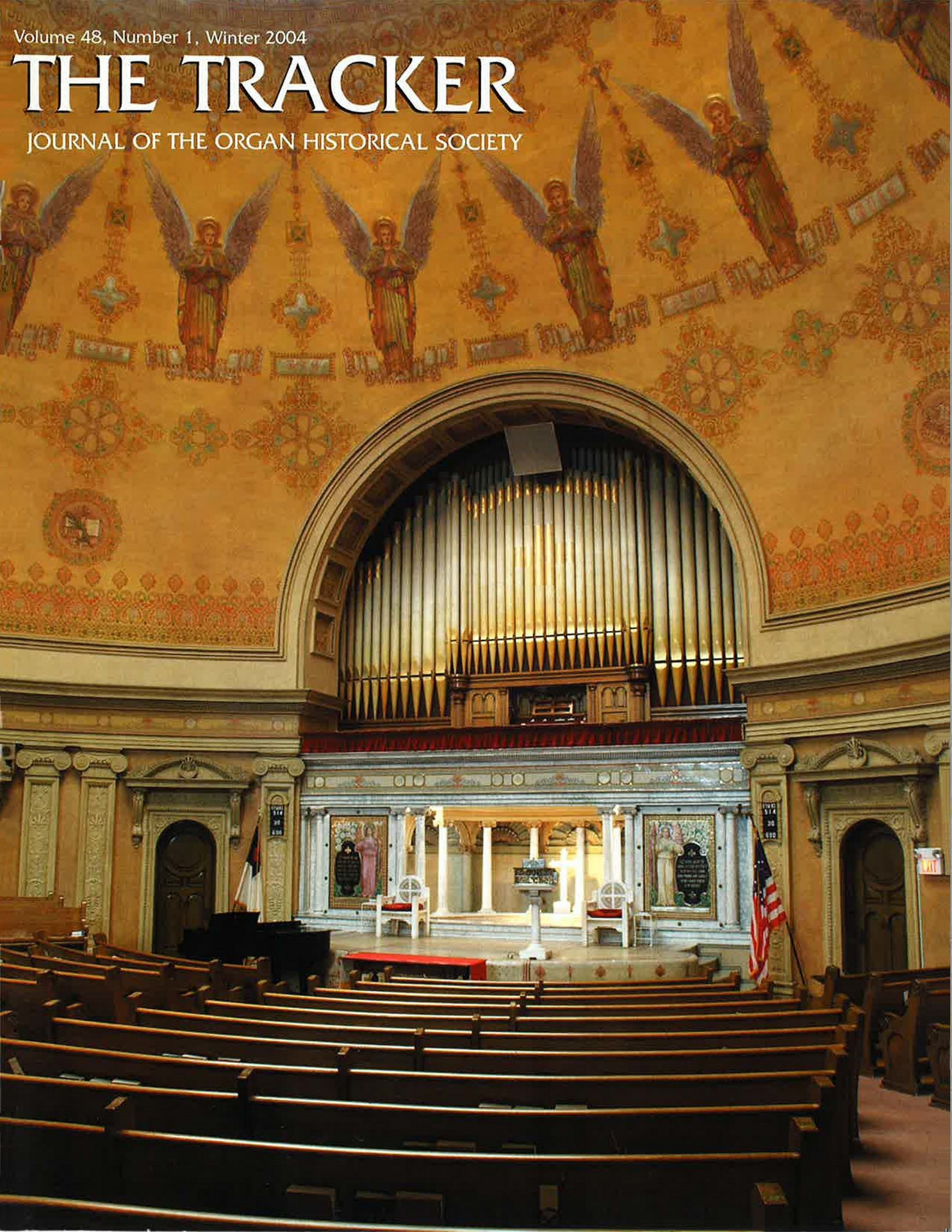


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# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY







# The Organ Historical Society

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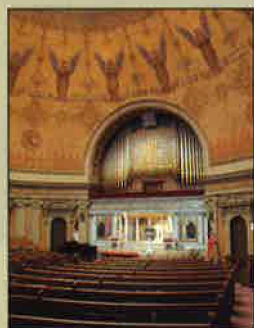
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### In This Issue:

- 5 THE 2004 OHS CONVENTION  
By Joseph M. McCabe
- 24 THE ORGAN AT SAINT JOSEPH CATHEDRAL  
By Joseph M. McCabe
- Also:  
3 OPINION  
By Michael D. Friesen
- 28 ORGAN UPDATE  
By Wayne Warren
- 30 OBITUARIES
- 32 INDEX TO VOLUME 47  
Compiled by Jerry Morton
- 36 MINUTES



*Three-manual, 1895 Johnson & Son organ in Delaware Avenue Baptist Church, Buffalo is just one of the many fine organs to be heard during the OHS Convention, July 14-20, 2004. (Photo: William Van Pelt)*

### “May we all live in interesting times...”

“May we all live in interesting times...” This old saying strikes me as apropos to the world that the Organ Historical Society lies in at what is still the start of the 21st century. Whether it be technology, political situations, social movements, or popular culture, it seems that things are changing at a more rapid pace than they ever used to. What used to be simpler now seems to be more complicated, the pace of life is faster, and everyone has accelerated goals to get somewhere, whatever that somewhere may be. People who are better philosophers or anthropologists than I am, however, can look for the meaning of life and at how humans’ basic instincts respond to change.

So, what does change mean for the organ in general and the Organ Historical Society in particular? I’ll touch briefly on the first part of this question before moving to the second part. Fundamentally, the essence of the pipe organ has remained unchanged since its basic component parts were worked out centuries ago — pipes, windchests, wind raising and storage, and playing (both key and stop) mechanisms — although there are variant construction methods for each aspect of these. And while the electronic substitute for the organ has been around for some seventy years now, since the introduction of the Hammond in 1935, leading to the many types of non-pipe organs available on today’s market, it used to be fairly clear that there were two distinct choices for musicians — a pipe organ, or not a pipe organ. It has been a relatively recent phenomenon that the addition of electronic voices to pipe organs, now referred to politically correctly as “digital” stops, has become not an occasional exception, but a mainstream activity. The trend is such that now it is common to open up an organ journal and find descriptions of organs that have both wind-generated and electronic-generated sounds in their specifications, and often the two sources are not even identified as to which is which. Can it be that such a melding of disparities is considered mainstream already? What do we

call these organs, and what will history call them? Are they electronic organs with pipes, or pipe organs with electronics, regardless of the percentage of each material represented therein? What does this portend for the instrument?

The OHS’s mission is and has been to preserve and promote the history of the pipe organ. Unlike the American Guild of Organists, whose primary mission is to support organists, which is proper for that organization, no matter what type of instrument their members play, the OHS cannot dilute its stake in the matter without injury to the essence of its existence and its reputation. While sometimes it is good and necessary for organizations to change with the times, there are also situations where the honoring of tradition and principle is more important. The OHS began in 1956 with a narrow, but appropriate for the times, focus on mechanical-action organs, as exemplified in the name of its journal, *The Tracker*. It has since broadened its philosophy to encompass all types of key action in pipe organs, as well as tonal styles and mechanical designs, but the traditional components of the organ remain in force to drive its philosophy, programs, and services.

Thus while some things must stay the same, others must change and adapt. Other organizations devoted to the organ have taken inspiration from things which the OHS did years ago, and now are far beyond us in the implementation or realization of this work. A case in point is the OHS’s guidelines for the restoration of organs, which now are rather inadequate to deal with the multiplicity of issues that should properly be considered in restoring many types of pipe organs. Too, the OHS must take cues from other non-profit organizations and do things to help ensure its economic stability, like fund-raising and endowment creation, rather than living pretty much on the year-to-year income of memberships and catalogue sales.

The world seems to continue to gradually secularize, which speaks to a larger issue than can be covered here about church

attendance and its parallels to the future of the pipe organ in such institutions, which historically have been the largest bloc of customers for the instrument. Accordingly, the number of organists and people who like the organ has fallen. Many organizations, including the AGO, have implemented numerous programs to address this problem in order to help ensure a future for organists and organs. There are people who are optimistic that a revived desire for quality in church music and instruments is already becoming apparent, and that therefore the organ will survive. While I, too, believe that it will survive, I also think that the jury is still out on how well it will survive. The recent trend to again install large and interesting pipe organs in concert halls, which fell away between the 1930s and the 1970s, is one encouraging sign because a larger and more diverse public is being re-exposed to the instrument. The OHS, too, cannot rest on past work or the usual assumptions about membership attraction, and must continually cultivate new membership — i.e. people interested in the organ from all walks of life — to keep our organization strong.

Because I am an organ historian, I also want to speak about the future of organ history. It remains essential, in my opinion, to continue to work and devote resources to recovering and documenting the history of the organ, especially in this country. As the number of organ students has declined in recent decades in academic institutions, not surprisingly so too has the number of scholars who want to research and write about the instrument. The OHS needs to cultivate organ historians, too. Its financial investment in the American Organ Archives in the past twenty years has been substantial, and in my opinion, absolutely necessary and appropriate in order for the organization to fulfill its mission and assist the writing of organ history. Who else would have done it? The collection now supersedes that of any university, some of which are so wealthy, they can afford to buy literally everything. So money was not and should not be the issue — it was and is the will to do it.

The pathbreaking study of the organ in America by Orpha Ochse, published in 1975, is now 29 years old. It was and remains an excellent synthesis, but so much more is now known of our organ heritage that it is beginning to be time for someone to write a

new master survey. Parallel to this is the recent astonishing rise of electronic finding aids, which will every month make the job of researching organs and organbuilders a little easier. For but a few examples, *The New York Times* from 1851 to the present, *The Pennsylvania Gazette* of the 18th century, and numerous other newspapers have recently become completely key-word and full-text searchable, with many more on the horizon. Another project of key-word, full-text searches is the *American Periodical Series*, which will load every known issue of all journals and magazines published in this country from 1741 to the 20th century onto an electronic database. Those who have used these tools have already unearthed much new organ information that might never have been found through the trial-and-error and painstaking review of page-by-page viewing of microfilm. So there is a right place for certain electronic things.

Operationally speaking relative to the OHS, there are also many issues that could be covered. The OHS has now become the largest purveyor of organ recordings and merchandise anywhere, a “commercial” activity that perhaps theoretically seems contrary to the purposes of a “non-commercial” entity. However, again, there was a need and a specific market niche that could be filled, and if the OHS had not done it, then who else would have? Such “merchandising” should be seen as a form of membership development in the micro sense and a form of maintaining interest in the organ in the world-at-large in a macro sense. Such an operation needs a lot of attention paid to it, however. Conventions are a big “business” for the OHS as well. Over the years, we have developed a fairly successful model for how we like to program them, and “customer satisfaction” by the attendees is quite high. For many people the annual OHS convention is the same as their annual vacation. How many other organizations could claim that kind of marriage of “work” and “pleasure?”

The OHS will be 50 years old in two short years. Already the National Council is starting to plan various appropriate projects and activities to properly mark this milestone. These Golden Anniversary programs will be announced in due course. What we have accomplished so far in 48 years is nothing short of astonishing. Of course, not everything is as successful as we would like — no human insti-

tution can claim a perfect track record — for instance, chapters come and go, things don’t always get done as fast as they should be, and there will always be more needs and desires than there will be resources to fulfill them. But as long as there is the will to see through what we need to do by honoring our mission, and ignoring or challenging the world when it calls for inappropriate compromise, we will survive. The OHS has influence in the organ world, we have earned stature and respect, and we have a mission that is important. The National Council always welcomes ideas and comments from the membership about its work, but especially now when long-range planning for the next fifty years is paramount. Please feel free to contact any officer listed on the inside front cover on any subject. All of us, leaders and regular members alike, have a stake in the investment in this organization, and in our duty to support the promotion and preservation of the musical instrument that we love so much. OHS

*Michael D. Friesen, elected President of the Organ Historical Society in July 2003, served as National Secretary of the OHS from 1987 to 1991, Chair of the Nominating Committee from 1997 to 1999, and Chair of the Historic Organs Committee from 2001 to 2003. He received the Distinguished Service Award in 1996. An organ historian, he specializes in the history of 18th- and 19th-century American organs and organbuilders. His work has been published in The Tracker, The American Organist, The Diapason, several OHS convention handbooks, and various chapter journals of the Society, notably The Stopt Diapason published by the Chicago-Midwest Chapter, since 1980. He has also given lectures at national conventions of the Society, the American Institute of Organbuilders, and the American Musical Instrument Society. He is a contributor to the Second Edition of the New Grove Dictionary of Music and Musicians. He holds the M.A. degree in American History from Northern Illinois University, and is currently a Ph.D. student in American History at the University of Colorado. A city manager by profession, he is also an organist and an organ consultant, and currently sings in the choir at St. John's Episcopal Cathedral in Denver, Colorado.*

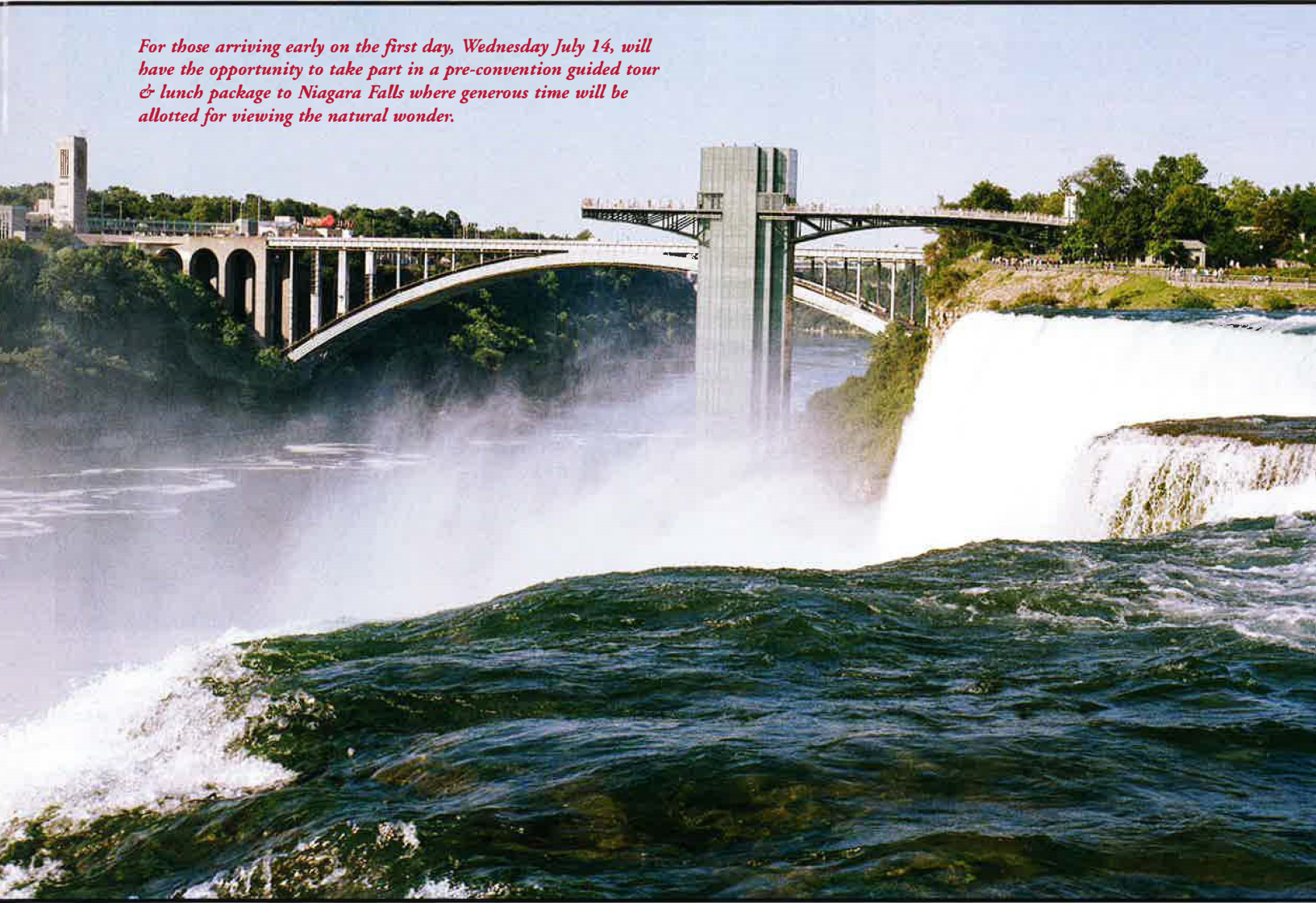




# 2004

## Buffalo, New York Convention

*For those arriving early on the first day, Wednesday July 14, will have the opportunity to take part in a pre-convention guided tour & lunch package to Niagara Falls where generous time will be allotted for viewing the natural wonder.*



BY JOSEPH M. MCCABE

Buffalo calls to mind the majesty of the Niagara Falls and the border into Canada, our nation's nearest neighbor. Buffalo's ascent as one of America's great cities is a fascinating story, propelled in the nineteenth century by the opening of the Erie Canal and refined in the first half of the twentieth century by the great wealth generated by the steel industry. Buffalo's links to the Great Lakes and the Niagara River are strong.

In fact, many historians agree that the city of Buffalo's name was derived not from the name of an animal, but from "*beau fleuvre*" (which, when translated from old French, means "beautiful river"), a term used by the earliest settlers of the area to describe the Niagara River. This "Queen City" promises many opulent architectural and musical surprises.

Buffalo's great products for shipment to the rest of the United



States are not limited to steel and chicken wings. Buffalo stands as an important contributor to nineteenth- and twentieth-century organbuilding, with instruments by firms like Garret House, Derrick & Felgemaker, Rudolph Wurlitzer Manufacturing Company, and the Schlicker Organ Company, all of which will be represented during the forty-ninth annual national Convention of the Organ Historical Society. Of course, a good variety of America's great builders will also be featured, including: Æolian-Skinner, Skinner, Hook & Hastings, Hutchings, Johnson & Son, W. W. Kimball, and C. B. Fisk.

**T**he convention will run on a midweek cycle. Those arriving early on Wednesday, July 14 will have the option of spending time acquainting themselves with the city or taking a pre-convention trip to Niagara Falls, New York. Whether you've never visited Niagara Falls or are a regular visitor, you are guaranteed to leave in amazement. For the five-hour trip, buses will board before lunch at the Adams Mark Hotel, conveniently located near Buffalo's waterfront and inner harbor. Periodic stops at historic sites and important destinations along Lake Erie, the Niagara River, and the Erie Canal will allow for presentation of historical information as well as plenty of photographic opportunities. Following lunch at the newly-constructed Seneca Casino in downtown Niagara Falls, New York, the buses will depart to Goat Island, a slip of land located between the United States and the Canadian Falls. From this vantage point visitors will be able to come within a few inches of the brink of the Falls.

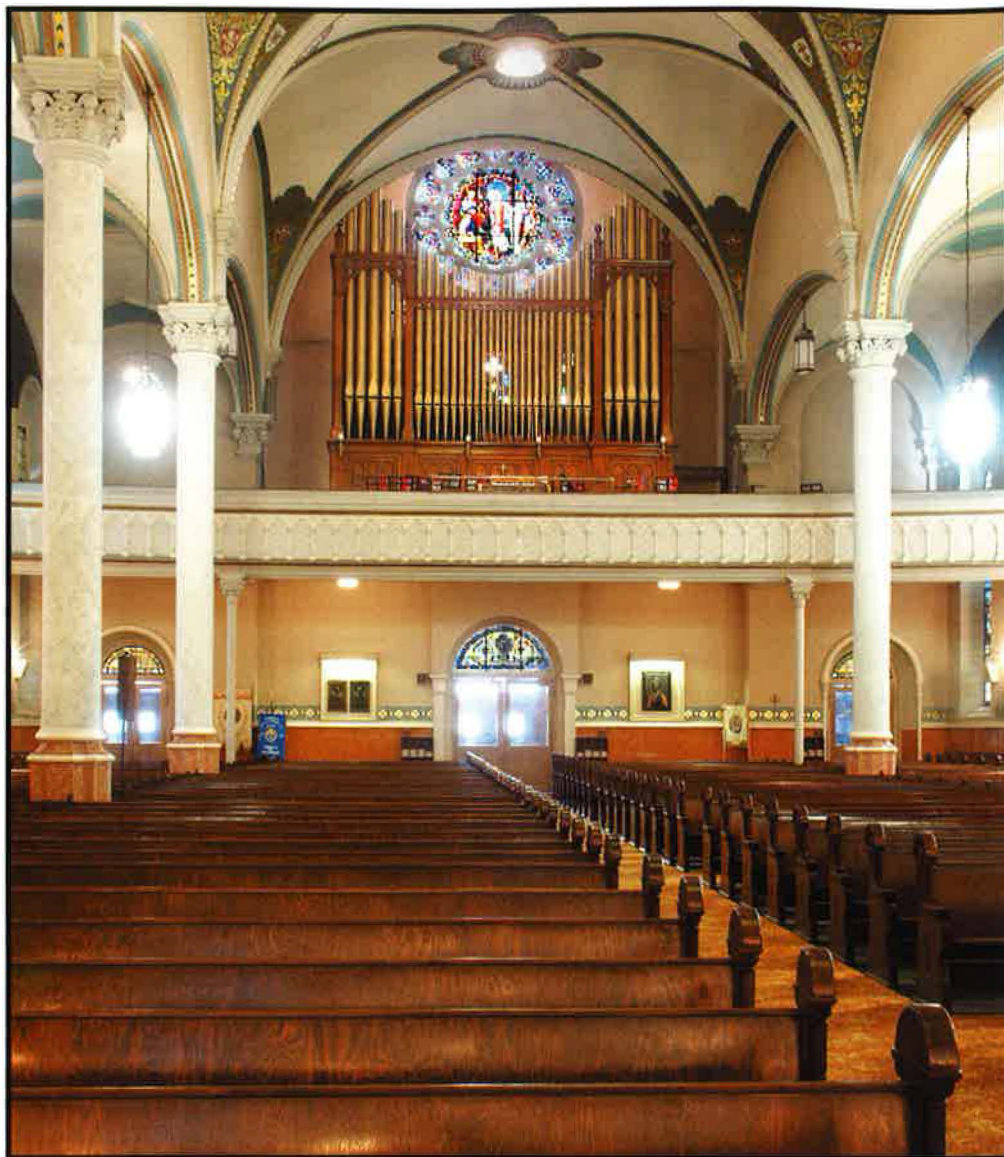
Following this excursion, the buses will return to the hotel, where conventioners can meet with friends for dinner on their own, choosing an eatery within the hotel or partaking of local cuisine from one of the many fine restaurants on the list that will be provided. Most of these restaurants are only a short cab ride away, and offer a large variety of ethnic cuisine to fit nearly any budget.

The forty-ninth annual Organ Historical Society Convention will officially open on the evening of Wednesday, July 14, 2004, featuring organist Frederick Swann. This recital will take place on the three-manual, 1893 Johnson & Son organ (opus 797), an instrument which enjoys the rolling acoustic of Saint Stanislaus Roman Catholic Church. At one time, Saint Stanislaus was the second largest Polish Catholic

*Organist Frederick Swann will officially open the convention Wednesday evening, July 14 playing the three-manual, 1893 Johnson & Son organ in Saint Stanislaus Roman Catholic Church, Buffalo.*

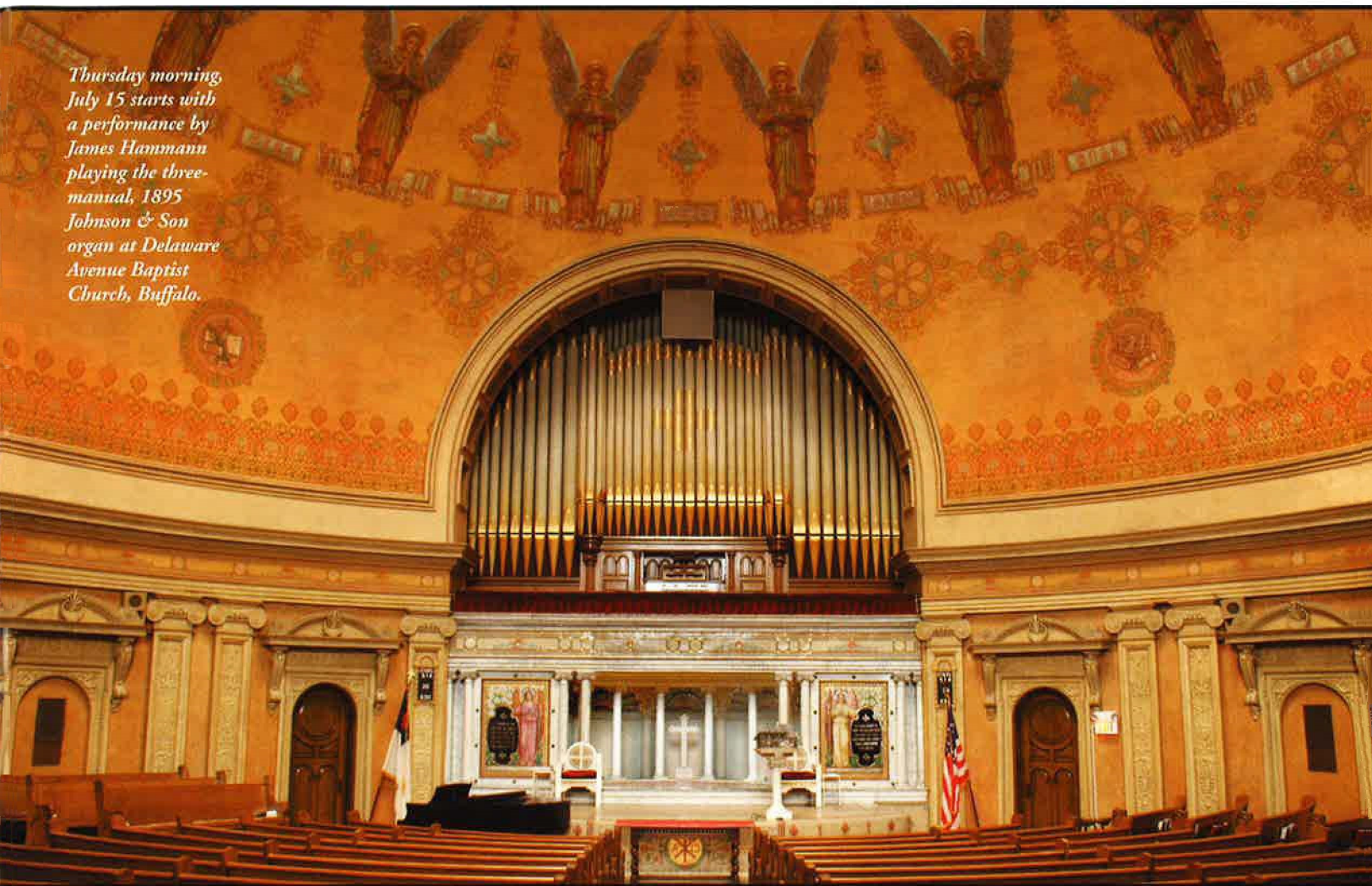
congregation in the country, and although the community has now become quite diverse, the parish remains a pillar of hope in the midst of an impoverished urban neighborhood. It is only appropriate that we open our convention with this venue, as it is an example of how a parish rooted in tradition continues to serve the contemporary needs of its surroundings.

This city was once home to many significant Johnson organs, of which only two remain. While the sounds of the Johnson & Son organ of Saint Stanislaus are still fresh in our minds, we will travel to Delaware Avenue Baptist Church for our first recital on the morning of Thursday, July 15, the first full day of the convention. Here organist James Hammann will play the three-manual, 1895 Johnson & Son organ (opus 827) in the front gallery of this ornate Richardsonian Romanesque sanctuary. Located on Buffalo's most prominent stretch of parkway, this area is home to many of the largest late nineteenth- and early twentieth-century estates. As in the case of the many imposing mansions along this street, no expense was spared in decorating the interior of this house of worship. Of particular note are the mosaic tile "carpets" covering the pulpit platform.





Thursday morning, July 15 starts with a performance by James Hammann playing the three-manual, 1895 Johnson & Son organ at Delaware Avenue Baptist Church, Buffalo.



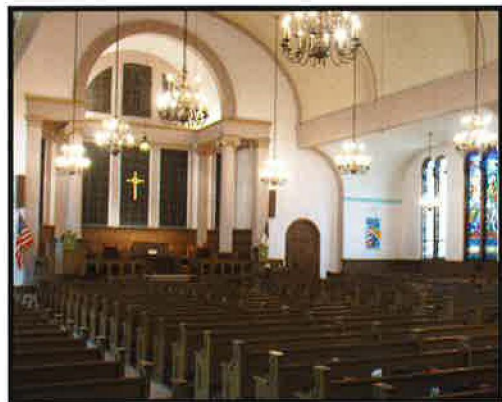
We will then proceed to travel a few blocks north through one of Buffalo's most affluent neighborhoods, arriving at Lafayette Avenue Presbyterian Church, where organist Derek Nickels will demonstrate the four-manual, 1896 George S. Hutchings organ (opus 395). Research has revealed that this is the first electric action organ to have been installed in Buffalo.<sup>1</sup> Although the Richardsonian Romanesque exterior has changed very little, the interior reflects a mid-1920's effort by the congregation's pastor to modernize the sanctuary and to eliminate

***Below: Derek Nickels will perform on the four-manual, 1896 George S. Hutchings organ at Lafayette Presbyterian Church, Buffalo on Thursday, July 15.***

the notion of worshiping the pipe organ installed in the front of the sanctuary. The organ's woodwork case panels were removed, the façade painted black, and a massive grill installed across the entire front of the sanctuary. Those interested will be able to peek inside the chamber to see the remains of the original façade. Also, in the early part of the twentieth century, Buffalo organ builder Charles Viner installed a heroic orchestral division of grand proportions and scaling, and an Echo organ in the gallery. A Solo organ was also installed by the Rudolph Wurlitzer Manufacturing Company.

Mr. Ellsworth Statler was reputed to have been a member of the congregation, and he was instrumental in securing the work done by Wurlitzer. His hotel, which still stands on Niagara Square in downtown Buffalo, at one time featured three theatre organs, two identical organs (each three manuals and ten ranks, opus 622 and opus 624) built by Wurlitzer for the Dining Room and Ball Room, respectively. While the two Wurlitzer organs are now in different locations, the third instrument — a four-manual organ built by Robert Hope-Jones — has long since disappeared without a trace.

Heading west through the city and traveling down Richmond Avenue, conventioners will enjoy the sights of yet





another of Buffalo's main parkways, featuring a collection of Victorian mansions and a church on almost every corner. Reaching the end of the parkway, we will di embark at the Karpeles Manuscript Museum, a building originally constructed in 1911 as the Plymouth Methodist Episcopal Church. This local landmark sat in a state of disrepair for many years after the congregation disbanded, and was nearly demolished. In 1995, the church became home to one of six Karpeles collections. Since then nearly two million dollars has been spent in an effort to stabilize the structure. Vandalized and long silent, the remains of a three-manual, tubular pneumatic 1911 M. P. Möller organ (opus 1325) are still extant in this building. Most of its mechanical components are intact and a reconstruction could be accomplished in the future. Visitors will have ample time to eat lunch and browse through the collections on display.

Weather permitting, conventioners may opt to walk the two blocks to the next venue, taking advantage of the oppor-

*Right: Following lunch on Thursday, July 15, David Bond will demonstrate the Squire Haskin Memorial Organ at First Presbyterian Church, Buffalo. This four-manual organ was constructed in 1969 and is the last organ built by Robert Noehren.*



tunity to stroll past the recently-restored reflection pools of Kleinhans Music Hall, home to the Buffalo Philharmonic Orchestra. Built in 1938, this magnificent landmark was designed by architects Eliel and Eero Saarinen and is representative of the transition from Art Deco style to the clean line of the American Modern movement. The next venue of the day, First Presbyterian Church, is located adjacent to this building on what is known as Symphony Circle. First Presbyterian Church is yet another excellent example of Romanesque-style architecture and features one of the tallest



PHOTO: WILLIAM VAN PELT

*Donald Ingram will deliver a presentation on Thursday morning, July 15 on the work of former colleague and organ builder Herman Schlicker. The 2-manual, 1958 Schlicker in First Presbyterian Church Chapel will be exhibited prior to the demonstration in the main sanctuary.*







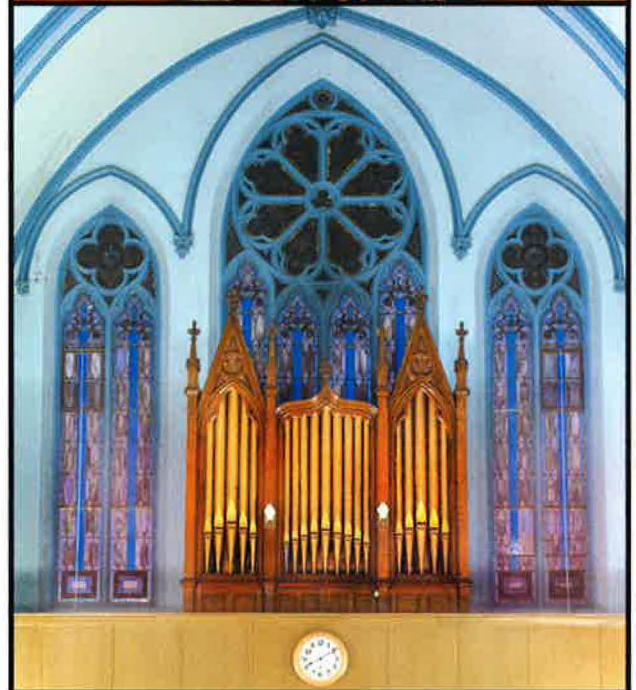
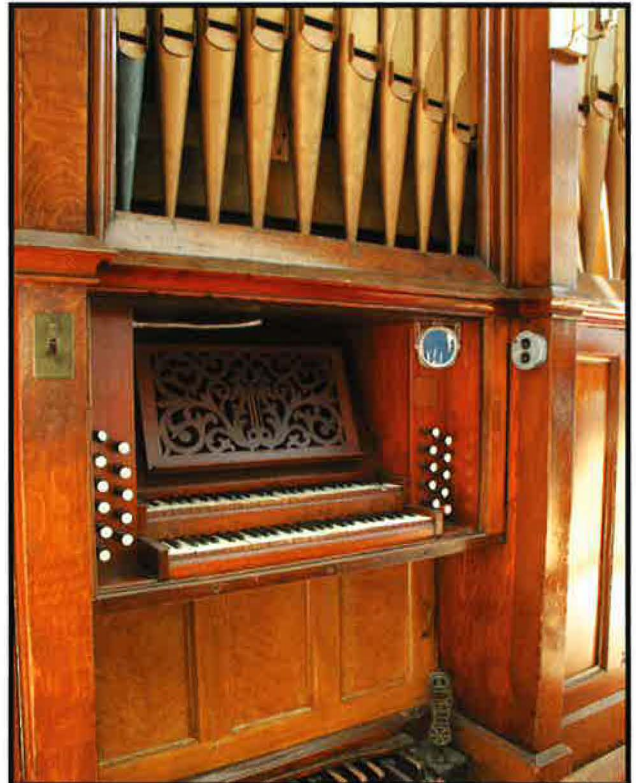
*Left: The Karpeles Museum, Buffalo is host to many fine exhibits displayed along side the silent three-manual, 1911 tubular pneumatic M.P. Moller organ.*

steeple in Buffalo. The interior of this church, however, will take conventioners by surprise. The main sanctuary still retains its exotic Byzantine motif decoration, framing the exquisite Tiffany windows. The church is not home to just one, but rather two fine pipe organs. Anyone who has seen or owns a catalogue from the Schlicker Pipe Organ Co., will instantly recognize the large two-manual organ installed in the chapel of this church in 1958. Amongst the instruments produced during the organ reform movement, this instrument, along with the organ at Trinity Episcopal Church in Buffalo, (to be seen later in the convention) are two of the finest examples of Herman Schlicker's response to competition against his rival, Walter Holtkamp. This organ replaced a Roosevelt organ, but skillfully reused some old pipes including a set of strings signed by Anton Gottfried.

After we have seen the chapel organ, organist David Bond will demonstrate the four-manual, 1969 Squire Haskin Memorial Organ built by Robert Noehren in the church's main sanctuary. This organ's significance lies in the fact that it is the final organ that Noehren built. The organ is unlike most Noehren instruments, and has always been regarded as one of his two most successful installations. (The four-manual, 1966 instrument in St. John Roman Catholic Cathedral Milwaukee, Wisconsin, was often regarded by Noehren as the other organ of which he was most proud.)

Following this midday recital, we will travel only a short distance in Buffalo's lower Westside neighborhood to the Nativity of the Blessed Virgin Mary Roman Catholic Church. Conventioners will be welcomed into its warm neo-gothic interior to hear the church's two-manual 1853 Hall & Labagh

*Right: Organ builder Scot Huntington will demonstrate a rare two-manual, 1853 Hall & Labagh organ, as rebuilt by Odell prior to installation in Nativity of the Blessed Virgin Mary Roman Catholic Church, Buffalo. At the time of this article, the organ is barely playable and in desperate need of a museum quality restoration.*







*Friday morning, July 16, Donald Fellows will perform on the two-manual, 1889 E. & G. G. Hook organ relocated in 1911 to St Anthony of Padua Roman Catholic Church, Buffalo.*



inspection shows that the organ's pedal compass was expanded, a balanced swell pedal yielding the Odell company's logo, and a signature Robjohn music rack being added before the instrument was relocated to Buffalo. The organ also contains a substantial amount of zinc pipework. Some ranks contain zinc pipes well into the treble register, requiring special atten-

tion to details of voicing, particularly mouth cut-ups, during pipe construction. This organ serves as a rare example of experimentation by New York City organ builders with such newly-obtainable material. It is hoped that the organ and the building will remain intact well beyond our visit, as according to a recent report in the *Buffalo News*, this grand structure, along with several other neighboring parish churches, is facing possible closing and consolidation.

Following a catered meal at the Adam's Mark Hotel, the convention will close its first full day with a vaudevillian style event at Shea's Buffalo Performing Arts Center, located only a few blocks north on Main Street. Long revered as a Mecca of theatre organ installations, this restored 1925 movie palace features its original four-manual, 1925 Wurlitzer organ (opus 1206). The organ — located some twenty miles from the factory — was not only one of the very few organs tonally finished after installation in the theatre, but, perhaps more remarkably, the work was performed by former Hope-Jones employees Joseph Curruthers and James Nuttall.<sup>2</sup> The organ was originally modeled after the organ in the Uptown Theatre in Chicago, an instrument termed a style 285 "special" although slightly smaller in size. Some of the Shea's Buffalo Theater Wurlitzer's unique features include a full length 32'



*Left: In true vaudevillian style, Scott Foppiano will perform a concert and accompany a silent film on Thursday evening, July 15 at Shea's Buffalo Performing Arts Center. The theater is home to a large and unique four-manual, 1925 Wurlitzer organ.*





wooden diaphone on 35' wind pressure; three very different tibias including a rare, open Tibia Plena; a 16' Clarinet; a 16' wooden Bombarde; and the first set of 12-note tuned tympani built by the Rudolph Wurlitzer Manufacturing Company. The curtain will be brought down that evening in true theatre organ style with a concert, silent film accompaniment, and sing-along, played by organist Scott Foppiano.

Friday morning, July 16, will start off with a lecture by organ historian Jonathan Ambrosino regarding the importance of Robert Hope-Jones and his somewhat eccentric ideals of organ building. Immediately following this informative event, conventioners will walk one block north of the Hotel to Saint Anthony of Padua Roman Catholic Church to hear organist Donald Fellows in recital. The church is home to a fine two-manual, 1889 E. & G. G. Hook organ (opus 1429) relocated in 1911 by Charles Viner from the former Plymouth Methodist Episcopal Church. The Methodist congregation sold the organ when it built its new church on Richmond Avenue (the building which is now the Karpeles Manuscript Museum).

A luncheon will be served on the grounds of Saint Francis Xavier Roman Catholic Church, located in the city's historic Black Rock neighborhood. Following lunch, organist Tom Trenney will present a recital on the church's two-manual,

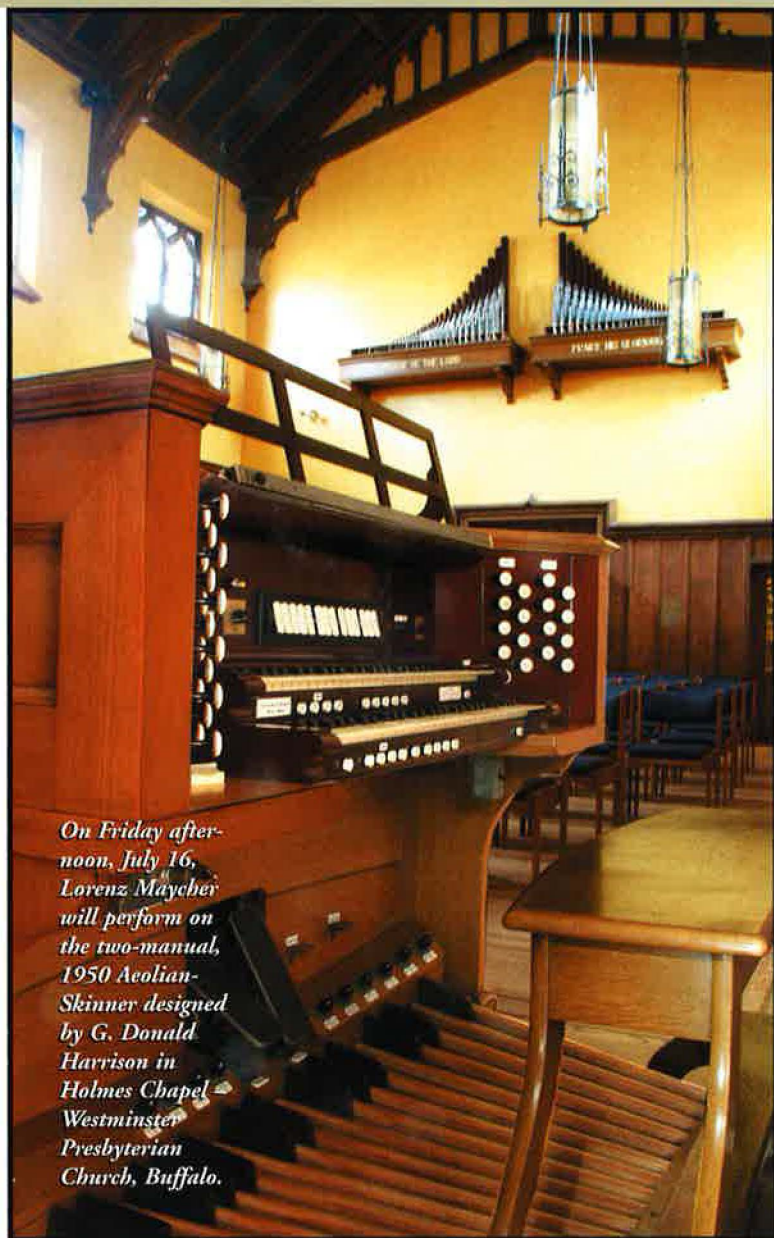
*Bearing a name plate inscribed "Herman Schlicker – Organ Builder," this two-manual organ installed in St. Francis Xavier Roman Catholic Church, Buffalo in 1933 is his opus two. Tom Trenney will demonstrate the organ on Friday afternoon, July 16.*



1933 Herman Schlicker organ. This organ is designated by historians as opus 2, and is unlike any of the more familiar signature organs built twenty years later. The organ is almost entirely enclosed, features romantic color reeds, and reuses select ranks from the previous 1898 Garret House organ.

Due to the limited seating capacity of the next two venues of the day, the convention will break into two groups. The groups will then switch places to hear the programs repeated. One of the venues, Holmes Chapel, located in the complex of Westminster Presbyterian Church, boasts an instrument





*On Friday afternoon, July 16, Lorenz Maycher will perform on the two-manual, 1950 Aeolian-Skinner designed by G. Donald Harrison in Holmes Chapel Westminster Presbyterian Church, Buffalo.*

which is regarded by some Aeolian-Skinner aficionados as one of the finest small organs ever built under the direction of G. Donald Harrison. The organ — a two-manual instrument built in 1950 as opus 1136 with a floating Positiv division installed at the opposite end of the room — will be demonstrated by organist Lorenz Maycher. It may interest some to learn that this organ also incorporates stops from a previous two-manual Aeolian residence organ (opus 915) built in 1901 for the Buffalo residence of Mr. Frank Hamlin.

Only one block east of Westminster is the Episcopal Church of the Ascension. This quaint Victorian Gothic structure has been home to two organs by major builders. In 1934, the parish purchased a three-manual W. W. Kimball organ to replace its three-manual, 1876 Hook & Hastings organ (opus 856). As with many organs of the period, a simple pipe fence façade was built facing the chancel, while the bottom portion of the Hook & Hastings casework was left intact to serve as the basis for a simple wood & cloth grillwork.



*Right: The three-manual, 1934 W.W. Kimball, a "Sleeping Giant" will be awakened on Friday afternoon, July 16 with a demonstration by Stephen Roberts at the Episcopal Church of the Ascension, Buffalo.*



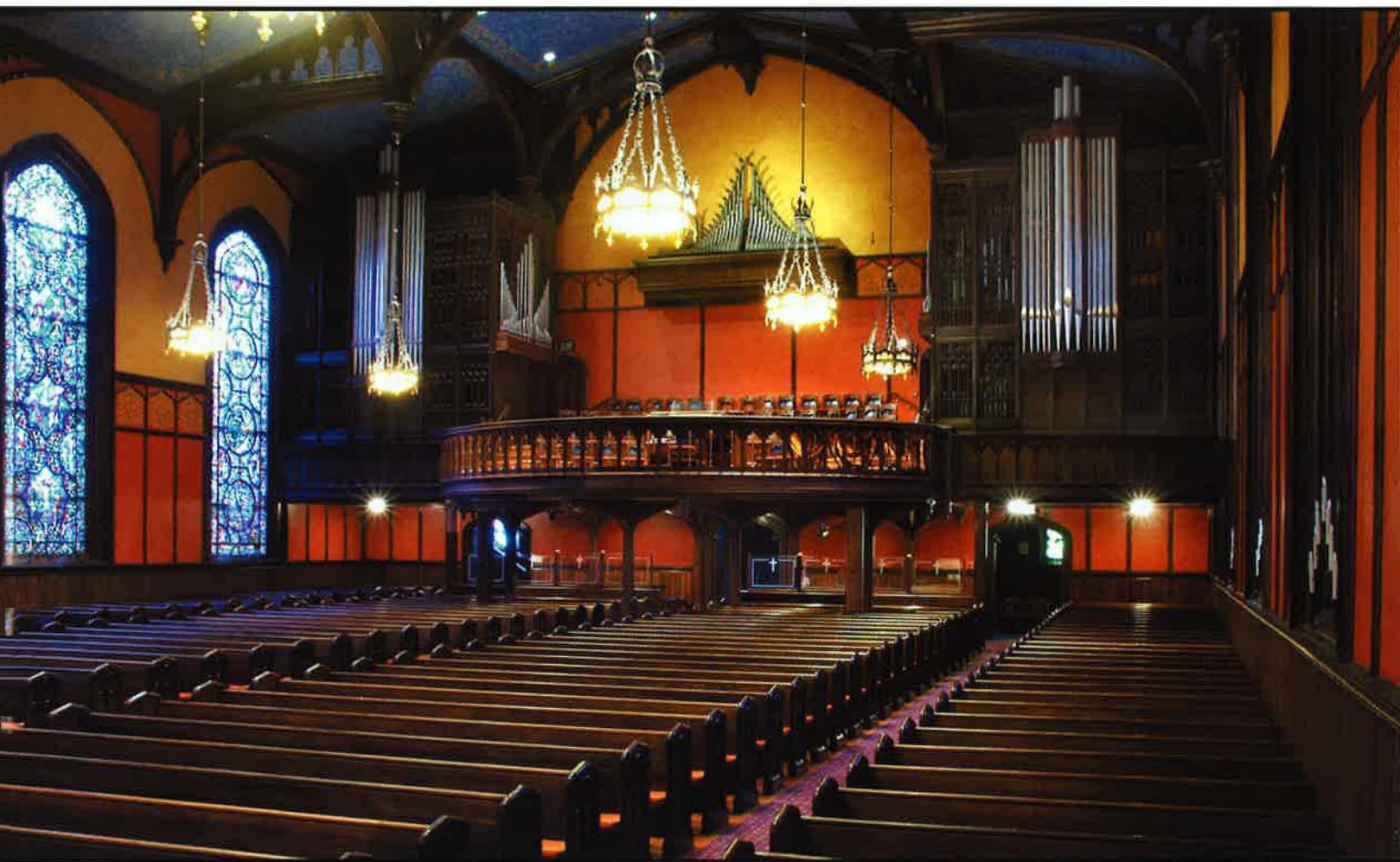
The Kimball has suffered from severe water damage. Only recently have significant portions of this organ been restored, the work of the Kegg Organ Co. of Uniontown, Ohio. It is anticipated that total restoration according to OHS Guidelines will not be completed for several more years. Organist Stephen Roberts will treat us to the restored and functioning Great, Choir and Pedal divisions, amongst which is the original and quite refined tin Diapason chorus.

Following this demonstration, the groups will merge in the main sanctuary of Westminster Presbyterian Church. This sanctuary is home to a four-manual, 1958 Aeolian-Skinner organ (opus 1249), the contract of which was the last one signed by G. Donald Harrison before his death. The organ will be featured in recital showcasing the talents of young organist Felix Hell.

Next, the buses will travel north through the city into the Parkside neighborhood. The streets of this area were laid out according to a design by landscape architect Frederick Law Olmstead, and subsequently became the neighborhood of







choice for wealthy families. Many of these gorgeous tree-lined streets are lined with significant architect-designed homes, including Frank Lloyd Wright's Darwin Martin Complex. Of the many significant houses of worship in this section of the city, two chose instruments built by E. M. Skinner (opus 356 and opus 476). Of the three E. M. Skinner organs installed in Buffalo, the four-manual, 1922 E. M. Skinner organ (opus 356) installed at Central Park United Methodist Church is the only one in original condition. The convention will dine in the substantial hall of the church complex before hearing an evening recital by Thomas Murray in the adjacent sanctuary. This organ is stereophonic in its design, with the Choir and double-stacked Swell divisions speaking from a gorgeous case along the left side of the chancel, the Solo and Great divisions installed in two chambers on the right side of the nave crossing, the Echo organ in a case in the rear gallery, and the massive wooden 16' Pedal Trombone consuming its own chamber on the left hand side of the nave crossing.

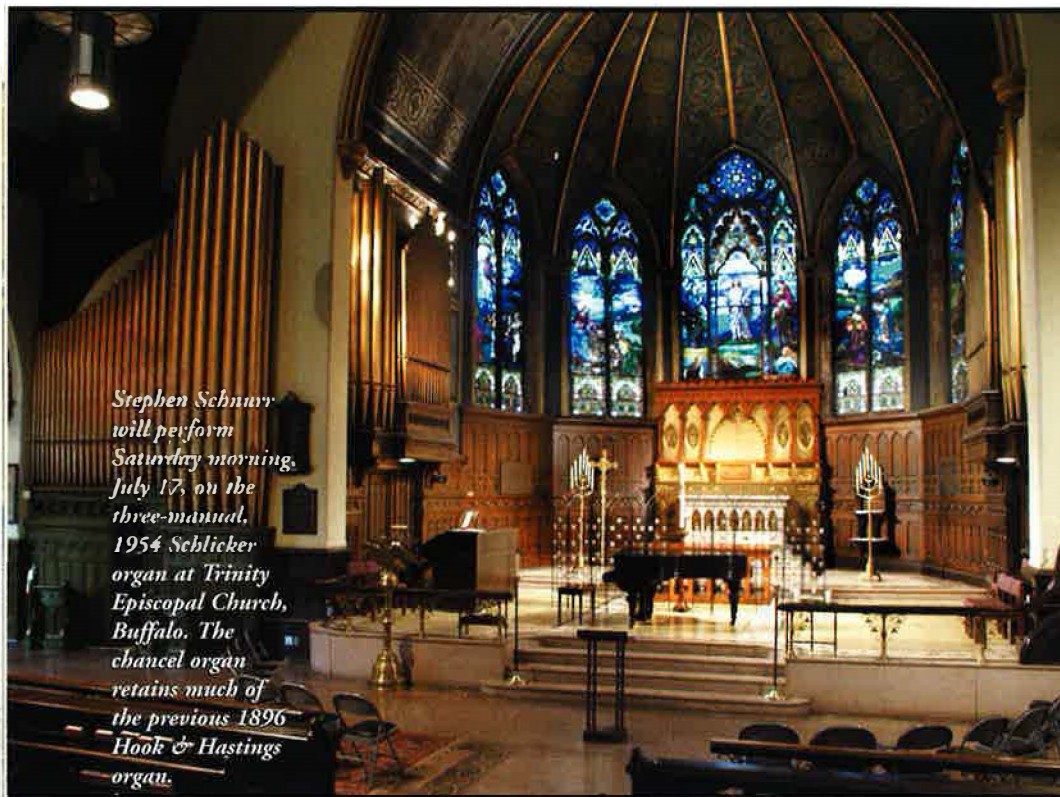


*Young organist Felix Hell will demonstrate the four-manual, 1958 Aeolian-Skinner on Friday afternoon, July 16 at Westminster Presbyterian Church, Buffalo. The contract for this organ is the last signed by G. Donald Harrison before his death.*



Saturday morning, July 17, will start early with a lecture by organ builder Charles Kegg, who will enlighten us on the trials and tribulations of designing a "unit organ". Unit organs





*Stephen Schnurr will perform Saturday morning, July 17, on the three-manual, 1954 Schlicker organ at Trinity Episcopal Church, Buffalo. The chancel organ retains much of the previous 1896 Hook & Hastings organ.*



have existed since the mid-nineteenth century, yet no serious study has ever documented the variety of approaches which have produced thousands of these organs across the continent.

*Bottom left: Following dinner on Friday evening, July 16, Thomas Murray will perform on the four-manual E.M. Skinner organ at Central Park United Methodist Church, Buffalo.*

Following this lecture, we will take a short trip from the hotel to Trinity Episcopal Church, to hear a recital by organist Stephen Schnurr. This three-manual 1954 organ is perhaps the most significant instrument built by Herman Schlicker. Featured in many advertisements and books, the gallery organ clearly represents the renewed fascination with creating functional displays of sweeping pipework.<sup>3</sup> The chancel organ consists primarily of reworked Hook & Hastings pipework contained behind several fine architectural organ façades from the previous three-manual 1896 Hook & Hastings organ



*Right: Lovingly maintained by curator William Kurzdorfer, the three-manual, 1903 W.W. Kimball organ at St. Louis King of France Roman Catholic Church, Buffalo will be played by Will Headlee on Saturday, July 17.*



(opus 1715). Visitors will also find a side altar reredos at the left of the chancel. Based on the comparison of pictures of other Johnson period instruments, it appears that this reredos may be made from the original case of the two-manual, 1875 Johnson & Son organ (opus 448) which was displaced by the installation of the Hook & Hastings organ. Also of note is the richly detailed Christ Chapel with carved architectural appointments and a substantial two-manual Schlicker organ.



Next the convention moves onward to Saint Louis, King of France Roman Catholic Church for a recital by organist Will Headlee. The three-manual, 1903 W. W. Kimball organ is installed in the largest Catholic church in western New York. The church's interior is currently under restoration and will be completed this winter. All aspects of the Medina sandstone building are being renewed including ceiling and wall stenciling, stained glass, and cluster-bulb light fixtures. The organ's case is perhaps monumental in its own right, having been given to the church at no charge, providing that the organ contract was signed with the W. W. Kimball Company. This organ has been lovingly restored by curator and organist William Kurzdorfer and still retains its original two-pressure pneumatics inside the Kimball chests. This may be one of the only remaining and fully functioning examples of this ingenious type of chest action.

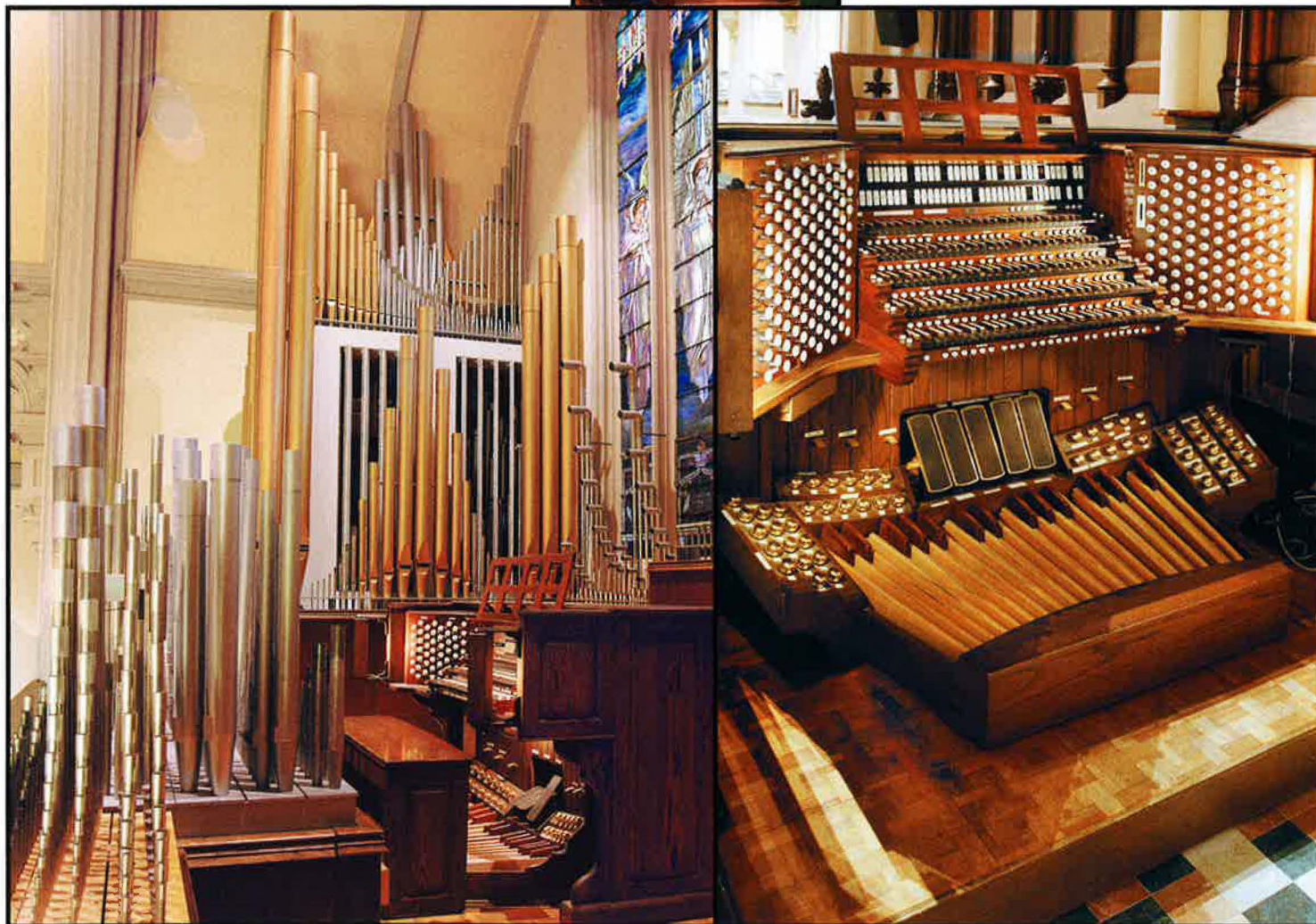
The convention will travel once again only a few blocks to yet another grand edifice, Holy Trinity Lutheran Church. This church was originally known as Holy Trinity English Lutheran, a sign of the language spoken during services rather than the ethnic heritage of its members. Following a catered lunch of local specialties in the church's undercroft, we will have a hymn festi-

***Following lunch on Saturday, July 17, organist James Bigham will lead a hymn festival at Holy Trinity Lutheran Church, Buffalo on the five-manual, 152 rank Margaret L. Wendt Memorial Organ.***



val lead by Holy Trinity's organist James Bigham. The instrument, the Margaret L. Wendt Memorial Organ, has the distinguished honor of being western New York's largest instrument with 152 ranks controlled by a massive five-manual console. Most recently expanded and tonally redesigned by the Kegg Organ Company in 1997, this organ was first built in 1949 by M. P. Möller (Opus 7852) and installed during the tenure of organist Roberta Bitgood. Through the years it was expanded and rebuilt in several reincarnations (by M. P. Möller in 1979 and in several other projects during the 1980s) under the direction of the present organist in consultation with Frederick Swann.

As is the case in every convention, some organs are in various states of playability. Each year, organ builders and technicians spend generous amounts of time providing volunteer services to resurrect organs for our use. One of the most unique organs at the upcoming convention is undoubtedly the two-manual, 1919 Votteler-Holtkamp-Sparling organ (number 1343) installed at Jordan River Missionary Baptist







Church. While this church is now home to its third congregation, the organ still survives in nearly unaltered condition, virtually a true 8' organ by definition. The design goal of such instruments was the expansion of the tonal pallet horizontally (multiple 8' ranks of contrasting color) rather than vertically (a chorus built using 8', 4', 2', etc., pitches). This organ adopts the theatre organ tradition of color-coded stop tabs to its extreme, and employs nomenclature developed earlier by the Æolian Organ Company for its residence organs. The tonal ingenuity perhaps goes beyond other builders' creativity and reflects an attempt to obtain multiple colors from one rank of pipes without unification. This is exemplified in the way the organ creates its celeste tone. As the organ has no real true Celeste rank, drawing the Great division's 8' Flute *mf* engages the metal 8' Viol *p* in addition to activating a slider mechanism which partially starves the wind of the open wood 8' Flute *mf*. This causes the pipes to go flat in pitch, creating a celeste effect with the unison rank. Similarly, the organ also has a 16' wood pedal stop with a mechanism that engages variable-sized wind conveyors to create two volume levels of bass tone. These, along with many other curiosities will be demonstrated by organist Randall Bourne in a program of gospel and jazz-styled music.

Returning to the hotel, conventioners will have plenty of time to eat dinner on their own. In the evening, we will travel just two blocks east of the hotel to Saint Paul Episcopal Cathedral. In this grand edifice, originally designed by architect Richard Upjohn, our program will start with a solemn service of evensong, sung by the world renowned Saint Paul Cathedral Choir of Men and Boys. Following a brief pause for meditation and reflection, cathedral organist Andrew Scanlon will play a recital on the 1951-1988 Schlicker organ. This



*A two-manual, 1919 Votteler-Holtkamp-Sparling organ at Jordan River Missionary Baptist Church, Buffalo continues to receive emergency repairs to its failing leather components. Randall Bourne will play a program on Saturday afternoon, July 17 that recognizes the organ's abilities and pays tribute to the congregation which now owns it.*

## Jordan River Missionary Baptist Church (Formerly Kensington Methodist Episcopal Church) Buffalo, New York

1919 Votteler-Holtkamp-Sparling - Opus 1343

Compass: 61 manuals, 30 pedal;

Electro-pneumatic ventill chests: mechanical action expression

### GREAT (enclosed):

#### DIA 8 FF

Mottled brown and black  
8' Open Diapason  
1-12 unenclosed, speaking in façade. 1-17 zinc, 18-61 hoyt metal, slotted and scrolled

#### FL 8 MF

Mottled brown and black  
8' Melodia  
1-12 stopped wood, remainder open wood with metal tuning flaps, inverted mouths. clear pine

#### FL 8 M

Mottled brown and black  
8' Flute Celeste  
engages the VL 8 P and the FL 8 MF, engages a slider to starve the wind of the FL 8 M creating a flat celeste effect, has no pipes of its own

#### VL 8 F

Mottled silver and gray  
8' Gamba  
large-scale bass, with powerful string tone from tenor C, 1-17 zinc. 18-61 hoyt metal. 1-37 slotted and scrolled, 38-61 slided and slotted

#### VL 8 P

Mottled silver and gray  
8' Viol  
1-12 common bass with flute, 13-61 hoyt metal, slotted and scrolled

#### SW 16 GT

SW 8 GT  
SW 4 GT  
Solid black  
Swell to Great Couplers

#### GT 8 OFF

Creme  
Great Unison Off

#### GT 4 GT

Solid black  
Great Intramanual Coupler

### SWELL (enclosed):

#### DIA 8 F

Mottled brown and black  
8' Open Diapason  
1-17 zinc. 18-73 hoyt metal. 1-61 slotted and scrolled, F18 stamped "F OPEN DIAP 44"

#### VL 8 MF

Mottled silver and gray  
8' Salicional  
1-12 zinc. 13-73 spotted

metal, 1-61 slotted and scrolled

#### FL 4 M

Mottled brown and black  
4' Quint Flute  
1-49 capped spotted metal, 50-61 scrolled and slotted, 62-73 slided

#### REED 8 MF

Candy Red  
8' Vox Humana  
Enclosed inside additional box operated by a linkage to main swell box shades, tenor C rank, zinc boots, spotted metal resonators with pierced top tuning caps

#### TREM TO SW

White  
Swell Tremolo

#### SW 16 SW

SW 4 SW  
Solid black  
Swell Intramanual Couplers

#### SW 8 OFF

Creme  
Swell Unison Off

### PEDAL (unenclosed):

#### FL 16 FF

Mottled brown and black  
16' Bourdon  
1-30 stopped wood, clear pine. feed via two wind trunks

#### FL 16 M

Mottled brown and black  
16' Leiblich Gedeckt  
Same pipes of FL 16 FF but only winded by only small wind trunk with lower pressure

#### GT 8 PED

SW 8 PED  
Solid black  
Pedal Intramanual Couplers

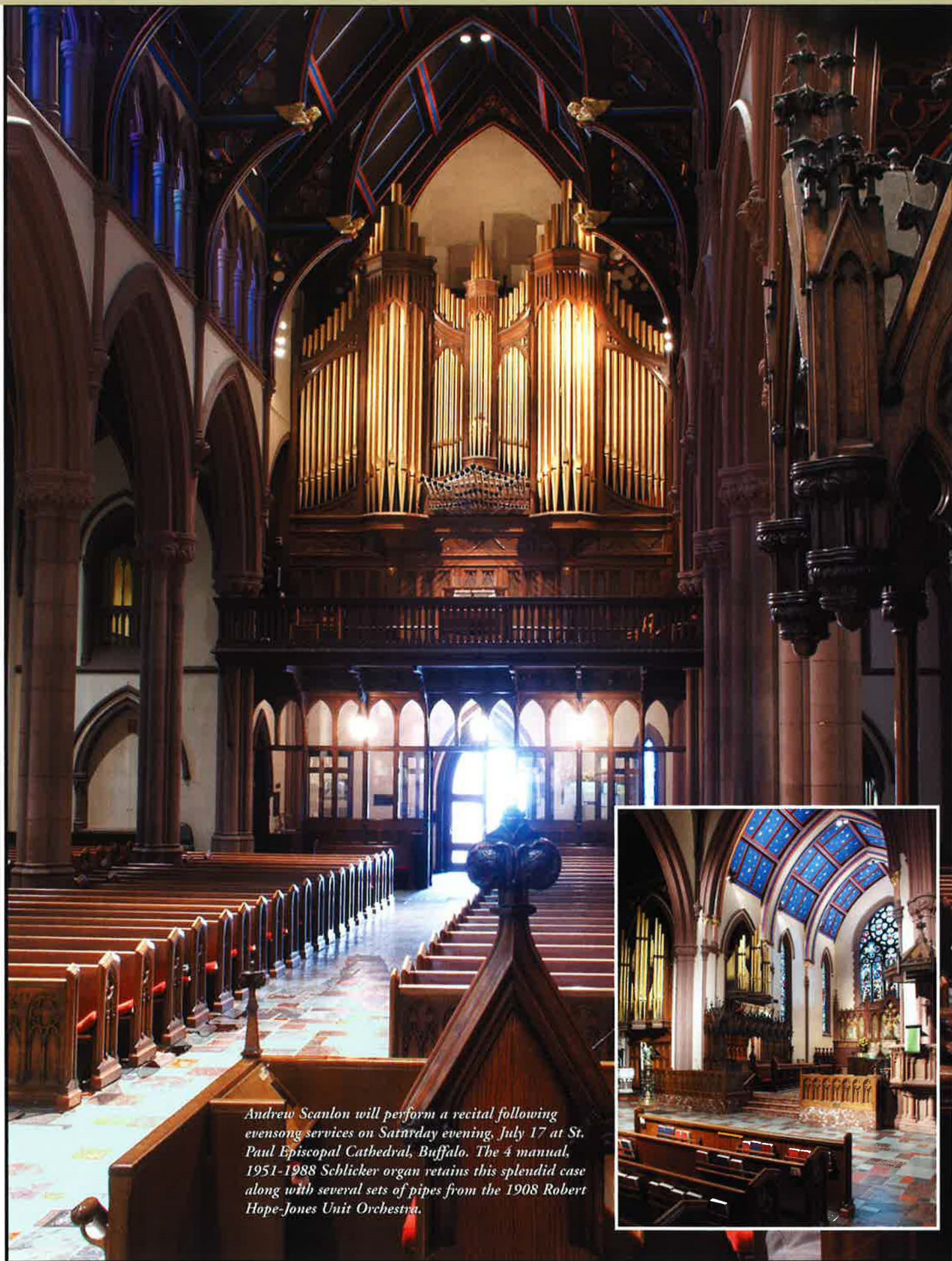
### PEDAL MOVEMENTS:

Great Expression  
Swell Expression  
Register Crescendo

Fully mechanical hold-and-set combination action  
Swell & Pedal 1-2-3-0  
Great & Pedal 1-2-3-0

Holtkamp blower with single-phase Century blower housed in a metal box with safe doors.





*Andrew Scanlon will perform a recital following evensong services on Saturday evening, July 17 at St. Paul Episcopal Cathedral, Buffalo. The 4 manual, 1951-1988 Schlicker organ retains this splendid case along with several sets of pipes from the 1908 Robert Hope-Jones Unit Orchestra.*

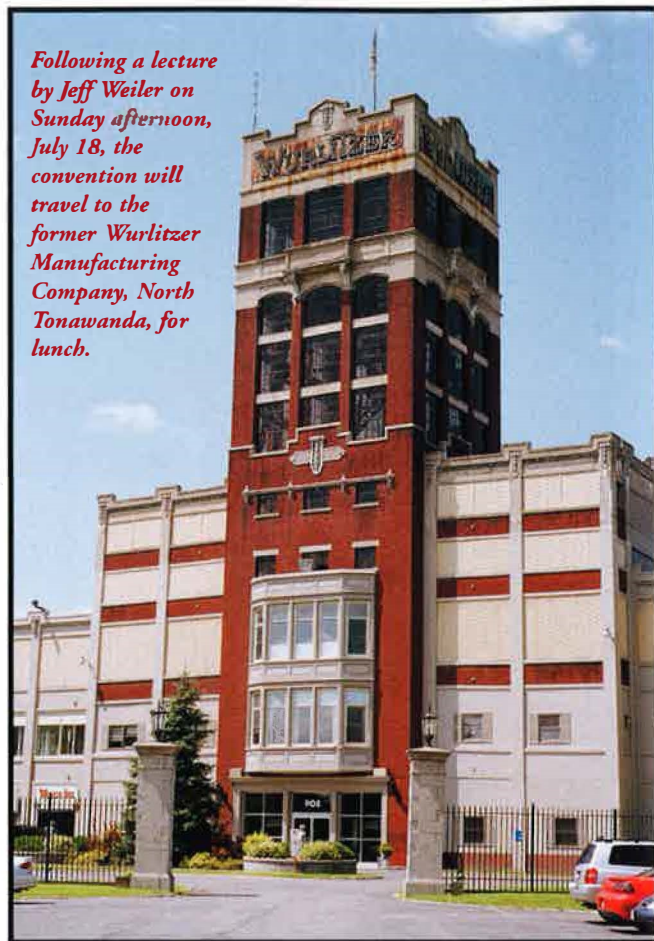


organ is notable because it contains portions of the cathedral's 1908 Robert Hope-Jones Unit Orchestra. A grand case built by Hope-Jones in the rear gallery houses the organ's indescribably massive 32' Tibia Profundissima, high pressure Tubas, peculiar Quintadena and Celeste, and a plethora of original voices comprising a large Solo division. Saturday night will end conveniently early to allow out-of-town guests to explore the extensive night-life and coffee-house culture, relax, or browse the exhibits which will be available nightly in the hotel.

Sunday morning opens with a lecture by organ builder Jeff Weiler, who will enlighten us on the operations of the Rudolph Wurlitzer Manufacturing Company, some twenty miles north of the city. Immediately following this lecture, the convention will board buses and proceed to North Tonawanda, New York, to have lunch under the shadows of the massive Wurlitzer Building and its stunning tower. Following lunch, we will travel a short distance to Ascension Roman Catholic Church to hear organist Rhonda Sider Edgington demonstrate the one-manual, 1896 A. B. Felgemaker organ (opus 601). This organ,

*Below: The one-manual, 1896 A.B. Felgemaker organ at Ascension Roman Catholic Church, North Tonawanda, will be demonstrated on Sunday afternoon, July 18 by Rhonda Sider Edgington.*

*Following a lecture by Jeff Weiler on Sunday afternoon, July 18, the convention will travel to the former Wurlitzer Manufacturing Company, North Tonawanda, for lunch.*



now in its 108th year of service, is far from timid, and is representative of the organs Felgemaker was constructing at the time. A. B. Felgemaker began building organs in Buffalo, New York with Garret House in 1858. He later formed a partnership with Derrick & Felgemaker in 1865. In 1871, the firm moved to Erie, Pennsylvania, where in 1875 it became A. B. Felgemaker. The firm was acquired by the Tellers Organ Company in 1918.<sup>4</sup>

Proceeding south to First Trinity Evangelical Lutheran Church in Tonawanda, New York, we will visit yet another landmark in organ building: the three-manual, 1966 Schlicker Organ. This organ was a gift of Herman L. Schlicker, and was constantly refined through his direction. A last testament in organ building, the instrument stands unaltered since his death in 1974. The organ has been lovingly watched over by both the congregation and his widow, Alice Schlicker, who still attends services frequently at the church. The organ will be demonstrated by young organist Frederick Teardo.

On our way returning to the city's waterfront near the convention hotel, we will stop at Kenmore Presbyterian Church for a demonstration by organist Gail Archer on the 1948/1971 Herman Schlicker Organ. As with the other Schlicker instruments we will hear, this instrument is quite different in tonal concept and emphasis. It is on this instru-





*Left: Frederick Teardo will perform Sunday afternoon, July 18, on the three-manual, 1966 Schlicker organ installed at Herman Schlicker's parish church: Trinity Evangelical Lutheran Church, Tonawanda.*

ment that Buffalo-born organist Robert Noehren recorded numerous LPs of varying repertoire, including a program of Bach's Trio Sonatas which would eventually win the French *Grand Prix du Disque*.

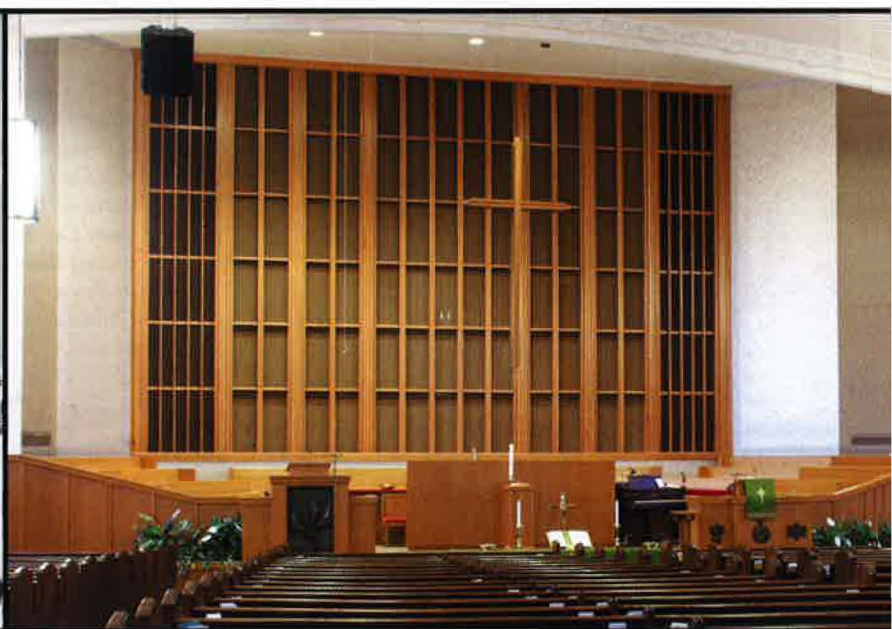
The convention is then bound for Buffalo's Inner Waterfront Harbor, where we have chartered a cruise and dinner aboard the *Miss Buffalo* and *Niagara Clipper*. Please note that the registration for this event will be limited and conventioners are highly encouraged to register early. The cruise will feature elegant cuisine and a cash bar. Conditions permitting, the ships will sail into foreign waters along the edge of the Canadian coastline. After our three-hour excursion, we will return to the hotel.

Monday, July 19, brings yet another day of instruments very different in character and style than those seen earlier in the week. The convention will once again split into two groups for repeat programming. The OHS has visited pipe organs found

in a variety of places, but the Forest Lawn Cemetery Crematorium Chapel in Buffalo may be a first for many. Here organist Justin Hartz will demonstrate the two-manual, 1934 Rudolph Wurlitzer Organ, which is completely original. The organ features "studio" style swell shades, a blower-motor-driven generator, and an Oboe Horn with spotted metal resonators (as opposed to the more-frequently-used common metal ranks).

The other featured instrument in this morning split will be the self-playing two-manual, 1911 Aeolian residence organ (opus 1183) installed in the auditorium of the Buffalo & Erie County Historical Society. The Classical Revival structure housing this collection is the only major building surviving from the 1901 Pan American Exposition. In addition to viewing the one-manual, 1868 Derrick & Felgemaker organ and a one-manual, circa 1780 English chamber organ, conventioners will have ample time to browse the collections on display during our visit. Little is known about either instrument at the time of this writing. The Derrick & Felgemaker became part of the collection in

*Right & below: The 1948 Schlicker organ at Kenmore Presbyterian Church, Kenmore, was used for numerous early LP recordings by Robert Noehren. Sunday, July 18, Gail Archer will demonstrate the organ for our convention.*







1936 and was donated by Ms. F. A. Mohr. It is quite possible that Ms. Mohr was a descendant of the Mohr family of organ builders. Unlike other Felgemaker portable organs with two stops (8' Open Diapason, 8' Dulciana with common wood bass) this instrument has only one rank of pipes, an 8' Diapason with wood bass and a spotted metal treble. A stop labeled "harmonic" appears to control an octave coupler. This organ lacks the typical pedal board, half-round wood dummy façade pipes, and arch detail. Instead, it has a Victorian Eastlake case similar to those of parlor pianos and foot-pumped treadles similar to those of a reed organ. The English chamber organ is consistent with the work of any eighteenth-century English

*Above: A rare two-manual, 1934 Rudolph Wurlitzer organ in the Forest Lawn Cemetery Crematorium Chapel, Buffalo, will be played by Justin Hartz on Monday morning, July 19.*

builder. Contained in a chest of three draws resembling a furniture piece, the organ is a small 40-note G-compass instrument of two stops: 4' wood gedeckt and 2' metal principal. This organ became part of the collection circa 1901 and has spent many years in storage.

Following lunch at the Buffalo and Erie County Historical Society and its adjoining Japanese Gardens, the convention will next shift its attention northward to Middleport, New York, located about an hour northeast of Buffalo along the Erie Canal. Once in Middleport, groups will again divide and attend two short repeated demonstrations. The organ at the Middleport Fundamental Baptist Church, a two-manual, 1906 Carl Barckhoff Church Organ Company instrument, will be repaired by organ builder John Farmer and played by organist Kristen Farmer. The First Universalist Church, located almost next door, is home to a two-manual, 1902 Carl Barckhoff Church Organ Company instrument which will be played by organist J. R. Daniels. Coincidentally, both instruments were partially funded through Andrew Carnegie of New York City and survive remarkably intact.

Following these two presentations, the convention will make a brief journey to the small town of Wolcottville, New York, where organist MaryAnn Crugher Baldhuf will play a recital at Trinity Evangelical Lutheran Church. The instrument, a two-manual, 1897 Hinners & Albertsen organ (Style 20) was restored in 1997 by Heritage Pipe Organs, then of North Tonawanda. The organ was hand pumped

until that time, but now has its first blower. This instrument is one of the oldest extant intact instruments built by Hinners & Albertsen.

As the convention heads back toward the city of Buffalo, we will stop off at the University at Buffalo, State University of New York, for our evening recital. Following dinner, we will gather in Slee Concert Hall for a program of works for organ and orchestra, with organist David Schrader. Slee Hall, designed with acoustical consultation by Klepper, Marshall and King, is home to the three-manual, 1995 C. B. Fisk organ (opus 95). The organ is a precursor to several other major installations in Dallas, Seattle, and Yokohama. Although termed eclectic, the organ is strongly reminiscent of late-nineteenth-century French romantic ideology. Some of the instrument's unique features include a "progressive" mixture, which increases in size while ascending the Great keyboard (as opposed to mixtures that break as they ascend), a full length



*Kristen Farmer will perform on the 2-manual, 1906 Carl Barckhoff Church Organ Co. instrument on Monday afternoon, July 19, at Middleport Fundamental Baptist Church, Middleport.*







32' Posaune, a colossal Bombarde, and the firm's first Servo-Pneumatic Lever. Few opportunities exist to hear a program of this scope and proportion, and this should definitely not be missed.

Much like the rest of the week, the final convention day, Tuesday, July 20, holds yet even more revelations guaranteed

*Above: The two-manual, 1911 Aeolian residence organ at Buffalo & Erie County Historical Society will play itself on Monday morning, July 19.*

instrument is the largest extant organ built by House. In an excellent state of preservation, it was thus awarded the Society's Historic Organ Citation #47.

Next we will travel one hour further south to the rolling hills of Boston, New York. Saint John the Baptist Roman Catholic Church in Boston is home to a fine example of an



*Left: J.R. Daniels will perform on the two-manual, 1902 Carl Barckhoff Church Organ Co. instrument at First Universalist Church, Middleport, on Monday afternoon, July 19.*

*Right: Believed to be the oldest extant Hinners & Albertsen organ, this one-manual organ built in 1897 will be played by MaryAnn Crugher Baldbuf on Monday afternoon, July 19.*



to awe attendees. We will travel south through the city, with our first stop at Saint Stephen Roman Catholic Church, home to the Shrine of Saint Jude. Here organist Bruce Stevens will demonstrate the two-manual, 1860 Garret House organ originally built for First Presbyterian Church, Buffalo. This





*On Monday evening, July 19, we will hear a program of organ & orchestra repertoire with organist David Schrader performing on the three-manual, 1990 C.B. Fisk organ at Slee Hall, University at Buffalo.*



historic instrument, relocated and excellently restored. The two-manual, 1901 A. B. Fegemaker (opus 740) was originally built for Our Lady of Lourdes Roman Catholic Church in Buffalo and became available following the closing of that parish. The congregation in Boston seized the opportunity to own their first pipe organ. The organ has been restored by OHS member Daniel Tenerowicz and placed in the rear gallery. It will be demonstrated by organist Timothy Socha accompanied by flutist Melissa Stewart. Before shuffling off to our next venue, we will take advantage of the picturesque scenery and eat our lunch in an adjacent facility.

Our next stop, East Aurora, New York, was home to Elbert Hubbard. He was largely responsible for developing the town's Roycroft Campus, a utopian epicenter which fostered the creation of the arts and crafts movement in the United States. Immediately along the town's Main Street corridor, are several churches including Baker Memorial United Methodist Church, with its reverberant sanctuary. Many fine Tiffany windows exist alongside the splendid two-manual, 1928 E. M. Skinner organ (opus 727) which will be demonstrated by organist Peter Stoltzfus. At first glance the organ might appear standard, yet a closer look reveals that the organ has some unusually bold, yet brilliantly voiced choruses, a dark penetrating 16' Waldhorn in the Swell reed chorus, and a luxurious feature of chimes and harp housed in their own enclosure.

As we travel back toward Buffalo, we will end our afternoon with yet another fine example of a relocated historic

instrument. Our Lady of Pompeii Roman Catholic Church in Lancaster, New York, gave new life to the three-manual, 1920 M. P. Möller organ (opus 2959) when it restored and reinstalled the instrument unaltered in configuration or tonal design. This organ was originally installed in the First Methodist Episcopal Church in Cortland, New York. When that congregation moved into a smaller sanctuary, it was determined that reinstallation was beyond its financial means and spatial limitations, forcing them to put the organ up for sale. Under the leadership of OHS members Mr. and Mrs. Joseph Momot, and in consultation with the Parsons Organ Company, of Canandaigua, New York, the organ was removed from Cortland and reinstalled in the Lancaster church, complete with the original Möller façade across the front of the chancel and with the Echo organ in the rear gallery. Organist Mark DiGiampaolo, who played the Möller's rededication recital in 2001, will play a demonstration of the instrument for us. Organ aficionados who have seen the instrument can attest to organ's clear tonal egress in its new home, a sound never obtainable in the acoustically-deprived room for which it was originally built.

The buses will bring us back to the hotel for a final meal together with our colleagues and friends. The OHS 2004 Convention Committee has arranged for a special closing banquet to be

*On Tuesday morning, July 20, Bruce Stevens will play the two-manual, 1860 Garret House organ at St. Stephen/Shrine of Saint Jude Roman Catholic Church, Buffalo.*







*Saint John the Baptist Roman Catholic Church, Boston is home to a restored two-manual, 1901 A.B. Felgemaker organ. It will be heard in recital on Tuesday, July 20, with organist Timothy Socha and flutist Melissa Stewart.*

catered at the Hotel. The registration form will include several fine entrees to choose from for your enjoyment. Following this meal, we will proceed across the street from the hotel to Saint Joseph Roman Catholic Cathedral for a closing recital by organist Ken Cowan. For information about this organ, please see additional article in this edition of The Tracker.

The Buffalo Convention Committee awaits your arrival, promising a week of excellent hospitality. A fascinating array of organbuilding will be displayed, from early Buffalo builders Garret House and Derrick & Felgemaker, through the early-twentieth-century trail-blazing work of Wurlitzer, and concluding with mid-twentieth-century examples of the American

Renaissance, much of which was led from Herman Schlicker's drafting table on Military Road in this very city. The excellent roster of recitalists is already practicing. A variety of comforts will be highlighted, including regional foods and sights. A cordial invitation is extended to you! Come to Buffalo — we know that you will not be disappointed!

OHS

*Joseph M. McCabe, 1997 E. Power Biggs Fellow, a member of the E. Power Biggs Fellowship Committee, Source Book Revision Committee, Nominating Committee, and is chair of the OHS 2004 Convention to be held in Buffalo, New York, where he recently completed a Master of Architecture at the State University of New York at Buffalo. He currently works as an intern architect in Cleveland, Ohio.*

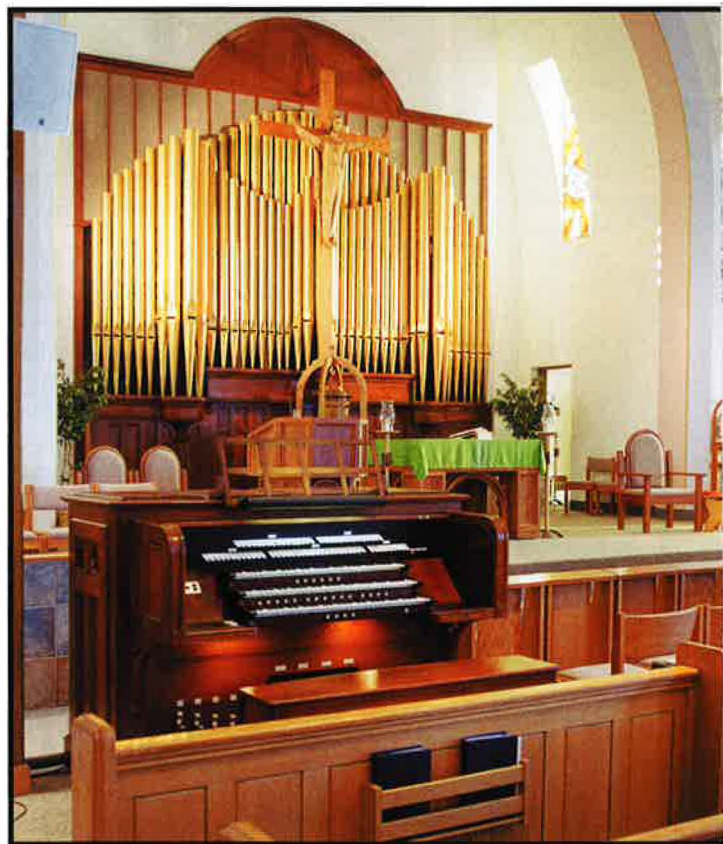
## NOTES

- 1 David Snyder's research has also revealed that a four-manual, electric action organ by Farrand and Votey was installed in 1896 in Central Presbyterian Church, Buffalo, New York.
- 2 Charles Stein, "Shea's Buffalo 4/28 Wurlitzer," *Shuffle Back to Buffalo*, Northeast Regional ATOS Convention Brochure, 1994.
- 3 Although in the eyes of the organ reform movement this was new in concept, instruments such as the 1864 Jardine organ in Saint John the Evangelist (New York City, New York), 1869 Jardine organ in Saint George's Church (New York City), or the 1880 E. & G. G. Hook & Hastings organ in Saint Patrick Roman Catholic Church (Roxbury, Massachusetts) are representative of earlier attempts to create open functional displays.
- 4 David H. Fox, *A Guide to North American Organbuilders*. Richmond: Organ Historical Society, p. 125.



*Left: Tuesday afternoon, July 20, Peter Stoltzfus will play the two-manual, 1928 E.M. Skinner organ at Baker Memorial United Methodist Church, East Aurora.*

*Right: The three-manual, 1920 M.P. Möller organ, relocated by OHS members Mr. & Mrs. Joe Momot to Our Lady of Pompeii Roman Catholic Church, Lancaster, will be played by Mark DiGiampaolo on Tuesday afternoon, July 20.*





# Saint Joseph Roman Catholic Cathedral, Buffalo, New York

The organ in Saint Joseph Roman Catholic Cathedral, the four-manual, 1876 Hook and Hastings organ (opus 828) is of interest to many of the members of our Society, especially considering the controversy in recent years that has graced the pages of the editorial section of *The Tracker*. This instrument was originally built for the main exhibition hall of the 1876 Centennial Exposition, held in Philadelphia, Pennsylvania, where it won The Judges Award. There the organ spoke with authority from the east gallery into a room 1900 feet long by 500 feet wide, containing some 21.47 acres of display space. Following the close of the Exposition, the organ was purchased by The Rev. Fr. James A. Lanigan for the cathedral, where it would replace the three-manual, 1855 Garret House organ.<sup>1</sup> The Garret House organ was taken in on trade for \$3,000.00, meaning that the Centennial organ cost the cathedral only \$7,000.00. Later written correspondence reveals that the cathedral

was not satisfied with the purchase price and expressed the opinion that the cost of the organ was too high.<sup>2</sup> The final price of the organ is unknown.

The organ was doomed with complications resulting from its move from the Exposition to the Cathedral. Just days after the close of the Exposition, the first signs of delay appeared:

There will be an unavoidable delay of a week at Philadelphia because we cannot get the packing boxes delivered to us promptly by the officials in charge. But we sent on men last night with special instructions to do all in their power to make the delay as short as possible. For our interest as well as yours, we shall make our best exertions to forward the work and complete the setting up and fitting at the earliest day. We hope we can give it to you to use for Xmas even with the unexpected delay.

In advance of the organ we shall send men to remove the present instrument.”<sup>3</sup>

Shipment from Philadelphia was delayed, Christmas passed and the organ never arrived until mid-January.<sup>4</sup> The Garret House organ was removed, packed in the crates which had been used to ship the Centennial organ, and sent back to the Hook & Hastings workshop within a period of three weeks. It must have been an overwhelming task to not only set up an organ which consumed significantly more



*The carved wood name plate (top) was removed by an unknown individual from the case of the organ around the time the Schlicker Organ Company work commenced. During the rebuild, the Andover Organ Co. received an unmarked package with the name plate instructing its return. Additional name plates (middle & bottom) were added following the completion of the project.*



space than the previous instrument, but to make the necessary mechanical and tonal alterations in only one month.

The Garret House organ measured only some 10' in depth and 26' in width. The Centennial organ measured 21' in depth and 32' in width.<sup>5</sup> If the organ's footprint had remained unchanged, it would never have fit into the original cathedral gallery. The contract drawn up between Hook & Hastings and The Rev. James A. Lanigan specified that the organ would be shortened to 15' in depth, leaving a small walkway around the organ. Presumably, this extra space was needed for three things: reservoirs & winding conduits, stairwells for visitors at the exhibition and the massive square rail and linkages required for the sophisticated pedal units.

While at the Exposition, the organ was winded via two motors provided by the Boston Hydraulic Motor Company.<sup>6</sup> According to local newspaper accounts, these units would not suffice during the reinstallation, and much debate ensued as to how the problem would be remedied. Ultimately the organ received a pair of hand pumped feeders placed in the cathedral's tower base.

As for the case, the organ was shortened to its current depth. Several "ghosts" still exist from this including case



*The convention will draw to a close on Tuesday evening, July 20, with Ken Cowan playing the four-manual, 1876 Hook & Hastings organ at Saint Joseph Roman Catholic Cathedral, Buffalo.*







**Carved case detail**

detailing along the back sides of the organ and elaborately stenciled bands of decoration on tops of wood pipes along the left and right sides which can no longer be seen, having been placed in front of each other. Those details and more would have been viewable from the stairways which also were removed. Reviews of the instrument mention the view from the top of the organ case, of being able to peer out from behind the mighty Solo Stentorphone pipes. In its transplanted form, the organ featured somewhat standard organ ladders and walkboards, probably not the same ones used by hundreds of visitors. As for the pedal division action, it is perplexing to imagine the already complicated tracker runs which resulted from staggered chests on each side, mechanical unification of the pipe work on those chests at two or more pitches, and the placement of the 32' Bourdon at the rear of the case.<sup>7</sup> This required some re-engineering before it could function in its limiting new location.

Research has revealed little information concerning the work which proceeded in 1901. We know that the organ was "renewed" for the sum of \$4,000.00. To whom this contract was given or for what work is unknown. Perhaps the organ received a more modern blowing apparatus. It is also known that the predictable Patrick Kelley designed organ gallery was expanded to accommodate a choir. The installation of the Hook & Hastings would have placed both the organ and organist fairly close to the edge of the rail. It must have been a sight to see the massive organ appear as if it were about to leap down onto the congregation below!

The organ received its first major rebuild by the Tellers-Kent Organ Company of Erie, Pennsylvania for the sum of \$7250.00. The details of this contract, dated January 19, 1925, included replacing the action with electro-pneumatic pull-downs, cleaning of the flue pipes and revoicing "wherever necessary to improve the tonal quality," a new Swell front replacing the original double set of swell shades, enclosing the choir, a new blower of "greater capacity . . . to replace the old blower," a new detached console, treble chests to make all ranks 4' and lower 73 notes (also adding sub- and super-octave couplers to the specification), and all reed pipes to be returned to factory to be revoiced and new tongues and shallots.<sup>8</sup> It appears, as evident in the most recent reconstruction, that the reeds' shallots were leathered to create a dark tone, although no major irreversible alterations really took place.

Further work by the Tellers Organ Company was contracted in 1937 at a cost of \$2010.00. This included a new electric combination action in the console, repositioning the solo division chest to fit inside the swell division expression box, shifting the swell 4' Violin twelve notes and tuning it as an 8' tenor C celeste, exchanging the original Hook & Hastings Vox Humana for a new Gottfried rank, a rectifier in place of the blower generator, installation of three (3) "bellows type" tremulants, and adding three new stops (a 16' Pedal Lieblich Gedeckt, an 8' Choir Unda Maris of 61 pipes, and a 49 note Harp).<sup>9</sup>

This work was conservative, not heavily altering the integrity of the instrument. Eventually, mechanical problems began to plague the instrument and after thirty-three years, several individuals and organ builders were consulted to remedy the situation. A local service firm, Po-Chedley & Son,

Inc., responsible for assisting in the execution of Teller's work in years previous, proposed a radical rebuild of the instrument. Criticizing the "94 year old" actions, the firm suggested discarding almost everything except the casework and select pipework, replacing all the chests with new pitman units, and retaining only a few select offset and pedal chests. Due to the fluctuating seasonal conditions in the cathedral environment — high humidity in the summer and extremely dry air (a consequence of mechanical heating) in the winter — caused substantial splitting of both air conduits and the original slider chests. The organ was to be tonally revised into a three-manual instrument, eliminating all duplication of voices.<sup>10</sup> Later proposals would eventually go as far as to suggest eliminating the central flat of façade pipes, and to expose pipe work on a cantilevered chest, styled after organs built by Walter Holtkamp.

For whatever reason, Mrs. Cecilia Kenny, then cathedral organist, entrusted the next twenty years of Band-Aid efforts to the Schlicker Organ Company of Buffalo, New York. The organ needed to be ready for the American Guild of Organists National Convention in 1970. Ciphers were fixed, dead notes made to play, a complete tuning and several suggestions made for future work. Some of the written proposed work included replacement of the Teller-Kent pull-down actions with new electric action pull-down magnets and a new console. It was advised not to throw away the existing chests, rather to rebuild them.<sup>11</sup> It perhaps was a blessing however that Mrs. Kenny also sought the advice of organ historian and OHS member Barbara Owen. Perhaps the organ would have been even more drastically altered had she not intervened. Owen suggested that "additions are, I feel acceptable . . . since an addition implies that nothing already existing will be altered or taken away." Also, great concern was expressed over how potential conflict could develop over the methods which Herman Schlicker would use while attempting to resurrect the organ. Ultimately the tonal character would remain unchanged, and the Great Diapason chorus remained intact. However, the wind system was altered against the advice provided. Barbara Owen writes "I will say that, since the wind is now provided by an electric blower, one set of ribs on each bellows can be dispensed with at no harm." This was an attempt at saving the original bi-fold reservoirs as opposed to

*The Teller & Kent Console of St. Joseph's RC Cathedral covered in debris which fell from the ceiling following a postlude by Ms. Cecelia Roy Kenny. The chunks of plaster smashed the music rack light, sending glass everywhere, destroyed the keyboards, and covered everything within a several-foot-radius with smaller debris.*





the Schlicker swimmer-regulators, which would later be fitted to the bottom of the chests.

Work proceeded and was billed on a periodic basis. The following is a break down of the known changes performed and proposed by the Herman Schlicker Company:

#### 1971

1. Swell division swimmer installed
2. Stop actions releathered
3. Solo Tuba removed from inside the Swell division and installed on a new chest horizontally on the top of the Swell enclosure. This stop is voiced and the shallots are filled with wax.

#### 1972

1. Pedal 10 2/3' stop tablet removed
2. Reinstallation of Great Cornet Mixture stop tab (*this stop was apparently left off the stop rail during a prior rebuilding*)
3. Reinstallation of the Solo Stentorphone (*proposed only*)

#### 1973

1. 138 Mixture & Cornet pipes replaced
2. Re-regulate the Great division including the mixture
3. Repairs to Great wind chest and installation of slider inserts

#### 1974

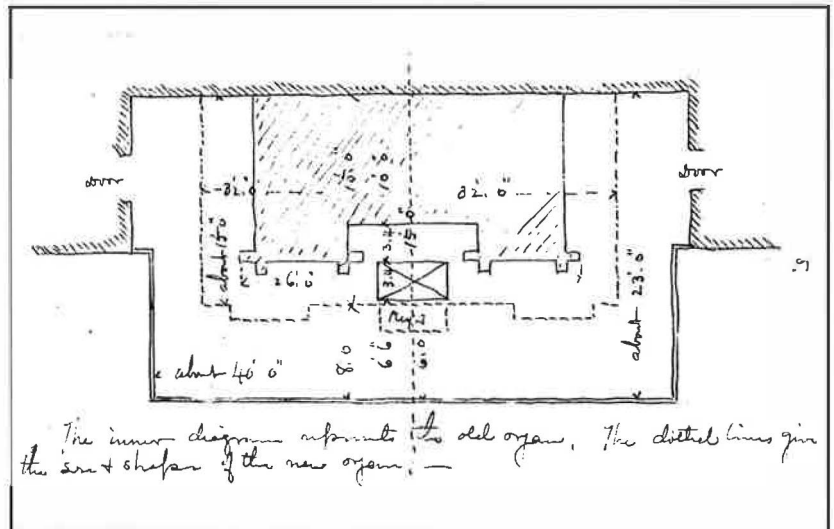
1. Relay replaced
2. Replacement of more missing pipes
3. Addition of Pedal 4' Octave, III Mixture and 4' Clarion (*proposed only*)

#### 1975 (*proposed only*)

1. Releather pull-down actions
2. Replace the top twelve 16' Pedal Trombone & Pedal 8' Bell Gamba pipes
3. Rebuild swell shades to open at a wider angle
4. Install five (5) new reservoirs and flex wind lines throughout

A new console would eventually be installed by the Schlicker Organ Company in the late 1970's, following Mrs. Cecelia Kenny's near brush with death. Apparently on one Sunday morning, as Mrs. Kenny walked away from the console on which she had just finishing playing the final chords of a rather rousing postlude, one of the large decorative plaster ceiling clusters came crashing down, severely damaging the console. With the lack of available funds at the cathedral, Mrs. Kenny would end up signing a contract and paying for a brand new console herself. Later that year, under no obligation, the cathedral reimbursed Mrs. Kenny for her purchase.

Following what some had termed a restoration, the OHS awarded this organ Historic Citation #8. With nothing more than temporarily repairs, the condition of the instrument once again declined over the next 20 years, rendering the organ virtually unplayable. The numerous repairs to splits and runs gave way, causing the organ to run out of wind with only a few stops drawn. Various electronic imitations were brought in over the next few years and used in the chancel. Meanwhile, the imposing yet silent Hook & Hastings sat



awaiting restoration in the rear gallery. A variety of proposals, each with its own objective, were sought from the companies of C. B. Fisk, Noack, Huntington & Way, Schantz, M. P. Möller, Andover and others. After much deliberation, the Andover Organ Company was chosen to perform a major rebuilding. The contract remained unsigned until a time when the cathedral determined that the project was feasible. Most local organ aficionados were wary of what future was in store for the organ, seeming more of a "pipedream" as each day passed.

Following a major rebuilding, including many major reversals of previous alterations, the organ was rededicated on the evening of June 11, 2001 by organist Thomas Murray. It is hoped that as you hear it in the final event of the 2004 OHS convention, you too will agree that not only is it recognizable as an historic instrument, but that it also stands ready to serve the western New York Community for generations to come.

#### NOTES

1. *Organo Buffalo*: Notable WNY Church and Concert Organs of Past & Present. David Snyder .Pg. 80
2. Letter in late November of 1876; from Frank Hastings to Rev. James A. Lanigan. Courtesy of The Diocese of Buffalo Archive
3. Letter dated November 15, 1876; from Frank Hastings to Rev. James A. Lanigan. Courtesy of The Diocese of Buffalo Archive
4. Cathedral Centennial Brochure entitled "1847-1947 St Joseph's Cathedral."
5. Diagram
6. "Organs at the Centennial." Barbara Owen. Pg. 133
7. The height of the 32' Pedal Bourdon, which prominently crowns the case in a rendering used by the Hook & Hastings Company in a c. 1877 brochure, was also lowered twice since installation in the cathedral gallery)
8. Contract dated 1/19/1925 between Tellers-Kent Organ Company and John J. Sheehy, Cathedral Rector
9. Contract dated 2/16/1937 between Tellers Organ Company and Rev. Msgr. E. J. Britt, Cathedral Rector
10. Letter dated April 15, 1970; from Robert B. Po-Chedley to Rev. Msgr. Edmund J. Britt.
11. Letter dated April 6, 1970; from Ken List, a Schlicker employee to Cecilia Kenny

*Diagram (undated) found amongst correspondence between Rev James A. Lanigan and Frank Hastings comparing the size of the Centennial Exposition organ (outside silhouette) to that of the size of the previous organ, a three-manual, 1855 Garret House (interior silhouette). No further information has been discovered on the Garret House instrument.*



## 1894 HOOK AND HASTINGS FINDS A NEW HOME

David Storey, organ builder from Baltimore, Maryland, has completed the moving and installation of Hook and Hastings Opus 1623 in Epiphany Roman Catholic Church, located in the Georgetown section of

organ and replacement of all gaskets on the pipe stoppers and wind systems. Ferdinand Letourneau will provide a new bottom octave for the Oboe, originally a Tenor C stop. Construction details show that this stock model organ was modified at the factory after construction, for the addition of manual couplers.



*Wirsching Church Organ Co., 1888, Opus 15  
St. Matthias Episcopal Church  
now: Dietz United Methodist Omaha, NE*

Washington, D. C. The organ was originally built for B. J. Lang's music studio in Boston and subsequently sold to Blessed Sacrament Church in Fall River, Massachusetts. It was rebuilt by Welte-Whalon (Raymond Whalon) in 1966.

The Hook and Hastings, removed in June of 2003, was purchased by Epiphany parish and placed in the rear gallery of the church, which seats 250 persons. Restorative repairs included releathering of the reservoir and pallets, cleaning of all pipework, fabrication of new trackers throughout the

### Specifications

#### GREAT

Open Diapason	8'
Melodia	8'
Dulciana	8'
Unison Bass	8'
Principal	4'

#### SWELL

Stopped Diapason	8'
Viola	8'
Unison Bass	8'
Harmonic Flute	4'
Oboe	8'

#### PEDAL:

Subbass	16'
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### COUPLERS

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

## 1888 WIRSCHING IN OMAHA, NEBRASKA

In 1888, the Wirsching Church Organ Company of Salem, Ohio, built their Opus 15 for St. Matthias Episcopal Church in Omaha, Nebraska. Philipp Wirsching might have included in his opus list the Barckhoff organs that he worked on, so this is a very early Wirsching organ. In the 1920s, a Methodist congregation, now known as Dietz Memorial United Methodist Church, acquired the property. Around that time, an electric blower was attached to the organ and possibly, the original bellows were replaced. In the 1980s, the organ was superseded by an electronic substitute and has remained silent ever since. The speakers for the electronic instrument were placed on the Great windchest and the pipes were carefully removed and stored. The pipes appear to not have suffered any major damage while in storage. With the exception of the winding system and the missing Oboe-Bassoon, which may have only been prepared for, the organ is quite original.

This organ is of interest not only because Philipp Wirsching was a fine voicer and tonal designer, but also because of the mechanism employed, which is tracker-pneumatic. The ventill windchests use the Walcker cone valve system as described

in Audsley's *The Art Of Organbuilding*, Volume II, page 265. The trackers run to pneumatic motors, which in turn, push up the individual pipe valves. The stop action is straight mechanical provided with pre-sets.

The congregation is now beginning efforts to fund the restoration of this important organ.

### Specifications

#### GREAT

Open Diapason	8'
Dulciana	8'
Double Flute	8'
Principal	4'

#### SWELL

Bourdon Treble	16'
Open Diapason	8'
Viola	8'
Stopped Diapason	8'
Flute Harmonic	4'
Cornet (12-15-17)	III
Oboe-Bassoon	8'
(missing)	

#### PEDAL:

Bourdon	16'
---------	-----

### COUPLERS

Great to Pedal	
Swell to Pedal	
Swell to Great	
Swell to Great	4'

### PEDAL MOVEMENTS

Swell Piano	
Swell Forte	
Full Organ	
Great Piano	
Great Forte	
Balanced Swell Pedal	
Tremolo	



A description of another Wirsching organ and a brief history of this company may be found in the 1998 OHS Handbook for the Denver Convention on page 53.

# WILLIAM A. JOHNSON ORGAN, STODDARD, NEW HAMPSHIRE

Andrew T. Smith of Cornish, New Hampshire, has restored Opus 27 of William A. Johnson, built in 1853 for the Stoddard Congregational Church in Stoddard, New Hampshire.

The organ was originally constructed for the First Unitarian Church in Petersham, Massachusetts, and remained there until 1901, when it was purchased by the Union Baptist Church of Cambridge, Massachusetts. The Johnson was in service there until 1932 and was subsequently purchased by the Stoddard congregation. A June 1932 article in the *Keene Sentinel* describes at length the joyous occasion of the organ's arrival, installation, and dedication. These ceremonies included an organist, choir, and soloist from West Somerville, Massachusetts, with ex-Governor Tobey giving an inspiring address. The total cost of purchasing and moving the organ was \$500, a hefty amount during the Great Depression. Opus 27 was hand-pumped until 1970 when an electric blower was installed, although the original hand pump remains functional.

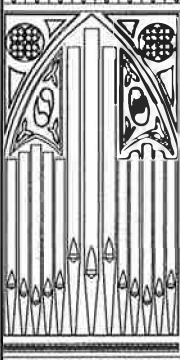
In 1994, Dr. Susan

Armstrong presented a recital for the public and the Monadnock Chapter of the American Guild of Organists. A second recital by Dr. Armstrong was held in 1998, stirring even more interest in the organ and its restoration. In November 2001, the Johnson organ was dismantled and removed for restoration. A. David Moore repaired the metal pipework and was responsible for final voicing and tuning. Edgar Boadway served as restoration coordinator and facilitator. The restored organ was returned to the church in time for the Christmas Eve service of 2002.

## Specifications

**GREAT** 54 notes  
CC-f'''

Open Diapason	8'
45 pipes, no pipes for the lowest 9 notes	
Clarabella TG	8'
35 pipes, open wood	
Dulciana TG	8'
35 pipes	
Stop Diapason Treble TG	8'
35 pipes, metal with chimneys	
Stop Diapason Bass	8'
19 pipes	
Principal	4'
54 pipes, 2 zinc basses in façade	
Flute TC	4'
42 pipes, metal with chimneys	
Twelfth	2 2/3'
54 pipes	
Fifteenth	2'
54 pipes	



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**SWELL** 54 notes  
CC-f'''

Open Diapason	8'
35 pipes	
Stop Diapason	8'
35 pipes, wood	
Principal	4'
35 pipes	
Hautboy	8'
35 pipes	
Tremulant	

**PEDAL** 12 notes  
CCC-BBB

Sub Bass	16'
12 pipes, stopped wood	

## COUPLERS

Couple Pedals and Great  
Couple Swell and Great

Bellows Signal

The keydesk is recessed, with a hitch-down Swell pedal. The Swell keys in the bass octave are permanently coupled to the Great; the lowest eleven pipes of the Great Open Diapason are inside the case.

OHS



## Ruth Brunner

1958-2003

Ruth E. Brunner died on November 6, 2003 after a two-and-one-half-year illness with breast cancer. She was an active member of OHS for more than 20 years, and was also a member of the American Guild of Organists and the American Institute of Organ Builders. From 1984 until her death, she worked with her husband Raymond J. Brunner at their organ business in Silver Spring, Pennsylvania.

Ruth's involvement with old pipe organs began with a summer job working at the Andover Organ Co. while she was still in college, studying church music with Dr. Susan Hegberg at Susquehanna University. After her graduation in 1982, she went to work for James R. McFarland in Millersville, Pennsylvania. She attended her first OHS convention at Worcester, Massachusetts in 1983, and for several years she processed and shipped record orders for the Society.

Ruth married Ray Brunner in 1984, and subsequently worked with her husband building and restoring organs, as well as managing their service business and office tasks. She did restoration work on numerous organs, including four of the five extant David Tannenberg organs, and other Pennsylvania German instruments built by George Krauss, Conrad Doll, John Wind, Charles E. and Charles F. Durner, and Samuel Bohler. She also worked on organs built by all four generations of the Dieffenbach family. Additionally, Ruth assisted in the restoration of organs built by Hook & Hastings, Hutchings, Felgemaker, Erben, Wm. Davis, Jardine, Frank Beman, Carl Barckhoff, M. P. Möller, Casavant, Austin, and E. M. Skinner.

Several notable historic organs for which she did much of the restoration work were very important to her, including the Samuel Green chamber organ owned by the Metropolitan Museum of Art (on loan to Moravian College), the 1776 David Tannenberg positive organ at the Moravian Museum in Nazareth, and the circa 1804 Conrad Doll chamber organ at the Heritage Center Museum in Lancaster, Pennsylvania. Ruth was always a perfectionist in her work, whether it was striving for the best releathering job on an historic organ bellows or packing a truck just right so that no organ parts would get damaged during a move.

Several years ago Ruth began planning for a Central Pennsylvania OHS convention. Her illness forced her to give up the role of Convention Chair, but she continued her work on the convention, making countless phone calls, attending planning meetings, tuning and



preparing organs, and arranging meals. Fortunately, Ruth's health improved in time for the convention in June 2003, and she was able to devote herself to making it a successful and well-run event. It meant a great deal to her to see all her OHS friends at the Harrisburg gathering and to know that her efforts resulted in a great convention. She was honored and humbled to receive the OHS Distinguished Service award at the Society's annual meeting, presented jointly to her and her husband Ray.

Ruth was a tireless and dedicated person, and she will be missed by us all.

—Ray Brunner

**Philip A. Beaudry**, "Phil" to his friends, passed away on June 24, 2003, less than a year after being diagnosed with cancer. Born December 2, 1939 in Worcester, Massachusetts, he first attended Worcester Polytechnic Institute, where he studied engineering, and then Boston School of Fine Arts, where he was an organ student of George Faxon. Legendary for his sight-reading skills, he soon was in demand as an accompanist and recitalist, having performed many times throughout New England. Shortly after graduating from Boston University, he went to work for the Andover Organ Co., eventually setting up his own business in 1965 in the old workshop of Rostron Kershaw in Lowell, Massachusetts, where he ultimately built, rebuilt, restored and maintained organs in over forty churches. Among the new organs he built is the tracker-action instrument in Saint John's Monastery, Cambridge, Massachusetts, often

cited as a prime example of a versatile small organ. His rebuilds include the Hutchings organ in the Church of Saint John the Evangelist in Boston, which he re-trackerized and revoiced. His restorations include the 1892 Ryder organ in the Unitarian Church of Hudson, Massachusetts, where he also served as organist for several years, and where a memorial service was held for him on September 20, 2003. Phil was an active member of the AGO and OHS, and had given recitals at conventions of both organizations. He was also a longtime member of the American Institute of Organbuilders, which awarded him their Master Organ Builder certificate. His particular skill was in voicing, and even after injuries from a motorcycle accident a few years ago curtailed some of his other activities, he continued to engage in this specialty. At his memorial service, a digitally-remastered tape of an outstanding recital he had given in 1968 at the Hudson church, was played. This has since been transferred to CD, and copies are available for \$15.00 from the church. They may be ordered by e-mailing Marjorie Mitchell at robertdcunningham@compuserve.com. The proceeds will benefit the Philip A. Beaudry Memorial Music Fund of the Hudson church.

—Barbara Owen

**Arthur Carkeek**, born April 7, 1923 in Detroit, died in Greencastle, Indiana on November 7, 2003. He was a graduate of DePauw University and Union Theological Seminary, and served as a chaplain's assistant during World War II. From 1950 until his retirement in 1988 he taught organ and theory at DePauw University. While many of his students went on to make their marks as performers, at least one, Steven Dieck of C. B. Fisk, Inc., has distinguished himself as an organ builder.

—Barbara Owen

**Dirk A. Flentrop**, a Dutch organ builder who influenced a generation of American counterparts in making pipe organs that play and sound like the classical Baroque instruments of Bach's time, died at his home in Santpoort, the Netherlands, on November 30, 2003 his company, Flentrop Orgelbouw, announced. He was 93. Mr. Flentrop headed the company, which is based in Zaandam, from 1940 to 1976. He took over from his father, Hendrik Flentrop, an organist who founded the company in 1903.

Inspired by what his father had learned in





*E. Pomer Biggs (left), Dirk Flentrop (right)*

restoring 17th- and 18th-century European instruments, Mr. Flentrop, who also played the organ, built hundreds of new instruments in the Netherlands and elsewhere using historical construction techniques — mechanical connec-

tions between keys and pipes, bright and clear tones, elegant wooden cases to focus sound.

His influence spread to the United States in 1958, thanks to his friend E. Power Biggs, the concert organist, whom Mr. Flentrop had guided on a tour of European Baroque organs in 1954.

Most American pipe organs in the mid-20th century were being made with remote-control electropneumatic playing action and pipes that often imitated the sounds of the orchestra—unresponsive and heavy sounding, to Mr. Biggs's ears. He ordered an organ from Mr. Flentrop and in 1958 got permission to install it in Adolphus Busch Hall at Harvard University.

The Flentrop organ in Busch Hall, still frequently heard in concerts, became, in the words of the organ historian Jonathan Ambrosino, "the beacon of a new age."

Mr. Biggs's recordings on it, and his fervent advocacy of designing pipe organs along

classical lines, brought scores of orders for Mr. Flentrop over the next 20 years from American churches and universities. Among the places where he installed notable instruments are St. Mark's Episcopal Cathedral in Seattle, the conservatory at Oberlin College in Oberlin, Ohio, and the Duke University chapel in Durham, North Carolina.

His instruments helped inspire such American builders as Charles B. Fisk, John Brombaugh and Fritz Noack and their followers to return to traditional methods.

The Flentrop company, now directed by Cees van Oostenbrugge, observed its 100th anniversary this year. Mr. Flentrop is survived by his wife, Cynthia Flentrop-Turner; a daughter, Agaath Leeuwerik-Flentrop; and three grandchildren.

—Craig R. Whitney

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## *The Tracker*, Volume 47 (2003)

Entries are cited by Volume : Number : Page. P=Illustration; R=Reviewer; S=Stoplist. Church and institution names appear under the state and city of their locations. Organs are listed under the names of their builders. The names of authors of articles appear under "Authors, articles." Titles of articles are given under the entry "Articles."

### **Aeolian organs**

- 1913 Aeolian Organ Co. Opus 1280, Robert W. Taylor residence, Columbia, MO 47:4:22U, 22S

### **Aeolian-Skinner organs**

- 1931 Aeolian-Skinner Opus 876, Hershey Theater, Hershey, PA 47:2:P, 15P, 12
- 1935 Aeolian-Skinner, Groton School, Groton, CT 47:3:26U

### **Arkansas, Rogers**

- St. Vincent de Paul Catholic Church 47:1:20U

### **Armstrong, Agnes** 47:2:7, 8

### **Articles**

- 2003 South-Central Pennsylvania Convention (Brunner) 47:2:6
- American Classic Organ in Letters: A Case Study (Leist) 47:3:9
- Clarence Eddy's Chicago (Osborne) 47:4:30
- Clarence Eddy, Dean of American Organists (Osborne) 47:4:34
- Current Perspectives on Organ Research (OHS AOA Symposium) 47:3:37
- An East Prussian Organ of 1648 (Copeland) 47:2:23
- Educating the American Organist (Clark) 47:3:4
- Historic Central Pennsylvania Bachman Organ in Tacoma, Washington (Dahl) 47:3:29
- In Shift, U. S. to Offer Grants to Historic Churches (Goodstein & Stevenson) 47:4:19
- J. W. Steere Organ of the City of Springfield, Massachusetts (Bigger) 47:4:4
- Jardine & Son: The Era of Spectacular Organs (Cameron) 47:1:4ff.
- Leopold Stokowski, St. Bartholomew's Church, & AOA (R. Smith) 47:1:44
- New Archival Findings (Libin) 47:3:21
- New Ideas in Organs (Edward D. Jardine) (Reprint) 47:1:13
- OHS 10-Year Plan (Huntington) 47:2:29
- Philipp Wirsching at First Unitarian Church, Pittsburgh (Stark) 47:1:25
- Proposal for the Springfield

- Municipal Organ [1979] (Calvin Hampton.) 47:4:10
- Reservoir of Inspiration: Brooklyn Baptist Temple (Hall) 47:4:12
- Restoration of Organs in Mexico: Interpretation & Implementation (Wyly) 47:2:24
- The Sole Surviving Bulgarian Church Organ (Levi) 47:2:26
- Springfield's Municipal Organ: A Short History (Czelusniak) 47:4:7
- A Yankee In "Little Dixie": The Odyssey of John Henry Hopkins (Lewis) 47:1:33

### **Authors, articles**

- Bigger, Keith 47:4:4
- Brunner, Raymond J. 47:2:6
- Cameron, Peter 47:1:4
- Clark, Robert 47:3:4
- Copeland, Robert M. 47:2:12
- Czelusniak, William. F. 47:4:7
- Dahl, David 47:3:29
- Goodstein, Laurie, and Richard W. Stevenson 47:4:19
- Hall, Jonathan B. 47:4:12
- Hampton, Calvin (rep.) 47:4:10
- Huntington, Scot 47:2:29
- Jardine, Edward D. (rep.) 47:1:13
- Leist, Stephen 47:3:9
- Levi, Sabin 47:2:26
- Lewis, David W. Jr. 47:1:32
- Libin, Laurence 47:3:21
- Osborne, William 47:4:30
- Smith, Rollin 47:1:44
- Stark, James M. 47:1:25
- Wyly, James 47:2:24

### **Austin organs**

- Austin Organs, Medinah Temple, Chicago, IL 47:1:14P

### **Bachman organs**

- 1819 Bachman, Johann Philip, Luther Memorial Church, Tacoma, WA 47:3:29, 29P, 30S

### **Bailey, Tom** 47:2:12

### **Baker, William** 47:1:20U

### **Balduf, MaryAnn Crugher** 47:2:11

### **Barckhoff organs**

- 1891 Carl Barckhoff, St. Joseph's R. C. Church, Lancaster, PA 47:2:16, 18P
- 1914 Carl Barckhoff, Evangelical Lutheran Church, Woodsboro, MD 47:1:20U

### **Barden, Nelson & Assoc.** 47:3:26

### **Barker, Cyril** 47:3:10

### **Barney, Robert** 47:2:8

### **Barnum, Donald, and Charles**

#### **Krauss** 47:4:23U

### **Bedient, Gene** 47:1:20U

### **Bedient organs**

- 2002 Bedient Organ Co., St. Vincent de Paul Catholic Church, Rogers, AR 47:1:20U

### **Beggs, Sally Cherrington** 47:2:12

### **Bennett Organ Co.** 47:1:37

### **Bidwell, Marshall** 47:3:18, 18P

### **Biggs, E. Power** 47:3:20, 20P

### **Bohler organs**

- ca.1870 Samuel Bohler (attri.), Old Belleman's Church, Mohrsville, PA 47:2:12
- 1892 Samuel Bohler, North Heidelberg U. C. C., North Heidelberg, PA 47:2:12
- 1893 Samuel Bohler, St. Paul's U. C. C., New Schaefferstown, PA 47:2:12, 14P

### **Bond organs**

- 2001 Bond Organ Builders, First Unitarian Church, Portland, OR 47:1:22U, 22S

### **Britt, Michael** 47:2:11

### **Brunner, R. J. & Co.**

- 47:1:30; 47:2:19

### **Brunner, Raymond J.** 47:2:8

### **Brunner organs**

- 1995 R. J. Brunner & Co., Donegal Presbyterian Church, Mt. Joy, PA 47:2:14, 16P

### **Bulgaria, Rousse**

- Church of St. Paul on the Cross 47:2:26, 26P

### **Callaway, Paul** 47:3:12

### **Candlyn, T. Frederick H.** 47:3:13

### **Carnegie, Andrew** 47:1:25

### **Casavant organs**

- Casavant Frères Ltd., Piedmont College, Demorest, GA 47:1:21U; 47:3:27U
- Casavant Frères Opus 1924, Covenant Presbyterian Church, Lancaster, PA 47:2:16, 17P

### **Coke-Jephcott, Norman** 47:3:21

### **Columbia Organ Works**

- 47:1:30; 47:2:19

### **Connecticut, Groton**

- Groton School 47:3:26U

### **Connecticut, Meriden**

- Unitarian-Universalist Church of Meriden 47:3:26U

### **Connecticut, New Britain**

- South Congregational Church

- 47:1:37; 47:1:36P

### **Connecticut, New Haven**

- St. Casimir R. C. Church 47:3:26U
- St. Francis R. C. Church (Fair Haven) 47:3:26U
- United Church 47:3:26U

### **Cooley, Mark** 47:1:24U

### **Cornely, Bruce** 47:2:11

### **Courter, John** 47:2:27U

### **Covell, Wm. King** 47:3:12

### **Craig, Charles** 47:3:11

### **Dahl, David** 47:2:18

### **Darling, James** 47:2:8

### **Davis organs**

- ca.1850 William Davis, St. James' Church, Mechanicsburg, PA 47:2:9, 10P

### **Derrick & Felgemaker organs**

- ca.1870 Derrick & Felgemaker, Stephen Schnurr res., Gary, IN 47:3:28U

### **Dickinson, Clarence** 47:3:20, 20P

### **Dieffenbach organs**

- 1872 Thomas Dieffenbach, Salem U. C. C., Bethel, PA 47:2:19, 20P

- 1891 Thomas Dieffenbach, Friedens Church, Shartlesville, PA 47:2:20, 21P

### **Doll organs**

- 1805 Conrad Doll, Peace Church, Camp Hill, PA 47:2:10P, 9

### **Dressler, Thomas** 47:2:20

### **Dürner organs**

- 1869 Charles E. Dürner, St. John's U. C. C., Boalsburg, PA 47:2:17, 18P

### **Ebrecht, Ronald, & Stephen Warner**

- Receive Mader Scholarship 47:3:42

### **Eddy, Clarence** 47:1:37ff.

### **Edgington, Rhonda Sider** 47:2:12

### **Einecke, C. Harold** 47:3:19

### **Elmore, Robert** 47:3:13

### **Ender, Edmund S.** 47:3:12, 12P

### **England, George Pike** 47:1:30

### **Erben, Henry** 47:3:22

### **Erben organs**

- 1857 Henry Erben, Central Moravian Church, Bethlehem, PA 47:2:19

### **Faxon, George** 47:3:14, 14P

### **Felgemaker organs**

- 1895 A. B. Felgemaker, St. Paul's Methodist Church, Danville, PA 47:2:11, 12P



- 1897 A. B. Felgemaker Opus 647,  
Trinity Lutheran Church,  
Taneytown, MD 47:1:30
- Fix, Lou Carol** 47:2:19
- Fleischer, Heinrich**  
at Northrop Auditorium, U.  
Minn., at Aeolian-Skinner  
console (1932) 47:3:43P
- Florida, Plant City**  
First Baptist Church 47:1:22U
- Florida, St. Petersburg**  
St. Petersburg College 47:2:27U,  
27S
- Florida, Sun City Center**  
Prince of Peace Catholic Church  
47:1:23U
- Florida, Temple Terrace**  
St. Catherine's Episcopal Church  
47:2:28U, 28S
- Foppiano, Scott** 47:2:16
- Fountain, Grigg** 47:3:20
- Gammons, Edward B.** 47:3:15
- Garabrant, Maurice** 47:3:18, 18P
- Garretson, DeWitt C.** 47:3:16
- Geib, John** 47:3:22
- Georgia, Demorest**  
Piedmont College 47:1:21U;  
47:3:27U
- Gilley, Donald C.** 47:3:11
- Glandorf, Matthew** 47:2:12
- Gleason, Harold** 47:3:20, 20P
- Gould, Jay**  
res. organ 47:4:22U
- Green organs**  
1785 Samuel Green, Bruton  
Parish Church, Williamsburg,  
VA 47:1:14  
ca.1790 Samuel Green, Moravian  
College, Bethlehem, PA  
47:2:19, 21P
- Grout, Donald J.** 47:3:18
- Hall, Thomas** 47:3:22
- Harrison, G. Donald** 47:3:9
- Hartz, Justin** 47:2:11
- Hegberg, Susan** 47:2:11
- Heissler organs**  
2003 Franz Heissler, St. Petersburg  
College, St. Petersburg, FL  
47:2:27U, 27S
- Hershey, Milton S.** 47:2:12
- Hildreth, James** 47:2:12
- Hinners organs**  
1903 Hinners Organ Co. Opus  
537, Madonna Towers, Rochester,  
MN 47:4:22U, 22P, 22S
- Holtkamp, Walter Sr.** 47:3:9
- Holtkamp organs**  
1949 Holtkamp Organ Co.,  
Christ Church Cathedral,  
Lexington, KY 47:3:1P, 8P, 9ff.
- Hook organs**  
1852 E. & G. G. Hook Opus  
141, United Church, New  
Haven, CT 47:3:26U
- 1873 E. & G. G. Hook Opus 689,  
Christ Episcopal Church, St.  
Joseph, MO 47:1:32, 33P, 34P
- 1874 E. & G. G. Hook Opus  
750, St. Francis R. C. Church,  
New Haven (Fair Haven), CT  
47:3:26U
- 1875 E. & G. G. Hook &  
Hastings Opus 801, Holy Cross  
Cathedral, Boston, MA 47:2:23
- 1877 E. & G. G. Hook Opus  
863, Trinity Episcopal Church,  
Atchison, KS 47:1:33P
- 1882 Hook & Hastings,  
Mahoning Presbyterian Church,  
Danville, PA 47:2:11, 13P
- 1900 Hook-Hastings Co., Basilica  
of the Sacred Heart of Jesus  
("Conewago Chapel") Hanover,  
PA 47:2:11, 13P
- 1902 Hook-Hastings Co., Trinity  
U. M. Church, Bellefonte, PA  
47:2:18, 0P
- 1904 Hook-Hastings Co., Linden  
Hall School for Girls, Lititz, PA  
47:2:7P, 8
- 1904 Hook-Hastings Co., St. John  
the Baptist Catholic Church,  
New Freedom, PA 47:2:12, 14P
- Hopkins, John Henry** 47:1:33ff.
- Houghten, Richard** 47:3:26U
- Hutchings organs**  
1896 Geo. Hutchings Opus 385,  
South Congregational Church,  
New Britain, CT 47:1:37
- 1922 Geo. S. Hutchings Opus  
367, Mt. Holyoke College,  
South Hadley, MA 47:1:20U
- Hull, Dana** 47:2:27U
- Huntington, Scot** 47:2:3; 26
- Illinois, Chicago**  
Medinah Temple 47:1:14P
- Illinois, Elsau**  
Principia College 47:1:22U
- Index, *The Tracker* Vol. 46** 47:1:47
- Indiana, Gary**  
Schnurr, Stephen res. 47:3:28U, 28S
- Ireland, New Pipe Organ Society**  
**Formed** (Kelvin) 47:3:42
- Jardine, Dudley** 47:1:8, 12, 12P
- Jardine, Edward** 47:1:7ff.
- Jardine, Edward D.**  
"New Ideas in Organs" (reprint  
from 1896) 47:1:13
- Jardine, Geo. & Sons**  
catalog: steamship organs 47:1:1P  
catalog (1897) 47:1:8P, 9P, 10P,  
11P
- Jardine, George** 47:1:4ff., 4P
- Jardine, Joseph P.** 47:1:8
- Jardine organs**  
Jardine organs in company catalog  
(1897), 47:1:8P, 9P, 10P, 11P
- Jardine, unidentified (catalog pho-  
tograph) , 47:1:9P
- Jardine, Christ Methodist Church,  
Pittsburgh, PA 47:1:7
- 1848 Geo. Jardine, St. Paul's  
Episcopal Church, Pendleton,  
SC 47:1:5P
- 1849 Geo. Jardine, Church of the  
Savior Episcopal Church,  
Jackson, NC 47:1:5P
- ca.1850 George Jardine, Schnurr,  
Stephen res., Gary, IN  
47:3:28U, 28S
- 1852 Geo. Jardine, Holy Trinity  
Church, Hereford, NC 47:1:7P
- ca.1855 Geo. Jardine, St. Luke's  
Episcopal Church, Newberry,  
SC 47:1:6P
- ca.1855 Geo. Jardine, St.  
Bartholomew's Episcopal  
Church, Pittsboro, NC 47:1:7P
- 1892 Geo. Jardine & Son Opus  
1509, Trinity Episcopal Church,  
Detroit, MI 47:2:27U, 27S
- 1897 Geo. Jardine, First  
Presbyterian Church,  
Pittsburgh, PA 47:1:8P
- Jardine & Sons Opus 1845, First  
Presbyterian Church, Jersey  
City, NJ 47:1:6
- 1897 Jardine, St. Patrick's Cathedral,  
New York, NY 47:1:9P
- 1897 Geo. Jardine, Methodist  
Church, Tivoli, NY 47:1:9P
- Jennings, Arthur B.** 47:3:13
- Johnson organs**  
1867 Wm. A. Johnson Opus 240,  
Christ Episcopal Church, St.  
Joseph, MO 47:1:32ff., 36P,  
38P, 39P, 43S
- 1893 Johnson & Son Opus 788,  
Unitarian-Universalist Church  
of Meriden, Meriden, CT  
47:3:26U
- Kansas, Atchison**  
Trinity Episcopal Church 47:1:33P
- Kantner organs**  
1862 Joel Kantner, Christ Church,  
Little Tulpehocken, PA 47:2:12,  
15P
- Kentucky, Lexington**  
Christ Church Cathedral 47:3:1P,  
8P, 9ff.
- Kimball organs**  
1928 Kimball Organ Co. Opus  
7035, Bardett U. M. Church,  
Bardett, TN 47:4:22U, 22S
- Klug, Darwin** 47:2:27U
- Knecht, Kurt** 47:2:27U
- Kniff, Jan-Piet**  
47:1:17R; 47:3:31R; 47:4:27R
- Kraft, Edwin Arthur** 47:3:13, 13P
- Krueger, Walter** 47:2:12
- Lane organs**  
1902 E. W. Lane, St. Paul the  
Apostle Church, Annville, PA  
47:2:6P, 7
- Lawrence, Arthur** 47:3:34R
- Letters**  
Bozeman, George, Jr. 47:1:15;  
47:2:22
- Friesen, Michael D. 47:3:7
- Hicks, Terry 47:1:14
- Kinsey, Allen B. 47:1:14
- Odell, Edward M. 47:1:14
- Sahlin, Paul 47:1:14
- Longmore, William** 47:1:23U
- Lunsford, Alfred E.** (obit.) 47:4:39
- Lörschhorn, Carl Albert** 47:4:34P
- Maitland, Rollo F.** 47:3:10
- Marklove organs**  
ca.1860 John G. Marklove,  
Grubb's Church, Mt. Pleasant  
Mills, PA 47:2:11, 11P
- Maryland, Taneytown**  
St. Joseph's Church 47:1:30  
Trinity Lutheran Church 47:1:30
- Maryland, Woodsboro**  
Evangelical Lutheran Church  
47:1:20U
- Massachusetts, Boston**  
Holy Cross Cathedral 47:2:23
- Massachusetts, Springfield**  
Symphony Hall (formerly  
Municipal Aud.) 47:4:1P, 4ff.,  
4P, 9S
- Massachusetts, South Hadley**  
Mt. Holyoke College 47:1:20U
- Maverick, Samuel** 47:3:22
- Maycher, Lorenz** 47:2:9
- Maye, Robert Burton**  
(obit.) 47:1:51
- McCurdy, Alexander** 47:3:13, 13P
- McFarland, James R.** 47:2:8
- McFarland, James R. & Co.** 47:2:17
- McManis, Charles** 47:1:41
- Metal-casting on sand** 47:2:31, 31P
- Metropolitan Museum of Art** 47:2:19
- Mexico, Oaxaca**  
Oaxaca Cathedral 47:2:24, 24P
- Mexico, Tlacoahuaya**  
Eglesia de San Jerónimo 47:2:26P
- Mexican organs**  
pre-1735 unknown builder,  
Eglesia de San Jerónimo,  
Tlacoahuaya, 47:2:26P
- Michigan, Ann Arbor**  
Hull, Dana, workshop 47:4:23U,  
23P, 23S
- Michigan, Detroit**  
Trinity Episcopal Church  
47:2:27U, 27S
- Michigan, Westland**  
St. Damian R. C. Church  
47:3:28U, 28S



**Miller, A. B., organ factory**  
(Lebanon, PA) 47:2:8P

**Miller organs**  
1888 A. B. Miller, Salem Lutheran Church (old), Lebanon, PA 47:2:8P, 8

**Milnar Organ Co.** 47:4:22U

**Minnesota, Washburn**  
Messiah Lutheran Church 47:4:22U

**Minnesota, Rochester**  
Madonna Towers 47:4:22U, 22P, 22S

**Missouri, Columbia**  
Taylor, Robert W. res. 47:4:22U, 22S

**Missouri, St. Joseph**  
Christ Episcopal Church 47:1:32ff., 33P, 34P, 36P, 38P, 39P, 43S  
Hundley Methodist Episcopal Church South 47:1:35, 40

**Mohnsen, Rosalind** 47:2:12

**Möller organs**  
1903 M. P. Möller, St. Peter's Lutheran Church, Freeburg, PA 47:2:10P, 11  
1926/61 Hall-Möller, Faith United Church of Christ, State College, PA 47:1:24U

**Moore, Douglas** 47:3:12

**Moyer, Karl** 47:2:16

**Muller Pipe Organs** 47:2:27U

**Mummert, Gerald** 47:2:12

**Murray, Thomas** 47:3:26U

**New Jersey, Jersey City**  
First Presbyterian Church 47:1:6

**New York, Brooklyn**  
Church of St. Charles Borromeo 47:4:23U  
First Baptist Church/Baptist Temple 47:4:47:4:12, 12P, 13P, 12S, 14P, 15, 15S, 15P 16ff., 40P

**New York, Hyde Park**  
Reformed Dutch Church 47:1:14P

**New York, New York**  
Brick Presbyterian Church 47:1:21U  
St. Bartholomew's Episcopal Church 47:1:44ff.  
St. Patrick's Cathedral 47:1:9P

**New York, Saugerties**  
Katsbaan Reformed Church 47:1:20U

**New York, Tivoli**  
Methodist Church 47:1:9P

**Niemann organs**  
1874 Henry Niemann, St. Joseph's Church, Taneytown, MD 47:1:30

**Noble, T. Tertius** 47:3:12, 12P

**Noehren, Robert** (obit.) 47:1:51

**North Carolina, Hereford**  
Holy Trinity Church 47:1:7P

**North Carolina, Jackson**  
Church of the Savior Episcopal Church 47:1:5P

**North Carolina, Pittsboro**  
St. Bartholomew's Episcopal Church 47:1:7P

**Obetz, John** 47:2:27U

**Obituaries**  
Lunsford, Alfred E. 47:4:39  
Maye, Robert Burton 47:1:51  
Noehren, Robert 47:1:51

**Odell organs**  
1880 J. H. & C. S. Odell Opus 178, Church of St. Charles Borromeo, Brooklyn, NY 47:4:23U  
1881 J. H. & C. S. Odell & Co. Opus 181, First Baptist Church/Baptist Temple, Brooklyn, NY 47:4:12, 12P, 13P, 12S, 14P

**Ohio, Columbus**  
St. Mary's Catholic Church 47:2:27U, 27S

**Ohio, Toledo**  
Hemicycle Auditorium 47:3:26U

**Opinion**  
47:1:3 (Morana);  
47:2:3 (Huntington);  
47:3:3 (Morana);  
47:4:3 (Morana)

**Oregon, Portland**  
First Unitarian Church 47:1:22U, 22S  
St. Luke's Episcopal Church 47:3:26U

**OHS 10-Year Plan**  
(Huntington) 47:2:29

**OHS Annual Meeting**  
(June 2003), Harrisburg, PA 47:4:38

**OHS AOA Archives Fellowship**  
2002-03 47:2:5

**OHS Chapter News: Hilbus**  
47:1:30

**OHS Donors and Gifts (2002-2003)** 47:4:24

**OHS National Council Minutes**  
Chicago, IL (June, 2002) 47:1:52;  
Princeton, NJ (October 2002) 47:3:40; St. Paul, MN; (March 2003) 47:4:36

**OHS Roster of Historic Citations**  
47:4:20

**OHS: Governing Board AOA Minutes**  
(April 2002) 47:1:53;  
(October 2002) 47:3:41

**Organ Update**  
(Warren) 47:1:20; 47:2:27;  
47:3:26; 47:4:22

**Owalabi, Kola** 47:2:18

**Pennsylvania, Altoona**  
Cathedral of the Blessed Sacrament 47:2:19, 21P

**Pennsylvania, Annville**  
St. Paul the Apostle Church 47:2:6P, 7

**Pennsylvania, Bellefonte**  
St. John's Episcopal Church 47:2:18, 19P

Trinity U. M. Church 47:2:18, 20P

**Pennsylvania, Bethel**  
Salem U. C. C. 47:2:19, 20P

**Pennsylvania, Bethlehem**  
Central Moravian Church 47:2:19  
Moravian College 47:2:19, 21P

**Pennsylvania, Boalsburg**  
St. John's U. C. C. 47:2:17, 18P

**Pennsylvania, Camp Hill**  
Peace Church 47:2:10P, 9

**Pennsylvania, Columbia**  
National Watch & Clock Collectors Museum 47:2:14

**Pennsylvania, Danville**  
Mahoning Presbyterian Church 47:2:11, 13P  
St. Paul's Methodist Church 47:2:11, 12P

**Pennsylvania, Freeburg**  
St. Peter's Lutheran Church 47:2:10P, 11

**Pennsylvania, Hanover**  
Basilica of the Sacred Heart of Jesus ("Conewago Chapel") 47:2:11, 13P

**Pennsylvania, Hershey**  
Hershey Theater 47:2:1P, 15P, 12

**Pennsylvania, Lancaster**  
Covenant Presbyterian Church 47:2:16, 17P  
First Reformed Church 47:2:16  
Otterbein U. M. Church 47:2:16  
St. Joseph's R. C. Church 47:2:16, 18P  
Trinity Lutheran Church 47:2:16

**Pennsylvania, Lebanon**  
Salem Lutheran Church (new) 47:2:9P, 9; (old) 47:2:8P, 8

**Pennsylvania, Lititz**  
Auditorium, Single Brothers House 47:2:8  
Linden Hall School for Girls 47:2:7P, 8  
Single Brothers House 47:2:8

**Pennsylvania, Little Tulpehocken**  
Christ Church 47:2:12, 15P

**Pennsylvania, Mechanicsburg**  
St. James' Church 47:2:9, 10P

**Pennsylvania, Mohrsville**  
Old Belleman's Church 47:2:12

**Pennsylvania, Mt. Joy**  
Donegal Presbyterian Church 47:2:14, 16P

**Pennsylvania, Mt. Pleasant Mills**  
Grubb's Church 47:2:11, 11P

**Pennsylvania, Nazareth**  
Moravian Historical Society 47:2:19

**Pennsylvania, New Freedom**  
St. John the Baptist Catholic Church 47:2:12, 14P

**Pennsylvania, New Schaefferstown**  
St. Paul's U. C. C. 47:2:12, 14P

**Pennsylvania, North Heidelberg**  
North Heidelberg U. C. C. 47:2:12

**Pennsylvania, Pittsburgh**  
First Presbyterian Church 47:1:8P  
First Unitarian Church 47:1:25ff., 25P, 27P, 28P, 29S  
Christ Methodist Church 47:1:7

**Pennsylvania, Shartlesville**  
Friedens Church 47:2:20, 21P

**Pennsylvania, State College**  
Faith United Church of Christ 47:1:24U

**Pennsylvania, York**  
York Heritage Trust 47:2:14, 16P

**Pilcher organs**  
ca.1915 Pilcher, First Baptist Church, Plant City, FL 47:1:22U

**Poland, Węgorzewo**  
Sts. Peter & Paul 47:2:23, 23P

**Poister, Arthur** 47:3:10, 10P

**Regestein, Lois** 47:2:20

**Review: Books**  
*Diversity in Unity: Discussions on Organ Building in Germany between 1880-1918* (Fidom) 47:4:27  
*Organs of Toronto* (Jackson & Bailey) 47:2:22  
*Perspectives on Organ Playing and Musical Interpretations: A Festschrift for Heinrich Fleischer* 47:3:31  
*Sweetlinck Studies* (Dickens, ed.) 47:1:17

**Reviews: Recordings**  
Messiaen: Complete Organ Works  
Played by Olivier Latty 47:3:34  
Sweetlinck: The Complete Keyboard Works 47:1:17

**Rieger-Kloss** 47:1:21U

**Rigler, Ann Marie** 47:2:17

**Robjohn organs**  
1859 Thomas Robjohn, Dana Hull workshop, Ann Arbor, MI 47:4:23U, 23P, 23S

**Russia, St. Petersburg**  
Shostakovich Philharmonic Hall 47:1:21

**St. Clement's, Eastcheap**  
facade 1830, organ at (illus.) 47:3:22P

**Schnurr, Stephen** 47:2:5

**Schreiner, Alexander** 47:3:19, 19P

**Schucker, John** 47:2:19

**Schuelke organs**  
1902 Wm. Schuelke, St. Mary's Catholic Church, Columbus, OH 47:2:27U, 27S

**Self, William** 47:3:17, 17P

**Setzer, Robert D.** 47:2:27U

**Sipe organs**  
2003 Robert L. Sipe, Inc., St. Catherine's Episcopal Church, Temple Terrace, FL 47:2:28U, 28S

**Skinner organs**  
1926 E. M. Skinner Opus 603, Hemicycle Auditorium, Toledo, OH 47:3:26U



1927 E. M. Skinner, Salem  
Lutheran Church (new),  
Lebanon, PA 47:2:9P, 9  
1928 E. M. Skinner Opus 699,  
St. Luke's Episcopal Church,  
Portland, OR 47:3:26U  
1929 E. M. Skinner, Otterbein U.  
M. Church, Lancaster, PA  
47:2:16  
1938 E. M. Skinner, Mt. Holyoke  
College, South Hadley, MA  
47:1:20U

**Smith, The Rev. Msgr. Thomas**  
47:2:7

**South Carolina, Newberry**  
St. Luke's Episcopal Church  
47:1:6P

**South Carolina, Pendleton**  
St. Paul's Episcopal Church  
47:1:5P

**Speller, John L.** 47:2:22R

**St. Joseph, MO, organs** 47:1:37

**Steere & Son Organ Company**  
Springfield, MA 47:4:1P;  
factory crew 47:4:1P

**Steere organs**  
1889 Steere & Turner, First  
Presbyterian Church, Chippewa  
Falls, WI 47:1:20U

1893 J. W. Steere & Son, St.  
John's Episcopal Church,  
Bellevue, PA 47:2:18, 19P

1915 J. W. Steere & Son Opus  
673, Symphony Hall (formerly  
Municipal Aud.), Springfield,  
MA 47:4:1P, 4ff., 4R, 9S

1917 J. W. Steere & Son Opus  
700, First Baptist  
Church/Baptist Temple,  
Brooklyn, NY 47:4:15, 15 S,  
15P 16ff., 40P

**Steinmeyer organs** 1931 G. F.  
Steinmeyer, Cathedral of the  
Blessed Sacrament, Altoona, PA  
47:2:19, 21P

**Stillhopes Episcopal Home** 47:1:6

**Stokowski, Leopold** 47:1:44ff.

**Stoltzfus, Peter** 47:2:16

**Suter, Erik** 47:2:6, 7

**Tannenberg, David, Inventory**  
1762 47:3:23

**Tannenberg organs**

1769 David Tannenberg (case),  
First Reformed Church,  
Lancaster, PA 47:2:16

1771 David Tannenberg (case),  
Trinity Lutheran Church,  
Lancaster, PA 47:2:16

1776 David Tannenberg,  
Moravian Historical Society,  
Nazareth, PA 47:2:19

1787 David Tannenberg,  
Auditorium, Single Brothers  
House, Lititz, PA 47:2:8

1793 David Tannenberg, Single  
Brothers House, Lititz, PA 47:2:8

1804 David Tannenberg, York  
Heritage Trust, York, PA  
47:2:14, 16P

**Temple Organ Co.** 47:1:41

**Tennessee, Bardett**  
Bardett U. M. Church 47:4:22U,  
22S

**Tennessee, Memphis**  
Cook Convention Center (South  
Hall) 47:4:22

**Terry, Paul H.** 47:3:11

**Thiele organs**  
1648 Joachim Thiele, Sts. Peter &  
Paul, Wegorzewo, Poland  
47:2:23, 23P

**Thompson-Allen Co.** 47:3:26U

**Torovsky, Adolph C.** 47:3:11

**Virginia, Williamsburg**  
Bruton Parish Church 47:1:14

**Voit organs (Germany)**  
1907 H. Voit, Church of St. Paul on  
the Cross, Rouse, 47:2:26, 26P

**Vollendorf, Joanne** 47:2:27U

**Walcker organs**  
1903 Walcker, Shostakovich  
Philharmonic Hall, St.  
Petersburg, Russia 47:1:21

**Walker, J. W.** 47:1:30

**Wanamaker Organ**  
Recital Schedule 47:2:22

**Warren, George William** 47:1:45

**Warren, Richard Henry** 47:1:45

**Warren, Wayne** 47:2:27

**Washington, Tacoma**  
Luther Memorial Church 47:3:29,  
29P, 30S

**Watson, Vaughn** 47:2:11

**Weiser, The Rev. Frederick** 47:2:8

**Wheelock, Larry, and Roger**  
**Stephens** 47:1:24U

**White, Ernest** 47:3:19, 19P

**Wicks organs**  
Wicks Organ Co. Opus 5355, St.  
Damian R. C. Church,  
Westland, MI 47:3:28U, 28S

1972 Wicks Organ Co. (tracker),  
Kenwood U. M. Church,  
Milwaukee, WI 47:1:24U, 24S

**Wicks-Bumpus organs**  
Wicks-Bumpus, Prince of Peace  
Catholic Church, Sun City  
Center, FL 47:1:23U

**Williams, Julian** 47:3:10

**Wirsching, Philipp** 47:1:25ff., 25P  
**Wirsching organs**

1904 Wirsching Organs, First  
Unitarian Church, Pittsburgh,  
PA 47:1:25ff.,  
25P, 27P, 28P, 29S

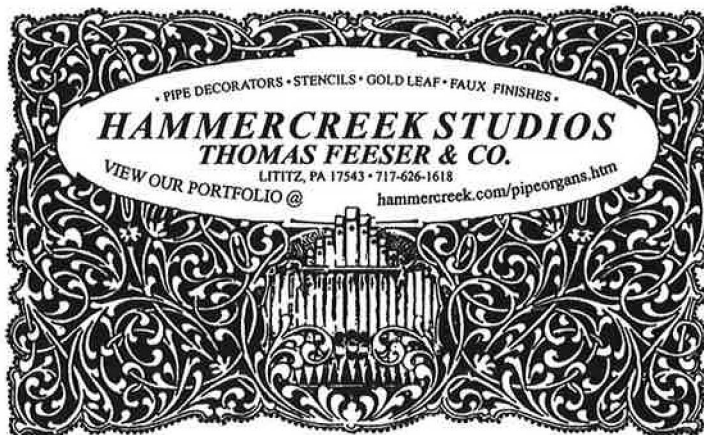
**Wisconsin, Chippewa Falls**  
First Presbyterian Church  
47:1:20U

**Wisconsin, Milwaukee**  
Kenwood U. M. Church  
47:1:24U, 24S

**Woodworth, G. Wallace** 47:3:17

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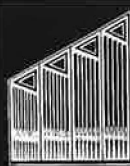
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## Minutes of a Meeting of the Governing Board of the American Organ Archives of the Organ Historical Society

A regular meeting of the Governing Board ("GB") of the American Organ Archives of the Organ Historical Society was held on Thursday, April 24, 2003, at the library of the Archives, Talbot Library, Westminster Choir College at Rider University, Princeton New Jersey. Notice of the meeting had previously been given. Present were governors Allison Alcorn-Oppedahl (Chair), Lynn Edwards Butler, Laurence Libin, Elizabeth Towne Schmitt, Rollin Smith, and James L. Wallmann (Secretary), and Stephen L. Pinel, the Archivist. Also present were Scot L. Huntington (Society Vice-President) and Dr. Uwe Pape. The outline of these minutes follows the agenda of the meeting. All actions taken by the GB were unanimous.

1. *Welcome.* The Chair called the meeting to order at 9:30 a.m. An agenda for the meeting was distributed.
2. *Establishment of quorum.* All governors currently in office being present, a quorum of the GB was present to conduct business.
3. *Approval of minutes.* The minutes of the October 2002 meeting of the GB had previously been circulated. Upon motion duly made (Mr. Libin) and seconded (Dr. Smith), it was

**RESOLVED:** That the minutes of a meeting of the Governing Board of the American Organ Archives of the Organ Historical Society held on October 18, 2002, be, and hereby are, approved.

4. *Archivist's Report.* The Archivist's Report had previously been circulated. The billing errors with Cassidy Cataloging Services and OCLC have been addressed. The online public access catalog (OPAC) of the Archives is up and running. The OPAC is updated as records are produced by Cassidy. It would be useful to know how often the Archives OPAC is accessed; Mr. Pinel will ask Cassidy if this information is available. While other websites link to the Archives OPAC, at present the Archives website (part of the Society website) has no links away

from the Society web pages; this follows what is believed to be Society policy. Dr. Oppedahl will determine whether this is still Society policy. The appraisal by Wurlitzer-Bruck is moving forward and should be completed by summer and the end of the Society/Archives fiscal year. The ceiling lights in the reading room of the Archives were relocated to provide better lighting.

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

**RESOLVED:** That the expenditure of \$1,100 from the Relocation Fund to remove, replace, and relocate ceiling lights in the reading room of the Archives is hereby ratified, confirmed, and approved. Mr. Pinel asked the GB whether he should take an aggressive approach to fill gaps in Danish, Belgian, and Polish organ journals. The GB directed Mr. Pinel to proceed with efforts to fill these and other gaps in the collection of organ periodicals. Acquisition of journals and periodicals would come from the regular acquisition budget of the Archives. Mr. Pinel described the Otto Hofmann collection recently donated to the Archives by the late Texas organ-builder's widow. Mr. Pinel had traveled to Texas to meet Mrs. Hofmann, examine the collection, and package it for shipping to New Jersey. The role of Dr. Pape in the acquisition of this significant collection was noted.

Upon motion duly made (Dr. Oppedahl) and seconded (Ms. Schmitt), it was

**RESOLVED:** That the expenditure of \$1,451.77 for expenses related to the acquisition of the Otto Hofmann collection is hereby ratified, confirmed, and approved.

The Society was unable to acquire the Schlicker records for the Archives. Unfortunately, the Schlicker files had been relieved of the most significant correspondence before the entire collection became available. Mr. Pinel was

directed to initiate contact with the current owner of the Schlicker records in hopes that these important records would one day come to the Archives.

The Archives budget for governor's expenses was severely over budget because a previous governor had submitted a reimbursement request for expenses incurred several years previously. Upon motion duly made (Mr. Libin) and seconded (Dr. Oppedahl), it was

**RESOLVED:** That, effective immediately, expenses of the governors be submitted for reimbursement within six months of the time that the expense was incurred or be forfeited. From time to time the governors meet for lunch or dinner following a meeting of the GB. The governors discussed whether these meals should be courtesy of the Archives/ Society or paid by each governor. Some felt that it was simply a matter of hospitality and that it is not too much to expect that an occasional meal will be paid by the Archives/ Society. Others felt that governors should pay their own way. After a frank exchange of views, the GB concluded that governors should be prudent in such matters. Further, a governor should not feel pressured to pay his or her own way if it is indeed a hardship to do so. The GB expressed its sincere appreciation to Mr. Pinel for the Archivist's Report and his efforts on behalf of the Archives.

5. *Symposium 2003.* The preparations for the symposium "Current Perspectives on Organ Research" to begin that afternoon were discussed. Upon motion duly made (Mr. Libin) and seconded (Dr. Oppedahl), it was

**RESOLVED:** That a motion of thanks be extended to Anthony Baglivi and Len Levasseur for their extraordinary efforts in helping to publicize the symposium.

**RESOLVED FURTHER:** That Stephen Pinel also be thanked for his efforts in organizing and putting on the symposium.

If only for the extensive and favorable publicity it has already received, the 2003 symposium is a success for the Archives and the Society.

Mr. Pinel made efforts to raise funds for the symposium but it was difficult to do so because of the unfavorable economic climate and because the National Council had determined that only companies, not individuals, could be approached. The Society's fund raising period for the Millennium Fund expired in October 2002 and the GB may again be able to raise money for the Archives. It would be useful to have a "Symposium Fund" of the Archives to support symposia. About sixty paid registrants are expected for the symposium. No firm numbers on the symposium budget were available, but Mr. Pinel expected that expenses would be close to revenues, taking into account the \$2,500 designated by the National Council when it approved the symposium proposal at its 29 June 2002 meeting (see *The Tracker* 46:4, p. 37). Mr. Libin felt that honoraria were generous for participants. Ms. Edwards, on the other hand, expressed the view that where individuals were invited to participate (as was the case here), they should be paid. Mr. Libin suggested that participants may wish to pay the registration fee or otherwise contribute to the symposium. Write-ups of the symposium will appear in the major domestic organ publications and possibly one or two foreign journals.

Possible future symposia were discussed. Mr. Pinel proposed a major conference in the spring of 2007 to be held in Boston on organ restoration. The GB felt that waiting four years for the next symposium was too long; having symposia every two years was about right. Organ documentation was proposed as the topic for a symposium in 2005. Dr. Pape felt that the IAOD (Internationale Arbeitsgemeinschaft für Orgeldokumentation or International Association for Organ Documentation) could participate in such an event. Further, the Archives should approach Dr.



George Stauffer, Dean of the Mason Gross School of the Arts at Rutgers University, about the possibilities of that institution co-sponsoring the 2005 symposium with the Archives. The progression in symposium topics from 2003 to 2005 to 2007 was also seen as good.

Upon motion duly made (Mr. Libin) and seconded (Ms. Schmitt), it was

**RESOLVED:** That Mr. Wallmann be, and hereby is, designated to chair a symposium of the Archives to be held in the spring of 2005.

6. *2002-2003 budget.* The GB discussed the Archives budget by reviewing the Treasurer's Report for the quarter ending 12/31/02 as well as the Archivist's Report. We should end the fiscal year close to budget. The GB once again expressed the desire to see the Archives budget presented in such a way as to show last year's budget, current budget, and actual expenses.

7. *2003-2004 budget.* The budget for the 2003-2004 fiscal year was discussed. After considerable discussion, the following budget for the fiscal year 2003-2004 was proposed to be presented to the National Council for adoption by that body as the budget of the Archives.

The GB decided that one face-to-face meeting per year was adequate. Travel expenses for the GB have steadily increased now that only two governors and Mr. Pinel are from the greater New York City area. The GB expects that fall meetings will be face-to-face at the Archives in Princeton. The spring meetings will be held via conference telephone. Governors with academic positions have found that April meetings of the GB come during a busy time of the academic year; a telephone meeting should make it easier for all to participate. The new line item for Möller service is designed to cover the expense of the Archivist traveling to the warehouse in Enfield, N.H., to service and maintain the Möller collection.

8. *"Tracker" articles.* Mr. Libin's article will soon be published and Dr. Oppedahl's was submitted and published in 46:1 (2002). Ms. Edwards is next to provide an article and Ms. Schmitt follows her. Mr. Pinel will inform Ms. Edwards and Ms. Schmitt of *Tracker* deadlines for their articles.

9. *Inventory of Organ Literature Foundation collection.* Mr. Wallmann reported on Henry Karl Baker's Organ Literature Foundation and his remarkable collection of organ

books. Mr. Baker would like to retire and he is looking to sell his stock of books, music, records, and CDs. He is also planning to sell his personal collection of books. Unfortunately, Mr. Baker has no inventory of his collection. Messrs. Wallmann and Pinel had planned to visit Mr. Baker to inventory his collection earlier this year, but the time was not convenient for Mr. Baker. They will try again. Dr. Pape also shared his experiences as a publisher of organ books with Mr. Baker. There is no action for the GB to take in this matter but the GB encouraged the efforts of Messrs. Wallmann and Pinel.

10. *Appointment of new governor.* Mr. Wallmann indicated that Dr. Hans Davidsson of the Eastman School of Music, formerly of Göteborg Organ Art Center (GOArt), had agreed to become a member of the GB replacing Kristin Farmer who had resigned a year ago.

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

**RESOLVED:** That Hans Davidsson be, and hereby is, appointed as a member of the Governing Board of the Archives.

Mr. Pinel was directed by the GB to send Dr. Davidsson a binder of materials containing information on the Archives.

11. *Other business.* The GB discussed the Society's extant organ committee and whether this activity should be taken over by the Archives. There was concern for the future maintenance of this database. Dr. Pape described his database project and emphasized how extensive such projects can be.

Mr. Pinel was requested to contact the Instituto de Órganos Históricos de Oaxaca (IOHIO) to request copies of its organ documentation. Future space needs of the collection were briefly discussed. Mr. Huntington described the Society's publication activities and the reprint editions planned for publication.

12. *Dates and locations for next two meetings.* The next meeting of the GB will be held on Friday, October 24, 2003, from 2:30 p.m. to 5:30 p.m. at the Archives. The spring meeting will be held as a telephone meeting in 2004 at a date and time to be determined.

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The meeting adjourned at 12:37 p.m.

James L. Wallmann, Secretary

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# The Organ Historical Society Minutes of the National Council Meeting

Wednesday and Thursday, June 18-19, 2003

Pennsylvania Room, Crowne Plaza Hotel, 23 South Second Street, Harrisburg, Pennsylvania

*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 Wednesday, June 18, 2003, at 1:19 p.m., in the Pennsylvania Room of the Crowne Plaza Hotel, 23 South Second Street, Harrisburg, Pennsylvania. 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 (arrived 1:33 p.m.), David Barnett (Treasurer), and William Van Pelt (Executive Director).

**Approval of Minutes:** Moved—Dahl; second—Gifford, to approve minutes of the Saint Paul, Minnesota, meeting, held March 7-8, 2003, as circulated by the Secretary. Motion passed unanimously.

## REPORTS

**Executive Director:** William Van Pelt. The Executive Director presented a written report. Membership income has increased to \$175,456, and the mailing list of *The Tracker* now stands at 4,020. Pennsylvania Convention registration is less this year compared to that of recent years.

**Treasurer:** David Barnett. A written report was submitted by the Treasurer. Merchandise sales are up by 6.4% over the same period of the last fiscal year. The Fiscal Year 2001-2002 books were reviewed by Martin, Dolan, and Holton, CPAs.

## COUNCILORS' REPORTS

**Finance and Development:** Patrick Murphy. A written report was issued by Councilor Murphy. The Endowment Fund balance stands at \$209,352.90. Pledges receivable stand at \$10,949.18.

**Archives:** Allison Alcorn-Oppedahl. Councilor Alcorn-Oppedahl presented a written report. A written report from James Wallmann regarding the Archives Symposium in April of 2003 was attached, as well as a report by Symposium attendee David Baker of Great Britain. The Æolian Organ Company contracts have been acquired by the American Organ Archives. The Archives Research Grant for 2003 has been awarded to George Nelson of Seattle, Washington.

**Organizational Concerns:** Rachelen Lien. Councilor Lien presented a written report. A survey of Chapters has been mailed to all Chapters, and results of the survey will be forwarded to Council at a later date. The Organizational Restructuring Committee has begun its deliberations. The committee is comprised of those listed in the resolution passed in March of 2003 in Saint Paul, Minnesota, except that George Dickey respectfully declined his appointment.

**Research and Publications:** Mary Gifford. Councilor Gifford submitted a written report. The Publications Committee had met immediately prior to this National Council meeting. Two candidates were interviewed for the Director of Publications position. It was decided to advertise the position again in light of development of a revised job description.

**Conventions:** David Dahl. A written report was given by

Councilor Dahl. Attached was a report from the Convention Coordinator, Kristin Farmer. A revised draft of the Convention Sourcebook has been prepared by Jerry Morton.

**Education:** Paul Marchesano. A written report was submitted by Councilor Marchesano. Owen Cannon of Oberlin College, Oberlin, Ohio, and Peter Isherwood of Westminster Choir College, Princeton, New Jersey, are designated E. Power Biggs Fellows for the year 2003.

## OLD BUSINESS

**Ten-Year Plan:** Huntington. The Vice-President repeated his request for further response from Councilors regarding the Ten-Year Plan.

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

**Endowment Fund:** Murphy. A meeting of the Endowment Fund Advisory Committee is scheduled for Thursday afternoon, June 18.

**Fiftieth Anniversary:** items for specific publications for the anniversary were discussed, including but not limited to an Anniversary edition of *The Tracker* and a history of the Society.

## Chicago 2006 American Guild of Organists Convention

**Recital:** the Vice-President related his findings regarding repairs necessary to return the 1891 Roosevelt organ at Saint James Catholic Church, Chicago, to a condition that it would be playable for a recital. Michael Barone will continue to coordinate efforts to restore the organ to appropriate condition for the 2006 Recital and will continue to coordinate the recital with the American Guild of Organists.

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

**Director of Publications:** Gifford. A revised budget request was submitted in light of the revision to the Director of Publication position, as noted under Councilor Gifford's report above.

**Moved:** Gifford; second—Huntington, that National Council authorize the Publications Oversight Committee to develop a revised job description as requested in the revised report of the Publications Oversight Committee, dated June 17, 2003, for a Director of Publications and to continue the search and interview process. Motion passed, one abstention.

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

**Director of Sales:** Report of this process was covered under Councilor Lien's Organizational Concerns report above.

**Convention Sourcebook Review Committee:** Dahl. There has been no activity since the March meeting of National Council.

**Minneapolis 2007 National Convention proposal:** Dahl. The Committee is expected to submit further information at the October 2003 meeting of the National Council.

**Restructuring Committee Report:** Lien. Materials have been submitted to the Committee by the Executive Director to begin deliberations.

**By-Laws Committee Report:** Lien. There was discussion of an Interim Report of the By-Laws

Revision Committee as submitted by James Wallmann, dated June 9, 2003. Each member of the National Council was additionally charged with making an individual response to the Revision Committee via Mr. Wallmann.

*The meeting recessed for dinner at 6:45 p.m. and reconvened at 9:02 p.m.*

Discussion continued regarding the Interim Report of the By-Laws Revision Committee.

*The meeting recessed for the day at 10:34 p.m.; the meeting reconvened on Thursday, June 19, at 9:14 a.m. Present were: Michael Barone (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, David Dahl, Mary Gifford, Rachelen Lien, Paul Marchesano (arrived 9:26 a.m.), Patrick Murphy, David Barnett (Treasurer), and William Van Pelt (Executive Director).*

#### NEW BUSINESS

**Moved:** Dahl; second—Barnett, that prior to setting the dates of a National Convention, that the following organizations be contacted to verify or learn of dates for conferences or conventions to be held by Association of Anglican Musicians, Association of Lutheran Church Musicians, Presbyterian Association of Musicians, National Association of Pastoral Musicians, American Guild of Organists, American Theatre Organ Society and Westfield. If these organizations have not yet selected dates, OHS will submit in writing a statement of dates for its National Conventions as far ahead as can be determined, and that this notification will take place annually as reminder letters especially since OHS convention dates may be set earlier than AGO (National Headquarters and all regional coordinators) and other organizations, to be sent by January 1. This shall be the duty of the Convention Coordinator prior to setting of the final date. Any significant and apparent date

conflicts should be reported to the Convention Coordinator as well as the Chairpersons of an OHS National Convention committee. Motion passed unanimously.

**Moved:** Dahl; second—Alcorn-Oppedahl, that Convention lecturers be extended the same registration benefits as recitalists. Motion passed unanimously.

*Councilor Murphy left the meeting for an Endowment Advisory Fund meeting at 11:00 a.m.*

**Moved:** Dahl; second—Barnett, to increase regular dues by \$5.00 to \$47.00, directing the Executive Director to adjust the higher dues categories. Motion passed, one opposed.

**Moved:** Gifford; second—Marchesano, to adopt a balanced budget of \$1,163,250.00 for the Fiscal Year 2003-2004. Motion passed, one opposed, one abstention.

*The meeting adjourned for luncheon at 12:46 p.m. and reconvened at 1:37 p.m. Councilor Murphy had returned. Also present were OHS members Kristin Farmer, James Hammann, James Johnston, James Stark, and Richard Walker.*

**Moved:** Marchesano; second—Huntington, that the grant for Historic Organ Recitals be raised to \$250.00. Motion passed unanimously.

Discussion followed regarding a possible future National Convention in the Seattle/Tacoma region for 2008. The Councilor for Conventions was encouraged to submit further information for this at a future meeting.

There was discussion about the need for a current contract for the Executive Director. The Executive Director agreed to formulate a contract for review by National Council for approval at the October 2003 meeting.

Members of the Endowment Fund Advisory Board were intro-

duced. The Councilor for Finance and Development is drawing an Operating Procedure for the Board. Board members commented on the current state of the Fund portfolio.

**Moved:** Barnett; second—Dahl, that National Council appoint Levi Wolf, Esq., and his law firm of Pottstown, Pennsylvania, to be the agent of the Organ Historical Society in filing documents associated with the Society's continuing status as a non-profit corporation in Pennsylvania, and in serving as the repository of minutes of the National Council, minutes of Annual Meetings, By-Laws, Articles of Incorporation, and other official documents. Motion passed unanimously.

**Moved:** Murphy; second—Gifford, to reappoint Richard Walker to the Endowment Fund Advisory Board, effective October 1, 2003. Motion passed, one abstention.

Councilor Dahl led the National Council in expressing its gratitude to President Barone, Secretary Schnurr, and Councilors Alcorn-Oppedahl, Marchesano, and Murphy for their service to the Council during their present term.

#### UPCOMING MEETINGS

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 5-6, 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.

#### ADJOURNMENT

**Moved:** Marchesano; to adjourn. Motion passed unanimously. Meeting adjourned at 2:57 p.m.

—Respectfully submitted, Stephen Schnurr, Secretary.

—Approved Friday, October 17, 2003, in Richmond, Virginia.



## Organ Historical Society Press

Editor search reopened. This new position will be responsible for overseeing the solicitation, submission, editing, and publication of *The Tracker* (quarterly journal), and a range of annual monographic, musical, reference, and facsimile publications. Min. Req. Bachelor's degree, advanced degree preferred, or commensurate experience or certification, in musical scholarship. Competitive qualifications: three or more years in scholarship, writing, editing and publishing and/or related areas; knowledge of organs, organ music and organ history/literature necessary. Approximately 20 hours weekly for \$25,000; no relocation required.

The Organ Historical Society works to encourage, promote, and further an active interest in the organ and its builders, particularly in North America. The OHS Press is committed to helping fulfill this challenge. Send hard-copy resume, cover letter, & three references to Allison Alcorn-Oppedahl, Trinity International University, 2065 Half Day Road, Deerfield, IL 60015. Application reviews begin March 1st.

For information only, contact aoppedahl@tiu.edu



Andrew Scanlon  
will perform a  
recital following  
evensong services  
on Saturday  
evening, July 17 at  
St. Paul Episcopal  
Cathedral,  
Buffalo. The 4  
manual, 1951-  
1988 Schlicker  
organ retains this  
splendid case  
along with several  
sets of pipes from  
the 1908 Robert  
Hope-Jones Unit  
Orchestra.  
(Photo by  
William Van Pelt)

