantasy and Fugue in G minor and Robert Schumann’s Sketch in B minor. According to another source, Dr. Eddy complained that the stiff tracker action left him too exhaust-

ed to sleep that night.<sup>47</sup> During the previous 18 months, Eddy had been concertizing throughout Europe, including a May 12th recital at the Trocadero in Paris, which was attended by four-thousand people.<sup>48</sup>

Hopkins continued his efforts to improve the worship setting of Christ Church:

The choir had never been vested, up to this point, beyond cassocks and cottas of the very few choir boys who helped as best they could with the sopranos. The bulk of singing, of course, was done by the men and women of the choir. From this time on, however, they wore suitable vestments, and those of the women were feminine in character, instead of following the rather grotesque plan of having the women wear the male choir vestments of cassocks and cottas, as is so commonly done by many other mixed choirs. Mrs. Mary Rich Lyon gave the Rector her enthusiastic and unstinted support in all the plans for the music, and the result was something which gave all great gratification, and really adorned the worship of our God and Saviour in a reverent and beautiful way. Before the Johnson organ was purchased, and when the parish was handicapped by the limitations of the old two-manual instrument which had done faithful service for many years, the custom of Lenten Passion cantatas on Sunday evenings in Lent was instituted, and with such success that the church was crowded. It was thronged so constantly on these evenings, that the denominational ministers were made jealous, and some of them actually preached against the services. Consequently, John Henry invited them all to a rehearsal one evening after the fine organ had been secured, and many of them came. They sat in back seats, listened rather critically, and most of them went away without even saying “Good Evening” to the Rector who had invited them!<sup>49</sup>

Stainer’s “The Crucifixion” was the first of these cantatas, and at once became a great favorite with these good people. In fact, since the parish had a fine solo quartet and a good chorus, one of the enthusiastic



CC# of the Great 4' Octave is inscribed "New Britain"

Vestrymen, who had a New York City client in church one Sunday morning, asked John Henry before the Sunday came, if the choir could not please sing some of the “Crucifixion” music, as he wanted his friend to hear it. The fact that it was then in Eastertide didn’t occur to the kindhearted loyal layman who was much disappointed when John Henry found it impossible to say “Yes” to his request for a Lenten anthem during Eastertide.<sup>50</sup>

Finally, with a gift of \$1,500, Hopkins was able to construct an apsidal chancel on the east wall:

“There was now the chance for a large chancel window of stained glass. The good women of the parish had scraped together a fund of about \$600. . . . Like the \$2,000 . . . fund for the organ, there was a definite limit to this \$600. One firm was at last found who agreed to fill the space for \$600.” Hopkins gently steered the congregation toward a design based on Raphael’s *Transfiguration*. The installed window was dedicated to the memory of the Rev. Dr. Runcie.<sup>51</sup>



*Great Bell Gamba pipe, showing "donkey ears," originally used for tuning*

Despite the limitations that the Episcopalians thought the old No. 6 Hook organ imposed on their worship, they sold it to Hundley Methodist Episcopal Church, South, where it faithfully served for another 56 years until that congregation sold the building, after which it was scrapped.<sup>52</sup>

After four years in "St. Joe," Hopkins and his wife felt the urge to return to

Chicago where, except for a brief stint in the missionary field, he served for the balance of his career. His first call was to the Church of the Epiphany, where he served 10 years and became reacquainted with the "sonorous" diapasons from the old Johnson organ at St. James, which was purchased by Epiphany and subsequently incorporated into a Farrand & Votey organ.<sup>53</sup> Hopkins and his wife retired to Grand Isle, on Lake

Champlain, Vermont in late 1928. In 1937, he served on the Joint Commission on the Revision of The Hymnal and the Committee on Tunes for the *1940 Hymnal*, which he regarded as "the crowning joy of his long and varied career."<sup>54</sup> In 1940, he composed the hymn tune, "Grand Isle," to which many denominations sing, "I Sing a Song for the Saints of God." He died on All Saints Day in 1945.

Perhaps because of the Johnson organ's stiff action that Professor Eddy complained about, the Bennett Organ Company of Rock Island, Illinois was hired to convert the organ to electric action. In June 1910, the entire organ was removed to the Bennett Company's shop where the original console, chests, and tracker action were replaced with an early version of the Bennett Company's double-stage electro-pneumatic chests. A new detached console was located along the side of the right case and faced the congregation.

While a press release touted the fact that the volume of the organ had been doubled and tripled as the result of new super- and sub-couplers, the Swell and Choir divisions were substantially reconfigured and the size of the instrument was reduced to 31 ranks. One reason may have been that the new electro-pneumatic chests were not as compact as the original slider chests, necessitating the deletion of ranks to keep the organ within the cases. Secondly, the original tonality did not reflect Robert J. Bennett's ideals. It has been noted that not a single mixture stop was offered in any of the numerous two- and three-manual church organ specifications in a Bennett catalog of 1910,<sup>55</sup> which may explain why seven ranks of mixtures in the Great and Swell divisions were deleted. Thirdly, Robert J. Bennett was a salesman par excellence, capable of selling anything, including the theory that "smaller is better." The revised specification was similar, at least in nomenclature, to a new three-manual Bennett organ installed at the First Baptist Church of Saint Joseph in 1916 (op. 832), replacing a three-manual tracker installed by the predecessor Lancashire-Marshall Organ Company just 14 years earlier.

According to a press release, the Bennett Company also added several new ranks, including a new 8' Open Diapason in the Great and Choir, a 16' Violone in the Pedal, and a Vox Humana in the Swell. It is unclear whether the Vox Humana was ever installed, or if it was merely prepared, as was



the case for an Unda Maris in the Choir. The Violone was one of Bennett's most successful stops and does not detract from the original specification. It does not appear that the Diapasons were changed out.

The Bennett Company may have also reconfigured the organ interior, as the swell box, seen peaking over the top of the right case where the Great division now resides, is now in the left case. The Choir division is now behind the Great division and both expression boxes open to the chancel. The Bennett chests ran parallel to the chancel, requiring a two-foot extension of the side-walls of the organ cases. The total cost in this contract was \$5,300. During the month-long reinstallation process, services were held in the Sunday School room.<sup>56</sup>

Bennett consoles were notorious for early failure, and the two Saint Joseph consoles were apparently no exception. A new Austin console was installed on the Episcopal organ in 1945 and on the Baptist organ in 1952.

Mystery surrounds the surviving Great mixture. A Bennett chest bearer indicates that the Great 8' Trumpet survived; however, other sources indicate that it was replaced by a three-rank mixture, which was removed before World War I. A stoplist from 1958 shows a three-rank mixture; however, it was missing again when the organ was re-chested by the Temple Organ Co. in 1986. At that time, a new three-rank mixture was added to the Great and a string celeste rank in the Choir, which, with the exception of a Vox Humana stop, completed the original Bennett specification. Also, the Choir flutes were returned to their original pitches.

Mrs. Mary Rich Lyon (1858–1950) served as organist and choir director for 56 years, retiring in 1940.

The organ underwent some renovation in the mid-1950's, conducted by Peter Nielson of Kansas City, Missouri, although the extent of his work is not known. It appears that the Swell Open Diapason 8' was repitched to 4', and that the 4' Violina was replaced with a Nazard. The Harmonic Flute was later reworked using part of the Great Twelfth, although the Violina stop tab was retained until 1986. Carl Weinrich, organist and choirmaster of Princeton University played a rededicatory recital on January 14, 1958.

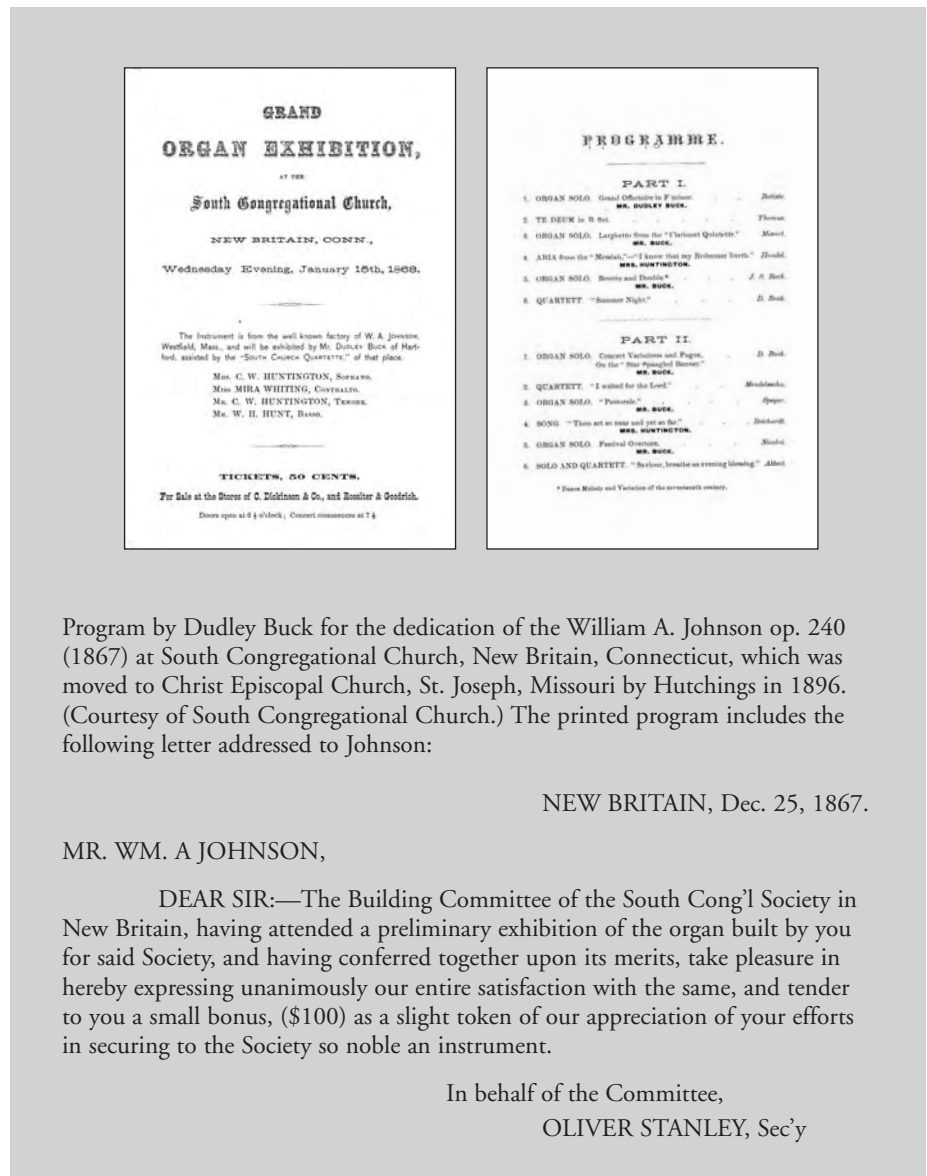
During a renovation of the nave in 1966, the original pediments and trefoil arches were replaced with straight lentils,

and finials were removed from the cases which were then painted. In 1970, Charles McManis of Kansas City, Kansas, releathered the Bennett chests. In 1986, Temple Organ Co. of Saint Joseph built and installed new electro-pneumatic chests. The Johnson Pedal 16' Open Diapason (wood) was removed and is now located in Christ Church (Episcopal) Cathedral in Saint Louis. In addition to a new mixture, the original Great 8' Open Diapason was replaced and moved to the pedal. In 1996, a Festival Trumpet was added by the Reuter Organ Co., increasing the total number of ranks to 31.

Despite changes in the specification, the present organ retains the character of

the Johnson Diapason choruses and flutes. The tile floor and unobstructed nave of Christ Church provides a sympathetic acoustic for this instrument, and it remains a source of pride among the members of the parish. OHS

*David W. Lewis, Jr. is a banker by profession and an organist and historian by avocation. The Johnson organ at Christ Episcopal Church will be featured at the AGO Region VI Convention in June 2003. The author wishes to thank Michael Quimby, Robert E. Coleberd, Jr., and the historians of Christ Episcopal Church of Saint Joseph and Second Congregational/First Baptist Church of New Britain, for their assistance.*



Program by Dudley Buck for the dedication of the William A. Johnson op. 240 (1867) at South Congregational Church, New Britain, Connecticut, which was moved to Christ Episcopal Church, St. Joseph, Missouri by Hutchings in 1896. (Courtesy of South Congregational Church.) The printed program includes the following letter addressed to Johnson:

NEW BRITAIN, Dec. 25, 1867.

MR. WM. A JOHNSON,

DEAR SIR:—The Building Committee of the South Cong'l Society in New Britain, having attended a preliminary exhibition of the organ built by you for said Society, and having conferred together upon its merits, take pleasure in hereby expressing unanimously our entire satisfaction with the same, and tender to you a small bonus, (\$100) as a slight token of our appreciation of your efforts in securing to the Society so noble an instrument.

In behalf of the Committee,  
OLIVER STANLEY, Sec'y

## NOTES

1. Much of following biographical information and the third person accounts are taken from a book which the Rev. John Henry Hopkins authored as a tribute to his late wife, *The Life of Marie Moulton Graves Hopkins, beloved wife of John Henry Hopkins, and the story of their life and work together*, which was written at their vacation and retirement home at Grand Isle, Vermont in 1932 and 1933, and privately published.
2. W. Richard Mize. *A Song of Saints*. Privately published history of Trinity Episcopal Church (Archison, Kansas, 1988), 39.
3. *The Hymnal 1940 Companion*. Joint Commission on the Revision of the Hymnal of the Protestant Episcopal Church in the USA (New York: Church Pension Fund, 1949, 1951), 469.
4. *ibid.*, 470.
5. According to Jonathan Ambrosino, in a lecture delivered to the 1997 AGO Region VII convention, "As an employee of Herter Brothers, the famous New York decorators and furniture makers, Mr. Searles decorated Mrs. Hopkins' Nob Hill mansion; Mr. Hopkins died; Mr. Searles married Mrs. Hopkins who was twenty-plus years his senior; Mrs Hopkins died seven years later; clearly deeply grieved, Mr. Searles devoted his remaining days to spending her money. The Methuen Organ Hall, several huge homes, and large organs all figured into his glorious program of bereavement." *Tracker* 42:3, p. 24.
6. William Wilson Manross, Ph.D. *The Episcopal Church in the United States 1800–1840* (New York: Columbia University Press, 1938), 91–92.
7. N. Lee Orr, in an article on Dudley Buck, quotes the *The Musical Independent*, June 1869 on Buck's appointment as music director of St. James: "His audience is eminently a fashionable and recherche one." *Tracker* 38:3, p. 14.
8. Manross, 103.
9. David D. Denman. *Saint Joseph's "Golden Age" Architecture* (St. Joseph West, Kash Literary Enterprises, 1991).
10. Sheridan A. Logan. *Old Saint Jo, Gateway to the West 1799–1932* (John Sublett Logan Foundation, 1979), 433.
11. *ibid.*, 435. The opera house has since been converted into an office building.
12. *ibid.*, 436; Logan, 436.
13. According to John Speller, "[M]idwestern churches seem to have preferred to have paid quartets rather than choirs . . . this practice lasted down to the 1920's and 1930's. I believe the only church in St. Louis with a choir at the end of the nineteenth century was Christ Church (Episcopal) Cathedral. The soloists who made up the quartets were highly sought after and therefore—according to the laws of supply and demand—highly paid. For example, the organist of Second Baptist Church in St. Louis was paid \$25 a Sunday in the 1890's—a lot of money in those days. But the soloists at the same church were paid \$50 each a Sunday." (Personal communication)
14. Mize, 38.
15. Although it enjoys prominence in the history of the American frontier, the Pony Express, which linked the East and Sacramento via mail service, lasted just 18 months until a telegraph line between Omaha and Sacramento was finished. It also represented a financial failure for its owners, Russell Majors & Waddell. Saint Joseph's status as the western terminus for the country's railroad system in 1860 made it a natural starting point.
16. *Christ Episcopal Church 1851–2001* (privately published), 7.
17. *History of Buchanan County Missouri 1881* (rep. Seward Lilly, 1973), 494.
18. Letter from Walter W. Davis, March 17, 1992.
19. *History of Buchanan County*, 495.
20. *Christ Episcopal Church 1851–2001*, 8.
21. *History of Buchanan County*, 495.
22. *ibid.*
23. *Christ Episcopal Church 1851–2001*, 8.
24. *ibid.*
25. *History of Buchanan County*, 496.
26. John Henry Hopkins, S.T.D., D.D. *The Life of Marie Moulton Graves Hopkins, beloved wife of John Henry Hopkins, and the story of their life and work together* (privately published, 1934), 75.
27. *ibid.*, 75.
28. *ibid.*, 84.
29. *ibid.*, 104.
30. *ibid.*, 75–76.
31. *ibid.*, 79.
32. *ibid.*, 79.
33. Undated history of Christ Episcopal Church (church archive)
34. "Behind Gilded Pipes of Organs in St. Joseph," *St. Joseph News-Press*, St. Joseph, Missouri, August 7, 1938.
35. Undated history of Church Episcopal Church
36. Hopkins, 84.
37. *ibid.*, 79.
38. *ibid.*, 79.
39. Conversation with Dr. Barbara Owen, October 24, 2001.
40. John Van Varick Elsworth. *The Johnson Organs* (Boston Organ Club, 1984), 106.
41. Barbara Owen. *The Organ in New England* (Raleigh NC, Sunbury Press, 1979), 355. Of the Hutchings organ: "It also had a revolutionary new type of detached console, also designed by Skinner. Extremely compact, it was attached to the organ by a 100-foot cable containing 400 wires which could, if necessary, be rolled about the church for different musical or liturgical situations—or, as one wag suggested, it could be rolled into the vestry, closed up, and used for a tea table after the service."
42. Hopkins, 79–80.
43. *Tracker* 35:4, p. 25. The last of these seven organs is op. 2151, a 31-rank instrument installed at First Church of Christ, Scientist, a monumental Beaux Arts building, designed by Fred R. Comstock of New York City.
44. *Tracker* 42:2, p. 27
45. N. Lee Orr states, "In the spring of 1877 the Hershey School built an 800-seat recital hall with a new three-manual, 30-stop organ, designed by Eddy and constructed by Johnson & Co., Opus 489. Following the organ dedication, Eddy gave a celebrated series of 100 recitals, playing every Saturday (except during July and August) at noon without repeating any works, from March 3, 1877 to June 23, 1879." *Tracker* 38:3, pp. 13–14.
46. Hopkins, p. 80–82.
47. *St. Joseph News-Press*, August 7, 1938.
48. William Osborne, *Clarence Eddy (1851–1937), Dean of the American Organists* (Richmond, Organ Historical Society, 2000), 63. The October concert date conflicts with Eddy's published schedule, which indicates he was planning to sail from Southampton on October 7th for his forthcoming American tour, his first appearances with the Chicago Orchestra on November 6 and 7. By late December, Eddy was in San Francisco, having played earlier in Los Angeles (December 21) and Santa Barbara (December 22). He appeared in Cheyenne and Laramie, Wyoming on December 29 and 30, Kansas City on January 5, 1897, and Omaha on January 11th. [66–69] Because St. Joseph lies between Kansas City and Omaha, it would seem more likely that his St. Joseph concert was between the two latter dates. His professional engagements were booked by the Chicago Amusement Bureau at this time. As Osborne points out, one must presume that Eddy's participation as a founding member of the American Guild of Organists in the spring of 1896 was *in absentia*.
49. Hopkins, 82.
50. *ibid.*, 83.
51. *ibid.*, 87–88.
52. Conversation on October 3, 2001 with Harvey Parker, minister of music at First Baptist Church of St. Joseph, whose wife, Jean Gale, grew up in Hundley Church.
53. Hopkins, 100.
54. *The Hymnal 1940 Companion*, 470
55. Robert E. Coleberd, Jr., "Built on the Bennett System. A History of the Bennett Organ Company," *American Organist* (January 1968), 22–23.
56. *St. Joseph News-Press*, October 7, 1910.

## William A. Johnson Organ Co., Westfield, Massachusetts, op. 240 (1867),

originally installed at South Congregational Church, New Britain, Connecticut, re-installed at Christ Episcopal Church, St. Joseph, Missouri by Hutchings Organ Co. (1896), rebuilt by Bennett Organ Co., Rock Island, Illinois (1910); Austin console (1945); rebuilt by Chas. McManis, Kansas City, Kansas (1970) and Temple Organ Co., St. Joseph, Missouri (1986)

### Original specification

<b>GREAT ORGAN, 58 notes</b>	
16 Double Diapason	58 pipes
8 Open Diapason	58 pipes
8 Gamba	58 pipes
8 Melodia	46 pipes
8 Stopped Diapason	58 pipes
4 Octave	58 pipes
4 Concert Flute	46 pipes
2 2/3 Twelfth	58 pipes
2 Fifteenth	58 pipes
Mixture No.1, 4 ranks	232 pipes
Mixture No. 2, 3 ranks	174 pipes
8 Trumpet	58 pipes

<b>SWELL ORGAN, 58 notes</b>	
16 Bourdon Bass}	
16 Bourdon Treble }	58 pipes
8 Open Diapason	46 pipes
8 Stopped Diapason Bass}	
8 Stopped Diapason Treble}	58 pipes
8 Salicional	46 pipes
8 Vox Celeste	46 pipes
4 Octave	58 pipes
4 Flute Harmonique	46 pipes
2 Super Octave	58 pipes
Cornet 3 ranks	174 pipes
8 Trumpet	58 pipes
8 Oboe	46 pipes

<b>CHOIR ORGAN, 58 notes</b>	
8 Open Diapason	58 pipes
8 Stopped Diapason	58 pipes
8 Dulciana	58 pipes
4 Octave	58 pipes
4 Flauto Traverso	46 pipes
8 Clarionette	46 pipes

<b>PEDAL, 25 notes</b>	
16 Double Diapason	25 pipes
16 Bourdon	25 pipes
8 Violoncello	25 pipes

#### Mechanical Movements

Swell to Great  
Swell to Choir  
Choir to Great  
Great to Pedal  
Swell to Pedal  
Choir to Pedal  
Tremulant

Bellows Signal  
Pedal Check

Two Pneumatic Combination  
Movements to act on Couplings  
Ratchet Pedal to operate the Swell

2,055 pipes

### Conjectured Bennett Organ Company Specification (1910)

<b>GREAT, 61 notes</b>	
16 Double Diapason	
8 Open Diapason	
8 Gamba	
8 Melodia	
4 Octave	
4 Flute	
2 2/3 Twelfth	
2 Fifteenth	
Mixture III	

<b>SWELL, 61 notes</b>	
16 Bourdon	
8 Open Diapason	
8 Stopped Diapason	
8 Salicional	
8 Vox Celeste	
4 Violina	
4 Harmonic Flute	
2 Flautino	
8 Trumpet	
8 Oboe	
8 Vox Humana (prep.)	

<b>CHOIR, 61 notes</b>	
8 Geigen Principal	
8 Concert Flute	
8 Dulciana	
8 Unda Maris (prep.)	
4 Flute	
2 Piccolo	
8 Clarinet	

<b>PEDAL, 30 notes</b>	
16 Open Diapason	
16 Violone	
16 Bourdon	
16 Lieblich Bourdon (Sw.)	
8 Bourdon	
8 Violoncello	

### Specification, January 1958

<b>GREAT ORGAN, 61 notes</b>	
16 Double Diapason	
8 Open Diapason	
8 Bell Gamba	
8 Melodia	
Octave	
4 Flute	
2 2/3 Twelfth	
2 Fifteenth	
Mixture III	

<b>SWELL ORGAN, 61 notes</b>	
16 Bourdon	
8 Stopped Diapason	
8 Salicional	
8 Vox Celeste	
4 Principal	
4 Violina	
2 2/3 Nazard	
2 Flautino	
8 Trumpet	
4 Oboe	

<b>CHOIR ORGAN, 61 notes</b>	
8 Geigen Principal	
8 Concert Flute	
8 Dulciana	
4 Chimney Flute	
2 Piccolo (sic)	
8 Clarinet	
Tremelo	

<b>PEDAL ORGAN, 32 notes</b>	
16 Open Diapason	
16 Contre Basse	
16 Bourdon	
16 Gedeckt	
8 Octave	
8 Violoncello	
4 Super Octave	

### Present Specification

<b>GREAT ORGAN, 61 notes</b>	
16 Subprincipal (marked "Double Diapason 57 scale," 1-5 sw; z to TB; sm from C)	
8 Principal (Temple, 1986; 1-12 z, used; 13-61 sm)	
8 Waldflote (marked "Melodia," 1-12 sw, Bennett; 13-61 ow)	
8 Bell Gamba (1-12 zinc, 13-61 sm)	
4 Octave (1-12 zinc, 13-61 sm, CC# inscribed "New Britain")	
4 Rohrflote (marked "Clarabel," possibly old St. Diap.; 1-12 sw, 13-61cm chimneys w/ solid caps)	
2 Super Octave (marked "Choir Pr," cm)	
1 1/3 Mixture III (Temple 1986, sm)	
8 Festival Trumpet (Reuter, 1996)	

<b>SWELL ORGAN, 61 notes</b>	
16 Bourdon (sw)	
8 Holzgedeckt (Stopped Diapason, sw)	
8 Salicional (1-12 z, 1-8 capped; 13-61sm)	
8 Vox Celeste TC (cm)	
4 Principal (old 8 Open Diapason, repitched; cm, marked "245")	
4 Harmonic Flute (1-22 cm, marked "Gt. 12ft"; marked "Harm. Flute" from C, sm)	
2 2/3 Nazard (marked Reuter Principal op. 382, 1-26 cm with z tops, cm from C)	
2 Flautino (marked "Flautino," however, original stolist says "Super Octave," cm)	
16 Fagotto (12 note ext., Temple 1986)	
8 Trumpet (Durst)	
4 Hautbois (Durst)	

<b>CHOIR ORGAN</b>	
8 Geigen Principal (1-12 z, 13-61 90% tin)	
8 Rohrgedeckt (1-12 sw, 13-61cm chimneys with solid caps)	
8 Dolce (marked "Dulciana," 1-12 z, 13-61 sm)	
8 Dolce Celeste (Temple, 1986, used pipes)	
4 Traverse Flute (marked "Flauto Traverso," 1-48ow, 49-61 om, harmonic from C)	
2 Piccolo (marked "Gt. 15th," cm)	
8 Clarinet (original from TC)	
8 Festival Trumpet (Gt)	

<b>PEDAL ORGAN</b>	
16 Principal (from Great)	
16 Subbass (Bourdon) sw	
16 Violone (Bennett) ow	
10 2/3 Quint (from Subbass)	
8 Octave (marked "Gt Pr" 1-12 z, 13-44 sm)	
8 Bourdon (from Subbass)	
8 Violoncello (1-12 z, tin feet to TF#, 19-30 tin)	
4 Super Octave (extension of 8)	
16 Fagotto (extension of Swell Trumpet, Temple 1986)	
8 Trumpet (Swell)	

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# Leopold Stokowski, St. Bartholomew's Church, and the American Organ Archives

BY ROLLIN SMITH

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One of the most famous names in 20th-century music is Leopold Stokowski. Many today who do not recognize the name of Albert Schweitzer have at least heard of Stokowski, if only in connection with Walt Disney's 1940 animated film, *Fantasia*. Most of Stokowski's recordings made over a span of 60 years have been remastered for CDs and are still available.

Leopold Stokowski's biographical details are not well known, particularly his early years as an organist. This lacuna proved a challenge and for the past several years I have been working on a book, *Leopold Stokowski, Organist*, that documents his early life, his vocation as a professional organist, and his three years as director of music at New York's St. Bartholomew's Episcopal Church.

Leopold Stokowski was born in London in 1882. His grandfather, a cabinetmaker, emigrated from Poland to London sometime after 1848 and abandoned his Catholic faith for that of the Church of England when he married in 1862. Thus, his grandson, Leopold, was baptized in St. Marylebone Church in 1882 and reared an Anglican.

Having displayed considerable talent during his youth, Stokowski was admitted to the Royal College of Music at age 13 as a piano major, but two years later, when he was made assistant to H. Walford Davies at the Temple Church (1898), switched his major to organ, studying under Sir Walter Parratt.

At the age of 16, Stokowski passed the Associateship examination of the Royal College of Organists, and one year later the Fellowship. In 1900 he became the first

organist-choirmaster of the newly-completed church, St. Mary's, Charing Cross, and in March 1902 moved to St. James's Church, Piccadilly. There he played a three-manual, 1687 Renatus Harris organ rebuilt by James Chapman Bishop in 1852 and altered and added to several times thereafter. While at St. James, Stokowski completed course work for a bachelor of music degree at Queen's College, Oxford, graduating in 1903; he completed his studies at the Royal College of Music in July 1904.

In the summer of 1905, Leighton Parks, the recently-appointed rector of New York City's St. Bartholomew's Episcopal Church, was in London looking for an organist-choirmaster. He called on Stokowski, was impressed, and hired him.

Here the story of Stokowski must end as we turn to the music department of St. Bartholomew's Church in New York City and to the surprising "affaire" that culminated in importing an English organist. Most of the sources cited here are from the Organ Historical Society's American Organ Archives, some uniquely.

The Archives' collection of church histories includes the two major works on St. Bartholomew's Church; unfortunately, both lack anything substantive about the music program. These are E. Clowes Chorley, *The Centennial History of Saint Bartholomew's Church in the City of New York 1835-1935* (New York: St. Bartholomew's Church, 1935); and Christine Smith, *St. Bartholomew's Church in the City of New York* (New York: Oxford University Press, 1988).

Aside from a complete run of *The Church Music Review* (1901-04), *New Music*

*Review* (1905-35) and microfilm of *The Musical Courier*, the most important aids to this study were ephemera: the original holograph contract for St. Bartholomew's 1872 Odell organ; a scrapbook kept by Richard Henry Warren, organist-choirmaster of the church, 1886-1905; and the manuscript-in-progress of Martin Walsh's *Annotated List of Hutchings Organs* (1996).

An important find was a privately-printed, extremely limited edition of *In Memoriam: Arthur Sewall Hyde*, a monograph contributed to by his friends after his death in 1920. Hyde was Stokowski's successor. I gave this book to the Archives several years ago, convinced that I would never need to refer to its contents, but having taken a second look I realized that it contained a not-so-thinly-veiled impression of Stokowski by his former rector. But I am getting ahead of the story.

The second building of St. Bartholomew's parish was completed in 1872 on the corner of Madison Avenue and 44th Street. It was popularly known as "The Vanderbilt Church" or "The Church that Vander-bilt" because of its most liberal benefactors. Indeed, at the time of his death, William Henry Vanderbilt (1821-85), who had been a vestryman there for 20 years, was the richest man in the world. His son Cornelius II (1843-99) taught Sunday School and, in 1872, gave the \$11,000 for the Odell three-manual, 46-rank organ. In time, Cornelius's granddaughter Gloria, would marry Leopold Stokowski. Cornelius's sister, Emily (Mrs. William D. Sloane), gave the \$6,000<sup>1</sup> for the 1919 E. M. Skinner organ (in memory of her late husband)

and subsequently paid for the Celestial Organ in the dome in 1927 to memorialize her son, Malcolm Douglas Sloane.

Since 1872, music at St. Bartholomew's Church had been provided by a vocal quartet that sang in the rear gallery with the organ. In 1886 the vestry decided to replace the quartet with a paid mixed choir and engaged Richard Henry Warren (1859–1933) to bring about the reorganization. He was the son of George William Warren (1828–1902), organist of St. Thomas's Church from 1870 until 1900, and composer of the famous national hymn, "God of our fathers." Both father and son were founders of the American Guild of Organists and the first Guild service was held at St. Bartholomew's on November 24, 1896.

Although George William Warren had studied at Racine University (from which he later received an honorary Doctor of Music degree), he was musically self-taught and appears to have been the only teacher of his son, Richard (known intimately as Harry), who was born in Albany, New York, at the time his father was organist at St. Paul's Episcopal Church. In 1860 the family moved to Brooklyn, where George William Warren was organist of the Church of the Holy Trinity, Brooklyn Heights.

Richard Henry Warren's first appointment was in 1878 as organist of the Church of St. John the Evangelist (Wainwright Memorial). One year later he went to the Reformed Episcopal Church, at Madison Avenue and 55th Street, and in 1880 to All Souls Church at Madison and 66th Street, where he remained until his appointment to St. Bartholomew's.

Soon after assuming the post of director of music, Warren instituted the paid choir of 32 mixed voices to sing with the existing quartet; all were crowded into the gallery at the east end of the church, remaining in these uncomfortable surroundings until 1892 when the church underwent extensive alterations.

In addition to the parish choir, Warren founded the 125-voice Church Choral Society which, under his direction sang many important works and notable premieres of compositions by Dvořák, Liszt, Gounod (his *Mors et Vita* in 1889), Saint-Saëns, Stanford, and others. Horatio Parker dedicated his oratorio *Hora Novissima* to Warren's Choral Society and it was premiered by them on May 2, 1893.

Richard Henry Warren appears to have been a charismatic figure who could mold

and hold 125 singers while carrying out the administrative duties of a parish musician. There is no evidence that he was any more than a serviceable organist (although he was a singer and advertised himself as a voice teacher). The organ music was never printed in St. Bartholomew's service lists; no recital programs have been located. Warren customarily had a guest organist play at "recitals" of the Church Choral Society (Horatio Parker and Will C. Macfarlane were frequent accompanists and soloists), and at the 1896 dedication of the Hutchings organ at South Congregational Church, New Britain, Connecticut, in a program shared by Horatio Parker and Harry Benjamin Jepson, Warren played the Arcadelt-Liszt *Ave Maria* and an improvisation. Nevertheless, Ernest Skinner considered him to be "one of the best church organists in America" and described his "way of playing a hymn without Pedal and then . . . entering in pizzicato touches on the Pedal 8' Octave [?] an inspiring effect."<sup>22</sup>

Warren sold organs for George Hutchings and, after the new organ was installed at St. Bartholomew's, he must have been responsible for those at the Church of the Transfiguration (op. 364, III/45, 1895, for which he drew up the stoplist), Church of the Ascension (op. 388, III/56, 1895), Brick Church (op. 428, III/57, 1898), Church of the Divine Paternity (op. 431, III/73, 1898), and Church of the Holy Trinity, Brooklyn, where Dudley Buck was organist (op. 474, III/57, 1899), not to mention Hutchings organs in the residence of parishioner Emily Sloane (op. 448, III/38, 1898). Her brother, George Vanderbilt, gave op. 391, II/25, 1895, to All Saints' Church in Biltmore, North Carolina.

St. Bartholomew's was a "low" church and placed less emphasis on liturgy than on social outreach, but by the late 1880's the influence of the Oxford Movement on the role of music in the Episcopal service began to be felt.<sup>3</sup> In 1892, when the church was redecorated, the choir was moved to the front. Thus situated in the chancel, the organ at the other end of the church was deemed impractical, and George Hutchings of Boston was given the contract to build a new instrument. At the same time the 21-year-old Odell organ was to be rebuilt and connected to the front console by electricity. When completed in 1896 the organ of St. Bartholomew's was the third largest organ in America.

In February 1904 Richard Henry Warren's fruitful 18 years on Madison

Avenue began to wane when his rector of 16 years, David H. Greer, was appointed Bishop of New York. His successor was Leighton Parks, a great preacher with liberal views, from Emmanuel Church, Boston, where, in 1896, he had hired a 21-year-old Harvard graduate, Arthur Sewall Hyde (1875–1920), as his organist.<sup>4</sup> Parks was infatuated with Hyde's talent both as an organist and as a boy choir trainer and would have liked to bring him to St. Bartholomew's. But as it stood, his new church had a choir of men and women, directed by the 45-year-old Richard Henry Warren. Parks immediately began to agitate for the abolition of the adult choir—in spite of its reputation as one of the finest in the country—urging its replacement by a boy choir<sup>5</sup> on the grounds "that the music of St. Bartholomew's attracted more people than did the spiritual teachings of the church"<sup>6</sup> and that the choir, "upon which a large amount is spent annually, was far too expensive and that the money might be put to better use in mission work."<sup>7</sup> Early on, Parks had discussed his ideas with Warren but the latter "would not hear of the proposal to disband the choir in which he had taken so much pride."<sup>8</sup>

The rector lost little time in advancing his plans and within six weeks, on April 10, 1904, the 70 members of the choir were given a notice that read, "Because of economical policy your services will not be required after May 31."<sup>9</sup> A quartet was again to be implemented. As reported in *The New York American and Journal*:

The men and women composing the choir held an indignation meeting in the choir room. Many of them were chagrined because, at this season of the year, it is difficult to obtain engagements and all had believed their places were secure. It was understood that Mr. William K. Vanderbilt paid for the music out of his own pocket, and the members of the choir had no suspicion that the scheme of retrenchment would affect them.

Some of the choristers showed signs of mutiny and talk of a strike was freely indulged in. It is probably that a strike would have been declared on the instant and the service in St. Bartholomew's robbed of its most attractive feature, if the older heads had not finally prevailed.

When a crisis seemed to be at hand, it was said that the choristers

would probably be re-engaged in September and that the quartet was merely for the summer season. This, however, did not soften the disappointment of many of the members, who anticipated hardship during the summer.<sup>10</sup>

The uprising was quelled, but, on the grounds that the music overshadowed the purely religious part of the services,<sup>11</sup> the vestry insisted that Warren cut his budget by \$3,000. In order to comply he reduced the choir to 45 voices and eliminated the contralto and bass soloists.

As the music program resumed in the fall, the rector's intentions became more evident, and the handwriting on the wall became clearer to the organist (whose own salary, however, remained unchanged), the two remaining soloists, and to the choir members. Warren handed in his resignation at the end of February 1905, and the choir announced its decision to resign with him.<sup>12</sup> The rector accepted the resignations. A musical mutiny in so prominent a church hit all the New York papers and was an ongoing saga for a month.

Warren remained circumspect in public and told reporters, "I have only just sent in my resignation and have no doubt, from the terms in which I couched it, of its acceptance. I wrote it for what seemed to me sufficient reasons." The soprano soloist, Ella Toedt, whose singing the rector had adversely criticized did speak to the press and vowed never to sing in St. Bartholomew's again,<sup>13</sup> a brave decision considering the many voice students she attracted because of her prestigious position.<sup>14</sup>

Having succeeded in eliminating the two people he wanted removed, Parks called a meeting of the choir during the first week of March. He told them that he "never had any notion of calling the Boston organist to New York," that there was "no intention of instituting a boy choir at St. Bartholomew's, at least not for a year, [italics added] and perhaps not at all." He then asked the choir to remain for another year and they voted to stay.<sup>15</sup> It was reported that Arthur Hyde was coming to New York to superintend the organization of a boy choir.<sup>16</sup>


Warren left the first of May, after having served St. Bartholomew's for 19 years.<sup>17</sup> Two years later, when Charles Heinroth was engaged as organist of the Carnegie Institute in Pittsburgh, Warren succeeded him as organist and choirmaster of the

Church of the Ascension where he remained until 1915.

As for St. Bartholomew's, Arthur Hyde apparently rejected the rector's invitation, and after the dust settled, Arthur Scott Brook, familiar to modern readers as the inspector of the Atlantic City Convention Hall organ, but then the former organist of Stanford University (having been private organist to Leland Stanford, the California railroad magnate), and who had lately been in charge of the organ recitals at the 1904 Louisiana Purchase Exposition in St. Louis, played for services at St. Bartholomew's for the next two months. While the church was closed from the first Sunday of July until the third Sunday of September, the rector searched for an organist.

We do not know if Leighton Parks went to England that summer specifically to recruit an organist or just happened to be put in touch with Leopold Stokowski while on vacation. Whatever the details, he met and engaged the 23-year-old organist of London's St. James's, Piccadilly.

This aspect of church music in New York City at the turn of the previous century would never have been revealed without the scrapbook of Richard Henry Warren, who pasted in every clipping from every New York newspaper as the story unfolded. Nothing of this episode is to be found in the archives of St. Bartholomew's Church and it would have been accidental if anyone stumbled upon the story.

Acknowledgment must be made of our archivist, Stephen Pinel, who has built the Organ Historical Society's American Organ Archives into the finest institution of its kind in the world. Who else, within five minutes time, could put in your hands the church's original 1872 Odell Organ contract, pull down a history of the church, give you the 1890's organist's scrapbook, and put you in touch with Martin Walsh, the Hutchings Organ Company historian who produced the earliest copy of the Hutchings specification. Surely the American Organ Archives is a remarkable example of the Organ Historical Society's far-reaching network of members willing to share their information and expertise. 

*Rollin Smith, DMA, is a performer, lecturer, and author of eight books, many articles, and numerous musical editions. He is a member of the Board of Governors of the OHS American Organ Archives and chairman of the Archives Grant Committee.*

## NOTES

1. The equivalent of \$64,703 in 2003.
2. Ernest M. Skinner. *The Composition of the Organ* (Ann Arbor: Light, 1981) 64. Skinner's pedal registration is an error and perhaps should read "16' Open."
3. American choirs had traditionally not worn choir robes and the music in most Protestant churches was provided by a vocal quartet. This changed gradually in the latter part of the 19th century as Episcopal churches, following the lead of England which, being influenced by the Oxford Movement, adopted ancient vestments for the clergy, incense, and a concern for music as a sacrificial offering rather than an ornamental adjunct to the service. Choirs of men and boys were instituted and, eventually, choir schools were endowed to perpetuate them.
4. Hyde succeeded Stokowski at St. Bartholomew's in 1908. He served as a captain in the First World War, fought, and was gassed at Cantigny, France. He returned to St. Bartholomew's in 1919 but the next year he contracted influenza that developed into pneumonia and he died on February 25, 1920.
5. St. Thomas's Church had disbanded its large mixed choir and four soloists, regarded as one of the more notable institutions of the city, and replaced it with a vested choir of men and boys in 1902. Boy choirs in Episcopal churches were at the height of their popularity and, from a partial list of New York churches that supported them (Calvary, Heavenly Rest, Holy Communion, Incarnation, Trinity Church, St. James, St. Thomas's, and Transfiguration), it is evident that St. Bartholomew's was one of the few important churches in the city that still had a mixed choir.
6. Parks was a popular preacher and attendance at the morning service was greater than it had ever been in the history of the church. (*New York Sun*, March 7, 1905.)
7. "Choir Master to Quit Vanderbilt Church," *New York Times* (February 23, 1905), 9.
8. "St. Bartholomew Choir May Resign in a Body," *New York Press* (February 23, 1905).
9. "Choir Near A Strike in 5th Ave. Church," *New York American and Journal* (April 11, 1904).
10. *ibid.*
11. "Church Choir to Stay," *New York Times* (March 7, 1905), 9.
12. Just five years before, when the vestry of St. Thomas's reduced that church's annual music appropriation to \$10,000, Warren's father, George William Warren, resigned after a tenure of 30 years.
13. "Vanderbilts Urged to Pacify Pastor and Organist," *New York American* (February 23, 1905).
14. An amusing attempt to interview Mrs. Toedt was reported in "Trouble Over Choir" in the *New York Evening Sun* (February 24, 1905): An effort was made this morning to get Mrs. Theodore Toedt, the leading soprano of the St. Bartholomew choir, either to corroborate or contradict the story that Dr. Parks had found fault with her singing and that she had vowed never to sing in St. Bartholomew's again. At her home the door was opened by a gentleman with a pair of gray mustaches. "I am sorry," he explained, with a foreign accent, "but it is impossible to see Mrs. Toedt—quite impossible. The claims of art, you know, are imperative. The claims of art..." and he gesticulated toward the back parlor, where a young lady pupil was emitting vigorous top notes.
15. *New York Sun*, March 7, 1905.
16. "Church Choir to Stay"
17. The "Affair St. Bartholomew" was well covered in the following 1905 newspapers: "St. Bartholomew's Organist Resigns," *New York Sun*, February 13; *New York Tribune*, February 19; "St. Bartholomew's Choir to Disband on May 1," *New York American*, February 21; "Vanderbilts Urged to Pacify Pastor and Organist," *New York American*, February 23; "Discord Rules Choir," *New York Evening Journal*, February 22; "Economy in Vanderbilt Organist's Retirement," *New York Evening Telegram*, February 23; "Great Church Choir to Resign," *Evening World*, February 23; "Church Choir Stirred Up," *New York Herald*, February 23; "St. Bartholomew's Choir May Resign in a Body," *New York Press*, February 23; "Choir Master to Quit Vanderbilt Church," *New York Times*, February 23; "Trouble Over Choir," *New York Evening Sun*, February 24; *Utica* [New York] *Observer*, March 4; "Choir Near a Strike in 5th Ave. Church," *New York American*; "St. Bart's Choir Sticks," *New York Sun*, March 7; "Church Choir to Stay," *New York Times*, March 7; "The Choir to Stay," *New York Tribune*, March 7; "New York Choir Changes," *Musical Courier* (May 3, 1905), 31.

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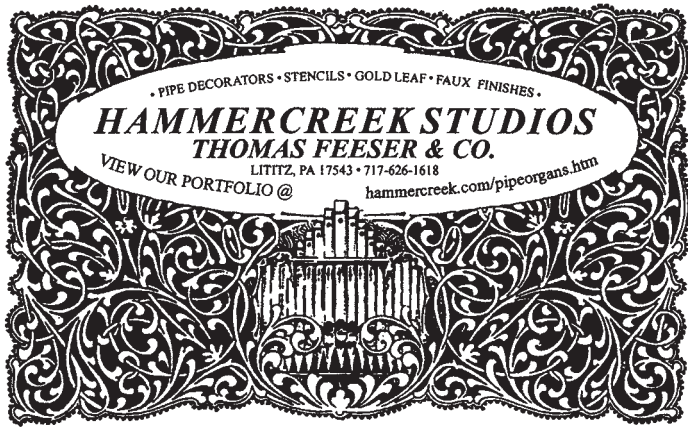
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*Noehren organ with its builder, First United Unitarian Church, San Francisco (1967 photo, courtesy Arthur Noehren)*

**ROBERT NOEHREN**, prominent organist, teacher, scholar of organ history, and organ-builder, died August 4 in San Diego, California, at the age of 91. He taught at the University of Michigan from 1949 to 1976, serving as head of the organ department and University Organist, and was named professor emeritus in 1977.

Born on December 16, 1910, in Buffalo, New York, Noehren studied organ with Gaston Dethier (Institute of Musical Art, later named Juilliard), Ernest Mitchell, in 1930–31 with Lynnwood Farnam (at the Curtis Institute, Philadelphia), and composition with Paul Hindemith (at the University of Buffalo). Early in his career he served as a church organist in Germantown, Pennsylvania; Buffalo, New York; and Grand Rapids, Michigan. Prior to his appointment to the University of Michigan he taught at Davidson College, North Carolina, which later (1957) awarded him an honorary doctorate degree. Noehren made over 40 recordings, and was the first organist and one of only two non-French organists to receive the Grand Prix du Disque (1953), for his recording of the Bach Trio Sonatas. In 1978 he received the first Performer of the Year Award from the New York City Chapter of the American Guild of Organists.

Through grants from the Carnegie Foundation and the University of Michigan, following World War II, Noehren toured France, Germany, and the Netherlands extensively, gathering scaling and voicing data on historic organs of those countries. Articles based on these experiences appeared in *The Diapason* beginning in 1948. Noehren performed recitals throughout Europe, Canada, and the United States. He performed the complete organ works of Bach at the University of Michigan in 1955–57.

Noehren formed his own organ company at his home in Ann Arbor and built 20 organs between 1954 and 1978, including large four-manual instruments at St. John's Cathedral, Milwaukee; First Presbyterian Church, Buffalo; and First Unitarian Church, San Francisco. In 1999 Harmonie Park Press (Warren, Michigan) published *An Organist's Reader: Essays by Robert*

*Noehren*, including reprints of his articles and other essays, with a discography. He gave a recital at the Cleveland Museum of Art on the eve of his 80th birthday in 1990. Recent recordings include *The Robert Noehren Retrospective* (Lyrichord LYR-DC-6005, 1999) and *Johann Sebastian Bach* (Fleur de Lis FL 0101-2, 2001), both on organs he built.

In 1998 he and Eloise Southern Noehren celebrated 60 years of marriage. She died April 14, 2002. He is survived by a son, Arthur Noehren, daughter Judith Varnon of Portland, Oregon, brother Theodore Noehren, M.D., of Salt Lake City, sister Betty Smith of Westport, Connecticut, granddaughter Aimee Varnon-Welch and grandson Pan David Varnon, both of Portland.

—Arthur Noehren

**ROBERT BURTON MAYE**, 78 years old, August 31, 2002, of esophageal cancer, at the Arbors Fairlawn, in Fairlawn, Ohio. Born July 3, 1924 in Westbrook, Maine, Robert's love of organs was fostered in early childhood by his organist mother, who took him to the summer weekday recitals on the 1915 Austin organ in the Portland City Hall auditorium. The present on his 16th birthday of Barnes's *Contemporary American Organ* was read cover to cover in one sitting. After high school, he enlisted in the Navy, serving 1943–46 as Yeoman 2nd Class on the aircraft carrier *USS Bunker Hill*. The next three years were spent studying piano, organ, and choir directing with Dr. Alfred Brinkler, organist-choirmaster at the Cathedral of St. Luke's (Episcopal), Portland, Maine, who created the Brinkler School of Organ so that G. I. Bill funds could be used.

He followed his parents to Pittsburgh, and was introduced to pipe organ servicework through his longtime friend, Harry J. Ebert, at the Baptist church where he and his first wife Elizabeth Bryner met. They were married in 1952 and had three boys. Elizabeth passed away after 44 years of marriage, from cancer in 1996. During his four years in Pittsburgh, Robert worked for two service firms, Morehouse, Bowman & Brandt and Peloubet & Sons. The latter was the local agent for the Schantz Organ Co. and when sent there to pick up a console, he decided that that was where he wanted to work.

Robert began his 35 years at Schantz in April 1954. He was trained by the Englishman Jack Cook, founder of Schantz's pipe shop, and the one tangible contribution of E. M. Skinner's brief publicized association with the firm. After two years as voicer and finishing assistant, he began 33 years as one of the firm's principal finishers, totaling 320 organs. During the majority of his time at Schantz he

was head flue voicer, and enjoyed a long and fruitful relationship with tonal director John Schantz. During his postwar music training he aspired to become an organist-choirmaster, but his true calling was tonal work in organbuilding. He possessed a fine ear, good judgment, and enjoyed the many people he met on his various trips. In 1974–75, in addition to day work at Schantz, he undertook the complete tonal renovation and re-leathering of the 1952 Möller organ at St. Paul's Episcopal Church, Akron. He was long active in AGO activities in the Akron-Canton-Cleveland area.

Robert became acquainted with the Organ Historical Society when Schantz undertook the rebuilding of the 1892 Frank Roosevelt organ at the Cathedral of the Immaculate Conception, Syracuse, New York. Since this was the first historic work Schantz participated in, it became almost a lab experiment. Robert endeared himself to the OHS consultants on the job, not just by being a good finisher, but, before new pipes were added, by strongly suggesting that the scaling of new pipework match that of the existing Roosevelt ranks. The organ has always been considered a great success. After retirement in June 1989, he continued working on organs in Akron, performing free-lance voicing, tuning and service work, at various times for Tim Henry of Cleveland, Ken Yukl of Akron, and Harry Ebert of Pittsburgh. He married again, in 1998, to Frances Gray. Finally "retiring from retirement" in December 2000, he focused on enjoying his second marriage. Although he was diagnosed with cancer five months later, he enjoyed a high quality of life nearly until his death. At the request of his son, Philip, he compiled a complete list of his finishing trips for Schantz, as well as any memories he had of them. The first part was donated to the OHS American Organ Archives in June, 2002 and the latter part will follow. His great legacy to the organ world has been not just his own career, but what he passed on to those around him: his first wife, Elizabeth, produced hundreds of client proposal drawings for Schantz; son Paul was a pipemaker for many years; son Philip, an organ historian, has serviced and restored organs, and made pipes; and son Kenneth, while briefly involved in organ work, became a full-time church musician. Robert is survived by his wife, Frances; sons Paul, Philip and Kenneth; brother Philip, and sister Alice Maye-Davies. A memorial service was held on Saturday, September 7, at St. Andrew's Episcopal Church, Akron, the music being played on the 1979 Schantz. Memorial contributions in Robert's name may be made to the St. Luke's Episcopal Church Missions Fund, St. Luke's Episcopal Church, 565 South Cleveland-Massillon Rd., Akron OH 44333.

—Philip Maye

## Minutes of the National Council Meeting

Monday and Tuesday, June 24-25, 2002

The Joffrey Ballet Room of the Hotel Allegro  
Randolph and Wells Streets, Chicago, Illinois

*These minutes follow the order of the agenda and do not necessarily follow the order in which they were discussed.*

**Call to Order:** The meeting was called to order by President Barone on Monday, June 24, 2002, at 9:09 a.m. Present: Michael Barone (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl (arrived 2:30 p.m.), David Dahl, Mary Gifford, Paul Marchesano, Patrick Murphy (arrived 9:14 a.m.), David Barnett (Treasurer), and William Van Pelt (Executive Director). Also present (at various times): Stephen Pinel (Archivist), Joseph McCabe (Chair, 2004 Convention), Jonathan Ambrosino (Organ Handbook Editor).

**Approval of Minutes:** Moved—Marchesano; second—Dahl, to approve minutes of the Richmond, Virginia, meeting, March 1-3, 2002. Motion passed unanimously.

### REPORTS

**Executive Director:** William Van Pelt. The Executive Director presented a written report. Membership income has increased. Approximately 300 persons have registered for the Chicago Convention. Catalog sales have been brisk.

**Treasurer:** David Barnett. The Treasurer submitted a written report. An increase in Net Worth is recorded at 15.3%. The Society's books for Fiscal Year 2000-2001 are in the hands of Huzek and Creech, C.P.A.'s, who will report to the National Council and prepare the federal tax returns.

### COUNCILORS' REPORTS

**Finance and Development:** Patrick Murphy. A written report was submitted by Councilor

Murphy. A Solicitation Committee for the Endowment Fund is in the process of formation. Discussion of approaching persons for gifts to the Millennium Campaign of the OHS Endowment Fund ensued.

**Archives:** Allison Alcorn-Oppedahl. Councilor Alcorn-Oppedahl presented a written report. Plans for the Archives Symposium for April 23-27, 2003, in Princeton, New Jersey, are progressing.

**Organizational Concerns:** Thomas Brown. Councilor Brown presented a written report. The By-laws Revision Committee continues its work. Committee members are: Councilor Brown (chair), Scot Huntington, Agnes Armstrong, and James Wallmann.

**Research and Publications:** Mary Gifford. Councilor Gifford submitted a written report. The Publications Oversight Committee has held its first meeting and has formulated policies for submission of manuscripts and monographs for consideration of publication by the Society.

**Conventions:** David Dahl. Councilor Dahl presented a written report, with a supplemental report by Kristin G. Farmer, Convention Coordinator. A report on progress of the Convention Sourcebook Review Committee was included.

**Education:** Paul Marchesano. A written report was submitted by Councilor Marchesano. Ten applications were received for the Biggs Fellowship, of which two were awarded, to Charles Creech, of Louisiana, and Michael Banks, of Indiana. Ten Historic Organ Citations have been awarded in the past year, three additional applications were declined. Councilor

Marchesano also provided further details on the Archives Symposium mentioned above.

*The meeting recessed for luncheon at 12:30 p.m. The meeting reconvened at 2:30 p.m.*

### OLD BUSINESS

**Ten-Year Plan:** Huntington. There was no report.

**Guidelines for Restoration:** Huntington. There was no report.

**Fiftieth Anniversary:** The President and the Secretary are directed to work together to draft a letter regarding the prospect of sponsorship of a major recital at the 2006 National Convention of the American Guild of Organists in Chicago. Councilor Alcorn-Oppedahl indicated that the American Musical Instrument Society is open to discussion regarding an OHS-sponsored paper session at its 2006 Annual Meeting.

**Archives Operating Procedures:** Alcorn-Oppedahl. Progress on drafting the Procedures are on hold until further work by the Society's By-laws Review Committee.

**Director of Publications:** Gifford. Advertising for the Director of Publications position has commenced.

**Moved:** Alcorn-Oppedahl; second—Brown, that National Council adopt the Mission Statement for the publications of the Organ Historical Society as submitted by the Publications Oversight Committee: "The mission of the Organ Historical Society Press is to publish periodicals, books, music, and other media that encourage, promote, and further an active interest in the organ and its builders, partic-

ularly in North America." Motion passed, one opposed.

**Moved:** Alcorn-Oppedahl; second—Schnurr, that the National Council approve the Job Description for the Organ Historical Society Director of Publications as developed by the Publications Oversight Committee, and as amended by National Council. Motion passed unanimously.

**Moved:** Gifford; second—Huntington, that National Council approve the Procedures for Evaluation of Completed Manuscripts and Procedures for Evaluation of a Proposal to Write a Book, as developed by the Publications Oversight Committee and presented its April 2002 meeting minutes. Motion passed unanimously.

**Convention Sourcebook Revision:** Dahl reported on the continuing work of the Convention Sourcebook Review Committee.

**Moved:** Dahl; second—Marchesano, to remove from the table the following motion: **Moved:** Marchesano; second—Huntington, that the National Conventions of the Organ Historical Society be limited to a maximum of six days and one evening, excepting any conventions which already have contracts in force. Motion to remove said motion from the table passed unanimously. Motion to limit duration of Conventions passed unanimously.

**Moved:** Dahl; second—Marchesano, that a honorarium of \$2,500 be established for National Convention Chairs, to be provided at the conclusion of the Convention, to be effective immediately.

**Moved:** Huntington; second-Brown, to amend motion to increase amount of honorarium to \$5,000. Vote for amendment by roll call: Alcorn-Oppedahl-yes; Barnett-no; Brown-yes; Dahl-no; Gifford-no; Huntington-yes; Marchesano-yes; Murphy-no; Schnurr-yes. Amendment passed. The Council discussed in depth the recommendations of the Sourcebook Review Committee. All aspects and the impacts of the motion were discussed in detail. Vote for amended motion, by roll call: Alcorn-Oppedahl-yes; Barnett-no; Brown-yes; Dahl-abstain; Gifford-no; Huntington-yes; Marchesano-yes; Murphy-no; Schnurr-yes. Amended motion passed.

**Moved:** Dahl; second-Huntington, that a Convention Committee may petition National Council for up to five complimentary hotel rooms for the year of its Convention. Motion passed unanimously.

**Moved:** Dahl; second-Huntington, that National Convention recitalist honoraria be increased to \$300 for recitals of forty minutes or less and to \$600 for recitals of forty-one minutes or more, effective with the 2003 National Convention. Motion passed, three opposed.

**Moved:** Huntington; second-Alcorn-Oppedahl, that National Convention lecturer honoraria be

increased to \$300 for lectures of forty minutes or less and to \$600 for lectures of forty-one minutes or more, effective with the 2003 National Convention, to be paid upon submission of a manuscript for publication. Motion passed unanimously.

*The meeting recessed for the day at 8:45 p.m.*

*The meeting reconvened on Tuesday, 25 June 2002, at 9:15 a.m.*

*Present: Michael Barone (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, Thomas Brown, David Dahl, Mary Gifford, Patrick Murphy, Paul Marchesano, David Barnett (Treasurer), and William Van Pelt (Executive Director). Also present (at various times): Stephen Pinel (Archivist), Joseph McCabe (2004 National Convention Chair), Jonathan Ambrosino (Organ Handbook Editor).*

**Moved:** Gifford; second-Barnett, that no person who plays an organ at an Organ Historical Society National Convention will receive payment from any source in excess of \$300.00 for a recital of forty minutes or less or \$600.00 for a recital of forty-one minutes or more. Vote by roll call: Alcorn-Oppedahl-no; Barnett-no; Brown-no; Dahl-no; Gifford-yes; Huntington-no; Marchesano-no; Murphy-no;

Schnurr-no. Motion failed.

#### NEW BUSINESS

**Moved:** Marchesano; second-Gifford, that National Council adopt the budget for Fiscal Year 2002-2003 with income of \$270,907 and expenses of \$268,321. Motion passed unanimously.

Discussion about the organizational structure of the Organ Historical Society ensued.

President Barone stated that he will engage a consultant for the Endowment Fund to meet with National Council at its next meeting in Princeton, New Jersey.

**Moved:** Huntington; second-Dahl, that the Councilor for Finance and Development cause to be printed by October 1 a membership brochure, based on the mock-up already produced, in cooperation with the Executive Director, printing sufficient copies for a major mailing. Motion passed unanimously.

The Councilor for Education will conduct research on available grant funding and report to National Council at its next meeting.

**Resolved:** Dahl; second-Huntington, that National Council thanks Chair Stephen Schnurr and the 2002 National Convention Committee for its

excellent efforts in preparing and presenting the Chicago Convention. Resolution passed.

#### UPCOMING MEETINGS

Friday-Saturday, October 18-19, 2002, at the American Organ Archives in Princeton, New Jersey. Beginning on Friday at 1:30 p.m. until 6:30 p.m., and from 7:30 p.m. until 9:30 p.m., resuming Saturday morning at 9:00 a.m. until 4:00 p.m. The Archives Governing Board invites the National Council to luncheon before commencement of the National Council meeting.

Friday-Saturday, March 7-8, 2003, in the Minneapolis-Saint Paul, Minnesota, area. The Publications Oversight Committee will meet on Wednesday and Thursday, March 5-6, 2003, also in the same vicinity.

Tuesday, Wednesday, and Thursday, June 17-19, 2003, in Pennsylvania.

Friday-Saturday, October 17-18, 2003, in Richmond, Virginia.

#### ADJOURNMENT

**Moved:** Marchesano; second-Huntington, to adjourn. Motion passed unanimously. Meeting adjourned at 1:10 p.m.

—*Respectfully submitted, Stephen Schnurr, Secretary.*

—*Approved Friday, October 18, 2002, in Princeton, New Jersey.*

## Minutes of a Meeting of the Governing Board of the American Organ Archives of the Organ Historical Society

A regular meeting of the Governing Board ("GB") of the American Organ Archives of the Organ Historical Society was held on Friday, April 26, 2002, at the offices of the American Guild of Organists in New York, New York. Present were governors Allison Alcorn-Oppedahl (Chair), Laurence Libin, Rollin Smith, and James Wallmann; Stephen Pinel, the Archivist; and Paul Marchesano, member of the National Council of the Society and Councillor for Education. Governors Lynn Edwards and Elizabeth Towne Schmitt were absent and excused.

The outline of these minutes follows the agenda of the meeting. All actions taken by the GB were unanimous.

1. *Welcome.* The Chair called the meeting to order at 2:12 p.m. An agenda for the meeting (Attachment A) was distributed.

2. *Establishment of quorum.* A quorum of the GB was present to conduct business.

3. *Approval of minutes.* The minutes of the October 2001 meeting of the GB had previously been circulated. Upon motion duly made (Mr. Libin) and seconded

(Dr. Smith), it was

RESOLVED: That the minutes of a meeting of the Governing Board of the American Organ Archives of the Organ Historical Society held on October 27, 2001, be, and hereby are, approved.

4. *Cassidy and backlog update.* The Archivist reported that cataloging for 701 of 800 backlog items has been completed by Cassidy Cataloguing Services ("CCS"). The remaining 99 items are expected to be finished by early summer. Mr. Pinel described the procedures followed for producing these records. He does the difficult and time-con-

suming work of preparing subject headings for the catalog records. The books and Mr. Pinel's preliminary records are then turned over to CCS for professional cataloging. Mr. Pinel receives the proposed catalog records from CCS and reviews them for accuracy. The catalog records are then entered into the CCS and OCLC databases, Mr. Pinel receives catalog cards, and the books are processed for shelving in the collection.

CCS had made an error in computing the cost of cataloging records for the Archives. See the memo from CCS (Attachment B). The error was \$2,092 in favor of

the Archives. The GB agreed with Mr. Pinel that the overpayment should simply be applied to the next invoice from CCS.

The Archivist's Report included some examples of pre-cataloging by the Archivist and final catalog records by CCS. The GB discussed cataloging (with a spirited exchange on the fact that the Walcker organbuilding family name was correctly shown as Walkers in the catalog record of a book in Latvian) and expressed its satisfaction with the procedures used by the Archivist and the efforts of CCS. Mr. Pinel pointed out that we are over budget on cataloging expenses because CCS has cataloged (or will catalog) 800 titles, not the 500 titles projected for this year's budget. Reserve funds or savings in other parts of the budget are available to cover this additional expense. Whether in this year's or next year's budget, the books will need to be cataloged at some time; the GB felt that with reserve funds available, it was appropriate for all 800 titles to be cataloged during this fiscal year.

Dr. Smith pointed out that as the collection of the Archives achieves international prominence, we may receive travel grant requests from scholars outside North America. This has budget implications for the Archives.

5. *OPAC*. The GB was referred to Attachment F of the Archivist's Report for CCS's proposal to create an online public access catalog (OPAC) for the Archives. Although the holdings of the Archives are, in theory, available via Rider University's OPAC, experience has shown that the Rider OPAC is not always current with Archives holdings. Having control of its own OPAC will allow the Archives to make its records much more current and available to the public. As the collection of the Archives becomes a major resource for organ research, having an OPAC becomes more important to the mission of the Archives. CCS's CassidyCat is available as an OPAC to host the records of the Archives. CCS proposal shows a one-time charge of \$1,150 to set up the OPAC and a monthly maintenance fee of \$250. (One-time set-up expenses with OCLC are \$1,325.) The GB asked

how long CCS would honor its prices. Mr. Pinel contacted CCS and received a three-year commitment to hold the monthly fee at the quoted level. The GB was inclined to approve the OPAC but wished to consider the budgetary impact of such a move.

Upon motion duly made (Dr. Oppedahl) and seconded (Mr. Wallmann), it was

**RESOLVED:** That, subject to available budget funds, the Archives establish an online public access catalog independent of Rider University.

**RESOLVED FURTHER:** That the Archivist be, and hereby is, directed to negotiate with Cassidy Cataloguing Services to establish an online public access catalog for the Archives and to take all actions consistent with the foregoing direction including, without limitation, the execution of an appropriate agreement with Cassidy Cataloguing Services.

6. *Card catalog*. The Archivist expects that the Archives will add about 250 new records per year in the future. To prepare catalog cards for this many records will cost about \$380. Few libraries keep their card catalogs current and most researchers are familiar with electronic searches to locate books. If the decision is made to freeze the card catalog, some method of consulting the current catalog of the collection will be necessary—most likely via computer and/or by printed catalog to reflect records not in the card catalog. The GB deliberately took no decision on the card catalog, preferring to see if an OPAC for the Archives is developed and what the financial implications are of keeping the card catalog current.

7. *2003 Symposium*. A proposed schedule for a symposium to be held at the Archives from April 23 to 27, 2003, was circulated (Attachment C). The keynote speaker, Dr. Uwe Pape, and the two recitalists, Ms. Edwards and Joan Lippincott, have accepted invitations to participate. Most participants for the two panels are lined up. There are open slots for two papers and a 45-minute block of time, originally conceived for

three short papers. The sense of the GB was that all papers should be by invitation only, not open to all comers. Transportation on Thursday night to the recital in New Brunswick was needed. Mr. Pinel will see about hiring a bus.

The GB questioned the projected income of the symposium—60 registrations at \$120 seemed optimistic. The first Archives symposium in October 2000 was the beneficiary of several contributions that helped underwrite the event but the National Council has recently directed there be no special fundraising while the Millennium Campaign for the OHS Endowment Fund is underway. Mr. Pinel pointed out that when funds were solicited to move the collection and remodel the space for the Archives within Talbott Library three years ago, donors were specifically told that any monies left over after the move and remodel would be used to support a conference at the Archives. About \$4,500 remains in the moving account and some or all of this amount could be used to support the symposium if income does not meet projections. (These funds were not needed for the October 2000 symposium.) The GB felt that the symposium could best be sponsored through the education committee of the Society. Mr. Marchesano concurred and agreed to make a budget request of \$2,500 from the National Council to support the symposium.

The GB was generally pleased with the planning for the symposium that had been done and directed Mr. Wallmann and Mr. Pinel to use their best judgment in finalizing plans for the symposium.

8. *Appraisal of collection*. Earlier that day, Mr. Pinel and Mr. Wallmann had met with Gene Bruck and Marianne Wurlitzer of Wurlitzer-Bruck in New York to discuss the appraisal of manuscripts in the collection of the Archives for insurance purposes. Mr. Bruck and Ms. Wurlitzer were prepared to appraise the manuscripts. The more information they could be provided about the items being appraised, the easier, cheaper, and more accurate their appraisal would be. Mr. Pinel was directed to work with

Wurlitzer-Bruck to have the manuscripts appraised.

9. *Tracker articles*. Mr. Wallmann (July 2002 issue; copy due May 15), Dr. Smith (October 2002 issue), and Mr. Libin (January 2003 issue) agreed to provide articles for the next three issues of the *Tracker*.

10. *Archives edition series*. The Society has a new committee to oversee the publishing activities of the Society. Ms. Edwards is a member of this committee. The committee is interested in a series of reprints of books and organbuilder catalogs. Mr. Wallmann and Mr. Pinel had already given some thought to specific titles and they were directed by the GB to prepare a list of five books and five organbuilder catalogs to be attached to these minutes and to be given to Dr. Orr of the publications committee. Several members expressed the hope that the books and catalogs published would be high-quality reprints worthy of the original. (The list is appended as Attachment D.)

11. *2001-2002 budget*. The current budget was reviewed with the help of the Treasurer's Report for the quarter ending 12/31/01 (Attachment E) and the worksheet prepared by Mr. Pinel (Attachment D to the Archivist's Report). The Archivist's worksheet shows total expenses through April of \$44,735.30 against a 2001-2002 budget of \$59,400 (should be \$59,460). Mr. Pinel explained that most of the expenses of the Archives are in the first two-thirds of the fiscal year and that we are close to budget. Cataloging expenses are high (see the discussion in item 4 above). Mr. Pinel was given some constructive criticism on how his worksheet could better reflect projected versus actual expenses and he was encouraged to consult with the Treasurer of the Society for assistance.

12. *2002-2003 budget worksheet*. Attachment G to the Archivist's Report with Mr. Pinel's proposed budget for 2002-2003 was discussed. As a preliminary remark, Mr. Libin suggested that the Archives through the GB direct the investment of funds designated to it as is usual with the fiduciary responsibilities of any group—or at

# Institute for Pipe Organ Research and Education

The Institute for Pipe Organ Research and Education, Inc. (IPORE) is a new non-profit organization which has been created to fulfill the following missions:

1. To increase, refine and disseminate knowledge of the pipe organ, including its history, construction, literature, and music, for use by scholars, organists, organbuilders, organ enthusiasts, and the general public.
2. To make this information freely available via the World Wide Web, as allowed by law and permitted by available funds.
3. To rank among the most complete and most respected on-line sources for information about the pipe organ.

IPORE's first projects will be to sponsor further work on the *Encyclopedia of Organ Stops* (in particular, the addition of sound samples) at <www.organstops.org>, and to establish an Extensible Markup Language (XML) standard for pipe organ specifications. (XML is a text format originally designed for large-scale electronics publishing.) Other possible projects include a comprehensive *Dictionary of the Organ*, a comprehensive website on organ construction, and on-line editions of notable organ literature which has passed into the public domain.

IPORE is run by a board of directors which currently includes Ed Stauff, Peter Rodwell, Sebastian Glück, Peter Storandt, Michael Whitcomb, and Mary Ellen Wessels. It is currently seeking 501(c)(3) status to become a legally tax-exempt organization. For further info, visit <www.ipore.org>.

tion and move to future successes. The Chair and Secretary will consider the matter further.

15. *Ratify raise for Archivist.* Subsequent to the previous meeting of the GB the National Council had amended the Archives budget submitted to include a 4% increase in compensation for the Archivist. Earlier this year the Treasurer of the Society had requested that the GB formally approve the increase to Mr. Pinel. Members of the GB had given their consent via e-mail but it was felt best to formalize the GB's approval of this action. Upon motion duly made (Dr. Oppedahl) and seconded (Mr. Libin), it was

**RESOLVED:** That the four percent (4%) increase in compensation to the Archivist effective October 1, 2001, is hereby ratified, confirmed, and approved.

16. *Dates for next two meetings.* The next meeting of the GB will be held at the Archives in Princeton on Friday, October 18, 2002, from 9:30 a.m. to 12:30 p.m. (The National Council will meet that afternoon and Saturday at the Archives.)

In connection with the symposium to be held in 2003, the meeting after next will be held at the Archives in Princeton on Thursday, April 24, 2003, from 12:00 noon to 3:00 p.m.

\*\*\*

The Archivist will write notes to James Thomashower and Anthony Baglivi of the American Guild of Organists thanking them for their hospitality. The meeting adjourned at 4:48 p.m.

—James L. Wallmann, Secretary

will not be difficult to finalize the Governing Procedures once revised Society by-laws are approved.

Mr. Wallmann also expressed his views on the issue of whether the National Council had improperly delegated authority to the GB under Pennsylvania law. In the opinion of Mr. Wallmann, there has been no such improper delegation of authority, but even if there had been, the National Council has been kept fully informed of the activities of the Archives and has, in practice or effect, ratified and approved the actions of the GB. Accordingly, this issue is not a problem for either the National Council or the GB.

14. *Resignation of Kristin Farmer.* Ms. Farmer had tendered her resignation to the Chair in an e-mail message dated April 23, 2002 (Attachment F).

Upon motion duly made (Mr. Libin) and seconded (Dr. Oppedahl), it was

**RESOLVED:** That the Governing Board accept the resignation of Ms. Farmer with deep regret, with profound gratitude for her service to the Archives, and with the hope that she may again serve the Archives in an official capacity.

The Chair will send a letter of thanks to Ms. Farmer.

Discussion turned to filling the open position on the GB. A number of names were mentioned, but Mr. Wallmann and Mr. Libin felt that the GB should decide what kind of skills a new governor should bring to the GB and then consider appropriate candidates. Specifically, an individual with experience in financial matters may be desirable to help the Archives secure its present posi-

least that the GB ask how the funds allocated to and/or controlled by the Archives are invested by the Society. Dr. Oppedahl said that she would ask the Treasurer of the Society about this matter.

After considerable discussion, a motion was made (Mr. Libin) and seconded (Dr. Oppedahl) and it was

**RESOLVED:** That the following budget for the fiscal year 2002-2003 be presented to the National Council for adoption by that body as the budget of the Archives.

\* See budget below

The requested total represents a 9.95% increase over the previous year. One-time expenses are a payment to Westminster Choir College for systems expenses (\$775), the appraisal (\$2,500), the CassidyCat setup (\$1,150), and OCLC set-up expenses (\$1,325). Subtracting \$5,750 in one-time expenses, the 2002-2003 budget is \$59,630, only 0.2% greater than the 2001-2002 budget. The GB feels justified in requesting \$65,380 for the Archives, particularly because the Archives will not seek to raise funds for exceptional items in light of the Millennium Campaign.

13. *AOA governing procedures/OHS by-laws revision update.* Mr. Wallmann reported that no progress has been made on the Archives Governing Procedures in deference to the committee of the Society looking at the revision of the Society by-laws. Thomas Brown, Councillor for Organizational Concerns, chairs this committee and Mr. Wallmann is a member of it. The revised Society by-laws will address the relationship between the Archives/GB and the Society/National Council and it

Item	2001-2002	2002-2003	Notes
Supplies	\$ 3,000	\$ 2,500	
Phone	1,500	1,200	
Postage	1,000	1,200	
Acquisitions	12,000	12,000	
Bindery	1,000	2,950	postponed last 2 years; includes \$450 for book restorations
Archivist	22,360	24,155	4% raise; includes \$900 convention expense
Grants	1,000	1,000	
Cataloging	11,500	11,475	includes OPAC and one-time OPAC set-up expenses
Governing Board	2,500	2,800	
Möller rent	3,600	3,600	
Appraisal	0	2,500	appraisal of manuscripts needed for insurance purposes
Total	\$59,460	\$65,380	includes \$5,750 in one-time expenses

Michael Barone, Host



*A radio program for  
the king of instruments*

# *Tune*

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