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The Organ Historical Society

Post Office Box 26811, Richmond, Virginia 23261 • (804) 353-9226 • FAX (804) 353-9266
e-mail: tracker@organsociety.org • web: www.organsociety.org • online catalog: www.ohscatalog.org

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OHS STAFF

William T. Van Pelt	Executive Director
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THE TRACKER STAFF

Gregory Crowell	Editor
736 Ethel S.E., Grand Rapids, MI 49506 tracker@organsociety.org	
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COMMITTEES

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CONVENTIONS

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7/12-18, 2005
Richard Hill, Matthew Bellocchio
mmbell@rochester.rr.com

Central Indiana, July 2007
Joseph G. Roberts
jroberts@in.net

Saratoga, NY, 50th Anniversary, 6/25-7/02, 2006
Stephen Pinel
spinel@att.net

Seattle 2008
David Dahl
dahldp@plu.edu

OHS American Organ Archives at Talbot Library

Westminster Choir College, Princeton, New Jersey
Stephen L. Pinel, Archivist
629 Edison Dr., East Windsor, NJ 08520
(609) 448-8427 spinel@att.net

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Our Most Important Mission

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Cover:
*Façade and console
of E. & G.G. Hook
Opus 253, of 1859,
First Baptist Church,
Jamaica Plain,
Massachusetts.
(William T. Van Pelt)*

It is with a sense of excitement, anticipation and pride that I announce to the membership that Dr. Gregory Crowell of Grand Rapids, Michigan, has begun his duties as the Society's first Director of Publications. Concurrently, under the new *Bylaws* overwhelmingly ratified by the membership in July 2004, the former Publications Oversight Committee has been rechristened the Publications Governing Board. With this new document comes a broader range of responsibilities and authority for the PGB. Lastly, the OHS Press—the newly styled publishing arm of the Organ Historical Society—has hit the ground running with several exciting and important new publications in progress.

As the Society approaches the eve of its fiftieth anniversary, the formal establishment of a press singularly devoted to the publication of research on all aspects of the pipe organ marks one of the most important steps the Society has taken in its history. The OHS's standard bearers, *The Tracker* and *The Organ Handbook*, are already respected as models of their kind throughout the world. The Society has also issued a number of highly respected books over the past decades, including most recently *The Austin Story*, *The Hook Opus List*, and the facsimile reprint of the first organ periodical in the United States, Eugene Thayer's *The Organist's Journal and Review*.

The mission statement of the new OHS Press reads:

The OHS Press is established by the Organ Historical Society for the advancement and dissemination of scholarship on the organ, its music, literature, cultural contexts and performance. We consider for publication scholarly works about the organ and musical editions, regardless of commercial viability, directed either to the specialist or the general reader.

To help carry out this charge, we have engaged the new Director of Publications—our first new directorate in twenty-three years. The PGB will develop the publication program, establish policy, review manuscripts and draft the publications budget. The Board is comprised of a group of highly respected scholars and writers, and will function primarily as a resource group to assist the Director of Publications in whatever way possible, insuring that the OHS may take its rightful place at the global forefront of English-language publications on the organ.

Some of the many exciting projects currently under consideration include: an opus list series, organ company histories and builder biographies, monographs dedicated to the publication of research on specific organ-related subject matter; and an Instrument Documentation Series. In addition, a series of American Organ Archives facsimile editions, which will reproduce some of the extraordinary holdings found in our Archives—the largest such collection in the world—is being planned. It is our hope that this exciting new series will include elegant builder catalogs, periodicals, monographs, collections of photographs and other related ephemera. We are even discussing the desirability of a translation series to bring some of the most important documents ever written on the organ within the grasp of the English-speaking reader.

As I began to write this opinion piece, full of pride in our accomplishment and hope for our future direction, the importance of our endeavors came crashing down on me on the evening of Tuesday 18 January. At 5:30 P.M., the First Baptist Church of Jamaica Plain caught fire for the second time in thirty years. This church was the home of E. & G.G. Hook Opus 253, which was built in 1859 and featured at the Boston 2000 Millennium Convention. At 8:30 P.M. I received an emotional call from an OHS member who was witnessing the devastation live, describing the destruction to me over the phone. As I watched the unbelievable devastation that night on the evening news broadcast, it was clear that the organ had been cremated. Nothing could have survived that raging inferno. Not this time.

This town was a holy place for OHS members. It contained three of the seven surviving pre-Civil War three-manual Hook organs, all within short walking distance of one another on the same street. The First Baptist organ was the youngest of the trio. The loss is staggering,

Andover

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opinion | CONTINUED

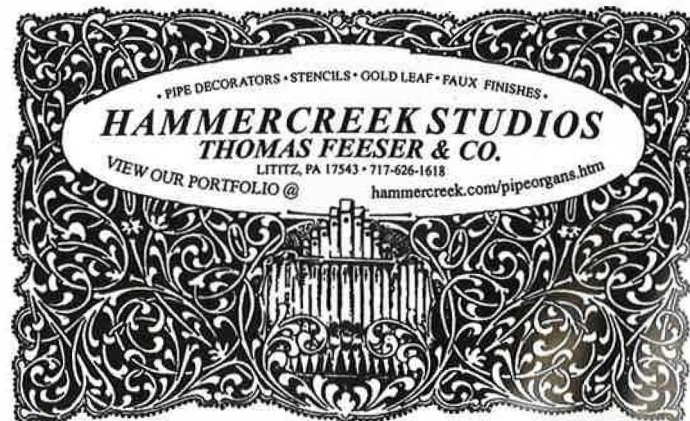
and the sense of grief is like that felt for a close and beloved friend: immediate and profound. I realized with crushing clarity what is perhaps the most important mission of our Society: the documentation of our precious and dwindling organ heritage. While these instruments are built to last many times our natural lives, we forget that they have natural lives of their own. Human intervention of one sort or another often shortens the lives of instruments created for posterity, although, in this case, it was Fate's fickle finger that dealt the final blow. What had been the only technical documentation of this now sainted instrument can be found on page 71 of the *Organ Handbook 2000*. Scant as this record may be, it is now all that we have. There is so much information we have already lost, and so many instruments are gone before we have even had the chance to get to know them properly and thoroughly.

In our evolving world, with changes happening so fast that we can no longer keep track, the otherworldly beauty of the pipe organ continues to provide solace, comfort and even inspiration. As OHS members increasingly fight seemingly losing battles to save endangered instruments, the need to document our disappearing heritage before it is gone becomes more crucial with each loss. One fact is sadly becoming crystal clear: we will no longer be able to save every organ (much as the late Alan Laufman and the Organ Clearing House valiantly had tried to do). This makes the need to preserve knowledge so vitally important. We need to encourage builders to document their restorations. We need to record the existence of every pipe organ we can find. We need to document thoroughly our precious inheritance of venerable antique instruments from every century—not just from the distant, dusty past. Our American Organ Archives is already the world's largest repository of organ documentation, collected from around the globe. The Organ Historical Society is now going to begin in earnest to document *our* unique organ culture for all the world to see.

What a magnificent and timely way for the OHS to celebrate its fifty years of growth and evolution. This chapter is only beginning. 

BERGHAUS
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Requiem Æternam:

The Loss of E. & G.G. Hook Opus 253 (1859) in the First Baptist Church of Jamaica Plain

BY SCOT HUNTINGTON

This, too, shall pass...

There is something heart-wrenching about seeing a church in flames that affects us differently than any other type of building fire. When a burning edifice contains a pipe organ, the image of what is actually happening to the instrument caught inside causes a sickening feeling in the pit of the stomach of any player, builder, or admirer of organs. When the organ is an especially precious and irreplaceable antique, the ensuing grief can be palpable, and the sadness can be profound. Such was the case on the evening of Tuesday 18 January 2005 when I heard that the First Baptist Church in Jamaica Plain, Massachusetts, was on fire. The images on the Boston nightly news were ghastly: the roof was gone, flames were shooting out of the windows, and I strained to see exactly what was happening in the fleeting images of that sacred right-hand rear corner where the organ was located.

The building itself was two-story affair, with a fellowship hall on the first floor and a sanctuary above on the second floor (a typical arrangement in many older New England churches). A worker in the fellowship hall had been making the last arrangements for the new food pantry outreach program that was scheduled to open the next day. Late in the afternoon a lone worker smelled smoke and, rushing into the sanctuary, discovered that the building was on fire. After alerting the pastor in the parsonage next door, the first alarm was sounded at 5:30 P.M. By the time the first responders arrived on narrow and congested Centre Street at the height of rush hour, it was apparent that the structure was in grave danger. The magnitude of the impending disaster was quickly assessed, and additional alarms were immediately sounded. The fire had escalated into a raging five-alarm conflagration.

It could not have been a worse night for a fire. The temperature hovered near zero, causing the water from the hoses to turn to ice instantly on contact. Icicles were hanging from the firemen's eyebrows and mustaches, their suits and faces covered in a ghostly white frost. Over one hundred firefighters battled the blaze well into the dawn as stunned parishioners and townsfolk stood on the street, watching in horror. The morning images confirmed the grim reality that had been hidden by the dark of night: the walls were an empty shell,

blackened, encased in ice, surreal. The massive, stately tower—miraculously untouched—stood vigil over the devastation. The front page photo in *The Boston Globe* showed the otherworldly images of a roof open to the sky like a ceiling of glass, icicles hanging from the rafters and column capitals, the pews and altar furniture largely intact. A lone fireman was picking his way through the rubble. The eye immediately focused on that awful image in the front right corner: an organ chamber blackened and empty, it, too, framing a view of the trees and sky beyond. This image of a once beautiful sanctuary, so much of which was still recognizable and intact (one could say strangely beautiful were it not for the horror of it all), revealed the absence of what had been a most precious possession. Having survived a similar fire in 1975, the organ was now strangely and disturbingly absent.

It is ironic that, in this day when so many deem the organ obsolete, newspaper and television coverage alike focused not only on the historic building, but also on the "majestic pre-Civil War pipe organ that was among the best preserved in the United States...."¹ The organ was mentioned in every newspaper story and television news report that covered the event. The *Boston Globe* ran a story on the organ several days after the tragedy,² quoting OHS Executive Director William T. Van Pelt, as well as present and former organists of the church. The photos of the organ and church interior before the fire were also from the OHS files. While it is sad that it takes a tragedy like this to make the general public aware of how precious historical pipe organs truly are, it is encouraging that the media would find this a story worthy of such attention.

For OHS members (particularly those living in New England who knew this organ well), this is the loss of a dear friend, made all the more staggering because of the hole it leaves in a geographical concentration of significant historical instruments unique in the entire country. Surviving organs built prior to the Civil War are rare, and three-manual organs from this period are exceptionally rare. It is further remarkable that all but two of the surviving pre-war three-manual Hook organs are within thirty miles of each other. The surviving pre-Civil War three-manual E. & G.G. Hook organs are:

**St. Thomas Aquinas, Jamaica Plain, Massachusetts
(Opus 160, 1854, III/50)**

This organ was originally built for St. Paul's Episcopal Church (now Cathedral), Boston.

**First Congregational Society (Unitarian), Jamaica Plain, Massachusetts
(Opus 171, 1854, III/44)**

**United Methodist Church, Westbrook, Maine
(Opus 173, 1854, III/33)**

Originally built for State Street Congregational Church, Portland, Maine, this organ is currently in storage and for sale.

**First Lutheran Church, North Easton, Massachusetts
(Opus 254, 1859, III/40)**

Originally in the Church of the Unity, Boston

**First Congregational Church, Woburn, Massachusetts
(Opus 283, 1860, III/48)**

**St. John Roman Catholic Church, Bangor, Maine
(Opus 288, 1860, III/42)**

Until the loss of E. & G.G. Hook Opus 253 of 1859 in the 2005 Jamaica Plain fire, there were three of these organs in one town, on one street, and within a short walking distance of one another.

The organ in Jamaica Plain's St. Thomas Aquinas Church (Opus 160) is the largest surviving pre-Civil War organ of American construction. Originally built for the prestigious Episcopal Church (now Cathedral) of St. Paul in downtown Boston, it was moved to Jamaica Plain by George Hutchings in 1898 as his Opus 551 when he built a new organ for St. Paul's. One block away is Opus 171. This organ was built with two manual divisions, although the console was prepared for the eventual installation of a Choir division, which was finally added in 1860. Another two blocks farther up Centre Street was the location of First Baptist Church, home of Opus 253. This organ was the smallest of the three, but it represented an evolution already starting to take place in the Hook philosophy. The two 1854 organs were built with recessed consoles and vertical stop jambs. Other organs built in 1859 were as well, but the Baptist Church organ had a projecting console with terraced horizontal jambs—perhaps the earliest known example of this modern refinement in a Hook instrument. It shared a tonal philosophy with its two older sisters, but the overall tonal effect was ever so slightly more focused and brilliant.

The Civil War period was one of transition for the Hook firm, no doubt with some influence coming from the eminent Boston organist John Willcox, who worked with the firm from 1852 to 1858, and again from 1862 to 1869. Willcox played the dedication recitals of many of the Hooks' local installations, as well as the dedications of their trophy installations elsewhere. The Hook brothers' large instruments from this period show a logic of design and a tonal finish quite unlike anything being produced elsewhere at the

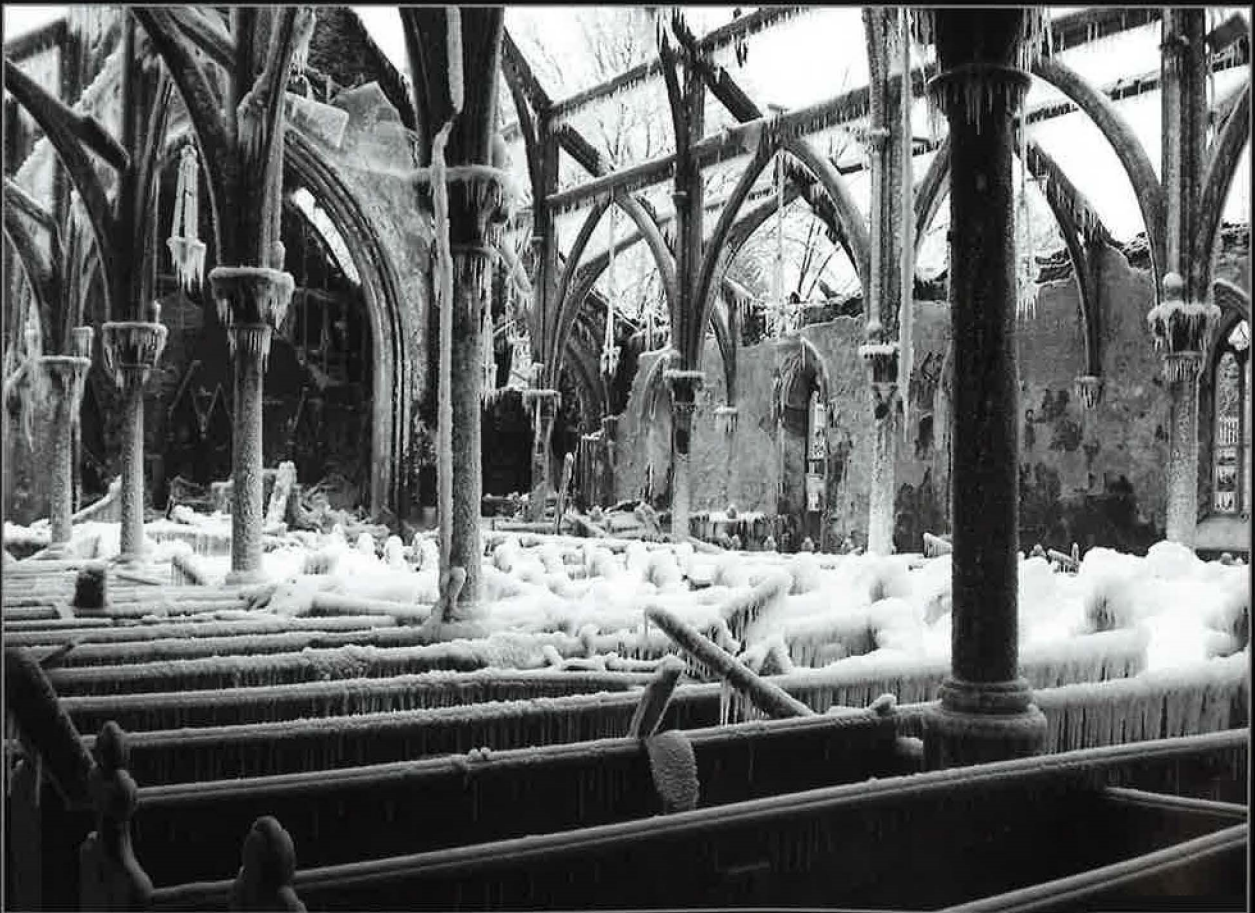
time. The instruments built after the war coincided with the return of many former workers (including Frank Hastings and George Hutchings), and were influenced by the installation of the Walcker organ in Boston's Music Hall in 1862, taking on a markedly different character from those that had been built before the war. The instruments built just prior to the war's outbreak (as well as a few conservative instruments built during the war years) can be said to mark the end of the Hook brothers' first, classically English period. The organ built for the Baptist Church had a few holdovers from the earlier type of construction, including a tenor C-compass Swell division with a single, unenclosed 8' Stop'd Diap[ason] Bass, and two complementary mixture stops with a tierce rank that ran only in the bass and tenor octaves of the Sesquialtera II and in the treble of the Mixture II. As a transitional organ it showed a progression in thought from its stylistic predecessors, witnessed by a projecting keydesk with terraced stop jambs, a Clarionet [*sic*] 8' instead of a Cremona 8' in the Choir,³ a Celestina 4' in the Choir instead of a Principal 4', the omission of the second Diapason 8' on the Great, a two-octave pedal compass instead of twenty notes, and overall a slightly more full and forthright voicing, especially of the Diapasons.

The First Baptist Church in Jamaica Plain, on the corner of Centre and Myrtle Streets, was built in 1859 to replace the original 1842 structure, which had been destroyed by fire in 1856. The architects for the gothic-revival building were Ryder & Fuller of Boston. The organ and building were dedicated on Thursday 25 August 1859; an account in the *Daily Evening Traveller* the next day stated that "any impartial judge will agree with us in saying that a finer organ of the same capacity cannot be named." The organist for the occasion was the longtime organist of the church, George W. Harris, and the organ cost \$3,000. In 1966 the organ was restored by Henri Lahaise & Son, and it was rededicated on 26 February 1967. The organist for that occasion was Mrs. Frances R. Dunlevy, a former student of E. Power Biggs and Homer Whitford, and organist of the church from 1951 until her untimely death in 1972.

On the morning of 30 October 1975 a pair of teenaged arsonists set fire to the church.⁴ The fire was set in the fellowship hall on the first floor, directly under the aisle crossing. The vandals used Bibles, books from the library and robes to kindle the blaze, which quickly spread left and right through the hall, up the walls and through the ceiling, eventually burning through the floor into the sanctuary. Only the organ's location within its confining chamber saved it from total destruction, although it didn't escape unscathed. As the fire raged around the base of the organ, it flashed through the pump handle slot in the pumper's crawl space (located at the sub-floor baptistry level) and entered the left rear of the organ interior. The Pedal trackers, the pedalboard, the left rear side of the reservoir and the left Pedal chest were badly damaged. The worst damage seemed to come later from the chemicals the restoration company sprayed on the walls to dispel the smoke odor. This substance created a caustic reaction with the metal parts of the instrument, the effects of which lasted for decades, necessitating a thorough cleaning and replacement of threaded wires and slide tuners. The case also needed refinishing, since was heavily stained with water spots. The story is related that



PHOTO: LEONARDO CIAMPA



PHOTOS: TOP: WILLIAM J. VAN PELT; BOTTOM: LEONARDO CIAMPA

time a fireman got near the console, an unknown savior (later identified as parishioner William Latham) kept knocking the hose away from the organ, thus sparing the instrument irreparable water damage. The smoke was dense and the firemen were at times unsure of where the fire was. The rear of the organ chamber contained a window boarded up since the day the organ was installed. Dick Lahaise, arriving on the scene on his way to work with his brother, caught a fireman about to break through this wooden cover to vent the fire. Had the fireman been successful, the flames would have been pulled into the chamber, incinerating the organ in a flash. Lahaise was able to persuade the fireman that the fire was not at that location. The pick marks are visible on this window covering to this day.

During the refurbishment following the fire, the organ's brittle and fragile original wooden trackers were partially replaced with aluminum tracker stock. The reeds were also refurbished, the Great Trumpet 8' demonstrating how spectacular early Hook reeds can be once they are properly cleaned and voiced. There is a real skill in working successfully with Hook reeds. The tongues are made of soft brass that is very sensitive to the slightest touch of the burnisher. The long, narrow tongues must have exactly the correct amount of curve in exactly the right place, or the pipe will sound surprisingly ugly—these pipes are not at all forgiving. The bass pipes in particular, with the resonators cut exactly to pitch, are very fussy to the uninitiated voicer. The relationship between the resonator and the shallot of the bass pipes is so precisely balanced that the tongue tunes very closely to the block—so much so, in fact, that there is almost no tuning margin. If the curve is too little or in the wrong place, the pipe can sound fine, although a whole step sharp. The pipe may tune correctly but sound hideous and thin. If the curve is too much, the pipe may be in tune, but speak too slowly or even fail to speak at all, and again it may still be too sharp. This stop, rejuvenated under the capable hands of Dick Lahaise, revealed to this writer and organ-builder how a Hook Trumpet is supposed to sound when expertly voiced to original condition.

As with most organs that the Hook brothers installed in chambers, the voicing of the First Baptist instrument had been pushed compared to the less aggressive voicing used for free-standing instruments in reflective cases. Additionally, in the five years since the organ in the neighboring Unitarian church was built, the Hooks were becoming slightly bolder in their voicing style. This fact, coupled with the higher pressure and stronger voicing of the chambered First Baptist organ, gave it a silvery brilliance that sounded more robust to our ears than the elegant, sweet, yet restrained voicing of the Unitarian and St. Thomas organs. The First Baptist organ was unquestionably hampered by its constrictive chamber and its limited tonal egress. It was a constant source of amazement to me how the builders shoehorned so much organ into such a small space, and working on the organ was not an easy task. Unhappy was the builder who had to venture deep into its workings to fetch a dropped reed tongue or a stop action pin that had worked itself out, or simply to adjust an action nut. When the Lahaise firm needed to re-leather and repair the scorched bellows following the 1975 fire, the only way to remove the reservoir without first taking the entire organ out of

the chamber was to do the work in place. Since the bellows filled the entire chamber side to side and front to back, with only inches to spare on any one side and with minimal access from either side, there was only one viable solution: to cut it down slightly in size, so that a man on each side of the reservoir could touch the middle.

This chamber undoubtedly impacted the effectiveness of the organ's tone. However, in the nineteenth century, a chamber location was not always viewed with the same skepticism as is common today. In the 1876 E. & G.G. Hook & Hastings catalog it was stated that

The effect upon the tone of an organ, by its being in a recess, is to somewhat subdue its power; but by the skill and judgment of the builder, in the arrangement of the parts and in the character of the voicing, this can in a great measure be obviated, and the effect converted into a beneficial result, by giving a certain chasteness and charm of distance to the character of the instrument. It is particularly desirable that an organ should not be crowded, and especially when placed within a recess, but that room for a passage on each side of it be allowed.⁵

One wonders if the Baptists felt they needed to have a three-manual organ in order to outdo the Unitarians down the street, and whether the Baptists' up-to-date three-manual instrument prompted the Unitarians to order the completion of their own instrument the following year.

The organ's layout was the standard arrangement: the Great stood at impost level, immediately behind the façade, which contained speaking zinc basses of the Open Diapason 8'. The Choir division, typically, was behind the Great, giving it a certain sense of remoteness and delicacy. The Swell was located above the Great. The Great and Choir chests were in an "N" arrangement, i.e., the basses were arranged diatonically on each side, and the treble portion in the center of the chest was arranged chromatically. The Swell windchest was in an "A" arrangement, i.e., with the largest pipes in the center and the treble pipes at the sides. Since this was only a forty-four-note chest and the longest pipes were only four feet in length, the swell box was amazingly compact. However, in order to fit under the chamber ceiling, the windchest was placed very low so that even a short organ tuner could not stand up straight on the narrow walk board. The Swell expression control, as in all early Hooks up through the late 1870s, was a hitch-down pedal controlling a double set of horizontal shades. At some point in the organ's past this was converted to the balanced Swell pedal arrangement we are accustomed to today, and one set of shades was removed.

The wind system consisted of the standard large double-rise reservoir, fed by two feeder bellows. Each division was fed by its own wooden windtrunk, and the Tremulant therefore affected only the Swell. At some point early in the twentieth century a Spencer Orgoblo blower took the place of the bellows boy. This unit was obviously a very early model, as it was the type whose motor was enclosed within the blower fan housing. This was located in the cellar, directly underneath the instrument.



For this writer, the most beautiful stop on this organ was the Clarabella 8', which had a magical beauty in the sanctuary's acoustics. A Clarabella is an open wood flute—in actuality it is an open wood Diapason. Unlike its cousin, the ubiquitous Melodia, with its inverted mouths and sunken blocks, the Clarabella has a normal mouth form cut on the outside of the pipe. This gives it an entirely different harmonic structure and speech than the Melodia. The destruction of such a singularly beautiful stop is a particularly great loss.

There is one mystery which will now never be solved. If one looked closely at the right stop jamb, one saw a hole for a stopknob. One might think this was for a Bellows Signal, which is missing from the current stoplist. The bellows pumper, however, was on the left side, one level down and some three feet below the main floor where the console was placed. There is room on the left jamb for a Bellows Signal, so why not locate it on the left stop jamb? There was no action of any kind behind this empty hole, nor were there any witness marks indicating that a mechanism had ever been there. It would not at all have been like the Hook firm to leave an organ with this peculiar bit of unfinished business. Was there a miscommunication between architect and builder concerning the size of the chamber, resulting in a relocation of the pump handle? Was there a stop preparation that later proved not to fit? Had there been an extra stopknob simply for the sake of symmetry?

Since the late 1880s this organ had been maintained by one member or another of the Lahaise family, which began its associ-

ation with the Hook firm when the patriarch, a French Canadian named Erasme Lahaise, immigrated to this country to work for the Hooks during the last quarter of the nineteenth century. His first duties were to assist in the shop's multi-year move from downtown Boston to rural Weston. Lahaise eventually became skilled enough to be sent out on tuning trips. As a resident of Jamaica Plain, he would have been a likely candidate to maintain the organs there. His eldest son (and second child) Eddie worked for the Hooks, as did his youngest son J. Henri (who was ten years Eddie's junior). J. Henri was the boss of the Hook & Hastings service department, and therefore in charge of the servicing of the Boston area instruments. When the firm closed its doors in 1935 they assigned their tuning contracts to J. Henri, who formed the Lahaise Brothers service company. In the mid 1950s Eddie and Henri went their separate ways, and Henri's eldest son Robert joined the firm. In 1955 the partnership was renamed Henri Lahaise & Son. In August 1962 the elder Lahaise died, and Bob's brother Dick, long involved as a tuning helper, officially became a partner in the firm. Bob Lahaise died too young and too soon in 1983, and Dick Lahaise has continued the firm as the sole proprietor to this day. The Lahaise family has been involved with this organ for most of its existence; it was the firm that performed the restorative work in 1966 and again following the 1975 fire.

As I write this a week after the disaster, the first reports indicate that the console may have survived. The fallboard was closed (as it

had been in the 1975 fire), which may have preserved some parts of the keydesk. A sharp-eyed analysis of the photos indicates that the case front appears charred but intact up to the level of the impost. It is possible that the reservoir and Great chest may have survived as well. Down at floor level, it appears that the damage was from water and falling debris, rather than from heat or flames. There are a few remnants of zinc façade pipes lying about, their solder seams opened. The pump handle, preserved in the blower room after the first fire, survived this fire as well, and is now a twice-blessed artifact.

The outpouring of community support has been overwhelming. The ashes were still smoking the day following the fire when an elderly woman pressed a check for thirty dollars into the hands of church clerk Linda Karpeichik, adding, "You will rebuild." Tragedies like this always seem to be accompanied by strange portents and miracles. The last hymn sung just fifty-four hours previously to commemorate Martin Luther King Sunday was *We Shall Overcome*. The ornately calligraphed *Book of Remembrance* (the handiwork of Herbert Tilton Pierce, 1896–1992), a precious survivor of the first fire thirty years ago, became encased in ice when the first spray of water hit it. This instant suit of ice armor protected it from further harm that surely would have destroyed it (the interior pages were even dry!). Twenty-four hours after the fire, church members were caring for the book as if it were a precious jewel, and there was talk of a miracle throughout the day.

First Baptist is located in a rapidly changing neighborhood and was on the verge of closing only a few years ago. Under the leadership of its vibrant new pastor, Reverend Ashley Wiest-Laird, the congregation had begun to experience a renaissance, and had grown from twenty to seventy-five members in a short time. Within twenty-four hours of the disaster, the media coverage was about hope and rebuilding—the facts irrevocable, the will to carry on irresistible. The congregation, which is meeting for the time being in the neighboring Unitarian Church, has indeed vowed to rebuild. OHS members can help this church recover and rebuild and help insure they have another fine instrument to replace the irreplaceable. Donations to either the Building Fund or the Organ Fund can be sent to:

Rev. Ashley Wiest-Laird
627 Centre Street
Jamaica Plain, MA 02130

Checks should be made out to First Baptist Church, and a notation in the memo line should indicate whether the check is for the Building Fund or the Organ Fund.

While the organ may be gone, its voice is not completely lost. In the commemorative compact disc of the Boston 2000 OHS Convention, recitalist Lois Regestein can be heard playing works of Johann Hanff and Daniel Pinkham on this instrument.⁶ More recent recordings were made by Leonardo Ciampa, organist of the church from 1989 to 2001. The discs *No Room at the Inn* (Volumes 1 and 2) are recordings of Christmas music composed or arranged by Mr. Ciampa for the First Baptist organ.⁷ They offer a thorough demonstration of the instrument's individual stops, as well as wonderful effects one would not expect to hear

from an organ of this style. Both of these recordings are available from the OHS catalog and are on the catalog web site (www.organsociety.com).

Abraham Lincoln often told a story during the painful war years of his presidency, when the First Baptist organ was but an infant. It seemed there was once a potentate who ruled a great land in antiquity. He asked his advisors, the ablest men in the realm, for a single phrase that could be used in any and every circumstance. The four words are profound in their simplicity: "This, too, shall pass." As one contemplates these words, the thoughts that come to mind are both reassuring and disturbing. One is reminded of similar reactions to the recent, stunning loss of the largest extant George Stevens organ at Center Street Congregational Church in Machias, Maine, heard at the 1982 OHS Convention, and of the one-manual 1859 Hook in the Greek Orthodox Church in Newburyport, Massachusetts, which burned without leaving a trace in 1983. We realize that instruments, too, have a lifespan, and that they are sometimes beyond our control to protect. The pain of this loss will lessen with time, but we must not waste the energy of the moment, lest the loss be in vain. We must capitalize on the sympathy and public awareness the media attention has created. We must not lose sight of the fact that our organ heritage is precious, and that, despite our vigilance and best efforts, no survival is guaranteed.

Death may remind us not to take anything for granted, but it is human nature to slide back into complaisance once the initial pain has passed. Tragedy can strike at any moment, however, and we will continue to lose instruments—perhaps even some of our most sacred and precious artifacts—in the future. This is a wake-up call for us as the Organ Historical Society to document our heritage thoroughly before it is too late. As our evolving culture seems at times to want to relegate the pipe organ to an obscure corner of the past, it is our mission to ensure that our own unique and wonderful organ heritage does not pass. OHS

E. & G.G. Hook Opus 253: *Requiescat in pace*.

The author wishes to thank Dick Lahaise, Barbara Owen and Leonardo Ciampa for providing invaluable information and photos for this article.

1. Michael Levenson, "Historic Organ Lost in Jamaica Plain Fire," *The Boston Globe*, 20 January 2005, 1.

2. *Ibid.*

3. Although the pipes are labeled French Cremona, they are of a larger scale than the Cremonas typically built by the Hooks.

4. The 1975 First Baptist Church fire was the third in a week that saw ten fires set by the same culprits.

5. William T. Van Pelt, *The Hook Opus List 1829–1935* (Richmond: The Organ Historical Society, 1991), 142–143.

6. OHS-20.

7. Afka SK-428.

First Baptist Church, Jamaica Plain (Boston) **E. & G. G. Hook Opus 253 (1859)**

Three manuals, 31 ranks, 28 speaking stops, 1,367 pipes
 Manual keyboards: CC to g³ (56 notes), ivory naturals and ebony sharps,
 non-overhanging
 Pedalboard: CC to c¹ (25 notes), maple naturals, rosewood sharps
 (from 1966 restoration)
 Organ case: black walnut
 Façade pipes stenciled in blue and gold pattern,
 pipes painted gold by the early 1900s
 Destroyed by fire, 18 January 2005

GREAT, Manual II, 560 pipes

[8'] Op. Diapason	56 1–21 in façade, common metal
[8'] Clarabella	39 stopped wood F to B, remainder open wood
[8'] Stopped Bass	17 CC–E, pine
[4'] Principal	56 common metal
[2–2/3'] Twelfth	56 common metal
[2'] Fifteenth	56 common metal
[II] Sesquialtera	112 composition given below
[II] Mixture	112 composition given below
[8'] Trumpet	56–49 reeds, remainder flues

CHOIR, Manual I, 312 pipes

[8'] Ch. Bell Gamba	44 lowest 12 grooved to Dulciana
[8'] Ch. Stop'd Diap. Treble	44 stopped pine
[8'] Ch. Stop'd Diap. Bass	12 CC–BB stopped pine
[8'] Ch. Dulciana	56 open metal
[4'] Ch. Celestina	56 tone similar to Dulciana, but with the strength of Bell Gamba
[4'] Ch. Flute a' Chimnie [sic]	56 1–12 stopped, 13–43 with chimneys, 44–56 open metal
[8'] Ch. Clarionet	44 37 reeds, remainder flues, pipes marked "Cremona," 1/2 length, cylindrical, no bells

Blank knob
 Plugged hole (for stop shank?)



SWELL, Manual III, 445 pipes, tenor C chest, enclosed

[16'] Sw. Bourdon	44 stopped pine
[8'] Sw. Op. Diapason	44 open metal
[8'] Sw. Stop'd Diapason	44 stopped wood, from c'
[8'] Sw. Stop'd Diap. Bass	12 unenclosed, CC–BB stopped pine
[8'] Sw. Viol di Gamba	44 open metal
[4'] Sw. Principal	44 open metal
[2'] Sw. Fifteenth	44 open metal
[II] Sw. Dulciana Cornet	81 C to c ³ : 2–2/3' + 1–3/5'; c ^{#3} to g ³ 2–2/3' only
[8'] Sw. Trumpet	44 37 reeds, remainder flues
[8'] Sw. Hautboy	44 37 reeds, remainder flues
Tremulant	

PEDAL, 50 pipes

[16'] Ped. Dble. Diapason]	25 stop knob blank, open wood
[16'] Ped. Dble. Stop'd Diap.	25 stopped wood

Sw. to Gr.
 Ch. to Gr. Sub 8ves
 Sw. to Ch.
 Gr. to Ped.
 Ch. to Ped.
 Pedal Check (disconnected)

Two combination pedals, located just to the left of the Swell pedal

Great Piano: all 8' stops on, double acting

Great Forte: all flue stops 8'–2' on, single acting

Great to Pedal: on/off (reversible, located on the left side, added by Eddie Lahaise in the 1920s or 1930s)

Original hitch-down Swell pedal converted to balanced Swell shoe and one set of horizontal shades removed

	CC	C	c ¹	c ²	c ³
Sesquialtera	1–3/5'	2'	2–2/3'	4'	8'
	1–1/3'	1–3/5'	2'	2–2/3'	4'
Mixture	1'	1–1/3'	1–3/5'	2'	2–2/3'
	1/2'	1'	1'	1–3/5'	2'

The Art Organ Company of New York

BY JAMES M. STARK

In the opening years of the twentieth century, Aeolian dominated the market for residence (or chamber) organs, although these differed little from the church organs of the period. As was often the case, George Ashdown Audsley thought he had a better idea.

Up to the middle of the year 1905, or prior to the introduction of the unique "Orgue de Salon"..., the Specifications of all Organs having two or more manual claviers were prepared in the manner which obtains in the foregoing.... That is, the tonal forces of all Organs had to be divided into definite series, each of which was apportioned to, and commanded by, a special clavier; and which could not be commanded by any other clavier except through the usual crippling expedient of coupling one clavier to the other. This time-honored method of stop apportionment necessitated the use of distinctive names for the divisions commanded by the different claviers; hence arose the terms Great Organ, Choir Organ, Swell Organ, Solo Organ, etc.

With the introduction of the "Orgue de Salon"—the ideal Chamber Organ—the necessity for any such classification and distinctive apportionment is entirely swept away. In the specification of the perfect "Orgue de Salon," having a pedal and two manual claviers, only two undivided lists of speaking stops appear.... This absolute freedom of stop-grouping and unique means of tonal colouring place the "Orgue de Salon" in an unapproachable position among Chamber Organs.... It makes, save in the matter of loudness, an Organ of a large number of

stops quite unnecessary.... It is not too much to say that the system of tonal control, in combination with the unique powers of flexibility and compound expression, is sufficient to engender a new school of organ-playing, and to inspire musicians to write special compositions for the "Orgue de Salon."¹

The "Orgue de Salon" was the product of The Art Organ Company, with head office in New York City. The Art Organ Company was the brainchild of George Ashdown Audsley (1838–1925) and J. Burr Tiffany (1856–1917). The company's main business was the design and construction of residence pipe organs, although they were involved in at least three church organs. The formation of this company provided Audsley with a chance to put his theories into practice.

At a time when a common laborer made about \$400 a year, residence organs costing \$10,000 to \$15,000, and in some cases even more, had become important status symbols. These were not just for the rich and famous, but also for the less rich and less famous who had, nevertheless, made fortunes in the industrial expansion of the late nineteenth century. The attraction for the organ builder was obvious: the average church organ sold for about \$200 per rank, while a residence organ might bring \$400 to \$500 per rank.² Unfortunately, rich people often demanded a lot for their money, and profits were sometimes illusive.

HISTORY

The Art Organ Company was incorporated in Westchester County, New York, on 12 June 1905, although it may have begun earlier as a partnership. The principal incorporators were Audsley, Tiffany and Robert Gere, with Tiffany as President.³

Wareroom and office spaces were secured in Steinway Hall, at that time located on 14th Street in New York City. The Wirsching Organ Company of Salem, Ohio, was selected as the primary builder.

Audsley is, of course, well known to readers of this journal.⁴ Joseph Burr Tiffany, of the famous jewelry family and a protégé of John La Farge, was a successful interior designer in Washington and New York before becoming head of the newly formed Art Department at Steinway & Sons in 1897,⁵ where he was responsible for the design and execution of the custom decorated piano cases that had become popular among Steinway's wealthy clients. He oversaw the decoration of Steinway No. 100,000, which was presented to the White House in 1903. Tiffany, probably more than Audsley, would have appreciated the commercial potential of the residence organ because of his involvement at Steinway—indeed, he may have been the chief instigator in this scheme. About Gere little is known except that he came from a fairly prominent Syracuse family,⁶ spent most of his career with the New York City Department of Docks and Ferries, and was Tiffany's brother-in-law,⁷ and most likely a passive investor.⁸ All three were residents of Yonkers, New York.

How Philipp Wirsching came to be involved with this group is a bit of a mystery. It is conjecture, but it is likely that Audsley would have taken his idea to William B. Fleming, superintendent of the Los Angeles Art Organ Company and, later, its successor the Electrolian Organ Company. Audsley had worked with Fleming on the Louisiana Purchase Exposition organ in 1904. However, Fleming's firm was in financial trouble,⁹ and he may have been unwilling to take on the financial risk, which was considerable. Wirsching and Fleming would have known each other from their days together

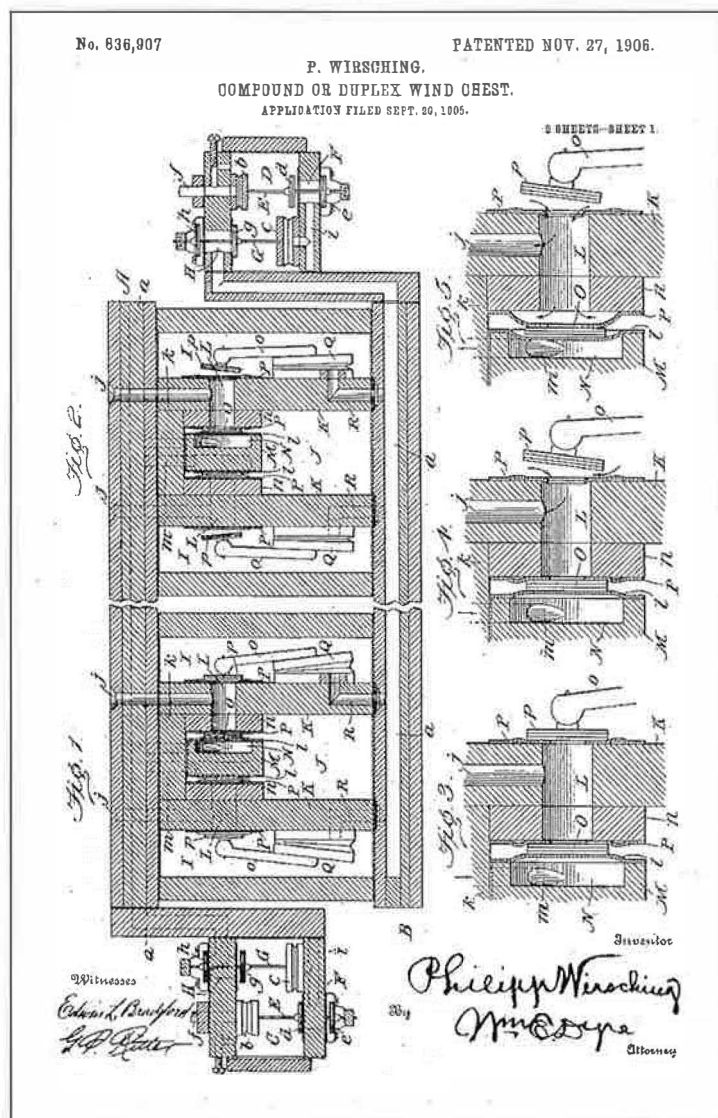


Illustration 1.

Wirsching duplex windchest. The membrane pneumatic is indicated by letter "O" in figures 3, 4, and 5, while the bellows pneumatic is indicated by letter "Q" in figures 1 and 2. (U. S. Patent Office)

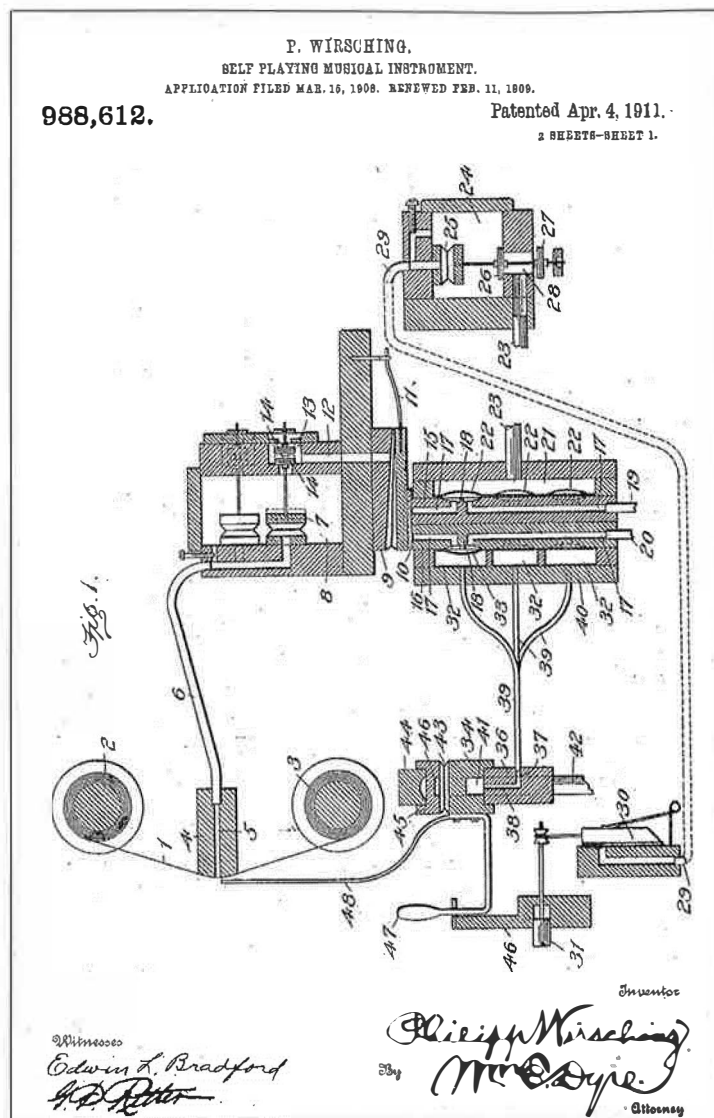


Illustration 2.

Wirsching self-player improvement. Nos. 47 and 48 indicate the pointer mechanism that allows the player to trace out a melody on the second division. Piston 31 allowed the player to silence the accompaniment. (U. S. Patent Office)

at Farrand & Votey.¹⁰ Fleming possibly recommended Wirsching. On the other hand, Audsley mentions Wirsching several times in *The Art of Organ-Building*,¹¹ a book that had been in preparation for seven years prior to its publication in 1905.¹² Therefore, there may have been an earlier relationship of which we are not aware. In any event, a contract was executed between Philipp Wirsching and Messrs. Audsley and Tiffany on 2 January 1905 for the construction of an exhibition organ to be displayed in Steinway Hall.

In February 1905 The Wirsching Organ Company, previously a sole proprietorship,

was reorganized as a stock company with the injection of new capital, probably to take advantage of what must have seemed a golden opportunity.¹³ At that time, the January contract was assigned to the new company. On 9 February 1905 an additional contract was executed. This contract called for such organs as The Art Organ Company might order to be constructed in the Wirsching shop and to be delivered to The Art Organ Company at shop cost plus a markup.¹⁴

While it all started well enough, finances were to plague this relationship throughout its history. In July 1906

committees of both companies were formed to renegotiate the February 1905 contract.¹⁵ As a result, Philipp Wirsching was given more authority over the design and construction of the organs, presumably to control costs. In September 1908, the Wirsching Company made a loan to The Art Organ Company to cover "running expenses," taking assignment of the contracts for the Murphy and Bradley organs as collateral.¹⁶ Finally, the contract with The Art Organ Company was cancelled in August of 1909.¹⁷

In 1910, Audsley and Tiffany offered their company to the Austin Organ

Company, but the Austin board declined.¹⁸ It appears that no organs were built by Art Organ after 1909, and the company was finally dissolved on 10 March 1926,¹⁹ following Audsley's death. In spite of the problems, Audsley and Wirsching remained lifelong friends and collaborated on a number of proposals, none of which appear to have come to fruition.²⁰ These included St. Edward the Confessor in Philadelphia, a theater organ in Upper Montclair, New Jersey, and First M. E. Church, Hamilton, Ohio. Wirsching's costs were often too high, however. They may have collaborated on the Brushton Theater organ (1917) in Pittsburgh, but this cannot be confirmed.

TONAL DESIGN

As can be seen in the accompanying stop lists, these instruments contained two fairly complete divisions, which was not often the case in later unified organs. In fact, they are probably more complete than most small organs of the period, since Audsley never gave up on mixtures. The two known examples contained a 16' Pedal reed, which was also unusual for the period. It was envisioned that each manual division would be separately enclosed. The major difference between these and other similar small instruments was that the full forces of the organ were available, independently, on each manual keyboard. While symphonic in scope, these would not have been imitative instruments, since neither Audsley nor Wirsching was of that inclination. They probably had enough string and reed tone to render transcriptions satisfactorily, and, of course, were extremely flexible in expression.

MECHANICAL DESIGN

While the tonal design of the organs was Audsley's, the mechanical design was Wirsching's. In 1905 Wirsching applied for a patent (836,907) on what may have been the first fully duplexed windchest. This chest was based on two earlier Wirsching patents: 518,980 and 560,559. Patent 518,980 from 1894 was for a Roosevelt-type ventill chest, which appears to have differed from the Roosevelt chest (336,351) only in the location and design of the pneumatics. Wirsching, having worked briefly for Farrand & Votey, would

have been familiar with this type of chest. Patent 560,559 from 1896 was for a membrane ventill chest similar to the later Fleming pouch chest. As can be seen in Illustration 1, this was a fairly complicated device, employing both bellows-pneumatics and membrane-pneumatics, as well as probably two wind pressures to accommodate the key action. However, it allowed Audsley's design to be executed and the desired flexibility to be achieved. Aeolian was quick to follow, having introduced their own duplex chest in early 1906 (Opus 1013).²¹ Others were slower to follow, including Austin in 1908 (Opus 210),²² and Skinner, who began using a duplexed design in his residence organs only about 1920 (as he probably did in his Opus 385).²³ The action was tubular-pneumatic, an action that appears to have been favored by both Wirsching and Audsley.

AUTOMATIC PLAYER

As was *de rigueur* for residence organs of the time, these instruments came with an automatic player, or more precisely, a semi-automatic player, since the operator still had to pull the stops and operate the Swell pedals. The early Art Organs were equipped with what has been identified as an "Organola" player.²⁴ The "Organola" was manufactured by Walcker in Germany and was adapted to use the Aeolian rolls.²⁵ Later the organs were equipped with the "Wirsching Self Player." In 1906 Wirsching applied for a patent (988,612) for a "self-player improvement" which allowed the player to trace out a melody from the roll to be played on the second manual or division. This was done by using a pointer mechanism (shown in Illustration 2) to follow a line drawn on the paper roll. It would have made fuller use of the resources of the organ, albeit with some difficulty for the operator. It was most likely a response to competition from Aeolian's 116-note roll, which would have employed both manuals.²⁶ However, the "Wirsching Self Player" had the advantage of using ordinary piano rolls, which were much cheaper. One source identifies these as the "Angelus" rolls, which came from Wilcox & White.²⁷ It is therefore possible that Wirsching bought the Wilcox & White Angelus player, adapted it to his use, and called it his own.

THE EXHIBITION ORGANS

Two organs were built for exhibit in Steinway Hall in New York City. These have generally been referred to as the Small and Large Steinway Hall Organs (Illustrations 3 and 4). Almost nothing is known of the smaller organ, with the exception of one surviving photograph. It appears to be about a six-stop duplexed organ with but one expressive division,



Illustration 3.
Small Steinway Hall Organ.
(American Organ Archives)



Illustration 4.
Large Steinway Hall Organ. (Courtesy of Jim Lewis)



Illustration 5.
Music room in the residence of E.C. Clark, Yonkers, New York. (Audsley, The Organ in the Twentieth Century)

therefore lacking Audsley's compound expression, possibly because of economics.

The Large Steinway Hall Organ was introduced to the public with great fanfare on Saturday 7 October 1905. *The Musical Courier* said:

For a long time it has been known that J. Burr Tiffany, head of the art department at Steinway & Sons, was at work upon a gigantic scheme in the way of an art pipe organ....

There is invariably a general outburst of admiration as those permitted to view this masterpiece have been ushered into the art parlor wherein this gorgeous organ stands, and it is not saying too much to state that the tone quality is as much a delight to the ear as the exquisite case of gold is to the eye.²⁸

The Music Trade Review did a full page spread, complete with photograph,²⁹ while *Music Trades* ran a similar, although abbreviated, article.³⁰ All the best people were invited. The tonal design was by Audsley, the case by Tiffany. The organ was built in Wirsching's shop, except for the case.³¹ The voicing, however, was done by John W. Whitely instead of Philipp Wirsching. Whitely had done the voicing for the St. Louis Exposition organ,³² and was well known to Audsley. This instrument appears to be the last Art Organ on which Whitely worked, since he declined to do the voicing for the Eugene Clark organ of 1906 (discussed below).³³ The case of the

organ was gilded and had burnished tin front pipes. Only a black and white photograph exists, but the Steinway piano No. 100,000, now on display at the National Museum of American History, Smithsonian Institution, indicates what the organ may have looked like.³⁴

Organist Gustave Frese and his pianist brother Rudolf Frese were the performers at the opening recital.³⁵ Charles H. Steinway, President of Steinway & Sons, wrote:

I am pleased to state that I have never heard the Steinway Piano sound so beautiful with any other Organ, and the wonderful tonal qualities, flexibility, and expression obtained from this Organ are truly fascinating.³⁶

A series of recitals was initiated to further demonstrate the instrument:

22 January 1906: Miss Will Nell Lavender, contralto; Emanuel Fiedler, violin (Boston Symphony); Carl Barth, 'cello (Boston Symphony); Gustave Frese, organ and piano.³⁷

25 January 1906: Clarence Eddy, organ.³⁸

16 February 1906: Mme. Olga Samaroff, piano; Harriett Winans, soprano; Emanuel Fiedler, violin; Carl Barth, 'cello; Gustave Frese, organ.³⁹

15 March 1906: Florence Hinkle, soprano; the Hoffman String Quartette (Boston); Gustave Frese, organ.⁴⁰

2 April 1906 and after: A series of afternoon concerts including, among others: Dorothy Hoyle, violin; Harriett Winnans, soprano; Rudolf Friml, piano; Gustave Frese, organ.⁴¹

26 October 1906: Herve D. Wilkins, organ, Rochester, NY.⁴²

23 November 1906: Clarence Eddy, organ, reprising his program of 25 January.⁴³

With the exception of Olga Samaroff, Clarence Eddy, and Rudolf Friml, these musicians are not well known today. Emanuel Fiedler returned to his native Austria shortly afterwards, but his son Arthur joined the Boston Symphony as a violinist in 1915, becoming director of the Boston Pops in 1930.⁴⁴ Gustave Frese



Illustration 6.
Music room in the residence of H.C. Hallenbeck, Montclair, New Jersey. (American Organ Archives)

served as the in-house organist for the Art Organ Company and was also the organist at the Central Church, Disciples of Christ, New York City.⁴⁵

The shop cost of the Large Steinway Hall Organ was \$7,800, and with the case and other extras, the Wirsching Company had \$10,000 invested.⁴⁶ This was a considerable amount of money at the time, and an indication of the financial risk involved. On 29 September 1906, in an effort to recover its investment, the Wirsching Company sold the organ to The Art Organ Company for \$9,500. This was done with the provision that if the organ were to be subsequently resold for more than \$9,500, The Art Organ Company would pay Wirsching an additional \$1,000.⁴⁷ It was finally sold in April 1907, almost a year and a half after being installed in Steinway Hall, and went to the home of H. C. Hallenbeck in Montclair, New Jersey. The sale price is not known. According to *The Music Trade Review*, "a smaller instrument will be placed there [Steinway Hall] temporarily, and by fall another handsome creation of the Orgue Co. [sic] will again adorn this beautiful home of music."⁴⁸ However, no new creation seems to have appeared. The final concert was given by Father Hartman, "the noted composer of oratorio."⁴⁹

The shop cost of the Small Steinway Hall Organ would have been considerably less than the original, so it would have represented a lesser financial risk. There appear to be no records of public recitals after the small organ was placed in the hall, except for the one held on 21 January 1908 with "Lester Harris, England's greatest entertainer, at the piano, and Clarence Gordon Rolfe at the Orgue de Salon."⁵⁰

CHAMBER ORGANS AND THEIR OWNERS

**Residence of Eugene C. Clark,
Yonkers, NY, II/22, 1906**
(Illustration 5)

Eugene Clinton Clark (1862–1916) started as a bobbin boy at the Alexander Smith & Sons carpet mill and ended his career as President of the company. He was evidently an accomplished musician who, in his younger days, served as organist at St. John's Episcopal Church, Yonkers,

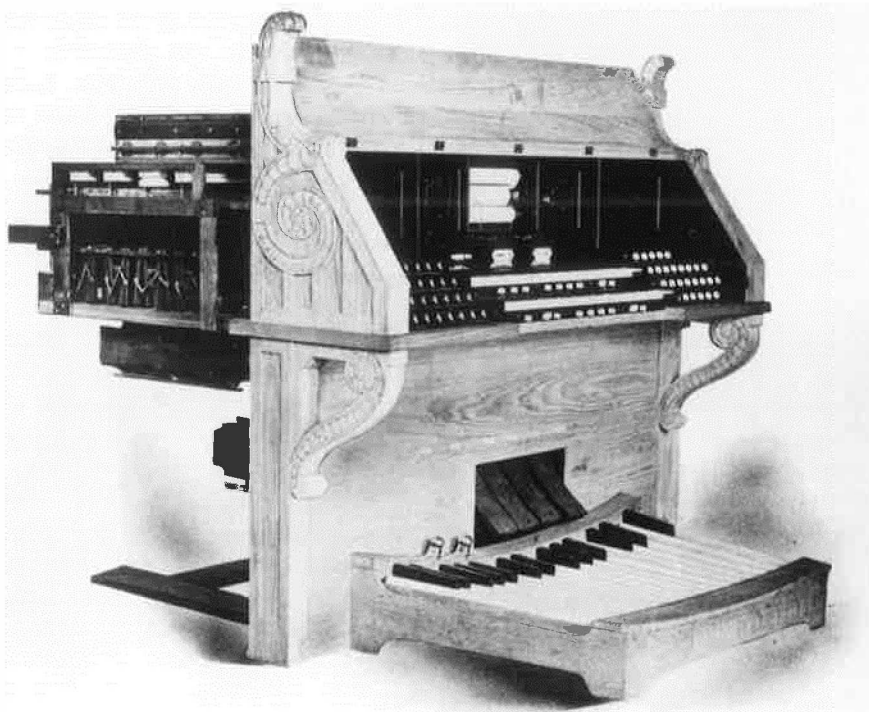


Illustration 7.

Console with Organola built for the residence of Seymour J. Hyde, Greenwich, Connecticut. The two toe studs probably operated manual-pedal reversible couplers. (American Organ Archives)

where his future wife, Mildred Kear, was a soloist.⁵¹ In this case Audsley not only designed the organ, but also the 25' x 40' music room addition to the Clark's home at Broadway and Odell Avenues.⁵² Sometime after Mr. Clark's death in 1916, the property passed into the hands of the Hudson Valley Country Club. According to F.R. Webber, the pipes were donated to a scrap drive during World War II.⁵³

**Residence of H.C. Hallenbeck,
Montclair, New Jersey, II/22, 1907**
(Illustration 6)

Harry Clay Hallenbeck (1851–1918) was associated with the New York printing firm Wynkoop, Hallenbeck, Crawford Co., of which his father was a founder.⁵⁴ He was also a horseman, owning Meadowbrook Farm in Shrewberry, New Jersey, as well as Worth, the winner of the 1912 Kentucky Derby.⁵⁵ This was to be the penultimate home of the Large Steinway Hall Organ. After Mr. Hallenbeck's death in 1918, the organ was acquired by St. Peter's Episcopal Church, Geneva, New York. Philipp Wirsching was commissioned to install and

enlarge the organ in 1922. The original duplexed organ was placed in the rear gallery, and an eleven-rank Choir and Pedal organ and a new three-manual console were added in the chancel.⁵⁶ This organ was replaced in 1969 by a Nigel Church tracker organ.⁵⁷

**Residence of Seymour J. Hyde,
Greenwich, Connecticut, II/?, 1907?**
(Illustration 7)

Mr. Hyde (1861–1915) was associated with the New York cotton brokerage firm of A.G. Hyde & Sons, which his father had founded. He bought six acres of land on Field Club Point in 1902 and had a house erected on it about 1904.⁵⁸ There are two references to this organ at the American Organ Archives, both from 1907, but the exact date, size and final disposition of this organ remain uncertain.

**Residence of Franklin Murphy,
Newark, New Jersey, II/18, 1908**
(Illustration 8)

Franklin Murphy (1846–1920) enlisted in the Union Army as a private at the age of

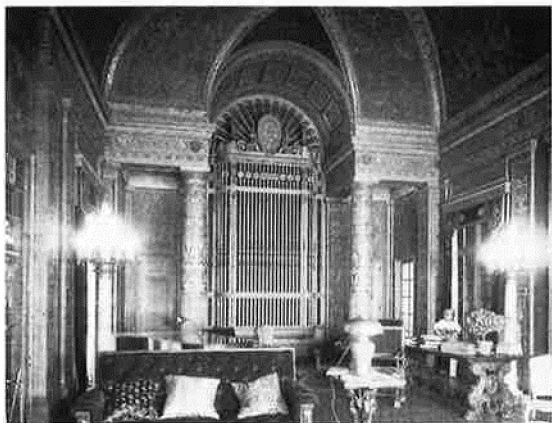


Illustration 8.
Music room in the residence of Franklin Murphy, Newark, New Jersey. The console was detached and located at the other end of the room. (Courtesy of Bernard A. Olsen)

sixteen, served three years, and was discharged a 1st Lieutenant. After the end of the Civil War he entered the varnish business, eventually establishing the Murphy Varnish Company, a major company with plants in Newark, Cleveland, Chicago, and Montreal.⁵⁹ Murphy was elected Governor of New Jersey in 1901, serving one term. In April 1908 he ordered an organ for the music room in his Broad Street home from The Art Organ Company, but had some concerns, as reflected in his diary:

A report recently reached me that the people who are making the new organ for my music room are not responsible, and there is some doubt about the organ being satisfactory. I had ordered it from the Art Organ Company on the endorsement of Steinway. I found that the Art Organ Company were really representing a firm in Ohio named Wirsching.⁶⁰

He sent someone to Ohio to investigate, and apparently the report was positive. On 17 November he wrote:

The new organ is finished. Mr. Wirsching, the builder, has been here for the last two weeks or more, superintending its erection, and it appears to be all I expected. The tone is exquisite, and in volume, it is quite all the room will stand.⁶¹

The purchase price of the organ was \$10,500. Murphy was apparently so pleased that he had Wirsching build another organ for his country home in Mendham, New Jersey, in 1913.⁶² The fate of these organs is unknown at this time.

**Residence of Edson Bradley,
Washington, DC, II/?, 1908**
(Illustration 9)

In 1907 liquor millionaire Edson Bradley built a new home on DuPont Circle in Washington. It was designed by Howard Greenley and named Stoneleigh Court.⁶³ Bradley was a collector of antiquities and his home was filled with European purchases. Beginning in 1923 the contents of the house were moved to a new home, Seaview Castle, in Newport, Rhode Island, and the Washington property was slated for demolition.⁶⁴ Little is known about this organ, including its final disposition. An Estey organ (Opus 1240 of 1925) graced the Newport house.

**Residence of Edgar Mills, 131 E. 66th
St., New York, ?/?, 1908**

Edgar Mills was the scion of a California banking and railroad family.⁶⁵ It is not known if he was a musician, but he was a collector of musical instruments; in his possession at the time of his death were

some 400 violins and bows.⁶⁶ In this case, the organ was built not for a house, but for an apartment. The building at 66th Street and Lexington Avenue was one of New York's early luxury cooperative apartment buildings. According to the records of the Kinetic Engineering Company, after Mill's death in 1928 the organ was moved to St. Michael's Roman Catholic Church in Newark, New Jersey.⁶⁷

**ASSOCIATED CHURCH
ORGANS**

**Our Lady of Grace Roman Catholic
Church, Hoboken, New Jersey, III/46,
1907**

This organ, which is still extant (although altered), was tonally designed by Audsley and constructed by Wirsching in association with The Hann-Wangerin-Weickhardt Company, who built the case to Audsley's design. The Audsley brothers had redecorated the church in 1895,⁶⁸ so Audsley had made an important contact. The Art Organ Company received a five percent commission for the contract.⁶⁹

This was certainly Audsley's *magnum opus*. The case was highly decorated in polychrome and the display pipes diapered.⁷⁰ Being a fairly large three-manual



Illustration 9.
Music room in the residence of Edson Bradley, Washington, DC. (American Organ Archives)

instrument, it did not require duplexing, but did fully reflect the concept of compound expression: the traditional Great (first manual), with the exception of four foundation stops and the Major Octave, was enclosed in Swell Box No. 1, while the traditional Swell and Choir were about equally divided between Swell Boxes No. 2 and No. 3. These divisions were referred to as First, Second and Third Organs in the original specification. The action was tubular-pneumatic.

Audsley published the specifications of this organ in his book *The Organ in the Twentieth Century*,⁷¹ however, inspection has revealed some interesting differences. For example, for the 4' C of the Grand Principal (First Diapason), Audsley specified an inside diameter of 12.88 inches (approximately a 41 scale), flattened to 5/14. The actual pipe measures 11.43 inches (44 scale) flattened to 2/9, much as Wirsching ordinarily would have done.⁷² This may shed some light on the relationship between Wirsching and Audsley, who may have deferred to Wirsching on at least some tonal matters without admitting so publicly.

The contract price of this organ is not known, but, as seems to have been the case with Audsley designs, the cost was somewhat higher than expected. Wirsching later commented:

The Milwaukee firm lost \$5000.00 on that deal and I did not receive one penny for all the work I did. Allowing for a fair profit on the capital invested and the risk taken, the Hoboken organ should have cost \$25,000.⁷³

The organ was rebuilt by James A. Konzelman of Bayone, New Jersey, in 1980. While there have been some tonal changes (most notably the replacement of the First Organ Mixture V), the original ensemble remains surprisingly intact. The instrument has, however, been rearranged along traditional lines, with an unenclosed Great and separate Swell and Choir divisions, thus eliminating Audsley's compound expression.

**St. Ludwig Roman Catholic Church,
Philadelphia, PA, II/20, 1907**

This organ was "Designed and Tonally Schemed by George Ashdown Audsley,

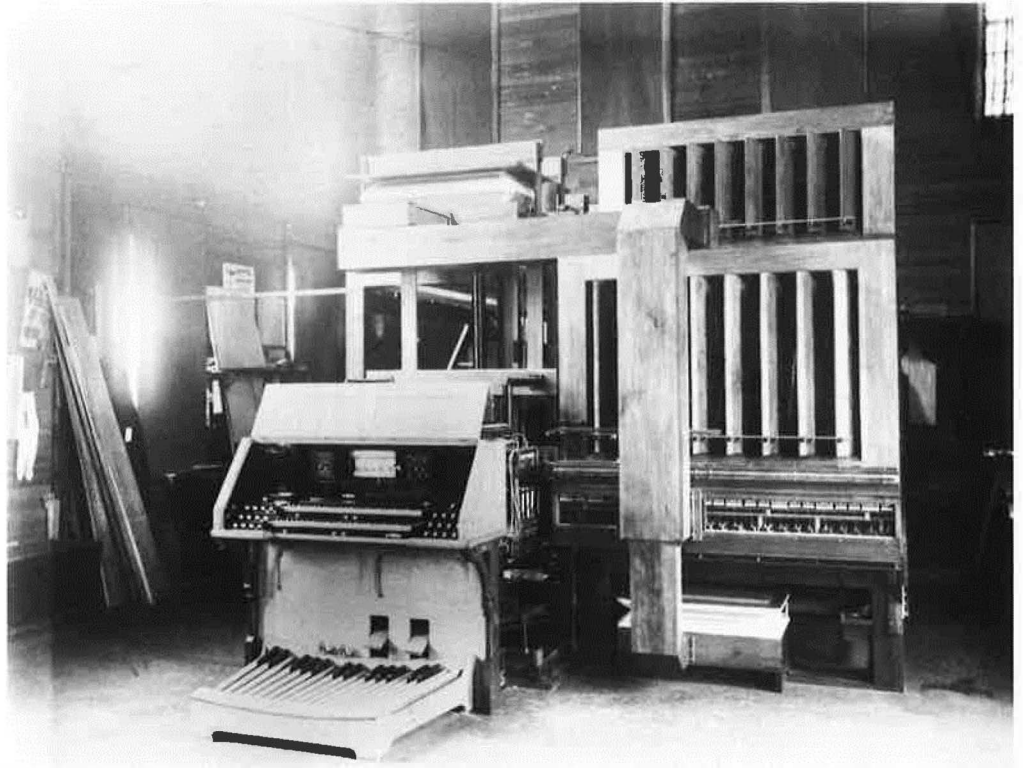


Illustration 10.

Chamber organ in the Wirsching Organ Company erecting room. Note the feeder bellows in the upper left. (American Organ Archives)

LL.D., Ecclesiastical Architect, New York,"⁷⁴ and built by Wirsching as his Opus 94. The stop list indicates that this organ was also built using the "time-honored method of stop apportionment," and did not contain compound expression. While the stop names were in Italian (as favored by Audsley), the stop list was typical of Wirsching. The action was tubular-pneumatic. St. Ludwig Church closed in 1975 and the organ was dispersed.⁷⁵

**Trinity Episcopal Church,
Roslyn, New York, II/?, 1907**

Trinity Church was Stanford White's final architectural commission before he was shot and killed by Harry K. Thaw in 1906.⁷⁶ The church building and the organ were gifts of Katherine Mackay, daughter-in-law of the "Silver King" John Mackay, whose house still stands in Virginia City, Nevada. Little is known of this organ, which was replaced by an Allen electronic in the 1950s, except that it cost \$5,000⁷⁷ and, according to the local newspaper, featured a concave and radiating pedalboard and a Vox Humana stop which

"the donor had particularly stipulated...in ordering the instrument." The newspaper also indicated that it "was built by The Art Organ Co. of Steinway Hall, Manhattan," so it was probably designed by Audsley.⁷⁸

**POSSIBILITIES AND
ATTRIBUTIONS**

**Westover School, Middlebury,
Connecticut, II/6, w/player, 1909**

In a letter to Wirsching, Audsley asked, "Who is to pay for the design of the Hill Stead organ case?"⁷⁹ Hill Stead was the country estate of Alexander Pope in Farmington, Connecticut. Pope's daughter Theodate Pope designed the Westover School for her friend Mary Hilliard,⁸⁰ and she also lived with her family at Hill Stead. It is possible that Audsley used Hill Stead as shorthand for what may have begun as an Art Organ project. However, the case as built consisted only of a single rank of wooden façade pipes.⁸¹ Coming late in the Wirsching/Art Organ association, this may not have been an Audsley-



Illustration 11.

Wirsching residence organ possibly in the apartment of Edgar Mills, New York, New York. (American Organ Archives)

designed organ. It was later superseded by a three-manual, forty-six-stop Möller organ (Opus 10,152).

Interestingly, Ms. Pope was the niece of Joshua T. Brooks, a Salem resident, former Chief Counsel for the Western Division of the Pennsylvania Railroad, and an earlier investor in The Wirsching Church Organ Company.


Residence of A.K. Mansfield, Salem, Ohio, ?/6, w/player, 1909

This comfortable but not overly large home is located on South Lincoln Avenue in Salem, just around the corner from Wirsching's own home. The organ, now gone, was located in a space behind a built-in china closet in the dining room, with the console in the adjoining living room. From the description of the footprint of the console as found by the current owners when they installed new

carpeting, this may have been a player-only organ. It may also have been the forerunner of the "Symphonola," an apparently unsuccessful attempt by Wirsching to market a stock player organ in order to take advantage of the low end of the residence organ market.

CONCLUSION

It is difficult to assess Audsley's impact on organ design. He was a prolific writer, a proponent of expanded expression and new approaches to organ design, yet a traditionalist in matters of tonal design. He designed relatively few organs, and even fewer are left. The Art Organ Company was Audsley's chance to put theory into practice. Chamber (residence) organs pretty much disappeared after 1930, and his church and concert organs (with the exception of Our Lady of Grace, which has been altered) are gone today. Some

recent organs indicate a return to partially or fully enclosed Great divisions and enclosed Choir divisions, although not of the type of compound expression espoused by Audsley. In the final analysis, The Art Organ Company may be little more than a fascinating footnote in the history of organbuilding. 

Many thanks to Stephen Pinel, OHS Archivist; Bonnie Jo Dopp, Curator of Special Collections at the University of Maryland Performing Arts Library; and the staffs of the Ohio State University Performing Arts Library, the Greenwich Public Library and the Yonkers Public Library for their assistance.

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

STOP LISTS

Orgue de Salon

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New York, NY

Eugene C. Clark Residence
Yonkers, NY

Pedal Organ

1. Principale Grande	16'	1. Principale Grande	16'
2. Principale Dolce	16'	2. Violone	16'
		3. Flauto Aperto (#1)	8'
		4. Violoncello (#2)	8'

Auxiliary - expressive

3. Bourdon Dolce (#19)	16'	5. Bordone Dolce (#9)	16'
4. Dolce (#9)	8'		
5. Flauto Aperto (#10)	8'		
6. Contrafagotto (#25)	16'	6. Contrafagotto (#20)	16'

Manuals I and II

Unexpressive Subdivision

7. Principale Maggiore	8'	7. Principale Maggiore	8'
8. Viola Pomposa	8'	8. Viola Pomposa	8'

First Expressive Subdivision Swell Box No. 1

9. Principale Dolce	8'	9. Bordone Dolce	16'
10. Flauto Doppio	8'	10. Principale Minore	8'
11. Viola d'Amore	8'	11. Flauto Doppio	8'
12. Voce Angelica	8'		
13. Ottava	4'	12. Ottava	4'
14. Violetta	4'	13. Flauto Traverso	4'
15. Piccolo	2'	14. Flauto Piccolo	2'
16. Corno Dolce	8'	15. Tromba Real	8'
17. Orchestral Oboe	8'		
I Tremolant		I Tremolant	

Second Expressive Subdivision Swell Box No. 2

19. Bourdon Dolce	16'		
20. Principale Minore	8'		
21. Violoncello	8'	16. Violoncello	8'
22. Violina	8'	17. Violina	8'
		18. Violino Celeste	8'
23. Flauto Traverso	4'		
24. Ripieno	V	19. Dolce Cornetto	V
25. Contrafagotto	16'	20. Contrafagotto	16'
26. Tromba Real	8'	21. Oboe	8'
27. Clarinetto	8'	22. Clarinetto	8'
II Tremulant		II Tremulant	

Couplers

MII - MI 16,8,4	MII - MI 16,8,4
MI - MI 16,4,unison off	MI - MI 16,4,unison off
MII - MII 16,4,unison off	MII - MII 16,4,unison off
MI - Pd 8	MI - Pd 8
MII - Pd 8,4	MII - Pd 8,4

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MI+Pd 1-2-3-4	MI+Pd 1-2-3-4-5
MII+Pd 1-2-3-4	MII+Pd 1-2-3-4-5

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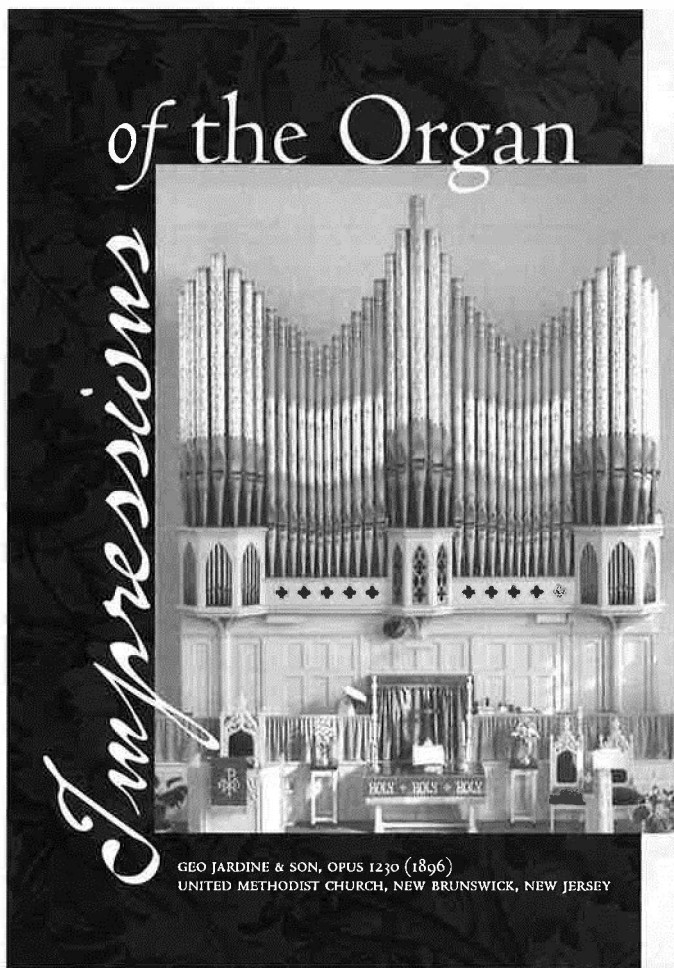
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Impressions of the Organ

Symposium in New Brunswick, New Jersey

BY JAMES L. WALLMANN

Impressions of the Organ, the third scholarly symposium sponsored by the American Organ Archives of the Organ Historical Society, will be held 25 to 28 May 2005 in New Brunswick, New Jersey. The Music Department, Mason Gross School of the Arts, Rutgers University is co-sponsoring the event. The keynote speaker will be the eminent music scholar and organ historian, Prof. Peter Williams of Newent, England. Dr. Williams's *Life of Bach* and *The Organ Music of J.S. Bach* (second revised edition) have recently appeared from Cambridge University Press. Dr. Williams will address the symposium the morning of Thursday 26 May on the topic "How do we come to have the organ, and what difference has it made?"

The symposium will start at Christ Church with a recital by Robert Clark (Arizona State University) on Wednesday evening 25 May on the Richards-Fowkes & Co. organ built in 2001. Hans Davidsson of the Eastman School of Music will play a recital on this same instrument on Friday 27 May. The George Jardine & Son organ from 1896 at United Methodist Church will be featured on Thursday 26 May in a concert by Antonius Bittmann of Rutgers University and Mark Trautman of Rutgers University and Christ Church. The program will include Rheinberger's second organ concerto, performed with orchestra. Organ recitals by Rutgers students will also be part of the symposium.


A call for papers was issued and participants have been selected to participate on three panels: Renaissance and Baroque, nineteenth-century topics, and J.S. Bach and the organ. Jonathan Ambrosino will lead a panel of organbuilders looking at recent remarkable organs, while Gregory Crowell, the newly appointed Director of Publications for the OHS, will moderate a discussion featuring editors of organ and music journals. To survey current scholarly activities in the organ world, brief talks will be given on the American Organ Archives, the Eastman Rochester Organ Initiative, The British Organ Library, and the OHS on-line database of American organs. Michael Friesen will speak on early American painters, profilists, engravers and sculptors associated with the organ.

The symposium will conclude on Saturday 28 May with a trip to Voorhees Chapel of Rutgers University (Douglas Campus), which houses a magnificent four-manual Aeolian & Co. organ from 1930. The groundwork is being laid for the restoration of Opus 1580, which originally cost \$113,433—a staggering amount for the time. Prof. Bittmann will discuss this currently unplayable but world-class instrument. Craig Whitney of *The New York Times* and author of *All the Stops: The Glorious Pipe Organ and Its American Masters*, will be the final speaker of the symposium on Saturday morning.

The tradition of scholarly conferences in the organ world is almost a century old; Albert Schweitzer chaired the organ section of a musicological conference held in Vienna in 1909. The organ conferences in Hamburg (1925), Freiburg (1926), and Freiberg (1927) helped to launch the German

organ reform movement and the rediscovery of the instruments of Arp Schnitger and Gottfried Silbermann. In the past sixty years many conferences have been held in Europe, North America and Australia. The first two symposia of the American Organ Archives were "New Direction in American Organ Research," held in October 2000, and "Current Perspectives on Organ Research" from April 2003. Attending these two symposia were organists, scholars, students, organbuilders, and those who simply enjoy the instrument—in short, the same type of people who belong to the AGO or OHS and attend their conventions. Those attending *Impressions of the Organ* will have an excellent opportunity to meet with colleagues, hear the latest research, and consider new approaches to organ history. The symposium is chaired by Prof. Bittmann of Rutgers and James L. Wallmann, a member of the Governing Board of the Archives.

The American Organ Archives is a closed stack, non-circulating collection of books, periodicals, and manuscripts on the organ housed in a special reading room at Talbott Library, Westminster Choir College, Rider University, Princeton, New Jersey. The collection has an international scope and is the largest one of its kind in the world, with over 14,000 books; 450 periodical titles (many in complete runs); 1,600 sales brochures, catalogs and promotional material from hundreds of organbuilders; manuscripts from and about American organbuilders; and other organ-related items. Additional information on the Archives is available on the website of the Organ Historical Society (www.organsociety.org). The catalog of the collection is available online at www.thecatalog.org/ohs, and through Rider University at library.rider.edu. The collection of the Archives is normally only available by appointment with the Archivist, but, as with past symposia, the reading room of the Archives will be open for several days before and after symposium events.

Please consider joining us in New Brunswick for this event. Travel arrangements should be quite convenient: downtown New Brunswick is easily reached by trains from Newark Liberty International Airport or buses from the Port Authority Terminal in New York City. The train station and locales for symposium events are within easy walking distance of the convention hotel. Further details on the symposium, including a schedule of events, registration and hotel information are available at www.organsociety.org, or by contacting the Organ Historical Society at P.O. Box 26811, Richmond, Virginia 23261, 804/353-9226. 

James L. Wallmann is a member of the Governing Board of the American Organ Archives. He holds degrees from Brigham Young University and Georgetown University Law Center and practices corporate law in San Ramon, California. Mr. Wallmann researches the history of books on the organ and since 1984 has reviewed over 400 books, most in foreign languages, for The American Organist.

The American Organ Archives Announces the Acquisition of the Henry Karl Baker Collection of Books on the Organ

The American Organ Archives of the Organ Historical Society is pleased to announce that it has acquired the Henry Karl Baker collection of books on the organ. Mr. Baker (1932–2003) was an organist and schoolteacher living in Braintree, Massachusetts, and a lifelong collector of books on the organ. For over fifty years he also operated the Organ Literature Foundation, a widely used mail order source for organ books and recordings.


The Baker collection contains over 1,250 books and 600 pamphlets on the organ, scores of folders with publicity material from many organbuilders, and dozens of foreign and domestic organ periodicals, some in complete runs. Primarily consisting of monographs and booklets in English, French and German from the late nineteenth century to the present day, the collection also includes a number of books on theater organs, electronic organs and mechanical musical instruments. Virtually every important book on the organ published in the past century was in the Baker collection, as well as dozens of catalogs from organbuilders and many obscure organ pamphlets. The Baker collection contains one copy of every book sold by the Organ Literature Foundation and, as such, represents a unique historical record of what one industrious bookseller was able to offer to the organ world. The Baker family is presently winding up the

business of the Organ Literature Foundation.

Among the highlights of the collection are these titles: F. Bedos de Celles, *L'art du facteur d'orgues* (1766–78); J. Hess, *Luister van het orgel* (1772); J. van Heurn, *De orgelmaaker* (1804–5); J. Begg, *A Treatise on the Use of Organs* (1808); D. Müller, *Kurze Beschreibung der einzelnen Theile der Kirchenorgel* (1848); M.-P. Hamel, *Nouveau manuel complet du facteur d'orgues* (1849); J. Régner, *L'Orgue* (1850 and 1862 editions); E.J. Hopkins and E.F. Rimbault, *The Organ* (1855, 1870 and 1877 editions); *The Great Organ in the Boston Music Hall* (1866); F.H. Sutton, *Some Account of the Mediæval Organ Case Still Existing at Old Radnor, South Wales* (1866); *Grand orgue de l'église métropolitaine Notre-Dame de Paris reconstruit par M. A. Cavaillé-Coll* (1868); A.G. Hill, *The Organ-Cases and Organs of the Middle Ages and Renaissance* (1883–91); J.G. Töpfer, *Die Theorie und Praxis des Orgelbaues* (1888); G.A. Audsley, *The Art of Organ-Building* (1905; no. 33 of 250); and *The Diapason* (1909 to date; one of the few complete runs). Particularly noteworthy are the twenty books and published dedication reports from the late nineteenth century about the organs of A. Cavaillé-Coll and J. Merklin. These titles are uncommon and represent a valuable source of information on these important instruments.

The Archives will add about 500 titles to its collection by this acquisition. A special book-

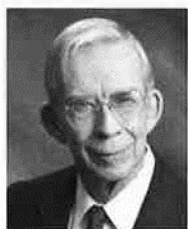
plate noting the provenance of these books and pamphlets is being placed in each item added to the Archives. Stephen L. Pinel, Archivist of the Organ Historical Society, estimates that of these 500 titles, at least 100 will be cataloged for the first time in an American library. To help defray the cost of the Baker collection, duplicate materials are being sold to private individuals and institutional collections, including the new Curzon Street Library of the Royal College of Organists and British Institute of Organ Studies in Birmingham, England. James L. Wallmann, a member of the Governing Board of the Archives, is preparing a catalog of the Baker collection for publication by the Organ Historical Society.

Michael Friesen, President of the OHS, said: "The Baker collection is a tremendous addition to the American Organ Archives. Although the Archives is already the most complete collection of its kind in the world, many gaps were filled by this acquisition. Mr. Baker had one of the most remarkable collections in private hands, and we are grateful for the support of the members of the Organ Historical Society in making this acquisition possible." The Archives had previously purchased the Aeolian Company organ contracts from Mr. Baker. 

(For further information about this press release, please contact Stephen L. Pinel at 609/448-8427, or spinel@att.net.)



CHARLES MCMANIS, 3 December 2004, at age ninety-one in Burlington, Vermont. A charter member of the Organ Historical Society, he built, renovated, and restored some 140 organs during his long career. He started building organs at an early age, and later studied music and organ building at the University of Kansas. While serving in Europe in



World War II he frequently visited organs in France and England, recording his observations in a number of articles in *The American Organist*. Upon returning to Kansas City after the war he opened his own

organbuilding shop. He retired in 1986, moving to San Francisco with his wife Charlotte, who died only months after the move. In 1989 he was called to Waterbury, Connecticut, to repair an organ of his from 1957 that had been badly damaged in a recent tornado. It was while working on that organ that he met his second wife, Judith.

McManis died only two days after completing his autobiography. He is survived by his wife Judith McManis and three children: David McManis of Lanham, Maryland, Joan Schilly of Sonora, California, and Philip McManis of Hamburg, Germany. A memorial service was held at St. Paul's Episcopal Cathedral, Burlington, Vermont, on 8 January 2005.

CLARK RICE, 3 December 2004, at age fifty, at his home in Wichita, Kansas. Born in Lakin, Kansas, Clark graduated from Lakin High School in 1972. While in high school, Clark was a piano accompanist for vocal solos. He attended Kansas Wesleyan and Friends University, where he studied organ with Dorothy Addy. He then attended graduate school at Westminster Choir College, studying with Virginia Cheeseman and Dr. William Hayes. He completed his Masters Degree at Wichita State University. In 1980 Clark moved to New England, where he began what was ultimately to be his life's work as an organbuilder. His first position as apprentice was



with the Bozeman-Gibson Organ Company, where his first job was to work on the major restoration of E. & G.G. Hook Opus 288, located in Bangor, Maine. It was here that he began his training in pipemaking

under Scot Huntington. From 1981 to 1997 he worked with the Andover Organ Company, working first in Andover's Old Organ Department, rebuilding wind chests and wooden pipes, and learning whatever was needed. When noted pipemaker Pascal Boissonnet opened a new pipe shop at Andover, Clark was his first apprentice. Clark was a wonderful mentor and friend to the many apprentices who passed through the pipe shop, proving to be that rare teacher who expected and obtained work of the highest quality without putting anyone down.

Clark reached the greatest number of people through his organ playing, frequently performing at local AGO events and OHS conventions (he was scheduled to play at the 2005 and 2006 OHS conventions). Clark's performances were anything but academic, rather they were subtle, thrilling and uplifting experiences. For many years Clark was the organist for the First Parish Church in Bridgewater, Massachusetts, presiding over E. & G.G. Hook Opus 132 of 1852. He also

collected and restored reed organs, and amazed everyone by taking accordion lessons.

In the summer of 1997 Clark moved to Garden City, Kansas, to be closer to his family. He worked as a piano accompanist at the middle school and high school. In 2000 Clark moved to Wichita, where he played the organ and accompanied for various churches, most recently at Haven United Methodist Church. Survivors include his father, a brother, Earle Rice and his wife Betty; a niece, Janelle Rice, and two nephews, Kendall and Nicholas Rice. Memorial services were held on Friday 10 December at the Community Congregational Church in Garden City and on Saturday 11 December at First Presbyterian Church in Lakin. A Service of Celebration was also held in Clark's honor at the Haven United Methodist Church on 9 January. On this occasion several local musicians performed on Clark's George P. Bent reed organ.

Memorials may be sent to the Clark Rice Memorial Fund in care of Garnand Funeral Home, 412 N. 7th St. Garden City, KS 67846.

ROBERT E. WALLER, 25 January 2005, at age eighty-three in his home in Hoosick, New York. A native of Yonkers, New York, he sang for many years as a choir boy at St. John's Episcopal Church in that town before studying at Columbia University, where he earned a Bachelor's degree in engineering. During World War II he served in the Philippines as a lieutenant in the United States Navy. After the

war he was able to advance his engineering studies at the Massachusetts Institute of Technology, followed by Master of Music degrees in both organ and voice at the Juilliard School of Music. He worked for Columbia Records and eventually for CBS as a sound recording engineer for many years. In 1980 he relocated to Hoosick, New York, serving for twenty-two years as the Director of Music at St.

Patrick's Roman Catholic Church in Watervliet, where he played a George Jardine organ. Bob was able to realize his lifelong dream of opening a private organ studio: the building on his Hoosick property housed three pipe organs—two of which were theater organs—as well as two grand pianos. Bob was a longtime member of the Organ Historical Society and frequently attended OHS national conventions.

Recent Historic Organ Citations Presentations

October 2004 was a busy month for presentations of the Organ Historical Society's Historic Organ Citations. On Sunday 17 October, Citation #325 was presented for the 1907 Hook and Hastings Co. Opus 2151 in the First Church of Christ, Scientist, of Saint Joseph, Missouri. The citation was presented during a recital by Kevin Kissinger on the three-manual, thirty-one rank organ. David Lewis, who nominated the instrument for the citation, joined Michael Quimby as representatives of the Society in presenting the citation to Ed and Linda Hood, who now own the building and the organ. Jeanette Kirkpatrick and other members of the Christian Science Society, which continues to hold services in the building, were present as well. Mr. Kissinger's recital included works by J.S. Bach, Robert Schumann, Felix Mendelssohn, John Knowles Paine, Franz Liszt, as well as a selection composed by the recitalist. The lovely Beaux Arts-style building was constructed between 1899 and 1906 to the designs of Fred R. Comstock of New York. The Saint Joseph, Missouri, Chapter of the American Guild of Organists provided co-sponsorship for the recital program. The weekly national radio broadcast of *Pipedreams*, hosted by OHS immediate-past President Michael Barone, featured works previously recorded on this organ by Mr. Kissinger.

On Sunday 24 October, six members of the Society's National Council attended mid-day mass at Old Saint Patrick Catholic Cathedral, Mott and Prince Streets,

Manhattan. During mass, Citation #326 was presented for the 1869 three-manual Henry Erben organ to the church's pastor, the Reverend Thomas Kallumady. OHS President Michael Friesen, Councilor for Education Paul Marchesano, and OHS Archivist Stephen Pinel presented brief remarks during the ceremony. Also on hand were Stephen Schnurr, OHS Secretary and Chair of the Historic Organ Citations Committee, Scot Huntington, OHS Vice President, David Dahl, Councilor for Conventions, and Sebastian Glück, member of the Citations Committee and newly-appointed Councilor for Research and Publications. Jared Lamenzo, who

nominated the organ for the citation, presided at the organ and presented a brief recital following mass. Parishioners provided a reception on the plaza outside the church building, and the organ was available for visitors to inspect and play. OHS member Craig Whitney was present in the congregation and provided news coverage in *The New York Times*.

The following Tuesday 26 October, three National Council members traveled to Atlantic City, New Jersey, for citation presentations for the organs of the Atlantic City Convention Hall.

More information regarding this presentation was provided in *The Tracker* 48 (2004), no. 4.

That evening, Citation #322 was presented

for the 1929 Æolian Co. Opus 1677 in Wilson Hall of Monmouth University, West Long Branch, New Jersey. The Society teamed with

Monmouth to kick off their fundraising campaign with a goal of two million dollars toward the restoration of this four-manual organ and its ten-roll player mechanism. Official announcement by University Provost/Vice President for Academic Affairs Thomas Pearson took place during the citation presentation. The Society was represented by Stephen Schnurr, Scot Huntington, and Paul Marchesano during a lavish reception on the mezzanine of Wilson Hall. The organ has been silent since the mid 1970s. Wilson Hall

was constructed in 1929 as Shadow Lawn, the residence of Hubert T. Parson. The building replaced an earlier Shadow Lawn,



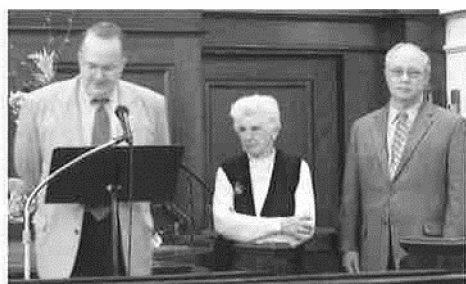
1869 Henry Erben organ, Old St. Patrick's.



Linda and Ed Hood at the Saint Joseph presentation.



Paul Marchesano, Thomas Pearson and Scot Huntington at West Long Branch, New Jersey, presentation.



David Lewis, Jeanette Kirkpatrick and Michael Quimby at the Saint Joseph presentation.



Presentation of Citation #326 at Old Saint Patrick Catholic Cathedral, New York

which housed Æolian Opus 1530.

Finally, on Sunday 31 October, Citation #315 recognized the 1931 Skinner Organ Company Opus 816 in Severance Hall, Cleveland, Ohio, on the program of a recital by Stephen Tharp. OHS member Todd Wilson nominated the organ for the citation.

The OHS website has a section devoted to the Historic Organ Citations program. Included is our Checklist of Desired Materials for nominating an organ. A searchable database of the approximately 330 Citations issued thus far will soon be accessible as well.

CITATIONS LIST

State & City	Location	Date	Builder	Opus No.	Citation No.	Presentation Date
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USA

ALABAMA

Mobile	Saint John Episcopal Church	1898	W. W. Kimball		200	
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CALIFORNIA

Long Beach	Los Altos Methodist Church	1852	Wm. B. D. Simmons		19	9/24/78
Los Angeles	Good Samaritan Hospital, All Souls Chapel	1928	Skinner Organ Company	701	183	
Los Angeles	Immanuel Presbyterian Church	1927	Skinner Organ Company	676	193	
Pasadena	Church of the Angels, Episcopal	1889	Frank Roosevelt	433	317	
Sacramento	Sacramento Memorial Auditorium	1927	Estey Organ Co.	2526	241	
San Francisco	California Palace of the Legion of Honor	1924	Skinner Organ Company	455	94	6/20/88
San Francisco	First Church of Christ, Scientist	1924	W. W. Kimball	6742	96	6/22/88
San Francisco	Holy Cross Korean Catholic Church	1904	Los Angeles Art Organ Co.	42	95	6/23/88
San Francisco	Our Lady of Guadalupe Catholic Church	1888	Hook & Hastings	1380	97	6/21/88
San Francisco	Temple Sherith Israel	1904	Los Angeles Art Organ Co.	45	98	6/23/88
San Francisco	Trinity Episcopal Church	1925	Skinner Organ Company	477	86	6/21/88

COLORADO

Boulder	First United Methodist Church	1888	Frank Roosevelt	382	147	
Central City	Saint James United Methodist Church	1899	J. W. Steere & Son	456	169	
Colorado Springs	Colorado College, Shove Memorial Chapel	1931	Welte-Tripp Organ Corporation	314	212	6/25/98
Colorado Springs	Grace Church and Saint Stephen Parish, Episcopal	1928	Welte Company, Inc.	261	213	6/25/98
Denver	All Saints Catholic Church	1896	Hook & Hastings	1702	222	
Denver	Chapel of Our Most Merciful Savior, Episcopal	1890	Farrand & Votey	88	141	
Denver	Gardens at Saint Elizabeth's, Christ the King Chapel	c. 1903	Austin Organ Company	92	211	6/27/98
Denver	Iliff School of Theology, Chapel	1910	Wirsching Organ Company		216	
Denver	Messiah Baptist Church	1914	W. W. Kimball Co.		218	
Denver	Saint John in the Wilderness Episcopal Cathedral	1938	W. W. Kimball Co.	7231	215	
Denver	Scottish Rite Masonic Temple, Denver Consistory	1924	W. W. Kimball	6781	223	
Denver	South Gate Lodge No. 138, A. F. & A. M.	c. 1897	Farrand & Votey	776	221	
Denver	Spiritual Assembly of the Baha'is of Denver	1916	Hook & Hastings	2370	224	6/20/98
Denver	Trinity United Methodist Church	1888	Frank Roosevelt	380	214	6/26/98
Georgetown	Grace Episcopal Church	1876	Charles Anderson		217	
Leadville	First Presbyterian Church	1889	Wm. Schuelke	67	220	
Leadville	Saint George Episcopal Church	1882	Geo. H. Ryder & Co.	101	219	
Lyons	Old Stone Congregational Church	1902	Hook & Hastings Co.	1948	231	
Pueblo	Memorial Auditorium	1920	Austin Organ Company	860	90	

CONNECTICUT

Hampton	Hampton Congregational Church, U. C. C.	1836	Denison Smith		73	12/2/84
Hartford	Bushnell Memorial Auditorium	1929	Austin Organs, Inc.	1627	166	6/20/94
Hartford	Liberty Christian Center, International	1898	Austin Organ Company	22	237	11/7/98
Hartford	Saint Justin Catholic Church	1932	Geo. Kilgen & Son, Inc.	4828	164	6/22/94
Litchfield	Trinity Episcopal Church, Milton	1823	Thomas Hall		68	8/18/84
Meriden	Unitarian Universalist Church	1893	Johnson & Son	788	163	6/22/94
Middle Haddam	Second Congregational Church	1827	Thomas Appleton		173	6/21/94
New Britain	Saint Mary Catholic Church	1906	Austin Organ Company	166	162	6/20/94
New Haven	Saint Casimir Catholic Church	1874	E. & G. G. Hook & Hastings	750	168	6/21/94
New Haven	Saint Mary Catholic Church	1871	E. & G. G. Hook & Hastings	576	26	
New Haven	Trinity Episcopal Church	1935	Aeolian-Skinner Organ Co.	927	87	
New Haven	United Church of Westville	1852	E. & G. G. Hook	141	3	6/24/75
New Haven	Yale University (Woolsey Hall)	1928	Skinner Organ Company	722	167	
Norwich	Greenville Congregational Church	1869	Wm. A. Johnson	298	165	6/25/94

State & City	Location	Date	Builder	Opus No.	Citation No.	Presentation Date
Portland	United Methodist Church	1863	Wm. A. Johnson	153	85	11/13/88
Riverton	Hitchcock Museum	c. 1840	unknown		18	8/27/78
Talcothville	Congregational Church	1912	J. W. Steere & Son		156	10/10/93
Trumbull	Christ Episcopal Church	1849	Simmons & McIntyre		103	11/6/88
Warehouse Point	Wesley United Methodist Church	1874	Johnson & Son	424	294	4/24/04
Waterbury	Sacred Heart Catholic Church	1892	Johnson & Son	778	83	
West Hartford	Temple Beth Israel	1935	Austin Organs, Inc.	1853	293	12/12/04

WASHINGTON DC

Washington DC	U. S. Soldiers' & Airmen's Home, Hall Chapel	c. 1855	Stevens & Jewett		114	
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FLORIDA

Casselberry	Westminster Presbyterian Church	1906	Geo. Kilgen & Son		266	
Ruskin	Saint Anne Catholic Church	1899	Charles R. Gill		234	
Ruskin	Saint Anne Catholic Church	1920	Hinners	2525	233	
Saint Petersburg	Saint Vincent Episcopal Church	1886	Charles F. Durner		210	
Vero Beach	Community Church, Grace Chapel	1896	Morey & Barnes	166	148	
West Palm Beach	Thomas and McCall residence	1940	Aeolian-Skinner Organ Co.	1015	295	

GEORGIA

Augusta	Most Holy Trinity Catholic Church	1868	Geo. Jardine & Son		154	
Griffin	First Presbyterian Church	1894	Henry Pilcher's Sons		174	

ILLINOIS

Brimfield	Jubilee College State Historic Site	1848	Henry Erben		182	10/7/95
Buffalo Grove	Saint Mary Catholic Church	1904	Wisconsin Pipe Organ Factory	34	285	2/8/04
Chicago	Basilica of Our Lady of Sorrows	1902	Lyon & Healy	90	281	6/29/02
Chicago	Epworth United Methodist Church	1931	M. P. Möller	5881	327	4/10/05
Chicago	First Baptist Congregational Church	1927	W. W. Kimball Co.	6949	280	7/1/02
Chicago	Lincoln Park Presbyterian Church	1888	Johnson & Son	690	93	11/6/88
Chicago	Pullman United Methodist Church	1882	Steere & Turner	170	49	8/22/84
Chicago	Saint James Catholic Church	1891	Frank Roosevelt	494	50	8/23/84
Chicago	Saint Mary of the Angels Catholic Church	1920	W. W. Kimball Co.		279	7/1/02
Chicago	Scottish Rite Cathedral	1875	E. & G. G. Hook & Hastings	794	48	8/21/84
Chicago	Temple Shalom	1930	Rudolph Wurlitzer Manufacturing Company	2065	283	6/27/02
Evanston	Music Institute of Chicago	1914	Ernest M. Skinner Company	208	312	6/13/04
Evanston	Saint Andrew Episcopal Church	1905	Lyon & Healy	174	282	6/30/02
Evanston	Saint Luke Episcopal Church	1921	Skinner Organ Company	327	161	
Oak Park	First United Methodist Church	1925	Skinner Organ Company	528	269	10/21/01
Oak Park	Living Sanctuary of Faith, Church of God in Christ	1903	Burlington Pipe Organ Company		284	10/25/03
Palatine	Saint John United Church of Christ	c. 1885	Emil Witzmann (attr.)		286	2/20/05
Peoria	Saint Martin de Porres Catholic Church	1896	Lancashire-Marshall Organ Co.	100	78	10/31/87
Streamwood	Immanuel United Church of Christ	1888	Emil Witzmann		92	11/20/88
Woodstock	Saint Mary Catholic Church	1910	Hutchings Organ Co.	1661	278	6/26/02

INDIANA

Evansville	Saint Anthony Catholic Church	1902	Wisconsin Pipe Organ Factory	21	287	10/20/02
Huntington	Saints Peter and Paul Catholic Church	1894	L. H. Van Dinter		318	
Indianapolis	First Lutheran Church	1898	M. P. Möller	217	227	
Indianapolis	Scottish Rite Cathedral	1929	Skinner Organ Company	696	255	
Indianapolis	Zion Evangelical United Church of Christ	1933	W. W. Kimball Co.		254	
La Porte	Saint Paul Episcopal Church	1872	Steer & Turner	45	34	11/22/81
Madison	Windle Memorial Auditorium	1867	Wm. A. Johnson	217	144	7/20/93
Michigan City	First Congregational Church	1891	Frank Roosevelt	506	232	7/11/99
New Albany	Saint Mary Catholic Church	1886	Carl Barckhoff		270	
Rensselaer	Underwood residence	1921	Rudolph Wurlitzer Co.	471	290	8/9/03
Valparaiso	Saint Paul Catholic Church, Chapel of Mary, Queen of Apostles	1883	Johnson & Son	615	172	10/7/94

IOWA

Cedar Rapids	Saint Michael Episcopal Church	1904	Verney Organ Company		149	
Clermont	Union Sunday School	1896	W. W. Kimball Co.		197	9/29/96

State & City	Location	Date	Builder	Opus No.	Citation No.	Presentation Date
Fort Madison	Saint Mary Catholic Church	1878	J. G. Pfeffer		53	6/26/86
Iowa City	Saint Mary Catholic Church	1893	Moline Pipe Organ Co.		51	6/24/86
New Vienna	Saint Boniface Catholic Church	1891	Wm. Schuelke	70	52	6/25/86
Pomeroy	Elfsborg Lutheran Church	1887	Wm. Schuelke	47	229	
Spillville	Saint Wenceslas Catholic Church	1876	J. G. Pfeffer		196	
KENTUCKY						
Lexington	Christ Church Cathedral, Episcopal	1949	Holtkamp	1637	250	
Louisville	Ascension Catholic Church	1893	Koehnken & Grimm		146	7/21/93
Louisville	Saint Frances of Rome Catholic Church	1889	Louis Van Dinter		145	7/22/93
Louisville	Saint Phillip Neri Catholic Church	1899	Aug. Prante & Sons		143	7/19/93
LOUISIANA						
Convent	Saint Michael Catholic Church	1857	Henry Erben		198	
Saint Francisville	Grace Episcopal Church	1860	H. & W. Pilcher	42	106	
MAINE						
Augusta	South Parish Congregational Church	1866	E. & G. G. Hook	389	329	
Bangor	Saint John Catholic Church	1860	E. & G. G. Hook	288	319	
Belfast	First Parish Church	1848	George Stevens		320	
Lewiston	Saints Peter and Paul Catholic Church	1938	Casavant Freres, Ltee.	1587/1588	100	
Portland	Plumb residence	1909	Hope-Jones Organ Co.		289	2/26/04
MARYLAND						
Baltimore	Corpus Christi Catholic Church	1889	J. H. & C. S. Odell	277	133	
Baltimore	Holy Cross Catholic Church	1886	Ganter-Schumacher		135	
Baltimore	Mount Calvary Episcopal Church	1961	Andover-Flentrop		136	
Baltimore	Mount Manor Treatment Center	c. 1887	Henry Niemann		131	
Baltimore	Old Otterbein Methodist Church	1897	Henry Niemann		132	
Baltimore	Saint Mary Episcopal Church	1901	Adam Stein	134		
Baltimore	Second-Fourth Baptist Church	1875	Pomplitz Church Organ Co.	189	130	
Catonsville	Charlestown Retirement Community	1919	Casavant Frères	808	129	
Catonsville	Historic Old Salem	1860	Charles Strohl		151	
MASSACHUSETTES						
Allston	Allston Congregational Church	1891	Hook & Hastings	1484	267	5/20/01
Ashfield	Saint John Episcopal Church	1860	Wm. A. Johnson	95	323	
Boston	Basilica of Our Lady of Perpetual Help (The Mission Church)	1897	Geo. S. Hutchings	410	204	
Boston	Holy Cross Catholic Cathedral	1875	E. & G. G. Hook & Hastings	801	110	
Boston	Immaculate Conception Catholic Church	1863/	E. & G. G. Hook/Hook & Hastings	322/ 1902	20	10/8/78 1959
Bridgewater	First Parish Church	1852	E. & G. G. Hook	132	140	
Brookline	Christ Church Unity (Sears Chapel)	1862	E. & G. G. Hook	307	262	8/17/00
Brookline	United Parish Church	1932	Acolian-Skinner Organ Co.	885	258	8/17/00
Cambridge	Harvard University, Adolphus Busch Hall	1959	Flentrop		263	
Cambridge	Pilgrim Congregational Church	1886	Geo. S. Hutchings	156	107	
Charlestown	Saint Mary Catholic Church	1892	Woodberry & Harris		259	8/21/00
Chesterfield	First Congregational Church	1867	Wm. A. Johnson	215	242	
Conway	Conway Congregational Church	1886	Hook & Hastings	1297	235	
Framingham	First Baptist Church	1853	Wm. B. D. Simmons		261	8/23/00
Great Barrington	First Congregational Church	1883	Hilborne Roosevelt	113	4	9/10/75
Holyoke	Second Congregational Church	1921	Skinner Organ Company	322	75	6/25/87
Jamaica Plain	First Baptist Church	1859	E. & G. G. Hook	253	268	burned 1/18/2005
Jamaica Plain	First Parish Unitarian Church	1854	E. & G. G. Hook	171	16	5/16/78
Jamaica Plain	Saint Thomas Aquinas Catholic Church	1854	E. & G. G. Hook	160	265	8/18/00
Lanesboro	Saint Luke (Old Stone) Episcopal Church	1862	Wm. A. Johnson	134	324	
Lexington	Follen Community Church	1869	E. & G. G. Hook	466	209	
Lowell	Saint John Episcopal Church	1872	Geo. H. Ryder	3	277	4/21/02
Montague	First Congregational Church, Trinitarian, United Church of Christ	1856	Wm. A. Johnson	54	80	
Nantucket	Centre Street United Methodist Church	1831	Thomas Appleton		13	7/23/77
Nantucket	Second Congregational (Unitarian) Church	1831	Wm. M. Goodrich		14	7/23/77

State & City	Location	Date	Builder	Opus No.	Citation No.	Presentation Date
Newburyport	Old South Presbyterian Church	1866	E. & G. G. Hook	396	77	8/13/87
North Andover	Brooks School	1938	Aeolian-Skinner Organ Co.	980	69	
North Hadley	Congregational Church	1866	Wm. A. Johnson	202	186	
Northfield	First Parish Church, Unitarian	1842	E. & G. G. Hook	48	199	
Roxbury	First Unitarian Church	1883	Hook & Hastings	1171	138	10/24/93
Roxbury	Saint Patrick Catholic Church	1880	Hook & Hastings	1005	260	8/27/00
Salem	Essex Institute	1827	E. & G. G. Hook	1	67	8/13/87
South Hadley	Mount Holyoke College	1938	Ernest M. Skinner & Son	511	74	
Springfield	Symphony Hall (in storage)	1915	J. W. Steere & Son Organ Co.	673	15	
Woburn	First Congregational Church	1860	E. & G. G. Hook	283	264	
Worcester	Holy Cross College	1840	Thomas Appleton		275	
Worcester	Mechanics Hall	1864	E. & G. G. Hook	334	5	8/27/75
Worcester	War Memorial Auditorium	1933	W. W. Kimball Co.	7119	42	6/27/83
Worcester	Worcester Art Museum	1942	Aeolian-Skinner Organ Co.	1036	44	6/27/83
MICHIGAN						
Battle Creek	Kellogg Auditorium	1933	Aeolian-Skinner Organ Co.	904	178	8/8/95
Canton	Saint Thomas à Becket Catholic Church	c.1828	unknown		45	10/15/83
Cass City	First Presbyterian Church	1865	Henry Erben		21	11/26/78
Detroit	Pilgrim Church of Bethel Christian Ministries	1889	G. Wood & Son Co.		179	8/12/95
Detroit	Saint Anne Catholic Church, Gabriel Richard Chapel	1899	Geo. Kilgen & Son		239	
Detroit	Sweetest Heart of Mary Catholic Church	1894	Clough & Warren		175	8/7/95
Detroit	Trinity Episcopal Church	1892	Geo. Jardine & Son	1509	180	8/12/95
Dexter	Saint James Episcopal Church	1857	Henry Erben		176	8/10/95
Monroe	Immaculate Heart of Mary Motherhouse, Chapel	1940	Casavant Frères	1642	252	
New Baltimore	Saint John Lutheran Church	1905	Hinners Organ Co.		17	5/31/78
Royal Oak	Shrine of the Little Flower, Catholic	1934	Geo. Kilgen & Son, Inc.	5180	236	
Sandusky	Saint John Episcopal Church	1898	M. P. Möller	212	177	8/9/95
MINNESOTA						
Courtland	Immanuel Lutheran Church	1896	Vogelpohl & Spaeth		316	
Duluth	Sacred Heart Music Center	1898	A. B. Felgemaker	664	228	4/17/98
Luxemburg	Saint Wendelin Catholic Church	c. 1845	unknown		11	
Minneapolis	Minneapolis Municipal Auditorium	1928	W. W. Kimball Co.	7030	43	10/27/87
Minneapolis	Northrop Memorial Auditorium	1932	Aeolian-Skinner Organ Co.	892	249	11/30/90
Winona	First Baptist Church	1889	Moline Pipe Organ Co.		127	
MISSOURI						
Florissant	Saint Stanislaus Museum (Western Jesuit Missions Museum)	1845	Wm. Metz		55	
Kansas City	First Church of Christ, Scientist	1911	J. W. Steere & Son Organ Co.		238	10/18/98
Kansas City	Grand Avenue Temple United Methodist Church	1913	Ernest M. Skinner Company	190	41	4/17/83
Plattsburg	First Presbyterian Church	c. 1875	Carl Barckhoff		79	
Saint Joseph	First Church of Christ, Scientist	1907	Hook-Hastings Co.	2151	325	
Saint Louis	Saint Joseph Catholic Shrine	1890	Pfeffer & Son		170	
Saint Louis	Scottish Rite Cathedral	1924	W. W. Kimball Co.	6763	291	?
Woodville	Saint Paul Episcopal Church	1837	Henry Erben		105	
MONTANA						
Helena	Consistory-Shrine Temple	1915	Geo. S. Hutchings	1705	150	
NEBRASKA						
Aurora	Covenant Church	1888	Alexander Mills		101	4/9/89
Omaha	Dietz Memorial United Methodist Church	1888	Wirsching Organ Company	15	321	
NEW HAMPSHIRE						
Charlestown	South Parish Unitarian Church	1846	E. & G. G. Hook	71	187	
Claremont	Saint Mary Catholic Church	1895	Jesse Woodberry & Co.	136	159	
Lakeport	United Baptist Church	1892	Geo. H. Ryder & Co.	168	46	11/18/83
Meriden	Meriden Congregational Church	1932	Estey Organ Co.	3029	128	10/6/91
Orfordville	First Congregational Church, United Church of Christ	1869	E. & G. G. Hook		124	9/22/91
Portsmouth	Saint John Episcopal Church	c. 1700	Bernard Smith (attr.)		72	11/18/84
Salem	Pleasant Street Methodist Church	1898	James Treat		230	

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State & City	Location	Date	Builder	Opus No.	Citation No.	Presentation Date
Seabrook	Seabrook Historical Society, South Meetinghouse	1838	Richard P. Morss		76	8/12/87
Stoddard	Stoddard Congregational Church	1853	Wm. A. Johnson	27	304	8/10/03
NEW JERSEY						
Atlantic City	Atlantic City Convention Hall, Ballroom	1929	W. W. Kimball Co.	7073	314	10/26/04
Atlantic City	Atlantic City Convention Hall, Main Auditorium	1929	Midmer-Losh	5550 1932	313	10/26/04
Elberon	Elberon Memorial Church	1885	Hilborne Roosevelt	332	108	8/27/89
Jersey City	Saint Mary Catholic Church	1939	Aeolian-Skinner Organ Co.	988	226	
Morristown	Saint Peter Episcopal Church	1930	Skinnet Organ Company	836	152	
Orange	Saint John Catholic Church	1879	E. & G. G. Hook & Hastings	950	22	9/26/79
Princeton	Westminster Choir College	1939	Aeolian-Skinner Organ Co.	981	89	
Shrewsbury	Christ Episcopal Church	c. 1875	J. H. & C. S. Odell		102	
West Long Branch	Monmouth University	1929	Aeolian Co.	1677	322	10/26/04
NEW YORK						
Addison	Church of the Redeemer	c. 1865	John G. Marklove		71	6/14/87
Amenia Union	Saint Thomas Episcopal Church	c. 1868	J. H. & C. S. Odell		276	
Brooklyn	Baptist Temple	1918	J. W. Steere & Son Organ Co.	700	137	9/18/93
Brooklyn	Our Lady of Victory Catholic Church	1895	Reuben Midmer & Son		288	
Brooklyn	Queen of All Saints Catholic Church	1913	Wirsching Organ Company	66		
Brooklyn	Zion German Lutheran Church	1901	Muller & Abel	56	112	
Brooklyn Heights	Saint Ann and the Holy Trinity Episcopal Church	1925	Skinnet Organ Company	524	240	
Buffalo	Ascension Episcopal Church	1934	W. W. Kimball Co.	7129	305	7/11/04
Buffalo	Central Park United Methodist Church	1922	Skinnet Organ Company	356	306	7/16/04
Buffalo	Forest Lawn Cemetery Chapel	1933	Rudolph Wurlitzer Co.	2182	311	7/19/04
Buffalo	Jordan River Missionary Baptist Church	1919	Votteler-Holtkamp-Sparling	1343	307	7/17/04
Buffalo	Saint Francis Xavier Roman Catholic Church	1932	Herman Schlicker	2	308	7/16/04
Buffalo	Saint Joseph Catholic Cathedral	1876	Hook & Hastings	828	8	3/28/76
Buffalo	Saint Stephen Catholic Church	1860	Garret House		47	
Buffalo	Trinity Episcopal Church	1954	Schlicker Organ Company	309	7/17/04	
Candor	Saint Mark Episcopal Church	1867	John G. Marklove		1	1/21/75
Cortland	Saint Mary Catholic Church	1896	Morey & Barnes	165	184	
Cortland	Unitarian-Universalist Church	1895	Morey & Barnes	162	158	
Durham	Susquehanna United Methodist Church	1863	Wm. B. D. Simmons		64	
Georgetown	First Baptist Church	1888	Thomas H. Knoll	99	6/12/88	
Ithaca	Cornell University, Sage Chapel	1940	Aeolian-Skinner Organ Co.	1009	111	
Katsbaan	Katsbaan Reformed Dutch Church	c. 1810	unknown		104	
Leeds	Leeds Reformed Church	1843	Thomas Appleton		27	7/13/80
Lodi	Lodi Historical Society	1852	E. & G. G. Hook	140	243	10/10/99
Mexico	Grace Episcopal Church	1874	Steer & Turner	78	70	11/10/85
Mount Vernon	Ascension Episcopal Church	1928	Skinnet Organ Company	657	181	
Mount Vernon	Old Saint Paul Episcopal Church	1835	Henry Erben		256	
New York	First Chinese Presbyterian Church	1842	Henry Erben		12	4/17/77
New York	Metropolitan Museum of Art	1830	Thomas Appleton		40	11/16/82
New York	Old Saint Patrick Cathedral	1869	Henry Erben		326	10/24/04
Nyack	First Baptist Church	1893	Francis J. N. Tallman	34	153	
Orient	Orient United Methodist Church	1900	Hook & Hastings	1875	185	
Oswego	United Church of Christ, Congregational	1889	Geo. S. Hutchings	201	37	6/6/82
Oswego	Saint Louis Catholic Church	1896	Casavant Frères	69	63	9/3/87
Rhinebeck	Saint Peter Lutheran Church (Old Stone Church)	c. 1853	Augustus Backus		32	8/20/81
Rochester	First Unitarian Church	1908	Hope-Jones Organ Co.	2	139	
Round Lake	Round Lake Auditorium	1847	Richard M. Ferris		10	7/25/76
Sag Harbor	First Presbyterian Church	1845	Henry Erben		33	9/20/81
Salem	Saint Paul Episcopal Church	1855	E. & G. G. Hook	189	201	
Schaghticoke	Presbyterian Church	1865	Giles Beach		202	
Syracuse	Syracuse University, Crouse Auditorium	1950	Holtkamp	1649	109	9/17/89
Syracuse	Westminster Presbyterian Church	1855	Wm. A. Johnson	45	25	6/26/80
Wolcottsville	Trinity Evangelical Lutheran Church (ELCA)	1897	Hinners & Albertsen		310	7/19/04
NORTH CAROLINA						
Asheville	Biltmore Estate	1916	Ernest M. Skinner Company	248	273	

State & City	Location	Date	Builder	Opus No.	Citation No.	Presentation Date
Durham	Duke University, Duke Chapel	1932	Aeolian Co.	1785	272	
Elizabeth City	Christ Episcopal Church	1845	Henry Erben		61	
Raleigh	Peace College Chapel	c. 1885	Pomplitz & Co.	225	274	6/27/01
Red Springs	Red Springs Presbyterian Church	1908	Henry Pilcher's Sons	603	225	
Winston-Salem	Old Salem Inc.	1800	David Tannenberg		62	5/21/04
Winston-Salem	Saint Paul Episcopal Church	1929	Skinner Organ Company	712	171	
OHIO						
Cleveland	Cleveland Municipal Auditorium	1922	Skinner Organ Company	328	81	
Cleveland	Severance Hall	1931	Skinner Organ Company	816	315	
Shelby	Sacred Heart of Jesus Catholic Church	1879	Wm. H. Clarke & Co.		29	3/22/81
OREGON						
Portland	Calvary Presbyterian Church (the Old Church)	1883	Hook & Hastings	1141	205	7/16/97
PENNSYLVANIA						
Altoona	Blessed Sacrament Catholic Cathedral	1931	G. F. Steinmeyer & Co.	1543	155	
Bellefonte	Saint John Episcopal Church	1893	J. W. Steere & Son	359	301	6/25/03
Bernville	Christ Church Little Tulpehocken, United Church of Christ	1862	Joel Kantner		91	
Bethel	Salem United Church of Christ	1872	Thomas Dieffenbach		300	6/26/03
Boalsburg	Saint John Reformed Church	1868	Charles F. Durner		299	6/25/03
Bryn Mawr	Beaumont Retirement Community	1913	Aeolian Co.	1274	126	
Fleetwood	Saint Paul Lutheran Church	1859	Samuel Bohler		142	
Kennett Square	Longwood Gardens	1930	Aeolian Co.	1726	60	10/4/87
Lancaster	Brunner residence	1805	Conrad Doll		24	
Lancaster	Saint Joseph Catholic Church	1891	Carl Barckhoff		58	
Lancaster	Westgate Baptist Church	1929	Skinner Organ Company	758	195	
Lititz	Luther Acres	1867	E. & G. G. Hook	407	28	10/12/80
Lititz	Moravian Church, Single Brethren's House, Auditorium	1787	David Tannenberg		297	6/20/03
Lititz	Moravian Church, Single Brethren's House, Chapel	1793	David Tannenberg		57	
Nazareth	Moravian Historical Society	1776	David Tannenberg		296	6/26/03
New Schaefferstown	Saint Paul United Church of Christ	1893	Samuel Bohler		302	6/23/03
Philadelphia	Girard College	1931	Skinner Organ Company	872	188	7/5/96
Philadelphia	Highway Tabernacle	1884	Hilborne Roosevelt	148	189	7/4/96
Philadelphia	Kensington United Methodist Church	1897	Bates & Culley		192	7/5/96
Philadelphia	Saint Luke Episcopal Church	1894	C. C. Michell		191	7/4/96
Philadelphia	Saint Malachy Catholic Church	1869	H. Knauff & Son		190	7/5/96
Philadelphia	Saint Mark Episcopal Church	1937	Aeolian-Skinner Organ Co.	948	36	5/30/82 rescinded 10/23/2004
Philadelphia	University of Pennsylvania, Irvine Auditorium	1926	Austin Organ Company	1416	82	3/22/88
Philadelphia	Wanamaker Department Store	1904	Los Angeles Art Organ Co., et. al.		88	
Pittsburgh	Calvary United Methodist Church	1894	Farrand & Votey	734	292	
Pittsburgh	Rodef Shalom Temple	1907	W. W. Kimball Co.		31	6/30/81
Sharpsville	Seventh Day Adventist Church	c. 1884	Pomplitz & Co.	227	84	
Shartlesville	Frieden's Union Church	1891	Thomas Dieffenbach		9	6/30/76
Shiremanstown	Peace Church	1805	Conrad Doll		59	
Spring City	Zion Lutheran Church	1791	David Tannenberg		203	
York	Historical Society of York County, Museum	1804	David Tannenberg		298	6/24/03
SOUTH CAROLINA						
Charleston	Huguenot Church	1845	Henry Erben		2	3/9/75
TEXAS						
Dallas	First Church of Christ, Scientist	1911	Hook & Hastings	2260	123	
Dallas	Our Lady of Guadalupe Catholic Cathedral	1871	Reuben Midmer		121	
Galveston	Reedy Chapel A.M.E. Church	1872	E. & G. G. Hook & Hastings	647	122	
Houston	Covenant Baptist Church	1893	Hook & Hastings	1553	257	6/18/00
Longview	First Baptist Church	1951	Aeolian-Skinner Organ Co.	1174	271	
Round Top	Bethlehem Lutheran Church	c. 1867	Johann Traugott Wantke		56	5/24/87
UTAH						
Salt Lake City	Mormon Tabernacle	1948	Aeolian-Skinner Organ Co.	1075	157	10/23/94

State/Prov. & City	Location	Date	Builder	Opus No.	Citation No.	Presentation Date
VERMONT						
Danville	Danville Congregational Church	1902	H. Hall & Co.	21	125	
Hartford	Greater Hartford United Church of Christ	1872	Wm. A. Johnson	373	208	
Manchester	First Baptist Church	1896	Johnson & Son	843	194	
Manchester	Hildene Estate	1908	Acolian Co.	1068	30	6/28/81
Orwell	Congregational Church	1865	E. & G. G. Hook	358	303	8/4/03
Randolph	Bethany Church, United Church of Christ	1894	Geo. S. Hutchings	344	160	
Shrewsbury	Shrewsbury Community Meeting House	1867	Wm. A. Johnson	235	6	10/5/75
Woodstock	Universalist Church, North Chapel Society	1875	Hutchings, Plaisted & Co.	54	7	10/5/75

VIRGINIA

Danville	Epiphany Episcopal Church	1928	Skinner Organ Company	682	35	3/7/82
Madison	Hebron Lutheran Church	1802	David Tannenberg		54	7/19/86
McLean	Trinity United Methodist Church	1850	Henry Erben		253	3/10/00
Norfolk	Saint Mary Catholic Church	1858	Ferris & Stuart		23	11/17/79
Richmond	Saint Andrew Parochial School	c. 1890	Geo. Jardine & Son		65	

WASHINGTON

Port Townsend	First United Presbyterian Church	1889	Whalley & Genung		38	6/24/82
Seattle	Saint James Catholic Cathedral	1907	Hutchings-Votey	1623	39	6/24/82
Vancouver	Good Shepherd Episcopal Church	1879	Moline Organ Co.		207	

WISCONSIN

Lake Geneva	Rasin residence	1906	Acolian Co.	1000	118	
Madison	Luther Memorial Lutheran Church	1893	J. W. Steere & Sons	356	328	
Madison	Masonic Auditorium	1925	Wanger	387	119	
Madison	Oscar Meyer Theater, Madison Civic Center	1928	Barton	249	120	
Mecan Township	Emmanuel Evangelical Lutheran Church	1884	Wm. Schuelke	28	116	
Milwaukee	Milwaukee Area Technical College, Cooley Auditorium	1931	Skinner Organ Company	849	117	
Milwaukee	Saint Francis of Assisi Catholic Church	1885	Wm. Schuelke	34	115	
Wheeling	Mount de Chantal Visitation Academy	1867	E. & G. G. Hook	411	113	5/25/91

CANADA

ALBERTA

High River	Good Shepherd Lutheran Church	1908	Hinners Organ Co.		206	
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QUÉBEC

Frelighsburg	Bishop Stewart Memorial Church of the Holy Trinity	1867	S. R. Warren & Co.		245	
Montréal	Église de l'Immaculée-Conception	1961	R. von Beckerath		244	
Saint François-du-Lac	Église Saint-François-Xavier	1891	Casavant Frères	29	251	
Sainte-Cécile	Église Sainte-Cécile-de-Milton	1892	Casavant Frères	37	247	
Saint-Hyacinthe	Cathédrale Saint-Hyacinthe-le-Confesseur	1885	Casavant Frères	8	246	
Vaudreuil	Église Saint-Michel des Saints	1871	Louis Mitchell		248	

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A New Book Published by OHS Press

Murray M. Harris and Organ Building in Los Angeles, 1894-1913

by David Lennox Smith, edited by Orpha Ochse

MURRAY M. HARRIS returned in 1894 from his Boston apprenticeship with organbuilder George S. Hutchings to a booming Los Angeles where only eight pipe organs existed. Six years later, Los Angeles would have 154 churches in it and scores of new pipe organs. Harris and organ tuner Henry C. Fletcher became business partners and founded the city's first organbuilding firm, Fletcher & Harris.

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David Lennox Smith carefully gathered the history of Harris and his contemporaries and the organs they built for his doctoral dissertation that was all but complete when Smith was murdered by an unknown assailant on March 5, 1979. For this publication, Orpha Ochse has updated Smith's research with the help of colleagues Jack Bethards, Kevin Gilchrist, Jim Lewis, and Manuel Rosales.

The book includes an annotated opus list, listings of organbuilders from the Los Angeles City Directories, many stoplists and photographs, and technical details. 344 pages, hardbound Book 499218 \$29.95 to OHS members, \$35 to others

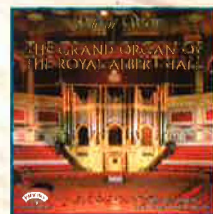


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PARRY: Toccata & Fugue *The Wanderer*
JOHN COOK: Fanfare ELGAR: Nimrod; Pomp & Circumstance March No. 1 in D
MARCEL LANQUETUIT: Toccata in D

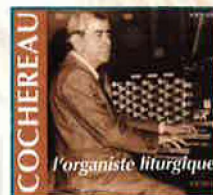
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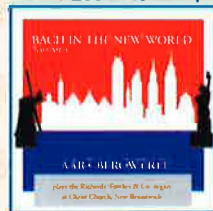
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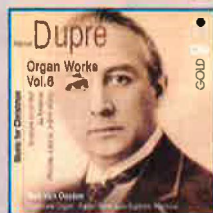
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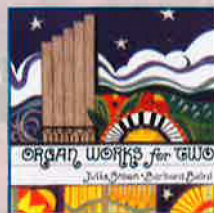
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Van Oosten Plays Lefébure-Wély Perhaps the most influential church musician/organist in mid-19th-century France was Louis-James-Alfred Lefébure-Wély who skillfully adapted the popular secular musical styles of the day to church music. The result was great public appreciation, an exploitation of the new resources available on vanguard organs by Cavallé-Coll and others, and a backlash from a minority of musicians and public with "better taste." Cavallé-Coll skillfully remained friendly with both sides, each embracing his organs. Cavallé-Coll moved to place his lifelong friend Lefébure-Wély, the best known and most celebrated organist in France, as organist of The Madeleine in 1847, where the builder had installed Paris' first new organ in the symphonic style a year earlier. Then, in 1863, Lefébure-Wély became organist of St-Sulpice in Paris, where Cavallé-Coll had just completed his largest organ, with 100 stops. On this CD, Ben Van Oosten incomparably plays these works on The Madeleine organ, making many of the familiar ones sound new, and finding infinite opportunities to explore his enormous musicality as abetted by awesome technique. MDG3161278 \$16.98

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CITATIONS ANNOTATIONS:

36—Saint Mark Episcopal Church, Philadelphia, Pennsylvania. Altered by Cornel Zimmer Organ Builders in 2002. Rescinded by act of National Council, 23 October 2004.

45—Canton, Michigan, Saint Thomas à Becket Catholic Church. Organ moved to First Congregational Church, Calais, Maine.

49—Chicago, Illinois, Pullman United Methodist Church. The congregation merged with two other Methodist congregations and is now known as the Greenstone United Methodist Church, using the Pullman church building.

55—Saint Louis, Missouri, Saint Stanislaus Museum. Organ relocated to Saint Louis University Museum of Art, Saint Louis, Missouri.

88—Philadelphia, Pennsylvania, Wanamaker Department Store. The Store has since been named Hecht's and, still later, Lord & Taylor.

95—San Francisco, California, Holy Cross Roman Catholic Church, church closed and organ moved to Portland, Oregon, Saint Mary of the Immaculate Conception Catholic Cathedral.

97—Our Lady of Guadalupe Catholic Church, San Francisco, California. The parish has been suppressed and the building has been reopened as a community center.

107—Pilgrim Congregational Church, Cambridge, Massachusetts. The building was sold to the Korean United Methodist Church in late 1990s.

143—Saint Philip Neri Catholic Church, Louisville, Kentucky. Church has closed and organ removed to Holy Trinity Catholic Church, Louisville.

146—Louisville, Kentucky, Ascension Roman Catholic Church. Organ moved to Bellarmine College, Louisville.

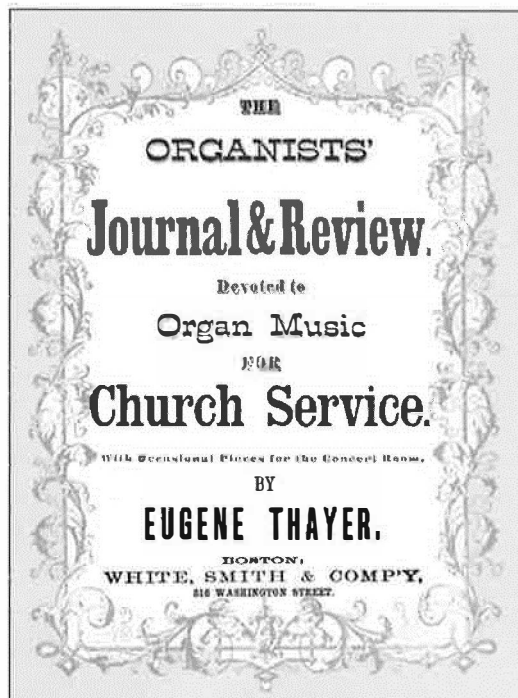
163—Unitarian Universalist Church, Meriden, Connecticut. By 2003 the church had closed and was sold for other use. Organ was available for purchase.

168—New Haven, Connecticut, Saint Casimir Roman Catholic Church closed in 2002. Organ moved in 2003 to Saint Francis Roman Catholic Church, New Haven, Connecticut.

227—Indianapolis, Indiana, First Lutheran Church. This congregation has disbanded.

268—Jamaica Plain, Massachusetts, First Baptist Church. The church and organ burned, 18 January 2005.

ORGANISTS' JOURNAL AND REVIEW 1874-77 EDITED BY EUGENE THAYER



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The OHS Press is proud to announce the inaugural volume in its new Archives Editions series. *The Organist's Journal & Review, Devoted to Organ Music for Church Service* was America's first serialized periodical devoted exclusively to the organ. Famed American organist and composer, Eugene Thayer (1838-1889) was the founder and editor of the quarterly magazine, which first appeared in 1874 and was published for three years. In 1877, at the close of the publication's run, Thayer assembled all the issues and published them in a bound collection. It is this edition that the OHS Press is publishing for the first time since 1877, in a facsimile that is faithful down to the finest detail, including the handsomely embossed cover. Each issue contains stoplists, including a survey of the largest organs in the world at that time, essays and commentary on music history and theory, as well as music suitable for use in the worship service. In all, 62 compositions are found (including 28 pieces by Thayer himself) by such notables as Rossi, Liszt, Merkel, Guilmant, Lemmens, Hesse, and a host of others. While many of these pieces are not giants of the literature, they are a valuable glimpse into typical service music played during the last quarter of the nineteenth century. A preface has been written by Allison Alcorn-Oppedahl (member of the OHS Press Publications Governing Board, and Councillor for Archives), which puts this publication and Eugene Thayer within the context of the period, and includes a list of his musical compositions, publications, and his *curriculum vitae*.

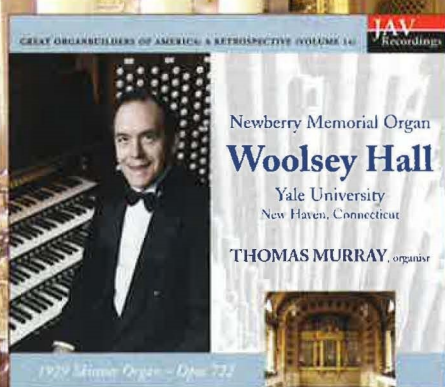
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