

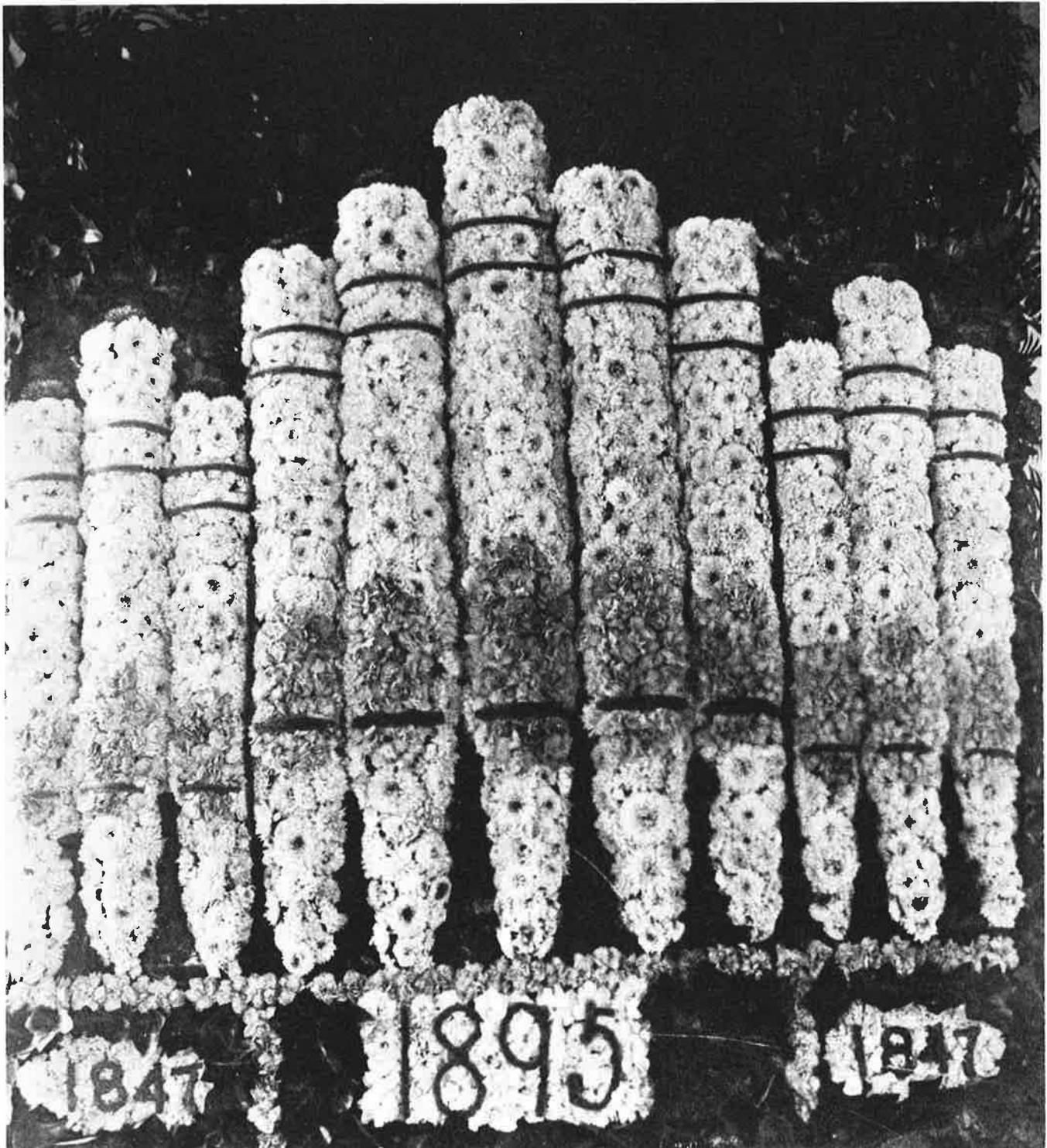


THE TRACKER

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Volume 26, Number 1

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The Organ Historical Society, Inc.

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Thieves! Robbers! . . .

An Editorial

Several years ago Robert J. Reich reported an incident which occurred in New England involving the theft of an historic organ's pipes. The ruse was described as follows: a large covered moving van arrived at the church, and two men - who told the sexton they had orders from the "Such and Such Organ Company" to remove the pipes of the organ for the purpose of cleaning and repairing them - loaded the van with every pipe in the organ. They were never seen nor heard from again; and the church authorities, having made no such arrangements with any firm, had to replace the ranks of missing pipes.

Well, a new instance affords us a good chuckle as we read the following item from a North Carolina newspaper:

Organ Stolen

A Hammond organ valued at \$3,000 was stolen last week from the Holy Temple Bible Church of God at 309 McArthur St., according to Fayetteville police reports.

Investigating officers found vehicle tracks made in the snow near the church, according to reports.

Members of the church discovered the organ missing Friday morning, reports noted.

The thieves apparently gained access to the church through an unlocked window, according to reports.

The clipping was submitted with the following letter:

Dear Sirs:

I attach a clipping recently sent to me from North Carolina by my sister. It occurs to me that this sad story could provide still another point for OHS in its perennial battle against the "electronic substitute". A real pipe organ is much harder to steal!

With compassion,
/s/ Robert A. Hinners
2101 Bucknell Terrace
Wheaton, Maryland 20902

While Mr. Hinners' point is well taken and one could only wish that all electronic substitutes in churches should meet a similar fate, there is a lesson to be learned in all of this.

People generally take for granted that an organ (pipe, or pipeless) is a fixed piece of furniture installed for use when needed, enjoyed when well played, and given maintenance on occasion. Few appreciate the historic value of a vintage instrument and fewer are aware of the cost of a replacement of the entire or even parts of an organ. Insurance policies sometimes cover loss by fire, but rarely by theft.

And the fact remains that there are still people browsing around unsuspected who dote on stealing a nameplate, pipe, or even a stopknob from an organ. These are the very ones who might develop into thieves of entire organs. They must be stopped - caught and punished - not so much for the careless church's sake as that of the valuable instruments they destroy. OHS members will do well to warn church officials of this menace, and to help stamp out the practice in every conceivable manner.

MOVING? - Don't miss your *TRACKER*. Send your old and new addresses to *THE TRACKER*, P.O. Box 209, Wilmington, Ohio 45177.



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COVER - This floral spray, in the design of a pipe facade, was given by the Pierce employees for the funeral of the firm's founder, Samuel Pierce, in 1895.

An 1898 Samuel Pierce Organ Pipe Co. Price List

by Jim Lewis

With the current cost of organ pipes from supply houses running well into four figures, it is interesting to look back to the days when a 61 note 16' Principal set could be purchased for \$292.50 and a 16' Pedal Trombone for \$160.00. Glued into the back of an old C.S. Haskell catalog in the writer's collection is a price list for the Samuel Pierce Organ Pipe Co. of Reading, Mass., dated 1898, from which the following information is excerpted.

Samuel Pierce (1819-1895) was foreman of the E. & G. G. Hook pipe department before he began his own business in 1847, an establishment that became one of the leading suppliers to the organ trade and the producers of some of the finest reed stops of the time through their head reed voicer, Frederick I. White. Pierce supplied pipework, both voiced and unvoiced, to many American builders including George Hutchings, William Nutting, E. & G.G. Hook, Cole & Woodberry, M.P. Möller, Murray M. Harris, George Ryder, and James E. Treat. Orders from these builders varied anywhere from a few dummy pipes, a set of decorated front pipes, reed stops, or even pipework for a complete instrument.

At the time this price list was issued, the firm's founder had been dead for three years. The company had been incorporated in 1897 and was carrying on work with the same staff. A short introduction given at the front of the price list makes this clear to customers:

"The decease of the organizer and founder, Samuel Pierce, has made necessary some changes in the management of the business, but the faithful and experienced corps of workers remains unchanged. The new management, with increased facilities and earnest zeal, proposes during the next fifty years to offer even better work than that turned out before, and to give prompt, accurate and courteous attention to the wishes of all customers. We call especial attention to our decorating department, which has always given such eminent satisfaction; also to our corps of voicers, who have had years of experience and are prepared to satisfy the tastes and requirements of our patrons as to quality and strength of tone."

The prices given below are for voiced pipework. The metal flue pipes were priced for "average scale," but there was a variety of scales available among the reed and wood pipes. Metal flue pipes below tenor f were constructed of "best zinc" and from tenor f up of "spotted or common metal." Clarinets, Saxaphones and Vox Humanas were "common metal throughout" while all other reed sets had "spotted metal bells and zinc stems." Regarding the quality of their product, the firm stated that "all our pipes are of good weight, and special care is taken to have the thickness suited to the requirements of the tone in the various stops, and the workmanship is the very best in every respect."



A very early photograph of the Samuel Pierce firm at Reading, Mass

Samuel Pierce Organ Pipe Co.

Price List, 1898

16 ft.	Open Diapason 24 fronts; Beaded mouths; 61 notes	\$292.50
8 ft.	Open Diapason 17 fronts; raised mouths; 61 notes	\$77.25
8 ft.	Open Diapason all inside; 61 notes	\$69.75
8 ft.	Violin Diapason 61 notes	\$59.75
8 ft.	Bell Gamba or Viol d'Amour 61 notes	\$60.25
8 ft.	German Gamba or Salicional 61 notes	\$50.75
8 ft.	Dulciana or AEoline 61 notes	\$49.25
8 ft.	Voix Celestes two sets of pipes	\$43.00
8 ft.	AEoline Bass 12 notes for Voix Celestes	\$27.75
8 ft.	Stopped Zinc Bass for Gamba or Dulciana 12 notes	\$18.50
8 ft.	Stopped Zinc Bass for Violin Diapason 12 notes	\$22.00
8 ft.	Quintadena 61 notes	\$38.25
8 ft.	Violoncello 30 notes	\$50.25
6 ft.	Quint 61 notes	\$32.50
4 ft.	Principal or Octave 61 notes	\$26.75
4 ft.	Fugara 61 notes	\$25.25
4 ft.	Violina 61 notes	\$23.75
4 ft.	Bell Violin 61 notes	\$26.75
4 ft.	Gemshorn 61 notes	\$24.75
4 ft.	Flute Harmonic 61 notes	\$28.00
4 ft.	Flute Dolce 61 notes	\$26.25
4 ft.	Flute a' Chiminee 49 notes	\$16.25
3 ft.	Twelfth or Nazard 61 notes	\$18.50
2 ft.	Fifteenth or Flautina 61 notes	\$15.75
2 ft.	Piccolo 61 notes	\$16.50
2 ft.	Waldflute or Gemshorn 61 notes	\$17.00
2 rk.	Mixture 19, 22	\$26.00
3 rk.	Mixture 15, 19, 22	\$36.50
4 rk.	Mixture 19, 22, 26, 29	\$48.75
5 rk.	Mixture 15, 19, 22, 26, 29	\$61.00
3 rk.	Sesquialtera 17, 19, 22	\$36.50
3 rk.	Dolce Cornet 12, 15, 17	\$45.75

16 ft.	Pedal Trombone 27 notes	\$160.00
8 ft.	Pedal Trumpet 27 notes	\$61.00
16 ft.	Contra Fagotto 61 notes	\$144.00
16 ft.	Trumpet 61 notes	\$180.00
8 ft.	Tuba Mirabilis 61 notes	\$88.50
8 ft.	Corno d'Amour 61 notes	\$83.50
8 ft.	Corno (6½" or 6") 61 notes	\$82.00
8 ft.	Corno (5½") 61 notes	\$80.00
8 ft.	Trumpet (5½") 61 notes	\$80.00
8 ft.	Trumpet (5" or 4½") 61 notes	\$77.50
8 ft.	Trumpet (4") 61 notes	\$75.00
8 ft.	Oboe & Bassoon 61 notes	\$67.50
8 ft.	Oboe 49 notes	\$38.50
8 ft.	Bell Clarinet 61 notes	\$72.50
8 ft.	Clarinet 61 notes	\$67.50
8 ft.	Clarinet 49 notes	\$38.50
8 ft.	Orchestral Bass 12 notes for Clarinet or Oboe	\$25.00
8 ft.	Saxophone 61 notes	\$70.00
8 ft.	Vox Humana 61 notes	\$67.50
4 ft.	Clarion (5½") 61 notes	\$43.50
4 ft.	Clarion (5" or 4½") 61 notes	\$41.50

(Some of the wood sets sold by Pierce were un-priced. A selection of those sets that were priced is given below)

16 ft.	Pedal Bourdon (8"X9½") 30 notes	\$64.25
16 ft.	Pedal Bourdon (5"X6") 30 notes	\$49.25
16 ft.	Manual Bourdon (5¼"X6½") 61 notes	\$62.90
16 ft.	Manual Bourdon (4¼"X5¼") 61 notes	\$57.50
8 ft.	Pedal Stop Flute (4¼"X5¼") 30 notes	\$34.25
8 ft.	Pedal Open Flute (4¾"X5¼") 30 notes	\$44.75
8 ft.	Doppel Flute (4"X5") 61 notes	\$50.50
8 ft.	Stopped Bass (2½"X3") 12 notes	\$12.50
8 ft.	Stopped Diapason (3"X3½") 61 notes	\$32.25
8 ft.	Stopped Diapason (2½"X3") 61 notes	\$31.75
8 ft.	Melodia (4¼"X5¼") 61 notes	\$47.50
8 ft.	Melodia (3¾"X4½") 61 notes	\$44.15
4 ft.	Flauto Traverso (2"X2½") 61 notes	\$24.75
4 ft.	Wald Flute (2½"X2¾") 61 notes	\$24.50
4 ft.	Wald Flute (2"X2½") 61 notes	\$24.50
4 ft.	Flute d'Amour (2"X2¼") 61 notes	\$21.50

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Ontario's Senior Organ

by Hugh D. McKellar

In the back gallery of St. Clement's (Eglinton) Anglican Church, Toronto, stands the oldest functioning organ in Ontario, quite possibly the oldest surviving organ manufactured in Canada. Built by the Montreal firm of Mead and Co., it was installed in Toronto's St. James's Cathedral in February 1842 - practically the only time in Ontario's history when it could have started out on the kind of career it has had.

It was the second, perhaps even the third, organ to sound within St. James's, which had already gone through many changes since its congregation was formed in 1797. In 1803 its first building was opened for worship in what was then known as the village of York. For nearly two decades after that, people who wished to attend church regularly had little alternative to worshipping there, even if they had not been brought up Anglican. Sustained Roman Catholic, Methodist, Presbyterian, and Baptist work began in York only during the 1820s, although clergymen of all these denominations had previously visited the settlement when they could, and held services for their own people. By that time the members of St. James's, while doubtless desirous that their names should be written in heaven, had learned a great deal about turning their church connection to worldly advantage as well, especially with the advent in 1812 of a brilliant rector who was expert in that art.

The most pertinent fact about Dr. John Strachan, for our purposes if for no one else's, is that he was tone-deaf. Music was thus one of the very few subjects on which he did not try hard, for two-thirds of a century, to lay down the law, not for Ontario Anglicans only, but for everyone who would let him. While he knew and cared nothing about music - and could indeed have spared little time for it from his activities in education and politics as well as church affairs - he knew and cared much about power and prestige, and secured all he could of both for his church and for himself. If an organ could have helped entrench the status of St. James's as the York church which really mattered, then an organ he would have had; but why bother, so long as no other place of worship could offer it any competition? Even by 1834, when York was incorporated as a city and renamed Toronto, no church but St. James's could easily have raised the price of an organ, or would have seen much point in buying one.

The St. James's people did not on this account grow complacent; when they enlarged their building in 1831-2, they included an organ-loft, but we cannot be certain how long it stood vacant. We know that in 1835 there was printed in New York a book whose title-page reads: "A SELECTION OF PSALMS AND HYMNS for every Sunday and principal festival through-out the year, for the use of congregations in the Diocese of Quebec ... together with a number of chants. The whole of the music set and adapted by W. Warren, Organist of St. James's Church, Toronto." But on April 1, 1837, Mrs. Anna Brownell Jameson - who was by then determined to leave both Toronto and the husband who had brought her there as soon as the Great Lakes should be clear of ice - wrote, "The psalms at church are tolerably well sung, owing to the exertions of a competent musician who has received so little encouragement that he is at present preparing to go over to the States." She says also that Strachan was collecting subscriptions toward the cost of an organ, although what Toronto needed was a singing-School. This sounds as though Warren, having taken charge of St. James's music on the understanding that an organ would soon be acquired, departed when he grew weary of the delay.



The 1842 Mead organ, Toronto.

Apparently the colony's receiver-general, Hon. J.H. Dunn, also grew impatient; for he made a subscription of £800, allowing the wardens to order from England an organ which arrived during the summer of 1838. Even better as a status symbol was the organist who agreed to come out from England to play it, Edward Hodges, since he already had his Mus. Doc. In September, the local newspapers reported that he had electrified the congregation by his first performance on the new instrument. Within weeks, however, he realized that he had unwittingly come to a colony in the grip of an economic depression which seemed unlikely to lift; then, on January 5, 1839, the church burned down, organ and all. No wonder Hodges left for New York as soon as he could, where he played first at St. John's, then at Trinity Church, until his retirement to England in 1859.

The congregation he had abandoned was soon cheered by news from England: Toronto was at last to become the seat of a new diocese with Strachan as its first bishop, although his salary would have to be raised locally. W. Warren was at least spared seeing how they could bestir themselves to get something they wanted; they figured out how to finance, and carry through, the building of a cathedral by the time when Strachan returned in late autumn from his consecration in England. Their exertions

must have left them too winded to warble, for they made no provision for any musical instrument, perhaps in hope that someone would seek to emulate Dunn. While waiting, they accepted the help of bandsmen from the regiment which then formed the Toronto garrison. But by November 27, 1841, a writer in the diocesan paper *The Church* could report that subscriptions had been opened toward an organ - and no cause, he thought, was more likely to arouse the parishioners' generous spirit.

Maybe not - yet he must have known that just then they were chiefly concerned with subsidizing the erection of a chapel for Irish laborers, far enough from the cathedral to spare the ultra-respectable pew-owners their accent and their aroma. They chose to send no farther afield than Montreal for an organ worth no more than £225; then, when they were in a position to acquire (from England, naturally) an organ suited to their own status, they could demonstrate their generosity and their superiority by handing the little instrument on to some other church - perhaps "Little" Trinity, where they meant to put the Irish, or St. Paul's, which was under construction some two miles north of the cathedral.

An English builder might have queried the suitability for a cathedral of an organ with only 5 stops and 270 pipes; but that would raise no eyebrows in Montreal, whose largest church, Notre-Dame, seating 3500 people, had been served by an 8-stop instrument since its completion in 1829. The organ's modest size may also have influenced St. James's choice of an organist: for the only time in their history to date, they hired a woman, listed in all surviving records only as "Mrs. Gilkinson."

I have not been able to verify Dr. Helmut Kallmann's statement that this lady's annual salary was first fixed at £100, then reduced in 1846 to £75, and finally in 1848 to £50, whereupon she resigned; but his conclusion that she was starved out may result from projecting into the past the attitude of the cathedral's more recent authorities toward women musicians. In the city directory of 1846-7, "Gilkinson, Mrs., organist, St. James's Cathedral" appears directly above "Gilkinson, D., bursar's office, University College." Had she been D. Gilkinson's wife, his name would surely have been given as householder, and hers

disregarded; thus it looks more as if she were his widowed mother. Since everyone then connected with University College was also connected with St. James's, it could well be that someone undertook to subsidize the education of a promising, fatherless boy by having the church pay his mother an inflated salary until he should be able to support her. Besides, in 1846, Strachan decided that, at 69, he could no longer carry on the dual responsibility of bishop and rector, and turned the latter post over to the Rev. Henry J. Grasett. Perhaps money had to be diverted from Mrs. Gilkinson to Grasett, who also had a family to support.

Now Grasett, unlike Strachan, was musical enough to edit three collections of children's hymns, two of them with tunes; hence he may well have been the moving spirit behind the order which went, in 1847, to May and Son of Adelphi Terrace, London, for an organ to cost £1200. This may have been more than Mrs. Gilkinson cared to tackle; anyway, she dropped out of the picture, and soon afterward out of the city directory as well.

The Mead organ left St. James's about when she did, but we at least know where it went. By then, victims of the Irish famine were crowding into Toronto and "Little" Trinity, and nobody was about to waste an organ on them; so the instrument journeyed two miles northward to St. Paul's. Here it was retained past the enlargement of 1860, to be sold for \$600 to Trinity Church, Aurora, some 30 miles northward again, in 1872. It remained in use until 1912, when it was relegated to the Sunday-school room.

Now a daughter of the Rev. Horace Musson, Trinity's rector from 1882 to 1900, had married a local resident of means, Col. R.N. Hillary. In 1919 she had the organ moved into her spacious Aurora home, "The Manor"; in 1932 she and her husband compiled a record of all they knew about it. They added to it an electric blower and a pedal-board of twelve keys. And it occupied their home longer than they did; after they died, their son and daughter, aware that the organ had acquired historical interest and value, sought for it a suitable permanent home. This they found at St. Clement's (Eglington), which received the organ in 1966, and where it may still be heard at Christmas and on other special occasions.

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Preserving a 19th Century Heritage

by John Maidment

The Organ Historical Trust of Australia was founded in 1977 and incorporated in 1978. It is a national organization with the following aims:

1. To preserve historic pipe organs and organbuilding records;
2. To stimulate public interest in pipe organs which are of national or local importance;
3. To encourage scholarly research into the history of the organ, its musical use, and organ music.

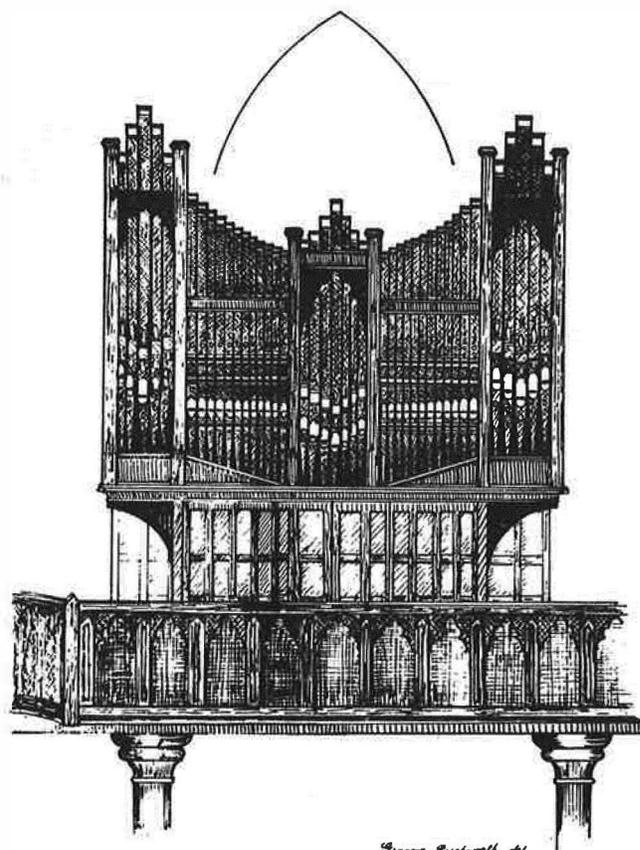
The National Council, comprising 13 members, includes representatives from all Australian states. Membership of OHTA currently stands at about 120 persons. Close liaison has been maintained and developed with preservation bodies in the respective states of Australia, including branches of the National Trust of Australia, the Victorian Historic Buildings Preservation Council, and the Heritage Council of New South Wales. A quarterly journal, *OHTA News*, is issued to members, containing details of organs currently under threat, or being disposed of, restoration projects, and other items of topical interest.

The first OHTA conference was held in Melbourne, Victoria, in May 1978 with the theme "Pipe Organ Preservation." Historic organs by George Fincham, William Hill, Merklin-Schütze, J.W. Walker, and T.C. Lewis were inspected, and speakers included Dr. Francis Jackson, Organist of York Minster, England.

The second conference was held in Sydney, New South Wales, in September 1979 with the theme "Preserving a Nineteenth Century Heritage." New South Wales, more than any other state in Australia, has a wonderful heritage of imported 19th century organs, many of which survive in almost original state. In Sydney alone, one can hear and play more unspoiled organs built by Hill & Son than would be possible in London today, including the grandest of all 19th century organs, the five-manual Hill in Sydney Town Hall. Significant organs were inspected and a variety of papers presented, mostly at the headquarters of N.S.W. National Trust at Observatory Hill, Sydney.

The program began in Goulburn, a country town 120 miles south of Sydney which has, in its two cathedrals, fine examples of Victorian organbuilding. The Roman Catholic Cathedral of SS Peter & Paul has an 1890 Hill & Son organ of 28 speaking stops in mint condition, still retaining the Barker lever action to the Great Organ. This instrument is at present being restored on the most conservative lines: the original cone tuning is to be retained, together with the majority of the reed tongues. Peter Jewkes, who is responsible for the restoration in conjunction with John Parker, of Melbourne, spoke about the work being carried out, and it was possible to inspect examples of pipe work closely and to observe the first-class workmanship apparent in its construction.

John Maidment then gave a paper on the history of the Hill & Son firm with special reference to its work in Australia. Some dozens of organs were sent out to Australia by this firm, including major productions for the town halls of Melbourne, Adelaide, and Sydney, and the cathedrals of Sydney, Perth, and Goulburn. Many of these organs remain unaltered.



Organ Case at SS. Peter & Paul Cathedral, Goulburn, N.S.W. (Hill & Son, London, 1890). Drawing by Graeme Rushworth.

In the afternoon we heard first a talk by David Kinsela on the restoration of the 1884 Forester & Andrews organ in the Anglican Cathedral of St. Saviour. This was followed by a recital by Mr. Kinsela (who was the Consultant for the restoration) of works by Bach, Mendelssohn, Franck, and Reger. The restoration was carried out by Messrs. Brown & Arkley of Sydney, the original tonal scheme being preserved in its entirety. The instrument is notable for the brilliance of its flue choruses, the fire of its reeds and the charm of its softer registers.

On the return trip to Sydney, a small chamber organ built by Samuel Parsons, Bloomsbury, London, in an elegant mahogany case, was inspected at Christ Church, Bong Bong, a diminutive regency gothic building. Retaining its original GG compass, the sound of this organ was an absolute delight, and its resources were ideal for the early English works which were played.

On the morning of the following day we attended first a liturgical performance of Guillaume Nivers' organ mass, "Concipiens genitor deus," at Christ Church, St. Laurence, Sydney. This church has a splendid 1891-92 Hill three-manual instru-

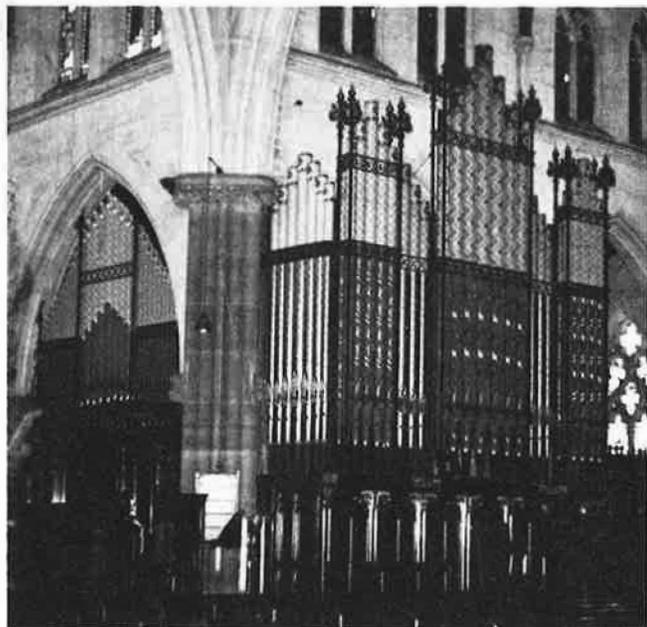
ment, originally built for a private home in Sydney and installed in the church in 1905. The shimmering brilliance of the mixtures, and the general elegance and beauty of sound of this organ, clothed in a fine A.G. Hill case, were a revelation to all present.

The next organ, at St. Barnabas' Church, Broadway, was built in 1879-80 by Hill and has a somewhat broader and more aggressive quality of sound. The tonal scheme here was most generous for its period, with a four-rank quint mixture on the Swell and Pedal complete to 4 ft. open metal flute. All of the metal pipework here is of spotted metal, including the front pipes. This organ is unfortunately in need of extensive restoration, the soundboards having serious runnings, and the action being most noisy. Neil Cameron, the Organist of St. Barnabas', gave a brilliant and most comprehensive demonstration of the organ, including a fascinating transcription of the *Andante* from Hydn's *Symphony in G* - doubtless exactly what would have been played on the organ in 1880.

Our first Walker organ was inspected later in the day at St. Stephen's Church, Newtown. Dating from 1874, this organ, still in almost original state (even to the brass candle sconces at the console) is in sore need of restoration. Despite its mechanical ailments, the massive and brilliant sound of this organ pervaded the whole of this large building with ease.

The conference was officially opened at St. Stephen's (a fine example of the work of the eminent 19th century Sydney architect, Edmund Blacket) by Mr. Justice Hope, Chairman of the Heritage Council of New South Wales. He spoke at length upon the problems of restoration and preservation of buildings and organs, the priorities which one must establish, and the ways in which the Heritage Council might offer support in our area.

The next organ inspected is unquestionably Australia's most famous - that in the Sydney Town Hall, built by Hill & Son between 1886 and 1889 and opened by W.T. Best in August 1890. Following an official reception for delegates to the Conference hosted by Alderman Rudge in one of the sumptuous chames of the Town Hall, we entered the concert hall, said to be the largest municipal hall built in the Victorian era. It is dominated at the western end by A.G. Hill's splendid case, decorated in ivory, vermilion and gold, and containing 32 ft. spotted metal pipes in prospect.



Organ Case at St. Saviour's Cathedral, Goulburn, N S.W (Forster & Andrews, Hull, 1884). Photo by Chris Sillince.

The Sydney City Organist, Robert Ampt, demonstrated the organ's resources in a variety of works including Mendelssohn's "War March of the Priests" and the *Tocatta* from Boellmann's *Suite Gothique*.

Roger Pogson, the Sydney organbuilder responsible for the restoration of the organ, spoke briefly on the work which was begun more than seven years ago and is still to be completed. The original tonal scheme and tubular-pneumatic action with barker lever coupling has been retained. Two parties then entered the instrument for a full tour of inspection, from the unique full-length 64 ft. Contra Trombone to the three Tubas standing proudly at the top of the organ whose sound is almost terrifying at close quarters. Here is one of the half dozen or so most notable organs in the world, famous for the brilliance, strength and unsurpassed grandeur of its sound and its truly breathtaking case. Long may it remain so!

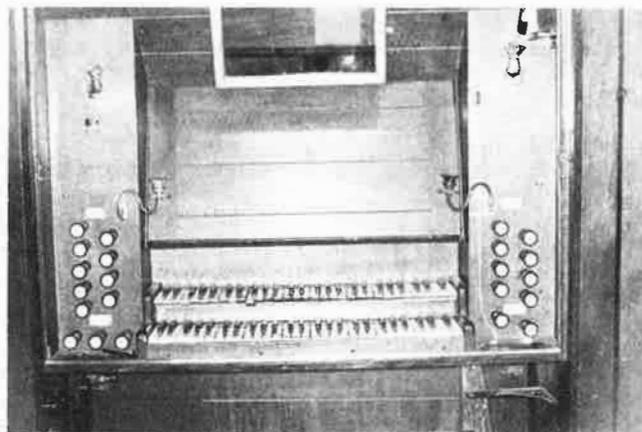
A wide diversity of talks were heard on the afternoon and evening of the Sunday.

Clive Lucas, Chairman of the N.S.W. National Trust's Historic Buildings Committee, and a well-known architect specialising in restoration work, spoke on the restoration of early buildings in Australia and restoration techniques and research. He presented some interesting parallels to follow in this area, especially that of knowing where best to stop to avoid over-restoration.

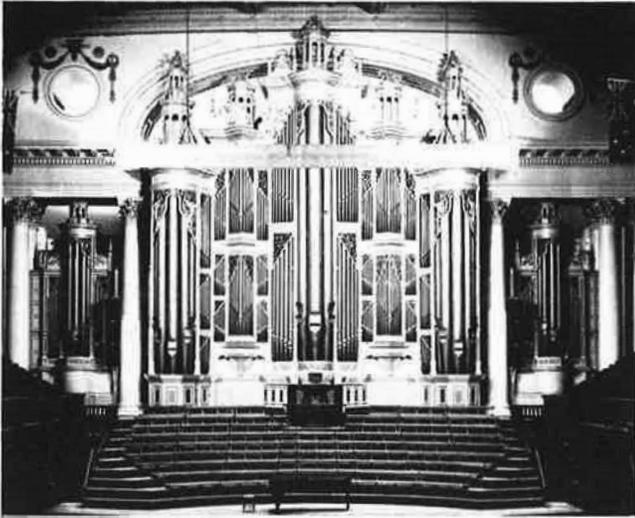
Graeme Rushworth gave an absorbing insight into the 19th century organbuilding scene in Sydney, looking at the development of the indigenous craft from 1840 onward and the importation of many quality organs from overseas. The principal organbuilders of the 19th century in New South Wales included William Johnson, Charles Jackson, William Davidson, and Charles Richardson, all of whom had migrated from England.

Earlier in the day, John Stiller, Research Officer employed for 12 months by the Organ Historical Trust of Australia, gave a short talk on the Classification and Research Project which has been funded by the Myer Foundation and the National Estate. The standards which have been formulated were discussed, with special reference to the Walker organ at St. Stephen's Church, Newtown.

Our first inspection on Monday morning was of an organ which is certainly destined to become historic - the Ronald Sharp organ at the Sydney Opera House. This instrument, which has five manuals, 127 speaking stops and almost 10,500 pipes, is the largest mechanical action organ in the world and was opened in June 1979 following a ten-year construction period. Various registration effects were demonstrated in a



Console at St Stephen's Church, Newtown, Sydney (J W. Walker, London, 1874) Photo by John Stiller



Grand Organ, Sydney Town Hall, Built 1890 Hill & Son, London (5 manuals, 127 speaking stops, 13 couplers -case by Dr. A.G. Hill): Photo courtesy Sydney City Council.

necessarily brief recital by Peter Kneeshaw, President of The Organ Society of Sydney. We heard the sparkling Italianate choruses of the Ruckpositiv and its exquisite Piffaro, or Voce Umana; the grand jeu and plein jeu; the various flue and reed choruses throughout the organ; flutes, strings and solo reeds. Here is an heroic organ which sounds particularly well in the building. Ronald Sharp later spoke briefly upon the later design philosophy and construction of the organ and the many problems which were encountered, both human and mechanical,

For our next organ, the clock was turned back 100 years. The organ, in St. Peter's Church, East Sydney, was built by Hele & Co., Plymouth, a firm still in existence. This most solidly built organ was demonstrated admirably in a short recital by Heather Moen, including works by Albinoni and Widor.

Our next venue was one of Australia's most architecturally distinguished 19th century churches - All Saints, Woollahra, designed by Edmund Blackett in a florid decorated gothic style embodying carvings of Australian flora. The organ here is possibly the most original of all large Forster & Andrews surviving altered, Dating from "1882, this three-manual instrument has 30 speaking stops, 37 ranks and barker lever and mechanical ac-tion. The renowned British blind organist, Alfred Hollins, was responsible for opening the organ in the builders' factory before its despatch to Australia. This organ is notable especially for its generous complement of upperwork conceived upon Schulze lines. Keith Asboe gave a fine demonstration here, including one of the Bach Vivaldi concerti and the Prelude and Fugue in C BWV 545 of Bach in which the Pedal Trombone made a truly memorable entry in the fine few bars.

A small organ of 1891-92 by the Sydney builder, Charles Richardson, was next heard at St. Columba's Uniting Church, Woollahra, and finally a large two-manual Walker of 1873 at St. Phillip's Church, Sydney, of particularly fine tone and remarkable solidity of construction.

The final afternoon of the conference was devoted to further papers and discussion. John Stiller spoke first upon the design and construction of 19th century Hill & Son pipe organs. Following a close examination of seven Hill organs in Australia by Mr. Stiller as part of the OHTA classification and preservation project, much evidence of standarization could be found, yet with significant differences between the various instruments, in terms of pipe scalings and console fittings.



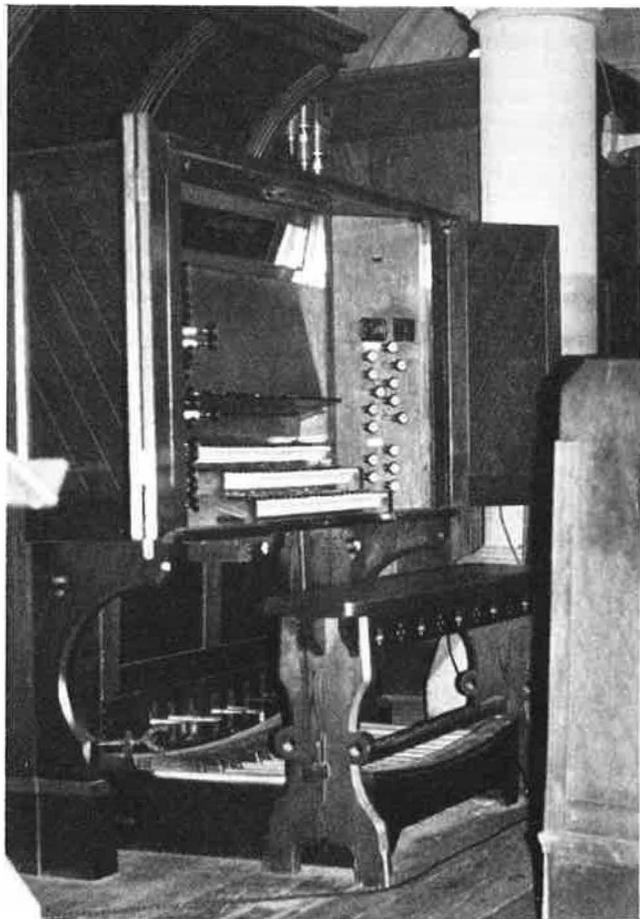
Organ case and Concert Hall, Sydney Opera House (Ronald Sharp, Sydney, 1970-79). Photo by Sydney Opera House Trust.

The next paper, entitled "Organbuilding and attitudes to preservation in New South Wales in the Twentieth Century," was presented by Kelvin Hastie. N.S.W. organbuilding has followed closely world trends this century: first with the decline in the building of tracker organs, the rise of the tubular-pneumatic and later the electro-pneumatic organ, often with considerable extension work. The *Orgelbewegung* began to make its mark in the late 1950's in the work of Ronald Sharp, then later Roger Pogson. A number of organs were imported at the time from such firms as Walcker, Pels, von Beckerath, J.W. Walker and Flentrop. In the area of preservation, firms such as Brown & Arkley, Roger Pogson, Pitchford & Garside, Arthur Jones, and Anthony Welby have carried out a number of not-able restorations of organs by Hill, Forster & Andrews, Walker, Willis, and Conacher, to mention but a few examples. For-tunately, few significant organs of the last century were ir-retrievably altered or destroyed, the most sad losses being the 1868 Hill in St. Andrew's Cathedral, Sydney (which was elec-trified and greatly modified in the early 1950's), and the removal of the large Forster & Andrews organ from the Great Hall of the University of Sydney (albeit replaced by a fine von Beckerath).

The conference concluded with an organbuilders' forum on the preservation of historic pipe organs in which Ian Brown, of Messrs Brown & Arkley, Sydney, John Hargraves, of South Island Organ Works, New Zealand, and Roger Pogson spoke. Topics discussed included questions of pitch changes, tuning slides, what can be defined as 'historic' or 'notable' and therefore worthy of preservation, restoration techniques (such as the re-bushing of old actions), and so on, This was a most stimulating session which could well have lasted far longer had there been sufficient time,

One of the most gratifying aspects of the conference was undoubtedly the active participation of so many organ builders. At one stage, almost two-thirds of the firms in Australia were represented; their interest in our activities is certainly much appreciated. Moreover, the presence of representatives of the major conservation and preservation bodies - the National Trusts of New South Wales and Victoria, and the N.S.W. Heritage Council - gave us considerable hope for further support of our activities.

The conference was a great success in helping to identify historic organs and the problems of their restoration and preservation. With the most important heritage of 19th century English organbuilding of any state in Australia, it is important that the classification of such instruments in New South Wales proceeds without delay as even today the integrity of fine old organs is being threatened. The conference just concluded should greatly assist in the process of preservation which will ensure that the organs of Hill, Forster & Andrews, Walkr, Willis, and others survive intact for posterity.



Console at All Saints' Church, Woollahra, Sydney (Forster & Andrews, Hull, 1882). Photo by Graeme Rushworth.

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Some Webber Correspondence

N.B. One of the first Honorary members of OHS was the late F.R. Webber, retired Lutheran pastor whose interest in church architecture and organ construction was widely known. During the period 1952 - 1956, before OHS came into being, he had a lively correspondence with Jim Suttie of Independence, Missouri. Mr. Suttie, an early member of the Society, has preserved this material and kindly offered it for publication which, of necessity, must be in installments. — Ed.

14 April, 1952

Dear Mr. Suttie:

Your letter was received. It is always good to hear from somebody who is interested in organs, and especially the fine old organs of years ago. I shall have to send Dr. Barnes a number of additional stoplists of old Johnsons, Roosevelts and various others. The carbon copies have been lying here unmailed. I have a great collection of stoplists and notes on them, much of it in pencil in a number of notebooks, and on loose bits of paper. My problem is to get the opportunity and the urge to type them and file them in chronological order in loose-leaf note — books or Accopress binders. However, some 47 additional stop-lists will be mailed today to Mr. Barnes, so be on the watch for them. I must get to work and type out a lot of Johnsons and Erbens that have not yet been typed.

Last week Mr. Harry Odell, the youngest of the three Odell brothers, dropped in. He is one of the fourth generation of a family who have built organs in New York and Yonkers since 1859. I have a fairly complete list of their organs, and the stoplists of many, which Bill, the oldest of the brothers, was good enough to type for me from their master list.

Harry told me of the remains of an old Roosevelt in a New York church. I went down to see it. It proved to be Hilborne Roosevelt's Opus 238, built in 1885 for Christ Church, Greenwich. In some way it had migrated to New York. It stands in a gallery in the Sunday school room, and the attached console can be reached only with a ladder, hence it must have been merely an ornament. Somebody has run away with all the pipes except the display pipes, most of which are dummies.

The Johnson, Hook & Hastings, Hutchings and Farrand & Votey booklets are very hard to find. I have been trying for a long time to locate just these booklets, but without success thus far, although I have advertized for them. I can give you most of the Odells, and the earlier Jardines, and some of the E & G G Hooks and the Henry Erbens. The Odells built a number of very good organs at certain periods. The Jardines were not particularly good, although they had organs in a number of important churches. The E & G G Hooks were very good in ensemble, but after the Boston Music Hall organ upset our tonal structure, they tended to sound a bit gambaish, like an amplified harmonium. About 1892 they turned out too many organs, and that finished them. Henry Erben built many important and fine organs between 1824 and his death in 1884. A few of these still exist, including the big one in St. Patrick's, Mott street, New York, once the RC cathedral until the present cathedral was built in mid-town Manhattan.

Erben had a very colorful career, but almost nothing has appeared in print regarding him. I have poked into many old newspaper files of a century ago, and old books and city directories, and have visited a number of churches, in order to

reconstruct the story of his career. I sent Mr. Gruenstein eight typed pages about Erben, which will appear shortly in The Diapason. About two years ago I wrote an article on Hilborne and Frank Roosevelt, which appeared in The Diapason, with several annoying misprints, including the wrong spelling of his first name. He was named for Dr. Hilborne, of Philadelphia, an uncle of the Weir Roosevelt and the Theodore Roosevelt families.

Have you checked Dwight's Journal of American Music, published for many years in Boston? It is by far the best musical journal of its period, and has a number of organ stop-lists and descriptions. The New York Library has a complete file. I have most of Truette's The Organ, but none of Dwight's.

Will you use a bit of persuasion on Dr. Barnes? I suggested to him that several of us combine our material and publish a book of stoplists telling the story of American organs from the Brattle organ to date. I have many such stoplists, many more than in the set I gave Dr. Barnes. It is much more than a one-man job. My suggestion was that we get John Ellsworth interested, for he is the Number One Johnson fan, and has scores of Johnson stoplists, and quite a complete story of Johnson's life. Then we should get Homer Blanchard, another keen Johnson fan. You and Mr. Nye might complete the list. Let's keep a certain Eastern self-constituted oracle out of it, for he would merely make us do all the hard work of research, and he would put his name on the title page.

The current issue of the British Weekly, organ of Nonconformity in Britain, has an article on James Hastings, telling of how he got a group of men together, instead of trying to do it all himself. Robertson Nicoll worked in the same way, both in Biblical research.

We could do the same thing. To avoid confusion it might be well to limit the thing to a few important builders: Appleton, the Goodriches, E & G G Hook, Hook & Hastings, Henry Erben, the Robjohns, the Odells, possibly the Jardines, the Roosevelts, Hutchings, Hutchings-Votey, Johnson, Farrand & Votey and a few others. These men all based their tonal structure on a good Diapason chorus. Some of them knew the use of good chorus reeds. We could omit the fellows who built hit-and-miss stuff, such as Diapason, Melodia, Gamba, Stopped diapason, Harmonic flute, etc.

You simply can't include them all, hence why not limit it to a few representative men, ending with Austin, Skinner, Casavant and perhaps Kimball. I'd be in favor of including short biographies of all organ builders; and in fact I have this material right now. Good voicers and pipemakers should be included, for their names, often stamped or scratched on organ pipes, are often a great help to the antiquarian.

Do you know the 3-35 Roosevelt in the gym at Concordia Teachers College, Bonnie Brae avenue, River Forest? Its individual ranks are not always the best, but the ensemble is majestic. It was built by Roosevelt and rebuilt by Farrand & Votey, and their name put on it. If you crawl inside, you will find the names of several of Roosevelt's pipe-makers on the bottom pipes. I have had a foolish theory that it may be the famous 1876 Centennial organ. The pipes are certainly Roosevelt, but just what Farrand & Votey did to it is anybody's guess.

Run out to River Forest and see it. The famous Centennial organ went from Philadelphia to Charitable Mechanics Hall, Boston, but Roosevelt made a few changes in it. If you have The

Roosevelt Organ Journal for July, 1876, you will find the original stoplist and a description of it. It was not in Mechanics Hall for many years, for they moved it to a large church in Roxbury. The church had been reconstructed as a concert hall, but it soon closed for lack of support. Then the organ was stored in Lowell. The opening in Mechanics Hall was in the year 1882. When I lived in Boston I tried every method of tracing it. Many people remembered it, but like Pilate's false witnessess, no two of them agreed. It is just a guess that it went to a Christian Science church, Drexel Blvd., Chicago, at which time Farrand & Votey rebuilt it, adding either a new console, or rebuilding the Roosevelt console, and attaching their name to it, since they were successors to Roosevelt. They appear to have switched the chests, making the Great chest the Swell chest and vice versa, and substituting a few ranks of pipes. Later, Morris added a very poor console.

You mention the Garrett Roosevelt. That was once in the Congregational church. The casework seems to be by somebody else. It was damaged by fire years ago, and somebody restored it, possibly Topp. The case doesn't look at all like Roosevelt. When it was moved to Garrett, I bought the wood Diapason 16', but found that there was no room for it, and the deal was called off. These pipes and the chest may still be in the attic of one of the buildings at Garrett. They were not included in the Garrett installation, for the little room where the organ was set up lacked height.

How many Johnsons have you listed? I have some of them, many of which are from Ellsworth's list. If you want to write him, he lived in Watertown, N.Y. when last I heard from him. John V. Ellsworth, organist Trinity Church, Watertown, N.Y. No doubt you know him.

Jardine's list was never complete, for the Jardines were not educated men, and they never bothered to list dates and opus numbers. Their work wasn't too good, and they would hardly be worth mentioning except for a few good organs they built now and then, among them one for Mr. J. P. Morgan's church, and another in St. Pat's.

Erben built many fine organs, but no books listing his work seem to have survived. Louie Mohr had a vast accumulation of old, yellowed booklets and all kinds of other stuff, piled in utmost disorder on half a dozen ancient roll-top desks. When he died two years ago they cleaned house. My friend Prower Symons had a fine and carefully selected collection of early American organ literature, but this was destroyed before I could stop them. Frank Taft had some Roosevelt and Aeolian literature, but all efforts to trace it led up a blind avenue. Bill Odell has a lot of stuff in his attic, including quite a remarkable scrapbook about 75 or 100 years old. William King, an old Erben man, died in Chicago in 1923. If his family still live there, they might have some of his literature on Erben and the Rob-johns, for King worked for both of them before establishing his own business in Elmira in 1865.

Have you done any exploring in the East? Why not run down here for a week before you go home after the present session ends? Westchester county and southern Connecticut have many things not yet explored.

Sincerely,
/s/ F.R. Webber

Dear Mr. Suttie:

Your letter was received. The trouble with this organ fan business is that it involves a vast amount of words: but that can't well be helped. As a boy I used to sit hours on end and listen to old-time organ men tell their endless tales. They could talk for six hours without pausing except to light their pipes. Garrulity accompanied them wherever they went. Many of the old Roosevelt, Johnson, Odell, Farrand & Votey and Hook & Hastings men were still living, and not one of them seemed able to outdo the other in endless conversation. Later, when I began to read organ magazines, I found that the same profusion of words, sentences and paragraphs existed in print. Audsley's Art of Organ Building is a typical example.

I have almost come to the conclusion that it is a big subject.

You ask about the Kimball booklets. They issued one about the year 1904 or 1905 and a revised edition about 1910. These booklets were about 7" x 9" in size, contained full page photos of six or seven organs, and stoplists of several of their self-contained small organs of about seven or eight ranks. In the back were perhaps six or seven pages listing all their organs up to that time, by States, but with no information as to their size. They had a second list of about 20 or 25 of their largest jobs, with the number of manuals and stops indicated.

Lyon & Healy issued a 9" x 12" brochure, with full-page photos of about 25 existing organs, and a list of about 125 installations, but with no data other than names of churches and locations. This brochure was issued about the year 1902 or 1903, with at least two editions.

You ask about Reuben Midmer. No doubt you have his biographical story, but if not, he was born in 1824 and died in 1895. He was a native of the County of Sussex, came to America at 16 and worked for Thomas Hall, a well-known New York organ man, originally from Lowe's shop in Philadelphia. Hall is supposedly Henry Erben's brother-in-law, and for a time they were in partnership. Then they went their separate ways. Later Hall joined with Labagh (pron. Lăy-bŏ'th), in whose shop Hilborne Roosevelt was trained. Next we find Midmer with Ferris & Stuart, early New York builders. About 1860 Midmer started his own business at 18 High street, Brooklyn, moving in 1875 to 97 Steuben street. In 1888, Reed Midmer, his son, became active head of the factory, but Reuben Midmer seems to have been more or less active until his death. The younger Midmer died in 1918, and was succeeded by Seibert Losh, and had a factory in Merrick, L.I. They had a number of organs in this part of the land, one of which was broken up only last year. This was in the old John Street Methodist, so closely associated with George Whitefield, and in which Whitefield's chair is still existing, as well as oils of Whitefield, Captain Webb, Barbara Heck and others.

I didn't much care for the John Street Methodist organ. Its tone wasn't bad, but the chests were too small in scale and in cross section, hence it never had enough wind supply. The wood pipes were made with BLOCKS merely bradded on. There wasn't the careful, fine workmanship that you find in Johnsons, Roosevelts, Odells, Hutchings, etc. Midmer rebuilt Roosevelt's Opus 45, and did a much better job in every way, and really worked out a clever method of getting at the inside of the chests without taking out a pint jar of wood screws.

John Brown was another Englishman. He worked for Brindley & Foster, also for Hill. He came out here about the year 1890, and at one time built organs in Wilmington. He died about the year 1915. His sons, Herbert and Calvin, are Austin men. Calvin lives in Chicago, and could give you information regarding his father, and no doubt a list of his organs. Herbert is more or less retired, and lives in Pelham, about a mile from me.

Philipp Wirsching was somewhat of a colorful man. He was one of a number of Germans who came to America and engaged in organ work. He was born in 1858 in Bensheim, near Mannheim, southwest Germany. He was a graduate of Wuertzburg University, and from the age of 12 onward he was a church organist, like Henry Willis I. He came to America in 1886, paused briefly in New York, and then went on to Salem, Ohio, and in 1888 established the Wirsching Organ Company. George J. Weickhardt was trained in his shop. Somewhere I heard or read that he became tonal consultant for Weickhardt about 1920. He died in 1926. He built the organ in Queen of All Saints, Brooklyn, a 4-43 and a very good organ. He built the old Steinway Hall organ, New York City, and the famous Our Lady of Grace, Hoboken, of which Audsely was consultant. The Hoboken organ is a very fine piece of work, tonally and structurally. My good friend Frank Rybak rebuilt it just before he died last year, and I saw it several times in his shop. Rybak, a former Austin man, and noted for his fine craftsmanship, spoke in terms of highest praise for the Hoboken organ, saying that he had seldom seen such fine workmanship. Rybak treated it with utmost respect and would permit no alterations other than thorough re-leathering, renewal of any worn parts, and a careful cleaning of the pipes and everything else. Whether the fine tone and the good craftsmanship was due to Wirsching or to Audsely, I don't know. His early record would repay investigation, for no doubt he was trained by Walcker, or Laukhuff or some such German builder. They were down in his corner of Germany.

Carl Barckhoff was another "Dutchman", born in 1849 and died 1919. His family built organs in Germany from 1890 onward. He came to America about the year 1865, and never stayed put very long. At one time he was in Pittsburgh, then up the mountains in Latrobe, then in Salem, and about 1910 in Pomeroy, Ohio, going finally to Basic, Va. He built a lot of organs, and I think his son, H C Barckhoff put their number at 3000. He did a lot of work for German churches; and in his day the German Lutherans, German Reformed, German Methodists and German Baptists were mostly mechanics and farmers, and had neither the money nor the traditions necessary for fine organ work. They were usually satisfied with a two manual tracker job with 12 to 20 ranks of pipes. There were exceptions in larger cities, where larger and better organs were often found in German churches, but no doubt much of Barckhoff's work was small tracker.

The old Kimball trackers were a bit monotonous, for they were built in a period of wooly, woofy tonal structure. Their small jobs usually had a Diapason, Dulciana, Melodia and perhaps a Violina in the Great; a Stopped Diapason, Gamba, Flute d'amour and sometimes a reed in the Swell and a Bourdon in the Pedal. As a boy I worked one summer helping install organs, and one was a 3-manual Kimball tubular. Frank Milner, his son Hayden and I installed it. It appeared to be good in workmanship and in tone. Harrison Wild opened it, and spoke well of it. In those days Kimballs and most other organs suffered from a total lack of mutation and mixture work. Small organs often did not have even a 4' Principal or an Octave.

There were exceptions. I have just finished a chart of about 90 Odells, from 1866 to date. They used Diapason, Octave, 12th, 15th and mixture from 1859 down to and including Centenary M.E., 1946. Their construction is very good, and their

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old chests are as carefully dovetailed together as any Roosevelt. They employed very fine chest makers and pipemakers. Their John Fackler was one of the finest of his generation. I said voicers: that was a slip. He was a pipemaker. They were originally with Ferris & Stuart. but in 1859 they established a factory in lower Seventh avenue. NY. In 1868 they built a large factory in West 42nd street near 9th avenue. In 1927 they built a beautiful factory here in Mount Vernon. It was perhaps the finest and most complete in the country, although not as large as Casavant or Moeller. They were fairly well-to-do by that time. and they tried to keep all their men on the pay roll during the depression. That finished them. Today their fourth generation, William, Frank and Harry, together with George Grathwold and one or two others, are getting back on their feet again in Yonkers, five miles west of here. They have some of their old men with them.

Are you acquainted with Richard Laukhuff, of the famous factory in Weikersheim, Wuerttemberg? He came to America some years ago, and is now in the book business in Cleveland. His book shop is the finest in that city. He knows all the organ literature, and can talk organ by the hour.

I visited the British Isles seven times, and spent a total of two years there on the seven trips. I have visited northern Con-tinental Europe twice, and have heard many famous organs, particularly in Britain.

The books you mention: The Small Church and Symbolism, are quite unsatisfactory. The publisher kept prodding me and urging haste, and it was not possible to do much careful work, either in research or in writing. Both are written in a hasty, newspaper style. I am getting out a History of Preaching in Britain and America, three volumes of 760 pages each. It contains about 700 or 800 biographies of famous pulpites, including the Celtic period, never before explored. It's at least one work that doesn't begin with the hackneyed Greeks and Romans. Even the history of the Con-Edison Lighting Company devotes its first chapter to the Greeks and Romans. North-western Publishing House, Milwaukee, is publishing it, (The History of Preaching) and volume I is in the bindery and volume II in type, but not yet made up into pages. They have all the typescript of over 3000 pages. Th reviewers will have fits. for the preachers of the truth of Redemptive Christianity are favored, and even poor old Billy Bray included. Bishops and stuffed shirts are passed by lightly. and no man is included just because he held an official position. Reviewers, who are always superficial at best, and followers of the rut, will have a spasm when they hear the Covenanters praised for the first time since the days of Thomas M'Crie and Dr. Blaikie.

Of course there is considerable discussion of the various periods of religious awakening and decline. I spent several

months in Cornwall, where old people were living who could recall William Bray, William Haslam and others of their time. You have, of course, read Bourne's little biography of Billy Bray, "The King's Son." Billy wasn't quite as puritanical as Bourne pictures him, for he was always overflowing with good nature and pawky humor. Wales has a long list of eminent princes of the pulpit who are totally unknown in America. Much the same is true of Scotland.

You mention Pfeffer (to return once more to organs). What do you have in regard to him? He was born in Prussia in 1823 and died in 1910, and from about 1860 to about 1900 he built many organs in the St. Louis area. I remember an old Pfeffer whose tone seemed quite good, but I never managed to get in-side it. I knew Edmund B. Seuel, usually known as "Uncle Pete" Seuel, who was organist in St. Louis for half a century at Trinity Lutheran. I think he had a good sized Pfeffer, later either rebuilt by Kilgen. or replaced by a Kilgen. Pete was, in weekday life, head of Concordia Publishing House, publishers of music and general church literature. He built it up from a small affair to a plant that covers over a city block. He had a 3-manual in a room adjoining his office, and one of his tricks was to invite you in and then play a very dignified fugue for you and tell you that it was his own arrangement. After you had praised it lavishly and urged him to publish it, he would ask, "Don't you recognize it?" "No. Never heard it until now, but it's certainly excellent." Then he'd play it in its unarranged form, and it would prove to be some Tin Pan Alley song hit that he had merely arranged on the spur of the moment in very dignified church style. Seuel was a fine organist, but he kept his name out of the organ journals with determination; nobody knows why.

James E. Treat built a few fine organs. He was a Johnson voicer, later with Hutchings and with Skinner. He and E F Searles, the organ fan, built several notable organs. You probably know the very few that Carleton Michell built: the Grove organ in Tewkesbury, Our Lady of Pompeii in Boston and St. Luke's Germantown, Philadelphia. I have the stop-lists of the three Michells. Michell was once a partner of Thynne. Mueller and Abel, two Roosevelt men, built a few quality organs in New York, about the year 1895, but they soon folded.

Do you have the stop-list of the old Johnson in Central Music Hall, Chicago? It went to a RC church, down on Princeton near 63d street.

Don't let them destroy any of the Roosevelt pipes of the Garrett organ. Some builders merely slit them open, turn them inside out and use them, even with the stencils of the front pipes still showing on the inside. If they have any left over, plenty of amateur builders will be interested: Garrett pipes, of course, not stencils.

With regards
/s/ F.R. Webber (To be continued)

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An 1896 Iowa Kimball

By Kenneth Acra

This essay is about the history, specifications, and restoration of an 1896 Kimball tubular pneumatic organ of two manuals and twenty-seven ranks.¹ Though in ways a standard model of its era, the instrument has increasing historical significance in and of itself and through its association with the historical properties of Iowa's former Governor, William Larrabee, who commissioned the instrument. An introduction to Larrabee provides an introduction to the organ.

I. A History of the Organ

William Larrabee came from Connecticut in 1853 and located in the village of Clermont, picturesquely situated in the Turkey River valley of northeastern Iowa. Over the next twenty years, Larrabee amassed a fortune in real estate, banks, and various businesses located not only in Iowa but surrounding states as well, eventually becoming perhaps the second wealthiest man in the State. In 1874, he had built for his wife Anna Appleman Larrabee and growing family a splendid, three story Italianate mansion of some fifteen rooms. The house was called "Montauk" after the light house on Montauk Point, Long Island, because Mrs. Larrabee's father was a sea captain and the Point was a sign of home. Today it is a National Register Historic Site maintained by the Iowa State Historical Department, Division of Historic Preservation. Montauk sits majestically atop the crown of a series of hills which define the valley below, providing a fine view of the town and valley, much of which were owned by Larrabee. In many ways Clermont remains much as it was during Larrabee's later life, for it contains a number of handsome homes, churches, and business buildings built between 1870 and 1920. From 1886 to 1890, Larrabee served as Iowa's twelfth governor, gaining a reputation for reform and links to the Progressive movement of the turn of the century.

The family largely dominated not only the area's business life but its social life as well. Much of that life revolved around the activities of the Governor's church to which he gave the Kimball organ. The church, a charming 1858 brick Greek Revival structure, was founded as a Presbyterian congregation, but with the failure of that group, the building became in the 1870s the home of a non-denominational group known thereafter as the Clermont Union Sunday School. Records indicate a strong Larrabee family presence on various boards and committees of the Union Sunday School.²

On August 4, 1896, the Governor signed a contract for W.W. Kimball and Company of Chicago to build a two manual, twenty-seven rank organ, "first class in every respect," deliverable in ninety days with a five year guarantee, for \$3,000.00.³ A favorite and persistent local legend holds that the Governor intended the organ as a gift to his daughter Anna, to be installed in the music room of Montauk but which could not be because upon its arrival, it was found to be too big and hence had to be erected in the Union Sunday School. This is remotely possible only if Larrabee had no idea what he had ordered or if Kimball Co. had no idea of the installation area. Clearly the instrument is not a residential organ, for it measures twenty-two feet wide, nine feet six inches deep, and over nineteen feet high. The Montauk music room, the mansion's largest room, is but twenty-four by seventeen feet, with a twelve foot ceiling. Obviously the new organ was always intended for the Union Sunday School and Anna's use there.

The Kimball was but the first of five organs given by Larrabee to various institutions. While hardly comparable to An-

drew Carnegie's organ donations, Larrabee's interest and generosity were remarkable.⁴ The strong suggestion that Larrabee was not satisfied with the Kimball is found in the fact that the next four organ gifts were Möllers.⁵ More to this point is correspondence concerning the second Larrabee gift, this one to the State Soldier's Orphans' Home. Months before official bids were solicited from nine organ builders, the Kimball Co. wrote Larrabee urging him to select them as builder, promising that they were "prepared to build a better organ for you at present than we did [four years] before." William, Jr., replied that his father was in Europe and suggested Kimball Co. write the Iowa Board of Control in whose hands the matter rested.⁶

The Larrabee Kimball long played an important role in the services of Union Sunday School and in an annual Christmas vesper service after the 1970 dissolution of the Sunday School group, until the instrument became completely unplayable in the mid-1970s. Even from the beginning, problems existed. Possible early dissatisfaction is noted above. Physical evidence suggests that the extremely heavy twelve by five by one foot seven inch double reservoir may have been dropped while being brought in through a church window. Other signs of on-site installation problems and obvious design and construction inadequacies are dealt with below.

II. A Physical Description, 1896 to Present

W.W. Kimball and Co., manufacturers of reed organs from 1879 and of pianos from 1888, embarked upon pipe organ building in 1891. Employing patented designs and devices of Frederick W. Hedgeland, Kimball Co. introduced a portable pipe organ which won high praise. It embodied certain characteristics of future stationary Kimballs such as tubular pneumatic action and a double pressure reservoir.⁷ In 1894, Kimball Co. installed a Hedgeland prototype stationary organ of eighteen registers and 625 pipes in Kewanee, Illinois, and committed itself to large scale production with the opening in May, 1895, of Building D of its huge complex, a five story, 96,000 square feet structure devoted to manufacturing all components of the new line of large organs.⁸ Some fifteen months later, this plant began production of Governor Larrabee's gift to Clermont Union Sunday School.

The Clermont organ sits at the front or altar end of the church, a structure measuring inside fifty-four by thirty-seven feet with a twenty foot ceiling. The sizeable instrument easily dominates the simple room. The mechanics of the organ are enclosed in a three sided, open top case, with each of the three sides divided into double towers and a central portion, a tripartite division common since the mid-19th century. The silhouette's proportions are pleasing as the walnut panelled seven foot high base does not overwhelm the viewer and yet provides a suitable foundation for the facade pipes.⁹ The keydesk is attached on the left or Great side of the base and has terraced stop jambs with oblique knobs mounted on round shafts attached to square shanks. The stop name plates, all original, are lettered in an Old English style.

The facade pipes are marvelously colorful and highly decorated in late Victorian fashion. Both front towers are defined by Gothic Revival square vertical members joined horizontally by trefoil moulded arches topped with quatrefoil cresting along the flat tops.¹⁰ The left and right side towers do not have the horizontal arches. The pipes in the towers and central portions which comprise the three exposed sides are arranged dia-

chromatically; those in the towers are all the same scale, while pipe in the central portion are of complementary descending scales. The only speaking facade pipes are the lowest octave of the Great Open Diapason and they are of artificial length. Bronze and gold gilt designs in diapered, fluted, flame, pin-striped bands with diamonds, and modified fleur-de-lis scroll work patterns abound, highlighted by gold leafed, red banded mouths.

All of this stenciled decoration is laid over a variety of color families resembling an explosion in a paint factory. The south or left side facade towers are shades of lilac, pale purple, and violet, while the center pipes include shades of burnt orange pink, peach, bright orange pink, and bright pink. The north or right side facade towers are in orange pink and pale orange pink shades, with bright orange pink, rose, and pale yellow center pipes. The Front lower are burnt orange pink, rose, bright orange pink, and the central section includes dark blue, teal blue, blue green, and pink.¹¹ After some fifty years of soot and thirty years of fuel oil soot, plus accretions of general dust and filth, the sixty-one facade pipes were a sorry mess, though little damaged by flaking. During the course of the mechanical restoration, conservators cleaned, in-painted, and generally restored the facade pipes to their previous glory, though a protective coating of wax to facilitate future handling and cleaning does somewhat dull the tints.¹² The eye which prefers a simpler taste may find this Kimball facade visually overwhelming, yet it has a handsome effect in an otherwise unadorned, plainly designed room.

The stop list is one of the major historical features of this 1896 instrument, for while other builders of this and later decades moved away from the classical voices to orchestral voices, this Kimball reflects the preferences of an earlier era of organ building.

W.W. Kimball

1896

Clermont Union Sunday School

Clermont, Iowa

V-23. R-27. S-24. P-1493.

PEDAL: V-3. R-3. S-3. 16 DBL. OP. DIAP. 30ow PEDAL BOURDON 30sw 8 PEDAL FLUTE 30	GREAT: V-10. R-12. S-10 16 DBL. ST DIAP 61sw 8 OP DIAPASON 61m MELODIA 61ow GAMBA 61m DULCIANA 61m 4 OCTAVE 61m 2½ TWELFTH 61m 2 FIFTEENTH 61m III MIXTURE 183m 8 TRUMPET 61mr
SWELL: V-10. R-12. S-11. 16 BOURDON BASS 12sw BOURDON TREBLE 49sw 8 OP. DIAPASON 61m ST. DIAPASON 61m SALICIONAL 61m AEOLINE 61m 4 FLUTE HARMONIC 61m VIOLINA 61m 2 FLAUTINO 61m III DOLCE CORNET 183m 8 OBOE-BASSOON 61mr Tremolo	COUPLERS 4: Ped.: G. S. Gt.: S-8-4. Fixed comb pedals: G-3 S-3 Reversibles 1: G/P. Crescendos 1: S

Readers will note the strong English influence in the above list. Organ historian W. L. Sumner gives three distinguishing characteristics of the English organ: 1) deficient Pedal ranks; 2) a full Diapason chorus; 3) mechanical excellence.¹³ In the manner described by Sumner, the Kimball fits 1 and 2 perfectly, having the exact ranks he recommends not only for a proper Diapason chorus but those he suggests for a small but complete Great division. The young English organ builder Frederick W. Hedgeland, employed by Kimball Co. from 1890, was only sixteen when he left his father's London organ shop in 1883, yet under the old but still extant English apprentice system, the son

had ample years to study the craft which he followed in St. Paul, MN before joining Kimball Co. Englishman Joseph J. Carruthers scaled Kimball's pipes, adding further English influences. This may help explain the adherence to the earlier English preferences.¹⁴ Unfortunately this early large Kimball did not well meet point 3 as is pointed out below.

Other component of the instrument are similar to those described by Snyder, though the differences between 1896 and 1903 indicate some needed changes in design. The Iowa Kimball was originally hand blown, with three large feeder bellows on a crank shaft turned by a cast iron wheel supplying air to the large reservoir. When the interior or action reservoir reached 5% inches of pressure, vents opened to admit 3 % inches of wind to the exterior or pipe reservoir. With the feeders closed, the reservoir system is one foot seven-inches deep, and two feet, four inches deep with feeders open. The pneumatic action is similar to the compound system of condensed and attenuated air described by Audsley in which air pressure without springs is used to open and close all valves, pneumatic motors, etc. in activating the pipes.¹⁵ Unlike the action described by Snyder, this 1896 version used flat, rigid mounted valves which in order to seat properly, must be precisely attached to the pneumatic motors in direct alignment with channel holes. In this instrument, the valve arms on the largest wind chest pneumatic motors were usually misaligned, a problem common with many parts throughout the organ. This is critical in an action which must be airtight to prevent ciphers as the action exhausts to play. If the instrument did function properly when new, it only barely did so. Similar concerns are discussed in the section on restoration.

In 1910, Clermont installed an electric power system, and Governor Larrabee was eager to have an electric blower installed, a decision probably hailed by the boys who left their signatures on framing beams near the pumping wheel. Conversion, however, created new difficulties which plagued the instrument for seven decades. Pursuant to Larrabee's inquiries, the Kimball Co. and the Kinetic Engineering Co. both assured the Governor that installation of a Kinetic Blower and a three horsepower electric motor could be accomplished with minimal disturbance to the existing wind system. The disarmingly simple explanation is interesting in light of the difficulties caused by the blower installation. On September 6, 1910, J.G. Bierck, president of Kinetic Engineering Co., described the procedure:

It is not necessary to disturb the bellows of present blowing plant you have in any way, simply connect the [curtain] valve which we furnish to the organ reservoir, not the feeders, and run a galvanized iron pipe from this valve to the blower using round elbows and solder all seems air tight.¹⁶

A few days later, Bierck quoted a price of \$300.70 for the equipment and reassured Larrabee that the installation was "a simple matter readily undertaken by any ordinary organ man," though Bierck went on to recommend having Kimball Co. do it.¹⁶ Correspondence ensued between Kimball Co. and Larrabee over the next several weeks, culminating in this telegraphed message to Clermont: "Letter received. Organ man will be in Clermont Monday."¹⁸

Apparently electrification of the wind supply proceeded without further concern; Kimball's man connected the blower as Bierck indicated, through the floor into the bottom of the high pressure section of the reservoir. Unfortunately this arrangement was an immediate disaster. Barry Lund's 1978 investigation of the winding system and its extremely noisy operation led him to conclude that the job had been done by someone unfamiliar with the parts involved. Scrutiny revealed that the 1910 electrifiers had not known how to install the blower and retain the hand blowing mechanism or much more importantly,



The 1896 Kimball organ, Clermont, Iowa

how to deal with the wind quantity produced by the blower even when the curtain valve functioned. The installer had “solved” the latter problem by chopping a three by five inch hole in the bottom of the low pressure reservoir, venting it into the base of the organ, and by venting more wind from the Great wind trunk into the basement, helping raise dust which the blower sucked into the organ. For seventy years, a constant gush of wind resulted while the curtain valve remained fully open. Many members of the former Union Sunday School have mentioned the windy noise the organ produced. The restorers were thus very surprised to learn later from the above quoted correspondence that Kimball Co. was responsible, having assumed before that a local tinkerer had done the job. How to rectify this situation constituted one of the major problems of restoration.

Over the next several years the organ suffered from neglect, decay, and its inherent defects, though the Larrabees attempted some serious efforts at repair. In the 1910s, a storm caused water damage to some Pedal Open 16’ pipes, the venerated feeder bungs, and possibly to reservoir leather.¹⁹ A 1924 inscription on the back Swell frame reading “all best pneumatics” suggests some releathering then. In 1937, Bernard Hanson of Clermont and organ repairman Harold Serle of Chippewa Falls, Wisconsin, releathered the Swell and Great pneumatic motors.²⁰ Some cleaning, lead tube and leather repair occurred in the 1950s, yet because of the faulty blower installation, the

organ never worked satisfactorily. The instrument needed much more thorough measures. Soot, dirt, bat carcasses in pipes, rodents, improper heating and humidity, and careless painters all took their toll until by the mid-1970s, the organ produced only a shriek of ciphers and gushing wind. The very infrequent tuning proved to be fortunate, for the cone-tuned pipes are in almost mint condition. An active church congregation would most likely have junked this Victorian relic. Fortunately, other circumstances prevented such action.

III. Restoration

After Governor Larrabee’s death in 1912, his daughter Anna became the overseer of the organ until her death in 1965. In 1967, Larrabee heirs formed a foundation called the Historic Governor Larrabee Home, Inc., and in 1970 added the Governor’s Clermont bank building to the foundation property.²¹ Also in 1970 an agreement with the North East Iowa Presbytery resulted in deeding the Union Sunday School building and contents to the family foundation, the nondenominational group having disbanded. From 1970 to 1975, only Christmas vespers were held in the decaying building, and the organ itself was barely usable at all. In 1976, an agreement between the State of Iowa and the family foundation transferred these properties and contents to Iowa’s State Historical Department, Division of Historic Preservation, for use as public historical sites. The

Clermont Historical Society discontinued Christmas vespers after 1976 because the organ was unusable.

The organ had played an important part in the lives of generations of the Larrabee family and of many citizens of Clermont and had never really left the supervision of the family. Now that State authority replaced that of the family, Montauk officials decided to repair the Kimball in the same spirit that repairs to Larrabee's bank-turned-museum and Montauk were undertaken. Consultation in the spring of 1977 led Montauk and Preservation Division officials to accept a December, 1977 two-part proposal made by the Hendrickson Organ Co., of St. Peter, MN: 1) make the organ playable, doing for a modest sum the minimal work required, followed later by 2) a complete repair and restoration when sufficient funds became available. Further inspections of the organ in winter and early spring of 1978 revealed far more extensive leather decay and lead tube corrosion than was originally evident. Nothing short of a major restoration could make the organ playable; the State and Hendrickson voided the December, 1977 contract by mutual consent. During the summer of 1978, Montauk and Preservation Division officials began attempting to secure a far larger Heritage, Conservation and Recreation Service grant through the Federal Department of Interior.

The question naturally arises, why invest considerable money in restoring an 1896 Kimball tubular pneumatic of modest specifications? There are a number of reasons in defense of such an extensive project. The instrument's history makes it a valuable artifact of Iowa history, a symbol of the philanthropy of one of the State's leading business and political figures, and a reflection of taste in the decorative arts which may now be unequalled in the North Central region of the United States. The Great division represents a classical standard of registration and voicing which did not reappear in American or English organ building until the relatively recent organ revival movement which once again recognized the value of mixtures, reeds, upperwork and rich, full diapason choruses. In addition, the organ was in generally excellent physical condition excluding certain vital action parts. It had not been vandalized, altered, or in any way harmed by abuse. No earlier revisions existed to undo, except the blower installation. The action itself is increasingly a rarity. Granted that tubular pneumatic systems are fragile, prone to deterioration, and inherently troublesome, such a system was the first complete alternative to tracker technology in organ history. The late 19th century was perhaps the high point of purely mechanical devices and this complex organ action is an excellent example of that search for new and different technologies. As more and more old tubulars are discarded, it becomes increasingly important that examples be preserved and be shown to the public and organ industry professionals alike, despite the drawbacks. In sum, a sense of history, an awareness of historic preservation, and a love of music contribute to the need to restore this unique instrument. Fortunately, Federal funding authorities made a greatly expanded grant available to Montauk in September, 1978.

The December, 1978, contract with Hendrickson called for cleaning all pipes and wood surfaces, releathering all 1200 pneumatic motors, repairing key, pedal, and stop actions, replacing corroded tubing and any other repair and rebuilding necessary, "all to be done in an historically defensible style so that the organ will represent itself as nearly as possible in its original fashion and sound and function."²² Though dismantling began in the spring of 1979, delays prevented full-time work from commencing until October, 1979.

Standards for restoration have in recent years become very strict and interpretation of them must be in a manner applicable to the unique situation at hand. Under a Federal grant, work is

expected to be done under the terms set out by the Department of Interior's Heritage, Conservation and Recreation Service brochure. Restorers of organs must also refer to exchanges in *The Tracker* over several years as a philosophy specifically designed for organ restoration evolved.²³ This restoration has followed as nearly as possible the Organ Historical Society's "Guidelines for Restoration and Preservation," though certain peculiarities of the original instrument and manufacturer's alterations made deviations not only desirable but imperative. The work can be divided into four categories: 1) virtually complete dismantling and cleaning including 1547 pipes, chests, tube raceways, manuals, pedal board, draw knob action, rack boards, wind trunks, framing, and other finished surfaces; 2) repair, rebuilding, or replacement of broken, faulty, corroded, or decayed parts including all leather pneumatic motors, flexible leather joints, leather nuts, leather gasketing, valves, rubber tubing, rubber cloth, key and pedal jack valve stems, pedal chest and other lead tubing as necessary; 3) repair, rebuilding, or replacement of defects caused by faulty original design, improper original assembly, or accidents attendant upon original installation or later Kimball Co. modification; 4) reassembly of all parts, adjustments, alignments, restoring original voicing, tuning.

Acree, an employee of Hendrickson Organ Co., St. Peter, MN, and Barry Lund, Lund Pipe Organ Works, Dawson, MN, were the main rebuilders of the Kimball over an eleven month period. Lund was foreman under contract to Hendrickson.

Category 1 needs little elaboration other than to add that shellacked and varnished surfaces were refinished to cut down dirt adhesion. Some of the original finishes were very thin and rough and other dirt-collecting surfaces had never been finished including the floor under the case. The soft paper lining the Swell chamber was cleaned and shellacked to reduce dirt collection and sound absorption. The tin content pipes are of high quality and took a fine polish. The keys were free from any stains or chips and glistened after cleaning. One hopes no part of the organ will ever remotely approach the filthy condition of the late 1970s. Isolating the basement blower in a new blower room and preventing it from cycling basement dirt should help, along with regular adjustment of the oil fired furnace for clean burning.

Category 2 involved a great amount of work in stripping old leathers, soaking and scraping old glue, and releathering. Each of the 1200 pneumatic motors has thirteen parts, all removed and most replaced. Tubular pneumatic actions like this one have intricate valve stem assemblies in the division primaries, manual and pedal jacks, and couplers involving thousands of parts. These were all replaced, except for wooden coupler cone valves. The restorers replaced the original small leather nuts with nylon nuts because of the inferior modern tanning process which makes small leather nuts too weak and soft. Coal soot acids (a kind of "acid rain") corroded the main pedal chest tubing beyond repair and lead tubing of that diameter is no longer made. It had been a needlessly cumbersome design and consequently a new wind supply system using lead and aluminum tubing and wooden tube blocks has replaced the original. Unfortunately it must remain completely inaccessible for future servicing as was the original. In many instances, sharp right angle turns in lead tubing of all sizes had been accomplished by heating the tubing. In later years this contributed to a breakdown of the lead alloy at such turns, and acidic soot action created fissures and breaks at these points. Salvagable tubing and new have been incorporated into tube strips or blocks when possible to prevent such problems.

Category 3 required careful judgments in discretionary areas and unique solutions for unrestorable situations. Defects in design, engineering, and construction suggest that Kimball

Co. was still in the experimental stage in building large organs. No restorer should replicate a demonstrably inferior, barely functionable device simply for the sake of authentic restoration as such. Organs are first of all machines and they must function reliably and well if their musical purposes are to be achieved. In this instrument, work involved correction of seven such defects, undertaken as carefully as possible without further altering the basic instrument. The seventy years of gushing wind caused by the improperly installed blower was the most obvious problem, as noted before. A redesigned installation now permits either feeder or blower power to be used and silences the gushes. This required several new parts to be attached in and to the reservoirs which through an intricate new system of wind control valves and bleeder valves restores proper breathing to the reservoir system without gushing leaks. The rigid, imprecisely mounted valves on the pneumatic motors have been noted before. The restorers replaced the arm/valve rivet joint with a screw adjusted to allow some swiveling and relocated many valve arms to ensure a solid seating of the valve.

A tubular coupler includes a great mass of tightly packed tubes. In this case, no tube strips had been used, so servicing was impossible, and jamming the tubes together severely restricted wind flow in many tubes. The rebuilt couplers use tube strips, a new channel board, and a less compacted design better to accomplish their purpose. Though the main Pedal chest is still inaccessible after reinstallation, because of increased pouch valve travel, the pipes are no longer starved for air. The thundering tremolo has been relocated in the new blower chamber where blower noise and dirt have been minimized. The work included providing adequate support for the Great stop action which had been hung like a window box from the Great wind chest and, of course, leaked. Other problems of a similar nature had been more or less corrected on-site during the original installation.²⁴

Category 4, aside from the obvious, permitted bringing the reeds back to full voice after their quieting ordered by Anna Larrabee decades ago. The pedals had been silenced as much as possible but now speak out once again, Kimball's pneumatic manuals are prone to cipher unless the key pressure is quite high. Thus tracker fans will find a familiar, firm action. Once tuned, the organ proved capable of grand and quite varied sound, as revealed during the October 19, 1979 inaugural recital by Prof. William Kuhlman of Luther College, Decorah, Iowa. Selections by Bach, Karg-Elert, Mendelssohn, Sullivan, Ives, and Vierne (among others) demonstrated the versatility of this restored instrument.

In the hands of the State Historical Department and concerned Montauk administrators, the future of the Kimball appears secure. Use by area colleges and local organists is encouraged, and summer recitals are to become part of Montauk tours. Public recitals are anticipated also. If funds become available, the Preservation Division will improve the condition of the church building while carefully protecting the organ. Yet the very nature of tubular pneumatics demands constant attention and immediate, careful repair of leaks, ciphers, etc. Perhaps no tubular pneumatic has worked well without major repairs every twenty years or so. State funds are rigidly budgeted and preservation funds are subject to political whims. We may hope that continued concern will protect the 1896 Kimball from future ravages.

Notes

1. A number of people provided assistance for this essay including Montauk Administrator Thomas McKay, Site Manager Henry Follett, Archivist Joellyn Viggers, organ builder Charles Hendrickson whose firm restored the organ, and Barry Lund.
2. Information about Larrabee is found in the *Larrabee Papers*, Montauk, Clermont, Iowa, and in uncataloged records still stored in Union Sunday School.
3. Organ correspondence is identified thusly: *Larrabee Papers*, Box 36, "Household Furniture Files," Montauk, Clermont, Iowa. Future references will be simply to *Larrabee Papers* with dates. The abbreviation "Kimball Co." is used hereafter when referring to the builder.
4. Robert Sutherland Lord, "First Carnegie Pipe Organ," *The Bicentennial Tracker* (Wilmington, Ohio: The Organ Historical Society, 1976), pp. 138-40.
5. *Larrabee Papers*, scattered items 1900-1903. The other installations were 1901, Soldier's Orphans' Home, Davenport, Iowa; 1901-02, St. Peter's Catholic Church, Clermont, Iowa; 1902, State College for the Blind, Vinton, Iowa; 1903, Iowa Building at St. Louis Louisiana Purchase Exposition. Larrabee later gave this organ to the State Industrial School for Boys, Eldora, Iowa. All were Möllers costing between \$2,800 and \$3,500. Of the five Larrabee gifts, only the Kimball is extant.
6. Kimball Co., Chicago, to William Larrabee, Clermont, Iowa, March 13, 1900, *Larrabee Papers*. Though ex-Governor Larrabee was chairman of the board, the family appears to have remained aloof from the selection process and no further correspondence on this matter exists. William Larrabee, Jr., Clermont, to Kimball Co., March 14, 1900, *Larrabee Papers*.
7. Van Allen Bradley, *Music for the Millions: The Kimball Piano and Organ Story* (Chicago: Henry Regnery Co., 1957), pp. 38, 131-38 for details. Bradley's book is not a satisfactory study of Kimball Co. as a business enterprise or of instrument technology and development. It is the only published source on the giant Company, however; excerpts appeared in David Snyder, "An Early Kimball Organ in Buffalo," *The Tracker* 24:2 (Winter, 1980), p. 14. Bradley gives the impression, pp. 134, 135, 138, 185, that Hedgeland invented tubular pneumatic action which of course is not true. See George A. Audsley, *The Art of Organ Building II* (New York: Dover Publications, Inc., 1965 ed), Chs. 28 and 29. Hedgeland's patents were numerous, but Bradley does not clarify his genuine contributions. From 1891 to 1896, the *Official Gazette of the U.S. Patent Office* lists fifteen patents for Hedgeland, most of them relating to the Kimball portable. The early Kimball stationary organs apparently used modifications of these patented devices.
8. Bradley, *op. cit.*, pp. 181, 184, 185.
9. See Joseph E. Blanton, "Historic American Organ Cases," *The Bicentennial Tracker*, p. 164. This writer has tried to use Blanton's architectural standards in evaluating the "case".
10. This terminology conforms to that used in John J.-G. Blumenson, *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600 to 1945* (Nashville: American Association for State and Local History, 1977), pp. 101 and 110.
11. Robert Furhoff, Chicago paint analyst, aided in this description.
12. Dana Jackson and Nick Preus, conservators from Decorah, Iowa, restored the facade pipes using removable acrylic paints compatible with the original water based paint.
13. William Leslie Sumner, *The Organ, Its Evolution, Principles of Construction and Use* (New York: St. Martin's Press, 1975 ed.), pp. 181 ff and 376 on pedals, p. 291 on diapason, p. 375 on mechanics.

LETTERS TO THE EDITOR

14. Bradley, *op. cit.*, pp. 133 and 190. The inscription "Phillip Hedgeland, October, 1896" is found in the Great chest Stop-ped Diapason channel; was this Frederick's brother?
15. Audsley, *op. cit.*, pp. 286 ff.
16. J.B. Bierck, Philadelphia, to William Larrabee, Clermont, September 6, 1910, *Larrabee Papers*.
17. Bierck to Larrabee, September 12, 1910, *Larrabee Papers*.
18. Frank Milner, Kimball Co., Chicago, to William Larrabee, Clermont, November 5, 1910, telegram, *Larrabee Papers*.
19. This may have been caused by the 1912 tornado which destroyed the Larrabee Möller in St. Peter's Catholic Church one block north.
20. A chance meeting with Bernard's brother Don produced this information contained in a letter from Don Hanson, Min-neapolis, to Ken Acrea, Clermont, May 22, 1980 in author's possession. Larrabee's daughter Anna commissioned the work on the forty-one year old instrument.
21. Montauk, Administrator's Office, "Union Sunday School Organ File." Administrator Thomas McKay was especially helpful in providing information in this file.
22. December, 1978 Contract, Montauk, Administrator's Of-fice, "Union Sunday School Organ File."
23. Morton and Gary Hume, *Standards for Historic Preserva-tion Projects*, U.S. Department of Interior (Washington: U.S. Government Printing Office, 1979), pp. 1-6; "Seven R's Editorial," *The Tracker* 11:4 (Summer, 1967); Barbara Owen's letter in *The Tracker* 22:1 (Fall, 1977), p. 28; "Guidelines. . ." *The Tracker* 22:3 (Spring, 1978), p. 19.
24. Writers in *The Tracker* are sometimes quite uncritical of the instruments they describe. Surely not every builder, large or small, achieved perfection. Judgemental analysis is needed to help restorers better know of problems they may en-counter in a particular builder's work, as well as to inform others of organ building and restoration problems.

Dear Sir,

On June 28, 1981, Saint Peter's Lutheran Church, Stettler, Alberta, Canada, became the first church to have an Historic Organ Recital sponsored by OHS in Canada. The instrument is a Farrand & Votey, Opus 96 (1890), originally built for a Roman Catholic Church in Silver Lake, Minnesota, and moved once again before ending up in Stettler. It has one manual, divided, pedal, and seven stops.

The program was played by Ruth Tweeten who gave generous thanks to OHS. I can only say that the correspondence between the Stettler people, the wonderful color photographs, the excellent program format with copious and informative notes by D. Stuart Kennedy, and the joy that was expressed, made the Historic Organ Recital Series as meaningful as it has ever been.

This will probably be the first of many such examples of the Canadians' efforts to become recognized as part of the Society. This first program is certainly a fine beginning. A special note of thanks should go to our friend, Mr. Kennedy. Many of our members may not know him, but I have had the privilege of having many occasions to visit and correspond with him. Because of him many old organs have found their way to Western Canada, and more localized ones have been saved. It was through him that we first made arrangements to have the Stettler concert listed as one sponsored by the Society. Hats off to our Canadian friends and members!

/s/ Earl L. Miller, Chairman
Historic Organ Recital Series
115 Jefferson Avenue
Danville, Virginia 24541

Dear Sir,

I'm Vicar of a small and very hard-up parish here in New Zealand... We hope to build a new, 200-seat church and are waiting to see if our applications for loans and grants succeed. I'm trying to build a small organ...to go into the new church. I have a few ranks and a blower and some console parts, and hope to get a chest or two soon. But much more pipework is needed. In New Zealand it's terribly expensive and almost im-possible to get as we have only two organbuilding companies. The organ will be the following (remembering that it's to go into a home at some future date):

- | | |
|-------------------------------------|---|
| GREAT (unenclosed, Manual I) | CHOIR (unenclosed, Manual II) |
| 16 BOURDON (Unit - from 1879, wood) | 8 Gedackt (from Gt. 16') |
| 8 GEDACKT (metal, wood bass, 1931) | 4 GEMSHORN* |
| 4 PRINCIPAL* | 4 Flute (1931 metal) |
| 2 FIFTEENTH* | 2 FLAUTINO?* |
| MIXTURE III rks (1865) | 1 1/2 LARIGOT* |
| 8 TRUMPET (1886) | 8 CLARINET |
| FLOATING DIVISION (unenclosed) | PEDAL (unenclosed) |
| 2 2/3 NAZARD* | 16 BOURDON (Unit from Great at 16.8.4) |
| 1 1/2 TIERCE* | 8 Trumpet (from Great - possible extension to 16 ft.) |
| 8 VOX HUMANA (1886) | |

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All of the stops marked with an asterisk (*) are missing ranks, still to be acquired. I'll also add a Great 8' DULCIANA if I can get one plus chest. There will be the unison couplers and a Great Octave.

I hope to obtain some OHS recordings. I'd love to hear what some of those early organs sound like. I get a bit bored sometimes with commercial records of super-loud Bach on super-duper huge organs, and prefer smaller works on smaller numbers of ranks.

Very best wishes
and regards,
The Rev. A. Ross Wards,
MA LTh
The Vicarage
117 Main Road
Box 42-005
Wainuiomata, Homedale
NEW ZEALAND

Dear Sir,

I thoroughly enjoyed the cover picture on the anniversary issue, and am busily reading Peter Cameron's article at the present time. I am hoping eventually he will get around to the Presbyterian churches in New York as well as the Reformed, since the story of how the churches delayed getting instruments for a long time is quite interesting.

May I please reluctantly mention some corrections in my own article—perhaps changed by the printer, or not caught? Page 102: Cincinnati had an Eclectic Academy, not an Electric one! In the first column of page 104, the negative was left out of "I have heard a louder chorus..." (footnote 21.) Just about across from that, the first "26" footnote should be "24" instead, in the first paragraph under Andover Seminary.

Best wishes,
/s/ Elfrieda A. Kraege
P.O. Box 1303
Grand Central Station
New York, New York 10163

Dear Sir:

For the past 22 years I have been an active member of OHS serving on many committees including convention committees, the A—V committee (Chmn.) and presently Advertising. I have attended many dozens of Council meetings throughout the years although never as a voting member since I have never been elected to Council. At these many meetings, a number of varied and diverse proposals have been promulgated by councillors as to the direction and operation of our Society. Some of these have been good, but most have been bad, and thankfully the greater part of the bad has been put aside as "unsuitable". The result: we have survived.

The recent proposal which Council has placed on the ballot to raise the dues of the Society by 76% in one fell swoop has been by far the most stupid of the many poor ideas to come along these many years. Our present Constitution has a requirement for "quorum" as it requires for voting at Council meetings. This is a difficult point because our Society is composed of over 1000 members of whom only 15-20% can be considered "active" members. Most do not attend the annual convention or other Society activities and therefore do not know personally the active members from whom candidates for office are selected. Several years ago, I suggested printing biographies of candidates in *The Tracker* to better acquaint the membership with those willing to serve in office. This was one of many sugges-

tions I have made at Council for which I have never been credited since I was a committee person and not a voting member. But fortunately this idea took hold and has been a help. Yet 80% of our membership still does not vote because they "don't know the people". The old election problem of the idea that "my vote won't matter" has shown up in the election of last June in which the dues increase proposed was enacted by the mechanics of the Society By-laws. With only _____ people voting; _____ in favor of the dues increase and _____ opposed, the measure carried. Yes, it carried with less than 20% of the total membership voting! This does not represent a true reflection of the will of the members; and Council should have known from previous election experience that it would not.

But we will find out how the **entire** membership feels on the dues increase by counting the number of membership renewals. This will be the true measure of approval or disapproval. At the rate of renewals we will clearly see the actual percentage of people who will vote to pay the new fee. There is no doubt that we will lose a great part of our membership; and this is sad when one considers how hard we have worked to raise our numbers from the 10 who began it all 25 years ago to well over 1000. To lose hundreds of members because of this foolish increase is a shame. There is need to rethink our goals as a Society. Most members get only *The Tracker* for the money they pay. Would it not be better to have a larger *Tracker* with 3 or 4 more pages of advertising to bring in revenue than to increase dues so much? This I believe will solve our financial problems. Those members who can afford to give more to the Society have long been contributors, patrons, and sustaining members. Others may give more by buying a business card or by inserting other kinds of advertising which will provide interesting and informative reading of their work. The list of officers and Councillors is in *The Tracker*; write to them and express your feelings. This may be the time that members cease being "inactive subscribers" and become genuine OHSers.

Sincerely yours,
/s/ F. Robert Roche
P.O. Box 971
Taunton, Mass. 02780

REED ORGAN SOCIETY FORMING

Another off-shoot of the Organ Historical Society is the announcement of the founding of an organization devoted to the study of reed organs. If you own a reed organ, or are a collector, or a restorer of reed organs, or if you are interested in reed organs in any way, the Reed Organ Society of America extends a cordial invitation to you to become a member. The founders of this new organization are James H. Richards of Waco, Texas; Mr. & Mrs. D.A. Williams of Clarksboro, New Jersey; and Mr. Arthur Sanders, owner of The Musical Museum at Deansboro, New York. These people believe that reed organ enthusiasts should have a means of becoming known to each other so that an exchange of information and ideas could take place. The organization is a non-profit, educational one, which hopes to make the reed organ and its music better known and to foster research and publication in the reed organ field. A membership donation of five dollars is asked. For details, write: Mr. & Mrs. D.A. Williams, 281 Green Terrace, Clarksboro, NJ 08020.

SAMUEL WALTER
161 George Street
New Brunswick, N.J. 08901

MINUTES OF THE OHS COUNCIL MEETING

June 22, 1981
Bangor, Maine

The meeting was called to order by the president at 9:30 A.M. In attendance were council members Homer Blanchard, Dana Hull, Stephen Long, Culver Mowers, Albert Robinson, Lawrence Trupiano, Goss Twitchell, William Van Pelt, Randall Wagner, Samuel Walter, and James McFarland; committee chairmen Edgar Boadway and Norman Walter; and OHS members Gwen Blanchard and Anne Kazlauskas.

As is customary at this time of year, reports were designed to be all inclusive for the year for delivery to this meeting as well as the following national meeting of the society. One difference this year was the printing of an encapsualization of pre-submitted reports in a format for easy submission to the general membership at the annual meeting. Since these summaries are to appear in *The Tracker* or be otherwise distributed to the membership, there is no need to print them here.

The minutes of the meetings in Delaware, Ohio, in February and Ithaca, New York, in May, were accepted as they will appear in *The Tracker*.

At this time two new officers were appointed. Goss Twitchell is to be the new Treasurer and Donald Traser the new publisher of *The Tracker*. It was noted that there will be a lengthy transitional period in the change in the publisher position.

Pursuant to a request from the executors of the estate of Louis Nye, Council directed the Cunninghams and the Blanchards to evaluate the collection as received from that estate. They reported to this meeting that 43 of the 45 boxes were inspected (2 boxes bore instructions to remain sealed until the year 2000) and a value of \$5,668 was placed on their contents. Mrs. Brooks was notified to this effect on the 23 of February.

A lengthy discussion ensued over the outcome of recent meetings with the Mid-Hudson Valley Chapter. Council then voted 'that the Mid-Hudson Valley proposal for a convention in 1984 be accepted and that the council action of February 14, 1981, concerning this matter be recinded.' Council then asked 'that the Chicago and South Carolina Chapters be asked to submit specific convention proposals for 1985 and 1986 in time for consideration at the Fall council meeting.'

The following two matter-of-record motions were passed at the request of the treasurer: 'that Retained Earnings be credited in the amount of \$2734.06 representing the net adjustments to inventory revaluation as of May 31, 1981,' and 'that Retained Earnings be debited in the amount of \$2,022.18 representing the net loss for the year ended May 31, 1981.'

A budget was prepared (with adjustment anticipated if the vote to increase dues were to fail to carry).

Culver Mowers announced that an auditor had been empowered to mediate the transition of the OHS treasury records from old treasurer to new. The report was prepared for submission to the annual meeting.

A short discussion was held to consider methods of speeding up the more routine parts of council meetings. This discussion spawned the following motion which carried: 'that the secretary request reports from all committees and officers in sufficient time to allow reproduction for mailing out with the agendas for each upcoming meeting.'

Council then authorized the president and treasurer to seek an individual(s) to pursue plans for charter travel from East Coast Points to Seattle for the 1982 Convention.

The convention handbook committee was informed that it was the consensus of council that any changes in format in the convention booklet could be made at the committee's discretion.

Comments on the poor physical condition of the Slide-Tape Program prompted the council's action 'to withdraw the Slide-Tape Program with the exceptions of any commitments already made by Kristin Johnson, and that interested parties be informed of the preparation of the new program.'

It was noted that there were many problems in administering OHS advertising through one office. Council voted 'that the three classes of advertising activity be accounted as separate entities and that public relations be in charge of external advertising, *The Tracker* staff in charge of *Tracker* advertising, and the convention handbook committee in charge of their own.'

The president and council appointed as Election Tellers the following: Gwen Blanchard, Anne Kaslauskas, and Edgar Boadway.

Council voted to accept the budget as prepared by Donald Rockwood and amended by council at today's meeting.

The meeting was adjourned at 4:15 P.M.

Respectfully submitted,
James R. McFarland, secretary

June 23, 1981

The meeting was called to order by the president at 9:20 A.M. Gordon Auchincloss was appointed parliamentarian for the meeting.

The minutes of the previous annual meeting were accepted as they appeared in *The Tracker*. The secretary recapitulated the events of the council meeting held the previous day.

Annual reports from various committees and officers were presented in a booklet to those attending the meeting. In addition some reports were given orally.

Philip Cooper, David Coco, and Thomas Henley were introduced as this year's recipients of the E. Power Biggs Fellowship Award.

Three appointments were announced, all to fill vacancies left upon the reluctant acceptance of resignations. Lawrence Trupiano was appointed to replace Richard Hamar as councilor. Donald Traser was appointed to take over the position of publisher, and Goss Twitchell was appointed as the new treasurer. The appointees were introduced.

The report of the auditor, Jildo DeFelice, of Wooster, Ohio was read and accepted. The budget was discussed and accepted.

Randall Wagner recapped for the general membership, the activities of the "OHS Futures Committee." This committee has been examining the goals and directions of the OHS, hopefully to suggest changes for increased effectiveness on the American organ scene.

President Mowers then introduced the entire council to the body asking that, during the course of the convention, members seek these people for the purpose of discussing the OHS, its problems and future. He also announced the OHS telephone number and requested that it be made well known to all.

The OHS Service Award was presented in absentia to Helen Harriman, secretary for many years and principal en-

dower of the Harriman Fund to save old organs, most recently used to help save the great St. Alphonsus Hook organ in New York City. The award was accepted for her by Madeleine Gaylor, who will deliver it to Helen.

Gale Libent of Rome, New York, was named Nominating Committee Chairman for the coming year.

The election tellers (Edgar Boadway, Anne Kaslauskas, and Gwen Blanchard) announced the results of the election as follows:

For President: Culver Mowers
 For Vice President: George Bozeman
 For Councillor: Kristin Johnson, William Van Pelt
 Dues Increase: 209 approve, 52 disapprove, 5 abstain.

The non-binding question on the scheduling of conventions was two-to-one in favor of the present system with the remainder requesting a wide gamut of suggestions. There were 274 valid ballots, 32 invalid ballots.

A motion from the floor 'to destroy the ballots' carried.

The editor and advertising manager made appeals for more activity from the membership in their categories.

The meeting adjourned at 10:45 A.M.

Respectfully submitted,
 James R. McFarland, secretary

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RECORD REVIEWS

Winchester Cathedral Organ: Martin Neary, organist, playing the 4-m, 68 stop unidentified instrument. Virtuoso TPLS 13066 Stereo.

Historians will recall that one of the earliest accounts of an organ in England is that of the instrument installed in Winchester Cathedral in the ninth century which could be heard throughout the town due to its great volume.

The stoplist of the present instrument, however, is contemporary with most modern English organs, having four Open Diapasons and three Principals in the Great division and a pedal division where more than half of the 16 stops are either borrowed or extensions – albeit there is a 32-foot Open Wood and a 32-foot Contra Bombard; and each division (except the Solo Organ) has one mixture. We counted 66 ranks for the 68 stop labels on the jacket's stoplist, but no dates nor other means of identification.

Martin Neary, the Cathedral organist, is well established as a recitalist both at home and abroad. He here presents Bach's *Fantasia and Fugue in G-minor*, Messiaen's *Joie et Clarte des Corps Glorieux*, Walond's *Voluntary No. 5 in G*, Franck's *Choral No. 3 in A-minor*, and Dupre's *Prelude and Fugue in G-minor*.

With careful and studied consideration to registration, Mr. Neary brings off these selections in a masterly manner, excelling in the Bach and Dupre Fugues. Engineer Ray Prickett deserves a special hand for capturing most of the organ's tonal varieties and some of the cathedral's acoustical properties.

Anita Werling playing The Triumvirate Organ: French organ music played on the 1912 (rebuilt 1949 and 1978) Möller organ at Central Congregational Church, Galesburg, Illinois, by Anita Eggert Werling. An RPC pressing.

When the instrument was first installed it was dedicated to the memory of three Knox College professors, George Churchill, Albert Hurd and Milton Comstock, all members of Central Congregational Church and known as "The Triumvirate" – hence the name. The organ was designed by John Winter Thompson who had come under the influence of G.A. Audsley, who in turn was fond of citing Philip Wirsching's work in Salem, Ohio. In 1949, Austin cleaned and rebuilt the organ with a new console and some pipework, but retained the original reed stops which were made and voiced by Samuel Pierce of Reading, Massachusetts. By 1976 the instrument came near to demise, but the James M. McEvers Company of Makanda, Illinois, bid to completely rebuild it was accepted and with considerable care the work was completed in 1978.

Anita Werling, associate professor of music at Western Illinois University at Macomb has a Doctor of Musical Arts degree from the University of Michigan and is widely known for her recitals. On this disc we hear well performed renditions of Cesar Franck's first *Choral* (E major), Gaston Litaize's *Variations sur un Noël angevin*, Maurice Durufle's *Prelude and Fugue on the Name ALAIN*, and Jeanne Demessieux' *Repons pour le Temps de Paques*. All of these have the true French flavor in spite of the predominant Möller sound. A complete stoplist and history of the organ is enclosed. The engineering (by Gerald G. LeCompre) is superior.

Die Bambus-Orgel von Las Pinas/Philippinen - Wolfgang, Oehms, organist, playing the famous Bamboo organ of the Philippines. Psalite 168/170 275 PET Stereo.

Ever since Helen Harriman posed her question, "Who has ever heard of an organ with pipes made of Bamboo?" in her column, "Gleanings," published many years ago in *The Tracker*, a great deal of interest has been aroused. The organ, built 1816-1824 by a Spanish priest-missionary, has attracted tourists, has been shipped to Germany for restoration and returned to the Philippines, and has had a book written about it (Klais: *The Bamboo Organ*, 292 pp. ill. \$30. The Praestant Press, Box 43, Delaware, Ohio 43015).

And now there is a fine recording so that everyone may hear it without the long journey to the middle of the Pacific Ocean. While the instrument was still at the Johannes Klais Orgelbau in Bonn, Germany, after it had been completely restored and set up, this recording was made by the renowned organist, Wolfgang Oehms, organist of the Cathedral at Trier. A booklet in German-English gives all details.

Side I contains four selections by Spanish composers, Lopez, Arauxo, Cabezon, and Cabanilles, and the similarity in style of these 16th and 17th century compositions proves their relationship while tending toward monotony. The second side is far more interesting with works by John Stanley, Zipoli, and Braun. The Zipoli Sonata is particularly well played and the organ responds gloriously to the music.

The engineering and technical work on this record are extra fine, so for the arm-chair traveler, here is another real treat.

Orgel-werke von Marcel Dupré - George Markey plays the Klais organ at St. Kilian Cathedral in Würzburg. Psalite 102/290 770 F Stereo.

This "Orgel portrait" was issued in memory of the late Marcel Dupré (1886-1971) with the noted American George Markey as the organist. The organ is the great Klais instrument at Würzburg Cathedral with its multi-towered case surrounding a great clock.

On side I we hear the three great Preludes and Fugues (B major, F minor, and G minor), and on the reverse the *Cortege et Litanie* and *Variations Sur un Noël*, all the work of the great French composer, teacher and performer.

The excellence of the organ, the superb acoustics of the Cathedral, and the first-rate performances by Mr. Markey make this a truly splendid tribute to a great man of the organ world and a most desirable record for the organ enthusiast. The engineering is well-nigh flawless.

There is a booklet (in German) containing notes on the organ, the music, the performer, and complete specification of the five-manual organ, built in 1968-69. By the way, the fifth manual is called "Trompeteria" (an American anachronism?).

- AFR

N.B. There are many European recordings of Klais organs. A catalog was issued listing all those released between 1973 and 1980 on several manufacturer's labels. A copy may be had by writing to Johannes Klais Orgelbau, Kölnstrasse 148, Bonn 1, D 5300, West Germany, enclosing two dollars for postage.

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BOOK REVIEWS

Owen Jorgensen: *The Equal-Beating Temperaments*, a handbook for tuning harpsichords and forte-pianos, with tuning techniques and tables of 15 historical temperaments. Raleigh: The Sunbury Press, 1981. 36 pp. musical ill.

In a scholarly fashion from the basic fundamental of a musical tone to a summary of the need for temperament, the historical temperaments and interpretation of them, and advice in tuning techniques, Mr. Jorgensen prefaces the substance of this valuable booklet.

The body of the material consists of a clear demonstration of the five "just" temperaments (Martin Agricola Just Pythagorean, Henricus Grammateus Pythagorean, Salomon de Caus Just Intonation, Pietro Aron Meantone Temperament, and The Rameau-Rosseau-Hall Modified Meantone Temperament), the Well-Temperament (so well championed by J.S. Bach) and the variants of this type (as developed by Kirnberger, Bendeler, Werckmeister, Aron-Neidhardt and Thomas Young) as well as four of the common models of Well-Temperament.

The musical illustrations are neatly calligraphed, and the text is easily understood. Some 26 sources of reference are given together with a list of eight books of recommended reading. Recommended for all musicians.

— AFR

Stewart Pollens: *Forgotten Instruments*. Katonah, New York: The Katonah Gallery, 1980. 64pp. ill. \$6.00.

Some towns are like old organs—they get moved! The village of Katonah in northern Westchester County, New York, was moved at the turn of the century from its comfortable valley to higher ground in order to make way for an arm of the Croton Reservoir, a part of the New York City water supply system. Few people remain who remember the old village, but in recent years some vestige of the past is preserved in The Katonah Gallery.

With the cooperation of The Metropolitan Museum of Art, the collection of musical instruments owned by Dorothy and Robert Rosenbaum, the guest curator Stewart Pollens, and Wurlitzer-Bruck, an exhibition of curious musical instruments were on display at the Gallery from November 14, 1980, to January 18, 1981, and are the subject of this handsome book. Among the examples are instruments used as signaling devices, folk instruments and their refinements, "serious" instruments (including the viol, dulcimer, harpsichord, and recorder), instruments in classical form (Lyre, guitar, and harp), band instruments, experimental instruments, "eccentric" instruments (horn and nail violin, bowed zither, violin and flageolet walking-sticks, glass harmonica, and ceciliam), and automatic instruments (serinette and barrel organ).

The book is beautifully designed and the illustrations show up very well on high grade paper. Each instrument is clearly described, and a paragraph about its use adds greatly to the enjoyment of the text. Copies of *Forgotten Instruments* may be had from The Katonah Gallery, Katonah, New York, 10536, enclosing six dollars with the order.

— AFR

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Don't Miss This One! 1982 OHS National Convention Seattle, Washington June 21-25

The best advice for attending the 27th National Convention of the OHS is to come early and stay late. The convention schedule has been planned to include visits to a wide variety of instruments, ranging in size from one manual and three ranks to four manuals and 75 ranks, and dating from 1853 to 1980. They are located in and around Seattle, no further distant than pleasant day-trips through beautiful Puget Sound via bus and ferry rides on the nation's largest ferry system. The "official" events of the convention, beginning Monday evening June 21 and ending Thursday evening June 24, will take us to all of the important old organs in the area, and to some of the new ones.

If you were to arrive as early as Saturday or Sunday, you could attend the Service of Compline at St. Mark's Cathedral in Seattle at 9:30 p.m. Sunday, and the short recital on the 1965 Flentrop which follows, having earlier visited the Aquarium, Art Museum, Woodland Park Zoo, the restored Paramount Theatre and its WurliTzer, and perhaps some of the newer organs which are not on the convention itinerary, including a number of mechanical instruments by Metzler, Noack, von Beckerath, Kenneth Coulter, and Richard Bond, and electropneumatic organs by various builders, including Seattle's own Balcom & Vaughan.

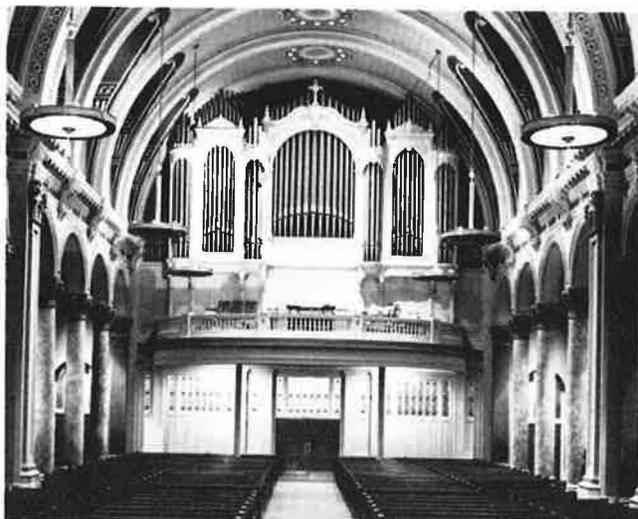
Those who can stay after the convention may travel south into Oregon to see old and new organs of importance in the Portland area, and even continue south to Eugene to visit the shops of John Brombaugh and Kenneth Coulter. A northerly itinerary could include a visit to Victoria, B. C., on a one-day trip via the M. V. Princess Marguerite. The walking tour could include organs by Appleton, Harrison and Harrison (a 1926 tracker!) and Bevington.

The convention will begin on Monday evening with a traditional "Pre-Convention" recital at St. Mark's Cathedral played by AGO National President Ed Hansen on the 1965 D. A. Flentrop 4-75. Word has it that an unofficial entourage will adjourn afterwards to Pizza and Pipes to savor the remarkable WurliTzer installation there.

The ensuing three days will reveal the fruits of Organ Clearing House activity, for most of the old organs in the area were relocated there by the OCH. OHS members will be gratified to see a concentrated example what the OHS hath wrought by founding the OCH in 1959 and encouraging a symbiotic relationship with it.

The organs we will see and hear include:

- 1877 J. H. & C. S. Odell, Op. 158, 2-13
- 1915 Hinners 1-6
- 1980 John Brombaugh 1-3
- 1978 Alfred Fuhrer 1-3
- 1893 C. S. Haskell 2-11
- 1853 Alvinza Andrews & Son 1-8
- 1892 Cole & Woodberry 2-17
- 1887 George Kilgen 3-29
- 1895 Emmons Howard 1-7
- 1907 Henry Pilcher's Sons 2-13
- 1979 Fritts & Richards 2-23
- 1893 Moline 2-11
- 1980 John Brombaugh 2-23
- 1890 Henry Niemann 2-8
- 1889 Whalley & Genung 2-13
- 1907 Hutchings-Votey 4-46
- 1926 Casavant 4-18



The 1907 Hutchings-Votey 4-48 in St. James Cathedral, Seattle.
Photo by William Van Pelt.

In addition to the fine organs, we will enjoy several outstanding meals, among them two at Seattle's famous restaurants, the Brasserie Pittsburg and the City Loan Pavillon, both owned by OHS members Francois and Julia Kissel, and breakfast aboard one of the five ferry boats we will be taking. Our tours will display Mt. Rainier and Mt. St. Helen's (perhaps gently steaming) as awesome wonders of the Pacific Northwest. Most of the organs benefit from good to spectacular acoustical settings. One church that seats about 250 has no fewer than three pipe organs. The last day will feature Washington's oldest organ in its original location, an elegant 1889 Whalley & Genung 2-13 built in Oakland, California, and to be played by Earl Miller. The concert will include Earl's new composition, Suite Plastique, for pipe organ and two or three Mattel 8-note plastic portatives with balloon reservoirs. The convention will end at St. James Cathedral with two organs, an original four-manual electropneumatic Hutchings-Votey of 1907 and a four-manual Casavant of 1926, the Seattle Men's Chorus and the St. Mark's Festival Chorus, conducted by Peter Hallock, in the Mass for Two Choirs and Two Organs by Charles-Marie Widor, which received its American premier under Pietro Yon at the Casavant's dedicatory concert.

Travel to Seattle need not be expensive. A good travel agent can often save you hundreds of dollars on air fare. Check with yours, or with two OHS members who are travel agents and who have agreed to receive your long distance collect calls from anywhere in the continental United States to make reservations. Be sure to identify yourself as an OHS member seeking reservations for the convention so that your call will be accepted. The agents are Earle Goodwin of Cultural Organ Tours, Spring Lake, New Jersey, (201)449-5434 and Powell Johann of Travel Advisors, Richmond, Virginia, (804)285-3421.

Sample round-trip fares from east coast and midwest airports as determined by two travel agents were 40 to 50 percent lower than the fares quoted by airline ticket agents. They ranged from \$350 to \$450. Both agents urge that you schedule as soon as possible to protect yourself against fare increases. And, they advise that super saver fares give you another reason to go early and stay late: the fare is lower if you stay over a Friday or Saturday night, depending on the airline.

Registration packets are scheduled to be sent to OHS members in early March. If you have not received yours, or if you are not an OHS member, contact Beth Barber, convention registrar, 2306 Franklin Avenue East, Seattle, WA 98102.