This is my last issue as editor of The Tracker, and I would like to take this opportunity to thank our many contributing authors whose support has helped build and enliven this journal over the past two-and-a-half years. During this short time we have successfully broadened the academic, geographic, and interdisciplinary scope of our offerings, ensured consistent on-time delivery, and nearly doubled our page count.

Every issue of The Tracker over the past two-and-a-half years has had an underlying theme or concept, and the present issue serves, in effect, to highlight two opposite poles in the work of the great American organbuilder J. W. Steere & Son. The one is an example of historic preservation at its best, while the other sits in a dark storage room, mute and nearly forgotten.

My acquaintance with the pristinely preserved J. W. Steere & Son IV/38 (1918) at Brooklyn Baptist Temple dates from about ten years ago—and the major role that an instrument can play in inspiring musical ideas was brought home to me in dramatic fashion. At the time I was concentrating almost exclusively on improvisation, and on this instrument, as if by magic, one simply could not make a wrong note. In repertoire too, I have never heard a more noble-sounding instrument.

When I became an editor for the Organ Historical Society, I found that there had not yet been a featured article on the historic Brooklyn Steere, so I asked Keith Bigger, its curator, whether he would like to furnish one. Surprisingly, his interest seemed to lie not so much in recounting his own handiwork, but rather, in envisioning a revival for the equally historic Steere & Son IV/58 (1915) that once graced the Municipal Auditorium (now Symphony Hall) in Springfield, Massachusetts, but which was relegated to storage 25 years ago.

By a remarkable confluence of events, Keith Bigger’s article (with a supplemental history by William F. Czelusniak) was delayed just long enough for Jonathan Hall to deliver an imposing account of the Brooklyn instrument, and to bring to light valuable source materials from the estate of Calvin Hampton, who served as organ consultant to the City of Springfield.

The Springfield instrument was plaqued as number 015 in the OHS historic roster, and the Brooklyn instrument as number 137. The “Roster of OHS Historic Citations” is printed here for a third year in a row, on recommendation from the councillors of the Society.

Finally, a word about an important new development in the potentiality for government-subsidized restorations, a subject that has been treated repeatedly in these pages. “In Shift, U.S. to Offer Grants to Historic Churches,” here carried over from The New York Times, deals overtly with churchly interests other than that of the King of Instruments—but in principle, little leap of imagination is needed to see that the policy could just as readily apply to the preservation of historic organs.

Whether this can ever happen on a massive scale depends partly on us, and upon how well the OHS can continue to articulate its unique perception of the role of the pipe organ as a vehicle for the expression of art, technology, and culture.
The 1915 J. W. Steere & Son organ, opus 673, is a four-manual, 58-rank instrument that once resounded in Symphony Hall (formerly the Municipal Auditorium) in Springfield, Massachusetts, but now lies dormant in an adjacent storage facility. Ironically, the instrument never traveled more than a few blocks from the site of its manufacture, since J. W Steere & Son was a Springfield-based builder. It was the featured instrument at both the 1915 and 1916 conventions of the National Association of Organists, and was also scheduled for the 1917 convention (which was cancelled due to war). It was presented in solo performances by world-famous artists, and the first-appointed Springfield municipal organist was Charles Courboin, subsequently organist at St. Patrick’s Cathedral, New York City.

In 1977, Virgil Fox was scheduled to perform at Springfield Symphony Hall with his touring electronic substitute. While practicing, he was given an opportunity to play the Steere organ. A photo of Fox at the console with a surprised look, which appeared in a local paper the next day, was captioned “Astounded.” It said that, having heard the organ, he called the Steere the “Stradivarius of organs” and promised to help promote its preservation.

That same year, the instrument was accorded historic status by the Organ Historical Society, and in a letter dated December 8, 1977 to Mayor William C. Sullivan, it was announced that a plaque would be prepared, stating “This organ, built by J. W. Steere & Son Organ Co. of Springfield, MA in the year 1915, has been selected for recognition as an instrument of exceptional historic merit worthy of preservation.”

Soon afterward, however, the City of Springfield began to consider a “modernization” of its Symphony Hall. A group concerned with the preservation of the hall was founded, and with respect to the organ, a 24-member committee of nationally-recognized artists, academics, builders, and curators was enlisted. That committee declared the instrument eminently restorable, and recommended that an independent acoustical engineer be brought in to ensure that the acoustics not be impaired; that any proposed organ renovations conform to Organ Historical Society guidelines for the restoration and preservation of historic organs; and that a replacement J. W. Steere console of the same time-period be acquired, or that a replica of the original console be built. But these modest recommendations went unheeded.

ALL PHOTOS BY KEITH BIGGER, except where noted.

Top photos from left to right: Symphony Hall (formerly the Municipal Auditorium), Springfield MA, former site of the Springfield Municipal Organ, J. W. Steere & Son, op. 673.

Current location of the Springfield Municipal Organ in basement across the street from Symphony Hall.

Maryland harp action, called “Celesta (Carillons)” in spec.

The console, a mid-century replacement, is stored in a warehouse elsewhere in Springfield.
Having heard the organ, Virgil Fox called the Steere the “Stradivarius of organs” and promised to help promote its preservation.

the committee was never given advisory status, and the renovation of the hall proceeded in 1978–79.

The preservationist group, calling itself Preserve Our Symphony Hall (POSH), was headed by Mrs. Frances Gagnon, who currently serves on the Springfield Historic Commission, and who, herself has written brief histories of the municipal organ. The organ specialists comprising the Springfield Symphony Hall Organ Committee were headed by Charles Page and Richard Hedgebeth, and included William Baker, Prescott Barrows, Peter Beardsley, David Cogswell, Alan Dickenson, John Doney, Joseph Dzeda, Vernon Gotwals, Richard Hamar, John Holtz, Charles Krigbaum, Alan Laufman, Ernest May, Fred Mitchell, Myrtle Regier, John Rose, Clarence Watters, Barbara Huber, Lawrence Buddington, Louise Amerman, Christopher Lavoie, and Martin Walsh.

A major document issued by POSH was its so-called “Red Book” (named for the color of its loose-leaf binder), currently accessible among the holdings of the OHS American Organ Archives in Princeton, New Jersey. The “Red Book” emphasized that the Springfield Symphony Hall Organ was, in 1977, the only remaining concert hall organ in the country in which both the instrument and the hall for which it was built remained substantially in their original unaltered state.

In 1987, the American Guild of Organists held a duel-regional convention in Holyoke, Massachusetts, and for the occasion William F. Czelusniak prepared a booklet, The Instruments of the Convention, recounting histories, not only of the instruments heard at the convention, but also for the unheard J. W. Steere. This portion of the booklet is worth quoting in full, with the kind permission of the author, and is reproduced here as a sidebar.

In a 1992 report as chair of the Organ Historical Society citations committee (“OHS Historic Organs Citation Program,” The Tracker 35:3) Timothy Edward Smith listed the organ as “destroyed.” At the time, rumors were that parts of the organ had been dragged
through the mud, that chests were sawn in half, that the organ was stored in a barn somewhere, or had been trucked to a landfill. But just months before, I had personally seen the organ in its present stored state, and had the photos to prove otherwise. [Editor’s note: In response to documentation from Mr. Bigger, the citation of the organ, no. 015 in the Roster of OHS Historic Citations, was emended to read, simply, “in storage.”]

The organ was originally installed primarily in two large lofts at the side of the stage, and spoke through grills at the stage sides and through cutouts in the rounded edges of the coffered ceiling. These chambers were removed when the stage area was gutted to allow for theatrical presentations. The only other place the organ could have gone would have been in the rear balcony, out in the open. But for a pipe organ voiced on 10, 12, and 25 inches of wind pressure, this arrangement would have been unfeasible, since the organ was designed, built, and voiced with limited tonal egress in mind.

The consultant for the project of removal, storage, and reinstallation of the Springfield municipal organ was Calvin Hampton. However, the part of the project which provided for the eventual re-installation of the instrument was never implemented, and bids were solicited instead for removal and storage only. Two bids were received—one from the Berkshire Organ Company, the other from Charles Aitken. Although Aitken was the low bidder, he was disqualified on a technicality, and when Berkshire won the contract by default, Berkshire subcontracted the work to Aitken anyway. Aitken himself states that, with the exception of the blowing plant and 25hp Spencer blower, everything was moved from Symphony Hall directly to the present storage site, just west of the hall. That site is now known as City Hall Annex—it was once used as a courthouse, but the lettering engraved above the main entrance says “Water Works.”

In August 1991, I was scheduled to attend a week-long seminar in the city of Springfield, to be held at Symphony Hall. Having known the rumors concerning the fate of the organ, I was determined to get to the bottom of things. After many phone calls to the mayor’s office, and after being directed and re-directed to many city agencies, I was finally put in contact with John A. (“Jack”) Teague, the director of city facilities, and on a given morning, I and an

There were rumors that parts of the organ had been dragged through the mud, that chests were sawn in half, that the organ was stored in a barn somewhere, or had been trucked to a landfill.
associate met Mr. Teague at a maintenance site located at 233 Allen St. There we were shown the console to the organ (actually, a mid-century replacement console), which lay separately stored from the organ itself. We then descended to the City Hall Annex, the storage site of the organ. As we stood outside the door to the basement area, Teague told us that he was one of only two people who had keys to the room. As he unlocked the door, there, before our eyes, was a rather large room filled with pipe trays and chests almost to the ceiling, and monster-sized 32' Bombarde resonators. All of this, Teague himself had carefully covered in heavy plastic sheets. It is hard to describe one's excitement at such moments, but whatever joy we may have had was quickly quelled as we contemplated the tedious job ahead of going through all 60 or so pipe trays. Armed with a pipe-count by rank, we proceeded to the task, and though it was not possible to account for each and every one of 3,907 pipes, all but one of the 58 ranks were present and accounted for, and in seemingly complete condition. The photo record reproduced here represents only about one-fifth of the complete record.

In our view, Charles Aitken and his crew did a magnificent job of removal (imagine a 3' x 4' Solo regulator with 54 springs!). The pipe trays, supplied by Berkshire, are of the best construction, the chest work and regulators are immaculate, and Aitken sealed up all the openings to preserve the leather from deterioration. At worst, several of the Great diapason pipes suffered some reversible damage, probably by unauthorized personnel walking around in the unlit chambers during the removal.

There are two more pieces to this story. First, a rumor that a recording was made shortly before the organ’s removal, and second, the question of what shall become of the organ, given its eminently restorable state?

### SPRINGFIELD’S MUNICIPAL ORGAN
**A Short History by William F. Czelusniak**

When the Springfield Municipal Auditorium was designed, the architects allowed some discreet space for the eventual installation of a pipe organ, and even before the completion of the building construction, the citizenry had begun to raise funds for the purchase of a grand instrument. After several fundraising events, plus appropriations pledged by the City, a contract in the amount of approximately $25,000 was signed on November 12, 1914 with the J. W. Steere & Son Organ Company of Springfield, without competition, for the construction of the Municipal Organ, their op. 673, installed May 1915. The four-manual organ was prepared for the addition of an Echo division and for several more reed stops, but 55 ranks in the aggregate were actually installed, including two ranks of Solo reeds on 25-inch wind pressure, plus Chimes and Harp. A full-length wooden Bombarde 32 provided the foundation of the Pedal division. The action was electropneumatic, and a combination system typical of the period was provided in the Skinner style within the console. The instrument was designed at the Steere firm by Harry Van Wart, formerly of the E. M. Skinner Company in Boston, and was smaller but similar to the 1915 Steere built for Woolsey Hall at Yale University.

The instrument was dedicated on June 25, 1915 in a concert by Charles Heinroth, organist and director of music at the Carnegie Institute of Pittsburgh. The outstanding acoustics of the Municipal Auditorium and its large pipe organ put the City of Springfield high on the list of musicians performing on the municipal circuit in this country. For many years the City supported a municipal organist position, and in August 1915 the National Association of Organists gathered at Springfield for their eighth annual convention. The success of the Steere organ at the hands and in the ears of this group prompted their return to Springfield for their convention of 1916 as well. (The National Association of Organists was perhaps most active in the northeastern area of the country and later merged into the American Guild of Organists.)

In the mid-1940’s, the original Steere console of the Springfield Municipal Organ was replaced by one with all-electric action, and the demise of the instrument began. One must acknowledge also the changing musical tastes and forms of entertainment in the ensuing period however, and eventually the Steere organ slipped into complete disuse. Late in the 1970’s several attempts to activate the old organ were made, but to no significant avail. At the same time the City began to consider the renovation of the Municipal Auditorium. Despite intense objections and strenuous arguments from several quarters during the period of study and public hearings in 1978–79, the City contracted shortly thereafter for the complete interior decoration, renovation, and modernization of the auditorium building, with federal financial support.

After a concert in the auditorium in 1977, using a traveling electronic substitute, Virgil Fox spoke up in defense and support of the Steere pipe organ and its restoration. All suggestions in this vein fell upon deaf ears of the decision-makers, and the renovation of the auditorium included the removal of the Steere, which was stored and preserved in an adjacent city facility. The Municipal Auditorium is now named Symphony Hall, and there may be little hope of ever restoring the J. W. Steere pipe organ.

Ten years later, there is still no organ at Symphony Hall, and the success of the renovations, both functionally and acoustically, remains a real, if moot, question in the minds of many area musicians.

Reprinted with permission from *AGO regional convention booklet* (The Instruments of the Convention (Northampton MA: Private imprint, 1987))
The good news is that now, two decades after the organ’s removal and the hall’s renovation to provide space for scenery—but not for the organ—the City of Springfield is facing the need for another renovation of the hall, owing to additional space problems, and necessary roof repairs. A recent article in a local newspaper mentions that a theatrical company at one point came in with four truckloads of scenery, but that there was only enough space onstage to unload two truckloads. A Boston architectural firm completed a survey indicating that $4 million would be needed for essential repairs, and that additional space could be provided by moving the back wall 20 feet, but that that would raise the cost to $11 million.

The bad news is that this plan does not include space for organ chambers. If we are to hear this organ again in our lifetimes, perhaps now is the time to address the matter at an appropriate national and regional level. Some may recall that, only a few years ago, a similar story began to enfold at City Hall, Portland, Maine, home of the Kotzschmar Memorial Organ, Austin opus 323/323A. While no two situations are ever identical, it is significant that the early plans for the renovation of Portland City Hall also failed to address the fate of the pipe organ, and it was only through the strength of a broad constituency—the Portland Symphony Orchestra, the Concert Association, the Kotzschmar Organ group, the Maine Historic Preservation Commission, Greater Portland Landmarks, ballet and opera supporters, and numerous others—that the matter was brought to its present, happy conclusion. The City of Springfield, too, has had the support of numerous preservation-minded groups and individuals ready, willing, and able to serve in formulating a constructive plan for its municipal hall. Many of these groups and individuals are still active and very much concerned, and one can only hope that an opportunity will emerge sometime soon to reopen the question of whether the J. W Steere & Son opus 673 will re-assume its place as a civic and national treasure.

Part of the project which provided for the eventual re-installation of the instrument was never implemented, and bids were solicited instead for removal and storage only.

Addendum: In view of the extended lapse of time between Mr. Bigger’s site inspection and the present documentation, the Tracker staff made a point of contacting appropriate agency personnel within the City of Springfield for a possible update as to the current status of its municipal organ. John Teague retired as director of city facilities in 2002. His place was taken by the former assistant director John Mastrangelo, who states that the condition and location of the City’s historic instrument have remained unchanged.
GREAT
(Unenclosed, 10” wind pressure)
16 Diapason 73 (w) pipes
8 First Diapason 73 (w, m) pipes
8 Second Diapason 61 pipes
8 Gemshorn 61 pipes
8 Gamba 61 pipes
8 Clarabella 61 pipes
8 Gross Floete (Gross Flute) 61 pipes
8 Diapason 57 pipes
8 First Diapason 61 pipes
8 Second Diapason 61 pipes
8 Salicional 73 pipes
8 Aeoline 73 pipes
8 Viole d’Orchestre 73 (w, m) pipes
8 Viole Celeste (with Viole d’Orchestre) (w, m) 73 pipes
8 Gedeckt 73 (w&m) pipes
8 Hohl Floete (Hohl Flute; w, m) 73 pipes
4 Flute (Harmonic) 73 pipes (not observed on-site)
4 Salicet 73 pipes
4 Octave 73 pipes
2 Flauto 61 pipes
III [Solo] Mixture 219 pipes
16 Posaune 73 pipes
16 Cornopean 73 pipes
8 Oboe 73 pipes
4 Clarion 73 pipes
8 Vox Humana 61 pipes
[Cathedral] Chimes (tenor G) 25 notes

SOLO
(Enclosed, 12” wind pressure)
8 Stentorphone 73 pipes
8 Philomela 73 (w, m) pipes
8 Gross Gamba 73 pipes
8 Gemshorn 73 pipes
4 Hohl Floete (Hohl Flute; w, m) 73 pipes
[Cathedral] Chimes (tenor G) 25 notes

SWELL
(Enclosed, 10” wind pressure)
16 Bourdon 73 pipes
8 First Diapason 73 (w, m) pipes
8 Second Diapason 73 (w, m) pipes (actually a set of Stopped Diapason pipes)
8 Salicional 73 pipes
8 Aeoline 73 pipes
8 Vox Angelica (with Aeoline) 73 pipes
8 Viole d’Orchestre 73 (w, m) pipes
8 Viole Celeste (with Viole d’Orchestre) (w, m) 73 pipes
8 Gedeckt 73 (w&m) pipes
8 Hohl Floete (Hohl Flute; w, m) 73 pipes
4 Flute (Harmonic) 73 pipes (per orig. spec. Instead found a Traverse Flute [Harmonic] of wood.
4 Salicet 73 pipes
4 Octave 73 pipes
2 Flauto 61 pipes
III [Solo] Mixture 219 pipes
16 Posaune 73 pipes
16 Cornopean 73 pipes
8 Oboe 73 pipes
4 Clarion 73 pipes
8 Vox Humana 61 pipes
[Cathedral] Chimes (tenor G) 25 notes

CHOIR
(Enclosed, 10” wind pressure)
16 Gamba 73 pipes
8 Diapason 73 pipes
8 Dulciana 73 pipes
8 Quintadena 73 pipes
8 Concert Flute 73 (w, m) pipes
8 Flute Celeste (tenor C) (with Concert Flute) 61 (w, m) pipes
4 Flute d’Amour 73 (w, m) pipes
2 Piccolo (Harmonic) 61 pipes
16 Fagotto 73 pipes
8 French Horn 73 pipes
8 Clarinet 61 pipes
8 Orchestral Oboe 61 pipes
Celesta (Carillons) (tenor C) 49 notes

PEDAL
(Augmented, 10” wind pressure)
64 Gravissima (prepared, from 32 Diapason and 32 Bourdon) 32 notes
32 Diapason (prepared, 12 pipes extended from Great 16 Diapason) 32 notes
32 Bourdon (12 pipes extended from 16 Bourdon) 32 notes
16 First Diapason 32 (w) pipes
16 Second Diapason (from Great 16 Diapason) 32 notes
16 Violone 32 (w, m) pipes
16 Bourdon 44 pipes
16 Gedeckt (from Swell 16 Bourdon) 32 notes
16 Gamba (from Choir 16 Gamba) 32 notes
10 2/3 Quint (from 16 Bourdon) 32 notes
8 Octave (from Great 16 Diapason) 32 notes
8 Flute (from 16 Bourdon) 32 notes
8 Gedeckt (from Swell 16 Bourdon) 32 notes
8 Violoncello (from Choir 16 Gamba) 32 notes
32 Bombarde (12 pipes extended from Choir 16 [Ophicleide] (Tuba)) 32 notes (not observed on-site)
16 Ophicleide (from Solo) 32 notes
8 Tuba (from Solo) 32 notes
4 Clarion (from Solo) 32 notes

COUPLERS
Swell to Great
Swell to Great 4
Swell to Great 16
Swell to Swell 16
Swell to Choir
Swell to Choir 4
Swell to Choir 16
Swell to Pedal
Swell to Pedal 4
Swell Unison Off
Choir to Great
Choir to Great 4
Choir to Great 16
Choir to Choir 4
Choir to Choir 16
Choir to Pedal
Choir to Pedal 4
Choir Unison Off
Solo to Great
Solo to Great 4
Solo to Great 16
Solo to Solo 4
Solo to Solo 16
Solo to Choir
Solo to Pedal
Solo to Pedal 4
Solo Unison Off
Great to Pedal
Great to Pedal 4
Echo to Echo 4 (prepared)
Echo to Echo 16 (prepared)
Echo to Great (prepared)
Echo to Choir 8 (prepared)
Echo to Pedal (prepared)
Echo on Choir Off (prepared)
Echo Unison Off (prepared)
A Proposal for the Springfield Municipal Organ

BY CALVIN HAMPTON

The tonal characteristics have evolved through the centuries out of the needs of the church. Organ recital literature has always run parallel to the church music of any given era. The dynamic levels were geared to the human voice; viz., choirs and congregations.

In view of the fact that decibel levels of brass and percussion instruments exceed that of human voices by as much as four times, an organ intended for use with the symphony orchestra needs to be considered along quite different proportions than one built to accompany human voices. The conventional approach to date has been simply to have as many ranks of pipes as possible on an instrument intended for use with a symphony orchestra. In spite of distended size, however, such instruments have still more-or-less failed to achieve their intended goal. The reason is threefold:

1. The addition of any two stops of the same decibel level will be equal only to the level of one of the stops plus 2 d.b. (two d.b. stops equals 12 d.b.; two 50 d.b. stops still equals only 52 d.b.)

2. Any set of pipes placed in front of another set produces a minor obstruction. A very large number of sets increases the degree of obstruction proportionately.

3. The decibel levels of conventional organ stops are, to begin with, too weak to match that of their orchestra counterparts.

I have made an extensive survey of the kind and variety of specific stops required by the repertoire of orchestra music employing the organ, and found, to my surprise, that an instrument inclusive of all these required solo registers is well within a manageable scope.

Second, my experience in playing such organ parts with orchestra showed me that the way the pipes need to be made available to the keyboards requires some additional devices to those employed on conventional instruments. By way of example, a cello in a modern orchestra may at times be used with the double basses; at other times it may play a solo melody; at another time it may be used for accompaniment figures. In organ terms, then, a given stop should be available on one keyboard, in a middle register on another keyboard, and perhaps in a lower register in the pedals. This principle is known as "unification." Where organs are designed primarily for ensemble purposes, excessive unification can be counterproductive. However, for the kind of organ being discussed here, ensemble considerations do not take precedence, and a careful balance of solo and ensemble stops can produce both variety and blend. It is important to note here that, unlike a conventional organ design, an organ such as this relies more crucially on the right interrelationships among dynamic levels and timbres. It is much like the playing adjustments orchestra musicians make to create a good balance no matter what the peculiarities of the orchestrations are.

On the occasion of the Springfield Symphony's performance of the Tchaikowsky "Manfred Symphony," I was introduced to the Springfield Auditorium, its organ chambers, crawl spaces, fly spaces, and areas around and above the ceiling. I worked for two days with the Berkshire Organ Company trying to make more of the damaged organ operate sufficiently to use with the orchestra. Because the organ in the Springfield Auditorium was hopelessly buried behind solid walls, with only a few peep holes through which to speak, the decibel levels and timbre differentiations were exaggerated by the original builder beyond the norm to project as much color as possible in spite of next-to-impossible circumstances. By allowing this organ to speak directly to the audience, I feel that the qualities described as essential in an "orchestra hall organ" will be manifest without a great deal of alteration of the pipes' original tonal characteristics. A discrete employment of unification can further cut down on the depth of the organ chambers, relieving the problem of an organ's tendency to bury itself. This particular instrument also contained a great deal of duplication of sounds, in an effort to compensate for its buried state. That duplication can be eliminated.

With the help of modern solid state equipment, it is also possible to cut down the size of the organ console itself. The size of organ consoles has often been a problem for organists and orchestras alike, first, because it consumes too much stage space, and second, because it becomes an obstacle over which the organist cannot see the conductor. In preparing my proposal for Lincoln Center, the size of the organ console was a very important consideration. Mr. Cogswell of the Berkshire Organ Company and I did extensive research into the best, most reliable kind of solid state mechanisms to employ, and I feel we have finally solved this problem.

The following is a proposed stop list for Springfield Auditorium. It incorporates the most outstanding features of the organ as it now exists, so that devotees of the original instrument will find the distinguishing features still intact. Knowing that there is a great enthusiasm to have this instrument saved, I have treated the use of the pipes as much in the manner of a restoration as possible.

[The author here proposes a hypothetical stoplist.]

Because there are a number of options as to where to locate the space-consuming bass pipes, it is premature at this point to submit dimensions of the organ chambers. At the time of my conversations with Robert Gutter [architectural representa-
PHOTOGRAPHS AND REFERENCES

O.H.S.

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Convention Dates:

South Central Pennsylvania
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7/13–20, 2004
Joseph M. McCab,
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Southeastern Mass: The Old
Colony (TBA)
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The Organ Historical Society
On Tuesday evening, August 19, 1823, the First Baptist Church of Brooklyn was organized in Nassau Street, with eleven members — three men and eight women... The first baptism was September 28, the administrator being Rev. S. H. Cone of New York, who... baptized the convert, a woman, in the East River at the foot of Pierrepont Street, where there was a fine beach... From these humble beginnings we trace the progress of the Church to the present time.

With these words, the unnamed author of the Historical Souvenir of the First Baptist Church in Pierrepont Street (privately published for the church's 75th anniversary in 1898) describes the beginnings of what, 180 years later, remains a vibrant enterprise in the heart of Brooklyn. As the same author described it, the church has been "a reservoir of inspiration" for congregation and community for nearly two centuries. Among the many reasons for this, the church's music programs in general, and its succession of remarkable organs in particular, ranks very high.

The First Baptist Church was so successful that, in 1840, it sent members away to form the Baptist Church in Pierrepont Street. Thirty-three years later, the two churches reunited under the official name "The First Baptist Church in Pierrepont Street," though they left the Pierrepont location. (This is the official, legal name of the church to this day.) In 1895, they built a magnificent new structure at their present location, Temple Square on the corner of Third Avenue and Schermerhorn Street in downtown Brooklyn.

This church, known as the Baptist Temple, had a fine Odell organ, brought to the new location from the Pierrepont Street church. The organ, the firm's op. 181 (1881) was a II/31 with 27 speaking stops. There is an unsigned, handwritten source in the church archives, clearly in a 19th-century hand and signed (in a different hand) "C. R. Hetfield," an early leader in the church's music program. This source gives the specification as follows:

**GREAT**
- 16' Double open diapason
- 8' Grand open diapason
- 8' German Gamba
- 8' Dulce
- 8' Melodia
- 4' Harmonic Flute
- 4' Principal

"Large scale full tone"
- 3' Twelfth
- "Large scale full tone"
- 2' Fifteenth

Metal
- 58 pipes
- 58 pipes
- 58 pipes
- 58 pipes
- 58 pipes
- 72 pipes
- 58 pipes
- 58 pipes
- 58 pipes
- 58 pipes

**"A Reservoir of Inspiration"**
The Brooklyn Baptist Temple and its Pipe Organs

BY JONATHAN B. HALL

On Tuesday evening, August 19, 1823, the First Baptist Church of Brooklyn was organized in Nassau Street, with eleven members — three men and eight women... The first baptism was September 28, the administrator being Rev. S. H. Cone of New York, who... baptized the convert, a woman, in the East River at the foot of Pierrepont Street, where there was a fine beach... From these humble beginnings we trace the progress of the Church to the present time.
Large scale full tone
3 Ranks Sesquialtera Mixture metal 174 pipes
8' Bell Clarionet Orchestral metal 58 pipes
8' Trumpet harmonic treble metal 58 pipes

<table>
<thead>
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<th>SWELL</th>
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<tr>
<td>16 ft Bourdon</td>
<td>wood</td>
<td>58 pipes</td>
</tr>
<tr>
<td>8 ft Open diapason</td>
<td>metal</td>
<td>58 pipes</td>
</tr>
<tr>
<td>8' Salicional</td>
<td>metal</td>
<td>58 pipes</td>
</tr>
<tr>
<td>8' Clarionet Flute</td>
<td>wood</td>
<td>58 pipes</td>
</tr>
<tr>
<td>4' Violina</td>
<td>metal</td>
<td>58 pipes</td>
</tr>
<tr>
<td>4' Flute (sic) Traverso</td>
<td>wood</td>
<td>58 pipes</td>
</tr>
<tr>
<td>2' Flageolet</td>
<td>metal</td>
<td>58 pipes</td>
</tr>
<tr>
<td>3 Ranks Cornet</td>
<td>metal</td>
<td>58 pipes</td>
</tr>
<tr>
<td>8' Cornopean</td>
<td>metal</td>
<td>58 pipes</td>
</tr>
<tr>
<td>8' Oboe, orchestral</td>
<td>metal</td>
<td>58 pipes</td>
</tr>
<tr>
<td>8' Vox Humana</td>
<td>metal</td>
<td>58 pipes</td>
</tr>
</tbody>
</table>

Tremulant

PEDAL
16' Grand Diapason wood 30 pipes
16' Bourdon wood 30 pipes
8' Violoncello, orchestral metal 30 pipes
16' Trombone metal 30 pipes
16' Kettledrum for Orchestral Purposes

Pneumatic Composition Pedals
Forte to Great
Mezzo to Great
Piano to Great
Forte to Swell
Mezzo to Swell
Piano to Swell
Balance (sic) Swell Pedal

"with appropriate pedal stops and couplers"

COUPLERS
Swell to Great
Great to Pedal
Swell to Pedal
Bellows Signal

Rather than buying a new instrument, the congregation contracted with Odell to enlarge the organ to three manuals, converting it to a III/39 with 31 speaking stops. The contract is dated February 8, 1895 and specified a total cost of $4850. The new organ made a few changes to the existing stoplist and added a Choir division:

<table>
<thead>
<tr>
<th>GREAT</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Double Open Diapason</td>
<td>16</td>
<td>58 pipes</td>
</tr>
<tr>
<td>Open Diapason</td>
<td>8</td>
<td>58</td>
</tr>
<tr>
<td>Gamba</td>
<td>8</td>
<td>58</td>
</tr>
<tr>
<td>Dulce</td>
<td>8</td>
<td>58</td>
</tr>
<tr>
<td>Melodia, st. bass</td>
<td>8</td>
<td>58</td>
</tr>
<tr>
<td>Harmonic Flute</td>
<td>4</td>
<td>58</td>
</tr>
<tr>
<td>Principal</td>
<td>4</td>
<td>58</td>
</tr>
<tr>
<td>Twelfth</td>
<td>2 2/3</td>
<td>58</td>
</tr>
</tbody>
</table>

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Fifteenth</td>
<td>2</td>
<td>58</td>
</tr>
<tr>
<td>Sesquialtra [sic]</td>
<td>3 rks</td>
<td>174</td>
</tr>
<tr>
<td>Clarion</td>
<td>4</td>
<td>58</td>
</tr>
<tr>
<td>Trumpet (harmonic treble)</td>
<td>8</td>
<td>58</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SWELL</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourdon</td>
<td>16</td>
<td>58 pipes</td>
</tr>
<tr>
<td>Open Diapason</td>
<td>8</td>
<td>58</td>
</tr>
<tr>
<td>Salicional</td>
<td>8</td>
<td>58</td>
</tr>
<tr>
<td>Clarionet-Flute</td>
<td>8</td>
<td>58</td>
</tr>
<tr>
<td>Violina</td>
<td>4</td>
<td>58</td>
</tr>
<tr>
<td>Flauto traverso</td>
<td>4</td>
<td>58</td>
</tr>
<tr>
<td>Piccolo</td>
<td>2</td>
<td>58</td>
</tr>
<tr>
<td>Mixture</td>
<td>3 rks</td>
<td>174</td>
</tr>
<tr>
<td>Vox Humana</td>
<td>8</td>
<td>58</td>
</tr>
<tr>
<td>Oboe</td>
<td>8</td>
<td>58</td>
</tr>
<tr>
<td>Cornopean (Harmonic treble)</td>
<td>8</td>
<td>58</td>
</tr>
</tbody>
</table>

Tremulant

CHOIR
Open Diapason     8  58 pipes
Keraulophone      8  58
Dulce             8  58
Grosse Flote       8  58
Fugara            4  58
Flute d'Amour     4  58
Piccolo Harmonique| 2        | 58       |
Clairinet         8  58

<table>
<thead>
<tr>
<th>PEDAL</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Grand Open Diapason</td>
<td>16</td>
<td>30 pipes</td>
</tr>
<tr>
<td>Grand Bourdon</td>
<td>16</td>
<td>30</td>
</tr>
<tr>
<td>Quint</td>
<td>10 2/3</td>
<td>30</td>
</tr>
<tr>
<td>Bass Flute</td>
<td>8</td>
<td>30</td>
</tr>
</tbody>
</table>

Violoncello 8 30
Trombone 16 30
Snare Drum

MECHANICAL STOPS
Swell to Great (coupler)
Choir to Great (coupler)
Swell to Great (coupler)
Swell to Choir (coupler)
Great to Pedal (coupler)
Swell to Pedal (coupler)
Choir to Pedal (coupler)
Reversible Swell to Great
Reversible Great to Pedal (foot-Pedal)
Bellows Signal
Wind Indicator
Balance (sic) Swell Pedal

ODELL PATENT PNEUMATIC COMPOSITIONS
8 Pneumatic Compositions on Great Organ
8 Pneumatic Compositions on Swell Organ

PEDAL MOVEMENTS
Piano on Pedal Organ
Forte on Pedal Organ

The “Musical Dedication of the Baptist Temple and Exhibition of the Temple Organ” took place on Wednesday, November 27, 1895. The Temple’s music director from 1895 to 1906, Edward Morris Bowman, had long been an admirer of Odell instruments. In the Odell advertisement featured prominently in
the musical dedication program, he writes “The Temple Organ is the fourth that the firm have built for my personal use, and I have had no cause thus far to regret for a moment any commission I have given them.”

This “musical dedication” was not strictly an organ dedication, and it featured the Temple Choir as well as six assisting organists: John Hyatt Brewer, Henry G. Hanchet, Henry Rowe Shelley, G. Waring Steubens, Abram Ray Tyler, and Frank Taft. The opening piece was a tone poem composed for Bowman by Dudley Buck entitled “On the Coast,” with a verse motto written by Bowman himself. The program, though it was in dedication of a church, was mostly secular in character.

Bowman, a student of Guilmant and a founder of the American Guild of Organists, oversaw an extraordinary program at the Temple. On Tuesday, March 22, 1900, there was a major presentation by the Temple Choir and Orchestra. The choir had a full board of directors and officers, a committee on membership, two marshals, a librarian and four assistant librarians, one for each division. There was also something called “The Order of the Macintosh,” apparently the chiefs and secretaries of each of the four divisions of the choir—perhaps the soloists (12 of these), seniors, juniors, and choristers that are listed next. (At a later choral program, the past and present choir leadership would take on still more fanciful appellations, recalling the orders of Freemasonry.) The same program also lists in its personnel roster twelve “Honorary Professional Members”—Alexandre Guilmant, Clarence Eddy, William Middelschulte, Harry Rowe Shelley, and G. Waring Stebbins are prominent among these. The same program also lists 35 members of the Temple Orchestra. Bowman’s program was enormous, organized along corporate lines, and widely recognized as the leading volunteer music program in America.

For a while, this program was served by a beautifully produced, glossy magazine titled The Temple Choir Shophar: A Journal Devoted to the Interests of the Baptist Temple Choir and A High Order of Church Music, Vol. IX, No. 1 (September 1904). At lower right, “E. M. Bowman, Founder / Director & Organist.”

Left: From dedication program for the Odell op. 181, enlarged in 1895 from II/31 to III/39. The firm’s own advertisement states “Messrs. Odell & Co. have issued an interesting list of organs erected by them . . . . The latest addition is the large organ for the Baptist Temple, Brooklyn, N.Y. It was built from the specifications of Mr. Edward Morris Bowman, F.C.M., A.C.O.; the organist and music director of the Temple. Its console projects several feet from the front of the organ case, and the organist’s bench will stand at the central point about which the semi-ambiphilical choir terraces will curve. This is done so that Mr. Bowman will be able to control the Temple Choir of two hundred voices.”

time as the Temple choir itself, November 1895, just before the dedication of the new edifice. Its eight pages are filled with well-written text addressing all four divisions of the choir, reminiscences of the recent choir outing, and the announcement of the imminent, likely addition of Cathedral Chimes to the organ. "The tone of the chimes will be sweet and mellow, like a cathedral bell heard at a distance, and hymn-tunes, melodies and chime 'cadences' can be played on them...."

One of the more delightful traditions of the Temple were frequent concerts of "olde tyme musick" or "Great Syngynge Meetynges," complete with bulletins printed in an outrageous pastiche of "olde English." The musicians adopted "colonial" versions of their names: soloist Jennie Giles Watson was billed as "Ye High Syngynge Maiden, Charity Sophrony Watson." Later, the program from 1914 would have this note:

NB. Ye Olde Wimmen whoe need fressh coales for theyre foote-stoves can gett them at Neighbor Lee's, her kitchen, & ye youngge wimmen can gett sparks in ye hallway.

So much for killjoy church music programs!

The enlarged Odell was lost along with much of the building in a catastrophic fire on March 7, 1917; only the outer walls remained. The congregation lost no time in rebuilding, and on June 12 they signed a contract with the J. W. Steere company. This organ, the firm's op. 700, cost $17,000. The specifications in the contract were as follows.

<table>
<thead>
<tr>
<th>GREAT</th>
<th></th>
<th>61 notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Bourdon (Pedal Extension)</td>
<td>61 pipes</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8 First Diapason</td>
<td>61 pipes</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8 Second Diapason</td>
<td>61</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8 Gemshorn</td>
<td>61</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8 Great Flute</td>
<td>61</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8 Gedackt</td>
<td>61</td>
<td>61 pipes</td>
</tr>
<tr>
<td>4 Octave</td>
<td></td>
<td>61 pipes</td>
</tr>
<tr>
<td>4 Harmonic Flute</td>
<td></td>
<td>61 pipes</td>
</tr>
<tr>
<td>8 Tuba</td>
<td></td>
<td>61</td>
</tr>
<tr>
<td>10 Chimes (from Echo)</td>
<td>No. 4-9 enclosed in Choir Swell Box</td>
<td>20 notes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SWELL</th>
<th></th>
<th>61 pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Bourdon</td>
<td>73 pipes</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8 Diapason</td>
<td>73</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8 Salicional</td>
<td>73</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8 Aeoline</td>
<td>73</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8 Vox Angelica (Tenor C)</td>
<td>61</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8 Viole d'Orcrheste</td>
<td>73</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8 Vox Celeste</td>
<td>73</td>
<td>73 pipes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHOIR</th>
<th></th>
<th>73 pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Gamba</td>
<td>73 pipes</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8 Diapason</td>
<td>73</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8 Dulciana</td>
<td>73</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8 Concert Flute</td>
<td>73</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8 Flute Celeste (Tenor C)</td>
<td>61</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8 Quintadena</td>
<td>73</td>
<td>73 pipes</td>
</tr>
<tr>
<td>4 Flute d'Amour</td>
<td>73</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8 Clarinet</td>
<td>61</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8 Orchestral Oboe</td>
<td>61</td>
<td>61 pipes</td>
</tr>
<tr>
<td>Harp</td>
<td>49 notes</td>
<td>49 notes</td>
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</table>

<table>
<thead>
<tr>
<th>ECHO</th>
<th></th>
<th>73 pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Stentorphone</td>
<td>73 pipes</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8 Muted Viole</td>
<td>73</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8 Viole Celeste</td>
<td>73</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8 Flute Flute</td>
<td>73</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8 Vox Humana</td>
<td>61</td>
<td>61 pipes</td>
</tr>
<tr>
<td>Chimes</td>
<td>20 notes</td>
<td>20 notes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PEDAL</th>
<th></th>
<th>32 notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>32 Resultant</td>
<td>32 notes</td>
<td>32 notes</td>
</tr>
<tr>
<td>16 Diapason</td>
<td>44 pipes</td>
<td>44 pipes</td>
</tr>
<tr>
<td>16 Bourdon</td>
<td>61 pipes</td>
<td>61 pipes</td>
</tr>
<tr>
<td>16 Gedackt (from Sw)</td>
<td>32 notes</td>
<td>32 notes</td>
</tr>
<tr>
<td>16 Gamba (from Ch)</td>
<td>32 notes</td>
<td>32 notes</td>
</tr>
<tr>
<td>16 Posaune (from Sw)</td>
<td>32</td>
<td>32</td>
</tr>
<tr>
<td>8 Flute (from Ped Bourdon)</td>
<td>32</td>
<td>32</td>
</tr>
</tbody>
</table>

### COUPLERS AND ACCESSORIES
- Swell to Great 16-8-4
- Swell to Swell 16-UO-4
- Swell to Choir 16-8-4
- Swell to Pedal 8-4
- Choir to Great 16-8-4
- Choir to Choir 16-UO-4
- Choir to Pedal
- Echo to Great 16-8-4
- Echo to Choir
- Echo to Echo 16-UO-4
- Echo to Pedal
- Great to Great 4
- Great to Pedal 8-4

 Several of the sub- and super-couplers are added in ink to the typed contract and initialed by Harry van Wart.

<table>
<thead>
<tr>
<th>Wind Indicator</th>
<th>Crescendo Indicator</th>
<th>Sforzando Indicator</th>
</tr>
</thead>
</table>
| [Several of the sub- and super-couplers are added in ink to the typed contract and initialed by Harry van Wart.]

### ADJUSTIBLE COMBINATIONS
- 1-2-3-4-5-0 Great and Pedal
- 1-2-3-4-5-6-0 Swell and Pedal
- 1-2-3-4-0 Choir and Pedal
- 1-2-3-0 Echo and Pedal
- 1-2-3-4-0 Pedal Only (Pedal Studs)
- 1-2-3-4-0 Entire Organ (not moving Registers) (set from setter board inside chamber)

0 Pedal Release
Pedal on and off Pistons on each manual

Vol. 47, No. 4 / The TRACKER 15
A RESERVOIR OF INSPIRATION, THE BROOKLYN BAPTIST TEMPLE AND ITS PIPE ORGANS

Console setter board (right half) with switches for setting divisional pistons (photo by Jonathan Hall)

PEDAL MOVEMENTS
Balanced Swell
Balanced Choir and Great
Balanced Echo
Balanced Crescendo
Sforzando (Full Organ) Reversible
Great to Pedal, Reversible
Pedal Off key, on all manuals (added and initialed)

The contract also specified AGO standard console and pedals. The divisional combinations are set by two setter boards in the console.

The Odell had stood above the pulpit, front and center. The new organ was housed in two large chambers, one on either side of the sweeping choir balcony in the front of the room. Dummy facades face toward the choir and outward over the wraparound balcony. The Echo division is in the rear of the room, in a large room with a very small, decorative tonal opening. It is winded and voiced so powerfully that it has no trouble being heard clearly in the room (and indeed, the Stentorphone can be heard on the street, up to two blocks away); the position and claustrophobic layout of the chamber has the effect of mellowing the effect of big voicing on 10 inches of wind. In other words, wind pressure, voicing, and size of the tonal egress work synergistically to create a distinctive musical effect that is warm, pervasive, and mellow.

While the Steere firm was working on the Temple organ, they were simultaneously creating another large four-manual instrument at the Church of the Redeemer, Morristown, New Jersey. The Diapason reported that the two stoplists were virtually identical! At the time of this writing, the Morristown instrument is in the early stages of restoration.

The dedication recital for the new organ was played by Charles Courboin on Tuesday, April 23, 1918. Municipal organist of Springfield, Massachusetts, Courboin had a long relationship with the Steere company. His program was entirely Romantic and included orchestral transcriptions as well as late-19th-century organ repertoire.

Christus Resurrexit ............ Ravenello'
Andante, First Sonata ....... Alphonse Mailly
Little Praeludium .... Edward Armas Järnefelt
Allegro, Sixth Symphony .......... Charles-Marie Widor
Reverie a Blidah (Algerian Suite) ........ Camille Saint-Saëns
Sketch ............... Robert Schumann
Marche Militaire ........ Franz Schubert
The Musical Snuff Box ... Anatol K. Liadow
Marche Heroique ........... Saint-Saëns

Note that this program was almost entirely secular. The Järnefelt piece was particularly popular; it was premiered in London in 1909 and repeated for years at the Proms.3

In 1919, a student of G. Waring Stebbins, Cornelius van Rees, came to the Temple and led the program with distinction for over three decades. Van Rees was also a noted pianist, and received critical praise in The New York Times. Typical of his programs was an organ recital presented on Tuesday, November 15, 1938, with assistance from a soprano and another organist. The gorgeously printed program shows a stronger religious inclination than that shown at the dedication recital. Van Rees began with "Herr Gott, nun schleuss den Himmel auf" from the Orgelbüchlein, glossed as follows:

1. CHORALE (Lord God, Now Open Wide Thy Heavens), J. S. Bach (1685-1750). A beautiful composition of the great master with double melody for soprano and alto and counterpoint in tenor, descriptive of the turmoil and weariness in man's life
Other composers represented were Widor, Guilmant, Dupré, Saint-Saëns, Dubois, Buck, Sibelius, and Gordon Balch Nevin. One would assume it was very well received indeed.

But change was coming to downtown Brooklyn, and though the church continued to host distinguished musical events and convene faithfully for worship, a long decline set in, gradual at first, then more precipitous after the end of World War II. The New York Times reported in 2002 that, at its nadir in the early 1980's, “the congregation had dwindled, the roof leaked and only three of the five keyboards were playing. Few current church members had even heard the instrument.”

That the organ today, in 2003, is a great asset to the Baptist Temple as well as a success story of organ restoration, is due to the long and patient labor of OHS member Keith Bigger, who started to perform restorative repairs in 1987. Since that time the church’s leadership has encouraged and enabled him to carry this out. While, today, work remains to be done—the organ is approaching a releathering—the instrument is fully functional and plays beautifully.

Bigger, a New York City native and lifelong member of the Baptist denomination, had heard the organ as a child, and when he rediscovered it as an adult, in 1979, he also discovered an important part of his life’s work. Bigger’s technical skills come from varied sources: work in his father’s printing business, stints at engineering and technical schools, 12 years in the military, years of technical work for the phone company, and the building of a home pipe organ. His eclectic background, considerable talent, and deep personal faith found a focus in the Steere organ at Temple Square. He remains deeply grateful for the collegial support and generous advice given him throughout his work there by colleagues in the AIO, of which he is an affiliate member.

When work began in earnest in 1987, only the Great and Pedal were completely playing. Due to corrosion on many disused contacts, only six of the Choir keys played at all; the previous organist had never used that keyboard, so the Choir was only playable when coupled to the Great. The Echo division, in the rear of the church, was offline due to a blown regulator and other damage. Worst of all was the Swell, where work had been started, and then abandoned. While such work as was done was of good quality, by the time Bigger saw the Swell chamber, 525 of the 986 pipes were missing—having been removed and never returned—and the entire division was completely disassembled. The console combination engines were stacked on top of the Tremolo. Compounding the problem was massive, pervasive water damage from years of roof leakage. The plaster in the ceiling was ominously new, indicating a previous collapse and the probable impetus for the Swell repairs.

Bigger’s first project was the console. He had anticipated bringing in a local restorer, Allen Dreyfuss, to do the bulk of the job, and they worked together for a time. But because of budgetary constraints, Bigger offered to take on an increased role, going so far as to sleep at the church up to six nights a week to speed up the repair process.

By May 1987 the Echo came back online, including the chimes, which Bigger had restored with newly-machined wood buttons, new buckskin and new hammer-rail felt. These were very successful with the congregation, most of whom barely knew that there was a pipe organ “upstairs” (at the time, the congregation was meeting in a smaller hall on the lower level). The New York firm of Mann and Trupiano repaired nearly 30 Vox Humana pipes in the Echo that had been damaged by careless roofers. (The same roofers had thoughtfully stuffed several appropriately-sized Stentorphone pipes full of beer cans.) Meanwhile, back at the console, the keyboards had been sent out for reconditioning.

By December 1988 the combination engines were releathered and reinstalled in the console. Bigger also repaired all of the dead contacts in the console by sweating channel silver over the original phosphor bronze. The wires for the expression pedal and crescendo pedal roller boards were replaced with 18-gauge .950 fine silver wire. Unlike the corrosion on phosphor bronze, silver tarnish is highly conductive. There have been virtually
no contact problems since the silvering.

The repair process went on to 1991. Comprehensive releathering was undertaken, which, except for the bellows, was done by Bigger, who designed several new tools to facilitate the process. The Trivo firm in Hagerstown, Maryland did major repair work on the Great Tuba and Choir Oboe. The most difficult task was the Swell, and Bigger saved it for last. The big problem was the replacement of 53% of the pipework, removed in the 1970’s and never returned. Bigger found authentic Steere replacements for most of the missing pipes, from as close to Brooklyn as The Bronx, and from as far as West Virginia and Minnesota; and most of this pipework comes from Steere organs with opus numbers very close to the Temple’s op. 700. There is some Hutchings in the reconstructed Posaune, some Möller in the Oboe, and the Cornopean is believed to have come from an Austin. Bigger’s choice of pipework and tonal sensitivity is such that it is usually impossible to detect a break in timbre throughout the compass, and the period symphonic vision of the organ is never compromised. Meanwhile, Columbia Organ Works in Pennsylvania remilled and restored a number of warped Pitman rails. Slowly, the Swell took shape once again.

On September 14, 1991, the organ was formally rededicated. Six local organists performed after a brief service of dedication led by the pastor of the church. The Organ Historical Society honored this instrument with a citation plaque in 1993, in the course of a celebratory recital by Michael Kaminski.

The Baptist Temple organ today is a fine specimen of early-20th-century orchestral style. Voiced on generous wind, its overall effect is still rich, mild, and mellow. It is difficult to over-register it, and one is not inclined to try: the individual voices have subtly distinct personalities, and one does not “grab handfuls of eight-foot stops” to make an impact. The impression this organ gives is not one of sheer overwhelming force, but of gracious good taste and above all, elegant musicality. Its unmodernized console is a joy to play. In 2002, Sebastian Glück of New York rebuilt the pedalboard, crafting new keys and replacing the 1980’s felt with bolster (“jelly-roll”) felt, per original design. The result is a wonderfully responsive pedal keyboard.

With the major repairs complete, Bigger, in his ongoing role as curator, continues to devote several hours a day to the maintenance and enhancement of the organ. Work still needs to be done; some of the instrument is still using 1917 leather. When not working on the instrument itself, Bigger is an unfailingly gracious host for school groups, visiting organists, and anyone interested in learning the history of the Baptist Temple and its musical heritage. The Temple and its congregation are entering a new period of growth, and are reaching out to the troubled world at their doorstep. Bigger’s efforts—empowered by the leadership of the Temple as part of their overall vision—are helping to insure a bright future for this “reservoir of inspiration,” not only in one congregation in one city, but for all. May many others follow this example.

With special thanks to the clergy and staff of the Baptist Temple; to Keith Bigger, organ curator; and to Arthur Norregaard, longtime member, for their kind assistance.

JONATHAN B. HALL is organist and choirmaster of the Church of the Epiphany (Episcopal) in Manhattan, and organist at Temple Beth Or in New Jersey. He holds the Doctor of Music degree from Indiana University, a master’s degree in English from the University of Chicago, and is a Fellow of the American Guild of Organists.

NOTES
In Shift, U.S. to Offer Grants to Historic Churches

BY LAURIE GOODSTEIN AND RICHARD W. STEVENSON

In a reversal of a longstanding policy, the Bush administration said in May that it would allow federal grants to be used to renovate churches and religious sites that are designated historic landmarks. Interior Secretary Gale A. Norton announced the change in an afternoon news conference at the Old North Church in Boston, where in 1775 Paul Revere spotted two lanterns hung to signal the advance of British troops. Ms. Norton said the church, which still houses a congregation, would receive a federal grant of $317,000 to repair windows and make the building more accessible to the public.

"Today we have a new policy that will bring balance to historic preservation and end the discriminatory double standard that has been applied against religious groups," said Ms. Norton, standing below the church's famed steeple.

The decision was the latest step by the White House to remove barriers to government financing of religious organizations, and it received mixed reviews from constitutional experts.

In December, Mr. Bush issued executive orders telling federal agencies not to discriminate against religious groups in awarding social service contracts. He also directed the Federal Emergency Management Agency to allow religious organizations, including schools, to receive earthquake and hurricane relief.

This year, the administration proposed regulations that would allow the use of federal housing aid to build religious centers where worship occurs, as long as the centers were used primarily for social services.

Jim Towey, the director of the White House Office of Faith Based and Community Initiatives, said in a telephone interview that the change in policy on historic preservation would apply only to places of worship that qualify as landmarks under the "Save America's Treasures" program. The program gives out about $30 million in grants annually to preserve all kinds of historic sites.

Mr. Towey said that the administration was reviewing regulations in other government agencies to determine whether religious organizations were being subject to discrimination in federal programs. He declined to identify the agencies or the regulations.

"They're clearly interested, and they said it all along, in expanding the amount of government subsidies for religious institutions," Mark Tushnet, a professor of constitutional law at Georgetown University Law Center, said of the administration.

The policy barring religious institutions from receiving federal preservation money had been in place since the late 1970s because of concerns about the separation of church and state, said Paul W. Edmondson, president of the National Trust for Historic Preservation and the organization's general counsel. The policy was formalized by a legal opinion issued by the Justice Department in the Clinton administration in 1995.

Recently, the Old North Church applied for a preservation grant under the "Save America's Treasures" program, which is run jointly by the National Park Service and the National Trust. Last fall the church was told the grant was approved, said Timothy Matthews, a church official. But a week later, the church was informed of the 1995 ruling and the grant was revoked, he said.

Mr. Edmondson said the National Trust appealed to the Bush administration, sensing that the Old North Church was an ideal candidate for testing the ban. The White House asked the Justice Department for a new opinion and received one that took a stand different from the Clinton administration's, Ms. Norton said.

"The buildings that we're talking about have tremendous secular importance as historic places," Mr. Edmondson said in an interview. "It has nothing to do with their importance as religious buildings per se—it's either the role they played in American history or their architectural significance."

The Old North Church was designated a historic landmark in 1961. A foundation that is legally separate from the church will administer the grant, and the church is expected to raise an equal amount from private sources.

Constitutional scholars said that while there were Supreme Court precedents that barred the use of federal money to maintain religious buildings, the law was shifting and still murky.

"Is this government support for religion?" Mr. Tushnet asked. "In one sense, no, because it's not paying the salary of the minister at Old North Church. But in another sense, yes, because it's supporting the essential physical character of the church."

"We'll find out what the rule is when somebody litigates it," he said, "but if I were a litigator I wouldn't go after Old North Church because it is obviously of historic significance."

Some First Amendment experts said that giving federal grants to preserve religious sites seemed to be constitutionally permissible because they were not grants to advance religion or worship. But others said the move was evidence that the administration was intent on dismantling the wall between church and state.

"This is just one more step in a government-wide drive to fund religion with tax dollars," said Joseph Conn, a spokesman for Americans United for the Separation of Church and State, an advocacy group in Washington. "Literally you're putting public money in the collection plate for the church's building fund."

Mr. Towey said other religious sites that could soon receive grants were the Sixteenth Street Baptist Church in Birmingham, Alabama, a civil rights landmark where a bombing in 1963 killed four girls, and the Touro Synagogue in Newport, Rhode Island, the oldest synagogue in the United States.

In an interview after the Boston news conference, Michael L. Balaban, executive director of the Touro Synagogue, said the synagogue had already requested a $750,000 grant.

Caretakers of the nation's oldest Roman Catholic cathedral, the Basilica of the Assumption in Baltimore, will also seek a grant soon, Robert J. Lancelotta Jr., the executive vice president of the basilica's trust, said in an interview in Boston.
Roster of OHS Historic Citations

1867 Markdow
1845 Erben
1852 Hook
1883 H. Roosevelt
1864 Hook
1867 Johnson
1875 Humphries
1876 Hook & Hastings
1891 Dieffenbach
1897 Ferri
1845 unknown
1842 Erben
1831 Appleton
1831 Goodrich & others
1915 Steere
1854 Hook
1805 Dolley
1885 Ferris
1893 A. Stein
1897 Hook & Hastings
1935 Aeolian-Skinner
1866 Hook
1875 Hunnings
1871 Hurff's R.C.
1891 Hinners
1895 unknown
1876 Hook & Hastings
1890 Philip
1899 Hutchings 1863 Johnson
1922 Austin
1892 Johnson
1875 Hunnings
1892 Johnson
1900 unknown
1884 Pompliet
1863 Johnson
1925 Aeolian-Skinner
1915 Hutchings
1860 Stohl
152 NJ Morristown St. Peter's Episcopal 1950 Skinner
153 NY Natchez First Baptist 1860 E. & G. G. Hook
154 GA Augusta Most Holy Trinity R.C. 1899 Gill
155 PA Altoona Blessed Sacrament Cathedral, R.C. 1910 Austin
156 CT Talcottville Congregational 1901 Austin
157 UT Salt Lake City Tabernacle 1890 Hook & Hastings
158 NY Cortland Union University 1925 Aeolian-Skinner
159 NH Claremont St. Mary's R.C. 1899 Hook & Hastings
160 VT Randolph Bethany Congregational 1898 Hook & Hastings
161 IL Evanston St. Luke's Episcopal 1921 Skinner
162 CT New Britain St. Mary's R.C. 1906 Austin
163 CT Meriden Congregational 1893 Johnson & Son
164 CT Hartford St. Justin's R.C. 1932 Kilgen
165 CT Greenland Congregational 1890 Hook & Hastings
166 CT Hartford Bushnell Auditorium 1929 Austin
167 CT New Haven Yale University (WoodyHall) 1928 Skinner
168 CT New Haven St. Casimir's R.C. 1874 Hook & Hastings
169 CO Central City St. James United Methodist 1890 Hook & Hastings
170 MO St. Louis St. Josephine, R.C. 1890 Pfeiffer
171 NC Winston-Salem St. Paul's Episcopal 1828 Skinner
172 IN Valparaiso St. Paul R.C. 1883 Johnson
173 CT Middle Haddam Second Congregational 1830 Appleton
174 GA Griffin First Presbyterian 1894 Pfeier
175 MI Detroit Sweetheart of Mary R.C. 1894 Cough-Warren
176 MI Detroit First Presbyterian 1873 Erben
177 MI Saniltsky St. John's Episcopal 1898 Miller
178 MI Battle Creek Kellogg Auditorium 1901 Austin
179 MI Detroit Pilgrim Church 1889 G. Wood
180 MI Detroit Episcopal 1892 Jardine
181 NY Mt. Vernon Ascension Episcopal 1928 Skinner
182 IL Brimfield Jubilee College 1848 Erben
183 CA Los Angeles Good Samaritan Hospital 1928 Skinner
184 NY Cortland St. Mary's R.C. 1895 Morey & Barnes
185 NY Orient Methodist Church 1900 Hook & Hastings
186 MA N. Hadley Congregational 1866 Johnson
187 NH Charlestown South Parish Unitarian 1901 Austin
188 PA Philadelphia Girard College 1933 Skinner
189 PA Philadelphia University 1884 H. Roosevelt
190 PA Philadelphia St. Malchyi's R.C. 1896 Knaff
192 PA Philadelphia Kentington Methodist 1897 Bates & Culley
193 CA Los Angeles Immanuel Presbyterian 1927 Skinner
194 VT Founders Congregational 1896 Johnston & Son
195 PA Lancaster Westgate Baptist 1929 Skinner
196 IA Spillville St. Wencelaus R.C. 1876 Pfeiffer
197 IA Clermont Union Sunday School 1896 Kimball
198 IA Conover St. Michael's R.C. 1887 Erben
199 MA Northfield Northfield Unitarian Church 1904 E. & G. G. Hook
200 AL Mobile St. John's Episcopal 1898 Kilgen
201 NY Salem St. Paul's Episcopal 1855 E.G.G. Hook
202 NY Schaghticoke The Presbyterian Church 1946 Giles Beach
203 PA Spring City First United Methodist 1791 Tannenberg
204 MA Boston Basilica of Our Lady of Perpetual Help R.C. (Mission Church) 1897 Huichangs
205 OR Portland The Old Church 1883 Hook & Hastings
206 CAN Alta. High River Lutheran Church of the Good Shepherd 1908 Hinters
207 WA Vancouver The Church of the Good Shepherd 1879 Molina
208 VT Hartford Greater Hartford U.C.C. 1872 Johnson Organ Co.
209 MA Lavinion Follen Community Church 1868 E.A.G.G. Hook
210 FL St. Petersburg St. Vincent's Episcopal 1885-86 Chas. F. Durner
211 CO Denver St. Peter's Episcopal 1903 Austin
212 CO Colo.Springs Shane Chapel 1931 Wele-Tripp
213 CO Colo.Springs Grace Episcopal 1928 Wele
214 CO Denver First United Methodist 1885 E. & G. G. Hook
215 CO Denver St. John/Wildenre Crescent Cathedral 1938 Kilgen
216 CO Denver St. John/Wildenre Crescent Cathedral 1910 Wirsching
217 CO Georgetown Grace Episcopal 1876 Chas. Anderson
218 CO Denver Gracewood Methodist c.1910 Kimball
219 CO Leadville St.George's Episcopal 1882 Ryder
220 CO Leadville First Presbyterian 1889 Wm. Schuelke
221 CO Denver South Gate Lodge 1914 Austin
222 CO Denver All Saint R.C. 1914 Austin
223 CO Denver St. Vincenian's 1916 Hook & Hastings
224 CO Denver Baha's Assembly (2nd Christ ci.) 1916 Hook & Hastings
225 NC Red springs Red Springs Presbyterian 1908 Kilgen
226 NJ Jersey City St. Mary's R.C. 1939 Arrahin Skinner
227 IN Indianapolis First Lutheran Church 1898 Müller
228 MN Deluth Sacred Heart Music Center 1897 Feltgemaker
229 IA Pomeroy Elbows Lutheran 1898 Schuelke
230 NH Salem Pleasant Street Methodist 1898 James Treat
231 CO Lyons The Old State Congregational 1902 Hook & Hastings
232 IN Michigan City Pim Congregational 1891 F. Roosevelt
233 FL Ruskin St. Anne R.C. 1899 Gill
234 FL Ruskin St. Anne R.C. 1899 Gill
235 MA Conway Conway Congregational 1866 Hook & Hastings
236 MI Royal Oak Shrine of the Little Flower 1934 Geo. Kilgen & Sons
237 CT Hartford Fourth Congregational 1898 Austin
238 MO Kansas City First Church of Christ, Scientist 1932 Austin
239 MI Detroit St. Anne's R.C. 1899 Hook & Hastings
240 NY Brooklyn Episcopal. Church of St. Ann and the Holy Trinity 1925 E. Skemer
241 CA Sacramento Sacramento Memorial Auditorium 1929 F. F. Hook
242 MA Chesterfield First Congregational 1867 Johnston
243 NY Lodi Lodi Historical Society 1852 E. & G. G. Hook
244 CAN Moncton.PQ. Immaculata Conception R.C. 1961 von Beckerath
245 CAN Freiburg,PQ. Bishop Stew provident Mem. Ch. H. Trinity 1863 R. Warren
246 CAN Saint-Hyacinthe P.Q. Cath. de Saint-Hyacinthe 1885 Casavant
247 CAN Saint-Cécile de Église Sainte-Cécile 1891 Casavant Milton
248 CAN Vaudreuil, P.Q. Église Saint-Michel-de-Vaudreuil 1871 Louis Mitchell
249 MN Minneapolis Northrop Mem. Aud. 1920 Wollam-Skinner
250 KY Lexington Church Christian 1849 Hollkamp
251 CAN St. François-du-Lac Église Saint-François-Xavier 1881 Casavant Lac, PQ
252 MI Monroe IHM Motherhouse 1940 Casavant
253 VA McLean Trinity Methodist 1890 Erben
254 IN Indianapolis Zion Evangelical UCC IN 1934 Kimball
255 Indiana Scottish Rite Cathedral NY 1929 E. Skemer
256 Mt. Vernon St. Paul's 1835 Erben
257 TX Houston Covenant Baptist 1893 Hook & Hastings
258 MA Brookline First Parish 1833 Woodberry & Harris
259 MA Charlestown St. Mary's 1833 Woodberry & Harris
260 MA Roxbury St. Patrick's 1880 Hook & Hastings
261 MA Framingham First Baptist ca. 1853 W.B.D. Simmons
262 MA Brookline St. Mark's Church 1862 E. & G. G. Hook
263 MA Cambridge Adolphus Busch Hall 1950 Friesnap
264 MA Woburn First Congregational 1860 E. & G. G. Hook
265 MA Jamaica Plain St. Thomas Aquinas R.C. 1854 E. & G. G. Hook
266 FL Casselberry Westminster Presbyterian 1906 Kilgen
267 TX Longview First Baptist 1891 Hook & Hastings
268 MA Allston Allston Congregational 1859 E. & G. G. Hook
269 IL Oak Park First Methodist 1925 E. Skemer
270 IN New Albany St. Mary's 1886 Carl Barckhoff
271 TX Longview First Baptist 1927 Kilgen
272 IL Chicago Basilica of Our Lady of Sorrows 1902 Lyon & Healy
273 IL Evanston St. Andrew's Episcopal 1905 Lyon & Healy
274 IL Chicago Temple Sholom 1930 Wurlitzer
275 IL Oak Park Living Sanctuary of Faith Church of God in Christ 1932 Avery
276 IL Buffalo Grove St. Mary's R.C. 1903 Burlington
277 IL Galena Grove St. Mary's R.C. 1904 Wisconsin Pipe Organ Factory
278 IL Palatine St. John's U.C.C. c.1893 Wissmann
279 IL Evansville St. Anthony's R.C. 1912 Wisconsin Pipe Organ Factory
280 NY Brooklyn Our Lady of Victory R.C. 1895 Midmer
281 ME Portland 2nd Peter's Church 1909 Hope-Jonst
282 IN Renaissance res. Philip Underwood 1921 Wurlitzer
283 MO St. Louis Scottish Rite Cathedral 1924 Kimball
284 PA Pittsburgh Calvary United Methodist 1894 Farrant & Vosey
285 CT West Hartford Temple Beth Israel 1935 Austin
286 CT Temple Prince Wesley United Methodist 1874 Johnson & Son
287 FL West Palm Beach res. Thomas Thomas & J. Stephen McCull 1940 Aoskin-Skinner
288 PA Nazareth Whitefield House Museum c.1780 Tannenberg
289 PA Luzerne Lititz Moravian Church 1787 Tannenberg
290 NY York Heritage Trust 1804 Tannenberg
291 PA Boalsburg St. John's Reformed 1868 Charles Durity
292 PA Bethel Salem Reformed 1872 Dürrenbach
293 PA Bellefonte St. John's Episcopal 1893 J.W. Steere & Sons
294 PA New Salem Uterton St. Paul's U.C.C. 1893 amucl Bohler

List current to August 2003.
MILNAR RELOCATES HISTORIC KIMBALL
Bartlett United Methodist Church in Bartlett, Tennessee, began looking for a pipe organ in 2001 after deciding to build a new $7 million sanctuary. The congregation purchased the Kimball op. 7035 (1928) located at Cook Convention Center, Memphis. This is the smaller of the two Kimball organs which sat in the South Hall of Ellis Auditorium. The historic 41-rank organ was dismantled several years ago and stored in a portion of the convention center. The Millnar Organ Company of Eagleville, Tennessee, made several trips to Memphis and brought the organ back to their shop for rebuilding. The project took over a year to complete and five ranks were added to the original tonal scheme. The instrument was rededicated on April 27, 2003 by Diane Meredith Belcher.

GREAT
16 Dulciana
8 1st Open Diapason
8 2nd Open Diapason
8 Claribel Flute
8 Gemshorn
4 Octave
2 2/3 Twelfth (added 2002)
2 Octave (added 2002)
III Mixture
8 Trumpet
8 Tremolo
8 Harp (prepared)
8 Chimes (prepared)

SWELL
16 Gedeckt
8 Open Diapason
8 Rohr Flute
8 Viola
8 Salicional
8 Voix Celeste
4 Octave
4 Flute
2 Flautino
V Mixture
8 Cornopean
8 Oboe Horn
8 Vox Humana
4 Clarion

Main Tremolo
Vox Tremolo
Harp (prepared)

CHOIR
8 Open Diapason
8 Concert Flute
8 Dolce
8 Dolce Celeste
4 Travers Flute
2 2/3 Nazard (added 2002)
2 Piccolo
1 3/5 Tierce (TC; added 2002)
1 1/3 Largilo (added 2002)
1 Principal (added 2002)
8 Clarinet (replaced 2002)
Tremolo
Harp (prepared)
Celesta (prepared)

SOLO
8 Principal Diapason
8 Melophone
8 Solo Cello
8 Tuba Mirabilis
Tremolo
Chimes (prepared)
Harp (prepared)
Zimbabern
(added 2002)

PEDAL
32 Acoustic Bass
(Resultant)
16 Open Diapason
16 Bourdon
16 Lieblich Gedeckt (Swell)
Octave (extension of Pedal 16' Open Diapason)
8 Flute (extension of Pedal 16' Bourdon)
8 Still Gedeckt (Swell)
16 Trombone (Solo Tuba Mirabilis)
8 Trombone (Solo Tuba Mirabilis)
Chimes (prepared)

FORMER JAY GOULD AEOILIC RESIDENCE ORGAN FINDS NEW HOME
The Aeolian Organ Company II/34 (1913), op.1280, is undergoing restoration for the music room of Robert W. Taylor of Columbia, Missouri. In 1948, Johnston Stewart of Convent Station, New Jersey, acquired this instrument, which was originally built for the New York City residence of Helen Gould Shepard on Fifth Avenue and 47th Street.

The goal of the restoration is to return the instrument to its original specification in an acoustically friendly environment. Several ranks missing from the original installation have been found and returned to the organ. Once the wind chests are totally restored, attention will be turned to the restoration of the voicing. Once completed, it is hoped that this Aeolian will serve as one of the few remaining examples from the glory days of residence instruments.

The original roll player in the console has been restored and can draw from a library of over 900 rolls in a 116-note format. Additionally, larger format full-automatic Duo Art organ rolls can be played from an automatic 10-roll concertola changer. This concertola, a gift from the Rockefeller family, was installed in 1960 as a memorial to Archer Gibson, who recorded many of the rolls. A public performance in 2004 is planned to reintroduce the instrument to various groups, and CD recordings are also being planned.

GREAT (4" wind pressure)
8 Diapason
8 Flute F (Gruss Flute)
8 Flute P (Flauto Dolce)
4 High Flute (Flute Harmonique)
8 String F (Violet D'Gamba)
8 String P (Gemshorn)
8 Clarinet (free reed)
8 Trumpet
8 String PP (Aeoline)

16 Deep Flute (Bourdon; shared with Pedal)
8 Diapason
8 String F (Violet D'Orchestre)
8 String F Vibrato (Voix Celeste, TC)
8 String P (Salicional)
V String Mixture P (Dolce Cornet)
8 String PP (Aeoline)
8 Flute F (Stopped Diapason)
8 Flute P (Melodia)
4 High Flute (Flute D'Amour)
2 Piccolo
8 Trumpet (Capped Horn)
8 Oboe
8 Vox Humana

CHOIR

ECHO (3 1/2" wind pressure)
8 String (Aeoline)
8 Flute (Stopped Diapason)
8 Flute Quintadena (Quintadena)
8 Vox Humana

PEDAL (4" wind pressure)
16 Deep Flute F (Bourdon)
16 Deep Flute P (Swell Bourdon)
16 Deep String F (Violone)
8 String F (Cello)

Harp (Swell and Choir), 49 notes, augmented to 61 notes; Loud/Soft position
Chimes (Great and Swell), 20 notes (note #21 added by Deagan with electric action); Loud/Soft position

A HINNERS HAS A HAPPY BIRTHDAY
In March, the Southeast Minnesota Chapter of the AGO hosted a 100th birthday party for the Hinners op. 537, built in 1903. This sturdy, one manual and pedal tracker now resides in the chapel of Madonna Towers in Rochester, Minnesota. The organ had been in service at Messiah Lutheran Church in
Wisconsin. It then sat in storage for 17 years and was finally given to Good Shepherd Lutheran Church, Rochester, in 1984 when that parish was still on mission status. Restored in 1985 by Jeff Daehn of Rochester, the Hinners served the Good Shepherd parish for 17 years. When that space was enlarged, the organ proved too small to be effective and was then moved to Madonna Towers. The celebration included a festive dinner at Madonna Towers dining room, a recital by members of the AGO chapter, and a reflection by then OHS president Michael Barone. The organ is entirely original with the exception of the installation of a new wind system and Pedal 16 stop action.

**MANUAL (61 notes)**
16 Manual Bourdon Bass (tenor C)
16 Manual Bourdon Treble
8 Diapason
8 Gedeckt Bass
8 Gedeckt Treble
8 Gamba Bass
8 Gamba Treble

**4 Octave**

**4 Flute Bass**

**4 Flute Treble**

**2 2/3 Twelfth**

**2 Fifteenth Bass**

**Fifteenth Treble**

**PEDESTAL (27 notes)**
16 Pedal Bourdon (full compass)

**ODELL SETS UP NEW QUARTERS, BEGINS BROOKLYN RESTORATION PROJECT**

Thanks in part to the continuous efforts and cooperation of organist Donald Barnum and pastor Charles Krauss, the J. H. & C. S. Odell organ company has signed a contract for the first phase of restorative work for the III/35 Odell pipe organ at the Church of St. Charles Borromeo, Brooklyn, New York. This instrument, the firm’s op. 178, has faithfully served the parish since 1880, and is still played weekly despite the fact that much of the action is original. It is the only extant three-manual mechanical action Odell to be found within the five boroughs of New York City. The organ is cited in Orpha Ochse’s *History of the Organ in United States* and in Craig Whitney’s *Pulling Out All the Stops.*

After several years with Austin Organs, Inc., Edward and Holly Odell have resumed work as independent organbuilders, operating J. H. & C. S. Odell as a full-time concern for the first time since 1983. The firm recently moved into a new 2,000-square-foot facility in East Hampton, Connecticut, with plans for expansion. Renovations to the space have been ongoing since the beginning of the year and are nearly complete. Among the items installed in the new shop is the voicing machine used by Caleb H. and William H. Odell, which is presently undergoing restoration after being in storage for the last 20 years. For photos of the new shop and further information, visit <www.odellorgans.com>.

**RARE ROBJOHN ORGAN FOR SALE**

Dana Hull, organbuilder from Ann Arbor, Michigan, reports that she has an 1859 Thomas Robjohn organ for sale. The organ is one of the last instruments from the Robjohn shop before he went to work for the Odell firm. The original home of the organ is unknown but it might have been built for a residence. The organ was moved in 1872 to the Presbyterian Church in Bedford, New York. At some point, it was moved to a church in Connecticut. After that church closed, vandals broke into the church and all the pipework was stolen. The Robjohn was moved to storage in Iowa. Dana Hull eventually bought the organ and, with the help of this writer, moved the organ to Detroit. Hull performed her usual thorough mechanical renovation and replaced the pipework with vintage pipes from various sources. The organ was then temporarily erected at Holy Child Lutheran Church, Detroit, where it was used for several months. The building housing the Lutheran congregation was sold last year, necessitating relocation of both organ and parishioners. Though the congregation now shares a worship space with Charity Lutheran Church, Detroit, there is no room to accommodate the Robjohn in the new location. The organ, a compact two-manual and pedal instrument, is housed in a case made of rosewood. Interested parties may contact Dana Hull at 734-663-2785 or <djhull@umich.edu>.

**GREAT (56 notes)**
8 Open Diapason
8 Stopped Diapason
8 Dulciana
4 Chimney Flute

**SWELL (56 notes)**
8 Open Diapason
8 Stopped Diapason
4 Principal
2 Fifteenth (from Cornet III)
III Cornet
8 Oboe (originally a Trumpet stop)

**PEDAL (25 notes)**
Pull-downs only from the Great: two octaves (CC-C)

Regional correspondents for this installment of Organ Update are Jeff Daehn, Dana Hull, Dennis Milnar, Edward Odell, and Robert W. Taylor.

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**100th birthday celebration for Hinners op. 537. From left: Michael Barone, Jeff Daehn, Dean Robinson, Cynthia McLaren, Brian Williams, and Robert Hachmeister.**

**Robjohn II/11 (1859), Charity Lutheran Church, Detroit (photo by Dana Hull)**
Many members voluntarily renew membership above the regular level each year, raising the support of the Society's programs by several thousand dollars. In addition to the voluntary increase in contributions made as dues, many members make donations to several of the special funds of the OHS. Some corporations generously match their employees' contributions to not-for-profit organizations, and OHS members can as much as double their gift. Those who have paid dues above the regular levels or who have made contributions this fiscal year are listed below.

DONORS TO OHS
Those who have paid dues above the regular levels during the membership year 2002-2003 (through August 22, 2003) are:

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Barbara Scherer

BENEFACTOR
Richard M. Krush
donald A. Zimbler

SUPPORTER
Joseph J. Masi

BACON
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PATRON
Ron Anton

Michael R. Brown

TOM CRUZE
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Stephanie L. Pinel

John I. Gooch

M. Stuart Goodwin

Goodwin

Henry D. Watson

T. J. Kielty

Evelyn K. Kielty

Greg A. Kielty

Robert W. Kielty

THE TR. Mag. of Thomas H. Smith

Paul Spaulding

C. Edwin Strickler

John Armon Swanson

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Mary Elizabeth Fowles

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Sidney M. Fischler

Michael F. Fischler

M. Stuart Goodwin

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T. J. Kielty

Evelyn K. Kielty

Greg A. Kielty

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Joseph E. Parmer

Michael A. Baal

Lori H. Gilbert

John W. Byrnes, Jr.

Laurence Carson

Martin W. Hinkle

William G. Boggs, Jr.

John E. Witten

Douglas R. Eagan

Frederick W. Fowles

Mary Elizabeth Fowles

Melissa M. Fiasca

Sidney M. Fischler

Michael F. Fischler

M. Stuart Goodwin

Henry D. Watson

T. J. Kielty

Evelyn K. Kielty

Greg A. Kielty

Robert W. Kielty
Steinmeyer in North America. Depending on your definition of "large," this may not be entirely correct. The Cathedral of Christ the King in Hamilton, Ontario, has a 1933 Steinmeyer of 84 ranks. The high, and has a 23-bell carillon in its 165-foot tower. More information can be had about this very beautiful structure at <www.ChristtheKingCathedral.org>.

James Weber
Kitchener, Ontario
W ith *Diversity in Unity, Discussions on Organ Building in Germany between 1880 and 1918* Hans Fidom earned his Ph.D. from the Vrije Universiteit in Amsterdam in October 2002. Fidom has done a remarkable job charting the discussion on organbuilding in Germany in the late-19th and early-20th centuries. It is an enormous benefit to the international organ world that Fidom decided to write his thesis in English. While German would have been the obvious choice for the topic (and would have simplified matters of citation enormously), it would have restrict­ed the readership mainly to the German-speaking countries and prob­ably excluded many American organists and organ enthusiasts. That the information in this book is now available to readers around the globe is not to be underestimated.

Since the late 1990s Hans Fidom has been editor of one of the world's most distinguished organ journals: *Het Orgel*, the journal of the Royal Dutch Organists Association. Under his leadership, the journal underwent some remarkable changes: Fidom created a monthly "organ newspaper" (De Orgelkrant) in addition to the scholarly journal, which in turn raised its scholarly level and broadened its scope by including more interviews and discussions. All articles are published with an abstract in English. Finally, Fidom also instigated the journal's website, with probably the world's largest collection of organ-related links.

In between work on his two periodicals, Fidom must have spent all his time reading a huge number of articles and books published in Germany between 1880 and 1918, leading to this very readable and highly interesting book. In its entirety, the dissertation is divided into three parts. Part one is an inventory, and part two is an analysis of the discussions. Although presented as Appendix II, a set of "10 + 1 organ portraits" is hardly less important than the rest of the dissertation: Fidom offers the specification, historical summary, and detailed tech­nical information on ten characteristic instruments of the period, all preserved in their original condition, plus one recent reconstruction. It is hard to imagine a better introduction to the world of the late-Romantic German organ than these "portraits."

It is a pity that the book looks a little too much like a "dry dis­sertation": the chapters are subdivided with the "2.3.2.1." system, the use of fonts is not very imaginative, some pages have a smaller lower margin than others, and for some reason the cover looks a bit like a medical textbook. On the other hand, Fidom uses a very handy sys­tem for the German citations: all citations longer than just a few words appear in English in the body of the text with the original German in footnotes, while the regular references appear as endnotes. With respect to the English translation of the German citations, it seems to me that Fidom is not only painstakingly accurate but also captures the spirit of the originals very well.

The general impression one gets from reading Fidom is that of an extremely lively discussion, frequent quibbling, and sometimes downright insults and fighting. Whoever thinks that 19th-century German organists, organbuilders, and organ consultants shared the same opinions and discussed details in a polite and friendly way will quite possibly change his opinion after reading this book. Fidom is well aware that "not everybody" who took part in the discussion was an expert (in fact, even some of the "experts" show some serious misunderstandings at times), but he has purposely made the inventory as extensive as possible; defining criteria for identifying less significant misunderstandings would be an undesirable step, since proper interpretation of any argument depends on sufficient knowledge of its context.

Naturally, some organists were old-fashioned and some organ­builders just wanted to make money. But what makes this book so interesting is that it gives a much more subtle picture of the organ at this time than the average organist today may have.

Of course, notwithstanding the increasing number of large organs in concert halls at this time, there is always the "organ and church" connection, with all the implications one might expect. In the opinion of "traditional church musicians," the old organ was appropriate for church music because of its objective, rigid, and inflexible sound, whereas the subjective expressiveness and dynamics of "the modern organ" would reflect worldly pleasures.

But theologian Max Allihn, who revised the 1888 edition of Töpfer's famous book on organbuilding, disagreed:

> [T]he elevation of the religious singing of the people will be realized, when by an expressive organ music . . . religious feelings are awakened and elevated.

The "modern organ" was, of course, much more expressive than its predecessor. Organist Otto Dienel even thought that the "the modern organ' was more appropriate than any other instrument for church music" and that the registration aids of the "modern organ" were indispensable to hymn playing.

In the chapter entitled "Economical aspects," Fidom discusses the obvious relationships between quality and price, and the relatively fruitless efforts to arrive at a minimum price per stop. Even after the founding of an association of organbuilders and their agreeing on a minimum price, the problem remained that many builders were not members of the association and therefore not bound to the agreement.

In "Discussions of the sound of the organ," Fidom systematically discusses flue stops, mixtures, reeds, high-pressure stops, "Nature and func-
tion of the manuals," and finally, two "specific stop lists" probably created hypothetically for the sake of provocation. As one would expect, the emphasis is on a large number of 8'-stops. Interestingly, not everybody agreed on the number of 16'-stops needed in the manuals; and around 1900, the "fascination for very large" stops is waning: in 1903, Sauer removed the Bordun 32 from Manual I and the Tzet 12 4/5 (suggesting a 64) from the Pedal in the Ladegast organ at the Nikolaikirche in Leipzig.

An ongoing problem at any point in organ history is, of course, the tuning of the reeds. One lesser-known solution was the creation of a combination of flue stops to imitate reed sounds. Thus, the often-cited organbuilder Weigle combined a Quintaton and a Viola to imitate an Oboe, Quintaton and Fugara for an Englisch Horn, etc. Strange as it may seem, organist Hänlein couldn't tell the difference between Weigle's combination-Oboe and a real (orchestral) oboe, played inside the organ case. In this context, it is probably worthwhile to remember that the 19th-century German organbuilders were not particularly good at reeds, at least according to international writers who knew Cavaillé-Coll and the English organs.

The discussions about high-pressure flue stops make for some interesting reading. A creative businessman, Weigle concluded that "an organ with 30–50 stops could sound as loud as an organ with 50–80 stops, by adding 4–6 high-pressure stops," thus, "counting the stops was not any longer a reliable way of estimating the 'correct power' of an organ." Inevitably, some authors liked high-pressure stops, and others didn't, and while the one group maintained that they were essential to produce a big enough sound in large churches, the other stated that this was simply not the case. Organbuilder Feith showed some sense of humor "by presenting a specification with fantasy high-pressure stops like 'Erdbebengedackt' (earthquake oboe), Cycikonengambe, Jerichopsouane.'"

In the discussion about action, electricity is naturally an important issue: organbuilder Ladegast experimented with it already in the early 1850's when designing the famous organ at Merseburg (although he decided not to use it in the end). Perhaps the clearest and certainly the most wonderful statement about electric action comes from Max Allihn, and yes, his main criticism is in regard to tone quality:

"Perhaps some German players (and builders) also 'kicked' on consoles that looked as complicated as possible. As Schweitzer concluded,"

"[t]he complexity of our organs has gradually become... a mania in Germany. If an organ does not look like the central switch tower of a large railway station, it is a priori no good to a certain category of our organists.

One aspect of the console that inspired the creativity of various authors was the lettering on the stopknobs. When the meter was accepted as the official length unit in Germany (which was not until 1872), the question was raised "whether organ builders should now express pipe lengths in metres as well." Not surprisingly, most—yet not all—authors agreed that this was perhaps not a good plan. Some, however, suggested alternative systems. Organbuilder Sander came up with Principal C for Principal 8, Octave c for Octave 4, etc. His colleague Carl Franz wanted to call the lowest pitch "1"; hence, a Principal 32 would be called Principal 1, the Principal 16 became Principal 2, etc. Even better, Franz thought, would be to call the standard pitch level "1": thus, in the manuals, 8' would be 1, and in the pedals the 16' would be called 1 (but a manual Bourdon 16' would be called Bourdon 1/4).

Equally odd are the ideas of the association Chroma: these people proposed a new key arrangement (Neuklaviatur) with—don't laugh—six lower keys and six sharp keys per octave. (The system was actually developed for the piano; the first [lower] key was an a; thus, b-flat was a "sharp," b-natural a lower key, and c-natural again a "sharp.") Thankfully, organbuilder Carl Franz had the good sense to state that "the groups of two and three sharps made orientation easy."

With regard to registration aids, a certain Hans Menzel observed in 1913 that the General Crescendo may have some legitimacy in large organs, but in general it is a dangerous evil, as it makes organists forget how to change stops by themselves.

It seems to me that, 90 years later, this statement is still relevant. It is interesting that Max Allihn objected to free combinations for much the same reasons. He argued that
Choosing the proper stops for a free combination was not at all easy: 'In the end it is not at all desirable to give each organist free use of the sound material.'

A different kind of practicality was on Cornelius Lindt's mind. He thought that free combinations had been developed because fixed combinations turned out to be unusable, for example when the reeds were out of tune.

The final chapter of Fidom's inventory is dedicated to the organola, a kind of automatic organ, comparable to the pianola for the piano. Predictably, organists protested that this was downgrading their profession. Predictably also, the opposing argument was that many churches did not have the money to pay an organist, in which case the organola was the better alternative. Albert Schweitzer's humanitarian point of view is worth mentioning:

To me, the organola is only significant in social terms: it offers the possibility to appoint cripples and disabled veterans as organists.

In the second part of his book, the analysis of the discussions, Fidom explains how the authors collectively created the fictional concept of "the old organ." In reality, no such thing ever existed, of course: rather than one type of "old organ," there were many. The point is that "the old organ" was generally considered "an immature precursor of the modern organ." In discussing "the modern organ," Fidom explains the title of his book. The essence of "the modern organ" was that

\[\text{[the sound of any pipe . . . was . . . related to that of any other one; 'the modern organ' had basically one tone colour, just like other instruments. . . . Whereas 'the old organ' with its many colours represented the medieval ideal of unity in diversity (many colours forming one instrument), 'the modern organ' represented so to say the opposite: diversity in unity (one colour in many shades).}\]

It is important, however, that the concept of "the modern organ" was something that still needed refining; "the modern organ" was never quite perfect, so to speak, but there was a general feeling that further thinking and experimenting would bring the answer. "The modern organ" was to a large extent still "based on theory."

The third organ type that Fidom distinguishes in his analysis is the so-called "Reform-Orgel"—but he makes clear immediately that the ideas of Rupp, Schweitzer, and organbuilder Wälcker diverged so strongly that it is really impossible to speak of a "Reform-Orgel" as such. As far as Fidom is concerned, the "Reform-Orgel" is really identical with "the modern organ"—with some added "gadgets." In a sense, the "Reform-Orgel" was an improved version of "the modern organ." (As Fidom points out, Christhard Mahrenholz, "one of the leaders of the later Orgelbewegung," while admitting that their ideas had some common ground with those of the Orgelreform, nevertheless considered the "Reform-Orgel" an outgrowth of "the modern organ."

With this dissertation, Fidom offers a wealth of background information to a part of organ history that for a long time was considered "bad," or at least not nearly as "good" as others (be they Silbermann, Schnitger, or Cavaille-Coll). To me, the book is invaluable because it helps to understand an organ type that, after all, is the instrument for at least one major composer. Fidom sees yet another important point:

The German organs that were built between 1880 and 1918 have been identified in the 20th century time and again as representatives of decay. The discussions show that their history instead marks an important stage in the history of organ building. . . . Whereas 20th-century historicism was responsible for breaking the 'public support' for 'the modern organ,' 21st-century historicism might save the examples that are left by recognizing them as representatives of yet another valuable historical style.

This book can undoubtedly be of great help in that process.

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Clarence Eddy’s Chicago

BY WILLIAM OSBORNE

Clarence Eddy, often referred to as the “Dean of American Organists,” was the most active American organ recitalist of his era, eventually playing thousands of recitals in this country, Canada, and Europe, often on marathon tours lasting months and encompassing more than 100 programs. Eddy was a terri­bly urbane, cosmopolitan individual, seemingly at home everywhere. However, he did establish several bases of operation, principally in Chicago, where he lived during three different periods of his career: 1874–95, 1912–15, and 1919–37. What follows is an overview of Eddy’s relationship to that great city.

Hiram Clarence Eddy was born in Greenfield, Massachusetts on June 23, 1851. As a teenager he spent a year of study in Hartford with Dudley Buck (who was later to dedicate his Second Sonata to Eddy), followed by two-and-a-half years as organist of Bethany Church in Montpelier, Vermont. From 1871 to 1874 he was resident in Europe, primarily for study with Carl August Haupt and Carl Albert Llirschhorn in Berlin.

1874–95

No record exists as to why Eddy chose Chicago as the place from which to launch his career, since there is no evidence that he arrived in the city with a firm job offer. Perhaps his mentor Dudley Buck influ­enced the decision, since Buck had served as organist of St. James’ Protestant Episcopal Church from 1869 until 1871, when his substan­tial library, home, and III/22 William A. Johnson & Son (op. 294) and its 200-seat recital hall were all destroyed in the Great Fire, after which Buck sought better fortune in Boston. Eddy’s first post was as organist of the First Congregational Church, then at Washington and Ann (now Racine) Streets, from 1874 to 1879; his annual salary of $2500 was reputedly the highest in the city. The church housed a III/48 Steere & Turner, op. 77, costing $11,000 and completed only months before Eddy assumed the position, since the building had burned down on January 16, 1873 and the new Victorian Gothic structure with an 1,100-seat auditorium had been inaugurated on February 15, 1874.

The Chicago correspondent for Dwight’s Journal of Music, May 2, 1874, had mixed feelings about the instrument:

The voicing is of a good quality, and the mechanical work very superior—fully equal to other first-class work. In the “bal­ancing,” however, I find many things that do not satisfy me (not but what they may be all the better for that). The Choir stops are too soft, especially the dulciana, the geigen principal and melo­dia. This lightness of tone is made in deference to their use in accompanying solos on the Swell when the swell blinds are closed. While this point is gained, the organ loses much more of these stops as accompaniments when the swell is open, and still more in their use as solos—as any organist will easily see. Such departures from established systems of “balancing” are a frequent peculiarity of builders still inexperienced in the con­struction of large organs. I have never known a case of a builder’s first large organ proving a real success. The pedal here is unusu­ally full having ten stops, including a 32 foot Bourdon. Yet in the bravura pedaling in the concerts [not yet by Eddy] the pedale did not all “come out” properly. In my opinion this instrument reflects great credit on the builders, and promises fair for their future, but as a concert instrument it will always leave a certain effectiveness and out-spoken quality of tone (such as one always hears in a good Hook organ) to be desired. In church playing, the smoothness and sweetness of tone will prove highly acceptable.

Eddy played a series of 25 weekly recitals on the instrument between May 22 and December 16, 1875, during which he presented a consid­erable amount of a repertoire that one local commentator estimated to total 600 pieces, including “all the difficult things of the modern school, as well as all of Bach’s organ works, which he can play at a moment’s notice.” Eddy must have been a terribly quick study, later presenting “new” symphonies of Widor within weeks of having received their scores, interested in new music even into the waning years of his career, when he claimed an active repertory of thousands of pieces.

Eddy became General Director of the Hershey School of Musical Art in 1876. The school had been established by the singer who was to become the first Mrs. Eddy and was located at 83–85 Madison Street, between State and Dearborn, opposite McVicker’s Theater. An 800-seat Hershey Music Hall was completed in late 1876 at 20–24 Madison, including a III/30 organ by William A. Johnson & Son, op. 489, which was dedicated on February 19, 1877. The instrument immediately thereafter hosted Eddy’s series of 100 recitals played between March 3, 1877 and June 23, 1879 without any repeats of organ literature. He pre­sented virtually the entire known corpus of Bach’s organ works—for example, the Six Trio Sonatas were played in numerical order on suc­cessive programs. The final event included pieces written for the occa­sion by Chicago colleague Frederick Grant Gleason, Samuel B. Whitney, James H. Rogers, Samuel de Lange, Immanel Faisst, Samuel G. Pratt, and Gustav Merkel, but it concluded with Eddy’s own Festival Prelude and Fugue on Old Hundredth, which, though one of only three original compositions, became a repertory item during the period and a standard work for such players as the young Charles Ives. Eddy was eventually to present about 250 recitals on the Johnson & Son at Hershey Hall, including a notable series of national programs heard during the spring and early summer of 1881, with literature ranging from Buxtehude and Frescobaldi, through Mendelssohn and Lémmens, to Guilmant, Saint-Saëns, and Widor. By 1883 the hall had been reno­vated and redecorated, its seating capacity expanded to 1,000, a process which, inexplicably, involved removing the organ, which was sup­posedly then installed at Oberlin College. The room was later identified as Madison Hall and then as Sam T. Jack’s Theater.

Eddy also served as organist for the First Presbyterian Church from 1879 to 1895, playing the III/47 E. & G. G. Hook & Hastings, op. 649. This congregation had been organized in August 1832. Its first home of substance, dating from 1849, stood at the juncture of Washington and Clark Streets. This was succeeded by an even more imposing structure on Wabash near Congress. That building succumbed to the Great Fire of 1871, and for the next 16 years Eddy func­tioned in an imposing Victorian Gothic edifice on Indiana Avenue at
21st Street in the vicinity of the present-day McCormack Place complex. The organ had been completed during November 1872 on schedule at a cost of $9,000, but the building was not ready to receive it, so it languished in storage for several months. The room was finally dedicated on February 6, 1873 with an elaborate concert that included the quartet choirs of the First, Second, and Fourth Presbyterian Churches, as well as organists Louis Falk, I. V. Flager, and Henry Fuller, the resident player. A group of collaborating instrumentalists included harpist George W. Lyon, co-founder of the firm of Lyon & Healy back in 1864.

Eddy's first service, on January 12, 1879, was preceded by the Saint-Saëns Communion in E as prelude, and concluded with Guilmant's Marche Religieuse. A chronicle records his frequent absences, e.g., “From June to October 1 [1889], Mr. Eddy was in Europe, and his place was filled by Mr. Charles D. Irwin [who was to succeed Eddy].” Eddy's final appearance, on May 19, 1895, included three movements of the Guilmant Fifth Sonata, Schnecker’s “Awake, My Soul” as the anthem, and Christine Dreier's rendition of Shepperd's “Lead, Kindly Light” as the solo of the morning. Following a consolidation of the First Presbyterian and Forty-First Street Presbyterian Churches in 1912, the combined congregations settled in the latter's 1889 building on the corner of Grand Boulevard and 41st Street. This was obviously not a union of equals, since the First Presbyterians brought with them their minister, memorial windows, and the E. & G. G. Hook & Hastings. The above is gleaned primarily from Philo Adams Otis's The First Presbyterian Church 1833–1913, A History of the Oldest Organization in Chicago, published in 1913. Otis served as Eddy's tenor soloist during much of the latter's tenure and was also his music theory student from 1876 to 1881.

Eddy was a participant in the concert inaugurating the Ill/47 Johnson & Son, op. 543, at the Central Music Hall on October 21, 1880. This was Johnson's first instrument with both a 61-note manual compass and 30-note pedal compass, as well as both a Tuba Mirabilis and Flûte à Pavillon in the Solo division on noticeably higher wind pressures. The building, situated at the intersection of State and Randolph Streets, seated almost 2,000; it was demolished in 1900 to make way for the expansion of a Chicago landmark, a department store bearing the name of Marshall Field. This instrument was moved to St. Martin's Roman Catholic Church in Chicago, and rebuilt several times before being removed in 1982. Eddy played it frequently in collaboration with William Tomlins's Apollo Club, including annual Messiah performances, but also, for example, in the first American performance of Anton Rubinstein's The Tower of Babel.

I recently discovered that a principal tenant of Central Music Hall was the Central Church congregation of Pastor David Swing, who in 1866 occupied the pulpit of Westminster (later, Fourth Presbyterian) Church, but whose liberalism led to a charge of heresy in 1874. Swing was declared innocent, but resigned his pastorate and established an independent congregation, which had earlier met in McCVicker's Theater. A member of the congregation who was also a theatrical agent promoted the hybrid venture, so that Dankmar Adler and Co. created a structure that included six stories of stores and offices, income from which, in tandem with the rental of the auditorium for secular events, in effect subsidized the church. The congregation prospered until Swing's death in 1894.

During September 1884 Eddy dedicated a three-manual Johnson & Son, op. 625, at Christ Reformed Episcopal Church, South Michigan Avenue and 24th Street. This was grandiosely promoted as the firm's 41st instrument in Chicago, reminding us that part of the process of reconstruction following the Great Fire of 1871 involved outfitting newly rebuilt churches with organs, but in this case, both organ and church have disappeared. (The statistic, however, seems suspect; it is surely inflated, given the information found in John Van Varick Elsworth's study of Johnson).

During June, and again on December 18, 1885, Eddy played recitals at the Third Presbyterian Church, which originally housed the three-manual Johnson & Son, op. 508. This church burned down on October 10, 1884 and its replacement at South Ashland and Ogden Avenues housed Johnson's op. 636 (III/34), which Eddy presumably dedicated with the first of this pair of programs, since the building had reopened for business on May 24, 1885.

The Hershey School was formally closed in June 1886, but the lease on its building had lapsed a year earlier, so on May 1, 1885 the Eddys and colleagues occupied new quarters in the five-story Ely Building at 163–165 Wabash Avenue at the southwest corner of Monroe Street, with an “Elevator Entrance” at 34 Monroe. The structure had been completed in 1873 and was originally known as the Ballard Block—its site is now occupied by a modest office building tucked against a corner of the Palmer House. Mrs. Eddy, however, met her private voice students at their residence in the Beauvigne, 194 Michigan Avenue at Van Buren, a structure which later became the Victoria Hotel and was demolished in 1908. Later the Eddys moved to a new residence in the Pullman Building on the southwest corner of the intersection of Adams Street and Michigan Avenue, where Mrs. Eddy received her private students. George Pullman had commissioned architect Solon S. Beman to design both his model company town south of the city, as well as a downtown skyscraper whose nine stories were to contain company offices, retail spaces, and apartments on the upper levels, a structure which was completed in 1883. Eddy offered organ lessons at First Presbyterian Church, but continued to meet students in other disciplines in the Ely Building. His professional off-spring included such notables as James H. Rogers, who became one of Cleveland's most prominent musicians (his Suite was dedicated to Eddy, one of 62 such dedications I have been able to substantiate), as well as Peter C. Lutkin (recognized today mostly for the ubiquitous "Lutkin Amen"), who taught at Northwestern University from 1883 and then served as Dean of its School of Music from 1895 to 1928.

During March 1889, Eddy played the Guilmant Symphony for Organ and Orchestra with the Chicago Symphony Society in the Central Music Hall. From 1889 to 1895 he served on the faculty of the Chicago Conservatory of Music, a school dating from 1884 with quarters in the new Auditorium building. Eddy participated in the formal dedication of the Auditorium Theater on December 9, 1889, a program which included performances of Théodore Dubois' Fantaisie Triomphale and Ferdinand de La Tombelle's Concert Fantaisie, op. 33, both commissioned for the occasion. The Auditorium organ was designed by Eddy and built by Frank Rooseveilt (IV/109, op. 400) for a room seating just over 4,200. Eddy was then the featured soloist when the instrument was formally dedicated on October 29, 1890, with a program that contained the Dubois, the Guilmant Organ Symphony, and other works by Bach, Wâler Spinney, Dudley Buck, Frederick Grant Gleason, Lemmens, Wagner, and Thiele. He played the instrument afterward with some regularity.

He also organized and managed a series of 62 recitals at the World's Columbian Exposition between July 31 and October 31, 1893, playing 21 of the programs himself in the Festival Hall on the IV/63 Farrand & Votey op. 700, an instrument relocated to Ann Arbor following its Chicago tenure, some slight remnants of which may remain secreted in the University of Michigan's Hill Auditorium.

After Mrs. Eddy received a considerable bequest upon the death of her father, a lumber baron who had made his fortune in Muscatine, Iowa, the Eddys became residents of Paris from 1895 to 1906. But during that period Eddy made annual tours of this country, with Chicago as a regular stop. For example, on November 6 and 7, 1896,
he appeared with the Chicago Orchestra in the Auditorium Theater, the repertory unspecified. During February 1898 he participated in a testimonial concert in the Auditorium Theater, given by colleagues from the Chicago Conservatory, on whose faculty he still nominally served. On March 17 and 18, 1899 he played the Bossi Organ Concerto of 1895 with the Chicago Orchestra, again in the Auditorium Theater. On March 30, 1902 he dedicated "The Grand New Organ" by Lyon & Healy (IV/56, still extant, and claimed in the program as "the largest modern Church Organ in Chicago") at Our Lady of Sorrows Church, 1406 West Jackson.

Following a messy divorce from Sara Hershey Eddy, he returned to this country and was resident in New York from 1906 to 1912. On July 10, 1906 he married Grace Mori Dickman, a professional contralto associated with the Rutgers Presbyterian Church in Brooklyn from 1907 to 1910, and was organist of Temple Beth-El in Manhattan. He served as organist and choirmaster of the Tompkins Avenue Congregational Church in Brooklyn from 1907 to 1910, and was organist of Temple Beth-El in Manhattan from 1908.

1912–15

Eddy established himself first as a mail-order pedagogue by creating a course of 200 lessons for the Siegel-Myers Correspondence School of Music, while the couple found a home at 510 Oakwood Avenue. During the summer of 1913 he became head of the organ and vocal departments of pianist Walter Spry's School of Music in the Fine Arts Building on Michigan Avenue near Van Buren, immediately north of the Auditorium Building. The structure, still extant, had also been designed by Solon S. Beman; it was completed in 1885 and converted to its later and present uses in 1898. Eddy also served as a summer substitute at the Fourth Church of Christ, Scientist. He wrote music criticism for the Chicago Daily News from December 1913 through April 1914, including responses to concerts by the Chicago Symphony and visiting orchestras, various operas, the Apollo Club, chamber music, and solo recitals by the likes of tenor John McCormack.

From 1915 to 1919 the Eddys resided in San Francisco. He served as Director of Music of the First Presbyterian Church of Oakland, but made extended annual tours between Christmas and Easter, including appearances in Chicago, e.g., at St. Paul's Evangelical Lutheran Church at Superior and North Franklin Streets on January 23, 1917.

1919–37

Eddy was lured back "home" by an offer to teach a six-week summer session at the Chicago Musical College, a stint soon followed by a five-year-contract. The school had been founded by Florenz Ziegfeld, Sr. (father of the "Ziegfeld Follies" founder) back in 1867. At the time Eddy joined the faculty, the Chicago Musical College was located in the Fine Arts Building. The composer Felix Borowski had succeeded Ziegfeld as president in 1916 (and was to dedicate his Suite No. 1 to old friends in the audience and held an impromptu reception).

Back on October 14, 1915 he had played what became the first of many annual recitals in Kimball Hall. This apparently attracted considerable attention, if we can believe an article in The Diapason of February 1, 1916, referring to a program played on January 14

... as if by some prearranged plan the caretaker turned out all except the side lights in the naves and at the keydesk, leaving the audience in the dimly lighted edifice, and a hush like that of a great cathedral hung over it. As Mr. Eddy's fingers lingered on the last notes of this beautiful song, the effect on his audience was electrical. Wave after wave of applause rolled up from the auditorium .... After the recital Mr. Eddy was besieged by his old friends in the audience and held an impromptu reception.

The evening opened with the Liszt Prelude and Fugue on BACH, followed by a Saint-Saëns Fantasie and the Third Sonata of Felix Borowski, "perhaps the principal number of the evening, and the presence of the composer enhanced interest in the performance."

An initial Kimball Hall was part of a 60,000 square-foot office building with "waverooms" constructed at State and Jackson Streets in 1887. Eddy, however, appeared in a 700-seat hall on the second floor of a later Kimball Building at 243–253 Wabash Avenue, which had been dedicated on April 26, 1891. Although the only readily available account of the W. W. Kimball company's history, Van Allen Bradley's 1957 Music for the Millions, The Kimball Piano and Organ Story gives us no details about the organ, we are told that the building cost about $140,000, enjoyed an 80-foot frontage, that "[a]ll the walls were deadened throughout the building, and the double floors were cement-filled and provided with air chambers to confine sound," and that the upper five floors contained more than 70 studios, which were rented to individual musicians.

It was like a premier night at the grand opera. Machines lined the streets for blocks, and the crowds formed in two long lines to present their tickets at the door. The beautiful edifice was soon filled to capacity. Over 300 persons were turned away. Many, however, remained outside and joined in the applause with the audience inside.

Eddy's sense of showmanship was manifested during his performance of Gordon Balch Nevin's transcription of the Schubert "Ave Maria," when

The Diapason
On September 17, 1920 Eddy dedicated a new instrument at the First Methodist Church of suburban Chicago Heights. His listeners supposedly totaled 1,000, with an equal number turned away.

On November 22, 1920, he played a recital dedicating the IV/49 Austin, op. 948, at St. James’ Protestant Episcopal Church (not yet a cathedral) at North Wabash Avenue (then Cass Avenue) and Huron Street, the same building in which he had dedicated the III/49 Johnson & Son op. 456 in 1875.

On August 1, 1922 he was a featured recitalist at the 15th Annual Convention of the National Association of Organists, with a program played at St. James’—a menu of contemporary works including pieces by two Englishmen then working in Chicago, J. Lewis Browne and Thomas William Lester.

Eddy's continuing popularity was reflected in an audience that filled every seat and the hundreds who stood throughout his recital dedicating a Hall organ designed by William H. Barnes for the new Buena Memorial Presbyterian Church on Sheridan Road at Broadway on November 23, 1923.

On May 18, 1925, Eddy dedicated a Möller instrument in the new Hermon Colored Baptist Church, 1754 North Clark Street.

He became organist of the People's Church, perhaps in 1924 (although he had played there sporadically as early as 1919), a tenure lasting through the summer of 1927. He dedicated a three-manual instrument by George Kilgen & Son in the congregation's new Uptown Temple at 961 Lawrence Avenue on November 11, 1926. (This unusual independent congregation dates back to 1881, when Hiram Thomas Washington, at the time pastor of the Centenary Methodist Episcopal Church, was convicted of heresy and expelled from his denomination.)

As with his other church positions, Eddy's employers must have tolerated a considerable degree of absenteeism. In fact, a squib in The Diapason of July 1, 1927 made note that Eddy had returned from his 27th tour of the Pacific coast to play the final service of the season at the People's Church on June 19. Pastor Preston Bradley referred to him in the sermon of the day as “the Lindbergh of the organ world,” although there is no evidence that Eddy ever set foot in an airplane.

In September 1927 he was struck by an unspecified illness requiring surgery, followed by an extended period of recuperation and relative seclusion. However, on August 4, 1933 he made a cameo appearance, again at St. James', for the 26th Annual Convention of the National Association of Organists in a program shared with Porter Heaps and Virgil Fox. The event was described in The Diapason, whose writer

... witnessed an impressive scene Friday afternoon when Clarence Eddy walked to the console to play a group of selections by special invitation. The entire audience—a very large company not only of organists, but also of other musicians, and a host of friends of the man described by President Charles Heinroth in introducing him as “the illustrious and venerable dean of organists”—rose in tribute to one who has been for so many years a factor in the organ world. It was the opportunity for the older ones present to hear again a man whose playing of old they recalled with enthusiasm, and for the young it was an opportunity to see and hear one who no doubt has given more recitals than any other living American and who in his day dedicated more organs than any other ...

Eddy's peripatetic style is perhaps reflected in the list of his known residences during this terminal Chicago stay: 3970 Ellis Avenue in 1921, on the south side; 5357 Wayne Avenue by 1927, on the far north side, in proximity to the People’s Church; even further north to 483 Sheridan Road in Winnetka by 1930. The final three residences were all within a few blocks of one another: 152 East Superior Street, followed by an apartment at the Drake Hotel, and one at 33 East Elm Street, both in 1936.

Death came at age 85 on January 10, 1937 “after an indisposition of only a few days.” A funeral service was held two days later in Thorne Hall on the McKinlock campus of Northwestern University in Chicago. The service was played by Wilhelm Middelschulte, a lifelong friend who had been a fellow student of August Haupt those many decades earlier. His program included works of Bach that had been played at Haupt’s funeral in 1891. The national council of the American Guild of Organists met on February 22 and adopted a tribute:

In the passing of Hiram Clarence Eddy the Guild has lost an illustrious founder, a giant in the organ world, and one who both as teacher and recitalist had as great influence upon organ playing in America as any man of his time .... Mr. Eddy's reputation not only was national, but became international as well .... His repertoire was enormous and he had the rare art of arranging a program of the best in such a manner as to hold the interest of his audience.

The Diapason of June 1 took note of a memorial service that had been held in Kimball Hall on May 19 by the Illinois Chapter of the AGO at which the eulogy was delivered by Pastor Bradley of the People's Church. He paid tribute to this “pioneer among American concert organists” and lamented “the facility with which those who have contributed most to our culture are forgotten by the generations which follow.”

Clarence Eddy was not only the “Dean of American Organists,” but he was also a most colorful citizen of Chicago.

WILLIAM OSBORNE has recently retired from the faculty of Denison University, where he held the titles of Distinguished Professor of Fine Arts, University Organist, and Director of Choral Organizations. This fall he assumes a new role as music director of the Piedmont Chamber Singers in Winston-Salem, North Carolina. This paper was presented on June 26, 2002 for the 47th Annual Convention of the Organ Historical Society.
CLARENCE EDDY, DEAN OF AMERICAN ORGANISTS:
SOME ADDENDA

The preface to *Clarence Eddy, Dean of American Organists* (Richmond: Organ Historical Society, 2000), recounts sustained efforts to trace the whereabouts of Ingeborg Christensen, a painter who became Eddy's companion and "foster daughter" during his waning years, on the assumption that she would have had in her possession important materials further illuminating the colorful career of this fascinating character. Publication of the book has elicited correspondence with Hans-Dieter Meyer, a German scholar working on a biography of Wilhelm Middelschulte (1863-1943), a friend and associate of Eddy in Chicago. Meyer, with access to Middelschulte's papers housed in the Westfälisches Musikarchiv Hagen, has uncovered some tantalizing evidence that these hunches are on target, although not answering the basic question as to where the Eddy papers might now be. What follows are excerpts from letters written by Middelschulte to his second wife, Florence, as transcribed by Hans-Dieter Meyer.

January 8, 1937

*The Morning Tribune* had a short article: "Clarence Eddy seriously ill" etc. — so I phoned Miss Christensen. She said: He suddenly became ill, so she had to call a doctor (How about their Christian science?) — and that doctor talked and of course the newspapers — will talk. I told her, that I will phone again next week, when I come back from Detroit [Middelschulte taught at the Detroit Foundation Music School] . . .

No available evidence suggests when Eddy might have become a practicing Christian Scientist; the plural possessive indicates the possible influence of Miss Christensen.

January 10, 1937

*Mr. Eddy died this morning — funeral Tuesday at 2 Gracelew* [?]

Cemetery. I am to play the organ — Miss Christensen phoned half an hour ago (I was taking a walk) — and then I phoned her — she asked my advice about cremation — I told her she must decide for herself . . . [She] wants me to play the Russian Boat Song (Eddy's arrangement) . . . [which] consists of 3 chords — Mr. Eddy heard music perpendicularly (vertical), not polyphonically (horizontal). The Boat Song proves it.

January 15, 1937

Snow came last evening and is coming more now today (crescendo) — it improves the air — I was very sleepy last night (went to bed at 8.15 — got up at 7.45 this A.M.) feel quite well — I believe that the queer weather is responsible for Mr. Eddy's death — as this weather attacks older people especially.

I played: [Bach] 1) C minor Fantasie; 2) Come sweet death; 3) Sinfonia from Cantata "Gottes Zeit" us die beste Zeit" [No. 106]; Choral "Wenn ich einmal soll scheiden" (St. Matthew Passion); 5) Beethoven: Marcia dell' morte [sic] from Sonata op 26 (A-flat minor); 6) Wagner: Prelude to Parsifal — then the Christian Science read the sentences etc. — When the undertaker invited the mourners to take a last look at Mr. Eddy, I played the "Russian Boat Song" — and when they carried the coffin away Bach: Finale from St. Matthew Passion — Mr. Byrne and Mr. Belnap [?], two science organists took me (gave me a "lift") in their machine to the 12th Str. Depot. Mr. Byrne said to me: "Your recital was at beautiful as I ever heard at a funeral service." [Note the discrepancies between Middelschulte's depiction of the program and what was reported at the time in the public press.]

January 18, 1937

Miss Christensen phoned this morning, thanking me for "what I did" — she will give me the photo of Haupt [I gave that photo of Haupt to Mr. E. when I came to America (Frau Haupt gave it to me). Now I get it back — that is the way things go in the world.

Carl Albert Lorschehorn, with whom Eddy studied in Berlin, 1871-74. The inscription at the top reads: "To Mr. Clarence Eddy, on the friendly recollection of his old teacher and friend, Berlin, May 8, 1898, A. Lorschehn." The reverse of the photo bears this inscription from Eddy: "Albert Lorschehn / Famous pianist and composer with whom I studied the piano in Berlin. Born June 27, 1819 / Died there June 4, 1905." (Photo by Albert Meyer, courtesy Hans-Dieter Meyer.)

January 23, 1937

Gave a lesson (Miss Bittorf) and then went to see Miss Christensen — she wanted me to look over some of Mr. E's music — not much of interest — She gave me the photos of Haupt, Thiele and Lorschehn [see accompanying illustration, apparently the only one of the three photos to have survived] — am glad to have those. She moved to 615 N. Wabash Av. (opposite Medinah Temple — an old building, she has her eye on us, namely to live with her and do as we please etc. I did not say much, but stated, that I leave everything to you — it would be satisfactory to me, if it was so to you.

Several letters during February discussed the possibility of mutual housing of Christensen and the Middelschultes, although the latter finally decided to postpone a decision until September following their return from Europe. He later betrayed a decided bias toward two contemporary virtuosos of much different generations:

March 14, 1937

Virgil Fox [who later edited Middelschulte's *Perpetuum Mobile*] might have played my Symphony — but no — he wants to be an "eartickler" — he will end like Mr. Eddy — the same old story — "Popularity" is the word — I am glad, I am not in that class of earticklers — aren't you?

A letter of June 6, 1937 suggests that Middelschulte had become a bit wary of Christensen ("I think it might be wise, not to get too closely connected with that 'bird'"), but those from the first half of 1938 demonstrate continuing contact after Christensen's move to New York. On June 16 he told of meeting her at the Waldorf Astoria, where "she affectionately 'embraced' me — we went to lunch nearby. She will meet us, i.e., you, when we land on the Europe, and wants you to stay with her for a few days at Villa Pombal, Lawrence, Long Island — I could not make any promises!"

A final mention of Christensen occurs in a missive of September 18, 1938, but the Middelschulte archive also includes an undated letter that must have originated the following year, given its reference to the 1939-40 New York World's Fair.
Progress [Chicago, 1933] in color and Architecture. I am sure, however it will be very interesting.

Another item sheds a rather unflattering light on Dean Eddy's professional behavior, just as he had returned from a nine-year residency in Paris to base his career in New York City. A letter from George H. Wilson, manager of the Pittsburgh Symphony, addressed to Middelschulte and dated April 24, 1906, concerns a unanimous decision by its trustees to offer the address to the position of organist of the city's Carnegie Hall, an offer that was later refused.

Why should you have been disturbed about you saw in the paper about Eddy? That is the way he does business: he caused those things to be printed.

I had not for a moment supposed you would take any notice of the [illegible] especially after our conversation wherein I told you as much as a man in my position could, that neither the Trustees or myself would consider Mr. Eddy—although he was trying for the place.

Although no information about the incident has surfaced, Mr. Wilson's paragraphs offer yet another suggestion that the world of the organ has never been a serene locale.

Several other correspondents have clarified or extended information available at the time of publication:

James M. Stark (Pittsburgh, Pa.) discovered a front-page article in The Diapason of July 1, 1911, clarifying that the Senator Clark [sic] referred to on page 367 was indeed the retired William A. Clarke of Montana. The senator's mansion was located on Fifth Avenue at 75th Street. The instrument, built by the Murray Harris firm of Los Angeles and dedicated on June 8 by a small host of New York organists, among them Will C. Macfarlane and R. Huntington Woodman, was placed in the main art gallery. It contained 61 stops controlling 4,000 pipes in the main organ, and another 10 stops and 600 pipes in an echo organ. The latter was "considered the most remarkable feature of the instrument. The chimes ringing out from it delighted those at the opening recital, and the vox mysterica in the echo organ is said to be perfect in the exquisite effects of which it is capable."

The console contained an electrically-controlled combination system, supposedly the first instrument, "it is said, to which this particular appliance has been attached." The whole thing was valued, according to The Diapason, at $120,000, quadruple Eddy's estimate. Arthur Scott Brooks, formerly of Leland Stanford's Memorial Church in California, was announced as the Clarke's house organist. Perhaps typically, an adjacent column announced Eddy's dedication of a new Kimball instrument in St. Joseph's Church in Utica, New York, on June 18.

Dr. Joseph Fitzler (Chicago, Ill.) has uncovered two other works arranged and edited by Eddy that should be added to the list on pages 293–94: (1) Bruno Oscar Klein, Dialogue / Le Secret d'Amour, op. 3211. Arranged by Clarence Eddy. (New York: J. Fischer & Bros., 1913); (2) M. Fulton, Oriental Air. Arranged by Clarence Eddy. Contained in The Organist / Original Pieces and Transcriptions Selected. Arranged and Compiled by Preston Ware in color.

I hope soon to have Mr. Eddy's Diary typed and ready to submit for publication. Have not decided to whom to submit it.

As you see by the above address, I am now back in New York City where I hope to establish myself in a studio.

I am glad to be closer to the center of activity generally and am making some very interesting and worthwhile contacts, socially and professionally ....

I trust you are both well. I would be delighted to hear from you. Do you think you will visit the Fair? To me it seems almost a duplicate of the Century of Progress

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Minutes of the National Council Meeting
Friday and Saturday, March 7–8, 2003
Radisson City Center Hotel, Saint Paul, Minnesota

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

Call to Order: The meeting of the National Council of the Organ Historical Society was called to order by President Barone on Friday, March 7, 2003, at 1:28 p.m. in the Mounds Suite of the Radisson City Center Hotel, 411 Minnesota Street, Saint Paul, Minnesota. A quorum of Council members was established. Present: Michael Barone (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, David Dahl, Mary Gifford, Rachelen Lien, Paul Marchesano, Patrick Murphy, David Barnett (Treasurer), and William Van Pelt (Executive Director). Also in attendance: Len Levasseur.

Approval of Minutes: Moved-Alcorn-Oppedahl, second-Dahl, to approve minutes of the Princeton, New Jersey, meeting, held October 18-19, 2002, as circulated by the Secretary. Motion passed unanimously.

REPORTS
Executive Director: William Van Pelt. The Executive Director presented a written report. Discussion regarding catalogue sales followed.

Treasurer: David Barnett. A written report was submitted by the Treasurer. A membership solicitation to members of the American Guild of Organists and subscribers to The Tracker yielded 330 additional memberships.

COUNCILLORS’ REPORTS
Finance and Development: Patrick Murphy. A written report was submitted by councillor Murphy. There was discussion of the Endowment Fund Advisory Board activities.

Archives: Allison Alcorn-Oppedahl. Councillor Alcorn-Oppedahl presented a written report. The Archives catalogue is now available online. In addition, online exhibits are now under investigation. The papers of Otto Hoffman of Texas are presently being acquired by the Archivist, Stephen Pinel.

Organizational Concerns: Rachelen Lien. Councillor Lien presented a brief written report. The Membership Committee has one new member, in addition to those listed in the minutes of the October 2002 meeting, Peter Isherwood of New Jersey.

Research and Publications: Mary Gifford. Councillor Gifford submitted a written report. The Publications Committee had met immediately prior to this National Council meeting. Three candidates have been discerned for the Director of Publications position. Interviews with these candidates will be conducted in June prior to the National Council meeting in Pennsylvania, at which time one or two candidates will be recommended to the National Council for employment commencing in October. Currently, development of an online index to The Tracker is being investigated. Additional future publications were outlined.

Conventions: David Dahl. A written report was reviewed by Councillor Dahl.

Education: Paul Marchesano. A written report was submitted by Councillor Marchesano. The Historic Organ Citations Committee is drawing Operating Procedures and a proposal for a two-tiered citation system.

OLD BUSINESS
Ten-Year Plan: Huntington. The Society is now approximately halfway through the Plan, and many items in the Plan have been addressed. Each councillor is asked to submit thoughts on goals for the remaining time of the Plan, as well as long-range goals beyond that time period.

Guidelines for Restoration: Huntington. A brief verbal report was presented.

Endowment Fund: Murphy. Moved: Murphy; second-Marchesano, that National Council reschedule the workshop with Capital Venture from June to October 2003. Motion passed unanimously.

Fiftieth Anniversary: several items, as below.

OHS History: Moved: Huntington; second-Marchesano, that the National Council establish a special grant of $7,000, inclusive of expenses, to conduct research and produce a publishable manuscript of a history of the Society, to be published as part of the Fiftieth Anniversary observances of the Society. Motion passed unanimously.

The meeting recessed for the day at 6:24 p.m. The meeting reconvened on Saturday morning, March 8, 2003, at 9:09 a.m. Present were: Present: Michael Barone (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, David Dahl, Mary Gifford, Rachelen Lien, Paul Marchesano, Patrick Murphy, David Barnett (Treasurer), and William Van Pelt (Executive Director). Also in attendance: Len Levasseur.

There was discussion about possible items which might be manufactured and made available to the membership to honor the Fiftieth Anniversary of the Society.

Chicago 2006 American Guild of Organists Convention Recital: The President reported on his telephone conversation with Walter Bradford of Evanston, Illinois, regarding the present condition of the 1891 Roosevelt organ in Saint James Catholic Church of Chicago and the need for its comprehensive restoration. The Secretary cautioned the Council that neither the regional OHS Chapter nor the Parish will be able to fund any restoration project, nor would either party be able to oversee any such project for this instrument between the present date and 2006. The Secretary repeated his requests from earlier Council meetings that another appropriate venue be considered. The President asked the Vice-President to contact Walter Bradford regarding specific issues of restoration possibilities for the Roosevelt organ.

Archives Operating Procedures: Alcorn-Oppedahl. There was no report.

Employee Job Review Process: Lien. There was no report.

Director of Sales: Moved: Huntington; second-Marchesano, that National Council create an Organizational Restructuring Committee with the Councillor for Organizational Concerns as Chair to: 1) define a Product Marketing Department and its personnel; and 2) define the administrative structure of the Society, including the duties currently undertaken by the Executive Director. The committee is to report its findings to Council at its June 2003 meeting. Membership of said committee to include: Michael Barone, David Dahl, George Dickie, Michael Felenzer, Len Levasseur, Paul Marchesano, Christa Rakich, Stephen Schnurr, F. Anthony Thuman, and William T. Van Pelt. Motion passed unanimously.

NEW BUSINESS
Moved: Barnett; second-
Huntington, that conformed copies of all minutes upon approval be forwarded to the registered agent of the corporation and to the American Organ Archives for permanent filing. Motion passed, one opposed.

Moved: Huntington; second-Alcorn-Oppedahl, that the Society cease its policy of automatically sending complimentary copies of its periodicals to past Presidents of the Society. Motion passed unanimously.

There was discussion of the process of notices of membership renewal.

The meeting recessed for luncheon at 12:25 p.m. The meeting reconvened at 1:20 p.m.

The Council received a proposal from the Minnesota Chapter for a National Convention in the year 2007 in the Twin Cities, Minnesota area. Council requested further details.

Moved: Barnett; second-Gifford, that National Council open a Money Market Savings Account at Bank of America, adopting the wording on the Corporate Resolution Form for Opening and Maintaining Deposit Accounts and Services, as submitted by the Bank and attached. Either the Treasurer or the President is authorized on behalf of the Corporation to execute and to sign per item 1 on the resolution form. Motion passed unanimously.

Moved: Barnett; second-Marchesano, that the Secretary be authorized to sign Corporate Certificates to open as many as three Certificate of Deposit accounts at Capitol One Bank for the investment of the E. Power Biggs Fund principal, and that the signature of the Treasurer or the President be authorized on these accounts. Motion passed unanimously.

Moved: Barnett; second-Schnurr, whereas the Endowment Fund of the Organ Historical Society was established by National Council action in July 1999 by a resolution worded, "Moved Huntington, seconded Walker, to direct the treasurer to open an OHS endowment fund, not to be spent and interest to accrue to the fund," and whereas said wording governs gifts made to the fund until Article XII of the Society's By-laws, governing the Endowment Fund, was adopted, be it hereby resolved that it is consistent with the 1999 resolution establishing the fund that the interest earned under the original resolution may be and should now be moved to the principal of the Endowment Fund as governed by Article XII, on a regular basis and at least annually. Motion passed unanimously.


Moved: Barnett; second-Murphy, that National Council adopt the wording in the Vanguard Corporate Resolution and Indemnification form attached herewith, with the Treasurer and the President authorized to transact. Motion passed unanimously.

Moved: Lien; second-Alcorn-Oppedahl, that National Council honor the request of the Florida Chapter of the Organ Historical Society to be dissolved. Motion passed, one opposed.

Moved: Marchesano; second-Huntington, resolved that the Organ Historical Society does not endorse electronic substitutes for the pipe organ. Motion passed unanimously.

Moved: Dahl; second-Gifford, that the petition from the 2003 Central Pennsylvania National Convention Committee for five complimentary hotel rooms be granted. Motion passed, one abstention.

Resolved: Huntington; second-Dahl, that National Council expresses its thanks to Len Levasseur for his outstanding assistance with the OHS website. Motion passed unanimously.
UPCOMING MEETINGS

Wednesday, and Thursday, June 18-19, 2003, beginning at 1:00 p.m., in Harrisburg, Pennsylvania. (The Publications Committee will be meeting on Tuesday afternoon, June 17, and Wednesday morning, June 18). The Council meeting will begin with interviews with candidates for the position of Director of Publications. The 2003-2004 Budget will also be discussed. Friday and Saturday, October 17-18, 2003, in Richmond, Virginia. This meeting will include a session with the representative from Capital Venture.

Friday and Saturday, March 12-13, 2004, in New Orleans, Louisiana.

Tuesday and Wednesday, July 13-14, 2004, in Buffalo, New York.

Friday and Saturday, October 22-23, 2004, in Princeton, New Jersey.

Organ Historical Society Annual Meeting

Sunday, June 22, 2003
Crowne Plaza Hotel, Harrisburg, Pennsylvania

CALL TO ORDER: The meeting was called to order by President Barone at 9:06 a.m. and a quorum was established. President Barone presented an oral report. He thanked the 2003 National Convention Committee for their industrious work in presenting this week's events.

A moment of silence was called in remembrance of those members who had died since the previous annual meeting: Harold de La Chapelle, Glen W. Fischer, Herbert Anton Kellner, Robert Burton Maye, Robert Noehren, Andrew Bankston Owens, Camille Pitcher, Ronald P. Stalford, Fern Trautger, Wesley M. Vos, and Martin M. W'ck.

APPROVAL OF MINUTES: Moved: Robert Porter; second; Rodney Myrvaagen; to accept the minutes of the 2002 Annual Meeting, held Saturday, June 29, 2002, at The Arts Center of Oak Park, Oak Park, Illinois. Motion passed unanimously.

TREASURER'S REPORT: David Barnett. For the 2001-2002 Fiscal Year, the Society's income was $1,147,181 and expenses were $1,155,522; expenses exceeded income by $8,341. When income earmarked for Designated Funds is excluded, primarily the Organ Historical Society Endowment Fund and Archives Fund, the operating deficit for the Fiscal Year was $25,002. Aspects at year's end were $516,393 with $117,542 in deposit accounts, $194,268 in investments, $172,766 in catalog inventory for re-sale and $31,817 in other non-cash assets. Liabilities totaled $17,182, the amount of membership dues paid in advance. Designated Funds totaled $244,260 and undesignated retained earnings totaled $254,952. The books were reviewed by the Huzek & Creec accounting firm of Mechanicsville, Virginia, who prepared the Society's Federal tax returns required of 501(c)(3) non-profit corporations. The paid Member/Subscriber count for mailing the last issue in the volume of The Tracker was 3,682.

EXECUTIVE DIRECTOR'S REPORT: William Van Pelt. Outgoing Council members not returning include Patrick Murphy and Michael Barone, who were thanked for their work. A Nominating Committee will be formed in this meeting, and the Executive Director asked for careful consideration of those to be nominated. Thirty-eight persons are registered for the 2003 EuroTour, to go to Sweden, in late July and early August. Craig Whitney, present for part of this Convention, was recognized for his work in producing his book, All the Stops.

COUNCILLORS' REPORTS

Conventions-David Dahl. Councillor Dahl remarked that the 2004 Organ Historical Society National Convention in Buffalo, New York, has been completely planned; dates are July 14-20. Convention Chair, Joseph McCabe, was introduced to comment on the Convention highlights. The 2005 Convention will be held in Southeast Massachusetts. Convention Coordinator Kristin G. Farmer was introduced to comment further on this Convention. The Fiftieth-Anniversary National Convention in 2006 will be held in the Albany, New York state area (June 24-30). Possible future conventions are being considered for: the Minneapolis-Saint Paul, Minnesota area; Tacoma, Washington, region; and Central Indiana. Efforts are being instigated to better plan Convention dates to refrain from conflicts with other organizations' conventions. The Convention Sourcebook continues to be updated. Consideration is being given to include OHS presence in Pipe Organ Encounter events as well.

Education-Paul Marchesano. A number of Historic Organ Citations have been presented within the past year, including several to be presented at this Convention. The Historic Organ Citation Committee, chaired by Michael Friesen, has submitted a proposal to update the process to include two levels of citations. The OHS Pipe Organ Database is available online on a limited basis, with over 9,000 entries. Further fine-tuning of online availability is expected. The Slide-tape program is undergoing a process to update it and to convert it into an electronic version.

Finance and Development-Patrick Murphy. Treasurer Barnett presented a report due in the absence of councillor Murphy. A review of contributions to and investments of the Endowment Fund was given. The current balance is $209,353, with $10,949 in pledges receivable. A face-to-face meeting of the Endowment Fund Advisory Committee occurred this as Thursday morning. Updated procedures for this Committee are expected to be submitted to National Council at its meeting in October. Members of the Committee were introduced and thanked for their work: Richard Walker, James Stark, and James Johnston.

Archives-Allison Alcorn-Oppedahl. The Vice-President, Scott Huntington, presented a report on behalf of councillor Alcorn-Oppedahl. From April 23 to 27, 2003, the Archives presented a Symposium on Organ Research with attendees from around the world. Plans are being formed for a Symposium in 2005 (on Organ Documentation) and 2007 (on Organ Restoration). Dr. David Baker of the Royal College of Organists of Great Britain filed a report on the American Organ Archives in light of how the RCO library to better reflect the accomplishments of the AOA. The Archivist, Stephen Penel, has been named an honorary member of the RCO library's board. The papers of organbuilder Otto Hoffman of Texas and the contracts of the Eolian Company of New York have been acquired by the AOA. The contracts were made available to the OHS by Rollin Smith. The purchase price of the contracts has been covered by contributions from Jonathan Ambrosino, Patrick Murphy, and Stephen Schnurr. Kristin Farmer was thanked for her service to the Archives Governing Board, a new member, Hans Davidson, has been appointed to the Archives Governing Board.

Organizational Concerns-Rachelen Lien. The Pacific
Alfred E. Lunsford died July 22, 2003 at his home in Knoxville, Tennessee, after a lengthy illness. He was born on July 13, 1918 and spent the bulk of his adult life as an organbuilder and church musician. He served as organist at various churches in Knoxville, most recently at St. Michael’s, and at All Saints Episcopal. In addition to his longtime membership in the OHS, he was also active in the American Association of Organbuilders. He was the last surviving charter member, as well as a four-term dean, of the Knoxville chapter of the American Guild of Organists.

In 1946, Mr. Lunsford was offered the position of Regional Sales manager of the greater southeast for the Schantz Organ Company of Orville, Ohio, a position he held for over 50 years. During this time he sold hundreds of new Schantz pipe organs (82 of them in Tennessee alone), and was involved in hundreds of related projects such as additions, restorations, and renovations. He personally built several new pipe organs which were installed in the greater Knoxville area, one being a two-manual tracker in Grace Lutheran Church.

Al was always very sensitive to his customers’ desires and needs. One of his favorite sayings was “I’ve never sold an organ to a client that didn’t want to buy the organ more than I wanted to sell it.”

It was most fitting that, in his final moments, two close friends were present playing recorded music—including the “Hallelujah” from Handel’s Messiah—and as the last Hallelujah resounded, Alfred breathed his last.

A memorial service was held at St. John’s Episcopal Cathedral, Knoxville, on July 25, with interment in the Cathedral Memorial Garden.

A memorial scholarship fund is being established to promote the pipe organ among young people who may wish to attend the AGO Pipe Organ Encounters. This scholarship is part of the “New Organist Fund” administered by the AGO, and tax-deductible contributions to the AGO New Organist Fund may now be earmarked for the Alfred E. Lunsford Scholarship Fund.

Southwest and Florida Chapters have been dissolved. Councillor Lien has contacted all remaining Chapters to survey their level of activity. The Membership Committee, formed at last year’s Annual meeting and chaired by David Scribner, has begun its work. A survey of the present membership is expected. Methods to look for new members and to see why some members have not renewed membership are being considered as well. The By-Laws Committee, chaired by James Wallmann, continues its work. Other committee members are Vice-President Scot Huntington and Agnes Armstrong. Members of National Council recently reviewed an interim report of the Committee, and each is charged to look for new members and to renew membership are being reviewed. A list of accomplishments and ongoing efforts of the Plan were given. Contributory ideas to the Plan are requested by the Membership.

**Election Results**—Susan McPherson, teller, presented the results of the election of members to National Council. President: Michael Friesen. Secretary: Stephen Schnurr. Councillors elected: Allison Alcorn-Oppedahl, Paul Marchesano, and Malcolm Wechsler. Councillor Members whose terms are ending: Michael Barone (President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, Paul Marchesano, and Patrick Murphy.

**NEW BUSINESS**

**Nominating Committee**—President Barone opened the floor for nominations to the Nominating Committee. The following names were submitted: Robert Barney, Michael Barone, Kristin Farmer, Joseph McCabe, Rick Morrison, Stephen Pinel, Roy Redman, and Joe Vitacco.

Moved: Randy Wagner; second: Randy Bourne, that nominations be closed. Motion passed unanimously. A vote for five of the above by membership in attendance was called. Susan McPherson, teller, announced the results of the election: Michael Barone, chair; Kristin Farmer, Joseph McCabe, Robert Barney, and Stephen Pinel. The Nominating Committee for elections in the year 2005 is thus established.

Moved: Wagner; second: Carolyn Booth, to destroy all ballots for the immediately-preceding election of the Nominating Committee. Motion passed, one abstention.

**ADJOURNMENT**

J. W. Steere & Son I137 (1918, op. 700), The Baptist Temple, Brooklyn, New York. Original console. (Photo by Keith Bigger.)