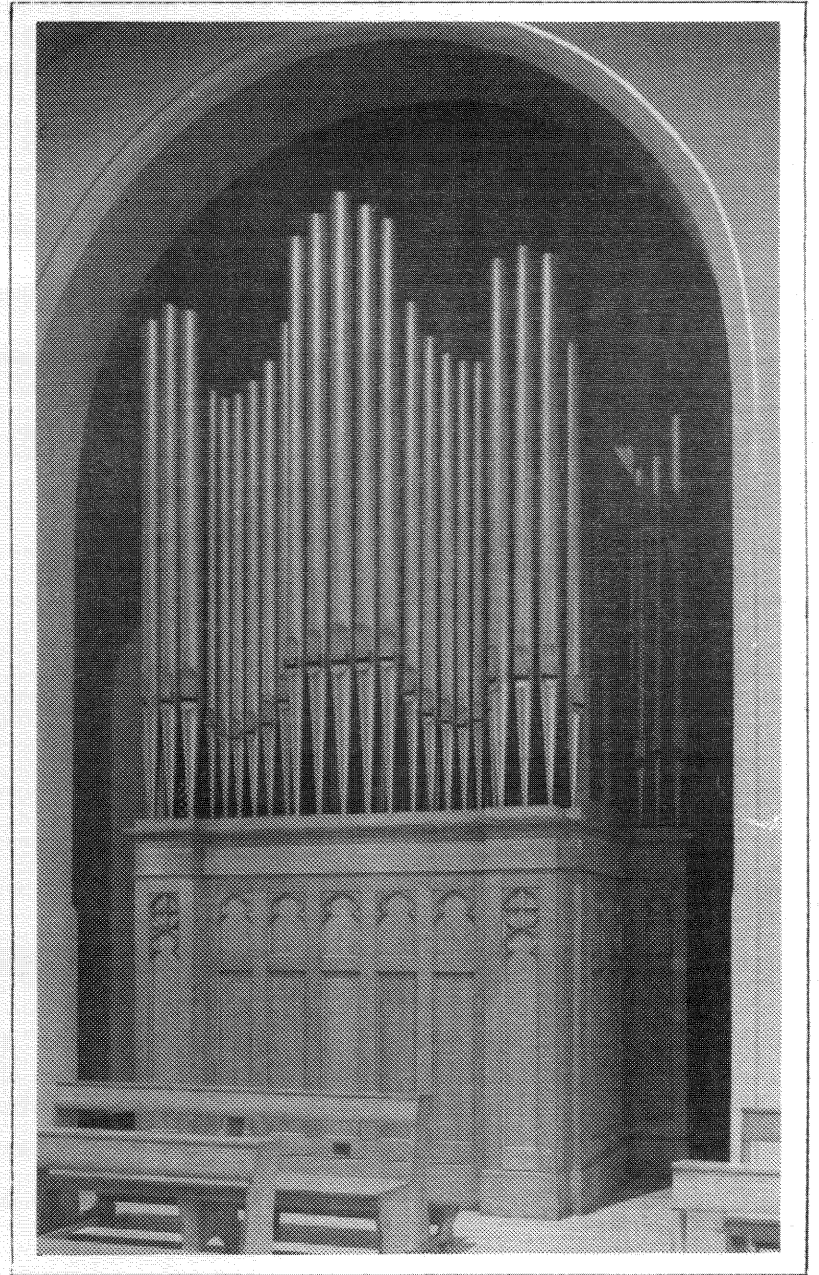


The Stopt Diapason

February 1983

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The Stopt Diapason

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O.H.S. Calendar of Events

March 11 - Regular chapter business meeting at the offices of The Diapason, 380 Northwest Highway, Des Plaines. 8:00 p.m.

March 27 - SUNDAY - Organ Crawl, Chicago Near Northwest Side. Instruments included are a newly-discovered Coburn, a Kimball, and a Hope-Jones Wurlitzer. Program concludes with a slide-show of the upcoming 1983 O.H.S. Worcester, Massachusetts Convention. Estimated meeting time 2:30. Call Julie Stephens at 246-1224 for more specifics.

April 8 - Regular chapter business meeting (as above).

SPRING - Milwaukee Area Organ Crawl. Details to come!

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Chicago-Midwest Chapter 1983

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Masthead design from Chicago-built Pilcher Opus #79, 1864, now in St. Mary's R.C., Huntley, Illinois.

Subscription inquiries should be addressed to the Membership Chairman.

MARIA IMMACULATA CONVENT, WILMETTE, ILLINOIS, WANGERIN-WEICKHARDT, 1920

Maria Immaculata Convent at 1041 Ridge Road, Wilmette, Illinois, is the motherhouse of the Sisters of Christian Charity order. It is housed in a large and marvelous Victorian building erected between 1913 and 1916 (with some delays caused by World War I), to the designs of Hermann J. Gaul (1869-1949), prominent church architect of Chicago. The facade is 276 feet long and the main building is 58 feet deep, with two extended wings at the north and south ends of the building and the 142-foot chapel extending back from the main entrance in the center. The convent was dedicated in August 1916. Currently the entire first floor and some of the ground floor are occupied by Mallinckrodt College, founded and chartered in 1918 as a normal training school for the Sisters only but opened to the public in the late 1960's as a junior liberal-arts college. Our visit was hosted by Sister M. Julitta Gaul, S.C.C., convent organist (and incidentally a daughter of the architect), who related that the many beautiful tiles in the building were imported from Italy; during the war they were confiscated by England and then were lost in a ship sinking, whereupon new ones had to be reordered.

The chapel houses an organ built by the Wangerin-Weickhardt Company of Milwaukee, Wisconsin installed in 1920. The specifications were drawn up by Professor John Singenberger, organist of St. Francis Seminary, St. Francis, Wisconsin (a suburb of Milwaukee), who was also a member of the Cecilia Society and who published the magazine Cecilia for some time. An electro-pneumatic action organ, it is placed in the rear gallery of the chapel with a detached console featuring beautifully carved, scrolled manual supports. The nameplate on the console reads: "The Weickhardt Organ - built by - Wangerin-Weickhardt Company - Milwaukee, Wisconsin." Manual compasses are 61 notes and the pedal compass is 30 notes. It is maintained by James Gruber of Chicago. The organ is pictured on the cover of this issue.

This organ is of historical value because of various factors: 1) its pristine, original condition, 2) considerable visual interest and proportional integrity, 3) beautiful Romantic voicing, 4) favorable placement in free-standing position on the central axis of the reverberant room, and 5) no less important, appreciation by its owners! Indeed, one could easily look at the stoptlist, visualize an attached keydesk, and imagine the simple layout of what would be just like a tracker from c.1890 or 1900. Being 20 years newer than that, the organ nonetheless belies its date because it was not enclambered, badly located, or otherwise compromised as has occurred with so many organs of the 1920's vintage, unaltered examples of which are becoming rare.

Very little is known about the Wangerin firm. According to Elizabeth Towne Schmitt, it was a Milwaukee church furniture firm known as the Wangerin Company Church Goods before the turn of the century, perhaps operated by Adolph A. Wangerin. About 1901 a Mr. Hann joined the firm, but he was a businessman, not an organbuilder. About 1905 George J. Weickhardt joined the firm, whereupon it became the Hann-Wangerin-Weickhardt Co. Weickhardt had been an independent organbuilder in Milwaukee in the 1890's and in 1899 was in brief partnership with Nicholas S. Bach, who also built organs independently from about 1898 to 1901 in Milwaukee. The design work on the organs was obviously George's, for nameplates for years thereafter read "The Weickhardt Organ", then "Hann-Wangerin-Weickhardt Co." or "Wangerin-Weickhardt Co." on a separate line below. (The latter name change occurred about 1912 after Hann died.) The firm was in operation under its ultimate name "Wangerin Organ Co." until the 1940's to possibly the early 1950's. Undoubtedly more research will verify more precise names, dates, and business and biographical details. Only partial opus lists appear to exist from the firm's records or published mentions in music journals, and this organ is not listed on them.

The stoptlist of the organ is as follows:

Great	Swell	Pedal
8' Open Diapason	16' Bourdon	16' Sub Bass
8' Violoncello	8' Geigen Principal	16' Lieblich Gedeckt (Sw.)
8' Melodia	8' Lieblich Gedeckt	Great to Pedal 8'
8' Dulciana	8' Salicional	Swell to Pedal 8'
4' Gemshorn	8' Voix Celeste	
Great to Great 16'	8' Aeoline	
Great to Great 4'	4' Harmonic Flute	2 reversible pistons provide the function of Great and Swell Unison-Offs.
Swell to Great 16'	8' Oboe	
Swell to Great 8'	Tremulant	
Swell to Great 4'	Swell to Swell 16'	
	Swell to Swell 4'	

ST. ANDREW'S EPISCOPAL CHURCH, EVANSTON, ILLINOIS, LYON & HEALY, 1905

St. Andrew's Episcopal Church at 1930 Darrow Avenue in Evanston is a brick building begun in 1919 and finished in 1927, according to the cornerstone. It houses an organ by the Chicago firm of Lyon & Healy, their Opus 174 (old number 1428). The organ is a 7-stop tracker originally built in 1905 for St. Simon's Mission in Chicago and later relocated to St. Andrew's.

The organ is located in the south chancel, occupying part of a sacristy and speaking across the chancel. Not being quite tall enough for the ceiling, a wood frame with a curtained partition is used to cover the top of the facade somewhat. The number 1428 appears on a support column inside the organ stamped into the wood, which allowed the identification of the instrument from the Lyon & Healy opus list. (It is not presently known why Lyon & Healy had two opus numbering systems.)

The organ is in original condition except for a new bench and a concave, radiating A.G.O.-standard pedalboard of 32 notes, which were replacements done several years ago. The old bench exists and is used as a table at the back of the sanctuary. Manual compasses are 61 notes and the pedal compass is 30 notes (note: the top two pedals on the current pedalboard are of course without pipes). The letters "L & H" are worked into the design of the cast-iron Swell shoe. The manual stops are all on one chest and are entirely enclosed except for the 8' Open Diapason and the 16' Bourdon, which is on its own chest in the rear. Two composition pedals are provided: the right draws full organ and is double-acting; the left retires the 8' Open Diapason, the 8' Stopped Diapason, and the 4' Octave, and is single-acting. There is a wind indicator. The Lyon & Healy is pictured on page 5.

The stoplist is as follows:

Great	Swell	Pedal
8' Open Diapason (1)	8' Viola (4)	16' Bourdon
8' Dulciana (3)	8' Stopped Diapason (5)	Great to Pedal*
4' Octave (2)	4' Flute d'Amour (6)	Swell to Pedal*
Swell to Great*	Tremolo*	Bellows Signal

* = drawknobs above Swell manual
() = order of stops on the manuals' chest

LETTER FROM THE EDITOR

It is difficult to believe that three years have passed so quickly. This issue marks the beginning of the fourth year for the Chicago-Midwest Chapter. The membership and subscriber list nearly adds up to 100!

We are hosting the 1984 national O.H.S. convention August 20-23, 1984. Your help is needed to make this the best convention ever. Committees are being formed and plans are being made, so please contact any of the officers (listed on the masthead) to express your willingness to help. More details will be forthcoming in this journal.

This issue includes an index of the first 18 issues of *THE STOPPED DIAPASON* for your convenience in locating specific articles that have appeared previously. Over 120 instruments have been described in these issues. If you are a new member, you may be interested in purchasing back issues. Information about available back issues and their cost can be found on page 25.

The National Council of the O.H.S. has appointed me Editor of *THE TRACKER* to replace Albert F. Robinson, who has stepped down after 27 years of association with *THE TRACKER*; first as publisher and later as editor. The first issue I will be editing is the Winter 1983 issue, Volume 27, Number 2.

I look forward to hearing from you in *THE STOPPED DIAPASON* as well as *THE TRACKER*.

Susan R. Friesen



A series of graceful curves is the predominant motif of the Lyon & Healy organ at St. Andrew's Episcopal, Evanston. It is echoed in the semi-circular end towers, the mouths and tops of the pipes on the towers, and the mouths and tops of the pipes in the center flat. Seven stops was a typical size for trackers by this firm.



The 1909 Casavant organ at Northwestern University, Evanston, is housed behind a 1941 facade at the back of the stage of Lutkin Hall. This is its second home on the campus, a hall used principally for piano and instrumental recitals as well as small ensemble concerts. The visual effect is "kingly," with crowns on the towers and richly-carved tracery on the flats and impost.

THE FIRST CASAVANT ORGAN IN THE STATE OF ILLINOIS

The first Casavant organ in the state of Illinois was installed in Evanston at Northwestern University's Fisk Hall. According to the Casavant opus list, it was Opus #354 dated 1909, consisting of 3 manuals, 31 stops, 14 couplers, 45 registers (thereby), and using electric action. The organ still exists, somewhat altered, and is pictured on page 6 where it is at the back of the open stage of its current home, Lutkin Hall (named after Peter C. Lutkin, Dean of the School of Music at Northwestern around the turn of the century).

The organ had the distinction of being featured on the cover page of the inaugural issue of *The Diapason*, which has always been a Chicago or Chicago-area based organ magazine, in December 1909, which reported on it as follows:

CANADIAN INSTRUMENT WINS THE ADMIRATION OF CHICAGO

Casavant Brothers Praised for Accomplishment in Alumni Gift to Northwestern University at Evanston.

Canada has shown that if it is in any way behind United States enterprise, it is not in the field of organ building. Casavant Brothers, whose factory is at St. Hyacinthe, Quebec, are not new to their profession, but they had not been known intimately in the immediate vicinity of Chicago before they constructed the alumni organ at Northwestern university, Evanston, Ill., which was opened May 29, and is still a modern object of appreciation among organists. Mr. Arthur Dunham, the famous concert organist, gave the opening recital.

This organ was presented to the university by the body of alumni as an appreciation of the gift of the gymnasium to Northwestern by Mr. James A. Patten of Chicago and Evanston.

Casavant Brothers claim the proud distinction of never having built an unsatisfactory instrument in the fifty years they have been in business. Many modern improvements in organ construction are attributable to them, particularly their beautiful system of adjustable combinations, which permit the organist while at the console to adjust his combinations at will without delay. The Casavant stop and key pneumatic action and their electro-pneumatic system are world famous, Guilment declaring it perhaps the most satisfactory action he has ever seen, it is said. It is probable that their pipe work and voicing have brought to Casavant Brothers their greatest distinction, this being considered of the most exquisite nature in all the departments of flutes, reeds, strings, and diapasons. Every stop is voiced to blend in one rich, grand, and evenly-balanced tone, at the same time making the ensemble bright and cheerful.

(Page 2:) The specification of this instrument follows:

GREAT ORGAN.			SWELL ORGAN.		
	Feet	Notes		Feet	Notes
Open Diapason	8	68	Bourdon	16	68
Violin Diapason	8	68	Open Diapason	8	68
Doppel Floete	8	68	Stopped Diapason	8	68
Dolce	8	68	Viola di Gamba	8	68
Octave	4	68	Voix Celeste	8	56
Harmonic Flute	4	68	Aeoline	8	68
Super Octave	2	61	Principal	4	68
Trumpet	8	68	Fifteenth	2	61
			Mixture	3 Rks.	204
			Cornopean	8	68
			Oboe	8	68
			Vox Humana	8	68
			CHOIR ORGAN.		
			Melodia	8	68
			Dulciana	8	68
			Wald Floete	4	68
			Piccolo	2	61
			Clarinet	8	68

MECHANICAL REGISTERS-- Great to Pedal. Swell to Pedal. Choir to Pedal. Swell to Great. Swell to Choir. Choir to Great. Swell Sub to Great. Swell Super to Great. Swell Sub. Swell Super. Choir Sub. Choir Super. Choir Sub to Great. Choir Super to Great. Great at Octaves. Tremulant to Swell.

Tremulant to Choir.

PISTONS-- One Reversible Swell to Pedal. One Reversible Great to Pedal. One Reversible Choir to Pedal. Three Pistons to Great. Four Pistons to Swell. Three Pistons to Choir. Three Adjustable Foot Pistons acting on all stops and couplers.

PEDALS-- One Swell Pedal. One Swell Pedal to Choir. One Crescendo Pedal.

Tubular pneumatic action throughout. Wind supplied by an Orgblo.

There are 1,999 pipes and thirty-one speaking stops. In its mechanism, ease of manipulation and wealth of accessories in combinations, couplers and pistons it represents the latest and best improvements in building.

A picture accompanying the article showed the organ with a detached console at the foot of a raised platform with flat-terraced stop jams and with drawknobs similar in style to earlier trackers. Couplers were tabs above the top manual. At the back of the stage was an array of exposed pipes resting on a frame-and-panel case bottom. The facade was in seven symmetrical sections, alternating flats and rounded towers. A second flat of pipes rose behind the front three center portions. Minor discrepancies in The Diapason account such as action and the fact that there were 15 couplers should be noted. (Since this issue of The Diapason is scarce, it is appropriate to note that it was reprinted in the December 1959 issue of the same journal for its 50th anniversary, copies of which are more readily found.)

The organ was altered in appearance and had a couple tonal changes in the Pedal division when it was moved. The 1941 casework, which is magnificent, and the date of which one would never guess without knowing, may be aptly described as "Arthurian." It would fit right in the grand court of a king's castle. The changes were chronicled in The Diapason on page 46 of the December 1959 issue:

FIRST ORGAN PICTURED IN MAGAZINE STILL IN REGULAR USE

The first issue of THE DIAPASON carried an article and a picture of a new Casavant organ installed that year at Northwestern University, Evanston, Ill. The organ is celebrating its fiftieth anniversary along with the magazine because it is still in use, having been played over the last fifty years by hundreds of students and faculty in the University's school of music and by distinguished visiting friends.

The only major pause in the use of the organ came in 1941 when it was moved from a room in Fisk Hall which served as the university chapel to the newly-constructed Lutkin Hall, which was dedicated to the memory of Peter Christian Lutkin, first dean of the school of music. Since it was erected in 1941 Lutkin Hall has served as the music auditorium and university chapel.

At the time of the move the Casavant firm was called in to make adjustments on the organ. A new console was installed, two new stops (a violone 16 ft. and a cello 8 ft.) were added to the pedal division and a new exterior case was provided to blend in with the decor of the new Lutkin Hall.

Much attention will be focused on this organ in February when the eminent French organist André Marchal performs on it. He will be visiting the school of music Feb. 1-5 and will offer a series of public recitals and master classes, and will do some private coaching.

The issue also pictured the new case and console. The new console has an inlaid wooden "L" for Lutkin Hall and carries a nameplate reading: Casavant Frères Ltée., Saint Hyacinthe, No. 1681, Canada, 1941. Opus #1681 applies to the console of Opus #354. Its appointments are as follows:

COUPLERS (tabs above the top manual): Great to Pedal. Swell to Pedal. Choir to Pedal. Great Super to Pedal. Swell Super to Pedal. Choir Super to Pedal. Swell Sub to Great. Swell to Great. Swell Super to Great. Choir Sub to Great. Choir to Great. Choir Super to Great. Swell Sub to Choir. Swell to Choir. Swell Super to Choir. COUPLERS (drawknobs located with their respective division): Great Super. Swell Sub. Swell Super. Choir Sub. Choir Super.

PISTONS: 4 divisional pistons for each division (pedal are toe studs only). Great to Pedal, Swell to Pedal, and Choir to Pedal reversible pistons. 4 general pistons (toe studs only). Great to Pedal reversible toe stud. Full organ toe stud. Full organ piston.

ACCESSORIES: Swell and Choir division expression pedals. Crescendo pedal and gauge. Full organ gauge. Wind gauge. Voltage gauge.

To construct the present stoplist, see the above stoplist with the changes in the later

The Diapason article. It should be noted that the 16' Double Open is now termed a 16' Open Diapason, and that the three 8' stops in the Pedal are now termed: 8' Octave, 8' Cello, and 8' Bourdon. Presumably the 1909 8' Flute was used in the French sense as an open pipe and is indeed the 8' Octave now. At present the 16' Open Diapason's lowest octave and the 16' Trombone are disconnected. In recent years it was realized that their vibrations were weakening the pedal chests' fastenings against the rear wall of the stage. Because the chests are virtually inaccessible to maintenance without dismantling the organ, they were disconnected to prevent any dislodgement that would damage other parts of the organ, according to Dr. Richard Enright, professor of organ at Northwestern.

The casework now features a five-section facade consisting of a central tower, two larger side towers, and two flats on either side of the central tower. At the base of the flats and the central tower is carved the following wording in elegant filigree:

THIS ORGAN FRONT WAS MADE POSSIBLE BY HARRY L. WELLS, ARTHUR F. KLEIN, A.M. BALLANTYNE, JAS. GAMBLE ROGERS.

A brass plaque on the console repeats the information contained in the 1909 article:

This Organ
installed in Fisk Hall in 1910
removed to Lutkin Hall in 1941
was presented to
Northwestern University
by the Alumni of the
College of Liberal Arts
in recognition of the generosity of
James A. Patten
who made possible the erection of a
GYMNASIUM

The Casavant organ is no longer used very often, as the main teaching and performance organ on campus is Aeolian-Skinner's Opus #1413 of 1963 in Alice Millar Chapel, erected at the same time and now the university chapel.

For some years after the installation of this organ, Casavant Freres included it in a listing of their most prominent instruments on their letterhead. The letterhead is reproduced here in all its floridity from correspondence in the archives of the Chicago-Midwest Chapter.



CHESTER S. COLLIER

Chester S. Collier, an organbuilder and serviceman, passed away on December 12, 1982 in South Bend, Indiana, following a brief illness.

Mr. Collier, who was a member of the Chicago-Midwest Chapter of the Organ Historical Society since its beginnings in 1980 as well as a charter member of the St. Joseph Valley Chapter of the American Guild of Organists, was active in Indiana-area historical and restoration organizations.

He was born in Rochester, New York in 1908 and moved to South Bend in 1946. He remained active until the time of his final illness servicing a large number of organs throughout Indiana and in southern Michigan. He was responsible for the original installation of a seven-rank unit organ in the residence of Charles Hoke of South Bend. That organ was subsequently moved to St. Ignatius Episcopal Church, Antioch, Illinois, as noted in issues Whole Nos. 6 and 7 of this journal.

Mr. Collier is survived by his wife Hazel, who assisted him in his organ business, and by a sister, Mrs. Fay Meuhnd of South Bend.

David M. McCain

CHICAGO-MIDWEST CHAPTER PROGRAM, OCTOBER 16, 1982 - MARSHALL, ILLINOIS

Last October 16, Chicago-Midwest O.H.S. members were treated to a remarkable display of flexibility and adaptability by a performer. David Porkola had been scheduled to perform a pre-dedication recital on a restored Hinners tracker at the First United Methodist Church in Marshall, Illinois.

When the society members arrived at about 5:00 p.m. for the 7:00 p.m. concert, they found that the work by the restoration firm, Holloway of Indianapolis, was yet in considerable disarray, apparently because the project's time requirements had not been anticipated. Pipes were stacked along the aisles and in the pews wherever they would conveniently fit. Three Holloway helpers (two novices and one apprentice with about two years' experience who had been assigned to the job) were working feverishly to finish fixing mechanisms, connect the blower, and make the organ operable.

A showing of the new O.H.S. slide-tape program of Historic American Organs had been scheduled for 6:00 p.m. Fortunately for the Holloway crew, there was an overflow crowd which necessitated two back-to-back showings of the program. Society members and viewers from the general public considered the show outstanding. It was educational to those uninitiated to the organ, yet avoided becoming pedagogic in tone. The program sustained a high degree of musical interest for those who know the organ well.

While the Holloway crew continued their efforts to make the organ partially functional (they couldn't remove the overall cipher from the Swell to Great coupler), Chicago-Midwest Chapter president David McCain opened the floor to questions on "anything the audience had always wanted to know about the pipe organ." Questions ranged from "How much does an organ cost?" and "What are the pipes made from?" to "How long will an organ last?"; "How many times can it be restored?"; and "What are the best acoustics, architecturally, for the pipe organ?" All the questions were fielded quite satisfactorily to the audience by Mr. McCain.

The organ was as playable as it would ever be (at least that evening) by 8:00 p.m. After some quick consultations between Mr. Porkola and the chapter officers, it was decided to substitute a hymn sing for the planned program. Mr. Porkola selected a list of hymns with the chapter officers which were considered appropriate and within the capabilities of the partially operable instrument. Two works, Selby's Jig, and the Chorale Prelude on "Slane" by Frank Bohnhorst, from the original planned program were then included.

The hymn sing was very successful, with most members of the audience enthusiastically joining the song of their newly restored organ. Congratulations must be extended to David Porkola for coping with the difficulties of the evening. Within that context and in the presence of all necessary elements for a total disaster, the stature of his musicianship resurrected a very satisfying musical evening for all present.

Norman Kinnaugh

Ed. note: We are informed by the organist of the church, Mrs. Marian Fitzjarrald, that the restoration was completed in time for a dedicatory recital on November 7, 1982, to proceed as intended. The program folder from the October 16 date, which also has a picture of the organ, is included with this issue.

THE SOUND OF MUSIC FILLS THE AIR

THE STORY OF THE HINNERS TRACKER ACTION PIPE ORGAN IN
FIRST UNITED METHODIST CHURCH, MARSHALL, ILLINOIS

Through the years music has echoed from this sanctuary uniting people in a shared communion of love, faith, and hope.

Each Sunday for seventy-three years well-practiced hands and feet have moved over the ivory keyboards and pedals filling this house of worship with harmonious sounds that soothe, comfort, and capture the heart of the listener.

Music of commitment and promise accompanies baptisms and confirmations. Joyous music resounds through the sanctuary as a couple commences their journey through life together as wife and husband.

The hearts of the congregation fill with joy at music that welcomes new babies and new life into the church.

And at the end of their life on Earth, faithful friends are accompanied to their final resting place with hymns celebrating their lives.

The instrument producing the music that has touched so many people's lives through the years is the Hinners Tracker Action Pipe Organ that dominates the anterior of the sanctuary.

In 1908 an organ committee visited several churches in the area to select the best type of instrument for the sanctuary. After listening to the magnificent quality of sound

that was produced by the Hinners Pipe Organ at the Montrose Church in Terre Haute, Indiana, the committee was convinced they would have nothing less than a similar organ for this church.

A German organ builder for the Hinners Organ Company in Pekin, Illinois, came to Marshall to build the organ and to "voice it" especially for this sanctuary.

The voicer carefully adjusts and aligns the organ pipes so the maximum sound quality of the instrument can be enjoyed.

The organ was completed in time for the dedication of the new church building on Sunday, March 7, 1909.

The pipe organ originally cost \$1,500. Much of the money for its purchase came from the efforts of a girls' Sunday School class. To solicit funds for the organ the enterprising young ladies, later known as the Kandy Kitchen Girls, made and sold homemade candy in front of the Candy Kitchen on Saturday afternoons.

Others donated to the fund by purchasing a pipe for \$25. The donor's name was then inscribed on the back of the pipe. A final donation of \$200 was received for the organ from Adam R. Gard and John R. Archer.

The beautiful instrument was dedicated on March 11, 1909, "In Memory of Mrs. Frances Archer Gard, a long-time organist and member of this church" by Professor Sam Adams. Prior to the dedication an organ recital was played on March 5, 1909 by Professor Earl Clark Thornton.

Many years later Mr. Helmericks, a member of the music department at the University of Illinois, made adjustments and minor repairs on the organ and in 1968 undertook major repair work to the tune of \$3,500. All pipes were removed and cleaned. Dents were removed and tuners were added to pipes no longer able to be tuned.

After Mr. Helmericks' death, Dr. Paul Pettinga, retired chairman of the University of Illinois organ department, took charge of caring for the church's prized possession.

Dr. Pettinga advised that tracker organs were made to last about sixty years. At that point they could be restored to last another sixty years.

Tracker organs in Europe today are essentially the same as they were when Johann Sebastian Bach played upon them, as they have been kept in good repair and have been restored many times over. Even several restorations do not diminish the sound quality but actually enhance it.

Dr. Pettinga disclosed that a decision must be made to restore the organ, electrify it, or allow time and use to take its toll until it was too late to repair or restore.

A replacement organ similar to the one in this sanctuary would cost at least \$125,000 to \$150,000.

A decision was made by the present organ committee to allot \$22,500 for the complete restoration of the splendid musical instrument.

The Holloway Organ Company in Indianapolis, Indiana, has replaced all the trackers. All working parts have been checked and replaced if needed. A new blower and new bellows have taken the place of the large bellows designed for the hand-pumped organ.

The original motor that forced air into the large bellows was a Ross water motor. It was replaced a number of years ago by an electric motor. The only other change to the seventy-three-year-old organ has been a replacement for the tremolo.

The tracker action pipe organ operates by depressing a key that moves a thin wooden tracker connecting the key to the pipe valve in the windchest that ultimately produces the sound.

The organ has two keyboards: the lower keyboard is the Great Organ and the upper one is the Swell Organ. There are a total of 122 keys and thirty pedals. There are eleven ranks of pipes, each with its own particular tone color. All of the thirty-seven pipes above the organ, except for one on each end, are playing or "speaking" pipes.

The stops, with names such as flute, oboe, and diapason, are pulled to make the ranks of pipes play in the desired combinations.

The expression pedal controls the shutters on the Swell Organ to control the volume.

The pipe organ, though massive in size, is a delicate and sensitive instrument that produces music of the finest quality only if consistent care is taken to insure the best possible environment. The addition of carpeting, a slight change in temperature and humidity, and even certain types of paint can affect the sound quality.

Several very talented organists have sat at the keyboards these past seventy-three years. The organist must have a rich and extensive background in piano in order to successfully produce the quality of sound a tracker action pipe organ affords.

Mrs. Ethel Hurst Gorham, who was consulted on the stop selection, was the first organist for the pipe organ, playing nearly twenty years before she retired.

Miss Mary Miller played for a few years and in 1929 Mrs. H. R. Blough became the organist.

Miss Berniece Brosman began her position as organist in 1943 and devoted more than a

quarter century at the keyboard.

Mrs. Marian Fitzjarrauld, the present organist, began playing in 1968 and is enjoying her fourteenth year as mistress of the pipes.

Mrs. Helen Coldren Moore has been an assistant organist since 1929. She has been joined more recently by Mrs. Sarah Hayes.

Miss Susan Ellshoff and Harry Tingley have also been assistant organists during the past few years.

The congregation and friends of the community and surrounding area have the unique opportunity of hearing two outstanding recitals played on the newly restored organ.

The American Guild of Organists will be meeting at the church on Saturday, October 16, 1982. An added attraction to the evening program will be the attendance of the Organ Historical Society members who will present a slide and tape program on American Historic Organs.

David Porkola, St. Louis, Missouri, will be the guest organist for the meeting and recital.

Dr. Pettinga, Champaign, Illinois, will perform the dedication recital on the restored organ on Sunday, November 7, 1982 at 7 P.M.

The members and friends of First United Methodist Church in Marshall are pleased and proud to have you with us this evening to share in this celebration of one of God's great gifts to us... The Sound of Music!

Opening Recital of the Pipe Organ - March 5, 1909

Earl Clark Thornton, Organist
assisted by

Emerson Male Quartette
Mrs. Chas. Smith, Contralto

Miss Moore, Soprano
Mr. Frank Cole, Tenor

Mr. Frank Firman, Baritone

PROGRAM

1. March from Tannhäuser.....Wagner
Prof. Thornton
2. Spring Song.....George A. Mietzke
Emerson Quartette
3. Organ Selections
(a) War March of the Priests.....Mendelssohn
(b) The Answer.....W. Wolfenholm
Prof. Thornton
4. Selected.....
Mr. Frank Cole
5. When the Wind Blows in from the Sea.....Henry Smart
Miss Moore, Mr. Firman
6. Patriotic Overture -- The Soldier.....Original
First Call for Parade -- Adjutants Call
Assembly -- Old Glory -- Pass in Review
March -- Third Regiment
Prof. Thornton
7. (a) The Lost Chord.....Arthur Sullivan
(b) Meur Mutter.....Theo Bradsky
Mrs. Smith
8. (a) Offertoire.....Batiste
(b) Canzonetta.....Scammell
Prof. Thornton
9. Summer Lullaby.....S. Archer Gibson
Emerson Quartette
10. Queen of Sheba.....Gounod, arr. by Eddy
Prof. Thornton

ORIGINAL SPECIFICATIONS OF THE PIPE ORGAN
IN THE
FIRST UNITED METHODIST CHURCH, MARSHALL, ILLINOIS

GREAT ORGAN

1. 8 Open Diapason.....metal, 61 notes
2. 8 Dulciana.....(Bass Augmented).....metal, 61 notes
3. 8 Melodia.....wood, 61 notes
4. 4 Principal.....metal, 61 notes

SWELL ORGAN

5. 8 Violin Diapason.....metal, 61 notes
6. 8 Stopped Diapason--(Bass Augmented).....wood, 61 notes
7. 8 Aeoline.....metal, 61 notes
8. 4 Flute d'Amour.....wood and metal, 61 notes
9. 2 Flautino.....metal, 61 notes
10. 8 Oboe D'Chestron.....metal, 49 notes

PEDAL ORGAN

11. 16 Bourdon.....wood, 30 notes

COUPLERS AND MECHANICAL ACCESSORIES

12. Swell to Great Coupler
13. Swell to Pedal Coupler
14. Great to Pedal Coupler
15. Swell Super Octave to Great Coupler
16. Swell Tremolo
17. Bellows Signal
18. Wind Indicator for Organist

PEDAL MOVEMENTS

19. Great Forte Combination (Adjustable) Double Acting
20. Great Piano Combination (Adjustable) Double Acting
21. Swell Forte Combination (Adjustable) Double Acting
22. Swell Piano Combination (Adjustable) Double Acting
23. Balanced Swell Pedal
24. Organ Bench with Music Compartment
25. No. 8 Ross Water Motor

Stephanie Dixon
(from materials compiled by Marian Fitzjarrauld)

Ed. note: The above story is contained in a booklet written by a parishioner and issued by the church for the rededicatory programs. It is reprinted with permission. It is a joy to have a story of pride from a layperson as well as to encounter a church that saves its records! We are pleased to document the musical life of a modest-size instrument-- such occasions are as important a part of American culture as the organs and programs that were well-known and publicized in nationally-read major music journals of the time.

A few annotations to the above account are in order:

- The Terre Haute Montrose Church organ does not appear on the Hinners opus list. The source of this information was a handwritten notebook by Mrs. Gorham, the first organist, who may have accidentally mis-transcribed which organ the committee saw. The opus list of the Estey Organ Co. of Brattleboro, Vermont, shows that in 1908 they installed their Opus #554, a 2-manual organ, in the Montrose Methodist Church, Terre Haute. There were any number of Hinners organs in the area, and then again, too, early Esteys were easily tonally equal to Hinners' work, being the design of Chicago-born and Roosevelt-trained William E. Haskell.
- The Hinners opus list dates the Marshall organ as 1908 rather than 1909 and probably reflects the year it was contracted for.
- The lower case frame-and-panel design is somewhat fancier than typical Hinners organs, with arched top panels on the sides of the semi-circular towers, carved filigree on the columns just under the towers, and crosses in the panels above the keydesk. The nameplate is tin with Gothic lettering, a feature which appears to be typical of Hinners organs built in a short period of time around 1909.
- The specifications as given in the original contract that indicate "Bass Augmented" undoubtedly mean "common bass" for Stops #2 and 3 and possibly #6 and 7. The 8' Oboe D'Chestron is a labial reed of hooded gamba form. The "Aeoline" is engraved on the draw-knob as "Aeolina."
- The "new bellows" is a new reservoir of different size and winding characteristics, of which its replacement of the original goes beyond the usual use of the term "restoration."
- The pedal movements affect the following stops: Great Forte - Open Diapason and Principal; Great Piano - Dulciana and Melodia; Swell Forte - all Swell stops; and Swell Piano - Stopped Diapason, Aeolina, and Oboe D'Chestron.
- Minor printer's typographical errors have been corrected in this reprint.

To complete this story, the program from the Rededication Recital by Dr. Paul S. Pettinga on November 7, 1982 is reproduced as follows:

(continued on page 26)

The prospects of a summer-long, high-class series of organ recitals naturally generated a good deal of enthusiasm in the musical press. W. S. B. Mathews reported on this aspect in an article entitled "Music at the Fair" in Music, Vol. III, November 1892-April 1893, on pages 433-34 as follows:

As an illustration of the wealth likely to be provided in the line of recitals, the organ may be taken as an example. We have in Chicago, as everybody knows, one of the most eminent virtuosi at present living in the world-- Mr. Clarence Eddy. There will be two organs of considerable size, and one very large one-- the latter erected by Farrand and Votey, the new proprietors of the Roosevelt inventions and the originators of quite a number of important ones of their own. The appointment of this instrument will be given in full, later. (Author's note: it wasn't.)

Up to the present time Mr. Eddy has arranged with about thirty organists, of whom ten or fifteen are perhaps the most eminent foreign organists now living, to give recitals at different times during the fair. Among the names on this list, who have already accepted the invitation are Mr. Alexander (sic) Guilmant, of Paris, Signor Capocci, organist at St. John the Lateran, in Rome, and Mr. W. T. Best, the great English organist, from St. George's hall, Liverpool.

Among the American organists who will be heard are Mr. S. P. Warren, organist of Grace church, New York, Mr. S. B. Whitney, and Mr. George Whiting, of Boston

Even more noticeable than the personnel of the players will be the range and quality of the programmes. There will be very much pleasing organ music, and some of the players, as is well known, incline towards the popular side of their art, but there will also be some splendid programmes of historical value, in which the entire course of development in this line will be illustrated.

Out of those organists mentioned by Mathews, only Guilmant and Whiting came. W. T. Best's potential coming was also mentioned in The Organ on page 258 of the March 1893 issue:

Mr. W. T. Best has been confined in the house for a month or more with a painful attack of the gout, which disease, it will be remembered, deprived us of a visit from the celebrated organist on his return from Australia a couple of years ago. It was then his intention to return to England by way of the States, visiting several of the larger cities. We still have hopes that he will be heard in this country before long. There is a rumor that he will perform at the Columbian Exposition during the coming summer.

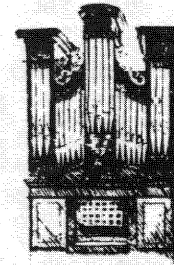
as well as in the May 1893 issue, page 8:

We still have hopes of hearing Mr. W. T. Best and Mons. Alex Guilmant in this country during the coming fall. Every effort is being made to bring them to the World's Fair, and if they once cross the water they will be heard in many cities of the country. In Boston we are without any concert organ (New York is not much better off), and the recitals would have to be given in some church. This fact would necessitate a large guaranty fund to defray the expenses. THE ORGAN has undertaken to raise that fund, to insure two and possibly four recitals by these artists. Further particulars will be announced when more definite arrangements have been made. Mr. Clarence Eddy of Chicago writes us that interested parties in about twenty cities have guaranteed the expenses of concerts by these artists. Mr. Best is still in poor health, and unable to be at his regular post in Liverpool, therefore no positive announcement can be made at present.

and in the June 1893 issue, page 29:

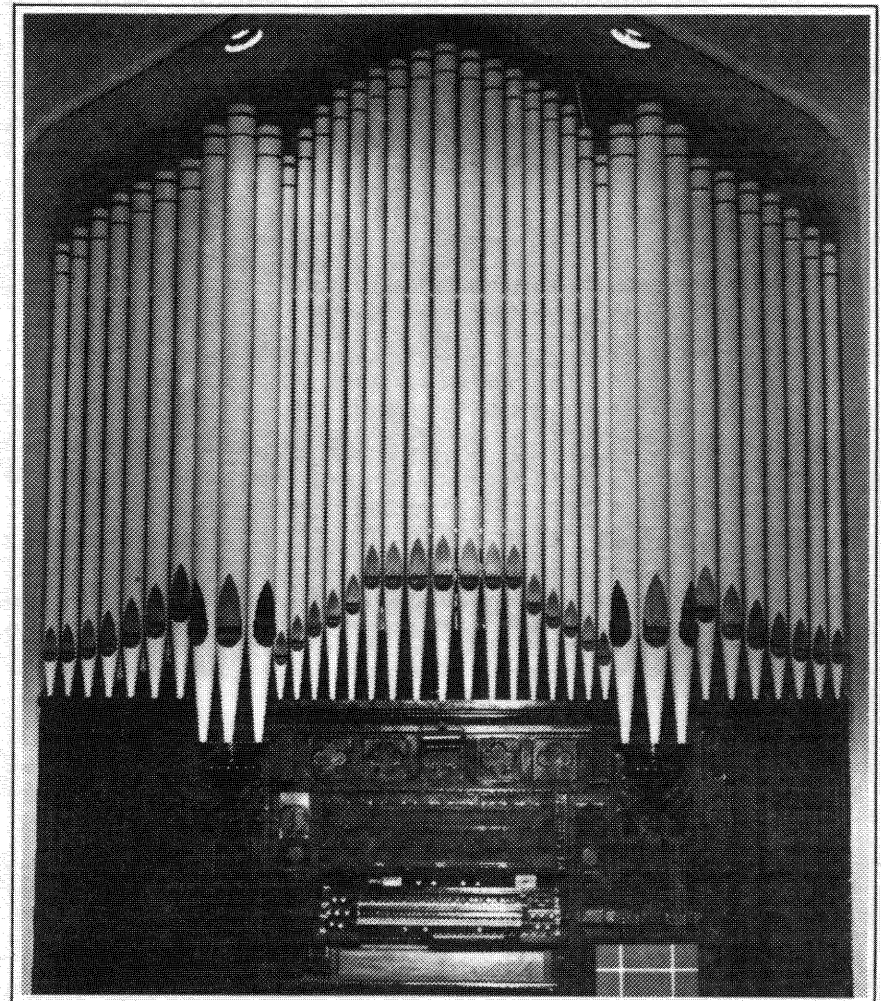
As the Festival Organ at the World's Fair will not be completed till about the middle of June, there will be no organ concerts to chronicle till our next issue. Mons. Alex Guilmant and Mons. Camille Saint-Saëns have accepted the invitation of the managers, and will be heard at the fair probably during the month of September. Mr. Best is in such poor health that he has been granted a three months' leave of absence by the finance committee of St. George's Hall corporation, Liverpool, to enable him to regain his health. It is therefore improbable that he will be able to visit this country.

and then finally on page 30 of the same issue appears an article by W. G. Pearce, Truette's Chicago correspondent (who probably wrote most of the other accounts of the organs and organ music at the fair for Truette under the *nom de plume* VOX HUMANA):



The Organ Historical Society, Inc.

CHICAGO-MIDWEST CHAPTER



A RECITAL
marking
THE RESTORATION OF THE PIPE ORGAN

DAVID ALLEN PORKOLA, *organist*
First United Methodist Church
Marshall, Illinois
October 16, 1982
7:00 p.m.

PROGRAM

- Introduction and Toccata William Walond
(1725-1770)
- What God Ordains is Good Johann Peter Kellner
(1705-1772)
- Concerto for Flute Stops Johann Christian Rinck
Rondo (1770-1846)
- Sonata, Opus 65, No. 2 Felix Mendelssohn Bartholdy
Grave-Adagio (1809-1847)
Allegro maestoso e vivace
Fuga: Allegro moderato
- Intermission-
- Fugue in D Major George Washburne Morgan
(1822-1892)
- Prelude in E-flat Major George Webb
(1803-1887)
- Jig William Selby
(1738-1798)
- Chorale Prelude on the Hymn Tune "Stane"
Frank Bohnhorst
(1923-1956)
- Grand Sonata in E-flat Major Dudley Buck
Scherzo (1839-1909)
- Variations on "The Star Spangled Banner", Opus 4
John Knowles Paine
(1839-1906)

Preceding this recital at 6:00 p.m. is a presentation of the Organ Historical Society's Slide-Tape program on Historic American Organs, which features in sight and sound the extensive heritage of pipe organ building in the United States.

Everyone is invited to greet Mr. Porkola in a reception following the concert. Our thanks to the First United Methodist Church for making this possible, and to the Lincoln Heritage Chapter of the American Guild of Organists and the Greater St. Louis Chapter of the Organ Historical Society for sharing in this program.

THE ARTIST

David Porkola is the Minister of Music of Pilgrim Congregational Church, U.C.C., St. Louis, Missouri as well as Music Director of Congregation Temple Israel, Creve Coeur, Missouri.

A native of Cleveland, Ohio, Mr. Porkola began his musical studies in that city at an early age. He attended the preparatory department of the Cleveland Institute, studying piano with Ruth Edwards and organ with Edwin Arthur Kraft. He later served as assistant to Dr. Kraft at Trinity Episcopal Cathedral in Cleveland.

Mr. Porkola is a graduate of Westminster Choir College, Princeton, New Jersey, and the School of Sacred Music, Union Theological Seminary, New York City. His teachers have included George Markey, Alexander McCurdy, and M. Searle Wright.

Mr. Porkola has appeared extensively as a recitalist, including recitals for two national conventions of the Organ Historical Society. He has served as guest conductor of several choir festivals, including the well-known annual festival at Ocean Grove Auditorium. He has presented workshops and masterclasses in worship and music for several denominations and has served on the faculties of McCormick and Eden Seminaries.

An active member of the American Guild of Organists, Mr. Porkola is a past State Chairman and Dean of that organization. Currently he serves as treasurer of the St. Louis Chapter. He is also active in the Organ Historical Society, having served as president of the St. Louis Chapter.

THE ORGAN

This organ was built in 1909 by the Hinners Organ Company of Pekin, Illinois. The firm was founded in 1879 by John L. Hinners to produce reed organs, which were highly popular in the last third of the 19th century. In 1890 the company began to build pipe organs under the name Hinners & Albertsen. U. J. Albertsen became a partner in 1885; the shortened name by which the firm is best known was adopted in 1902 upon Albertsen's retirement. The Hinners firm specialized in relatively small organs which were sturdily built and conservatively designed that could be ordered out of catalogs. Thus they did a great business in rural churches, becoming the largest Midwest producer of pipe organs, of which it is believed some 3000 were built until the firm closed such production in 1936. It remained in the reed organ business until 1940, believe it or not, after which the firm was dissolved.

This organ is a very typical example of Hinners' work, unaltered examples of which are fast disappearing. It uses "tracker" or mechanical action for its operation, the simplest and longest-lasting mechanism there is. It is also inherently the most musical, as the player can directly transmit phrasing, attack, and release of notes on tracker organs. Almost all of Hinners' output was in trackers, and it is fortunate or wise for churches which did not purchase inferior pneumatic or electric action organs during the early part of this century from their competitors, most of which have undoubtedly long since been rebuilt or replaced once or even twice.

The organ has two keyboards or "manuals" for the hands and one for the feet or "pedalboard," with 11 stops controlling 11 sets or "ranks" of pipes.

Great	Swell	Pedal
8' Open Diapason	8' Violin Diapason	16' Bourdon
8' Melodia	8' Stopped Diapason	Great-Pedal
8' Dulciana	8' Aeolina	Swell-Pedal
4' Principal	4' Flute d'Amour	
Swell-Great	2' Flautino	Bellows Signal
Swell-Great 4'	8' Oboe	
	Tremolo	

Restored 1982 by the Holloway Organ Co., Indianapolis.

To contact the Society, write Susan Friesen, 2139 Hassell Rd., Hoffman Estates, Ill. 60195. Ph. 312-885-1188.

Cover Photo by Tim Dixon, Marshall, IL

... Word has been just received by Mr. Eddy from Saint-Saëns and Guilmant, that they will be at the Fair for concerts. But we feel grieved to state that, on account of illness, Best will be unable to leave home.

As well-received as was Guilmant, it is unfortunate that he was the only European to play. We really don't know the reasons why other Europeans bowed out, except for Best's illness and Saint-Saëns. The latter had planned to not only play organ recitals, but to be in and conduct symphonic and piano concerts. These were eliminated by the cut in the music budget by the Fair authorities, which thus undoubtedly removed much of his incentive to come. (The Organ mentioned on page 163 of the November 1892 issue that "Among the organists who will probably be heard at the Columbian Exposition is Mons. Saint-Saëns, who will also conduct several concerts of his own compositions.") The last orchestral concert occurred on August 11; thereafter only organ recitals and a few choral concerts were held.

Even Guilmant apparently vacillated, for we read as late as the July issue of The Organ on page 53 that "The Chicago papers announce that Mons. Guilmant will give organ concerts at the Fair from Aug. 28 to Sept. 2; but we are informed by a private letter from Paris that he has not yet decided to come at all." However, he did come, and such foreign luminaries as Paderewski and Dvořák came, the former to play the piano (and who got embroiled in a controversy over demanding to play on a Steinway even though Steinway was not an exhibitor), and the latter to conduct his symphonies, the opportunity of visiting providing the inspiration for his later "New World Symphony." (Dvořák was also an organist; when he spent some time in the Bohemian enclave of Spillville, Iowa later that summer he played the still-extant 1876 John G. Pfeffer one-manual, 13-rank tracker organ in St. Wenceslaus R.C. Church (reported in The Tracker, Vol. 20 No. 4 Summer 1976, pp. 16-7).)

American recitalist names flew rather fast and furiously as excitement built for the soon-to-be-finished concert organ. The Organ reports on page 18 of the May 1893 issue:

The following-named American organists have been invited to perform at the coming exposition in Chicago: Messrs. Clarence Eddy, Harrison M. Wild, Louis Falk, Walter E. Hall, and Wilhelm Middelschulte of Chicago; George E. Whiting and S. B. Whitney of Boston; S. P. Warren, William C. Carl, and Frank Taft of New York; R. Huntington Woodman of Brooklyn; David D. Wood, Philadelphia. Among the lady performers is the name of Mrs. Mary A. Dashiell of Georgetown, D.C.

and on page 67 of the July 1893 issue:

Those chiefly interested in the organ, and in hearing of great organ virtuosi, will find that after the 1st of August will be the best time to visit the Fair. Guilmant is expected about the end of that month; more definite dates will be given in the August edition of THE ORGAN.

Among the younger organists of mark who will give recitals are mentioned, Henry Huntington Woodman and Frank Taft, of Brooklyn, N.Y.; Frank G. Dossert of New York; W. E. Fairclough of Toronto, Canada; and Harrison M. Wild of Chicago.

Of all the persons mentioned thus far in this article, many did not end up playing recitals on the Farrand & Votey organ after all, and many who were not mentioned did. None of the organists who recitalized on the Pilcher organ, namely Messrs. Dickinson, Watson, Farnham, McCarrell, Hlavac, or Cornach, appear to have been invited for the official series in Festival Hall. Messrs. Whitney, Warren, Wood, Dossert, and Fairclough did not appear, nor did Ms. Dashiell (in fact, no women played for the series), for reasons unknown or not quite known. Mr. Wilson did report (p. 42) that Louis Falk, Samuel P. Warren, and S. B. Whitney "were invited but found it impossible to accept." In Messrs. Warren and Whitney's case, perhaps they felt deserving of more than a "small honorarium." Falk did play on the Farrand & Votey after all (see Recital #38 commentary), but not as part of the 62 "official" recitals. Perhaps he was later "disinvited," if the following description from page 114 of the September 1893 issue of The Organ is a valid indication:

Although Mr. Falk boasts of having the finest church organ in Chicago, we are grieved to state that the said gentleman has within the last few years become quite a back number as regards an organist. Like many others who wander around in hearing organs and organists, we have many times been bitterly disappointed in only hearing Mr. Falk play a few chords for a concluding voluntary. We still cherish a hope that he will sometime gather himself up for a great effort.

There is also the possibility of professional rivalries that resulted in only a couple organists from Chicago other than Eddy being invited to play. A hint of that appears in a letter to the editor of The Organ on page 210 of the January 1894 issue:

FREDERICK ARCHER.

To the Editor of THE ORGAN:-

CHICAGO, ILL., Dec. 4.

SIR,--In this month's issue of your paper I read with interest Mr. Pearce's remarks on Mr. Frederick Archer.

By way of an appendix I would like to ask the following questions:--

1. How was it that Mr. Archer-- the greatest exponent of modern organ playing-- did not give any recitals on the organ in the Festival Hall at the World's Fair?

2. Was he asked to do so by the authorities?

A large number of organists from all parts of the country gave three recitals each, whilst M. Guilmant was heard four times, and Mr. Eddy twenty-one times, I believe; but Mr. Frederick Archer (admittedly the greatest of all) did not give even one recital, although he resides within easy walking distance of the Festival Hall.

Your obedient servant,
JOHN N. GOWER, *Mus. Doc., Oxon.*

Mr. Archer was a famous British organist who played at St. James R. C. Church, Chicago. Although it is not known if Mr. Eddy was also in charge of deciding organists for special events such as sessions of the World's Congress of Religions, Mr. Archer was invited for one of those occasions, as noted in The Organ for October 1893, page 138:

Frederick Archer was billed to play Tema con Variazioni, Moszowski-Archer, and Overture "Guillaume Tell," Rossini, at Festival Hall at the Catholic Congress, Sept. 4; but Mackinac's tonic air and Mr. Archer's hay-fever prevented his appearing. Mr. Harrison M. Wild substituted. We feel doubly sorry at Mr. Archer's not coming, as Mr. Guilmant expressed a wish to hear him.

(Note that Dr. Gower, who most recently had been organist at St. John's Episcopal Cathedral in Denver, Colorado and who had just become organist at the Episcopal Church of the Epiphany, Chicago, succeeding Walter Hall who was going to Trinity Episcopal Church in Pittsburgh, was not invited, either.) The aforesaid letter generated yet another letter to the editor of The Organ, this time appearing on page 236 of the February 1894 issue:

FREDERICK ARCHER.

To the Editor of THE ORGAN:

As a visitor to the World's Fair, I have been interested to note the question raised by Dr. John H. Gower in your journal for December, 1893, as to why so great an organist as Mr. Frederick Archer did not appear in any of the organ recitals in Festival Hall; and, "by the same token," I would ask (with a remembrance of keen personal disappointment), why Dr. Gower himself was not asked to appear there either?

The loss to organ lovers was certainly not much greater from the absence of the former than from the latter.

Yours truly,
WILL F. CULLIS,
Organist, Christ Church.

OIL CITY, PENN., Jan. 13, 1894.

Neither letter received an answer. Lest the reader be left with an unproven thesis of conceit on Mr. Eddy's part, notwithstanding the journalistic boost (or boast, no pun intended) given him by Mr. Mathews at the beginning of this section, his article continues (in Music, Vol. VII, November 1894-April 1895, page 502) in this vein:

Mr. Eddy is one of those rare men of personal character and decision who almost never make enemies. It is very rare indeed that one hears from him an unfriendly comment upon the works of any other, and personally he never mentions his own work but with reserve, and after much persuasion. This is not so much from modesty (for between ourselves, I feel quite sure that he understands the good qualities of Clarence Eddy's playing as well if not better than I do), but from natural gentlemanliness and refinement of disposition. In fact I should say that the most noticeable (*sic*) mental peculiarity or gift of Mr. Eddy is his sense of finish and completeness. This combined with the capacity of infinite industry, is what makes him a virtuoso. And the same quality underlies his entire mind, and makes him a man of natural good taste in every relation and capacity. Hence without affecting the brilliant or the blasé, he is a popular man socially and by reason of his simplicity and manly repose, the admiration of women no less than of men.

Some organists just couldn't wait for the organ to be completed. In the September issue of The Organ, page 114, there is the following passage:

Great organs always possess the magnetism necessary in drawing to their shrine not only celebrated organists but organ enthusiasts. Just as the great World's Fair organ was nearing "press the button" order we fortunately met at its key-

board Mr. G. Waring Stebbins, organist of Emmanuel Baptist Church, Brooklyn, N.Y. Mr. Stebbins having wandered in many lands, has a broad knowledge of many noted organs, therefore he is intensely interesting. At the time of Mr. Stebbins's visit this organ at the Fair was not completed; but by picking out a chord here and there, we got the full organ, which thoroughly convinced Mr. Stebbins that the instrument was a great surprise.

The organ was finally finished in late July. On page 101 of the September issue of The Organ we read:

NOW that the organ in Festival Hall, at the World's Fair, is completed, it is hoped that regular recitals by the best organists of the country will be given until the fair is closed. Thousands of people will visit the fair and see this organ who have never heard a concert piece played on an organ of any size, and good organ music will be a revelation to them. If the standard indicated by the three or four opening recitals is kept up till the end, there will be no cause for the complaint that the organ and organ music have not received their share of patronage.

Since Mr. Eddy was the official Exposition organist, his name not surprisingly appears on the first recorded organ music for Fair events. His role began already in 1892, when on Friday, October 21, in the evening he presided at the great 4-manual, 109-stop Frank Roosevelt organ, Opus #400 in the Chicago Auditorium (*now Auditorium Theatre*) for the Inaugural Ceremonies of the World's Congress Auxiliary, which was a series of events designed to address social issues of the day concurrently with the Fair. (Earlier in the day Dedication Ceremonies for the Exposition itself were held with choir and orchestra in the essentially-complete, but unfurnished, Manufactures Building.)

The Organ reports on page 187 of the December 1892 issue on Eddy's organ music:

At the Inaugural Ceremonies of the Columbian Exposition, held in the Auditorium, Chicago, the latter part of last month, Mr. Clarence Eddy played a festival overture on "A Strong Castle is our Lord," Nicolai-Liszt, and Triumphant March of Dudley Buck.

This is confirmed in The Memorial Volume, Dedicatory & Opening Ceremonies of the World's Columbian Exposition (Chicago: Stone, Kastler, & Painter, 1893, with H. N. Higginbotham's name on the title page, but as he was President of the Exposition, undoubtedly did not author the volume himself). Presumably "A Strong Castle" was the German chorale "Ein Feste Burg," although the tune is not by Nicolai, but by Martin Luther. No mention is made of further public recitals on the Roosevelt, either as official World's Fair recitals or as ancillary recitals. There was an invitation-only recital given by Guilmant, which will be described below.

Turning now to the organists who did play, a report in The Organ, January 1894, page 197, summarized the recitalists. Part of the report is reprinted at this point. The author has converted the listing of organists from sentence to columnar form, clarified proper names, and appended the cities they were from as information.

Name	Number of Recitals	From
H. Clarence Eddy	21	Chicago
Alexandre Guilmant	4	Paris
R. Huntington Woodman	4	Brooklyn
George E. Whiting	3	Boston
Walter E. Hall	3	Pittsburgh, formerly of Chicago
William C. Carl	3	New York
Samuel A. Baldwin	3	St. Paul, formerly of Chicago
Harrison M. Wild	3	Chicago
Wilhelm Middleschulte	3	Chicago
Frank Taft	3	Brooklyn
J. Frederick Wollé	2	Bethlehem, Pennsylvania
B. J. Lang	1	Boston
Henry Gordon Thunder	1	Philadelphia
Augustus Stephen Vogt	1	Toronto, Canada
Thomas Radcliffe	1	Salt Lake City
George W. Andrews	1	Oberlin, Ohio
Louis Adolphe Coerne	1	Boston
Otto Pfefferkorn	1	Chicago, formerly of Denver
N. J. Corey	1	Detroit
W. S. Sterling	1	Cincinnati
C. A. W. Howland	1	Detroit
Total:	21 recitalists	62 recitals 14 cities

This same information is contained in the article "American Organists," a reprint of Chapter 10 of The Organ and Its Masters by Henry C. Lahee (Boston: L. C. Page & Co., 1902), in the Spring 1967 Vol. XI No. 3 issue of The Tracker, p. 12. (Both The Organ and the Lahee accounts misspelled names.) Lahee's mention concludes with the following paragraph:

These organists were selected from all parts of the United States, and Alexandre Guilment was brought over from Paris. The programmes show a very great diversity of taste, and a noteworthy feature of them was that only three organists, Alexandre Guilment, B. J. Lang, and W. S. Sterling, gave any improvisations.

THE PROGRAMS

The sixty-two recitals will be presented here in chronological order as they are contained in the relevant volume of the complete bound set of official World's Fair Programs issued by the Bureau of Music, now in the Newberry Library, Chicago. Most of the programs were reported in The Organ, and to a lesser extent in The American Art Journal and other music periodicals. The author has not tried to be exhaustive, merely comprehensive, as many other accounts undoubtedly exist. The programs will be noted, if available in more than one source, as to conflicting or clearer details. All commentary in the various articles of that time will be reprinted here, if there was any. Certainly the above two journals were among the best in reporting on organ matters at the time, and their writers' observations as well as the repertoire chosen to be played tell us a great deal about organ music in the 1890's.

RECITAL #1. The Farrand & Votey was dedicated Monday, July 31, 1893, at 3:00 p.m. by Clarence Eddy (changed from Wednesday, July 26, at 3:00 p.m.; presumably the organ was not finished as soon as it was thought it would be when the first date was set).

... To-morrow Mr. Eddy will inaugurate the new Farrand & Votey organ in Festival Hall, with the following varied program:

Toccata in F major.....	J. S. Bach
Variations on the "Star Spangled Banner".....	Dudley Buck
"A Royal Procession".....	Walter Spinney
"Pilgrims' Chorus".....	Wagner
"Funeral March and Seraphic Song".....	Guilment
"Saint Cecilia," offertory in C minor, opus 7.....	Batiste
Grand fantasia in E minor.....	Lemmens
Overture to "Oberon".....	Weber

The Bureau of Music has fixed the price of admittance for all organ concerts at 25 cents.

The instrument has four manuals and an echo organ, and is controlled by electricity. The major part of the organ is inclosed in swell boxes. There are 64 speaking stops.

CHICAGO, July 25, 1893.

(The American Art Journal, July 29, 1893, page 364)

On the afternoon of July 31st, Mr. Clarence Eddy drew a good audience to hear the inauguration concert upon the Festival Hall organ. The following programme was performed by this celebrated organist, in his usual scholarly manner:

(same as above)

(The Organ, September 1893, page 113)

CHICAGO, August 5, 1893.

Opening of the Farrand & Votey Organ in Festival Hall.

Owing to numerous delays and postponements in the finishing and inaugurating of the organ in Festival Hall, curiosity was not a little piqued as to the actual result. Monday, July 31, everything was in order, and the bill-board announcements were realized. The weather was charming, and a goodly-sized, fairly critical audience was present. The fact that Clarence Eddy officiated renders a detailed account of the performance unnecessary, for he is one of the world's greatest masters. The program as quoted in my last was carried out literally, and it served two excellent purposes; first, to illustrate the strong points of the new instrument; secondly, to gratify a miscellaneous audience.

The excellent quality of the diapasons, the perfection of the action, the delicacy of the voicing and the effectiveness of the solo stops were all demonstrated most satisfactorily. Unfortunately, the construction of the hall is such that the general equilibrium and balance of tone could not be determined with any degree of accuracy. In the full organ effects there was considerable confusion of sound and some want of balance, but if the instrument could be heard in such a situation as the Auditorium, I am of opinion that these defects would not be observable. The arrangement of pneumatic stops and electric connections enables the organist to make

complete changes in the registration, and these can be effected almost instantaneously. The echo organ (located a considerable distance from the keyboard) was shown to good advantage in Spinney's "A Royal Procession," composed, I believe, expressly for Mr. Eddy.

(The American Art Journal, August 5, 1893, page 388)

CLARENCE EDDY DEDICATES THE COLUMBIAN ORGAN.

The great Columbian organ, which has just been set up in Festival Hall, was formally dedicated last Monday afternoon by Clarence Eddy. The inaugural concert was attended by a large gathering of music lovers who were loud in their praises of the marvelous tone of the instrument. Many of the world's best known organists have been engaged to perform at recitals to be given in Festival Hall, from time to time, during the summer. The possibilities of this organ are infinite. The general scheme is so comprehensive, so all embracing in tonal quality, that, while it is a wonderfully brilliant and complete concert organ, lending itself to the more complicated orchestral effects, it is no less, by the exceeding richness of its foundation stops, a perfect organ that would make the central point of attraction in some great cathedral. The specification was drawn by Clarence Eddy in conjunction with Farrand & Votey, while Frank Roosevelt, of New York, made many valuable suggestions. On Aug. 1, George E. Whiting, of Boston, gave an organ concert in Festival Hall, on the instrument.

(The American Art Journal, August 5, 1893, page 400)

THIS is what the New York Sun of Aug. 1 said about the great Farrand & Votey Festival Organ, at the World's Fair:

The great Columbian organ, which has just been put up in Festival Hall, was dedicated this afternoon by Clarence Eddy. The inaugural concert was attended by a large gathering of music lovers, who were loud in their praises of the marvelous tone of the instrument, and it was plainly demonstrated that the organ recitals planned for the rest of the World's Fair season are destined to become one of the popular features of the musical program. Many of the World's best known organists have been engaged to perform at recitals to be given in Festival Hall from time to time during the summer.

(The American Art Journal, August 19, 1893, page 453)

EXPOSITION MUSIC.

The great Exposition organ in Festival Hall was formally dedicated Monday by Mr. Clarence Eddy before an audience of from twelve to fifteen hundred people. The program offered was a pleasing one, rather popular than profound, as organ programs generally are.

The instrument showed to good advantage under the skillful manipulation of Mr. Eddy, although the defective acoustic properties of Festival Hall detracted a great deal from some of the effects.

Mr. Eddy, as might be expected, played with great skill, and brought out all the sweetness and power of which the organ is capable. -

After the recital, those of the audience who were interested were invited to inspect the instrument, and the construction was explained to them at length.

(The Presto, August 3, 1893, page 13)

ORGAN MUSIC AT THE FAIR.

Since the destruction of the orchestra the artistic element in music at the Fair has been confined to organ and chamber music, in both which important things have been done. On the whole the place of honor must be given to the organ programmes, which have been important in themselves, as illustrations of all schools in this department, and by reason of the eminence of the artists who have co-operated in them. ...

The opening programmes were given by Mr. Clarence Eddy, to whose energy and enthusiasm was largely owing not only the acquisition of the instrument but also the provision of eminent organists, especially of Mr. Alexander (sic) Guilment, who remains the most eminent representative of organ playing art who has personally appeared. Mr. W. T. Best would have come if his health had permitted; and Mr. Camille Saint-Saens would perhaps have come had Mr. Thomas remained at the head of the music, since, in addition to playing organ concerts, he would have been heard in piano concerts and in orchestral works

of his own.

(Music, November 1893-April 1894, pages 84 and 85)

The official program notes that the Spinney was "Composed for and dedicated to CLARENCE EDDY;" the Wagner was "Arranged for the Organ by CLARENCE EDDY;" the Lemmens included "The Stozm" in its title, and the Weber was "Arranged for the Organ by S. P. Warren."

RECITAL #2. George E. Whiting, Tuesday, August 1, 12:00 noon.

This afternoon the second organ recital occurred, with Geo. E. Whiting on the bench. The program was this:

Toccata and fugue in D minor.....J. S. Bach
Andante from symphony No. 1.....Beethoven
Organ symphony No. 5, first movement.....Widor
Vorspiel, "Lohengrin".....Wagner
Two concert études, A minor and B flat major.....G. E. Whiting
Selection from "The Flying Dutchman".....Wagner
a. Introduction, Act III.
b. Senta's ballad.
c. Chorus of sailors.

Rather strong meat, but excellently well done, and therefore perfectly digestible.

One of the severest tests was the "Lohengrin" prelude with its delicate string effects and ethereal tone-colors. These were altogether charming. As a composer Mr. Whiting is also deserving of a word of praise for his very clever concert études. The excerpts from Wagner's "Flying Dutchman," owing to their peculiar arrangement, were less satisfactory.

(The American Art Journal, August 5, 1893, page 388)

...In this recital Mr. Whiting made the fatal mistake of wishing to do things in the good old way. Mr. Whiting did not wish to be shown, or even learn, the mechanical accessories of the instrument. Pistons he did not wish to use, simply caring to adhere to the combination levers.

Therefore, when he desired to change his registration, he had to make long stops, which marred the unity of the numbers. If he had set his stops to his suiting on the combination pistons, which was the work of a few minutes, he would have saved himself much unnecessary trouble.

(The Organ, September 1893, page 113; also applies to #3 below.)

RECITAL #3. George E. Whiting, Friday, August 4, 12:00 noon.

As seen, Mr. Whiting's programme was not by any means a drawing one, but in the second programme he made amends and was more like himself. It was as follows:

Concert Overture.....Hermann Wetzler
Prelude and Fugue in C-minor.....Mendelssohn
Sanctus from "St. Cecilia" Mass.....Gounod
Barcarolle.....Sterndale Bennett
Organ Sonata in A-minor (first movement).....Whiting
Pontifical March.....Lemmens
Finale, Symphony, No. 5.....Beethoven

The official program does not list the Wetzler piece and includes the Lemmens piece as "Pontifical March and Finale (Fugue on Fanfare subject)."

RECITAL #4. George E. Whiting, Saturday, August 5, 5:00 p.m.

Concerto, in G minor (Arrangement and Cadenza by Best).....Handel
Paraphrase on "Nazareth".....Gounod
Pastorale, in G major }
Fantaisie, in E flat major }.....W. T. Best
Finale from Overture Scherzo and Finale.....Schumann
Theme, with Variations and Finale, from Sonata in A minor.....G. E. Whiting
Overture, in C (arranged by Best).....Mendelssohn

RECITAL #5. William C. Carl, Monday, August 7, 3:00 p.m.

At three o'clock, Mr. William C. Carl, of your city gave his first recital on the great organ. His selections were as follows:

Toccata in F major.....J. S. Bach
Pastorale.....George McMaster
Marche de la Symphonie, "Ariadne".....Alex. Guilmant
Organ concerto in D minor, No. 10.....G. F. Handel
"No. 1" (new).....Theodore Dubois
Finale from the fifth organ symphony.....Charles M. Widor
Allegretto.....Theodore Salomé
Festival March, "The Trumpeter".....V. Nessler

Mr. Whiting and Mr. Carl have each followed Mr. Eddy's example in opening with a toccata from Father Bach, but if it were placed in the middle of the program I believe it would be more nearly appreciated.

Mr. Carl exhibited great skill in his manipulations, and moreover he is possessed of a very musical organization. The organ has some peculiar features and every organist (excepting Mr. Eddy, who drew the specifications) appears at a disadvantage. Mr. Carl, however, encountered fewer difficulties than did Mr. Whiting. The numbers by Dubois and Salomé are dedicated to Mr. Carl.

(The American Art Journal, August 12, 1893, page 414)

...This programme, with the exception of the Toccata and Fugue, was well rendered, the tempo of the former being painfully slow.

(The Organ, September 1893, page 114)

The official program shows the Guilmant piece as the "Ariane" Symphonie, probably in error. It lists the four movements of the Handel organ concerto as Adagio, Allegro, Aria, and Finale. The Nessler is listed as having been transcribed by Mr. Carl.

RECITAL #6. William C. Carl, Tuesday, August 8, 5:00 p.m.

Overture, "Euryanthe".....A. Weddi
"Visione".....Rudolph Bibl
"March Nuptiale".....Baron F. de la Tombelle
Suite for Organ (MS., new).....Henri Deshayes
Allegretto
Menuet
Andante
Fanfare

DEDICATED TO MR. CARL

"Morceau Symphonique" (new).....Alex. Guilmant
"Valse d'amour".....Th. Salomé
"Schiller March".....Meyerbeer
Composed for the Centenary of the Birth of Schiller

RECITAL #7. William C. Carl, Friday, August 11, 3:00 p.m.

Toccata and Fugue, in D minor }
Communion (dedicated to Mr. Carl) (sic) }.....J. S. Bach
"Marche Funèbre et Chant Séraphique".....Alex. Guilmant
Wedding Music ("Messe de Mariage").....Th. Dubois
Entrée du Procession.
Benediction Nuptiale.
Laus Deo.
Pastorale (new).....Paul Wachs
Variations on a Scotch Air.....Dudley Buck
"Marche Triumphale".....Henri Deshay (sic)

The official program has some obvious errors. The writer in The Organ whose commentary appears below lists Guilmant as the composer of Communion, the Dubois piece as Wedding Pastorale, and says that what is listed as #7 in the program book was played before #6 was played. For #6 the writer shows Weber as the composer of the Overture.

On the whole, Mr. Carl proved himself to be one of the best organists Chicago has been favored with. It is our hope to hear him again ere long.

(The Organ, September 1893, page 114)

to be continued in the next issue...

BYLAWS REVISION

The proposed revision to the Chicago-Midwest Chapter's bylaws printed on page 21 of the December 1982 issue was passed at the January 14, 1983 business meeting. Elections will be held this spring for all offices in accordance with the new national bylaws of the O.H.S. If you are interested in being a candidate for an office, contact one of the present chapter officers (listed on the masthead).

THE ORGANS AT TRINITY LUTHERAN CHURCH, SKOKIE, ILLINOIS

Trinity Lutheran Church, at 3637 Golf Road in Skokie, Illinois, is the only church in the Chicago area to own two tracker organs-- a 1971 Roderer organ in the sanctuary, and a 1905 Hinners organ in the chapel. They will be described separately in chronological order below.

The one-manual, six-rank Hinners organ in the chapel of Trinity Lutheran was originally installed in Annunciation of the Blessed Virgin Mary R.C. Church in Aurora, Illinois, a far west Chicago suburb. It was sold and moved to its present location in 1975 during the 1968-1977 tenure of Devon G. Hollingsworth as organist/choir director of Trinity. The organ is pictured on page 23.

On the Hinners opus list as being built in 1905, the organ is typical of the one-manual instruments by the firm, with a five-section symmetrical facade consisting of two rounded end towers of three pipes each flanking three flats of six, five, and six pipes, respectively. The keycheeks feature florid carving. The manual compass is 61 notes and the pedal compass is 27 notes. (The pedal rank contains only 15 pipes, CC-D, but the manual ranks couple through the entire pedal compass.) The pedalboard is flat. The Swell pedal is at the far right above the pedalboard. Manual stops divide between B and middle C. All stops except the 8' Open Diapason and the Pedal 16' Bourdon are located in the Swell box.

The feeder bellows were completely restored after the move and the pump handle is still there, so that the organ could be played without use of the electric blower, which is turned on by a modern keyswitch. (The Bellows Signal drawknob has been rendered inoperable and is fixed in drawn position.) The case wood has been stained in fruitwood finish to match the wood coloring in the chapel. A winker concussion bellows was added to the organ at the side of the case facing the wall because of unsteady wind pressure. The nameplate is the standard ivory one.

In some respects this organ represents a "return to its roots" by this congregation. Mr. Hollingsworth found a picture of the interior of the old church, which used to be at 806 Greenwood Street in downtown Evanston, a nearby suburb, before the parish, which was organized in 1896, decided to relocate to Skokie in 1951. The picture shows a one-manual Hinners organ, almost identical in design to this organ, at the left side of the chancel. (The two rounded end towers were positioned a little lower than the flats and the pipes were stenciled. The stops were also divided into bass and treble registers.)

When Devon had the church publish a pictorial leaflet showing both the old organ and the relocated 1905 Hinners, he said in it:

Our Hinners pipe organ, built around 1908, was found in a country church outside Aurora, Illinois. It serves as a prime example of the way organs of this type have been discarded in favor of the latest electronic inventions; lest we be too quick to blame someone else, the above picture serves to prove Trinity was no exception.

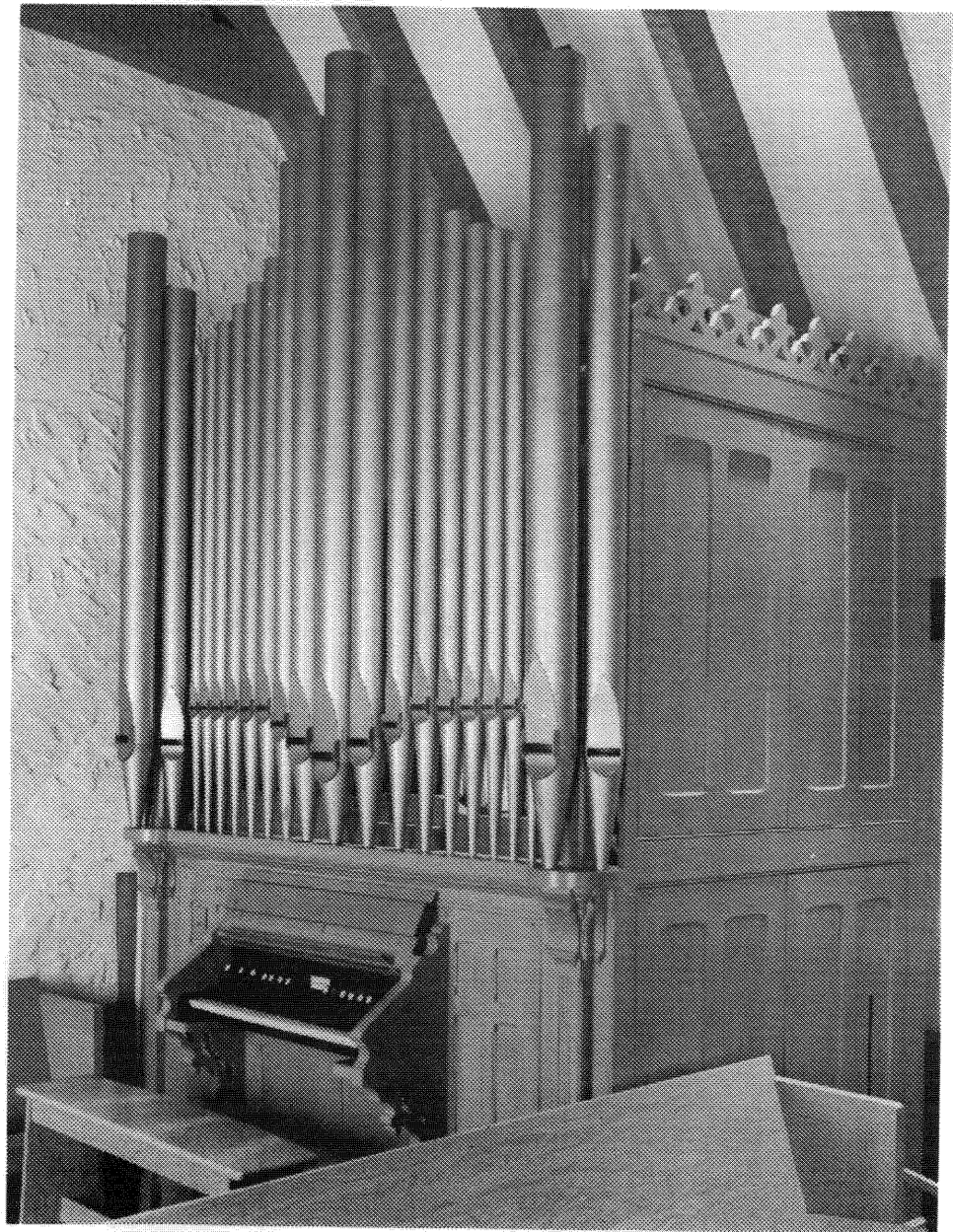
It had a Hinners pipe organ that could have served its congregation in its new setting at a fraction of the cost of the subsequent instruments. Now, after 50 years of electrical experimentation, these few older instruments that managed to survive are monuments to the fact that fine organs can be built to last for hundreds of years. Fortunately, mechanical action organs are being built again. Trinity's sanctuary instrument is one of the finest examples of modern tracker pipe organs.

Upon learning about the earlier Hinners organ, a check of the Hinners opus list by the author shows that a 4-stop organ was installed at "Trinity Norwegian Lutheran" in Evanston in 1911. The organ was sold with the building to the Knights of Columbus at the time of the move to Skokie. The old church structure was razed sometime thereafter for the construction of a new Knights of Columbus Hall, and the fate of the organ is unknown.

The stoplist is as follows:

<u>Manual</u>		<u>Pedal</u>	
16' Bourdon Bass (TC)	12 pipes	16' Bourdon	15 pipes
16' Bourdon Treble	37 pipes	Pedal Coupler	
8' Open Diapason Bass	24 pipes		
8' Open Diapason Treble	37 pipes		
8' Liebl. Gedackt Bass	24 pipes	Octave Coupler	
8' Liebl. Gedackt Treble	37 pipes*	Tremulant	
8' Gamba Bass (TC)	12 pipes	Bellows Signal	
8' Gamba Treble	37 pipes		
4' Flute Bass	24 pipes		
4' Flute Treble	37 pipes	*label missing	

continued on page 25



The simple lines of the case of the Hinners organ in the chapel of Trinity Lutheran, Skokie, are relieved by the V-shaped treatment of the mouths of the center facade pipes, which call attention to the keydesk, itself elaborate. Chaste gingerbread adorns the tops of the sides.



The Roderer organ at Trinity Lutheran Church, Skokie

The sanctuary of Trinity Lutheran Church, built in 1952, houses what may be termed the *magnum opus* of Kurt Roderer, organbuilder of Evanston, Illinois (because it is his largest all-new organ to date; one of his rebuilds being larger). Built in 1971 and designed in collaboration with Devon Hollingsworth, Kurt Roderer, and Karel Paukert, the organ has two manuals, 19 stops, and 25 ranks in an elegantly proportioned layout encompassing the Great and Pedal divisions in the main case and a Rückpositiv division in a matching case on the gallery rail. The key action is mechanical and the stop action is electric. Randy Casey is the present parish musician.

A pictorial leaflet on the Roderer organ was also published by the church during Mr. Hollingsworth's tenure there. In it he stated:

Trinity's new instrument is unique to the Chicago area at this time and will certainly set a standard for future organbuilding in the area. This instrument is the culmination of centuries of building technology, incorporating the best of the old techniques (casework, mechanical action, slider chests, etc.) with only the best of the modern technological discoveries (electric stop and combination-action, aluminum trackers, needlepoint bearings, slider seals, etc.) The entire organ is encased to provide maximum sound projection and tonal blend, but without expression shutters. Wind pressure and open-toe voicing are employed, as well as the use of unnicked pipes, handcrafted in Germany. The result is a custom pipe organ, designed and built for the needs of an active Lutheran congregation, that will survive for centuries, as have the historical predecessors of tracker-action organs.

The organ has three divisions: the GREAT, played on the upper manual; the RUECKPOSITIV, played on the lower manual; and the PEDAL. The front pipes of the upper casework (containing both the Great and Pedal divisions) are from the 8' and 4' Principal ranks. The Rueckpositiv front pipes are from its 4' Principal rank. All of the facade pipes are made with 80% tin. The specification of this organ was drawn up by Mr. Roderer, Mr. Hollingsworth and Mr. Karel Paukert.

(It should be noted that by 1971 there were already several two-manual modern trackers in the Chicago area; however this organ was the first tracker to have a Rückpositiv, a distinction now shared only with two other mechanical-action organs in the area, the 1974 Noack in Faith Lutheran Church, Glen Ellyn, Illinois, described and pictured in Issue Whole No. 12 of this journal, and the 1972 Schlicker at Messiah Lutheran Church, Chicago.)

The instrument, which cost \$36,000, was designed to maximize the tonal impact and visual presence of a Werkprinzip organ around the constraints of less-than-ideal architectural arrangements in the balcony. A large set of crossed double beams occupy the center of the balcony space and the organ had to be set in front of them to avoid impeding pipe speech or blocking the aesthetic appearance of the facade. The keydesk is built into the base of the main case and the music rack is lit by lights installed in the bottom of the entablature. The effective economy of space used for the entire organ is readily apparent. It was chosen by Dr. Philip Gehring and Donald Ingram as a frontispiece illustration for their booklet *THE CHURCH ORGAN - A Guide to Its Selection* (Valparaiso, Indiana: The Lutheran Society for Worship, Music, and the Arts, 1973, 2nd edition).

Recently the church decided to expand its narthex, which also entails increasing the depth of the gallery, although the awkwardly-placed beams must remain. In order to have more choir space, consideration has been given to proposals ranging from a) moving the main case farther back behind the beams and lengthening the trackers to the Rückpositiv; b) rebuilding the organ with a detached console; c) the addition of an enclosed Brustwerk; or d) a combination of these. Dr. Paul Bunjes has been serving as consultant. The relatively high cost of such changes plus the negative effect on the physical and tonal integrity of the instrument indicates that the correct design solution was reached the first time. The organ should be left intact. It is pictured on page 24.

The stoplist of the organ is as follows:

Great	Rückpositiv	Pedal
8' Principal	8' Holzgedackt	16' Subbass
8' Rohrfloete	4' Principal	8' Metalgedackt
4' Octave	2' Waldfloete	4' Choralbass
4' Spillfloete	1 1/3' Larrigot	16' Fagott
2' Klein Octave	II Sesquialtera (TC)	4' Schalmel
IV Mixture	III Scharf	II - Pedal
8' Trumpet	8' Krummhorn	I - Pedal
I - II	Tremolo	

4 general pistons duplicated by toe studs
3 divisional pistons for each manual

Michael D. Friesen
(and articles on pp. 3, 4, and 7)

BACK ISSUES

Back issues of *THE STOPT DIAPASON* are available for sale as follows: #1-2: free; #3-12: 50¢; #13-14: \$1.00; #15-on: \$2.00 (price each, postpaid). Send remittance with orders to the Editor (address on masthead).



DULCIANA'S DIARY

GREAT (PAST) DIVISION:

On December 6, I had a chance to hear the glorious theatre organ at Hinsdale Theatre again. Although the "combo" on stage left me a little cold, the delightful Clarinet and Post Horn shone through as beautiful as ever. To show you how bad things are getting these days, one of the performers was quite amazed at the organ pipes, as he had never seen any before. Now, that wasn't so surprising, but he went on to say that he was scarcely aware of the existence of anything except the electronic substitutes! (Fortunately for the audience, he was not the one at the console.)

The highlight of this year's social season for the O.H.S. was the dinner and program that David McCain provided for us at his home on December 30th. Our gracious host provided a bountiful repast of champagne, hors d'oeuvres, and ham with all the trimmings. Not content to feed our

bodies, David arranged to feed our souls with a recital on his 1979 King portable by James Frey. The variety of music that Jim was able to elicit from the single rank (a 4' wood Gedackt) was nothing short of astounding! He played a program ranging from Mozart to Pepping with aplomb and precision, with a little bit of fun thrown in, in the form of P.D.Q. Bach's O. K. Chorale, assisted by his mother at the piano. We look forward to hearing more from Jim, as he has shown his skill, not only in this recital, but in other appearances at more formidable consoles.

Leon Berry brought along his Opus 1 (a pipe of unknown vintage) from his apparently newly-formed "Berry Orgelbau Werkstatt." The evening was very enjoyable for all who attended, and the only disappointment was that we were not able to take a peek down in the basement, where David is still working on his yet-to-be-unveiled "Organo Magna" of innumerable manuals and stops! One of these days we'll have to see and hear it, David!

VOX HUMANA (COMMENTS):

It is certainly regrettable that the 1857 Pilcher organ in Minier, Illinois has been unceremoniously "carted off" East somewhere. We will have to exercise more vigilance in the future to see that our own "native" instruments stay in our area.

THE HINNERS ORGAN IN MARSHALL, ILLINOIS, continued

Rondeau.....Jean J. Mouret (1682-1738)
 Sonatina.....Christian Ritter (1650-1725)
 Air Tendre.....Jean-Baptiste Loelliet (1680-1730)
 "Ein' Feste Burg".....Dietrich Buxtehude
 Sinfonia: "God's Time Is The Best Time".....Johann Sebastian Bach
 "Lord Jesus Christ, Turn Thee To Us".....Johann Sebastian Bach
 Prelude and Fugue in E Minor ("The Cathedral").....Johann Sebastian Bach

Sonata da Chiesa (Variations and Finale) Hendrik Andriessen (1892-)
 Adagio (From Symphonie IV) Charles-Marie Widor (1844-1937)
 Romance Sans Paroles Joseph Bonnet (1844-1944)
 "Memorial For A Dead Child" Louis Vierne (1870-1937)
 Prelude: "Fairrest Lord Jesus" Garth Edmundson (1900-1971)
 "Primavera" (From Harmonies of Florence) Seth Bingham (1882-1972)
 Improvisation on "Festal Song" Seth Bingham

The Chicago-Midwest Chapter congratulates the foresight of Mrs. Fitzjarrald and of the church in retaining their Hinners pipe organ. May it last at least another 73 years!!

A SAMPLE OF CHICAGO PUBLICATION HUMOR (MOST DEFINITELY UNINTENDED)

Hammond A-100 organ, dbl keybrd, full peddles, presets, self cont., pipe sound, mod. walnut. Ideal church or lounge \$1195

(Chicago Tribune "classified," December 12, 1982, reprinted without phone number)

David M. McCain

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CHICAGO-MIDWEST CHAPTER: President

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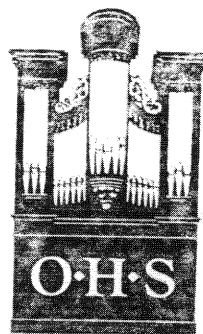
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