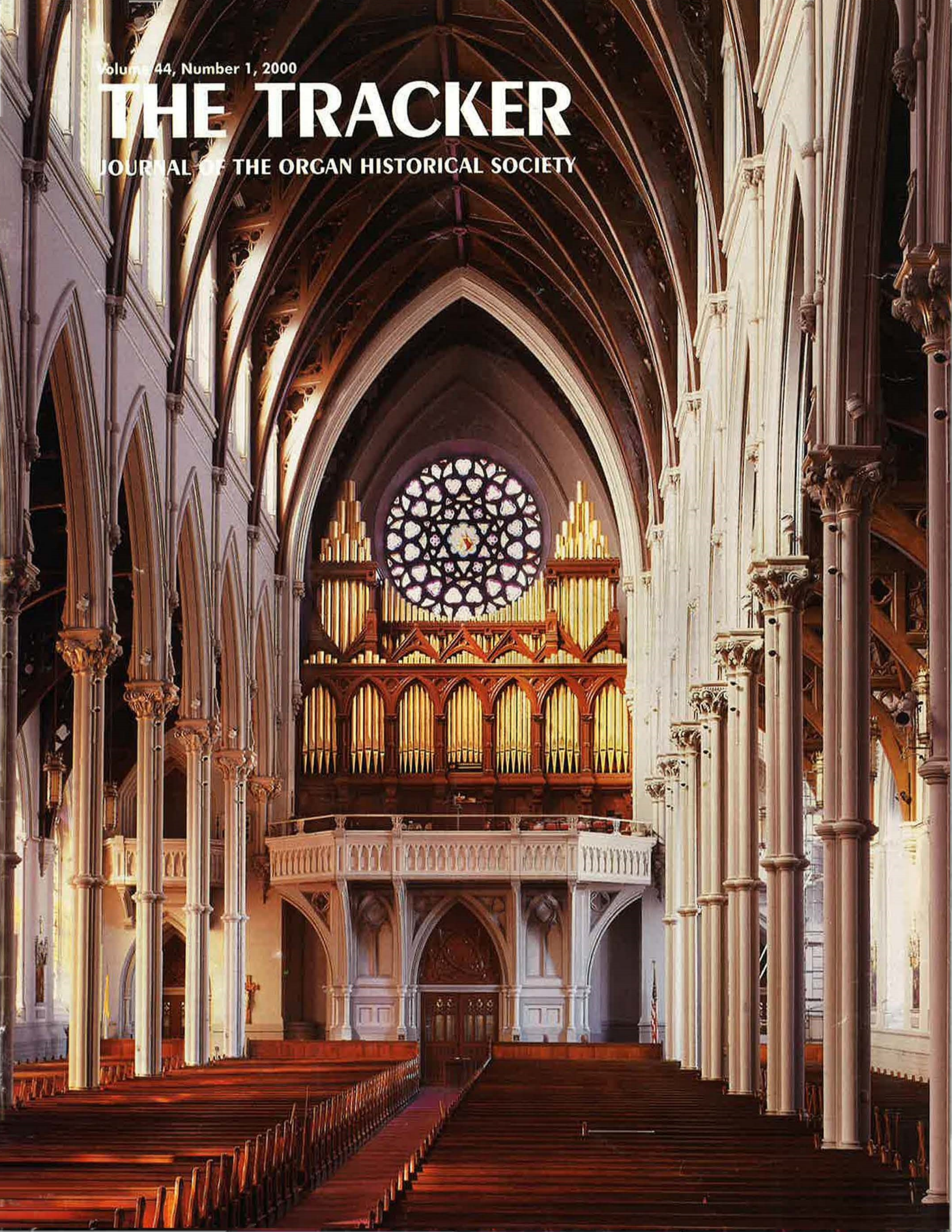
Volume 44, Number 1, 2000

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



The Organ Historical Society

Post Office Box 26811, Richmond, Virginia 23261
(804)353-9226 FAX (804)353-9266
e-mail: TRACKER@ORGANSOCIETY.ORG web: WWW.ORGANSOCIETY.ORG
online catalog: WWW.OHSCATALOG.ORG

The National Council

Officers and Councillors

TERM EXPIRES

Jonathan Ambrosino . . . . . President (2001)
620 Christian Street, #1C, Philadelphia, PA 19147 JAMBROSINO@AOL.COM

Scot Huntington . . . . . Vice-President (2001)
34 Summer St., Westerly, RI 02891

Stephen J. Schnurr, Jr. . . . . Secretary (2003)
St. Paul Catholic Church, P. O. Box 1475, Valparaiso, IN 46384-1475

David M. Barnett . . . . . Treasurer (appointed)
423 N. Stafford Ave., Richmond, VA 23220 DBARNETT@EARTHLINK.NET

Allison Alcorn-Oppedahl . . . . . Councillor for Publications(2003)
Trinity International University, 2065 Half Day Rd., Deerfield, IL 60015 AOPPEDAH@TIU.EDU

J. Michael Barone . . . . . Councillor for Organizational Concerns (2001)
MPR, 45 E. 7th St., St. Paul, MN 55101

Paul R. Marchesano . . . . . Councillor for Education (2003)
#3R, 634 S. 48th St., Philadelphia, PA 19143-2048 MARCHESA@SAS.UPENN.EDU

Patrick J. Murphy . . . . . Councillor for Finance and Development (2003)
2439 Overlook Dr., Gilbertsville, PA 19525-9769 PMURPHY129@AOL.COM

Lois Regestein . . . . . Councillor for Historical Concerns (2001)
6 Worthington St., Boston, MA 02120

Peter Sykes . . . . . Councillor for Conventions (2001)
42 Boynton St., Boston, MA 02130-3209 PSYKES@AOL.COM

William T. Van Pelt . . . . . Executive Director
3217 Brook Rd., Richmond, VA 23227 (804) 353-9226 MELODIA@ORGANSOCIETY.ORG

OHS Staff

William T. Van Pelt . . . . . Executive Director
Tom Johnson . . . . . Administrative Assistant & Order Processing
Jerry D. Morton . . . . . Administration & Publications

THE TRACKER® Staff

Jerry D. Morton . . . . . Managing Editor
William T. Van Pelt . . . . . Production

Committees

Robert Zanca . . . . . Biggs Fellowship
4113 Tchoupitoulas St., New Orleans, LA 70115 RGERARDZ@AOL.COM

Kristin Farmer . . . . . Convention Coordinator
3060 Fraternity Church Rd., Winston-Salem, NC 27107

Scot Huntington . . . . . 2000 Convention, Boston
34 Summer St., Westerly, RI 02891 SLHORGANS@AOL.COM

Bruce B. Stevens . . . . . European Organ Tours
c/o OHS, Box 26811, Richmond, VA 23261 BBSTEVENS@EROLS.COM

Beth Barber, Mark Brombaugh, Thom Robertson,
Richard Walker, Rosalind Mohnson, Chair. . . . . Nominating Committee

Elizabeth Towne Schmitt . . . . . OHS Pipe Organ Database
1100 Joyce, Rolla, MO 65401 SCHMITT@UMR.EDU

John K. Ogasapian . . . . . OHS American Organ Archives Fellowship
Durgin 217, University of Massachusetts – Lowell 01854

Mary Gifford . . . . . Organ Citation
80 N. Malden Ave., LaGrange, IL 60525 (708) 354-5290 GIFFITZ@WORLDNET.ATT.NET

Scott Carpenter . . . . . Recital Series
806 Madison Avenue, Winston-Salem, NC 27103 (336) 748-9354

Jon Moyer . . . . . Slide-Tape Program
204 W. Earle St., Greenville, SC 29609

OHS American Organ Archives at Talbott Library, Westminster Choir College, Princeton, New Jersey

Stephen L. Pinel . . . . . Archivist
629 Edison Dr., East Windsor, NJ 08520 (609) 448-8427 SPINEL@WORLDNET.ATT.NET

Members may join any number of chapters.

Chapters, Founding Date	Newsletter, Editor, & Annual Dues	Membership Inquiries
Boston Organ Club 1965, '76 OHS Charter		Alan Laufman Box 104 Harrisville, NH 03450
Central New York, 1976	*The Coupler*, Cullie Mowers, $5	Phil Williams Box F Remsen, NY 13438
Chicago Midwest, 1980	*The Stopt Diapason*, Fred Beal FBFAM@AOL.COM & Robert Voves, $15	Julie Stephens 10 South Catherine La Grange, IL 60525 jstephens@megsinet.com
Eastern Iowa, 1982	*Newsletter*, Dennis Ungs, $7.50	August Knoll Box 486 Wheatland, IA 52777
Florida, 1998 www.ohs-florida.org	*The Rackboard* Henry Vollenweider, $8 newsletter@ohs-florida.org	David C. Scribner 4775 Balmoral Dr. Pensacola, FL 32504
Greater New York City, 1969		Alan Laufman Box 104 Harrisville, NH 03450
Greater St. Louis, 1975	*The Cypher*, Elizabeth Schmitt, $5	John D. Phillippe 3901 Triple Crown Dr. Columbia, MO 652012-4814
Harmony Society (Western PA & Ohio Valley), 1990	*Clariana*, The Rev. John Cawkins, $5	Walt Adkins 476 First St. Heidelberg, PA 15106
Hilbus (Washington-Baltimore), 1970	*Where the Tracker Action Is*, Gerald Lolmaugh, $8	Ruth Charters 6617 Brawner St. McLean, VA 22102
Kentuckiana, 1990	*Quarter Notes*, $10	Keith E. Norrington 629 Roseview Terrace New Albany, IN 47150
Memphis, 1992	TBA, $5	Dennis S. Wujcik 45 N. Belvedere #101 Memphis, TN 38104-2517
Minnesota Chapter, 1997	*The Old Toot*, Michael Ferguson, $10	Michael Ferguson 1880 St. Clair St. Paul, MN 55105
MIOHS (Michigan)	*The Impost*, $5	Henry Van Dyke 2445 Parker Dearborn, MI 48124
Mid-Hudson, New York, 1978	*The Whistlebox*,	Stuart L. Ballinger 11 Lown Ct. wa2bss@vh.net Poughkeepsie, NY 12603-3321
New Orleans, 1983	*The Swell Shoe*, Russel Deroche, $10	Rachelen Lien 010 Nashville Avenue New Orleans, LA 70015
Pacific-Northwest, 1976	*The Bellows Signal*, Beth Barber	David Ruberg Box 2354 Seattle, WA 98111
Pacific-Southwest, 1978	*The Cremona*	Manuel Rosales 1737 Maltman Ave. Los Angeles, CA 90026
South Carolina, 1979	*Newsletter*, to be announced	Kristin Farmer 3060 Fraternity Church Rd. Winston-Salem, NC 27107
Tannenberg (Central Pa.), 1976	*The Dieffenbuch*, John L. Speller, $5	James McFarland 114 N. George St. Millersville, PA 17551
Wisconsin, 1988	*Die Winerflöte*, David Bohn, $8	Phyllis Frankenstein 1253 Riverton Dr. Mukwanango, WI 53149

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

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

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

Advertisers may inquire of the Managing Editor. Advertisements are paid for by the advertiser and do not imply OHS endorsement. *THE TRACKER* does not accept advertising for electronic substitutes for the organ.

Editorial correspondence may be addressed to the Managing Editor at the OHS in Richmond, Responsibility for facts and opinions expressed in articles rests upon the authors and not upon the Organ Historical Society, Inc. Material accepted for publication in THE TRACKER becomes the property of the Organ Historical Society, Inc. Material published in THE TRACKER may not be reproduced without permission of the Editor.

Volume 44, Number 1, 2000

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

OPINION William T. Van Pelt

New Directions in American Organ Research

Stertzing Organ in Eisenach

JOHN OGASAPIAN, editor of *The Tracker* for the 32 issues published as Volume 35, Number 4 (1992) through Volume 43, Number 3 (1999), wrote in this column about 18 **months ago regarding the plans of the OHS American** Organ Archives Governing Board to mount a symposium. Well, it will happen! John Ogasapian himself chairs the symposium committee and Jonathan Ambrosino has accomplished much of the organization and behind-the-scenes planning. Thank you, gentlemen. And thank you, John, for 32 issues of *The Tracker.*

So, our first symposium will be conducted October 12-14, 2000, at the OHS American Organ Archives in Princeton, New Jersey, on the campus of Westminster Choir College. Rider University, of which WCC is a part, co-sponsors the event with OHS. A flyer about the event, including a registration form, has been sent to all OHS members and to others.

One is tempted to use the *millennium* word in the title of our symposium. But, other symposia have claimed it. Again and again. We have something else to celebrate: quietly, our Archives Governing Board raised $78,000 to relocate our American Organ Archives within Talbott Library, to renovate the space, and to refurnish it. (The donors to the Archives relocation and all other donors to OHS in fiscal year 1998-1999 are listed in this issue.) Thus, we celebrate this new facility holding our fine Archives. During the symposium and before and after it, the OHS American Organ Archives will be open for attendees to conduct research or just to check it out.

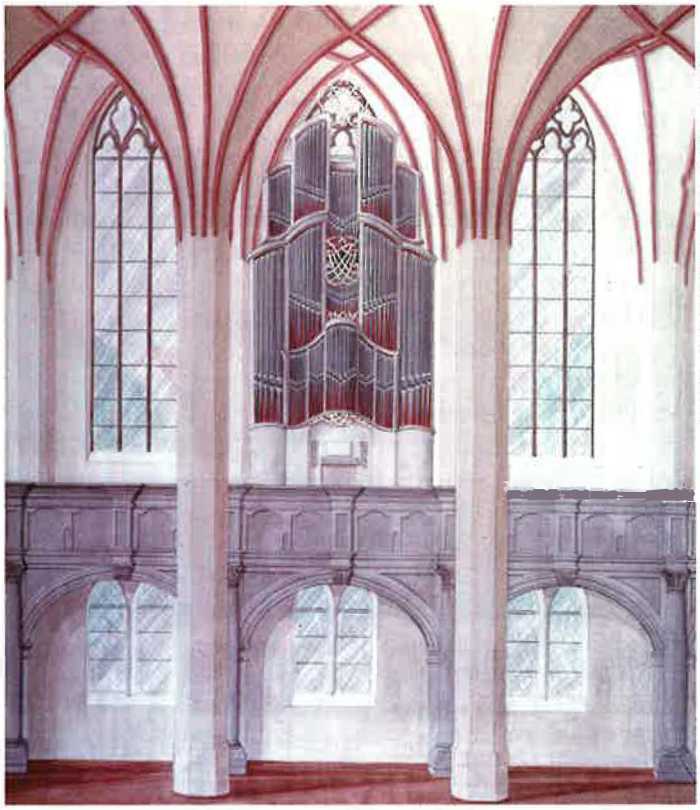
When they do check it out, they'll find that the Archives holds 12,000 books about organs, organbuilding, organists, and organ music; 450 periodical titles including the largest body of organ serials anywhere; 400 dissertations; 20,000 stoplists and dedication programs; 1,500 sales brochures, catalogs, and promotional publications from hundreds of organbuilders and firms; 15,000 photographs; records of the American Institute of Organbuilders; and even more.

COVER: *Holy Cross Cathedral in Boston contains the largest extant and tonally intact 19th-Century American organ, the second largest organ built in the 19th Century by E. & G. G. Hook & Hastings, Op. 801 of 1875. It will be heard during the OHS Convention, August 16-23, 2000. Photo by William T. Van Pelt.*

The symposium is called "New Directions in American Organ Research" and is subtitled "A Symposium exploring new avenues of organ research in America." Presenters include Stephen Bicknell, Lynn Edwards, Laurence Libin, and Rollin Smith, with John Ogasapian moderating discussions and Stefan Engels (the new head of the organ department at WCC) presenting a recital.

Now, to Georg Christoph Stertzing (d. 1717). Lynn Edwards' subject for the symposium is the organ that Stertzing built for St. Georgen-Kirche in J. S. Bach's hometown, Eisenach. Of four manuals and 60 registers, it was constructed 1696-1707 to a disposition drawn by Johann Christoph Bach (1642-1703), organist of the church and a distant cousin of J. S. Bach. The instrument was well known to J. S. B. and he was apparently much impressed with it, for new organs upon which J. S. B. later consulted were built to contain many similar characteristics. Because of this strong influence upon J. S. B., it is the disposition of this 4-60 Stertzing organ that has been duplicated by organbuilder Gerald Woehl of Marburg for the new "Bach Organ" at St. Thomas, Leipzig, where the great Sauer organ remains in the West Gallery and the previous "Bach Organ" has been removed to another church.

Rollin Smith will address "Ephemera: A Tool for Organ Research." Laurence Libin's topic is "Fresh Perspectives on the Organ's Evolution." Stephen Bicknell brings the experience of



GERALD WOEHL: *DIE BACH-ORGEL FÜR DIE THOMASKIRCHE ZU LEIPZIG.* WENZEL MARBURG WEN-

The new "Bach Organ" at St. Thomas Church, Leipzig, copies and enlarges the case of the organ built by Johann Scheibe at St. Paul Church, Leipzig, and the disposition of the Stertzing organ at St. George Church, Eisenach.

AVAILABLE SUMMER 2000

An Appleton Anthology

This documentary CD recording features seven organs built by the leading American organbuilder of the early 19th century, Thomas Appleton. The project has been a long-held dream of Lois Regestein, OHSer and member of the National Council, and she happily announces its near completion and release on the Raven label.

Of the numerous lm, 2m and 3m organs which emerged from Appleton's shop in Boston, nine survive. Two of these belong to leading museums, six are located in churches, one is privately owned.

Shown here is the 1830 2m Appleton in the Metropolitan Museum, New York. The organ stands prominently in a gallery overlooking the Arms & Armor Court, and is heard regularly in an informal recital series.

More than a mere announcement, this column also requests your considered assistance. From the start, costs were expected to exceed the usual, since several recording trips would be needed to record organs located from Maine to South Carolina. As the project evolved, however, unanticipated "extras" more than doubled the original budget. A new quiet blower for one small organ, and sorely needed repairs on another permitted the earliest and latest organs on the CD to be included. Thus the seven begin at 1812, an organ bearing the nameplate Goodrich & Appleton, and end at 1843, an organ which is still hand-pumped, indeed has never had a blower.

I invite you to support this project by becoming a subscriber. Your help will be deeply appreciated, and rewarded, as well! At the $50 level, you will receive one CD, or at the $100 level, two. In addition, your name will appear in the CD booklet.

Please send checks payable to Lois Regestein, 6 Worthington Street, Boston, MA 02120-1605. Include your name, address, phone, fax, and e-mail, and please indicate how you would like your name listed. Thank You for your generosity!

a British organbuilder and historian to "The Art of Organ Building: Perspective and Retrospective."

The first symposium conducted by OHS in its 44 years of existence is an auspicious prelude to our next 44 years, and a good way to enter the millennium.

LETTERS

Editor:

Two comments about John Speller's interesting article on Henry Crabb in *The Tracker* (43:3:9): Dr. Speller writes, "Another early Crabb organ was the 1841 instrument in the Dutch Reformed Church, Washington Square, Manhattan . . . . In 1895 the organ was given to the Ocean Grove Camp Meeting Association in New Jersey where it was the precursor of the famous Hope-Jones organ" (p. 13). In a booklet entitled Morris S. Daniels' *The Story of Ocean Grove Related in the Year of its Golden Jubilee 1869-1919* (New York and Cincinnati: The Methodist Book Concern), Mr. Daniels says "After the great auditorium was built, the Washington Square Methodist Episcopal Church of New York City, which was then about moving, in 1895, presented its organ for use in the auditorium. This organ was used for some years until through use and damage from atmospheric changes, no further dependence could be placed upon it, and it was moved to the Young People's Temple. Then the Hope-Jones Organ Company proposed to install an organ in the Auditorium" (p. 186). This seems to suggest that the Dutch Reformed Church had sold their edifice to the Methodists prior to the transfer of the organ to Ocean Grove.

Speller also writes that "Some time before 184o Henry Crabb built a new organ for the Strong Place Chapel in Brooklyn." The annotation reads "There was also a Strong Place. Baptist Church, which opened in 1853 and had a Richard Ferris organ ... . " (p. 14) . A published brochure entitled "Historical Souvenir of the First Baptist Church in Pierrepont Street, Brooklyn, New York, 1823-18o8: A Mother of Churches," now known as the Baptist Temple, states that "In October 1847, a Sunday-school was started in South Brooklyn, five of seven being from the Pierrepont Street Church. From this sprang the Strong Place Church, organized in January, 184o, with sixty-four members of whom fifty-six were from the Pierrepont Street Church, which also fraternally relinquished to the new enterprise its beloved pastor, Rev. E. E. L. Taylor" (p. 38). Interestingly, the First Baptist Church, from which the Pierrepont Street Church came, had purchased a Richard Ferris organ in 184o at a cost of $1,800, replacing a Holbrook & Ware, purchased in 183 7 and destroyed in the Great Fire of Brooklyn in 1848.

Keith Bigger
Brooklyn, New York

OBITUARY

Dwight J. Davis, 77 died February 7, 2000, at his home in Gary, Indiana. A long-time member of OHS, Mr. Davis served as music director at the former City Methodist Church of Gary and Ogden Dunes Community Church in Ogden Dunes, Indiana. He also served on the faculty of Indiana University Northwest in Gary from 1956 until 1992. He was a founding member of the Northwest Indiana Chapter of AGO and was Dean and Treasurer of the Chicago Chapter, AGO.

REVIEW

***"Pleasing* for Our *Use": David Tannenberg* and *the* Organ of *the* Moravians. Edited by Carol A. Traupman-Carr. Bethlehem, Pa.: Lehigh University Press, 2000. 168 pp. Availbble from OHS Catalog, Book 3602 $32.95 to OHS members, $35 to others**

BACK IN MEDIEVAL TIMES religion used to be quite a rational and practical affair, largely concerned with doctrine and conduct. About a hundred years after the Reformation, however, a great change began to spread across Christendom, a change that ultimately made its presence felt throughout all the Catholic and Protestant churches. A movement arose that stressed the importance of the inward and subjective in religion, the importance of "religious feeling," as a counterbalance to the outward and subjective, the rational, ethical, and doctrinal elements of religion. Within the Catholic Counter-Reformation, the new influence may be seen at work in the "Spiritual Exercises" of St. Ignatius Loyola. Within Protestantism, it may be seen in the "pietism" of the 17th and 18th centuries.

Moravianism was of central importance within the pietism of 18th-century Germany. At this point the Moravians were not so much a separate denomination as a pietist group within Lutheranism. The Moravians traced their ancestry to Jan Hus in fifteenth-century Bohemia, but as an 18th-century outgrowth of pietism within Lutheranism, Moravianism was largely the creation of a single individual, Count Nicholas von Zinzendorf of Herrnhut, Saxony.

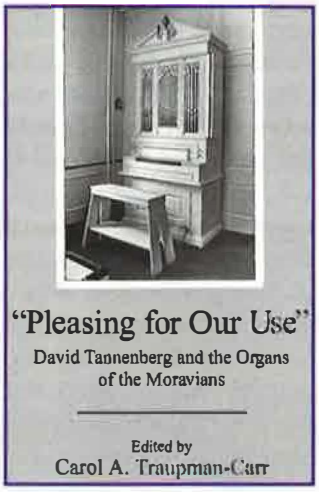
The pietism of the Moravians exercised an influence far beyond their numbers. Through the Wesleys, who came into contact with the Moravians in Georgia, it spread to Methodism and has since spread to every other Protestant denomination of the English-speaking world right down to the present day. In the early 19th century, through Friedrich Schleiermacher, the son of a Moravian minister, it evolved into what has become modern-day religious liberalism. It may even be worth looking for links with that parallel secular movement, "romanticism," which like pietism stresses the importance of feeling over reason, though in a secular rather than a religious context. For those of us interested in the historical study of the pipe organ, the central question we have to ask of both pietism and romanticism is how far the emphasis of these movements, whether religious or secular, on engendering individual feeling and inwardness, exercised an influence on organ design.

In the United States, Moravianism began as a mission organized by Count von Zinzendorf to convert native Americans to Christianity. It later developed into a separate denomination. Never large in numbers, the Moravian Church today has roughly twenty-five thousand members in the United States, the majority of whom live in Bethlehem, Pennsylvania, and Winston-Salem, North Carolina. David Tannenberg (1728-1804), America's leading 18th-century organbuilder, was a young religious protegé of Count von Zinzendorf and one of the early Moravian settlers in Pennsylvania. How far, then, was the Moravian need for an organ that would help the Moravians in their pietistic nurture of religious feeling an influence on David Tannenberg's designs for organs in Moravian churches? This is the question that the present book, based on a symposium held in York, Bethlehem, Nazareth and Lititz, Pennsylvania, on November 9-12, 1995, attempts to answer.

Nola Reed Knouse's essay on "Moravian Musical Origins" provides a context for studying Moravian organ design by describing surviving Moravian church music. It is followed by a historical account of the life of "Brother Klemm, Organ Builder" in which Barbara Owen outlines the life of Johann Gottlo Klemm, "the first individual in the colonies to successfully devote himself solely to the making of keyboard instruments" (p.24). Tannenberg seems to have begun life as a skilled cabinet maker, and it was probably only through his later association with Klemm in Pennsylvania that he learned organbuilding skills. Ms. Owen's essay is succeeded by Paul Larson's essay on "James Burnside, the Burnside Plantation, and Pennsylvania Organ Building in the Eighteenth Century." I must confess to having some difficulty ascertaining the point of Dr. Larson's contribution, since about the only firm connection between Burnside on the one hand, and Klemm and Tannenberg on the other, seems to be that the two organbuilders lived for a while in what had once been Burnside's house.

The central essay in this volume, and by far the most important, is Barbara Owen's essay "'Pleasing for Our Use': David Tannenberg's Moravian Organs," from which the book takes its title. Ms. Owen draws a striking contrast between the design of the thirteen organs that David Tannenberg is known to have built for Moravian churches and the twenty-nine he is known to have built for other denominations. She notes how "Tannenberg's Moravian organs, although well supplied with 8' stops, contain no mixtures, third-sounding mutations, or reeds" (p. 52). (The contract for Tannenberg's proposed Bethlehem organ of 1803, did, however, include an 8' Oboe on Manual I and a 16' Pedal Posaune.) Other studies of Tannenberg, such as William H. Armstrong's *Organs for America: The Life and Work of David Tannenberg* (Philadelphia: University of Pennsylvania Press, 1967) and Raymond J. Brunner's *"That Ingenious Business": Pennsylvania German Organ Builders* (Birdsboro, Pa.: Pennsylvania German Society, 1990), have contained useful studies of Tannenberg's organs. This essay adds to this research since it contains what is probably the best historical summary to have appeared to date of the design of the two surviving Salem, North Carolina, Tannenberg organs (pp. 53-56). (One small point I would question, however, is whether the Violon Bass on the Pedal of the two-manual Salem instrument was not in fact at 8' rather than 16' pitch. This would have given the instrument pedal stops at both 16' and 8' pitch, as in Tannenberg's other two-stop pedal organs.) Ms. Owen continues with something that I have been unsuccessfully seeking for years and am delighted to find here. This is a comparison of Tannenberg's organs with the instruments of other organbuilders in Moravian churches in Europe and England. These European examples show a remarkable kinship with Tannenberg's designs and Ms. Owen rightly concludes, "It is certain that this 'Moravian type' of organ design did not originate on this side of the ocean" (p. 56). In the European designs, as in Tannenberg's, use was made of *Kammerton* pitch (around a=430 Hz.) to facilitate the use of the organ with other instruments. Even where a mixture stop was included, as in Snetzler's Fulneck instrument in England, it was pitched an octave lower than normal. (Although the essay does not mention this, I think this fact might also shed some interesting light on the purpose of Klemm's "Double Cornet" at Trinity Church, New York, notwithstanding that this instrument was built for an Anglican, not a Moravian church.) As well as de-

scribing the instruments, Ms. Owen provides literary evidence of Moravian views on organ design. She quotes Tannenberg's surviving correspondence about his proposed Bethlehem instrument in which he says Moravians "have no mixture stops" and favor "lovely [*lieblich*] voices." Similarly Snetzler's Fulneck organ was described as "agreeable" and "pretty" (p. 61). The way that the Moravians, uniquely for their day, saw the organ as an aid to pious religious feeling as well an instrument for the purely utilitarian purpose of accompaniment, is apparent from the way that the congregation was directed not to sing too loudly and not to overpower the organ. Christian Gregor spoke of "the lovely harmony of voices and musical instruments, particularly the organ" in Moravian worship (p. 63). Altogether for Moravians the organ had to be "an instrument pleasing for our use," with the emphasis on *our use*. With their delight in delicate unison stops and beautiful soft flutes and strings, one wonders what Tannenberg and the early Moravians would have made of the Ernest White Möller now in the Central Moravian Church in Bethlehem.



Raymond J. Brunner's essay on "The Historical and Cultural Importance of David Tannenberg and Other Pennsylvania German Organ Builders" is, as the title suggests, a historical overview of David Tannenberg's work within the context of 18th-century Pennsylvania. While it is a sound piece of scholarship, it adds very little to the excellent account by Mr. Brunner in his book *"That Ingenious Business."* It is also significant what the essay does *not* say. It is a pity that no one has ever really studied how the Moravians "differed" from other German immigrant groups in 18th-century America. They certainly were different in some very important aspects. Count von Zinzendorf believed in the importance of studying the scriptures, and a high level of literacy was particularly important among those whom he sent to be missionaries in the North American colonies. The Moravians as a group enjoyed both a higher socio-economic status and a better education than most other German immigrant groups. They spoke High German rather than Pennsylvania Dutch. Furthermore, they made a conscious effort to assimilate themselves into the predominantly English culture of 18th-century North America — for example, by forbidding their children to speak German in school. Tannenberg himself was a comparatively well-traveled and cosmopolitan individual by 18th-century German immigrant standards. He had accompanied Count von Zinzendorf on an embassy to Switzerland, and he had visited Moravian communities in Holland and England on his way to North America.

It is a pity also that not one of the authors in this book really comes to grips with what the American Revolution was all about. Far be it for an Englishman like me to remind Americans of this, but the purpose of the colonies was to provide Britain with cheap commodities like sugar and tobacco and to rip off the colonists by charging them as much as possible to import fancy goods, preferably, as in the case of tea, tax-

ing them as well. British policy, therefore, was that colonists who wished to buy organs should obtain them from builders like John Snetzler in London, sending as much money as possible back to the mother country. Bearing this in mind, consider the following as an example of what I think Tannenberg was up against in trying to obtain materials to build his organs. A couple of the essays in this book say that Tannenberg would have obtained English block tin for his pipes on trips to Philadelphia, but I personally think it is highly unlikely that this is a commodity that would have been available to him. Klemm and Tannenberg used *Zinn* as a description of the approximately 60% tin, 40% lead, alloy they used for their metal pipes. This was neither the very high-tin metal common in Klemm's native Dresden, nor the low-tin common metal used in England. Why these proportions? It was in fact the proportion commonly used in domestic solder, a commodity that would have been readily available — though intended for purposes of plumbing rather than for organbuilding — in colonial America. My suspicion, therefore, is that to ply their chosen trade Klemm and Tannenberg had to resort to buying solder by the pound, melting it down, and adding a small quantity of antimony to render it hard enough to use for pipemaking. Adding exactly the right amount of antimony to make the metal hard without being brittle is a very skilled process that has largely eluded modern organbuilders.

After the Revolutionary War, such products as Cornish tin would have become available but would still have been almost prohibitively expensive except for limited use. Tannenberg specified English tin only in particular instances, as for example for the facade pipes of his proposed Bethlehem organ.

"That ingenious business" of organbuilding involved fighting a hard battle to exist at all as an industry in the face of British colonial policies, and ingenuity was something that Tannenberg needed a great deal of even to be able to obtain and use the materials he required. His was a manufacturing industry in a polity where manufacturing industries were officially discouraged. There is a sense that this also put Tannenberg on the edges of the close-knit Moravian community, since it necessitated engaging in commerce with the outside world to an extent that few other trades within the Moravian community did. This opened Tannenberg up to secular and impious influences. It is hardly surprising, therefore, that following Klemm's death in 1762 there was a heated debate in the Moravian community as to whether Tannenberg would be allowed to continue as an organbuilder at all.

During this controversy, in a moment of rare clarity and insight that only those of us involved in organbuilding can fully appreciate, the Moravian church officials warned against organbuilding as an occupation "tied up with much disorder" (*Bethlehem Aeltestern Conferenz Protocol*, December 9, 1762, Moravian Church Archives). Furthermore, the need of an organbuilder to oppose British colonial trade policy went right against the grain of the Moravian Church's official policy of neutrality in the American Revolution. On May 31, 1778, the Moravian community discovered that twenty-two members of the Lititz Moravian congregation had defied their church leadership and pledged allegiance to the United States of America. Needless to say, David Tannenberg's name was at the very top of the list (Armstrong, *Organs for America*, p. 38).

Next in the book, Laurence Libin has a very interesting essay on "Music-Related Commerce in Some Moravian Accounts." Until 1762, the Moravian community in Bethlehem had a collective — one might almost say communist — economy, but after this date the collective property was privatized.

Master craftsmen were given the opportunity to purchase their tools and other assets. The fact that David Tannenberg could not afford to do this and went on renting the tools of his trade suggests rather surprisingly that at the time he was one of the poorer members of the community (p. 82). Mr. Libin's essay is also of considerable interest in showing the extent of the purchase of musical instruments in the Moravian community, and is no less valuable for the fact that these statistics are more connected with instruments in general than with the organ in particular. In addition it gives an indication of the extent of the purchasing and copying sheet music, including organ music. The large scale of this interest in music was another thing that set the Moravians apart from most of their Pennsylvania German neighbors.

Alice Caldwell's essay on "Singing from the Heart: Origins of the Moravian *Singstunde*," is another worthwhile piece of research on the nature of Moravian pietism in colonial America, though it does not have much to say about organs. The *Singstunde* was an improvisation in which popular hymns were woven together, the congregation participating by singing the verses of the hymns from memory and a skilled cantor improvising the passages connecting the different hymns. The essay includes a realization of a *Singstunde* from the Moravian hymnal of 1754 (pp. 123-135).

Timothy Duncan's essay on "The Organ in Moravian Choral Anthems" notes how the way the organ was used in choral accompaniment within the Moravian community was reflected in the organ's design, particularly in the widespread use of detached reversed consoles in Moravian churches, where the organist was expected to conduct the singers and instruments from the console. He also suggests that the stoplists of Moravian organs were designed to facilitate doubling the parts of *obligato* instruments. He is probably correct about this, but it is unfortunate that his evidence comes from rather a poor assessment of some very outdated secondary sources, such as Charles McManis's article in *The American Organist* in 1965. Dr. Duncan is thus, among others things, under the erroneous impression that the stoplist of the radical Erben rebuild of the two-manual Tannenberg organ at Salem, North Carolina, represents more or less the instrument's original state (p. 149). If only he had read Barbara Owen's two articles in this book before writing his own! Dr. Duncan makes some very valuable points in this essay and his basic thesis is undoubtedly correct, but he needs to adduce some much more reliable evidence in support of what he argues. The book concludes with a very useful bibliography (pp. 155-160).

It is of the nature of a book like this that some parts of it are very much better than others and that in many ways it raises more questions than it answers. It does, nevertheless, raise and answer some very important questions relating to Tannenberg's contribution to 18th-century Moravian organ design, and on the whole it is a book well worth reading.

John L. Speller, St.Louis, Missouri

JIM LEWIS

1928 Skinner op. 634, Rockefeller Chapel, University of Chicago, to be restored.

ORGAN UPDATE

E. M. SKINNER'S 4m opus 634 of 110 ranks at Rockefeller Chapel of the University of Chicago, dedicated by Lynnwood Farnam on November 1, 1928, will be restored, according to William Neal, University Organist since 1998. Though the organ has received many modifications over the years, the plan is for the Bradford Organ Co. of Evanston, IL, to completely restore the Skinner as built and voiced. To that end, many ranks of pipes which had been removed from the organ have been purchased from several subsequent owners. Also planned are the addition of 63 new ranks including an entirely new Positive division to be located within the chambers. The original console, largely rebuilt two decades ago and with replacement European manual and pedal keys (with plastic sharps), will be entirely rebuilt. The re-finished shell will contain Skinner-style keys now being made by the Hards firm of California. The original console mechanism and combination action having been discarded years ago, the re-built console will include a new combination system. The organ was substantially altered in 1976 by Kurt Roderer. Other older work included the addition of a pedal reed unit of Reuter manufacture and rebuilding and partial relocation of the gallery organ (which is comprised of Gallery Great, Gallery Swell, and Gallery Pedal) with a Schlicker 2m console and some Schlicker pipes. The Bradford firm has already restored the Gallery Great and Gallery Pedal but the gallery Swell remains to be restored. That work included replacing the Gallery Great into its original location and putting original pipes back into the two divisions. The Gallery console is slated for replacement with a replica of the original Skinner console. The entire restoration and enlargement is expected co be completed in four to five years.

Earliest Skinner

The 1906 E. M. Skinner op. 127 in Olbcll Hall at the University of Virginia, Charlottesville, has received re-storative repairs following damage which occurred during renovation of the building several years ago. The 3-27 of 35 stops remains the earliest intact E. M. Skinner organ. Restored in 1983 by the A. Thompson-Allen Co., the most recent work has been done by Xaver Wilhelmy of Staunton, VA, who began the cleaning process in December, 1998. The project was completed

in March, 2000. In addition to the thorough cleaning, his work included:

- rebuilding the blower and motor which had a bent shaft and damaged impellers, repair of the blower room walls, providing an additional access panel in the blower room, and installing filters for the air intake.
- The shell of the original batwing console was entirely refinished and the original mechanism was refurbished. The console cable, which had been hard-wired in the previous restoration, was made detachable (as it was originally) with a new socket and plug but retaining the original Skinner socket and plug covers. This work arose primarily to accommodate a need to store the console offstage. The console having always been movable, the platform was reconfigured to facilitate convenient transport.
- New accesses were made on the balcony level of the auditorium and a new walkboard and ladder were fitted inside the Great. A cumbersome, removable access panel in the Swell was altered into two hinged and lockable doors.
  The combination- action machine, tremulant, and Swell motor were entirely restored as built.
- All lead tubing in the Great and Pedal divisions, which had been broken or severely damaged, was replaced with 986 feet of new copper tubing, some of which was rerouted to prevent future damage.
- Though the organ was originally made with fewer tuning slides than it now has (many ranks were cone tuned or scroll tuned), tinned steel slides had been fitted at some time in the past and they had damaged the tops of pipes. All were replaced with new slides made of aluminum and 20-25% longer than the steel ones to spread the tension over a greater surface of the pipe and both improve stability and prevent damage. Stoppers of wood pipes were refelted and releathered.
- Wilhelmy, who is a highly experienced pipemaker, fabricated 16 new Diapason 8' pipes to replace entirely missing ones and repaired many damaged ones.

1906 Skinner console, University of Virginia

Large Pilcher Restoration

The 1928 Pilcher 4m, op. 1431, at the Second Church of Christ, Scientist, in New York City at W. 68th St. and Central Park W., is receiving restoration without mechanical or tonal changes by Mann & Trupiano of Brooklyn. Incorporating pipes of Odell op. 369 built in 1899 (with 4m and 47 stops), the 4-65 Pilcher is rich in orchestral stops (including a 5-rank string organ in the Echo and a Solo on 10" windpressure) as well as a Great principal chorus with three Open Diapason stops at 8' pitch through 4', 2⅔', 2', and III Mixture. Except for a few older Pedal and offset chests, the entire organ is on Pilcher windchests which are being releathered and restored. The Austin Organ Co. provided a new console in 1955 which will be retained and refurbished with its original electric action (and not converted to solid state). When Austin installed the 1955 console, the firm moved the Choir Piccolo 2' to play at 1⅓' and the Choir Flute Celeste 8' to play as a Nazard 2⅔'.

1928 Henry Pilcher's Sons, op. 1431
Second Church of Christ, Scientist, New York

GREAT
16' Open Diapason
8' Open Diapason I
8' Open Diapason II
8' Open Diapason III
8' Doppel Flute
8' Gamba
8' Gemshorn
4' Octave
4' Harmonic Flute
2⅔' Quint
2' Super Octave
III Mixture
8' Tromba

SWELL
16' Bourdon
8' Open Diapason
8' Stopped Diapason
8' Concert Flute
8' Viol d'Orchestra
8' Viol d'Orch. Celeste
8' Salicional
8' Vox Celeste
8' Aeoline
4' Hohl Flute
4' Violina
4' Gemshorn
2' Flautino
III Dolce Cornet
16' Contra Fagotto
8' Cornopean
8' Oboe
8' French Horn
8' Vox Humana
Tremolo

CHOIR
16' Contra Viol
8' English Diapason
8' Melodia
8' Viola
8' Quintadena
8' Dulciana
4' Rohr Flute
2⅔' Nazard*
1⅗' Tierce*
8' Clarinet
8' Cor Anglais
Tremolo

SOLO
8' Stentor Diapason
8' Gross Flute
8' Gross Gamba
8' Gross Gamba Celeste
16' Tuba
8' Tuba
4' Tuba
Tremolo

ECHO
8' Cor de Nuit
8' Dulciana
8' Unda Maris
8' Vox Angelica
8' Viol Aetheria
8' Vox Seraphique
4' Willow Flute
8' Vox Humana
Tremolo

PEDAL
32' Resultant
32' Contra Bourdon
16' Violone
16' Major Diapason
16' Contra Viol (Ch)
16' Minor Open Diapason (Gr)
16' Dulciana
16' Sub Bass
16' Bourdon
16' Lieblich Gedeckt (Sw)
8' Octave (Open 16')
8' Bass Flute (Sub Bass)
8' 'Cello (Gr)
16' Trombone
16' Sub Tuba (So)
8' Tuba (So)
Chimes (Echo)

All expected couplers + Swell to Great 2⅔' on 1955 Austin console

Church & Austin Organ Burn

A fire of May 7, 2000, entirely destroyed the First United Presbyterian Church of Sault Ste. Marie, MI, and the 1928 Austin op. 1589 within it. John Ignatowski reports that the unaltered 2m instrument of 15 ranks, including a 16' open wood and a Vox-in-a-box, was in weekly use and stood in a recess behind the pulpit in the Akron-plan auditorium. It was one of three pipe organs in the town where the remaining two pipe organs are in the Episcopal and United Methodist churches.

DAVID WALLACE

1908 Hook & Hastings case containing 1898 Hook & Hastings Opus 1782

Hook & Hastings Restored

St. John the Evangelist Church in West Chester, OH, dedicated on October 17, 1999, the restored 1898 Hook & Hastings op. 1782 built for St. Michael's Church in the Lower Price Hill section of Cincinnati. David Wallace of Gorham, ME, restored the organ.
Ground was broken for the new church building of St. John's parish on the very same day that the last service was conducted at St. Michael's. For its new building, St. John's had already purchased a later Hook & Hastings organ, op. 2173, built in 1908 for the Unitarian/Universalist Church in Bangor, ME. When op. 1782 became available, it, too, was moved to the workshop of David Wallace. Architects had already incorporated the handsome case of op. 2173 (the Bangor organ) into the plan for the new St. John's, so the 1908 case was fitted to the 1898 organ. The original stops of the 1898 organ were restored with a single addition, a 16' Trombone in the Pedal. The stoplist:

1898 Hook & Hastings op. 1782

GREAT	SWELL
16' Open Diapason	16' Bourdon
8' Open Diapason	8' Open Diapason
8' Dulciana	8' Salicional
8' Doppel Flute	8' Aeoline
8' Viola da Gamba	8' Stopped Diapason
4' Octave	4' Violina
4' Flute d'Amour	4' Flute Harmonique
3' Twelft	2' Flautino
2' Fifteenth	III Dolce Cornet
III Mixture	8' Cornopean
8' Trumpet	8' Oboe
PEDAL	Tremolo
16' Open Diapason	COUPLERS
16' Bourdon	Swell to Great
8' Violoncello	Great to Pedal
16' Trombone	Swell to Pedal

The case of the 1898 organ and the intact 1908 organ are available for sale.

Gambling Tax $$$ Goes to Organ

The Peragallo Organ Co. will work on the 1905 Austin rebuilt by Laws in 1945 at the Church of St. Nicholas of Tollentine in Atlantic City, NJ. Another builder was earlier identified in this column (*The Tracker* 43:2) as the contractor selected. The church is located across the street from the Bally Casino, thus tying funding to the New Jersey Historic Trust which is funded by a state entity called the "Gaming Commission" that disperses tax monies collected on gambling.

Estey Organ Moves

Estey op. 1088, a 2-9 tubular pneumatic organ built in 1913, was moved to storage in 1995 from St. Mary's Roman Catholic Church in Cheboygan, MI, by John Ignatowski. He writes that it "has been reinstalled with no tonal or mechanical changes in the former Church of St. Mary in Faithorn, a remote village in the southern part of upper Michigan." The building was purchased by Ignatowski in 1997 "to house the Estey and serve as a summer cottage/music studio." Even the original hand pumping, rare to remain extant on a tubular organ, is functional.

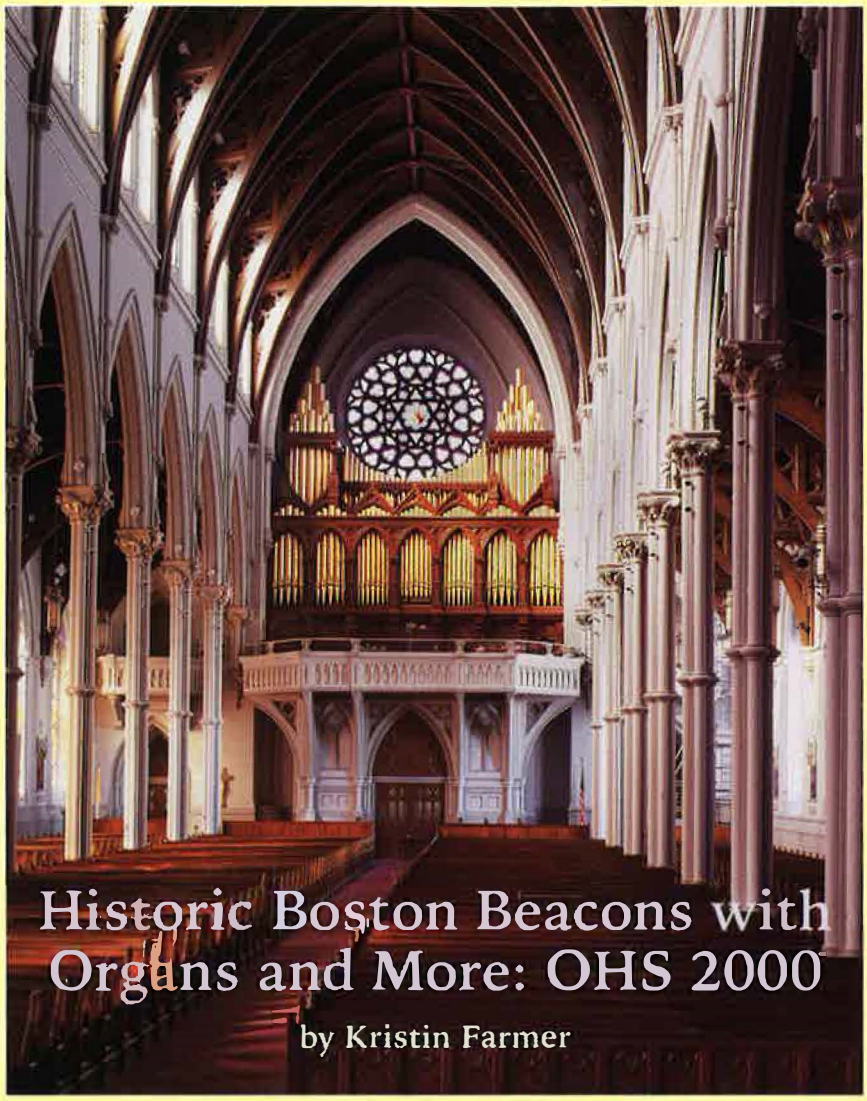
Morey Organ to New Home

An organ built ca. 1912 by C. E. Morey as op. 287 has been moved by David E. Wallace & Co. from Church of the Good Shepherd in Webster, NY, to the Diamond Hill United Methodist Church in Cos Cob, CT (near Greenwich). Eileen Guenther was the consultant. Jeremy Cooper of Epsom, NH, retabled the manual chests and the Wallace shop otherwised restoredthe organ and decorated the facade pipes. The organ had been moved in 1991 from the Presbyterian Church, Marion, NY, to its previous location in Webster by Loren A. Peckham & Son of Breesport, NY. The Organ Clearing House was involved in the Cos Cob project. The Webster church is receiving the 1978 M. P. Möller op. 11,304 from Holy Innocents Episcopal Church, Atlanta, which is receiving Schoenstein op. 135 this year. The Parsons Organ Co. of Canandaigua, NY, will install the Möller in Webster.

DAVID WALLACE

ca. 1912 C. E. Morey, Opus 287

The 1893 Hook & Hastings op. 1553 built for First Baptist Church, Georgetown, KY, has been restored by Bradley Rule of New Market, TN, for the new edifice of Covenant Baptist Church, Houston, TX. The organ was cited by OHS as "an instrument of exceptional historic merit . . ." on June 16, 2000, when Lorenz Maycher played and a plaque was presented. The thoroughgoing restoration included the hand-pumped wind supply. The case of quarter-sawn oak was stipped of paint and refinished. The Great 8' Dulciana was replaced with a 2' Fifteenth fabricated from a string rank by Holbrook and the Swell 8' Oboe TC was extended 12 notes in the bass to complete the compass. D. Carl McAliley is the organist of the church. *William T. Van Pelt*



PHOTOS BY WILLIAM T. VAN PELT

Historic Boston Beacons with Organs and More: OHS 2000

by Kristin Farmer

FEW ORGAN HISTORICAL SOCIETY members will forget the startling and shocking news of October 1986 when it was learned that the Jesuit priests of Immaculate Conception Church had begun the wanton destruction of the interior of the building to construct offices on the main floor of the nave. Housed within this historic landmark church is the fabulous 1863 E. & G. G. Hook Opus 322. The Jesuit Urban Center, located in the building, received thousands of letters of concern for the fate of the Hook organ. This letter writing campaign along with monumental efforts by the OHS and the local Boston OHS members succeeded in stopping further destruction of the church. It is therefore particularly fitting that this Hook organ be the first to be heard at the 2000 Boston Convention. Wednesday, August 16, 2000 at 8:00 p.m. the opening recital to be performed by Peter Sykes, will be heard while conventioneers sit amidst the hastily constructed offices on the nave floor. The room, now a mere shadow of its former glory, is to be restored soon, thanks to the tireless efforts of the Rev. Thomas Carroll, S. J., who is now the priest in charge at the new incarnation of Immaculate Conception. He is an organist and has been an OHS member since before his ordination.

And so begins our 45th annual Organ Historical Society convention in and around the historical city of Boston. Because of the Hook brothers' significant contributions to American organ building of the 19th century, particular effort has been made to see many of the remaining Hook organs in the Boston area in nearly chronological order, giving convention goers a personal glimpse into the evolution of this New England organbuilding dynasty. Other Boston builders' instruments of the 19th and 20th centuries will be included on the tour: Hutchings, Frazee, Michell, E. M Skinner, Aeolian-Skinner, W. B. D. Simmons, Woodberry and Harris, Hook and Hastings.

Thursday, August 17, our first full day of activities, begins with a lecture by Matthew Bellocchio on the architecture of organs, "Time, Taste and the Organ Case." A version of this talk was given to great acclaim at last fall's AIO convention and is available on videotape from the OHS Catalog. Here, Mr. Bellocchio will reorient his comments to include the organs and building architecture we will see in Boston. Then its off to East Boston for our first recital of the day by Kevin Birch on the 1856 W. B. D. Simmons organ, located at Most Holy Redeemer Church.

THOMAS MURRAY

1856 Wm. B. D. Simmons
Church of the Most Holy Redeemer, East Boston

Following this recital we will board the buses and travel to Hyde Park. Known in 1630 as "Tist" by the Wampanoag Indians living in the area, Hyde Park had its first house constructed by Robert Stanton in

Facing Page: *1863 E. & G. G. Hook / 1902 Hook & Hastings 4m, Jesuit Urban Center (Immaculate Conception Church), Boston, and 1902 console*
Above: *1875 E. & G. G. Hook & Hastings, Cathedral of the Holy Cross, Boston*

Kristin Farmer, *President of OHS 1993-1997, now serves as Convention Coordinator, a member of the Archives Governing Board, and is chair of the OHS 2001 Convention to be held in Winston-Salem, North Carolina, where she works in organbuilding with her husband, John, and also serves as organist and choirmaster for St. Timothy's Episcopal Church.*

The 1862 E. & G. G. Hook, Opus 307, was built for this church that served primarily as a private chapel to the Sears family, thus it is known as "Sears Chapel" as well as "Christ Church Unity." The building was known as "Christ Church" on the Hook opus list and it is used today by a congregation of the Church of the Unity. The elaborate and original pipe decorations are seen in the detail inset. The nameplate appears below.

1668. In 1855 the first speculative housing development in the United States was started on Fairmount Hill, and by 1868 the town was incorporated, being named after London's Hyde Park. 1861 saw the formation of the 54th Regiment of Massachusetts, an all black regiment (of the movie "Glory" fame) and in 1870 Hyde Park women were the first females to vote in the United States. It was annexed in to Boston city proper in 1912.

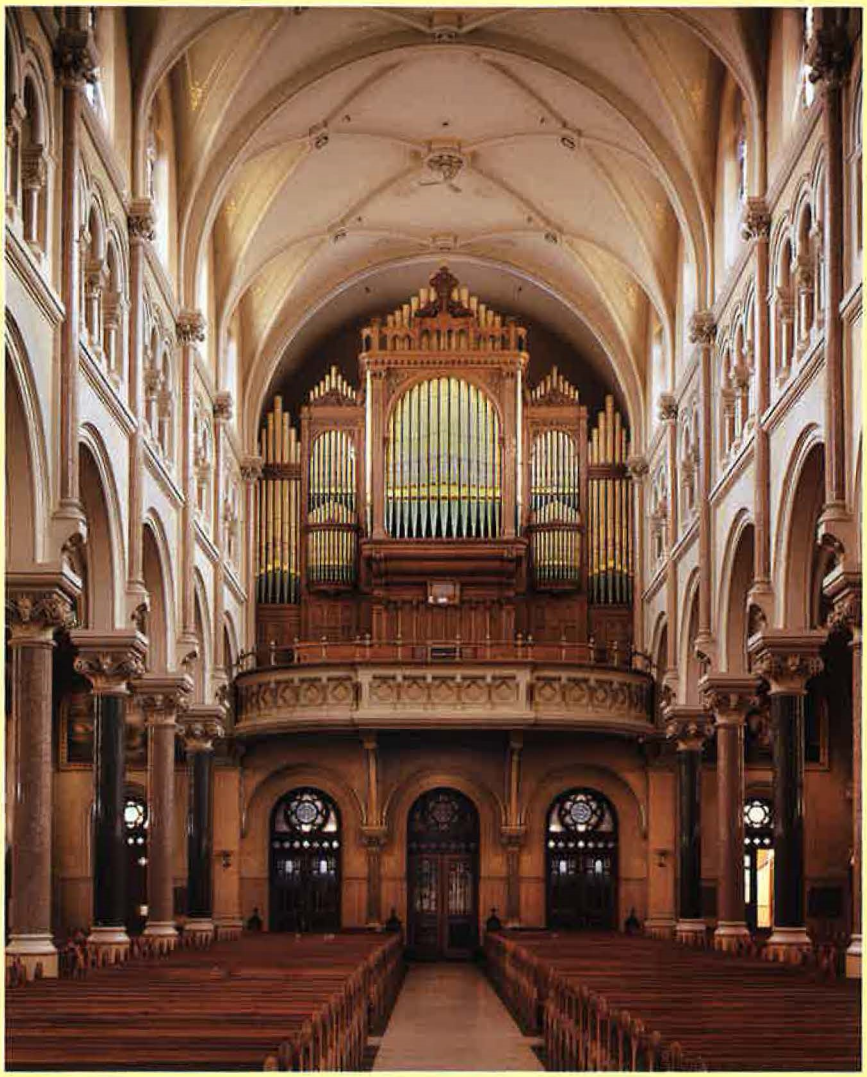
In 1885, Most Precious Blood Church was dedicated. The congregation was originally organized as the Church of the Epiphany in 1870. We will hear Stephen Roberts in recital on the Carlton C. Michell organ of 1892. Carlton Michell came to the United States from England in 1886 and worked independently and with other organ builders such as Hutchings, Cole & Woodberry, Jardine (New York), and the Austin firm of Hartford, Connecticut.

With our visit to Hyde Park completed, we will move on to Brookline and into Christ Church Unity, or Sears Chapel. In this lovely chapel resides one of the most visually interesting Hook organs to be seen on the convention tour. Placed in a niche in a small balcony at the rear of the church, the very muted greens and browns of the stenciled pipes seem to bespeak an instrument diminutive in size, when in reality it is quite a respectable 2-manual organ, built in 1862 as op. 307 for "Christ Church, Longwood, Massachuestts," before Boston consumed many towns on its outskirts. Still in amazingly excellent condition in this, its original location, it is one of the most eloquent instruments to be heard during the convention. Our performer will be Andrew Scanlon.

On our way back to our hotel, we will make a brief stop at Boston University to hear Nelson Barden's firm's restoration of two small player organs, the 12-rank 1930 E. M. Skinner, Opus 764, and the 23-rank 1930 Aeolian, Opus 1783. After eight years and additions from other vintage Skinner and Aeolian instruments, the Boston University organ is now 62 ranks in size and housed in a walk-through promenade of organ pipes.

After dinner on our own, we will round out the day with an evening recital at the Basilica of Our Lady of Perpetual Help, also known as the Mission Church. The monumental Geo. S. Hutchings, Op 410 of 1897, will be played by Julian Wachner. The instrument stands majestically in the rear gallery, filling the space with a beautifully stenciled facade and a case reflective of architectural elements of the room.

The Mission Hill area of Boston was originally developed as part of Roxbury in 1630. By 1860 Irish immigrants began moving in, following the railway and jobs



1897 Geo. S. Hutchings Opus 410, Basilica of Our Lady of Perpetual Help, Boston

in the mills. The Irish communities were a vital piece of Mission Hill. In 1878 the Mission Church was established, and in 1899 the School Sisters of Notre Dame opened a Catholic grammar school at the church. Two thousand children attended.

The original "bat wing" console of the Hutchings above is stored inside the organ.

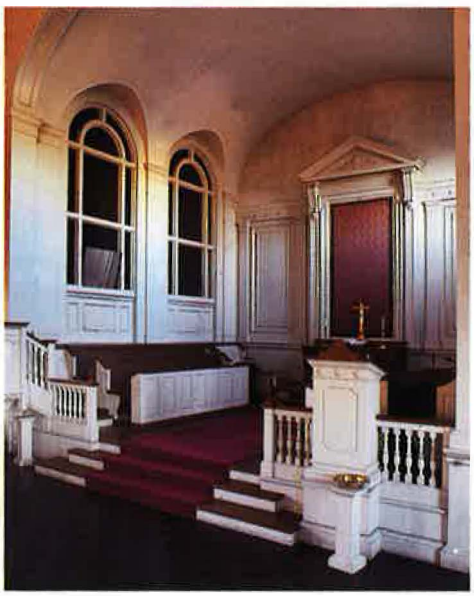
By 1940 the first housing projects opened on the site of what had been slums. In 1954 Pope Pius XII pronounced the Mission Church a basilica and it became the Basilica of Our Lady of Perpetual Help, the Mission Church. It is also known as "The Lourdes in the Land of the Puritans" because of a reputation of healing people.

Our day, Friday, begins with a lecture by Barbara Owen on the Hooks of Boston. This presentation will put into perspective the important contributions these brothers were to the world of organbuilding. She will cover their careers up to the mid-1870s. Leaving the lecture hall, we will immediately set off to hear prime examples of the Hook's work.

At 10:30 a.m. our buses will take us to the Jamaica Plain neighborhood of Boston. This area of Boston was settled around Jamaica Pond before 1630 as a summer camp for the Wampanoag Indians, who wintered near Mattapan. Jamaica is probably a corruption of an Indian chief's name from the 1640s. In 1772, after resigning from the presidency of the Congress of the United States, John Hancock moved to Jamaica Plain. Samuel Adams, a former governor, moved to the Peacock Estates in 1774. From the 1850s to the 1880s breweries were built in the area and in 1874 Jamaica Plain was annexed into Boston.

One of our three stops during a morning of a round robin of recitals and lunch is Central Congregational Church. In 1935, the present church building was constructed after a disastrous fire consumed the original building and its 2-manual Hook and Hastings organ. Legend has it that the church was set afire by a "well-meaning" but mentally challenged man after he overheard a casual, offhand remark that the "building would be better off burned to the ground." So he obliged. We will hear Mark Dwyer play the 1935 Aeolian-Skinner Opus 946.

At the same time, a portion of our conventioneers will attend a recital by Lois Regestein on the magnificent E. & G. G. Hook organ of three manuals, Opus 253, built in 1859, located at First Baptist Church.



The invisible Aeolian-Skinner Opus 946 of 1936 of 12 ranks, enlarged to 14 ranks in 1946, will be heard Friday at Central Congregational Church.

1854 E. & G. G. Hook, Jamaica Plain Unitarian Church

The remaining third of our attendees will hear organist Greg Crowell and French hornist Paul Austin in recital on the beautiful 1854 E & G. G. Hook, Opus 171, of three manuals and pedal in the Unitarian Church where at least one of the Hook brothers was a member of the congregation for awhile.

All three groups will hear all three organs, so no choices must be made among these must-hear events. Sandwiched in between the delicious musical offerings we will be served box lunches.

After this morning's and early afternoon's feast for the eyes and ears, our buses will transport us back to headquarters where we have time to relax, do some sightseeing on our own, if desired, and have dinner at the restaurant of our choosing. The buses will again pick us up and we will be off to Woburn for our final concert of the day at First Congregational Church. There, we will hear the E. & G. G. Hook, Opus 283, 1860, played by George Bozeman. The three-manual, thirty-three stop instrument, housed in a Moorish case, was rebuilt in 1913 by John D. Brennan of Reading, Massachusetts, and then restored in stages by Bozeman-

1854 Hook, Jamaica Plain Unitarian Church

Gibson and Company, Organbuilders, of Deerfield, New Hampshire. We then return to headquarters for a social hour, cash bar and exhibits.

Saturday morning we begin our day with a lecture by Organ Historical Society

1859 E. & G. G. Hook, Jamaica Plain Baptist Church

1860 E. & G. G. Hook Opus 283, First Congregational Church, Woburn, scheduled Friday

president, Jonathan Ambrosino. He will discuss E. M. Skinner and G. Donald Harrison from a perspective 65 years after the close of Skinner's active period and 45 years after the death of Harrison. In a review of important instruments, coupled to an overview of the century's shifting musical tastes and goals, Mr. Ambrosino will re-evaluate the work of each builder in light of current scholarship and the evidence of unaltered instruments.

Conventioneers will again divide into three groups because of limited seating at the churches we will be visiting in Arlington. The buses will take us to three different locations there, and Alan Laufman describes the organ histories of these churches in another article in this issue of *The Tracker*.

During the morning we will hear Richard Hill in recital on the E. & G. G. Hook, opus 523, 1870, at the First Parish Church, Arlington. A photograph of this organ appears on page 29, amidst Alan Laufman's article on the organs of two churches in Arlington. Hook opus 523 was acquired after the handsome 1856 frame building burned in 1975. The article beginning on page 25 recounts the organ's history which began in Philadelphia (after it left Boston, of course).

We will also have the opportunity to delight in the beautiful sounds and sight of the E. & G. G. Hook, opus 466, 1868, originally built for Stoneham Unitarian Church and recently restored and installed in the Follen Community Church, Lexington by the Bishop Organ Company or Arlington. (See *The Tracker* 43:4:18). Eric Suter will demonstrate the Follen organ.

The third organ of our Saturday tour is at the First Baptist Church in Arlington and was built by the Frazee Organ Company of Everett, Massachusetts, as Opus 108 in 1924. In the1950s the Casavant Frères worked on the organ, installed Casavant mechanisms in the console, and made some tonal changes. In 1992 the Bishop Organ Company completely rebuilt the instrument mechanically, with new windchests and new console mechanisms. Organist Tim Smith will play, and we will all participate in the ever-favorite Organ Historical Society hymn sing. A photograph of this organ appears on page35 in Alan Laufman's article, including a fascinating history of the congregation's previous organs.

Since our convention lies mid-week to mid-week, the weekend falls conveniently in the middle. This year, the weekend

1868 E. & G. G. Hook, Follen Church, Lexington

1958 Flentrop, Busch Hall, Cambridge

1967 Fisk, Memorial Church, Harvard

PETER SYKES

1972 Frobenius, First Church in Cambridge

schedule is structured around an abundance of free time to allow attendees to rest, shop, or tour historic Boston and its many museums and other attractions at their leisure. The carefree portion of the weekend begins on Saturday evening with a boat ride into the Boston Harbor to Thompson's Island. The trip affords breath-taking views of the Boston skyline, and the return trip after dark showcases the splendor of the illuminated night-time cityscape. Once on Thompson's Island, we will have the opportunity to walk around the island, enjoying its natural beauty and fresh sea air or to socialize at happy hour before being treated to a an old-fashioned New England clambake, featuring clam chowder, steamer clams, lobster or grilled sirloin steak, salad, grilled vegetables, and, of course, Boston baked beans with strawberry shortcake for dessert.

SCOT HUNTINGTON

An option for those who seek structure in the unstructured time on Sunday afternoon and Monday morning is a bus trip to Mt. Auburn Cemetery for a walking tour of the notion's first landscaped garden cemetery, where many organbuilders and famous people ore interred including Mary Baker Eddy, founder of the Christian Science Movement, whose tomb appears above. Among the alternate choices on Sunday is a sub-way/walking trip to Cambridge to see three organs, including the two at the top of this page.

Sunday morning's only structured activity is the annual meeting, which begins early enough to allow for attending a worship service of your choice. After lunch, registrants may explore Boston on their own. Among the many world-class museums are the Gardner, the Museum of Fine Arts, the Science Museum, the Boston Tea Party Museum, the Fogg Museum at Harvard to name but a few. For shoppers, there is the Quincy Market and waterfront area, Copley Plaza, the Galleria Mall in Cambridge, and fashionable Newbury Street. History buffs may want to visit the North End and Old North Church, the Granery Burial Ground, the King's Chapel graveyard, or a host of other interesting sites. Those wishing to explore Boston's wonderful restaurants should remember that reservations are a must on weekends.

For those who prefer organs to history, art, or shopping, there are several organ-related events on Sunday afternoon as well. Brian Jones will demonstrate the Ernest Skinner/Whiteford Aeolian-Skinner at Trinity Church, Copley Square, followed by an open console. Those who have not visited Trinity Church should not miss architect Henry Hobson Richardson's most beautiful ecclesiastical design with its stunning interior and windows by LaFarge.

For those who want to take the "T," as the subway system is called, there will be three organ demonstrations in Cambridge, across the Charles River. The world-famous 1958 Flentrop at Adolphus Busch Hall will be played by Francis Fitch; the 1967 Fisk at Harvard's Memorial Church will be demonstrated by Harvard organist

1935 Aeolian-Skinner (earlier facade), Church of the Advent, Boston

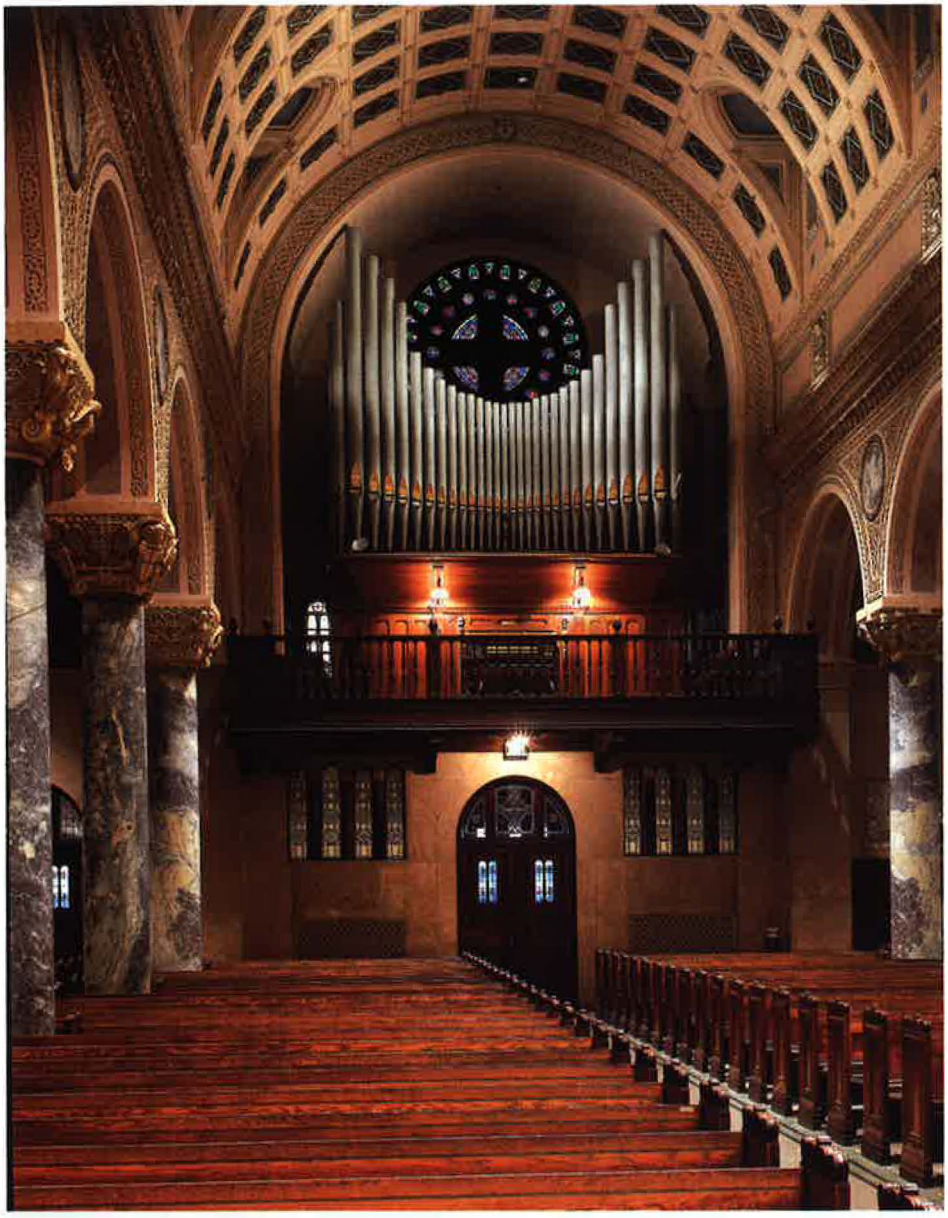
vival tower, one has the best view of the city of Boston available anywhere. This tower, along with the gothic revival chapel, was constructed in 1838. The cemetery abounds in stunning examples of symbolism in funerary architecture and of the stonecutter's art. Many of the area's most famous citizens are buried there including Henry Wadsworth Longfellow and Mary Baker Eddy, the founder of the Christian Science Movement. Of particular interest to us are some of Boston's most famous organbuilders: Appleton, Simmons, Willcox, George Stevens, and George and Elias Hook, their wives, and many of their children.

After we all return from our various adventures, we will go to the Church of the Advent, where we will attend Choral Evensong sung by the famed Advent choir, directed by Edith Ho and accompanied by Mark Dwyer, who will demonstrate the landmark 1935 Aeolian-Skinner organ in the opening voluntary. The historic Parish of the Advent, dating from 1844, was probably the first Anglo-Catholic in America, founded on the principles of the Oxford Movement, which began in England eleven years earlier.

Murray Forbes Somerville; and Marian Metson will play the 1972 Frobenius at the First Church in Cambridge, Congregational.

An outstanding option for Sunday afternoon is an excursion by bus from the Park Plaza Hotel to the Mount Auburn Cemetery. One of Boston's oldest and most breathtaking gardens, the cemetery was consecrated in 1831 as the nation's first landscaped garden cemetery by the Massachusetts Horticultural Society, who believed that a natural, tranquil setting was most desirable for the burial of the dead and the consolation of the living. The cemetery contains over 5,500 native and foreign trees, some quite rare, including 47 state champions and 17 New England champions. Each year over 50,000 annuals are planted, many of which will be in their prime. From the four-story granite gothic re-

The *1932 E. M.* Skinner *4m at United Parish,* Brookline, will be ployed *by* Peter *Krasinski* on *Thursday. This parish was* formerly *known as Harvard Congregational Church and it previously* owned *two Hutchings.organs, op. 407* of *1896 and op. 29* of *1873.*



1894 George Jardine & Son, Church of St. Catherine of Genoa, Somerville

1885 Geo. S. Hutchings, Korean Church UCC

After the Evensong, we will break for dinner on your own after which we will assemble at the monumental Extension of the First Church of Christ, Scientist (The Mother Church) for a recital on the monumental Aeolian-Skinner of 1949. This mammoth 4-manual organ, which some compare to the Mormon Tabernacle organ in Salt Lake City, was designed by Lawrence Phelps and is remarkable for its forward-looking flue choruses and unusual mixture designs, as well as its size of 241 ranks. The organ was recently restored by Foley-Baker under the tonal supervision of Phelps himself as his last testament before his untimely death in 1999. Burton Tidwell writes of the restoration and the organ's creation in an article beginning on page 37. The organ will be heard in a concert played by Cherry Rhodes, one of the world's foremost concert organists. Returning to the hotel following the concert, the exhibit area and cash bar will once again be open.

Monday morning's lecture will be Alan Laufman's invitation to convention goers to enter into the world of the Organ Clearing House. Alan will lecture on the successes, failures, and other adventures of the OCH.

Then conventioneers will again have the opportunity to choose how they spend the earlier part of the day. A bus will make a repeat trip to Mt. Auburn Cemetery for those who would like to visit. Or buses will depart for Newton and Chestnut Hill to see recently built organs. On this tour the 1986 restoration by Andover Organ Company of an 1865 E. & G. G. Hook instrument at Newton's First Baptist will be

1893 Woodberry & Harris, St. Mary's, Charlestown, console below

1883 Hook & Hastings op. 1171, First Religious Society (Unitarian-Universalist), Roxbury

the 2-manual Hutchings built in 1885. The instrument is truly one of grand sound and style. The building was purchased by the Korean Congregationalists in 1993.

Briefly returning to the hotel to freshen up, we then head off to the Historic Charlestown Naval Yard for a spectacular picnic on the water. We will dine under a tent erected on the pier itself with a stunning view of Boston close by across the river. On one side of the pier is the famous the Revolutionary War Battleship *"Old Ironsides,"* so named because its black oak shell repelled cannon balls. On the other side of the pier is the World War II destroyer, the *Cassin Young*. Dinner will be a festive barbecue, featuring rotisserie chicken, barbecued ribs, coleslaw, corn on the cob, and watermelon, all catered by the famous Woodman's Restaurant of Ipswich. Besides the beautiful view of Boston, we will dine in the shadow of historic Charlestown and the Bunker Hill Monument. After dinner, we can walk up to the hill to St. Mary's and the recital for the evening. Dana Robinson will play the superb 3-manual Woodberry and Harris organ of 1893, complete with Barker machine and a decided French accent, again in sumptuous acoustics. Following the recital, we will return to the hotel.

played by Brian Jones; George Bozeman's instrument of 1986 at Newton's Elliot Church will have Kimberly Hess as recitalist; and in Chestnut Hill we will hear Gretchen Longwell-Cooley perform on the 1988 organ by the Noack Organ Co.

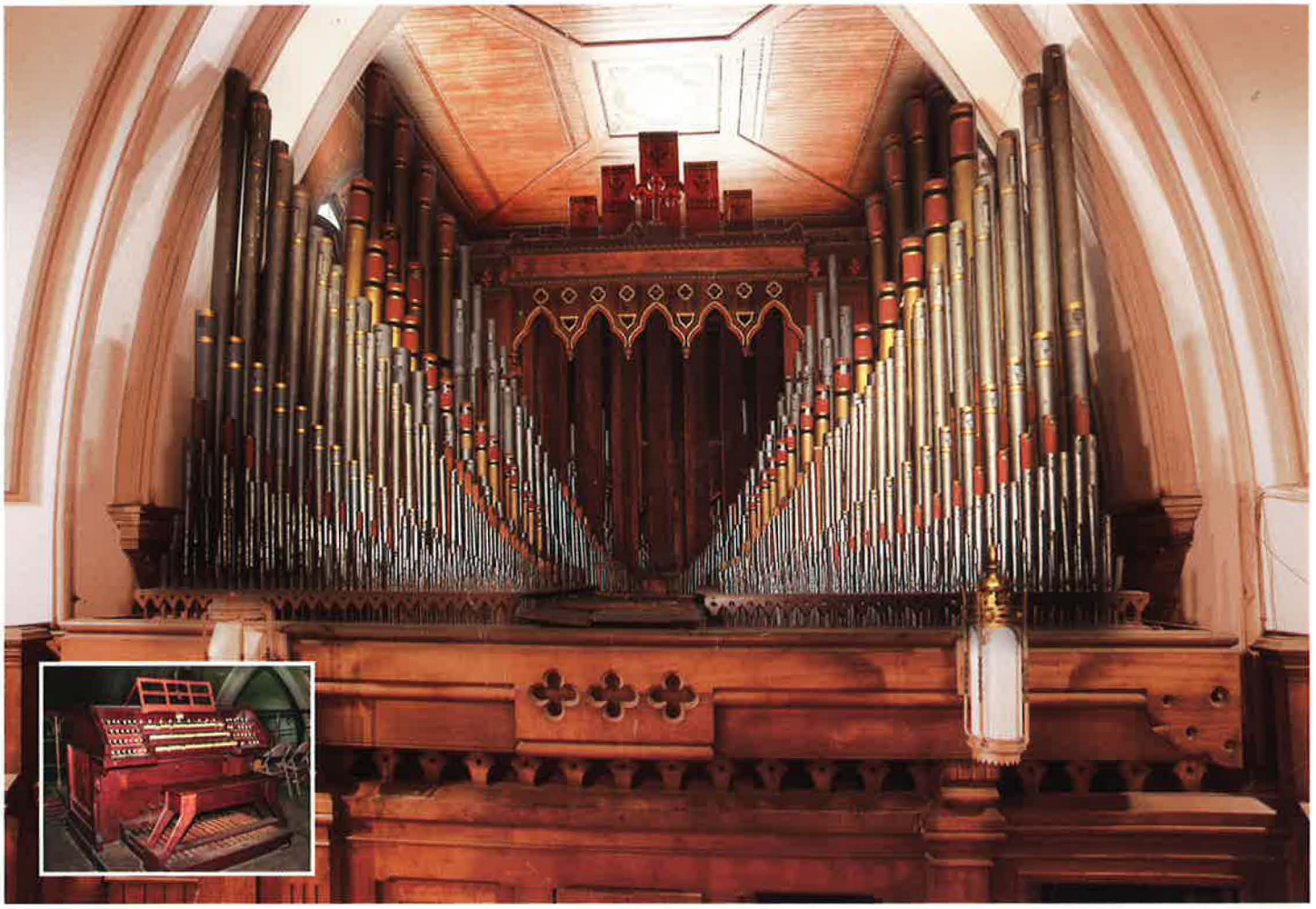
Regrouping at the hotel in the afternoon, we will travel to Somerville where Rosalind Mohnsen will play a wonderful George Jardine & Son instrument of 1894 at the Church of St. Catherine of Genoa, an architecturally and acoustically stunning church. The organ is not original to the building, allegedly having been built for a Masonic temple in Philadelphia. The organ came to the Roman church in the 1920s.

The next stop of the afternoon is in Cambridge at the Korean Church (UCC) to hear Nancy Granert ably demonstrate

RALPH RICHARDS

Richards, Fowkes & Co. organ in workshop, June, 2000. For First Lutheran Church, Boston

1971 C. B. Fisk, Old West Church



At St. Patrick's Roman Catholic Church in Roxbury, the 3m tracker of 1880 is Hook & Hastings Op. 1005, rebuilt in 1893 by Geo. S. Hutchings as his Op. 294. The organ features a fancifully decorated Swell box and an entirely exposed Great and Choir with many stencilled pipes. The organ was barely playable when this picture was taken in the Fall, 1999, and there has been an offer to repair it for the convention.

The Tuesday itinerary begins with a talk by Pamela Fox of the Weston, Massachusetts, Historical Society, about the Weston years of the Hook & Hastings company from 1884 until its closing. She will discuss, particularly, Frank Hastings, his economic status, his acquisition of the Hook firm, the move to Weston, and the economic and social impact of the Hook & Hastings factory on the small town of Weston.

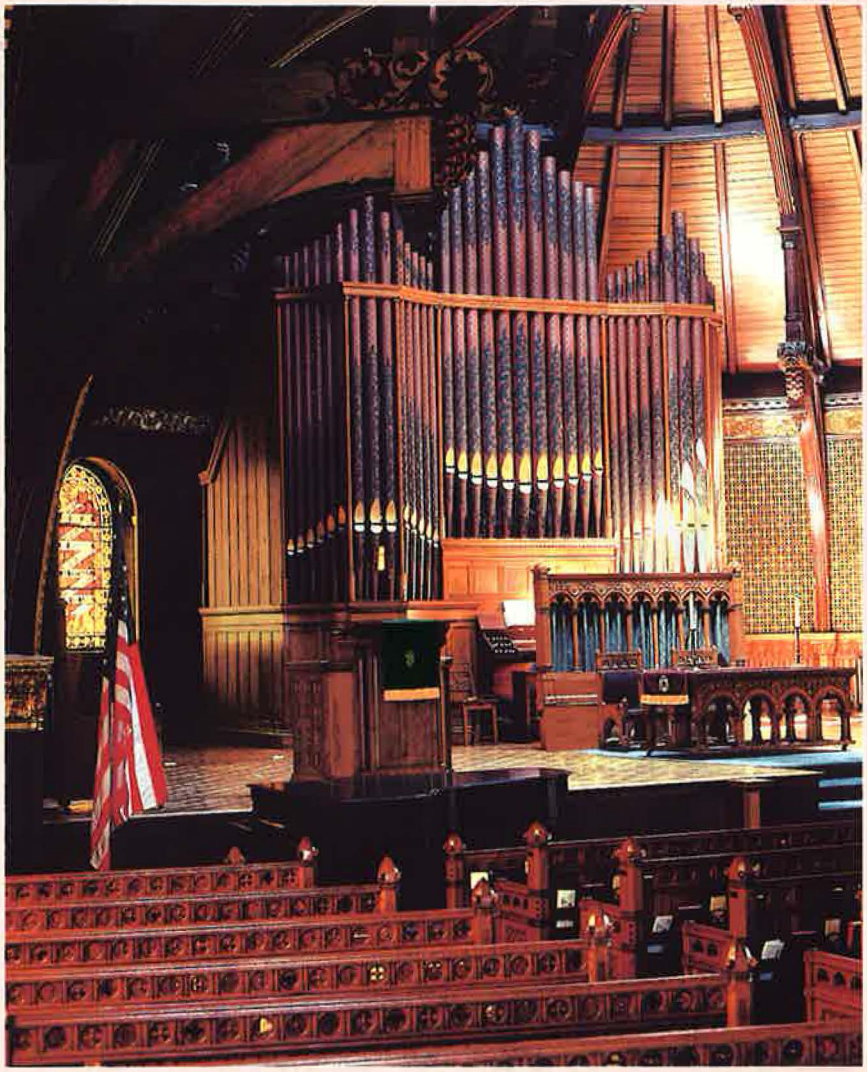
COURTESY FRITZ NOACK

*The options on Monday morning include a visit to Mt. Auburn Cemetery or taking a bus tour of three organs in Newton: the George Bozeman & Co. organ at the Eliot Church (**left**), the organ built in 1988 by Fritz Noack at the Church of Our Redeemer (**right**), and the Hook organ on the next page.*

Our first recital of the day will be at Old West Church performed by Yuko Hayashi, music director of the church and teacher of many fine organists. The 1971 C. B. Fisk organ is a favorite among many organ aficionados. Interestingly, of the organ's twenty-nine stops, ten stops utilize recycled pipes from the shops of Stevens, Hutchings, Appleton, Gottfried, Hook & Hastings, E. & G. G. Hook, and Cole and Woodberry, giving the instrument a fascinating blend of new and mature voices. This historic building known as Old West now houses the only United Methodist Church in downtown Boston.

The next recital of the day will be performed on the newly installed (2000) Richards/Fowkes organ at First Lutheran Church. This very new instrument of two manuals and pedal will be played by William Porter.

As our ears are given a chance to settle back into the 19th century, the buses will



1901 Hook & Hastings case containing 1865 E. & G. G. Hook at First Baptist Church on the optional Newton tour, Monday (other two organs, previous page, lower left)

take us next to the Roxbury section of Boston. Roxbury, originally known as "Rocksberry," was first settled on September 28, 1630, the settlement being located near a unique rock outcropping, later called Roxbury puddingstone. The first preparatory school in the nation was founded in 1635 in Roxbury by the Reverend John Eliot, known then as the "Apostle to the Indians." Roxbury was mainly a farming and stone-mining community. In 1848 Forest Hills Cemetery became the second cemetery in the United States to be a place to walk and contemplate nature. Within the cemetery's grounds are buried poet e. e. cummings, playwright Eugene O'Neill, and Ruby Foo.

Our venues in Roxbury will be the Unitarian-Universalist Church, established in 1821, and St. Patrick's Church, founded in 1840. At these two churches we will hear instruments built by Hook and Hastings. At St. Patrick's Fred Jodry will play for us on Op. 1005, (1880) rebuilt by Geo. S. Hutchings as Op. 294 in 1893

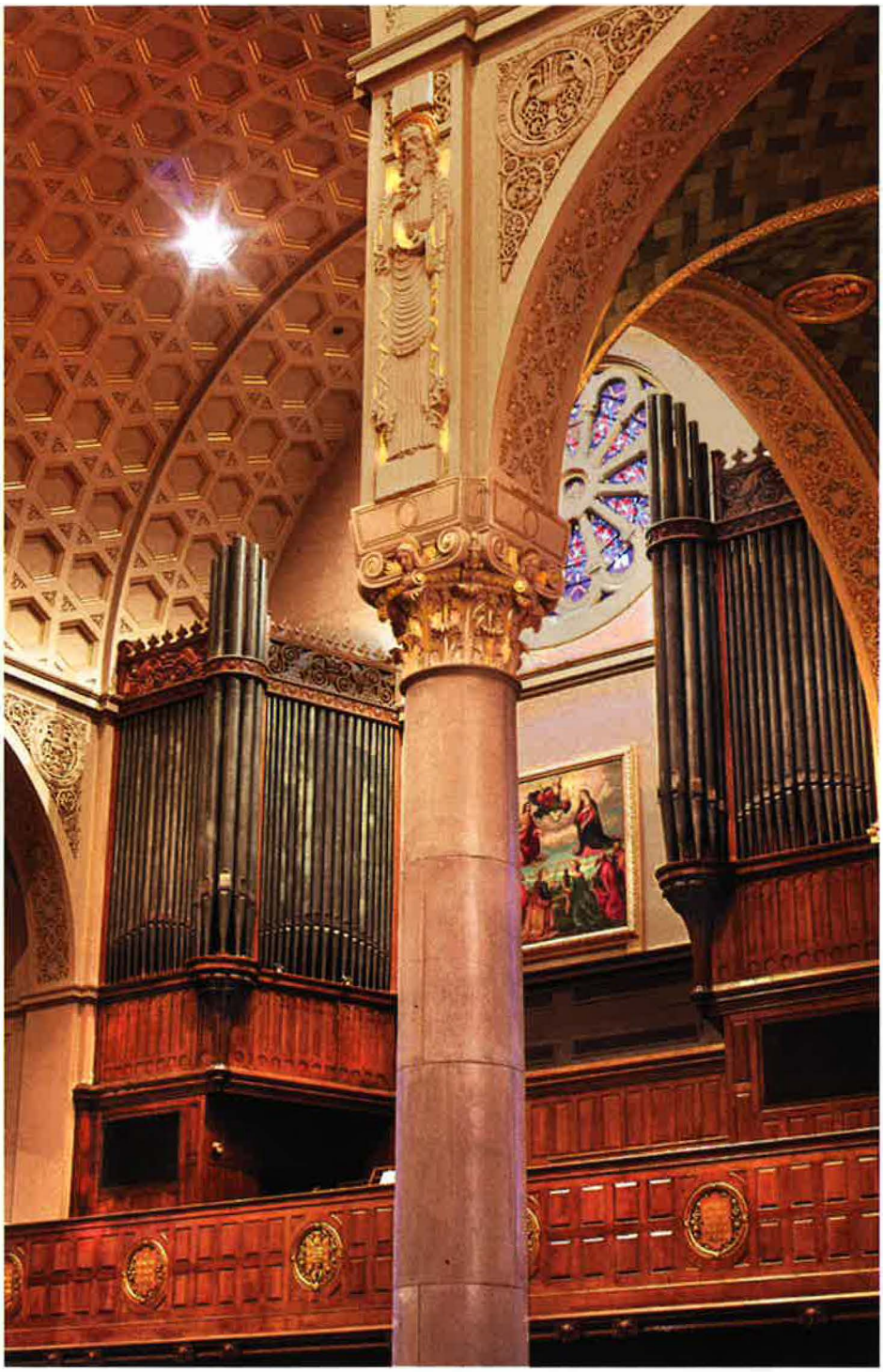
At the Unitarian-Universalist Church Robert Barney will present our program on the three-manual 1883 instrument, op. 1171 listed by the firm for the First Religious Society, Roxbury, restored by a consortium of Boston organbuilders after severe water damage. The velvety voicing of this organ is attributed to Moritz Baumgarten, the head voicer of the firm when this organ was built. We will return then to the Park Plaza for some rest and relaxation, with time to explore more of Boston and to have dinner in a restaurant of our choosing. Then, we are whisked away once again for our evening event at the Cathedral of the Holy Cross.

The Cathedral of the Holy Cross, designed by the prolific architect Patrick Keely, is built of puddingstone from nearby Roxbury in neo-gothic style and trimmed with granite and sandstone. Ac-

1853 Wm. B. D. Simmons, First Baptist, Framingham, and its tarnished nameplate

ROBERT CORNELL

1980 Fisk, Wellesley College Chapel



The 1938 Wicks 3m at Holy Name of Jesus Church in West Roxbury is intact as built and designed by Henry Vincent Willis. If renovations to the interior of the church do not prevent it, we will hear a recital on the organ in magnificent acoustics, perhaps on Tuesday. Console below

commodating more than 2,000 people, the church is nearly as large as Notre Dame in Paris and St. Sophia in Constantinople. The arch which separates the front vestibule from the church is of bricks taken from the ruins of the Ursuline convent in Charlestown, burned during the anti-Catholic riots in 1834. According to a cathedral brochure, a relic of the True Cross is inserted in the base of the crucifix to the left of the entry to the Chapel of the Blessed Sacrament.

Here in this extraordinary space, we will hear the 1875 Hook and Hastings Opus 801 played by several of the convention organists, followed by an improvisation on a Gregorian theme by Leo Abbott, the cathedral organist.

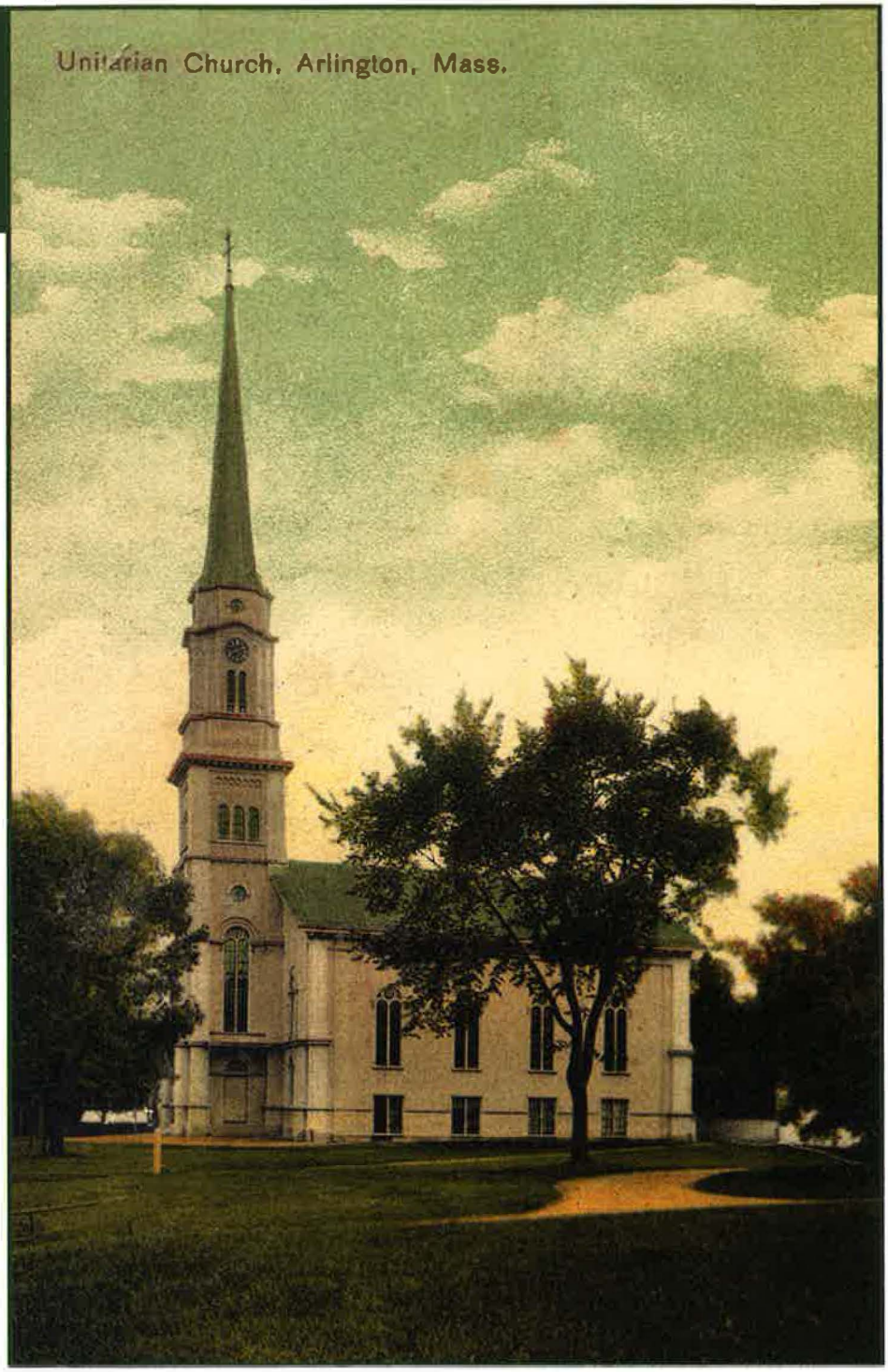
Andrew Unsworth, a recipient of an OHS American Organ Archives Research Grant, begins the final day of our visit with a talk about organ pedagogy in late Victorian Boston. He will describe the European organ culture which influenced the Boston organists, who in turn set the standards for American organists.

Our final Boston tour will begin with a recital by Margaret Irwin-Brandon on the 1980 Fisk Organ with meantone tuning at the Chapel at Wellesley College in Wellesley. Following this recital we will travel to Framingham to hear Victoria Wagner play on the oldest organ to be heard at this convention, an 1853 W. B. D. Simmons & Company organ at First Baptist Church. She will be joined by soprano Nancy Armstrong, who was heard to great acclaim at the Connecticut convention in 1994. First Baptist, Framingham, had its first recorded baptism in 1762, and by 1825 the church began the construction of a house of worship. On November 17, 1825, the cornerstone was laid with Masonic rites. Only a rough cellar was finished under the 54 x 64' building with the back open so horses could be driven in and hitched. Box pews were sold to cover the cost of the building. Two stoves were installed — an unusual luxury in those days. There was no organ or baptistry. In May of 1826, the congregation was officially recognized as a "distinct body and church of our Lord Jesus Christ in Framingham." In 1853 the Simmons organ was installed at a cost of $1,400. It is now in the midst of a long-term restoration being undertaken as funds become available. The Andover Organ Company will perform major work to bring the organ up to recital potential. Nonetheless, it has been in use for services for 147 years.

Before the evening concert, we will return to the hotel for free time and dinner on our own. And as a fitting end to the convention, we come full circle, returning once again to the Jesuit Urban Center, or Immaculate Conception Church, to bask in the glorious sounds of the finest remaining E.& G. G. Hook organ. Organist Tom Murray will send us off on our separate ways, with the inimitable sounds of Boston organbuilding of the nineteenth century.

Two Organs in Arlington, Massachusetts

by Alan Miller Laufman



The fourth meetinghouse (1856-1975) of First Parish Church, Arlington, Massachusetts.

ARLINGTON, MASSACHUSETTS, is situated in the southeastern part of Middlesex County, about six miles northwest of Boston. Originally known as Menotomy, it was settled prior to 1635 as a section of Cambridge. From the earliest times until the beginning of the nineteenth century, church and state in Massachusetts were one, and the founding of the First Parish in the "Second Precinct" or "North-West Parish of Cambridge" in 1732 marked the first formal recognition as a separate entity, of what was to become Arlington. It was not until 1807 that the town was actually legally set off from Cambridge and incorporated as West Cambridge; the name Arlington was adopted in 1867 in an access of patriotic enthusiasm after the Civil War. It is worth noting that Menotomy had played a major part in the events of 19 April 1775, for which Concord and Lexington are more famous, but that is another story.

The two churches discussed here will be visited during the OHS Convention in Boston, August 16-23, 2000. For a more complete survey of pipe organs in Arlington, please see Alan M. Laufman's monograph "Pipe Organs of Arlington, Massachusetts," published by the Boston Organ Club, 2000, from which this article is excerpted.

First Parish
Unitarian-Universalist Church

The First Meetinghouse, at the corner of what is now Massachusetts Avenue and Pleasant Street, was built in 1734 on land that had been set aside for the settlers of Menotomy some years earlier, for "a commons and burying ground." When it was replaced with the second meetinghouse in 1804, the first meetinghouse was moved two blocks away on Pleasant Street and converted into a three-story dwelling house; in 1850, it was cut vertically in half and moved again still farther up Pleasant Street, where it survived in elegant splendor until the late 1950s, when it was torn down by its new owner (who had promised to preserve it) and replaced with a fancy ranch house.

In 1828, the First Parish Church joined the gathering momentum of the "Liberal Christian" movement sweeping New England and became Unitarian; in 1840, the Unitarians tore down the1804 meetinghouse and erected a more modern building, the third meetinghouse, which burned on New Year's Day in 1856. The handsome Italianate Victorian structure which replaced it, the fourth meetinghouse, was dedicated exactly a year later; it survived until it too was destroyed, on March 7, 1975, by a fire caused by improperly managed paint removal. The modernistic fifth meetinghouse was opened in 1981. The Universalists, who had withdrawn from the parish and built their own church building in 1840, rejoined the Unitarians in 1964.

As early as 1796, the First Parish used a bass viol, sometimes later supplemented with a violin, flute, and French horn.

***Alan M. Laufman** is a former president of OHS and is a member of the committee which is organizing the OHS Convention in Boston, August 16-23, 2000. He is the former convention coordinator and former editor of the annual* Organ Handbook.

COURTESY ROBERT F. REICH

1856 E. & G. G. Hook Op. 207, fourth meetinghouse of First Parish Church, Arlington

One account states that "the first organ ever used by the society was installed in the new [1840] church"[1] and it appears that this instrument is the one purchased from the East Cambridge organbuilder George Stevens for $1,000 on March 4th 1841, as set forth in a receipt in the church records for payment of that amount. The receipt allowed for "Said Organ to be exchanged for one larger provided [that] subscribers request it."[2] When the church burned in 1856, the organ which was destroyed with the building was valued at $800.[3] "In 1849 the women [of the church had] formed themselves into a society for social, religious, and philanthropic purposes, known as the Social Circle. In the first years of its existence it gave a melodeon to the Sunday School. . . . Then it assisted in the purchase of a new organ for the church."[4] It is possible that the 1841 organ was thus replaced before the fire of 1856, but it seems more likely that the organ purchased with the help of the Social Circle was the one installed in the fourth meetinghouse.

Built by E. & G. G. Hook of Boston, Op. 207, 1856, with the contract being signed on behalf of the church by Addison F. Gage, the organ was installed in the rear gallery of the elegant building and had two manuals and pedal, about twenty ranks, and tracker action. It seems not to have been damaged in a tornado on 28 August 1871 in which the 180-foot-high church steeple was thrown down into to the churchyard rather than through the roof. The steeple was quickly rebuilt and survived the Great New England Hurricane of 21 September 1938, only to be consumed in the flames that destroyed the church in 1975.

The *Arlington Advocate* reported in July 1890 that the Parish Committee had been authorized to "to contract for the purchase of a new organ for the church" and further that "one has already been bargained for, to be set up and ready for use with the opening of the church at the end of the summer vacation. The funds for the purchase of the new instrument come mainly, if not entirely, from the ladies of the society, who will transfer the funds gathered originally with a view to building a chapel for the social life of the church, to the committee entrusted with the purchase of the new organ, the chapel enterprise being practically abandoned."[5]

It was not until the end of November, however, that the new organ was installed.

> The work of setting up and voicing the new organ built for the First Parish (Unitarian) church by Messrs. Cole & Woodberry, of Bristol street, Boston, has been vigorously pushed during the week, and today the new instrument stands in the organ loft in all its shapely and handsome proportions, an ornament to the church and a monument to the devotion and enthusiastic work mainly of the ladies of the parish. The base of the organ case is of highly polished cherry, in panels, and the key board, with its three bands of keys and numerous stops, is harmonious with the make and finish of this part of the instrument. Above the base, and arranged in graceful curves, are the larger metal pipes, finished in silver and gold with bronze stripes, their unequal lengths adding something to the general pleasing effect as the instrument is viewed from the floor of the church. Hidden away in the basement of the church, under the ves-

COURTESY ARLINGTON HISTORICAL SOCIETY

1890 Cole & Woodberry, fourth meetinghouse of First Parish Church, Arlington

tibule, is the motive power of the organ, a machine built on the patents of the Boston Hydraulic Motor Co., the most approved method of blowing an organ with power ever invented. At the right of the organist is a silver-plated lever, by which the power can not only be instantly applied but regulated to the needs of the instrument. Musically the new instrument is a marked success, the combinations being exceedingly happy, while in solo stops and scope of the several banks of pipes, it exceeds any instrument in town, every stop running through the entire five octaves, while in the old instrument many it contained did not cover more than three. The pedal organ has two and a half octaves and there are five combination pedals and 34 stops connected with upwards of 2000 pipes. It also has every modern mechanical appliance requisite to an organ of this size. But probably we have given enough in the line of description for the general reader. Those who seek the details will find them in the following table of stops and pipes furnished by the builders:—

GREAT ORGAN: — Bourdon, Open diapason, Doppel flute, Gamba, Octave, Twelfth, Fifteenth, Trumpet, 648 pipes.

SWELL ORGAN: — Bourdon treble and bass, Open Diapason, Salicional, Lieblich gedact, Quintadena, AEoline, Flauto traverso, Violina, Dolce cornet, Oboe, bassoon, 661 pipes.

CHOIR ORGAN: — Geigen principal, Dolcissimo, Melodia, Flute D'Amour, Piccolo, Clarinet, 354 pipes.[6]

The news item ends there, with no listing for the Pedal Organ. None of the figures given seem to be anywhere near accurate for the stops listed, nor do the stops add up to 34, unless one counts the five combination pedals and the couplers as "stops." When a Kinetic blower was ordered in 1911, the organ was listed as having 23 stops, which is one less than indicated in the 1890 newspaper account, even without the inclusion of any Pedal stops. Assuming three Pedal stops, the total number of pipes should have been around 1,500.

The organ was opened on December 18, 1890, with a

public exhibition... before an audience made up of a portion of the membership of the parish and some musical people of the town. Prof. George E. Whiting had been secured to show the capacity of the instrument, but he was taken sick yesterday, and being confined to his bed, the committee had to secure a substitute at the last moment. They obtained Mr. Henry M. Dunham, professor of the organ at N. E. Con. of Music, and he made a most excellent substitute. His command of the instrument was perfect, his combinations of the stops artistic and effective, while his manipulations of keys, pedal checks [*sic*], swell and bass pedals gave to each selection a finish and grace secured only by the talented artist. A detailed description of the organ has been given in these columns. We congratulate the church on the possession of so good an instrument and Messrs. Cole & Woodberry on the faithful manner in which workmen have filled the contract. The programme of last evening covered a wide range of organ music, as musical people will discover by the following list of selections:—

Elsa's Bridal Procession . . . . . Wagner.
Sonata in F Minor . . . . . Dunham.
Christmas Pastorale . . . . . Merkel.
a. Song without Words.
b. Festal March. } . . . . . Calkin
Funeral March and Song of Angels . . . . . Guilmant.
Prayer from "Moses in Egypt" . . . . . Rossini-Best.
Sonata in F Minor, two movements . . . . . Deinel.[7]

In 1899, the church interior was renovated, at which time the organ was "overhauled and re-voiced on a new scheme."[8] In 1911, the building was remodeled and extended in the rear,

SPECIFICATIONS OF THE ORGAN IN THE FIRST CONGREGATIONAL (UNITARIAN) CHURCH
ARLINGTON, MASS.
JAMES COLE, Melrose, Builder
Three Manuals, Compass CC to C. 61 notes.
Pedal Organ, Compass CCC to F. 30 notes.

Great Organ		
Double Diapason	16 ft.	metal
First Diapason	8 "	"
Second Diapason	8 "	"
Gamba	8 "	"
Doppelflote	8 "	wood
Harmonic-Flute	4 "	metal
Octave	4 "	"
Fifteenth	2 "	"
Trumpet	8 "	"
Swell Organ		
Bourdon	16 "	wood
Diapason	8 "	metal
Salicional	8 "	"
Viola Celeste	8 "	"
Acoline	8 "	"
Stopped Diapason	8 "	wood
Flute-Traversa	4 "	"
Violina	4 "	metal
Flugel Horn	8 "	"
Oboe	8 "	"
Vox Humana	8 "	"
Tremulant		
Choir Organ (enclosed)		
Geigen Diapason	8 "	
Dulciana	8 "	"
Melodia	8 "	wood
Flute d'Amour	4 "	"
Salicet	4 "	metal
Clarinet	8 "	"
Tremulant		
Pedal Organ		
Diapason	16 "	wood
Diapason	16 "	metal
Bourdon	16 "	wood
Octave	8 "	metal
Flute	8 "	wood
Gedeckt	8 "	"
Quinte	10 1-3 "	"
Couplers		
Swell to Great	16	
Swell to Great	8	
Swell to Great	4	
Swell to Choir	8	
Swell to Swell	16	
Swell to Swell	4	
Swell Unison release		
Choir to Great	16	
Choir to Great	8	
Choir to Great	4	
Great to Great	4	
Swell to Pedal		
Great to Pedal		
Choir to Pedal		

1-2-3-4-5-double acting combination pistons affecting the Great and pedal stops.
1-2-3-4-5-double acting combination pistons affecting the Swell and pedal stops.
1-2-3-double acting pistons affecting the Choir and pedal stops. These pistons are placed beneath their respective key-boards and are adjustable as desired.
Pedal movements—
Swell expression pedal.
Choir expression pedal.
Grand Crescendo—acting upon every stop.
Sforzando—giving full Organ instantly.
Great to pedal reversible.
Swell to pedal reversible.
The Console is detached from the Organ and placed so as to afford the player a full view of the Choir.
The wind is supplied by a two-horse power electric motor and pressure blower located in the basement of the Church and forced into two independent reservoirs within the Organ and from them is distributed to the various sections.
The mechanism throughout is controlled by the latest and most perfect system of electro-pneumatics, the current being supplied by a special Generator.

COURTESY ERNEST GARIEPY

and the Cole & Woodberry organ was moved to the front of the church auditorium, thoroughly renovated, and fitted with the Kinetic blower mentioned earlier. James Cole of Melrose, one of the original builders, and still in business in 1926 at the age of 72, rebuilt the organ that year with electropneumatic action. Back in 1890, the local newspaper had reported at the end of August that "This week the old organ has been removed from the loft in the First Parish (Unitarian) Church to make room for the new instrument already contracted for. It will be some weeks before the new instrument is in place and ready for use."[9] No mention is made there or in any other newspaper account which I have been able to find, of the Hook organ being rebuilt, but the 1926 service leaflet for the dedication states plainly that the 1856 Hook organ had been in 1890 "rebuilt, and much enlarged, being made a three-manual organ instrument — the first, and for some years the only three-manual instrument in the neighborhood."[10] The same source states that "the organ which we dedicate this morning [1926], while in outward appearance unchanged, is really a new instrument. The old-fashioned 'tracker action' has been entirely discarded, and the best type of modern mechanism installed in its place. New stops have been added, and these, with the modern appliances double the usefulness of the instrument. It now consists of thirty-three speaking stops, containing 1796 pipes. [This appears to be considerably more accurate than the 1890 count.] About $8,000 has been expended, without cost to the Parish, the money being a gift for the purpose, from the Music Committee and a few friends. The instrument ~~represents a value of some $17,000." It appears that the organ incorporated most of the Cole & Woodberry pipework, with all new wind chests and action. In 1952, the Reading, Massachusetts, organ technician Robert O. Davison proposed a substantial rebuild in co-operation with the Rostron Kershaw Organ Co. of Reading,[11] but whether or not the work was ever done, the records do not indicate. In any event, the organ, which had undergone changes at various hands (perhaps including the Frazee Organ Co. of Everett, Massachusetts) over the years since 1926, was ruined in the 1975 fire.~~

~~Even before the fire, the First Parish had been considering the possibility of rebuilding or even replacing the organ and had been in touch with several builders about such a project,~~ as well as with the Organ Clearing House of Harrisville, New Hampshire, to see if some suitable organ might be available for recycling. After the fire, it was clear that a new instrument would be out of the question for financial reasons, and negotiations with the Clearing House proceeded in earnest. In due course, the Clearing House recommended an organ built by E. & G. G. Hook, Op. 523 (1870), which was for sale in Pennsylvania, and First Parish bought it.

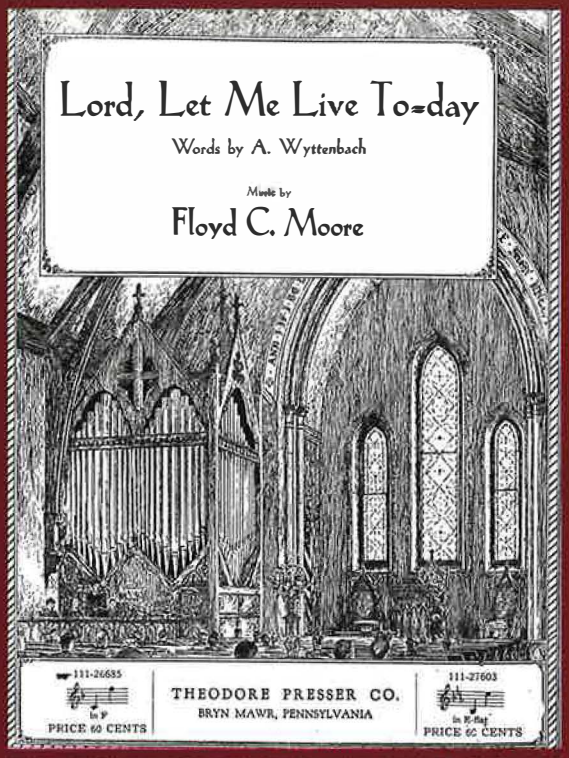
The organ originally "was built for Christ Methodist Episcopal Church in West Philadelphia [the Hook opus list calls it Heiskell Methodist, Philadelphia], at a cost of $3,000, and the Philadelphia *Enquirer* described the new building and organ in detail on February 28, 1870, saying,

> At the rear end is a large triple window; at the left end of the recess the magnificent organ has been built. So much has the art of organ-building improved of late that for this sum three or four times as much organ can be purchased as would have been the case a dozen years ago. This instrument has two finished fronts, and the rich and solid walnut with the gilded pipes present a beautiful appearance, and complete the harmonious effect of the interior of the chapel. . . . In fact, the loud voicing, which is a characteristic of these builders, would easily drown an ordinary choir if not restrained. But as the Methodist Church adheres strongly to the system of congregational singing, this will be rather an advantage than otherwise. . . .

The church was sold to a congregation that did not use the organ, which had become almost unplayable, and in the 1960s, the Hook was bought by Robert Bruce Whiting of Schwenksville, Pennsylvania, and moved to his studio there.

The dedicatory leaflet finishes the story:

> In October, 1981, First Parish acquired Opus 523 from Mr. Whiting, and a team headed by organbuilder Richard Nickerson of Melrose, including church member Lyman Judd, brought it to Arlington. After seeking competitive bids, the Music Committee selected Mr. Nickerson to refurbish and erect the organ in its present location. Ernest Gariepy, then a Music Committee member, assumed the complex and laborious task of restoring the fine walnut case. It was a work of signal devotion, to which Ernest and his wife



This sheet music cover shows the 1870 E. & G. G. Hook Op. 523 at Christ Methodist Episcopal Church in West Philadelphia

1870 E. & G. G. Hook Op. 523, First Parish Church in Arlington, Unitarian-Universalist, will be played Saturday by Richard during the OHS Convention

Barbara gave hundreds of hours of time and skill. For months the Gariepy garage, basement, and even living room were the scene of this unique effort. Others who helped included Laurie Cleveland, Ernest Sabine, Robert Olson, and Charles Grady.

To bring Opus 523 into concert condition, considerable renovation and restoration work was accomplished by Mr. Nickerson, such as the repair and voicing of the pipes, fabrication of new trackers, installation of new leather bushings and new bellows for the wind chests. A silent, high-efficiency blower of modern Swiss manufacture replaced the ancient electric blower. Ernest Gariepy arranged for a cabinetmaker to renovate the pedal keys in fine hardwoods.

First Parish in Arlington, Unitarian-Universalist, Arlington, Massachusetts
E. & G. G. Hook, Boston, Mass., Op. 523, 1870
Relocated through the Organ Clearing House, Harrisville, N. H.
Restored by Richard Nickerson, Melrose, Mass., 1984-5

Great: 58 notes		
Bourdon TC	16'	46
Op. Diap'n	8'	58
Melodia TC	8'	46
St'd Diap'n Bass	8'	12
Dulciana TC	8'	46
Octave	4'	58
Fifteenth	2'	58
2 rank Mixture	II	116
Trumpet	8'	58
Pedale: 27 notes		
Bourdon	16'	27
Flote	8'	27
Couplers:		
Swell to Great		
Great to Pedale		
Swell to Pedale		

Swell: 58 notes, enclosed		
St'd Diap'n Treble TC	8'	46
St'd Diap'n Bass	8'	12
Keraulophon TC	8'	46
Violina	4'	58
Flute Harmonique	4'	58
Oboe TC	8'	46
Bassoon	8'	12
Tremulant		
Pedal Movements:		
2 unlabelled single-acting pedals		
Gt. piano, forte		
balanced Swell pedal		
Bellows Signal		
mechanical action		

The organ stands on the left side of the main floor of the large and bright room. The striking appearance of the black walnut casework in an otherwise stark space proves that a contemporary room can accommodate very nicely unusual Victorian Gothic woodwork. Two flats comprising 23 now-unpainted zinc Open Diapason basses are above the attached keydesk, and 15 basses of the open metal Pedal Flote are in a wide flat on the right side of the free-standing case, close to their chest. The pipe at the corner has two mouths, the real mouth of the fifteenth Flote pipe facing the front of the case. The Swell is above the Great and has vertical shades, probably the original horizontal set turned to accommodate the later metal balanced swell pedal. The slot for the original hitch-down pedal is at the far right. Another slot at the left of the Pedale keys likely once contained a pedal to operate a water motor. The Pedale Bourdon chest is at the rear. The Flote is in reality an Open Diapason.

The manual natural keys have wood fronts and the Swell overhangs; the flat knobs are lettered in script and are on square shanks; . . . the bellows handle slot is at the left of the keydesk, and an indicator is at the left of the ivory nameplate. . . .[12]

The service of dedication, an "Organ and Choral Concert" held on Sunday, 22 September 1985, included the Prelude and Fugue in E-flat Major ("Saint Anne"), by J. S. Bach; an Anthem

COURTESY FIRST BAPTIST CHURCH, ARLINGTON

1879 E. & G. G. *Hook* & *Hastings op. 96 1, First Baptist Church, fourth church building*

for Mixed Choir, Tenor Soloist, and Organ, "The Waves Unbuild the Wasting Shore," Op. 376, by Arlington native Alan Hovhaness, commissioned for the occasion; Chorale No. 3 in A Minor, by Cesar Franck; Concerto for Organ in F Major, Op. 4 No. 4, with choral 'Alleluia's, by G. F. Handel; and Litanies by Jehain Alain. Ernest Gariepy was Tenor Soloist in the Hovhaness piece; Kenneth Seitz was the Director of Music; and Theodore A. May was the Organist.[13]

Notes

1. *History of the First Congregational Parish (Unitarian) of Arlington, organized in 1733.* Mrs. Theodore Everett, n.d.
2. Receipt
3. *The Cambridge Chronicle,* Jan. 5, 1856
4. Charles S. Parker, *Arlington Past and Present. A Narrative of Larger Events and Important Changes in the Village Precinct and Town from 1637 to 1907.* (Arlington: C.S. Parker & Son, 1907.}
5. *Arlington Advocate,* July 25, 1890.
6. *Advocate.,* November 28, 1890.
7. *Advocate,* December 19, 1890.
8. *Advocate,* November 17, 1899.
9. *Advocate,* August 22, 1890.
10. "First Congregational Parish, 'The Unitarian Church,' Arlington, Mass.", 1926, service leaflet dedicating the James Cole organ.
11. "Proposed repairs and renovation of [Arlington Unitarian] church organ" with "Suggested major improvements and modernizing" from the files of Robert O. Davison, in the author's collection.
12. *The Boston Organ Club Newsletter,* E. A. Boadway, editor, Whole No. 132, Fall 1986.
13. "A Service of Dedication. Organ and Choral Concert, Sunday, September 22, 1985, 3:00 p.m. First Parish in Arlington, Unitarian-Universalist."

The First Baptist Church

The twenty-eighth Baptist Church in Massachusetts was founded in the Northwest Precinct of Cambridge in June 1781, and the residence of Captain Benjamin Locke "at 21 Appleton Street was purchased for one hundred silver dollars to be used as a meeting house. In 1790, a new meeting house was erected on land given by Ephraim Cook, at the corner of Massachusetts Avenue and Brattle Street."[1] After a period of dormancy, the church was reorganized in 1817, and the third meeting house, located on the present church site on Massachusetts Avenue near what is now Willow Court, was dedicated 9 September 1828. "The White Church" was replaced in 1853 with a larger frame church in the Gothic style, complete with a steeple 156-feet tall, and a rear gallery. The building was designed by Alexander R. Esty of Boston. The interior arrangement of the church was altered in 1892, when the organ and choir were re-located to a large space behind the pulpit. The building was destroyed by fire on July 25, 1900; "Painters burning off the old paint of the church accidentally ignited a portion of the steeple. In less than an hour this fire made a complete ruin of the most prominent feature of Massachusetts Avenue."[2]

The fifth church building for this congregation, dedicated November 4, 1902, was built of Quincy seam-faced granite trimmed with Nova Scotia limestone and roofed in green-gray slate. Architect Charles B. Dunham of Boston designed the structure in the English perpendicular gothic style of the fifteenth century, with a hammer beam ceiling.[3] That building

too was consumed by fire on 24 October 1924. The present church building, also designed by Charles B. Dunham, "was built on the old foundation with the same stone walls in use"[4] and looks very much like its 1902 predecessor, but with some interior changes. It was dedicated in February 1926.

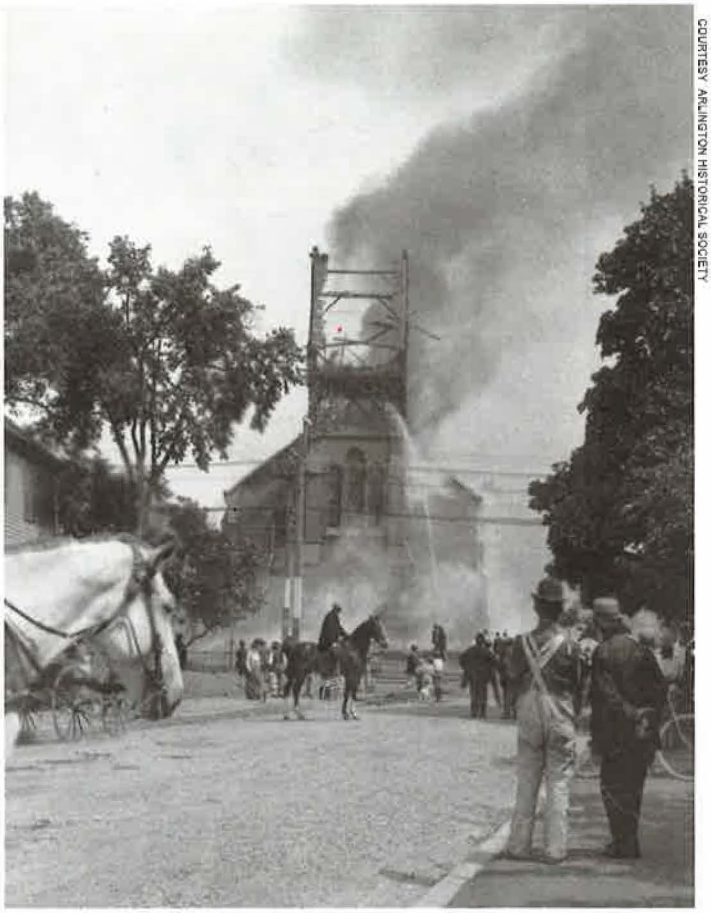
First Baptist Church, Arlington, fourth building

On July 2, 1838, the parish appropriated money for an organ,[5] and the church "acquired an organ and a bell in 1840."[6] Who built it, the records do not show.

> However, when the next church was built in 1853, there is mention that money was appropriated for 'a new Stevens pipe organ'.... The total cost of this building, including the new Stevens organ was fifteen thousand dollars. . . . When Reverend Amos Harris became pastor in January 1866, he considered the church somewhat old-fashioned in the practice of turning their backs to the pulpit when standing to sing hymns. [The] reason for turning was so that the congregation could face the organ and choir located at the rear of the church. One Sunday, he requested the congregation to change this habit and face the front while singing. Many members objected to this change, and continued to turn to the rear of the church, even when the majority faced the front."[7]

The *Cambridge Chronicle* of Saturday, April 2, 1853 reported on the

> DEDICATION IN WEST CAMBRIDGE. On Thursday afternoon, the beautiful church edifice erected by the Baptist Society in West Cambridge, was dedicated with appropriate and interesting services. The building is of the Gothic style of architecture, the exterior being finished in imitation of freestone, and the interior walls in imitation of blocks of sandstone. From the ceiling hang heavy pendants supported by cross beams, the whole being grained in imitation of oak. The pulpit is in a recess in front of which are three arches supported by columns. The choir gallery is above the main entrance and corresponds in style with the other extreme of the house. The upper sections of the windows are glazed with colored glass, which imparts a somewhat brilliant appearance to the interior of the house. The pews are eighty in number, arranged in semicircular form and all neatly trimmed. The basement contains a large and convenient lecture room, one smaller lecture room, pastor's study room, and one or two committee rooms, all neatly arranged. The organ is of great beauty of appearance and sweetness and brilliancy of tone, but not large. It was built by Messrs. Stevens & Co., of this city. Its cost was about $1,200. The entire cost of the whole structure, together with all the fixtures, was about $16,000. [A description of the dedicatory exercises follows here.] ... On the removal of their old house, about a year since, this society did not take of the materials to construct a temporary house, but through the Christian kindness of other societies in the town, they have been permitted to enjoy the privilege of uninterrupted worship. . . .[8]



COURTESY ARLINGTON HISTORICAL SOCIETY

First Baptist Church, Arlington, fourth building, burns in 1900.

The First Baptist Church of Arlington, Mass.
1879 E. & G. G. Hook & Hastings, Op. 961

Great: 58 notes	
Bourdon	16′
Open Diapason	8′
Melodia	8′
Doppel Flute	8′
Gamba	8′
Dulciana	8′
Octave	4′
Flute d'Amour	4′
Twelfth	2⅔′
Fifteenth	2′
Mixture	III
Trumpet	8′
Pedale: 27 notes	
Open Diapason	16′
Bourdon	16′
Violoncello	8′
Couplers:	
Swell to Great	
Great to Pedal	
Swell to Pedal	

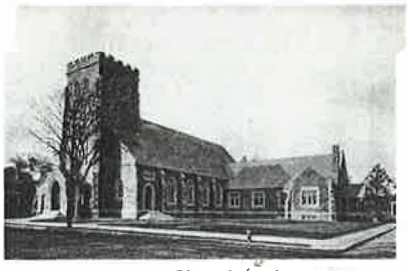
Swell: 58 notes, enclosed	
Bourdon Treble	16′
Bourdon Bass	16′
Open Diapason	8′
Stopped Diapason	8′
Salicional	8′
AEoline	8′
Quintadena	8′
Flauto Traverso	4′
Violina	4′
Flautino	2′
Dolce Cornet	II
Cornopean	8′
Tremolo	
Pedal Movements:	
Gr. piano, mezzo, forte	
Sw. piano, mezzo, forte	
Great to Pedal Reversible	
Pedal to Diapason Reversible	
balanced Swell pedal	
mechanical action	

The Stevens organ was replaced with a large new two-manual and pedal tracker organ built by E. & G. G. Hook & Hastings, Op. 961 (1879). No mention is made in the records to indicate what became of the 1854 Stevens organ, which may have been taken in trade. The *Arlington Advocate* reported on a

> public exhibition of . . . one of the finest organs (as regards size and capacity) to be found in the country . . . before a large audience — one which filled nearly all the seats of the church. Prof. S. B. Whitney, organist at Church of the Advent, Boston, and Mr. Wm. E. Wood, the organist of the church, displayed the beauties and capacities of the instrument in a highly artistic manner, and all must

The First Baptist Church of Arlington, Massachusetts

1902 James Cole, Boston		1926 Frazee Organ Co., Everett, Mass., Op. 108	
Great: 61 notes		**Great:** 61 notes	
Double Open Diapason	16′	Diapason	16′
First Open Diapason	8′	First Diapason	8′
Second Open Diapason	8′	Second Diapason	8′
Gemshorn	8′	Gamba	8′
Claribel	8′	Gemshorn	8′
Principal	4′	Clarabella	8′
Waldflute	4′	Doppelflote	8′
Twelfth	2⅔′	Octave	4′
Fifteenth	2′	Waldflote	4′
Tromba	8′	Twelfth	2⅔′
		Fifteenth	2′
		Tuba (encl. in Choir)	8′
		Chimes (encl. in Choir)	
Swell: 61 notes, enclosed		**Swell:** 61 notes notes, enclosed	
Bourdon	16′	Bourdon	16′
Open Diapason	8′	Diapason	8′
Stopped Diapason	8′	Gedeckt	8′
Hohl Flute	8′	Salicional	8′
Orchestral Viole	8′	Viol d'Orchestre	8′
Vox Celestes	8′	Viol Celeste	8′
Echo Salicional	8′	Aeoline	8′
Flute Harmonic	4′	Flauto Dolce	8′
Violina	4′	Harmonic Flute	4′
Piccolo	2′	Violina	4′
Dolce Cornet	III	Flautino	2′
Contra Fagotto	16′	Dolce Cornet	III
Cornopean	8′	Contra Fagotto	16′
Oboe	8′	Cornopean	8′
Vox Humana	8′	Oboe	8′
Swell Tremulant		Vox Humana	8′
		Clarion	4′
		Tremulant	
Choir: 61 notes, enclosed		**Choir:** 61 notes, enclosed	
Double Dulciana	16′	Double Dulciana	16′
Open Diapason	8′	Diapason	8′
Melodia	8′	Dulciana	8′
Viol de Gamba	8′	Unda Maris	8′
Dulciana	8′	Viola da Gamba	8′
Flute D'Amour	4′	Melodia	8′
Salicet	4′	Flute Celeste	8′
Clarinet	8′	Flute d'Amour	4′
Choir Tremulant		Salicet	4′
		Clarinet	8′
		French Horn	8′
		Tremulant	
		Harp 49 bars	
		Chimes 25 notes	
Pedal: 32 notes		**Pedal:** 32 notes	
Contra Bourdon	32′	Contra Bourdon	32′
Grand Open Diapason	16′	First Diapason	16′
Bourdon	16′	Second Diapason	16′
Double Dulciana	16′	Violone	16′
Violone	16′	Dulciana	16′
Octave	8′	Bourdon	16′
Violoncello	8′	Soft Bourdon	16′
Flute	8′	Octave	8′
Trombone	16′	Flute	8′
		Gedeckt	8′
		Violoncello	8′
		Trombone	16′
		Fagotto	16′
		Tromba	8′
Couplers:		**Couplers:**	
Swell to Great Unison, Octaves		Great to Pedal 8′	
Swell to Choir Unison		Swell to Pedal 8′, 4′	
Choir to Great Sub, Unison		Choir to Pedal 8′	
Swell to Swell Super		Pedal to Pedal 4′	
Swell to Pedal		Swell to Great 16′, 8′, 4′	
Great to Pedal		Choir to Great 16′, 8′, 4′	
Choir to Pedal		Choir to Swell 8′, 4′	
		Great to Great 4′	
		Swell to Swell 16′, 4′	
		Choir to Choir 4′	
Combinations: (thumb pistons)		Great Unison Off	
Gr. 1-2-3-4-5-0-00		Swell Unison Off	
Sw. 1-2-3-4-5-0		Choir Unison Off	
Ch. 1-2-3-0		**Combinations:**	
		0-7 on each manual, 0-7 on Pedal 00 Release	
Pedal Movements:		**Pedal Movements:**	
Great to Pedal Reversible		Four toe pistons to govern entire organ	
Full Organ		Great to Pedal Reversible	
Grand Crescendo, with indicator		Swell to Pedal Reversible	
balanced Swell pedal		Grand Crescendo pedal	
balanced Choir pedal		Sforzando pedal Reversible balanced	
Pedal organ, locking pedal, M.F.Pedal Organ, each releasing the other		Swell Pedal	
		balanced Choir pedal	



First Baptist Church, Arlington, fifth building, burned 1926

have felt that the promises of the builders and the expectations of the committee had been fully met in the instrument. . . .

The instrument stands in the same position as the old one, but occupies a much larger space, being wider, higher, and extending some ten feet into the room under the bell tower of the church. The case is of black walnut, of rather plain finish, and the whole appearance conforms to the present style of building (most of the pipes being visible) with [which] most of our readers are doubtless familiar. We cannot do better in this connection, than repeat the builder's description of the organ, printed on the programme for the concert: —

"Messrs. HOOK & HASTINGS, in furnishing this Organ for the Arlington Baptist Church, have sought to make the instrument such as would meet every requirement of Church service in the most complete and satisfactory manner. To this end, such stops have been selected as would be most useful in supporting Divine worship and, in voicing, especial care has been taken to produce richness and fullness of tone rather than [?] brilliancy. Attention is called to the positive character of the Diapason and other foundation stops, and to the exquisite delicacy of the softer registers. The instrument contains 28 stops, as follows:—

Great Organ . . . 11 stops.
Swell Organ . . . 10 "
Pedal Organ . . . 3 "
Mechanical . . . 4 "
Total . . . 28 stops.

It has also 6 pedals for combinations, tremolo, etc. All the stops are complete in compass, excepting that one only is divided for the convenience of the organist. The Organ contains 1415 pipes, the compass of the manuals being 58 pipes, the compass of the pedals, 27 notes. It is voiced and balanced with great nicety, and it is entirely free from any tiresome predominance of harshness or shrill-

Balloons, An Anecdote

AFTER THE 1924 FIRE, the Baptists met for a time in the Town Hall. One Sunday morning, when the Baptists arrived for church services, they found that the coffered ceiling was decorated with multi-colored balloons, which had been released during a party held in the room the evening before. As the balloons lost air, they began floating down during the service; the worshipers discreetly tucked them under their seats as the balloons came in reach. As the time came for the sermon, one bright red balloon drifted down just above and slightly behind the minister. The congregation watched, mesmerized, as the balloon slowly descended. The minister finished his announcements, and then said "In place of the sermon I prepared for today, I am going to preach instead on the text 'When I was a child, I thought as a child and spake as a child, but when I became a man, I put away childish things,'" with which words he reached over his head, seized the string of the red balloon, and placed the balloon under the pulpit. My grandmother, Mary H. Dick, was singing in the choir at the time and personally witnessed this event. *AML*

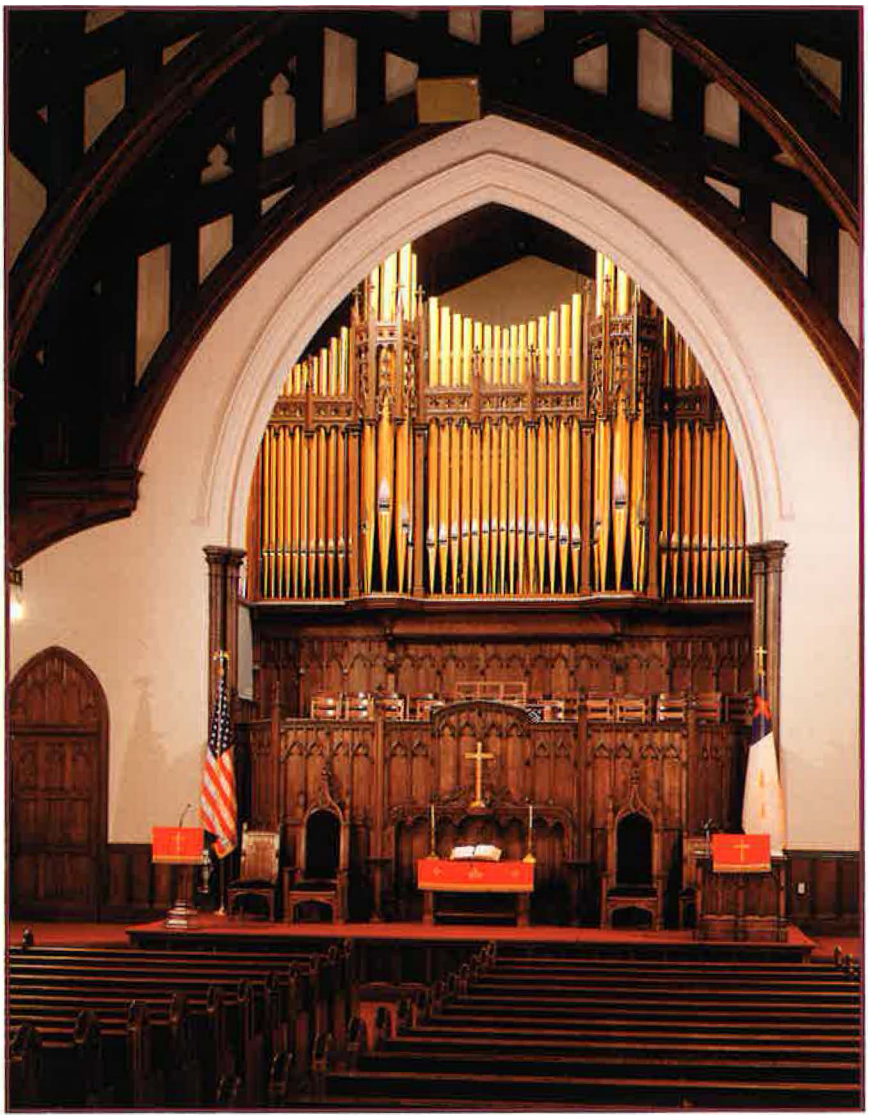
ness, thus causing it to gain the ever increasing favor of its hearers. The builders claim that it is unexcelled by any organ of its size ever built. The Organ stands in the choir gallery, and presents an attractive appearance, with its clustered pipes richly decorated. It is 16 feet wide, 15 feet deep, and upwards of 20 feet in height."

The concert on Tuesday evening closed with "Vesper Hymn," with variations, by Prof. Whitney. As performed by him the whole organ was finely displayed. The solo stops were shown to be of rare beauty of tone, the combinations pleasing to the highest degree, the whole action more nearly perfect than is usual with instruments so recently put together. We congratulate the church upon the possession of such an elegant instrument.[9]

In 1892, the organ was moved from the rear gallery to the front of the church behind the pulpit.

The work of renovating the auditorium of the Baptist church is progressing but it will be some time yet before the repairs and alteration are completed. The organ has been removed and undergoing such alterations which will make it practically a new instrument. The alcove back of the pulpit has already been built out so as to enlarge the space sufficiently to contain the organ which will in consequence face the congregation, with room in front for the choir seats. This alteration will necessitate a change in the arrangement of the pulpit and baptistry but will also improve the appearance of the church when completed. . . .[10]

The same paper had reported earlier that "it is said that when the organ of the Baptist church has been renovated and remodelled to fill the change of its location in the auditorium, it will be the finest organ in town."[11] The work on the organ is reported to have been carried out by Geo. S. Hutchings of Boston.[12] Perhaps some tonal changes were made, for the stoplist provided by Dr. Wayne Caskey (see sidebar) has more stops and pipes than are mentioned in the newspaper article, and E. A. Boadway observes that an 1879 E. & G. G. Hook & Hastings would almost certainly have had an 8' Oboe in the Swell. The organ was totally destroyed by fire when the church burned in 1900.



1926* Frazee, *First Baptist Church, Arlington, will be played by Tim Smith on Saturday

First Baptist Church, Arlington, Massachusetts
1992 Bishop Organ Co., Reading, Massachusetts
Rebuild of 1926 Frazee

50 ranks — 3 manuals — **3244 pipes**

Great

16'	Diapason	zinc (facade) open metal	73 pipes
8'	First Diapason	zinc (facade) open metal	73 pipes
8'	Second Diapason	open metal	73 pipes
8'	Gamba	spotted metal	73 pipes
8'	Clarabella	open wood	73 pipes
8'	Gemshorn	taper, tin	73 pipes
4'	Octave	spotted metal	73 pipes
4'	Chimney Flute	stopped wood	73 pipes
2 2/3'	Twelfth	spotted metal	73 pipes
2'	Fifteenth	spotted metal	73 pipes
IV	Mixture 1 1/3'	spotted metal	73 pipes
8'	Tuba	zinc, spotted metal	73 pipes
	Harp	from Choir	
	Chimes	from Choir	

Swell

16'	Bourdon	stopped wood	73 pipes
8'	Diapason	open metal	73 pipes
8'	Stopped Diapason	stopped wood	73 pipes
8'	Gamba	spotted metal	73 pipes
8'	Salicional	spotted metal	73 pipes
8'	Aeoline	spotted metal	61 pipes
8'	Voix Celeste	spotted metal	73 pipes
8'	Dolce Flute	open wood	73 pipes
4'	Principal	tin, tapered	73 pipes
4'	Harmonic Flute	open metal	61 pipes
2'	Flautino	tapered metal	183 pipes
III	Dolce Cornet	spotted metal	73 pipes
16'	Contra Fagotto	zinc, spotted metal	73 pipes
8'	Cornopean	zinc, spotted metal	73 pipes
8'	Oboe	zinc, spotted metal	73 pipes
8'	Vox Humana	spotted metal	73 pipes
4'	Clarion	spotted metal	73 pipes
	Tremolo I		
	Tremolo II	for Vox Humana	
16'	Swell to Swell		
	Swell Unison Off		
4'	Swell to Swell		

Choir

16'	Double Dulciana	zinc, spotted metal	73 pipes
8'	Diapason	open metal	73 pipes
8'	Melodia	open wood	73 pipes
8'	Flute Celeste (TC)	open wood	61 pipes
8'	Viola da Gamba	spotted metal	73 pipes
8'	Dulciana	from 16'	
8'	Unda Maris (TC)	spotted metal	61 pipes
4'	Salicet	spotted metal	73 pipes
4'	Flute d'amour	stopped wood	73 pipes
8'	English Horn	zinc, tin	73 pipes
8'	Clarinet	spotted metal	73 pipes
	Harp		49 bars
	Chimes		25 tubes
	Tremolo		
16'	Choir to Choir		
	Choir Unison Off		
4'	Choir to Choir		

Pedal

32'	Bourdon	stopped wood	32 pipes
16'	First Diapason	6 open wood, 26 zinc	32 pipes
16'	Second Diapason	from Great	
16'	Violone	zinc, spotted metal	32 pipes
16'	Bourdon	from 32'	12 pipes
16'	Second Bourdon	from Swell	
8'	Octave	from 16'	12 pipes
8'	Bass Flute	open Wood	32 pipes
8'	Gedeckt	from Swell	
8'	Violoncelle	from Violone	12 pipes
4'	Choral Bass	from 16'	12 pipes
16'	Trombone	zinc	32 pipes
16'	Fagotto	from Swell	
8'	Tromba	from 16'	12 pipes

Couplers

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

Pistons and Accessories
Swell, Great, Choir, Pedal: 1-7, 0, Generals 1-8, Off
Swell, Great, Choir to Pedal reversibles
Four reversible tuttis (Strings, Reeds, Principals, Sforz)
Four Piston memories, Four programmable crescendo memories

This specification is a facsimile from the booklet published for the dedication recital played March 21, 1993 by John Rose

The next organ was built at a cost of $8,250 by James Cole of Boston, successor to the firm of Cole & Woodberry. "Instead of replacing the [Hook & Hastings] organ with a traditional tracker instrument, the church decided to invest in the new tubular pneumatic pipe organ, utilizing electrical contacts. The instrument was extremely large [it had three manuals and pedal] and was

specially designed to occupy a space at the front of the church. ... [The] front pipes are artistically decorated in suitable colors and gold. The elaborately carved case work of the facade cost the church five hundred dollars."[13] The Cole organ perished in the 1924 fire.

The present church, opened in February 1926, was equipped with a new organ, built by the Frazee Organ Co. of Everett, Op. 108 (1926) on the recommendation of James Cole, who "agreed to voice the organ if Frazee would build it. The organ is considered a reproduction of Cole's 1902 instrument, as to its former qualities of tone. The organ was considerably enlarged over the 1902 instrument, increasing the depth and dignity of some of the registers."[14]

The Bishop Organ Co., then of Reading, Mass., rebuilt the Frazee/Cole organ in 1992. It had undergone some tonal changes since it was built, but much of the character of the original instrument was still intact, and the 1992 work was designed to retain that. The original Frazee windchests were replaced with new pitman chests, and a new solid state electrical system was installed. The Swell organ was turned to speak out into the church instead of across the chamber as it had previously. Barbara Owen was consultant to the church. The rebuilt organ was dedicated with a recital presented by John Rose on Sunday, 21 March 1993. The program included Prelude from Trois Pieces by Pierne; Mendelssohn's Prelude and Fugue in C Minor; "Echo Noel" by D'Aquin; "Reflections of Southern Hymn Tunes: Resignation, Wondrous Love, and Pisgah" by White; two chorales by J. S. Bach, "Jesu, Joy of Man's Desiring" and "Sleepers Awake!;" Mulet's "Carillon-Sortie;" Thalben-Ball's "Elegy;" Franck's "Prelude, Fugue et Variation;" and the Finale from Symphonie I by Vierne.[15]

Notes

1. Dr. Wayne Caskey, Organist, "About the First Baptist Church of Arlington and Its Instruments," included in the dedicatory leaflet published for the rebuilding of the Frazee Organ, 1993.

2. *Arlington Advocate*, July 27, 1900.

3. Caskey

4. Caskey

5. Charles S. Parker, *Arlington Past and Present. A Narrative of Larger Events and Important Changes in the Village Precinct and Town from 1637 to 1907.* (Arlington: C. S. Parker & Son, 1907.}

6. Dr. Victor F. Scalise, Jr., *History and Heritage: The First Baptist Church of Arlington Massachusetts. Bicentennial 1781-1981.*

7. Caskey

8. *The Cambridge Chronicle*, Saturday, April 2, 1853.

9. *Arlington Advocate*, December 27, 1879.

10. *Advocate*, August 19, 1892.

11. *Advocate*, July 15, 1892.

12. Caskey

13. Caskey

14. Caskey

15. Organ dedication booklet, March 21, 1993.

The Organ at the First Church of Christ, Scientist The Mother Church

by Burton K. Tidwell

A front-page article in the July 1952 issue of *The Diapason* proclaimed:

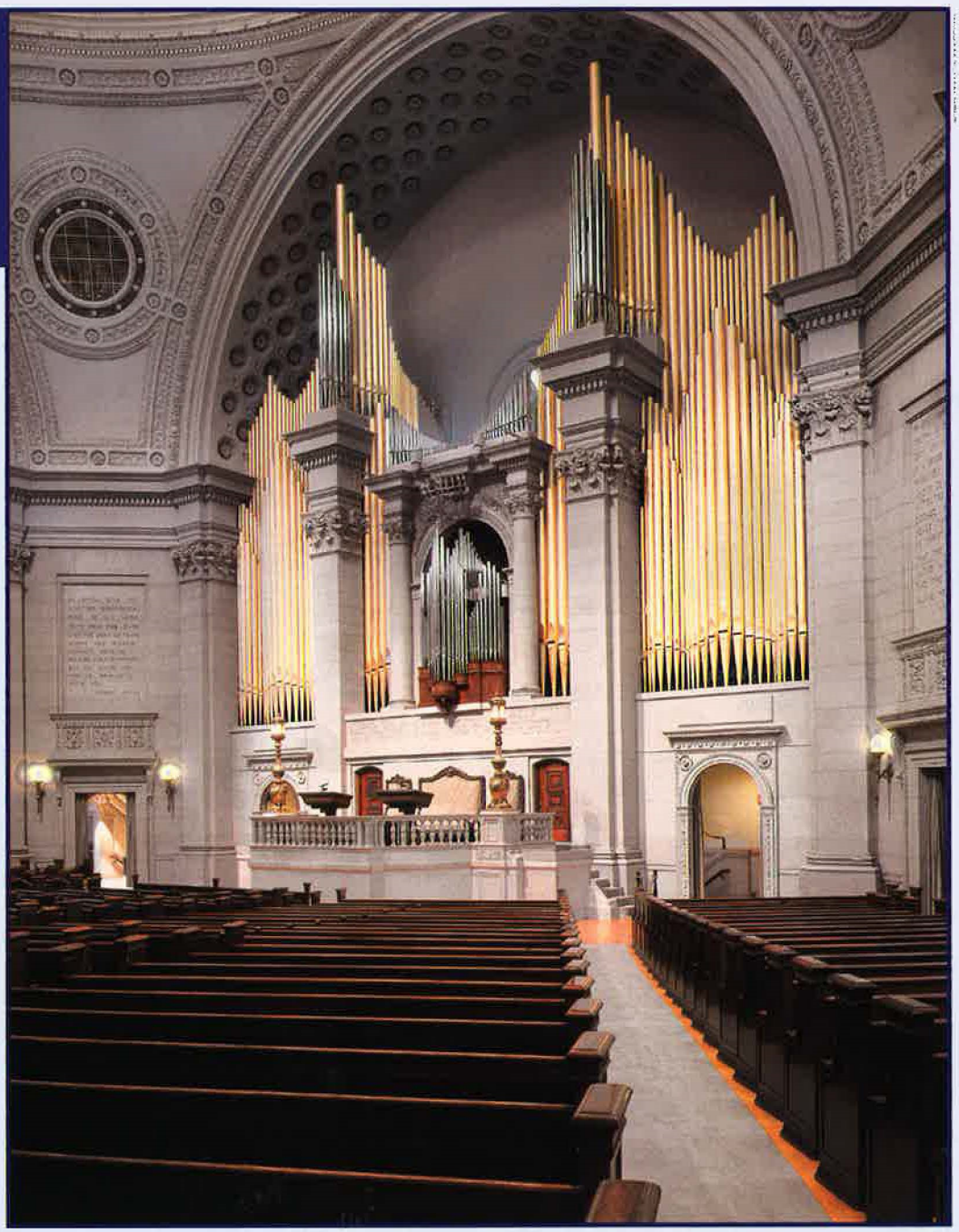
> A magnificent new Æolian-Skinner organ in the Mother Church, the First Church of Christ, Scientist, in Boston, (which) was placed in service for the first time June 1, with Ruth Barrett Phelps, organist of the Mother Church, at the console. This event followed a period of more than a year and a half of construction devoted to the building and installation of the colossal instrument.
>
> The instrument includes many features, the most outstanding of which is the unprecedented free use of mixtures and other compound stops. The organ contains 235 ranks of pipes, totaling 13,389 pipes, and on this basis may be considered to be the largest church organ in the United States.

THE YEARS FOLLOWING WORLD WAR II saw the completion of a number of organs of significant size in the United States, especially from the country's most prestigious builder, Aeolian-Skinner. Early in 1949, under the leadership of tonal director, G. Donald Harrison, the company had completed its new instrument in the Mormon Tabernacle, Salt Lake City, Utah, an organ that Harrison proclaimed his proudest accomplishment in organbuilding[1]. The contract for an even larger instrument in the 1906 extension edifice of the Mother Church, the First Church of Christ, Scientist, in Boston was signed on November 29, 1949, with the stipulation that the work be completed on or before May 1, 1952.[2]

While the foundation of the Mother Church organ was built upon the contemporary work of the Boston organ company and bears Harrison's influence, it was a young Lawrence Phelps (1923-1999) to whom the authorities of the First Church of Christ, Scientist, entrusted the responsibility for the tonal design and oversight of the project. Phelps, who had apprenticed with Aeolian-Skinner and Harrison during World War II and until early 1949, returned to Boston in October following nine months of work with Walter Holtkamp in Cleveland. He thereafter was employed full time by the Mother Church on the design and completion of the major instrument in the extension as well as a smaller instrument in the original edifice.

In his initial article presenting the completed instrument to the organ public, Phelps credited Harrison, "whose cooperation has been a vital factor contributing to the overwhelming success of this entire project."[3] The tonal design, however, was a cooperative effort between Lawrence Phelps and the Mother Church organist, Ruth Barrett Arno, and it was Phelps who specified the pipe scales and supervised the months of tonal finishing.[4] Harrison was available for advice

Burton K. Tidwell is an active organbuilder, working with Colin Walsh in Sharon Hill, Pennsylvania. This article is based on one chapter of Mr. Tidwell's forthcoming book documenting the work of Lawrence Phelps, with whom he worked as a voicer early in his organbuilding career.



and offered suggestions throughout the project, but he otherwise attended to the many other projects occupying the Aeolian-Skinner books.

> The organ was designed especially to meet the unique requirements of the music of the Mother Church. These range from the accompanying of a vast audience in the singing of the hymns to the exacting requirements of radio and recording work. This results in the necessity of producing a well-ordered musical performance under radically changing acoustical conditions; also the performance of the great variety of music from the organ's rich heritage in a manner which may be considered to be stylistically appropriate. Even so, no attempt has been made to imitate slavishly the work of any period of organbuilding or of any particular organbuilder.[5]

A study of the organ's resources clearly reveals a scheme on an amazingly grand scale. But the Mother Church organ is something more than just another sizable collection of pipes: It has a singular clarity of purpose and integrity, which grew thoughtfully out of a desire to achieve a unique musical medium honoring centuries of organbuilding and comprehensively addressing the organ literature — while filling the vast space of a cavernous and not acoustically opulent environment. This sheer enormity also contributes to its especially successful eclectic nature — eclecticism born of a highly integrated design where development, cohesion and distinction of choruses were achieved in an unprecedented manner.

The organ's ensemble is different from, if reminiscent of, the Harrison Aeolian-Skinner, perhaps appropriately described as being re-formed and energized by the developing organbuilder in Phelps. Nevertheless, all of the distinctive color of flutes, strings and reeds, so cherished and appreciated by aficionados of Aeolian-Skinner, are present to complement Phelps' tightly woven tonal scheme. And Harrison influence aside, the concept, execution and environment result in an organ that is quite unlike the Salt Lake City instrument.

Phelps wrote of the disposition and layout of the Boston instrument:

> Of the seven manual divisions, the Swell, Choir and Solo are enclosed. All of the organ except the Solo is installed in one large loft across the front of the auditorium. This loft is approximately 75 feet wide, 10 feet deep and about 60 high. The average height of the main part of the organ is about 25 feet, although the facade towers about 50 feet above the floor of the organ loft. The Solo is located in an especially prepared chamber high in the northeast tower of the building and is heard through a circular opening, which pierces the center of the pendentive area to the left of and well above the main organ.
>
> The major flue chorus of the organ is naturally that of the Great. . . . The Hauptwerk is a moderately scaled, very lightly voiced division standing in the center and at the top of the main structure immediately under the wheel window. . . . The Great is located on the same level as the Hauptwerk and to the left. It is a strong full-bodied division containing the strongest flue work of the entire organ.[6]
>
> The enclosure for the Swell is centrally located in the organ loft. It occupies a floor space approximately 20 by 6 feet 8 inches and rises against the rear wall to a height of about 22 feet. Actually the Hauptwerk windchests form the top of the swell box. The full Swell is about equal in strength to

Lawrence Phelps, ca. 1958

the Great, though of course there is a sharp contrast in color.

The Choir is all on one level and stands immediately to the right of the Swell. It is a gentle division whose chief purpose is to assist the softer work in the Swell in accompanying the soloist. The Mother Church uses only a soloist. As it was necessary to "double deck" the Swell, it is fairly certain that with changes in temperature the pitch in the upper and lower Swell might not always be together. To reduce the significance of this fact, all the chorus work in the Swell, both flues and reeds, was placed on the upper level, while all of the softer work was grouped on the lower level. This means that the accompanimental stops of the Swell will always be in tune with the Choir, and the stops that make up the Swell choruses will always be in tune with each other.

The Positiv stands on two levels directly in front of the small center limestone arch approximately 2 feet, and a beautifully carved mahogany case has been provided which covers the front of the chest. This casework is not merely decorative, as it provides a home for the lower pipes of the 8' Viola da Gamba and 4' Prinzipal, these being of polished tin. . . . The Cornet V . . . is placed together with the three reeds on the upper chest.

The Bombarde organ is placed on the same level as the Great and the Hauptwerk, and this completes an array of unenclosed pipework across the top of the structure of the organ. The main portion of this division stands in the right end of the loft over the Choir, but the two-rank 8' Principal is part of the facade. It has been arranged to frame the wheel window as it stands on the cornice of the limestone arch with the first rank, of polished tin, in front.

The Pedal organ was planned with the idea of making the use of pedal couplers unnecessary . . . pipes of the Violon and Grossquinte and 12 pipes of the 16' Principal are in the facade. The pipes of all stops 8' and smaller are placed on five chests, which partly form the top of the Choir box and this close grouping of the pedal upper work has made a considerable contribution toward the development of the individuality of the Pedal.

The design of the imposing new facade is the result of many weeks of close collaboration between the organ architect and Boston architect William G. Perry. . . . Certain limestone and plaster features, which were part of the old front, were retained and incorporated into the new design. Most of the old front pipes also were retained and were redecorated. About 300 new pipes were added to the display, and there are now 377 polished tin and gold-leafed pipes visible across the front of the organ. The majority of these are speaking pipes.[7]

Contemporary Departure

Four distinctive design characteristics of the Mother Church organ represent departures from general contemporary practice: (1) use of wide (⅔) mouth widths in the Great chorus, (2) greater than normal development of mixtures and compound stops, including an unprecedented exploitation of cornet combinations and use of off-unison pitches beyond quints and tierces, (3) use of expansion channels in the toeboards of the electro-pneumatic windchests to promote good speech of the chorus members, particularly those with ⅔ mouths, and including use of one generous common channel on large compound stops, and (4) development of the Pedal division, which was so unusually complete that it was "planned with the idea of making use of the pedal couplers unnecessary."[8]

In the Great,

> The chorus consists of the 8' Principal, 4' Prestant and the Full Mixture IV, these being topped by the Scharf IV. All of these pipes are equipped with mouths which have a width equivalent to a full two-sevenths of the circumference of the pipe. Inasmuch as the use of two-seventh mouthed Principals has seldom enjoyed unquestionable success in this country, it was decided to adopt the very ancient and time-honored device known as a key-chamber, which has always accompanied the two-seventh mouth in its most successful applications, to the modern windchest. Thus each pipe of the 8' and 4' stops was provided with individual key chambers (perhaps in this application more correctly called expansion chambers). Later, it was proved necessary to apply the same principle to several stops in the Hauptwerk, where, although the Principal chorus is equipped with one-fourth mouths, expansion chambers were found necessary in order to produce a quick response, while retaining a certain ease of speech typical of the best low-pressure work.
>
> . . . A system [was worked out] . . . of applying large key chambers to the regular Aeolian-Skinner windchest. This makes it possible for all the pipes comprising one note in a compound stop to stand on a common channel, thus receiving their wind from a common source. This also provided a much larger channel for this purpose than is usually available on the modern pitman chest. This system was used in one form or another for all twenty-six of the harmonic corroborating compound stops. Because of this, it has been possible to finish these stops in such a way that they evidence a singing quality and a blending ability not always found today.[9]

The ensembles are finely regulated and carefully balanced — the balance no doubt encouraged by placement in a relatively shallow position above the reader's platform. While duplication of choruses within the Great Organ was seen in Harrison's practice and those of other builders in the English tradition, Phelps instead chose to divide the primary division into two separate organs, i. e., Great and Hauptwerk, and to develop within each a distinctive color and ensemble that could be combined to fill the vast auditorium with its 3,000 seating capacity.

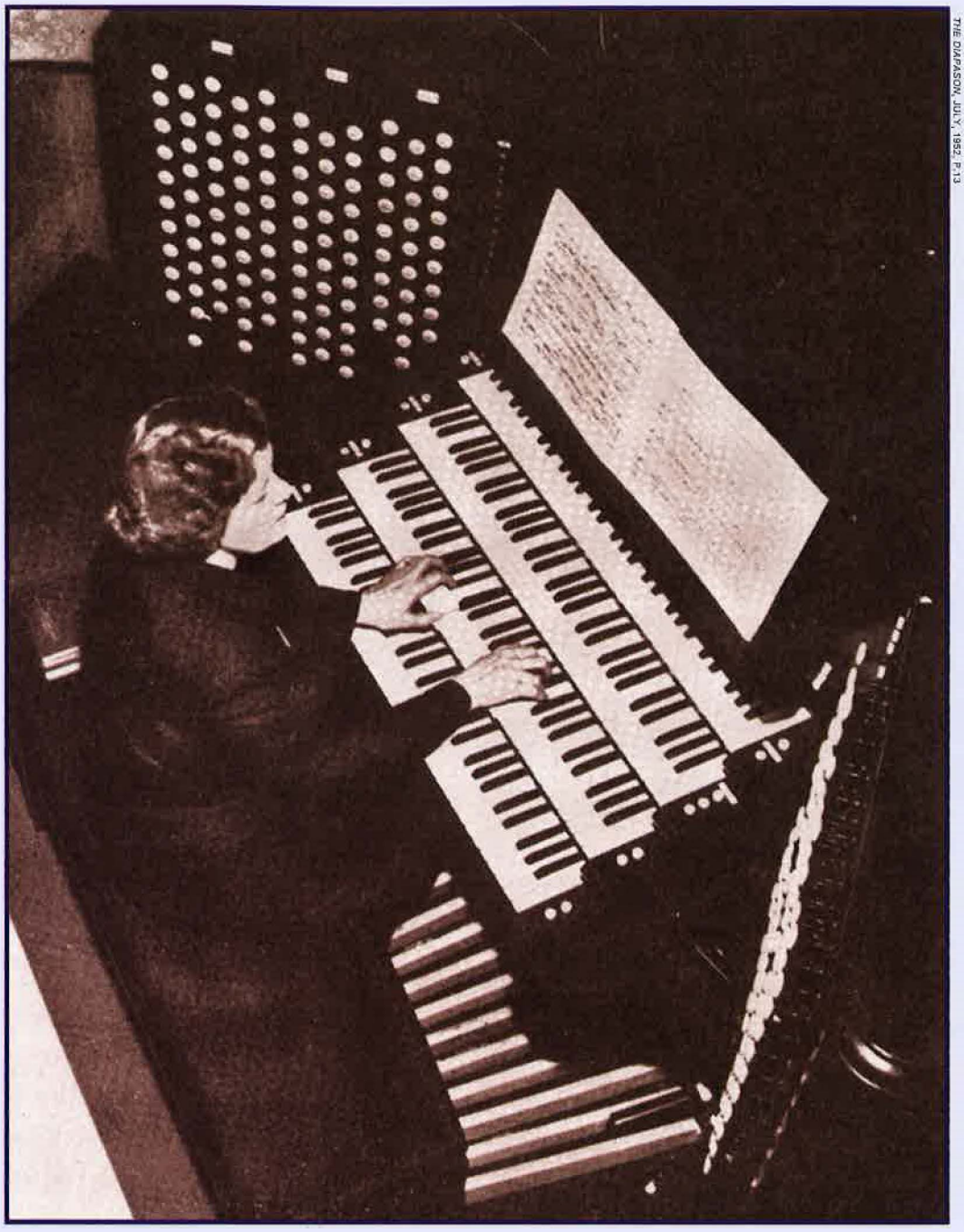
Phelps' design appeared to leave the Great reedless, but just as Harrison had done before, the Bombarde division's reeds were intended to complete the Great chorus. The Bombarde's placement on the same level with Great and Hauptwerk facilitated this role, and its reeds were on a relatively low 4" windpressure. The reeds of the Hauptwerk were, in fact, quite light in effect and intended to color rather than dominate the division.

Development of the choruses was carried to an unusual level of completeness, resulting in more mixtures than in any previous organ in this country. The design was perceived as radical, and Phelps was encouraged to write a two-part series of articles for *The Diapason* explaining his rationale.

> There are 26 . . . compound stops . . . One hundred and eight of the 235 ranks of pipes which comprise the total resources of the organ are contained in the compound

stops. Together these stops total 6,051 pipes. The compound stops fall roughly into three groups. The first of these is that of the "full mixture" variety. The primary purpose of these stops is to impart power and richness to the ensemble rather than brilliance. The Great Full Mixture IV, the Swell Plein Jeu VI, the Bombarde Grand Fourniture VI, and the Pedal Fourniture IV are examples of this type. The second group are those whose purpose is primarily to impart brilliance while improving the clarity and definition of all combinations into which they enter. Among the stops of this type are the Hauptwerk Mixture IV-VI and Scharf IV-VII and the Positiv Scharf IV-VII and Zimbel III. In the third group are those stops that are used primarily alone as solo stops or which, together with other stops, form combinations especially suited for solo use. Among these are the Positiv and Bombarde Cornets, the Choir Sesquialtera II and Carillon III, and the Hauptwerk Sesquialtera II.

The motives of the designer in endowing this organ so richly with compound stops were several. First among these was the wish to create an instrument in which every division would be complete and in every way independent and in which octave couplers, though included as recognized and legitimate mechanical aids, would be entirely unnecessary to the tonal design.[10]



THE DIAPASON, JULY, 1952, P. 13

Ruth Barrett Arno Phelps, ca. 1952

At the heart of the success of the Great and Hauptwerk choruses, in particular, and also in the cohesive nature of the plentiful compound stops, was the application of expansion chambers and generously winded common channels. Phelps' experiences here get to the very heart of his discovery of the musical benefits of the ages-old slider windchest and are the beginnings of whole-hearted embrace of this important facet of musical organbuilding as his career moved forward and matured. However, in 1953, his writings in *The Diapason* and *The Organ Institute Quarterly*[11] placed him in the middle of controversy in an organ world that wasn't ready to concede that the individual-valve pitman windchest wasn't superior to the "old-fashioned" slider chest.

Some might ask: "But couldn't this result [use of so many compound stops] be gained just as well through the use of a greater number of independent ranks instead of compounding so many ranks together?" While the writer acknowledges the possibility of achieving divisional independence through the use of many independent ranks and heartily recommends this practice in the design of small instruments, it is his considered opinion that real cohesion of ensemble cannot be produced by independently winded ranks of pipes. (Independently winded ranks of pipes refers here to the practice of using one chest valve per note.) He is convinced that well integrated and truly musical results are possible only when pipes are winded from a common channel or key chamber. It is quite possible to apply the key chamber to the pitman type windchest, and this was accomplished very successfully through the skill of Aeolian-Skinner craftsmen. However, with pipes standing on common chambers over pitman chest action, it is not practical to attempt such independent control of the ranks as can easily be attained in the more usual type of "barred" windchests—slide chests, for example. Therefore, it can be stated that the use of many influential compound stops was adopted in the case at hand as a device for effecting the greatest possible cohesion in the ensemble with the minimum of mechanical complication. It should be pointed out, however, that the time consumed in the tonal finishing of this instrument occupied about eight months, and this should warn that the devices used here should not be attempted elsewhere unless accompanied by an equal determination to see the work through to its glorious conclusion.[12]

ALLEN HILL

Larry Phelps, right, photographed in October, 1996, during a week-long study of mixtures in the Hauptwerk of the Mother Church organ as undertaken with Carl Meshanic, left, of the Foley-Baker Co., curators of the organ.

By Example

Not surprisingly, Phelps approached the organ's scaling within Harrison's well-established Aeolian-Skinner system. It was not only the most practical means to work with the company, but it was the language of scaling with which he had worked and learned during his initial years as an organbuilder.

Harrison's knowledge and use of scaling was arguably more highly developed than any other builder of the time as revealed in instruments that were musically unlike most organs in North America. He was an experienced voicer, an essential factor for an in-depth understanding of pipe scaling, and was able to work closely with the pipemakers and voicers to quickly modify scaling practice as he sought to establish a new musical class of instruments. The demands of a larger organization like Aeolian-Skinner both would facilitate his efforts and require him to develop a practical system that easily could be adapted for a variety of situations.

Phelps thus followed his teacher's example, but he adapted and modified these proven concepts based on his own experience in the voicing rooms and as a finisher for Aeolian-Skinner and Holtkamp. In outlining a philosophy for the chorus scales, Phelps wrote:

> The scaling of the Hauptwerk is based on the 8' Prinzipal, which . . . continues to the top according to a fairly rapid decreasing diameter scale. The scale for each successive independent rank comprising the Principal "chorus" begins proportionately smaller than the 8' Prinzipal in the bass but continues progressively slower, so that as these stops ascend the diameters of their pipes gradually become equal to the pipes of similar pitch in the 8' Prinzipal and eventually, as the treble is reached, attain diameters that surpass those of the 8' Prinzipal. For example: The diameter of low C of the 4' Oktav is one semi-tone smaller than the 4' C of the 8' Prinzipal, and by the time the 4' Oktav has advanced through three octaves, the diameter of treble c is one full semi-tone larger than the pipe of similar pitch in the 8' Prinzipal. The 2' Superoktav, which begins at low C two semi-tones smaller in diameter than middle c of the 8' Prinzipal, a pipe of similar pitch, has become by the time it reaches treble c, three semi-tones larger than high c in the 8' Prinzipal, which again is a pipe of similar pitch. This principle is applied in the same way to each rank of the chorus.
>
> The bass and tenor of the ranks constituting the upper work of the chorus must be suppressed in order that they blend well with the 8' Prinzipal. The treble of these ranks must not be too thin in color or they will seem to screech and produce a disagreeable effect. Therefore, this system of scaling is necessary in order that the suppression of the strength of the upperwork in the lower end does not produce a too fluty tone, resulting in a thickening effect, while the trebles, because of the necessity for increase to make contrapuntal playing clear, do not become too thin and scratchy, producing the screamy effect so often objected to.[13]
>
> The compound stops follow exactly the same principle of scaling, except that they begin much smaller than the 8' Prinzipal, and the increase toward the treble is such that the diameter scales of the 8' are equaled but not surpassed — the effect being that the individual ranks in the mixtures have a thinner and less powerful tone than the independent ranks of similar pitch. The whole object of this scaling method is to produce a clear ensemble for contrapuntal playing. Clarity in the lower end is provided by a closely-knit brilliant color in which no single rank becomes more prominent than the 8' Prinzipal, but all ranks contribute to color the 8'.

As we ascend toward the treble, the color changes become fuller and stronger but never aggressive or screamy. This results in beautiful, well-balanced clarity in fugue playing. The upper voice is always audible because of its fullness and superior strength. The inner and lower voices are clear because of their rich color rather than by the protrusion of the ranks of higher pitch. The mixture, when added to the ensemble, produces the effect of added fullness in the treble while brightening the lower end. The Scharf adds a sheen to the entire ensemble and, because of the care with which it is regulated, the lower end never seems over-assertive. Thus the Scharf does not destroy the clarity, but rather adds a nearly equal sheen throughout the compass.[14]

In the Boston Great chorus, with its ⅐ mouth widths, Phelps applied a modified version of the parallel scaling associated with wide-mouth Principals in the Schultz tradition. The Principal 8' and Prestant 4' are of identical or parallel scales only

LUIF PAPE: THE TRACKER ORGAN REVIVAL IN AMERICA. PAPE VERLAG: BERLIN. PUB. CIRCA 1978. P. 427

Lawrence Phelps

through 1' pitch when the 4' begins to overtake the Principal. These two stops also incorporate a type of variable scaling used by Harrison and which expands the trebles even more quickly than his usual practice.[15]

> In previous examples where ⅟₇-mouthed pipes have been used, 'parallel' scaling and voicing techniques have been used. This means that every pipe of similar pitch throughout the chorus has the same diameter and is voiced to the same strength. In the present case, the rule of "parallel" strength was followed so far as possible, but special attention was given to make the pipes as "unparallel" in scale as possible . . . the chorus was designed so that no pipe of the same pitch would be likely to have exactly the same diameter. This was done primarily for the purpose of producing smoother and more accurate tuning.[16]

As originally specified, scales for the Swell, from Diapason 8' through 2' were identical to those of Salt Lake City, the only difference being the omission of slots on the 2' in Boston. Here the 4' was to be the largest member of the chorus, but in Boston the pipes were reversed with the 8' during voicing and the resulting chorus leaves the 8' with the largest values and upperwork smaller. Both organs originally had a Plein Jeu VI and Cymbale IV pair of identical composition, but Harrison used larger scales in Salt Lake City and divided the six-rank mixture on to two stop actions.[17] The Boston Swell also includes a Fourniture III as an alternate chorus builder on a smaller scale and was not intended to penetrate the reeds.[18] The power and balance of the Swell in relationship to the Great and Hauptwerk demonstrate Phelps' early understanding that for the Swell division to function properly in the great romantic literature, it must have the development and power of the Great in addition to specialized solo voices and strings.

The Mother Church organ includes a remarkable number of possible cornet combinations of both flute and principal tone. More notably, the Positiv and Bombarde organs each have a five-rank cornet stop in the classic tradition of French organs. Certainly such stops, though rare, were not unheard of in this country, but to have five ranks standing on one common wind supply, i. e., note channel in the time-honored manner, was demonstrative of new thinking. Interest in the French Classic literature in this country was in its infant stages, and this key element was a prelude to Phelps' later study in this direction and to its wider use in much smaller organs up to the present.

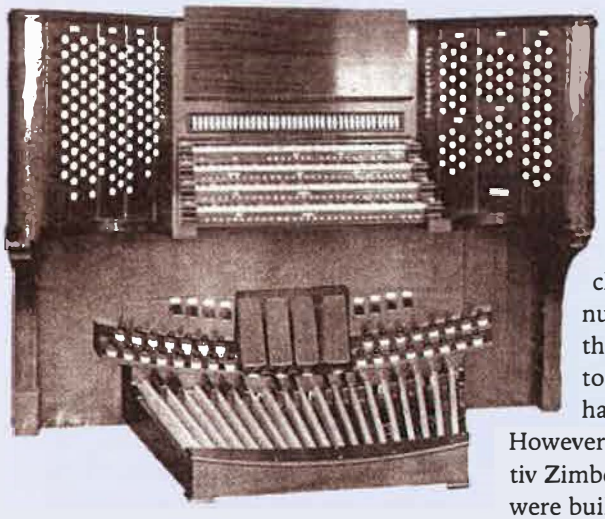
> The cornet is primarily a solo stop. The pitches of its five ranks are 8', 4', 2⅔', 2' and 1⅗'. They are completely without breaks with the exception that the 1⅗' repeats at top g-sharp. The 8' rank is a Gedeckt. All the other ranks are open . . . . The scales of all ranks are special irregular scales . . . The fact that this stop continues from low C to the top instead of beginning at middle c or tenor g, as many classical example do, makes it very useful in many ways not previously imagined. It is especially good for figurations in the left hand in certain old music, particularly in variations, and there is a great wealth of music written especially for the cornet stop by such as Couperin, Clerambault, Gibbons, Cornet and Sweelinck. The cornet has a clear tone and individual character, which gives it a penetrating effect. . . . It is much different in character from the cornet effect made up by drawing individual ranks in the Positiv. One of the reasons for this is that all of the ranks of the cornet stand on a key-chambered table, and thus all the ranks of each note have a common wind supply. This produces a wonderfully blended full effect, and the five ranks speak truly as one stop. The scaling of the cornet is much bolder than that of the individual Positiv ranks.[19]

Phelps' concept for the Bombarde organ was unusual in being designed "to do its job without the necessity of forcing the reeds."[20] The numerous compound stops were to reinforce the reeds (voiced on a modest 4" pressure) and buildup of the division so that it could take its unique position in the tonal scheme. In addition to the normal chorus mixtures and Cornet V, which is a larger counterpart to that of the Positiv, is the Harmonics VIII. This stop "contains all of the harmonics of the 8' series from the third to the tenth inclusive. . . . It gives the division a color which sets it off completely from the rest of the organ."[21]

Flutes, strings and reeds throughout the organ follow Harrison practice but were adapted and integrated into the whole concept. Basses of the metal capped flutes, for example, were increased in size over standard practice (which previously had been governed by standard windchest layouts). And the magnitude of the instrument presented the possibility of incorporating all of the best stops of the Aeolian-Skinner repertoire, capitalizing on the well-established musical strengths of the company's experience without simply choosing stops as though shopping for colors. Thus signature flute stops from the repertoire, such as the Positiv Quintaton 8', Koppelflöte 4' and Choir Zauberflöte 2' are found. From today's perspective, the most notable omission was that of a large-scaled Harmonic Flute 8' in the Great, which was added in the 1999 work.

The success of the Mother Church project sealed Phelps' destiny as a future leader in organbuilding. Its unusual features were bold statements pushing beyond the established norms and, as with any great work, the sum of the many subtle details is a remarkable musical medium. There were those who thought Phelps' claims and slavish details were folly, but those sensitive to musical organ sound could recognize today as well as in 1952 that here was an unusually different organ. This was an instrument that taught its designer valuable lessons in a continuing quest to know the pipe organ and helped to focus and propel his future in organbuilding.

Phelps remained on staff to maintain the instrument many years after its completion. Even when he joined Casavant in 1958, for the next several years Boston remained home base, and he to continued to care for the organ weekly. After the retirement of organist Ruth Barrett Phelps, tonal changes were made and other maintenance and releathering completed as needed, but this work was not executed to the high standards of the original installation. By the time Lawrence Phelps retired from Allen Organ Co. in 1995 and moved



back to Boston, Foley-Baker Inc., Bolton, Connecticut, had been retained to undertake a comprehensive restoration of both the extension and original edifice organs. Phelps' retirement thus brought him full circle in his career as he returned to oversee the renewal of the organ that had launched his career in such a grand manner four decades earlier.

Rebuilding the Mother Church extension organ occupied a period of five years, from 1995 to 1999. All mechanical systems were meticulously refurbished i.e., all actions and reservoirs releathered and action magnets replaced. The organ was cleaned, rackboards and walkboards refinished to leave the organ looking as if it just left the Aeolian-Skinner shop. It is obvious that every effort was made to return the organ to its original splendor and wherever possible to improve upon the results in an appropriate manner.

A certain degree of the tonal and mechanical work necessarily had to address changes made through the years. And while the basic solid-state control systems were retained, they were updated and the wiring meticulously reworked. A 128-level combination action was installed in the console, along with new manual keyboards and reconfiguring of the drawknobs (retaining the original ivory faces) to accommodate the modified stoplist. Some years previously, the pneumatic drawknob kickers had been replaced with Kimber-Allen units installed behind and connected to the original linkage.[22]

In large measure, the tonal changes restored the organ's scheme closer to the original but also allowed Phelps to revisit his original concept and make judicious alterations. A number of stops had been redone in 1979 presumably in an effort to regain some of the presence lost when the area close to the reader's platform was carpeted. (In the present church restoration, some carpet has been removed.) The most sweeping change lies in the mixtures, a number of which were replaced in their entirety rather than attempt to repair the damage from haphazard recutting and revoicing. However, with the exception of the Positiv Zimbel III, all new mixture pipes were built to the original scales and compositions. Phelps did choose, however, to eliminate the doubled ranks throughout to achieve a cleaner tuning without the presence of quarreling duplicated pitches.

Cleaning and revoicing of all reeds was entrusted to the Austin Organ Company under the direction of David A. Broome. Austin also supplied the new reed and flue pipework, and flues in the entire organ were refinished over a period of several months by Austin voicer Daniel Kingman.

Lawrence Irving Phelps died on Feb. 22, 1999, just a short time away from overseeing the tonal finishing of the restoration work at the Mother Church. He had seen the project through all major phases and had planned thoroughly for its completion so that the work ultimately could be completed in his absence. One dare not assume that anyone could take his place and reach precisely the same conclusion, but the results surely are as definitive as possible without his presence.

The commitment of the First Church of Christ, Scientist, The Mother Church, to the restoration of this landmark instrument and its home marks a significant contribution to preserving our North American organbuilding heritage. This unique organ's voice continues to sing and bear witness to a bygone era of organbuilding and the considerable impact its designer, Lawrence I. Phelps, had on a generation of musical organbuilding and the performance of the rich body of organ literature from which stemmed all of his life's work.

Notes

1. Letter to Ralph Downes, Sept. 29, 1954, in *The American Classic Organ: A History in Letters*, ed. Charles Callahan (Richmond: OHS, 1990), 377.

2. Taken from photocopy of original contract, courtesy of Edward Millington Stout, III, Fremont, California.

3. "Great Organ Placed in C. S. Mother Church," *The Diapason*, July 1952, 2. Hereafter cited as "Great Organ."

4. Ruth Barrett Arno and Lawrence Irving Phelps were married on March 15, 1950.

5. "Great Organ," 2.

6. "Great Organ," 2.

7. "Great Organ," 13.

8. "Great Organ," 13.

9. "Great Organ," 2.

10. Lawrence I. Phelps, "Compound Stops in Mother Church Organ of Christian Science," *The Diapason*, January, 1953, 8. Hereafter cited as "Compound Stops."

11. Lawrence I. Phelps, "Effect of Wind Chest Design on the Speech of Organ Pipes," *The Organ Institute Quarterly, Part I, Winter 1953; Part II, Spring 1953.*

12. "Compound Stops," 8.

13. "Compound Stops," 8.

14. "Compound Stops," 8.

15. From 4' pitch up, the Boston Principal 8' is identical to the Bombarde Octave 4' in Salt Lake City. See *Letters*, 490.

16. "Compound Stops," 8.

17. In 1999, the Boston Plein Jeu was replaced with a new Fourniture V.

18. Salt Lake information in *Letters*, 487-488.

19. "Compound Stops," 8.

20. "Compound Stops," 8.

21. "Compound Stops," 8.

22. The author wishes to thank Foley-Baker, Inc., and in particular Allen Hill for assistance in completing this article. Thanks also goes to Philip Carpenter, who has been responsible for overseeing the on-site mechanical restoration, for his time in showing the author through the instrument and answering innumerable questions.

Donors & Gifts, 1998-1999

MEMBERS voluntarily renewed membership above the regular level in the fiscal year ended September 30, 1999, raising the support of the Society's programs by several thousand dollars. In addition to the voluntary increase in the contribution made as dues, donations were made for accession of the Möller records into the OHS American Organ Archives, to the E. Power Biggs Fellowship, and to the General Fund by members, organizations, and firms. Many chose to include gifts to these specific funds when they paid their dues. Members whose employers match gifts to non-profit organizations applied for the matching grants.

As explained in the Opintion on page 3, the Governing Board of the OHS American Organ Archives conducted a one-time campaign which raised some $78,000 for the relocation of the Archives within Westminster Choir College. Donors to that project are also listed on these pages.

SPONSORS
Michael Barone
Wesley C. Dudley
Sebastian M. Gluck
Andrew C. John, M.D.
Alan Laufman
Richard B. Walker
Richard E. Willson

BENEFACTORS
Alfred J. Buttler III
Joseph F. Dzeda
John & Kristin Farmer
David Gooding
Will O. Headlee
John B. Herrington III
Charles E. Kegg
Robert D. C. Long
Grant Meyers
The Rev. John J. O'Hara
Jane Champe Payne
Hugh M. Pierce
Edward Millington Stout
Dr. Harry Wilkinson
George Wooten

SUPPORTERS
Marlyn Bowman
Mrs. James W. Bowman
Ronald E. Dean
Hugh L. Dryden, Jr.
Jane Errera
William H. Evans
Michael Alan Fox
David J. Geslin
Joseph D. Glick
Jack Haring
Robert Hedstrom
John Igoe
J. O. Love
John Lovegren
Jon C. Nienow
Robert Parr
Parsons Organ Co.
George L. Payne
Keith S. Toth
Kenneth W. Usher, M.D.
Douglas M. Woodard

PATRONS
Foster N. Acton
Donald E. Albert
Jonathan Ambrosino
John Balka
Nelson Barden Associates
William Barrett
John C. Bennethum
Leonard Berghaus
Raymond A. Biswanger III
Richard S. Bowser
Michael Bradley
Gretchen Breunsbach
Byard P. Bridge
John Bullock
R. C. Bullwinkel
Thomas A. Burrows
Lynn R. Clock
Wyett H. Colclasure II
Wendy S. Coleman, M.D.
James H. Crissman
Katherine Au Crosier
Christopher R. Cusumano
Michael S. David
John G. DeMajo
Jim M. Doherty
A. Eugene Doutt
Kern Dubois
James L. Dunagin, M.D.
Marion van Dyk
W. Thomas Edwards
Ernest C. Fackler
Philip E. Felde
Joseph Fitzer
Paul Fritts & Co
Albert Gentner
Vernon Gotwals
Edward F. Grant
Guilbault Therien Inc.
John H. Gusmer
Hal Haney
James O. Harms
Raymond Allen Harris III
J. Daniel Hartman, Jr.
Sep A. Harvin
David Henkel
Clyde Holloway
Charles Horton
Paul H. Hoskins
Ray Hughey
Michael Hugo
Douglass Hunt
Richard B. Jamison
David M. Jeffers
Robert H. Johnson
Vance Harper Jones
Kenneth H. Kerr
Lamar R. King
Richard Kirtland
Mrs. Graham Landrum
Gerry Landsman
Ralph W. Lane
Letourneau Pipe Organs Ltd.
William M. Levine
Robert Lewis
Rachelen J. Lien
Frederick R. Love
Roy Mann
Fred McClanahan
Ralph E. McDowell
Samuel McKeon
David Melrose
Milnar Organ Company
Robert Miltner
John Minick
Rosalind Mohnsen
Richard I. Morel
James L. Morell
Richard G. Morrison
Chris Nichols
Richard A. Nickerson
Noel W. Nilson
Lee T. Nunley
William N. Osborne
Joseph E. Parmer
Dr. Timothy A. Pedley
Dr. David Peters
J. Bradley Powers
Duane A. Prill
Larry R. Pruett
Winston S. Purvis
Kenneth G. Rapp
Michael B. Redfield
Thomas R. Rench
Mark E. Renwick
Lee S. Ridgway
Greg Rister
Robert V. Scara
Gordon A. Schultz
Dr. Stylianos P. Scordilis
Gary B. Shepherd
Dr. Wayne D. Smith
William Spence
Major Joe E. Steakley
Flaccus M. B. Stifel
C. Edwin Stricker
John Stringer
James B. Tyler
Joe J. Valerio
W. L. Vaught
Camille P. Wagner
Edward Wagner
Mr. & Mrs. Norman M. Walter
Martin Wiegand
Warren Winkelstein, Jr.
Timothy Wissler
Robert E. Woodworth, Jr.
Charles A. Woolsey
Robert O. Wuesthoff
Dennis S. Wujcik
Lawrence A. Young

SUSTAINING
Harold L. Abmyer
N. Thompson-Allen
Philip Asgian
Allan Douglas Austin
Michael A. Baal
Rev. George Y. Ballentine, Jr.
David M. Barnett
J. Fred Barr
Robert F. Bates
Scott L. Beatty
Keith Bigger
Richard L. Bond
Antonio Bovelacci
Bradford Organ Co., Inc.
Lawrence A. Bradshaw
James M. Bratton
Bennett A. Britt
Carol Britt
John H. Byrne, Jr.
Thomas M. Caldwell
Neal Campbell
George and Marilyn Candler
Dr. Delores Bruch Cannon
Roy A. Carruthers
Raymond L. Chace
Herb Cihla
Edward E. Clark
The Cleveland Museum of Art
Kevin M. Clemens
Laverne Cooley, Jr.
Raymond Correll
William F. Coscarelli
David Craighead
David P. Dahl
Prof. J. R. Daniels
Brian W. Davis
A. David Deery
William D. Dickinson
Martin J. Donovan
Linne K. Dose
A. Graham Down
The Rev. Dennis Joe Dunlap
John C. Eckels
Joyce Ehlers
Dr. Thomas H. Fay
Leonard Feerick
Edward C. Feild
Charles Ferguson
Stephen C. Foley
Peter Forlenza
Gerald D. Frank
Rubin S. Frels
David C. Friberg
Frank Friemel
Philip R. Frowery
Raymond P. Gietz
Mary Gifford
Karl Gildersleeve
Carl Grafton
Dr. Rachel Gragson
Bruce P. Hager
Tom Hanna
W. Lee Hendricks
Nelson Herr
Carl L. Hillyer
Jeffrey Hole
Jeffrey Horsley
John L. Hubbard
William L. Huber
Dave Hulin
Scot Huntington
Lee Jessup
Leonard B. Johnson
Mr. & Mrs. James R. Johnston
Robb Keehner
Daniel P. Kelley
Dr. Edward Peter King
Pole and Kingham
Daniel R. Kingman
Allen B. Kinzey
Gary C. Kleber
Alan Korest
David R. Krauss
Fred Lawson
J. M. Lester
Adam Levin
John S. Lindstrom
Paul N. Maine
Timothy L. Marlatt
Kenneth Matthews
James E. Miller
Noack Organ Co. Inc.
C. Michael Noble II
Edward O'Connor
John K. Ogasapian
JoAnn R. Osborne
Whitney Otis
Dr. E. T. Peer
Howard L. Penny
Ronald G. Pogorzelski
Lois Regestein
C. Thomas Rhoads
Frank G. Rippl
Joseph G. Roberts
Stephen T. Roberts
Jay Rogers
Harold C. Rohrs
Stephen A. Rumpf
Charles Rus
Randall V. Sandt
F. I. Scharmer
Russell Schertle
George A. Schnell
William Schoppenhorst
John W. Schumann
Stephen J. Schnurr, Jr.
Dr. R. B. Scoggins
David C. Scribner
Gerard Shamdosky
Bon R. Smith
Jonathan L. Stark
John Steelman
Lance S. Steffen
Bruce B. Stevens
John A. Stokes
L. Eugene Stroble
Robert & Mary & Jane Sunkel
Fred Swann
Richard Swanson
George W. Swope
Craig Alan Tennison
George R. Thompson
John D. Thorpe, M.D.
Robert L. Town
Jonathan Tuuk
H. Lynn Upham
William Visscher
John T. Weeks
David C. Widrig
Charles W. Witherspoon
Rick Wolff
W. E. Woodruff
The Rev. Carol H. Youse

CONTRIBUTING
James K. Abel
Joseph J. Adam
C. J. Adkins
Richard B. Ahlvin
Sharon Alwart
J. Theodore Anderson
Andover Organ Co.
Margaret Angelini
Rachel W. Archibald
J. S. Marshall Arfield
William T. Armstrong, M. D.
Peter Van Arsdale
Alfred A. Ashburn
Amory T. Atkins
Gordon S. Auchincloss
Mark Austin Pipe Organs
William O. Autry
The Rev. Mervyn Awcock
Janice Axmann
Robert F. Baker
Maryann Crugher Balduf
Paul B. Batson, Jr.
Daniel J. Baudier
John E. Becker
Thomas T. Becker
Diane Meredith Belcher
Dale Bench
Katherine Benkler
Raffi Berberian
Dennis Berkheiser
Steven Berthold
David L. Beyer
John Phillips Bishop
Martin E. Boehling
Willie F. Bolden
Carolyn Lamb Booth
David A. Bottom
Robert L. Bowman
Thomas Joseph Bozek
William E. Brach
Benjie Branson
Bernd Brienen
Guy D. Brown
Mrs. Phil S. Brown
Brian Buehler
Malcolm Bulcock
William G. Bullock
Donald C. Burgett
Charles B. Butler
James A. Butler
Paul Butt
Steven Cagle
William Callaway
Peter T. Cameron
Scott Cammack
Mr. & Mrs. Hugh Stiles Campbell
Penelope Campbell
James W. Carmichael
Robert G. Carr
Jan Carroll
Paul S. Carton
David H. Chalmers
Charles E. Charman
Thomas R. Charsky
Christ Church Parish
Charles R. Clancy
David L. Clark
Richard L. Clarke
William B. Clarke
Dan Clayton
Edwin H. Cole
Robert E. Coleberd
Helen Connolly
Kati Corsaut
Carroll F. Craft
Douglas W. Craw
Francis Crociata
Sue Cropper
Gray F. Crouse
Andrew N. Crow
Tom Cruse
J. Earl Cummings, Jr.
Thomas W. & Norma C. Cunningham
Robert D. Davenport, Jr.
John G. Davis
David L. Debus
Kent S. Dennis
Matthew L. Dickerson
Steven A. Dieck
Steven Dieck
Ruth P. Doak
Judith Dorchester
Oscar L. Du Pre
Mark A. Edwards
Martin Wayne Eich
Bradford H. Elker
Richard Embody
Robert M. Estes
Mary Fenwick
Richard A. Ferlita
Susan Ferre
Leon Fiftal
Ann Finch
Bob Franklin
Russell D. Franklin
Linda P. Fulton
Jim Gabaree
Fred Gablick
Roberta S. Gary
Dr. William J. Gatens
Stanley D. Gauger
M. W. Randy George
Peter J. Gerger, Jr., M.S.
Tim J. Gerhart
Bruce Glenny
Robert S. Goodwin
Steuart Goodwin
Keith Gottschall
Robert A. Griffith
John Grunow
Dr. Theodore M. Guerrant
James J. Hammann
Eleanor Ray Hammer
Marc Hansen
The Rev. Gerald Vander Hart
John Alan Hastings
D. G. Heinz
Curt Helstrom
Timothy W. Hemry
Robert S. Herterich
Floyd Higgins
Walter J. Hilsenbeck
Philip T. Hines, Jr.
Hochhalter, Inc.
Alan L. Hodgetts
Tom Holcombe
Mrs. Claudia K. Horne
Humpe Organ Company
Timothy I. Hurd
Bruce Jacobson
Mark D. Jameson
Sumner Jenkins
Jennings Piano & Organ Service
Jeffery Hal. Jimison
Henry C. Johnson
Boyd M. Jones II
Henry W. Jones III
Thomas O. Jones
Anne L. Kazlauskas
Norbert V. P. Kelvin
Mark Kieffer
Glenn Kime
Norman Kinnaugh
David M. Kinyon
William A. Klauer
Karen Klevanosky
Leo J. Klise, Jr.
Hugh B. Knight
Robert Knight, Jr.
Adele A. Kovanic
Raymond Krzesicki
Rosemary Lane
William A. Lange
Jozef Lasota & Sons
Robert J. Laufer
Dr. Paul A. Law
L. J. Lehne
James Lepow
Robert J. Levens
Raymond Luniewski
Forrest Mack
William Maddox
John Mander
Joe Manley
Paul R. Marchesano
Edward F. Marra, M.D.
K. C. Marrin Co.
Mrs. Sarah L. Martin
Robert Matuszewski
David F. McCahan
Maryann McCary
Michael McDermott
John G. McDonald
Joseph T. McFarland
Karen McFarlane Artists, Inc.
Mary McInerney
Roger Meers
Robert W. Meister
David Melchert
Jesse B. Mercer
Marian Ruhl Metson
George Michon
Lois J. Miller
Marion Miller
Robert G. Miller
Robert L. Milliman
Alexander S. Mitchell, Jr.
Frederick L. Mitchell
John H. Mitchell
John S. Mitchell
Michael Moon
Frederick Morrison
Grant R. Moss
Joe Motley
Karl E. Moyer
Carolyn Mullett
Patrick Murphy
William E. Musselman
Edwin H. Myers, Jr.
Charles F. T. Nakarai
Anthony E. Napolitano
Don Nash
Michael D. Nelson
Frank B. Netherland
Robert A. Nickerson
Dr. Frances Nobert
J. F. Nordlie Co.
Keith E. Norrington
Everett W. Oliver, Jr.
Lee C. Olson
Sidney O. Olson
Paul Opel
Lee Orr
Richard H. Oslund
William Paul Pacini
Nicholas J. Page
Carlos Parker, Jr.
Dr. Gerald Gysler Parker
Robert Pearson
K. W. Petersen
F. John Petrinovic
Petty-Madden Organbuilders
Harley Piltingsrud
William B. Porter
Mary Preston
Paul J. Quarino
James G. Raimond
Charles W. Raines
Arnold C. Rathbun
Bobby Ray
Keith Reas
The Rev. David E. Reasbeck
Dr. F. Alan Reesor
Michael J. Revay
Jack A. Rice
James G. Rice
Charles Christian Rich
Jose Riojas
Steven J. Riskind
James M. Robertson
Thom Robertson
Bill Robinson
Melvin Robinson
Ronald A. Rosenberg
Shepley L. Ross II
Joseph Rotella
Bradley Rule
Mrs. W. J. Ryan
Allen R. Savage
John R. Schafer II
Marilyn G. Schalge
Stanley R. Scheer
Steve Schlesing
A. E. Schlueter
Elizabeth T. Schmitt
J. Paul Schneider
John W. Schultz
Jeffrey A. Scofield
Robert A. Scott
John P. Seehaver
John A. Seest
John P. Seiz
Horace W. Sellers
Vance T. Senter

Scott Shaw
Neil E. Simmons
David M. Sloan
Richard Smid
Emmet G. Smith
Gale E. Smith
James B. Smith
William A. Smith
Robert K. Spiers
Mark Spies
T. Grant Sprague
John Stansell
Frank B. Stearns
Steiner-Reck, Inc.
Bertram L. Sterbenz, Jr.
Dorothy R. Stevens
Bill Stewart
Tamara Still
Ross Robert Stretton
Frances W. Sutton
Henry Sybrandy
Barbara Syer
The Rev. Dr. J. Richard Szeremany
Roger Tanks
Taylor Miller Organ Co.
Daniel Templeton
Kermit B. Thomas
Richard E. Thompson
Terry Tidrick
David Tiedman
Somewhere In Time
George M. Todd
Gary C. Toops
Mark S. Towne
Trinity Episcopal Church
Jack E. Trummel
Glenn A. Trunkfield
Bill Tufts
Anthony W. Ulmer
Charles J. Updegraph
Michael A. Valente
Mary R. Vessels
Vineer Organ Library
Joseph A. Vitacco
Roy Wainwright
Robert W. Waldele
James L. Wallmann
Lynn P. Ware
Christopher C. Warren
Wayne T. Warren
John R. Watson
Malcolm Wechsler
David D. Weingartner
Peter A. Wenk
Dr. Anita E. Werling
Alvin D. Wert
Vernon H. White
Craig R. Whitney
Eric W. Wicks
David K. Wigton
Robert H. Wilkins
Keith Williams
David F. Willis
John Wilson
Jerry R. Witt
E. Leon Wood
Nathan F. Woodhull III
Dr. William K. Wymond
Philip H. Yawman
R. B. Zentmeyer, Jr.
John Curtis Ziegler
Robert Ziegler
Anthony E. Zuvich

Gifts to the E. Power Biggs Fellowship

Listed are donors of $10 or more received by September 30, 1999. The E. Power Biggs Fellowship assists worthy young people and others to attend an OHS Convention and provides membership for a year.

Donald E. Albert
Jonathan Ambrosino
Herbert R. Anderson
The Rev. George Y. Ballentine Jr.
Robert E. Barney
Michael Barone
Steve Barrell
Collette Beuther
Mrs. James Bowman
Richard B. Brown
William C. Bullock
Scott Cammack
Herb Cihla
Lynn R. Clock
Martin J. Donovan
Charles N. Eberline
Dexter & Jane Edge
Henry Faivre
Thomas L.Finch
Ann Finch
David J. Geslin
Fred S. Giles
Joseph Grannis
Edward F. Grant
Marc Hansen
Dr. Victoria B. Harris
Philip Hart
Justin Hartz
Will O. Headlee
Charles Horton
Michael Hugo
John G. Keohane
Jack B. King
K. Bryan Kirk
Danuta Knuth
Arthur Lawrence
Rachelen J. Lien
Roy A. Luber
Verne MacKinnon
Paul N. Maine
Margaret S. McCalister
Robert W. Meister
Alice B. Melchior
Gerard Mercure
Grant Meyers
William Eugene Miller
Daniel J. Miller
James L. Morrell
Patrick Murphy
Charles Nazarian
Keith E. Norrington
Richard H. Oslund
Neil H. Patzer
Kay Philson
Robert Prentice
Barry L. Prince
Larry R. Pruett
Lois Regestein
Thomas R. Rench
C. Thomas Rhoads
Frank G. Rippl
Charles Sauer
Theresa H. Scarboro
Will Scarboro
Russell Schertle
Stephen J. Schnurr, Jr.
Verlyn J .Schultz
Stephen F. Shebenik
Gary B. Shepherd
Robert K.Spiers
Stephen M. Sterbenz
David M. Storey
Daniel A. Swope
Roger Tanks
Daniel Templeton
Theodore Teske
Ronald A. Wahl
Sally Slade Warner
Wayne T. Warren
Thomas F. Winter
Charles T. Witmer
Floyd I. Young

Gifts to the General Fund 1998-1999

The following members and firms donated to the General Fund for general support, for specific activities, or as memorials.

David H. Archer
J. Peter Bercovitz
Martin J. Donovan
Charles N. Eberline
Richard & Joan Hansen in memory of John Rice Churchill
Richard G. Morrison
Roger & Marian Robinson in memory of John Rice Churchill
Bruce R. & Jane Scharding Smedley
Earl J. Stover
Daniel A. Swope
Matching Grants
Solutia Fund
Kimberly-Clark Foundation
AT&T Foundation
Mastercard International
Computer Associates
Lucent Technoligies Foundation
The Quaker Oats Foundation
U. S. West Foundation
OHS Endowment (created 1999)
John Lovegren

Gifts to the Möller Accession 1998-1999

These contributions were received by September 30, 1999 for the accession of the records of the M. P. Möller Co.

Donald E. Albert
Jonathan Ambrosino
Michael Barone
Jon Bergstrom
Dennis Berkheiser
Collette Beuther
Richard C. Boutwell
Bradford Organ Co.
Peter A. Brown
William C. Bullock
Burness Associates
William W. Burns
Raymond L. Chace
D. Woodrow Cochran
Dennis E. Cook
Henry M. Cook
David-George Dauphinee
Michael A. Detroy
Dan R. Dibble
David R. Dion
Warren Doerr
John W. Dolan
Leland A .Dolan
Thomas L. Finch
Carolyn E. Fix
Linda P. Fulton
Fred S. Giles
Edward F. Grant
Brooks Grantier, FAGO
Alban Gray
Robert B. Greene
John Grunow
Willis F. Haller
James J. Hammann
Edwin L. Hansberger
Marc Hansen
Calvin N. Harrid
J. M. Harrison
Philip Hart
John W. Harvey
Will O. Headlee
Anne Heutte
Edward Holyoke, Jr. M.D.
James R. Houston
Bradley E. Jones
Kenneth H. Kerr
Ted Kiefer
Bertram Y. Kinzey, Jr.
August E. Knoll
Everett W. Leonard
James Lepow
Paul N. Maine
Dean Manning
Kevin P. McAuliff
Margaret S. McCalister
Jack L. McCraney, Jr.
Michael McDermott
Robert W. Meister
Phyllis Meshanic
Grant Meyers
William Eugene Miller
Daniel J. Miller
The Rev. Richard G. Miller, Jr.
James L. Morrell
Keith E. Norrington
Neil H. Patzer
David H. Paulson
Robert Prentice
Lois Regestein
Thomas R. Rench
Donald Riley
Frank G. Rippl
Peter Romans
David C. Rutford
Charles Sauer
Will Scarboro
Verlyn J. Schultz
Christine J. Schulz
Jeffrey A. Scofield
Dr. Robert B. Scoggins
Robert A. Scott
Donald E. Sherrick
Richard Smid
Dan Stokes
C. Edwin Stricker
Daniel A. Swope
Theodore Teske
Alfred Turnbull
James C. Twyne, Jr.
William M. Via
Henry T. Vollenweider
Camille P. Wagner
Richard B. Walker
Lynn P. Ware
Wayne T. Warren
Vaughn L. Watson
Peter A. Wenk
Marshall Whisnant
Martin Wiegand
C. Thomas Wilson
Thomas F. Winter
Charles P. Wirsching, Jr.
Floyd I. Young

Donors to the Relocation of the OHS American Organ Archives

Cecil or Alis Adkins
Daniel L. Angerstein
Anonymous
Austin Organs, Inc.
Wayne Barr
Chester H. Berry
Jack M. Bethards
E. A. Boadway, Jr.
Boston Chapter AGO
Peter T. Cameron
R. J. Brunner & Company
Citicorp Foundation
Chester W. Cooke
William F. Czelusniak
D.C. AGO Foundation
John DeCamp
Dobson Pipe Organ Bldrs
The Doe Run Company
Lynn B. Edwards
Vernon Gotwals
Charles N. Henderson
William L. Huber
S. L. Huntington
Alan M. Laufman
Lead Industries Assoc. Inc.
Laurence Libin
William A. Little
Karl F. Loveland
Marilyn Mason
Donald G. McDonald
Charles W. McManis
Patrick J. Murphy & Assoc.
Thomas Murray
The Noack Organ Co., Inc.
Orpha Ochse
Barbara Owen
Stephen Pinel
The Presser Foundation
Larry R. Pruett
Michael Quimby
Lois W. Regestein
Reuter Pipe Organs
San Francisco Chapter AGO
Schantz Organ Company
A. C. Schlueter Pipe Organ Sales & Service
Seattle Chapter AGO
Marlowe A. & Elise C. Sigal
Hampson A. Sisler
Rollin Smith
Frederick L. Swann
Ralph F. Tilden
Randall E. Wagner
Norman M. Walter
Dr. D. Dewitt Wasson
Watersmith Pipe Organs
Charles P. Wirsching, Jr.
Robert Car Withen
Stephen P. Wood

Donors to the OHS American Organ Archives 1998-1999

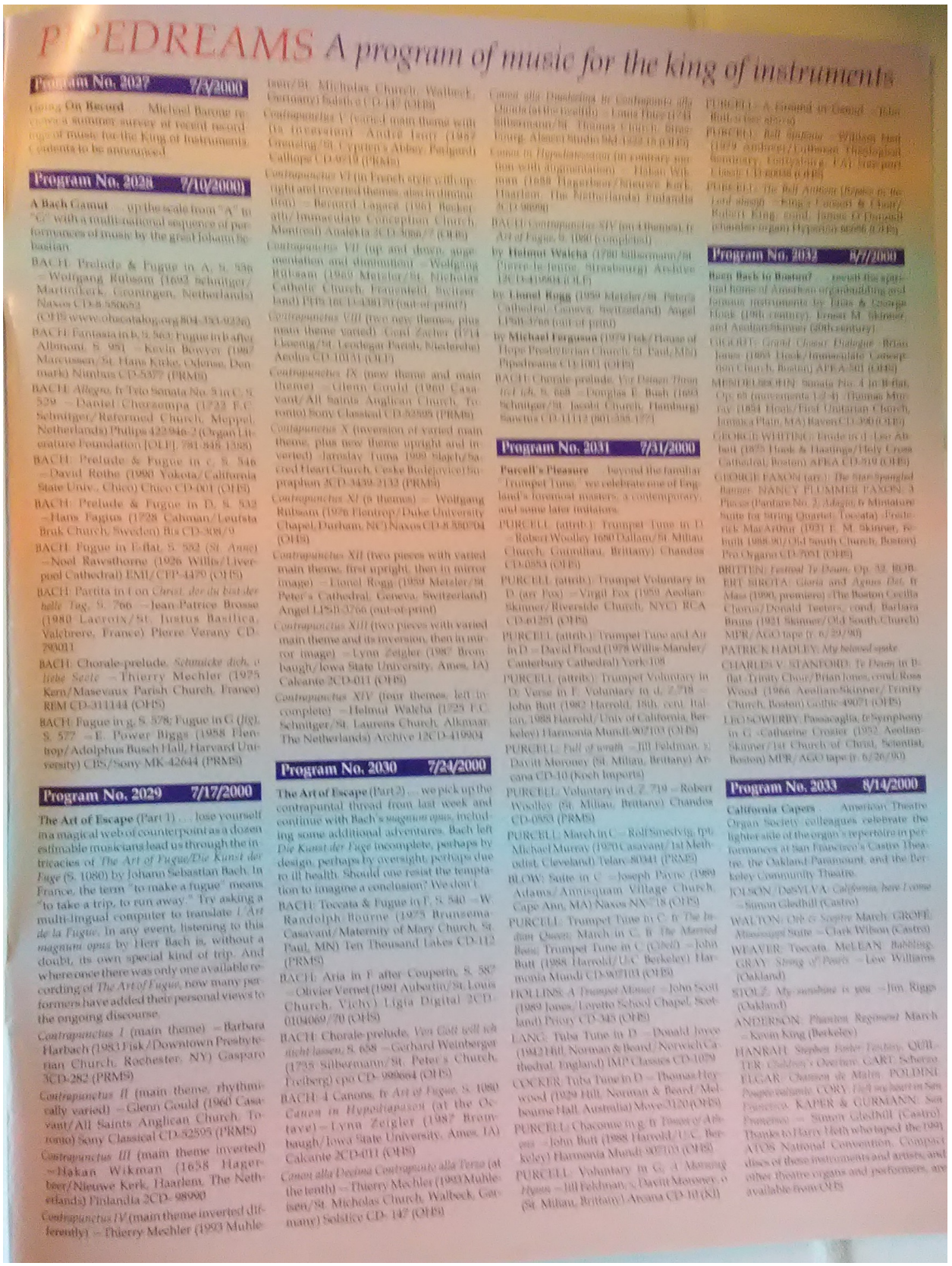
The following contributed $10 or more for general support of the OHS American Organ Archives by September 30. 1999.

Donald E. Albert
Jonathan Ambrosino
American Institute of Organbuilders
Atkinson Royalty
Michael Barone
Steve Barrell
Louise Basbas
Benjamin S. Basile
Dennis Berkheiser
Collette Beuther
William E. Brach
Bradford Organ Co.
George Brandon
William C. Bullock
William W. Burns
William T. Burt
Raymond L. Chace
Alfred B. Champniss
Vincent G. Clarke
Lynn R. Clock
Charles L. Cole
Matthew A. Collins
Ronald E. Dean
Stanley L. Deppen
Dan R. Dibble
Allen G. Dreyfuss
Charles N. Eberline
Robert M. Estes
Thomas L. Finch
David Fuller
Kenneth J. Garber
James E. Gardner
David J. Geslin
Fred S. Giles
Robert B. Greene
John Grunow
Marc Hansen
John W. Harvey
Yuko Hayashi
Will O. Headlee
Alan L. Hodgetts
James R. Houston
William L. Huber
Michael Hugo
Karen Hite Jacob
Gary W. Jennings
Charles W. Kindermann
Jack B. King
K. Bryan Kirk
William A. Klauer
August E. Knoll
James Lepow
Rachelen J. Lien
Robert K. Love
Verne MacKinnon
Paul R. Marchesano
Margaret S. McCalister
Robert W. Meister
Benjamin R. Merchant
Grant Meyers
James L. Morrell
Patrick Murphy
Joann R. Osborne
Daniel Page
Neil H. Patzer
David H. Paulson
Kay Philson
Barry L. Prince
Larry R. Pruett
Lois Regestein
Thomas R Rench
Charles M. Rich
Frank G. Rippl
Eugene Roan
Charlotte Roederer
Charles Sauer
Will Scarboro
Verlyn J. Schultz
Jeffrey A. Scofield
Dr. Robert B. Scoggins
Todd R. Sisley
Richard Smid
Rollin Smith
Dr. Martin F. Stempien, Jr.
Dr. Marilyn Stulken
Keith S. Toth
Vincent Verga
Kurt von Schakel
Camille P. Wagner
Ronald A. Wahl
Lynn P. Ware
Wayne T. Warren
David L. Wearner, Jr.
Marianna Wilcox
James O. Wilkes
Keith Williams
Charles P. Wirsching, Jr.
Ronald L.Yeater
Floyd I. Young

Index *The Tracker* Volume 43 (1999)

THIS PAGE MISSING FROM SCANNED FILE

It contained the schedule for
Pipe Dreams radio program, (photo below)
but the combination of small fonts and a multi-color
background prevented the OCR program from
recognizing the text.



PIPEDREAMS A program of music for the king of instruments

Program No. 2027 7/3/2000

Going On Record — Michael Barone reviews a summer survey of recent recordings of music for the King of Instruments. Contents to be announced.

Program No. 2028 7/10/2000

A Bach Gamut — up the scale from "A" to "G" with a multi-national sequence of performances of music by the great Johann Sebastian.

BACH: Prelude & Fugue in A, S. 536 —Wolfgang Rübsam (1692 Schnitger/Martinikerk, Groningen, Netherlands) Naxos CD-8.550652 (OHS www.ohscatalog.org 804-353-0236)

BACH: Fantasia in b, S. 563; Fugue in b after Albinoni, S. 951 —Kevin Bowyer (1907 Marcussen/St. Hans Kirke, Odense, Denmark) Nimbus CD-5377 (PRMS)

BACH: *Allegro*, fr Trio Sonata No. 3 in C, S. 529 —Daniel Chorzempa (1722 F.C. Schnitger/Reformed Church, Meppel, Netherlands) Philips 422 946-2 (Organ Literature Foundation [OLF], 781-848-1328)

BACH: Prelude & Fugue in c, S. 546 —David Rothe (1990 Yokota/California State Univ., Chico) Chico CD-001 (OHS)

BACH: Prelude & Fugue in D, S. 532 —Hans Fagius (1728 Cahman/Leufsta Bruk Church, Sweden) Bis CD-308/9

BACH: Fugue in E-flat, S. 552 (*St. Anne*) —Noel Rawsthorne (1926 Willis/Liverpool Cathedral) EMI/CFP-4479 (OHS)

BACH: Partita in f on *Christ, der du bist der helle Tag*, S. 766 —Jean-Patrice Brosse (1980 Lacroix/St. Justus Basilica, Valchrere, France) Pierre Verany CD-790011

BACH: Chorale-prelude, *Schmücke dich, o liebe Seele* —Thierry Mechler (1975 Kern/Masevaux Parish Church, France) REM CD-311144 (OHS)

BACH: Fugue in g, S. 578; Fugue in G (*Jig*), S. 577 —E. Power Biggs (1958 Flentrop/Adolphus Busch Hall, Harvard University) CBS/Sony MK-42644 (PRMS)

Program No. 2029 7/17/2000

The Art of Escape (Part 1) . . . lose yourself in a magical web of counterpoint as a dozen estimable musicians lead us through the intricacies of *The Art of Fugue/Die Kunst der Fuge* (S. 1080) by Johann Sebastian Bach. In France, the term "to make a fugue" means "to take a trip, to run away." Try asking a multi-lingual computer to translate *l'Art de la Fugue*. In any event, listening to this *magnum opus* by Herr Bach is, without a doubt, its own special kind of trip. And where once there was only one available recording of *The Art of Fugue*, now many performers have added their personal views to the ongoing discourse.

Contrapunctus I (main theme) —Barbara Harbach (1983 Fisk/Downtown Presbyterian Church, Rochester, NY) Gasparo 3CD-282 (PRMS)

Contrapunctus II (main theme, rhythmically varied) —Glenn Gould (1960 Casavant/All Saints Anglican Church, Toronto) Sony Classical CD-52595 (PRMS)

Contrapunctus III (main theme inverted) —Hakan Wikman (1658 Hagerbeer/Nieuwe Kerk, Haarlem, The Netherlands) Finlandia 2CD- 98990

Contrapunctus IV (main theme inverted differently) — Thierry Mechler (1993 Muhleisen/St. Nicholas Church, Walbeck, Germany) Solstice CD- 147 (OHS)

Contrapunctus V (varied main theme with its inversion) —André Isoir (1987 Cremsing/St. Cyprien's Abbey, Perigord) Calliope CD-9219 (PRMS)

Contrapunctus VI (in French style with upright and inverted themes, also in diminution) —Bernard Lagacé (1961 Beckerath/Immaculate Conception Church, Montreal) Analekta 2CD-3086/7 (OHS)

Contrapunctus VII (up and down, augmentation and diminution) —Wolfgang Rübsam (1989 Metzler/St. Nicholas Catholic Church, Frauenfeld, Switzerland) PHS 16-11-438120 (out-of-print?)

Contrapunctus VIII (two new themes, plus main theme varied) —Conl Zeiler (1714 Liesenig/St. Leodegar Parish, Hiesterehe) Aeolus CD-10141 (OHS)

Contrapunctus IX (new theme and main theme) —Glenn Gould (1960 Casavant/All Saints Anglican Church, Toronto) Sony Classical CD-52595 (PRMS)

Contrapunctus X (inversion of varied main theme, plus new theme upright and inverted) —Jaroslav Tuma (1999 Hajek/Sacred Heart Church, Ceske Budejovice) Supraphon 2CD-3439-2132 (PRMS)

Contrapunctus XI (3 themes) — Wolfgang Rübsam (1976 Flentrop/Duke University Chapel, Durham, NC) Naxos CD-8.550704 (OHS)

Contrapunctus XII (two pieces with varied main theme, first upright, then in mirror image) —Lionel Rogg (1959 Metzler/St. Peter's Cathedral, Geneva, Switzerland) Angel LPSB-3766 (out-of-print)

Contrapunctus XIII (two pieces with varied main theme and its inversion, then in mirror image) —Lynn Zeigler (1987 Bromsbaugh/Iowa State University, Ames, IA) Calcante 2CD-011 (OHS)

Contrapunctus XIV (four themes, left incomplete) —Helmut Walcha (1723 F.C. Schnitger/St. Laurens Church, Alkmaar, The Netherlands) Archive 12CD-419904

Program No. 2030 7/24/2000

The Art of Escape (Part 2) . . . we pick up the contrapuntal thread from last week and continue with Bach's *magnum opus*, including some additional adventures. Bach left *Die Kunst der Fuge* incomplete, perhaps by design, perhaps by oversight, perhaps due to ill health. Should one resist the temptation to imagine a conclusion? We don't.

BACH: Toccata & Fugue in F, S. 540 —W. Randolph Bourne (1975 Brunsema-Casavant/Maternity of Mary Church, St. Paul, MN) Ten Thousand Lakes CD-112 (PRMS)

BACH: Aria in F after Couperin, S. 587 —Olivier Vernet (1991 Aubertin/St. Louis Church, Vichy) Ligia Digital 2CD-0104069/70 (OHS)

BACH: Chorale-prelude, *Vor Gott will ich nicht lassen*, S. 658 —Gerhard Weinberger (1735 Silbermann/St. Peter's Church, Freiberg) cpo CD- 999664 (OHS)

BACH: 4 Canons, fr *Art of Fugue*, S. 1080: *Canon in Hypodiapason* (at the Octave) —Lynn Zeigler (1987 Bromsbaugh/Iowa State University, Ames, IA) Calcante 2CD-011 (OHS)

Canon alla Decima Contrapuncto alla Terza (at the tenth) — Thierry Mechler (1993 Muhleisen/St. Nicholas Church, Walbeck, Germany) Solstice CD- 147 (OHS)

Canon alla Duodecima fr Contrapunto alla Quinta (at the twelfth) — Louis Thiry (1743 Silbermann/St. Thomas Church, Strasbourg, Alsace) Studio SM-1223-18 (OHS)

Canon in Hypodiatessaron (in contrary motion with augmentation) — Hakan Wikman (1688 Hagerbeer/Nieuwe Kerk, Haarlem, The Netherlands) Finlandia 2CD-98990

BACH: *Contrapunctus XIV* (in 4 themes), fr *Art of Fugue*, S. 1080 (completed)

by **Helmut Walcha** (1780 Silbermann/St. Pierre-le-Jeune, Strasbourg) Archive 12CD-410904 (OLF)

by **Lionel Rogg** (1959 Metzler/St. Peter's Cathedral, Geneva, Switzerland) Angel LPSB-3766 (out-of-print)

by **Michael Ferguson** (1979 Fisk/House of Hope Presbyterian Church, St. Paul, MN) Pipedreams CD-1001 (OHS)

BACH: Chorale-prelude, *Vor Deinen Thron tret ich*, S. 668 —Douglas E. Bush (1693 Schnitger/St. Jacobi Church, Hamburg) Sanctus CD-11112 (801-355-1771)

Program No. 2031 7/31/2000

Purcell's Pleasure — beyond the familiar "Trumpet Tune," we celebrate one of England's foremost masters, a contemporary, and some later imitators.

PURCELL (attrib.): Trumpet Tune in D —Robert Woolley 1680 Dallam/St. Miliau Church, Guimiliau, Brittany) Chandos CD-0553 (OHS)

PURCELL (attrib.): Trumpet Voluntary in D (arr Fox) —Virgil Fox (1959 Aeolian-Skinner/Riverside Church, NYC) RCA CD-61251 (OHS)

PURCELL (attrib.): Trumpet Tune and Air in D —David Flood (1978 Willis-Mander/Canterbury Cathedral) York-108

PURCELL (attrib.): Trumpet Voluntary in D; Verse in F; Voluntary in d, Z.718 — John Butt (1982 Harrold, 18th cent. Italian, 1988 Harrold/Univ of California, Berkeley) Harmonia Mundi 907103 (OHS)

PURCELL: *Full of wrath* —Jill Feldman, tr; Davitt Moroney (St. Miliau, Brittany) Arcana CD-10 (Koch Imports)

PURCELL: Voluntary in d, Z.719 — Robert Woolley (St. Miliau, Brittany) Chandos CD-0503 (PRMS)

PURCELL: March in C — Rolf Smedvig, tpt; Michael Murray (1970 Casavant/1st Methodist, Cleveland) Telarc-80344 (PRMS)

BLOW: Suite in C —Joseph Payne (1989 Adams/Annisquam Village Church, Cape Ann, MA) Naxos NX-718 (OHS)

PURCELL: Trumpet Tune in C; fr *The Indian Queen*: March in C, fr *The Married Beau*: Trumpet Tune in C (Cibell) —John Butt (1988 Harrold/U.C. Berkeley) Harmonia Mundi CD-907103 (OHS)

HOLLINS: *A Trumpet Minuet* —John Scott (1989 Jones/Loretto School Chapel, Scotland) Priory CD-345 (OHS)

LANG: Tuba Tune in D —Donald Joyce (1942 Hill, Norman & Beard/Norwich Cathedral, England) IMP Classics CD-1029

COCKER: Tuba Tune in D — Thomas Heywood (1929 Hill, Norman & Beard/Melbourne Hall, Australia) Move-3120 (OHS)

PURCELL: Chaconne in g, fr *Timon of Athens* —John Butt (1988 Harrold/U.C. Berkeley) Harmonia Mundi 907103 (OHS)

PURCELL: Voluntary in G; *A Morning Hymn* — Jill Feldman, tr; Davitt Moroney, o (St. Miliau, Brittany) Arcana CD-10 (KI)

PURCELL: A Ground in Gamut — Ellen Rudi, o (see above)

PURCELL: *Bell Symphony* — William Neil (1979 Andover/Cochran Theological Seminary, Emory Univ.) FAT Tire-part Classic CD-80038 (OHS)

PURCELL: *The Bell Anthem* (*Rejoice in the Lord always*) — King's Consort & Choir/Robert King, cond; James O'Donnell (chamber organ) Hyperion 66966 (OHS)

Program No. 2032 8/7/2000

Been Back to Boston? . . . revisit the spiritual home of American organbuilding and famous instruments by: Elias & George Hook (19th century), Ernest M. Skinner, and Aeolian-Skinner (20th century).

GIGOUT: *Grand Chœur Dialogué* —Brian Jones (1863 Hook/Immaculate Conception Church, Boston) APEA-501 (OHS)

MENDELSSOHN: Sonata No. 4 in B-flat, Op. 65 (movements 1-2-3) —Thomas Murray (1854 Hook/First Unitarian Church, Jamaica Plain, MA) Raven CD-390 (OHS)

GEORGE WHITING: Etude in d —Lee Abbatt (1875 Hook & Hastings/Holy Cross Cathedral, Boston) AFKA CD-519 (OHS)

GEORGE FAXON (arr.): *The Star-Spangled Banner*. NANCY PLUMMER FAXON: 3 Pieces (Fanfare No. 2; *Adagio*; 6 Miniature Suite for String Quartet: Toccata) —Frederick MacArthur (1931 E. M. Skinner, rebuilt 1988-90/Old South Church, Boston) Pro Organo CD-7051 (OHS)

BRITTEN: *Festival Te Deum*, Op. 32. ROBERT SIRCTA: *Gloria* and *Agnus Dei*, fr Mass (1990, premiere) —The Boston Cecilia Chorus/Donald Teeters, cond; Barbara Bruns (1931 Skinner/Old South Church) MPR/AGO tape (r. 6/29/90)

PATRICK HADLEY: *My beloved spake*

CHARLES V. STANFORD: *Te Deum* in B-flat —Trinity Choir/Brian Jones, cond; Ross Wood (1966 Aeolian-Skinner/Trinity Church, Boston) Gothic-49071 (OHS)

LEO SOWERBY: Passacaglia, fr Symphony in G —Catharine Crozier (1932 Aeolian-Skinner/1st Church of Christ, Scientist, Boston) MPR/AGO tape (r. 6/26/90)

Program No. 2033 8/14/2000

California Capers — American Theatre Organ Society colleagues celebrate the lighter side of the organ's repertoire in performances at San Francisco's Castro Theatre, the Oakland Paramount, and the Berkeley Community Theatre.

JOLSON/DaSILVA: *California, here I come* —Simon Gledhill (Castro)

WALTON: *Orb & Sceptre* March: GROFE: *Mississippi* Suite — Clark Wilson (Castro)

WEAVER: Toccata. McLEAN: *Babbling*. GRAY: *Strong of Pearls* —Lew Williams (Oakland)

STOLZ: *My sunshine is you* —Jim Riggs (Oakland)

ANDERSON: *Phantom Regiment* March —Kevin King (Berkeley)

HANRAH: *Stephen Foster Fantasy*. QUILTER: *Children's Overture*. CARL Scherzo. ELGAR: *Chanson de Matin*. POLDINI: *Poupée valsante*. CORY: *I left my heart in San Francisco*. KAPER & GURMANN: *San Francisco* — Simon Gledhill (Castro)

Thanks to Harry Heth who taped the 1993 ATOS National Convention. Compact discs of these instruments and artists, and other theatre organs and performers, are available from OHS.

OHS Convention, Boston
August 16-23, 2000

Cherry Rhodes will play this Aeolian-Skinner in
The First Church of Christ, Scientist
on Sunday, August 20

see the recent history of this organ on page 34