



THE TRACKER

Journal Of The Organ Historical Society, Inc.

Volume 24, Number 3

Spring 1980

Chronology of OHS Historic Organ Recitals

by Earl L. Miller

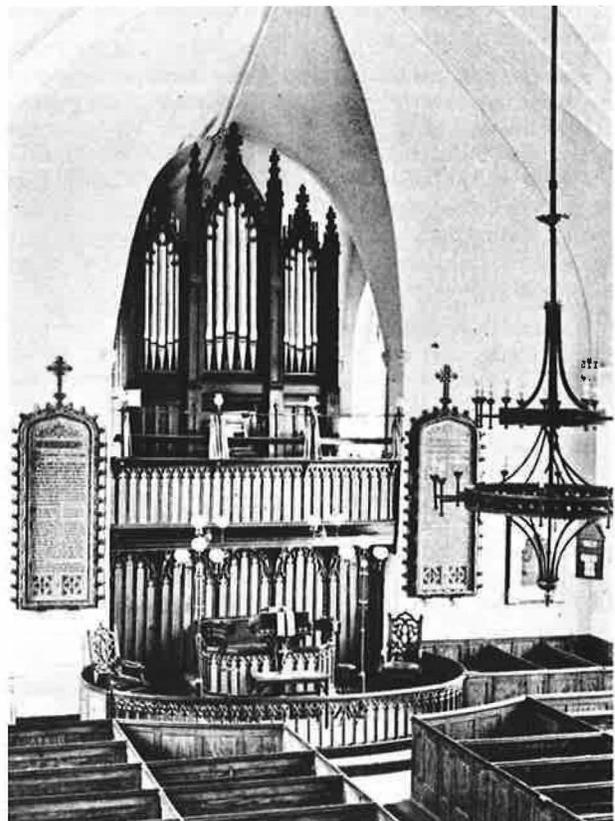
Now that the Historic Organ Recital Series has been in operation for seven years, and the number of programs has approached the sixty mark, it may be of interest to members to see just what has taken place.

Through the work of past committee chairmen—Kenneth Simmons, James Boeringer, Randall McCarty and J. Bryan Dyker—the series has made it possible for organs throughout the country to be given local attention and recognition.

In July 1979, I was asked to assume the chairmanship of the Historic Organ Recital Committee, and one of the first jobs was to bring the recital list up to date. As of November 1979, I am aware of fifty-six concerts. In addition, there are currently several concerts pending. Those accomplished thus far are:

1. Nov. 1, 1972 - The Huguenot Church, Charleston, South Carolina; 1845 Henry Erben, 2-12; Richard Hartman, organist, Lucien deGroot, 'cello.
2. Dec. 3, 1972 - Immaculate Conception Church, Boston, Massachusetts; 1863 E. & G. G. Hook, 4-58; John Ferris, Frank Taylor, Brian Jones, Yoko Hayashi, and Jack Fisher.
3. Dec. 10, 1972 - St. Alphonsus Church, New York; 1871 E. & G. G. Hook & Hastings, 3-55; Rollin Smith.
4. Apr. 1, 1973 - St. Vincent de Paul Church, Washington, D.C.; c.1865 Pomplitz, 2-18; Richard Roeckelein, organist, Drew Minter, counter tenor.
5. Apr. 8, 1973 - Meriden Baptist Church, Meriden, New Hampshire; 1867 Hamill, 1-9; Harriette Richardson.

(Please turn to page 4)



The first Historic Recital was played by Richard Hartman on the 1856 Erben at the Huguenot Church, Charleston, South Carolina.

Politics - Again?

... An Editorial

When the government of the Organ Historical Society was established, there was no precedent for our particular activity and the officials adopted a general plan common to most democratic organizations in America. Perhaps the nearest group was the American Guild of Organists, but since there have never been any proposals for an educational program in OHS, there is little resemblance in the governments of the two societies.

In an organization with as widespread a membership as ours, it is difficult indeed for officials to become generally known to the entire society. Thus our elections are usually a rather perfunctory formality with only a decimated number of ballots cast. Since none of the officers and councillors are salaried, and all are expected to contribute their time and talents as well as provide their own transportation costs to attend meetings, there are few who are willing to run for office or accept nominations.

It is, therefore, all the more remarkable that we have enjoyed the blessings of dedicated officials during the past 24 years. No one has "become famous"—nor rich!—for having served the society in an official capacity. And there have been no strong rivalries for office, much less any clash of personalities. For all these, we should be truly thankful.

No, the politics of OHS lie below the surface, so to speak. We have a large number of organ builders, service men, and designers among our membership. Some of these get along very well with each other, while a few tend to hold themselves in reserve and withhold information that could be of general interest and use to the OHS members and the society as a whole. Once in a great while, we are successful in obtaining an article for publication in *The Tracker* or some other benefit from these knowledgeable people. It is fortunate that we have begun to open up these channels of information for there is a great store of material as yet untapped.

Another political faction among our members consists of those historians who possess vast quantities of data which should be shared with all members of the society. We have occasionally been able to encourage these people to write articles for publication, and hope that much more will be forthcoming from these sources in the future. Oddly, it seems that historical information is traded back and forth between these members from time to time, and that is all the more reason why all of the membership should be included.

Fortunately, there are some members who do contribute their knowledge and information for publication. But these constitute a small percentage of the whole membership, and we'd like to present more variety among our authors.

Perhaps this editorial is misnamed, but coming at election time and having political overtones, we thought it a good opportunity to make a plea to more members to present articles for publication in *The Tracker*, and to express our sincere gratitude to all who have done so. When OHS was founded in 1956, we conferred with Kenneth Simmons, then editor of *The Tracker*, as to about how much material might be available for publication. His remark was: "Well, we might make do for about ten years, and after that just run repeats." Isn't it wonderful that we haven't had to repeat any items, and that we now know there is an unlimited supply of material—if we can only get people to write!

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THE TRACKER is published four times a year by the Organ Historical Society, Inc., a non-profit, educational organization.

Annual membership dues (including *THE TRACKER*): Regular members \$12.50 (over age 65, full-time students, and additional member in a household \$10.00); Contributing members \$20.00; Sustaining members \$35.00; Patrons \$100.00. Institutions and businesses may be non-voting subscribers at the same rates. Foreign members and subscribers add \$1.00. Back issues of *THE TRACKER* are obtainable at \$3.25 each or \$12.50 per volume. Send membership dues, inquires, and address changes to: The Organ Historical Society, Inc., P.O. Box 209, Wilmington, OH 45177. Make all checks payable to the Organ Historical Society, Inc.

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6. May 6, 1973 - First Reformed Church and Trinity United Presbyterian Church, Kenton, Ohio; 1895 Hinners & Albertsen, 1-13; 1886 Hook & Hastings, 2-13; Robert Griffith.
7. June 26, 1973 - St. John's Church, Orange, New Jersey; 1879 Hook & Hastings, 3-38; Samuel Walter.
8. July 26, 1973 - Northfield United Methodist Church, Northfield, Vermont; 1854 W.B.D. Simmons, 2-27; Albert F. Robinson.
9. Oct. 14, 1973 - United Church, West Rutland, Vermont; 1866 Johnson, 2-20, Opus 200; Donald Olson.
10. Oct. 28, 1973 - Jamaica Plain Unitarian Church, Boston, Massachusetts; 1854 E. & G.G. Hook, 3-31, Opus 171; Thomas Murray.
11. Nov. 4, 1973 - First United Presbyterian Church, Attica, New York; 1890 Johnson & Son, 2-17, Opus 744; Laverne Cooley.
12. Nov. 13, 1973 - The Huguenot Church, Charleston, South Carolina; 1845 Erben, 2-12; Donald R. M. Paterson.
13. May 19, 1974 - Immaculate Conception Church, Washington, D.C.; 1879 Steere & Turner, 2-25; James Houston.
14. June 27, 1974 - First Congregational Church, Hinsdale, New Hampshire; 1849 E. & G.G. Hook, 2-23, Opus 93, Carrol Hassman.
15. July 28, 1974 - Holy Cross-Immaculata Parish, Cincinnati, Ohio; 1895 Koehnken & Grimm, 2-19; Ron McCarty, R. Harold Clark, and Douglas Drake.
16. Aug. 18, 1974 - Auditorium, Round Lake, New York; 1847 R.M. Ferris, 3-32; Stephen Pinel.
17. Sept. 22, 1974 - Trinitarian Congregational Church, Gilbertville, Massachusetts; 1874 Johnson & Son, 2-13, Opus 428; Donald R.M. Paterson.
18. Oct. 20, 1974 - Middletown Springs Community Church, Middletown, Vermont; 1874 Stevens, 2-12; Donald R.M. Paterson.
19. Nov. 17, 1974 - St. John's Episcopal Church, Taunton, Massachusetts; 1874 E. & G.G. Hook & Hastings, 2-16; Brian Jones.
20. Mar. 9, 1975 - The Huguenot Church, Charleston, South Carolina; 1845 Henry Erben, 2-12; Larry Smith.
21. Mar. 16, 1975
Apr. 13, 1975 - Congregational Church, Auburndale, Massachusetts; 1870 E. & G.G. Hook, 2-25; Henry Lowe and Frank Taylor.
22. Apr. 12, 1974 - St. John's Episcopal Church, Lowell, Massachusetts; 1871 Ryder, 2-25, Opus 3; George Bozeman.
23. June 24, 1975 - United Church of Westville, New Haven, Connecticut; 1852 E. & G. G. Hook, 2-23, Opus 141; Edith Ho.
24. Aug. 17, 1975 - St. Paul's Episcopal Church, Salem, New York; 1855 E. & G.G. Hook, 2-23; Benjamin Van Wye.
25. Oct. 5, 1975 - Shrewsbury Community Meeting House, Shrewsbury Center, Vermont; 1867 Johnson, 1-11; Harold Knight.
26. Oct. 4, 1975 - North Universalist Chapel, Woodstock, Vermont; 1975 Hutchings-Plaisted, 2-17; Carrol Hassman.
27. Oct. 19, 1875 - Trinity Lutheran Church, Columbia, South Carolina; c.1850 (builder unknown), 1-14; Gordon Beaver.
28. Nov. 4, 1975 - St. Sanislaus Church, Erie, Pennsylvania; 1898 Felgemaker, 2-27; David Walach and William Witherup.
29. Nov. 16, 1975 - Trinity Episcopal Church, Wrentham, Massachusetts; 1825 Goodrich, 2-20; David Westerholm.
30. May 23, 1976 - Sacred Heart Church, East Braintree, Weymouth Landing, Massachusetts; c.1900 Woodberry, 2-16; Lois Regestein, organist, Randolph Kravette, trumpet.
31. Nov. 7, 1976 - Memorial Presbyterian Church, Bellona, New York; 1894 Jardine, 2-19; Donald R.M. Paterson.
32. July 9, 1976 - Conant Public Library, Winchester, New Hampshire; 1799 Pratt, Opus 1, 1-5; Raymond Ackerman.
33. Mar. 25, 1976 - St. Mary's Church, Claremont, New Hampshire; 1895 Woodberry, 2-15; Samuel Walter.
34. Apr. 15, 1977 - St. Mary's Church, Norfolk, Virginia; 1858 Ferris & Stuart, 3-37; Benjamin Van Wye.
35. Apr. 17, 1977 - First Chinese Presbyterian Church, New York; 1824/1860 Henry Erben, 2-14; Donald R.M. Paterson.
36. July 23, 1977 - Centre Street Methodist Church and Church of Second Congregational Meeting House Society, Nantucket, Massachusetts; 1831 Appleton, 2-14; 1831 Goodrich, 2-13; John and Carolyn Skelton.
37. Oct. 9, 1977 - St. Denis Church, Harrisville, New Hampshire; 1853 E. & G.G. Hook, 1-4; George Bozeman, organist, Karen Far-
endino, trumpet.
38. Sept. 25, 1977 - First Congregational Church, Williamsburg, Massachusetts; 1868 Johnson, 2-13; Charles Krigbaum.
39. Apr. 23, 1978 - St. Mary's Church, Norfolk, Virginia; 1858 Ferris & Stuart, 3-37; Benjamin Van Wye and Old Dominion University Madrigalists.
40. May 31, 1978 - St. John's Lutheran Church, New Baltimore, Michigan; 1905 Hinners, 1-6; Dana Hull.
41. May 28, 1978 - St. Thomas' Episcopal Church, New Windsor, New York; 1888 Frank Roosevelt, 1-5; Albert F. Robinson, organist, Suzanne Johnston, flutist.
42. Aug. 27, 1978 - Hitchcock Museum, Riverton, Connecticut; Unknown c.1850, 1-4; George Bozeman and Bryan Dyker.

- 43. Oct. 29, 1978 - Christ Church Episcopal, Napoleonville, Louisiana; c.1830 Geo. Jardine and Son, 1-7; John Croom (?).
- 44. Sept. 24, 1978 - Los Altos United Methodist Church, Long Beach, California; 1852 W.B.D. Simmons, 2-21; John Ranney and Brass Choir.
- 45. Oct. 8, 1978 - First Christian Church, Danville, Virginia; 1899 M.P. Möller, 2-21; Earl L. Miller and Danville Early Music Ensemble Brass.
- 46. Oct. 22, 1978 - First Baptist Church, Meridian, New York; 1878 Johnson and Son, Opus 510, 1-9; Robert Town.
- 47. Oct. 22, 1978 - St. Paul's Episcopal Church, Salem, New York; 1844 E. & G.G. Hook, 2-20; Thomas Murray and Benjamin Van Wye.
- 48. Oct. 29, 1978 - Lincoln Park Presbyterian Church, Chicago, Illinois; 1888 Johnson, 2-23; William Aylesworth, organist, Henrietta Janssen, violist.
- 49. Nov. 5, 1978 - Avalon Community Church, Santa Catalina Island, California; 1889 Woodberry & Harris, 2-12; Orpha Ochse.
- 50. Nov. 1978 - Presbyterian Church, Cass City, Michigan; 1865 Henry Erben, 1-7; Dana Hull.
- 51. Jan. 7, 1979 - St. Andrew's Episcopal Church, Richmond, Virginia; 1890 Jardine, 1-7; Lawrence Robinson.
- 52. May 13, 1979 - Unitarian-Universalist Church, Canton, New York; 1869 George Norton Andrews, 2-17; James P. Autenrith.
- 53. Reserved for recital as yet unreported.
- 54. Oct. 7, 1979 - First United Presbyterian Church, Portsmouth, Ohio; 1892 J.W. Steere and Son, 2-17; Charles F. Schirrmann.

- 55. Reserved for Blooming Grove Congregational Church, Blooming Grove, New York; 1902 Hook & Hastings.
- 56. Oct. 7, 1979 - Amelia Presbyterian Church, Amelia, Virginia; 1890 Moline, 1-10; rebuilt 1969 as a 1-9 by George Taylor; George Bozeman and J. Bryan Dyker.
- 57. Nov. 17, 1979 - St. Mary's R.C. Church, Norfolk, Virginia; 1858 Ferris & Stuart 3-37; John Ogasapian.

Should there be any errors in the above information, a letter of correction would be deeply appreciated. Please address all correspondence concerning the Historic Organ Recital Series directly to:

Earl L. Miller
Church of the Epiphany
115 Jefferson Avenue
Danville, Virginia 24541

Mr. Miller's telephone is 804-792-4321 (or 4322).

A new Historic Recital brochure has been printed, providing full details of the five-point plan. The application form affords the opportunity to present complete information at first contact, thus reducing the time for making arrangements. Copies may be had by writing to Mr. Miller.

Through the Historic Organ Recitals, hundreds of music lovers have been exposed to OHS and its work, many fine instruments have been spotlighted, and excellent programs have been presented.

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The Jarvis Street Baptist Church Story

by Chester D. Myers

Professor William Horatio Clarke, who was organist at the Jarvis Street Baptist Church, Toronto, Canada, for four years, ca 1875 to 1878, played a tracker instrument which he had built for that sanctuary in 1874.¹ This organ had been purchased for the church by Mrs. William McMaster for a sum of \$8,000.00 (her husband was generous in the building of the church, as well as in the funding of Toronto Baptist College, which would later become McMaster University).

At a later date, Augustus Stephen Vogt, the son of an Ontario organ builder, after having occupied organist positions at age 12 in Elmira (Lutheran) and, at age 17, in St. Thomas (Methodist), and furthermore, after studying music in Boston's Conservatory of Music and then in Leipzig, Germany, became organist and choirmaster at the Jarvis Street Church. In 1894 he used his church choir to form the Mendelssohn Choir which very quickly became internationally renowned. Dr. Vogt's time became more involved with the Mendelssohn Choir and a Dr. Broom acquired his duties at the church, although the choir continued to be a nucleus for the Mendelssohn Choir. During Dr. Broom's period, Mr. C. Leonard Penney, initially a member of the choir, became assistant organist and in 1921 became organist, which position he maintained until retiring in 1973.² Mr. Penney was originally from England.

In March of 1938 tragedy visited the church: in one massive fire, the entire sanctuary was demolished; the stone walls remained but the top of the steeple collapsed across one of the fire engines which was there to fight the fire. While the church edifice was destroyed, the church body was very much alive and, with what had many times before been shown to be an indomitable spirit, immediately arranged for services to be held in Massey Hall (still, in 1978 Toronto's major concert hall) and week-time meetings in nearby Cooke's Presbyterian Church. Determined to rebuild their temple, complete with steeple, the congregation quickly rallied and comprehensive plans were drawn up for the new sanctuary to be rebuilt within the old stone walls. An organ became a major concern. The only parts of the original tracker instrument were a few heat-warped chimes which are yet grim reminders in the homes of some of the church members (organist Penney put his to work as door bells!). Even then, the electronic organ was attempting to lure some congregations and at least one firm managed to demonstrate its particular instrument to the congregation at one of the Massey Hall services. The pastor, Dr. T.T. Shields, was heard to say afterwards "Well, now we know what we don't want!" While church records do not give evidence of any substantial consideration to contracting for the building of a new organ, this would likely have followed had not one become available. There were two factors which resulted in a more economical approach: first of all, the church was as well-known for its theological stand as for its musical heritage and, as a result, other churches were quickly aware of the plight of the Jarvis Street congregation; secondly, the organist, Mr. Penney, was also an avid craftsman who would later build three pipe organs in the Toronto area (one for the Jarvis Street Church chapel, one in his own home, and one in another nearby church).

Church records³ indicate the re-installation of a Karn-Warren pipe organ according to the following references:

(on page 11)

May 31st, 1938

A meeting of the Building Committee of Jarvis Street Baptist Church was held in the Seminary Building, Tuesday evening, May 31st, at eight o'clock. All the members of the committee were present, Messrs. C.L. Penney, church organist, and W.J. Hutchinson, choir leader, met with the Board. The Pastor opened the meeting with prayer.

On the day previous, the above named brethren had motored to London, Ontario, together with the architects, to inspect an organ now installed in the First United Church of that city - which church is to be torn down - with a view to securing the organ for our new auditorium. The letter in response to which the Committee began negotiations for the instrument was received by Dr. Shields and read as follows

695 Talbot Street,
London,
May 27th, 1938

Dr. T.T. Shields,
Jarvis Street Baptist Church,
Toronto, Ontario

Dear Reverend Sir:

I understand that you are considering buying a new organ for your church, and I am writing to you to learn if you would be interested in securing the large three-manual electro-pneumatic Woodstock organ, now situated in the First United Church, London, Ontario.

(on p. 12)

The Board of Directors have placed in my hands the selling and moving of this fine organ, for immediate sale. The congregation of First United Church, has joined with St. Andrews United Church, this city, and will move over to St. Andrews Church, September 1st.

The organ has a fine three-manual console (detached), 2,800 pipes and a new set of 25 Cathedral Chimes, which was only added last year, at a cost of \$800.00.

The display case of mahogany and gold pipes is around 30 feet wide. You would require a length of around 25 feet.

The price is \$4000. for the organ, which would include taking down, cleaning and minor repairs, transportation to Toronto, and setting up in your church as is. If there would be any changes in the layout of the different divisions of the instrument, this would be extra expense, for time and material

Very sincerely yours,
(signed) Frederic T. Egner.



The organ screen from the front platform of Jarvis Street Baptist Church, Toronto, in 1974.



Jarvis Street Baptist Church, Toronto. View from rear gallery in 1944.

May 31st, 1938

The church sent cheque of \$100.00 as a guarantee of good faith...

June 3rd, 1938

Mr. C.L. Penney, church organist, met with the Committee.
(on p. 14)

After careful thought, it was agreed, on motions of Messrs. F.E. Kinsinger and J.M. Coghill, to purchase the organ

Mr. Penney was instructed to go to London, Saturday, June 11th with Mr. Robbins, organ builder - at the expense of the church - to make a careful inventory of the organ and its component parts.

The meeting was adjourned on Mr. Kinsinger's motion.

(on p. 41)

December 6th, 1938

It was agreed, on the motion of Mr. J.M. Coghill, seconded by Mr. J.E. Jennings, that the contract to supply the woodwork at the front of the church, including the organ screen, gallery stairs, pulpit platform, pulpit, communion platform, choir seating etc. ... be offered to the Globe Furniture Company ...

(on p. 42)

January 5th, 1939

Mr. C.L. Penney was authorized to secure the material necessary to the installation of the organ and loud speaker system. The meeting adjourned at 11:45.

(on p. 47)

October 2nd, 1939

Payments were ratified for all expenditures in connection with organ and loud speaker installation which had been carried on under the supervision of Mr. C.L. Penney, including the pipe system installed by the Lindsey Brothers, Homer R. Kitt, J.T. Dawson, Robbins and Meyers, and his own time and expenses etc.; also \$30.00 covering the trip of the Architect and Chairman of the Board to Montreal to select marble for the baptistry.

Thus, the organ screen was built by the Globe Furniture Company of Waterloo, Ontario. Mr. C.L. Penney not only su-

pervised the installation of the organ but also made the non-speaking (dummy) pipes respectively on the ends of the screen. He also did major construction required to re-fit the organ into its new chamber - precisely what changes were made is not recorded, however. The speaking display pipes in groups of two-nine-two as shown in the photo are from the Great Organ Diapasons Second Open 8' and Double Open 16'. All display pipes are covered with gold leaf. The organ chamber is 37 feet wide by 12 feet deep by 19 feet high.

The top 'extensions' of the speaking pipes shown in this plate above the top of the screen were false and later removed. Today, the church front is essentially the same as shown here: the black drapes behind the screen have been removed to permit proper egress of the pipe tones.

In a special edition of the church's periodical⁴ giving an "illustrated tour" of the newly completed sanctuary, the following description of the organ screen was given:

Another particularly handsome feature of the auditorium is the organ screen... if the reader will look to the gothic of the organ screen either to the right or left, in which there are only three pipes visible, we can give some idea (of the size) by saying that that piece of oak, framed as it stands in the screen but separate from it, and without the finial at the top and corbel at the bottom, required eight men to lift it.

Again, if the reader will look at the straight line directly above the baptistry and below the carved work, and follow that out to either wall, and observe the bracket-like construction meeting in the centre of the baptistry, and resting on corbels on the wall, each of these brackets, together forming the arch, weighed 960 pounds.

Further description of the organ was also given:⁵

... the purchase of the organ was authorized at a single (committee) meeting ... The weight of the pipes, and of the rest of the organ-proper in the chamber above when weighed, en route to the building, was just 14 tons. It is a very fine instrument, and while not an elaborate affair such as concert organs are, it is an instrument of great volume and many stops, and serves our purpose in Jarvis Street admirably.

As for the previous history of this instrument, no date is given on the console. A plate reading "Karn-Warren, Wood-

stock, Ontario" indicates the organ was built by that company. Information supplied about the Woodstock organ builders includes the following:⁶

Woodstock was once the nation's centre for the pipe-organ trade. The dates of origin following each company are as close as can be found:

The D.W. Karn Organ Company	1887
The Karn-Warren Organ Company	1895
The Hay Organ Company	1900
Warren Organ Company	1907
Woodstock Pipe Organ Builders	1922

The D.W. Karn Organ Co. made only tracker-type pipe organs and when Mr. Charles Warren arrived the manufacture of tubular pneumatic pipe organs began and the Karn-Warren Company was formed (1895).

The Hay Organ Co. was started by Mr. James Hay who had a large wood-working factory making cabinets etc. There were not many of these organs made.

Messrs. Frank, Russell and Mansfield Warren started in an area of the Hay Co. factory. Before long Mr. Hay decided to get out of the organ business and rent a large area of his factory to the Warrens. The Warren Organ Co. made many theatre organs, including the organ formerly in the Imperial Theatre (Toronto) ...also made many church organs, the largest being the organ in the Roman Catholic Cathedral in Kingston, Ontario. Others are in the Wesleyan and Anglican Churches in Thunder Bay (Ontario). All of the Warren organs used the electro-pneumatic action. Two main persons must be mentioned: (i) Mr. William Potter, voicer, came from England via Wurlitzer Organ Co., USA. He voiced organs for Karn-Warren, and then for Hay Co., and Warren Co., and Woodstock Pipe Organ Builders. (ii) Mr. J.A.G. Webb was brought to Woodstock by Mr. J. Hay and he made metal pipes (all kinds: flue and reed) for Hay Co., Karn-Warren Co., Warren Co. and finally Woodstock Pipe Organ Builders.

It must be mentioned that all pipe organs made in Woodstock were of the Romantic era and English in tone because all of the Metal Pipe makers and Voicers were English.

Inspection of the Pedal Organ contacts suggests that originally the organ had only three Pedal stops with five more added at a later time. At this later date, new contacts were furnished

for all Pedal stops although the original were only disconnected and not removed. These were removed in 1973 to facilitate access to the active Pedal contacts which required replacement at that time.

The present stoplist of the organ is as follows, and other than those additions already mentioned (the chimes and Pedal stops) it appears that this stoplist is otherwise original.

Great Organ		Swell Organ	
Double Open Diapason	16'	Bourdon	16'
First Open Diapason	8'	Open Diapason	8'
Second Open Diapason	8'	Stopped Diapason	8'
Doppel Flöte	8'	Aeoline	8'
Clarabella	8'	Voix Celeste	8'
Salicional	8'	Flauto Traverso	4'
Principal	4'	Violina	4'
Wald Flute	4'	Flautina	2'
Twelfth	2 2/3'	Mixture III	
Fifteenth	2'	Cornopean	8'
Cornopean	16'	Oboe	8'
Trumpet	8'	Vox Humana	8'
Cornopean	8'	Chimes	
Cornopean	4'	Tremulant	
Chimes			
Choir Organ		Solo Organ	
Geigen Principal	8'	Grosse Flute	8'
Melodia	8'	Gamba	8'
Viol d'Orchestre	8'	Concert Flute	4'
Dolce	8'	Tuba	8'
Harmonic Flute	4'	Solo to Choir	
Piccolo	2'	Solo to Great	
Clarinet	8'	Tremulant	
Chimes			
Tremulant		Couplers	
Pedal Organ		Swell to Choir 4' 8' 16'	
Sub-Bass Resultant	32'	Swell to Great 4' 8' 16'	
Open Wood Diapason	16'	Swell to Swell 4' 16'	
Open Metal Diapason	16'	Swell 8' Off	
Bourdon	16'	Choir to Great 4' 8' 16'	
Lieblich Gedeckt	16'	Choir to Choir 4' 16'	
Flute	8'	Choir 8' Off	
Violoncello	8'	Great to Great 4'	
Trombone	16'	Great 8' Off	
		Swell to Pedal 8'	
Pistons		Great to Pedal 8'	
Swell Organ	5 pistons	Choir to Pedal 8'	
Great Organ	4 pistons	Solo to Pedal 8'	
Choir Organ	3 pistons		
Solo Organ	2 pistons	Miscellaneous	
Pedal Organ	(coupled with manual pistons)	Full Organ reversible toe lever.	
		Crescendo balanced shoe.	
		Four pseudo-general pistons and no general cancel piston.	
		Balanced shoes to operate Swell and Choir (Solo) shutters.	

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The Pedal Organ Lieblich Gedeckt and Open Metal Diapason are from the Swell Bourdon 16' and Great Double Open Diapason 16' respectively. The organ wind supplied is from a Kinetic Blower powered by an induction motor: a high wind pressure of 10 inches (500 cubic feet) supplies the Solo Organ, the Great Trumpets and Second Open Diapason, and the Pedal Trombones. The rest of the pipework is supplied by a 'low' pressure of 4 inches (2000 cubic feet capacity).

Both Choir and Solo organs are in the same expression box on the right side of the organ chamber, facing from the sanctuary. Each division is on a ventil chest with respective reservoirs. The Choir organ is placed to the rear of the expression box with Solo Organ at the front. It appears that this is reversed from the arrangement in the previous church. The ranks of the Swell organ are divided between two ventil chests, arranged end to end, both in the one expression box at the left of the chamber and both supplied by the same reservoir. The ranks of the Swell, Choir and Solo divisions are arranged laterally to the sanctuary in chromatic arrangement. The Great Organ, excepting the Trumpet and Second Open Diapason which are on a separate chest, and the Cornopeans which are borrowed from the Swell, is placed in the central portion of the chamber on one ventil chest with the pipes arranged perpendicular to the sanctuary (higher pitches to the front). The "Trumpet" chest, also ventil, exists at the right of the chamber in front of the Choir-Solo box.

A variety of miscellaneous items about the organ are as follows: (i) the Swell Oboe is orchestral in tone with a completely open resonator, no bell at the top, but, instead, a slow flare that starts from the bottom of the resonator.

(ii) the Great Second Open Diapason is of the Hope-Jones variety complete with leathered upper lip.⁷

(iii) the Swell Mixture contains a Tierce in its lower division; the general softness of this Mixture does modulate the natural tendency of this rank.

(iv) the Great Cornopean chorus is drawn from the Swell Cornopean 8' with a separate wind supply from the Great reservoir when the Great stop is pulled; thus the wind for the Cornopean may come either via the Swell reservoir or the main Great reservoir.

(v) almost all the metal pipes are of 'spotted' metal.

(vi) the pitch of the organ is approximately "Old Philharmonic", slightly sharp to A440; most metal pipes are tuned by coning although the strings are controlled by roll-bands.

(vii) the sanctuary floor is covered with "Wilton worsted", underlaid with a $\frac{3}{8}$ " felt pad; all pews have hair filled seat pads.

The gothic vaulted ceiling does help to retrieve some of the better acoustical properties of the sanctuary and no seat is far away from the organ.

Until 1972, organist Mr. C.L. Penney maintained tuning and repairs. Between 1971 and 1975 more extensive repairs were completed. About twenty per cent of the valves were releathered, many electrical contacts were re-soldered, electromagnets were recessed into the wood of their respective wind chests as they had worked their way out making metal-to-metal contact with the armatures and thus caused 'sticking' notes via residual magnetism, some pipes were repaired and extensive cleaning was done. To brighten the tone, a hard smooth urethane covered material was used to line the Choir box and part of the Swell - previously, each was lined with a soft acoustically absorbing wall-board: furthermore, as already noted, drapes which had been placed behind the organ screen, were removed.

The Jarvis Street organ continues to be all operative and is used for both choir and congregational accompaniment in addition to solo performance for preludes, offertories and postludes.

Ed. Note: In a subsequent communication Mr. Myers informs that the pipe maker was G.A.C. Webb, and that the voicer's signature (William Potter) appears on the first spotted metal pipe of each 8' rank of metal pipes. He adds: "Since the nameplate on the console lists the Karn-Warren Organ Company, and since in 1912 the name of the company was Warren Organ Company, the console had been built earlier than 1912; although no records exist to indicate the exact year, it would have been built between 1895 and 1900.... Hence in summary, the windchests and pipework date from 1912, while the console dates from between 1895 and 1900. No specification exists for the pre-1912 pipework."

Notes

1. Irene Dorner, "Some Documents Pertaining to E. & G.G. Hook Opus 553 in First Unitarian Church, Woburn, Massachusetts, and William H. Clarke," *The Tracker* 22 no. 3 (1978): 5.
2. "C. Leonard Penney, Toronto Organist," *The Diapason*, April 1973, p. 6.
3. "The Records of the Building Committee, Jarvis Street Baptist Church."
4. *The Gospel Witness* 23 (1944): 346.
5. *Ibid.*, p. 350.
6. Information supplied by Rev. McCrae, Woodstock, Ontario.
7. Wm. H. Barnes, *The Contemporary American Organ* (New York: J. Fischer and Bro. 1948), p. 50.

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The 1883 Moline Organ of St. Mary's Church, Iowa City, Iowa

by Richard Hass

St. Mary's Catholic Church in Iowa City, Iowa, is one of the Midwest's more magnificent nineteenth-century churches and it is a tribute to the spirituality of the frontier faithful. The congregation's second building from 1869 reigns over this university city with its high tower containing a carillon of seventeen real bells. The church originally served various ethnic groups and the gilded high altar has a statue of German St. Boniface on the east side and Irish St. Patrick on the west side. The east side of the church has windows given by German parishioners, two confessionals with German inscriptions and a plaque listing the German donors and their gifts in dollars. The opposite side is less pretentious and the Irish donations are much smaller.

In *A History of St. Mary's Church, Iowa City, 1840-1916*, Joseph Fuhrmann described the purchase of the present Moline organ:

The choir needed a new organ and the next step was to secure one suitable. This was bought from the Moline Organ Company of Moline, Illinois, in 1883; the instrument representing a value of \$6,000. By careful figuring and exchange of the old organ, the cost was reduced to \$3,600; fixtures, motor, etc., \$344.28; total cost \$3,944.28. It is one of the finest church organs in the land, with 1,700 pipes, three banks of keys and 60 stops [sic]. The excellent new organ was opened on March 17, 1883; Carl Kuhn, organist. A concert was given April 30, 1883; Louis Falk, Chicago, organist; the church choir assisting.

The organ contains the following stops:

Great (above the keydesk)		Pedal (two con-valve chests on either side of the Great, wooden pipes)	
Double Open Diapason (treble and bass)	16'	Grande Open Diapason	16'
Open Diapason	8'	Subbass	16'
Viola di Gamba	8'	Bass Flute	8'
Hohlflute (open wood)	8'		
Octave	4'	Swell (above the Choir)	
Harmonic Flute	4'	Lieblich Gedacht	16'
Twelfth	2½'	(wood, draws treble and bass)	
Fifteenth	2'	Open Diapason	8'
Mixture	IV	Salicional	8'
Trumpet	8'	Stopped Diapason	8'
Choir (behind the Great chest)		Quintadena	8'
Keraulophone	8'	Fugara	4'
Dulciana	8'	Flauto Traverso	4'
Melodia (wood)	8'	Flautino	2'
Flute d'Amour	4'	Oboë and Bassoon	8'
(wooden Rohrflute bass)		Tremolo	
Flageolet	2'		
Clarionette	8'		

Five Pedal Combinations
Manual Compass: 58 notes
Pedal Compass: 27 notes



The 1883 Moline organ in St. Mary's Church, Iowa City, Iowa.

The unleathered reed stops have a broad but fiery color which is suitable for either solos or chorus registrations. Most pipes are open metal types and none of them is equipped with harmonic bridges. Only the pedal stops, the Swell Lieblich Gedacht, the Great Hohlflute and the Choir Melodia are constructed of wood. No two stops are voiced or scaled alike. The strings and flutes are especially fine. The Swell Quintadena must have been considered a solo stop as it is not drawn by the Swell Forte combination piston. There are no conical or tapered flue pipes. The Great Double Open Diapason is very full and even but the 8' Open Diapason is less successful because of the great difference in tone color between the facade pipes and those on the chest. The facade is composed of pipes of these last two stops painted beige, gold and pink. All stops are voiced and scaled so that the treble is slightly brighter and stronger than the bass. This "treble augmentation", as Audsley described it, is fine for the music of Mendelssohn, Franck, Widor, Dudley Buck or other late nineteenth century composers. The music of J.S. Bach or any contrapuntal music is not successful on this instrument because of the weak pedal, the dull bass range and the fact that the highest note or line dominates the texture. The Great Mixture has fierce but its voicing demands that it be drawn with or after the Trumpet. Smooth crescendos and diminuendos are easily accomplished either by hand registration or by use of the toe pistons. A catalog of the later Bennett Organ Company, in the possession of the late Benjamin Sperbeck, stated that the company's name was changed to the "Moline Organ Company" in 1879 and that the two leaders, Lancashire and Marshall were followers of the English builder, Henry Willis. The organ of St. Mary's is very much in the late nineteenth century English style and the instrument could be characterized as sweet, melodious, deep, and thunderous.

The *Iowa City Daily Republican* newspaper of March 17, 1883, vividly describes the installation and dedication concerts of the organ. The day before the first concert the people were urged to attend the concert and the program was given.

The concert at St. Mary's Church this evening will show the full power of the magnificent organ. Of course such an exhibition could not be given on ordinary occasion as the thunder tones of the monster piece of mechanism can be heard for several squares, so that those who appreciate music and love the deep roll of full-toned pipes should go this evening. From a preliminary hearing we can warrant those who attend this evening's concert will not be disappointed.

The Concert

Part I

- Faust - Introduzione, Arr. by C.H. Kuhn
- Praeludium, III D minor Mendelssohn
- Fuga, III D minor Mendelssohn
- Ouverture- Wm. Tell, op. 59 Dudley Buck
- Fuga, B-flat minor Bach
- Praeludio D minor Bach
- Chorus- "Ave Maria" Fr. Abt
Soprano Obligato Ida Mae Pryce
- Elevation, A minor Batiste
- Offertoire, A major Batiste
- Elevation, E-flat major Batiste
- Offertoire, A flat major Batiste
- Solo- Angels ever Bright and Fair Haendel
Ida Mae Pryce

Part II

- Communion, G major Batiste
- Offertoire, G major Batiste
- Chorus- Redemption Gounod
"Unfold, Unfold"
- Adagio, B-flat major J. Bach
- Fantasie, E minor C.H. Zoellner
- Chorus- "With Sheathed Swords" Costa
Soprano Obligato Ida Mae Pryce

The *Iowa City Daily Republican* of March 18th reported the death of Karl Marx and the poor attendance at the previous night's opening organ concert in St. Mary's Church. The writer blamed the poor attendance on the high cost of the tickets.

.... It was in all respects an organ concert and the grand instrument which we previously described, monopolized the entertainment to the delight of those who listened to it. The largest organ in the state, it has now proved itself to be worthy of all the good words which have been said of it. Under the skilled touch of Prof. Carl H. Kuhn, the full power and the infinite delicacy of the instrument was brought out...

The next concert was given in St. Mary's Church on April 30, 1883, by Prof. Louis Falk of Chicago. The previous day's paper gave rave reviews of Prof. Falk's playing from papers all over the Midwest and also the next evening's program.

PROGRAMME

1. Midsummer's Night Dream Mendelssohn
a. Overture; b. Nocturno c. Wedding March
2. Variations on a Scotch Air Buck

3. Soprano Solo- "The Message" Blumenthal
Ida Mae Pryce
4. Toccata in F Bach
- Fugue in G Krebs
5. Monastery Bells Wely
- Traumerei (Reverie) Schumann
6. Soprano Solo- "Good Bye" Tosti
Ida Mae Pryce
7. Overture- "Oberon" Weber
8. Marche Funebre et
Chant Seraphique Guilmant
9. Life on the Ocean (descriptive) Falk
Synopsis- Departure of ship; scene on board; sailor chorus; the fiddler; the bagpiper; evening twilight; boatswain's song; "Rocked in the Cradle of the Deep;" distant thunder; storm approaches; strikes the ship; confusion; prayer; storm recedes; crew give thanks for their preservation.

The tickets were available at Fink's Store for 35, 50, and 75 cents. The high cost of the tickets again discouraged a large crowd but the review of the concert is most interesting:

It was not, unfortunately, a large audience that gathered in St. Mary's Church last night to listen to and enjoy the Organ Concert given under the auspices of the church. Prof. Louis Falk, the celebrated organist of Chicago, is too well known throughout the West to need special mention to those who heard him last night it would be folly to attempt to add to his reputation by words of flattery. The rich, deep voice of Ida Mae Pryce was at its best, and her two delightful solos were received with the appreciation they always merit. The program for the organ was an excellent one, and gave wide scope for the performer as well as a thorough test of the instrument. "Monastery Bells," was very sweet; while the Funeral March and Seraphic Chant were solemn and stately, but the interest culminated in the grand combination of melody "Life on the Ocean." It was the climax of art, a triumph of mechanical skill as shown by the variety of tone expressed by the instrument, and a victory of genius over the insensible material, as demonstrated by the organist's ability to make the pipes yield to his magic touch all the shades of passion, fear, joy and even the elemental voice of a storm. Departing amid glad acclamations, a soft symphony tells of the tranquility that rains [sic] on board. Then comes the exuberant joy of the voyagers, the soft twilight fading into the stillness of night; the pathetic sweetness and the stirring depth of that wondrous, "Rocked in the Cradle of the Deep." Then in the distance the warning voice of the coming storm rolls ominously, and suddenly the tempest falls with all fury of a wind-lashed, billowy sea. At last the voice of prayer comes, the storm-war grows indistinct in the distance, and a paean of thanks heralds in the welcome safety. Every scene grows up before the dim eye as it looks away into space and hears the story told by the almost articulate reeds. It is a jugglery with voiceless sound that makes it speak, a witchery of thought interpreted from the language of another sphere.

Today the organ is in bad shape. Two rebuilds luckily did not affect the pipework or basic structure of the organ. I hope that a proper restoration of the organ will someday be effected.

The Trinity Pilcher

by Randolph Blakeman

Whether to call the recent (1977) work on the 2-10, 1908 Pilcher organ [opus 616] at Trinity Episcopal Church in Yazoo City, Mississippi, a restoration or a rebuild is a question which I will let the individual reader decide for himself. In his work, Ronald Norwood of Fairhope, Alabama, retained the original tracker action and neither added nor removed any stops. He did, however, make a few alterations: The Swell Aeoline was revoiced louder – more like a Salicional, the original thirty-note pedalboard was replaced with a twenty-eight note pedalboard (CC – d-sharp), a set of booster springs was added to the Bourdon for faster response, and the space between the manuals was adjusted to bring the dimensions closer to AGO standards. The stoplist follows:

Great

8' Open Diapason
8' Melodia (T.C.)
8' Stopped Diapason Bass
8' Dulciana (T.C.)
4' Octave

Pedal

16' Bourdon

Couplers

Swell to Great
Great to Pedal
Swell to Pedal

Swell

8' Violin Diapason (T.C.)
8' Stopped Diapason (T.C.)
8' Unison Bass
8' Aeoline
4' Flute Harmonique
4' Violina
Tremolo (adjustable)

[The OHS editorial advisory board supplies additional information from the Pilcher Ledgers, now in the Archives. Manual compass is 61 notes. Original accessories included a crescendo and a bellows signal. The organ was originally equipped with a water motor and cost \$1,835.00.]

The Great Open Diapason is rather heavy in the bottom octave but lightens and brightens as it ascends until the top octave gives the illusion of an Octave being added. The Melodia, which has a stopped bass, is never hooty, even when played in chords in its bottom octave, but light and clear. The Dulciana, which shares the stopped bass, is a soft Open Diapason which

richly deserves its name. The Octave, which is powerful but never heavy, brightens steadily until the top octave gives the illusion of a Super Octave being added.

The Swell, in contrast, has a lighter sound than the Great, partly because of the lightness of the Violin Diapason, which can do double duty as a member of the string chorus. It begins at T.C.; the bottom octave is supplied by the Unison Bass. The Stopped Diapason, which is much like a modern Gedeckt, is divided into Treble and Bass. The Aeoline, which also begins at T.C., has been revoiced somewhat louder and is much like a Salicional – stringy, but not too “keen.” The Harmonic Flute, while it is light and bright, is less “chirpy” than the Flauto Traverso in the *parvum opus*¹. With the Violina, however, it makes a nice Octave to the Violin Diapason. The Violina, though loud enough to be used alone as the Octave to the Violin Diapason, gains body when used with the Harmonic Flute and is, therefore, more effective for the purpose. The lone Pedal Bourdon is a fine stop without a trace of mud and of very prompt speech. It is, however, quite soft.

With all its limitations – no Swell to Great Octave coupler, no reed stop, only one Pedal stop – this organ still has an amazing amount of variety. There are two 8' - 4' Diapason chorus effects, a well-balanced full organ, some very fine soft flutes, and a beautiful string chorus (Violin Diapason, Aeoline, Violina, Dulciana, Swell to Great, and Tremolo). The Tremolo, as in the *parvum opus*, is adjustable; drawing the knob only slightly gives a Celeste effect, while drawing it fully makes the tremolo more pronounced.

Of all its limitations, probably the severest is the lone Pedal stop, which is, however, partially alleviated by the heaviness of the bottom octave of each manual stop. The organ, though small, is adequate for the church and sounds quite good.

1. The organ at the Hebrew Union Temple in Greenville, Mississippi, which was the subject of a previous article. See Randolph Blakeman, “Henry Pilcher’s *Parvum Opus*,” *The Tracker* 22, no. 4 (1978):15.

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E. & G.G. Hook Opus 288 To Be Restored in Maine

by David S. Coco

The Organ Restoration Committee of St. John's Church, Bangor, Maine, is proud to announce that the 1860 E. & G.G. Hook organ in the rear gallery of the church will be restored, starting this year, by Bozeman-Gibson & Company, of Deerfield, New Hampshire. The organ, housed in a striking Gothic case of chestnut, has remained largely usable to the present day, although showing signs of many decades of neglect and improper maintenance. It is the largest organ of historical significance in Maine, and one of only nine remaining three-manual Hooks. It is irreplaceable as a resource for teaching the history of American organ music and familiarizing present and future generations with the standards set by our forebears. The instrument is also blessed by the excellent acoustics of St. John's building, which is listed in the National Register of Historic Places.

Disassembly of the organ will begin this summer, with many faithful OHS members assisting. It is planned that Opus 288 will be restored and completely reinstalled by June, 1981 — in time for both the parish's 125th anniversary celebration and the OHS National Convention, to be held in Maine next year.

Ed. Note: Although Mr. Coco's article modestly avoids mention of the fact, he has been personally responsible for raising a major portion of the funds required for this highly significant restoration project.



The 1860 E. & G.G. Hook, 3-34, in St. John's Church, Bangor, Maine.



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ARTHUR LAWRENCE

Editor, *The Diapason*

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St. Paul's Episcopal Church
LaPorte (1872 Steer & Turner)

The Buyer's Guide

to the Piano, Organ, and General Music Trades

Being

The Piano and Organ Purchaser's Guide Revised for '99

N.B. Robert E. Colebred has had a photo-copy made of this interesting booklet and presented it to OHS. On its way to the Society's archives, it crossed the editor's desk.

For twenty-five cents anyone could purchase a copy of *The Buyer's Guide* in 1899. It was published by the Music Trades Company of Union Square, New York City, and prepared by John C. Freund, editor of *Music Trades and Musical America*.

We learn that the first edition of this work appeared in 1897, and a second was published in 1898. Hence this is the third edition of this material.

Articles include "The Pianoforte and The Public," "Points for Piano Purchasers," "Something about Prices," "The Care of a Pianoforte," "Stencil Pianos," "Thump-Boxes," "Frauds and How They Are Perpetrated," "Medals, Awards and Testimonials," "Varnish Will Check," "Tuners and Tuning," and a summary account of the various manufacturers of pianos in the United States with "such information about them as shall convey a fair idea of their standing and reputation so as to guide the purchaser." Many of these manufacturers' names are still extant, but literally dozens are long forgotten...339 in all!

Then follows a section on pipe and reed organs, from which we excerpt the following:

The Church and Reed Organ Industries

The church or pipe-organ industry antedates the reed-organ industry in this country. Pipe-organs were built here long before an effort was made by Americans to construct reed-organs. Up to within forty to fifty years ago we still imported our reed-organs, principally from France.

It is curious how since then, while the domestic manufacture of reed-organs has developed so that to-day we not only exceed the world in quantity, but in quality, the church or pipe-organ industry has made comparatively speaking nothing like the same amount of progress, though we have a few manufacturers who excel and put up instruments that can compare favorably with the best made in England and Germany, the countries that long enjoyed the supremacy in this particular line.

Some have held that the wonderful improvements made in reed-organs from the days of the old primitive melodeons have acted as a bar to progress in church-organ building, particularly as the cheaper price of the reed-organ made it more popular in communities where money was still a serious object.

Whatever the cause, the fact remains that the pipe-organ industry has not kept pace with the general advance, and that to-day we have but few large concerns that can be

considered to belong in the front rank. While this is true of the industry as a whole, it is also true that most of the notable improvements and inventions in church-organ building have been made by Americans.

For many years the church-organ industry was confined to New England and a few firms in New York, Pennsylvania and the South. More recently, at least, one large and enterprising concern in the West has won notable recognition and reputation.

Up to the year 1835, the reed-organ industry in the United States had made no great progress, such factories as there were being confined to Boston and the New England towns.

New York, it may be of interest to note, never seemed to take kindly to reed-organ making, and while this town has produced some most notable pipe-organ builders, I can recall the names of but two or three makers of reed-organs here who attained distinction.

While New York still leads as she has led for years in piano manufacture, she has no such place among the reed-organ makers.

In the decade between 1835 and 1845, the domestic manufacture of reed-organs, or rather of melodeons, as they were known then, began to develop with marked strength, so that during the next decade which saw the change from the old melodeon to the first primitive forms of cabinet or cottage organ, the foundation was laid of several houses that have since won international fame.

Outside our food products the American reed-organ was one of the first articles of commerce to be sent abroad, and I believe it was already fairly known in England and in some of her colonies before Chicago had started to be a city.

In this connection I may say that one of the first efforts at manufacture made by Chicago was to make reed-organs, though the enterprising men who made the attempt later moved East, where they founded houses that became famous.

For a long time the East and especially Boston held its own in reed-organ making, but in the last few years the trade has decreased, and the West is the great reed-organ producing territory, with Chicago as the centre, though there are four or five concerns in the East that still hold supremacy for highest grade of manufacture.

By the year 1870, the American reed-organ had driven foreign instruments out of this market, and in 1872, if I remember rightly, a great Paris house made its last consignment to New York. But our American organs had done more than driven the foreigner out; they had invaded Europe, and

at the first great exhibitions in Paris and London had demonstrated their superiority. From that time out there has been no question as to their superior excellence, and to-day they are supreme in the world's markets.

The two radical improvements from whose invention dates the superiority of American-made reed-organs are, first the discovery that by giving the tongue of the reed or vibrator a peculiar bend or twist, the quality of tone was improved. This process is known as voicing. Previous to this all reeds had been left flat and straight, so that the tone produced was thin and reedy, as in the foreign-made instruments. The second improvement was the substitution of an exhaust system in the working of the air from the bellows for the old pressure system used in the English, French and German instruments.

To these improvements were added others in the sounding and tube boards, in the wind chest and bellows, in the various stops, in the octave-coupler, knee swell and key action.

Some houses of distinction have of late years brought out reed-organs of large size, which are only surpassed in volume and beauty of tone by the large pipe-organs.

Constant efforts have also been made during the last twelve to fifteen years to produce pneumatic, self-playing organs. Within the last two or three years these efforts have met with extraordinary success, so that the American self-playing organ is one of the wonders of the world. Similar attempts to make self-playing pianos have so far not been as successful, though some recent inventions give strong hope for the near future.

Pipe Organs

As the sum involved in the purchase of a pipe-organ, even of the smaller kinds, is always considerable, care should be exercised in giving an order only to some established and reputable concern.

There are plenty of houses that claim that their instruments are just as good as those that cost twice and three times as much. The claim cannot be maintained. Only a first-class factory can build a first-class pipe-organ, just as only a first-class factory can build a fine concert grand.

As the more expensive pipe-organs are generally placed in a new church, it may be well to say here that the question of the organ should be decided upon before the church itself is built, and that the organ builder should be consulted with respect at least to that part of the architecture of the building where the organ is to have its home. Many a noble instrument has been spoiled or rendered less effective because the builder has to do the best he can with the space allotted him by the architect, who often knows little of acoustics and less of music.

The worst possible jury to decide on which organ is the best for a church is one composed of ladies and business men. The ladies generally select an instrument containing the largest number of pipes, which means many useless or superfluous stops and an unbalanced organ, while the gentlemen, being business men, want the most in quantity for the money, forgetting that quality and not quantity is to be preferred in a church organ. The paramount importance of quality will be appreciated when it is remembered that a large organ has not merely to be purchased but to be kept in order, and consequently an unreliable or poorly built instrument will cost so much to keep in repair that in the end it will

be far dearer than an instrument whose first cost was much greater.

In deciding upon the site of a church organ it should be remembered that the pipes must have proper room to "speak," and also that the construction must be such as to allow plenty of room for the tuner to work in.

A plain case for a first-class organ is to be preferred to a handsome or showy case, with a third-rate instrument. Unless the amount to be expended is very large, the greater part of it should be expended on the inside of the organ and not on the outside.

Some are misled by a wonderful "scheme" for an organ — on paper. Many instruments look well on paper, but are impracticable when built.

To get a desirable body of tone and proper variety of effects are the main points. A pipe-organ should not have too much reed work, as that is apt to get out of order.

In choosing a pipe-organ it is far better to have an expert in mechanical effects than one who is merely a judge of tone.

Nearly every maker claims exclusive patents on improved action for his instrument.

The electric pneumatic actions now used by all the great makers are good, and while some are better than others, there is not so much difference between them as their makers think.

The design of a pipe-organ should be in harmony with the architecture of the church.

Reed Organs

Much that I have written with regard to the selection of a piano will apply to the selection of a reed-organ.

The average knowledge of the public with regard to musical instruments is so small and people are so apt to be misled by appearances or the glib tongue of an agent or salesman, that it is always best to purchase only such instruments as bear the name of some firm of repute and standing. It is the same with reed-organs as with pianos. The greatest protection the purchaser has is the "reputation" of the maker of the instrument.

There is something in "reputation", in name, for reputation means that the maker has won a place in esteem of the purchasing public by the good and honest work that he has already done.

A flashy instrument looks finer to the untutored eye than the more quiet and sober one that is in reality far its superior.

How is the purchaser to know whether the organ maker has used seasoned and first-class material and superior skilled labor in the construction of an instrument? He cannot know it except from the "reputation" of the maker, which is the guarantee, far greater than a printed or lithographed one, that the instrument is really reliable and all that the salesman pretends it is.

Again, a poorly made instrument is sure to get out of order soon, and then it becomes a source of misery instead of one of pleasure.

It should always be remembered that there is far more profit in a cheap and poorly made organ than in a well-made and durable one, and consequently there is a strong temptation on the part of the seller to recommend the poor one.

If all manufacturers, dealers, and salesmen were honest, there would be no need of a "Purchaser's Guide."

While it is true that competition, improved machinery and methods, and the lower cost induced by larger outputs have materially reduced the prices of reed-organs from what they were even eight to ten years ago, it is also true that there is a point below which an honest instrument cannot be made, and the man, therefore, who offers you a very great deal for very little money is sure to be deceiving you. You know that you cannot make such an offer in your own business, and in this respect the organ business is just like any other.

All reputable makers are only too glad and proud to get their name on every instrument they make, so be sure you buy an organ with the maker's name; for while there are good organs made that do not bear the maker's name, the great majority of such instruments are of poor if not of very inferior quality.

Most of the reed-organs made to-day contain all the recognized, standard improvements. There are a few houses that can justly claim the use of special, patented improvements, but these are pretty surely only to be found in the higher priced instruments.

If the varnish on the case work is slovenly, you may be sure the interior mechanism is still more slovenly; though a handsome, well made case is not, in itself, an absolute guarantee that the interior is well and honestly made.

The action of the keys should be light and easy. In the best instruments the pressure required to depress the key becomes lighter as the finger goes down.

The action should be elastic and give quick response.

Whenever there is a feeling of fatigue after playing an organ for a little time, it is a sign that the instrument is not as well made as it should be.

How to Care for an Organ

A reed-organ is not as susceptible to heat, cold, and especially dampness, as a piano, yet a little common sense will suggest that as the instrument is principally made of wood, extreme heat will cause the parts to contract, while continued exposure to dampness will cause them to swell, in which latter case the action is very liable to "stick."

An organ should not be made a receptacle for odds and ends, for something is sure to get or fall into it, and then there is trouble. The instrument should be kept clean and covered with a cloth when the room is dusted.

A reed-organ rarely requires to be tuned. In this respect it is absolutely different from a piano. No unskilled person should ever be allowed to touch the mechanism of an instrument.

The bellows should be worked evenly. When too much air is pumped in, the bellows will act as if they leaked, whereas the air is simply "blowing off" through the automatic valve stop at the back of the bellows.

The "jarring" sound sometimes heard in organs comes from a little particle of dirt in one or more of the reeds, or it may come from the ornaments, or other truck that some people think indispensable to the appearance of an instrument.

Sometimes complaints are made that the keys get discolored. As many reed-organs are now made with celluloid keys, it is well to say that celluloid is very absorp-

tive, especially of certain dyes, notably pink or red, that are used in the dresses that ladies wear.

When on touching a key, either no tone or a false one is produced, the cause is generally to be traced to dirt that has gotten into the reed, and thus prevents its proper action. This is easily remedied by getting at the reed and removing the dirt.

Then follows a list of 165 organ builders, with various comments about their financial assets and reputation. In our summary, the following designations will pertain: "P" for pipe-organ builders, "R" for reed-organ builders, "A" for automatic-playing instruments.

AEolian Company, Inc. - New York "A"
Alleger & Co. H.W. - Washington, N.J. "R"
Anchor, B.J. - Philadelphia
Andrews, George N. - Oakland, Cal. "P"
Angelus Orchestral (Made by Wilcox & White) - New York "A"
Ann Arbor Organ Co. - Ann Arbor, Michigan "R"
Autophone Co. - Ithaca, N.Y. (roller organs)
Baker, Jas. S. - Charleston, S.C. "P"
Baltimore Church and Concert Organ Manufacturing Co. Baltimore, Md. "P"
Barckhoff Church Organ Co. - Latrobe, Pa. "P"
Bates & Cully - Philadelphia "P"
Beatty - (made by Lawrence Organ Co.) Easton, Pa. "R"
Beethoven Organ Co. - Washington, N.J. "R"
Beman, Frank - Binghamton, N.Y. "P"
Bent, George P. - (made "Crown" organs) Chicago, Ill. "R"
Blamberg, William M. - Baltimore, Md. "P"
Bowlby - (made by Lawrence Organ Co.) Easton, Pa. "R"
Brandrup, Claus S. - Brooklyn
Bridgeport Organ Co. - Bridgeport, Conn. "R"
Brown, John - Wilmington, Del. "P"
Burdett Organ Co. - Freeport, Ill. "R"
Carpenter Co., E.P. - Brattleboro, Vermont "R"
Chase Co., A.B. - Norwalk, Ohio "R"
Chicago Cottage Organ Co. - Chicago, Ill. "R"
Clay City Organ Co. - Zanesville, Ohio
Clough & Warren Co. - Adrian, Michigan "R"
Coburn & Co., W.S. - Chicago, Ill. "P"
Cole, James - Boston, Mass. "P"
Commette & Reinhardt - Providence, R.I. "P"
Cornish & Co. - Washington, N.J. "R"
Crown (made by G.P. Bent) - Chicago, Ill. "R"
Davis & Son, W.H. - New York "P"
Duff & Tate - Chicago, Ill. "R"
Didinger & Co., J.B. - Philadelphia "P"
Durner, Charles F. - Quakertown, Pa. "P"
Earhuff Co., J.G. - St. Paul, Minnesota "R"
Edna Organ Co. - Monroeville, Ohio "R"
Epworth (made by J.W. Williams & Sons) - Chicago, Ill. "R"
Estey Organ Co. - Brattleboro, Vermont "R" and "P"
Excelsior (made by F.S. Fieman) - Mount Etna, Pa. "R"
Farrand and Votey Organ Co. - Detroit, Mich. "R" and "P"
Felgemaker, A.B. - Erie, Pa. "P"
Fieman, F.S. - Mount Etna, Pa. "R"
Firmbach & Son, Joseph - Brooklyn
Fisher, H.M. - Reading, Pa. "R"
Foerster, Carl - Milwaukee, Wis. (made "carousel-organs")
Fort Wayne Organ Co. - Fort Wayne, Indiana "R"
Fuchs, John Geo. - New York
Giesecke, Edmund - Evansville, Indiana "P"
Gratian, William - Alton, Illinois "P"
Gravano & Zavella - New York "P"
Gruber, John H. - Stouchsburg, Pa. "P"
Grimm & Son, G. Cincinnati, Ohio "P"
Griseri, Lorenzo - New York "P"

Hall Co., James – Baltimore, Md. "P"
Hamil, Samuel S. - East Cambridge, Mass. "P"
Hamilton Organ Co. - Chicago, Ill. "R"
Hammer, H.F. - Boston, Mass. "P"
Harrison & Co., L.C. - Bloomfield, N.J. "P"
Hall & Co., H. - New Haven, Conn. "P"
Hook & Hastings Co. - Kendal Green, Mass. "P"
Haskell, Charles S. - Philadelphia "P"
Heaton, John W. - Chicago, Ill. "P"
Hillstrom Organ Co. - Chesterton, Indiana "R"
Hinnert & Albertsen - Pekin, Illinois "P"
Hintersmeister United Organ Co. - Oil City, Pa. "R"
Holbrook, Edwin L. - Millis, Mass. "P"
House, Garrett - Buffalo, N.Y. "P"
Howard, Emmons - Westfield, Mass. "P"
Hutchings, George S. - Boston, Mass. "P"
Hunter, J.P. & Sons - Philadelphia, Pa. "P"
Ingraham, John M. - Methuen, Mass. "P"
Jardine & Son, George - New York "P"
Jaschke, Henry - St. Louis, Missouri "P"
Kilgen, George & Son - St. Louis, Missouri "P"
Kilgen, Henry - St. Louis, Missouri "P"
Kimball Co., W.W. - Chicago, Ill. "R", "P", "A"
King & Son, Wm. - Elmira, New York "P"
Kraig, L.P. - Binghamton, New York "P"
Lakeside Organ Co. - Chicago, Ill. "R"
Lancashire-Marshall Organ Co. - Moline, Illinois "P"
Lawrence Organ Manufacturing Co. - Easton, Pa. "R"
Lehr & Co., H. - Easton, Pa. "R"
Long, John J. - Lebanon, Pa. "R"
Loring & Blake Organ Co. - Worcester, Mass. "R"
Lyon & Healy - Chicago, Ill. "R", "P"
McKillips, A - Harrisburg, Pa.
Manville Organ Co. - Towanda, New York "P"
Maryland Church Organ Co. - Baltimore, Md. "P"
Mason & Hamlin Co. - Boston, Mass. "R"
Mason & Risch Vocalion Co. - Worcester, Mass. "R"
Mina, Giovanni - New York "P"
Miller Organ Co. - Lebanon, Pa. "R"
Möller, M.P. - Hagerstown, Md. "R", "P"
Monarch - (made by Hamilton Organ Co.) - Chicago, Ill. "R"
Moore Organ Co. - Chicago, Ill. "R"
Morey, C.E. - Utica, New York "P"
Mudler, Bernard - Philadelphia, Pa. "P"
Muller & Abel - New York "P"
Muzzio & Son, John - New York (carousels)
Needham Organ Co. - Washington, New Jersey "R"
Newman Bros. Co. - Chicago, Ill. "R"
Nieman, Henry - Baltimore, Md. "P"
Northfield Organ Co. - Northfield, Minn. "P"
Odell & Co., J.H. & C.S. - New York "P"
Orpheus (made by Story & Clark) - Chicago, Ill. "R"
Pacific Organ Works - Berkeley, California "P"
Paine & Son, James (same as above)
Palm, Elmer - Reading, Pa. "P"
Peterson & Co., - Moline, Illinois "P"
Pfeffer & Son, J.G. - St. Louis, Missouri "P"
Pfeifer & Son, E. - Austin, Texas "P"
Pilcher's Sons, Henry - Louisville, Kentucky "P"
Prante, August - Louisville, Kentucky "P"
Prante, Joseph E. - Chillicothe, Ohio "P"
Putnam & Co., W.W. - Staunton, Virginia "P"
Raymond Co., F.L. - Cleveland, Ohio "R"
Reiley, W.S. - Georgetown, D.C. "P"
Robinson, J.S. - Meredith, New Hampshire "P"
Rohn, John - St. Paul, Minnesota "P"
Ryder & Co., Geo. H. - Reading, Mass. "P"
St. Paul Organ Co. - St. Paul, Minnesota "P"
Salem, Morrow U. - Rehrersburg, Pa. "P"
Sanborn, T.P. - Indianapolis, Ind. "P"
Schoenstein, Felix F. - San Francisco, Cal. "P"
Schulz Co., M. - Chicago, Ill. "R"
Scultetus, Jacob - Corona, New York "P"
Shepard, Geo. S. - Lebanon, New Hampshire "P"
Smith-American - Boston, Mass. "R"
Sole, John H. - Fremont, Ohio "P"
Sommer, Gotlieb - Baltimore, Md. "P"
Steere & Son, John W. - Springfield, Mass. "P"
Stein, Adam - Baltimore, Md. "P"
Sterling Co. - Derby, Connecticut "R"
Stevens Organ Co. - Marietta, Ohio "R"
Story & Clark Organ Co. - Chicago, Ill. "R", "A"
Stuart, Wm. J. & Bros. - Albany, New York "P"
Symphony - (made by Wilcox & White) - Meriden, Connecticut "A" "R"
Taber Organ Co. - Worcester, Mass. "R"
Thornton, James - Bridgeport, Connecticut "P"
Tryber & Sweetland - Chicago, Ill. "R"
Tschautz, A.J. - Orville, Ohio - "P" [sic]
United States (made by F.L. Raymond) - Cleveland, Ohio "R"
Van Deuter, Louis - Mishawaka, Indiana "P"
Vogelpohl & Spaeth - New Ulm, Minnesota "P"
Vocalion Co., The - (same as Mason & Risch) - Worcester, Mass. "R"
Votey Organ Co. - Detroit, Michigan "P", "A"
Votteler, H.B. - Cleveland, Ohio "P"
Washburn, L.K. - Boston, Mass. (harp organs)
Waterloo Organ Co. - Waterloo, New York "R"
Weaver Organ Co. - York, Pa. "R"
Western Cottage Piano & Organ Co. - Ottawa, Illinois "R"
Whalley, T.W. - Berkeley, California "P"
Whitten, George H. - Passaic, New Jersey "P"
Wick - Chicago, Illinois
Wilcox & White Co. - Meriden, Connecticut "R"
Wilhelm's Sons, G. - Oakland, California "P"
Williams & Sons, J.W. - Chicago, Illinois "R"
Williams Organ Co. - Easton, Mass. "P"
Winder, Chas. W. - Cleveland, Ohio "P"
Wirsching, Philip - Salem, Ohio "P"
Woodberry & Co., Jesse - Boston, Mass. "P"

Then follows a section entitled "Some Standard Brands of Musical Instruments," listing manufacturers of harps, zithers, mandolins, guitars, banjos, flutes, harmonicas, violins, gut strings, music boxes, drums, cellos, mandolas, cornets, orchestrons, "zobos," and band, brass and reed instruments.

The table of contents covers all of the above, and the index of advertisers lists some 123 firms, many of whom took full page ads to fill this 146 page book.

CHARLES PAGE
Recitals

Old First Church
Court Square, Springfield, MA 01103

JOHN OGASAPIAN
Recitals

College of Music, University of Lowell
Lowell, Massachusetts 01854

The Orono United Methodist Church Organ

by David W. Cogswell

Orono and the Church

The first white settlers started the Stillwater Plantation on the banks of the Penobscot in 1786, when Maine was still part of Massachusetts. In 1806, the Massachusetts legislature authorized the incorporation of the Town of Orono, leaving the name Stillwater to a village on the island which eventually separated from Orono, becoming another town. The first Methodist congregation formed in 1800, meeting in homes and schools. In 1820, Maine became a separate state and in 1833 and 1834 the new Oak Street Chapel Society built the first Methodist edifice on the river bank—a small, one-story building. This structure was closed in 1867 for major repairs and reopened in 1868, serving the congregation until 1890. At this time (1890), the original building was raised to second-story level with a new vestry building constructed beneath it. At the same time, the organ was relocated from the rear of the sanctuary to the front in a special addition provided to house the organ and choir.

The Organs

The early worship services were accompanied by stringed instruments until 1854 when a hand-pumped pipe organ was purchased from a Boston firm for \$600. Not much is known about this first organ, except that it was installed in the rear of the church until 1890 when it was relocated to the front. This instrument served until 1928 when it was transferred to another church (now not known) in favor of another instrument purchased from the Washington Congregational Church of Washington, Connecticut.

The second organ, purchased from the Connecticut church, was a two-manual instrument of 18 stops and 19 ranks of pipes which included three 16' stops. Built by the famous organbuilder of Boston, E. & G.G. Hook in 1866 (Opus 383), it had been modified by removing a principal stop and the Trumpet in favor of additional string stops. It was installed in the front of the sanctuary and its size was generous for the building—except that much of its power had been lost by the substitution of string stops. When the organ was installed, it was still hand-pumped, but a new electric blower was added later. When the church was renovated in 1947, the hard walls were removed in favor of new, acoustically-absorbent paneling which soaked up the sound and the organ was felt to be inadequate, especially since it lacked its power stops anyway. Coupled with the need for mechanical rebuilding, the organ was discarded in 1958 in favor of an amplified electronic substitute. The E. & G.G. Hook organ was given to Dr. Stanley Painter of Monmouth, Maine, who removed it from the church in 1961. Dr. Painter has since partially set up the organ in his barn where he hopes to restore the original stops and charm of the instrument.

The electronic substitute served until the new sanctuary was completed. The third organ for the church was installed by the Berkshire Organ Company, Inc., of West Springfield, Massachusetts, in 1978, consisting of 20 stops and 26 ranks of pipes.

The Third Organ

In 1891 the Emmons Howard Organ Company of Westfield, Massachusetts, contracted with the Lake Avenue Baptist Church of Rochester, New York, to build a two-manual, 20-stop organ. Emmons Howard (1845-1931) was an organbuilder trained by the famous Johnson & Son Organ Company, also of Westfield. When Howard left Johnson and opened his own shop in 1883, he continued to build organs in the Johnson style as a competitor. When Johnson closed in 1899, Howard continued, going on to build his most famous organ in 1901 for the Pan-American Exposition in Buffalo. This instrument was being played when President McKinley was shot in the same building on September 6, 1901. Despite this fateful notoriety, Howard strove to keep the organ in Buffalo because he wished to relocate there, which he never did. The Howard organ in nearby Rochester, however, proved to be not large enough for the Baptists and was sold to the First Methodist Church of Bangor, Maine, in 1902. It is not known if Howard moved and installed the former Baptist organ in Bangor, but the beautiful quarter-sawn sycamore case was painted over by the Methodists in a purple enamel. Howard continued building organs in Westfield until 1928. It is interesting to note that the Lake Avenue Baptist instrument was built near the peak of Howard's career and its proximity to Buffalo may have had much to do with his selection as organbuilder for the Buffalo exposition.

When the Rochester organ was moved to Bangor, it underwent no changes, so far as is known, except the painting of the case. The organ was installed in the front of the Pine Street church and served the Methodists until they moved to a new edifice in 1963. The Methodists did not take the organ along with them and the church building was eventually sold to the Southern Baptist denomination who used the organ until 1970 when the Baptists again sold the building. By this time, the organ was in pretty sorry condition due to the years of neglect. After 1970, the organ was severely vandalized. Just about all the pipes in the Great Division were removed, crushed, and sold for scrap metal.

When the Orono United Methodist organ committee called up Berkshire Organ Company for a proposal to build a new instrument for their new sanctuary, Berkshire recommended consideration of acquisition and rebuilding of the organ known to be in the Pine Street church. Thus, in December 1975, an agreement was reached between the Orono church and the current owner of the church and its organ on Pine Street. Volunteers from the membership of the Orono church, under the leadership of Ron Moll, Music Director, and with supervision and help from Edgar Boadway and Alan Laufman, members of the Organ Historical Society and associates of the Organ Clearing House, dismantled and removed the organ from the Pine Street church. David Cogswell of Berkshire Organ Company was also present during some of the removal

operations which took place in sub-zero weather in this unheated building during the last week of December 1975. The organ was then stored in crates and boxes made by the church members and placed in Ron Moll's garage in Brewer. Shortly thereafter, a contract was made with the Berkshire Organ Company to rebuild the organ to new specifications to fit in the new Orono church building. This was made possible through the cooperation of the church architect, Robert Wilson of Falmouth, Massachusetts, who worked directly with Berkshire Organ Company to achieve the proper installation, and a new case was designed. David W. Cogswell, President and Artistic Director of the Berkshire Organ Company, performed the redesign and rescaling of the pipework.

Details of the Design and Construction of the Third Organ

In rebuilding the Howard organ, the first task was to find replacement pipes for the Great Division. (Several new ranks were also planned, such as the mixtures which previously did not exist in the organ.) Berkshire was fortunate in having another commission for a new organ at the United Church of Bernardston, Massachusetts. This church had an aging, oversized organ too large for economic rebuilding. This instrument had been built for the famous clergyman, Dwight Moody, at his school for girls in Northfield, Massachusetts, by the equally famous Hook & Hastings Organ Company of Boston, Massachusetts, in 1909. The Moody organ had been sold to the Bernardston church in 1939 where it served until its mechanical decay in the early 1970s. While the new Bernardston organ by Berkshire made use of the fine pipes from the Hook & Hastings instrument, the old organ was so large it also afforded the necessary pipes for the Emmons Howard organ for Orono. Thus, the replacement pipes for the Howard Great Division became available for rebuilding and revoicing at Orono. These pipes were also removed for Berkshire by Edgar Boadway and Alan Laufman. David Cogswell designed the rebuilding processes to accommodate the pipes for Orono and to achieve a more classic sound.

The Howard windchests were rebuilt with new tables of Baltic birch laminates, fitted with slider seals and new *Schwimmer*-type wind regulators. By omitting the original 16' open wood stop, enough room was afforded on its chest for three new stops, one of which was installed and the other two prepared for—for a total of four pedal stops. The mechanical action was rebuilt with new trackers and bushings, with a floating system to automatically compensate for weather changes. All the old case paint was carefully removed and the original sycamore finish restored. Where new panels and casework were required, Berkshire found some Vermont-grown beech, quarter-sawn, in a small lumber mill in Bristol, Vermont. This material suitably matched the now unavailable sycamore. The pipes in central facade cases are speaking pipes of the Great 8' Prinzipal stop and are original Howard pipes. The pipes in the Pedal tower at the side are not speaking, being original dummy pipes in the Howard facade. It is planned that, when the 8' Prinzipal stop can be added to the pedal, these dummy pipes will be replaced with new ones having the proper foot length for the facade design.

The new church sanctuary had been completed in June of 1977. Against the advice of the organbuilder, a carpet was installed throughout the church. This caused a severe loss in sound transmission and distortion of the tonal balance planned for the organ. It was then necessary to change many of the "new" pipes (both the actually new ranks and pipes from the Hook & Hastings organ) to attempt a better accommodation to the now absorbent acoustics. A delay was caused in completing the organ because of the necessary changes.

Dr. Alexander McCurdy, retired professor of organ at Curtis Institute of Music, Philadelphia, and a nationally known

organ expert and consultant, was retained by the church to assist in this difficult issue. Subsequently, Dr. McCurdy traveled from his home in Castine, Maine, several times to inspect and review the progress of the work. The organ was completed by Berkshire in the summer of 1978 and played for the first time in a church service on October 22, 1978. The installation and initial tuning was performed by Robert R. Faucher, Service Manager of Berkshire. The final tonal finishing was by David W. Cogswell, Artistic Director of Berkshire, with the assistance of Judd A. FitzGerald, Voicer. Subsequently, additional physical changes have been made in a somewhat vain attempt to recover losses caused by the carpeting. It is hoped the carpeting may some day be removed to restore the planned grandeur of the sound.

The organ committee for the church was headed by Ronald Moll, Chairman, with Henry Butler, Lawrence Davee, Mrs. Irwin B. Douglass, Mrs. Robert Modr, Mr. and Mrs. Wilbur Park, Mrs. Frederick Radke and Mrs. Kent Smith. Special thanks is due to Mr. Glenn Grubb who made many important contributions in seeing that the organ was properly installed, providing much help to the installation crew. The organ was officially dedicated by the church to the memory of Vina Parent Adams on January 7, 1979.

The Specifications

Great Division (all mechanical action)

1. Prinzipal	8'	58 pipes
2. Rohrgedeckt	8'	58 pipes
3. Dulciane	8'	58 pipes
4. Octav	4'	58 pipes
5. Pommer	4'	58 pipes
6. Hellflöte	2'	58 pipes
7. Mixtur, IV ranks	1½'	232 pipes
8. Trompete	8'	58 pipes
Swell Coupler		

Swell Division (acoustically expressive)

9. Singendgedeckt	8'	58 pipes
10. Viol	8'	58 pipes
11. Schwebung, TC	8'	46 pipes
12. Prestant	4'	58 pipes
13. Nachthorn	4'	58 pipes
14. Prinzipal	2'	58 pipes
15. Quintflöte	1½'	58 pipes
16. Scharf, III ranks	¾'	174 pipes
17. Sesquialter, II ranks TC	8'	92 pipes
18. Schalmei	8'	58 pipes
Tremolo (electronically paced)		

Pedal Division (all mechanical action)

19. Subbass	16'	27 pipes
Prinzipalflöte	8'	(prepared)
20. Choralbass, II ranks	4'	54 pipes
Posaune	16'	(prepared)
Great Coupler		
Swell Coupler		

The console is equipped with a Great to Pedal Reversible pedal and two combination pedals for the Great Division - *piano* and *forte*.

CULVER L. MOWERS

2371 Slaterville Road, Box 130
Brooktondale, N.Y. 14817
(607) 539-7930

25th Convention To Conclude With Long-Lost Concerto

The closing concert of the 25th National Convention, which will be at St. Mary's Church, Cortland, New York, will celebrate the re-discovery of a major late-Romantic concerto, and, so far as is known, will be the composition's Western Hemisphere premiere. The piece is *Concerto in Eb for Organ and Orchestra with Chorus*, Op. 25, by Richard Bartmuss. It was unearthed by Wayne Leupold, a member of the 1980 Convention Committee, during research which he has been doing in this country on 19th-century organ literature. In the performance, Mr. Leupold will play the organ part on St. Mary's 2-22 Morey & Barnes tracker of 1896, and will be joined by members of the Syracuse Symphony Orchestra under their Assistant Conductor, Ernest Muzquiz, and a chorus drawn from the local

community, prepared by Professor Fred Bieler, St. Mary's organist/choir director.

Richard Bartmuss was born in Bitterfeld, Germany, December 23, 1859. He studied in Berlin with organists Eduard August Grell and Karl August Haupt and with pianist Albert Löschnhorn. Bartmuss held several positions at Dessau, Germany, including those of court organist and Royal Music Director, and he died in that city on Christmas Day, 1910. His organ compositions were quite popular during his lifetime, but are rarely heard today. The *Concerto* was written around 1900.

The performance at St. Mary's and the work's forthcoming republication by McAfee Music in an edition by Mr. Leupold have been made possible by generous grants from the New York State Council on the Arts and the Haas Fund, of Watertown, New York. The only available copy of the *Concerto* was a conductor's score, and the instrumental parts, as well as those for the chorus, had to be copied out and printed.

Coming as the second half of a two-part program, the first portion of which is a solo organ recital by Lois Regestein, the Bartmuss *Concerto* will provide the ideal sound, and St. Mary's splendid large 1904 building the ideal setting, to conclude the Society's Silver Anniversary Convention.

— Wayne Leupold

LETTERS TO THE EDITOR

Dear Sir,

Enclosed you will find a copier-made picture of the name plate from the Steinway Hall organ of 1908. I have the name plate which I found in Salem a few years ago. I am not sure, but I believe it is Sterling silver as it is quite heavy and tends to tarnish after it has been polished. I thought you would enjoy this so-called "historical" item. . .

Best wishes,
/s/ C.P. Wirsching
417 Egedale Drive
High Point, North Carolina 27262

Dear Sir,

I am pleased to announce the following information on the 1980 Summer Organ Recital Series at Methuen Memorial Music Hall in Methuen, Massachusetts. All dates are Wednesday evenings, programs beginning at 8:30 p.m. Admission at the door: adults \$4.00 and children 50¢.

June 4	Boston Archdiocesan Choir School
June 11	John Skelton
June 18	Rosalind Mohnsen
June 25	David Carrier
July 2	Leonard Raver
July 9	Henry Lowe
July 16	Almut Rösler
July 23	Leo Abbott
July 30	Eileen Hunt
August 6	John Walker
August 13	Will Headlee
August 27	Beverly Scheibert
August 20	Earl Barr
Sept. 3	James Brown
Sept. 10	Hans Gebhard

Thank you, and continued wishes for success with your excellent publication.

Sincerely,
Methuen Memorial Music Hall, Inc.
/s/ Edward J. Sampson Jr., President

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MEMBERSHIP REPORT

The Organ Historical Society is pleased to report that for the fourth time membership has passed 1000. At the time early in April when this material is compiled, the membership totals are as follows (compared to last year at the same time):

Members over 65 and students	127	(0)
Regular Members and Subscribers	876	(946)
Contributing Members and Subscribers	120	(113)
Sustaining Members and Subscribers	42	(56)
Patrons	2	(5)
Honorary Members	2	(2)
Fellows	1	(2)
	<hr/>	
	1170	1124

It is our special privilege each year to list those members of the Society who have contributed beyond the regular dues to become Patrons, and Sustaining and Contributing Members, as well as to recognize our Honorary Members and the 1979-1980 Fellow. The Society is grateful to these who have shown their trust and confidence in the Society and its work.

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RECORD REVIEWS

E. & G.G. Hook, The Recorded Documentary of a Great American Organbuilder. Volume One: The First Twenty Five Years. Thomas Murray, organist. AFKA S-3640 Stereo.

Here is a masterpiece of organ history on records, produced by Scott Kent in cooperation with OHS, with narration by Barbara Owen, Edgar Boadway, Robert Newton, and Robert Lahaise. It is in every sense a documentary tribute to the Hook brothers who began building organs in 1827, and whose influence dominated American organbuilding for over a century.

Thomas Murray, brilliant recitalist and organist of St. Paul's Cathedral, Boston, a prime instigator of this project, performs with elan and finesse on these well preserved instruments: George Hook's Opus 1, 1827, now at Essex Institute in Salem, Massachusetts; E. & G.G. Hook's Opus 48, 1842, in the First Parish Church (Unitarian) at Northfield, Massachusetts; Opus 93, 1849, at the First Congregational Church in Hinsdale, New Hampshire; and Opus 171, 1854, at the First Congregation Society (Unitarian) in Jamaica Plain, Massachusetts.

Short selections by John Christopher Moller, Charles Zeuner, Matthew Camidge, Thomas Thorley and William Boyce, plus a demonstration of individual stops, are used for the first two instruments, and at Hinsdale Mr. Murray gives an orthodox performance of Mendelssohn's Prelude and Fugue in G Major (No. 2); while at Jamaica Plain he plays the gigantic G Minor Fugue by Bach. Together with the illuminating commentaries, history comes alive and we have the experience of hearing organ music sound as it was intended by the composers. A handsome booklet and jacket notes add further joy.

Volume Two: The Boston Masterpieces. Thomas Murray, organist. AFKA S-3641 Stereo.

The huge E. & G.G. Hook organ, Opus 322, 1863, at the Church of the Immaculate Conception, Boston, was rebuilt by Hook & Hastings with electric action in 1902 as their Opus 1959. It now has 75 ranks and four manuals, and is considered one of the finest examples of 19th century instruments in America. Mr. Murray chose to use this organ for a performance of Josef Rheinberger's Sonata No. 5 in F-sharp minor, opus 11, and a wise selection it is for it gives ample opportunity to capture the sound and acoustical environment of this magnificent instrument. The registration, rendition and recording are all top-flight, and one sits in awe at the "presence" of the organ.

In 1855 Francis Hastings was employed by the Hooks, rising to such prominence in the firm that in 20 years he had become an integral part of the company, known thereafter as E. & G.G. Hook & Hastings, and later as simply Hook & Hastings. In 1875, these men built Opus 801 for the Cathedral of the Holy Cross, Boston, another masterpiece with three manuals and over ninety ranks of pipes. Because of the present state of the organ and deterioration of the building, Mr. Murray chose to demonstrate the ranks and choruses of this instrument rather than perform a formal composition. The result is even more satisfactory for the voices come alive through his judicious selection of musical fragments, and Mr. Murray, himself, serves as narrator for all of this demonstration. Another booklet, jacket notes, and photos are presented, and a list of the project's subscribers completes this thoroughly valuable addition to any record collection.

Credits are due to David Griesinger, recording engineer; Scott Kent, producer; and Thomas Murray for the jacket notes.

These records are distributed by BKM Associates, P.O. Box 22, Wilmington, Massachusetts 01887.

— Albert F. Robinson

OBITUARY

Louis J. Schoenstein, eldest member of the five generation organ building family originating in Germany, died May 15th in his native San Francisco at the age of 95.

Mr. Schoenstein apprenticed with his father, Felix F., who at an early age encouraged his love for music, organ, and the flute, which he played well into old age. For several years, Louis worked with Ernest M. Skinner, helping him finish some of New York's early installations; notably, City College, St. Bartholomew's, St. John the Divine, and Tompkin Avenue Presbyterian Churches. In 1962, after working in and managing the family firm of Felix F. Schoenstein & Sons for 64 years, Mr. Schoenstein retired. While his younger brothers, sons, and grandson continued in the business, he concentrated on a new career as a writer and also worked vigorously in several German and Catholic organizations. His major work *Memoirs of a San Francisco Organ Builder* was published in his 93rd year and enjoyed great success.

Mr. Schoenstein was an honorary member of the San Francisco Chapter of the American Guild of Organists. The factory building he designed for his family won recognition as a San Francisco Historical Landmark and is listed on the National Register of Historical Places.

He is survived by 9 children, 37 grandchildren and 26 great-grandchildren.

BOOK REVIEW

American Organ Building Documents in Facsimile, III George Jardine & Son. The Organ Historical Society, Inc., with commentary by Peter T. Cameron. 40 pp. ill. \$3.95 post-paid.

The first of this series of booklets to appear is a most successful history of the Jardine firm, tracing George Jardine's beginnings in England and his move to America in 1836, the founding of the firm and the work of his sons. Peter Cameron's commentary is both thorough and well documented.

A "Descriptive Circular and Price List" of the Jardine firm is reproduced in its entirety, concluding with a drawing of the factory which existed on Thirty-Ninth Street between First and Second Avenues, New York, in 1869. After an interesting introduction covering such topics as "The Science of Organ Building," "Pneumatic Action," "Equal Temperament System of Tuning," and "Unusual Advantages We Possess" (among others), there is a detailed list of organ designs ranging from a four-stop instrument for \$700 to a 39-stop organ for \$10,000. Then follows a three-page section of testimonials from such men as Edward Hodges, Lowell Mason, and others. Finally, there is an imposing list of 375 organs which Jardine had built up to that time (1869) and installed in 29 states and six foreign countries.

A great wealth of material is provided here, something every OHS member will enjoy and cherish. John Ogasapian and his committee are to be commended for the fine effort and encouraged to continue the project.

— AFR

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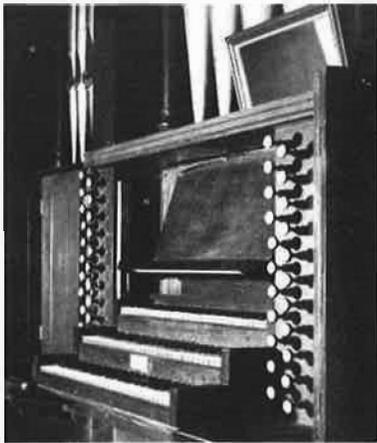
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Volume two, *The Boston Masterpieces*, features Thomas Murray at the magnificent organ in Immaculate Conception Church (1863), playing a complete Rheinberger *Sonata* (opus 111, no. 5), and his narrated tour through the giant Hook & Hastings at Holy Cross Cathedral (1875), America's largest remaining 19th century organ, repaired and tuned especially for this recording.

Voluntaries by William Boyce and Matthew Camidge, Bach's Little G minor *Fugue*, and Mendelssohn's *Prelude and Fugue in G Major* are among the complete selections heard. These albums, with the detailed printed matter and excellent photos which accompany them, are a unique contribution to the field of organ recording.



Volumes 1 & 2 may be ordered separately at \$6.98 each, post paid. When ordered together, they will be sent for \$12.98, post paid. All orders filled immediately.



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<i>An Evening at Woosley Hall</i> , Charles Krigbaum (\$13.00 to non-members)	10.00

The Bicentennial Tracker, edited by Albert F. Robinson,
1976,
200 pages, index. 10.00

The Hymnlet, compiled and edited by
Samuel Walter, 1976 2.00

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