

VOLUME 58, NUMBER 4, FALL 2014

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



2015

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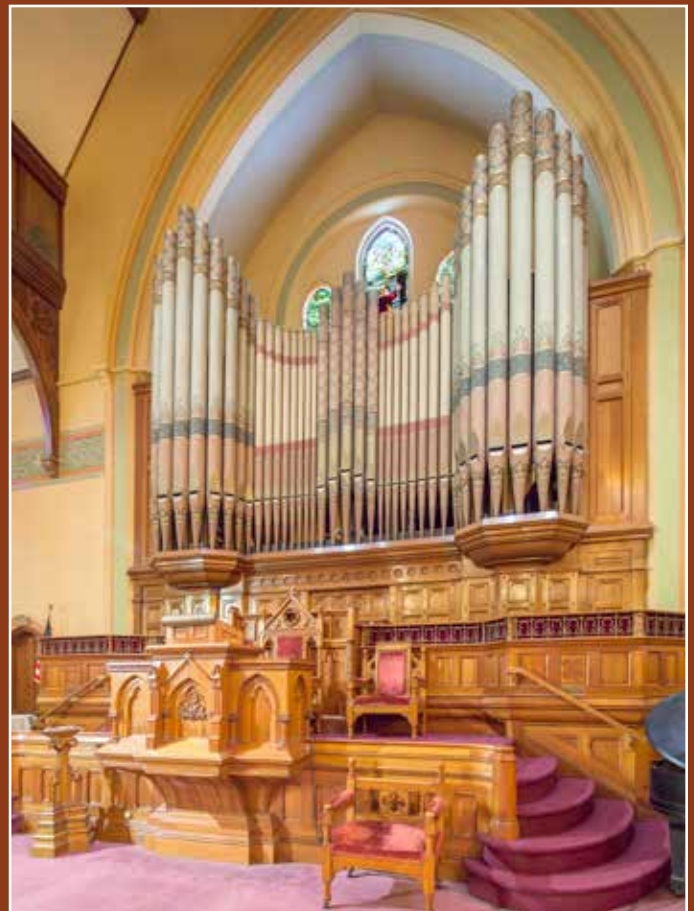
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THE TRACKER

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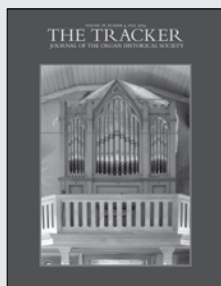
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in Carnegie Hall, Pittsburgh.*



ON THE COVER

The 1/12 1884 Henry Kilgen organ in St. Augustine's Cultural Center, Austin, Nevada

From the Chair

WILLIAM F. CZELUSNIAK

The OHS

What comes next?

WE'LL BEGIN this letter as usual, with a quick review. Step back for a moment to the OHS Convention just held in Syracuse. We offer well deserved and generous thanks to convention chair Ryan Boyle and his committee of Will Headlee, Greg Keefe, Susan Stinson, Jean Radice, and Ben Merchant, for this stunningly successful event! Aside from some challenges on the Cornell campus, owing in part to summer construction there, the transportation system was most impressive, and the schedule well-paced. Likewise, this convention set a very high bar for selection of noteworthy instruments and commensurate performances. You have done great work for the OHS and set a good example for those who follow.



The Annual Meeting provided valuable insight into the interests and concerns of some members, beginning with a plea for more education about good acoustics for music and against the detriments of carpeting. Later, we realized that the OHS online catalog offers the pamphlet *Acoustics in the Worship Space* by Scott R. Riedel. Those concerned about optimizing acoustical situations for music and the organ can share their viewpoint by distributing copies of this publication, penned by a highly credible and well recognized expert among our own ranks. That booklet was for sale at the convention hotel—another reminder of the diversity and value of OHS resources. Peruse the offerings online, and do your shopping with the OHS. Sharing those benefits can help to educate many people!

The call for renewed distribution of a convention atlas publication was heard clearly, and has been taken to heart. In fact, many of us understand the value and desirability of such a publication, and how it serves the mission of the society. From a practical standpoint, however, the atlases of recent years have revealed many challenges and inconsistencies, not the least of these being cost. Under necessary fiscal austerity, the cost of atlas production was prohibitive. At the same time, the quality of the product from year to year has varied considerably in style, content, and value in posterity. Not surprisingly, the better the product, the greater the cost; and, initial requests for special funding committed to that publication have been fruitless. Now, a publications strategy committee is at work to determine broadly the best scholarship to invest in, what publications to disseminate, by what means, and with what financial support. We will rebuild!

The 2015 convention committee anticipates an enhanced program book, in a format like this year's, but with added historical content modeled after the handbooks of the Laufman days. Sadly, the practical means are not in place to produce a definitive history of organbuilding in the Pioneer Valley, despite the very rich heritage in this area that the OHS will visit for the first time. This year, we are very grateful to Michael Friesen for his research and writing about those builders in and about Syracuse—an added bonus for convention attendees in 2014!

According to the bylaws, a general member in good standing shall have the privileges of receiving the journal of the society and access to the members-only section of the website, among other things. These two items are the only ones that relate to publications. Thus, the OHS already provides more than required in the way of publications and historical documentation, when a convention handbook (in whatever form) and the calendar are distributed to all members. The calendar is self-supporting by virtue of advertising and extra sales; and, the convention publication is supported again by advertising and in the budget for the event. We want our members to be informed and fulfilled for their dues. Still, we must work within our means and bluntly, funding makes all the difference.

Therein lies a shining example of what we must work for next in the OHS—fundraising. Our membership must be aware of the financial needs of the society, if we are to continue our mission effectively. Fiscal responsibility has produced comforting results in the short term; but, that frugality has cramped our growth and programs. Many members already contribute extra funds to advance the work of the OHS, notably those who sponsor convention recitals, attendance by Biggs Fellows, and the Friends of the Library and Archives, for example. Then, there is a very modest member who, single-handedly, has advanced digitization in the Archives, addressing the organ-layout drawings of Aeolian, Skinner, Aeolian-Skinner, and now Möller. The list of paid employees in the OHS is a very short one. All of the officers and directors serve as volunteers, and contribute their efforts without any compensation.

We are most grateful for all this generosity, as so many of us share the benefits. Similar opportunities abound. As you all return your annual membership dues, see if you can send something extra, marked for your special interests in our programs. Remember also that anyone can sponsor anyone else to attend an OHS convention in any year, either through the Biggs Fellowship program, or by a specified contribution to the Society. A young man and woman each attended the Syracuse convention because of gifts from their music professor. Every one of us can help to build both membership rolls and the financial strength of the OHS at any time.

The bylaws were mentioned above; and, those present at the Annual Meeting learned that the revisions presented for a vote this spring have been passed. Of 436 ballots cast, 427 were marked in favor; 9 were marked against. Many thanks to the OHS membership for this vote of confidence in our goals. The

parliamentarian advised that these bylaws take effect immediately upon passage; so, the OHS is managed now by a Board of Directors and by a Chief Executive Officer (the same Jim Weaver). These changes in title will be apparent henceforth in print. At the Annual Meeting in 2015, the final transition of governance will occur, when the number of directors is reduced. During the coming year, the membership will have the opportunity to vote again, to choose two directors to be seated after that Annual Meeting. The report of the nominating committee will appear in this journal.

With new bylaws enacted, the board of directors has the opportunity to reconstitute committees; all such groups are being reviewed now. Two immediate actions are to charge a new committee with membership and development responsibilities, and to rejuvenate the historic organ awards committee. Development of both membership and financial support, that are so critical to the society's growth, will be guided by fresh minds and spirits, sharing the load on our CEO. Several members have been waiting patiently for the disposition of historic organ awards, which decisions are moving ahead after an unintentional respite, and as a new committee becomes engaged with this responsibility. Most importantly, a Publications Advisory Committee will emerge from the present strategic study, to hone the focus, operation, and sustainability of this ongoing, essential program.

Meanwhile, OHS leadership is looking in every direction to engage new and youthful members in the society, through strategies of education. We are seeking a liaison with a major musical institution, also for support of the database operation. We are proactive in inviting qualified students to perform at conventions. We are considering the idea of a playing competition that will focus on the American pipe organ heritage and its repertoire. We are imagining ways to include pipe organ construction and history in the study of physics, mathematics, and related subjects, perhaps through special symposia to come. If this vision seems digressive, just consider that the same study will support our objectives of documentation and preservation.

Recently, a seminal instrument (Opus 4, with an OHS citation) built by John Brombaugh in 1970 for the First Lutheran Church in Lorain, Ohio, was lost in a significant fire. Only the documentation and memories remain; the sounds are lost, the artifact gone. No organ is too new to document. History begins in the moment. There is much work to do. We are open to all of your help. Please continue to contribute your thoughts and suggestions, your time and your talents, and your financial support, as we work together to be the curators of the pipe organ in America.

PS As I finish writing, the board has received word of the death in Washington, D.C., on August 30 of A. Graham Down, on his 85th birthday. Graham was a long-time member of the OHS, and in recent years a councilor responsible for some of our best connections for strategy and development. This distinguished gentleman certainly will be missed in the society. A complete obituary will follow later.

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THE OHS WELCOMES ITS NEWEST MEMBERS.

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The Legacy Society honors members who have included the OHS in their wills or other estate plans. We are extremely grateful to these generous OHS members for their confidence in the future of the Society. Please consider supporting the OHS in this way, and if the OHS is already in your will, please contact us so that we can add you as a member of the OHS Legacy Society.

info@organsociety.org

THE EDITOR ACKNOWLEDGES
WITH THANKS THE ADVICE AND COUNSEL OF
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SECOND PRECEDING MONTH

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July issue closes	May 1
October issue closes	August 1
January issue closes	November 1

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Dear Members and Friends,

We have the power of the real thing: Our support of the pipe organ in America is an authentic example of a fine truth. The hand-made instruments that we love, those from the past and those of today, are examples of the staying power of authentic craftsmanship in our midst—the real thing. You know, those ads that tout “Stunning Realism” for digital instruments are claiming the laurels of seasoned craftsmen whose work certainly deserves to be admired—but digital appropriation of the real thing deals a cruel blow to the seasoned organbuilder—on many levels!

The Organ Historical Society celebrates, preserves, and studies the pipe organ in America, in all its historic styles, through research, education, advocacy, and music.

In the past year, the OHS national council rededicated its fealty to the history of this organization with a revision of its Mission Statement. We believe that we can best honor our 17 founders who created the vision that has led this group since 1956 by restat-

ing the mission and acting on it. It is a powerful mission, in some ways distilled through two words: *education* and *advocacy*. My personal goal for the coming year is to continue a project that will offer new and expanded directions for our educational programs.

The future of the organ and of the OHS itself will be served by the passions of those who remain committed to the early goals of the OHS founders, and by those who join us to bring increasing support to this mission.

The power of the real thing will also be served by an expanded embrace of the extraordinary technology that allows us to reach an ever growing circle of friends. In our next issue of THE TRACKER, we will tell you just how far we are willing to go with online publishing, use of social media, and all that is available to expand our circle, our membership, and our advocacy.

I don't often hear from you about my messages in this column, but I'd love to know your thoughts about



growing the OHS for the future, how we can better serve your interests and how we might find others to join us in celebrating the power of the real thing.

Sincerely,

Letters | TO THE EDITOR

RECORDINGS

Thanks to my friend Michael Barone, I learned that I have been taken in by a near-fraudulent recording, to wit: *Litany: Music for Organ by Carson Cooman*, played (?) by Erik Simmons on CD Divine Art DDA 25116 (THE TRACKER Vol. 58, No. 3, Summer 2014). It turns out that the recording was not made on the 1973 Marcussen organ in Rotterdam's Laurenskerk, but rather a “modeling” of its sounds on a Hauptwerk-like program. As far as I can discern the only clue that the sound is a digital representation of the organ, rather than actually setting up microphones in the church and recording Simmons playing the music from a score, is the cryptic

words on the CD and in the booklet, “Model by Jiří Žůrek.”

Now, as far as I'm concerned, if someone wants to record music on their Hauptwerk-like setup it's fine with me. And indeed, as this recording shows, the results can be very good. But please acknowledge what you're doing. There's a photo of Simmons seated at the Rosales organ in Trinity Episcopal Church, Portland, Ore., which helps to convince one that he actually can play an organ. But now that I know he was not seated in front of the four manuals of the Marcussen organ, I can't help but wonder whether he really performed Cooman's music at all! Perhaps he played the music, at

least the hard places, at half-tempo on a MIDI sequencer and then played it back up to tempo for the recording. Or perhaps he never played a single note! Cooman probably uses a MIDI compatible notation program such as *Sibelius* for his composition. Simmons could have merely downloaded the *Sibelius* file, set it up to play his Hauptwerk-like rig, turned on a recorder, and pushed the “play” button! In this case, he would be “playing” the music just like the owner of a player piano “plays” the music when he inserts a roll and pushes the “play” lever.

In my comments about the organ I said: “The balance and finish of its scaling and voicing, and the state of its

Letters | CONTINUED

tuning for this recording is almost too good." I would assume that Jiří Žůrek was careful to correct any problems of regulation or tuning when he made his "model." No wonder it's so good!

Please forgive me for not catching this charade, and many thanks to Michael Barone for bringing this to my attention.

George Bozeman ~ Deerfield, N.H.

AEOLIAN-SKINNER, OPUS 1088

I wish to commend Dave Klepper for his thoroughness in research, and

his kindness in responding to me in his most recent Letter to the Editor of *THE TRACKER*, 58, no. 3 (Spring 2014). My particular interest in the stoplists he published is connected with my work on the OHS database committee, where I am tasked with reviewing current organ journals, and verifying that online listings for instruments on the database are current with regard to trade publications. At times, this involves corroborating with other sources where there is an apparent error, in order to post the most accurate information possible to the da-

tabase. In this case, what appeared to me to be an error was correct as originally published: there are in fact two 4' Rohrflutes, one in each manual division of Aeolian-Skinner, Opus 1088, of 1946 at Grace Church, UCC in Rutland, Vt. I regret that my previous Letter to the Editor had the unintended result of indirectly implying that Mr. Klepper's research was less than sound, and hereby publicly acknowledge both his diligence in double-checking what I called into question and his generosity in response.

T. Daniel Hancock ~ Springfield, Mo.



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Johnson & Son, Opus 781, 1892
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Henry Kilgen, St. Louis Organbuilder

MICHAEL D. FRIESEN

INTRODUCTION

HENRY KILGEN was a member of the well-known Kilgen organbuilding family of St. Louis, Mo. His father, Johann Georg Heinrich Kilgen, was born on March 19, 1821, in Durlach, Baden-Württemberg, Germany, a village adjacent to (and now part of) Karlsruhe. He trained with Louis Voit (1802–1883), a Durlach organbuilder. Johann Georg participated in the 1848–1849 socialist revolution in Germany, serving as a soldier for military officers Franz Sigel and Carl Schurz, in the revolutionaries' failed attempt to reform the system of government. Banished from the country as a result, Kilgen immigrated to the United States about 1850. (His passenger arrival information has not been found and it may, in fact, be lost).¹ The aftermath of the revolution resulted in considerable political persecution and, with associated economic deprivations, he was but one of hundreds of thousands of Germans who consequently left their homeland in the 1850s to start their lives anew. Kilgen first worked in New York City for organbuilder George Jardine (1800–1882), beginning in 1851. In America, he simplified his name, which included anglicizing his given name to George, at least for English-language relationships.²

George moved to St. Louis, probably in late 1872, in order to start up his own independent business, which opened in 1873.³ He died in that city on December 6, 1902.⁴ There the Kilgen firm, operated by successive generations of the extended Kilgen family, existed until 1960. During the fourth quarter of the 19th century it grew to become one of the largest American organ establishments, enjoying considerable success in producing small, well-built mechanical-action organs in the Midwest and West, many for rural parishes. Thereafter, Kilgen was a major producer of instruments using electropneumatic action during the first half of the 20th century. Large examples of its output in the last century include St. Patrick's Cathedral, New York City, and St. Louis Cathedral, St. Louis (both organs, however, have since been altered).

HENRY KILGEN AND ORGANBUILDING

Henry Kilgen was born in New Jersey on November 11, 1851, being his parents' first child.⁵ He would therefore have served his apprenticeship in organbuilding at the Jardine shop, even though nothing about his training has ever been found in print. Apprenticeships typically lasted seven years, from age 14 until a young man was age 21. Perhaps the conclusion of that training gave the elder Kilgen the ability to relocate when he did, as Henry turned 21 in 1872. He then began working with his father. Another son, Charles Christian Kilgen (1859–1932), who turned 14 in 1873, apprenticed with his father in Missouri, and was ultimately taken into partnership around 1885 or 1886 (sources differ), about the time that George turned 65, when the enterprise became styled as "George Kilgen & Son." (The first indication of that title does not appear in St. Louis city directories until 1890, however.⁶) Henry left the firm in 1882, and it appears that he did so because of family disagreements, although the circumstances were never disclosed. Perhaps the reason was because his father apparently refused to make him a partner in the business. He then began building organs on his own in St. Louis.

Over the course of time, Henry occupied five different shops in St. Louis. He was a regular advertiser in *Kunkel's Musical Review*, a monthly St. Louis music journal, from 1882 to 1893, employing a "trade card" style of notice, while his father routinely ran a larger "display ad" with an engraving of an organ. These insertions allow us to date the operation of four of the shops practically down to the month, more precisely than a review of annual city directories would otherwise permit. Henry Kilgen's first shop, at 1626 Pine Street, operated from June 1882 to July 1883, which was co-located with his home at the time. In August 1883, Henry moved it to 2111 Market Street, where he remained until May 1884. Then in June 1884 his manufactory was at 1706 Market Street, which was in use until December 1887. By January 1888, he

had moved to 813 N. 21st Street, and advertisements for that location ran through November 1893.⁷

The inaugural advertisement styled Henry as a “church and chapel pipe organ builder,” stating:

Church Pipe and Reed Parlor Organs tuned and repaired. On hand new Two Manual Pipe Organ, 16 Stops, 27 Notes, in Pedal Gothic Walnut Case. Also 2 Stop Portable Pipe Organ, manufactured by Felgemaker, Erie, Pa. 17 Notes of Pedals for Sale Cheap. Estimates and Drawings furnished on application.

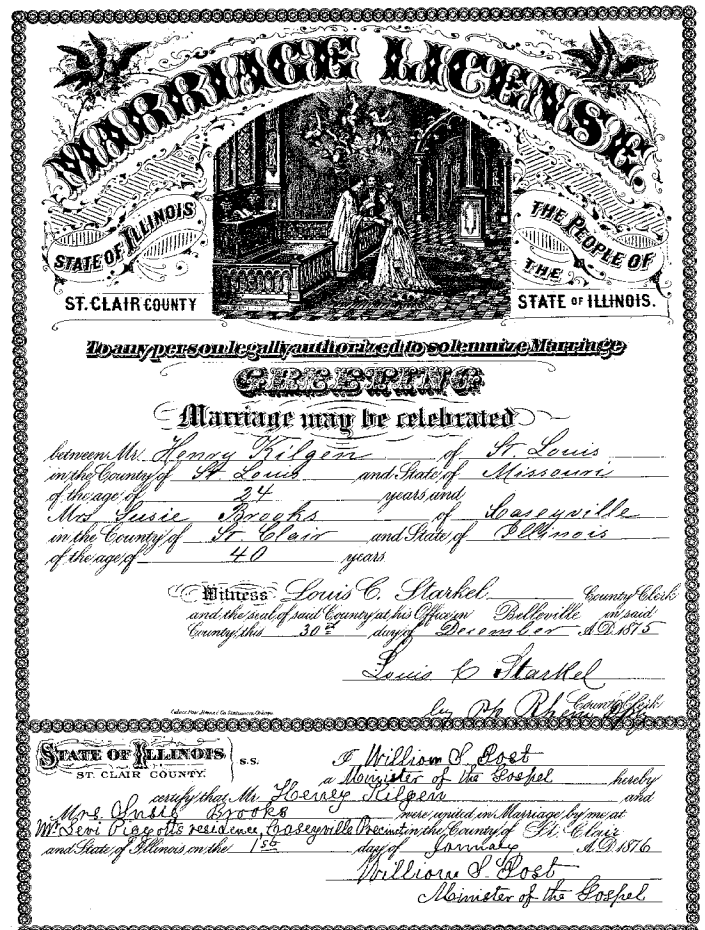
The second sentence should have the comma after the word “Pedal” instead of after “Notes” in order to make sense. He apparently also had an old second-hand short-compass pedal-board for sale. His subsequent notices stated more simply that he was a “church organ builder.” The second and third versions of his advertisement (corresponding with the moves of the shop) briefly added “Tuning and Repairing promptly attended to. Organs from 12 to 14 stops usually on hand.” The second sentence changed to “Have on hand a New Organ of 12 Stops—enclosed in swell and 2 Combination Pedals.” in the advertisement that began in 1888. The offer remained in place throughout the period to 1893, which seems odd; was it an instrument built on speculation that never sold, did it become a demonstration organ, or did Henry simply not bother to update the text after the organ in question had a customer? One seriously questions whether the advertisements were really that useful in promoting or accurately characterizing his business.

In 1894, Henry was in Chicago, Illinois, acting as manager of a short-lived branch of the main family business styled as the “Kilgen Church Organ Company,” which had been incorporated by George, Charles, and Henry, even though he continued to be listed in the St. Louis city directory.⁸ Neither the motivation for creating that enterprise nor its output is known. By 1895, he was back in St. Louis, and about 1896, Henry moved to 1383 Stewart Place, which was both his home and shop.⁹ However, he did not return to advertising in Kunkel’s. Kilgen occupied the Stewart Place address through 1906, based on city directory entries, 1906 being the last year that Henry is given a listing in the business section. That year he was living at his father’s former house, 641 S. Ewing Avenue, which property had obviously remained in the family, even though his brother Charles had built a new factory at 3825 Laclede Avenue in 1904.¹⁰ In the 1907 edition, Henry was not listed, and in 1908, he received only a residential listing at the Ewing address. Thereafter, Henry no longer appeared in St. Louis directories. In 1910 he was living in Memphis, Tennessee, as an organbuilder, but he returned soon thereafter to St. Louis.¹¹

Very little has been discovered about Henry’s output. The total number of instruments he built is unknown, and no list of his work has been found.¹² The above evidence shows that

he had led somewhat of a peripatetic existence, and Henry apparently returned to work from time to time with the family firm, approximately 1894–96, and perhaps again 1907–9, if not regularly beginning in 1907.¹³ His name appears in connection with its installations on occasion.¹⁴

Henry married Susie [Susan] Brooks (born December 1829 in Illinois; died February 1913 in St. Louis, based on cemetery information) on January 1, 1876, in Caseyville, Illinois, which is across the Mississippi River from St. Louis in St. Clair County. The marriage license indicates that Henry was age 24, and Susie was 40, which was accurate for him, but understated by six years for her (women often claimed to be younger than they actually were).¹⁵ Nothing is known about Susan other than she was born in Illinois—the 1880 and 1900 censuses indicate that she “kept house” (and she understated her age in those censuses as well). She cannot be found in any prior enumerations; in 1910 she was living with Henry in Memphis, with no occupation given. The couple had no children. Henry died in St. Louis on July 30, 1918 at 4 A.M. from chronic interstitial nephritis (inflammation of the kidneys).¹⁶ His death certificate lists him as being an organbuilder at Kilgen & Son, and his obituary notes that “he was known



Above: Henry Kilgen’s marriage license.

in many states as a conscientious and thorough organ man.” He had been living at 3517 W. Pine Street, next to his brother Charles’s home at 3515 W. Pine.¹⁷ The death notices indicate that the funeral was to be held from the Ziegenheim Brothers chapel at 2623 Cherokee Street, St. Louis, while the obituary comments that Messrs. Charles Galloway and Dr. Percy B. Eversden, both prominent St. Louis organists, played for the service.

ORGANS BUILT BY HENRY KILGEN

Thus far only six specific Henry Kilgen organs have been documented (the otherwise “unidentified” instruments mentioned in the above advertisements are not included in this count). Only one of those was in St. Louis itself, although he surely had others in the city.¹⁸ The following paragraphs will describe what is known about each of these instruments, most relatively small in size, as well as provide context about the organs that preceded and/or succeeded the Kilgen installations when this information is available. As more newspapers are digitized, particularly in Missouri and the Midwest, mentions of additional instruments will surely come to light.

One of the first organs to be made, of two manuals and nine ranks, completed a few months after he began operations, was constructed for the Baptist church in Alton, Illinois, across the Mississippi River upstream of St. Louis, which was dedicated in October 1882. A local press account reads as follows:

ORGAN RECITAL.

An organ recital took place yesterday afternoon at the Baptist church, the organ used being one built and put up in the church by Mr. Henry Kilgen, of 1626 Pine Street, St. Louis. Prof. Aug[ust] Halter, of St. Louis, performed a number of organ voluntaries and selections to the delight of quite a large audience of ladies and gentlemen present, many of them connoisseurs, who expressed themselves greatly pleased with the instrument, its appearance, tone, power and capacity, the execution of the performer exhibiting it to the best advantage. Following is a description:

The organ is constructed in full ornamental Gothic style, with walnut and ash panels highly finished in oil, with two manuals consisting of 38 [*recte*: 58] notes and two octaves and a quarter, 27 notes in the pedal. . . .

Cost \$1,100. The members of the Baptist congregation are to be congratulated on the possession of an instrument of such scope, power and purity of tone. It will prove a great pleasure to lovers of choice musical effects, and a credit to the builder.¹⁹

The city of Alton can be difficult to understand from the viewpoint of sorting out certain church histories, and therefore organ histories, as it is composed of various “Altons” that were platted separately over time and ultimately amalgamated. The first town of Alton was established by Joseph Meacham in 1817 on a bluff above the Mississippi. It was subsequently called “Upper Alton” after a rival Alton was founded in 1818

by Rufus Easton adjacent to the river. This Alton was for a time also known as “Lower Alton,” because of its low elevation, but that was not its legal name. Subsequently, the area between the two entities developed, and was known as “Middle Alton” for a period, but it was not separately incorporated, and the properties became part of the “core” Alton. A town to the north of Alton, which was originally named Greenwood when it was platted in 1853, was incorporated as the village of North Alton in 1875. North Alton and Upper Alton were annexed into Alton in 1907 and 1911, respectively. There is also an East Alton, founded in 1893, that remains as a separate municipality.²⁰

HENRY KILGEN, 1882

Baptist Church
Alton, Illinois

Compass:

Manuals, 58 notes, C to a³
Pedal, 27 notes, C to d¹

GREAT

8 Open Diapason
8 Stop Diapason Bass (12 pipes)
8 Melodia (46 pipes)
4 Principal
2 Fifteenth

PEDAL

16 Bourdon Bass

SWELL

8 Viola Bass (12 pipes)
8 Viola (46 pipes)
8 Dulciana (46 pipes)
4 Violina
8 Oboe

COUPLERS AND MECHANICALS

Great to Swell
Pedal to Great [i.e., Great to Pedal]
Pedal to Swell [i.e., Swell to Pedal]
Tremulant
Bellows Signal

The Altons, Upper and Lower in particular, became prosperous towns. The Alton Seminary, a Baptist institution, was established in Upper Alton in 1832 and renamed Shurtleff College in 1835; Alton itself became a prominent river trading and railroad town, effectively serving as a focal point for southern Illinois markets doing commercial trading with St. Louis. Alton was also a center for some anti-slavery advocates, being located in a free state across the river from Missouri, a slave state. It is known for a major riot in 1837, when Elijah P. Lovejoy, who was the publisher of an abolitionist newspaper and for a period of time minister of the Upper Alton Presbyterian Church, was killed by pro-slavery forces and his printing presses were smashed to pieces. Joseph Gratian (1829–97), an English immigrant, settled in Alton as an organbuilder in 1858, and was succeeded in that line of business in 1896 by his son John (1861–1933), whom he had trained.

The Baptist church in Upper Alton was the first of that denomination to be constituted in the area. Organized on April 25, 1830, it was originally known as the “Alton Baptist Church.” The congregation met in temporary locations until building its first church at the corner of College Avenue and Seminary Street, which was started in 1836 and dedicated in January 1837, being made of stone. It was replaced with a new

larger frame church, constructed on the opposite (west) corner of that intersection, which was begun in 1868 and dedicated on May 30, 1869. A modern church built in 1967 now occupies the site, addressed as 2726 College Avenue.²¹

The Baptist church in Alton, also known as First Baptist, was organized on March 10, 1833, whereupon the earlier congregation adopted the name “Upper Alton Baptist Church.” The second group met in temporary locations until 1834, when it erected a church at the corner of Third and Alby Streets. In 1836, a lot at the corner of Second and Easton Streets was purchased, and a larger stone church was then constructed. The county histories give conflicting information as to when it was finished; either shortly after 1836, or by 1840. That building burned in March 1860, and a new brick church was begun that year at the corner of Fifth and Market Streets. The congregation occupied the basement in December 1860, but it was not until September 1867 that the full church was finished and dedicated. It was replaced by a new edifice on the same site in 1900. In the 1950s First Baptist merged with churches that had been established later, and the name was extinguished. Its 1900 building at 427 Market Street is now known as St. John Missionary Baptist Church.²²

All of this is a preamble to an exercise of identifying organs for the right locations. Henry Erben listed a “Baptist” church in “Alton” for an installation in 1837, and George Jardine & Son included an entry for a “Baptist” church in “Alton” in its 1869 catalogue. In spite of diligent searching in newspaper databases, the author cannot find any article announcing the arrival of a pipe organ for either Baptist church prior to the 1882 Kilgen. Because of the proximity of dates of edifices and organs, it would seem that either church could have had the Erben and/or the Jardine instruments. However, it is said of the Baptist church in Alton that burned in 1860 that the “bell, organ, town-clock, etc. all perished in the flames,” so one may safely surmise that because of the specific highlighting of an organ, it was the one that housed the Erben.²³

The Upper Alton Baptist church was apparently more conservative or less wealthy, or both, and as late as 1874 had acquired only a reed organ (likely not its first such instrument).²⁴ It was not until 1893 that the church acquired a second-hand Gratian organ, built prior to 1870 and originally installed in an unnamed church in St. Louis.²⁵ The press implied that it was the congregation’s first pipe organ. It was replaced by Wicks, Op. 4668, in 1952, which was moved to the new 1967 church.

Accordingly, it seems quite certain that the Baptist church in Alton also obtained the Jardine, probably around 1867, replacing the Erben. It in turn was replaced by the Henry Kilgen organ in 1882, perhaps because the Jardine was small (recall that it took the congregation seven years to build their new church after the 1860 fire, so there was likely only

limited money for a small organ at the time). The Kilgen was replaced in 1902 by an instrument built by John Gratian in the new 1900 building. The subsequent whereabouts of Henry’s instrument are unknown, unless parts of it were re-used by Gratian. That organ has since been replaced as well; a Kilgen, Op. 4388, was installed in 1929, which in turn was succeeded by a Möller, Op. 7049 of 1941.

Henry built two organs for the Christian Church (Disciples of Christ) denomination, based on an advertisement that he inserted in *The Christian Evangelist*, a journal published in St. Louis. The monthly notice ran from December 1891 to November 1892. The first instrument was for the Central Christian Church in St. Louis.

Central Christian was an outgrowth of the First Christian Church of St. Louis, founded in 1842 by a small group of Campbellites, which congregation met in rented quarters until building their first church on Fifth Street between Franklin Avenue and Wash Street in 1852. They moved to the southwest corner of Olive and Seventeenth Streets in 1863, taking over the former St. Paul’s Episcopal Church. Writing in 1883, a historian explains that “In 1870 the question as to whether an organ should be placed in the church caused dissensions in the congregation, and in June, 1871, a large number who favored instrumental music withdrew and formed a new congregation, now called Central Church. They met in a hall at Fourteenth and St. Charles Streets, and in 1875 purchased the lot on which they erected their present house of worship, which they supplied with an organ and an efficient choir.”²⁶ The new group was formally organized on December 17, 1871, and their first church was completed in November 1875 at the corner of Washington Avenue and Twenty-Second Street.²⁷ Who constructed that instrument is unknown. Assuming that the organ was installed concurrently with the first use of the church, it would not have been Henry, as he was not yet building organs independently.

Due to growth, Central Christian sold that building to the Central Baptist Church in 1885, and embarked on a new building project, dedicating their next church on Finney Avenue, just west of Grand Avenue (now Grand Boulevard), on Sunday, December 11, 1887. A newspaper account of the occasion states that “At the request of the officiating minister the congregation arose and the doxology of the congregation was read, preceded by an organ prelude by the organist, Mr. Arthur O. Garrison.”²⁸ This was presumably a new instrument, assuming that the 1875 organ had been sold along with the prior building, and it would therefore have been the organ mentioned in Henry’s afore-cited 1891 advertisement. Arthur Lieber was organist there from 1888 to 1890.²⁹

Central Christian merged with Mt. Cabanne Christian Church on October 22, 1902, to create Union Avenue Christian Church, which combined congregation began the construction of a new church at the southwest corner of Union

Avenue and Von Versen Street (later renamed Union Boulevard and Enright Avenue, respectively). The new building was completed and dedicated on Sunday, April 12, 1908.³⁰ It housed an instrument made by J.W. Steere & Son, Op. 625, a three-manual, 36-rank tubular-pneumatic organ, which was placed at the back of the chancel, and powered by a Spencer blower.³¹ The Steere was not installed until the spring of 1910, with its dedicatory recital being played by Francis Hemington of Chicago on March 18.³² None of the church or organ articles specifically mentions the Kilgen, although the comment was made that “since its dedication about two years ago the church has been without an adequate instrument,” implying that Henry’s organ had been moved to the new edifice as a temporary measure. What became of it thereafter is unknown. The earlier churches have long since been razed.

The other instrument mentioned in the advertisement was for the First Christian Church of Hannibal, Missouri. This congregation was organized in 1838, and met in temporary locations until 1848, when they built their first church at the southwest corner of Sixth and Bird Streets. In 1878 the congregation bought the former Old School Presbyterian Church building at South Fifth and Church Streets for its next church. They then constructed a new stone church at Broadway and 11th Street in 1890, which is the current edifice.³³ It was dedicated on May 3, 1890. The two-manual Henry Kilgen organ of twelve ranks was presumably a concurrent purchase, as it would have been in place by the time of his 1891 advertisement. Unfortunately, however, no newspaper article mentioning the organ could be found, and congregational histories are silent on this matter. There are no surviving records from that time.

The Kilgen received repairs in 1911 when extensive improvements to the church were made, and it was replaced in 1925 by a Wicks organ, Op. 576, “at a cost of over \$15,000.” Wicks records indicate that it was a “rebuild” project, reusing all of the previous instrument’s pipework, which permits a reconstruction of the stoplist. The Wicks in turn was supplanted by the current organ, an Austin, Op. 2646, a two-manual, 22-stop, 26-rank instrument that cost \$86,152 and was dedicated on October 12, 1980.³⁴

Strangers’ Congregational Church of Memphis, Tenn., contracted with Henry for an organ in 1900. Organized in 1863 or 1864 (sources differ) as the First Congregational Church, they built their first frame church on Union Street, two and a half-blocks from Main Street (later addressed as 100 Union Avenue), which was dedicated on June 20, 1865. The church body was rendered practically extinct by the yellow fever epidemics of 1878 and 1879, when services were suspended. They were forced to lease the building for some three years as a schoolhouse, but the congregation was revived and formally reorganized in December 1881. In 1882, the church name was changed to “Strangers’ Congregational Church,”

which it bore until 1909, when the original name was resumed. A new brick church on the same site had been erected in 1893. The Kilgen that arrived seven years later was the congregation’s first pipe organ, insofar as is known. No mention of an earlier instrument has been found.

HENRY KILGEN, 1890

First Christian Church
Hannibal, Missouri

Compass:

Manuals, 61 notes, C to c⁴
Pedal, 27 notes, C to d¹

GREAT

8 Open Diapason
8 Unison Bass (12 pipes)
8 Melodia (49 pipes)
8 Dulciana (49 pipes)
4 Octave
2 Fifteenth

SWELL

8 Principal
8 Keraulophon
8 Stopped Diapason Bass (12 pipes)
8 Stopped Diapason Treble (49 pipes)
8 Salicional (49 pipes)
4 Violina
4 Flute Harmonic

PEDAL

16 Subbass

Three traditional couplers assumed

Being increasingly encroached upon by the business center of Memphis, the property was sold in April 1909, and a new brick church in neocolonial style was constructed from November 1909 to July 1910 at 246 S. Watkins Street, a couple of miles away from the original location (the 100 Union Avenue address is now the site of an office building). The opening service was held on July 31, 1910, and the church’s formal dedication occurred on October 2. Henry’s two-manual, nine-rank instrument (with preparation for a tenth rank) was moved to the new church. This may very well explain why Henry had a presence in Memphis in 1910, as noted above; he could have been in the city already by mid-year to move the organ. (It may have needed some physical modifications, too, to fit the new space, necessitating his arrival earlier than one would ordinarily expect, particularly if the situation didn’t warrant the instrument being returned all the way to St. Louis to a shop to make the changes.)

The organ was altered, both tonally and mechanically, in 1989, at the unfortunate insistence of the church, which would have otherwise discarded it. In 2001, First Congregational moved again to 1000 S. Cooper Street in Memphis, where it purchased the former Greater Imani Church, which was originally built as Temple Baptist Church. First’s 1909 building was then acquired by the Church of the Holy Covenant, an independent Pentecostal congregation. The last move resulted in placing the organ into storage, since initially the Congregationalists intended to keep the instrument. Ironically, the church subsequently decided to put the instrument up for sale in 2012, rather than reinstall it, because their worship practices by then no longer involved the use of an organ.³⁵



The Henry Kilgen organ in the First Congregational Church, Memphis, Tennessee
 Photo courtesy of John Farmer

HENRY KILGEN, 1900

First Congregational Church
 Memphis, Tennessee

Original Stoplist

Compass:

Manuals, 61 notes, C to c⁴
 Pedals, 27 notes, C to d¹

GREAT

- 8 Open Diapason
- 8 Melodia
- 8 Dulciana
- 4 Octave
- 2 Fifteenth

PEDAL

- 16 Bourdon

SWELL

- 8 Stopped Diapason
- 8 Salicional* (49 pipes)
- 4 Harmonic Flute
 [Blank toeboard]
 Tremolo

**This register is assumed to have had a playing bass by having 12 notes grooved from the Stopped Diapason.*

COUPLERS

- Swell to Great
- Great to Pedal
- Swell to Pedal

sible to tell.³⁷ Preserved church files at the Toledo Public Library Special Collections Department from that time unfortunately contain no Kilgen documents; rather, it appears from papers that do survive, that after soliciting bids from the Austin, Barckhoff, and Steere organ companies in 1900, shortly before the church was finished, the pastor decided that the parish could not as yet afford a new organ. Organbuilder John Sole of Fremont, Ohio, was then contracted to move an older Marklove instrument (construction date unknown) from St. Patrick's "school house and hall" to the gallery of the church.³⁸

Unfortunately, neither of the two local newspapers being published at the time of the new church dedication, the *Toledo Bee* or the *Toledo Blade*, described the organ or mentioned any organ firm's name in their coverage of the event. The latter stated only that "immediately behind the organ, which fills the back of the gallery, is a partition of curved construction, serving as a sounding board for the organ, and throwing its full power into the body of the church." The 75-voice choir was directed by Mr. Edward Goulet, "augmented by the great organ, played by Mr. Max Eckert."³⁹ It would therefore appear that the Kilgen came somewhat later than 1901, for which there are no extant records. Until newspaper digitizations are available that could provide more definitive proof, that is where the situation must rest. The instrument

A fifth instrument went to St. Patrick's R.C. Church, 130 Avondale Avenue, Toledo, Ohio, that dedicated a new building on Sunday, April 14, 1901, a replacement for its original structure that was dedicated on March 17, 1865. The first church housed a George Jardine & Son organ, which was in place by the dedication.³⁶ The new 1901 edifice contained a Henry Kilgen organ of two manuals and 17 ranks in the rear balcony, but when the organ was procured is thus far impos-



St. Augustine's Cultural Center during renovation



The restored 1884 Henry Kilgen organ in St. Augustine's Cultural Center. Photos by Howard Bennett.

was damaged in a fire in 1980 caused by lightning striking the steeple. The church unfortunately deemed Henry's organ as unrestorable, and let the damaged instrument just sit there for years. The pipework was ultimately incorporated into an electronic in 2007, using the framework of the Kilgen facade filled in with filigree to hide the speakers.⁴⁰

The former St. Augustine's R.C. Church, Austin, Nevada, houses the sixth known Henry Kilgen organ, and it fortunately is still extant, as well as being tonally, mechanically, and visually intact. St. Augustine's parish was established in 1866, soon after Austin sprang into being after silver was discovered nearby in 1862. In the 1860s, Austin grew exponentially, reaching a population of some 10,000, and was second only to Virginia City, Nevada, in terms of mineral production, the latter known for its gold and silver, and especially the famous Comstock Lode. Austin, with its wealth and large population, ultimately came to host three pipe organs—the other two were a Joseph Mayer instrument of 1868 in the Methodist

church, which had been built in San Francisco, and an Alexander Mills organ of 1878 in St. George's Episcopal Church, which had come from New York City. The latter instrument also still exists intact. All three churches in town also had red brick buildings (the brick being fired locally), and fortunately, all of them have survived. In terms of other music history, Austin was the childhood home of Emma Wixom (1959–1940), who had been born in California, but moved with her family to the community during the silver boom. She became a famous operatic soprano, and for her career used the stage name of “Emma Nevada” in honor of her adopted state.

The Catholics were the last to acquire a pipe organ, as the Kilgen was purchased in 1884, during the pastorate of the Rev. James Phelan, whose name and the Union Pacific Railroad stop of Battle Mountain, Nevada, are labeled on several interior parts. (The organ was shipped via the UPRR to Battle Mountain, and then transferred south to Austin on the Nevada Central Railroad, which had just been finished in 1880.) It was then typical practice to use swellbox pieces and case panels as parts of packing crates for railroad shipments in order to save on the cost of materials. A new rear gallery was constructed in the church to house the instrument, which has one manual and nine ranks. The local newspaper did not give the project extensive coverage, but it reported enough details to make an interesting story.

The first notice that appeared in late August 1884 states:

The new Catholic organ has arrived from the factory at St. Louis. It fills seventeen big boxes and to a novice it looks as if it never could be put together, but no doubt the experts will soon have it in shape to make melody for the worshippers. The gallery has been ready for it for some time and soon the new pipe organ will be in position and paid for before a note is struck upon it.⁴¹

About two weeks later, the organ was completely installed, and the press then commented:

The new pipe organ in St. Augustine Church is now in place, tuned and ready to give melody and plenty of it for worshippers. The organ is a very fine one indeed and one which the generous people of Austin may well be proud of. It is likely that High Mass will be celebrated next Sunday at 10:30 a.m.⁴²

The instrument was inaugurated on Sunday, September 14, 1884. The next day, the newspaper gave its final approbation, as follows:

Yesterday morning the new Catholic organ was initiated, so to speak, into its work of producing melodies for the religious services of that society, by the rendering of Haydn's masterpiece—the Second Mass. This difficult composition was very creditably rendered indeed. Knowing the talent of the participants it is not necessary for us to speak further of the singers or player here. We will therefore speak more particularly of the organ itself. The case is of gothic style and is made of white ash with black walnut moulding, finished in

oil. The front pipes are decorated [*sic*] in gold and colors. . . . [The organ's stoplist is then given, which is omitted here so as to present it in conventional fashion accompanying this article.] The builder is Henry Kilgen, St. Louis, Mo. Our Catholic friends are well pleased with the new organ, as they certainly have reason to be.⁴³

HENRY KILGEN, 1884

RESTORED BY CHARLES M. RUGGLES, 2013

1 manual, 12 drawknobs, 9 speaking stops, 10 registers, 9 ranks, 491 pipes

St. Augustine's Cultural Center (*formerly St. Augustine's R.C. Church*)
113 Virginia Street
Austin, Nevada

Compass: Manual, 61 notes, C to c⁴
Pedal, 27 notes, C to d¹

Mechanical action throughout

MANUAL (enclosed except facade pipes and four unison basses)

- [8] Open Diapason
- [8] Unison Bass 12 pipes)
- [8] Stop Diapason (t.c., 49 pipes)
- [8] Melodia (t.c., 49 pipes)
- [8] Dulciana (t.c., 49 pipes)
- [4] Principal
- [4] Flute Harmonic
- [2½] Twelfth
- [2] Fifteenth

PEDAL (notes, unenclosed, at rear)

- 16 Bourdon

MECHANICALS

- Pedal Coupler (by drawknob)
- Pedal Check (by drawknob)
- Piano Combination Pedal (by foot lever, unlabeled)
- Forte Combination Pedal (by foot lever, unlabeled)
- Expression Pedal

NOTE: *The drawknobs for the manual stops do not give the pitches, but they are supplied here in conventional form for convenience.*

One will note that the 1882 Alton organ described above was very similar in style to this instrument, with an oiled Gothic case constructed from ash and walnut. We know little about the Kilgen's use during its long existence, but it remained a prized possession of the parish, never being replaced or ruined by alteration.⁴⁴ It is fortunate that the organ was purchased before the silver veins became mostly exhausted around 1887, or it might have never been commissioned.

Austin gradually went into economic somnolence and a steep population decline after the mines played out. Its current population is about 350 people (200 people officially in the town, with the others in the vicinity). As is well-known, a concomitant lack of money is a powerful agent of historic preservation (although it is conversely a great challenge to doing restorations!). The instrument was still used up to

approximately the 1960s, and then went silent after there was little knowledge and incentive to keep it in operating condition. The church closed in 1990 and the building was ultimately purchased by a local resident, who, working with other citizens, formed a non-profit organization to achieve its rehabilitation and convert it into an arts center. This became a long process that was accomplished in stages from 2003 to 2014.

The organ had suffered from such indignities as caked-on Nevada desert dirt that had blown in through steeple openings over the years, some water damage, being home to bats and birds and their droppings, and even the visit of probably a cat, likely in search of bats for a meal, which trampled some pipes until it decided that an organ interior was not a comfortable place to be in after all. The problems these situations created were of course all reversible. A combination of fortunate circumstances permitted the instrument to be restored in 2012–13 and, in conjunction with the completion of the renovation of the structure, was scheduled for a rededication during the last weekend in September 2014. A fuller description of the organ and the restoration project will appear in a subsequent article.



Above: View of Henry Kilgen organ, Austin, Nevada, 2013, before its restoration. Photo by Michael Friesen.

ENDNOTES

1. Kilgen's responses to the 1900 U.S. Census indicate that he arrived in the U.S. in 1849, but because he cannot be found in the 1850 enumeration, it has been assumed that he traveled after it had already been conducted. However, Kilgen may have "eluded" the census, as he or his family also cannot be found in the 1860 and 1870 enumerations, either. Numerous immigrants, particularly those who had fled political persecution, distrusted government and felt that their personal data was private information, so they found ways to not be available to cooperate with endeavors like the census.

2. Michael D. Friesen, "George Kilgen in New York City," *The Keraulophon* [newsletter of the Greater New York City chapter of the Organ Historical Society] 21, no. 1 (September 1989): 1–2. Other sources give his birthplace as Merchingen, northeast of Heilbronn, also in Baden-Württemberg. However, his family genealogy has not been verified in Germany. Kilgen typically dated the beginning of his own organbuilding in America at 1851, so that is thus presumed to be the year that he began working for Jardine.

3. He is listed in the New York City directory in 1872 and the St. Louis city directory in 1873. Kilgen established his residence at 641 Summit Avenue, and the shop was addressed as 639 (the street name was changed to South Ewing Avenue in 1883). How George came to choose St. Louis as a place to move to and build organs on his own is unknown, but a reason could be that at the time the only other significant organbuilder there was Johann Georg [John George] Pfeffer (1823–1910), a fact that Kilgen would have discovered. Thus he likely decided that there would be a sufficient market for his work, Pfeffer's competition notwithstanding, especially among the significant and growing Germanic population of both the city and the Midwest. It is interesting to note that the men who became the two major German-American organbuilders of St. Louis of the 19th century were coincidentally each named Johann Georg. Later representations that have been made that Kilgen began building organs independently in 1851 are not true. Even George ultimately promulgated this fiction by stating in advertisements "Established in New York in 1851 — Established in St. Louis in 1873." He never appears in New York City directory business listings

doing such, nor is there newspaper coverage mentioning any instruments attributed to him for those 21 years.

4. "Death of George Kilgen," *St. Louis Globe-Democrat* (December 8, 1902): 5; "George Kilgen's Funeral," *St. Louis Post-Dispatch* (December 8, 1902): 10; "Georg Kilgen," *Westliche Post* [St. Louis] (December 9, 1902): 7; "Deaths," *The St. Louis Republic* (December 8, 1902): 9.

5. Henry Kilgen death certificate, Missouri State Board of Health File No. 24469. The 1900 U.S. Census enumeration gives "October 1851" as his birth information. The 1880 and 1910 censuses also place his birth in New Jersey, although a second enumeration taken of the 1880 census gives the location as New York. Kilgen's middle initial of "C." appears on his tombstone, but his middle name is not known, and he is invariably referred to as merely "Henry" in print materials. If indeed George first established his family in New Jersey before moving to New York City by or after 1851 (he first appears in New York City directories in 1854), he could have commuted across the Hudson River to Manhattan to work in order to have lower housing costs, but this could also be an indication that Kilgen first worked for an organbuilder in New Jersey before moving to the Jardine shop. Such experience could have been with Ernest Hartwick (1831–?) or Robert Moore (1832–?), who were both in Newark beginning in 1850, or Henry Pilcher (1798–1880), who was in Newark from 1848 to 1853. See Charles H. Kaufman, "Musical-Instrument Makers in New Jersey, 1796–1860," *Journal of the American Musical Instrument Society* 2 (1976): 5–33. George never mentioned being in New Jersey, and in fact, rarely even referred to his prior association with Jardine.

HENRY KILGEN,
Church and Chapel Pipe Organ Builder, 1626 Pine St.
Church, Pipe and Reed Parlor Organs tuned and repaired
On hand, new Two Manual Pipe Organ, 16 Stops, 27 Notes, in
Pedal Gothic Walnut Case. Also 2 Stop Portable Pipe Organ,
manufactured by Folgemaker, Erie, Pa. 17 Notes of Pedals
for Sale Cheap.
Estimates and Drawings furnished on application.

6. It is not known when, or if, George retired, but Charles did take over complete control of the business, the only direct family member so involved. Perhaps this was around 1890, when the city directory entry changed. All of Charles's other siblings beyond Henry were not participants in organbuilding. Later-generation

Kilgen family members branched out in organbuilding from Charles's sons. A thorough historical study of the men involved and of the different Kilgen enterprises remains to be done.

7. *Kunkel's Musical Review* 11, no. 1 (January 1888): 39, commented that "Owing to the large increase in his business, Mr. Henry Kilgen has removed his church organ manufactory to the more commodious building, No. 813 North Twenty-first Street, where he has just finished several fine organs for leading churches, descriptions of which will be given in future issues." Alas, no such coverage was ever published. Unfortunately for organ history, *Kunkel's* primarily focused on musical education and performance, and rarely commented on musical instrument making in the city. Only a few mentions of George's organs ever appeared. The surviving issues of the journal, which are mostly complete, have been digitized and are available for searching through the "Digital Gateway" section of the website of Washington University in St. Louis, which has enabled the compilation of this chronology.

8. "Licensed to do Business," *Chicago Daily Inter-Ocean* (February 14, 1894): 9; 1894 Chicago city directory.

9. There was no 1896 St. Louis city directory; this address appears for the first time in 1897. The joint home/shop operation is implied because the same address appears for Henry in both the residential and the business sections of the directories. If he had stopped being an independent organbuilder, there would have been no entries for him in the latter section.

10. Readers will note that Charles waited until after his father's death to build a new manufactory, which may have been needed for some time, but was probably an issue resisted by George.

11. 1910 U.S. Census enumeration. The Memphis city directory (published by R.L. Polk & Company) for 1910, page 860, lists him as an "organ builder" only in the residential section, rooming at 232 North 3rd Street. He was not included in the 1909 Memphis directory, nor in the next edition published in 1912. He may not have actually relocated there, but could have been in town long enough to install or work on an organ such that his residence was "captured" by directory compilers and census enumerators. (See the next section for

a possible explanation of this.) This is perhaps confirmed by the 1910 census, which not only gave a person's occupation, but also the nature of their work in a separate column (such as "stenographer" and "business house"); Henry's entries read "organbuilder" and "repair work." Thus it may very well be that Henry made no new instruments of his own after 1906.

12. No records, promotional literature, or other documentation of Henry's work are known to be within the surviving records of the main Kilgen firm, if indeed his relatives would have even procured or kept such material for their files.

13. For another example, he appears in residential listings in St. Louis directories with at least thirteen different addresses, having moved at least fifteen times, from 1874 to 1908 (directories were not published every year, so the count cannot be precise). This does not necessarily imply financial instability, as there were two periods, 1880 to 1885 or so, and 1897 to 1906 or so, when his home stayed the same, at 1626 Pine Street and 1383 Stewart Place, respectively. Many people in cities did not want to be homeowners, being renters instead, and who moved relatively frequently as a result, even if they could have afforded a mortgage. (Of course, this is not a new phenomenon.) By way of contrast, George Kilgen lived in the same house where he started boarding in 1873, next to his shop, until his death in 1902. That home-manufactory site has long been lost to industrial redevelopment. Unfortunately, none of Henry's residence or shop locations has survived. Every one of them has succumbed to such factors as urban renewal, freeway ramp construction, or other redevelopment, or they are now vacant lots, because they were on the near west or northwest sides of downtown, and thus in the "path of progress" as the city grew.

14. For example, Henry installed the George Kilgen & Son organ at St. Peter's R.C. Church in Laredo, Texas, in 1913. The newspaper said "The instrument was purchased for and is the best and latest pattern of its size turned out by the factory, Mr. Henry Kilgen, an expert from the factory supplying the new organ. He will arrive here in the next few days and will immediately after his arrival erect the organ in its place." See "Fine Pipe Organ for St. Peter's," *Laredo Times* (August 31, 1913): 9.

15. St. Clair County, Illinois—Marriage License No. 619, December 30, 1875.

16. "Deaths," *St. Louis Post-Dispatch* (July 31, 1918): 10; "Deaths," *St. Louis Globe-Democrat* (July 31, 1918): 6; "Deaths," *St. Louis Star* (July 31, 1918): 14; "Death Takes Henry Kilgen," *The Diapason* 9, no. 10 (September 1918): 16. The first three items are only a standard death and funeral notice, and the *Diapason* obituary is so brief and generalized about his work that it gives no real clues, except for the oblique comment that "in later years Henry Kilgen branched out for himself." All of these items state that he was age 67 when he died, although 66 is correct and is so noted on



his death certificate. He was buried in St. Matthew's Cemetery in St. Louis on August 1, 1918, where his father, mother, wife, and other Kilgen family members are also interred. The graveyard was initially associated with St. Matthew's German Evangelical & Reformed Church (now St. Matthew's UCC), being the first large cemetery in south St. Louis, which was used by Germans from numerous parishes. It is thus unlikely that Kilgen was a member of that congregation. The family was, however, originally German Evangelical in religious persuasion. For example, George's funeral was held at St. Lukas' Evangelical Church, located at Jefferson Avenue and Scott Street. It was only later that children of the second generation began converting to Roman Catholicism, primarily as a result of Charles marrying a woman from a prominent St. Louis Catholic family, as well as their desire to obtain increased business from that denomination.

17. It is hard to tell what the state or level of Henry's familial relationship with Charles was. This writer has not seen any mention of Henry in the available Kilgen promotional literature or articles when family members in organbuilding are mentioned, which, given their emphasis on the long history of the family in that line of business, seems a little odd. Perhaps once Henry left to go into organbuilding on his own, he was largely ignored, for competitive or other more personal reasons.

18. The author has not found any coverage of organs by Henry in the principal St. Louis newspapers of the nineteenth century digitized thus far, the *Globe-Democrat* and the *Post-Dispatch*. Then again, mention of George Kilgen or George Kilgen & Son instruments is seldom seen. While there may have been more coverage in the German-language newspapers, they are not digitized for searching, and the Kilgens may have largely eschewed such publicity.

19. "Organ Recital," *Alton Evening Telegraph* (October 31, 1882): 3. The same newspaper gave a brief notice of the upcoming event in its issue of October 26, 1882, 3, also under the title "Organ Recital," stating that "There will be an Organ Recital at the Baptist church between 3 and 4 o'clock Saturday afternoon. All interested in music, who desire to hear the new organ are invited to attend." The reportage may be in error as to what day the recital actually occurred, as Saturday was the 28th, and "yesterday" would have been the 30th, which was a Monday—an otherwise strange day and time for a concert. The first use of the organ in a service was on Thursday evening, November 2, when the newspaper stated that "The new organ was tried for the first time in public with good results" [*Alton Evening Telegraph* (November 3, 1882): 3]. Apparently, an organ recital held on the preceding weekend did not meet the church's definition of "first time in public!"

20. Most of the information on town histories herein is derived from *History of Madison County, Illinois* (Edwardsville, Illinois: W.R. Brink & Co., 1882), and W.T. Norton, ed. and comp., *Centennial History of Madison County, Illinois and Its People, 1812–1912*, 2 vols. (Chicago: Lewis Publishing Company, 1912).

21. *History of Madison County*, 304, 399; *Centennial History*, 1:340; "Reaction Mixed on New Church," *Alton Evening Telegraph* (August 12, 1967): 6.

22. *History of Madison County*, 305; *Centennial History*, 1:341–42.

23. *History of Madison County*, 305.

24. "New Organ," *Alton Telegraph* (December 31, 1874): 1.

25. "Teacher's Recital," *Alton Telegraph* (September 14, 1893): 2; "Recital on Oldest Organ," *Alton Evening Telegraph* (February 12, 1934): 6.

26. J. Thomas Scharf, *History of Saint Louis City and County*, 2 vols. (Philadelphia: Louis H. Everts & Company, 1883), 2:1743.

27. John T. Brown, ed., *Churches of Christ: A Historical, Biographical, and Pictorial History of Churches of Christ in the United States, Australasia, England and Canada* (Louisville: John P. Morton and Company, 1904), 347. Scharf, *History of Saint Louis*, 2:1743, states that the location was the northeast corner of Washington Avenue and Twenty-Third Street. Brown provides other facts and dates that are used below.

28. "Church Dedication," *The Missouri Republican* (December 13, 1887): 5; see also "Central Christian Church," *St. Louis Globe-Democrat* (December 10, 1887): 9, and "Dedication of Central Christian Church on Finney Avenue," *St. Louis Globe-Democrat* (December 12, 1887): 10. Unfortunately, none of these articles, or any other newspaper account that this writer could find (which were all brief), identifies or describes the organ.

29. Albert N. Marquis, ed., *The Book of St. Louisans* (Chicago: A.N. Marquis & Company, 1912), 365.

30. "New Christian Church is to be Opened Sunday," *St. Louis Post-Dispatch*, April 11, 1908, 10.

31. The sanctuary and chancel were substantially remodeled in 1958, at which time the organ was rebuilt and separated into two chambers, one on each side of the chancel, at a cost of \$12,000. It has since become unplayable, and the church now uses an electronic. The congregation has no surviving records from the time of either the Kilgen or the Steere purchases. There is conflicting information on the Steere—it is also said to be Op. 616 [extrapolated number] and to have had 29 stops. This conundrum arises because the last known officially numbered published Steere opus list ends in 1905, and "opus numbers" thereafter have been extrapolated sequentially from the firm's surviving ledger entries, which require a certain amount of interpretation to use. The author could not find an opus number on the pipework or mechanisms that are accessible when he conducted a personal inspection of the instrument, which has been partially dismantled, due to its parlous

condition. It will likely be determinable when the entire organ can be more easily inspected.

32. "Pipe Organ to be Dedicated," *St. Louis Post-Dispatch* (March 6, 1910), A9; "Music," *St. Louis Post-Dispatch* (March 13, 1910), 10B; "Organ Recital Tonight," *St. Louis Post-Dispatch* (March 18, 1910): 8.

33. *One Hundredth Anniversary of the Founding of The First Christian Church, Hannibal, Missouri, 1838–1938* (Hannibal: First Christian Church, 1938), 4–5; C.P. Greene, ed., *A Mirror of Hannibal* (Hannibal: C.P. Greene, 1905), 192–94; J. Hunley Hagood and Roberta (Roland) Hagood, *Hannibal, Too: Historical Sketches of Hannibal and its Neighbors* (Marceline, Missouri: Walsworth Publishing Company, 1986), 245.

34. Email communication from the Rev. Steve Barker, First Christian Church, to the author, July 22, 2013.

35. This information is compiled from *History of Tennessee from the Earliest Time to the Present, Together with an Historical and a Biographical Sketch of the County of Shelby and the City of Memphis* (Nashville: The Goodspeed Publishing Company, 1887), 860–61; the article "In Memphis, Tenn.," *The American Missionary* [New York City] 64, no. 12 [n.s. 2, no. 9] (December 1910): 577–79; John P. Young, ed., *Standard History of Memphis, Tennessee: From a Study of the Original Sources* (Knoxville: H.W. Crew & Co., 1912), 518; the organ dedicatory recital program of October 20, 1989; the church website www.firstcongo.com; and an email communication from the Rev. Cheryl Cornish to the author, September 26, 2012. The church has no surviving records of its purchase. Memphis newspapers from the relevant 1900–1910 period have not yet been digitized, and thus further contemporary documentation of the organ also awaits discovery. The instrument has been purchased by John Allen Farmer of Winston-Salem, North Carolina, and is available for installation in a suitable location.

36. "Dedication of St. Patrick's Church at Toledo," *Daily Ohio Statesman* [Columbus] (March 23, 1865): 3; "Consecration of St. Patrick's Church," *Toledo Blade* (March 18, 1865): 3. The first paper cited here states that "in the gallery opposite the altar is a large

twenty-six stop organ, put up at a cost of \$2,000, prior to the advance in price." The church is listed as a customer in Jardine's 1869 catalogue, thus the attribution of the builder. The cited word "stops" should be taken as "registers," as \$2,000 was an exceedingly low cost at the time for that many speaking stops.

37. Willa J. Conrad, "Church Pipe Organs Vary in Size, Pitch," *Toledo Blade* (April 3, 1993): 7.

38. According to Clark Waggoner, ed., *History of the City of Toledo and Lucas County, Ohio*, 2 vols. (New York and Toledo: Munsell & Company, Publishers, 1888), 1:596, "St. Patrick's Institute" with a "large Hall for public use" was dedicated on March 17, 1874, so the Marklove may have been purchased around that time, and could also have then been second-hand. The ultimate fates of both the Jardine and the Marklove organs are unknown. The instruments have long since disappeared. Note that both the church and the institute were dedicated on March 17, which is, of course, St. Patrick's Day.

39. "Pride of St. Patrick's Parish," *Toledo Blade* (April 13, 1901): 16–17; "An Imposing Edifice is Dedicated to God," *Toledo Blade* (April 15, 1901): 1–2.

40. See the church website <http://stpatrickshistoric.org> for further details. As of the time that this article went to print, its history section erroneously gives the date of the first church's dedication as May 17, 1863. As noted, it should be March 17, 1865.

41. "The Organ Arrives," *Reese River Reveille* (August 29, 1884): 2.

42. "The New Organ," *Reese River Reveille* (September 12, 1884): 2.

43. "The New Organ," *Reese River Reveille* (September 15, 1884): 1.

44. Unfortunately, no parish records survive at the Diocese of Reno, and the *Reese River Reveille* has not yet been digitized. Nevada newspapers often copied news of interest from other towns, so it is possible that more details may emerge once the *Reveille* and other newspapers in the state become available electronically.

Lynnwood Farnam on American Organs

EDITED BY MARCUS ST. JULIEN

THE GREAT CANADIAN-AMERICAN organist Lynnwood Farnam was as much fascinated with the organ as an instrument as he was with its literature. It was said that he never passed a church that he didn't stop in to see what the organ was and to try to play it—a forerunner of the typical OHS member. He kept many notebooks in which he wrote down observations about the organ. These are housed in the library of the Curtis Institute of Music in Philadelphia (Farnam founded the organ department) and have provided a number of organ historians with details of long-gone instruments. Farnam's notes on individual organs were transcribed by one of his students, H. William Hawke. Marcus St. Julien, a New Orleans-based organist whose doctoral dissertation for Rice University was on Lynnwood Farnam, retyped Hawkes manuscript into a Word document and collated the contents by organbuilder, St. Julien has kindly provided THE TRACKER with his files and we will publish them serially. Entries appear under organbuilder, state, and city.

When the entries are dated, the information appears at the end. Annotations (opus number, date, and size—manuals/ranks) appear in brackets and were found in Kinzey and Lawn, *E.M. Skinner/Aeolian-Skinner Opus List*, Steve Lawson, *New York City Pipe Organ Project*, www.nycago.org/Organs/NYC/index.html, and *The Hook Opus List, 1829–1916 in Facsimile*, compiled by William T. Van Pelt.

Hawke wrote an introduction to his original compilation:

The late Lynnwood Farnam was perhaps the most ardent organ “visitor” who has ever lived, and unlike most of the rest of us who delight in this hobby, he wrote down complete specifications of the stops and accessories of every organ which he tried, with the date, and even the hour, in most cases. But, what is more valuable to us, he jotted down remarks about the organ, its tone, condition, and playable qualities. All these particulars are found in ten note-books, comprising over 1,500 pages, with a special volume for the index, showing that he visited, played and made notes of some 817 organs, during a span of less than 30 years. I have gone through these books systematically, and have selected some interesting comments which are appended.

E. & G.G. HOOK/HOOK & HASTINGS

Battell Chapel, New Haven, Conn. By E. & G.G. Hook & Hastings. Fine, brilliant old organ. Bass comes out well. High pitch. Organ behind a low screen with various pipes sticking up. Reminds me of Union Chapel, Islington, London. Tracker-pneumatic action. (Visited May 11, 1922.)

Residence of Dr. Duncan McKim, Washington, D.C. Hook & Hastings [Op. 2082, 1905, III/46]. Fine bold, brilliant full organ and flue work. Sluggish action. Blown by water. (Visited March 3, 1924.)

First Congregational Church, Chicago. Built at the time of the church 1870 by E. & G.G. Hook [Op. 534, 1870, III/41].

Very interesting old instrument. Usual fine flue work and thin old reeds. Well-placed. Poor combination pedals. Tracker drawstop action. Pedal very effective—8 ft. Trumpet too loud for full organ. High pitch. Organist, Hugh Porter. Preceded by Alfred Cotsworth and Dr. Louis Falk. William E. Zeuch used to give recitals on this organ. (Visited Sat., Aug. 5, 1922.)

St. Mary, Star of the Sea R.C. Church, Beverly, Mass. Hook & Hastings [Op. 2180, 1908, III/48]. Organ divided in west gallery. A splendid toned instrument. Fine brilliant mixtures. Exquisite solo stops. (Visited June 29, 1917.)

Cathedral of the Holy Cross, Boston, Mass. Built by E. & G.G. Hook & Hastings [Op. 801, 1875, III/83]. This is a most interesting organ. Good tone all thro' of its kind. Quite like a Parisian organ. The reeds and mixtures are fine; the former sharp and big, the latter thrilling. Good diapason tone. No borrowing on pedal. Very adequately blown by electricity. The organ has not been looked after for years. and there is much "out-of-tuneness." Old fashioned console — comp. peds. & Sw. ped. very hard to work. Pneumatic action to Gt. couplers. Frightfully hard tracker action to Sw. to Ch. coupler. The Gt. organ has three soundboards, the first elevated in the center of the organ containing the following stops in the order given — Open Diapason 8 ft.; Gambette 4 ft.; Twelfth, Fifteenth, Mixture (4 rks.); Acuta (4 rks.); Cymbale (7 rks.); Bombarde 16, Trumpet 8, Clarion 4. The remainder of the Gt. is divided into C and C[#] sides on a lower level than the first soundboard mentioned. The Sostenuito works sometimes, holding the actual keys down till another note or notes is played.

Central Congregational Church, Boston. E. & G.G. Hook [Op. 947, 1879, III/42]. There is a very ancient and clumsy device (out of order now) for effecting a crescendo and diminuendo by bringing on and off stops in sequence. It is a long studded iron strip placed above the pedal board under the comb. peds. By moving it to the right a crescendo is effected & by moving to the left a diminuendo. There is an indicator above the Sw. keys for this accessory. The stops of the Gt. are arranged in the opposite of the generally constructed way, having the Trumpet & mixture at the bottom & the diapasons at the top of the tier. A very good-toned church organ. Beautiful soft stops.

Church of the New Jerusalem, Bowdoin St., Boston. E. and G. G. Hook [Op. 355, 1865, III/30]. A grand old organ. Fine mixtures. Comes out well. No borrowing. Hydraulic blowing. Tracker action. (Visited Sept. 4, 1917.)

Concert Hall, Perkins Institution for the Blind, So. Boston. Hook-Hastings Co. [Op. 2004, 1903, III/52]. This organ was rebuilt to its present state, 1905–6. Pneumatic ac-

tion took place of the old tracker system, and several stops which were not complete were completed. The pneumatic pistons are not very satisfactory, as they move slowly and those of the great are not strong enough to work all the combinations. Very beautiful even flue work throughout. The pedal organ does not tell very well even with 8 & 4 ft. work. The Pedal reed is disconnected, but can be tuned and made playable on short notice I was told. The Swell was robbed of a mixture (3 rks) to make room for the Vox Humana when the organ was rebuilt. All the combination pedals and pistons give different pedal combinations, which I think is a great mistake and nuisance. (Visited Mon. Oct. 7, 1907).

First Baptist Church, Commonwealth Ave., Boston. E. & G.G. Hook & Hastings. Grand-Organ, 14 stops; Recit, 16 stops; Positif, 11 stops; Pedale, 6 stops. Very interesting organ. Pneumatic action to Great and its couplers, otherwise tracker. Fine bold diapason tone all through. Many beautiful flutes. No borrowed stops. (Visited Nov. 18, 1914.)

First Church of Christ, Scientist, Boston. Hook & Hastings [Op. 2107, 1906, IV/92]. A very grand and fine organ. Best I have yet seen in Boston. Fine diapason tone & 32 ft. It is to me a great drawback having the pistons all act on the pedal stops. Poorest and thinnest toned Tubas I have ever heard. They are the only disappointment in the organ. There should be an Echo to Ped. coupler and a pedal stop in the Echo organ. None of the 8 ft. pedal stops are borrowed.

St. Peter's R.C. Church, Lowell, Mass. Hook-Hastings Co [Op. 1848, 1899, III/48]. Organ well placed in good church for sound. In very bad condition. Miserable sluggish pneumatic action. Coupler tablets work the opposite way from what is the rule nowadays.

North Congregational Church, New Bedford, Mass. E. & G.G. Hook & Hastings [Op. 913, 1878, III/45]. Very good old organ. Excellent great flue work. The balanced swell pedal succeeded a very hard-working and awkward old-style pedal. Vox Celeste in Sw. replaced a 2-ft. stop. Very good new Trumpet. One of the softest Sw. mixtures I have ever heard.

Trinity Episcopal Church, Newton Centre, Mass. Hook & Hastings [Op. 2364, 1915, III/60]. One of the most exquisite and perfect of church buildings. Beautiful organ case. Pistons work slowly.

First Church of Christ, Scientist, Elmhill Ave., Roxbury, Mass. Hook & Hastings [Op. 2352m 1915, IV/85]. All combinations move stops. I do not see why they call that Diapason "English." It is very fluty and not like good English diapasons.

St. Mary's R.C. Church, Taunton, Mass. Hook & Hastings [Op. 1674, 1895, III/39]. Tracker action, except to some of the lower manual notes. Better ensemble in full swell and full great than one generally finds in this size of Hook organ. All stops go through. Very shaky wind-distribution. (Visited Nov. 23, 1914.)

St. Mark's Church, Loring Park, Minneapolis, Minn. Built by Hook [Op. 581, 1871, III/35] (afterwards rebuilt by John Austin, Kimball, Barckhoff, etc.) A very plain organ. Church very beautiful, and fairly good for sound. The Pedal stops only go to top D (30-note pedalboard). (Visited Aug. 30, 1911.)

Madison Avenue Presbyterian Church, 73rd St., New York City. Hook & Hastings [Op. 1880, 1900, III/39]. Good 16, 8, and 4 flue-work, but chorus weak and colourless. Very effective Pedal Open. Nice string tone.

Park Avenue Baptist Church, New York City. Hook & Hastings [Opus 2455, 1922, IV/75]. Console of Aeolian stop-key type, and larger size than usual. Organ much boxed-up. Flue work average. Some poor reeds. Stacks of pipes on pedal. If fewer ranks had been inserted, those remaining would be more effective. Great 16 ft. blocks tone of entire instrument. Organist, Harold Vincent Milligan. Designed by Archer Gibson.

Trinity Church, New York City. Originally built by Erben, 1846. Solo added in 1869. Rebuilt by Hook & Hastings [Op. 2168, 1907, IV/56]. 4 manuals, Gt. Sw. & Ch. CCC to C⁴, 73 keys; Solo, 5 octaves; Pedal, 32 [notes]. The Swell Dulciana Bass & Serpent-Bass are borrowed from Pedal, and play from 16 ft. Octave of Swell keys. (Chancel Organ.) Hook & Hastings, 1908? Very poor organ. Wretched reeds.

Christ Church, Rochester, N.Y. Hook & Hastings, rebuilt by Woodberry & Harris (formerly in Emmanuel Church, Boston). Tracker action (very stiff). Blown electrically. Much beautiful tone. (Visited April 15, 1918.)

Grace Episcopal Church, Utica, N.Y. Old Hook & Hastings [Op. 1453, 1890, III/49]. A good old instrument, divided. Very effective. Gave place to a Skinner 1924.

Church of St. Luke and the Epiphany, Philadelphia, Pa. Gallery organ, Hook & Hastings; Chancel, Jardine. Rebuilt by E.M. Skinner [1907]. Some good soft stops, but on the whole rather uninspiring. Unfavorable acoustics. Several stops not in use (Ped. Tromba, &c.).

First Baptist Church, Burlington, Vt. Built by E. & G.G. Hook [Op. 342, 1864, II/27]. [The notation "Best-toned organ in Burlington" is later crossed out.] Diapason work and

mixtures very fine. Best Trumpet, although that is not very good, yet it does not overwhelm the flue work, and is even.

Immanuel Church, Milwaukee, Wisc. Built by E. & G.G. Hook for the old Milwaukee [Industrial] Exposition Building [Op. 1045, 1881, IV/58]. A splendid old organ kept in very good order. Rich, brilliant ensemble. Velvety flutes and pleasant diapasons. The "Solo Vibrato" is a very pronounced and wailing tremolo! Good mixtures. Effective pedal. (Visited June 30, 1920.)

JARDINE & SON

Holy Innocents R.C. Church, W. 37th St., New York City. Jardine & Son, AD 1879 [IV/62]. An interesting organ, tho' it is much out of order, specially in the wind distribution. Fine diapason tone, good flutes, bad string tone. No borrowing on pedal. (Visited Wed. Sept 22, 1909.)

St. Thomas Episcopal Church, Taunton, Mass. Geo. Jardine & Son, voiced by Carlton C. Michell. Electric organ. Divided. Contains much interesting tone. Thunderous Pedal Open.

St. George's, Stuyvesant Square, New York City. (Jardine & Son [Chancel, 1884, II/23; Gallery, 1869, IV/65].) The outstanding feature of this fine old organ is the magnificently bold gallery great and pedal. No case, but the pipes are decorated to the last degree (like sticks of candy). Very lofty church. (Visited 1917.) George Kemmer, organist, discovered that there was a Trombone 16 and Mixture 17-19-22 on the Pedal which were not connected up to the console. He has had draw-stops for these inserted. There is also another Mixture in the Swell not connected. A new Austin replaced this instrument in 1928. (Visited May 1926.)

Church of St. Mary the Virgin, W. 46th St., New York City. Geo. Jardine & Son, No. 1139 [1896]. Some of the flue work good. In very bad condition. Good acoustics. Gt. Sw. and Ped. in fine position in west gallery. Twin consoles (one in Gallery; one in Chancel). Gallery console used most.

All Saints, Great Neck, Long Island, N.Y. Geo. Jardine & Son, N.Y. Low 17 of Gt. 16 ft. are in case facing congregation, and are very loud and unbalanced.

Temple Rodeph Sholom, New York City. Jardine & Son [ca. 1875, II/32]. A noble old instrument, honest and fine. Nearly all pipes are on view and variously painted. The Gt. 16 ft. is artistically voiced, and tonally forms a rich background, blending well with any 8 ft. stop even in tenor octave. Placed in west gallery. Tracker action. (Visited Nov. 11, 1922.)

(To be continued.)

Organ Sermons

THE PROTESTANT REFORMATION BEGAN ON OCTOBER 31, 1517, with Martin Luther's bold act of criticism, denouncing doctrinal policies of the Church and papacy. After fleeing from France to Switzerland, John Calvin thought Luther's reforms too conservative. Another Swiss theologian, Huldrych Zwingli, also opposed Luther's thoughts on reformation. While Luther strongly embraced choral and instrumental music in the Protestant service, Calvin and Zwingli were less generous, allowing for congregational singing of psalms, but forbidding the use of organs. The two reformers were responsible for the wholesale destruction of organs throughout Protestant Europe.

The Protestant Reformation made its way to Scotland in 1560 when Scotland broke with the Roman Catholic Church. Through the work of John Knox, Scotland welcomed the doctrines of Calvin, an act that started a raging controversy regarding the doctrinal justification for the use of organs in Protestant worship. The controversy spread to England and, as early as 1700, sermons on both sides of the border were preached supporting or denouncing the use of organs in worship.

The oldest book in the OHS Library and Archives is an organ sermon published in 1700, written in defense of liturgical organ music in the Church of England. The argument continued with an anti-organ rant by a Church of Scotland minister published more than a hundred years later.

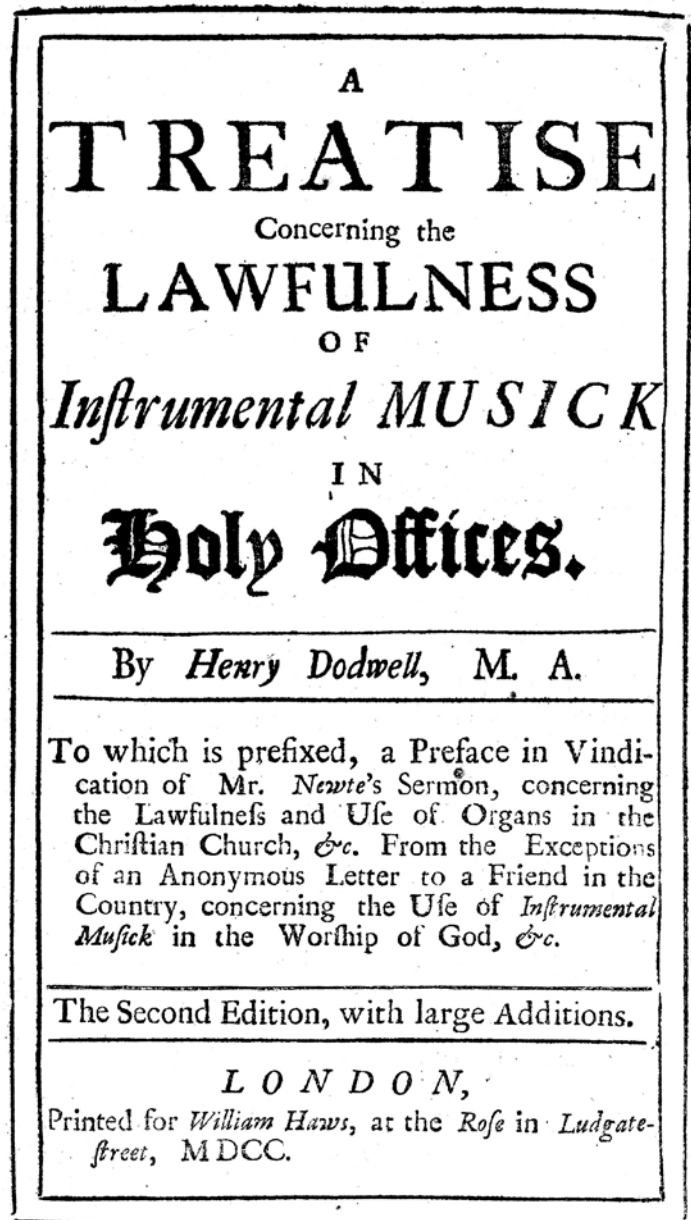
In the United States, organ sermons of the 18th and 19th centuries were more benign, more often written to celebrate the inauguration of a new instrument.

Given here are excerpts from three published organ sermons found in the rare book collection of the OHS Library and Archives.

Henry Dodwell. *A Treatise Concerning the Lawfulness of Instrumental Musick in Holy Offices.* London: William Haws, 1700.

Commenting on a sermon of John Newte, Dodwell writes:

The learned author of the following treatise, having read a sermon, preached at Tiverton, in the County of Devon, concerning the lawfulness and use of organs in the Christian Church, occasioned by the late erecting of an organ in the church of that parish; and the answer to it, set forth by an unknown author, entitled *A Letter to a Friend in the Country, Concerning the Use of Instrumental Musick, in the Worship of God, &c.* Wherein he found this practice of our Church, after a popular manner represented as *Jewish* and *Popish*, inconsistent with the purity and sincerity of the *Gospel Worship*, and introduced without sufficient warrant, either from the scripture, apostolical practice, or present authority, &c.



He was concerned at the abuse and misrepresentation, having a just esteem for the Reformation, and for the English Constitution, which is by far the best part of it, and so approved of, by the most eminent Foreign Divines, as will appear by their opinions concerning it in the following discourse.

As to its being a perverse imitation of the *Jewish* practice, and inconsistent with the purity and simplicity of the Gospel Worship: he has so fully and closely answered the allegations of the adversary, that 'twill be a vain attempt to make a reply to him. But from so silly, as well as false and groundless an aspersion, as its being *Popish*, he thought it not worth the while to write anything in its vindication, since 'tis no other than an old base and scandalous objection, against the innocent Rites and Ceremonies of the Church of England, which has been answered over and over again, to the confusion, though not silence of a restless party.

James Begg, *A Treatise on the Use of Organs, and Other Instruments of Music, in the Worship of God: in Which, It Is Inquired, Whether Instrumental Music Be Authorized by God, in the Worship of the New Testament Church, and by the Constitution and Laws of the Established Church of Scotland.* Glasgow: Printed for D. Niven & Co., Trongate, 1808.

Despite the Old Testament documenting the use of musical instruments in worship, Begg argues differently:

Having taken a view of the instrumental music employed in the *Jewish* tabernacle and temple in the praises of God: having seen that this music is inconsistent with the spirituality and simplicity of gospel worship: not authorized by the precepts or examples of Christ, or his Apostles; nor by the constitution and laws of the established Church of Scotland: and having also answered those arguments, most frequently urged in favour of organs, and other musical instruments being used in the worship of God, in gospel times; it will upon the whole be evident,

1st. That the worship of the *Jewish* and *Christian* dispensations of the grace of God is very different. The worship of the former was of a shadowy, pompous, and temporary nature, and only preparatory to the more pure, and spiritual worship of the latter, which is to continue to the end of the world.

2nd. That Christians should be very careful not to mingle their own inventions with the instituted ordinances of God's worship.

3rd. That Christians of the established Church of Scotland should consider, that their religious privileges were dearly obtained, are in themselves very valuable, and ought to be diligently improved. After many sufferings and exertions of our ancestors, favoured by Providence, were the will-worship, superstition, and idolatry of the Church of Rome, removed from our land, and a plan of reformation carried forward in faith, worship, discipline, and government, which for purity and gospel simplicity was not exceeded, and scarcely equaled by any of the other reformed churches of Europe.

It is now the duty of every friend of the Church of Scotland to maintain, in his station, the unity and uniformity of worship, in all its purity, as it has been, and still is authorized and practiced, without any addition or alteration.

William Lyman. *The Design and Benefits of Instrumental Musick: Considered in a Sermon, Delivered at Lebanon Goshen, May 7, 1807, on the Occasion of Having an Organ Introduced as an Aid in the Worship and Melody of God's House.* New London: Ebenezer P. Cady, 1807.

Guest preacher William Lyman, pastor of the Congregational Church of East Haddam, Conn., delivered this sermon on the occasion of the inauguration of a new organ installed in the Congregational Church, Goshen, Conn. A footnote in the published sermon identifies the organbuilder as "Mr. Erastus Wattles, of Lebanon [Conn.]." The footnote reads in full:

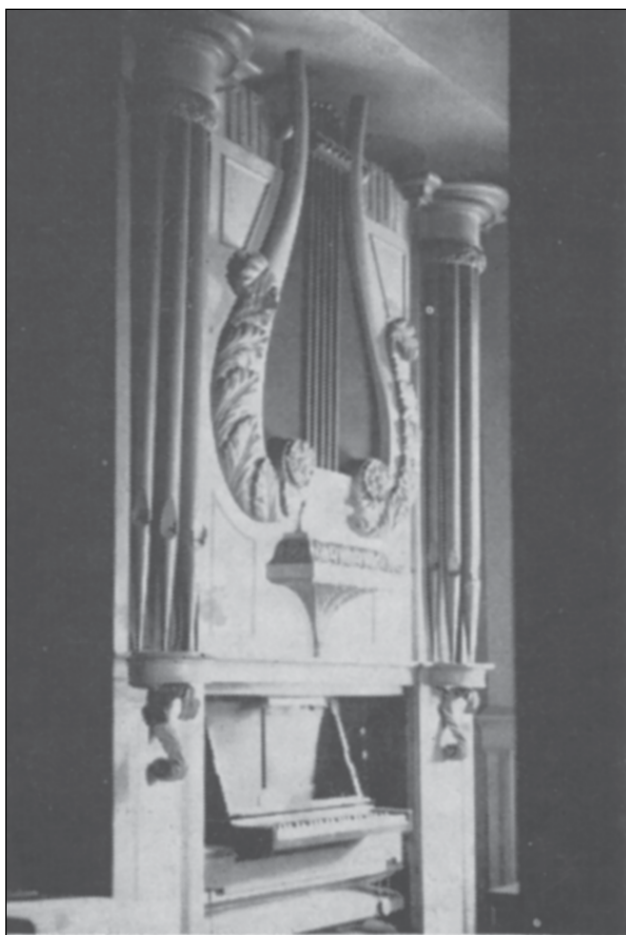
This organ is of that kind which is called a barrel or hand organ; but of uncommonly large size: its largest pipe is twelve feet in length: it has ten stops, two of them of reed pipes: it is so constructed, that either part of a tune may be performed alone or with accompaniments; and likewise either part may be made to take the lead, at the pleasure of the person performing: in these respects it is believed to differ from all other organs of the kind. Its superior advantages to organs commonly used in churches, must at once appear: on this all parts of a tune may be performed together; on them but two, except by very few organists; besides, any person, with but a moderate acquaintance with musick, may perform on this organ; and thus the whole expense of an organist is saved.

A
TREATISE
ON THE USE OF
ORGANS,
AND OTHER
INSTRUMENTS OF MUSIC,
IN THE
WORSHIP OF GOD;
IN WHICH
It is inquired, whether INSTRUMENTAL MUSIC be authorized by GOD, in the WORSHIP of the NEW TESTAMENT CHURCH, and by the CONSTITUTION and LAWS of the ESTABLISHED CHURCH OF SCOTLAND.

BY THE
REV. JAMES BEGG,
MINISTER OF EAST, OR NEW MONKLAND.

"Whatsoever ye do in word or deed, do all in the name of
"the Lord Jesus, giving thanks to God and the Father by him."
COL. II. 17.

GLASGOW:
PRINTED FOR D. NIVEN & CO. TRONGATE,
1808.



1826 Wilfred Hall organ in Frederick, Maryland

In The Tracker *50 Years Ago*

SCOT L. HUNTINGTON

V. 9, N. 1, FALL 1964

AFTER A YEAR-LONG SERIES of pointed editorials penned by a no-nonsense President Donald Paterson addressing a very small, but very vocal, minority of disgruntled members who contributed nothing, but always found time to criticize the work of other volunteers, the matter appears to have abated. There was no president's message in this issue, but a lengthy editorial by Kenneth Simmons who touched on a variety of topics, not the least of which was his earnest belief that it was time for a new editor to take over the reins. However, as he stated, the only candidates were those who (1) wanted to usurp the pages for their own agenda, (2) those who wanted the job but wouldn't get it produced, or (3) those who could but wouldn't and those who wanted to but shouldn't. As a result, he was prevailed upon to stay on until the Summer 1965 issue. Simmons wrote of national council problems, citing members who didn't participate from one year to the next, or those who contributed nothing but had plenty of time to criticize the work of others—a problem not unique to the OHS, but generally typical of most if not all volunteer organizations. He pointed out there were over 300 members from 15 states and Canada at that summer's Washington, D.C., convention—a very healthy number for an or-

ganization with less than 1,000 members in 1964—between a third and a half of the total membership was attending. If we had that same proportion attending today, it would certainly change the complexion of OHS conventions and net a healthy increase in operating income of the organization.

In news of the recent council meeting, Thomas Eader resigned as archivist, and a new person was being sought; the pamphlet issued with the infamous slide-tape presentation was withdrawn due to an overabundance of inaccuracies; the formation of an organ relocation committee was discussed at length; and President Paterson reported the archival collection of the late F.R. Webber, believed to be the most important collection of historical ephemera of its kind in existence, had been acquired.

Cleveland Fisher wrote the cover story about All Saints' Episcopal Church in Frederick, Maryland, visited on the optional day of the convention, which housed a one-manual, five-stop tubular-pneumatic Frank Roosevelt organ in the sanctuary (No. 534, 1892), and a very interesting one-manual, six-rank chamber organ in the undercroft built by Wilfred Hall of Philadelphia in 1826. However, it was pointed out that the pipework did not appear to be original.

Homer Blanchard wrote a detailed inventory of the organs of the Second Congregational Church of Oberlin, Ohio, beginning with the description of the sizeable 1872 three-manual by the Johnson Organ Co., dedicated by Dudley Buck, an instrument which curiously does not appear on the Johnson opus list. This was sold to an unnamed buyer in 1914 when it was replaced with Ernest M. Skinner's Op. 229 (1915). When the Second Congregational Church rejoined the parent congregation in 1920, the organ followed and replaced the First Church's Estey. Blanchard, not unexpectedly taking sides with the Baroque-interest opinions of the day, gave a particularly unflattering description of the Skinner's tonal attributes.

An announcement was made of the decision by the Old Salem Moravian Foundation of Salem, N.C., to award the contract for the restoration of the David Tannenberg organ in their possession to Charles McManis. Of an original 258 pipes, only 85¼ were extant, and a presumed stoplist was "reconstructed" by McManis. An organ restoration shop was set up in the chapel of the Single Brother's House, itself under the process of restoration, which was to become the permanent home of the Tannenberg. A far more interesting story happened almost 40 years later when the Taylor & Boody company of Staunton, Va., was preparing to restore the largest extant Tannenberg, also for Old Salem. They found a sewn cloth bag in the attic of a neighboring building that contained the missing pipes of the Single Brother's House instrument, and it was subsequently restored to original condition by them in 2007 as their Op. 47. A detailed restoration report appears on the McManis project in the following issue, Winter 1965.

Continuing the journal's on-going interest in the work of William Johnson, Robert Bruce Whiting wrote a description of the elegant three-manual instrument designed for Dudley Buck's Chicago teaching studio (Nr. 294, 1869). Sadly, this organ's life was short, as it perished in the Great Fire of 1871.

Robert Reich authored a renovation report of the 1885 Hook & Hastings Op. 1267 located in the Portland Street Baptist Church of Haverhill, Mass. As part of the renovation, and in keeping with the practices of the day, the flutes were de-nicked, the 4' string repitched as a celeste, the mixture was reconfigured, and ten of the 19 stops were reregulated or revoiced. Following a serious fire, the George Bozeman Company of Deerfield, N.H., restored the organ in 1985 as their Op. 35. The Revised OHS Guidelines for Conservation has documentation as one of its most important tenets, and Reich's report is exactly the sort of documentation and public dissemination of information that the Guidelines prescribe. Reich's description is richly detailed, and now exists as the only public record of this important stage in the organ's biography. Would that more builders followed this admirable practice today.

The publication of the Johnson opus list continued, representing the years 1863–1867. Timothy Classey described two chamber organs in the Sharon Temple Museum of Toronto, Ontario. One was a ca. 1820 barrel organ of two ranks with two barrels of ten hymn tunes each, and the other a four-rank chamber organ constructed ca. 1848.

Finally, Sidney Chase, organbuilder of Worcester, N.Y., had recently discovered an account of a very early upstate organ written in a church history. The 1955 history of Christ Church, Guilford, N.Y., contained an article by LeVan Burt who described from surviving sources, the three-stop instrument built by the hometown builder, Elsworth Phelps—upstate New York's first organbuilder working ca. 1818–ca. 1860; this chapter was reprinted here in its entirety. Phelps was born in 1798, and his family migrated from Guilford, Conn., to Oxford, N.Y., about 1800—then the demarcation of the frontier between the white man and the Onondaga territory. In 1810, the town of Guilford was created out of the township of Oxford. Phelps described himself as self-taught. He was joined in business by Nathan Holt, also an émigré from Guilford, Conn. Both men are on the founders' list of Christ Church, and Holt served as a vestryman for a number of years. The G-compass organ had three stops, (Diapason, Dulciana, and Flute [4']), plus the later addition of an octave of Pedal Sub Bass pipes. It survived until 1909 when it was replaced by an Estey, which in turn perished with the building in a disastrous fire in 1935. The Phelps pipes were given to the Methodists across the street to use in a rebuild/enlargement of their own pipe organ, which in turn existed until 1964 when the Methodists discarded it in favor of an electronic. Phelps's work was surprisingly widespread, and through the increasing availability of newspaper accounts online, more of his instruments are coming to light. At least four of his chamber organs are known to exist today (including his Op. 1—built while he was a teenager for the sister who raised him—now in private hands), with more extant instruments likely—currently attributed to other makers—pending further research and study.

While much of what we read about in these columns today has long been common knowledge for organ historians, remember that what was being read in the pages of *THE TRACKER* in those days, was brand-new scholarship, and for 99 percent of the membership, everything was exciting. It was newly discovered material for a group of organ enthusiasts hungry for every bit of new information being unearthed that helped create a better understanding of America's rich organ history. The articles in this issue, typical of what was appearing in every issue, were an excellent example of the diversity of the material being unearthed—much of what we will see in later issues still stands today as the only information on a variety of American organ culture topics that has appeared in print.

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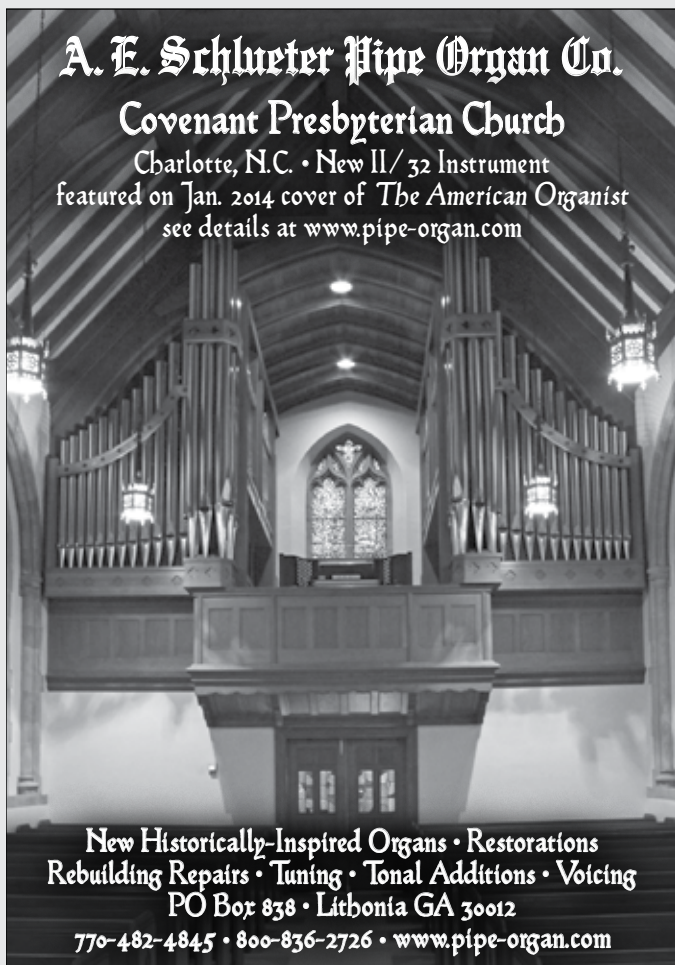
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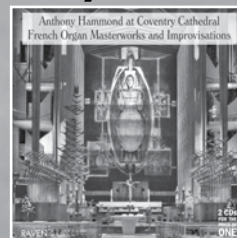
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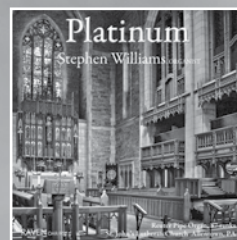
Bach: Toccata & Fugue in D minor; Wake, for night is flying, BWV 645;

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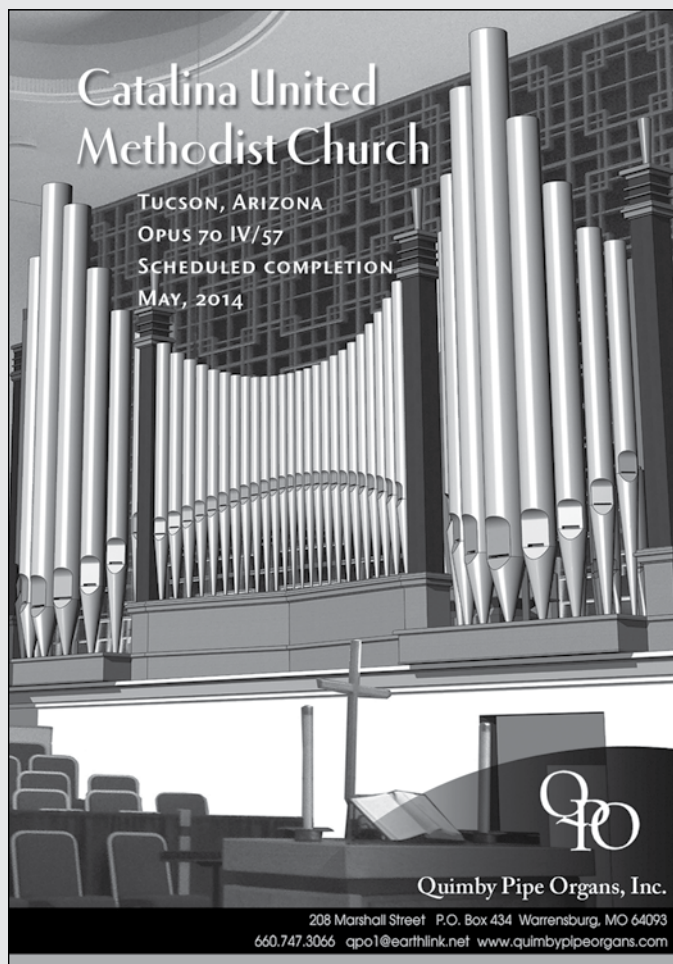
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Clarence Eddy on American Organs

from MUSIC (April 1899): 615–19.

PERHAPS NO OTHER ORGANIST in the world has played on so great a variety of instruments, and in so many different countries, as Mr. Clarence Eddy of Chicago. His virtuoso career commenced in 1873, when he made a tour through Germany with a most complimentary letter of introduction written by [August] Haupt, the celebrated teacher, in which he commended Mr. Eddy as something uncommon and very remarkable.

At that time Mr. Eddy played almost exclusively German music in strict organ style. When he returned to America in 1873 he stepped immediately into a very important position in Chicago, and in a short time attained such distinction that his playing was sought for all over the country. Since then he has made several concert tours in Europe, where indeed he has lived much of the time for the last few years. His concert tour in America this year is very successful, and he is playing all the way from New York and Boston to St. Paul and Omaha.

When recently in Chicago, a representative of *MUSIC* called upon him and the conversation began with some particulars of his trip, in which he spoke of finding organs of very good size and appointment in small places, the names of which he had never heard of until they were given him by his manager with the itinerary for his journey. Far up in Minnesota, in little out of the way places in Michigan, all about, this genial virtuoso finds well-appointed organs of a size rare in this country until within the last score of years.

What have you to say about the American organs, Mr. Eddy, and how do they compare with those in Europe?

From a mechanical point of view, American organs lead the world. The action is more prompt and reliable, and all the resources of the instrument are brought under the control of the player with a simplicity entirely unknown in European organs, except a few of the very best. You know there has been a great deal of progress in organ building all over the world in the last thirty years, but as Europe is an old country, where the churches have had their organs any time during the last hundred years, and in some cases two hundred, old organs very much predominate over the new ones. You remember that in Germany until very recently they made but small use of the Swell Organ, and in the organs erected more than 50 years ago the Swell Organ is very small, having only a few stops. Then the voicing is often rough and the instrument is effective, mainly, in full organ passages. Moreover, they have few or no combination pedals and the touch is very heavy and inelastic. This makes it a very difficult matter to play upon them, and the modern

arrangements for the organ are frequently impossible upon quite old instruments, unless the organist has one or two friends at hand to assist in making the changes in stops.

In fact, you know the old organists made very few changes in stops. They began by arranging certain combinations for each manual, and they changed about from one to the other for variety, but the expression in playing was mostly in the harmony and there was very little crescendo and diminuendo, and none at all of that sensitive gradation of tone which every good organist nowadays looks for.

In America we are having more and more completely appointed organs. The Roosevelt invention of electric action gave rise to some peculiarly novel effects. By placing a part of the pipes a long distance away from the keyboard, echo effects were possible which would have been entirely impracticable under the old regime. Very brilliant examples of this kind are found in the Roosevelt organ in the Garden City Cathedral in Long Island and the Auditorium organ in Chicago.

Do you meet many of the old-fashioned tracker organs in your travels, Mr. Eddy?

Very few large organs are now built with the tracker action so far as I know, and if I had my way about it there would be none of them. The tracker action for a large organ is very bulky, very clumsy, and there is almost always a button off or a wire sticking somewhere. When you attempt to lighten up the touch by putting in the pneumatic lever you add to the bulk and lose a great deal of time waiting for the pneumatic bellows to expand or collapse.

What kind of action do you prefer?

On the whole I prefer the tubular-pneumatic. This was originally an English invention, but it has been very greatly improved in America, and practically our best American manufacturers have what might be well enough described as an entirely new and original application of the tubular-pneumatic principle. In this action, as you probably know, the communication between the key and the pipe is had by means of a small lead pipe or air duct, along which an impulse travels which opens the valve when the finger is pressed upon the key. This impulse travels so quickly that even up to 60 or 70 feet there is no perceptible loss of time between the pressing of the key and the speaking of the pipe. Moreover, this kind of action is peculiarly reliable when properly made, and it admits of a great variety of mechanical movements and couplings without anything like the amount of complication required by other systems.

The electric action, although admirable for very long distances, is unquestionably liable to get out of order. When the instrument is well taken care of, and regularly seen to, and no accidents happen, an electric action is very delightful for the organist; but three “ifs” in one line to tumble over each other are too many for the happiness of a virtuoso organist. He has chances enough of his own to take with his fingers and with his moods without having them added to by the mechanical vices of the organ he is trying to play upon.

I suppose you have some queer accidents with organ actions in your concerts, Mr. Eddy?

I should say I did and some of them are painful, not only to me but to others. For instance, a few years ago I was called to open a three-manual organ built upon the tubular-pneumatic system at Phoenix, Ariz. This was erected by a manufacturer from California, who had succeeded in convincing the committee that he knew how to build an organ of this kind. The acceptance or rejection of the organ, according to the terms of the contract, was left with me to decide. If I approved it, it was all right. If I condemned it, the builder was bound to take it out. When I tried the organ in the afternoon I found many things which annoyed me not a little and I pointed them out to the builder, who promised to remedy them. In the evening everything was still worse. After every piece I had to wait until he could crawl into the organ and try and remedy the defects which that piece had brought out. Finally I lost my patience completely, and announced to the audience that it would be impossible for me to go on with the concert until the organ was ready, which I hoped would be in time for the next night. Accordingly, they gave the audience tickets for the following night and everybody went home in good humor, except possibly myself and the builder. I think also the trustees began to have an uncomfortable feeling. The builder worked all the next day, but it was no use. The defects of the work were radical, and it was impossible to make the pneumatics come to time. Accordingly, I condemned the instrument and the builder had to take it out. I was told afterwards that he had put all his money into this venture and that it completely ruined him. Of course, he has my sympathy, but it was a case where my professional judgment was demanded and paid for by the church.

What have you to say about the tone of American organs?

I have a great deal to say about the tone because my patience has been very much tried by the prevailing smoothness and sweetness of the effects and the absence of anything broad and substantial. The American solo stops are beautifully voiced, many of them, especially the soft ones. In this respect we are ahead of the world. In the variety of effects, however, we are not so fortunate. We have not a sufficient range of tone quality. Our diapasons are too small and voiced too softly and our reeds are not so resolute and ringing as they should be. For this reason, the tone of the full organ is unsatisfactory, and many of the best effects of the greatest organ music fail of realization.

To what do you attribute this deficiency in diapasons? Is it a question of too small scales or insufficient wind?

Both, I should say. An organ builder at Salem, Ohio, assures me that he has the exact scales that old father Schultz used to use in his diapasons, which are said to have been the finest in the world; but I have not yet heard any organ where he has put them in. The main difficulty, in my opinion, is that the wind pressure is insufficient. Most of our American organs are voiced on three and a half inches of wind, and this is the highest pressure some of them have. In place of this, I would have the Open Diapason and the substantial stops on at least six inches wind, and occasionally solo stops with ten or twelve inches. The organ of St. Paul's in London has some of its stops on a wind pressure of 20 inches. The tone is immensely thrilling and grand. Of course, care has to be taken in the voicing when so heavy wind pressures are used, and the space to be filled has to be considered.

I have never heard of 20 inches of wind being used before. Are you quite sure you are right?

Quite sure. As sure as can be. More than that, there is a builder in England who advocates using as much as 100 pounds pressure of wind. He has actually made for his own use a Diapason stop with this pressure, and its effect is said to be something astounding. The highest pressure I remember to have read of in America was the ten-inch wind which was used for some of the stops in the festival organ that Hook & Hastings made for the Gilmore jubilee in Boston.¹

On the whole I am strongly of the opinion that the art of organ voicing has yet a great future. I do not believe we have begun to find the limits of successful art in this direction, and I think if our American builders would pay more attention to tone and tone effects our instruments might lead the world in this respect as much as they now do in mechanical perfection.



Clarence Eddy in Germany, 1897

1. The Boston Coliseum, or *Temple Of Peace*, was a temporary building constructed solely for the purpose of hosting the National Peace Jubilee in 1869. This enormous structure (550-feet long by 350-feet wide, covering about 4½ acres) stood where Trinity Church and the Copley Plaza Hotel are now located in Copley Square.

Articles of Interest

from Organ and Other Journals Around the World

“Het Der Aa-kerk-orgel en zijn invloed op de Amerikaanse orgelbouw” (Bruce Shull), *Het Orgel* 108, no. 1 (2012): 26–33.

“The Best Organ Consultants are Organbuilders” (Gerard Pels), *ISO Journal*, no. 46 (April 2014): 65–70.

“A Gift Fit for a Queen: The New Chamber Organ for the Lady Chapel, Westminster Abbey” (Patricia Stoughton), *The Organ* 92, no. 366 (Winter 2013): 16–21.

“Domestic Harmony: Organs have long been used for music-making in

country houses. Tyack explores the remarkable domestic history of this instrument” (Geoffrey Tyack), *Country Life* (June 4, 2014): 146–49.

“Metamorphose einer Vergessenen: Die neue Konzersaalorgel (Konrad Mühleisen, Thomas Jann), in der Neuen Aula der Ruprecht-Karls-Universität zu Hedelberg” (Martin Kares), *Organ: Journal für die Orgel*, no. 2 (2012): 36–43.

“Organ Fundraising in Smaller Parishes” (Kathryn Rose), *Organist's Review* (June 2014): 12–15.

“Organbuilding in Romania” (Erich Türk), *ISO Journal*, no. 46 (April 2014): 7–38.

“The Organ in the Royal Festival Hall” (William McVicker), *Organist's Review* (June 2014): 6–11; *The Organ*, no. 368 (May–July 2014): 11–17.

“Die [Emil] Reubke-Orgel in der St. Viti-Kirche zu BADEBORN” (Lutz Wille), *Ars Organi* 61, no. 4 (December 2013): 225–30.

“A Sticky Subject, Indeed: Adhesives Used in Organs, Part I” (Mike Bryant), *Theatre Organ*, 55, no. 2 (May/June 2013): 46–49.

Strumenti a corde a tastiera della Guardaroba medica nel XVII secolo, II. 1650–1670 [Clavicembali e spinette]” (Giuliana Montanari), *Informazione Organistica* 21, no. 2 (August 2009): 189–232.

“Thoughts on Recovering Keys” (Michael Morvan), *Journal of American Organbuilding* 29, no. 2 (June 2014): 8–13.

“Frans-Vlaanderen Revisited” (Jan Vermeire), *Orgelkunst* 35, no. 1 (March–May 2012): 4–18.

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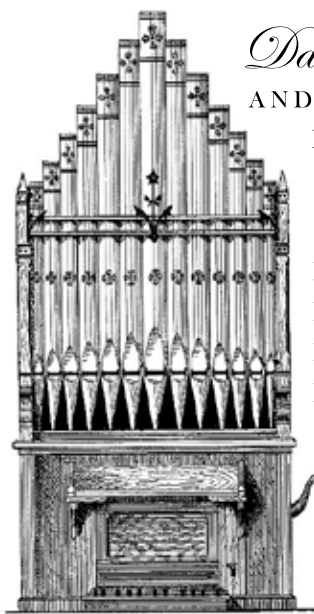
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HILBUS OHS CHAPTER



Hilbus Chapter
of the ORGAN HISTORICAL SOCIETY

Where the Tracker Action is!

BOB AND BARBARA HUTCHINS arranged an organ crawl, "Casavants in Catonsville," on Saturday, June 28. The first instrument visited was Casavant Op. 2267, a III/46 in St. Bartholomew's Episcopal Church in Baltimore, Md. Originally built in 1955 for Saints-Martyrs-Canadien R.C. Church in Victoriaville, Québec, it was moved in 2006 to Baltimore by David Storey and underwent a major renovation that included tonal changes and additions, a new chamber configuration, a new second chamber for the Positif division opposite the original chamber, and the construction of new twin facades.

After lunch at *Matthew's 1600*, chapter members moved on to the Chapel of Our Lady of the Angels in the Charlestown Retirement Community (formerly St. Charles Seminary) in Catonsville, Md. The Casavant was a III/46, Op. 808, built in 1919 and rebuilt in 1996 as Op. 808R.

On Saturday, July 26, Ted Gustin led chapter members on a crawl to Immanuel Presbyterian Church in McLean Va., to see and hear the 1998 Lively-Fulcher Op. 6, a II/18 on slider chests with electro-mechanical pallets and electric key action.

The chapter's newsletter, as of June 2014 has been in existence for 44 years! The issue of June 2014 is the Hilbus Chapter's 402nd! Congratulations to this very active chapter. Officers are Chairman: Paul S. Roeder; Vice Chairman: Glen R. Frank; Secretary-Treasurer: Carolyn Lamb Booth; Editor: Kevin M. Clemens; and Editor-Adviser: Carolyn Fix.

NEW ORLEANS OHS CHAPTER



IN MARCH, CAROL BRITT played a dedicatory recital at St. John's Episcopal Church in Thibodaux on the 1893 Farand & Votey recently rebuilt by Roy Redman. On June 8, Robert Zanca played a recital on one of the three organs built in New Orleans by Art Schoenberger. This was on the 1977 instrument in the Church of St. Rita of Cascia.

An interesting article on "House Organs in New Orleans" by Travers Koerner discusses the II/20 Aeolian, Op. 1412, for Samuel Zemurray installed at his St. Charles Ave. home in 1918 (the house later became the residence of the president of Tulane University) and the organ is presently in storage in Roy Redman's shop in Fort Worth, Tex.

William Ratcliffe Irby's 1926 II/11 Aeolian (Op. 1583) is extant, but unplayable, in the house, now owned by the Historic New Orleans Collection. Irby was an executive of the American Tobacco Company, one of New Orleans' first preservationists, and Tulane University's most generous benefactor. On November 20, 1926, Irby, in poor health, visited a mortuary to make arrangements for his funeral, selected a casket and, when left alone by the undertaker, climbed into the coffin and shot himself in the head.

Another large residence organ was the III/24 Austin installed in the F.J. Foxley residence in the 1920s.

Roy Redman has discovered additional information on the Debiere organ that mysteriously found its way to Louisiana. Mark Richle of Zurich, Switzerland, a scholar interested in portable organs, has identified

it as *Orgue Portatif No. 53* dating from 1884, and originally sold to a church in Olivet, near Orléans. The following year it was resold to a church in Orléans where it remained one year before being sold to the parish of Avoyelles, La., on October 18, 1886. The five-rank organ has been restored by Roy Redman and is for sale.

OHS LIBRARY AND ARCHIVES NEWS: MÖLLER DRAWINGS

EARLIER THIS YEAR, the long process of preserving thousands of Möller drawings began. The drawings were taken to a warehouse in Connecticut where they were organized by opus number and inventoried. Digital preservation is now under way as each drawing is captured by a high-resolution scan. Once scanned, the drawings will be made available to the public.

Already preserved digitally are drawings of the E.M. Skinner, Aeolian, and Aeolian-Skinner companies.

RARE HONOR FOR OHTA CHAIR

THE CHAIR AND CO-FOUNDER of the Organ Historical Trust of Australia, John Maidment OAM, has been honored by the government of the state of Victoria for his work to document and preserve pipe organs. Last spring, he received the Ray Tonkin Award, created in 2010 by the Heritage Council of Victoria as an annual award offered to an individual in recognition of significant service in preserving cultural heritage.

"In Australian Heritage Week, John Maidment has been recognized for his tireless work since the 1970s, documenting and supervising the restoration of Victoria's significant heritage pipe organs," Deputy Chair of the Heritage Council, Jim Norris, said. "His expertise has also been in demand for work on these instruments all around Australia and in New Zealand."



Among a long list of organs restored on his advice are the notable instruments of St Paul's Cathedral Melbourne (T.C. Lewis, 1890) and Brisbane City Hall (Henry Willis & Sons, 1892/1929). He has written countless journal articles on organ matters and is the author of the Victorian, Tasmanian, and New South Wales sections of *The Gazetteer of Pipe Organs in Australia* (1970–81).

John Maidment has previously been honored by the National Trust of Australia and in 1999 received an Order of Australia Medal from the Governor General of Australia, on behalf of Her Majesty Queen Elizabeth II, Sovereign of the Order.

The organ shown is the III/37 1877 Hill & Son, formerly in Adelaide Town Hall, South Australia, that now stands in the Barossa Regional Gallery. It was given to the Organ Historical Trust of Australia when the Adelaide City Council purchased an organ by J.W. Walker & Sons in 1990.

Above: John Maidment



SCHOENSTEIN COMPETITION IN HYMN PLAYING

CONGRATULATIONS TO ALL OF THE finalists in the 2014 Schoenstein Competition in Hymn Playing: Brent Stamey, Russell Weismann, Patrick Scott (2nd Prize), and Tom Mueller (1st Prize).

The final round took place at Christ Church, Cambridge, Mass., on June 22, 2014. The church houses a 2006 three-manual, 43-voice Schoenstein organ. The audience, which played the vital role of the singing congregation, was large and enthusiastic. Each finalist led the congregation through three hymns chosen from lists provided in the competition rules.

The judges deliberated for almost half an hour before emerging with their decision. The judges were Carl Daw, Eileen Guenther, and Will Sherwood.

This competition is sponsored by Schoenstein & Co., Organ Builders as part of their program to achieve greater recognition for the art of accompaniment. In most situations, the primary role of the organ is accompaniment and support, rather than solo repertoire. Believing that the artistry of the accompanist should be considered equal to that of the soloist, Schoenstein also sponsors competitions in the art of accompaniment at various universities.

This competition was announced to coincide with the release by MorningStar Music Publishers of the book *Hymn Playing: A Modern Colloquium* by Stuart Forster, who designed and hosted the competition.

*Above: (left to right):
Jack Bethards (Pres. of Schoenstein & Co.),
Patrick Scott (2nd Prize),
Tom Mueller (1st Prize),
and Stuart Forster (organizer).*

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*1927 Hinners Opus 2806,
as pictured in a Hinners catalog.*

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where they and many of
his factory workers worshipped.*

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Scattered leaves ... from our Scrapbook



From a review of *Organ Music of Seth Bingham* (Raven OAR 990).

On a par with the likes of Sowerby, the organ music of Seth Bingham (1882-1972) has been sadly and unjustly overlooked in the present time. A distinct, colorful blend of French and American characteristics, it is sophisticated, substantial, innovative, pithy, powerful, and



beautiful. The landmark Schoenstein, with its rich palette of gorgeous sounds, is the perfect instrument for this music. Christopher Marks is an ideal interpreter. His consummate musicianship and faultless technical acumen yield compelling, brilliant performances. This is exciting music and playing.

James Hildreth
The American Organist



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BOOKS

Tina Frühauf, ed., *German-Jewish Organ Music: An Anthology of Works from the 1820s to the 1960s*. 133 pp. ISBN 9780895797612. Middleton, Wisc.: A-R Editions, Inc., 2013.

In his pioneering monograph of 1929, Abraham Idelsohn wrote that “Jewish music is the song of Judaism through the lips of the Jew. It is the tonal expression of Jewish life and development over a period of more than two thousand years. To place that song into

ments, and percussion—all in common use by neighboring kingdoms—were regularly employed during sacred services. Of the two harps, the *Nevel* and its smaller relative, the *Kinnor*, King David was said to have played the latter. Wind instruments consisted of the *Shofar* (ram’s horn) and *Chatzotzera* (a silver trumpet), the *Halil* (similar to the Greek *Aulos*) and the *Alamoth*. At the beginning of the Common Era, the *Magrepha* (pipe organ) was introduced; but according to the *Talmud*, it was only used to call the priests to

their religious obligations. All sacred instrumental music disappeared from use shortly after the Temple was destroyed.

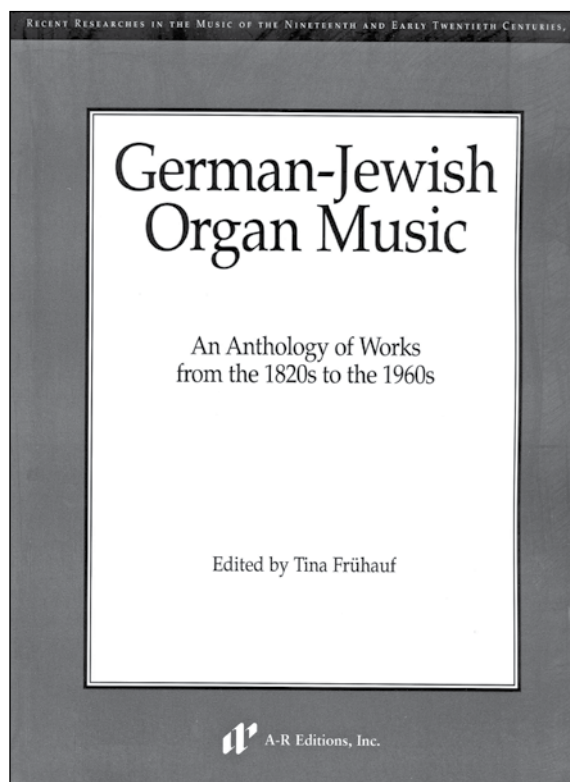
The organ and its music—now much more sophisticated and Western in tradition—did not reappear in Jewish usage until 1594, when a small organ was installed in the new Synagogue of Prague. In her seminal work on the developing use of the organ in European Jewish culture, Tina Frühauf has established that the earliest known use of the organ in a German synagogue occurred in 1810. Eight years later, the first use of the organ to accompany choral music in the growing reform movement occurred when the temple of the *Neuer Israelitischer Tempelverein Hamburg* was consecrated.²

With the current volume, Frühauf continues her study of the organ in Jewish culture with a critical anthology of a largely unknown body of organ music written by Jewish composers for use in the synagogue. As part of A-R Editions’ series “Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries,” the works found in this edition depict the evolution of

compositional style in German-Jewish organ music from an anonymous piece published in 1820 for use in the Hamburg Reform Temple to Heinrich Schalit’s *Organ Prelude*, commissioned in 1963 by Artur Wolfson, then cantor at Temple Emanu-El in New York City.

Representative of the late 19th century are Louis Lewandowski’s *Fünf Fest-Präludien*, Op. 37 (1871). Lewandowski was the first Jewish student to be admitted to the *Akademie der Künste*, Berlin, and at a young age secured the patronage of Alexander Mendelssohn, cousin of Felix Mendelssohn-Bartholdy. Each of Lewandowski’s five preludes is based on a traditional synagogue melody appointed for use on a major Jewish holiday. Because of the romantic harmonic idiom and simplicity of style, these preludes as well as choral music of Lewandowski are still heard in reform synagogues today.

From the harmonic and rhythmic simplicity of Lewandowski’s compositions, we are thrust into the lively complex 20th-century musical world of Hans Samuel. Born in 1901, the son of a liberal rabbi, Hans received his first organ lessons from Peter Hennes, organist at the synagogue in his hometown of Essen, Germany. After various interim appointments, Samuel found permanent employment at the *Friedenstempel* in Berlin-Wilmersdorf, a position he held until the organ was destroyed on Kristallnacht.³ He was among those fortunate enough to avoid almost certain death by his surreptitious flight to Palestine in 1939; there he flourished, ultimately in the new state of Israel as organist and composer



its ancient and original setting, we must seek the beginning of the people itself,”¹ and for the beginning of that vital component of daily Jewish life, both secular and sacred, we must look to the music of Israel’s neighbors—Egypt, Phoenicia, Assyria, and Babylonia. At the time Nebuchadnezzar’s army destroyed Solomon’s Temple in 587 BC, harps, wind instru-

1. A.Z. Idelsohn, *Jewish Music in Its Historical Development* (1929; reprint, New York: Tudor Publishing Company, 1948), 24.

2. Tina Frühauf, *The Organ and Its Music in German-Jewish Culture* (Oxford and New York: Oxford University Press, 2009), 28–29.

3. Crystal Night or Night of Broken Glass was an anti-Jewish pogrom and part of a more comprehensive Nazi strategy of Jewish persecution. Almost all of central Europe’s synagogue organs were destroyed during the riots of November 1938. During the two days of Kristallnacht, more than 200 synagogues were destroyed, thousands of businesses and homes were plundered, and about 30,000 Jews were arrested and sent to concentration camps.

until his death in 1976.⁴ In addition to Samuel's *Variations in Canonic Style on "Ahot ketanah"* found in this anthology, A-R Editions has published separately selected piano works of Samuel, also edited by Tina Frühauf. Hopefully, A-R Editions will soon publish Samuel's *Variations* and all other works in this valuable anthology as individual pieces.

Altogether, solo organ works of thirteen composers are included in the anthology. In the lengthy introduction annotated with copious endnotes, Frühauf provides a biographical sketch of each composer, followed by an analytical examination of the respective compositions. Her explained editorial methods and critical notes are ne plus ultra, making this volume an urtext publication of the highest order and a worthy addition to any organist's library.

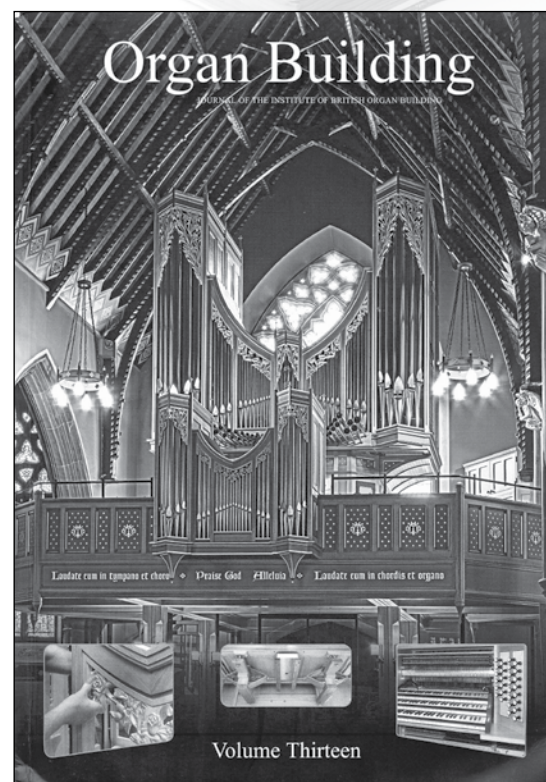
***Organ Building: Journal of the Institute of British Organ Building*, vol. 13, 2013. IBO Publications Group, ed. 136 pp., softcover. ISBN 9780-992737504. Bury St. Edmunds: IBO. 2013. £19.50.** With this issue, *Organ Building: Journal of the Institute of British Organ Building* celebrates its 30th year of publication, and for most of these years I have been a subscriber and an occasional reviewer. Without exception, this annual publication continues to be the most attractive professionally-edited organ trade journal in print. The *Journal* consistently produces well written essays of general interest to organbuilders. High standards in content, layout design, paper weight, full color photos, and quality printing make this publication one to be admired.

4. Like Hans Samuel, Hugo Chaim Adler, whose organ music is also found in this anthology, narrowly escaped death by fleeing to the United States in 1939. His son Samuel's account of rescuing the father's music from the bombed Manheim synagogue is found in Frühauf's *The Organ and Its Music in German-Jewish Culture*.

The IBO itself is just shy of its 20th anniversary, and has set the bar high for membership. To become a business member, applicants—individuals as well as firms—must present recent work in their respective discipline for inspection. If an individual is primarily engaged in maintenance or tuning, a list of clients must be produced and the clients made available for interview; or if one is a builder, representative instruments must be shown to the examining committee. For recertification, each business member's work and shop must be inspected every five years.

In addition to essays on restorations and new instruments, the *Journal* puts on record the condition of organbuilding in the UK, and what an alarming state it is. In 2001, 60 firms were accredited business members of the IBO; today there are only 38. Employment at individual firms is also shrinking, with one exception. In 2001, Goetze & Gwynn had seven employees; today there are six. In 2001, Mander had 30 employees; today there are 12. In 2001, Harrison & Harrison had 49 on the payroll; today there are 52. In his "Review of the Year," Paul Hale puts on a brave face, saying "Much routine cleaning and overhauling work has kept many firms busy, but there are clear signs that the rate of work coming in has slowed down," but this state of affairs is not limited to the UK nor is it new, for Ian Bell said as much in 2006: "It would seem that 2005 was a year of somewhat mixed fortunes across much of European organbuilding, with hard times recorded for both builders and suppliers in countries normally unused to such worries. There is no clear reason for this . . ." Here, Mr. Bell is betrayed

by his myopic vision. As the 42nd president of the United States said, "it's the economy, stupid," but the economy is only part of the cause, the other being a saturated and shrinking market. Twenty years ago, it would have been unthinkable that Carl Giesecke & Sohn—flue- and reed-pipe supplier to the world—would fall victim to the auctioneer's gavel. In the April 28, 2014, issue of the *Heilbronner Stimme*, a headline reads "Orgelbauer Laukhuff in Not." The article said that the 200-year-old firm was in



bankruptcy court negotiating a corporate reorganization. Organbuilding in the States fares no better, as one needs look no further than the "New Organs" page of *The American Organist*.

These are not the best of times for organbuilders, and the possibility of a recovery does not appear imminent.

BYNUM PETTY

5. "Organbuilder Laukhuff in Distress."

NATIONAL COUNCIL MEETING SPECIAL MEETING BY VIDEO CONFERENCE TUESDAY, MARCH 25, 2014

CALL TO ORDER. President Czelusniak called to order a meeting of the National Council of the Organ Historical Society on Tuesday, March 25, 2014 at 8:03pm EDT, by video-conference.

APPOINTMENT OF THE SCRIBE. In the absence of Jeff Weiler, Councilor James H. Cook served as the scribe for recording these proceedings.

ROLL CALL

(P-PRESENT, AE-ABSENT & EXCUSED)

William Czelusniak (President) P
Daniel Clayton (Vice-President) P
Jeff Weiler (Secretary) AE
Allen Langord (Treasurer) P
Will Bridegam (Councilor for Finance and Development) P
Jeffrey Dexter (Councilor for Organizational Concerns) P
James Cook (Councilor for Education) P
Christopher Marks (Councilor for Archives) P
Daniel Schwandt (Councilor for Conventions) P
James Weaver (Executive Director) P

A quorum of Council members was established.

Approval of Minutes. Councilor Dexter moved the minutes of a special meeting of the National Council by telephone conference on Wednesday, March 12, 2014, be approved as received. Motion carried.

REPORT FROM THE EXECUTIVE DIRECTOR. Vice-President Clayton moved the report from Executive Director Weaver be accepted. During discussion current registration numbers for the Syracuse convention were reviewed and accepted as an indication of a successful convention. Motion carried.

OHS MISSION STATEMENT. Councilor Marks moved the following sentence be accepted as the new mission statement and incorporated into the new bylaws currently under development:

The Organ Historical Society celebrates, preserves, and studies the pipe organ in America, in all its historical styles, through research, education, advocacy, and music.

Motion carried.

QUESTIONS AND CONCERNS FROM THE NOMINATING COMMITTEE.

Discussion revolved around two concerns, the first being a question about the eligibility of nominating committee members for nomination. Councilors Bridegam and Marks pointed out that both Robert's Rules of Order and our current bylaws do not prevent a member of the Nominating Committee from being nominated as a candidate in an upcoming election. Council noted the potential for abuse and decided that in the future no Councilor eligible for reelection should be named to the Nominating Committee.

The second matter considered was the ambiguity surrounding the 2015 elections and the transition to councilors without portfolio. Two seats are up for election, and the current bylaws require at least two nominations for each seat. The Nominating Committee has determined two possible scenarios for structuring the ballot, and asked Council's opinion on how to proceed.

NATIONAL COUNCIL MEETING BY TELECONFERENCE TUESDAY, MAY 6, 2014 TELECONFERENCE, 8:00PM EDT

President Czelusniak called the meeting to order at 8:01pm EDT.

In Secretary Weiler's absence, Councilor Cook was appointed as scribe for the meeting.

ROLL CALL

(P-PRESENT, AE-ABSENT & EXCUSED)

William Czelusniak (President) P
Daniel Clayton (Vice President) P
Jeff Weiler (Secretary) AE
Allen Langord (Treasurer) P
Will Bridegam (Councilor for Finance and Development) P
Jeffrey Dexter (Councilor for Organizational Concerns) P
James Cook (Councilor for Education) P
Christopher Marks (Councilor for Archives) P
Daniel Schwandt (Councilor for Conventions) P
James Weaver (Executive Director) P

A quorum of Council members was established.

A motion to approve the minutes of a meeting of the National Council by teleconference on Monday, April 21, 2014 as circulated was made by Councilor Schwandt. The motion carried unanimously.

Councilor Bridegam moved that we postpone discussion of the revised bylaws document and emendations, of the OHS governance transition plans, and of membership development and a proposed brochure. The motion carried.

Council discussed a date for continuing discussion of the bylaws and received a report from Councilor Bridegam on the status of endowment funds investment. President Czelusniak reported on his address to the St. Wilfrid Club in New York City and its favorable reception by the sixty or so august persons in attendance.

The next meeting of National Council will take place on Tuesday, May 27, 2014 at 8:00pm EDT by electronic conference.

Councilor Marks moved that this meeting be adjourned to continue Monday May 12 at 8:30 EDT via teleconference. The motion carried unanimously.

Adjournment

President Czelusniak adjourned the meeting at 8:33pm EDT.

NATIONAL COUNCIL MEETING SPECIAL MEETING BY TELECONFERENCE MONDAY, MAY 12, 2014 7:30PM CDT

CALL TO ORDER

President Bill Czelusniak called to order a special meeting of the National Council of the Organ Historical Society on Monday, May 12, 2014 at 7:32pm CDT. This meeting was a continuation of an adjourned special meeting held Tuesday, May 6, 2014.

ROLL CALL

(P-PRESENT)

William Czelusniak (President) P
Daniel Clayton (Vice President) P
Jeff Weiler (Secretary) P
Allen Langord (Treasurer) P
Will Bridegam (Councilor for Finance and Development) P
Jeffrey Dexter (Councilor for Organizational Concerns) P
James Cook (Councilor for Education) P
Christopher Marks (Councilor for Archives) P
Daniel Schwandt (Councilor for Conventions) P
James Weaver (Executive Director) P

A quorum of Council members was established.

Adoption of Agenda

Motion to adopt agenda as presented. Moved: Chris Marks. Carried

UNFINISHED BUSINESS

ADOPTION OF THE REVISED BYLAWS AS AMENDED. That the revised bylaws, as amended, in the form distributed to councilors via email on Friday, May 10 (document filename "140509 Bylaws Revision for publication.docx") be approved and that these revised bylaws be presented to the general membership for approval by ballot vote. Moved: Chris Marks.

Motion to further amend the revised bylaws by removing extraneous words in the section named Provisos Relating to Transition. Moved: Chris Marks. Motion carried. A corrected copy of the revised bylaws is appended to and made a part of these minutes.

After some discussion, the president called the question. Motion carried.

ANNOUNCEMENTS

A special meeting of National Council will take place on Tuesday, May 27, 2014 at 7:00pm by teleconference. The order of business will be to receive reports from the officers, to take action on the Publications Governing Board, and to authorize the work of officers at the summer conventions.

Adjournment

President Czelusniak adjourned the meeting at 7:45pm CDT.

/s/ Jeff Weiler, Secretary

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CANDIDATES FOR THE 2015 ELECTION

AT THE OHS ANNUAL MEETING, AUGUST 13, 2014, THE NOMINATING COMMITTEE OFFERED THE FOLLOWING CANDIDATES FOR THE TWO VACANT DIRECTOR POSITIONS:

- Scott Cantrell
- Craig Cramer
- William F. Czelusniak
- Faythe Freese
- Kola Owolabi

BALLOTS WILL BE DISTRIBUTED IN THE SPRING OF 2015, VOTED UPON, AND THE TWO CANDIDATES RECEIVING THE HIGHEST NUMBER WILL BE ELECTED AND TAKE THEIR OFFICES AS DIRECTORS AT THE CLOSE OF THE 2015 ANNUAL MEETING.



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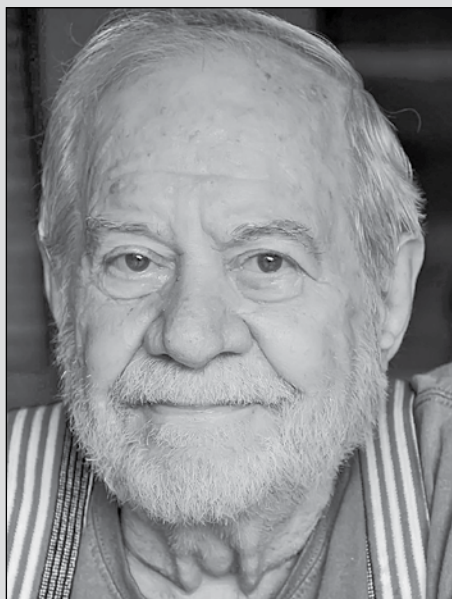
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RUBIN S. FRELS

RUBIN STEELE FRELS, 85, of Victoria, Tex., passed away on Thursday, June 19, 2014. He was born on November 17, 1928, graduated from Patti Welder High School, and received his BA from Principia University, Elmhurst, Ill. He returned to Victoria and was drafted into the army where he served as a



chaplain's assistant. Rubin Frels was the organist at his church from early childhood until 2011. An organbuilder, he was the founder of Frels Pipe Organs.

His father established Frels Theatres, a family business subsequently operated by Rubin Frels and his mother. He served as president of both Frels Theatres and Frels Real Estate. Rubin was involved with music programs in Victoria: the Victoria Music Club, the Victoria Symphony, and the Victoria Bach Festival. He was a charter member of the American Institute of Organ Builders a member of the Organ Historical Society, American

Theater Organ Society, and the Theater Historical Society. He was active in both the Lions and Rotary clubs and a member of the Airedale Rescue Terriers.

Survivors are his partner, Brad Richards; and several nieces and nephews.

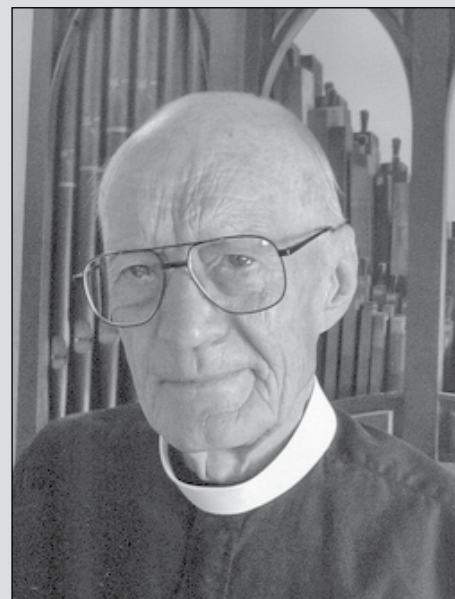
A graveside service was held on Saturday, June 21, 2014, at Evergreen Cemetery in Victoria. On July 12, the family held A Celebration of Life at the First Church of Christ, Scientist, in Victoria, followed by a reception at the Frels residence.

ROBERT L. TOWN

ROBERT L. TOWN died December 10, 2013, at the age of 76. He was born in Waterman, Wisc., on October 31, 1937. At 15, he was appointed organist at First Baptist Church in Weedsport, N.Y. Town received his BM from the Eastman School of Music in 1960, studying with Catharine Crozier, and his master's degree from Syracuse University, studying with Arthur Poister. He began his doctoral work at the University of Michigan with Marilyn Mason and was appointed to a teaching position as he continued his studies. At age 25, Mr. Town won the Boston Symphony Orchestra's Young Artist Competition and gave a recital at Boston Symphony Hall. Mr. Town's recital venues included the Kennedy Center, St. Thomas' Church, New York City and Notre Dame Cathedral in Paris. Robert Town taught at Wichita State University from 1965 until his retirement in 2006. A memorial service was held for Robert Town on Saturday, January 11, 2014 at Weidemann Hall, WSU.

RONALD C. BRUGGER

THE REV. RONALD C. BRUGGER, age 72, died September 12, 2013, at the Dougherty Hospice House in Sioux Falls, S.D. Brugger was born March 9, 1941, in Huron, S.D. He attended Augustana College, 1959-62, Wartburg Theological Seminary, Dubuque, Ia., 1962-67, and did post-graduate study



at Wittenberg University in Springfield, Ohio. His ministry began in the Lansing-Waterville Parish in Iowa, and extended into 40 Lutheran congregations in the South Dakota communities as well as interim ministry in three Episcopal parishes in Brookings, Huron, and Watertown.

Ronald Brugger was a skilled organist/pianist and church musician with a vast knowledge of the liturgies, hymns, and traditions of the Lutheran church and the majority of mainline denominations. He had a special love for collecting books and resources in these traditions. He was an enthusiast

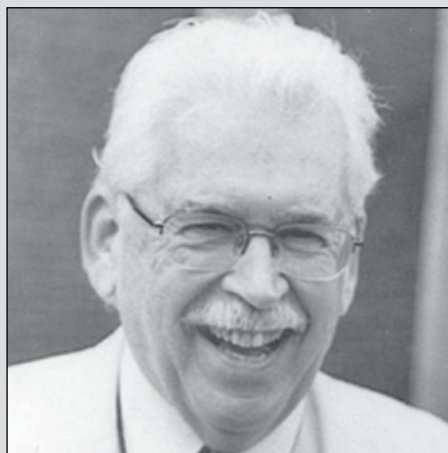
of pipe organs, reed organs, and melodians, particularly historic instruments. He was a member of the Organ Historical Society and other historic preservation societies.

A funeral service took place on September 21, 2013, at Grace Episcopal Church in Huron with burial at the Tulare Cemetery.

ROBERT LORD

ROBERT SUTHERLAND LORD, teacher, scholar, and organist, passed away Thursday, July 24, 2014, at the age of 84. Lord received a BA in music from Dartmouth College, and MA and PhD degrees in music history under the supervision of Leo Schrade at Yale University. Lord was a recognized authority on the music of Charles Tournemire a student of César Franck; Tournemire in turn had taught Jean Langlais, with whom Lord studied improvisation and enjoyed a close friendship with for over 30 years. Dr. Lord also maintained a close friendship with Alice Tournemire, the composer's widow. Grateful for Lord's efforts to make her late husband's legacy better known, she entrusted him with valuable research materials from her personal collection. Mme. Tournemire's assistance eventually made possible the publication of Lord's ground-breaking essay in 1984, "Liturgy and Gregorian Chant in *L'Orgue Mystique* of Charles Tournemire," a study that remains essential

reading today for any Tournemire scholar. One month before Lord's death, this essay was reprinted in a volume dedicated to Tournemire studies, preceded by this dedication: "In recognition of its seminal importance, this classic contribution to Tournemire studies is reprinted here three decades after its initial appearance."



In 1989, Lord was asked by the director of the music library at the Bibliothèque Nationale de France to undertake the analysis of a musical manuscript of Tournemire (spanning nearly 1,300 pages) that had been recently donated to the library. Dr. Lord accepted the offer and spent the next three years on this monumental task. In 2012, after a 20 year hiatus, Dr. Lord returned to this study and undertook the painstaking work of preparing the complex text for publication. It

appeared in print exactly one month before his death: Catalogue of Charles Tournemire's "Brouillon" (Rough Sketches) for *L'Orgue Mystique*, BNF., Mus., Ms. 19929. Dr. Lord was Professor Emeritus of Music and University Organist at the University of Pittsburgh's Heinz Chapel. His course on the history of Western music attracted nearly 800 students each year. Upon his retirement in 1999, Lord's students honored him as an outstanding teacher. Over 45 years, he performed more than 160 organ recitals and played for more than 4,000 weddings at the Chapel. Lord was also organist and choirmaster at Christ Episcopal Church in the North Hills for 22 years and served as the first chairman of the board of the Northland Public Library. During the 1970s, he annotated a weekly program of organ music for WQED-FM called Lord on Bach, a series that was rebroadcast over other PBS stations. Lord was invited to give a recital at the Cathedral of Blackburn in Lancashire, England, where his great-grandfather Daniel W. Lord, who immigrated to the United States in 1864, had been a church organist. In lieu of flowers and to honor Dr. Lord, we ask that you make a donation to the first tracker organ donated by Andrew Carnegie and in need of restoration, Historic Roberts Organ Restoration Fund, P.O. Box 840, Urbana, Ohio 43078, www.weddingchapel-urbana.com.



GREAT ORGAN DISABLED.

Automatic Device Falls on Instrument in Carnegie Hall, Pittsburg.

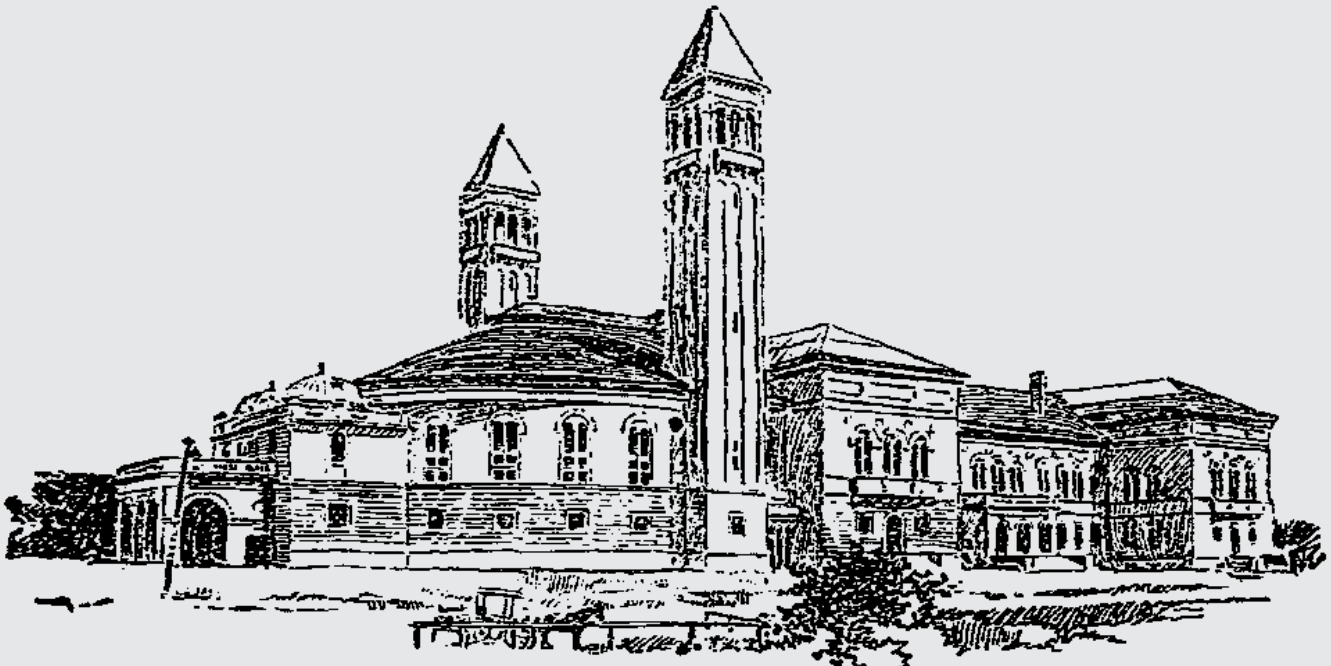
A most unfortunate accident occurred on Saturday last in the Carnegie Music Hall, Pittsburg, when the new clavier recently installed in the big organ plunged into the pit in which it is kept when not in use and was reduced to ruin.

An elevating and depressing device is used to drop the great console out of sight when not in use and to raise it again to the level

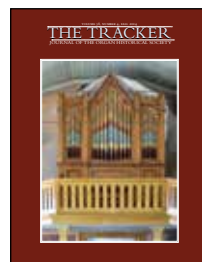
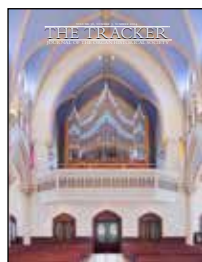
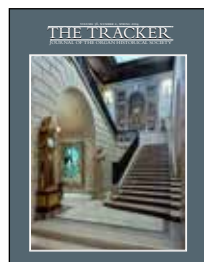
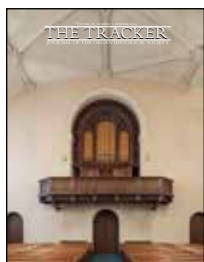
of the stage when it is to be played. Tests of the elevating apparatus were being made, when the whole thing gave way, and the 1,800 pounds of console and machinery plunged to the bottom of the pit. The new console had been built at a cost of \$10,000 and had not been used in concert this season.

Charles Heinroth [1874-1963], the city organist, narrowly escaped serious injury, and one workman was injured by flying splinters. The season's series of organ recitals must now be postponed, it is not known definitely yet how much damage has been done nor how long it will take to repair it.

Music Trade Review 51, no. 15
(October 8, 1910): 17-18.



Carnegie Music Hall



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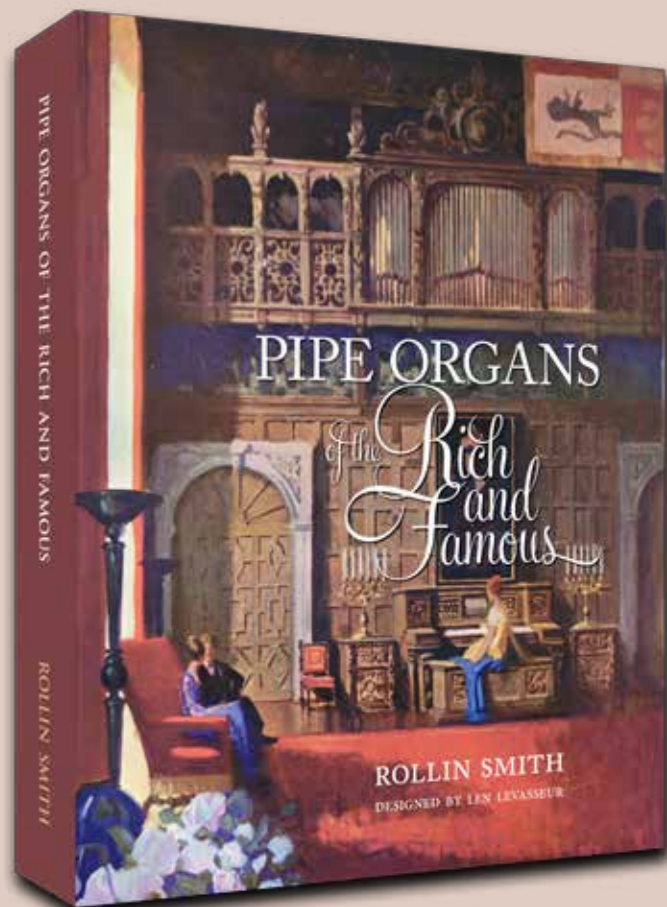
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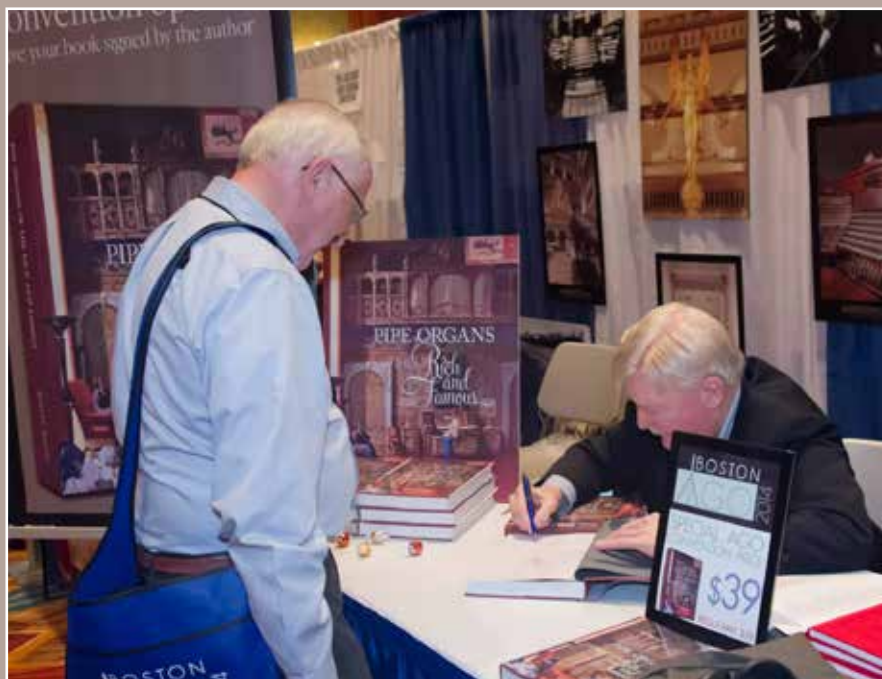
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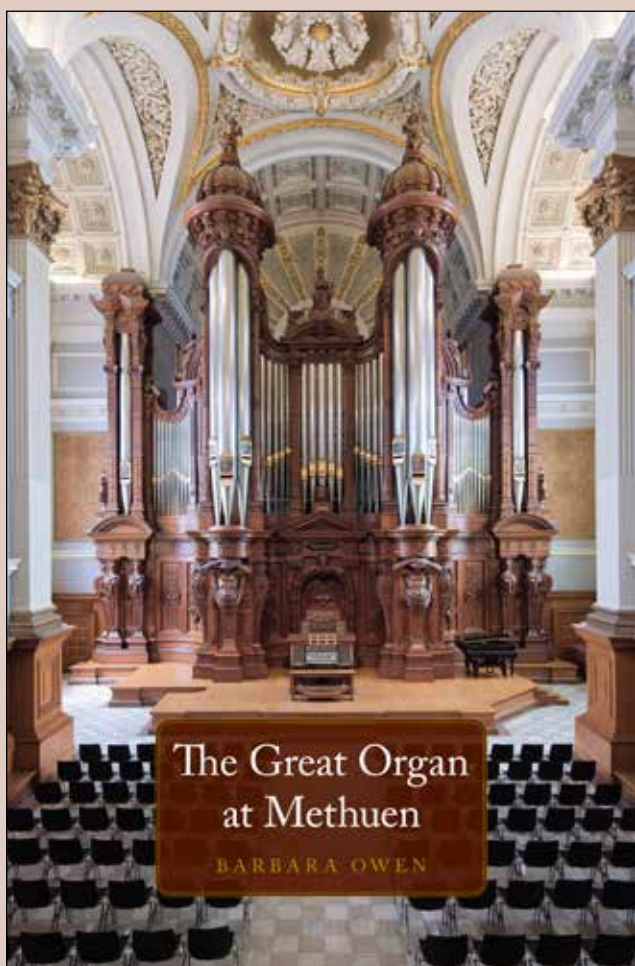
ROLLIN SMITH SIGNS BOOKS AT AGO CONVENTION

On Monday evening, June 23, the first night of the Boston AGO Convention, a book signing was held to celebrate the release of Rollin Smith's new book, *Pipe Organs of the Rich and Famous*, published by the OHS Press. The event was arranged by Len Levasseur, designer of the book, and extended through Tuesday afternoon and evening. Pre-publication subscribers picked up their autographed copies and more than 135 books were subsequently sold.

Pictured is Rollin Smith inscribing a book for Willis Bridegam, Councilor for Finance and Development.

PHOTO LEN LEVASSEUR





**The Great Organ
at Methuen**
BARBARA OWEN

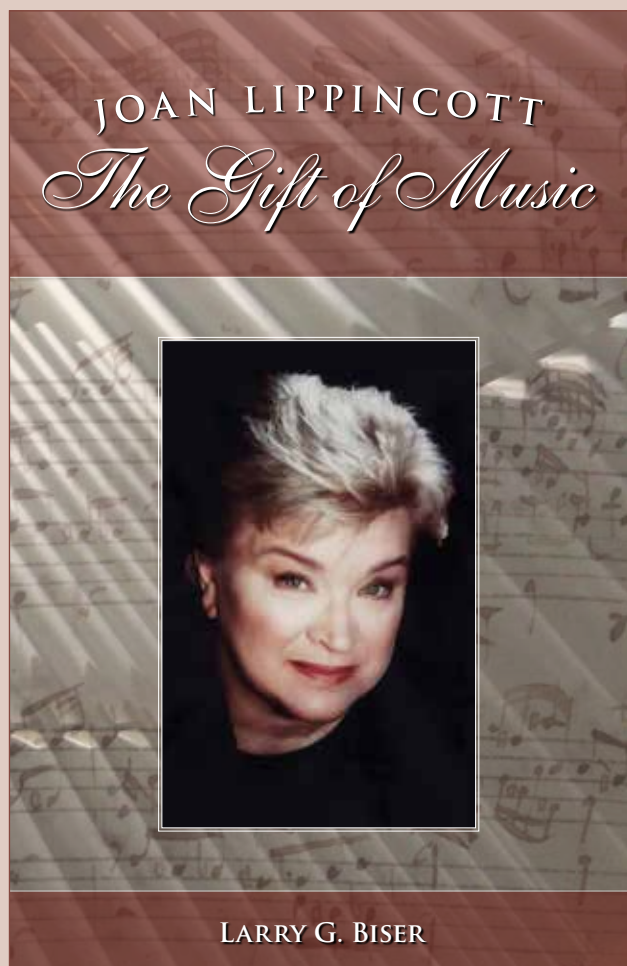
THE GREAT ORGAN AT METHUEN
BARBARA OWEN



IN THE MIDDLE of the of the nineteenth-century, American organbuilding reached a milestone when, in 1863, in the midst of the Civil War, a large concert organ — really the first of its kind in the country — was opened in Boston's relatively-new Music Hall. Visually and musically it was regarded as a sensation, as it put a stamp of approval on paid-admission secular organ recitals, and quickly opened the door to a spate of American-built concert hall organs. The composition of large-scaled secular organ works soon followed, written by American composers recently returned from study in European conservatories.

This is the story of that catalytic instrument, known then and now as the Great Organ — its checkered history, and, perhaps most intriguingly, the varied and colorful cast of characters who conceived and financed it, built and rebuilt it, played it, made recordings on it, wrote about it, maintained it, rescued it from time to time, and continue to ensure that its voice continues to be heard. The Great Organ is now housed in its present purpose-built concert hall, north of Boston in the town of Methuen, Massachusetts. How it got there and how it remained there is only a part of its story.

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LARRY G. BISER

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Contributors to this volume include Scott Dettra, Lynn Edwards Butler, Marty Waters, Craig Cramer, George Dickey, Lee Ridgway, Mark Brombaugh, Joseph Flummerfelt, Karen McFarlane Holtkamp, Robin Leaver, and Barbara Owen, with a foreword by Quentin Faulkner.

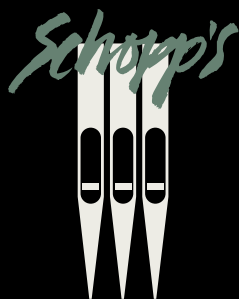
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