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### THE TRACKER

VOLUME 53, NUMBER 2 SPRING 2009

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ON THE COVER
The magnificent four-manual
1931 Skinner, Opus 820,
at Our Lady Queen of the
Most Holy Rosary Cathedral,
Toledo, Ohio. The instrument
will be played by Todd Wilson
and is one of many to be heard
at the 2009 Cleveland OHS
Convention.

PHOTOGRAPH by WILLIAM T. VAN PELT

### LAURENCE LIBIN | president's report

RECENTLY IN A NATIONAL LITERARY MAGAZINE I spotted an ad for "books by the yard"—\$6.99 for three linear feet of assorted volumes suitable for decorating a home or office shelf. That irksome ad brought to mind some deceptive arrays of fancy old leather spines, not even whole books, I've seen displayed in houses whose pretentious owners couldn't care less about reading. Maybe there's an analogy with impressive facades of dummy pipes screening modest chambers or loud-speakers, but that's not my point. Rather, it makes me sad that so many organs stand unused so much of the time, like handsomely bound but unread books.

Especially these days it's dumb to neglect valuable resources or to invest in underutilized equipment. Pipe organs represent a lot of capital and mu-



sical potential; but if they're seldom heard, are they earning their keep? It's not surprising that hard-pressed congregations, not to mention real estate developers, discard venerable organs with hardly a qualm when those instruments cost money to maintain but provide only occasional benefit. So the question is, how can we as a society devoted to preserving historical organs, encourage their more efficient use? By efficient I mean both cost-effective and life-prolonging. Organs that are too seldom heard (except those in special situations such as museums) can have little claim on public sympathy, much less charity.

OHS members know better; we realize that fine historical organs, even while unplayed, merit respect for the irreplaceable evidence and unsurpassed craftsmanship they embody, for the ingenuity of their designs, for their symbolism and the traditions they convey. Of course, organs command much more attention when they're heard! But organists shouldn't be lured into renovations and "improvements" that compromise integrity merely for the sake of making sounds that might have nothing to do with musical needs or with a thoughtful builder's original concept. We've all been taken aback by the consequences of misguided restoration and rebuilding.

A balance needs to be struck between preservation and use, as our new conservation guidelines make clear (these are accessible at www.organsociety.org under the "Historic Organs" tab). But if an organ is playable and durable, the more people hear it, the better for all concerned. Assuming this is true, then the problem becomes, how best to make that organ available to interested players under appropriate supervision, with minimum disruption to surrounding activities, while covering related costs of custodianship, climate control, tuning, insurance, and so on.

One way is through partnerships between churches and educational and concert-giving institutions. Many schools lack suitable organ practice and recital facilities and many concert promoters lack affordable venues that churches can provide. Surely every church would like to serve more people. Models exist for cooperative arrangements advantageous to everyone. For example, some college music departments rent practice and teaching time on organs in nearby churches (when the instructor is also the church's organist, students might take turns substituting) and some churches gladly rent their premises for concerts involving their organ, especially when members

### president's report | continued

of the congregation are among the performers. Once mutual advantages are realized, tax-deductible contributions from generous parishioners and college alumni might help defray the costs. Further, our friends in the theater organ world have shown initiative in exchanging restoration and maintenance work for performance opportunities; the OHS has done likewise in connection with our conventions and local chapter activities.

Where possible, OHS members should cultivate such partnerships aimed at making pipe organs more accessible. Then the organs can speak for themselves, thus gaining wider appreciation. As wildlife and natural resource managers know, appreciation leads to investment in conservation, and that's our goal, too. Let's try to bring churches, schools, and concert promoters together so that organs in our communities can be heard more often.

Speaking of illusory bookshelves and smart resource management, another thing disturbs me. This is the mistaken perception in the larger organ world, and even among some of our own members, that the OHS stands militantly against electronic instruments. Naturally we don't endorse substitutes for real organs, but many musicians are constrained, or prefer, to play on electronic keyboards that mimic more or less the sounds of other instruments. We might deplore the want of money, space, or whatever dictates such compromises, but as a matter of policy it's not in our interest to disparage those players or their choices. In truth, electric and electronic instruments, no

less than harmoniums (once common stand-ins for pipe organs), have legitimate functions, and the most interesting of them, such as Hammond B-3s, classic Moog synthesizers, and Theremins, have inspired distinctive idioms and cult followings—not because they imitate traditional instruments but because they don't; they offer something excitingly new. Personally, I welcome innovative electrophones that open fresh vistas for musicians to explore.

In my opinion, equating electronic keyboards with pipe organs is simply a category error, like equating Naugahyde with leather or rhinestones with gems or margarine with butter. They're essentially different, and we're fully entitled to object to misrepresentation in advertising and sales pitches. That some listeners can't hear the difference isn't their fault; it's our task to educate their ears and hopefully raise their standards. But mindlessly bashing synthesizers, digital samplers and suchwith or without organ-like consoles—makes no sense and hurts our cause. The more people make and hear music of all kinds, the better; experience leads to discrimination and from discrimination comes informed taste. To paraphrase a New York clothier's slogan, a well-educated listener is the organ-builder's best customer. So by all means let's stand up for honesty and authenticity, but stay focused on our mission: encouraging documentation, preservation, and the fullest possible appreciation of the King of Instruments. That's the true measure of our success.

#### MAJOR SUPPORTERS OF THE ORGAN HISTORICAL SOCIETY

The Society expresses its profound gratitude to the following individuals and organizations whose support totaled \$500 or more during the 2007-2008 fiscal year (October 1, 2007 through September 30, 2008). All members are challenged and encouraged to join this group during the 2008-2009 year.

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#### The OHS Legacy Society

THE ORGAN HISTORICAL SOCIETY IS PLEASED TO UPdate the list of individuals who have been named Charter Members of the OHS Legacy Society, the group formed to honor OHS members who have included the OHS in their wills. "In their lives and in their planning for the future, the 28 people listed below have shown their loyalty and generous support of the Organ Historical Society," said Daniel N. Colburn II, OHS Executive Director.

The charter membership includes several deceased members whose bequests have already provided significant financial support of the Society. Their gifts have helped increase the OHS Endowment Fund and E. Power Biggs Fund, and they have enhanced the work of the American Organ Archives and the OHS in general. The living Charter Members of the OHS Legacy Society have committed a part of what they will leave in their estates to support the OHS. "We are extremely grateful to these generous OHS members for their vision and confidence in the future of the Society," said Colburn.

Membership in the OHS Legacy Society is open to all members who include (or have already included) OHS in their estate plans. "All OHS members are encouraged to consider this very valuable means of supporting the OHS," Colburn continued, "and if you have already included the OHS in your will, please let us know."

To report that you have included OHS in your estate planning or for information on how to do so, please contact the Executive Director at dcolburn@organsociety.org.

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### TO THE EDITOR

#### TO THE EDITOR:

As one writing his own history of the M.P. Möller Company, I read with interest James Cook's remarks in "Organ Update," The Tracker 52, no. 4 (2008). He writes that Opus 36 is "...the oldest Möller that survives intact in its original home..." He continues by saying that the organ dates from the early 1880s. That Opus 36 was built for a church in Cumberland, Maryland, is beyond dispute, although the stoplist as given by Cook raises questions about his use of the word "intact." While it is atypical for a Möller organ the size of Opus 36 to contain a reed, Möller occasionally included reeds in his instruments, al-

though these organs were significantly larger than the Cumberland example. Opus 60 (1893), a three-manual organ built for Mt. Vernon M.E. Church, District of Columbia, contained a Trumpet, Oboe, Vox Humana and Clarinet. If indeed Opus 36 is intact, the organ is Model No. 9, described in a Möller sales catalogue of 1891.

That the organ was built in the early 1880s is doubtful. Even though Möller had moved his operations from Philadelphia to Greencastle, Pennsylvania, in the late 1870s, a Greencastle newspaper account of 1877 described Möller as a reed organ maker. From other newspaper stories, we know that

Opus 27 (Methodist Church, Frederick, Maryland) was completed and installed in October 1886; and that Opus 39 (Presbyterian Church, Gettysburg, Pennsylvania) was completed in October 1889. Therefore, it is improbable that the Cumberland instrument dates from the early 1880s.

No company occupies as much territory in the history of American organbuilding as M.P. Möller. Its history is long, complex and at times elusive. While James Cook's article validates much of the firm's history, it also suggests that much rigorous research still lies ahead.

Bynum Petty

# Some San Francisco Organs Before 1906 Part II

JAMES LEWIS



Left: The 1852 William B.D. Simmons organ from Howard Street Presbyterian Church. Restoration completed in 1977, by Rosales & Associates Organ Builders. The organ was installed in Los Altos Methodist Church, Long Beach, California, in 1978.

THE OLDEST ORGAN TO SURVIVE THE 1906 SAN FRANCISCO earthquake and fire still exists. It was built in 1852 by William B.D. Simmons of Boston for the Howard Street Presbyterian Church. It has a Classic-style three-section case with an attached, recessed console enclosed by sliding doors. Arranged vertically on either side of the manuals, the flat-faced stopknobs are mounted on square shanks and lettered in an elegant Spencerian script. The manual compass is 56 notes and the original pedalboard had a 17-note compass that played a 16' SubBass. There was originally a hitch-down pedal for operating the swell shades. All of the Swell stops begin at tenor C except for the Swell Bass that supplies the low twelve notes for these voices.

The Great diapason chorus extends from an 8' Open Diapason to a three-rank Cornet. A dark 8' Trumpet with reverse bevel shallots completes the ensemble. The Swell has diapasons 8' through 2', a few soft accompanimental stops, an 8' Hautbois for solo use, and a 16' Double Stopped Diapason that stops at tenor C.<sup>1</sup>

I. Information courtesy Manuel J. Rosales.

#### HOWARD STREET PRESBYTERIAN CHURCH William B.D. Simmons ~ 1852

8

8

8

8

SWELL (ten. C)

Principal

Fifteenth

Hautboy

Tremulant

16 Double Stopped Diapason

Swell Bass (12 notes, CC-BB)

Open Diapason

Viole de Gamba

Stopped Diapason

#### GREAT

- Open Diapason 8
- 8 Stopped Diapason Bass
- Stopped Diapason Treble 8
- 8 Clarabell
- Dulciana 8
- Principal
- 23/3 Twelfth
- Fifteenth
  - Cornet III (ten. F)
- 8 Trumpet (ten. C)
  - Great & Swell Coupler

#### PEDAL

16 SubBass

Pedal & Great Coupler Pedal & Swell Coupler

#### NEW PRESBYTERIAN ORGAN

When the Boston Music Hall installed the now-famous German-built E.F. Walcker organ in 1863, the Hall's previous instrument was sold to the First Presbyterian Church of San Francisco. This organ was built in 1832 by Thomas Appleton for Boston's Handel and Haydn Society and installed in Boylston Hall. In 1839, the Handel and Haydn Society moved to Melodeon Hall and took the organ with them. The Society moved again in 1853 to the Boston Music Hall and the organ was moved a second time.

An article from an 1863 Boston Daily Advertiser stated: "This instrument [the Appleton organ], which was considered a large and fine one in its day, has been lately disposed of by the Organ Committee and is now on its way to California."2

On arriving in San Francisco the organ was installed in Platt's Music Hall for one year where concerts were held to defray the cost of the instrument. By March 1864, the organ was in the Presbyterian Church.3

The Appleton organ had a recessed console and a Greekrevival case made of mahogany measuring 21 feet high, 14 feet wide and seven feet deep. It was a "G-compass" organ, the lowest note of both the manuals and pedals being GGG, a fourth below our standard CC. The Great and Choir keyboards had a compass of 58 notes, the short-compass Swell had 37 notes and the Pedal, 25 notes.4

When the Appleton organ was installed, the church's Erben organ was sold to the First Presbyterian Church in Portland, Oregon, where it is still in service.

- Boston Daily Advertiser (November 2, 1863).
- Daily Alta California (March 27, 1864): 2.
- Boston Evening Gazette (October 27, 1832).

#### FIRST PRESBYTERIAN CHURCH Thomas Appleton ~ Built, 1832; Installed, 1864

#### **GREAT**

- Open Diapason
- 8 Second Open Diapason (47 notes)
- Stopped Diapason
- Principal 4
- 23/3 Twelfth
- Fifteenth Sesquialtera III
  - Mixture III Cornet V (mounted)
- 8 Trumpet
- Clarion
- Swell to Great

- 16 Sub-Bass Diapason
- 16 Double Stopped Diapason
  - Great to Pedal Choir to Pedal

#### **SWELL**

- Open Diapason Stopped Diapason Bass
- Stopped Diapason
- Dulciana
- Principal 4
- Cornet V
- Trumpet
- Hautboy Tremulant

#### **CHOIR**

- Open Diapason
- Stopped Diapason
- Dulciana
- Principal 4
- Flute
- Cremona (42 notes)

#### A HOOK

St. Ignatius Roman Catholic Church ordered a three-manual organ from the Boston firm of E. & G.G. Hook in 1868. On arriving in San Francisco harbor, the instrument was unloaded, put on wagons and delivered to the church. An announcement in the newspaper read:

Recently arrived from Boston is the elegant new organ for St. Ignatius Church, Market Street, now being erected by Shellard and McGraith, agents for the sale. The front of the instrument has thirty decorated pipes distributed within three arches. Owing to a lack of height in the gallery where the instrument is placed, the cabinetwork has been made lower than it would have normally been. Work on the organ will continue for two weeks at least, at which time a concert of music will be held to introduce the new organ publicly.5

The "lack of height in the gallery" no doubt accounts for the absence of a full-length 16' stop in the Great division. A three-section Romanesque-revival case enclosed the organ. The console was attached and had flat-faced drawknobs on terraced jambs located on either side of the keyboards. The manual compass was 58 notes and the pedal compass, 27 notes.

5. Daily Alta California (August 8, 1868).

#### ST. IGNATIUS CATHOLIC CHURCH E. & G.G. Hook ~ Opus 453, 1868

#### **GREAT**

- Open Diapason
- Gamba 8
- 8 Melodia
- Stopped Diapason
- Octave 4
- Flute d'Amour
- Twelfth
- Fifteenth
  - Mixture IV
- Trumpet Swell to Great
  - Choir to Great

#### **CHOIR**

- Open Diapason
- Dulciana
- Stopped Diapason 8
- Celestina
- Traverse Flute
- 4 Piccolo
- Clarinet
- Swell to Choir

Bellows Signal

#### **SWELL**

- 16 Bourdon
- Open Diapason
- Keraulophon 8
- Salicional
- Stopped Diapason 8
- Octave 4
- Flute Harmonique 4
- Fifteenth 2
  - Cornet III Trumpet
- Oboe

8

Vox Humana

#### PEDAL

- Open Diapason
- Bourdon
- 103/3 Quint
- Violoncello 8
- 8 Flute
- Trombone

Great to Pedal Swell to Pedal

Choir to Pedal

#### AN ORGAN FROM GERMANY

Undoubtedly the most interesting organ in San Francisco was one imported from Germany in 1875 for St. Patrick's Catholic Church, located on Mission between Third and Fourth Streets. St. Patrick's first edifice was a small frame structure on Market Street that contained a two-manual, 16-stop instrument built by Joseph Mayer in 1864.

St. Patrick's, built in 1870, was an imposing brick Gothic structure with a tall spire. The organ was purchased at the behest of the church's German-born organist, John Dohrmann, who served St. Patrick's for 35 years. A contract was signed in 1874 with Rudolph Ibach Sohn of Barmen, Germany, for an organ of three manuals and 42 stops.

The instrument arrived in the spring of 1875 along with two employees from the Ibach firm. The Brevities column of the Daily Alta California announced:

Workmen are now engaged erecting the grand organ at St. Patrick's Church in this city. This is the largest organ ever imported into this State. It was built in Germany and cost over ten thousand dollars. Father Gray informs us that it will be ready for use in four weeks, at which time there will be a grand opening, due notice of which will be given.6

Alas, as the installation progressed the two Germans caught "gold fever" and abandoned their work to seek out fortunes in the gold fields of the Sierra Nevadas. Left with

Daily Alta California (April 3, 1875): 1.

an organ only partly installed, the pastor of St. Patrick's inquired of local organbuilder Joseph Mayer in hopes that he could complete the work, only to find that Mayer, too, had decamped for the gold fields to try his luck for a second time. Installation of the organ was finally completed by Mayer's shop superintendent, Felix Schoenstein.7

The Ibach organ, with its casework of dark oak, was installed in the rear gallery. Made of English tin, the display pipes were taken from Principal stops of the Hauptwerk and Oberwerk. The keyboards were set into the case and could be closed off by doors. Large-faced drawknobs, with a pulling distance of about six inches, were on square shanks and arranged in double vertical rows on either side of the keyboards. The Hautpwerk was playable from the lowest keyboard, the Oberwerk from the center, and the Chor, the only enclosed division, from the top manual. The Hauptwerk was provided with pneumatic assistance. Pumped by foot, the organ required two men, each operating two feeders, to provide wind.8 What a contrast the sound of this instrument must have been to the American-built organs in San Francisco.

#### ST. PATRICK'S CATHOLIC CHURCH Rud. Ibach Sohn ~ Opus 150, 1875

#### I. HAUPTWERK

- 16 Prinzipal
- Oktave
- Viola da Gamba
- Gemshorn
- 8 Gedackt
- Oktave 4 Hohlpfeife 4
- 2<sup>2</sup>/<sub>3</sub> Quinte
- Oktave
  - Mixtur VI
  - Scharf IV
  - Cornet V (mounted)
- Trompete
- Oberwerk/Hauptwerk

#### PEDAL

- 16 Prinzipal
- Violonbass
- Subbass
- Oktave 8
- Gedackt 8
- Oktave 4
- 16 Posaune
  - Trompete
    - Hauptwerk/Pedal Oberwerk/Pedal

- Prinzipal
- III. CHOR Dolce
- Lieblich Gedackt
- Quintaton
- 4 Spitzflöte
- $2\frac{2}{3}$ Nasat
- Flautina 2
- Clarinette

#### II. OBERWERK

- Quintaton
- Prinzipal
- Salizional
- Hohlflöte
- Oktave
- 4 Flauto Traverso
- Quinte  $2^{2/3}$
- Oktave
- Mixtur IV Hautbov
- - Chor/Oberwerk

8. Ibid., 11.

Louis J. Schoenstein, Memoirs of a San Francisco Organ Builder (San Francisco: Cue Publications, 1977), 8.

**SWELL** 

Open Diapason

Stopped Diapason

Salicional

Principal

Fugara

Piccolo

Tremulant

Ohoe

#### SOME EXAMPLES ACROSS THE BAY

Although the City of Oakland is located some distance across the Bay, it is important to San Francisco as the terminus of the transcontinental railroad and for the docks used to unload cargo brought by ship from around the world.

A brief notice about an organ for the Presbyterian Church being built by Bevington & Son in London, England, appeared in the *Daily Alta California* in February 1875.9 When the instrument arrived in 1876, the San Francisco newspaper again noted:

The new organ for the First Presbyterian Church, Oakland, will be brought from San Francisco today and the work of placing it in position commenced. It is expected that the main auditorium room of the Church will have to be closed for two or three Sundays, as it is necessary to use all of the room in unpacking the many parts of this large instrument."<sup>10</sup>

The organ had a front composed of a wide central flat of pipes and two end towers of 16' Diapason pipes. These towers had small gallery-like adornments that encircled the display pipes at different heights. In the Pedal were two 16' Diapasons: one each of wood and metal. The console was recessed and the drawknobs were located in vertical rows on either side of the manuals.

An 1877 article describing organs in Oakland, California, is reprinted below.

The Independent Presbyterian Church, after undergoing extensive alterations, was opened Sunday before a large congregation, the new organ being used for the first time. As several new organs, have of late, been erected in Oakland we have been at some trouble to obtain descriptions of them and give below complete specifications of the most prominent.

The oldest organ in this city is at the First Baptist Church, where there is a one-manual organ by Joseph Mayer which, however, is considered a poor instrument.

St. John's Episcopal Church is the next oldest and is a small two-manual organ with reversed keyboard by William Johnson of Westfield, Mass. Some of the stops in this organ are considered by musicians to be of superior quality.

The First Congregational Church was the next church to procure an instrument and the contract was given to William Johnson, of Mass. Mr. J.P. Morgan opened this instrument with an organ concert. The following is the scheme:

#### GREAT

#### Open Diapason

8 Dulciana 8 Melodia

8 Melodia 4 Principal

4 Flute d'Amour

3 Twelfth2 Fifteenth

8 Trumpet Swell to Great

Swell Octaves to Great

#### PEDAL.

16 Bourdon

Flute

Swell to Pedal Great to Pedal

4

Miss A.F. Dillaye is the present efficient organist, but the acoustic properties of the church being very defective, the organ hardly gets fair play.

The Independent Presbyterian Church came next in procuring an instrument, and we have that plan on hand:

8 Open Diapason

8 Dulciana

GREAT

8 Melodia

4 Principal4 Flute d'Amour

Twelfth

2 Fifteenth

8 Trumpet Swell to Great

#### SWELL

8 Open Diapason

8 Salicional

8 Stopped Diapason

4 Principal

4 Flute

2 Piccolo 8 Oboe

Tremulant

#### PEDAL

6 Open Diapason

6 Bourdon

Flute

Swell to Pedal

Great to Pedal

The church looks very handsome in its new dress and the organ front, having been gilded and decorated, presents quite a showy appearance. We believe the pipes of this instrument were procured in the East and the mechanical part adjusted by John Bergstrom, of San Francisco. C.T. Hopkins, of Fruitvale, is the organist.

The First Presbyterian Church obtained a fine instrument for their beautiful edifice, lately completed, which has been placed in the gallery behind the altar. It is a very handsome instrument, twenty-eight feet high, and looks down majestically upon the congregation. The organ was built by Messrs. Bevington & Son, London, from plans of Mr. McDougall, late organist of the church and the following is a description taken from the programme played by that gentleman at the opening:

<sup>9.</sup> Daily Alta California (February 12, 1875).

<sup>10.</sup> Daily Alta California (October 2, 1876).

**SWELL** 

16

8

8

4

4

16 Stopped Diapason Bass

Double Diapason

Open Diapason

Lieblich Gedackt

Bell Gamba

Principal

Twelfth

Fifteenth

Mixture

Tremulant

Oboe

Wald Flute

#### **GREAT**

- Open Diapason
- Dulciana Claribel
- Principal 4
- Flute Harmonic
- Twelfth
- Fifteenth Mixture
- 8 Trumpet Basson ] 8
- Clarinet ] Swell to Great

Swell Octaves to Great Swell Sub-octaves to Great

#### PEDAL

- 16 Double Diapason (wood)
- Double Diapason (metal)
- Violone Swell to Pedal Great to Pedal

Mr. J.P. Morgan is the present organist and he frequently plays brilliant pieces on it to the delight of all who hear him.

The Church of the Immaculate Conception comes next, they having secured a two-manual organ from Messrs. Odell & Company, New York. This organ is now in the process of erection and we hear that the workmanship is very fine and strong. The following is a description of it:

#### **GREAT**

4

- **SWELL** Open Diapason 16 Bourdon
- Dulciana Geigen Principal 8
  - Clarabella Salicional 8 Octave 8 Gedackt
- Flute Violina 4 23/3 Twefth Flute
  - Mixture Fifteenth 8 Mixture Oboe & Basson
- Trumpet Swell to Great

#### PEDAL

Open Diapason

Tremulant

- Bourdon 16
- Flute

Swell to Pedal Great to Pedal

There are other small organs at St. Paul's Episcopal, the Methodist, German, Advent and other churches and we will soon vie with San Francisco in the number and size of our organs, for these small instruments will make way for large and effective ones—notably so at St. Paul's where, if report speaks truly, their new church will have a magnificent instrument of three manuals built by one of our most noted organ building firms.11

#### A NEW UNITARIAN ORGAN

In 1887, the Unitarian Church sold its Union Square property and constructed a new building at Franklin and Geary Streets. The cornerstone was laid the day after Christmas 1887. Along with a report of this event, the newspaper published a description of the new building:

It is located on the southwest corner of Geary and Franklin and covers nearly all of the 120 feet on Franklin and all of the 138 feet on Geary. On Franklin will be the main entrance porch, with stone columns on each side, leading to an ample vestibule from which, at each end, stairs will lead to the gallery. Beyond the vestibule will be the auditorium, eightyseven feet in length and sixty feet in width through the transept, covered by a ceiling of open timber brace-work. At the further end will be placed the organ loft, robing room and pulpit, to be constructed from material taken from the old church.

The main feature of the facade will be the square bell tower one hundred ten feet in height; the round stairway tower and three large rose windows, twenty feet in diameter, provide light to the transept and nave. The style of architecture is modern Gothic, such is being used extensively throughout the Eastern states and on a whole the new church may be classed as belonging to an advanced style of American architecture.12

To provide music in their new church, the Unitarians purchased a two-manual organ from the Boston firm of Hook & Hastings. It had a three-section facade of decorated pipes arranged 5/9/5. The oblique-faced drawknobs were on terraced and angled jambs, somewhat in the French manner. The bottom six notes of the Great 16' Open Diapason were stopped wood pipes and the Swell 4' Flute Harmonique was composed of open wood Melodia pipes.

#### FIRST UNITARIAN CHURCH Hook & Hastings ~ Opus 1380, 1888

#### **GREAT**

- Open Diapason
- Open Diapason
- 8 Dulciana
- Salicional 8
- 8 Melodia
- Octave 4
- Flute d'Amour 4 Twelfth 3
- Fifteenth 2
- Mixture III Trumpet
  - Swell to Great Swell to Great Octaves

#### PEDAL

- 16 Open Diapason
- Bourdon 16
- Violoncello Great to Pedal Swell to Pedal

#### **SWELL**

- 16 Bourdon Bass
- Bourdon Treble]
- Open Diapason 8
- Viola 8
- Stopped Diapason 8
- 8 Quintadena
- Violina 4
- Flute Harmonique
- Flautino
- Dolce Cornet III
- 8 Cornopean Bassoon ] 8
- Oboe Tremulant

Bellows Signal

II. Oakland Evening Tribune (May 22, 1877).

<sup>12.</sup> Daily Alta California (December 26, 1887).

#### SAN FRANCISCO BUILDS A NEW CATHEDRAL

In the mid-1880s, the Catholic Diocese of San Francisco decided it was time to build a new cathedral. The old cathedral dating from 1854 became a parish church known as "Old St. Mary's" and is still in operation. A site was purchased for the new cathedral on Van Ness Avenue at O'Farrell Street and the cornerstone was laid in 1889.

The building was in a Victorian-Romanesque style, made of red brick with Gothic details worked into the Romanesque design. Access to the cathedral was through large double doors at the top of a wide ceremonial staircase leading up from Van Ness Avenue.

Inside, the design was a modified Gothic style. Springing from columns along the front of a gallery that surrounded three sides of the interior, a vaulted ceiling rose to the center of the nave from which hung three chandeliers. In the rear gallery was a large, new Hook & Hastings organ.

Although the cathedral was open by the end of 1890, it was not dedicated until January 11, 1891. The organ was dedicated during a series of money-raising bazaars held in December 1890 that were announced in the newspaper:

The magnificent organ, built by Hook & Hastings of Boston, will be opened by Prof. A.C. Eimer, the selections being

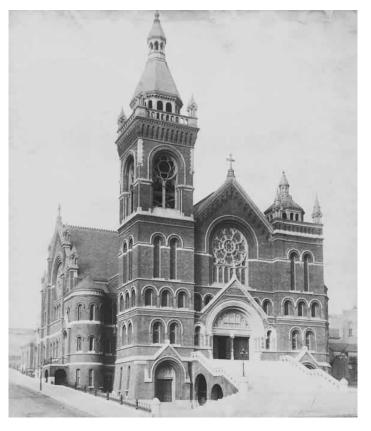
G Minor Fugue	ach
Perpetuum Mobile 13Lemm	ens
The Nun <sup>14</sup> W	/elv

The Great Organ fills the Cathedral at times with such a volume of sound as to be absolutely oppressive, yet the softest notes are distinctly audible in every part of the Cathedral.<sup>15</sup>

The three-manual Hook & Hastings organ had a detached and reversed console so that the organist faced the altar. It had oblique-faced drawknobs on terraced jambs and a balanced crescendo pedal. Although the key action was mechanical, the Great and Swell divisions had pneumatic assistance. Wind was supplied by a water motor located in the tower.

Only the Swell division was enclosed. The Great had a well-developed chorus with two mixtures and both a 51/3' and 23/31. The pitches of the quint stops were engraved on the stopknobs in whole numbers and not the usual fractions. Both a 32' and 103' stop were found in the Pedal and it is said that this was the first organ in San Francisco to have a 32'-sounding stop.

- 13. Probably the celebrated Fanfare.
- 14. The Andante in G by Lefébure-Wély, familiarly known as "The Hymn of the Nuns."
- 15. Daily Alta California (December 25, 1890).



ST. MARY'S R.C. CATHOLIC CATHEDRAL Hook & Hastings ~ Opus 1431, 1889

#### **GREAT**

- Double Open Diapason
- Open Diapason
- Viola da Gamba
- Gemshorn 8
- Doppel Flute
- Quint
- Octave Flute Harmonic
- Twelfth
- Fifteenth Fourniture IV Acute Mixture IV
- Trumpet
- Clarion

- Lieblich Gedackt
- Geigen Principal
- 8 Dulciana
- 8 Melodia
- Stopped Diapason
- Fugara 4
- Flute d'Amour
- Piccolo
- Clarinet

#### **SWELL**

- Bourdon
- Open Diapason
- Salicional
- Aeoline
- Stopped Diapason
- Quintaton
- Octave
- Violina
- Flauto Traverso
- Flautino
- Dolce Cornet IV
- Contra Fagotto
- Cornopean
- Ohoe
- Vox Humana Tremolo

#### PEDAL.

- Contra Bourdon
- 16 Open Diapason
- Violone
- Bourdon
- Ouint Flote
- Violoncello
- Flute
- Trombone

Above: St. Mary's R.C. Catholic Cathedral, built in 1890 at Van Ness Ave. and O'Farrell St.

#### TWO FROM LOS ANGELES

After working with the Boston organbuilder George Hutchings for several years, Murray M. Harris (1866–1922) returned to Los Angeles in 1893 to open his own shop. His business grew rapidly and, by 1902, he had garnered the contract to build the largest organ in the world, a five-manual instrument for the 1904 St. Louis World's Fair. During construction of the huge instrument, cost overruns caused Harris to lose his controlling interest in the company and it was reorganized in early 1904 under the name Los Angeles Art Organ Company. Seven organs were built by the Murray Harris/Art Organ Company for San Francisco churches between 1900 and 1905.

Holy Cross R.C. Church, located on Eddy Street, had two matching Italianate towers and a Grecian entrance portico with six Ionic columns supporting a wide pediment. The church ordered a three-manual, 31-rank electric-action instrument from the Los Angeles Art Organ Company in 1904.

Installed in the rear gallery of the church, the Art Organ had a wide facade with two towers of seven pipes each and a central flat of 17 pipes, all drawn from the Great 16' and 8' Diapasons. A detached oak console, standing several feet in front of the facade, had oblique-faced drawknobs on terraced jambs, and drawknobs placed in a straight row above the Swell keyboard for the couplers. The Swell Tremulant affected the entire organ.

#### HOLY CROSS R.C. CHURCH Los Angeles Art Organ Company ~ Opus 42, 1904

#### GREAT

- Double Open Diapason
- Open Diapason
- Viola di Gamba (tin)
- Viol d'Amour
- 8 Doppel Flute
- Octave
- Octave Quint
- Super Octave
- Trumpet

Swell to Great

Swell to Great Octaves

Choir to Great

Choir to Great Sub

#### **CHOIR**

- Geigen Principal
- Dulciana Melodia
- Violina
- Flute d'Amour
- Harmonic Piccolo
- Clarinet
  - Swell to Choir

#### **SWELL**

- Bourdon
- Violin Diapason
- Viol d'Orchestre (tin)
- Aeoline
- 8 Vox Celeste
- Stopped Diapason
- Fugara
- Harmonic Flute 4
- Flautina
- Oboe 8
- Vox Humana Tremulant

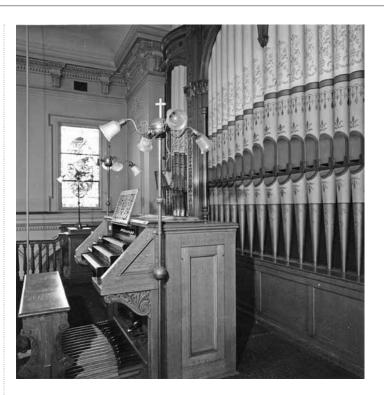
#### PEDAL

- Open Diapason
- Bourdon
- Lieblich Gedackt (Sw.) 16
- Violoncello
- Stopped Flute Great to Pedal Swell to Pedal

Choir to Pedal

Pedal Octaves

Above: Console and facade of the Los Angeles Art Organ in Holy Cross R.C. Church.



An announcement appeared in the January 28, 1904, Music Trades magazine that read:

R. Fletcher Tilton, San Francisco agent for the Los Angeles Art Organ Company, arrived in San Francisco last week from the factory, accompanied by Edward T. Howe of the company, and closed a deal with the Congregation Sherith Israel for a pipe organ to cost \$13,100, exclusive of case and motors. The organ will have forty-nine speaking stops and an Echo organ to be placed in the gallery dome.

Founded in 1851, Congregation Sherith Israel completed its new synagogue in 1904. Located on California Street, the Romanesque-style structure is capped by a large dome that rises 80 feet above the auditorium floor. The auditorium seats 1,300 and combines Spanish and Portuguese architecture with spectacular stencil-work and Honduran mahogany paneling to produce a jewel-box interior of color and gold. The inside of the large dome is painted with representations of the sun and moon.

By September 2, 1905, the San Francisco Call reported:

The new three-manual organ which has been built by the Los Angeles Art Organ Company for the handsome new building of Sherith Israel Synagogue on California Street, was tried yesterday by R.F. Tilton and it proved satisfactory.

It is one of the largest of the organs made in California and cost between \$18,000 and \$20,000. The action is electropneumatic throughout, and the organ contains fifty speaking stops and about 3,000 pipes. One of the new improvements attached to this great instrument is an adjustable combination board setting any desired combination and which may be operated from buttons placed under each manual. There is an



**Above**: The jewel-box interior of Congregation Sherith Israel showing the 1905 Los Angeles Art Organ.

Echo organ in the great dome of the Temple. It is composed of three stops—Aeoline, Wald Flute and Vox Humana. The organ case, upon which eight front pipes are mounted, is of rich mahogany, forty feet long.

For sweetness of tone and prompt action, this fine organ cannot be excelled.<sup>16</sup>

The instrument was voiced by John Whitely, a noted British organ builder brought to Los Angeles to voice the 1904 St. Louis World's Fair organ. The temple organ is located in a gallery at the front of the auditorium and has a facade composed of mahogany woodwork and stenciled speaking pipes. The detached three-manual console has oblique-faced drawknobs on terraced jambs and a blind combination action adjustable in the organ chamber. Unlike the Holy Cross organ, the couplers at Sherith Israel are operated by rocker tablets located above the Swell keyboard.

The Great Mixture IV, marked "Full Mixture" on the pipework, is 12-15-17-22, while the Swell Cornet V is 12-15-17-19-22 and composed of string tone. The only signed reed stop in the organ is the Pedal Trombone 16' marked "F.I.W.," indicating that it was voiced by Frederick I. White of the Samuel Pierce Organ Pipe Company, Reading, Massachusetts.<sup>17</sup>

### TEMPLE SHERITH ISRAEL Los Angeles Art Organ Company ~ Opus 45, 1905

#### **GREAT**

- 16 Double Open Diapason
- 8 First Open Diapason
- 8 Second Open Diapason
- 8 Viola di Gamba
- 8 Viol d'Amour
- 8 Doppel Flute
- 4 Octave
- 4 Harmonic Flute
- 2 Fifteenth Mixture IV
- 8 Trumpet
- 4 Tuba Clarion Swell to Great 16, 8, 4 Choir to Great 16, 8

#### **CHOIR**

- 16 Contra Gamba
- 8 Geigen Principal
- 8 Dulciana
- 8 Quintadena
- 8 Melodia
- 8 Lieblich Gedackt
- 4 Fugara
- 4 Flute d'Amour
- 2 Piccolo
- 8 Clarionette Tremolo (affects Echo)

Swell to Choir

#### **ECHO**

- 8 Aeoline
- 8 Wald Flute
- 8 Vox Humana

#### **SWELL**

- 16 Bourdon
- 8 Open Diapason
- 8 Violin Diapason
- 8 Salicional
- 8 Aeoline
- 8 Unda Maris
- 8 Stopped Diapason
- 8 Spitz Flute
- 4 Geigen Octave
- 4 Flauto Traverso
- 2 Harmonic Piccolo
- 16 Contra Fagotto
- 8 Cornopean
- 8 Oboe & Bassoon
- 8 Vox Humana
- Clarion Tremolo
- Swell to Swell 4

#### PEDAL

- 16 Open Diapason
- 16 Bourdon
- 16 Gamba
- 16 Dulciana (wood)
- 8 Octave
- 8 Violoncello
- 8 Flute
- Trombone
  Great to Pedal
  Swell to Pedal
  Choir to Pedal
  Pedal Octaves

<sup>16.</sup> San Francisco Call (September 2, 1905): 6.

<sup>17.</sup> David Lennox Smith, ed. Orpha Ochse, Murray M. Harris and Organ Building in Los Angeles, 1894–1913 (Richmond: Organ Historical Society Press, 2005), 134–45.

#### FINALE

After the 1906 San Francisco earthquake subsided and the fires were extinguished, more than 40 organs had been destroyed, including the Ibach organ at St. Patrick's Church, the James Treat organ at Grace Church, and the 1896 Farrand & Votey organ, the pride of St. Ignatius Catholic Church.

Destroyed were organs built by John Bergstrom, Joseph Mayer, Murray M. Harris, Thomas Appleton, Henry Erben, E. & G.G. Hook, Hook & Hastings, William Johnson, George Hutchings, the Odell Brothers, and Müller & Abell. Organs that were spared were at Holy Cross Church, Congregation Sherith Israel, St. Markus Lutheran Church, First Unitarian Church, Trinity Episcopal Church, St. Mary's Cathedral, and the 1852 William B.D. Simmons at Howard Street Presbyterian Church. (St. Mary's Cathedral and its Hook & Hastings organ were destroyed by fire in 1962.) Also spared was the Unitarian Church's Hook & Hastings; it was moved to a nearby Catholic Church in 1911 when the Unitarians pur-

chased an organ from Ernest M. Skinner. The organs in Holy Cross Church and Sherith Israel survive. Sherith Israel's organ is used weekly and the Holy Cross organ was moved and rebuilt by David Bond for St. Mary's Cathedral, Portland, Oregon, in 1995. Howard Presbyterian's Simmons organ was rebuilt by Rosales & Associates in 1978 for Los Altos Methodist Church, Long Beach, California.

Most of San Francisco's heritage of 19th-century organs was lost, instruments that could not be duplicated and the likes of which the city would never see again.

The author is grateful to Jack Bethards, Orpha Ochse, Barbara J. Owen, and Manuel J. Rosales; the Diocesan Archives of San Francisco, Menlo Park, Calif.; the Presbytery of Northern California, San Jose; the California Historical Society, San Francisco; the Archives of the University of San Francisco; the Libraries of the University of California, Berkeley; and the California State Library, Sacramento.

#### NEWS FROM The Friends of the Wanamaker organ

PETER RICHARD CONTE AND PHILADELPHIA'S WANAMAKER Organ joined forces with the Philadelphia Orchestra for a gala September 27 concert marking Macy's 150th anniversary. The concert was also the kick-off program of the AGO's International Year of the Organ and featured Joseph Jongen's 1925 Symphonie Concertante, performed for the first time on the organ for which it had been composed. Rossen Milanov was the conductor; Lord of the Rings composer Howard Shore's Fanfare received its world premiere and Dupré's Cortège et Litanie, Elgar's Pomp and Circumstance March, No. 1 and the Bach/Stokowski Toccata and Fugue in D Minor rounded out the program. The concert drew the attention of reviewers in many major East Coast newspapers. A professional recording was made, and the Philadelphia Orchestra is evaluating it for release. The debut of the Jongen at Wanamaker's had to wait 80 years because of delays in finishing the organ and Rodman Wanamaker's unexpected death in 1928. Reviews, further information, and color photos may be found at the Friends of the Wanamaker Organ Web site.

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# Present and Accounted For: Pilcher Activity in Brooklyn Circa 1900

JONATHAN B. HALL



ANYONE INTERESTED IN THE PILCHER ORGANBUILDING FAMILY quickly learns that its members worked in many locations and professions—in two countries—over a long period of time. Some of this extensive activity is easy to trace; for instance, the American Organ Archives of the Organ Historical Society contains significant original material from Henry Pilcher's Sons of Louisville, providing a clear picture of that firm's activity in more than a half-dozen states. This firm also advertised regularly in organ journals during the early decades of the 20th century.

But Henry Pilcher's Sons is only part of the story. His brother, William—Henry Sr.'s younger son—represents another lineage entirely and pursued an entirely different professional and personal destiny. This article is concerned with William's family and its work in a hitherto-unsuspected place.

William and Henry Jr.'s parents, Henry and Frances, emigrated from England—where Henry Sr.'s brother William remained and worked as an organbuilder—and settled in the New York City area, living for a time in New Jersey and Connecticut. Eventually the family relocated to New Orleans, then St. Louis.¹ The Civil War led to their moving to Chicago. The Great Fire of 1871 caused them to move yet again. This time, the two brothers—who had married the Wendover sisters—parted ways: Henry Jr. moving to Louisville, Kentucky, and William back to New Orleans.

1. For a vivid snapshot of the Pilchers' two periods in New Orleans, see Roy Redman, "Restoring the 1860 Pilcher at Grace Church," *The Tracker* 32, no. 4 (1989): 30–31.

Although the family name is not in evidence, members are known to have worked with men such as Philip Werlein,<sup>2</sup> Lewis C. Harrison, and Myron C. Beman.<sup>3</sup>

For a quick glance at the family and its work, there exists a reference sheet compiled from available OHS resources by the late Elizabeth Towne Schmitt.<sup>4</sup> This sheet is as complete as the information at the OHS archives at the time; it is important to note this qualification of the term "extant" in its title. Nevertheless, it is a good and helpful starting point.

There is a more complete account of the Pilcher family compiled by Schmitt along with James H. Barr III and William H. Bauer. This volume, *Henry Pilcher*, 1798–1880, Founder of the Pilcher Organ Company: History of His Descendants, contains information on all members of the family, regardless of whether they worked in organbuilding. It is, in other words, genealogical in intent. As such, it would be more useful if it employed standard genealogical devices, such as the numbering of individuals and generations. The information is also compressed to the point of becoming cryptic—as in its system of documenting academic degrees—so that the raw data swamps any possible narrative. Nevertheless, it is hard to

- 2. Albert Snyder and Charles Hobart Pilcher—both sons of William—worked for Werlein. See David H. Fox, A Guide to North American Organbuilders: Compiled from Historical Sources and the Work of Various Researchers (Richmond: Organ Historical Society, 1991), 187.
- 3. Frank A. Pilcher worked with both of these men. See Fox, 187. This Pilcher's relationship to the rest of the family is not clear from this source.
- 4. Elizabeth Towne Schmitt, "Pilcher Organs: Compiled from Extant Documents," typescript, American Organ Archives, Princeton, N.J.

imagine proceeding without this resource, and praise is due its creators. One of this author's first tasks was to create a pedigree chart, which immediately sheds a clear light on the family's divergent structure.

More to the point, the available reference materials still contain telling gaps, with several members of the family consistently unaccounted for between 1893 and 1906. Schmitt, for instance, citing Midwestern city directories, finds "[n]o firm listings between 1893 and 1905." She is obviously excluding Henry Pilcher's Sons of Louisville, whose activity during those years is well documented. Fox's entry for William H. Pilcher contains a question mark regarding his whereabouts up to 1906. But recently, information on some missing Pilchers from this period has come to light.

In particular, we have significant new information on the activities of William and Charles Hobart Pilcher around the turn of the 20th century. These names are missing from the city directories in St. Louis, Chicago, and Louisville because much of William Pilcher's family was living and working in Brooklyn for most if not all of the years in question. We also learn a good deal more about Dr. William H. Pilcher, an organist of some note. The evidence, both documentary and artifactual, is both incontrovertible and exciting.

A key discovery was made during the preparations for the Brooklyn AGO Chapter's annual spring organ tour, a popular program known as "Bach to Brooklyn" or "B2B." Keith Bigger, the curator of the J.W. Steere organ at the Brooklyn Baptist Temple, was investigating locations in the Williamsburg section of Brooklyn. At the Spanish Calvary Baptist Church, near the Williamsburg Bridge, he made a stunning discovery. In the balcony, almost buried under storage, was a two-manual, ninerank organ with a flat pedalboard. The blowing system was missing. There was a diamond-shaped ivory nameplate over the keys reading "Wm. & Chas. H. Pilcher/Brooklyn, N.Y."

It is said that luck favors the prepared mind. Bigger is certainly prepared: he has been an enormous asset to the Brooklyn AGO Chapter, serving as its archivist and upholding many of the values of the Organ Historical Society during its long period of inactivity in New York City. In particular, he regards "Bach to Brooklyn," his favorite project, as an "OHS event in spirit."

Bigger enlisted the aid of John Klauder, an organbuilder and technician and one of Bigger's key sources of ideas for B2B. Together they made a return visit to Calvary Baptist for some preliminary assessments. Subsequently, the present



Above: The Pilcher organ.

author conducted research at the OHS Archives and at the Brooklyn Historical Society. Sadly, the newspaper records at BHS are incomplete, and the microfilms are in very poor condition, so not every year of the Pilcher's residence could be searched. Still, what was discovered is exciting and corroborates the physical evidence in Williamsburg.

Solid information was retrievable from the city directories of 1900, 1901, 1902, and 1903. In all of these, missing Pilchers are present and accounted for. The following entries were found, and are transcribed exactly, including abbreviations.

I. Microfilm 1900 city directory of Brooklyn (Upington's? microfilm damaged, no leader)

Pilcher, Chas. H. clerk 5 Alice Ct. Pilcher, Wm. organbldr 5 Alice Ct.

2. Microfilm 1901 Brooklyn city directory (Upington's? microfilm damaged, no leader)

Pilcher, Chas H., organmkr 933 Gates, h. 5 Alice Ct. Pilcher, Jos. F.M. organmkr 933 Gates, h. 5 Alice Ct.

3. Microfilm city directory of Brooklyn, 1902 (Upington's? microfilm damaged, no leader)

Pilcher, Wm. organs 161 Reid Ave., h 611 Madison Pilcher, Wm. H. music 611 Madison

4. *Upington's General Directory of Brooklyn*, 1903, p. 755 (print version)

Pilcher, Wm. organs 161 Reid Ave., h. 611 Madison Pilcher, Wm. H. music 611 Madison Pilcher, W. and C.H. organbldrs 161 Reid Ave.

<sup>5.</sup> See Fox, 188.

**<sup>6.</sup>** Dr. William H. Pilcher is mentioned in passing in Barr and Schmidt. He received the D.Mus. in 1880, studying abroad with Hans von Bülow. He did not die, as they assert, in Chicago, but in Rosedale, Kansas. He was supposed to have opened a music conservatory in Chicago but died before his arrival there the following week. See *New York Times* (September 15, 1910): 9. His liturgical and concert work was noted regularly in the *Brooklyn Eagle*.



Above: The console action.

- 5. Upington's General Directory of Brooklyn, 1904: no Pilchers are listed.
- 6. Trow Business Directory, Brooklyn and Queens N.Y., 1903, p. 263, "organ builders":

#### Pilcher, W. and C.H. 161 Reid Ave.

7. Among other print editions: 1904 or 1907 Trow's, no Pilchers; 1897 and 1898 Lain and Healey's directories, no Pilchers.

The federal censuses were held in 1900 and 1910; these Pilchers are found in neither.

Study at the American Organ Archives, assisted by Stephen Pinel, revealed that several Pilchers are unaccounted for around the turn of the last century, including the two on the Brooklyn nameplate. Dr. William H. Pilcher, whose main work was as an organist and choir director as well as a composer, is mentioned; however, he is not located in Brooklyn but only, more broadly, in "New York City."

During their time in New York, the Pilchers produced a "descriptive catalogue," a copy of which is held by the New-York Historical Society. A small brochure, it lists their office and factory at 161 and 163 Reid Avenue, and at 672, 674, 676, and 678 Monroe Street. It gives a broad overview of their work, including their preference for mechanical action in smaller organs and "pneumatic action" in larger ones.

Rather like the famous Roosevelt catalog, it then lists nineteen "specifications," with increasing prices. (Unlike the Roosevelt catalog, this one offers no portfolio of recent work.) Specification Seven is very similar to the Williamsburg organ. It is for a small organ of two manuals and pedal, compasses of 61/27, and had a price tag of \$1,750. It offered:

#### 7. Schmidt, 30.

#### **GREAT**

- 1. Open Diapason, full and bold, 61
- 2. Viola di Gamba, full string tone, 49
- 3. Melodia and Unison Bass, rich and mellow, 61
- 4. Principal, full and bright, 61
- 5. Piccolo, characteristic, 61

#### **SWELL**

- 6. Keraulophon [sic], firm string tone, 49
- 7. Dulciana, soft and sweet, 61
- 8. Stopped Diapason and Stopped Diapason Bass, clear and bright, 61
- 9. Flute Harmonique, brilliant, 61

#### PEDAL

10. 16' Bourdon, deep and pervading, 27

The usual three couplers (Sw. to Gt., Sw. to Ped., Gt. to Ped), are listed, with tremolo, pedal check, bellows signal, and balanced swell pedal.<sup>8</sup>

The Williamsburg specification is given below. The most remarkable difference between the two specifications is the absence of a Great 8' Diapason on the latter.

Another important resource has been the online archive of the *Brooklyn Eagle*. The borough's newspaper of record for generations, the *Eagle* is a priceless source of information, and is extremely well archived and indexed online. From this source, we learn that the Spanish Calvary Baptist Church was, for most of its existence, Saint Matthew's German Evangelical Lutheran Church. It was a stronghold of German Lutheranism through the Second World War and was noted for the long tenure of its ministers.

We learn this largely from two "snapshots" provided by the newspaper. One came in the context of a spat involving one Pastor Vosseler, an early minister. There is nothing here relating to the organ, though the accounts of this pastor's pointblank refusal to vacate the rectory make for amusing reading!<sup>9</sup>

The other snapshot of the church's life came at the time of its Diamond Jubilee in 1939. The feature piece began with the stark reality of German-American life in that dark year.

The Lutheran Church in Germany has suffered dark days during the six years of the Hitler regime and there, in its birthplace and former stronghold, it has been eclipsed by the newer theories of its enemies...[I]t may yet be that the German-American Lutherans here will be the bulwark for the survival of their church.<sup>10</sup>

- 8. Descriptive Catalogue, William and Charles H. Pilcher, Manufacturers of High Grade Pipe Organs (Brooklyn, N.Y.: no publisher, n.d.).
- **9.** The curious reader may turn to the *Brooklyn Eagle* online archive and search under "Vosseler"; the events took place in August 1884.
- 10. Katherine Blanck, "They Come Home," *Brooklyn Eagle* (Monday, October 2, 1939), from the *Brooklyn Eagle Scrapbook*, Brooklyn Historical Society.

According to this article, the St. Matthew's congregation was founded February 14, 1864, and F.C. Gustave Gille was only the fifth pastor in seventy-five years. Though the article also asserts that the building had formerly served as a courthouse, Columbia University architectural historian Andrew Dolkart is sure that the building is also from 1864. Unless a secular use accompanied its sacred purpose for a while, it does not seem as if the church was ever a courthouse.

This feature article includes a photograph of Mrs. Gille, the minister's wife, setting the clock in the church balcony. Just visible over her left shoulder is part of the Pilcher facade. The church was sold to a Spanish-speaking congregation in 1968. Whether or not the organ was already silent at that time, it has certainly been silent for the last 40 years. Happily, the current pastor, Rev. Jaime Zelaya, is eager to take steps towards a restoration.

Fortunately, a few other items relating to St. Matthew's were published in the paper over the years. Most interestingly, a fair was held in the fall of 1900 in order to raise funds for a new organ: the cost was anticipated at between \$1,400 and \$1,500.11 Clearly, this item dates the organ to 1901 at the earliest. The figure quoted may have been enough to buy the small organ that is still there today.

No Pilcher dedications appear in the *Brooklyn Eagle* archive. This is not surprising; a nine-rank organ in 1901 or 1902 would hardly arouse major interest. The most visible member of this family—measured by mentions in the *Brooklyn Eagle*—is certainly Dr. William H. Pilcher. His work as an organist in Brooklyn was confined to two churches, both Episcopal: the Church of the Epiphany and the Church of the Nativity. His work at the first came to grief thanks to that common scourge of organists, a high-handed priest. Pilcher had to take the parish to court to retrieve personal music materials the Rector would not release to him. The rector was himself soon eased out by the same congregation, which apparently felt remorse at the way Pilcher had been treated.<sup>12</sup> Subsequently, Pilcher found a happier home at Nativity.

A newspaper account from 1898 reports on a concert at Epiphany:

In the Church of the Epiphany, corner of Tompkins Avenue and McDonough Street, a fine programme of classical music was rendered Wednesday evening last under the direction of William H. Pilcher, director of music... and Miss Carrie T. Pilcher...<sup>13</sup>

A later report reads:

Kalliwoda's beautiful mass in A major, opus 137, will be sung next Sunday morning at the Church of the Nativity, the Rev.



Above: Left stop jamb.

M.J. Moran, rector, Madison Street and Classon Avenue, at 11 o'clock ... The vesper service will be [Paolo] Giorza's first, and the Alma Redemptoris, bass solo, [Ferdinand] Gumbert. Dr. William H. Pilcher is the organist and director of music.<sup>14</sup>

There is no newspaper account of a Pilcher organ going into a Brooklyn church. Company records, if they survived at all, would likely have gone around 1906 to New Orleans, where much of the family returned. Ancillary documentary evidence is found in the records of the Kinetic Engineering Company and in those of Louis H. Mohr, an organ tuner who kept meticulous records of the instruments he maintained.

The Kinetic Company installed new wind systems in the organ at St. Matthew's in 1924 (it was shipped on March 12 and is no longer extant) and also in a Pilcher at Saint John's Episcopal Church, Monticello, N.Y.<sup>15</sup> Mohr also listed a Pilcher at Bethlehem Lutheran in Brooklyn.<sup>16</sup>

We can state that, during their "lost years," William and Charles H. Pilcher were active in Brooklyn. Given the names of the other Pilchers found in Brooklyn—Dr. William H., Joseph Felix Mendelssohn, and Carrie—it seems overwhelmingly probable that the William in question was the "old man," Henry Jr.'s brother William (1830–1912). These are all members of William's side of the family, not Henry Jr.'s side. Besides, the other Pilchers named William are accounted for.

In addition, it is known that Charles Hobart and his father, William, had collaborated previously. Most notably, they had built the famous organ for the 1884 World's Industrial and Cotton Centennial Exposition in New Orleans. To find them

II. "St. Matthew's Church Fair," Brooklyn Eagle (September 25, 1900): 13.

<sup>12.</sup> This rare outcome is chronicled in the *New York Times* (October 18, 1899): 14. This date indicates that at least one Pilcher was already in the New York City area before the turn of the century.

<sup>13.</sup> Brooklyn Eagle (June 11, 1898): 5.

<sup>14.</sup> Brooklyn Eagle (January 24, 1902): 13.

**<sup>15.</sup>** This organ was removed in the later 1920s and replaced with a Hammond. Today, only a decorative facade remains. (Conversation with Wayne Downing, organist of St. John's Church, Monticello, March 13, 2008.)

**<sup>16.</sup>** Louis H. Mohr, "Makes of Organs, January 1, 1924," typescript, American Organ Archives.

collaborating again is not surprising; even if the smaller size of their later work—and its location—are. (Their "descriptive catalogue" includes several photographs of a large three-manual organ, almost certainly the New Orleans instrument.)

Turning to the William and Charles H. Pilcher Brooklyn organ, it had the following composition:

#### GREAT (61 notes)

- 8 Gamba (metal, lower notes in center of facade, longest hooded)
- 8 Melodia (wood, bottom octave stopped, from t.c. open with metal tuning flaps)
- 4 Principal (spotted metal, lowest notes in facade on either side)
- 4 Flute d'Amour (wood with pierced stoppers; top octave spotted metal, cone-tuned)
- 2 Flageolet (spotted metal, open throughout, scroll-tuned) Great to Swell

#### SWELL (enclosed, 61 notes)

- 8 Gedackt (wood, stopped, top notes open metal)
- 8 Keraulophone (back of chest, bottom octave wood, t.c. metal; scroll-tuned)
- 4 Violin 4 (front of Swell chest, metal, open, scroll-tuned)

#### PEDAL (27 notes)

16 Bourdon (wood, on offset chests along side walls of the case) Pedal to Swell Pedal to Great

Bellows Signal Pedal Check Swell Tremolo Hitch down swell pedal



The 27-note pedalboard is flat. The stopknobs (see examples above) are typical for the period—round and oblique—on terraced jambs, with Gothic lettering. The hitch-down swell pedal has fallen, is somewhat rusted, and lies just to the right of the center of the pedalboard. The claviers have most of their ivory, and a number of keys have fallen.

The case is modest but attractive, with a central flat and two small pedal towers on either side, as well as a pair of brass candle holders. Of particular interest is the diamond-shaped ivory nameplate. More than one rackboard is broken, causing some of the pipes to lean precariously inside the case. Except for a blower, the organ is basically "all there," though seriously deteriorated. Bigger describes the organ, including some of its more seriously damaged pipes, as "eminently restorable."

An attempt was made to wind the organ in March 2008. A blower was attached to the reservoir, but due to extensive leakage the organ only "whimpered," according to Bigger.

It must be admitted that the Pilcher legacy in Brooklyn is less than dazzling. The Brooklyn Pilchers, who were clearly also the New Orleans Pilchers, did not leave an extensive legacy; their greatest achievements were in the field of organ performance, not construction.

Beginning in 1906, these Pilchers reappear in New Orleans. Given their absence in the 1904 Brooklyn directory, one infers an unsettled period of transition. In June 1912, at the age of 47, Charles H. Pilcher, the man regarded as the "genius" behind the 1884 exposition organ, shot himself in the New Orleans factory. 18

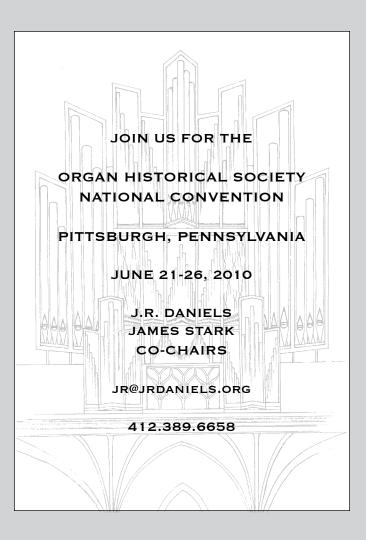
It is a terrible thing to bury one's children. Charles Hobart's father, William, died shortly after his son, on September 8, 1912, also in New Orleans. Like his son, he received a brief notice in the *Diapason*. However, when William Edward Pilcher—the son of Henry Jr.—died in 1946, he was hailed on the front page of that journal as the "dean" of American organbuilders, complete with photograph. <sup>20</sup>

One is deeply and rather sadly struck by the divergent destinies of these two sons of Henry Pilcher Sr. One left behind a stable and important firm engaged in business until its acquisition by Möller in 1944, after which time the family maintained an active involvement. The other son relocated frequently, did only minor work, and never quite "made it."

But though this chapter may not be the most brilliant in the annals of a brilliant family, it still deserves to be explored, written about, and indeed celebrated.

Jonathan B. Hall, DM, FAGO, studied at Indiana University, Roosevelt University, and the University of Chicago. His biography of Calvin Hampton is to be published shortly by Wayne Leupold Editions. He has performed for the OHS nationally and locally, and recorded on the historic instruments at The Metropolitan Museum of Art. He wishes to thank Keith Bigger and John Klauder for their assistance, and to acknowledge Bigger's primary role in this discovery.

- 17. Barr and Schmitt, 31.
- 18. The Diapason (July 1912): 7
- 19. The Diapason (October 1912): 3
- **20.** The Diapason (April 1946): 1



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> Jim Lewis Organist First Church of Christ, Scientist Pasadena, California

### organ update JAMES COOK

### Well-Traveled Organs

AN IMPORTANT WITNESS TO THE LONGEVITY AND ENDURANCE of pipe organs continues to be the extent to which they can be altered or rebuilt. Churches, schools, and even individuals rely on the enduring qualities of the pipe organ and the longlasting but steadily evolving technology it represents and embodies. This historic characteristic is now being documented using some of the newest electronic technologies, including Web sites sponsored by builders and institutions, virtual and on-line communities, on-line communications, and the explosion in numbers of both recordings and images in digital formats. In the last issue of The Tracker, "Organ Update" surveyed the ways the OHS, in its official capacity, is making use of some of those technologies. In this issue, we look at how one of these electronic resources, the OHS Pipe Organ Database, provides information on some relocations and revisions of pipe organs that took place during 2008.

Entries in the Database document several small organs from the period before the Civil War that found new homes in 2008. One of them is the 1847 organ built by **H. Knauff** (Henry Knauff Sr.), an instrument that eventually found its way to the historic Zion AME Church in Hollidaysburg, Pennsylvania. The organ was removed from the church in 1997 by the **Columbia Organ Works** and placed in storage in their shop. After being restored, the organ spent a short time on loan to St. Joseph's Catholic Church in Lancaster, Pennsylvania, but for the most part remained in the Columbia shop until its donation to and installation in the gallery of the Marietta Meeting House, Marietta, Pennsylvania, in 2008.<sup>2</sup>

Another organ from that period in American organ history received a permanent home in 2008. The three-rank, single-manual organ by **Geo. Jardine** was built for St. Bartholomew's Episcopal Church, Pittsboro, North Carolina, in 1848, and it remained there for over 150 years. In April 2008,

- I. Further information on all organs described here may be found on individual pages of the OHS Pipe Organ Database, which may be reached from the OHS web site at www.organsociety.org. The detailed information page for each instrument described here can be located through the Quick Search forms accessible on the Database Home Page.
- 2. The stoplist and additional photographs from Paul Marchesano are associated with the Database entry for the organ in its new home.



**Above**: H. Knauff organ now in Marietta, Pennsylvania. Photograph by Paul Marchesano.

**J. Allen Farmer, Inc.** moved the organ to the chapel of St. Timothy's Episcopal Church, Winston-Salem, North Carolina. According to a description from Ben Mitchell, who assisted John Farmer with the relocation, the organ is in pristine condition,<sup>3</sup> with two cone-tuned metal ranks and an unaltered stopped wood flute. The organ even retains the original faux-grain finish on its pine case.<sup>4</sup>

From the same period, a slightly larger organ by **Henry Erben** is even more traveled. Although the organ's provenance is cloudy, the instrument was obtained from a residence in Ypsilanti, and was before that in a residence in Ann Arbor, Michigan. A note dating back to the predecessor of the current on-line OHS Pipe Organ Database indicates the organ was at one time in Bright, Indiana, but its history before that is a mystery. Halbert Gober renovated the organ in 2008,

- 3. In a private e-mail received December 31, 2008, Kristin Farmer suggested that it would be more accurate to describe the organ's condition as "excellent," rather than "pristine," adding the comment that the organ needs "a little TLC."
- **4.** Mr. Mitchell's description, the stoplist, and photographs are associated with the Database entry for the organ in its new location.
- 5. The OHS Database entry for the organ in its Ann Arbor location contains different suggestions of a possible original home from both Dana Hull and Stephen Pinel. As further information is uncovered and transmitted to the Database, additional entries documenting the journey of the organ from Erben's shop to St. Patrick's Parish will be added.

### organ update

added a pedal stop, and installed it in St. Patrick's Parish, Ada, Michigan, where it was blessed and dedicated in services on January 24, 2009.<sup>6</sup>

The Database also documents changes made in 2008 to organs of a slightly later time, including the restoration of an 1867 two-manual **Geo. Jardine & Son** that started life in the Chapel of St. Elizabeth's Hospital of Washington, D.C. The hospital was razed in 1956, and the organ was placed in storage until 1982, when it was installed in Salisbury Presbyterian Church, Salisbury, North Carolina. That church, in turn, donated the organ to the Episcopal Church of St. Joseph the Carpenter, Sevierville, Tennessee. Bradley Rule was assisted by a team of church members as he removed the organ from Salisbury Presbyterian in 2007. After a renovation by **B. Rule & Company**, the organ was installed in Sevierville and blessed in a service of music on April 19, 2008.<sup>7</sup>

One of the several organs from the second half of the 19th century that were relocated last year is also—like the Erben described above—in its fourth home. In 1978, a two-manual 1889 **Woodberry & Harris** was acquired by the Community Church (Congregational) in Avalon, California, through the Organ Clearing House. It was installed and restored there by Manuel Rosales & Associates. In 1994 it was sold to First United Lutheran in San Francisco, California, and installed in that church by Marc Austin, assisted by parishioners. That congregation now worships in another location, and the unaltered organ, on permanent loan, was installed in the Chapel of the Cross of Pacific Lutheran Theological Seminary (Berkeley, California) by **Hupalo & Repasky Pipe Organs** in November 2008.<sup>8</sup>

#### WOODBERRY & HARRIS ORGAN (1889)

Now in Chapel of the Cross,

Pacific Lutheran Theological Seminary, Berkeley, California

GREAT (61 notes)

8 Open Diapason

8 Melodia

8 Dulciana

4 Octave 4 Flute

2 Super Octave Swell to Great

Tremulant Balanced swell pedal SWELL (61 notes)

8 Stopped Diapason

8 Salicional

4 Flute Harmonic

4 Violina

8 Oboe & Bassoon

PEDAL (27 notes, flat pedalboard)

16 Bourdon Swell to Pedal Great to Pedal

- **6.** The Database entry for the organ in its new home includes an extensive set of photographs made during the removal from its previous location, prior to renovation.
- **7.** The OHS Database entry includes several photographs of the new installation and a stoplist.
- **8.** Additional information can be found in the OHS Database entry for the organ in its new location.

A two-manual organ from the end of the nineteenth century by the **Barckhoff Organ Co.** (1899) was built for Mt. Carmel Lutheran of Calumet, Michigan, and subsequently owned by a private individual from 1964 until 2001, when it was donated to the Keweenaw Heritage Center of Calumet, Michigan. The initial installation in the center, located in the former St. Anne's Catholic Church in Calumet, was in the chancel while the gallery was being restored. That work and the restoration of the organ and subsequent installation in the gallery by **Lauck Pipe Organ Co.** were completed in 2008. The organ has been awarded an OHS Citation.

The Database also documents changes that were made in 2008 to instruments from the first half of the twentieth century. A two-manual organ built in 1905 by Henry Pilcher's **Sons** was installed in St. Thomas the Apostle Roman Catholic Church, Ann Arbor, Michigan, where it remained unchanged for 40 years. It received new electropneumatic chests, a new console, and an expansion of the 30-note Pedal at the hands of Casavant Frères, Ltée. in 1947. Casavant also extended two Pedal stops to higher pitches and added a Vox Humana to the Swell. Extensive tonal alterations, including the replacement of some two-thirds of the original pipes, were then completed by Thomas Wood & Associates in 1978. In 2008, under the direction of resident organist Timothy Tikker, Renaissance Pipe Organ Company, Inc. of Ann Arbor, Michigan, completed further modifications to the instrument. The chests were releathered and the console mechanisms replaced. The entire organ was then revoiced by Michael McNeil of Mead, Colorado, incorporating additional new ranks scaled by Manuel Rosales, including reeds based on Cavaillé-Coll designs. Naji Hakim played the re-inauguration concert on October 5, 2008.9

The Aeolian Company built its Opus 1452 in 1925 for the Atlanta, Georgia, residence of Asa G. Chandler Jr., where it remained until 1958 when the family gave the organ to Wesleyan College in Macon, Georgia. At that time, John Horton and Dave Woodall, acting as representatives of M.P. Möller, who counted the instrument their Opus M-10266, installed the organ in the Porter Family Memorial Auditorium, equipping it with a new Möller console. Horton renovated the organ in 1989, at which time the Echo division was moved to a case at the rear of the stage, and the console was rebuilt by R.A. Colby. In 2008, the Schantz Organ Co. rebuilt the organ, but its work did not include the relocated Echo division, as it does not form a part of the organ at present.

9. All OHS Database entries for the organ in various stages of renewal and renovation include a link to a monograph by Timothy Tikker, originally printed in the re-inauguration concert program. The document includes one photograph, the stoplist of the Casavant rebuild of 1947, the stoplist of the organ as revised by Wood in 1978, and a detailed stoplist and description of the current instrument.

### organ update | continued

Also from 1925, Opus 1251 of **Henry Pilcher's Sons** was built for the Mississippi Women's College (later William Carey College) in Hattiesburg, Mississippi, where it remained until 1940, when it was put in storage. In 1965, the electropneumatic organ was installed in the First Baptist Church of Philadelphia, Mississippi, where it was used unaltered until 2007. In 2008, **Pipe Organ Specialties, Inc.** re-used some of the pipework in a new instrument they built for the church. The organ now features windchests with Wicks DE magnets, a rebuild of the console that was added after the 1965 relocation, and additional ranks of pipes and digital extensions of existing ones. The organ was dedicated in a recital April 20, 2008.

Several organs from the 1960s were also objects of interest to churches and individuals in 2008. In one of the more ambitious amateur organ projects of last year, parishioners of St. Andrew's Lutheran Church in New Bern, North Carolina, worked under the leadership of church organist J.T. Ellenberger to remove, relocate, and install a 1962 organ by the Schantz Organ Co. from Harrisburg, Pennsylvania. The two-manual instrument was installed behind the facade of a 1924 organ originally built by Henry Pilcher's Sons for the First Presbyterian Church of Albemarle, North Carolina. The relocated organ was played in worship for the first time on September 14, 2008 and was dedicated in a recital by Ellenberger on November 9. The Wicks Organ Co. originally built its Opus 4400 as a showroom organ in 1964. It received some tonal changes and mechanical refurbishing, was fitted with a new console, and was installed by the builder in Bethel Lutheran Church of Rochester, Minnesota, in 2008. Jim Steinborn made some tonal modifications to a 1969 mechanical-action instrument built by Emil Hammer for Colorado Women's College in Denver and moved it to Colorado State University, Fort Collins, where it serves as a 14-rank practice instrument.

Steinborn was also responsible for one of several instruments of the final quarter of the 20th century documented in the Database as having been modified or relocated in 2008. He moved a two-manual, eleven-rank organ from Colorado State University in Fort Collins, Colorado, to the Anglican Church of the Ascension in Windsor, Colorado. The mechanical-action instrument was originally built by **Layton Organs, Inc.** as a practice organ for the University in 1973. **John Brombaugh & Associates** first installed its Opus 9 in Ashland Avenue Baptist Church, Toledo, Ohio, in 1972. The organ was relocated to Sacred Heart Cathedral, Rochester, New York, in 2005, where Mark Brombaugh played it during the 2006 Eastman Rochester Organ Initiative program.



In May 2008, the organ was moved to St. Michael's Church (Roman Catholic) in Rochester, where its freestanding case was erected on the main level at the rear of the room. Opus 81 of **Schoenstien & Co.** was built in 1979 for the Presbyterian Community Church in Pleasanton, California, and subsequently altered by the builder in 1993 and 1994. In 2008, the resultant organ, Opus 81C, was moved without further alteration and installed by Schoenstein in Trinity Presbyterian Church, Fairhope, Alabama.

These are but a few of the many changes to pipe organs that were made in 2008, limited to a selection from those that were actually reported and added to the OHS Pipe Organ Database. In order to make the Database more useful to site visitors, a new page is being added that will provide a quick summary of modifications documented in the last twelve months. The listing is a dynamic one, regenerated and updated each time someone looks at the page, so today it will show a listing that is different from the one used the day this article was written. Even with this improvement, however, the Database will always be incomplete, reflecting only those modifications and relocations whose details have been submitted for inclusion. With that in mind, we can expect the tradition of a quarterly "Organ Update" in print format to continue and not be replaced with an electronic counterpart.

**Above**: 1969 Emil Hammer organ, relocated to Colorado State University, Fort Collins, Colorado in 2008 by Jim Steinborn. Photograph by Jim Steinborn.





ON MONDAY, OCTOBER 13, 2008, A LANDMARK ORGAN IN NEW York City received an OHS Historic Organ Citation to considerable fanfare. The organ was a Frank Roosevelt III/36, the firm's Opus 421, installed in 1889. The location was Saint James Roman Catholic Church in lower Manhattan, a short walk from the Brooklyn Bridge and Chinatown. Since its founding in the 1830s the church has served generations of immigrants; its interior is virtually unaltered—a magnificent testimony to the faith of countless new Americans.

Except for minor alterations carried out in 1895 by successor firm Farrand & Votey, and an electric blower, the organ is the same as it was when installed. All but one original stop are present, and three couplers added in 1895 can easily be ignored. An Aeolian player mechanism installed by Farrand & Votey (documented by Rollin Smith<sup>1</sup>) was later removed.

Recently, Sebastian Glück and his team have nursed the organ along with careful, incremental repairs. The organist of the church, Tali Mahanor, hopes to implement a full restoration program some day, when funds become available. She wished, though, to celebrate the organ and raise consciousness about it, in order to stimulate interest.

To do this, Mahanor turned to Jonathan B. Hall, Dean of the Brooklyn AGO Chapter, for a spoken presentation followed by a recital. Bearing in mind that only the Great and part of the Choir worked, Dr. Hall developed a program for manuals only; except for the final chord of the last piece, which was in F major. (The low F was the only pedal that worked!)

I. Rollin Smith, "An Aeolian Player Organ in a Church," The Tracker 43, no. 2 (1999): 21-25.

Hall also prepared a lecture titled "Hilborne and Frank Roosevelt: Poets of the Melting Pot," in which he applied the classic metaphor for New York's cultural diversity to Hilborne Roosevelt's eclectic taste in organ stops. He prepared pieces highlighting the well-known triumvirate of "English principals, French reeds, and German flutes" for which Roosevelt was famous. This address has been made available to OHS members by Laurence Libin, president of the Society.

For some of the recital, Hall was accompanied by classical saxophonist Bill Powers. The music was composed by Bach, Handel, Byrd, Stanley, and Franck. In a nod to OHS tradition, the congregation was invited to sing a hymn: "My Country's Skies," text by Lloyd Stone, sung to Finlandia. A prolonged ovation greeted the recital.

At the invitation of Stephanie Pinto, mistress of ceremonies, Mr. Glück rose, introduced himself, and then introduced Laurence Libin, who concluded the evening with the awarding of the Historic Organ Citation to Ms. Mahanor and Opus 421.

Afterwards, the large and appreciative audience waited patiently to get up the stairs, have a close look at the organ, and enjoy some of the best refreshments in memory.

Above: The facade and the console.

Right: Bill Powers, saxophonist and Jonathan Hall, organist.



# Our Iconic Emblem Part II

#### SCOT L. HUNTINGTON

PART TWO OF THE ARTICLE DEVELOPING THE HISTORY OF THE OHS logo will document the pictorial history and transformation of the Society's most symbolic image through the years. The earliest history of this well-known organ facade exists more in lore than in printed record and consequently there are gaps in the litany. Perhaps most intriguing, is why were three separate and subtly different images produced between 1962 and 1965? Since the original article was written last fall, several members have come forward with new information and this author is grateful for their valuable input.

First, the indefatigable E.A. Boadway insists that there is no primary source linking the English instrument maker Henry John Corrie (1786–1858) and the original builder of the organ, Lemuel Hedge (1786–1853), so just how Hedge came by his organbuilding training remains a mystery.

The description of the present organ, quoted from the 2008 Archives tour program booklet on page 41, inadvertently left out the name of Henry Pratt as the Winchester, New Hampshire, builder who repaired the organ in 1834. This excellent history of the organ, written by E.A. Boadway, is worth quoting in further detail. The organ's biography begins with an advertisement in the fall 1826 Vermont Republican & American Yoeman stating that Lemuel Hedge had been manufacturing musical instruments for several years and that two organs built by him were then in use in Windsor. Mr. Boadway's narrative continues:

Therefore, the organ could date from 1825, and there are references to an instrument in St. Paul's church in 1824. Mr. Hedge was perhaps assisted by William M. Pease, a music teacher, organist, and piano and organ tuner from London, England. The Hedge organ, likely of no more than five stops, with a G-compass keyboard and no pedals, apparently had maintenance problems. An 1834 receipt reveals that Henry Pratt, the pioneer Winchester, New Hampshire, builder, was paid \$112.50 for repairs, he and his son spending *five weeks* in Windsor, their board costing an additional \$20. In 1851, William Nutting Jr., of Randolph (and later Bellows Falls), Vermont, who tuned the organ for many years, was paid \$158.12 for repairs and there is mention of pipes for "the Swell." In 1868, the organ was moved from the gallery to a chamber opened up at the right of the chancel, and Mr. Hamill was



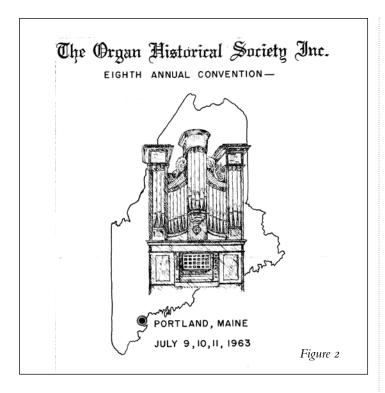
instructed to build a new organ "to be fitted to the old front, which we are desirous of retaining so far as practicable." The work cost the parish \$747.49. In addition to keeping all of the case woodwork and the recessed keydesk's doors, Mr. Hamill may have retained the manual keys and a few pipes, but he certainly recycled other old pipes, as well as installing a 56-note chest. The Hedge case was rather plainly extended to the rear, but the Bourdon pipes, on a separate chest at the back of the case, were left projecting beyond the paneled sides. In 1974, the organ was placed in storage while the building underwent considerable renovations, and, in 1979, it was returned to the gallery and received a new wind system."

The essay concludes with a description of the instrument's current condition following the recent restoration by Stephen Russell:

The pipework, a much-maligned assortment of [Samuel Schorfenburg] Hamill and other unknown 19th and 20th century origins, some of which was poorly soldered and badly revoiced, has received considerable attention. The "dummy" case pipes installed by Hamill replaced an equal number of speaking pipes in the Hedge front. A hitch-down pedal operates the horizontal swell shades.

The 1868 Open Diapason had two extra bass notes, starting on AA#, but the low-quality pipes have been removed and the stop no longer has two keys playing two pipes when the Stop'd Diapason Bass was on. The Pipes marked "Ker," which Hamill called a "Bell Gamba" on the [missing] stop label, are now the Dulciana, the bass of which is "grooved" to the Stop'd Diapason Bass. The Melodia is of open wood from Tenor F, and the metal chimney Flute has 12 stopped wood basses (from two sources) and 10 open metal trebles. The Twelfth and Fifteenth, a rather early and unusual example of what would later be called a "Grave Mixture" has no breaks.<sup>2</sup>

- 1. E.A. Boadway, A Vermont and New Hampshire Organ Tour, August 2008, The American Organ Archives, August 2008, 27–28.
- 2. Ibid.





Long-time OHS member and Down East organbuilder David Wallace recognized the elegant pen and ink drawing that accompanied Part I of this article and came forward with a key piece of vital information connected to the multiplicity of early renditions. He also graciously supplied this author with several of the earliest published images I had previously been unable to locate.

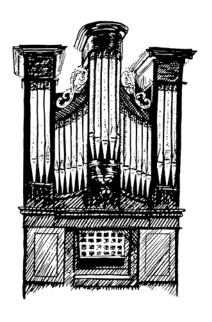
To recap, the earliest published image of the Windsor organ was the drawing gracing the cover of the original OHS "informational brochure" drafted by a committee chaired by Barbara Owen. The committee had been charged with creating a short description of the Society and its mission that could be used as a membership development tool. The committee wanted a distinctive image that would capture the essence of the Society's interest and mission, yet portray an organ built by an anonymous maker to avoid any impression of partisanship. The classically elegant Windsor organ fits all criteria.

Robert Reich provided Andover Organ Company's talented case designer Leo Constantineau with one of his early photos (figure 1) from which Leo created the first pen and ink graphic. This was the image used on the cover of the brochure sent to the membership in the fall of 1962 (figure 8). A close examination of this drawing shows the shading of the woodwork going from right to left and minimal shading of the pipework with thick hand-drawn separation lines between their bodies. The shading of the cornice boxes is heavy, the pipe shades on flats two and four are very exact, and the cross hatching on the curved moldings is dense.

As early as 1959 or 1960, OHS member Don Taylor, a Baptist minister from the Maine (American Baptist) confer-

### The Organ Historical Society, Inc.

NINTH ANNUAL NATIONAL CONVENTION



WASHINGTON—VIRGINIA AREA
June 30, July 1, 2, 3, 1964
Headquarters at Truro Episcopal Church, Fairfax, Va.

Figure 4

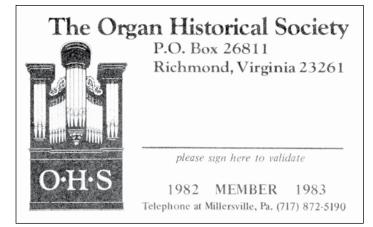


Figure 5

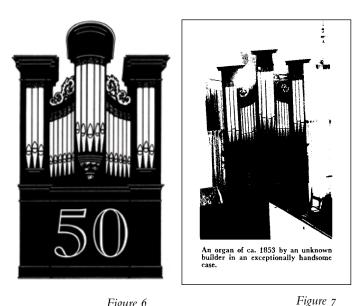


Figure 6

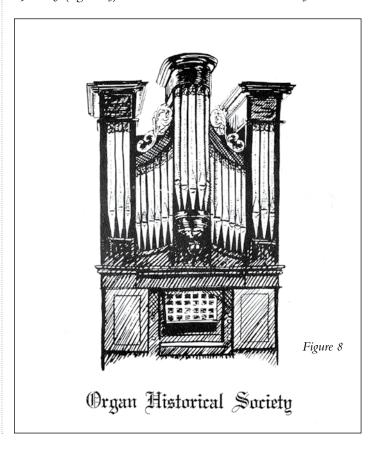
ence, proposed a Portland, Maine, convention and was duly appointed chair. The convention took place in July 1963. He asked fellow committee member Laurence Wallace, a skilled artist with a talent for graphic design, to develop a cover for the program booklet. For this drawing, Wallace superimposed the Windsor organ over the outline of the state of Maine with the city of Portland prominently marked (figure 2).

The Wallace drawing is characterized by ruler-straight lines, elegant three-dimensional shading applied with a light touch (in the lower case the shading lines ran left to right) and with finely detailed pipe bodies and mouths. It is clearly drawn from the same perspective as the Constantineau drawing. Viewed from a distance, this image appears the most articulate and accurately detailed. A close look at the bottom edge of the two console doors reveals the tiny initials "LW" where this rendering was signed by the artist. The Wallace image became a convention logo of sorts, appearing on the registration form, the cover of the program book, the nametags, and the cover of the convention recording.

The following year, the 1964 Washington, D.C. convention booklet recycled the original Constantineau drawing as a stand-alone image without map imagery (figure 4).

The 1965 Cincinnati convention returned to Wallace's concept and imposed the organ image over a tri-state outline of Indiana, Ohio, and Kentucky (figure 3). However, this case rendering also exhibits subtle differences from the other two, but is closest to the Wallace drawing, including the left to right shading, the pipe-mouth detail, and the type of shading employed on the upper moldings of flats two and four. The center cornice box is slightly crooked, the acanthus carvings are less defined, and the initials are replaced with case embellishments. It is otherwise so close in detail to the Maine logo that it could have been a tracing of the Wallace drawing or a good imitation. This was the last time the emblem organ was to appear on a convention program cover. The 1966 Cape Cod program booklet featured a whimsical rendition of the South Dennis Snetzler organ drawn by Ann Fisk, which started a tradition of varied and often fanciful covers for OHS convention handbooks. The OHS emblem organ did not appear again in convention literature until 1975.

After Executive Director William Van Pelt commissioned the redesigned logo from Gene Rudy in 1983, the stylized image remained unchanged to the present day, with one exception. The redesigned image was unveiled with the first membership cards sent to OHS members in the dues year 1982-83 (figure 5). In 2006 to commemorate the 50th anni-



versary of the Society, the logo was redesigned for the jubilee year, with the letters OHS. replaced with the number 50 and the image color changed to gold. The special anniversary logo was unveiled on the cover of the Saratoga convention travelogue issue of *The Tracker* (Winter 2006)<sup>3</sup> (figure 6).

The photo of the logo organ appearing on the cover of the Spring 1972 issue of The Tracker4 was the original Robert Reich photo from which the all the original drawings were made (figure 1). This was the first time the OHS had published an actual photograph of the now famous instrument which, by this time, had been correctly identified as the 1824 Lemuel Hedge case containing an 1868 Hamill instrument. In 1979, Barbara Owen's landmark book on the history of organbuilding in New England, included a fullpage photo of the Hedge case, only the third time a photo of the organ had appeared in print since 19625 (figure 10). Curiously, an actual image of the emblem organ was not published by the OHS again until it recently graced the cover of the Fall 2008 Tracker 6—now seen in color for the first time. The cover photo is significant—it is the first image published by the OHS showing the organ case in its original gallery location, and it is the first published photo portraying the case in all its restored finery.

Over the years, the iconic emblem has become so ubiquitous we may often fail to notice. The logo has graced the official OHS letterhead and business envelopes since the early 1960s, appearing since 1983 in its stylized form. The original Constantineau drawing appeared briefly in the 1980s on a Tshirt (figure 14) and appears prominently on the Historical Organ Citations (figure 13). The stylized logo image is now on the newly-designed letterhead of the Archives and Publications Governing Boards (figure 9). The golden anniversary logo graphic was applied to the water bottles passed out to attendees at the 2006 convention in Saratoga (figure 6). During the 1970s and early 1980s, the Roche Organ Company supplied convention attendees with zippered blue vinyl briefcases that depicted the Constantineau drawing. Honorees receiving the Society's Distinguished Service Award are given an engraved brass plaque now sporting the stylized emblem. The special unnumbered Bicentennial edition of The Tracker, published in 1976, featured an enlarged image of the Constantineau logo (complete with the official symbol of the American Revolution Bicentennial) with additional detail enhancement not seen in any earlier rendition (figure 11).

The OHS Press has plans to produce a variety of materials bearing the stunning color likeness of the emblem organ in the form of note cards, postcards, framed photos, and posters.

- 3. The Tracker 50, no. 1.
- **4**. *The Tracker* 16, no. 3.
- 5. Barbara Owen, *The Organ in New England* (Raleigh: Sunbury Press, 1979), 542.
- 6. The Tracker 52, no. 4.







THE NEW FACE OF THE TRACKER

Some OHS members will throw up their hands in desperation, and others will smile and say, "It's about time the old girl got a new hat!" In either case, we think an explanation is due.

When THE TRACKER graduated from mimeograph into print in 1958, the masthead was in block letters. Thinking that something more artistic and individual was called for, the editor, Kenneth F. Simmons, asked Barbara Owen to produce an appropriate banner heading. Miss Owen engaged the services of Roger Poor of Salem, Massachusetts, now deceased, who designed the heading which THE TRACKER has borne since 1959. The letters were adopted from the style used by Hilborne Roosevelt on a dedication program and literature, and the flanking flowerets also came from a Roosevelt design.

Well, our Publisher felt it would be appropriate for the "hat" of our Journal to point out more clearly what we are all about, and, after some exploration, we arrived at the masthead you see on this issue. We have incorporated the organ case from St. Paul's Episcopal Church in Windsor, Vermont, which has been an emblem on OHS stationery and brochures for many years, with the Roosevelt type-style. We hope the change is generally accepted.

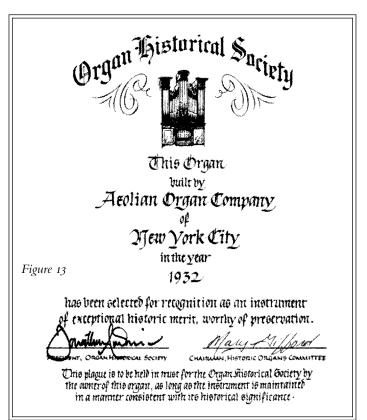
> from the masthead of The Tracker, Vol. XVII, No. 1, Fall 1972.

Of the well-known organ case images of past centuries, none surpasses the fame of the 1738 Christian Müller organ at St. Bavo, Haarlem, or Josef Gabler's 1750 Rococo extravaganza at Weingarten Abbey. However, if one totals every magazine copy, nametag, membership card, envelope, piece of stationary, tote bag, recording, hat, shirt, bottle, coffee cup, and award bearing the likeness of Hedge's honestly simple yet elegant case, it may well be the most reproduced organ image in history.

And now you know...the rest of the story.

#### LIST OF ILLUSTRATIONS

- The first published photograph of the Emblem Organ by the OHS, *The Tracker*, Spring, 1972
- 2 Cover of the 1962 Maine convention handbook, original line drawing by Laurence Wallace
- 3 Cover of the 1964 Cincinnati handbook, anonymous artist
- 4 Cover of the 1963 Washington D.C. handbook, Leo Constantineau, artist
- 5 First OHS membership card introducing the newly redesigned logo, 1982, Gene Rudy, graphic designer
- 6 Special fiftieth anniversary logo
- 7 Robert Reich photo, Andover Organ Co. booklet, 1962
- 8 1962 first use: informational brochure cover illustration
- 9 OHS Press Publications Governing Board letterhead





- to The Organ in New England, Barbara Owen, 1979
- Official Bicentennial logo with the OHS emblem from *The Bicentennial Tracker*, 1976
- 12 The Tracker masthead featuring emblem image, 1972-1982
- 13 Historic Organ Citation for Duke University Chapel, signed by Jonathan Ambrosino, President, Mary Gifford, Chairman, Historic Organs Committee
- 14 First OHS T-shirt

Organbuilder Scot Huntington operates S.L. Huntington & Co. in Stonington, Connecticut. He is currently the Councilor for Research and Publications and Chair of the Publications Governing Board. An active OHS member since 1974, he has served as Councilor for Conventions, two-term Vice President, co-chair of the Conservation Guidelines revision committee, architect of the 10-year plan, chair or committee member for five national conventions, Historic Citations Committee member, and spearhead of the volunteer Troy Music Hall organ project in 2006.

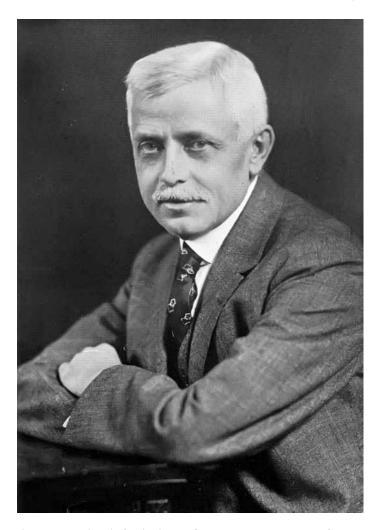
### ROLLIN SMITH | cleveland history

#### James H. Rogers Cleveland Composer

RARELY HAS A MUSICIAN EXCELLED IN SO MANY SPHERES OF HIS art—organist, choirmaster, teacher, composer, and journalist—as did Cleveland's most famous organ composer, James H. Rogers. The son of an Episcopal priest, James Hotchkiss Rogers was born in Fair Haven (since annexed to New Haven), Connecticut, on February 7, 1857. When he was 13, the family moved to Chicago and he began studying piano at Lake Forest Academy. After graduation in 1874, he worked for the music publishers Lyon and Healy. At the same time, he also studied organ with Clarence Eddy, who prepared Rogers to go to Berlin to study with his former teacher, August Haupt. Rogers left for Berlin in 1875 and spent two years studying piano with Heinrich Ehrlich and Albert Löschhorn, theory with Eduard Rhode, and organ with Haupt. He next spent three years in Paris studying organ with Alexandre Guilmant, piano with Henri Fissot, and composition with Charles-Marie Widor.

On his return to America in 1880, Rogers spent one year as organist of the First Congregational Church in Burlington, Iowa. The minister was William Salter, father of Sumner Salter, a future Founder of the American Guild of Organists. Between 1879 and 1881, Sumner Salter was in Cleveland and teaching at Oberlin Conservatory. It is possible there was a connection between Salter and Rogers that led to the latter's move, in 1881, to Cleveland as music director of the Anshe Chesed Congregation, later known as the Euclid Avenue Temple. Rogers held this post for 50 years. In addition to his work at the temple, he played two Sunday services at the Euclid Avenue Baptist Church for 19 years (1881–1901). He then went to the Shaker Heights Neighborhood Church for one year before settling in for the next 30 years as director of music at the First Unitarian Church.

By the turn of the 20th century, Rogers's reputation as a composer was established in the United States. At first, there were secular songs, among which "At Parting" was popular for decades. He wrote many anthems, of which "Seek Him That Maketh the Seven Stars and Orion," published by Ditson in 1915, is his finest. Most of his choral works were suitable for synagogue and church services. Four Jewish services were well-known throughout America, as were several sacred solos, of which "Great Peace Have They Which Love Thy Law" was the most frequently heard. He composed a number of sacred cantatas, piano pieces, instruction books (including an edition in 1910 for Ditson of Sir John Stainer's The Organ), and a vast quantity of organ music (three sonatas, three suites, two sonatinas, and many short pieces). Rogers considered making organ transcriptions good practice for composition and, in addition to his set of eight Russian pieces, published separately,



there were the difficult, but effective, arrangements of Wagner's *Feuerzauber* and *Waldweben* published by Schirmer in 1911.

In 1912, he became music critic for the *Cleveland News* and in 1915 began a 17-year association with the *Cleveland Plain Dealer* as music editor. By then Cleveland was a flourishing music center and his post gave him little time for composition. When he retired from Euclid Avenue Temple in 1932, he was granted a generous pension. The next year, he and his wife moved to Pasadena, California, where he continued to compose, to write articles on life in California for the *Plain Dealer*, and make an English translation of Debussy's letters.

James H. Rogers died at his home in Pasadena at the age of 83 on November 28, 1940.

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### The Mightiest Wurlitzer

#### JOSEPH MCCABE



ONE COLD NIGHT IN EARLY DECEMBER 2008, A CURSORY GLANCE at my e-mail turned into a several-day quest to "save" an organ about which I knew little: the "Roosevelt Park Wurlitzer."

Roosevelt Memorial Park, a landscaped cemetery in Gardena, California, had been home to an organ that is well known to theater organ enthusiasts. It is truly a one-of-akind instrument, built in 1925 by the Rudolph Wurlitzer Company of North Tonawanda, New York, and is not one immediately associated with the firm's theater production since its specification is more consistent with its "concert style" instruments. This was not the typical funeral parlor organ that provided background music for chapel services,<sup>2</sup> but rather one designed to project throughout the cemetery grounds! It is said that when played, the organ could be heard some five miles from the park. The suggestion of placing an organ in this park, dedicated to the memory of Theodore Roosevelt, may have originated from the fact that he often said he enjoyed the organ more than any other instrument.3. While outdoor organs were not a new concept,4 this one, installed in a one-and-a-half-story Spanish-colonial-style organ pavilion, would not speak into a formal outdoor amphitheater or arena.

Like most Wurlitzers, the organ is based on the unit principle by which maximum sound was derived from a minimum number of voices (only 17 ranks divided into four chambers—Main, Solo, Foundation, and Brass). The massive 32' wooden Diaphone, 42 inches square at the top of the resona-

- 1. Two such concert style organs included the four-manual 1917 Wurlitzer (Opus 154) at Denver Civic Auditorium (no longer extant) and the four-manual 1930 Wurlitzer (Opus 2103) at Union High School in Fullerton, Calif. (since rebuilt and altered).
- 2. A more typical approach for a cemetery chapel can be found in the completely intact two-manual, 1933 Wurlitzer (Opus 2182) at Forest Lawn Cemetery, Buffalo, N.Y.
- 3. The Diapason (April 1925): 6.
- **4.** Two examples include the Chautauqua Institution, Chautauqua, N.Y. (four-manual 1907 Warren), and the Spreckels Organ Pavilion, Balboa Park, San Diego, Calif. (four-manual 1914 Austin).

tor, was left unenclosed. While the placement of ranks within the chambers was akin to many theater organs, this particular stoplist was tailored to a more serious repertoire of hymns, classical music, and transcriptions. In all, Opus 998 boasted some 25 couplers, the most ever installed on a Wurlitzer console. It also pushed the firm's skills in high-pressure voicing to the limit with wind pressures of ten to 50 inches. Placards on the railroad cars that transported the organ from the North Tonawanda plant proclaimed: "This train transporting the world's mightiest pipe organ." One could not but argue that if this were not the "mightiest" organ ever built, it would certainly rank as the loudest. For quiet registrations, one could select the string ranks on 25" wind—throwing in the Vox Humana on 10" for good measure. For grand crescendos, one could hardly conceive of the combined manual Diapasons at 25", 35", and 50" wind pressures, underpinned by the 64' Gravissima (the 32' Diaphone on 50" wind pressure playing as a resultant) in the Pedal.

The console was installed more than 100 feet from the organ in a subterranean concrete bunker. The small glass-roofed pyramid enclosure, the only clue to the installation besides the organ pavilion, not only protected the console from the elements, but also protected the organist from the intense volume of sound. When an organist was not present, a roll player operated the organ.

The organ was plagued with numerous problems during installation. The high pressures were more than could be handled by the typical Wurlitzer bellows—a few of which became casualties after the blower was switched on for the first time. Standard magnets, normally used on wind pressure of ten to 15 inches, were problematic on these remarkably high pressures. Additional clips, springs, and other hardware were added to pipes to secure them to their chests. The extensive re-engineering, much of it on site, resulted in the organ's being a complete financial loss for the company.

A lack of skilled maintenance led to years of disuse when only portions of the organ functioned. Despite attempts to purchase the organ by preservation-sensitive collectors over the years, until last November it lay dormant, though complete, with its original console, relay, chassis, pipes, blower, and roll player. (The building housing the organ predates seismic-sensitive construction, and the park's administration intends to raze it soon.)

Since the night that we first learned of Opus 998's removal, officers and concerned enthusiasts of both the American Theatre Organ Society and the Organ Historical Society have identified the private owner and have issued a joint plea for the organ's uncompromised restoration. Though rumors of replacement consoles, new relays, and an altered specification have come to us, we can only hope the organ will stay intact, unaltered, and be reinstalled in an appropriate environment. We hope that others will realize the unique importance of this early 20th-century landmark.

### ROOSEVELT MEMORIAL PARK

Gardena, California Rudolph Wurlitzer Manufacturing Company, 1925 Opus 998—"Special"

#### MAIN

- 16 Diaphonic Diapason/Horn Diapason (85 pipes, 35" wp)
- 8 Clarinet (61 pipes, 25" wp)
- 8 Gamba (73 pipes, 25" wp)
- 8 Gamba Celeste(73 pipes, 25" wp)
- 8 Viol d'Orchestre (85 pipes, 25" wp)
- 8 Concert Flute (85 pipes, 25" wp)

### **FOUNDATION**

- 16 Diaphone/Diapason Phonon (73 pipes; 50" and 35" wp Diaphone portion wood)
- 8 Tibia Plena (61 pipes, 35" wp)

### **SOLO**

- 16 String Gamba (73 pipes, 25" wp)
- 16 Tibia Clausa (85 pipes, 35" wp)
- 16 Tromba (73 pipes, 35" wp)
- 8 Open Diapason (61 pipes, 25" wp)
- 8 Vox Humana (73 pipes, 10" wp–some sources note this at 15" wp)
- 8 Orchestral Oboe (61 pipes, 15" wp)

### BR ASS

- 16 Bombarde/Tuba Mirabilis (85 pipes, 50" wp)
- 16 Double English Horn/English Horn (73 pipes, 35" wp)

### UNENCLOSED

32 Diaphone (12 pipes, 50" wp, wood) Chimes (large "Solo scale") Marimba Bass Drum (40" diameter, 20" deep) Snare Drum (two)

Fifty horsepower blower by Spencer Orgoblo (some modern accounts note this as a 30 H.P. blower).





Organ Historical Society

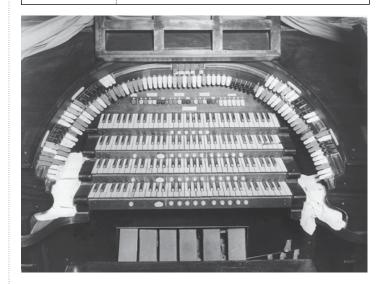
With much pleasure and happy anticipation, the OHS and the ATOS have been working together on a great concert in July when we'll share a convention event in Cleveland. It is in this spirit of sharing interests in the marvelous instruments we love that we write to you about one of most distinctive pipe organs ever created.

We are greatly relieved that a unique Wurlitzer pipe organ has been safely removed from its original home, which is to be demolished. Opus 998, installed at Roosevelt Memorial Park in Gardena, California in 1925, was dismantled and moved from its outdoor enclosure in November, 2008. Voiced on wind pressures of 10, 25, 35, and 50 inches, and provided with a roll player, the organ, when operational, could be heard for miles. It sports a decidedly non-theatrical specification and is the last surviving Wurlitzer concert organ.

Because its situation was fraught with problems and it had not been playable for years, this spectacular organ now deserves a proper home and sensitive treatment. This turning-point offers an important opportunity for our two organizations to join in urging the conservative restoration and suitable relocation of this one-of-a-kind musical instrument. We celebrate its being saved from destruction, and applaud its purchaser for preserving an amazing monument of American organ history. We stand ready, in our individual capacities, to provide any counsel, technical or otherwise, helpful toward seeing this "Mightiest Wurlitzer" returned to its original working condition in a new outdoor location.

As we celebrate the coordination of our conventions this summer in Cleveland, we look forward to further opportunities to bring our two organizations closer, working toward our common goal of promoting the pipe organ in all its wonderfully diverse forms.

Ken Double President/CEO American Theatre Organ Society Laurence Libin President Organ Historical Society



Opposite Left: Actress Priscilla Dean at the Wurlitzer factory railroad siding. The organ was shipped on February 16 on this specially-chartered, 12-car train though the organ did not arrive in Gardena, California, until March 6, 1925. H.G. Wittler, manager of the Roosevelt Park Memorial Association, accompanied the organ on the train and spoke along the route at several stops including St. Louis and Kansas City. Image courtesy of the Jeff Weiler Collection.

Above Right: The 4-manual console of Wurlitzer's opus 998. Note the oval "Suitable Bass" pistons, which, when activated, select pedal stops automatically based on the organist's manual registrations. Though a common feature of many Wurlitzer consoles, few extant examples remain. Image courtesy of the Jeff Weiler Collection.

# obituary | THOMAS A. KLUG

THOMAS A. KLUG, AGE 61, OF MINNEAPOLIS, PASSED AWAY SUDdenly at his home on January 8, 2009. Survived by his loving parents, Armin and Marjorie of St. Charles, Ill.; siblings, Kenneth (Cindy) of Mountain Home, Ark., and James (Diane Donahue) of Cañon City, Colo.; five nieces and nephews; one great-niece; and special friend, Doug Erickson. Tom received his bachelor's degree in music from Lawrence University of Appleton, Wisc., and his master's degree from Northwestern University of Evanston, Ill. Tom was an accomplished organist for 44 years, beginning his musical career at St. Michael's United Church of Christ in West Chicago, Ill. He went on to serve the First United Methodist Church in Elgin, Ill., Olivet Congregational Church in St. Paul, Minn., and most recently was the organist for 20 years at St. Michael's Lutheran Church in Roseville, Minn. Tom was also a professional member of the American Guild of Organists and the Organ Historical Society. Tom was an outdoor enthusiast, gardener, and an accomplished cook. He will be deeply missed by his family and friends. A Memorial service was held on Tuesday, January 13, at St. Michael's Lutheran Church, 1660 W. County Rd. B, Roseville, Minnesota. Interment Glen Oak Cemetery, West Chicago, IL. In lieu of flowers, memorials preferred to St. Michael's Lutheran Church or American Heart Association. Roseville Memorial Chapel 651-631-2727

### WHEN THE BELLOWS RAN AWAY

IN MY YOUNG DAYS AS AN ORGANIST I WENT TO BAY CITY, Michigan, to give the dedication concert at the First Baptist Church, which had installed a new organ. The organ was blown by a water motor which was as yet without a governor to regulate the speed of the motor under high pressure.

I was well started in my favorite show piece when the siren whistle on the water works sounded an alarm of fire. The high pressure was put on and in a few moments it reached the church and the organ pumping attachment responded with a decided increase in speed. Faster and faster went the bellows handle, opening the air safety valve at every stroke like the exhaust of a Mississippi steamboat, while the whole organ gallery vibrated under the throbs, and the audience was filled at first with wonderment and then with alarm. Some became too nervous to stay, and went out.

The janitor was a fat German. Fearing the rampant motor would burst the whole organ, he hurried up to the organ gallery, which was behind the pulpit, and, concealed by a screen used to shield the former man organ blower from the eyes of the congregation, he took hold of the bellows handle and tried to steady it. Then he put his weight upon it, but without visible effect. Then an inspiration seized him. He straddled

the lever, expecting his 200 pounds to overcome the steam pumping engine at the water works. Faster went the motor, and in his frantic efforts to keep his balance he kicked over the screen, leaving his ridiculous hobby-horse performance exposed to full view of the audience.

Suddenly there was a crash, a sound of splintering wood, and a resounding bump. The bellows handle stood it as long as it could and then broke, and his janitorship landed on the floor. Relieved of its human counterbalance that motor raced like a runaway horse until it seemed as if the roof would be brought down over our heads. I brought the piece to an end just as the janitor turned off the water, and quiet reigned again.

Henry B. Roney, The Diapason (April 1919): 5.

## DIRECTIONS FOR BLOWING THE ORGAN

ALTHOUGH THE BLOWING OF THE INSTRUMENT DOES NOT DEvolve upon the player, it is important that he should have a full knowledge of this department to start with. More harm can be done to the organ by bad blowing than by bad playing, therefore see that this duty is always properly performed, according to the following directions:

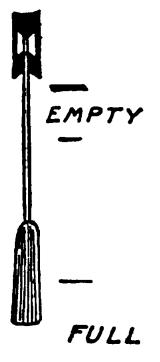


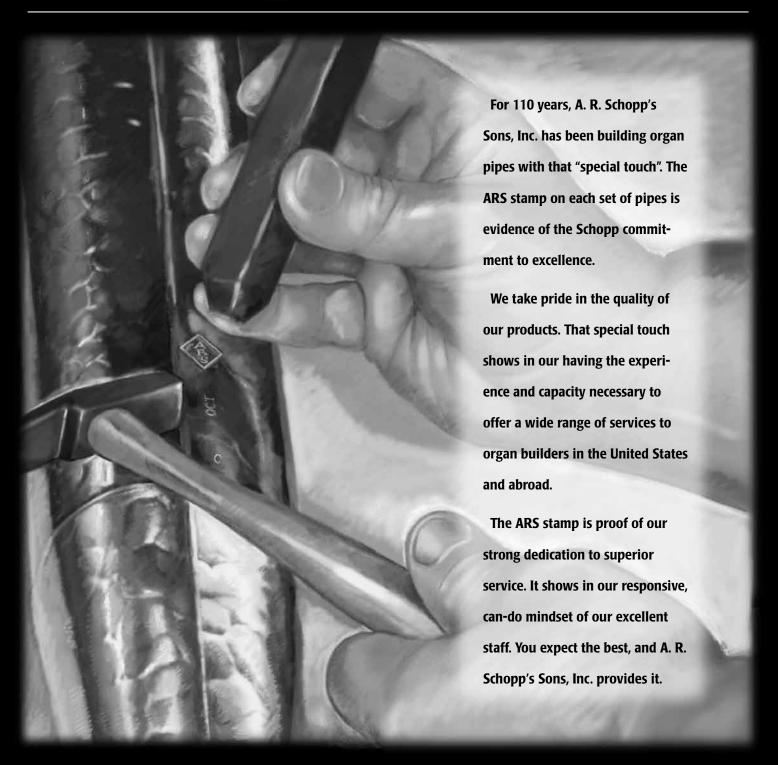
Fig. 21.

The bellows' handle should be firmly grasped near the outer end, and then moved down and up with a *slow, sweeping stroke,* which must be absolutely free from all *jerking.* An indicator usually shows the amount of wind contained in the reservoir, and this should be kept as nearly as possible in the position shown in the illustration.

With a soft organ a very slow stroke will suffice to keep in the wind; a loud organ will require a quicker and stronger stroke; in all cases, the *indicator* must be made to ride steadily in one place. Wind must on no account be blown when the indicator is at *full*, as this causes a straining of the wind-chest, and gives annoyance to the player by the noise of superfluous wind rushing from the escape-valve.

Josiah Booth, Everybody's Guide to Music, the American edition supervised by Mr. John Hyatt Brewer, of Brooklyn, N.Y. (New York: Harper & Brothers, 1894), 62.

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### Vogelpohl!

OCCASIONALLY, A MYSTERIOUS BOX ARRIVES AT THE DOORS OF the American Organ Archives, and inside is a significant collection of materials pertaining to an organbuilder. Such was the case recently when OHS member Edward H. Meyer of Stillwater, Minnesota, sent us a parcel labeled only as "Vogelpohl!"

The firm, Vogelpohl & Spaeth of New Ulm, Minnesota, was founded in 1890 as the partnership of Herman Heinrich Vogelpohl (1852-1919) and Jacob C. Spaeth (1856-1937). In 1914, it became H.H. Vogelpohl & Sons, bringing the next generation—Herman A. (1886–1960) and Ernest C. Vogelpohl (1895-1966)—into the business with their father. The firm operated until 1921. By 1924, Ernest was a representative of M.P. Möller, and later worked for both Reuter and Wicks. Vogelpohl & Spaeth built some 100 organs over 31 years, mostly for churches in Minnesota, Wisconsin, and the Dakotas.

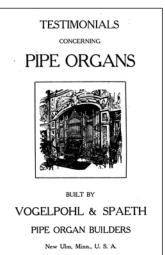
Included in the small but high-quality collection were five original manufacturers' catalogs, including the Catalogue of Church and Parlor Pipe Organs (1898), the Catalogue of Pipe Organs Manufactured by Vogelpohl & Spaeth (1906), Pipe Organs (1910), Testimonials Concerning Pipe Organs (1912), and Einige Zeugnisse bezüglich der Pfeifen Orgeln (1915), obviously aimed at their German-speaking clientele. The AOA already owns a considerable collection of period organbuilders' catalogs, but I had never seen any of these before. Also included was an original Vogelpohl nameplate, a number of interesting photographs, original contracts for two-manual organs for the Evangelical Lutheran Congregation near Ellsworth, Kansas (1914) and for Town Rost, Minnesota (1914). Of particular interest was a list of organs built by the firm published with their 1912 testimonials. This salient acquisition points up yet again that the AOA's continuing success is directly related to the generosity of our members. Thank you Mr. Meyer for thinking of us with this significant material!

### **ILLUSTRATIONS**

- 1: Brothers Herman (left) and Ernest Vogelpohl (right) standing in front of the console of a new Reuter organ in Holy Trinity Cathedral, New Ulm, Minnesota, circa 1919
- 2: Likely an image of Vogelpohl & Spaeth's Opus 1 taken by photographers Sattler & Meyer, New Ulm, Minnesota, in 1892
- 3: The cover of Testimonials Concerning Pipe Organs (1912)
- 4-5: Turn-of-the-century photographs of the interior of the Vogelpohl & Spaeth factory









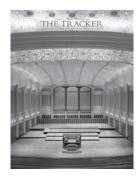


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# book review | by Lynn Edwards Butler

The Registration of J.S. Bach's Organ Works, by Quentin Faulkner. Colfax, N.C.: Wayne Leupold Editions [www.wayneleupold.com], 2008. 123 pp. \$60.00 (hardcover).

HOW TO REGISTER GERMAN ORGANS HAS ALWAYS BEEN A CHALlenge for both beginning and advanced organists. Instruction and advice on the topic have been part of a great many books written on the organ—from Arnolt Schlick's Spiegel der Orgelmacher (1511) to Michael Praetorius's Organographia (1619), Andreas Werckmeister's Orgel-Probe, (1698) and Jacob Adlung's Musica mechanica organoedi (1768), surely the most important source for understanding organs and their use in Bach's time. Barbara Owen culled information from these and many more sources for her study The Registration of Baroque Organ Music (Indiana University Press, 1977). Owen selected sources contemporary with the repertoire, both prose descriptions and actual registration indications, interpreted them for the contemporary organist, and gave advice on how this knowledge might be applied to modern instruments. While she included representative stoplists and excerpts from her sources, she rarely provided full, unedited citations.

Happily for organists who desire to study the full text of Baroque source material, Quentin Faulkner's publication consists largely of primary sources, which he provides both in their original German and in English translation (usually his own). He sees his role as that of a facilitator, supplementing the original material with commentary and background information, sometimes drawing connections and comparisons, but always allowing the readers to draw their own conclusions. According to the title, Faulkner has concentrated on registrations that relate to Johann Sebastian Bach's practice, but in fact, as he himself points out, it could as well be considered "a treatise on early- to mid-18th-century middle-German registration practice." Bach's own registration indications are sparse and they take up very little of this volume. To complete the picture, Faulkner turns his attention to other sources—to what we can glean about Bach's preferences from early biographies on the composer and from his organ projects and reports; to what the surviving (and restored) organs of the period teach us; to what contemporary writers had to say; and to whatever specific registration indications exist in the organ works of Bach's contemporaries.

Faulkner's study is divided into three parts. In the first, he provides information that relates directly to Bach, arranging the citations according to topics that reflect Bach's practices and preferences. He also supplies dispositions for three large organs that he believes influenced Bach (or were influenced by him): an early example of the "Thuringian organ type," the four-manual, 58-stop instrument in Eisenach's St. George's Church, built 1696–1707 by Georg Christoph Stertzing; the two-manual, 41-stop organ (including five transmissions) in the Castle Chapel at Altenburg, an "extreme example" of the Thuringian type, built by Gottfried Heinrich Trost in 1736–39; and the three-

manual, 52-stop organ at St. Wenceslaus's Church, Naumburg, built by Zacharias Hildebrandt in 1743–46, in which Faulkner sees numerous elements that reflect "Bach's documented sympathies." (Two other Central German Baroque organs are referred to without supplying their dispositions: the large 47-stop Trost in Waltershausen and the 36-stop organ by Christoph Treutmann in Grauhof.)

As the reader has no doubt deduced, in Faulkner's view only a "large and quite tonally complete" organ can be considered "an ideal 'Bach organ." The ideal "Bach organ," he says, would have a temperament and compass suitable to Bach's works, Bach would have expressed admiration for its tone, and the organ would have survived with enough original material so that it could be restored. The restored organs in Altenburg and Naumburg meet these criteria, but Faulkner proposes that even organs built in central Germany in the first half of the nineteenth century that remained conservative in style could "still be eminently suitable for the performance of J.S. Bach's organ works." Faulkner provides the disposition for such an organ, that built by Friedrich Wilhelm Wäldner for Halle Cathedral in 1847–51.

In the second section, Faulkner cites sources that provide (1) general principles or comments, (2) specific guidelines for using or combining stops, and (3) registrations for specific pieces of music. This is by far the largest section of the book, and contains material both familiar and perhaps not so well known, from sources as early as 1687 and as late as 1768. The citations from Adlung's monumental Musica mechanica organoedi—a work that Faulkner has translated and is preparing for publication are extensive and very useful. The majority of registration indications in specific pieces come from Kauffmann's Harmonische Seelenlust, a work published serially in the years 1733-40 that gives registration suggestions for 54 of its 98 chorale settings.1 Faulkner lists the settings in alphabetical order and describes the compositional technique on which the registration is based. Without even referring to the music itself, then, an organist can learn much from these charts. The "key to information in the sources" on pages 111-21, which refers primarily to prose descriptions in chapters one to four, would have been more useful if it included categories that would encourage an organist about to perform a certain piece to consult what the various sources, including those in Chapter V, recommend. A category such as "playing a piece on two manuals and pedal with a solo voice," for example, which would refer readers to registrations by Walther, Kauffmann (six different settings), Mattheson, Silbermann, Agricola, and Adlung, would have been very useful.2

- 1. For further information on the Kauffmann collection, see John Butt, "J.S. Bach and G.F. Kauffmann: reflections on Bach's later style," *Bach Studies 2*, ed. Daniel R. Melamed (Cambridge: Cambridge University Press, 1995), 47–61; and Christian Ahrens, "J.S. Bach und der 'neue Gusto' in der Musik um 1740," *Bach-Jahrbuch* 72 (1986): 69–79.
- 2. Gerhard Weinberger arranged registration information in this manner.

In a chapter in the third section, entitled "Change of Manuals," Faulkner deals with the somewhat contentious issues surrounding the use of multiple manuals in Bach's preludes and fugues. He is particularly interested in why and when performers began to apply "incessant manual changes," both to free works, such as the preludes, and eventually to fugues. This interesting discussion includes a historical survey of registration performance practice in the first hundred years or so after Bach's death. Faulkner stays away from source studies; there is very little discussion of Bach's use of the terms "à 2 Clav. et Pedal" or "Organo pleno," which some scholars see as meticulous indications regarding perhaps the most basic questions to be answered when registering a piece: With how many manuals is it played? Is pedal required? Is it played with the plenum or with other varied registrations?<sup>3</sup> Nor does Faulkner differentiate much between indications that originate with Bach himself-to be found only in a few autographs and printed editions—and those that are provided in copies of his works by his students and his students' students. A quick survey of the use of the term "Organo pleno," for example, shows that it appears more frequently in later copies of Bach's organ works than in earlier ones. Might there be parallel histories for using full organ registrations and applying frequent manual changes?

One of the strengths of Faulkner's book is the convenience of having so much material from disparate sources gathered together in one easy-to-access reference volume. This is especially valuable when he provides the complete text, as he does with J.F. Walther's description of the stops in Wagner's Berlin organ. The reader should be aware, however, that in preparing such a brief volume Faulkner has had to make selections; interesting, even essential, information is sometimes not included. For example, on page 28 he omits a large section of § 238 from Adlung's Musica mechanica organoedi (and he omits the same material when he gives supplementary citations from Adlung's Anleitung zu der musiklaischen Gelahrtheit), a section that describes how organists playing with an ensemble can register the organ when they are required to play an obbligato part. (Considered one of three major responsibilities of German Baroque organists, providing continuo support in ensemble pieces sometimes involved playing an organ solo, either as such or as a replacement for a missing instrumentalist.) Surprisingly, Faulkner also

omits some references to stops apparently favored by Bach, such as the Nasat and a Pedal 32-foot. In one such omission, for example, Boxberg wrote that the Spitz-Flöt 3' or Nasat is "an exceptionally beautiful and pleasing stop when it is used with the Principal 8', Fleut doux 4', etc." Most puzzling of all, however, is Faulkner's omission of any citations from organbuilder Heinrich Gottfried Trost, even though Trost's large Altenburg organ is identified by Faulkner as one of two instruments (the other is Hildebrandt's Naumburg organ) that fulfill all of his criteria for being considered an ideal "Bach organ." Trost gives very informative descriptions of the stops in his organs and sometimes even describes how they can be combined, but only Agricola's description of having heard "Lieblich Gedackt, Vugara, Quintadene, and Hohlflöte played together" on the organ in Altenburg is included here.

Indeed, the absence of descriptions of the organ's stops is perhaps the most glaring omission from this volume. (It may have been a desire to keep the volume small that occasioned it, or perhaps the knowledge that this material would be in the forthcoming Adlung translation.) In Adlung's own instructions for registering, he first described each stop according to its nature or character—in chapter seven of Musica mechanica organoedi, the longest chapter in his monumental study—and only then, in chapter eight, briefly discussed how such stops could be combined "according to their nature." In a subsequent chapter, he provided a large collection of dispositions. In other words, understanding the nature of each stop allows one not only to "read" a disposition, but informs one's choices when combining the stops. Johann Sebastian Bach apparently acquired this knowledge at an early age. According to his obituary, Bach understood the art of combining the various stops in the most skillful manner and of displaying each stop according to its character in the greatest perfection (emphasis mine).

Faulkner's translations are, overall, reliable, even if one might quibble about tiny matters. (For example, on page 27 he translates "zweyerley Gedackte" as "several Gedackts," whereas Adlung is referring to just two kinds of Gedackts—those that are louder, called Grobgedackt, and those that are softer and more appropriate for continuo playing, which are sometimes called Stillgedackt, sometimes Musicirgedackt.) A few typographical errors have slipped in: Footnote 20 in Chapter II, for example, should refer not to Friedrich's Trost study but to Ulrich Dähnert's monograph on Zacharias Hildebrandt; Kauffmann's chorale Treuer Gott, ich muß dir klagen is on page 70 of the original source, not page 61.

Quentin Faulkner's study is very welcome and, for organists who cannot read the original German or who do not have ready access to the sources cited, essential. Organists can look forward to publication of Faulkner's translation of Adlung's Musica mechanica organoedi, a fitting complement to this volume.

See Gerhard Weinberger, "Der Gebrauch der Register," in Ewald Kooiman, Gerhard Weinberger and Hermann J. Busch, Zur Interpretation der Orgelmusik Joh. Seb. Bachs (Kassel: Merseberger, 1995), 141-86.

<sup>3.</sup> See George Stauffer, "Bach's Organ Registration Reconsidered," in J.S. Bach as Organist, ed. George Stauffer and Ernest May (Bloomington: Indiana University Press, 1986), 193-211; Gerhard Weinberger, "Der Gebrauch der Manuale," in Zur Interpretation, 187-98; and Lynn Edwards Butler, "Manual Designations as Registration Indicators in the Organ Chorales of J.S. Bach," in Litterae Organi: Essays in Honor of Barbara Owen, ed. John Ogasapian, Scot L. Huntington, Len Levasseur, and N. Lee Orr (Richmond, Va.: OHS Press, 2005), 125-148.

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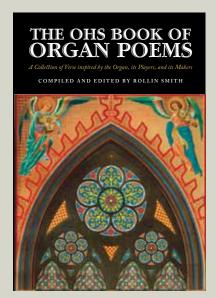
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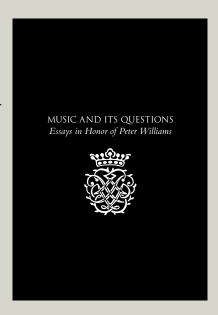




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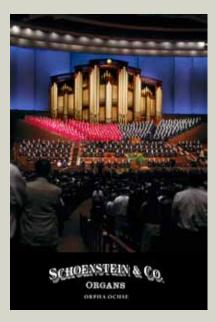
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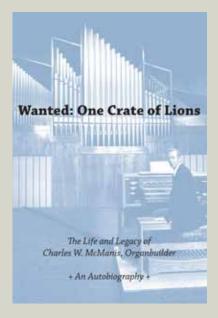
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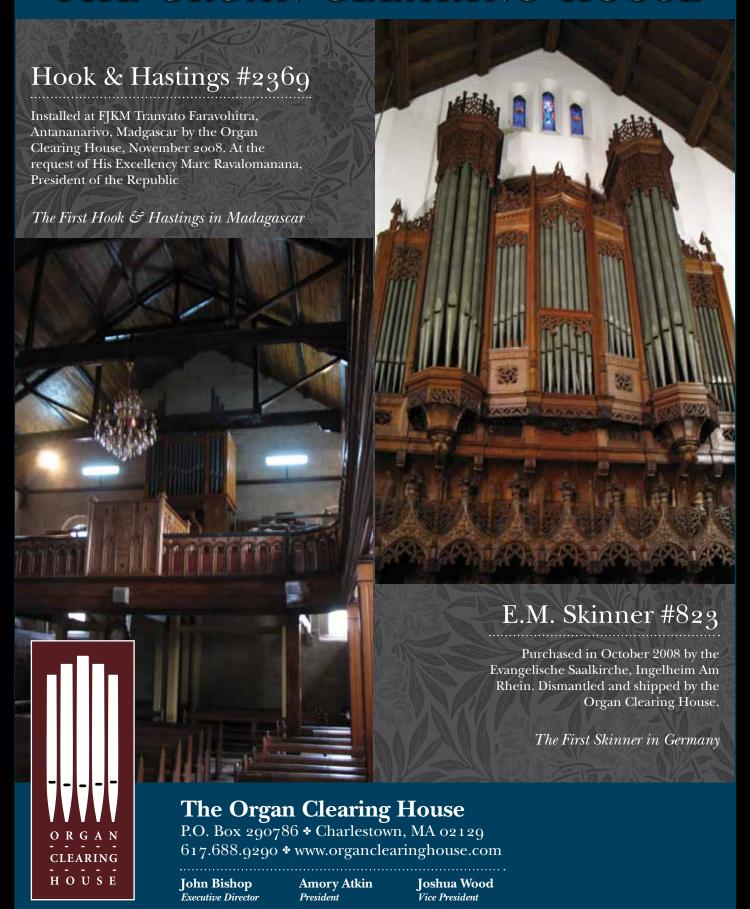


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