

VOLUME 60, NUMBER 1, WINTER 2016

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



2016

ORGAN HISTORICAL SOCIETY • JUNE 26-JULY 2
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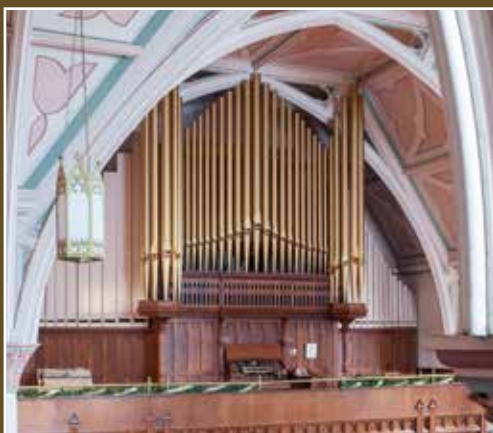
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THE TRACKER

VOLUME 60, NUMBER 1 ~ WINTER 2016

CONTENTS

From the Chair CHRISTOPHER MARKS	5
From the CEO JAMES WEAVER	9
Letter to the Editor	10
The Henry Kilgen Organ in Austin, Nevada <i>A Description of the Instrument and Its Restoration</i> MICHAEL D. FRIESEN, HOWARD D. BENNETT, AND CHARLES M. RUGGLES	12
Calliope-by-the-Cove JOHN FENSTERMAKER	24
Lynnwood Farnam on American Organs EDITED BY MARCUS ST. JULIEN	28
Pioneers in the Spirit of Biggs AMY NUNGESSER AND MARISSA HALL	30
News	32
Articles of Interest	32
Archives Corner BYNUM PETTY	34
In THE TRACKER <i>50 Years Ago</i> SCOT L. HUNTINGTON	38
Reviews	44
EndNotes	46



ON THE COVER

The Miner calliope at Trinity-by-the-Cove, Naples, Florida.

PHOTO KRISTIN MOORE

REMBER MEMBERS only jackets? When I was a teenager in the 1980s, this was one of the required fashion accessories. Of course, I never owned one, not being cool enough to wear the currently trendy clothes. (Not much has changed.) As with most fashion trends, this one made the wearers feel special, like they belonged to a group of like-minded people somehow elevated from those who didn't have them. The brand name makes explicit this feeling of exclusivity, and the tagline "When you put it on, something happens" implies a special magic to belonging. This reminds me of another famous '80s slogan, from American Express: "Membership has its privileges." The implication, again, is that if you have the card, you're special, and if you don't, you're not. (Never mind that that specialness came with a high interest rate!) The flip side of membership was famously expressed by Groucho Marx: "I don't want to belong to any club that will accept me as a member." Here the elitism and exclusivity is humorously exaggerated to a point where we don't feel worthy of belonging, even when we've been accepted! Clearly, we have a cultural obsession with belonging, with membership, with the privileges and sense of identity that come with it.



What does it mean to be a member? Slick advertising slogans and Groucho quips aside, membership *is* a privilege. To be a member of an organization of people who share your interests does make you feel like you belong to a special group, far more than wearing some jacket. In the last ten years or so, it has become much easier to find people with similar interests, no matter how specific or unusual those interests are, thanks to the internet. Where once people had to pay dues and join an organization to find fellowship with like-minded people, now they need only get a free Facebook account. Inevitably, this is leading to severely declining membership in a number of special-interest organizations—not just those dealing with the organ, much as we often focus on the decline of cultural interest in organ and church music.

The OHS is not at all immune from these trends. Some estimates suggest that our membership is declining as much as six percent per year. For those of us who care deeply about the vitality of the organization and are working hard to keep it running, this is alarming. Does this decline mean that people aren't interested in the historic pipe organ? On the contrary, I think plenty are, and that there are even more who

would be if they could be exposed to the beauty and craftsmanship of the instrument and its music. (Think once again of the vibrant group of Biggs Fellows at our 2015 convention.) The challenge is making membership meaningful and attractive in an age when dues-paying membership is no longer strictly necessary to have access to information and to people who share your interests.

So what does it mean to be a member of the OHS? For each of us, the answer to this question will be different, of course. As for me, at the most basic level, I like knowing that I'm supporting an organization with the mission of advocating for the pipe organ. Beyond that, for me the key is the music—at conventions and through recordings, we hear music that you can't hear in any other context, music that truly comes alive on historic instruments. The pleasure and privilege of playing some of these instruments at conventions are among the most memorable experiences of my professional life. Finally, I value the many friendships and acquaintances that have developed through my involvement with the organization.

What does membership in the OHS mean to you? I'm interested in hearing your stories. Write to me at chair@organsociety.org and tell me what is most meaningful to you about your membership in the OHS, no matter how long you have been a member. I may print quotes from some of your responses in the next issue of *THE TRACKER*.

Something we may not like to think about when we discuss membership in an organization like the OHS is that it also comes with obligation. (Perhaps this is another reason membership organizations are declining, since internet culture tends to be all about “me, me, me” and “what do I get out of it?”, rather than fostering an atmosphere of giving and responsibility.) The most basic obligation is the paying of dues. Did you know that OHS dues have remained stable since 2007? Did you know that membership dues account for

less than 19 percent of our operating budget? This means that we rely heavily on endowment income and donations to support our many high-quality programs. It also means it is time to reconsider the current dues rates, something the Board has been discussing cautiously. Along with that comes the possibility of members opting to receive *THE TRACKER* electronically instead of a print version. Though many of us still value the presence of the physical printed object (which *will* continue to be available), it is becoming clear that many members would prefer *not* to have it and would rather read it on a device of their choice. (In fact, did you know that recent issues of *THE TRACKER* and selected historical issues are available already to members by logging in at the members-only website <http://members.organsociety.org?>)

As members of the OHS, we can feel pretty special, I think, because together we celebrate the most fascinating musical instruments in the world. But however special we are, we shouldn't aspire to the kind of elitist exclusivity implied by the American Express slogan. On the contrary, we want to welcome and encourage new members and create an atmosphere in which members want to stay, renewing every year and giving generously to the cause. Please consider finding people who share our interest who might like to join. Give the gift of OHS membership to someone you think might enjoy it. Share your stories of your experiences as an OHS member. Give back to the organization through donations.

It may not be trendy, but it's exciting to be around historic organs. To paraphrase Members Only: “When you turn one on, something happens.” Music happens, fellowship happens, history happens. This has been happening with OHS for almost 60 years now. Spread the word—OHS membership is a privilege that we want more people to discover with us, and unlike Groucho, we are all worthy of the privilege!

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

info@organsociety.org

THE EDITOR ACKNOWLEDGES
WITH THANKS THE ADVICE AND COUNSEL OF
MICHAEL D. FRIESEN AND
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SECOND PRECEDING MONTH

April issue closes February 1
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Dear OHS Members and Friends,

THERE WAS A WONDERFUL moment in our meeting at the National Endowment for the Humanities when our host turned to say that his church had recently bought a new pipe organ that he was enjoying it immensely. For him, the wonder of the instrument is that “it speaks differently each time a new organist comes along to play it. With each organist it is a completely new listening experience!” It was a thrilling observation for me to hear.

Word has it that the Organ Historical Society is all about the instrument—not the organist! This is an observation that flies in the face of musical reality. We know from easily available history that the great J.S. Bach was commissioned to test newly constructed instruments. He was not an instrument maker—but rather someone who made the instruments speak—who caused them to sing. And how those instruments spoke and sang were, since early times and continuing to the present day, often because of the relationship between certain organists and certain builders, as well as the musical and technical approach brought to each performance by individual performers. In recent times, we know that Arthur Poister had a strong relationship with Walter Holtkamp, as did Fenner Douglass with Dirk Flentrop. E. Power Biggs famously worked with Aeolian-Skinner to design a small organ for the Tanglewood home of the Boston Symphony. Opus 1002 (1940) was installed over the stage in a design carefully developed between Biggs and the builder that includes a single Trombone pipe in the Pedal that speaks CCCC, the lowest note in the 32-foot range. It is there primarily for its use in the Saint-Saëns “Organ” Symphony.

I believe there was earlier thought that the OHS was interested only in

certain organs—certain types of instruments, and we know that observation is too simplistic. What we support is the pipe organ! What I loved to hear, both from our members and from the many Biggs Fellows we hosted this past summer, was their excitement with the broad range of instruments offered by the 2015 convention committee.

As we move forward with our convention planning for Philadelphia this coming summer, and for 2017 in the Twin Cities—St. Paul and Minneapolis, Minnesota, we continue with a decided effort to program a broad array of builders from different periods, and to invite musicians to play them who have devoted their studies to strong consideration of the best ways to unlock and display a particular instrument’s power and special musicality. In Philadelphia, we won’t be hearing theater organs among that broad array, but instead will hear three superb house organs, and we’ll have Rollin Smith with us to talk about these *Pipe Organs of the Rich and Famous*—there are many such instruments in the Philadelphia area—as well as those organs that reflect the earliest days of organbuilding in our country, including those by Tannenberg and Dieffenbach.

Just a short time ago, I spent a long weekend at the Eastman School of Music as faculty and students celebrated the tenth anniversary of the installation of its splendid large Italian organ from the 1770s. It is truly a gorgeous instrument, with so much to teach us about music of such composers as Frescobaldi and his contemporaries. It doesn’t take long to realize that among the instrument’s particular glories is a four-foot flute, the *Flauto in ottava*, perhaps its most gorgeous single attribute, and every performer found a moment to highlight it in his or her performance.



I had a wonderful time with David Higgs and his distinguished faculty, a warmhearted and outgoing group, surrounded by cheerful students with many interests and much knowledge. Eastman has consciously assembled a stable of exceptional instruments by extremely diverse builders, all of which are available to their students. This alphabetical list is stunning to me because the range allows, actually invites, all performers to experience the importance of the instrument to music-making. In addition to the organs housed on its campus, Eastman has fostered collaborative ventures with churches and theaters throughout the city of Rochester, offering a panoply of builders that suits many styles of music-making: Aeolian, Andover, Austin, Aeolian-Skinner, Boehler, Brombaugh, Casavant, Fisk, Flentrop, Fritts, Holtkamp, Hook & Hastings, Hope-Jones, Möller, Schlicker, Skinner, Steere, Taylor & Boody, Wangerin-Weichardt, and Wurlitzer; an original Parisian art-harmonium by Mustel; a pedal clavichord built by Joel Speerstra after Gerstenberg (1766); a French 19th-century Derdeyn/Érard pedal-

piano; Eastman's renowned Italian Baroque organ; and the re-creation of a magnificent late-Baroque organ by Casparini.

A good friend, Albert Fuller, taught harpsichord at the Juilliard School for many years. Juilliard offers an epitome of preparation for the high level concert stage, be it opera, the symphony, or venturing into the world as a commanding soloist. But Albert observed, rather sharply, that most Juilliard students were not going to command the stage in major operatic roles, as principal violinists in major symphony orchestras, or as dazzling soloists, and he thought that perhaps the most important course to offer every

student commencing studies there might be one in personal economics—how to succeed in the business of being a musician.

Offering a broad array of instruments—teaching a broad range of musical styles offers a great boost to young students who must find their way into the business of music-making. The pipe organ is a precious thing, and we wish all builders—those who maintain the instruments, as well as the up and coming young performers—the very best opportunities as they make their way into the vagaries of earning a living dedicated to the glories of this grand instrument.

As supporters of the pipe organ, as listeners to some truly great music provided us at the Philadelphia Convention, I invite you to join the ranks of the many members and friends of the OHS who are helping bring dedicated Biggs Fellows to join us, as well as those who take special care to fund the many musicians who will play those grand instruments for our delight. We stay in contact with those of you who have already let us know your interest. If you would like to become involved, I invite you to call me directly to have a conversation about how you might help us bring the performers that will be enjoyed by so many!

JIM WEAVER

FREE TO ANY BOY

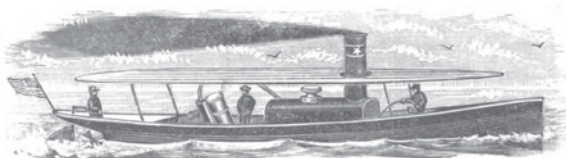
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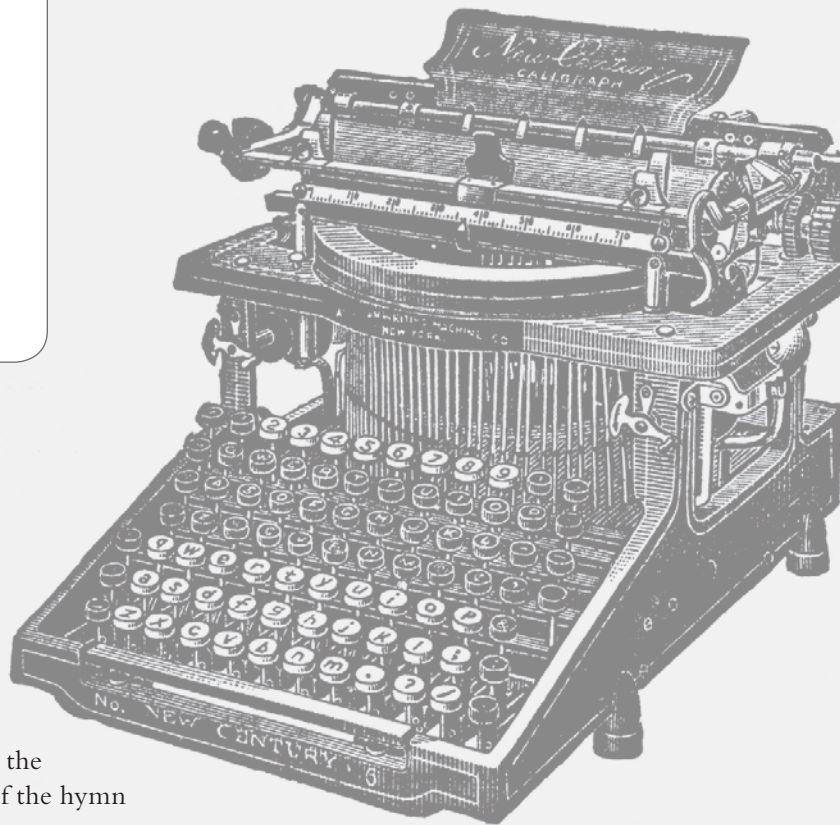
This is a real steamboat, 11 inches long, having a brass boiler and steam engine to work the screw. Steam is made by placing a small lamp under the boiler, and filling the boiler with water. Will run half an hour without refilling. Perfectly safe; will not explode. Directions accompany each boat. The hull is of metal, handsomely painted. Has a nice cloth awning, and gaily painted flag floating at the stern. A fine model, sharp bows, a fast sailor. Great fun in playing ocean-steamers. It will sail across the pond without any string to keep it from going astray. Your friend on the other side will turn it back again. You can call it a "mail" steamer by writing notes back and forth and sending them by the steamer safely tucked away in the hold. Will take light freight such as a pen-knife, or marbles. This steamboat retails for \$1.50.

Letter | TO THE EDITOR

Dear Editor,

I appreciated the article about Hugh A. Clarke's contributions to the Philadelphia organ scene in the late 19th century as well as mention of his treatises on harmony, counterpoint, and music in general. The editors of the 1887 *Hymnal with Music for Children*, however, surely have left out the A-natural accidental in the penultimate beat of the first line of the hymn tune *Clarke*.

SAMUEL BAKER



NEW! Kennedy Center A-S, Relocated & Rebuilt

Patrick Scott, Organist

Patrick A. Scott, winner of the 2014 AGO Improv. Competition, plays the organ built by Parkey OrganBuilders for Providence UMC, Charlotte, NC, using pipes, console shell, keys, etc., of Aeolian-Skinner Op. 1472 removed from the Kennedy Center in 2012, creating an instrument of 64 ranks in 5 divisions. **Raven OAR-969**

John Weaver: Toccata **Buxtehude:** Praeludium in D
Hebble: Festival Piece on A Mighty Fortress Is Our God **Reger:** Toccata & Fugue in d, op. 59 **Locklair:** Swing Low **Walton:** Crown Imperial **Paul Halley:** Outer Hebrides **Mulet:** Tu es Petra **Patrick A. Scott:** Improvs on *Rustington, Nicaea, and The Ash Grove*



NEW! Andrew Unsworth

French & German Masterworks

Andrew Unsworth plays the 4-manual Kenneth Jones organ of 79 ranks at the Cathedral of the Madeleine, Salt Lake City, where OHS member Unsworth was organist before appointment as a Mormon Tabernacle organist. **Raven OAR-967**

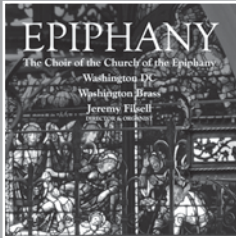
Dupré: Prelude & Fugue in B **Vierne:** Berceuse **Franck:** Fantaisie in A
Alain: Var. sur un thème de Janequin **Bach:** Prelude & Fugue in G, BWV 541 **Böhm:** Christ lag in Todesbanden **Durufle:** Prelude, adagio et choral varié **Veni Creator** **Mendelssohn:** War March of Priests

NEW! Church of the Epiphany, Washington DC, J. Filsell

Epiphany

Jeremy Filsell conducts the Choir of the Church of the Epiphany and the Washington Brass, Washington DC, and plays the enlarged Aeolian-Skinner. **Raven OAR-966**

Epiphany Tower Bells: Brightest and best... Epiphany Hymn
Weaver: Epiphany Alleluia **Chavez-Mélo:** Epiphany **Filsell:** Gloria from *Missa Epiphaniensis* **Wm B. Roberts:** I saw a stranger **Hymn:** Ein Feste Burg arr. Eric Plutz **Leighton:** The World's Desire An Epiphany Sequence
Wm Averitt: We Are Held with saxophone **Callahan:** Fanfares & Riffs (organ solo) **Sowerby:** Now there lightens upon us **Parry:** O Love of God arr. McCarthy **Buonemani:** Vis Aeternitatis **Garnell Copeland:** the wonder of God's creation arr. Filsell



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The Henry Kilgen Organ in Austin, Nevada

A Description of the Instrument and Its Restoration

MICHAEL D. FRIESEN, HOWARD D. BENNETT, AND CHARLES M. RUGGLES

INTRODUCTION

THE PRESERVATION of the only known surviving Henry Kilgen organ, built in 1884, which is mechanically, tonally, and visually intact, is a cause for celebration. Several fortuitous circumstances came together to make it possible, not the least of which was the fact that the building that it is housed in has itself been preserved and adapted for reuse. Any number of calamities could have occurred after St. Augustine's R.C. Church, at 113 Virginia Street in Austin, Nevada, which was built in 1866, was closed by the Diocese of Reno in 1990 and deconsecrated due to inadequate membership, lack of priest availability, and the expenses that would be associated with properly rehabilitating the structure. Not maintained for years, even prior to the closing, the roof needed replacing, the walls were bowing out, the windows leaked, and parts of the stone foundation were disintegrating. A heavy wet snowfall could have caused the entire church to collapse. This would have been a tragedy, as all three 19th-century church buildings were made of locally-produced red brick, all thankfully are still extant, and are fine period examples of architecture that help define the appealing character of this once-booming mining community.

In 2003, local resident Jan Morrison purchased the former church for the purpose of converting it into a summer arts center, and, with the involvement of other local residents, formed a non-profit organization, St. Augustine's Cultural Center, LLC, to accomplish that. Over the next eleven



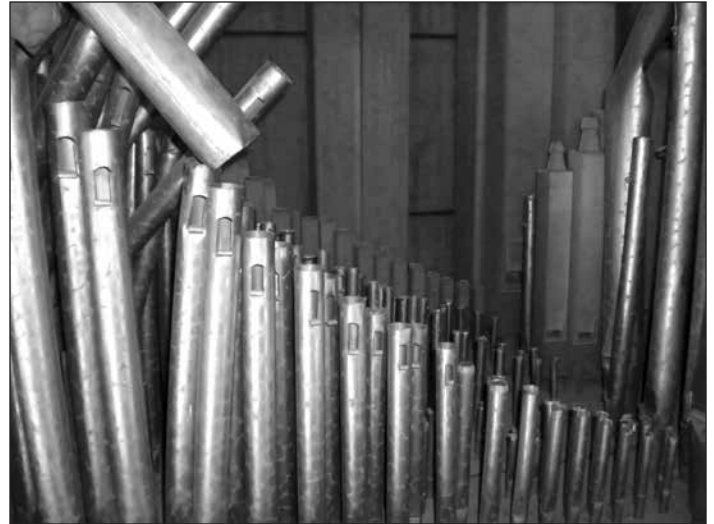
The restored St. Augustine's Cultural Center, Austin, Nevada. The new roof, repaired windows, walls, steeple, and dry stack foundation are readily seen. The small building to the right of the picture (unrestored) was the office of Dr. William W. Wixom, a local physician. He was the father of Emma Wixom (1859–1940), who went on from local music training to become a famous international operatic singer, adopting the stage name “Emma Nevada.” The family is said to have attended St. Augustine's. Photo: Michael D. Friesen

years, Morrison pursued its gradual rehabilitation, obtaining some \$1 million in three different historic preservation grants for a new roof; “dry stack” granite foundation repairs and a new entrance platform; rebuilding of the windows; work on the walls; steeple repairs and weatherproofing; conversion of the basement into usable space, with a large meeting room, restrooms, kitchen, storage, and work areas; installation of an ADA-accessible ramp and entrance on the lower level; installation of both a lift and a new stairway from the basement to the main level interior; and, happily, also the restoration of the organ.

To set the Kilgen organ in context requires some explanation. The particular character of Nevada meant that the state had never had many pipe organs in the 19th century in the first place, but those that had survived held particular interest because of their association with gold and silver rushes, particularly in Virginia City and Austin. Extant instruments in St. Paul’s Episcopal Church in Virginia City and St. George’s Episcopal Church in Austin, coincidentally both made by the same builder, Alexander Mills of New York City, dating from 1876 and 1878, respectively, have been the most well-known. One other organ, by Thomas Whalley of Oakland, Calif., dating from 1892, survives in a relocation. Others, however, have been lost due to fires or indifference, but these are all stories that should be left to another time and place.

So how was the Kilgen organ found? Individuals interested in organ history in numerous places in this country have for years scouted out many churches “along the highways and the byways” looking for old organs, particularly those in long-forgotten and overlooked small towns or in declining inner-city neighborhoods where the chances of survival of historic instruments are greater. Many have been members of the Organ Historical Society.

It had long been rumored that there was a pipe organ in the Catholic church in Austin, but for various reasons, people interested in old organs had never managed to visit the church when it was unlocked and/or a mass was in progress, so the story remained unverified. (There was no resident priest, nor a rectory.) For example, the late Alan Laufman in particular, for years throughout his many travels, when he was involved in saving and relocating historic pipe organs, had tried to gain access in order to check on the rumor to no avail. Luck prevailed in the summer of 2009, however. Organ historian Michael Friesen of Denver, Colo., desiring to see instruments by Alexander Mills in Nevada, visited Howard Bennett of Washoe Valley, near Reno, Nev., who has had a long history of advocating for the preservation and care of old organs in the state, in order to make a “field trip” (both are, not surprisingly, OHS members). Bennett had never seen the interior of the Austin church, either, but had heard that it was being restored, and was able to make the appropriate contacts to visit. Meeting up with Morrison and entering the building, Friesen



View of the condition of the pipework of the Kilgen when it was first examined in 2009 before restoration. Photo: Howard D. Bennett

and Bennett quickly established that there was indeed a pipe organ in the rear gallery, and went to examine it.

Opening the keydesk cover on the unused instrument, it was surprising to see that the maker’s plate on the nameboard above the keys read “Henry Kilgen. / Church Organ Builder / St. Louis, Mo.” It had been long known that Henry was related to George Kilgen, the well-known organbuilder of St. Louis, but not much more than that, and none of the former’s instruments was known to be extant as built. It was obvious that the supposed date of the organ, often cited as being 1868 in various sources, was wrong, as the instrument was clearly of later vintage by virtue of various design characteristics. Ultimately, fortuitous discoveries allowed for contemporaneous newspaper articles describing its arrival and installation to be found, and thus to date it properly as 1884.

The organ was unplayable and filthy, but undeterred, Messrs. Friesen and Bennett examined the instrument and determined that it was fundamentally intact, although damaged in some particulars. The worst problem seemed to be that a small animal, apparently a cat in search of some “free supper,” at some point entered the swell box through the open shutters behind the facade pipes to try to catch bats, which roosted on the inside roof of the enclosure. Getting entangled in the pipework while trying to climb around inside, the animal bent several metal pipes over while thrashing about before escaping. This gradually caused cumulative severe bending and further collapse of other pipes. The problem was clearly not caused by metal fatigue due to heat, the pipe material itself, its fabrication, or deliberate human vandalism.

There was also evidence of some water damage, although the organ had fortunately been covered with plastic sheeting to protect it from earlier roof leaks. The organ was full of dirt, bat guano, and bird droppings, but fortunately not too much dam-



View of the U-shaped staircase of 1883 that people use to climb from the nave floor to the gallery. Every step is different, and readers can visualize from the shoe shown in the picture how narrow some of them are. Photo: Howard D. Bennett

age from paint drippings from when the ceiling had last been repainted, perhaps about 80 years ago. Friesen and Bennett concluded that the instrument was eminently restorable, and urged Morrison to try to obtain funding for such a project as part of a new cycle of grants, for which she was then preparing an application. Documentation and assessments of the organ were furnished for inclusion in the materials. That application was successful, and the funding, shared between the State of Nevada Historic Preservation Office and the U.S. Department of the Interior—National Park Service’s *Saving America’s Treasures* program, was released in 2012, which set in motion the actual restoration. Charles Ruggles, organbuilder of Conifer, Colo., also an OHS member, was chosen for the work.

This then, is the story of the Henry Kilgen organ, presented in somewhat extended fashion because of the unique circumstances of its procurement, use, and survival in an unusual location. The following commentary is a combined description of the organ and various restoration techniques or issues associated with different features of the instrument. It makes the assumption that the reader has a basic knowledge of organbuilding. There is no standard way to write about an organ restoration, and neither is there a “typical” restoration story. Every organ restoration inevitably involves many other issues, ranging from the building in which the instrument is housed to its past and present use, with dozens of other aspects in-between.

GENERAL OBSERVATIONS

The organ was clearly a construction and installation challenge for Kilgen. The church had not been designed to house a pipe organ. It consists of a square tower surmounted by a steeple attached to a rectangular nave, with the tower floor acting as a kind of “narthex” leading into the church proper. The tower itself has three higher Gothic-style openings that are filled in with louvered slats over the main entrance, plus

two lower rectangular side windows, and accordingly is unheated and somewhat open to the elements. The very tall 75-foot steeple that can be seen for great distances because the church structure itself is perched on a hill in the center of town, contains a steel bell from the foundry of Naylor Vickers & Company of Sheffield, England, rung by a hand-pulled rope attached to its bellframe pivot.

Within the nave, a very shallow gallery was constructed as a later addition in 1883 to create an organ and choir loft. The balcony edges had to avoid the first set of main nave windows. Thus, a projection was made in the center, supported by pillars, over the main aisle, in order to gain enough floor space for an instrument. The steep, cramped stairwell to the gallery demonstrates that it was retrofitted into a building never intended to have such a feature. Even so, an arched opening was also cut into the rear wall at that time to create further floor space for the anticipated organ, which meant that a “platform” of sorts that was a continuation of the balcony floor jutted out into the tower, partially overhanging its side windows.

Even though the opening was made as wide as practicable within the confines of the dimensions of the tower, the combination of width and depth limits with which Kilgen had to work resulted in some peculiarities of the instrument. It is clear that Kilgen had originally intended, or had been instructed, to use part of the afore-mentioned platform for the footprint of the organ, i.e. to “push it back” beyond the rear wall, in order to maximize the floor space in the gallery around the keydesk for an organist. However, a problem obviously arose at installation: if the organ were set on the floor as intended, the Pedal pipes at the rear of the instrument would have spoken into the steeple and not into the church, and there would have been tuning problems with an unheated tower exposed to the elements being at a different temperature than the nave. In addition, the action would have been virtually inaccessible for maintenance.

The tower’s opening slats, particularly those on the face of the building directly opposite the gallery area, were an additional problem. They block most moisture, but a rain or snow storm will allow dampness to get inside if it blows at a particular angle, potentially causing water problems. There was evidence that this occurred, although perhaps the issue was overlooked or its possible problems were minimized at the time. In any event, at the time of installation, the organ was obviously pulled forward closer to the gallery rail than originally intended in order to improve tonal egress for the Pedal, or to better protect it from weather problems, or both. This is evident as the original case sides stopped about two feet from the wall, leaving portions of the interior parts open to view, as well as the presence of cuts in the bottom of the case to accommodate the baseboard of the adjoining wall, which would not have otherwise been necessary to make.

In retrospect, that move was largely for naught. Even though the organ blocked most of the rear wall opening, it is clear that outside air from the louvers on the face of the building could now migrate into the nave, which likely was not offset very well by whatever heat was generated by the two pot-bellied stoves on the main floor, one at the back wall and one in the front at the left side. So tuning temperature differentials were likely not of material consequence in relation to other more important issues. The move-forward arrangement probably did not materially improve the sound of the Pedal pipes, either. In addition, the Pedal division suffered badly. Its chest and most of its pipes ultimately cracked and warped because they were the most vulnerable to tower moisture infiltration, leading to problems of speech, pipe toe seating, and action. It is also strange that the sides of the organ in front of the wall were left partly exposed thereafter, and never protected by the addition of more casework. One suspects that Kilgen firm personnel never returned to Austin after 1884, and everything done thereafter was by other individuals.

The organ's wooden parts, ranging from the case to the frame, chests, action, and various pipes, also suffered as a consequence of climate factors. St. Louis is a warm and very humid environment in the summer, when the instrument was built. It was delivered in August 1884 to a climate that was much the opposite—dry and windy—and where it is also quite cold from October to April. (Austin is at 6,605 feet elevation.) The organ clearly dried out, and various parts began to shrink and crack, leading to leaks, and in some cases, developing splits of $\frac{1}{8}$ th to $\frac{3}{16}$ th-inch widths—a phenomenon that obviously happened early on. Additional stopper packing was done in 1885 with newspaper, as that year's date was found on some of them, as well as other dates of 1898 on newspaper used for shimming various pipe walls and around pipe toes. Other chest parts and pipes had a variety of hide glue and/or leather repairs to seal cracks (and even tar coatings, probably by well-meaning amateurs). This evidence indicates that work was done multiple times over the years to counteract ongoing shrinkage problems in order to keep the organ playing properly.

The situation was dealt with in the restoration in various ways. As noted above, the “platform” in the narthex that partially overlapped the tower's side windows, was not particularly aesthetic. However, it could be reduced in depth and still accommodate the Pedal division, so after due consideration, it was decided to retain the existing footprint of the organ and adjust to that accordingly. The interior steeple renovation done in 2013–14, primarily to strengthen the structure holding the bell, thus included the platform change, which no longer crimps the windows, so it looks better. Because the tower louvers can still allow in-migration of moisture, the renovation incorporated the addition of doors covering the



Artist Raphael Jolly of South Lake Tahoe, Calif., was commissioned to paint wall murals on religious and Biblical themes in St. Augustine's in 1939. This is a view of his “organist and choir” scene (unrestored) that is located on the balcony wall to the left of the Kilgen organ. Photo: Michael D. Friesen

back of the organ in order to help protect the Pedal division from exposure, and to better project the Pedal pipe speech forward.

New panels in the style of the original case were fabricated in order to cover up the gaps at the sides. Multiple techniques were used to repair or counteract cracks and warpage, achieve level surfaces, make chests and pipe walls airtight, and so forth. These ranged from sanding to planing, re-gluing, wood shimming, placing additional screws for reinforcement, and so on. All inappropriate or inadequate “fixes” as mentioned above were removed in favor of proper repairs. At least, by now, after 130 years, the organ's woods are stable and have settled into static mode, which allowed for adjustments to be done as to how the pieces now fit together in order to make the organ playable once again.

In general, the organ was very dirty and required thorough cleaning. In addition to the bat guano and bird droppings, the cake-like desert dirt of Nevada had permeated almost every pipe and part, aided by enough moisture infiltration over the years that it had practically baked itself into a plaster-like condition, all of which was carefully wiped, washed, blown, vacuumed, or brushed out in various combinations of gentle removal and cleaning as appropriate. In addition, various white paint drips, from when the ceiling was repainted, and varnish drips, from when the case was refinished (sometime in the early 20th century), had also landed on various parts of the organ. Even though small in size, these were visible enough that they were removed to the greatest extent possible for aesthetic reasons. Thankfully, however, the “drips” were minimal.

CASE

The case is late Gothic Revival in style, arranged in three flats of 5–9–5 pipes, for a total of 19 facade pipes derived from



Nameplate of the Kilgen organ. Photo: Michael D. Friesen

both the 8' Open Diapason and the 4' Principal ranks. It is made primarily of white ash. Black walnut is employed for the cove-and-bead molding of the frame-and-panel construction of the case, the impost, and other decorative molding pieces on the facade. Five small pierced quatrefoils with red cloth backing decorate the case below the outermost flats, one for each facade pipe. Other Gothic piercings at the top of the case are also backed with red cloth. The tops of the flats are crenellated (sometimes called "castellated"). Four pyramidal-like caps (which are a common design feature of Kilgen organs) with small finials surmount the flats. The point of the center flat had been topped by a cross, which was missing and had to be replicated, the style chosen being similar to that of the exterior cross surmounting the steeple.

The case was originally oiled, but at some point after the turn of the 20th century, it was varnished, including the facade pipes, which gives the organ more of a yellowish cast than it would have had originally, as well as a shiny appearance instead of just a sheen. Owing to the facts that (1) the varnish was heavily and somewhat sloppily applied and would likely require a chemical bath or considerable stripper application to remove—with potential negative consequences for the wood, (2) trying to remove varnish from the facade pipes would have likely damaged or destroyed the stencilling, and (3) it would add significantly to the labor cost of the project to take the varnish off, it was decided to leave it "as-is," and just clean the woodwork and touch up the worst places of scratching, scarring, and crazing. In a restoration, it seems appropriate to revitalize the surface finishes without removing all traces of the patina of age and use. In this instance, the varnish, even if one considers it less than ideal, is now also "historic."

The case is 8'8" wide, 7'3" deep (not counting the pedalboard or keydesk), and 12'7" high (not counting the cross). The upper case is doweled to the impost, and the impost is then doweled to the lower case. The case panels themselves are of tongue-and-groove construction.

KEYDESK AND PEDALBOARD

The projecting unbracketed keydesk, including the name-board, key cheeks, stop jambs, shanks, and cover (which acts as a music rack when open), is of black walnut, as are the combination pedals and the expression pedal, located at the far right of the knee panel. The drawknobs are either ebony or ebonized wood, and are flat forward in design. The nameplate is of glass with its text backpainted in black and gold, similar to how a mirror is made. Although now cracked, it is otherwise in good condition. The natural keys have two-piece ivory platings, plus ivory nosings. All of the original ivory is intact and is still in remarkably good condition. It needed only minor cleaning and polishing. The accidental keys are ebony.

The keydesk features squared stop shanks set into terraced jambs, rather than round shanks as would have been expected in an organ of this vintage. The drawknob faces of ivory are engraved with stop names in Old English script, also known as Gothic script. The first letter of each stop name is colored dark red, and the remaining letters are colored black, using ink. The inking has faded in some places because of being rubbed by hands touching the stops over the years (typically India ink was used, because it can have a binding agent such as shellac added to make it more durable when dry). None of the faces give pitch indications for the stops, with the exception of the Pedal Bourdon. (They have, however, been added to the specification for ease of reference.) The Flute Harmonic stop-face was missing, and a replica was commissioned in the same style for the restoration.

Taken together, these features indicate that a conservative Midwestern organbuilder constructed this instrument, as various of these characteristics were "behind the times" with what would have been done during the same period by rep-



View of the restored Kilgen keydesk. Photo: Howard D. Bennett



Side view of the Kilgen pedalboard, showing the radiating accidentals and the natural keys as they upslope. Photo: Michael D. Friesen

representative urban Eastern builders; for example, by then, they typically used round shanks and angled Boyrer-style drawknobs for their stops. Note, in addition, that the stopped wood rank is called “Stop Diapason,” rather than the then-conventional “Stopped Diapason.” Furthermore, the 4’ flute rank is called a “Flute Harmonic,” rather than the expected “Harmonic Flute,” verifiable because the pipework is marked “Fl Har,” and the 1884 newspaper account of the organ lists the stop name that way.

The pedalboard is straight, but with ash accidentals cut in a radiating pattern. In addition, the walnut naturals, interestingly, are tilted slightly upward from back to front, with a two percent ascending slope, rather than being flat—a forward-thinking form of ergonomics for 1884. The pedals are very short-length, which induces mostly toe pedaling, except in situations where going to/from a sharp to a natural key would comfortably call for heel/toe movement. The naturals’ playing lengths range from 12 inches to 13¾ inches as the accidental keys radiate. (As a means of contrast, modern pedal keys built to the dimensions given in the American Guild of Organists’ *Standard Console Specifications* are 21 inches in length from the edge of the accidentals to the back pedalboard cover, and are of equal length regardless of the radiation.) The pedalboard is not easily detachable, as the coupler action screws into it. Thus, the action has to be unscrewed before the pedalboard can be removed in order to access other parts of the organ.

The bench is of ash. Because the keyboard sits “high” as compared to modern standards (it is 36½ inches from the floor to the playing surface of the natural keys, meaning that it rests at approximately the level of a modern Swell keyboard in a two-manual instrument), two ash “bench block” combinations were furnished as part of the restoration for each leg of



By way of contrast, a side view of the 1878 Mills organ pedalboard at St. George’s Episcopal Church, Austin, which has flat pedals with non-radiating accidentals. Photo: Michael D. Friesen

the bench, so as to provide variable height adjustments for an organist’s individual ease in playing.

WIND SUPPLY

The reservoir, in the base of the case, is a double-rise reservoir, 76 inches wide by 34 inches deep, with two folds, one inverted and one normal, which was completely cleaned, repaired, and releathered. The organ was originally hand-pumped, but around the 1950s, a well-meaning but inadequate amateur attempt was made to allow the organ to be operated using a swamp cooler functioning as a blower. It was placed on the platform at the rear of the organ, and fairly crude trunking was made for wind connections. It could not have been very successful, if at all, in raising adequate wind. Unfortunately, the feeder bellows were removed at that time and partially destroyed. Boards were added over the reservoir openings, which were nailed shut. It is unknown who did that work.

As a result, and to accommodate the practicalities of making the organ convenient to use, it was decided not to try to restore the feeders and hand-pumping mechanism at this time. A one-third horsepower Laukhuff Ventus high-speed silent electric blower has been furnished, and proper windtrunking with a curtain valve has been attached in a workmanlike manner to the reservoir. Remnants of the feeders survive and have been retained for a historical display in the undercroft, should a future re-creation of this feature be desired and funded. The pump handle is also extant and has been stored inside the organ.

Reservoir weights now consist of 23 authentic Austin-made red bricks, left over from church renovations. It was determined that the proper wind pressure is 2½ inches (63 mm),

which is higher than usual, because of the town's elevation, which makes the air thinner. Thus the wind pressure in St. Louis was around 3 inches (76 mm). The reservoir was devoid of weights when the organ was rediscovered in 2009, and they had probably been removed when the amateur attempt at a blowing plant was done, adding further to the questions as to how satisfactorily the wind worked and/or how well the organ sounded at that point as a result. The pipework was carefully listened to at varying wind pressures until it settled into a stable pattern of pipe speech, both in volume and in consistency, at the correct pressure.

There is no tremulant. A wind indicator slot is provided on the left side of the case that has the pump handle opening.

CHESTS, PIPEWORK, AND SWELL BOX

The manual division consists of one slider chest inside the case at impost level, and the pedal division consists of one vented chest set on the floor behind the organ. The Pedal chest places the pipework in two rows, with 13 bass pipes at the back arranged in "A" fashion, and 14 treble pipes in front arranged in "M" fashion. Curiously, the manual chest, which is arranged in "N" fashion, with eight pipes to the right, features the C pipes at the right, and the C[#] pipes at the left, as one faces the instrument. This is unconventional, but was a typical construction practice of George Kilgen in the 1870s and 1880s (see the Organ Historical Society's 1979 convention handbook, pages 18 and 33, for examples), and thus also was something obviously followed by his son. (However, in fact, the chest is actually mislabeled as C[#] on the right side.) The facade is also arranged with the 4' Principal C[#] pipes at the left and the C pipes at the right. The chests are of pine, with poplar tables and rackboards, and pine toeboards.

Manual and pedal pallet tails are hinged with glued leather, rather than the pallet being pinned for easier removal. The fronts are guided by pins on either side of the pallet. Brass pull-down wires pass through a metal plate on the pallet box bottom. Pallet springs are of conventional design.

The manual chest table had numerous cracks at each end, which were filled with wood shims, and the table was screwed down around each split. All of the channels were poured out with hide glue to seal any remaining potential interior gaps. It was necessary to plane the entire table in order to make it completely level again, as it had somewhat warped. The diamond-grooving of the surface of the table was then re-grooved. This was done to stop any leaking or murmuring problems likely had developed over the years, thus ensuring the instrument's playability. The table, sliders, and bottom of the toeboards were then graphited again.

As noted above, the width of the organ was constrained by the opening that had been cut into the rear wall when the gallery was built. Thus the pipework is cramped in order for it all to fit within the space available, making it a challenging

tuning endeavor. In addition, there are variable over-length feet for some of the wood pipework, obviously done to allow closer packing, and to prevent shading and drawing, in both the manual and in the Pedal. There is no walkboard in the swell box.

The manual stops can only be accessed for tuning or maintenance by removing several facade pipes, which is a blessing in disguise, because it prevented easy access to the pipework over the years. This makes it inconvenient to tune, but it lessened the risk of damage from excessive tuning or inappropriate handling. There is no side or rear access to the swell box. The order of stops on the manual chest, from front to back, is as follows:

Open Diapason
Principal
Twelfth
Dulciana
Flute Harmonic
Fifteenth
Melodia
Stop Diapason
Unison Bass

Wood pipework is made of pine. Interior metal pipework is generally made of spotted metal with a combination of slotted and cone tuning. The lowest Open Diapason facade pipe is stamped with a round source mark reading "Illinois Zinc Co., Peru," indicating that Kilgen obtained his zinc pipe metal from a nearby supplier, and made the facade pipes himself, rather than purchasing the rank from a typical pipemaker of the time, such as Samuel Pierce of Reading, Mass. The Illinois Zinc Company operated in Peru, Illinois, from the 1870s to the 1950s.

The Pedal pipes and most of the wood basses of the manual registers are painted with red milk paint, and were given a fresh coat of red milk paint again to cover up moisture staining or to give a consistent exterior appearance after pipe repairs were made. The reservoir, swell box, and swell shades were also originally painted with red milk paint, and were given a new coat. The milk paint had been originally applied relatively lightly, more as a "wash" than as a thick color layer, and this approach was respected in the restoration. (Milk paint is a casein-based powder mixed in water that can be done in stages; thus its thickness and intensity of color can vary, unlike most other petroleum- or latex-based formulations, where the color is consistent once the paint is stirred.)

The 8' Open Diapason is a scale 48, as is the 4' Principal. The principal chorus is thus narrowly-scaled, as one would expect for a small room. (In typical American pipe scaling since the adoption of the Johann Töpfer system in the 19th century, in general, a scale 42 would be used as the basis for a



large church, 44 for an average room size, and 46 for a smaller space.) The Principal likely was chosen to be the same scale because it has pipes in the facade along with the Open Diapason. The Principal becomes three notes smaller at C13, and this pattern follows accordingly for the principal chorus, the 19th-century model being that the 4', 2 $\frac{2}{3}$ ', and 2' stops would be two scales smaller than the 8' pitch. Accordingly, the principal chorus is "stringier" than normal, but that difference is not obvious, and the sound is still pleasant and well-sized for the room.

Interestingly enough, the 8' Stop Diapason, 8' Melodia, 8' Dulciana, and 4' Flute Harmonic were not made smaller, but are fairly normal scales for a 44 or 46-scaled organ. This produces clear and beautiful contrasts between the principals, flutes, and string stops. The instrument therefore demonstrates typical 19th-century scaling practices, as one might expect. They are also appropriate for the room, which seats about 150, given that the organ speaks clearly down the axis of the nave from its elevated, central position in the gallery, so that the sound can immediately reflect off of the ceiling. Because the nave has plastered walls (albeit a wood slat ceiling), it is resonant and helps the organ sound bloom nicely.

Pipework repairs varied by the rank. Various metal pipes had to be straightened and numerous feet or toes had accor-dioned themselves, which conditions had to be undone. Languid, mouth, tuning slot, and pipe top repairs were also made as appropriate. All stopper leather was removed and replaced. The pipes were re-regulated for proper speech, but care was taken not to revoice them, leaving them to sound as origi-

Perspective view of the Kilgen organ in the gallery, situated between two Raphael Jolly murals. The "burn spot" to the right of the instrument remains after the removal of the metal chimney that ran from a stove formerly on the main floor through the balcony and up the wall, where it then vented to the outside. Photo: Michael D. Friesen

nally voiced. The organ's original pitch was determined to be A456 at 75 degrees, with equal temperament, and it was left in this state.

The center flat of facade pipes consists of 8' Open Diapason pipework, beginning at tenor F. Thus, there are five non-metal initial pipes placed elsewhere. The first four stopped wood basses of this rank are in the swell box. The fifth stopped wood pipe, EE, is placed behind the right column of the facade, and is thus unenclosed. The two side flats consist of 4' Principal pipework, so that register is also partially unenclosed. (It should be noted that four basses of the 8' Unison Bass are unenclosed as well, in that they are mounted at the outside back of the swell box. There was simply inadequate room to house them inside.) This rather-unconventional combination of pipe placement, different for each rank, was driven by various space constraints. While it seems odd to have to work around all this, an organist playing the instrument needs to keep in mind that here the swell enclosure was intended as a general mid-range-to-treble expressive device for the needs of the liturgy, and not as a vehicle for playing literature that requires the entire compass of every

stop to be expressive. The facade pipes are winded via mitered zinc tubing from the manual chest to a single large channeled toeboard.

The ceiling panel for the swell box, which features 13 vertical shutters, interestingly, was spliced from two advertising boards. (Such a board was a long vertical sign typically used in an A-frame, or “sandwich board” sign configuration placed on a sidewalk in front of an establishment, or in free-standing fashion leaned against a front exterior wall of the shop.) The boards clearly belonged to an apothecary, as one contains the advertising words “occidentalis, a pleasant and efficient family medicine,” and the other states that it “cures dyspepsia, fever & ague, constipation, sick headache, bilious, nervous, and female [troubles].” (Women’s ailments were a common category of health conditions ostensibly treated by such compounds.) The word “occidentalis” is Latin for “western,” and is often used in botany to refer to names of plants, many of which were gleaned for medical potions. Obviously, then, Kilgen re-used advertising boards for patent medicine as part of the swell box. They also have a red milk paint wash.

There was not enough ceiling height to permit the facade to accommodate a full-length 8’ Open Diapason. In addition, bass pipes of such a register disproportionately consume more width as well, which was also not available. Nevertheless, the Open Diapason rank demonstrates skillful tonal matching transitions among the various pipe forms, as do the other “mixed” ranks. The original stenciling, which is generally in good condition as “preserved” by the unauthentic varnishing, was carefully washed, but otherwise left alone.

There are no opus numbers, names, initials, dates, scale numbers, wind pressure indications, or other similar identifying marks on pipework or parts of the organ. The pipework contains only stop names and pitches. Many interior pieces are sequentially numbered, which was clearly only a method to “inventory” various parts, and occasionally annotations were made to help facilitate assembly. A typical example found reads: “No. 30 Left side to hold Upright Roller on Pedal Check action.” That is not proper English sentence construction, but it gets the task accomplished!

For those readers interested in more technical details of the instrument, a full specification along with explanatory pipework analysis and scaling information accompanies this article.

ACTION

The organ is of conventional design, employing traditional center-pivot key action to stickers to backfalls to trackers in order to pull down the manual chest pallets. The lowest 16 notes of the manual are divided by a rollerboard that distributes them in alternating-note fashion, eight to a side. A rollerboard at the Pedal chest distributes the action for that division, also in alternating-note fashion. The double-set pedal

backfalls are fastened to the floor frame, which are depressed by pedal keys actuating trackers that pull down the Pedal chest pallets.

Pine is the predominant wood used for the action, although the stop action rockers are of walnut, and there are blocks and miscellaneous pieces of oak. Most of the internal structural supports, from the floor frame to bearers to the chassis, are also pine, but there are a few ash pieces. Trackers and rollerboards are of conventional design and of wood construction.

Stop and coupler actions are also completely mechanical, as is the combination action and the swell shade action. All are also traditional in design. For example, the stop action uses a combination of typical wood shanks and cast iron squares.

Two unlabeled pedal movements, placed at the center of the knee panel, serve as “piano” and “forte” combinations. The left “piano” lever is single-acting and works properly only in conjunction with the use of the right “forte” lever first. The “forte,” which is also single-acting, engages all manual stops. The “piano” retires all such stops except the 8’ Dulciana, the 8’ Unison Bass, and the 4’ Flute Harmonic. Projecting pins embedded in pivoting rods push the sliders accordingly. The combination action is felted and works efficiently and relatively quietly.

Interestingly, the manual-to-pedal coupler engages only 25 notes, even though the pedal compass is 27 notes. There is no apparent reason why this was done, as there is adequate room for the coupler action, which uses splayed backfalls, to have been complete and include the top two notes. The 27-note Pedal division, and obviously its 27-note pedalboard, are original to the instrument, so this cannot be attributed to a “field change” after the fact. A single roller was added to the action in order to get the pedal coupler for the top C note (i.e. the 25th note) past the swell pedal, because otherwise the pedal would then have had to be too far to the right for an organist’s foot to reach it in comfort.

A Pedal Check prevents the pedal action from being activated by the pedal keys if they are depressed, and was typically provided to help prevent damage to pedal action in tracker organs if an organist stepped on the pedals while getting on or off the bench. The mechanism slides a check piece up against the bottom of the keys when it is engaged so that they cannot move.

All parts of the action were repaired and cleaned, with all pallets releathered, and all contact points re-felted, releathered, or re-gasketed as appropriate. All leather nuts were replaced with new leather nuts.

SUMMARY OBSERVATIONS

Owing to Austin, Nevada’s, isolated location in the center of the state (about 150 miles east of Reno on U.S. Highway 50, known as the “Loneliest Road in America”), the goal of the

restoration was to make the organ as maintenance-free as possible, as well as friendly-to-play, knowing that opportunities to bring in organ service personnel would be infrequent, as well as relatively expensive. It should now be mechanically stable and also stay in tune well. The building is intended to be used for summer occupancy only, with no furnace installed, which means that the risk of drying the instrument out through use of forced-air heating in the winter, thus creating new damage, is obviated.

The organ was restored consistent with the Organ Historical Society's *Guidelines for Conservation*, which means that the original fabric was retained to the greatest extent possible, with repairs, cleaning, and other tasks done to preserve the original engineering and construction techniques, as well as materials. Replacement of material was confined to perishable organics such as leather and felt, and repairs or new parts are clearly identifiable so that anyone could discern the nature of the work. Surface alterations, such as sanding and planing, were kept to a minimum and done to ensure functionality or eliminate visual blight caused by damage, although ideally of course one would want to preserve or conserve original surfaces to the greatest extent possible for the "construction technique" evidence that is apparent thereby. But the organ had to be made to work properly again, so such intervention had a higher necessity than aesthetic considerations.

The center's former church nave will be available for use for weddings and concerts, among other events. The availability of a pipe organ is a welcome attraction for such use. Because the Kilgen has just one manual, it is also accessible and less intimidating to a pianist without organ training, or who has only minimal organ playing experience, as the instrument is easy to understand, and the action is fairly light to play. Of course, the organ can also be used for solo recitals or ensemble playing, as it is also perfectly suitable for concerts with organ and voice, organ/choral, and organ with instruments, consistent with the aim of the building to be an all-encompassing arts center that includes music performance.

Within the organ's nine stops, multiple registrational uses are possible. There is a complete principal chorus of 8', 4', 2 $\frac{2}{3}$ ', and 2', and a secondary flute chorus of 8' and 4', both undergirded by a solid but balanced 16' Pedal flute stop. The availability of the "luxury" of four 8' manual registers to use in any combination or all together allows for rich and varied foundational sounds and textures suitable to a wide variety of literature. There was likely no reed stop furnished because it would have been problematic to keep it in tune and properly maintained, but one does not sense that anything is lacking. The organ's sound is full and satisfying, with liquid clear flute choices, singing principals, and the 8' Dulciana that is both firm and gentle at the same time. It is useful as a solo string stop, as well as a foil to either the 8' Open Diapason or the 8' Stop Diapason as needed.

ST. AUGUSTINE'S CULTURAL CENTER

was re-dedicated in a gala ceremony with multiple events on September 27, 2014, the exact month that the Kilgen organ turned 130 years old. These included a panel discussion for the public about how a pipe organ is built and restored, featuring Charles Ruggles, Howard Bennett, and Michael Friesen; building tours; a "silent auction" of architectural salvage items, prizes, and souvenirs of the town; a presentation of the history of Austin and St. Augustine's by Mella Harmon, former curator of the Nevada State Historical Society; associated tours of the local museum of the Austin Historical Society; and free box dinners provided by the Lander County Convention and Tourism Authority. The Smilin' Possum String Band furnished Appalachian back-porch music for the additional enjoyment of attendees.

In the evening, various people gave brief speeches and acknowledgements, including a presentation of an award on behalf of the Organ Historical Society recognizing the instrument as a "National Heritage Pipe Organ" of historical significance, as granted by the OHS National Council earlier that month. It is the Society's 415th citation. Bennett presented the plaque to Jan Morrison. Then an organ recital followed, presented by Michael Friesen, including the singing of Isaac Watts's hymn "To God, the only Wise" to the tune ST. AUGUSTINE (especially fitting because St. Augustine advocated the singing of hymns as praise to God). The night concluded with songs and entertainment by a local group of musicians—Kat Wilson, soprano, Ted Nelson, keyboards, and Bob McGibbon, saxophone, that was enjoyable. Thus began a new start for the building as a community center, performance space, a place for art education and exhibition, and a venue for other "fine arts" activities as time, energy, funds, and interests coalesce in the future.

Charles Ruggles was assisted in various restoration tasks by Michael Friesen and Howard Bennett. The organ was dismantled in May 2012, transported to the shop in Conifer, re-stored in stages over the next 16 months, and then returned and reinstalled in October 2013. The last renovation steps of the center occurred over the next year (most work can only be practically done in summer months), which finally permitted the dedication to occur in September 2014. The interim period by default allowed the organ generous time to settle in again. The Kilgen reacted favorably to its restoration and the wait, being remarkably stable when Ruggles came back eleven months later, a couple days in advance of the dedication, to check on its condition. The action was further re-regulated, all parts checked for proper functionality, and the organ was fine-tuned again. It was, in a word, “ready.” It was also “happy,” as it functioned flawlessly at the dedication.



The authors extend their thanks to Randall E. Wagner for analyzing the scale patterns of the organ, and whose comments have been incorporated into this essay. They also extend their congratulations to Jan Morrison for her courage, vision, and patience in seeing this project through, after all these years, as well as their thanks for the many courtesies and cooperative tasks that were essential from her end to make the organ restoration possible, including the extensive preparations for the re-dedication. On April 16, 2015, the Nevada Division of Tourism presented Jan Morrison with an award for “Statewide Excellence in VolunTourism” in recognition of her efforts.

For more information about Austin and this particular endeavor, see the websites www.austinnevada.com and www.goaustinnevada.com—the town itself has many historic structures, and numerous buildings have by now been restored. A new Visitor’s Center welcomes those who are tourists who pass through the community to get a taste of 19th-century Western mining culture, imagining when some 10,000 people lived there. Of course, for the particular satisfaction of organ historians, few people would now know or realize that Austin had no less than three pipe organs in the 19th century, a proportional feat unparalleled by any other “gold rush” or “silver rush” town (for example, famous Virginia City, Nev., had only two at the same time, although more in overall history). It was a different world then.

Perhaps this “new” St. Augustine’s Cultural Center can become the nexus of a “Chautauqua” of sorts, or an artist’s colony, for the West. The center and the Kilgen organ are a worthy part of the history of religion and music in both Austin and in the State of Nevada at large, thanks to the understanding and foresight of many people who made its restoration possible.

NOTE: Michael Friesen’s biography of Henry Kilgen and his work appeared in *THE TRACKER* 58, no. 4 (Fall 2014): 12–22.

HENRY KILGEN ST. AUGUSTINE’S CULTURAL CENTER AUSTIN, NEVADA

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

COMPASS: Manual, 61 notes, C – c⁴
Pedal, 27 notes, C – d¹

Mechanical action throughout

MANUAL (enclosed, except facade pipes and four unison basses)

[8]	Open Diapason	61 pipes
[8]	Unison Bass	12
[8]	Stop Diapason [t.c.]	49
[8]	Melodia [t.c.]	49
[8]	Dulciana [t.c.]	49
[4]	Principal	61
[4]	Flute Harmonic	61
[2½]	Twelfth	61
[2]	Fifteenth	61

PEDAL (unenclosed, at rear)

16	Bourdon	27
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MECHANICALS

Pedal Coupler (by drawknob)

Pedal Check (by drawknob)

Piano Combination Pedal (by foot lever, unlabeled)

Forte Combination Pedal (by foot lever, unlabeled)

Expression Pedal

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

PIPEWORK ANALYSIS AND SCALING INFORMATION

All pipework is enclosed in the swell box except as noted. All metal pipe dimensions are internal diameter, except when asterisked, which are outside diameter because the pipe is cone-tuned. Scales were taken of all C pipes, and generally also the beginning or ending of pipework when there was a transition from one pipe form to another. Figures are accurate to the nearest half-millimeter. As with all pipemaking, there is some variability between formulas and what the actual measurements for certain pipework end up being, but such subtleties are all part of the artistic process.

16’ Bourdon (27 pipes)

There are 27 stopped wood pipes, unenclosed, at the rear of the organ.

C1 – 146 x 165 mm

C2 – 100 x 115 mm

C3 – 68 x 74 mm

8' Open Diapason (61 pipes)

The first five pipes are stopped wood. The first four basses are inside the swell box, and the fifth, EE, is behind the front column at the right and is thus unenclosed.

C1 – 92 x 108 mm

Then there are 9 open zinc pipes in the facade.

F1 – 111 mm

C2 – 77 mm

Then there are 3 open zinc pipes in the swell box.

Then there are 44 open spotted metal pipes in the swell box.

C3 – 48 mm

C4 – 27.5 mm

C5 – 15.5 mm

C6 – 9.5 mm

8' Unison Bass (12 pipes)

There are 12 stopped wood pipes. Low C#, D#, F and G are unenclosed and mounted on the left back side of the swell box. The remainder are in the swell box.

C1 – 92 x 108 mm

B12 – 54.5 x 65 mm

8' Stop Diapason (49 pipes)

There are 17 stopped wood pipes beyond the Unison Bass.

C2 – 51 x 57.5 mm

E3 – 26 x 28.5 mm

Then there are 25 chimneyed spotted metal pipes, with unsoldered caps and small ears.

F3 – 37 mm*

C4 – 28.5 mm*

C5 – 18 mm*

Then there are 7 open spotted metal pipes.

C6 – 11.5 mm*

8' Melodia (49 pipes)

There are 5 stopped wood pipes beyond the Unison Bass.

C2 – 56 x 67.5 mm

E2 – 44 x 54 mm

Then there are 44 open wood pipes.

F2 – 44 x 56 mm

C3 – 32.5 x 39 mm

C4 – 20 x 24 mm

C5 – 14 x 15 mm

C6 – 9 x 11 mm

8' Dulciana (49 pipes)

There are 49 open spotted metal pipes.

C2 – 55 mm

C3 – 31.5 mm

C4 – 18 mm

C5 – 11.3 mm

C6 – 7.5 mm

4' Principal (61 pipes)

There are 10 open zinc pipes in the facade.

C1 – 76 mm

Then there are 51 open spotted metal pipes in the swell box.

C2 – 41 mm

C3 – 24 mm

C4 – 14 mm

C5 – 9.5 mm

C6 – 7 mm*

4' Flute Harmonic (61 pipes)

There are 19 stopped wood pipes.

C1 – 51 x 59 mm

C2 – 29 x 32.5 mm

Then there are 5 open spotted metal pipes.

Then there are 25 open spotted metal harmonic pipes.

C3 – 42 mm

C4 – 24.5 mm

C5 – 14 mm

Then there are 12 open spotted metal pipes.

C6 – 9.5 mm*

2½' Twelfth (61 pipes)

There are 61 open spotted metal pipes.

C1 – 47.5 mm

C2 – 27.5 mm

2' Fifteenth (61 pipes)

There are 61 open spotted metal pipes.

C1 – 41.3 mm

C2 – 24 mm



The Kilgen pedalboard with the radiating sharp keys. The two combination pedals are above and the swell pedal at the right. Photo: Howard D. Bennett.

Calliope-by-the-Cove

JOHN FENSTERMAKER



John Fenstermaker, director of music of Trinity-by-the-Cove at the calliope during its debut concert. Photo: Kristin Moore

THE EPISCOPAL CHURCH of Trinity-by-the-Cove in Naples, Fla., has a new tracker organ. It arrived by truck at the end of a week's drive from the factory in Kirksville, Mo., and played for the first time in September, on Rally Day, which celebrates the beginning of the academic year and the fall education programs. There was a party: we rented a water slide for the children; and games and contests, followed by a parish-wide lunch, and prizes for the best baked beans and potato salads.

The calliope, a 19th-century American invention, is a high-pressure outdoor wind instrument; it works like a pipe organ. Its origins go back to the 18th century, when steam whistles (what we call train whistles today) were first used as boiler low-water alarms. In 1855, James Stoddard, of Worcester, Mass., assembled a collection of steam-powered whistles and connected them to a keyboard. He patented this instrument, which has come to be called a Calliope, the name of the Greek muse of epic poetry. Surprisingly, Stoddard envisioned that it would supplant the use of church bells. Instead, calliopes have been em-

ployed to celebrate joyous secular occasions and mark special events. They are still found on merry-go-rounds, at circuses, in parades, and on the historic steamboats of the Mississippi river. The most powerful steam calliopes could be heard from a distance of five miles. In past times, when people heard the distant calliope heralding the approaching riverboat, they would have time to make their way down to the riverside to greet the paddle-wheeler, and receive their long-awaited mail-order merchandise. What a festive time that must have been! While only a small number of steamboats still operate today, every one of them has a working calliope.

Our calliope was expressly built and voiced for us by the Miner Company of Kirksville, Miss. We requested they build ours on slightly lower pressure than their customary one pound pressure (27.7 inches of wind), and the whistles voiced down a bit. The builder said that he could do that, and said that though it still would be loud, lowering the pressure "would take the edge off." I was concerned about the neighbors being annoyed. No complaints, yet, however. The instrument

is air-driven, and plays on static pressure ("flexible wind"), with mechanical action. It is comprised of 43 solid brass whistles (from F below middle C, up chromatically to high B), playing on 20 inches of wind. Like bagpipes, it is best enjoyed from a considerable distance. It can be played either from the keyboard or by an automatic player mechanism with a perforated paper roll, like the player pianos.

From whence came the idea of a church calliope? Precedent: the Washington National Cathedral has an annual open house, when thousands of people throng the cathedral close: there are carillon recitals, children's games, clowns, magicians, lectures on flower arranging, gourmet herb booths, and all kinds of good food. The cathedral owns a full-sized merry-go-round, complete with band organ. Children stand in long lines to ride it. At Grace Cathedral in San Francisco, the organist rented a calliope for outdoor festivals in Huntington Park, next to the cathedral. In south Florida, because our best weather (temperatures in the 70s) occurs in fall and winter, we have many outdoor events. A calliope is the perfect instrument to help celebrate them.

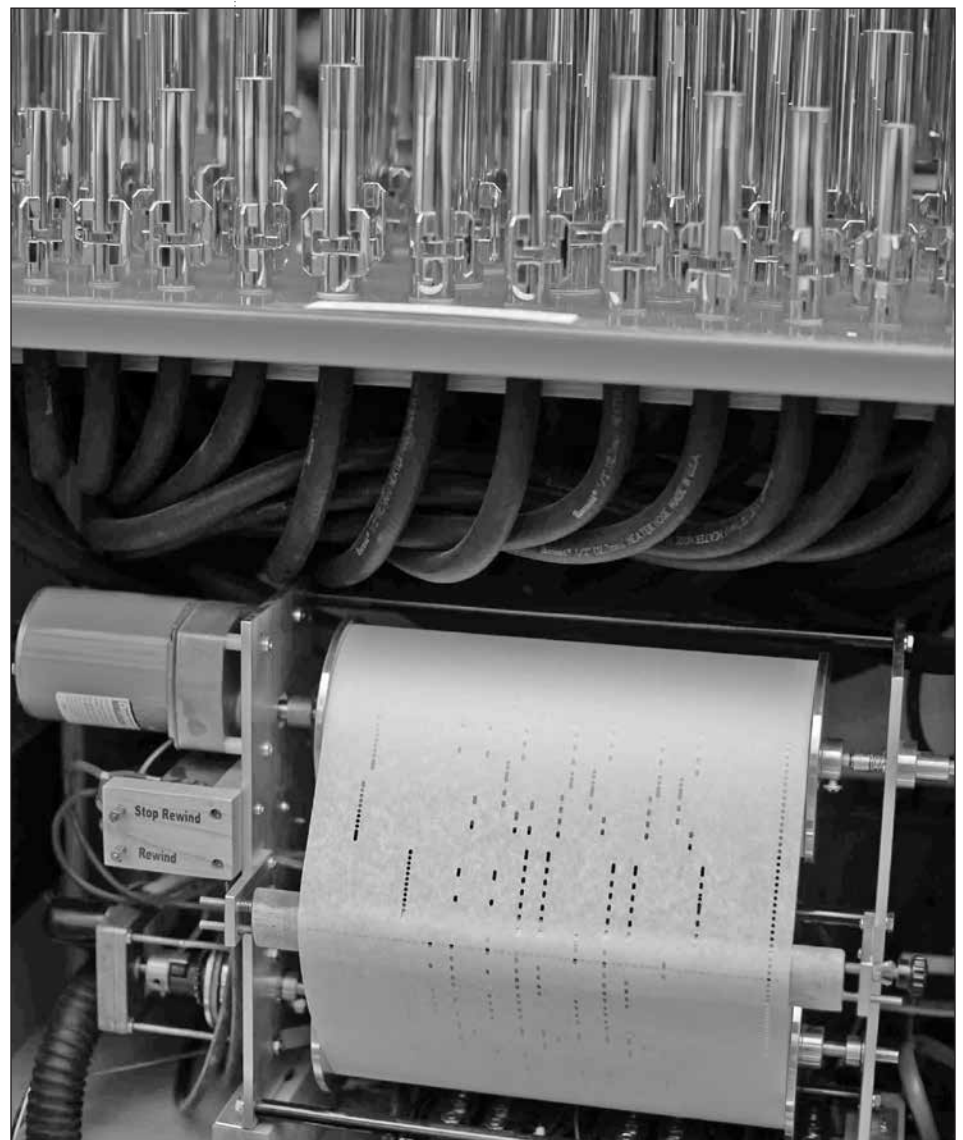
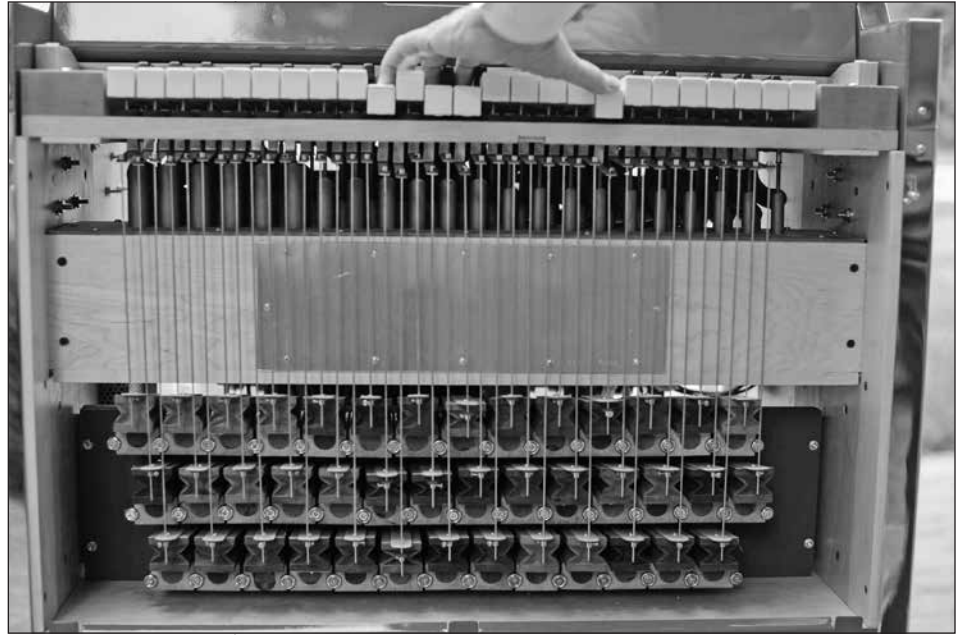
“THE CALLIOPE IS THE BEST ADVERTISING TOOL EVER INVENTED!” trumpets the website of the calliope builder. In Christian terms, “advertising” translates to “evangelism.” For centuries, music has been a secret evangelizer of the church. I pondered what Bible verse would be appropriate for our calliope. Bach’s inscription on his scores was *Soli Deo gloria*. That seems a bit grandiose for a calliope, so I thought instead of a verse from Psalm 19: “Their sound is gone out unto all lands,” and one from Psalm 150, “Let everything that has breath praise the Lord.” The calliope-builder in Kirksville suggested a verse from Psalm 95, “Raise a loud shout to him,” because, he said, “playing the calliope is a lot like shouting.”

Our rector, from New Orleans, loves the calliope. He has the idea that we will take the instrument to the annual St. Patrick’s Day parade, to play Irish jigs and reels; the Fourth of July parade (“Yankee Doodle,” “Anchors Aweigh”); the Downtown Christmas Faire (“Deck the Halls,” “Frosty,” “Rudolph,” “Santa Claus is coming . . .”). I have also tried out some Pavans, Galliards, and Almans from the *Fitzwilliam Virginal Book*, and some of the more rambunctious *sorties* by Lefébure-Wély. This is out-of-the-box thinking for me. A friend, however, exclaimed, “John, it is more like *out-of-your-mind* thinking.”

Everyone has heard a calliope—on a riverboat, at a circus, at the Ringling Museum, in a cartoon. The very sound of it makes people smile, and wherever a calliope plays, it transforms the environment, as the neighborhood is filled with a joyful noise.

Top: Trackers revealed

Bottom: Automatic player suction tubes to whistles’ valves, activated by perforated paper roll. Photos: Kristin Moore



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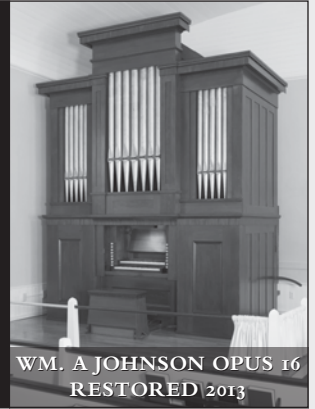
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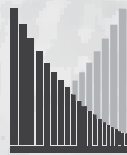
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Lynnwood Farnam on American Organs

EDITED BY MARCUS ST. JULIEN

Continued from previous issue.

AEOLIAN

Residence of George F. Lindsay, St. Paul, Minn. Aeolian [No. 1429 (1918/29)]. Very beautiful and appealing; most exquisite velvety flutes and soft pipes. No extra pipes for octave couplers. Mixture slightly spiky at top. (Visited June 21, 1922.)

Residence of George Blumenthal, New York. Aeolian [No. 1349 (1916)]. A pleasant organ. Echo, a floating organ, as are harps and chimes. No way of coupling Echo to Pedal—stupid! Pedal 8 ft. flute bad speech. Organ hidden behind tapestries in an exquisite galleried room. Console in a mezzanine gallery.

CASAVANT

St. Anthony's R.C. Church, New Bedford, Mass. Casavant, 1912. A wonderfully fine and impressive organ. Its only disappointment being weak pedal and no 32 ft. A great treat to play a Casavant again. Action perfect, and organ simple in management. Wind pressures range from 3½" to 12". N.B. Pedal is not adequate unless the Tuba is used.

St. Francois-Xavier Church, 16th St., New York. Casavant Bros. 1903, No. 184 [IV/82]. (Rebuild of old Hook & Hastings [Op. 1022, 1881, IV/81]). Much good flue work. Bad old chorus reeds. Especially on Gt. Odd selection of couplers.

First Congregational Church, Detroit, Mich. Casavant 1918. Fine instrument, although acoustics are dry. Notably fine ensemble. Lovely mixture in chancel Swell. Quints on Pedal 32 ft. stop too loud. Steinway pianoforte in gallery organ. (Visited Sept 22, 1922.)

KIMBALL

The Mission Inn, Riverside, Calif. W.W. Kimball Co. Sweet tone, on the mild side. Bass comes out remarkably well. Very queer is the omission of Sw. to Gt. super [coupler]. (Visited Sept. 6, 1924.)

St. John's Presbyterian Church, Berkeley, Calif. W.W. Kimball, 1909. One of the finest little organs I ever played on. The action is superb, having considerable resistance, and repeating like lightening. Good tone all through. It's too bad there's no Swell Octave Coupler (on itself). (Visited Wed. July 1911.)

St. Stephen's R.C. Church, East 28th St., New York City. "New organ erected to commemorate the Golden Jubilee of our High Altar 1870–1920 and the Pastorate of the Right-Reverend Patrick J. Hayes, D.D., Auxiliary Bishop of New York, 1915–1919." By W.W. Kimball Company [KPO 6567, 1920, IV/19 ranks]. Main organ in west gallery, console and chancel organ in south transept gallery, Echo high up in north transept. Good for fancy and color effects mainly. Entirely in swell-boxes, excepting lowest 12 of Pedal Open. Main organ on 7½ inch wind. Excellent resonance. Main cases (on either side of west window) contain large old metal pipes (maybe by Erben) which do not speak. Pedal very weak. Open 16 slow speech and not well tuned. (Visited June 14, 1921.)

Seventh Church of Christ, Scientist, West 112th St., New York City. Kimball [KPO 6514, 1920, IV/19]. Exactly same scheme as foregoing [St. Stephen's R.C. Church], minus Chancel organ, and plus a Harp (percussion) on Choir.

Trinity Parish Church, Seattle, Wash. W.W. Kimball, Chicago. Good-toned organ. Not very good action. No borrowing whatever. (Visited July 25, 1911.)

KIMBALL, SMALLMAN & FRAZEE

Harvard Club, Boston, Mass. Built 1913-14 by Kimball, Smallman & Frazee. A magnificent instrument. Good room for sound. Tremendous pedal organ — none of the 8 & 4 ft. Ped. stops are borrowed. Overwhelming Solo organ.

First Congregational Church, Rockport, Mass. Kimball, Smallman & Frazee. Not very well-balanced, especially in trebles. (Visited Sept. 11, 1920.)

MURRAY M. HARRIS

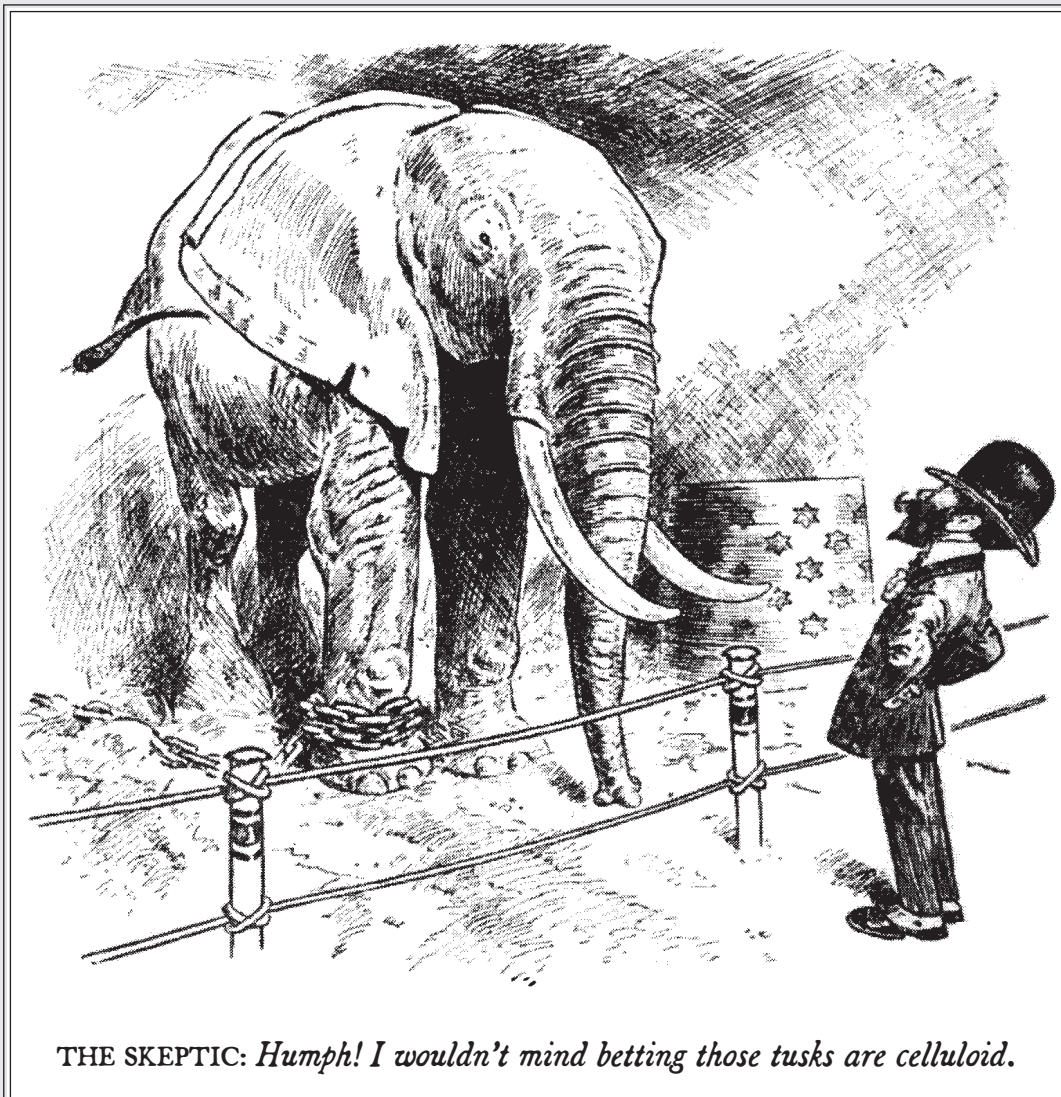
St. Paul's Pro-Cathedral, Los Angeles, Calif. Murray M. Harris (of Los Angeles). Very good organ. Fine 32ft. Grand full Swell. Echo organ in separate box inside Choir swell box. Soft 8 ft. Ped. stop needed. The Great & Pedal reeds are all from one long row of heavy pressure pipes running from 32

ft. C to top C of 4 ft. Clarion. The Gt. Double Trumpet & Clarion are not satisfactory in full organ (especially the latter).

First Christian Science Church, Pasadena, Calif. By Murray M. Harris, 1909. Dumitrol, why didn't I put down the date. Mr. Mortimer, organist. An unusually fine instrument, very well placed. Grill-work instead of case pipes. Gt. (except Diap. 16 & 8) enclosed. Stupid having two diaps. on Swell. Work of this builder always reminds me of Casavant. Missed getting the couplers. (Visited this organ in 1925 or 6.)

Presbyterian Church, Pasadena, Calif. Murray M. Harris 1907. A really splendid organ with unusually fine brilliant mixtures. Case is a replica of St. Bartholomew's, Armley. Terrible arrangement for management of Pedal organ. (Visited Aug. 11, 1925.)

(To be continued.)



Pioneers in the Spirit of Biggs

AMY NUNGESSER AND MARISSA HALL
FLORIDA STATE UNIVERSITY

THE 2015 Organ Historical Society Convention was brimming with the most Biggs Fellows ever! Nineteen young organists had the wonderful opportunity last summer to explore for a full week the rich colors and sounds of historic American organs in the Pioneer Valley in Western Mass. We gathered feedback from all the Biggs Fellows via a questionnaire to point out the highlights from this educational and inspiring conference.

When Fellows were asked what they would like to see at future conventions, many responded that with a continued increase in young organists/Biggs Fellows in attendance, the consistent standard of high quality performers and instruments was welcome. We also liked the stoplists printed in the convention booklet and found them very helpful in understanding each instrument.

One especially valuable aspect of the OHS convention was its focus on smaller instruments. By and large, many of us responded that we had a new-found appreciation for the versatility of historic organs. Because not all repertoire works equally well on every instrument, the many performances on small organs opened our ears to some less familiar but sublimely beautiful pieces that we might not otherwise have discovered. Hearing these recitals reinforced the opinion that larger instruments are not always better, and that fewer stops are sometimes more effective than more.

Most of the Fellows had already experienced historic organs at some point in their lives, but for a few it was a new experience. The diversity among historic organs in different

areas of the country and in their respective buildings makes each year's convention unique.

Another important feature of OHS conventions is the opportunity to hear so many instruments throughout each day. This makes for a more relaxed atmosphere than we had experienced at other conventions. Also, not only organists attend; there are always organ enthusiasts who provide a fresh perspective in conversations and discussions of repertoire. Finally, one of our favorite benefits from the Pioneer Valley convention was the little-known gems heard during the recitals; these were not randomly included, but rather were selected to highlight particular characteristics of the organs presented.

The convention provided us with inspiration, education, and a broader knowledge of the role of the OHS in the organ community, making us aware of the importance of historic instruments in the greater cultural landscape. Just as the Biggs Fellows came from different areas and levels of experience, the larger organ community spanned a wide variety of people, including performers, builders, and avid enthusiasts. The opportunity to meet and share stories and experiences with people of all ages was invaluable to the Biggs Fellows, many of whom were inspired by the mastery of the participants. The casual atmosphere made it possible for us to ask questions and to share anecdotes in an intimate setting.

For many Biggs Fellows, the OHS was a largely unfamiliar organization before the convention. As the week progressed, its purpose was made very clear to us. Several Fellows

were unaware of the sheer depth and breadth of the organization; we discovered its value as a resource for the future of the instrument much more than as merely an organization for professional musicians. The OHS brings together people of all ages and degrees of “organ literacy,” demonstrating just how important the preservation of historic instruments truly is.

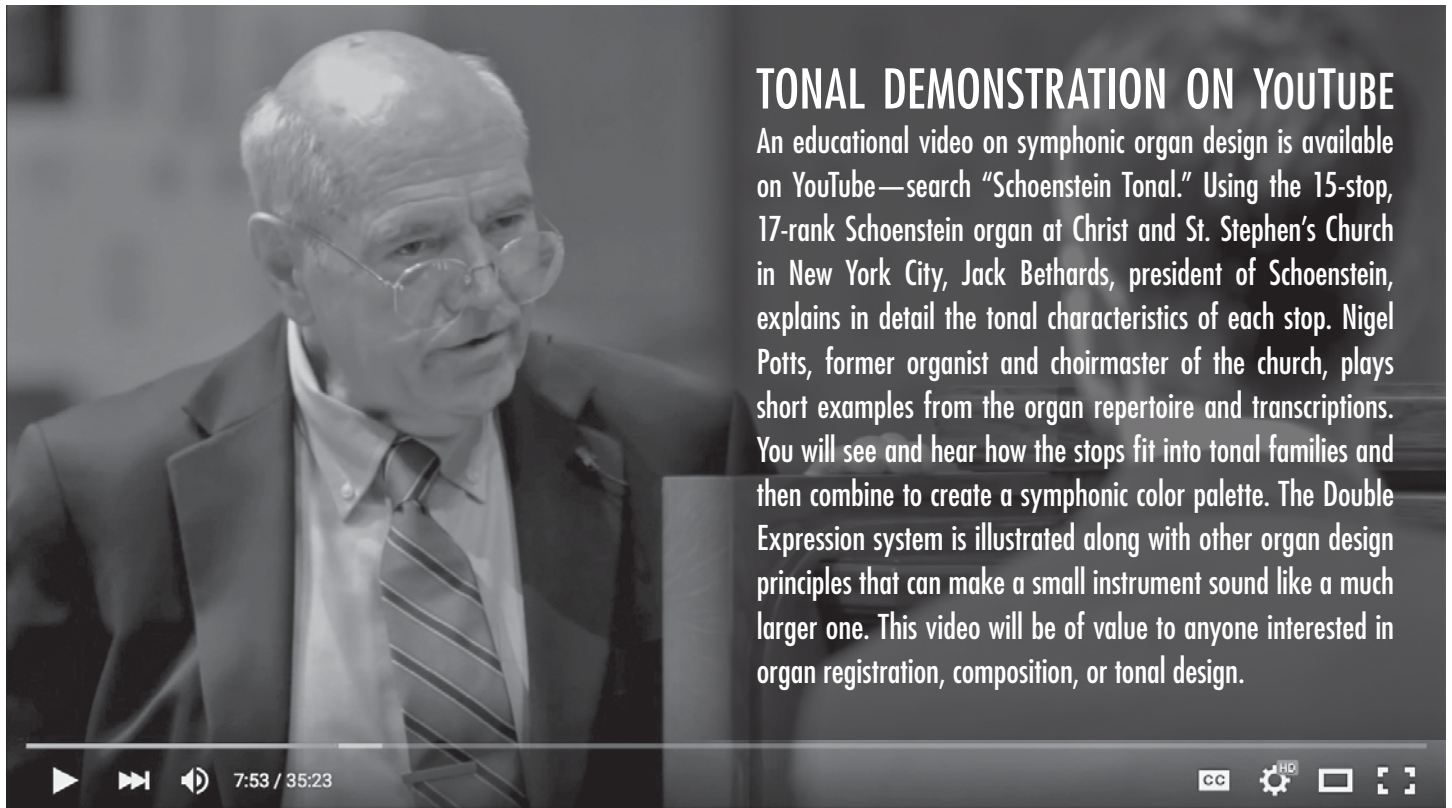
For many Biggs Fellows, historic organs will continue to be a part of their future. We all now more fully understand the importance, especially in today’s fast-moving society, of maintaining such valuable instruments. What is unique about the organs, as mentioned by Biggs Fellow, Amy Jones, is that they “allow us to glimpse a bit of America’s past; we can relive history through their use today.”

The 2015 OHS convention was a truly irreplaceable experience for all of the Biggs Fellows. On behalf of us all, thank you for this incredible opportunity!

RESPONDERS: *Collin Richardson, Amy Jones, Sarah Simko, Jordan Prescott, Nick Wallace, Jaime Carini, and Isaac Drewes*

THE 2015 E. POWER BIGGS FELLOWS
*Jaime Carini, Bella Chou, Diana Chou, Meg Cutting,
 Isaac Drewes, Kaitlynn Eaton, Marissa Hall, Melody Jan,
 Amy Jones, Taylor Koepka, Amy Nungesser, Marko Pranic,
 Jordan Prescott, Collin Richardson, Sarah Simko,
 Deanna Stephens, Kymberly Stone, Nicholas Wallace,
 and Grant Wareham*





TONAL DEMONSTRATION ON YOUTUBE

An educational video on symphonic organ design is available on YouTube—search “Schoenstein Tonal.” Using the 15-stop, 17-rank Schoenstein organ at Christ and St. Stephen’s Church in New York City, Jack Bethards, president of Schoenstein, explains in detail the tonal characteristics of each stop. Nigel Potts, former organist and choirmaster of the church, plays short examples from the organ repertoire and transcriptions. You will see and hear how the stops fit into tonal families and then combine to create a symphonic color palette. The Double Expression system is illustrated along with other organ design principles that can make a small instrument sound like a much larger one. This video will be of value to anyone interested in organ registration, composition, or tonal design.



Articles of Interest

*from Organ and
Other Journals
Around the World*

“Get Out Those Old Records [Digitizing LP Recordings]” Steve Worthington, *Theatre Organ* 57, no. 4 (July–August 2015): 16–21.

“The Andreas-Hildebrandt Organ (1717–1719) in the St. Bartholomew Parish Church in Pasłek, Poland” (Krzysztof Urbaniak) *ISO Journal*, no. 50 (August 2015): 33–39.

“The Historic Organs of the Province of Groningen, Part I” (Sietze de Vries),

The Organ 94, no. 372 (May–July 2015): 8–17; no. 373 (Summer 2015): 24–37.

“International Directory of Digital Organ Builders,” *Choir & Organ* 23, no. 1 (January/February 2015): 51–55.

“OHS 2015: The Pioneer Valley, Mass. The Organ Historical Society’s Annual Convention” (John L. Speller), *The Diapason* 106, no. 10 (October 2015): 28–33.

“The Organ Historical Society in the Pioneer Valley” (Stephen L. Pinel), *The American Organist* 49, no. 11 (November 2015): 72–79.

“The Organs of Robert Noehren: Simplicity, Practicality and Economy” (Richard Houghten), *Journal of American Organbuilding* 30, no. 3 (September 2014): 8–14.

“Pasi & Associates’ Opus 19 at the Co-Cathedral of the Sacred Heart, Hous-

ton, Tex.” (Martin Pasi), *ISO Journal*, no. 50 (August 2015): 59–63.

“Pipe Organs of La Grange, Ill., and the Architectural Edifices that House Them, Part 1: Emmanuel Episcopal Church” (Stephen Schnurr), *The Diapason* 106, no. 8 (August 2015): 20–22.

“A Practical Treatise on the Harmonium: How to Build and How to Use it” (Herman Smith), *ROS Quarterly* 33, no. 4 (2014): 19–27.

“Proportional Key Action System for 21st-Century Pipe Organs” (Pierre G. Pelletier), *ISO Journal*, no. 50 (August 2015): 64–70.

“The Secret of Scaling” (Reiner Janks), *ISO Journal*, no. 49 (June 2015): 50–64.

“The US Ivory Ban and its Impact on the Organ Industry” (Matthew M. Bellocchio), *ISO Journal*, no. 49 (June 2015): 65–70.

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Scattered leaves ... from our Scrapbook

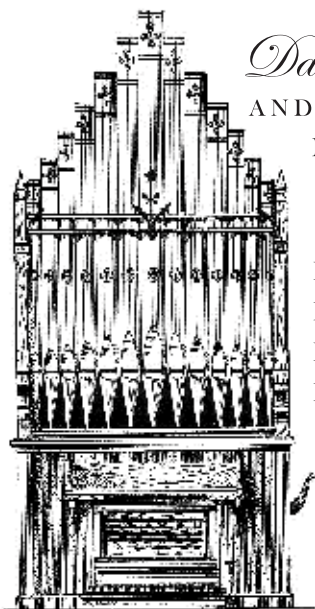
- From a review of Stuart Forster's *Symphonic Quest* (Pro Organo CD7228)
"...Forster elicits a multitude of colors to match every phrase... these are compelling performances. He gives the music a personal touch and makes optimum use of the instrument's vast resources without compromising
-
-

the integrity of the music. Forster is clearly at home on this grand symphonic instrument, which shines under his capable command. Performer, music and instrument combine to make this a highly enjoyable recording."

James Hildreth
The American Organist

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The Power of Association

FOR THE AMERICAN organbuilder of the early 19th century, getting the word out was as simple as buying advertising space in the hometown newspaper. Being the single source of news for the town and nearby hamlets, the newspaper was widely read and was an inexpensive way to establish the good reputation of his workshop and products. In 1839, Henry Pilcher's ad informed the New Haven inhabitants that he was in the business of manufacturing pianos and organs, the latter with "softness and brilliancy of tone, cannot be surpassed, and for sacred music, entirely supersede the use of the piano." About forty years later, a 24-year old M.P. Möller employed a similar technique to announce his intentions to build reed organs under the name Green-castle Organ Co. More than 175 years after Pilcher published his small ad, organbuilders today still follow the understated paradigm of reminding the public of their products and whereabouts.

HENRY PILCHER,
Organ Builder & Piano Forte Maker,

RESPECTFULLY informs the inhabitants of New Haven and its vicinity, that he is prepared to build Organs and Pianos of every description. He wishes to offer to the attention of congregations and committees of Churches a very superior class of Organs, with composition and other pedals, to operate on the Stops, producing a great variety, at from \$300 to \$4000, on liberal and accommodating terms.—Also, to all lovers of sacred music, a very superior class of Parlour Organs, such as never before have been offered to the public, at from \$150 to \$1000. These Instruments, for softness and brilliancy of tone, cannot be surpassed, and for sacred music, entirely supersede the use of the Piano.

H. P. also manufactures Piano Fortes, Cabinet, Cottage, and Square. From his many years' experience in London and in this country, he can offer his Instruments with confidence, all of which will be warranted.

Organs and Piano Fortes tuned and repaired in town and country. Instruments tuned by the year, if preferred.

Piano Fortes for sale or hire.
Manufactory opposite Mechanics' Bank.

In the late 19th century, new advertising opportunities appeared with the development of journals for organ, church music, and those for the general musical public. Although Eugene Thayer did not accept advertisements, his *Organists' Journal & Review*, published during the years 1874–

1877, often mentioned the names of organbuilding firms and the locations of their instruments. In 1876, Thayer published the opus list of Johnson & Sons, reminding the reader that "these makers have labored faithfully for art, and have a most honorable record."

Like Thayer's *Journal*, Everett Truette's *Organ: A Monthly Journal Devoted to the King of Instruments* was short lived, but offered the organbuilder an excellent medium through which he could reach his intended audience: the educated and informed parish organist.

The grand dame of American 19th-century music journals was *Dwight's Journal of Music*, a widely distributed journal published from 1852 to 1881. On page seven of the April 4, 1857, issue is a small ad of only three lines: "William A. Johnson, Organ Builder, Westfield, Mass." At 10 cents per line, this was 30 cents well spent.

With the advent of the 20th century, American organbuilders were introduced to additional options and challenges for advertising. *The American Organist* (est. 1918) and *The Diapason* (est. 1909) made advertising coast-to-coast possible. But would the parish priest at St. Mary's Church, Windthorst, Texas, know anything about Hillgreen, Lane & Co., other than they build organs in Alliance, Ohio? Are they reputable? Do they have good prices? Does the parish priest in Texas perhaps know another priest who has had a good relationship with Hillgreen, Lane? This brings us to the power of association. Rather than placing a three-line ad in *The Diapason* stating name and address of the company, what if Hillgreen-Lane¹ were to quote the praises of a famous—or presumed to be

famous—authority on organbuilding? Our Alliance, Ohio, organ company indeed quoted Fr. Leonardo Manzetti of Turin, Italy: "I wrote those Fathers that the organs of Hillgreen, Lane & Company are, *me judice*, the best made in America, according to the decisions reached by European Congresses [not one, but several congresses!] as to a standard for Catholic church organs." Voilà! The power of association. Hillgreen-Lane now has the endorsement of the Roman Catholic Church.

None exercised this power more than the Aeolian Company. Its salesmen, with a thick portfolio in hand, figuratively knocked on the doors of the world's rich and famous, hawking the wares that only few could afford. Certainly the Fricks and Mellons knew nothing of the organists' trade journals. Why should they? After all, Mrs. Hamilton McK. Twombly had never even heard of Labor Day. The Fricks and Mellons certainly knew what their peers were doing and what they were buying. Again, we have the power of association, this time attached to the Aeolian salesman's portfolio bulging with photos of Aeolian organs installed in the residences of the rich and famous, among whom were Andrew Carnegie, Cyrus Curtis, George Eastman, the Duke of Marlborough, John D. Rockefeller, Charles Schwab, and William Vanderbilt. All this is a story unto its own told by Rollin Smith in *Pipe Organs of the Rich and Famous*.

So much for the *haute bourgeoisie*, but what about the *proletariat*, the true source of a country's wealth? Here, too, the power of association is at work, only slightly modified. While Florence Twombly may never have heard of Labor Day, every parish organist knew it well, and held in high esteem *petite bourgeois* organists from both sides of the Atlantic: Archer Gib-

1. Hillgreen, Lane & Co. was not consistent in the printed presentation of its name. In company publications, it was also known as Hillgreen-Lane and Hillgreen-Lane & Company.

son, Clarence Eddy, Louis Vierne, Charles Courboin, Marcel Dupré, and Alexandre Guilmant. Here begins the power of association with great economic benefit to organbuilders who knew how to schmooze.

Notice of Louis Vierne's United States tour in 1927 was nothing less than sensational; and for organ companies whose instruments were touched by this master's hands, the economic implications were obvious. The Skinner Organ Co. purchased a full-page ad in *The Diapason* cementing the company's relationship with Vierne, who in his letter of April 19, published by Skinner in this ad concluded with "these instruments, artistic to the last degree, do you the greatest honor and justify fully your reputation for excellence which extends even to Europe."

On Sunday, April 3, Louis Vierne's recital in St. Louis at St. Francis Xavier Church attracted an audience of 2,000 people, the greatest number ever to attend an organ recital in that city. Contributing in part to the large attendance was the new Kilgen organ in the collegiate church on the campus of St. Louis University. Completed shortly before his recital, Vierne surely thought the organ an odd duck as there was not a complete principal chorus to be found, despite its large size. Vierne's sentiments about the organ are unknown, but we know that he took time to pose for a photo while seated at the Kilgen console. This photo and those made of other internationally-known organists seated at Kilgen organ consoles reminds us of Ansel Adams's comment that "not everybody trusts paintings, but people believe photographs." The Kilgen salesman's portfolio of photos was bursting with the power of association: Kilgen's understood endorsement by Vierne, Dupré, Yon, Courboin, and others sold hundreds of organs.

The OHS Library and Archives has in its possession two Kilgen portfolios that include photos of many other



Cathedral of Notre Dame, Paris



Louis Vierne at Console of Organ in Notre Dame, Paris

Louis Vierne, most beloved and distinguished figure in the organ world, famous composer, organist of the great Cathedral of Notre Dame, Paris, has favored us with the following kind letter, doubly significant since it was unsolicited and since it is not merely the ordinary gracious commendation of a kindly man but the declaration of a matured and profound conviction that Skinner Organs have no equal tonally or mechanically:

April 19, 1927

Skinner Organ Company

677 Fifth Avenue

New York City

Dear Sirs:

On the eve of my return to France, I wish again to express to you, the profound impression your work has made upon me.

During the last few months in a long tour from the Atlantic to the Pacific, I have played on many organs. Wherever I have found an organ from your house, and these have been many, large and small, old and new, I have experienced profound admiration and complete joy.

Everywhere I have found the greatest mechanical perfection, perfect and smooth control, excellent functioning and perfect arrangement of combinations. Even the feel and touch of the keys is a delight.

In variety of voice, distinction of tone and powerful sonority, they are unequalled.

These instruments, artistic to the last degree, do you the greatest honor and justify fully your reputation for excellence which extends even to Europe.

Please accept then, my sincere admiration for your artistic achievements and my complete devotion.

L. Vierne
organiste de Notre Dame de Paris

SKINNER ORGAN COMPANY
677 Fifth Avenue New York City

well known organists and photos of Kilgen organs in homes of wealthy persons. Indeed, this edition of the "Archives Corner" and all others written during my tenure as Archivist are based on material held by the OHS Library and Archives. Apart from the Kilgen salesman's portfolio, other resources used to prepare this column are *The American Organist* (we have all is-

sues, 1918-present), *The Diapason* (we have all issues, 1909-present), *Organists' Journal & Review*, *Organ: A Monthly Journal Devoted to the King of Instruments*, *Dwight's Journal of Music*, Aeolian salesman's portfolio, and a Hillgreen-Lane sales booklet of 1909. Our heritage is rich and *your* library and archives continues to preserve and celebrate that heritage.

ST. FRANCIS XAVIER COLLEGE CHURCH
THE JESUIT PARISH OF ST. LOUIS UNIVERSITY
KILGEN ORGAN

Wind pressure: Gallery and Chancel Great 8"
Gallery and Chancel Swell, Choir 6"
Solo 10"

92 stops, 62 ranks

GALLERY GREAT (16 stops, 12 ranks)

- 16 Diapason (ext. 2nd Dia.)
- 16 Bourdon
- 8 1st Diapason
- 8 2nd Diapason
- 8 3rd Diapason
- 8 Gamba
- 8 Gemshorn
- 8 Doppie Flute
- 8 Melodia
- 4 Octave (ext. 2nd Dia.)
- 4 Flute (ext. Melodia)
- 2½ Twelfth (ext. 2nd Dia.)
- 2 Fifteenth (ext. 2nd Dia.)
- Mixture V (12-15-17-19-22*)
- 8 Tromba
- 4 Tromba (ext.)

*12-15 ext. 2nd Diapason

CHANCEL GREAT (6 stops, 5 ranks)

- 8 Diapason Phonon
- 8 Gemshorn
- 8 Gemshorn Celeste
- 8 Bourdon (Chan. Sw.)
- 4 Fern Flute
- 8 Horn
- Harp (Ch.)

GALLERY SOLO (11 stops, 8 ranks)

- 16 Contra Tibia
- 8 Stentorphon
- 8 Tibia Clausa
- 8 Gross Gamba
- 8 Gross Celeste
- 4 Tibia (ext.)
- 4 Flute Overtre
- 16 Tuba
- 8 Tuba (ext.)
- 8 Cor Anglais
- 4 Tuba (ext.)
- Chimes

GALLERY SWELL (16 stops, 18 ranks)

- 16 Bourdon
- 8 Diapason Phonon
- 8 Diapason
- 8 Viol d'Orchestra
- 8 Salicional
- 8 Aeoline
- 8 Voix Celeste
- 8 Stopped Flute
- 4 Flute Harmonic
- 4 Violina
- 2 Flageolet
- Dolce Cornet III
- 16 Contra Fagotto
- 8 Cornopean
- 8 Oboe
- 8 Vox Humana

CHANCEL SWELL (10 stops, 6 ranks)

- 16 Bourdon
- 8 Violin Diapason
- 8 Salicional
- 8 Vox Angelica
- 8 Bourdon (ext.)
- 4 Bourdon (ext.)
- 2 Bourdon (ext.)
- 8 Horn (Chan. Gt.)
- 8 Vox Humana

GALLERY CHOIR (12 stops, 9 ranks)

- 16 Quintadena
- 8 Violin Diapason
- 8 Viola
- 8 Unda Maris
- 8 Dulcissimo
- 8 Concert Flute
- 8 Quintadena (ext.)
- 4 Flute (ext.)
- 4 Chimney Flute
- 2 Flute (ext.)
- 8 Clarinet
- 8 Orchestral Oboe
- Harp



GALLERY PEDAL (17 stops, 3 ranks)

- 32 Bourdon
- 32 Diapason
- 16 1st Diapason
- 16 2nd Diapason (Gt.)
- 16 Violone
- 16 Gamba (ext. Gal. Gt.)
- 16 Bourdon
- 16 Bourdon (Gal. Gt.)
- 16 Bourdon (Gal. Sw.)
- 10⅔ Quint (ext. Pd. Bdn. 16)
- 8 Diapason (ext. 1st Dia.)
- 8 Dolce Flute (ext. Ped. Bdn. 16)
- 8 Gamba (Gal. Gt.)
- 16 Tuba (Solo)
- 16 Tromba (ext. Gal. Gt.)
- 16 Contra Fagotto (Gal. Sw.)
- 8 Tuba (Solo)

CHANCEL PEDAL (4 stops, 1 rank)

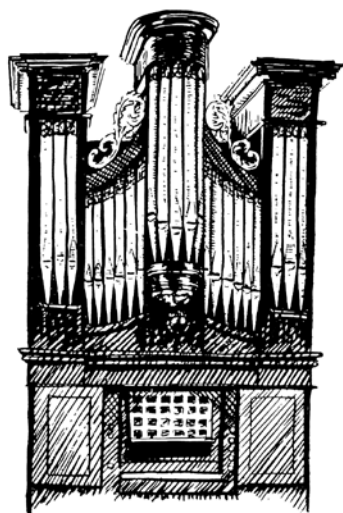
- 16 Subbass
- 16 Bourdon (Chan. Sw.)
- 8 Gemshorn (Chan. Gt.)
- 8 Bourdon (Chan. Sw.)



LOUIS VIERNE'S RECITAL PROGRAM

St. Francis Xavier College Church
 St. Louis University ~ St. Louis, Missouri
 April 3, 1927

Tocata and Fugue in D Minor	J.S. Bach
24 Pièces en style libre	Louis Vierne
Légende	
Berceuse	
Carillon	
Choral No. 3 in A Minor	César Franck
Adagio	Lazare Lévy
Carillon	Adolphe Marty
1ère Symphonie pour Grand Orgue, Op. 14	Louis Vierne
Adagio	
Final	



In The Tracker *50 Years Ago*

SCOT L. HUNTINGTON

VOLUME 10, NUMBER 2, WINTER 1966

A SAVED HOOK AND A LOST ROBJOHN

AS I HAVE OFTEN REMARKED in this column, the history of American organbuilding we now know intimately and even take for granted, was all new information for intensely fascinated OHS members 50 years ago. This particular issue was jam-packed with information, and it is interesting to reflect on how a number of instruments chronicled here have evolved, and not always for the better.

The cover article dealt with the history of the organs associated with the Manhattan church of St. Alphonsus, ultimately home to one of the most notable instruments to issue from the Hook brothers' Tremont Street factory. Organ Number 576 was commissioned in 1871 for the magnificent new church built for this German-Catholic congregation in lower Manhattan. While Frank Hastings had been a silent partner in the firm for at least two years, this organ was the first to incorporate his name on the builder's plate, now styled E. & G.G. Hook & Hastings. Like the statuary in the church, the case was reportedly built in Germany, with walnut and chestnut exported from the States for the purpose. The organ proper was built in Boston and installed independent of its case. The organ was dedicated on February 27, 1872. As if the large four-manual E. & G.G. Hook across the river in Brooklyn's Plymouth Church wasn't enough to rattle New York City builders, this organ was only blocks from several prestigious factories and literally on their collective doorsteps. With this imposing instrument, Hastings's stamp is indelible, and while the stoplist didn't appear revolutionary on paper, tonally, I consider this instrument to be the first truly eclectic American instrument—a trait that was to be Hastings signature achievement during this, his first decade as an emerging master producing world-class results. While American firms were by now accustomed to building large

and imposing instruments, this was the first American-built organ that could hold its own tonally against the cathedral organs of Paris and London.

While not a penny was wasted, the church fathers adopted a cost-is-no-object approach to the construction and furnishing of this monumental building with windows and wooden statuary from Germany, and a marble baldachin from Italy, rivaling any in Rome in splendor. It is interesting that the organ was ultimately ordered from Boston instead of locally: George Jardine had ever so briefly listed the church in an advertising work list, presumably based on his submission of a grand proposal he was certain of securing; Henry Erben's glory days were behind him, a youthful Hilborne Roosevelt was only just discovering his calling (and this organ may surely have ignited his passion for the tonally eclectic American organ); Hall & Labagh had already reorganized once, and would again the following year, and while their organs were impressive and even revolutionary on paper, their quality was not first rate, and their instruments were ultimately relatively short-lived. With a tremendous output of first-class instruments following the Recent Unpleasantness, the brothers Hook had held on through the War by their fingernails, and rose from the ashes by hitting the ground running. Many connoisseurs consider the Hook output of the 1860s to be their finest work. No doubt the influence of Frank Hastings as head draftsman and potential partner had a quiet effect behind the scenes. The firm had hit its stride building their largest number of instruments annually since the company's inception—organs of enviable quality, reliability, and tonal excellence.

The St. Alphonsus organ cost a princely \$13,000, boasted three manuals and 55 ranks (13 belonging to three mixtures,

all of which contained tierces through part or all of their compasses), all of full compass with no divided stops sharing common basses, a detached and reversed keydesk, Barker pneumatic levers to both the Pedal division and Manual I and its couplers, dual-pressure winding (3" and 3.5") with the Barker machine and Pedal division on a higher pressure, a 16', 8', and 4' Trumpet chorus on the Great with domed French shallots imported from Paris, silver-leafed 16' facade pipes with gold-leaf mouths, a balanced Swell pedal (one of the firm's first, and still an anomaly with the Hooks until the late 1870s), and stop forms and voicing inspiration that borrowed from the firm's roots, the Boston Music Hall Walcker, and figuratively, if not literally, the grand organs of Paris. The opening concert was glowingly reviewed in local newspapers, and characterized by one reviewer as "one the most complete and satisfactory instruments we have ever examined."¹

There can be no doubt that the instrument was a shot across the bow to the proud (and perhaps complacent and over-confident) New York City school of organbuilding, and that the instrument both presaged three of the most monumental organs of the decade, (all by Hook & Hastings), and established a uniquely American school of eclectic, melting-pot tonal design whose aftershocks still resonate throughout the world 130 years later.

In 1925, the organ was updated by Melvyn Weber (an employee trained at the Kendall Green factory) for Hook-Hastings, electrifying the key and stop action with a draw-knob console, adding treble extensions to expand the key compass from 58 notes to 61, and replacing the dual reservoir/pressure system with a dual-reservoir, single pressure system, thereby lowering the Pedal and action pressure to three inches. No tonal changes were made, the superiority of the instrument recognized even in the symphonic predilections of the day. The organ received paltry maintenance thereafter and eventually lapsed into unplayability. On the verge of replacement by an imitation in the early 1960s, then OHS President Donald R.M. Paterson, Ronald Dean, and Robert James (author of the 1966 cover article) advised the rector of the historical and musical value of the instrument and cautioned against replacing such a musical monument with an obviously inferior imitation. As a result, the instrument was partially releathered by Ernest Lucas of New York in 1962. In 1964, one of America's pre-eminent concert organists, Robert Noehren of the University of Michigan made an experimental tape recording of the instrument, featuring music of Franck, Saint-Saëns, and Tournemire. (Does anyone know what became of this recording? What a musical treasure this would be.) The Society's recording program was still in its infancy, releasing to date only recordings of convention performances. Through this article, the public announcement was

made that \$1,200 needed to be raised through subscriptions to produce a commercial LP disc of this performance, and this was to be the pilot recording for a future OHS recording series of professional performances on notable historic American instruments.

Noehren stated that the organ exhibited definite French influence, and in his opinion, was superior to the work of Cavaillé-Coll in many respects. Noehren donated his services to the Society free of charge, and the organ was tuned for the occasion by Gilbert Adams, who also donated his services. The tape was played for noted organists Robert Owen and Virgil Fox, who, though coming from differing musical backgrounds, were astounded by the musical range and quality of the instrument.

Beginning in the late 1960s, Rollin Smith (French music scholar, concert performer, and current OHS Director of Publications), made a series of landmark recordings, three on this instrument of the complete organ works of Franck. In his liner notes, he stated the St. Alphonsus Hook was the closest in sound and effect to Parisian cathedral organs he had ever encountered in this country (and César Franck's Sainte-Clothilde instrument in particular). Sadly, by 1980 the fluid demographics of Manhattan had found the church's original affluent congregants long since removed to other parts of the city. By the late 1970s the congregation was greatly reduced and the massive building, now an inner city parish in poor condition, could not be rationalized. One of New York City's most noble churches, it was razed in 1980, but shortly before the wrecking ball swung, the Organ Clearing House, under the direction of Alan Laufman, mounted an all-hands call to rescue the monumental organ to storage—the project carried out under the supervision of Brooklyn organbuilder and OHS member Lawrence Trupiano.

St. Mary's R.C. Church in New Haven, Conn., was constructed in 1874, and was the birthplace of the Fraternal Order of the Knights of Columbus in 1882. In anticipation of the centennial celebration of this founding, the Knights embarked on a significant renovation of the building. In addition to a total redecoration of the sanctuary, complete with a new mahogany ceiling, this project included the erection of the steeple prepared for in 1874 (complete with three massive new bells cast in Holland), and the purchase and refurbishment of the St. Alphonsus E. & G.G. Hook & Hastings No. 571 to replace the church's rebuilt and decrepit 1890 Frank Roosevelt No. 444. The now-famous Hook was relocated through the Organ Clearing House, and rebuilt by a consortium of five regional builders, also under the supervision of Trupiano. At the time, this represented both the largest rescue and relocation project yet undertaken by the Clearing House, and the largest 19th-century American organ to undergo restoration. The electrified pull-down action was retrackerized with an attached console in the Hook style, but without Barker lever

1. *The New York Weekly Review* 23, no. 12 (March 23, 1872).

assistance and with electric couplers and stop action instead. While the St. Mary's sanctuary was considerably smaller than the lofty and grand New York building, at some point after the initial installation, for some unfathomable reason the organ was loudened slightly by another builder and currently does not speak with a pristinely original voice. This fact became even more apparent when the room was subsequently repainted.

In March 1998, an arson fire started in the kitchen two floors beneath the organ climbed up a vestibule wall coming within ten feet of the historic organ. While the building and organ only sustained considerable smoke damage, the fire chief said the flames were within only a matter of minutes of breaking through into the attic area, at which point it would quickly have developed into a raging conflagration that would have consumed both the building and organ. The organ was de-piped and thoroughly cleaned after this narrow escape. It was de-piped again, just three years ago, so scaffolding could be erected within the organ mechanism to facilitate the removal and restoration of the large rose window behind the instrument, which had begun to settle and collapse.

This unique instrument, one of the grandest efforts of the Hook *oeuvre*, is a miraculous survivor, having outlasted so many of its sister instruments swept away by fashion—itsself having escaped eradication at least four times. The remarkable organ brought unknown Frank Hastings immediate fame and recognition as a newly-minted partner in the venerable Hook firm, coincident with his bold vision for a truly eclectic and uniquely American instrument now cleanly severed from its patrician English forbearers. This organ triumphantly and without a hint of shyness, announced that a new era in organbuilding had begun.



ORGAN SCHOLAR PETER CAMERON WROTE OF THE 1859 THOMAS Robjohn organ that he was instrumental in relocating to its third home to preserve the unusual and historic organ from destruction. It was, and is, the only surviving instrument by this interesting and gifted New York City builder. The original home of the organ is unknown, but the ornate rosewood casework clearly suggests it started life as a house organ. The organ was eventually sold in 1872 to the Presbyterian Church of Bedford, N.Y., and erected there without alteration. In 1901 it was moved from the rear gallery to the front of the church where it was renovated by J.H. and C.S. Odell in 1942. Prior to this renovation, the reservoir had been re-leathered, an electric blower added, and the octave coupler removed. Deemed inadequate to lead congregational singing in this large wooden Gothic building, a residence organ by the Skinner Organ Co. (Opus 248, 1916) was relocated in 1959 to chambers in the balcony. The Skinner was also deemed inadequate and replaced

in 1963 with a new neo-Baroque instrument by the Angell Organ Co., itself replaced with a Martin Pasi mechanical-action organ in 2001. After passing through several hands, the Skinner eventually found its way to the Banquet Hall of the Biltmore House in Asheville, N.C., where it was installed without alteration in 1999 by John Allen Farmer, Inc., behind the pure tin facade provided by George S. Hutchings for the mansion while under construction in 1897 in anticipation of a sizeable instrument that never materialized. Opus 248 is believed to be the oldest intact Skinner residence organ. It was demonstrated by Kristen Farmer and by its roll player during the OHS 2001 convention.

Prior to the installation of the Angell in Bedford, the church was anxious to save the organ from destruction and attempted to sell the Robjohn through the Organ Clearing House. When a hoped-for relocation proved unsuccessful, noted Jardine scholar Peter Cameron volunteered to move the organ to the nearby Banksville (Conn.) Baptist Church that was inactive at the time. The bulk of the Cameron article was a brief but thorough documentation of this important survivor of the New York organbuilding school. Unfortunately, while in the Banksville church, all the historic metal pipework was stolen. Alan Laufman always suspected, but could never prove, the identity of the thief, as the location and importance of the instrument was known only to a handful of people. What remained of the chassis and case was relocated by the Organ Clearing House to a private residence in Des Moines, Iowa, in 1969, and subsequently sold to Ann Arbor organbuilder Dana Hull, who restored the case and set the organ up for display in Detroit in the early 1990s, with the hope of finding a buyer who would finance the restoration of the pipework. A number of years ago, the organ was acquired by Michael Bigelow with the intention of restoring it for eventual sale. Bigelow & Co. completed the restoration of this historic instrument in 2013, providing new pipework, as their Opus 37. The organ is presently for sale, and can be viewed on the company's website <http://www.bigeloworgans.com>.

This organ is a classic case in defense of the need for the type of documentation recommended by the *OHS Revised Guidelines for Conservation and Preservation* (2008). The Cameron article contained a thorough description of the pipework, including the pipe scales. As this is the only extant Robjohn instrument, the Cameron technical documentation now provides the only surviving information pertaining to the stolen and presumed destroyed pipework, and Robjohn's building style.



THE JUNE 1966 CONVENTION WAS PREVIEWED, THE SOCIETY'S first visit to Cape Cod. A composition contest was announced,

calling for a new work 5-12 minutes in length, in any form, expressly written for a small two-manual tracker organ. The winner received a check for \$25 and a free registration. The convention included the Society's first and so far only visit to Nantucket island with an optional closing tour to Martha's Vineyard.



AS PER AN EARLIER DIRECTIVE, THE MINUTES OF ALL COUNCIL meetings were now published in *THE TRACKER*, and the December meeting appeared largely consumed with the reading of reports with charter member Randall Wagner again tapped for service to fill the remainder of Cleveland Fisher's term, who had previously been appointed to fill the remainder of Thomas Cunningham's office, who resigned to assume the duties as the journal publisher. It was announced that the "Brattle Organ," at the time believed to be America's oldest pipe organ, had recently been restored by C.B. Fisk. The builder of the organ is unknown although certain characteristics suggest the work of Bernard (Father) Smith, but the two original wooden ranks bear markings indicating they were from an older chaire organ, perhaps built by Thomas Dallam or John Loosemore, and likely either taken down and stored during the Commonwealth, or replaced with a new and larger organ after the Restoration of the Monarchy and recycled into this chamber organ. The exact date the organ was imported is unknown, but its existence was recorded in 1708. Upon the death of Thomas Brattle in 1713, the organ became the property of Queen's Chapel (now King's). It was sold to St. Paul's Newburyport in 1756, and sold again in 1836 to St. John's, Portsmouth, N.H., where it was completely rebuilt, perhaps by Richard Pike Morss of Newburyport—only the windchest and two complete ranks remained from the original instrument. The Fisk restoration included the reconstruction of the three missing metal ranks of upperwork, based on the eight original pipes surviving from the Fifteenth. The dedication recital was played by Daniel Pinkham. The organ exists in this condition today, although in need of further restoration work, and was heard in a concert played by William Porter with the Convention Festival Orchestra during the 1987 convention.

The Spring 1964 issue of *THE TRACKER* made reference to a news article referring to a primitive one manual organ by an unknown builder with cardboard pipes located in the reconstructed Pioneer Village in Edmonton, Alberta. Subsequently, Ralph and Suzanne Gibson, OHS members formerly of Edmonton, visited the organ and tracked down its builder—G.O.N. Becket of Darwell, Alberta, who built it in 1920 for his personal use in his remote log cabin. When snow collapsed the roof, he gave the organ to the Pioneer

Village. This article was the builder's own account of how the organ was constructed and eventually found its way to the museum.

Jack Morse described the 1880 Steer & Turner organ in the Baptist Church in Friendship, New York. The two-manual, twelve-rank instrument, No. 149, was a well-preserved example of the firm's well-built stock model instruments—the church and organ looking scarcely different than they did in 1880, touched only by the wearing hand of time. John Steer was known occasionally to barnstorm in hopes of securing new contracts (he sold four instruments in Cooperstown, N.Y., between 1872 and 1889). In addition to the Friendship organ, Steer & Turner provided two additional instruments to this Allegany County region in New York's Southern Tier: Alfred Center in 1886 (the author's home town), and Cuba (1888, the sister organ to the one in Friendship)—these three towns lying in close proximity to one another. The Friendship Baptist church is now the United Church of Friendship, a blended congregation utilizing a praise band, but the organ is still used on occasion and was recently visited as part of a local AGO organ crawl, hopefully reawakening interest within the congregation in this handsome instrument prominently perched high in a gallery at the front of this elegant Gothic sanctuary.



THE TRACKER WAS STILL MINING THE ALMOST INEXHAUSTIBLE amount of material by F.R. Webber, one of its earliest and most prolific researchers whose obituary had only just run in the Spring 1964 issue. Another in a number of articles he had penned regarding the work of William Johnson, *Chicago: A Johnson Town*, described the history of the most significant instruments in this legendary city throughout the 19th century, with an emphasis on the largest instruments provided to this city by the Johnson factory—over 60 in all. One of the larger, was a 54-stop instrument for the First Baptist Church in 1867 (Opus 216). This impressive organ boasted eleven ranks of mixtures and trumpets 16', 8', and 4' on the Great, an additional nine ranks of mixtures on the Swell, and an assortment of reeds that included the extremely rare Musette, and an astonishing nine ranks of mixtures in the Choir, a division rarely supplied with mixtures, much less upperwork beyond a lowly Piccolo. The whole was undergirded by a nine-stop Pedal. This impressive organ escaped the Great Fire of 1871, only to succumb to fire in 1874.

The Central Music Hall was an impressive venue designed by Dankmar Adler with an interior and organ grilles designed by Louis Sullivan that sat 3,000. William Johnson & Son delivered its Opus 543 in 1880. At the time, musicians and builders imagined a distinction between a church and concert organ—the latter were more powerful and, with a slightly

more comprehensive stoplist, would typically be encountered only in the largest “church” organs. The Music Hall organ was no exception: seven ranks of mixture work on a Great that also included two 16’ stops: Open Diapason and Quintatön; a 16-stop Swell with the still comparatively rare Voix Celestis and 16’ Contra Fagotto, three four-foot stops and a five-rank Cymbel. The Solo (Choir) seemed typical except for the rare 8’ Flûte à Pavillon, and two reeds on high pressure: Corno Bassetto and Tuba Mirabilis. The seven-stop Pedal had only two 16’ flues, but had chorus reeds at 16’ and 8’ and a 32’ Bourdon. The compasses befitting a “concert” organ were larger than typically encountered—61 notes for the manuals and 30 notes for the Pedal. There was a full complement of double-acting combination pedals, the key action included Barker lever assistance, and the Swell boasted a Sub-octave coupler. The organ was apparently enlarged shortly after, but no record of the stoplist has yet surfaced. This impressive building lasted a brief 20 years when it was torn down to make way for an enlargement of Marshall Field’s department store. The story didn’t stop there: it was rebuilt ca. 1916 for St. Martin’s Church in Chicago, the gift of Mrs. Field. It was rebuilt again by the Weiner Bros., a local firm. Although sold to Holy Trinity Church in Overland Park, Mich., in 1982, it was never installed, and sadly, this unusual instrument was ultimately broken up for parts.

A small nine-rank organ built for the Ontario village of Lakefield in 1910 by the Toronto firm of Edward Lye & Sons was described in brief. During this early period in the Society’s history, coverage of Canadian organbuilding was a regular occurrence.

President Simmons’s editorial seemed to wag a finger at stagnation in membership growth. Within two years of its founding, the Society had grown from 75 to 250 members, dropped to 200 members when dues were instituted in year three, but in the intervening eight years since that time, the membership had only increased by 100. The author pointed out they were only keeping pace with expenses, but not growing sufficiently to help fund the many ideas being put forth by the national council as a way to spread the Society’s message not only to a wider audience, but to a membership eager for more exposure to America’s organ history through recordings and publications. (Cycle back to my first paragraph, referring to an interested audience thirsty for knowledge and for whom every article and organ concert or recording was something new, drawing the curtain back from the unknown.) President Simmons mentioned the three ways new members were captured—then as now—by “exposure” via conventions; historic organ recitals and local news coverage of antique instruments; by “casual accident,” discovering THE TRACKER in local libraries (does this even happen anymore, and if not, should we start sending gratis copies to universities and major libraries?); and lastly by “personal contact”—by far the greatest number

of new or renewed lapsed members are captured by current members. “Our Society doesn’t have growing pains! It has pains from *not* growing—pains that prevent expanding our sphere of influence, our development of projects, and our undertaking of wider horizons of activity . . . all the result of our stagnant membership.”

The modern Society would scarcely be recognized by a 1966 member: a headquarters and world-class archives consolidation about to relocate to an updated estate facility in Philadelphia, a convention experience that is at a historic all-time best, a catalog outlet selling recordings and hard-to-find sheet music, a convention scholarship program that is bringing the largest numbers of young people to our conventions in the Society’s history, and the best organ publications in the United States. Lapsed members say “what am I getting for my money?” My question is, what are you contributing to the greater good at a time when the pipe organ needs all the help it can get to stay relevant within a spiritually and culturally disaffected citizenry? After a period from about 1980 to 2000, when our friends and neighbors seemed to have received the message and historic organs were valued, sought after, and preserved when threatened, many people today who should know better don’t even know what a pipe organ is.

The work of the Society is even more important now than after its founding. The pipe organ was a sought-after commodity 50 years ago, and a part of nearly everyone’s daily life. Today, in our increasingly instant-gratification society, with people of all ages burying their faces in their phones, a vast number of people have no cultural or ethical sensitivity to the real versus the fake, or can barely tell one from the other. The society that once understood the need to preserve our cultural heritage in all its guises has grown complacent or worse—disinterested. Organs have again started to be abandoned at a rate we haven’t witnessed since the Society’s founding; only this time it’s worse—they aren’t being replaced with new or fancier organs, they’re simply being discarded as unappreciated. There are more organs needing homes than there are homes wanting them. The Society is facing many of the same issues today that President Simmons wrote about 50 years ago, not the least among them is a shrinking and stagnating membership while the Society’s work is more important than ever before. The Society not only needs funds to keep pace with expenses, it has a crucial message to disseminate, and needs every member’s help with that effort, through membership recruitment, monetary support, and active volunteerism. There are simply not enough of the loyal die-hard members and supporters, whom we have relied on for so many years to do all the work that now needs doing. We may keep winning the occasional battle by conducting business as usual, but we need to win the war, and that will take the help and support of all hands on deck.

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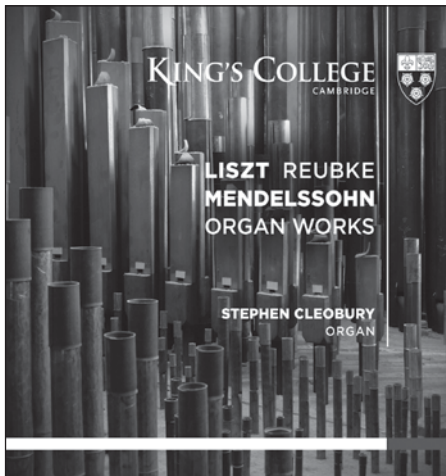
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Liszt, Reubke, Mendelssohn Organ Works, Stephen Cleobury, organist. Harrison & Harrison organ at King's College Chapel, Cambridge. King's College KG0010.

If one of your annual rituals is listening to the Lessons and Carols broadcast from King's College, you've heard this organ many times, but perhaps you've wondered, as I have, what it could do as a solo instrument. This CD is a welcome answer to that question. For more than 30 years, Stephen Cleobury has been director of music of King's College. His intimate acquaintance with this organ is profound and masterful, as is his interpretation and execution of three mainstays of the organ solo repertoire.

The organ dates, at least in part, from 1605 when Thomas Dallam began work on an instrument for the chapel. Other organbuilders who had a hand in its development were Lancelot Pease (1661), Thomas Thamar (1673–77), Renatus Harris (1686–88), John Avery (1803–5), and William Hill (1834, 1859, 1889, and 1911). It retains its basic form attained in 1934 by Harrison & Harrison and only minor tonal changes, plus the usual mechanical overhauls, have taken place since.

The impression the organ makes on this CD is one of balance and richness.



There seem to be no extraordinary sounds or effects, but ample color and power is on hand to serve the music. Likewise, Cleobury's performances are characterized by a faultless technique that balances virtuoso demands with an assured mastery of musical projection.

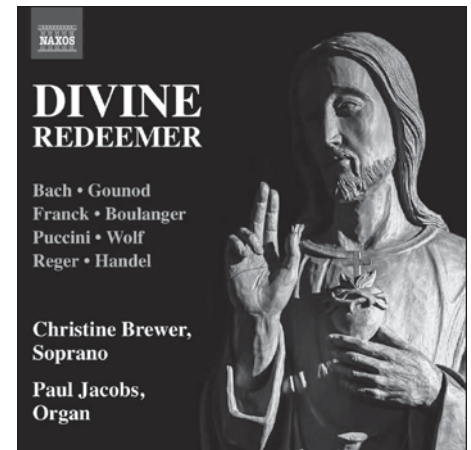
It's interesting that none of the three works here are easy to associate with any particular organ or organ style. Of course the Liszt *Ad nos* and Reubke *9th Psalm* were conceived with large German Romantic organs in mind, but for most of us the really compelling vehicles for this music are large English and American organs of the mid-20th century. Mendelssohn was quite familiar, of course, with a fairly wide range of German organs, ancient and modern, but we tend to prefer his music performed on organs that owe a great deal of their tonal ideals to his inspirational visits to England. How long would it have taken the British to develop the Pedal organ if it had not been for Mendelssohn?

Fascinating things to muse on while listening to this fine CD.

Divine Redeemer, Christine Brewer, soprano; Paul Jacobs, organ.

Naxos 8.573524. This beautiful recording could be the result of a joint recital of these two artists because it's the kind of program that you would be happy to listen to from start to finish, without a break. It has a lovely balance of familiar and rare items. The program starts with Bach's "Bist du bei mir" in a lush, moving performance. Jacobs follows this with flawless playing of the Bach 9/8 Prelude and Fugue, BWV 547; I was especially delighted with his solution to the curiously truncated final chord of the fugue. See if you agree.

The title track is Gounod's "O Divine Redeemer." Brewer's beautiful soprano voice has an incredible dy-



namic range that really stirs up the generous acoustics of Milwaukee's Church of the Gesu where this disk was recorded. She follows the Gounod with another golden oldie, Franck's *Panis Angelicus*.

Jacobs then plays Nadia Boulanger's *Trois Pièces pour Orgue*, which provide a lovely lead-in to her sister Lili's *Pie Jesu*, a hauntingly beautiful setting for organ and soprano. Brewer and Jacobs go on to team up in Puccini's *Salve Regina* with all the passion that you remember from his operatic arias.

Three beautiful Hugo Wolf lieder with the piano part transcribed for organ by Max Reger create a powerful, mystical aura. This then leads to a masterly performance of Reger's *Tocatta and Fugue, Op. 59*. Jacobs somehow creates great billows of reverberant organ majesty without losing the clarity necessary to make sense of this dense and intricately crafted music.

Handel's "But oh! What art can teach" from the *Ode for St. Cecilia's Day* wraps the disk up in perfect bliss. "Notes that wing their heavenly ways To join the choirs above" indeed!

The organ is a giant Schantz of 2010. Jacobs exploits its full range of color and dynamics. Don't hesitate—get this disk and treat yourself to a blissful hour of gorgeous music.

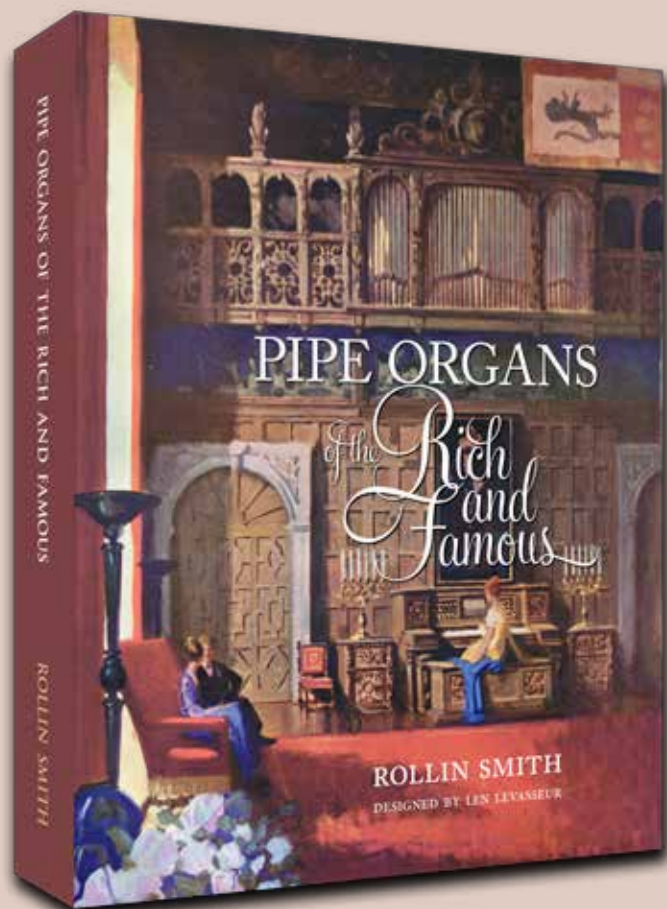
GEORGE BOZEMAN



2016 PIPE ORGAN CALENDAR
PHILADELPHIA

THE OHS 2016 CALENDAR celebrates the 61st Annual OHS Convention – Philadelphia, June 26 – July 2, 2016 and the Diamond Anniversary Year of the OHS, founded June 27, 1956. This calendar is filled with gorgeous photographs by Len Levasseur – 12 different instruments, one for each month – ranging from a 1791 Tannenberg to an 1892 Hook & Hastings, a Roosevelt, E.M. Skinner, to the “Wanamaker” organ, the Midmer-Losh at Atlantic City, Aeolian at Longwood Gardens, and contemporary organs by Mander, Brombaugh, Kney, Rieger, and Dobson. Michael Krasulski’s welcoming article offers wonderful local history, punctuated with still more stunning organ photos. The Calendar highlights US Holidays, and the major dates of the Christian and Jewish year.

MEMBERS \$14.99 | NON-MEMBERS \$19.99



PIPE ORGANS OF THE RICH AND FAMOUS
ROLLIN SMITH



LARGEST AND MOST COMPLEX of musical instruments, the organ has traditionally been found in churches—from country parishes to great cathedrals—and, for centuries, small “chamber organs” were found in the homes of the elite, most often, royalty. Then, in the mid-19th century, with the application of mechanical blowing devices, organs entered the private homes of the well-to-do and professional musicians. Automatic player devices provided those who could afford them with a self-playing organ and the opulent mansions of the new American aristocracy offered unlimited space for extremely large instruments.

ROLLIN SMITH’S **PIPE ORGANS OF THE RICH AND FAMOUS** is the story of organs in more than 50 private homes—a few residents being more famous than rich. It recounts a time when the organ was not only a symbol of those who had arrived socially, but was considered the ultimate appointment of the luxurious home, indeed, the Home Orchestra of the Twentieth Century. Here you will visit with royalty, captains of industry, famous organists and composers, organbuilders, and those whose names are less familiar, but who were patrons of the King of Instruments on a lavish scale.

Profusely illustrated with 300 photographs and engravings, this large-format hard-bound book documents the work of more than 25 organbuilders in the United States, England, France, and Germany; stoplists of each instrument is included.

MEMBERS \$49.99 | NON-MEMBERS \$59.99

HISTORIC ORGANS AND ORGANISTS OF PHILADELPHIA

HOLY TRINITY CHURCH

THE FIRST ORGAN in Holy Trinity Episcopal Church was a three-manual E. & G.G. Hook, Op. 256, with 47 registers that dated from the time the church was completed in 1859. It was this organ that accompanied the familiar carol “O little town of Bethlehem” when it was first sung in 1868. The organist, Lewis Redner (1831–1908), composed the melody to words written by the rector, Phillips Brooks. Redner’s successor in 1880 was Michael Hurley Cross, who also remained at Holy Trinity until his death.

Michael Hurley Cross (1833–1897) was the son and pupil of Benjamin Cross (1786–1857). Both spent their entire lives in Philadelphia and were prominent in its musical life. Michael Cross was organist of the Roman Catholic churches of St. John the Evangelist and St. Patrick’s (both he and his father played at the opening of the Standbridge organ in October 1863), and SS. Peter and Paul Cathedral (1862–1880), where he was instrumental in the acquiring of the four-manual Standbridge organ in 1868. Not uncommon for a Roman Catholic at the time, Cross was finally organist of the Episcopal Church of the Holy Trinity.

In 1881, Cross was responsible for a new three-manual, 48-rank organ by Hilborne L. Roosevelt, Op. 74, built at the Philadelphia factory and installed in the rear gallery. It was used for the first time on Easter, April 17, 1881: “The music at the Church of the Holy Trinity will attract especial attention. Mr. Cross will for the first time use the superb new organ built by Roosevelt, and his fine triple quartette will be supported by a large chorus.”¹

1. “Easter Music,” *(Philadelphia) Times* (April 16, 1881): 2.



Michael Hurley Cross at the console of the 1881 Roosevelt organ

Ralph Kinder (1876–1952) succeeded Michael Cross and it was under his direction that C.S. Haskell installed a chancel organ. Liturgical demands of the Oxford Movement required the music to be performed in the front of the church, ideally by a surpliced choir of men and boys. Thus, the organ also needed to be near the choir and developments in electricity allowed many churches to retain their gallery organs, augmenting them with another instrument at the opposite end of the building. Haskell left the Roosevelt intact, connected it with the front organ, and both were playable from the chancel three-manual console. According to George Ashdown Audsley, this is the first organ in which a reedless (labial) Saxophone, invented by William Haskell, was included.²

2. George Ashdown Audsley, *The Art of Organ-Building* (New York: Dodd, Mead and Co., 1905), II:484.

The stoplist of Holy Trinity’s organ was copied by Lynnwood Farnam on May 27, 1920, and includes both what would have been the original Roosevelt organ in the rear gallery and the 1898 Haskell in the chancel. While Farnam gave the composition of the Roosevelt Great Mixture, he omitted the composition of the Swell Cornet—most were three ranks. The only anomaly is the 2’ Fifteenth in the Pedal: Roosevelt included a Pedal Mixture in his largest organs (Garden City Cathedral and the Chicago Auditorium), but he seems never to have included a two-foot stop in the Pedal.

I am indebted to Helene van Rossum, librarian of the Curtis Institute of Music, for providing a copy of the pertinent pages from Farnam’s notebook.

The noted organist and composer, Robert Elmore (1913–1985), was organist of Holy Trinity from 1938 until 1955.

Hilborne L. Roosevelt Op. 74 (1881) ~ Stoplist by Lynnwood Farnam, May 27, 1920

Gallery organ Roosevelt (Built at Philadelphia factory, 1881). Chancel organ, C.S. Haskell, 1898 (Chimes: Bates & Culley, 1908) 3 mans. (58), peds. (30) and 92 drawstops (80 speaking) "Gallery organ has very sharp-toned reeds. Fine lively ensemble. The old 1881 Roosevelt console is still in gallery and in use for gallery organ. Main console in chancel."

HOLY TRINITY CHURCH

GREAT

GALLERY

- 16 Open Diapason
- 8 Open Diapason
- 8 Clarabella
- 8 Doppel Flöte
- 8 Gamba
- 4 Wald Flute
- 4 Principal
- 2½ Twelfth
- 2 Fifteenth
- Mixture 5 rks.
- 16 Trumpet (t.c.)
- 8 Trumpet
- 4 Clarion

GREAT MIXTURE COMPOSITION

- C-B = 12-15-17-22
- c-b = 8-12-15-17-22
- c¹-a³ = 1- 8-12-15-17

CHANCEL

- 16 Open Diapason (low 6 stopped)
- 8 Major Diapason
- 8 Open Diapason
- 8 Claribel Flute (*pp*)
- 8 Melodia (*f*)
- 8 Viol di Gamba
- 4 Hohl Flöte
- 4 Principal
- 2½ Twelfth
- 2 Fifteenth
- Mixture
- 8 Trumpet

CHOIR

GALLERY

- 16 Lieblich Gedeckt
- 8 Violin Diapason
- 8 Concert Flute
- 8 Dulciana
- Spare knob
- 4 Rohr Flöte
- 2½ Nazard Flute
- 2 Piccolo
- 8 Clarinet

CHANCEL

- 8 Stentorphone (*mf*)
- 8 Saxophone (flue)
- 8 Orchestral Gamba
- 8 Concert Flute
- 8 Aeoline
- 4 Harmonic Flute
- Tremolo

SWELL (enclosed)

GALLERY

- 16 Bourdon
- 8 Open Diapason
- 8 Stopt. Diapason
- 8 Salicional
- 8 Quintadena
- 4 Flute harmonique
- 4 Principal
- 2 Piccolo (labeled 15th)
- Cornet [III]
- 16 Fagotto
- 8 Cornopean
- 8 Oboe
- 8 Vox Humana
- Tremolo

CHANCEL

- 16 Bourdon
- 8 Open Diapason
- 8 Stopped Diapason
- 8 Viol d'orchestre
- 8 Vox Celeste
- 4 Flute harm.
- 4 Principal
- 2 Fifteenth
- Dolce Cornet 3 rks.
- 8 Cornopean
- 8 Oboe
- 8 Vox Humana
- 4 Clarion
- Tremolo

PEDAL

GALLERY

- 32 Contra Bourdon (resultant)
- 16 Open Diapason
- 16 Bourdon
- 16 Dulciana (*pp*)
- 8 Violoncello
- 4 Octave
- 2 Fifteenth
- 16 Trombone (*fff*)

CHANCEL

- 16 Double Open Diapason
- 16 Bourdon
- 16 Violone
- 8 Great Flute (ext.)
- 8 Violoncello (ext.)
- 16 Trombone

Compass: Manuals, 58 notes, C-a³
Pedal, 30 notes, C-f¹

COUPLERS (drawstops over Swell)

- 6 Unison
- Swell Super to Great
- Swell Sub to Great

ON/OFF PISTONS

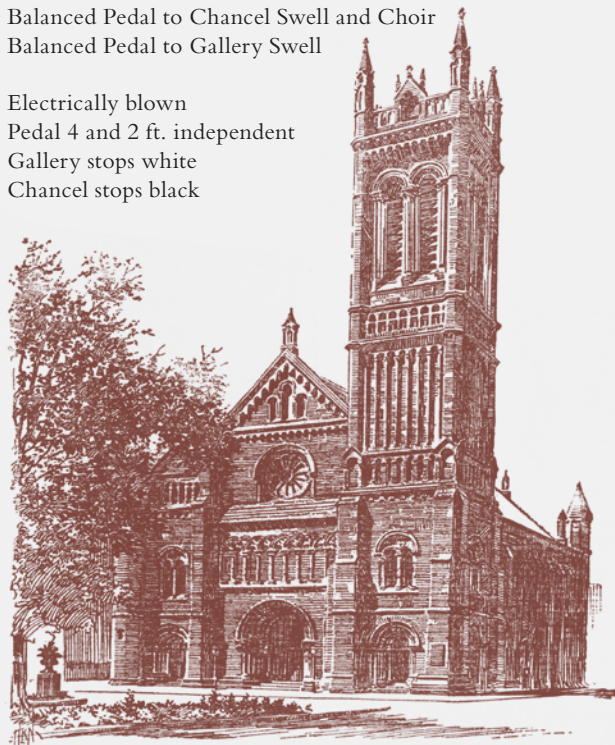
- Swell Separation
- Chancel Swell
- Gallery Swell
- } under Swell manual
- Choir Separation
- Chancel Crescendo Separation
- Chancel Great Separation
- Gallery Great Separation
- } under Great manual
- Chancel Pedal Separation
- Gallery Pedal Separation
- Chancel Choir Separation
- Gallery Choir Separation
- } under Choir manual

- 3 pistons to combined Swell and Pedal organs (both organs)
- 3 pistons to combined Great and Choir organs (both organs)

PEDAL MOVEMENTS

- Great to Pedal reversible
- Chancel Separation reversible
- Gallery Separation reversible
- Crescendo Pedal (balanced)
- Balanced Pedal to Chancel Swell and Choir
- Balanced Pedal to Gallery Swell

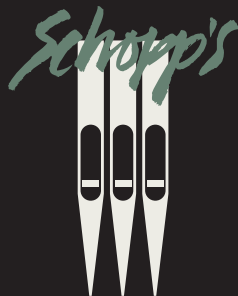
- Electrically blown
- Pedal 4 and 2 ft. independent
- Gallery stops white
- Chancel stops black



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