

A SURVEY OF THE MID TO LATE NINETEENTH-CENTURY
MECHANICAL ACTION ORGANS OF MADISON, INDIANA

by

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Introduction

The relative obscurity of organ repertoire originating in the United States from the second half of the nineteenth century may be attributed in part to two phenomena. The first is the lack of a single culminating composer, such as Johann Sebastian Bach to the Baroque Era. The second is the lack of a fountain-head composer, such as César Franck in the French Romantic Tradition. A third probable partial cause, as asserted by Barbara Owen in her preface to Volume One of *A Century of American Organ Music 1776-1876*, is that written scores were not plentiful since the contemporary organist would have improvised much of the music required for worship services.¹ Many of the extant scores from this period can be found in this same four volume collection. In addition, highly gifted and prolific composers such as Dudley Buck, John Knowles Paine, Horatio Parker, Arthur Foote, and George W. Chadwick wrote scores and collections for publication.

The attributes of the pipe organs built in the United States during this period are less commonly known than those of the archetypical instruments associated with the more commonly known segments of the repertoire. Since the organ building traditions of this era were rooted in those established in France, Germany, and England, there was no single, unified style of American organ building. Many of the organs constructed in the United States in the mid to late nineteenth century no longer exist. These organs were often replaced, as musical tastes evolved, and electricity began to facilitate instrument action and wind delivery.

American organ building began to expand as a result of the Embargo Act of 1807 and then the War of 1812, which made importing an organ from England, as had been the custom, difficult if not impossible.² Demand for new pipe organs increased with westward expansion and

¹ Barbara Owen, ed., *A Century of American Organ Music (1776-1876)*, Vol. 1, (Melville: Belwin Mills Publishing Corp., 1975), 4.

²Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), .101

population growth in urban areas. With demand ever increasing and the foreign supply halted, domestic builders began to increase their output.³ Industrialization made it possible for builders to build larger organs more quickly as organ factories began to appear. A typical two-manual organ of approximately twenty stops in the 1860s would likely have been influenced by the English tradition of building. There are comparatively few organs from this period remaining in the United States, which makes the four extant instruments installed between 1867 and 1900 in Madison, Indiana, of particular interest and value in understanding the trends in American organ building and composition.

Preceding the construction of these organs, Madison's economy was stimulated by the Civil War. Foundries and ship building establishments provided supplies to the Union Army. Following the Civil War, other industry continued to sustain the local economy including mills for cotton, wool and flour. Madison became the saddletree (the wooden frame of a saddle) capitol of the Midwest. Its location on the Ohio River made it easy to ship products down-stream to Louisville, Kentucky, or up-stream to Cincinnati, Ohio. The strength of Madison's economy in the last half of the nineteenth century along with the centrality of religious life provided the right combination of means and opportunity for these organs to be installed in their housing churches. Further, economic stagnation in the early twentieth century meant that resources were not available to replace these historic instruments with new organs powered by electricity, as had happened in several of Madison's other churches.

These instruments were built by four different builders from four different cities for churches of four different denominations and create a good cross-section of small to mid-sized worship instruments. In examining these organs, a greater understanding of the trends in organ construction and design will follow.

³Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), 101-102.

Chapter 1: OVERVIEW

A. Tonal Characteristics of the Nineteenth-Century American Organ

An American organ from this period typically had two manuals and pedal. Full open diapason ranks at 8', 4' 2 2/3', and 2' dominated the Great division. A Mixture and an 8' chorus reed, perhaps a Trumpet, added brilliance to the ensemble. An 8' string rank, likely a Violoncello or Viola da Gamba, could be used alone or with the 8' flute rank, likely either a Stopped Diapason or a Clarabella. The Great division likely had a 4' flute rank that could be used in combination with the 8' flute for accompaniment of the solo 8' reed that was usually in the Swell division.

The expressive Swell division likely contained a number of split ranks. The solo reed, often an 8' Hautbois, descended to c.⁴ The Hautbois partner rank, an 8' Bassoon Bass, completed the bottom octave of the compass. It was not unusual to find several incomplete flue ranks on the Swell division descending only to c, such as an 8' Stopped Diapason and an 8' string. An 8' Common Bass rank was voiced so that it could provide the bottom octave for either the 8' Stopped Diapason or the 8' string. A 4' Harmonic Flute is often found on the Swell division alongside a 4' Principal. The use of split ranks in the Swell division is born of the likelihood that the Swell chamber is not large enough to contain 8' pipes. Therefore, the bottom octave of the full-length string rank would not fit. The Common Bass rank, because it is stopped, sounds down an octave from what its length would indicate. Thus, a 4' stopped pipe sounds an 8' C. The 4' Harmonic Flute is only double length above the bottom octave. The 8' Bassoon/Oboe pair would likely have either half or quarter length resonators so they would also fit in the Swell chamber.

⁴For the purposes of this paper, c' will indicate middle c; c indicates the octave below and C two octaves below while c'' indicates the octave above middle c and c''' two octaves above, etc.

The Pedal division on smaller instruments typically had two 16' ranks, one louder, a Double Open Diapason, and one softer, a Bourdon. George Ashdown Audsley observed, "It is out of all reason to expect one or two [pedal] stops of 16' pitch to furnish a proper and satisfactory bass for all, or indeed any considerable portion of the manual department; yet the number of modern Church Organs which have one or perhaps two such stops forming their only pedal resources is legion."⁵ Larger instruments may also include 8' string, flute or principal ranks in the Pedal. As the tonal resources in the Pedal expand, 16' and 8' reeds would appear along with 4' flute and principal ranks. The most complete Pedal divisions would include an uninterrupted mixture, considered an essential element by Audsley who wrote, "In addition to the unison and octave stops above alluded to, every complete Pedal Organ should contain several harmonic-corroborating stops, including a Grand Mixture, without breaks."⁶

Later in the century, as organ builders began to lay the groundwork for the orchestral organ, mixtures and mutation ranks become less common. Ranks intended to imitate orchestral instruments such as the English Horn and Clarinet emerge. Céleste ranks shimmer alongside their parent flute and string ranks. As the articulated touch of organ music of the Baroque Era gave way to the legato default of the organ music of the Romantic Era, the clarity of counterpoint achieved by including high-pitched mixtures and mutations in the ensemble became a liability in the new aesthetic. Pipe speech was made more even, as chuff was eliminated, and treble ascendancy built in a subtle crescendo as the pitch rises.

B. Physical Properties of the Nineteenth-Century American Organ

Audsley suggests that it was the English organ builders, notably Thomas Mace as documented in 1676, who first used any sort of mechanism for dynamic expression. Mace

⁵ George Ashdown Audsley, *The Art of Organ-Building*, Vol. 1, (New York: Dover Publications, Inc., 1965), 223.

⁶ *Ibid.*, 224.

included eight “desks” in the leaf of his table organ which could be opened and closed at pleasure. Divisional expression progressed in the following manner: being operated by foot instead of by hand, as in the nag’s head swell which Abraham Jordan built in 1712 for St. Magnus’ Church London, England; next incorporating Venetian swell shutters as in the organ Samuel Green built for Greenwich Hospital Chapel in 1789. It was Cavaillé-Coll who advanced the idea of divisional expression into the mainstream. Cavaillé-Coll used a hitch-down pedal to operate the slats enclosing the *Récit*, and occasionally enclosing the *Positif* and Solo divisions.⁷ It is unclear why Cavaillé-Coll used a hitch-down pedal mechanism when the documented use of a balanced swell lever appears as early as 1833 in the Walcker organ of the Paulskirche of Frankfurt, Germany.⁸

In the United States, swell shade operation on earlier instruments would involve a pedal to the right of center that defaults to the closed position. The Shades could be kept half open or completely open by notches interrupting the pedal’s return to the closed position, similar to the mechanism used by Cavaillé-Coll. As builders continued to improve their methods, the central and balanced Swell shoe becomes the more popular and flexible method of expression.

The pedals are most often flat, but in later organs they radiate rather than remaining parallel. The pedalboard would typically be centered under the manuals, in contrast to the 1881 English Royal College of Organists guidelines which called for the pedalboard to be situated such that c in the Pedal was under c’ of the manual divisions.⁹ Couplers would be of the pull-down variety and include Swell to Great, Swell to Pedal and Great to Pedal. The couplers are not independent. Therefore, using Swell to Great in combination with Great to Pedal results in Swell

⁷ George Ashdown Audsley, *The Art of Organ-Building*, Vol. 2, (New York: Dover Publications, Inc., 1965), 35-37.

⁸ Peter Williams and Barbara Owen, *The Organ* (New York: W. W. Norton & Company, 1988), 156.

⁹ George Ashdown Audsley, *The Art of Organ-Building*, Vol. 2, (New York: Dover Publications, Inc., 1965), 124.

to Pedal occurring *de facto*. This is also the case with many historic European organs, such as the Cavallé-Coll organ at Sainte-Clotilde, Paris.

In later organs, pedal and manual compasses begin to expand. As N. Lee Orr notes, “Even with the increase in power and versatility, the organ at mid-century still generally had short-compass pedalboards, and the Swell, which was regarded as a solo division, generally had a short compass from tenor c or f.”¹⁰ Dudley Buck, a leading performer and teacher preferred the standardization of the manual compass at 58 notes (C-a’”), and the pedal compass at 30 notes (C-f’).¹¹

American builders worked to develop and then improve combination action. On organs of the mid-nineteenth century, combination action was a rarity. Subsequently, single-action composition pedals were introduced. One composition pedal would bring stops on while another would remove them. Later, the combination pedals became double-action, where a discreet registration is achieved by adding and removing stops simultaneously.

The four organs of this survey, the 1867 William A. Johnson organ, op. 217 in Windle Auditorium, the 1879 Koehnken & Grimm organ, without opus in St. John’s United Church of Christ, the 1897 August Prante organ, without opus in St. Michael’s Catholic Church, and the 1900 A. B. Felgemaker organ in First Baptist Church, when examined oldest to newest, demonstrate the innovations and trends happening in the realm of organ construction and design during the second half of the nineteenth century in the United States.

¹⁰ N. Lee Orr, “Dudley Buck and the Coming of Age of the American Organ.” In *Litterae Organi: Essays in Honor of Barbara Owen*, edited by John Ogasapian, Scot L. Huntington, Len Levasseur, and N. Lee Orr, (Richmond: OHS Press, 2005), 214.

¹¹ *Ibid.*, 221.

C. The Relationship between the Organs and the Repertoire

The three-way codependence of builder, composer, and performer drove advancement in instrument mechanics, compositional imagination and technical proficiency. In many instances the composer and performer are one and the same, as was the case with César Franck, who had a mutually fruitful relationship with the esteemed builder Aristide Cavallé-Coll, or, as an American example, Dudley Buck who cooperated with the builder, William Johnson. Performers depend on composers to compose music of utility for church and recital while composers depend on performers to bring their compositions into the public consciousness to generate sales and commissions. The performer drives the builder to advance the ease of playing the instrument, leading to the inclusion of the mechanical assist of the Barker lever (on larger instruments, if needed), the radiating pedalboard, the balanced swell pedal and combination pedals. The builder depends on the performer to play the instrument well, which will generate interest with the public and potentially yield more opportunities for installation. Composers depend on builders to increase the organ's musical expression. This has yielded the advancement of the expressive swell division, expanded manual and pedal compasses, inspired the development of super and sub couplers, the regulation of wind pressure and new and innovative ranks such as Doppel and harmonic flutes. As the three persons of performer, composer and builder are thoroughly entwined, so is the organ itself entwined with its repertoire. They are codependent and neither can be understood except in consideration of the other.

Two questions relating to the four organs constituting this survey and organ literature arise: What literature would organists likely have played on these instruments at the time of construction? What of the standard organ repertoire might the present-day organist reasonably play on these instruments? Standard repertoire would refer to pieces by the quintessential composers in each idiom: for example, Dietrich Buxtehude and Samuel Scheidt in the North German Baroque tradition; Johann Pachelbel and Jakob Froberger in the South German Baroque tradition; François Couperin and Nicolas Clérambault in the French Classic tradition; Girolamo

Frescobaldi and Domenico Zipoli in the Italian Baroque tradition, César Franck and Alexandre Guilmant in the French Romantic tradition; Felix Mendelssohn, Johannes Brahms and Max Reger in the German Romantic tradition; Maurice Duruflé, Olivier Messiaen, Hugo Distler, and Samuel Barber from the 20th Century; and Johann Sebastian Bach in a category by himself.

To determine what literature organists might have played on these organs at the time of construction, we look to the American organ literature available at the time, e.g., the collected works of composers such as Dudley Buck, John Knowles Paine, Horatio Parker, Arthur Foote, and George W. Chadwick. Further examples include the anthologies that accompany the organ method works of the time, for example, Eugene Thayer's *Organ Music for Church Service supplement to the Art of Organ Playing*.¹² Of further use to the small-town, perhaps self-taught organist would be the music-filled periodicals that were designed to provide practical service music. *The Organist*,¹³ for example, was established in 1897 and continues to be published bi-monthly. This periodical is filled with original organ compositions by living composers, simplifications of standard repertoire, and approachable transcriptions. These pieces frequently indicate optional or *ad libitum* Pedal lines and can typically be performed on instruments of two manuals. These collections are exceptionally well-suited to the organs in Madison, Indiana.

It bears mentioning that none of these four instruments were intended to play the entirety of the historical organ repertoire. They were installed in churches, not recital halls. What these organs do very well is uplift and support congregational singing. They fill the spaces that they occupy and they accompany soloists and choirs. The organ uplifts without overpowering, blending with the human voices in a way that concert instruments are usually ill-equipped to accomplish.

¹² Eugene Thayer, *Organ Music for Church Service Supplement to Art of Organ Playing*, (Boston: Carl Prüfer, 1875).

¹³ Carson Cooman, ed., *The Organist* 124, no. 7 (March/April 2021).

The most significant composers of organ repertoire in the United States during this time spent most of their professional lives in or around Boston, Massachusetts; however, many of these composers have considerable training in Germany. While Dudley Buck went to Leipzig and Dresden to complete his training, Horatio Parker studied with Rheinberger in Munich. Likewise, George Whitefield Chadwick studied in Leipzig, and later with Rheinberger. John Knowles Paine trained with Kotschmar and Haupt in Berlin. Eugene Thayer trained in Germany, as well.

The German influence on performance and composition began to have more of an impact on organ construction and design in the United States. The majority of the output of these composers suggests a three-manual instrument with a complete Pedal division. Occasionally, a C-f' pedal compass is indicated, for example, Horatio Parker's Organ Sonata, Op. 65, "Allegretto," and Dudley Buck's Chorale Prelude Op. 49, No. 6c, "Dundee," (although in this instance alternate notes down an octave are provided by the composer). Most of the repertoire can be played on a C-d' pedalboard. It is notable that despite Buck's desire for the American pedalboard to have a standardized compass from C-f', his *Studies in Pedal Phrasing*, Op. 28,¹⁴ employs a C-c' compass in the Pedal.

Most of the time these composers indicate either specific ranks to be used on each division, or pipe lengths to be registered, with or without the suggestion of more general tone (e.g., flute, string, reed), or dynamic marks to achieve the relative volume of each division. Occasionally one finds instances of a 16' rank being included in the registration of a manual division. Even rarer is the indication of mixtures or mutations. Horatio Parker's "Marcia Religiosa" calls for a soft 32' rank on the Pedal, an exceptionally rare occurrence. Crescendo and decrescendo marks suggest changes in the position of the swell box. Scores also include instructions to engage and disengage couplers.

¹⁴Dudley Buck, *Studies in Pedal Phrasing*, (New York: G. Schirmer, Inc., 1917).

Despite the detailed instructions for registering these pieces, both George Whitefield Chadwick in his preface to “Progressive Pedal Studies,” and Dudley Buck in several works (notably Op. 77, “Sonata No. 2;” Op. 51, “Variations on a Scotch Air;” and Op. 49, “Short Choral Preludes”) recommend that the registrations provided are suggestive and not obligatory. This expressed permission to adapt the composer’s intentions to suit the instrument at hand might also rightly be carried over to other works by the same composers, and indeed, perhaps to the works of their contemporaries as well.

In addition to the repertoire composed for the organ, orchestral transcriptions became a central part of organ recitals, and by extension, of organ dedication programs. Transcriptions, based on grand oratorio choruses and opera overtures and arias, rather than the concerti grossi of previous generations, imitated the newer *bel canto* style.

Since the four Madison organs continue to be operational today and two of them (the Felgemaker and the Koehnken and Grimm organs) are used weekly for worship services, and all of them have been used within the last ten years for recitals and as featured instruments for a local organ crawl, discovering what segments of the standard organ repertoire suit them is a reasonable line of inquiry. While they do provide insight into the culture of their time, to limit them to the repertoire of that time is to treat them as artifacts, rather than appreciating them for the flexible musical instruments that they are. There is a vast wealth of organ music spanning centuries and continents. Restricting repertoire choices to those contemporary to the instruments is short-sighted and denies the congregation (or audience) exposure to the very things I chose my profession in order to share with them. To that end, I will use the Jacobs School of Music doctoral organ repertoire list¹⁵ to identify the archetypical composition species and look for examples within each archetype that can reasonably be executed on each instrument.

¹⁵ See Appendix 4.

The most common limitation of Madison's organs can be found in the Pedal division. While the two earlier organs have a pedal compass too small to execute much of the literature of the Baroque and Romantic eras (C-g), even the later instruments, with more complete pedal compasses, lack an 8' rank in the Pedal division. In examining the ability of these organs to present organ literature in an authentic manner, it became apparent that a rubric for evaluation was necessary.

The first thing to consider is whether the compass of the instrument can accommodate the written pitches. If not, then we must determine whether some registrational concession can overcome what a restricted compass prevents (e.g., playing a line meant to sound at 8' pitch down an octave on a 4' rank, thereby extending the upper limit of the 8' sounding compass). Also of central importance is whether the instrument has enough divisions to provide as many simultaneously contrasting colors as the piece requires. The absence of a third manual will not necessarily preclude the performance of pieces where three manuals are indicated by the composer so long as the three manuals are not meant to be used simultaneously.

Another consideration will be whether the instruments can approximate the registrations demanded by each composition type. For the repertoire to be considered well-suited to an instrument, a registration and sound comparable to those available on the historical organs for which the pieces were intended must be possible. A certain amount of compromise will also be necessary regarding specific registrational practice. For the purposes of this document, reed pipes will be considered roughly equivalent, as will flute pipes, string pipes and principal pipes, irrespective of the specific rank or ranks suggested by the composers. A hierarchical approach to appropriate registrations would put the written intentions of the composer as primary, historical treatises from contemporary organ builders or composers as secondary, and scholarly retrospectives, such as Barbara Owen's *The Registration of Baroque Organ Music*, or Fenner Douglass's *The Language of the Classical French Organ* as tertiary. Virtually all obligato pedal lines in the repertoire will need to have at least one manual division coupled to them. The only

instrument of this survey containing an 8' rank in the Pedal is the organ at St. John's United Church of Christ. Thus, for the three remaining instruments (First Baptist Church, St. Michael's Catholic Church and Windle Auditorium), any 8' rank sounding in the pedal must be coupled from one of the manual divisions.

This will occasionally lead to a phenomenon which I have decided to call a "disappearing unison." In instances where the coupled Manual line approaches a pitch that the Pedal is already sustaining, the manual line will not have any independent pipes sounding beyond those already speaking because of the Pedal coupler. In Example 1, the third movement of J. S. Bach's first Trio Sonata, BWV 525 measure 8, if the lower manual line is coupled to the pedal, the arrival of b-flat on beat 2 of measure 8 will effect no change in sonority since all the pipes for that pitch are already sounding with the b-flat in the pedal downbeat. This results in a temporary confusion of the counterpoint.

Example 1. BWV 525, Movement III, m. 8



Similarly, in measure 13, the lower manual a-flat on the second half of beat 2 will have been absorbed by the a-flat in the pedal that sounds on the first half of beat 2, as in Example 2.

Example 2. BWV 525, Movement III, m. 13

In these instances, coupling the upper manual line to the Pedal will restore the integrity of the counterpoint. However, the upper voice of the trio texture is not immune to being absorbed by the pedal either. If the upper voice is coupled to the pedal, a similar issue can be found in Bach Trio Sonata II, BWV 526 first movement m. 8. The c' arriving on the fourth sixteenth note pulse of half-note beat 2 and the sixth sixteenth note pulse of half-note beat 2 would not sound because of the presence of the same c' in the pedal arriving on the second eighth note pulse of half note beat 2, as in Example 3.

Example 3. BWV 526, Movement I, m. 8

Further examples of a disappearing unison in the works of Bach include the first measure of the *Orgelbüchlein* setting of “Liebster Jesu, wir sind hier,” (BWV 634), as shown in Example 4, where the arrival of the e in the accompaniment on the second half of beat 3 would not be heard due to the sustained unison pitch in the pedal, and the ninth measure of Bach’s setting of “Aus tiefer Not schrei ich zu dir,” (BWV 686), where the lowest voice of the manual accompaniment leaps to a unison with the upper voice of the Pedal on the fourth half-note pulse of the measure as shown in Example 5.

Example 4. BWV 634, m. 1

Example 5. BWV 686, m. 9

This liability is of particular frequency in the solo chorale preludes, where, in order to maintain proper balance, one must couple the accompanimental manual to the Pedal. In the single manual works, the solution would be to play on one uncoupled manual and couple the other to the Pedal.

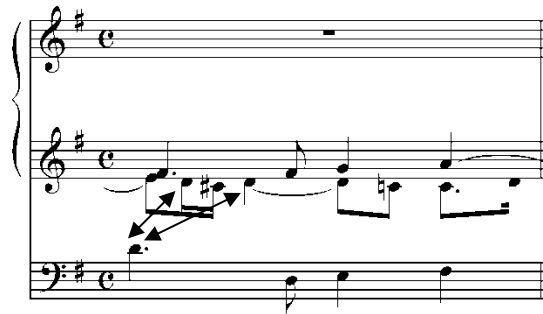
Two instances of potential disappearing unisons in the North German Baroque repertoire can be found in M. 25, of Dietrich Buxtehude’s setting of “Christ, unser Herr, zum Jordan kam,”

(BuxWV 180) as shown in Example 6, where the sustained Pedal g will obscure the arrival of the same pitch in the lower voice of the lower manual staff on beat 3. Another example may be found in M. 36, beat 1 of his setting of “Es spricht der Unweisen Mund wohl” (BuxWV 187) as shown in Example 7, where the sustained Pedal d’ on the downbeat will obscure the arrival of the same pitch in the lower manual voice.

Example 6. BuxWV 180, m. 25

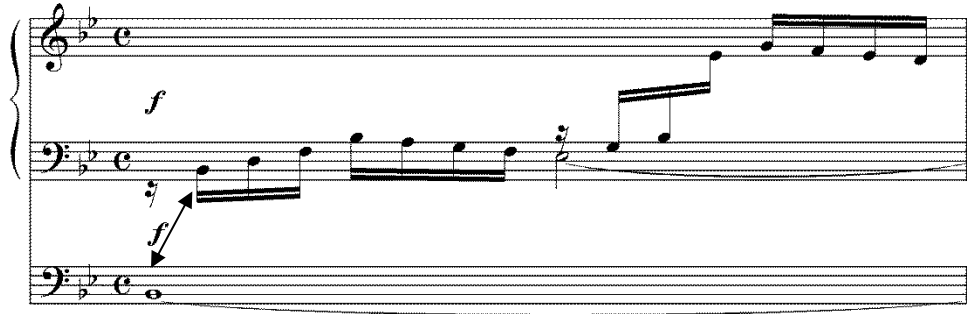


Example 7. BuxWV 187, m. 36



Within the German Romantic repertoire, a disappearing unison might well be found in the first Measure of the first movement of Felix Mendelssohn’s Fourth Sonata, Op. 65, as in Example 8.

Example 8. Mendelssohn, Op. 65. No. 4, Mvmt 1, m. 1



The sustained B-flat in the Pedal will obscure the initial entry of the same pitch in the manual if the judicious use of couplers is not employed. Were the couplers on the three multi-manual instruments of this survey, (First Baptist, St. Michael's and Windle Auditorium), independent, the most reasonable schema would employ the Great to Pedal coupler together with the Swell to Great coupler. In such an instance, when the manual line approaches a pitch already being sustained by the pedal line, the independent Swell division would sound the manual pitch making the counterpoint clearer. Unfortunately, the couplers on the organs of this survey are not independent. Since the couplers are not independent, when both Swell to Great and Great to Pedal are employed, Swell to Pedal occurs *de facto*. Therefore, the only real way to maintain the independence of each line in this example (and others like it) is to play on the uncoupled Great and employ Swell to Pedal. This, in certain instances, may require the reduction of the full Great, in order to balance the Pedal with the less prominent Swell coupled to it.

The historic registrations cited by Fenner Douglass in *The Language of the Classical French Organ*, and Barbara Owen in *The Registration of Baroque Organ Music* will only occasionally be possible on these instruments. First, only the Johnson organ has a mixture of any variety and is the only instrument of this survey that can reasonably achieve a true *plenum*. Further, only the earlier instruments (Johnson and Koehnken and Grimm) originally presented a 2 2/3' rank. None of the instruments have a 1 3/5' which makes achieving a complete cornet registration impossible. Still, the spirit of the compositions can usually be captured by other

means. The notion of historical performance practice did not begin to take hold until the *Orgelbewegung* movement of the 20th Century. The central and most critical considerations are not whether these instruments approximate an historical registration for the piece, but rather if the manual and pedal compasses are sufficient to execute the written pitches; whether the composer's intended contrasts of color and dynamics can be approximated; and whether the piece sounds good, if not correct.

Chapter 2: JOHNSON AND SONS, OPUS 217 AND WINDLE AUDITORIUM

William Allen Johnson (1816-1901) was born to a millwright in Nassau, New York. At the age of three, William and his family moved to Hawley, Franklin County, Massachusetts. William attended both private and public schools while there. In 1834 in Chicopee, Massachusetts, Johnson apprenticed to a mason for three years and three months. At the end of his apprenticeship, he began a career in construction. In 1843 Johnson, after having assisted in the building of The Old Methodist Church of Westfield, was hired to help install the Hook Op. 50 organ. This is his first documented experience with organ mechanics, which he must have observed very carefully. He built his first parlor organ the following winter. In 1847 Johnson began to devote all his industry to organ building, foregoing his previous trade in masonry. Johnson built his first church organ for Grace Episcopal Church of Chicopee, Massachusetts in 1848.¹⁶

Johnson is unique among the builders discussed in this document in that he was self-taught. While the others apprenticed with builders of merit, either in the United States (Koehnken with Mathias Schwab in Cincinnati, Felgemaker with Garret House in Buffalo) or in Europe (Prante with his own family in Prussia), Johnson never apprenticed in his trade. Mr. Johnson's organ business began with difficulty. The *Springfield Republican* reports on May 8, 1857 that Johnson was bankrupt. On May 13 of the same year, The *Westfield News Letter* printed that his creditors were willing to lend a helping hand, thus saving his young enterprise. In 1862 the Burlington, Vermont *Free Press* reported that Johnson's Op. 135, constructed that year, included a radiating pedalboard, "while not unheard of at the time, was certainly a novelty in

¹⁶ Scot L. Huntington and others, *Johnson Organs 1844-1898* (Cranbury: The Princeton Academy of the Arts, Culture, and Society, 2015), 7-8.

Northern New England.”¹⁷ In 1866 John W. Steer, Johnson’s brother-in-law, and employee, resigned from the Johnson firm and established a competing firm in Westfield, Massachusetts. The following year, George W. Turner also resigned from the Johnson firm and joined Steer’s new organ building company.¹⁸ Also in 1867, on November 29, Henry T. Levi, Johnson’s favored reed pipe maker, died. In April of 1871, the Johnson organ factory caught fire.

Johnson’s financial problems, compounded by the loss of some of his employees, led him to incorporate, selling ownership of his company. On May 3, 1871, the Johnson Organ Company was established.¹⁹ Charles E. Chaffin owned a one-quarter interest, James R. Gladwin, also, owned a one-quarter interest while William H. Johnson, William A. Johnson’s son, took a one-half interest. William A. Johnson was still at the head of the company, although not officially, most likely to insulate the new Johnson Organ Company from the creditors to the former incarnation of the enterprise.

In 1873, Charles E. Chaffin sold his portion of the company to William H. Johnson, giving the latter three-quarters controlling interest. In 1877, William A. Johnson developed and patented a new reed pipe that produced more fundamental tone and volume than those typical of the time. In 1878, the Westfield River flooded damaging one building occupied by the Johnson Organ Company. In 1883, Emmons Howard, a Johnson employee, left the firm and became an independent and competing organ builder in Westfield, Massachusetts. In 1886, the Johnson Organ Company moved to a larger factory. The *Times and News Letter* on August 17, 1898 reported that the Johnson & Son organ building company was dissolving because of the retirement of William H. Johnson and the poor health of William A. Johnson. On January 20,

¹⁷ Scot L. Huntington and others, *Johnson Organs 1844-1898* (Cranbury: The Princeton Academy of the Arts, Culture, and Society, 2015), 14-15.

¹⁸ At this point the firm is called Steer & Turner.

¹⁹ Scot L. Huntington and others, *Johnson Organs 1844-1898* (Cranbury: The Princeton Academy of the Arts, Culture, and Society, 2015), 16-18.

1901, William A. Johnson died of catarrhal pneumonia. On April 20, 1922, William H. Johnson died in Westfield, Massachusetts.

William A. Johnson, despite the setbacks of fire, flood and trusted employees becoming competitors, managed to continue as one of the most successful American organ builders of the last three decades of the 19th century.²⁰ Stephen Pinel wrote,

If there is a single characteristic that set Johnson organs apart from his competition, it was the tonal cohesion of his instruments. Contemporary journalists and reporters often mention this, but under differing circumstances and choosing different words. With consistent scaling and fastidious voicing, the firm was able to build an organ that held together tonally, regardless of the stops drawn.²¹

The Trustees of the Second Presbyterian Church of Madison, Indiana acquired the land for their edifice in 1833. The building was erected in 1835. The cost of the land and the building together was about \$8000.²² In 1923, the Second Presbyterian Church rejoined the First Presbyterian church, and the building formerly occupied by the Second Presbyterian Church, currently Windle Auditorium, became the Vail Memorial Chapel. In 1929 the building was purchased and occupied by St. Paul's Lutheran Church. In Historic Madison's pamphlet, *A Brief History of Opus 217, 1867*, it is recorded that in 1960-61 Historic Madison Inc. purchased the building. John T. Windle, the founder of Historic Madison Inc., purchased the organ separately, and donated it back to Historic Madison in 1985. The organ was never removed from the building although it had changed locations within the space. Originally placed in a west room on the south side of the auditorium, in 1883 the organ was moved to its current location, front and center against the north wall. The brief history pamphlet also surmises that it was during this move that the organ was converted to a hydraulic motor. At some point after 1937, most likely in

²⁰ N. Lee Orr, "Dudley Buck and the Coming of Age of the American Organ." In *Litterae Organi: Essays in Honor of Barbara Owen*, edited by John Ogasapian, Scot L. Huntington, Len Levasseur, and N. Lee Orr, (Richmond: OHS Press, 2005), 222.

²¹ Scot L. Huntington and others, *Johnson Organs 1844-1898* (Cranbury: The Princeton Academy of the Arts, Culture, and Society, 2015), 5.

²² *John T. Windle Memorial Auditorium* (Madison: Historic Madison, Inc.).

the mid-1940s, the organ was converted to an electric motor while the building was occupied by St. Paul's Lutheran Church. In 1984 Daniel Bickel, an organ builder from Edinboro, Pennsylvania, re-leathered the reservoir, the year before John Windle donated the instrument to Historic Madison, Inc.²³

The building is a fine example of Greek Revival architecture. William Johnson installed opus 217 in 1867 for \$2000. The specifications of the instrument follow.

Table 2.1. William A. Johnson, Op. 217, Windle Auditorium, Madison, Indiana

Great (C-g''')	Swell [Expressive] (C-g''')	Pedal (C-g)
Diapason 8'	Open Diapason (c-g''') 8'	Open Diapason 16'
Keraulophon (c-g''') 8'	Viol di Gamba (c-g''') 8'	
Stopped Diapason Bass (C-b) 8'	Stopped Diapason Bass (C-b) 8'	
Clarabella (c-g''') 8'	Stopped Diapason (c-g''') 8'	
Principal 4'	Principal (c-g''') 4'	
Flute à Cheminée [sic] (c-g''') 4'	Principal Bass (C-b) 4'	
Twelfth 2 2/3'	Saube Flute (c-g''') 4'	
Fifteenth 2'	Mixture II (c-g''')	
	Hautboy (c-g''') 8'	
	Bassoon Bass (C-b) 8'	

This organ is the only one of the four Madison organs of this study that includes a mixture of any variety, making this instrument the only one capable of rendering an *organo pleno* sound from the German Baroque tradition. Despite the presence of a mixture, the flutes of only partial rank and the restricted pedal compass will make this organ unable to execute a fair amount of the literature. The expressive swell is operated by a weighted lever to the right of the pedalboard that defaults to closed. Hitches at half open and fully open are present to keep the mechanism from closing which is similar to the mechanism used by Cavaillé-Coll. Unison pull-down couplers are not independent and include Swell to Great, Swell to Pedal and Great to Pedal. This organ has no composition levers.

²³A *Brief History of Opus 217, 1867* (Madison: Historic Madison, Inc.).

Dudley Buck makes the following assumptions about medium-sized organs in his work, *Illustrations in choir accompaniment, with hints in registration*. “The organ manual-compass usually extends from CC to a³. The older instruments only to f³ –some of the modern ones extend the compass also to c⁴.²⁴ [By current octave designation: The organ manual-compass usually extends from C to a³]. The older instruments only to f³ –some of the modern ones extend the compass also to c⁴]. The compass of this organ is a whole step short of what Buck expects, extending only to g³. Buck also asserts organ builders “place fewer stops of high pitch, and still fewer of low (sixteen-foot) tone, in their instruments as compared with the standard eight-foot tone.”²⁵ This premise is certainly true of the Windle Auditorium Johnson organ that contains seven 8’ ranks, compared to one 16’ rank in the pedal and four 4’ ranks. Buck also assumes that the manual divisions will contain 16’ ranks.²⁶ This organ provides no manual 16’ rank, in fact, many of the manual 8’ ranks fail to descend to the bottom of the manual compass, instead sharing a single common bass octave. Buck also mentions combination pedals as being fairly standard, even on smaller organs. This Johnson organ, however, has none.²⁷ The reversible Great to Pedal coupler, Buck observes, is present on most modern instruments.²⁸ This organ has no such advantage, rather the coupling of the manual sound to the pedal is facilitated by drawknobs. The Swell division, while enclosed, as Buck assumes will be the case in most modern instruments, is lacking the ratchet or balanced mechanism preferred. Instead, the mechanism is weighted and defaults to the closed position if the adjustment lever is not hitched in the open position.²⁹ He further asserts that the swell oboe rank will occasionally be split between treble and bass

²⁴ Dudley Buck, *Illustrations in Choir Accompaniment with hints in Registration* (New York: G. Schirmer, 1880), 5.

²⁵ *Ibid.*, 6.

²⁶ *Ibid.*, 7.

²⁷ *Ibid.*, 20.

²⁸ *Ibid.*, 103.

²⁹ *Ibid.*, 111.

registers.³⁰ This organ has several divided ranks. On the swell there is the 8’ Stopped Diapason, the 4’ Principal, and the 8’ Hautboy. On the Great the 8’ Keraulophon, “Open metal pipes, of small scale, and reedy and pleasing tone,”³¹ the 8’ Clarabella, “An open wood stop of the flute species. Clear and mellow in tone,”³² and the 4’ Flute a Cheminée all descend to c, while a single unison bass rank, the 8’ Stopped Diapason Bass begins at B and descends to the bottom of the compass. Finally, it bears mentioning that Buck acknowledges that some organs are without a Pedal eight-foot rank, as is the case here.³³

Shifting attention now from the organ to the organists and what American organ literature they may have played, it is difficult to recreate a complete timeline of incumbent organists that regularly played Johnson Op. 217 since the building has been occupied by different congregations and institutions, leaving behind no centralized records. The Second Presbyterian Church was established in 1835. The Johnson organ, Op. 217 was built in 1867, with a dedicatory recital presented on April 10, of that year.

Table 2.2. Windle Auditorium Incumbent Organists

Organist	Years Active
*1 Rebecca Drake (c. 1978-1951)	confirmed 907
Martha Eckert Schaaf (1911-2003)	confirmed 1929

A surviving bulletin from the worship services on Sunday, December 29, 1907 lists Miss [Rebecca] Drake as the organist at the evening service. The morning service side of the bulletin lists that the organ was used for the Recessional music, but no organist is named. Rebecca Drake died in 1951 at the age of 72. Her obituary ran in the *Madison Courier* on September 11,

³⁰ Dudley Buck, *Illustrations in Choir Accompaniment with hints in Registration* (New York: G. Schirmer, 1880), 11.

³¹ Scot L. Huntington and others, *Johnson Organs 1844-1898* (Cranbury: The Princeton Academy of the Arts, Culture, and Society, 2015), 213.

³²Ibid., 211.

³³ Dudley Buck, *Illustrations in Choir Accompaniment with hints in Registration* (New York: G. Schirmer, 1880), 134.

1951. If she were 72 in 1951, that would mean she was born in 1879 or 1880, and that she was playing the organ at the Second Presbyterian Church at the age of 28. Any predecessors at the instrument are yet unknown. The organist for St. Paul's in 1929 was Martha Eckert, while the Director of Music was Julia Eckert (1877-1962), her mother. Their successor(s) is/are unknown.

Among the American organ repertoire best suited to this Johnson instrument would be Op. 49, No. 3 from Dudley Buck's collection, *Six Chorale Preludes*, "Thatcher," which presents the tune in canon between the Swell and the Pedal. George Chadwick's *Progressive Pedal Studies*, No. 1, will not overwhelm the Pedal compass, neither will his *Canonic Studies for Organ* Op. 12, no. 2. Arthur Foot's "Marche" from *Deux Pièces* for Organ or Harmonium is playable as written. Foote Op. 7, No. 5 "Tempo di Minuetto" will work, but the suggested Swell registration of Salicional and Quintadena will need to be approximated with the Viol di Gamba and the Stopped Diapason with the Stopped Diapason Bass. Many of the examples in Eugene Thayer's *Organ Music for Church Service Supplement to the Art of Organ Playing* can be nicely adapted for use on Johnson Op. 217. Barbara Owen, in her collection, *A Century of American Organ Music 1776-1876*, makes bracketed suggestions for registration when none are provided by the composer. At times, also, a clue to the appropriate registration is given in the title of the piece, as in Benjamin Carr's "Flute Voluntary." One piece that works exceptionally well on this organ is Francis Linley's "Introductory Voluntary," from Volume I of Owens's collection. With registration indications provided by the composer, the alternation of Great 8' Open Diapason and the Swell 8' Stopped Diapason with its Bass partner, provides subtle contrast. Another piece from Volume III of Owens' collection that works well on this organ is J. C. Beckel's "Voluntary in C." The score lists "Diap." as the only help to registering the piece. This piece sings nicely on the Great 8' Diapason alone.

Before using Johnson Op. 217 as a means of discerning trends in mid to late nineteenth century American organ construction and design, it is prudent to make sure that this instrument is not an anomaly within the corpus of Johnson organs. What follows is a comparison between Op.

217 and other Johnson organs of similar size. In Appendix 2 specifications for the smallest Johnson organs, those similar in size to the organ in Windle Auditorium and the largest Johnson organs can be found.³⁴ By examining the smallest Johnson organs, one discovers what the builder (or perhaps the purchaser) considers most essential. By examining the largest Johnson organs, one discovers what the builder creates when not immediately limited by space or funds.

Most of Johnson's other instruments on record have a more complete pedal compass (with an upper limit of c', if not higher), excepting Op. 76 and Op. 567 which only ascend to the f, and Op. 54, which only has 12 notes in the Pedal division. While it is not uncommon for the Pedal division on Johnson instruments to have only a single 16' rank, other instruments will occasionally offer a second 16' and from there, other 16' and 8' ranks are added. It is also common for Johnson organs to have split ranks in the manual divisions: the bass end of the rank ascending from C to g while the treble counterpart extends from g# to the top of the compass. It is also noteworthy that not all the ranks are complete. Several ranks on Johnson instruments, as with the flutes on Johnson Op. 217, do not extend to the bottom octave of the manual compass, and rely on a common bass rank for completion.

The smallest Johnson specifications listed on the Organ Historical Website are Johnson Op. 579 (**1) from 1882. This organ was originally constructed for the First Presbyterian Church of Lansing, Iowa. Another of Johnson's smaller instruments, containing only six ranks, can be found in the First Methodist Church of Littleton, New Hampshire, Op. 245 (**2). Built in 1868, this instrument has a fifty-eight-note manual compass and a twenty-seven-note pedal compass. This organ does not have any divided ranks, a luxury typically reserved only for the largest Johnson instruments.

The two largest Johnson organs with specifications listed on the Organ Historical Society website were both installed in the Chicago, Illinois area. Op. 410 (**3), of fifty-six ranks was

³⁴ (**#) indicates the location of the specifications in Appendix 2.

built for the Second Presbyterian Church of Chicago, Illinois in 1873. This instrument, which is assumed to have been destroyed, boasts four divisions with no incomplete ranks. The Johnson and Son organ, Op. 543 (**4), from 1880 was originally constructed for the Central Music Hall in Chicago, Illinois. This organ has fifty-seven ranks.

The Organ Historical Society website listed specifications for three organs that are similar in size to Johnson Op. 217. Op. 221 (**5), constructed for the studio of noted composer and performer Dudley Buck in Hartford, Connecticut, was built the same year as the organ that now resides in Windle Auditorium in Madison, Indiana. This organ has thirteen ranks across three divisions. Manual compasses of fifty-eight notes extend slightly beyond the fifty-six note compasses of the manuals on the Johnson organ in Madison. A thirty note Pedal compass dwarfs the twenty note Pedal compass of the Indiana instrument. Buck had a strong influence on Johnson, whose instruments he recommended as models for the modern American organ.

From 1869 on, Johnson began employing European terms such as *Harmonic Flute*, *Hohl Flöte*, *Doppel Flöte*, *Rohrflöte*, *Gambe*, and *Geigen Principal*. While these names had been known in Boston earlier, it is quite likely that Buck influenced Johnson to begin building these stops. Buck's influence also shows in the decrease in the number of divided stops, and the replacement of the old hook-down swell control by a balanced swell pedal.³⁵

A single three-rank Mixture on the Great division is the only instance of upperwork on this organ. The Windle Auditorium organ also has a Mixture that resides on the Swell, but it is of only two ranks and does not descend through the bottom octave of the compass. Buck's organ contains a reed rank on each manual division, an 8' Clarinet on the Great, which lacks the bottom octave of the compass, and a split rank 8' Trumpet on the Swell. The organ in Windle Auditorium has but one split rank reed on the Swell, an 8' Hautboy with its partner, the 8' Bassoon Bass. Both instruments have only a single 16' rank in the Pedal division, a Double Open Diapason on the

³⁵ N. Lee Orr, "Dudley Buck and the Coming of Age of the American Organ." In *Litterae Organi: Essays in Honor of Barbara Owen*, edited by John Ogasapian, Scot L. Huntington, Len Levasseur, and N. Lee Orr, (Richmond: OHS Press, 2005), 222.

organ in Madison, contrasting a 16' Bourdon on Dudley Buck's instrument, most likely because a full length 16' rank would not fit in the space.

The Johnson organ which was originally built for the Congregational Church in West Springfield, Massachusetts is called Op. 47 (**6) on the nameplate but Op. 46 on the Johnson annotated list compiled by John Van Varick Elsworth. The building that once housed the Congregational Church has since been converted to a Masonic Temple. The organ situated there was altered slightly in 1953 by Martin Becker, but the particulars of the changes are undocumented. This organ is the most similar in size to the Johnson organ in Madison, Indiana, containing fifteen ranks compared to Windle Auditorium's sixteen. The manual compasses of both instruments contain fifty-six notes while the Pedal compass at the Masonic Temple contains only twelve in contrast to Windle Auditorium's twenty. The dividing line of Bass and Treble manual ranks between these two organs is not the same. The division between Bass and Treble ranks on the organ in the Masonic Temple is found between f and f#, while the division on the organ in Windle Auditorium is found between B and c. The Great divisions of these organs are comparable. Both instruments contain several 8'treble ranks sharing a single 8' Stopped Diapason Bass. The Masonic Temple organ has an 8' Stopped Diapason Treble and an 8' Dulciana in contrast to Windle Auditorium's 8' Keraulophon; also, a 4' Waldfloete in West Springfield stands in contrast to the 4' Flute à Cheminée in Madison. Other than these minor differences, the Great divisions of these instruments are virtually identical. 8' Open Diapasons, 8' Clarabellas, 4' Principals' 2 2/3' Twelfths and 2' Fifteenths adorn both organs. Further, since it is still unknown what changes Martin Becker made to the Springfield instrument in 1953, the differences between these organs may not have been of Johnson's design. The Swell divisions of these organs differ more substantially. The reed rank on the organ in the Masonic Temple has no bass counterpart, contrasting the complete combination of 8' Hautboy and 8' Bassoon Bass found in Windle Auditorium. The organ in the Masonic Temple has no Mixture contrasting the two-rank Mixture found in the Swell division of the organ in Windle Auditorium. The Pedal divisions

of these organs are similar, each containing a single 16' rank. However, the rank found in the Pedal on the organ in the Masonic Temple is a Stopped Diapason, (again, the half-length rank is likely a result of a full length 16' rank not fitting in the space) while the Diapason in the Pedal on the organ in Windle Auditorium is open and full length above the lowest octave.

The Johnson organ, Op. 43(**7), from 1855 is housed in the Westminster Presbyterian Church of Syracuse, New York. The instrument was enlarged (probably by Johnson) in c. 1865. It was then restored circa 1991 by Kerner & Merchant. It has twenty ranks across three divisions. The manual divisions have the same compass as the Johnson organ in Windle Auditorium, fifty-six notes; however, the Pedal division lacks three compared to the instrument in Madison, Indiana, having seventeen pedal notes in contrast to the Windle Auditorium organ's twenty. The earlier instrument in Syracuse, New York contains three incomplete ranks on the Great. The 8' Dulciana and 8' Melodia Treble descend down to f. An 8' Stopped Diapason Base [sic] presumably functions as a unison bass to both of these incomplete ranks. The 4' Waldflute descends to c but has no bass counterpart. While the particulars of the individual 8' flue ranks on the Great divisions vary between these organs, the higher-pitched ranks are very much the same. Both great divisions have a 4' Principal, a 2 2/3' Twelfth and a 2' Fifteenth. Both organs also contain an incomplete 4' Flute on the Great (both descending to c), although in Windle Auditorium it is a 4' Flute a Cheminée, and in Westminster Presbyterian Church it is a 4' Wald Flute. The Swell divisions of these organs are a little more contrasting than the Great divisions. The Swell organ at Westminster Presbyterian Church has a single incomplete (descending to c) 16' Bourdon. Other less common ranks on this organ are an 8' Quintadena (also descending to c), and a 4' Flute Harmonique. While these ranks are less common on Johnson organs, having been present on none of the Johnson instruments previously discussed, they are listed in the

Organ Historical Society reprint of the “Descriptive List of Organ Stops,”³⁶ Johnson & Son compiled, found in *Johnson Organs 1844-1898*, suggesting that they may well have been present on other instruments by the same builder. The Pedal division on the organ of Westminster Presbyterian Church contains two 16’ ranks, a Double Open Diapason and a Bourdon. This is a common Pedal division for Johnson instruments. Another slightly less common feature of this organ is the Swell to Great 4’ super coupler. While not unusual, these are by no means ubiquitous, and, therefore, worth mentioning when present.

³⁶ Scot L. Huntington and others, *Johnson Organs 1844-1898* (Cranbury: The Princeton Academy of the Arts, Culture, and Society, 2015), 211-214.

Chapter 3: KOEHNKEN AND GRIMM AND ST. JOHN'S CHURCH

Johann Heinrich Koehnken (1819-97), was born in Altenbuehlstedt, a tiny village in lower Saxony. Apprenticed as a cabinet maker at the age of sixteen, he and his older brother took the schooner *Neptune* from Bremerhaven, Germany on May 15, 1837 to Baltimore, Maryland. After only a few days in Baltimore, Koehnken joined a group of 140 from the *Neptune*, renting freight-wagons to cross the Allegheny Mountains to Wheeling, West Virginia, where they arrived at the end of July 1837. Once again, Koehnken spent his time in Wheeling as an apprentice cabinet maker. On Palm Sunday of 1839, Koehnken arrived in Cincinnati, Ohio where he worked for a carpenter until he was employed by Mathias Schwab as an apprentice console and pipe finisher on July 5, 1839. "Koehnken's relationship with Schwab is not entirely clear, but it appears to have developed from that of apprentice to employee to principal assistant to successor."³⁷

In 1860 Koehnken and a coworker, Gallus Grimm, bought out Mathias Schwab. Also, in 1860 they, along with Frederick T. Denghausen, established Koehnken & Company. Later in 1876 Koehnken and Grimm partnered without Denghausen as Koehnken and Grimm, Organ Manufacturers.

Gallus Grimm (1827-1897) was born in Württemberg, Germany in the village of Aixheim on October 16. He learned carpentry from his father, but decided, at the age of twenty-two, to serve as apprentice to Martin Braun, an organ builder. Between Grimm's marriage in 1853 to Helene Efinger and his first listing in a Cincinnati City Directory in 1859, Grimm and his wife immigrated to Cincinnati where he began work with Matthias Schwab.³⁸

³⁷ Kenneth Wayne Hart, "Cincinnati Organ Builders of the Nineteenth Century" (DMA diss., University of Cincinnati, 1972), 35.

³⁸ *Ibid.*, 34-38.

The building that now houses St. John’s United Church of Christ was originally inhabited by St. John’s Methodist Church in the 1840s. In 1831 German settlers from several faith traditions (Evangelical, Lutheran, and Reformed) joined to worship together since no single group had enough people to be a church by themselves. They received their charter in 1842, calling themselves the “German Evangelical, Lutheran and Reformed Church” of Madison, Indiana. In 1872 they bought the building from the St. John Methodist Church and had the Koehnken and Grimm organ installed in 1879 for a sum of \$1000. It is very possible that this church settled on Koehnken and Grimm as the builder for their organ based on how they felt about the Mathias Schwab organ that had been installed at Christ Episcopal Church, Madison, Indiana in 1851. Since Schwab was no longer building, the next best thing would be to purchase an organ from his successors, Koehnken and Grimm. The specifications of this organ follow.

Table 3.1. Koehnken and Grimm, St. John’s U.C.C., Madison, Indiana

Manual [Expressive] (C-a’’)	Pedal C-g
Principal 8’	Sub Bass 16’
Melodia 8’	Violon Bass 8’
Quinte 2 2/3’ (replaced by Dulciana 8’)	
Viol di Gamba 8’	
Octave 4’	
Rohrfloete 4’	
Super Octave 2’	

The Koehnken and Grimm organ of St. John’s United Church of Christ is the least accommodating of organ literature of the four in this survey. Once again, as was the case with the Johnson organ, this instrument has a tonal spectrum that makes it most useful for accompanying congregations, soloists and choirs as they sing. Its smaller pedal compass, lack of a second manual, and limited tonal resources severely inhibit literature choices. Although this is the only instrument of the four to include an independent 8’ rank in the pedal division, the smaller pedal compass reduces the tonal resources of the division to be approximately equal to the Prante and Felgemaker instruments. A single unison coupler links the Manual to the Pedal. During the tenure of Mrs. Pender (dates of service unknown), the organ was considered to be too bright and

loud, and therefore the 2 2/3' Quinte was replaced by the gentler 8' Dulciana, and the organ was enclosed, the shades open to the back wall, being operated by a balanced and slightly right-of-center swell shoe that manages the box containing all but the façade pipes (from the Pedal division). Two single-acting manual preset levers create both *forte* and *piano* registrations. A calcant knob would cause a tapping on the side panel near the bellows to alert the operator to begin pressurizing the wind. That knob has since been repurposed to activate an unreliable tremulant which was installed in the 1960s. The organ was originally situated in the center back of the church with aisles on either side. In an unknown year, prior to 1912, the organ was moved to the front of the church and the case reduced in size to make room for the church choir. At some point the wind was pressurized with a hydraulic pump before converting to an electric blower.

Dudley Buck makes several assumptions about typical church organs in his work, *Illustrations in Choir Accompaniment with Hints in Registration*, many of which fail to be realized by the organ at St. John's. First, in the preliminary remarks, Buck assumes the organ will have two manuals.³⁹ This organ does not. He presumes the presence of 16' ranks and mixtures in the manual division.⁴⁰ This organ has none. He suggests nearly all modern instruments are equipped with a pull-down Great to Pedal coupler operated by the foot.⁴¹ The coupling mechanism on this organ is of the pull-down variety, but it is operated by a manual drawknob. The manual compass on this organ is in line with what Buck assumes is the case, stretching from C to a'''.⁴² Buck assumes that the 8' ranks will outnumber those of higher pitch, which will outnumber those of 16'. On this organ there are four 8' ranks, five after the 2 2/3' Quint was changed to the 8' Dulciana, four higher ranks, three after the change, and one 16' rank.

³⁹ Dudley Buck, *Illustrations in Choir Accompaniment with hints in Registration* (New York: G. Schirmer, 1880), 3.

⁴⁰ *Ibid.*, 7.

⁴¹ *Ibid.*, 26, 98.

⁴² *Ibid.*, 5.

This bears out Buck's assumption.⁴³ Buck assumes that organs will be equipped with combination pedals for fast registration changes.⁴⁴ This organ has two, a *forte* pedal and a *piano* pedal. He assumes the presence of an expressive Swell division, while this organ lacks a Swell division, the manual division is enclosed and operated by a balanced swell shoe.⁴⁵

Donald Stewart wrote a brief history of the Koehnken and Grimm organ situated in St. John's United Church of Christ, Madison, Indiana, in 2006.⁴⁶ In it he presents a partial list of organists who served at the church. Among the organists on this list are two, Beatrice Lanham (1895-1972) and Dalphene Stanton (1909-1997), who are also mentioned on the First Baptist Church partial list of previous organists. It is possible that the Mrs. Eckert listed below is the same Dorothy Eckert who played at First Baptist, or she may possibly be Julia Eckert who had served as music director at St. Paul's Lutheran Church, now Windle Auditorium. When these women served at which church is unclear.

⁴³Dudley Buck, *Illustrations in Choir Accompaniment with hints in Registration* (New York: G. Schirmer, 1880), 6.

⁴⁴ *Ibid.*, 20.

⁴⁵ *Ibid.*, 111.

⁴⁶Donald C. Stewart, *St. John's United Church of Christ Madison, Indiana Koehnken & Grimm Organ A Brief History* (Madison, IN.: by the author, 2006), 10.

Table 3.2. St. John’s Incumbent Organists

Organist	Years Active
Mrs. Pender	Unknown
Mrs. Eckert	Unknown
*2 Georgia Miller (1892-1962)	c. 1905-c. 1955
*3 Gladys Bersch (1910-2001)	Unknown
*4 Eunice Muncie (c. 1901-1981)	Unknown
*5 Dalphene Stanton (1909-1997)	Unknown
*6 Beatrice Lanham (1895-1972)	Unknown
Mrs. W. A. McAlexander	before 1979
Robert Hart	confirmed 1979
*7 Barbara Feider (1941-2020)	c. 1980s
*8 Dennis Stewart (c.1935-2014)	before 1962
Mrs. Kramer	Unknown
David Schnute	Unknown
C. Kimm Hollis (survives)	after 2006 – early 2010s
*9 Peggy Hans (1945-2020)	after 2006 - 2019
Jonathan Stanley (b. 1979)	2019-present

Georgia Haumesser Miller (1892-1962), whose birth and death dates were erroneously recorded in Stewart’s history, is reported to have served twenty-seven years as organist at St. John’s in the same history. Surviving church bulletins from December 23, 1928 and from October 6, 1940 and an Evangelical Protestant Conference program (taking place at St. John’s) from 1941 all list her as the organist. In an article from the *Madison Courier* on November 18, 1972, George H. Miller, Georgia Miller’s son, states that when Georgia (then Haumesser) was about 10, in c. 1901, she was taking organ lessons at St. John’s from the local organ teacher (unnamed), the church organist (unnamed) and the then pastor, Rev. E. Carl Schmidt. A few years later, the incumbent organist became ill, and Georgia Haumesser was appointed organist, where she served most of the time until after World War II, a span of approximately fifty years. It is likely that Georgia Miller’s tenure with St. John’s church spanned approximately fifty years from beginning to end, as was stated by her son, and that her longest uninterrupted period of employment lasted for approximately twenty-seven years as stated by Donald Stewart. Further, it is also likely that Gladys Bersch, Eunice Muncie, Dalphene Stanton, and Beatrice Lanham served in the times during the fifty-year span that Georgia Haumesser was not the incumbent at

St. John's. Dennis Stewart, Donald's brother, moved away from the Madison area in 1962 and likely served in the late 1950s through the early 1960s. An article in the *Madison Courier* from April 7, 1979 mentions Robert Hart as the organist at St. John's at that time. It also suggests that a Mrs. W. A. McAlexander had served in that role "recently." Perhaps Mrs. McAlexander was Mr. Hart's predecessor. Neither Mrs. McAlexander nor Mr. Hart are listed in Donald Stewart's collection of St. John's organists. Barbara Feider, who is present on Mr. Stewart's list, remembered serving as the organist at St. John's in the 1980s. In the years since Mr. Stewart's list was created (2006), Dr. C. Kimm Hollis and Peggy Hans shared the organist responsibilities through the early 2010s, with Peggy Hans taking over completely thereafter. In 2019, I succeeded Peggy Hans as incumbent organist, and continue to serve.

Shifting focus now from the organists to the to the American music they may have played, see Appendix 3 for a list of the musical works that actually were played as was documented by surviving bulletins and recital programs. American concert works typically require a larger instrument with more complete tonal resources, a second if not a third manual and a more complete Pedal compass than this organ offers. Arthur Foote's *Deux Pièces*, "Marche" and "Communion," were written for organ or harmonium, and fits this instrument well. "Variation 3" from John Knowles Paine's setting of *The Star Spangled Banner* was composed for one manual and Pedal, with a line that fits within the compass. In Barbara Owen's four volume collection, *A Century of American Organ Music 1776-1876*, many examples are present of music for a single manual, or for manual alternation that may be accomplished by a quick registration change. This Koehnken and Grimm organ handles these examples particularly well.

The corpus of Koehnken and Grimm organs is not nearly as vast as the corpus of Felgemaker or Johnson. Further, the specifications of these instruments are harder to locate. The Organ Historical Society website has been a tremendous help in locating the specifications of instruments of which there is an historical record. The organ found in St. John's United Church of Christ in Madison, Indiana is the smallest of this survey, having only one manual, and an

octave and a half in the pedal division. It is also the smallest Koehnken and Grimm organ for which the specifications are available.

The largest organ on record that bears Koehnken's name is the Koehnken and Co. organ (contrast Koehnken and Grimm), from 1866 that is housed in the Isaac M. Wise Temple (**8), in Cincinnati, Ohio. This instrument contains four divisions and 46 ranks with 54-note manual compasses and a 25-note Pedal compass. This organ dwarfs the organ at St. John's, United Church of Christ, in nearly every way.

Another of the larger Koehnken and Co. organs for which the specifications are available is found at the Covenant Theological Seminary (**9), of Creve Coeur, Missouri. According to the Organ Historical Society website, this organ was likely originally built for the Isaac M. Wise Temple (see above), and was removed from the temple in ca. 1866 and relocated in 1870 to St. Henry Roman Catholic Church of Cincinnati, Ohio, and was then moved to the Covenant Theological Seminary ca. 1990 by Quimby Pipe Organs, Inc. This organ consists of twenty-six ranks, has three divisions with manual compasses of fifty-six notes and a Pedal compass of twenty-five notes.

Other Koehnken and Grimm organs with records available include Pisgah Presbyterian Church of 1890 (**10), which the 1993 Organ Handbook from the Organ Historical Society Convention suggests was originally constructed for Dr. A. J. A. Alexander's residence in Spring Station, Kentucky. He donated all but the cabinet, which he used to house his new Esttey organ, to the Pisgah Church in 1928. This Koehnken and Grimm instrument has three divisions and eleven ranks (several incomplete, descending to c). The 1895 organ found at the Clifton United Methodist Church (**11), of Cincinnati, Ohio contains twenty-two ranks across three divisions. This is over twice as large as the nine-rank instrument from St. John's in Madison. The 1893 Koehnken organ found in Bellarmine University (**12), in Louisville, Kentucky, has 17 ranks, compared to St. John's nine ranks. According to the Organ Historical Society website, this instrument was originally installed in Sacred Heart Roman Catholic Church in Louisville, KY,

before being relocated to Ascension Roman Catholic Church, Louisville, in 1974. Most recently, in 1997, Webber & Borne relocated the organ to Bellarmine University.

The Koehnken & Grimm originally found in St. Mary's Roman Catholic Church of Shawnee, Ohio was relocated to St. John's Lutheran Church (**13), of Chehalis, Washington in 1992. The Organ Clearing House brokered this relocation after the demolition of St. Mary's. This organ, currently in Chehalis, Washington, is only slightly larger than the Koehnken & Grimm organ in Madison, Indiana, having twelve ranks compared to the latter's nine. Still, the former's specifications indicate three divisions. The Great division of St. John's, Chehalis is approximately the same as the Manual division at St. John's, Madison. The organ in Madison includes an 8' Open Diapason, contrasting an 8' Principal on the organ in Chehalis. An 8' Viola rank in Madison organ might stand in substitution for the 8' Dulciana on the Great division of the organ in Chehalis. The 2 2/3' Twelfth on the organ in Madison was likely comparable (before it was removed) to the 2 2/3' Quinte on the organ in Chehalis. The 4' Flute on the Madison organ has no counterpart on the Great division of the Chehalis organ. The Pedal division on the organ in Madison, having two ranks, a 16' Bourdon and an 8' Cello includes slightly more tonal resources than the single 16' Bourdon in the Pedal division on the organ in Chehalis. However, a wider compass of twenty-seven at the Chehalis Church, contrasting twenty at the Madison Church, mitigates that advantage.

Upon its relocation to Chehalis, Washington, S. L. Huntington & Co. substituted a 2' Piccolo (presumably missing the uppermost octave of the compass) on the Swell, for an 8' Aeoline that had been included on the instrument at St. Mary's Church. The 2' Piccolo rank had also been built by Koehnken & Grimm. This organ contains the standard couplers, Swell to Great, Swell to Pedal, and Great to Pedal. It contains two fixed preset combination pedals, Great Forte, and Great Piano. The expressive Swell division is under expression with a balanced shoe. While the data for comparison is limited, the similarities between these two organs indicate that the St.

John's, Madison, instrument is not, aside from its size, particularly out of the ordinary for the Koehnken and Grimm builders.

Chapter 4: PRANTE AND SONS AND ST. MICHAEL'S CHURCH

The Prante organ building family first makes an appearance in the United States in 1852 when Joseph Prante (1818-1897) ostensibly emigrated from Prussia. The 1900 Census data records that Joseph's son, August (1844-1900), entered the United States in 1852, presumably referring to the year that the entire family arrived.⁴⁷ Joseph and his family originally settled in Baltimore, Maryland and relocated to Louisville, Kentucky before 1856. Even though the particulars of Joseph's training as an organ builder are still obscure, an obituary for his grandson, Nicholas (1870-1929) states that he, (Nicholas), was "one of the last of five generations of organ builders, the family having come from Switzerland and Germany."⁴⁸ If this were true, the two previous generations before Joseph would also have been organ builders, and it would be reasonable to assume he received his training from the previous generations of his own family before he left for the United States. In 1856, most likely in connection with moving to Louisville, Joseph was employed by Father Ulrich Christen of the St. Ferdinand parish in Ferdinand, Indiana to build a two manual sixteen-stop instrument for \$1000. This is the first documented instance of a Prante organ built in the United States.

Joseph Prante appears to have split his time between his organ factory in St. Meinrad, Indiana and Louisville, Kentucky. He is listed in Louisville directories as "organ builder" in 1858, then, at a nearby address in 1860 as a cabinetmaker.⁴⁹ Joseph Prante is absent from the Louisville directories in the years that follow, likely having relocated to his workshop in St. Meinrad, Indiana, as suggested by Michael Friesen.⁵⁰ Joseph is listed, once again in the

⁴⁷ Michael D. Friesen, "The Prante Organbuilding Family," *The Tracker* Vol. 37, No. 2 (April 1993): 8.

⁴⁸ *Ibid.*, 30.

⁴⁹ *Ibid.*, 10.

⁵⁰ *Ibid.*, 10.

Louisville, Kentucky directory of 1866, where his son, August, is listed as an employee.⁵¹ Thereafter August is listed as head of the Louisville enterprise. Michael Friesen states in his article about the Prante family that, “August was apparently taught organbuilding by Joseph. Unconfirmed oral tradition says that August had begun the process of becoming a monk at St. Meinrad, and having subsequently decided not to do so, went to Cincinnati to work for the organbuilder Johann Koehnken.”⁵² Thus, two of the builders of this survey may be linked in an employer/employee relationship. However, Friesen later states that “the supposed Cincinnati connection seems quite tenuous,”⁵³ based on the absence of supporting documentation in Cincinnati directories and at the St. Meinrad archives.

August Prante lists his business as “Louisville Organ Manufactory, August Prante, Proprietor” in the city directory of 1869. Then, in 1870 the listing changed back to “August Prante.”⁵⁴ In 1874 August and his family moved to St. Meinrad, Indiana to continue building organs. From St. Meinrad, August moved to Owensboro, Kentucky in c. 1889. A city directory for that year listed him as “Manufacturer of Pipe Organs; also Repairer and Tuner of Organs and Pianos.”⁵⁵ In or around 1891, August returned to Louisville and in 1895, August took his son, Nicholas as a partner and began listing his business as “August Prante & Son,” as is found in the *Kentucky State Gazetteer* for that year, and subsequently in the Louisville Directory of 1896. The builder plates from this era list “August Prante & Sons.”⁵⁶

Documentation has not yet been discovered as to whether August took sons other than Nicholas into partnership. On September 8, 1900, August Prante died from a skull fracture, an injury he sustained having fallen from a horse-drawn buggy. In 1901 August’s sons Nicholas and

⁵¹ Michael D. Friesen, “The Prante Organbuilding Family,” *The Tracker* Vol. 37, No. 2 (April 1993): 10.

⁵² *Ibid.*, 11-12.

⁵³ *Ibid.*, 12.

⁵⁴ *Ibid.*, 23.

⁵⁵ *Ibid.*, 13.

⁵⁶ *Ibid.*, 14, 16.

Anthony became partners and named the firm “August Prante’s Sons.”⁵⁷ The thread of continuity becomes more obscure hereafter. Other officers from outside the family come and go. In 1905 they list the business as the “Louisville Organ & Orchestration Company,” which continued until 1911⁵⁸. In 1909, the brothers Anthony and Nicholas left the Louisville Organ & Orchestration Company and sustained a partnership together for several years and once again, named the firm, “August Prante’s Sons.”⁵⁹ This was a loose association which disintegrated over time as they both went on to work separately, effectively ending the enterprise begun by their father.

On Sunday, December 22, 1839 St. Michael’s Church was dedicated. This Irish Catholic congregation is said to have built the structure with the hewn rock removed from the Ohio River valley to make room for the railroad tracks, although there is no documentation for this. In 1897 St. Michael’s Church purchased a pipe organ from the Louisville firm, August Prante and Sons. The organ cost \$2250 and was donated by Miss Ann Finley.⁶⁰ However, the *Madison Courier* article, “100th Anniversary of Church Pipe Organ” dated April 7, 1979 suggests that the same organ was donated by the family of Patrick Wade. Perhaps Miss Ann Finley is part of Patrick Wade’s family, or maybe they both contributed to the purchase.

A newspaper item from the *Madison Daily Herald* published on Monday, July 9, 1888 states, “The new pipe organ for St. Michael’s church arrived this morning and is being placed in position.” This is an entire seven years before the installation date printed on the rededication recital program from October 4, 1981, which states, “This August Parante [sic] & Sons Organ [is] a 15 rank Tracker Organ installed in 1895.” If the above sources are to be believed, it is likely that installation began in 1888 and was completed in 1895. The delay in completion may well be

⁵⁷Michael D. Friesen, “The Prante Organbuilding Family,” *The Tracker* Vol. 37, No. 2 (April 1993): 16.

⁵⁸*Ibid.*, 16-17.

⁵⁹*Ibid.*, 17.

⁶⁰Charles Walsh, *St. Michael’s Church Madison, Indiana* (Madison, IN.: by the author, 1937), 46.

explained by the fact that these were the years that Prante was relocating, first to Owensboro, Kentucky and then to Louisville, Kentucky. Additionally, the *Madison Courier* published an announcement for the organ recital to be held that evening on March 17, 1897, followed by a review of the event on March 18, 1897. We may assume that the instrument was in place and complete by 1897 at the latest. To further complicate the matter, St. Michael’s Church directory for the year 1894 lists Ella Wade as organist, hardly likely unless the instrument was at least partially playable, since there is no extant indication of a previous instrument. A further instance in the *Madison Weekly Herald*, published on November 9, 1891, reviewing the dedicatory service of the new church bell states that, “Mr. Will Horuff (eventual husband of Miss Ella Wade), presided with splendid grace at the organ. To reconcile all these dates, we may assume the organ arrived in Madison in 1888, was playable in 1891, was completed in 1895 and dedicated in 1897. The specifications of this organ follow.

Table 4.1. August Prante and Sons, St. Michael’s Church, Madison, Indiana

Great (C-a’’’)	Swell [Expressive] (C-a’’’)	Pedal (C-d)
Open Diapason 8’ Dulciana 8’ Melodia 8’ Principal 4’ Flute D’Amour 4’ Trumpet 8’	Stopped Diapason 8’ Violin Diapason 8’ Viol D’Gamba 8’ Aeolina 8’ Flauto Traverso 4’ Violina 4’ Oboe 8’	Double Open Diapason 16’ Bourdon 16’

The August Prante and Sons organ at St. Michael’s Church will face many of the same difficulties as the Felgemaker organ at First Baptist church with regard to executing the literature, although the Prante organ presents a slightly narrower Pedal compass, ascending to d, while the Felgemaker Pedal division extends to f. Both instruments have a substantial lack of upperwork, with the Prante organ counting the 4’ as its highest ranks. The Felgemaker instrument has a single 2’ principal rank on the Great. The Prante organ has no 2’, no off-unison ranks and no mixtures. The pervasive sound of this instrument is a *jeu de fonds* rather than the principal chorus. Another similarity between these instruments is the dual 16’ ranks in the Pedal division,

one louder and one softer. So here, again, in order to have an 8' pitch sounding in the Pedal, it must be coupled from a manual. Couplers are of the pull-down variety and include unison Swell to Great, Swell to Pedal and Great to Pedal. They are not independent. Each manual division has two single-acting preset levers, *forte* and *piano*.

Dudley Buck, in his guide, *Illustrations in Choir Accompaniment, with Hints in Registration* assumes that church organs will have both mixtures and ranks of 16' in the manual divisions.⁶¹ This organ has none. Buck also suggests that most modern instruments are equipped with a pedal whose reversible function is to add or remove the Great to Pedal coupler.⁶² This organ has no such pedal. The couplers are managed by drawknobs. In several ways Buck's assumptions regarding typical church organs are manifested in this instrument. This organ has two manuals.⁶³ This organ has a manual compass from C to a'''.⁶⁴ This organ has a far greater number of 8' ranks (9) than ranks of higher pitch (4) and lower pitch (2).⁶⁵ On this organ the Swell division contains an 8' Oboe and the Great division contains an 8' Trumpet (although, disconnected at present).⁶⁶ This organ presents four combination pedals, Great *piano*, Great *forte*, Swell piano, and Swell forte.⁶⁷ Buck assumes the coupling mechanism will be of the pull-down variety, as is the case here.⁶⁸ That the Swell organ is under expression is consistent with Buck's expectations.⁶⁹ Buck also acknowledges that some organs lack any 8' rank in the Pedal division, which is the case with most of the organs of this survey.⁷⁰

⁶¹ Dudley Buck, *Illustrations in Choir Accompaniment with hints in Registration* (New York: G. Schirmer, 1880), 7.

⁶² *Ibid.*, 26.

⁶³ *Ibid.*, 3.

⁶⁴ *Ibid.*, 5.

⁶⁵ *Ibid.*, 6.

⁶⁶ *Ibid.*, 10.

⁶⁷ *Ibid.*, 20.

⁶⁸ *Ibid.*, 98.

⁶⁹ *Ibid.*, 109.

⁷⁰ *Ibid.*, 134.

As far as precisely who served as organist at St. Michael’s Catholic Church, the records are incomplete, and were it not for occasional surviving special service programs, and one retrospective letter, in particular, there would have been no way to discover this information.

Table 4.2. St. Michael’s Incumbent Organists

Organist	Years Active
Will Horuff (1864-1939)	confirmed 1891
*10 Ella Wade Horuff (1866-1940)	confirmed 1894, 1897
*11 Zoe McBride (c. 1886-1970)	followed Ella Wade Horuff
*12 Cleston Rowlett (1923-2017)	followed Zoe McBride
Sister Sara, Ursuline Nun	c. 1960s
Pam De Veary (survives)	followed Sister Sara-1992

The Directory of St. Michael’s Church for the year 1894 lists Ella Wade as the organist. As noted above, this was before the organ was even dedicated. In a letter dated March 21, 1979, Frank Bird, the Jefferson County (Indiana) Historian wrote to George Miller, “Ella Wade married Will Horuff and was Organist at the Irish Church [St. Michael’s] for quite a few years; she was followed by Miss Zoe McBride.” Ella Wade Horuff is also listed in the review of the dedication recital that ran in the *Madison Courier* on March 18, 1897. She died in St. Louis, Missouri in 1940. There was a funeral service for her at St. Michael’s and the announcement ran in the *Madison Courier* on March 11, 1940. Miss Zoe McBride, who, according to Frank Bird, succeeded Ella Wade Horuff as organist at St. Michael’s, died in Madison in 1970. Her obituary ran in the *Madison Courier* on June 4, 1970. Further in Frank Bird’s letter, he suggests that for a short time, Cleston Rowlett served as organist after Zoe McBride. After Cleston Rowlett they had some nuns playing the services. Most recently, and at the time St. Michael’s was deconsecrated in 1992, the organist had been Mrs. Pam DeVeary, who still resides in Madison, Indiana. She recalls her organ teacher, an Ursuline Nun named Sister Sara, with whom she studied in the mid-1960s, was her immediate predecessor. This is in keeping with the information passed on in the letter from Frank Bird.

The Prante organ is capable of playing a greater amount of American organ repertoire than either the Johnson or the Koehnken and Grimm instruments because of the more complete pedal compass. There are only a few instances of the works by the major American composers going beyond either the pedal or manual compasses. The only obstacle in accomplishing this repertoire is the tonal apportionment, especially in the Pedal. However, Dudley Buck in many of his scores, and George Chadwick in the preface to his *Progressive Pedal Studies*, state that the printed registrations are suggestive, not prescriptive. Since this organ has two manuals, and nearly always at least one of them must be used to augment the sonority in the Pedal, some of the repertoire, (especially pieces with three manuals indicated) will require quick registration changes, possibly necessitating the assistance of registrants. Several of these pieces list tonal resources or colors that this organ does not supply (16' manual ranks, a reed in the Pedal, Clarinet, Voix Humaine and Doppel Flute). This will not necessarily preclude adaptation of the written instructions to suit the organ at hand. Care must be taken to maintain the relative dynamic levels of each division while approximating the timbre of the registrations suggested.

August F. Prante (& Sons) is certainly the organ builder of this survey about whose instruments the least is known. Specifications of five August F. Prante or Aug. Prante & Sons organs are available through either the Organ Historical Society website or the 1993 Organ Handbook from the Kentuckiana Organ Historical Society Convention of that year. An idiosyncrasy of these recorded Prante organs is that they were all installed in Roman Catholic Churches. The specimen of this builder's work found in Madison, Indiana is the smallest of the sample, having only fifteen ranks.

The largest August Prante organ documented is the 1891 St. Boniface Roman Catholic Church organ (*14), in Louisville, Kentucky. This organ has thirty ranks across three divisions. It was enlarged by Moeller in 1920 and again by James Miller in 1977. The specifications of the original organ are reported on the Organ Historical Society website.

Although the instrument is no longer in its original state, the original specifications of the 1894 August Prante organ, which was installed at St. Joseph's Roman Catholic Church (**15), in Louisville, Kentucky were reconstructed for the 1993 Organ Handbook from the Organ Historical Society Convention of that year. The organ had twenty-five ranks across three divisions. It is telling that, even with an instrument of twenty-five ranks, there is still no 8' rank in the Pedal division. It appears that an 8' rank in the Pedal was not a feature that Prante valued very highly.

The organ closest in size to the instrument in St. Michael's had been installed in the Assumption of the Blessed Virgin Mary Roman Catholic Church of Indianapolis, Indiana in 1899 (**16). This church closed in ca. 1990, and the building was purchased by the St. Athanasius the Great Byzantine Catholic congregation in 1995. Inasmuch as Byzantine congregations do not use musical instruments in worship, the organ was sold to the Western Yearly Meeting House of the Friends Church in Plainfield, Indiana, in 1999, the relocation and restoration (without changes) having been undertaken by Goulding & Wood of Indianapolis, Indiana. The specifications of this organ are nearly identical to the specifications of the organ residing in St. Michael's Roman Catholic Church (defunct) of Madison, Indiana, built two years earlier. A single 2' Flautino on the Friend Church instrument is the only difference between the Great divisions. The expressive Swell divisions are essentially the same, although St. Michael's contains an 8' Violin Diapason, contrasting an 8' Diapason at the Friends Church, a 4' Flute Traverso, contrasting a 4' Flute Harmonic, and an 8' Oboe, contrasting an 8' Oboe and Bassoon, likely suggesting a split rank, a single rank divided and controlled by two stops, the Oboe bringing on the upper portion of the rank and the Bassoon bringing on the lower portion. The Pedal divisions between the two instruments are identical, each containing a 16' Double Open Diapason and a 16' Bourdon. Preset pedals of *forte* and *piano* for each manual can be found on both instruments. All told, these two organs could scarcely be more similar.

The 1899 August Prante organ currently found at the Holy Trinity Catholic Church in Louisville, Kentucky, was initially installed at the St. Philip Neri Roman Catholic Church (**17),

of Louisville, Kentucky, which closed in 1996. This instrument has three divisions and eighteen ranks and is very similar to the August Prante and Sons organ at St. Michael's of Madison, Indiana, and also the Friends Church of Plainfield, Indiana. A 2' Octave on the Great and a 2' (harmonic) Piccolo on the Swell offer some upperwork that is not present on the St. Michael's instrument. Further, an 8' Violoncello in the Pedal division on this organ, is absent from both the organ at St. Michael's and the Friends Church. The organ at St. Michael's has an 8' Viol d'Gamba on the Swell, while the organ at Holy Trinity contains the 8' Gamba (descending to c) on the Great. Identical couplers and Forte and Piano preset pedals for each manual division are found on all three of these organs. The compasses of each of these instruments are identical, containing 58 notes on each manual division and 27 notes in the Pedal.

Chapter 5: FELGEMAKER, OPUS 732 AND FIRST BAPTIST CHURCH

Augustus Barnard Felgemaker (1836-1905) was born in Buffalo, New York to parents Caroline Benning and Dr. Joseph Felgemaker, natives of German Westphalia. Felgemaker began his education in the Buffalo public schools and apprenticed to a piano manufacturer at the age of sixteen. In 1858 Augustus apprenticed to Garret House, a Buffalo organ builder. During this apprenticeship, Felgemaker met his future business partner, Silas L. Derrick.⁷¹ In 1864 Derrick joined in partnership with House to form G. House & Co. House left the partnership in February of 1866 and eighteen days later in the *Buffalo Morning Express*, Derrick announced his partnership with A. B. Felgemaker under the name Derrick & Felgemaker.⁷² On March 30 of the same year, Derrick & Felgemaker became Derrick, Felgemaker & Co. with the addition of Benjamin Timmerman, a furniture maker, as a partner.⁷³

The first printed indication that Derrick, Felgemaker & Co. were considering relocation appeared on March 7, 1872, in *The Erie Gazette*, of Erie, Pennsylvania. The Buffalo newspapers and public had never completely supported this newer organ company and instead would continue to praise the previous organs of Garret House.⁷⁴ Their farewell party was held on May 1, 1872 in Buffalo and they presumably arrived in Erie shortly after. While in Erie, Derrick, Felgemaker & Co. reorganized as a stock company named The Derrick & Felgemaker Pipe Organ Company. On January 22, 1876, Felgemaker took ownership of the firm and changed the name to The A. B. Felgemaker Organ Company.⁷⁵

⁷¹ William E. Lindberg, "The Pipe Organs of A. B. Felgemaker, Late Nineteenth Century American Organ Builder" (Ph.D. diss., University of Pittsburgh, 1976), 4.

⁷² *Ibid.*, 5.

⁷³ *Ibid.*, 6.

⁷⁴ *Ibid.*, 8.

The First Baptist Church of Madison, Indiana is the oldest Baptist Church with a continuous history in the state, and the first church established in Jefferson County. It was founded in 1807. The current sanctuary was completed in 1860. The A. B. Felgemaker organ, Op. 732 of First Baptist Church was dedicated in January 1901. Although sources vary, it is reasonable to assume installation began in 1900 and was completed in December of that year. It was dedicated on January 20, 1901. The organ, funded by the women of the church, cost \$1000. The specifications of the instrument follow.

Table 5.1. Felgemaker Op. 732, First Baptist Church, Madison, Indiana

Great (C-c''''')	Swell [Expressive] (C-c''''')	Pedal (C-f')
Open Diapason 8'	Stopped Diapason 8'	Sub Bass 16'
Melodia 8'	Flute Harmonique 4'	Lieblich Gedackt 16'
Dulciana 8'	Oboe 8'	
Octaave 4'	Violin Diapason 8'	
Flute d'Amour 4'	Aeolina 8'	
Super Octave 2'	Bourdon (c-c''''') 16'	

Felgemaker Op. 732 has fourteen ranks, two manuals (with an enclosed swell division) of sixty-one notes each, and thirty pedals. Tom Doeppers and Joe Wright from the Wicks Organ Company of Highland, Illinois replaced the gussets on the reservoir and cleaned all the pipes in January 1981. The Miller Pipe Organ Company of Louisville, KY began restoring and re-leathering Felgemaker Op. 732 in January 1985. In 2010, B. Rule and Company of Knoxville, Tennessee dismantled the organ and restored it entirely, completing the bottom octave of the 8' Swell Oboe.

Couplers are of the pull-down variety, and include unison Swell to Great, Swell to Pedal and Great to Pedal. They are not independent. Each manual division has two double acting preset levers, *forte* and *piano*. A single tremulant affects the entire organ when drawn. The

⁷⁵ William E. Lindberg, "The Pipe Organs of A. B. Felgemaker, Late Nineteenth Century American Organ Builder" (Ph.D. diss., University of Pittsburgh, 1976), 11-12.

balanced and central swell shoe, original to the instrument, manages the expressive Swell division. A bellows signal, brought on as if it were a stop, raises a flag in the chamber to alert the bellows operator to begin pressurizing the reservoir.

Dudley Buck makes several assumptions about typical church organs in his work, *Illustrations in Choir Accompaniment with Hints in Registration*, a few of which are not borne up by this instrument. He assumes the presence of mixtures⁷⁶ while this organ has none. He assumes there will be a reed in the Great division⁷⁷ yet this organ has none. He assumes there will be a reversible Great to Pedal toe stud⁷⁸ and once again this organ has none. He assumes the 16' Bourdon in the Swell division will be a divided rank.⁷⁹ This is partly accurate here. The Swell 16' Bourdon descends to c, but there is no partnering bass rank to complete the lowest octave, most likely because the swell case is only 4'. Several of Buck's assumptions are manifested on this organ. Buck suggests that the organ compass might appropriately stretch from C to c'''' as is the case here.⁸⁰ Buck assumes that there will be more 8' ranks than higher and lower ranks.⁸¹ On this organ there are seven 8' ranks, only three 16' ranks and only four higher pitched ranks. Buck also suggests the presence of an 8' Oboe or Hautbois on the Swell division, which this organ supplies.⁸² He mentions the presence of presets to take on and remove the loudest ranks.⁸³ The Felgemaker has four presets, a *forte* and a *piano* piston for each of the two manuals. Buck describes the efficacy of an expressive swell division⁸⁴ and the superiority of the balanced or ratchet swell pedal in contrast to the weighted kind that defaults to the closed

⁷⁶ Dudley Buck, *Illustrations in Choir Accompaniment with hints in Registration* (New York: G. Schirmer, 1880), 7.

⁷⁷ *Ibid.*, 10.

⁷⁸ *Ibid.*, 26.

⁷⁹ *Ibid.*, 33.

⁸⁰ *Ibid.*, 5.

⁸¹ *Ibid.*, 6.

⁸² *Ibid.*, 10.

⁸³ *Ibid.*, 20.

⁸⁴ *Ibid.*, 109.

position.⁸⁵ This organ has a balanced pedal that operates the expressive Swell division. Buck further mentions the pull-down coupler mechanism, which is a feature of this instrument.⁸⁶ Lastly, Buck acknowledges the possibility that the Pedal division may be lacking 8' ranks, which is the case here.⁸⁷

A partial list of incumbent organists who played the Felgemaker organ at First Baptist Church, Madison, Indiana was published in a dedicatory recital program after the Miller Pipe Organ Company completed the process of restoration in 1986. When discoverable, reprints of obituaries for these organists appear in the appendix. While church records are incomplete, occasional Sunday bulletins or special service programs have survived, permitting a piecemeal reconstruction of the history of who played when. To further complicate the issue, there are several points in First Baptist's history when multiple organists were employed. Thus, being assured that a particular person was playing the organ on a particular date does not mean that he or she was the only person employed by the church to do so at that time. The following Table 2.2 presents all the incumbent organists listed in the 1986 dedicatory recital program with their confirmed or suspected dates of service, along with the known organists who have served since.⁸⁸

⁸⁵ Dudley Buck, *Illustrations in Choir Accompaniment with hints in Registration* (New York: G. Schirmer, 1880), 63.

⁸⁶ *Ibid.*, 98.

⁸⁷ *Ibid.*, 134.

⁸⁸ *# before the organist's name indicates the location of his or her obituary in Appendix 1.

Table 5.2. First Baptist Incumbent Organists

Organist	Years Active
Hulda Dunn (1862-1925)	c. 1917
Helen MacGregor	c. late 2010s, confirmed 1918
Pauline Spaulding	Unknown
*13 Jean Spicer Harrell (1912-2010)	c. 1925 - c. 1931
*14 Harold Rotherth (1906-1974)	Unknown
Margaret Bellamy	Unknown
Dorothy Eckert	Unknown
*6 Bea Lanham (1895-1972)	Unknown
*5 Dalphene Stanton (1909-1997)	c. 1940s
Jean Holcroft (1909-1999)	Unknown
*15 Emma Davidson (1914-1994)	c.1950s-60s, confirmed 1957, 1958
Mary M. Mills (1927-2018)	Unknown
*16 Bill D. Hans (1934-2014)	c. late 1950s, confirmed 1957-8; 2003-2012
*17 Lucille McAtee (1909-2004)	c. 1963- 1993
John Ball (survives)	c. 1986-1988
*18 Julia Burke (1929-2016)	Resigned 1993
Mary Sue Barnett (survives)	1993-2003
Jonathan Stanley (b. 1979)	2012-present
Christopher Armijo	2012-2014
Linda Roaks	2014-present

On February 20, 1916, the church's advisory board granted permission to Miss Thressa Augustin and Miss Dona Glore to practice on the organ. The advisory board voted on October 10, 1916, to set the organist's salary at \$2.50 per Sunday. The name of the organist is not listed. In a meeting on February 28, 1917, the church's advisory board voted to allow Hulda May Dunn and Helen McGregor the privilege of practicing on the organ. In a meeting on April 10, 1917 the church council voted to allow Mrs. B. E. Antrobus (the wife of the pastor) to take organ lessons. The teacher, presumably the incumbent organist, is not mentioned in the minutes. However, on Sunday, July 9, 1918, the *Madison Daily Herald* ran an announcement regarding the two services at the church that day stating, "The music, with Miss Helen McGregor at the pipe organ, was one of the inspirations of both [morning and evening] services." From these archival sources, a few questions arise. Were each of the women who were granted permission to practice the organ also employed by the church to play for services? Would there not be tacit permission to practice for

anyone chosen by the church to lead worship? Who was the organ teacher from whom Mrs. B. E. Antrobus took lessons? The answers to these questions may well be lost to history. From the rededication program of April 20, 1986, of the above names, only Hulda Dunn and Helen MacGregor were on the list of former organists of First Baptist Church, while only Mrs. Antrobus was on the list of others who have filled in as organist.

Jean Spicer Harrell's obituary which ran in the *Madison Courier* on June 12, 2010 says, "In her teenage years she enjoyed the challenge of playing the pipe organ at First Baptist Church in downtown Madison for Sunday services." Jean Harrell, born on May 3, 1912, would have been a teenager between 1925 and 1931. While there is no indication that she played the organ at First Baptist for the entirety of her teenage years, the above excerpt from her obituary does narrow down the time she might have served as organist there. Collective memory of the First Baptist church choir suggests Dalphene Stanton (1909-1997) served as the organist at First Baptist Church in the 1940s. A program for the Sesquicentennial celebration of the church in 1957 lists among the music staff both Bill Hans, and Mrs. Richard [Emma] Davidson, both of whom are listed as former organists at First Baptist Church in the 1986 dedication program. Further, a financial report for 1958 lists organist salaries to Bill Hans of \$596, Mrs. McAtee of \$72, and Gavin Lodge (presumably a substitute) of \$10. There is no mention of Emma Davidson receiving a salary. This suggests a couple of possibilities. Either both Emma Davidson and Bill Hans were employed as organists in 1957 and Lucile McAtee took over from Emma Davidson in 1958, or Emma Davidson continued as organist at the church in 1958 along with Bill Hans and Lucile McAtee but was not drawing a budgeted salary. Lucile McAtee (September 30, 1909 – May 25, 2004) has been listed in printed materials as serving as organist in the years 1958 (the financial report), 1963, 1965 (program of the dedication of the education building), 1982 (program of an organ recital on September 25), and 1986 (the organ dedication program mentioned above). She and her family moved to Madison, Indiana (presumably from Rochester, New York) in 1952. Her obituary, which ran in the *Madison Courier* on May 26, 2004, states that, "Mrs. McAtee was a

member of the First Baptist Church and was organist there for many years.” There is no organist listed on the staff page of First Baptist’s 1987 photo directory. Three organists who are included in this directory are John Ball, Julia Burke and Lucile McAtee. It is certainly reasonable to assume that one or more of these people were serving the church as organist at this time. Neither is there an organist staff listing in the photo directory published in 1992. However, organists Julia Burke and Lucile McAtee are included in the pictorial section and were likely serving the church as organists in or around 1992. In 1993 Mary Sue Barnett began serving as organist alongside Julia Burke and Lucille McAtee. That same year, both Julia Burke and Lucille McAtee resigned for health reasons. Mary Sue Barnett continued to serve as solo organist until her relocation to Kentucky in 2003. Organists present in the photo directory published in 2006 include Mary Sue Barnett and Bill Hans. Mary Sue Barnett had already retired to Kentucky by this time. Bill Hans was my immediate predecessor as organist and retired in 2012. Further, the brief church history, “190 Years of Ministry and Service,” printed in 1997 lists Mary Sue Barnett as organist, while a bulletin from September 25, 2005 lists Bill Hans as the organist. With these facts in place, it is not entirely unreasonable to assume Bill Hans succeeded Mary Sue Barnett as organist upon her departure in 2003. I succeeded Bill Hans as organist in 2012 and have been the incumbent at First Baptist ever since. I have been assisted by Christopher Armijo until 2014 at which point Linda Roaks became my assistant.

Felgemaker Op. 732 is the most capable organ of this survey in playing the American music of the period. The Pedal compass (C-f) is only one whole-step short of the compass favored by twenty-first century organ builders. The manual compasses (C-c’’) are consistent with current trends. The only factors limiting this organ’s ability to perform the repertoire are a two-rank Pedal division, that there is no third manual and the absence of complete 16’ manual ranks, off-unison ranks, mixtures and contrasting reeds. Given the expressed permission of Dudley Buck and George Chadwick, in combination with the timeless tradition of previous generations of organists to adapt the repertoire to the instrument at hand, very little in the

collected works of Buck, Chadwick, Arthur Foote, John Knowles Paine or Horatio Parker should be considered impossible on Felgemaker Op. 732. That at least one manual division will normally need to be coupled to the Pedal is not insurmountable. Usually, the composer calls for one or both of those couplers to be engaged anyway. The matter at hand is to maintain the relative dynamic levels of the divisions and to approximate the correct sonic impression. Felgemaker Op. 732 fares admirably.

The following observations have been deduced after reviewing Appendix VII, “Extant Specifications of Felgemaker Organs,” from William Edward Lindberg’s Dissertation, “The Pipe Organs of A. B. Felgemaker, Late Nineteenth Century American Organ Builder.”⁸⁹ Felgemaker’s single rank pedal division will typically contain a versatile 16’ Bourdon that will (presumably) balance both softer and louder manual registrations. When the pedal division contains two ranks, typically they will be a 16’ Double Open Diapason (louder) and a 16’ Bourdon (softer). Op. 732 at First Baptist Church is irregular in that its two 16’ ranks are a Sub Bass and a Lieblich Gedackt. Neither of these are the favored 16’ Bourdon nor the 16’ Double Open Diapason found on so many other Felgemaker instruments, but they achieve the same flexibility of loud and soft. More to the point, both the Sub Bass and Lieblich Gedackt are stopped ranks, meaning that the 16’ sound will come from stopped 8’ pipes which fit in First Baptist’s 8’ case. A Double Open Diapason 16’ will require a 16’ case as this rank is unstopped. The Sub Bass and Lieblich Gedackt combination of ranks is found more frequently in later instruments. On occasion, a two-rank pedal division would include an 8’ Floete or Flute, (especially in later instruments) or an 8’ Violoncello along with a 16’ Bourdon. Only on Pedal divisions of three ranks or larger does an 8’ rank regularly appear, often a Violoncello, although sometimes an 8’ Floete is included instead. As the pedal division grows, other 16’ and 8’ ranks are added, mostly flue ranks. Reeds in the

⁸⁹ William Edward Lindberg, “The Pipe Organs of A. B. Felgemaker, Late Nineteenth Century American Organ Builder” (Ph.D. diss., University of Pittsburgh, 1976) 181.

pedal division are complete anomalies on Felgemaker organs, found on only six opuses, 256, 596, 875, 1111, 1219 and 1285.

While upperwork, off-unison ranks and mixtures are not uncommon on Felgemaker organs, these characteristics nearly disappear on all but the largest organs beginning with Opus 988. A single instance of an off-unison rank in the Pedal division can be found on Op. 476, a 10 2/3' Quint, almost certainly included to produce a sonic 32' by means of a resultant effect, especially since there is no 32' in the division of which the 10 2/3' would be a reinforcement of the second overtone of the fundamental pitch. Great upperwork includes 2' Superoctaves or Fifteenths, 2 2/3' Octave Quints or Twelfths, and Mixtures on the Great division. On Swell divisions one finds 2' Flageolets, Flautinos, and Harmonic Piccolos, occasionally combined with Dolce Cornets, typically of three ranks.

The specifications for the other Felgemaker instruments cited in this section can be found in Appendix 2. Sources for information about these organs are the Lindberg Appendix and the Organ Historical Society website. These instruments were chosen for comparison because they were the smallest on record, indicating what the builder considered most essential, and those most similar in number of ranks to Op. 732 to discover trends among organs of similar size. The Felgemaker Op. 732, having 14 ranks, being roughly twice the size of Op. 421 (**18), having 7 ranks, housed in Grace Episcopal Church of Chillicothe, Missouri, also has a pedal compass that extends a full octave higher than the smaller instrument. The manual compasses are the same, containing 61 notes. Op. 421 provides a single 16' rank in the pedal division, a Bourdon, while Op. 732 presents a louder option, a 16' Sub Bass, and a softer option, a 16' Lieblich Gedackt. The only other rank on Op. 421 with no counterpart in Op. 732 is the 8' Unda Maris, which descends to c. Op. 732 does not possess any céleste ranks.

In a cursory examination of specifications of other known and similar sized Felgemaker organs, Op. 732 is by no means out of the ordinary. The dominance of 8' and 4' sounds is ubiquitous on these instruments. The Great division typically has 8' and 4' principal ranks and

flute ranks and an 8' string. The Swell division typically has one or two 8' string ranks, possibly one 8' principal rank and 8' and 4' flutes. Likewise, it is common for the pedal division to have two 16' ranks, necessitating use of the coupling mechanism to achieve any sound at 8' or above. Off-unison ranks are a rarity, although occasional $2\frac{2}{3}$ ' twelfth ranks are found as in Op. 556 (**19), in St. Malachy's Roman Catholic Church in Creston, Iowa, Op. 584 (**20), in St. Paul's Methodist Church of Danville, Pennsylvania, Op. 623 (**21), Sacred Heart Roman Catholic Church of Buffalo, New York, which was relocated circa 1907 to St. Agnes Roman Catholic Church of Buffalo, New York.

Chapter 6: ORGAN LITERATURE

The American organ music at the time these four pipe organs were built was often imagined for a larger church or concert hall organ. Works by Dudley Buck, Horatio Parker, George Chadwick, Arthur Foote, and John Knowles Paine were published with typical indications for three manual instruments and with a complete Pedal division, with a compass of at least C to d'. The composite registration indications of these works suggest that each manual has a reed or reeds. Buck occasionally calls for "reeds" on the Great, presumably 8' and 4' Trumpets. Frequent use is made of the 8' Oboe and occasionally the Vox Humana on the Swell. The 8' Clarinet on the choir is often combined with the 8' Melodia. Also, occasionally present is the indication of 16' manual ranks. In certain pieces instructions to remove the mixture indicates it had been on as justified by the "full" indication given previously in the work. Although the majority of these pieces call for a three-manual instrument, several can be played on two manuals, for example, Dudley Buck's Op. 35 "Rondo Caprice," Op. 52 "At Evening," and Horatio Parker's "Postlude."

While this literature can be adapted to function on the three two-manual instruments of this survey, perhaps as or more useful to the organists who played these organs were the didactic collections of Dudley Buck Op. 28, *Studies in Pedal Phrasing*, George Chadwick's *Progressive Pedal Studies*, and Op. 12 *Ten Canonic Studies*, and the Eugene Thayer's *Complete Organ School* collection, especially his supplement, *Organ Music for Church Service*. George Chadwick in his preface to *Progressive Pedal Studies* remarks that the examples can be used for church and the registrations altered to suit the organ at hand. Dudley Buck, in his preface to *Studies in Pedal Phrasing*, Op. 28 acknowledges the possibility that the organ at the disposal of

the performer may not have an 8' rank in the Pedal, and therefore, that sonority, "must be obtained by coupling with the Manuals."⁹⁰

The remainder of this chapter will be devoted to investigating how these four organs can most effectively play the organ's historical repertoire. Although the builders of these organs were likely not concerned with how well the instruments played the music of the past, our 21st Century sensibilities should suggest that variety in repertoire choice is to be commended. As organists work tirelessly to keep the organ relevant in churches and concert halls, exposing the congregations or audiences to as wide a range of musical styles as possible may help to convince them of the instrument's intrinsic utility and beauty.

As a general approach to the technical capability of each instrument, any piece of music that will be successful on the Koehnken and Grimm organ will also be successful on the Johnson organ. Any piece that will be successful on the Johnson organ will also be successful on the Prante organ. Any piece that will be successful on the Prante organ will also be successful on the Felgemaker organ.

Johann Sebastian Bach left very few registration indications, and as was printed in his obituary he "understood the art of playing the organ, of combining the stops of that instrument in the most skillful manner."⁹¹ Such a statement may suggest that Bach's registrations were unconventional, that the registration treatises and common practice, while expressing the traditions of the time, may not have fully rung true for Bach and the newer instruments in Central Germany. As Quentin Faulkner asserts, "since every organ is different in myriad ways, organ registration will always be a matter of the ear and the taste of the performer."⁹² This may give the 21st Century organist the liberty to adapt Bach's music to the organ(s) at hand, just as others in the 19th and 20th centuries had done, such as Marcel Dupré, who went so far as to publish new

⁹⁰ Dudley Buck, *Studies in Pedal Phrasing*, (New York: G. Schirmer, 1917) 2.

⁹¹ Quentin Falukner, ed., *J. S. Bach* (Boston: ECS Publishing, 1997), 234.

⁹² *Ibid.*, 13.

editions including his adaptations of registration, fingering and pedaling, articulation and even metronome indications.

Bach's trio sonatas are quite impossible to execute on the Koehnken and Grimm instrument. Having only one manual division and a Pedal compass from C-g there is no possible way to get three independent sounds registered simultaneously. The Johnson organ, having an identical Pedal compass, will only be able to execute the pedal line of a trio sonata movement if the performer uses a downward octave displacement to play any Pedal pitch above g. Further, since there is no 8' rank in the Pedal, the disappearing unison will always be a potential liability when using a pedal coupler. Either the Prante organ or the Felgemaker organ, each having a more complete Pedal compass and two manual divisions could reasonably handle a trio sonata movement, remembering, of course, that without an 8' rank in the Pedal division of either instrument, at least one manual will need to be coupled to the Pedal to secure 8' pitch there. This, once again, might result in disappearing unisons. The middle movements of BWV 527 and BWV 528, having originally been written for flute, strings, and clavier in the case of the former, and oboe d'amore, gamba, and continuo in the case of the latter, would be especially easy to register on either the Prante or Felgemaker instrument. In fact, the entirety of BWV 528 can be played on either the Prante or Felgemaker organ without instance of disappearing unison, provided one couples the upper manual line to the Pedal.

Bach's chorale preludes fall into three categories: those played on two manuals with pedal; those played on one manual with pedal; and Manualiter, played without pedal. The Manualiter pieces work especially well on all of these instruments. With no Pedal required, the smaller Pedal compasses of the Johnson and Koehnken and Grimm organs prove no liability, while at the same time the Prante and Felgemaker organs do not suffer from their Pedal divisions containing no 8' ranks. The chorale preludes played on one manual with Pedal will typically be effective on either the Prante or Felgemaker organs. If the Pedal line creates no instance of a disappearing unison, then the registration is guided by nature of the tune and the text. In this

instance couplers might be used to increase power, rather than to redistribute tonal resources. If disappearing unisons do occur, the simplest solution is to play on one uncoupled manual while the other manual is coupled to the Pedal. At this point, the primary objective becomes balancing the Pedal to the manual. The Johnson organ, also, can effectively present the chorale preludes for a single manual and Pedal as suggested above, so long as the Pedal line fits within the Pedal compass, or with the provision of downward octave displacement in those instances where the Pedal line exceeds the compass. The Koehnken and Grimm organ, having only a single manual, cannot avoid a disappearing unison with judicious use of a coupler. The single Pedaliter selection from *Clavierübung III* that does not require a larger pedal compass than the one present on this instrument, “Kyrie Gott, Heiliger Geist” (BWV 671), presents a long-note cantus firmus in the pedal. The two settings of “Jesus Christus, unser Heiland, der von uns den Zorn Gottes wand” (BWV 665 and 666), from the *18 Leipzig Chorales*, intended for use during Communion and neither requiring a larger pedal compass than the one at hand, are particularly effective on this organ, especially since they may be played more quietly than the chorales marked organopieno. Similarly, two settings of “Komm, Gott, Schöpfer, heiliger Geist” (BWV 667 and BWV 631), work well, for the pedal line fits the compass, and there are no instances of a disappearing unison. Finally, the chorale preludes requiring two manuals and Pedal are beyond the scope of the Koehnken and Grimm organ, having only one manual. On the other three instruments, such pieces are possible with the understanding that most of the Pedal lines will exhaust the Johnson Pedal compass, and that the solo cantus voice must be more prominent than the manual meant to accompany. Further, the accompanying manual will need to be coupled to the Pedal to secure an 8’ sound there, which may again produce disappearing unisons.

The free works of J. S. Bach can be successful on either the Prante or the Felgemaker organs provided one embraces the *jeu de fonds* sounding ensemble, with or without reeds, or for the sake of clarity, just the principal ranks. Since both instruments lack mutation and mixture ranks, the typical plenum so closely associated with the free works is not entirely possible. The

Johnson organ, the only one containing a mixture, will be restricted by the Pedal compass.

Downward octave displacement, while a reasonable concession to execute a structural bass line that exists, in part, beyond the Pedal compass, is a more dubious choice when the Pedal contains a fugue subject or other motivic material. The octave hopping is more apt to destroy the unity of the piece. The Koehnken and Grimm organ will face a similar restriction by the Pedal compass.

The North German Baroque repertoire, having been a strong influence on Bach, will present many of the same challenges and solutions as were found in Bach's works. The limited tonal resources, absence of a second manual and reduced pedal compass on the Koehnken and Grimm organ will make it difficult to perform the large preludia or chorale fantasias common to the Baroque repertoire. Smaller movements from partitas or shorter chorale preludes suited to a homogeneous registration would work well, provided the pedal line, if present, fits within the compass. The notion of what belongs in the Pedal is not inflexible since the original tablature notation would not necessarily have indicated it, leaving it to the sensibilities of the editor and the performer to decide. Conveniently, those times the presumed Pedal line ascends above the g upper limit of the Pedal compass, it is quite possible that the left hand could take over where the feet end. The Buxtehude setting of "Jesus Christus, Unser Heiland, der den Tod Überwand" (BuxWV 198) proves apropos to this instrument employing a softer registration and requiring neither an obligato pedal line nor a second manual. Likewise, Buxtehude's setting of "Nun Lob, Mein Seel, den Herren" (BuxWV 215) could be registered on the principal ranks.

The Johnson organ, presenting a 2 2/3' rank on the Great division and a Mixture on the Swell division can produce a plenum for the larger praeambulum sections, alternating a consort registration of reed or flue composition for the contrasting imitative sections. Further, if one incorporates the improvisatory freedom of *stylus phantasticus*, these compositions can be particularly effective. The Schott edition of Heinrich Scheidemann's Praeambulum in C major and his Praeambulum [quartitoni (ex E)], both indicate a Pedal line within the compass of this organ. A proper registration for these pieces would be the principal chorus through to Mixture on

the Swell with the Bassoon Bass 8' and Hautboy 8' added, coupled both to the principal chorus on the Great and through to the 16' Double Open Diapason on in the Pedal. The partita repertoire will benefit from an increased variety of colors on this organ compared to the others of this survey. Several different combinations of 8' and 4' are possible here, with or without the mixture or 2 2/3' Twelfth on the great, all providing for unique registrations for multiple variation movements. Several of these partita verses involve no Pedal, or occasionally, a Pedal line not beyond this instrument's compass. For example, the Schott edition of Georg Böhm's partita on "Christe, der du bist Tag und Licht," involves a limited Pedal line on the third verse that this organ handles nicely. Also, Dietrich Buxtehude's setting of "Es ist das Heil uns kommen her" (BuxWV 186) involves a Pedal line that fits on this organ. Certainly, any of the manualiter of the North German Baroque composers will work particularly well on this organ, provided that if one uses any of the incomplete flute ranks, the Stopped Diapason Bass rank is added to sound on the bottom octave of the manual compass. For the chorale preludes which present the cantus in the Pedal, as with the Bach works of the same type, the Swell 8' Hautboy and 8' Bassoon Bass could be coupled through to the Pedal with varying elements of the swell principal chorus and the uncoupled great providing the accompaniment to balance as with Böhm's chorale prelude on "Erhalt uns, Herr, bei deinem Wort." Other solo chorales from the repertoire could be registered with the solo on the Great with the 2 2/3' Twelfth added for color, or with the solo on the Swell using the 8' Hautboy and 8' Bassoon Bass, (e. g. Buxtehude's setting of "Nun bitten wir den Heiligen Geist," BuxWV 208). Unfortunately, with rare exception, the chorale fantasias so closely associated with this compositional style will normally require a larger Pedal compass than this organ provides. A couple of exceptions are the Schott edition of the Buxtehude fantasia on "Wie schön leuchtet der Morgenstern" (BuxWV 223), that remains manualiter until the very last phrase including a brief Pedal line that fits the compass and the Schott edition of Samuel Scheidt's setting of "Ich ruf zu dir, Herr Jesu Christ" (SSWV 114) from *Tabulatura Nova*,

demanding no Pedal at all, although if the instrument is capable, his preface indicates a number of ways to perform his pieces with and without pedal.

On the Prante and Felgemaker organs, the North German Baroque repertoire will be as successful as Bach's corpus. The Praeludia, Toccatas, Fantasias, Chaconnes, Fugues and other free works, typically demanding a plenum registration, with or without reeds, is not entirely possible on these instruments due to the lack of mutation ranks and mixtures. However, the 8' and 4' ranks on the manuals coupled through to the 16' ranks in the Pedal create a compelling substitute for an historically authentic registration. Also, the alternation of manuals can create the contrast of full toccata sections and consort-inspired fugato sections prevalent in the North German Toccatas of the time. Typically, these works will also fit within the slightly narrower than currently standard Pedal compass present on this organ. The chorale preludes of this genre will suffer slightly from not having a sesquialtera, but similarly to the Bach chorales can be easily performed with the cantus voice registered with a reed and an accompaniment registered on the opposite manual, coupled through to one of the 16' ranks in the Pedal. Another possible registration on either organ is to solo the Great 8' Open Diapason (or , for the sake of clarity, the Principal 4' played an octave lower) accompanied by the Swell 8' Stopped Diapason coupled to the softer Pedal 16'.

Consistently successful standard repertoire on all four instruments is that of the South German Baroque tradition. The smaller Pedal compasses on the Johnson and the Koehnken and Grimm organs only rarely create difficulty in execution since most of the pieces were transmitted without an obligato Pedal line indicated. Other times, as in many of the works of Johann Pachelbel, "pedalpoint toccatas" present long notes to be executed in the Pedal division, but these tend to fall within the Pedal compass. The works of Johann Jakob Froberger, the toccatas, fantasias, canzonas, capriccios, and ricercare, similarly, were transmitted without obligato Pedal indicated, as is also the case with the works of Johann Kaspar Kerll, most of the toccatas,

canzonas, capriccios, suites and *Modulatio Organica*, verses of the Magnificat performed in alternatim. Regarding the registration of these works, Barbara Owen suggests,

Although the south German literature is somewhat out of the mainstream of modern repertoire, it contains many works of real merit. Because it does not demand as broad a palette of either reed or mutation colors as some of the north German or French literature, much of it works quite well on smaller modern organs, as well as on many organs built in the early or middle nineteenth century.⁹³

Owen goes on to suggest that this repertoire is worthy of registrational experimentation with the various 8' and 4' principal and flute ranks of an organ, with the occasional inclusion of a 2 2/3' or 2' or light reed.⁹⁴ These suggestions could be manifested on any of these instruments except the Koehnken and Grimm, which is without a light reed (nor 2 2/3' since Mrs. Pender oversaw the alteration). The Prante organ has neither a 2' rank nor a 2 2/3', and the Felgemaker organ has no 2 2/3'. Still, the basic premise that these musical examples can be successful with 8' and 4' principle and flute ranks stands them in good stead to a central part of the repertoire accessible to these organs.

The French Classical organ repertoire, while certainly made more effective through imaginative ornaments and tasteful inclusion of *notes inégales*, will never sound completely correct on any of these organs. The reeds, when present, are warmer and less brilliant than their French Classic counterparts. None of these organs have the tonal resources to create a complete cornet, necessary for the grands jeux and duos, and the only 16' rank in a manual division, a Bourdon on the Felgemaker, is incomplete, descending only to c. That said, Nicolas de Grigny is particular in the idiom in that he consistently uses the pedal to participate in the counterpoint, and not merely a presenter of cantus long notes or an extension of the manual sonority. In contrast, in performing most of the repertoire by other composers, a pedal division of only one or two ranks

⁹³ Barbara Owen, *The Registration of Baroque Organ Music* (Bloomington: Indiana University Press, 1997), 87.

⁹⁴ *Ibid.*, 87.

will not hinder performance. The Koehnken and Grimm organ is the least capable of effectively presenting the French Classical repertoire. Since there is only one manual division on the instrument, the dessus, bassus, and other solo texture pieces will lack contrast between melody and accompaniment. Since this organ has no reed rank, the traditional registration for French Classical fugues is not possible. Still, even though the character of these pieces will be inhibited by the concessions of registration, any of the mass or suite movements employing a single homogeneous registration, for instance the pleins jeux, and fugues, can be approximated on this organ using the principal chorus for the pleins jeux, and the 8' and 4' flutes and principals for the fugues. The Johnson organ fares slightly better than the Koehnken and Grimm example. The Swell mixture and the Twelfth on the Great when added to the other principal ranks create a plein jeu-like registration. Further the Twelfth gives the slightest hint of an incomplete cornet and can be used with 8' 4' and 2' ranks for the purposes of Récit de Tierce en Taille or Récit de Nasard movements. Fugues can be registered with the Swell Oboe, Bassoon Bass and the Stopped Diapason Bass and a partner treble rank. This same registration can also provide the solo sound for the Basse de or Dessus de Cromorne, Voix Humaine or Trompette movements. The reed ranks on the Swell divisions of the Prante and Felgemaker organs in combination with the Stopped Diapason create an appropriate fugue registration on either instrument. Further, on the Prante instrument the 8' Trumpet along with the 8' Melodia is preferable for fugues that move more quickly. These reed ranks will also serve as the solo melody line of the melodic textures, including the tierce and nasard solos, since the mutation ranks required to create the composite sound are not present on either instrument. Again, where possible, using an historically informed registration is preferable, but when that is not possible, the real goal is creating effective registrations that embody the character of the French indications, and maximizing the types and styles of composition to which the congregation or audience might be exposed.

The Italian repertoire of the 17th and 18th centuries is another that suits these organs fairly well. First, it was not uncommon for the organs associated with this repertoire to have a single

manual, no reed rank and a pedalboard of only eight keys that may well have been permanently coupled to the manual.⁹⁵ The pedal line, when present, as in some of the toccatas of Girolamo Frescobaldi, is intended to sustain long notes under the moving passages above. Another unique feature of Italian Baroque organs is the separating the ranks of the principal chorus into completely individual stops rather than having multi rank mixtures operated by a single stop. Costanzo Antegnati, who was a builder, performer and composer made a list of suggested registrations for various styles of composition (modes). These registrations are some combination of principal and/or flute rank at various pitch levels as these were the only ranks typically found on Italian organs. While on the surface, it would seem that each of the four organs of this survey could easily approximate the majority of Antegnati's prescribed registrations, Barbara Owen nevertheless cautions, "The deceptive simplicity of the early Italian organ and its music makes a reasonably authentic Italian sound perhaps the most difficult thing to achieve on many modern organs."⁹⁶ The fear is that the principal ranks will not be delicate enough to capture the spirit of the sound produced by their historical counterparts. The larger scale pipes on these American organs will require more finger weight than the delicate action present in the historical Italian instruments. Still, in an effort to expand the notion of what historical repertoire these instruments might reasonably present, the Italian Baroque repertoire remains high on the list.

The Cavaillé-Coll organ so closely associated with French Romantic organ literature had divided wind chests. In each division the fonds, typically 16', 8', and 4' flue ranks were found on one chest while the reeds and upperwork were found on the other. Characteristic of these organs are the Harmonic Flute, undulating céleste ranks, a full battery of reeds on each division, and an enclosed but powerful *Récit*. Cavaillé-Coll organs are responsible for inspiring some of the

⁹⁵ Barbara Owen, *The Registration of Baroque Organ Music* (Bloomington: Indiana University Press, 1997), 55.

⁹⁶ *Ibid.*, 59.

largest works in the repertoire, such as the “Grand Pièce Symphonique,” and the Chorales of César Franck, the Sonatas of Alexandre Guilmant and the Organ Symphonies of Charles Marie Widor. These major works dwarf the organs of this survey by often requiring three manual divisions and expanded tonal resources in both manual and pedal divisions. Occasional movements from a Widor Symphony or a Guilmant Sonata can be excerpted on either the Felgemaker or Prante organ. For example, the first movement of Widor Symphony Op. 13, No. 1 works well on the Felgemaker organ, the pedal line extending to e’, a whole step beyond the limit of the Prante pedal compass. The first movement of Widor Symphony Op. 13, No. 2 works well on either the Prante or Felgemaker organs. Both “Prélude, Fugue et Variation,” Op. 18 and “Cantabile” from *Trois Pièces* by César Franck can also be effectively played on either the Felgemaker or Prante organs. The same features that make these instruments ideal for the accompaniment of congregational singing lend themselves to the compelling performance of these French Romantic works. Warm and broad fundamental flue ranks and a Swell 8’ oboe that adds color without dominating are found on both instruments. The smaller pedal compasses of the Koehnken and Grimm and Johnson organs make them less able to execute the mid-sized works from the repertoire. However, César Franck, Alexandre Guilmant, and Eugène Gigout all composed collections of shorter pieces meant to be performed either on the organ or the harmonium, to wit, Franck’s *L’Organiste*, Guilmant’s *L’Organiste Liturgiste*, Op. 65, and Gigout’s *Cent Pièces Brèves Nouvelles*. These collections encapsulate French Romantic harmonic language without exhausting the tonal resources of the organs here discussed.

German Romantic repertoire presents a bit of a challenge on these organs. Since several German Romantic organ composers did not regularly include specific registration suggestions for their organ works (e.g. Brahms, Mendelssohn, and Reger), this may indicate that employing the appropriate dynamic contrasts would be sufficient to perform their works. These instruments have little capacity to imitate the enormous Ladegast and Walcker organs which are associated with the larger works of the second half of the Nineteenth Century (e. g. Franz Liszt’s *Phantasie und Fuge*

on “Ad nos, ad salutarem undam,” Julius Reubke’s *94th Psalm*, etc.). Mendelssohn's experience as an organist was with early Romantic organs as well as 18th Century organs of a more classic character in Germany and England. His Sonatas Op. 65 and Preludes and Fugues Op. 37 are effective on the Prante and Felgemaker organs. Desirable results can be achieved on these organs by considering the character of his compositions and applying his prefatory remarks on registration. The obligato pedal lines of these works regularly contain notes beyond the compass of the Johnson and Koehnken and Grimm instruments. Josef Rheinberger’s Andante from Sonata 1, Op. 27 is appropriate for use on the Johnson, Prante or Felgemaker organs. Rheinberger conceived his sonatas for a two-manual design of similar tonal design to late nineteenth century American organs, thus his music works quite effectively on these organs. The Brahms chorale preludes, Op. 122 suit each of these organs, with the caveat that “O Welt, ich muß dich lassen,” No. 3, exceeds the upper Pedal limit of the Johnson and Koehnken and Grimm organs in M. 16, with no particularly elegant solution given the ascent of the line. “Herzlich tut mich verlangen,” No. 9, also exceeds the pedal compass of the Johnson and Koehnken and Grimm organs in M. 3, but playing that measure down an octave in the pedal is a reasonable solution, given the rests that offset the measure in question. Further, on the Koehnken and Grimm organ, as it has only one manual, the manual changes indicated in the score will need to be effected by registration changes or judicious use of the swell box position. “Trio,” by Julius Reubke is successful on either the Prante or Felgemaker organs, however the pedal line reaches beyond the compass of either the Johnson or Koehnken and Grimm instruments. Reubke’s “Adagio” includes no obligato pedal part and works well on all of these organs with the manual coupled to the unregistered pedal to assist with the impossible hand positions as needed, e.g., Mm.13-14. Sigfrid Karg-Elert’s setting of “Aus meines Herzens Grunde,” Op. 78, No. 3, is appropriate to all four organs. The obligato pedal line, which does not exceed the compass of the older instruments, is to be registered with only a 16’ with the single manual, registered with the principal chorus and 4’ strings, coupled to it. Max Reger’s choralvorspiele Opp. 67, 79b and 135a, can usually either be played outright or

adapted for use on either the Prante or Felgemaker organs. Reger's larger works, the choralfantasien will need to be completely re-imagined to be attempted. The Rollschweller, so closely associated with these pieces, is not present on any of the four organs. While the written pitches do not exceed the compasses of the Prante or Felgemaker organs, these instruments do not contain the tonal resources to express the dynamic contrast between *pppp* and *ffff* as are regularly employed by the composer. However, if the organist desires to moderate the dynamic extremes, technically, these works are possible on the Prante and Felgemaker instruments.

Organ compositions from the 20th and 21st centuries do not exhibit singular stylistic features. Alongside the forward-looking and experimental works of Olivier Messiaen and the twelve-tone technique of Arnold Schoenberg, composers such as Hugo Distler and Jean Langlais are re-exploring the older structures of the partita and the suite at the same time that organ builders pursued a neoclassical tack. Still, many of the central composers of the time saw fit to compose music that is appropriate to a more modest organ, such as the four in this survey. Marcel Dupré's *Seventy-Nine Chorales*, Op. 28, while didactic in conception will usually serve these organs well. Occasional exceptions include when the pedal line ascends beyond g (in the case of the Johnson and Koehnken and Grimm organs), or when a second manual is required (in the case of the Koehnken and Grimm organ), or when the suggested registration suggests mixtures or mutations (in the case of the Prante and Felgemaker organs). Both Louis Vierne and Jean Langlais composed collections of pieces that can be played equally well on organ or harmonium. These pieces suit the pipe organs of Madison well, although the single manual of the Koehnken and Grimm instrument continues to prove a liability, being unable to achieve the simultaneously contrasting sounds possible on the harmonium. The *Vingt-quatre Pièces*, Op. 6 of Langlais and *Pièces en style libre* of Vierne, Op. 31 can usually be played, as written, on these organs. Further, Langlais's *Organ Book* (Ten Pieces) are composed for an organ of modest size, and many of those pieces suit these instruments. Petr Eben's *Ten Chorale Preludes* are also moderately successful on the organs of Madison, although occasionally, as in "In Natali

Domino,” No. 4, the pedal line goes beyond the compass of the earlier organs, or the suggested registration includes a manual 16’ or a mixture. Still, in trying to achieve diversity of repertoire, these pieces should not be overlooked, even when the composer’s exact intentions are not immediately possible. Several collections of Daniel Pinkham will also serve these organs well. Many of the pieces in *Collects*, *Music for a Quiet Sunday*, and his variations on *Wondrous Love* can be performed on these instruments with little to no adaptation required.

Chapter 7: CONCLUSIONS

The trends in American organ building in the last half of the 19th Century in the United States can be observed by examining the four organs of this survey in chronological order. Upperwork is reduced: The Johnson organ has a 2 2/3' rank a 2' and a mixture; the original Koehnken and Grimm organ had a 2 2/3' rank and a 2' rank; the Prante organ has no pitch above 4'; the Felgemaker organ has a single 2' rank. The expressive Swell box becomes more flexible: the Johnson organ has a weighted lever off to the right; the original Koehnken and Grimm organ had no expression capabilities; the Prante and Felgemaker organs have centrally located and balanced Swell shoes. Combination action becomes more complicated: the Johnson organ has no combination pedals; the Koehnken and Grimm organ has two single-action combination pedals; the Prante organ has two single-action combination pedals for each manual; the Felgemaker organ has two double-action combination pedals for each manual. The compasses of both manuals and pedal are expanding: the Johnson organ has a C-g pedal compass and a C-a''' manual compass; the Koehnken and Grimm organ has a C-g pedal compass and a C-a''' manual compass; the Prante organ has a C-d' pedal compass and a C-a''' manual compass; the Felgemaker organ has a C-f' Pedal compass and a C-c'''' manual compass.

The features of Felgemaker Op. 732 that reflect the innovations of the nineteenth century are the balanced swell shoe, the 61-note compass on both manuals complementing a 30-note compass in the pedal, which is centered under the manual claviers, and two fixed, double-acting mechanical presets (*p*, and *f*) for each manual division. The couplers are not independent but are adjustable. Neither can they come on or off without interruption, while keys are depressed. The tonal resources of this organ are also lacking compared to what Audsley suggests in his treatise. The absence of an independent 8' in the pedal division is perhaps this instrument's greatest liability but was not uncommon. As Audsley states, "It is out of all reason to expect one or two [pedal] stops of 16' pitch to furnish a proper and satisfactory bass for all, or indeed

any considerable portion of the manual department; yet the number of modern Church Organs which have one or perhaps two such stops forming their only pedal resources is legion.”⁶⁵

The pedal, also lacking a 16’ reed and uninterrupted Grand Mixture, thus, further falls short of Audsley’s vision for a complete Pedal division. The Swell division does have a soft 16’ Bourdon, which is useful for supporting tenors and basses in 4-part choral singing. However, this incomplete rank, missing the bottom octave, expires just where the tenors and basses would need the most additional support. Further, Audsley’s suggestion that small and medium sized organs need no complete manual ranks beyond 8’, 4’, 2 2/3’ and 2’ is not borne out here in the absence of a 2 2/3’, indeed in the absence of any off-unison rank on the whole instrument.

The innovations found on the Prante organ of St. Michael’s Church are fairly consistent with those of the Felgemaker organ at First Baptist Church. An enclosed Swell division operated by a balanced shoe reflects the most current method of the time. The manual compass, containing fifty-six notes, is an advance on the prior traditions which would have presented forty-nine notes, terminating at c’’. The pedalboard, also, has a compass that is extended from those common at the time, 27 notes, in contrast to the standard 25. The presence of pedal operated presets, piano and forte settings for each manual division, reflects an innovation in building at the time of construction of this instrument.

The Prante organ of St. Michael’s Church has a pedalboard centered under the manuals, as is recommended by Audsley, contrasting the aligned c under c’ as was suggested by the Royal College of Organists in 1881. This Pedal division has a compass from C to d’, which Audsley acknowledges was the older German compass, although f’ was suggested as an upper limit for new instruments. The two 16’ ranks in the Pedal division are hardly within the minimum requirements Audsley suggests. The liabilities are as follows, the absence of an 8’ Octave rank, the absence of a 16’ Reed, the absence of a Grand Mixture, without break. Further, the pedals are

flat and parallel, contrasting the concave and radiating pedalboard which Audsley suggests. The manual compasses, from C to a''' are consistent with Audsley's suggestion. The manual ranks are all complete, without divided or unison bass ranks. The absence of complete ranks of 2 2/3' or 2' will, once again, prove a deficit from Audsley's minimum requirements. However, in his subsequent work, *The Organ of the 20th Century*, he writes "It is not unusual to find modern Organs, from the tonal appointment of which all special harmonic-corroborating stops higher than the Octave, 4 ft., have been omitted; and in some cases the full effects of such Organs are not unsatisfactory."⁹⁷ Such would be the instance here due to the inclusion of richly toned 8' ranks and firm corroboration of the 4' pitch. Once again, there is an absence of a soft 16' in any manual division, most useful for assisting the tenors and basses in 4-part singing. This is also the case with the Johnson organ and the Koehnken and Grimm organ of this survey. The couplers are neither independent, nor can they be brought on and off without interrupting the pressed keys. Neither are there sub or super-octave couplers, which Audsley suggests. These couplers are of the pull-down variety without assist. Two composition pedals for each manual division are single acting, *f* and *p*. While three are suggested, with an organ of this size, two are sufficient, although the double action is preferred. A balanced and central swell shoe manages the expressive swell division.

The Koehnken and Grimm organ at St. John's United Church of Christ exhibits only a few of the attributes relating to the innovations of the period. A balanced swell shoe puts all except the façade pipes under expression. Two preset pedals are found to change registration. The forte pedal will add ranks and the piano pedal will remove ranks. The coupler uses a pull-down mechanism. The manual compass is in line with the standards of the time however, the pedal compass ascending to g, puts a clear restriction on the purposes that suit the pedal. In

⁹⁷ George Ashdown Audsley, *The Organ of the Twentieth Century*, (New York: Dodd, Mead and Company, 1919; reprint, New York: Dover Publications, Inc., 2004), 59.

relation to the ideals set forth by George Ashdown Audsley in his treatise, *The Art of Organ Building*, this organ's pedalboard is flat and parallel, not the concave, radiating pedalboard Audsley prefers. The compass of the pedal division, also, is deficient, occupying C to g, where Audsley's minimum sufficient pedalboard would extend from C to f'. The orientation of the pedals beneath the manual does satisfy Audsley's preference, the pedalboard being centered under the manual keys, contrasting the protocol set forth by the Royal College of Organists in 1881. This organ lacks a second manual division, in direct contrast that any church organ needs at least three, but not more than four divisions, including the pedal. The manual compass of this organ, extending from C to a''' is sufficient to Audsley's requirements. Further, this organ had, before alteration, complete manual ranks of 8', 4', 2 2/3', and 2'. This is also in keeping with Audsley's requirements. The Pedal division does have both a 16' and 8' rank, which Audsley demands, but lacks the Grand Mixture, and the 16' reed suggested in the treatise. The manual to pedal coupler is adjustable but does not come on and off without interruption while keys are depressed. The two combination pedals are not adjustable, and are single acting, another liability contrasting Audsley's vision of the ideal organ. The absence of 16' rank and mixture in the manual division, compounded with the only off-unison rank, the 2 2/3' Quint, having been replaced by the 8' Dulciana, further distinguishes this organ from the ideal Audsley proposes.

The Johnson organ in Windle Auditorium presents fewer innovations than the later Prante and Felgemaker organs of this survey. The swell division is indeed enclosed. However, rather than employing a balanced swell shoe, this mechanism is weighted and defaults to closed. The organist keeps the box open by use of a hitch. The manual compass of fifty-six notes is a major second short of the compass recommended in Audsley's treatise. Although not unusual, Audsley states that "The compass of these claviers should never be less than 58 notes; namely from C to a'''". The common compass has been from C to g'''', but that is not to be recommended for new

organs.”⁹⁸ [Octave designation updated for clarity]. The pedal division, consisting of twenty notes, is a step backward in development. As Audsley further suggests that the Pedal division must be at least 30 keys, C to f⁷. The coupling mechanism is of the adjustable, pull-down variety, standard for the time. Again, in contrast to Audsley’s suggestion, it cannot be brought on and off without interruption of depressed keys. Several incomplete ranks, while not uncommon for the time, likely a result of cost and space saving measures, also reflect a regression from the advantages of more complete ranks wherein the registration sounds the same from top to bottom, especially in the presence of multiple manuals to provide contrasts in color between melody and accompaniment. Still, this trend was not unusual, as Audsley writes,

This [incomplete ranks] may be explained more clearly by stating that the last twelve notes of the 8 ft. register on the keyboard cost about as much as the remaining forty-eight pipes; and hence, in the cumbrous ‘churchwarden’s Organ,’ it will be noticed how often the foundation-stops are cut off at tenor C, 4 ft., and grooved into a common bass, or left altogether incomplete, without any bass at all; while a number of ranks of small pipes are introduced without any proper counterbalance of the foundation tone, either upon the Pedal Organ or keyboards.⁹⁹

The pedal division, containing a single rank, a 16’ Double Open Diapason, is severely deficient of Audsley’s ideal pedal division, which, at a minimum would additionally have a second, softer 16’ rank, at least one 8’ octave rank, a Grand Mixture with no breaks and a 16’ reed. The Great division is consistent with what Audsley suggests for small and mid-sized instruments, containing complete ranks of 8’, 4’, 2 2/3’, and 2’. All of the other great ranks are incomplete, descending to c, with a single, 8’ Stopped Diapason Bass completing the bottom octave. The Swell division, also, satisfies the minimal requirements described in Audsley’s treatise. A single split 8’ Bassoon/Hautboy rank combines with split 8’ Stopped Diapason, split 4’ Principal, incomplete 8’ Open Diapason (missing the bottom octave), incomplete 4’ Saube Flute (missing the bottom

⁹⁸ George Ashdown Audsley, *The Art of Organ-Building*, Vol. 1, (New York: Dover Publications, Inc., 1965), 198.

⁹⁹ *Ibid.*, 195-196.

octave), and complete 8' Viola di Gamba, and complete Mixture, to create an expressive and flexible Swell division.

George Ashdown Audsley, in his magnum opus, *The Art of Organ Building*, wrote,

The leading characteristic of a Church Organ should be grandeur, combined with the greatest possible refinement of tone; so that it may be perfectly adapted for the appropriate accompaniment of choral and congregational singing, and the performance of voluntaries and other incidental music of a solemn and dignified character. It must never be forgotten that such an Organ is essentially, and before and above all, an accompanimental instrument; its capabilities for the display of florid skill in secular music on the part of the organist being an altogether secondary consideration if it is a consideration at all.¹⁰⁰

Each instrument of this survey is nicely suited to lead congregational and choral singing. The flue ranks, while broad enough to fill the room, are never tubby or slow to speak. Each instrument has a single expressive division, a minimum in Audsley's estimation, to facilitate nuanced dynamic shading.¹⁰¹

Audsley's work is intriguing in that as a treatise for organ building written only a few years after completion of the newest instrument of this survey, it combines occasional mention of the regretful aspects of the status quo with suggestions for current and future innovation in the art. The Johnson organ in Windle Auditorium falls victim to several of Audsley's complaints. The pedal division, in particular, is lacking many characteristics Audsley suggests. The upper limit of the Pedal division of this instrument being GG on a 16' compass, falls a minor seventh short of the minimum upper limit desired by Audsley, f'. As is noted in the literature survey for this organ, this upper Pedal limit severely diminishes the repertoire suited for this instrument. Further, the hymn playing, which Audsley concludes is the church organ's primary function, is compromised by the limited pedal compass. Executing the bass line with the pedal is only practicable inasmuch as some method of octave displacement is allowed for those

¹⁰⁰ George Ashdown Audsley, *The Art of Organ-Building*, Vol. 1, (New York: Dover Publications, Inc., 1965), 195.

¹⁰¹ *Ibid.*, 209-210.

moments that the bass line ascends beyond the upper limit of the pedal division. This may prove not to be a liability for hymns where the harmonic rhythm is slow and the bass line pitches often repeated; however, for the more line-driven bass parts of the chorales of J. S. Bach, and other hymns settings incorporating a faster harmonic rhythm, this necessity of octave displacement will surely prove a distraction.

While none of the instruments of this survey satisfy all the criteria set forth by Dudley Buck or George Ashdown Audsley as the ideal attributes for a church organ, each example has its charm, and is not without merits. It is obvious that performing the historic organ repertoire was not a high priority for the congregations who purchased these instruments. Indeed, the minimal pedal compasses found at St. John's and Windle Auditorium make much of the literature impossible. A surviving recital program for the dedication of the Prante and Sons instrument at First Presbyterian Church, Madison, Indiana, on April 17, 1873, fails to mention the titles or composers of each of the three organ solo pieces presented during the recital. Those items were listed simply as "Organ Voluntary" alongside the performer's name. The rest of the recital was filled with vocal solos, duets, trios, quartets, congregational hymns, and choral works, each with citation of the piece and the composer. Neither did the newspaper reviews of the dedication recitals mention the particulars of the organ repertoire presented. The music for choir, small ensembles and soloists was listed clearly by performer, piece title and composer, but the organ solo pieces were never clearly identified. The fact that such attention was paid to the details of the recital items where the organ was accompanying, and virtually none paid to the items where the organ was a solo instrument, demonstrates quite clearly that the *raison d'être* for these organs was not to play organ repertoire, but rather to facilitate the accompaniment of a singer or singers in the sacred solo and choral repertoire.

Each of these organs manages to fill the space in which it is situated without ever being overbearing or fatiguing to the ears. The abundance of fundamental tone makes them wonderfully supportive of congregational singing, while the expressive division, original on all

but the Koehnken and Grimm organ at St. John's, adds nuance and flexibility in the accompaniment of small choirs, ensembles, and vocal soloists. If, as Audsley suggests, grandeur is the characteristic most chiefly to be sought in a church's pipe organ, these four instruments do not fail to satisfy.

Appendix 1: Obituaries

These obituaries are listed in the order that the individuals first appear in the incumbent organist charts.

*1 *Madison Courier* September 11, 1951

Rebecca Drake

Miss Rebecca Drake, owner and operator of a music store here and for years active in Trinity Methodist Church, died suddenly early this morning in her apartment at the home of Mr. and Mrs. Joseph M. Cooper, 508 Broadway. She was seated in a chair in her living room when found by Mrs. Cooper at 8:30 o'clock and had been dead several hours. Her passing was attributed to a heart and kidney ailment. Miss Drake had been in failing health nearly two years, but was active as usual yesterday and had a busy day in her music shop next to the Railway Express agency on west Main street. The deceased was 72 years of age and was born and spent her life in Madison. She was a daughter of the late Mr. and Mrs. Nathan T. Drake, her father for many years having operated a music store in the Masonic temple. The family home was on the northeast corner of Third and Vine streets. Miss Drake moved to the apartment in the Cooper home several years ago. She was a life long member of Trinity church and at the time of her death was financial secretary. She retired last February after having served 25 years as church organist. In her west Main street shop she handled sheet music, musical instruments and kindred supplies. Miss Drake was never married and is survived by a niece, Mrs. Dana Shelby, of Louisville, the former Dolly Drake, of this city. She was a sister-in-law of Mrs. John Clements of this city. Her only brother, Nathan Drake, preceded her in death some 10 years ago. At the request of Mrs. Shelby, the remains were taken to the Vail Memorial funeral home pending arrangements for final rites.

*2

Madison Courier July 20, 1962

Mrs. Georgia H. Miller

Funeral services for Mrs. Georgia H. Miller, 79, of 415 Baltimore Street, will be held Sunday, at 2 p.m. at the Vail Memorial Funeral Home. Mrs. Miller died at 9:15 yesterday morning in the King's Daughters' Hospital. Mrs. Miller, who was born in Jefferson County and moved to Madison at a very early age, was the daughter of George and Laura King Haumesser. She was educated in Madison schools and Hanover College. She taught for many years in rural schools in the greater Madison area. She was choral director and organist in the St. John's Evangelical Church, and was also organist the Christ Episcopal Church. She was an active member, and past president, of the Madison Music Club. Mrs. Miller is survived by her husband, S. J. Miller; a daughter, Mrs. Edna McDowell of Muncie; a son, George H. Miller, of Tampa, Fla; two grandsons, Jacob Lee Miller, and Robert George McDowell, and several nieces, nephews and cousins. Friends may call after 7 p.m. tonight. Burial will be in the Springdale Cemetery.

*3

Madison Courier March 15, 2001

Gladys Bersch

Gladys F. Bersch, 90, of Madison, died Wednesday, March 14, 2001, at the King's Daughters' Hospital. She was born Nov. 20, 1910, in Madison, the daughter of Andrew F. and Florence Winter Diederich. She was employed at the former Morris Five & Dime Store for several years and was also a bookkeeper for the Jewel Tea Co. for several years. She was a member of the Calvary Baptist Church. Surviving are several nieces and nephews, including Evan Tingle of Shelbyville; and several cousins. She was preceded in death by her parents; her husband, Hubert F. Bersch, on April 12, 1990; and one sister, Clara Tingle. Services will be at 11 a.m. Friday at the Vail-Holt Funeral Home Madison Chapel, with burial in Grandview Memorial Gardens. Friends may call at the funeral home from 5 to 8 p.m. Thursday and after 9 a.m. Friday. Memorial contributions may be made to the Jefferson County Animal Shelter.

*4 *Madison Courier* December 23, 1981

Eunice T. Muncie

Mrs. Eunice Teaford Muncie, widow of former Madison school superintendent Emory O. Muncie, died at 1 p.m. yesterday at Millers-Merry Manor, a nursing home at Walkerton, Ind. She was 80. She had been at the nursing home only a few months. Her home was on route five. She was a member of the Madison Music Club, World War I Auxiliary, American Legion Auxiliary, Madison Woman's Club, and the WSCS of Trinity United Methodist Church. She was a charter member of Tri Kappa. She is survived by two sons: Emery T., Northfield, Ohio; and Harold R., Walkerton; one daughter, Mrs. Mary Eunice Hensley, route five; one brother, Richard F. Teaford, Paoli; seven grandchildren, seven great-grandchildren, and several nieces and nephews. Her husband died in May 1978, and she was preceded death [sic] also by one brother. Service will be at 11 a.m. tomorrow at the Lytle Mortuary, with burial in Springdale Cemetery. Friends may call at the mortuary after 6 p.m. today. Expressions of sympathy may take the form of contributions to the E. O. Muncie Scholarship Fund.

*5 *Madison Courier* September 29, 1997

Dalphine Stanton

Dalphine Stanton, 88, of 1194 E. Crozier Lane, died Saturday, Sept. 27, at King's Daughters' Hospital. She was born on July 1, 1909, in Madison, the daughter of John W. and Viola Davis Turner. She and her late husband, Charles S. Stanton, owned and operated Stanton's Christmas Tree Farm for several years. She was a member of Liberty Christian Church, where she served as organist for several years. She was also a member of Madison Music Club, and an R.S.V.P. worker at the Jefferson County Historical Society Museum. Surviving are two daughters, Olive J. Crozier of Madison and Ann Carolyn Stanton of Lake City, Fla.; two sons, Charles P. Stanton of

Hanover and Robert Stanton of Seattle, Wash.; eight grandchildren, and seven great-grandchildren. She was preceded in death by her parents; her husband, Charles S. Stanton, on Dec. 3, 1968; two sisters, Catherine Bland and Ruth Ferrell; and one brother, Earl Turner. Private funeral services will be Tuesday at Vail-Holt Funeral Home Madison Chapel, with burial in Springdale Cemetery. Friends may call from 4 to 8 p.m. today, and from 9 a.m. until 11 a.m. Tuesday, at the funeral home. Expressions of sympathy may take the form of contributions to Liberty Christian Church, Madison-Jefferson County Public Library, Jefferson County Historical Society Museum, or the Madison Railroad Station.

*6 *Madison Courier* January 28, 1972

Miss Beatrice Lanham

Miss Beatrice L. (Bea) Lanham, 703 W. Main St., died at 8 a.m. today in King's Daughters' Hospital. She was a native of Jefferson County and the daughter of Mr. and Mrs. John L. Lanham. She was a music teacher and organist at the First Baptist Church, St. John's United Church of Christ, and the Lytle Mortuary. A charter member of the Madison Music Club and the Woman's Club, she was also a member of the Eastern Star, The John Paul Chapter of the DAR, and the First Christian Church. Survivors include two sisters, Miss Edna Lanham, Madison, and Mrs. Mabel Schaler, Indianapolis; a nephew, John L. Richards, Cincinnati, and two great-nephews. Services will be at 2:30 p.m. Sunday at Lytle Mortuary, with burial at Springdale Cemetery. Friends may call after 7 p.m. tomorrow.

*7 *Madison Courier* February 19, 2020

Barbara Feider

Barbara McIntyre Reed Feider, 78, of Madison, Indiana, died Tuesday, Feb. 18, 2020, at her home. She was born March 20, 1941, in Burkesville, Kentucky, to John Raymond and Ella Mae Abston McIntyre. She grew up in Oldham County and was a 1959 graduate of Oldham County

High School. She learned to play the piano at a very young age and could play by ear or by note. She had played for area churches and funeral homes throughout her life. She had lived in the Madison community for the past 55 years. She was a member of the St. John's United Church of Christ in downtown Madison and was affiliated with the Dupont United Methodist Church. She had played piano and organ for both churches. She also attended First Baptist Church in downtown Madison with her friends. She was a professional seamstress and had made thousands of prom dresses, wedding dresses and bridesmaid dresses for the past 50 years. She delivered the Courier Journal newspaper for the past 30 years. In later years she served as a caregiver for the elderly until her health no longer permitted her to do so. She helped anyone when she could even if it meant giving them her last dollar. She loved to cook and bake and often showed up with a cake for you to enjoy. She enjoyed people and sharing her talents wherever she could.

She is survived by one sister, Suzanne Craigmyle of La Grange, Kentucky; three grandsons, Matthew Reed of Austin, Indiana, Blake Reed of Petersburg, Indiana, and Scott Olan Reed of Jonesboro, Arkansas; one granddaughter, Cheryl Ann Reed Tritch of Jonesboro, Arkansas; one great granddaughter, Summer Tritch of Jonesboro, Arkansas, and several nieces, nephews and other relatives. She was preceded in death by her parents; a son, Derek William "Bill" Reed; her husband, George Joseph Feider; one brother, Luther Raymond "Buddy" McIntyre; and two sisters, Helena Lou Edith McIntyre Singer and Millie Euline McIntyre Barnhill Texas. Funeral services will be Saturday, Feb. 22, 2020, at 1 p.m. at Morgan & Nay Funeral Centre in Madison. Interment will follow in the Grandview Memorial Gardens, in Madison. Visitation will be Saturday from 11 a.m. to 1 p.m. at the funeral home. Memorial contributions may be made to the St. John's United Church of Christ or the Dupont United Methodist Church. Cards are available at the funeral home. Online condolences, www.morgan-nay.com

*8

Madison Courier June 27, 2014

Dennis Stewart

Dennis Marshall Stewart, 79, of Reidsville, N.C., died Saturday, June 21, 2014, at Penn Nursing Center in Reidsville, N.C. He was born in Madison to Grant and Laura Jean Gibbs Stewart. He was an army Veteran. He was a graduate of Hanover College. He had lived in Reidsville, N. C. since 1962. He was a member of First Presbyterian Church, where he served as minister of music and organist for 40 years. He is survived by one brother, Larry N. Stewart of Silver Spring, Md.; and many nieces and nephews. He was preceded in death by his parents; one sister, Shirley Housefield; and four brothers, Thomas Stewart, Allen Stewart, Donald Stewart and Grant Stewart Jr. A memorial service will be held at 11 a.m. Monday at the First Presbyterian Church in Reidsville, N.C. Internment will be in the church's columbarium. Military honors will be conducted. Friends may gather following the service. Expressions of sympathy may take the form of donations to the First Presbyterian Church, 318 S. Main St. Reidsville, NC 27320 Citty Funeral Home is in charge of arrangements. Online condolences can be sent at www.cittyfh.com.

*9

Madison Courier March 6, 2020

Peggy Hans

Elizabeth Louise Peggy McMurray Becker Hans, 75, died Thursday, March 5, 2020, at King's Daughters' Hospital in Madison. She was born Feb. 20, 1945, in Paris, Texas, where her father was serving as a lieutenant in the Army. As a child, she lived in Buffalo, New York, Trenton, New Jersey, and Flint, Michigan. She was a graduate of the University of Michigan but during her many years in Madison, she developed equally strong affection for UK, U of L and IU. She moved from Michigan to Carrollton, Kentucky, in 1972, where she was editor of the Carrollton News-Democrat until 1985, earning numerous awards from the Kentucky Press Association. She developed photography skills and traveled the area searching for interesting subjects including kids, adults, dancers, horses, floods, celebrities, governors, former First Lady

Rosalynn Carter and other visitors. One of her proudest accomplishments, through her advocacy at the newspaper, led to establishment of a library tax making it possible for a funded library in Carroll County. She then worked for River Valley Resources in Madison for 23 years, first in the field office, then the WorkOne Center, and finally in RVR Administration as Director of Marketing, trainer, and grant writer. She conducted numerous training events in high schools all over southeastern Indiana, highlighting non-traditional employment opportunities. She was invited to present in Washington, DC and elsewhere at national conferences. She married Bill Hans on Oct. 25, 1981, at Christ Episcopal Church and moved to Madison in 1982, living on the hilltop and later moving downtown. She would host an annual party for Chautauqua where margaritas and laughter flowed. Her house was filled with books and music plus a menagerie of cats underfoot. She loved her husband, the Lord, and music, bringing all of them together by playing the organ at seemingly every church in Madison at one time or another. She was a long-time parishioner at Christ Episcopal Church, where she served on the Vestry for many years. She suffered medical reverses later in life but was supported by the love and friendship of too many people to count. Her family is immensely thankful for the support she received from all her friends. Survivors include a son, Ted Becker of East Lansing, Michigan; a daughter, Christie Gower of Howell, Michigan; a brother, Louis Robert McMurray of Monroe, Michigan; and five grandchildren. She was preceded in death by her parents and her husband on June 3, 2014. Funeral services will be at 11 a.m. on Tuesday, March 10, at Christ Episcopal Church in Madison, with interment to follow in Springdale Cemetery in Madison. Friends may call from 5 p.m. to 8 p.m. Monday, March 9, at St. John's United Church of Christ in Madison. Memorial contributions may be made to Christ Episcopal Church, the Madison-Jefferson County Public Library, or the Pulmonary Hypertension Association. Cards will be available at each church. Arrangements by Stewart-Hoagland Funeral Home in Scottsburg, Indiana.

*10

Madison Courier March 11, 1940

Mrs. Ella Wade Horuff

Funeral services for Mrs. Ella Wade Horuff who died at St. Louis, MO., Friday, were conducted at St. Michael's church this morning at 9:00 by Rev. Charles Walsh and internment was in St. Patrick's cemetery. Pallbearers were J. W. Tevis, Robert A. Yunker, Charles Anger, Paul R. Schnaltter, Charles N. Horuff and William Gentrup.

*11

Madison Courier June 4, 1970

Miss Zoe McBride

Miss Zoe McBride, 424 St. Michaels Ave., was found dead in her home at 4 p.m. Tuesday afternoon. A music instructor for many years in the Madison area, Miss McBride also served as organist at the St. Michael Catholic Church, of which she was a member. She is survived by one sister, Miss Anna J. McBride, Indianapolis, three nieces, two nephews, four grand-nieces and four grandnephews. A Funeral Mass will be held at 10 a.m. tomorrow at the St. Michael Catholic Church with burial in the St. Patrick Cemetery. Friends may call at the Vail Memorial Funeral Home. The rosary will be said there at 8 o'clock this evening.

*12

Trimble Banner January 3, 2018

Mr. Cleston Rowlet

Cleston Andrew Rowlett, 94, of Milton, passed away on Friday, December 29, 2017, at Signature Healthcare of Trimble County in Bedford, Ky. Born October 11, 1923, in Bedford, he was the son of Ernest Andrew and Ellen (McCutchen) Rowlett.

On August 21, 1943, he was united in marriage to Burnice 'Bonnie' Bonnettie Purvis at the Methodist Parsonage in Bedford.

Mr. Rowlett served as a gunman in the United States Army before he was honorably discharged in 1945. He formerly worked at the Jefferson County Proving Grounds, Williamson Heater, and Rowlett's Garage in Bedford. He retired from Rexnord in 1983 after serving as a welder. He was a member of the American Legion, Jefferson Post No. 9 and served as a deacon at Poplar Ridge Baptist Church for many years. He enjoyed being a mechanic, fishing, camping, and dancing. He also enjoyed portraying Santa Clause for the Bedford Fire Department for over ten years.

He will be sadly missed by his daughters: Brenda Rowlett of Lexington, Ky., and Dianna McQueary and her husband, William 'Bill', of Milton; his son: Norbert 'Danny' Rowlett and his wife, Sheryl, of Cairo, Ga.; five grandchildren: Lori Lynn Taylor and her husband, David, Lana 'Canday' Adams and her companion, Jerry Janes, Linda Hall and her husband, Duane, David A. Rowlett and his wife, Britney, and Danielle Rowlett and her companion, Scott Cooper; one step-grandson, William 'Gus' McQueary; seven great-grandchildren: Tazman Adams, Jeffrey Adams, Justin Davis, Troy Davis, Skyler Rowlett, Scott Cooper, Jr., and Shelby Rowlett; and one step-great-grandson, W.D. McQueary.

He was preceded in death by his parents, his wife, Bonnie Rowlett on January 8, 1996; his infant daughter, LaDonna Rowlett; and his sister, Lorraina Fisher.

Funeral services were held Wednesday, Jan. 3, 2018, at Lytle Funeral Homes & Cremation Service, Wood Oakley Chapel, 37 High Street, Milton, with interment in Bedford I.O.O.F. Cemetery.

The family requests memorial contributions be made to Hosparus, Inc. Contributions may be made at any of the Lytle Funeral Homes & Cremation Service locations.

Online condolences may be made at lytlefuneralhomes.com.

To Plant Memorial Trees in memory, please visit our Sympathy Store.

Jean Harrell

Jean Spicer Harrell, 98, of Wirt, died Wednesday, June 9, 2010, at her home. She was born May 3, 1912, in Madison, the daughter of John Louis and Myrtle Tewell Spicer. She lived most of her life in Jefferson County and was a 1930 graduate of Madison high School. She received a Bachelor of Science in education from Hanover College in 1960 and a Master of Science in Education from Indiana University in 1962. She taught music to all seventh- and eighth-grade students in Madison school for one year. She taught fifth and sixth grades at Central School, now known as Rykers' Ridge Elementary. She was a member of Dupont Baptist Church from 1934 to 1945 and then became a member of Wirt Baptist Church, where she taught Sunday school for many years and was the church organist and pianist from 1945 to 2009. She enjoyed helping with the 150th and 175th anniversary pageants at Wirt Baptist Church. In her teenage years she enjoyed the challenge of playing the pipe organ at First Baptist Church in downtown Madison for Sunday services. She enjoyed being a musician, writing poetry and painting. She published two books, "Harbert's Creek—Wirt Baptist Church" and "Echoes of Harbert's Creek," a poetry book. She sang in the Music Valley Chorus Sweet Adelines group and was a docent for the Jefferson County Historical Society's railroad station. She was a member of the Jefferson County Homemakers Club, participating in Jefferson County 4-H, and was a member of the Jefferson County Retired Teachers association and the Indianan Retired Teachers Association. She is survived by one son, John H. Harrell of Madison; three daughters, Emogene Carter of Bloomington, Marcia Kay Davis of Terrace Park, Ohio, and Denise Sue Hurst of Westfield; 11 grandchildren; four great-grandchildren; two great-great-grandchildren; and several nieces, nephews and other relatives. She was preceded in death by her parents; her husband, Joseph Emerson Harrell, whom she married Aug. 11, 1934, and who died Oct. 8, 1985; one sister, Helen Jenkins; one brother, Harold Spicer; and one great-grandchild. The funeral will be at noon Monday at Wirt Baptist Church. Burial will follow at Grandview Memorial Gardens. Friends may call from 4 to 8 p.m. Sunday at Morgan & Nay Funeral Centre. Friends also may call at the

church Monday from 10 a.m. until the service. Expressions of sympathy may take the form of donations to the Jean Harrell Teaching Scholarship. Contribution cards are available at the funeral home. Online condolences can be set at www.morgan-nay.com.

*14 *Madison Courier* December 27, 1974

Harold Rothert

Memorial services for Harold H. Rothert, 68, Hanover, who died yesterday morning, will be at 3 p.m. Saturday at the Hanover Presbyterian Church. Burial will be in Evergreen Cemetery in Paris, Tex. There will be no visitation and the family requests that expressions of sympathy take the form of donations to the American Cancer Society. Vail Memorial Funeral Home is in charge of the arrangements and American Cancer Society forms are available there. As was published yesterday, Rothert was a music teacher in the Madison School System from 1936 to 1962 and was the former owner of the Drake Music Store. A native of Mattoon, Ill., he had lived in Jefferson County since 1924. He was a member of the Bloomington Presbyterian Church, Elks Lodge, National Retired Teachers Association and was a former member of the Madison Rotary Club. He was an organist for several churches in the area and was the organizer and leader of a band called The Madisonians for 15 years. He studied organ and piano from Leon Levif in Paris, France, during 1955 and 1956. Rothert was instrumental in arranging the Golden Jubilee of Choral Music—commemorating the 50th year of choral music at Madison High School in February of 1947. He was also one of the organizers of the Valley Choral Festival which featured choral clubs from Madison, Jeffersonville, Vevay, New Albany, Seymour and North Vernon. While band and choral club director at Madison High School, he supported the organization of the Girls' Glee Club, the Melody Masters and the Melody Maids. Survivors include his wife, Dr. Elayne Larsen Rothert, associate professor of French at Hanover College; one uncle, Ralph Hanson, Savanna, Ill.; and several cousins.

*15 *Madison Courier* May 4, 1994

Emma Davidson

Emma F. Davidson, 79, of 308 East St., died Tuesday, May 3, at the King's Daughters' Hospital. She was born June 3, 1914, in Madison, the daughter of James S. and Rebecca Hall Kendall, who preceded her in death. She was an officer manager at the former Mills Department Store for several years and was a member of the Order of the Eastern Star, of Bethany Circle of the King's Daughters' Hospital, and was organist at the Madison First Baptist Church. Surviving are three sons, Donald Davidson of Oceanside, Calif., Charles Davidson of Madison and William Davidson of Milton; six grandchildren, and three great-grandchildren. She was preceded in death by her husband, Robert Richard "Dick" Davidson, on March 6, 1990. Services will be Friday at 11 a.m. at Lytle-Gans-Andrew Funeral Home, with burial in Springdale Cemetery. Friends may call from 5 to 8 p.m. Thursday, and from 8:30 until 11 a.m. Friday. Expressions of sympathy may take the form of contributions to the Madison First Baptist Church.

*16 *Madison Courier* June 15, 2014

Bill Hans

Bill D. Hans, 80, of Madison, died Tuesday, June 3, 2014 at King's Daughters' Hospital. He was born March 2, 1934 in Madison, to John Clifford and Dora Elizabeth Crutchlow Hans. He was a graduate of Dupont Manual High School in Louisville, Ky. He attended the University of Louisville, where he studied music theory and choral conducting, and Hanover College, where he studied organ under Ruth Graham and Harold Morrison. He attended numerous conferences for

church musicians, at sites such as the Episcopal Church of the Redeemer in Houston, Texas and National City Church (Disciples of Christ) in Washington, D. C. He retired in 1996 as an assistant vice president for the former Madison Bank & Trust Company, where he had been employed since 1951, serving as the Hanover branch manager for many years. He was a member of Christ Episcopal Church. He was certified as a master gardener through the Purdue University Cooperative Extension Service. He was a church organist for more than 60 years, locally serving in that capacity at First Baptist and Hanover Presbyterian churches, and as church organist and choir director at Christ Episcopal Church, Madison First Christian Church (Disciples of Christ) and Madison Presbyterian Church. He also was the organist for 10 years for Sunday afternoon services at Madison State Hospital. For many years, he was the staff organist for the Lytle Funeral Chapel, a position he held at the time of his death. He is survived by his wife, Elizabeth “Peggy” McMurray Becker Hans; one stepdaughter, Christine Gower of Howell, Mich.; one stepson, Ted Becker of East Lansing, Mich.; one sister, Ellen Trowbridge of Columbus; five grandchildren; and several nieces, nephews, great-nieces and great-nephews. He was preceded in death by his parents; and one brother, Richard G. Hans, who died Dec. 13, 2011. The funeral will be at 1 p.m. Saturday at Christ Episcopal Church. Burial will be in Springdale Cemetery. Friends and family may call at the Lytle Funeral Chapel Friday from 5 to 8 p.m. and Saturday from 10 a.m. until noon. Expressions of sympathy may take the form of donations to Christ Episcopal Church or the River Valley Resources Clearinghouse Project. Contributions can be made through the funeral home, and envelopes will also be available at the church. Online condolences can be sent at www.lytlefuneralchapel.com.

*17

Madison Courier May 26, 2004

Lucile McAtee

Lucile Newland Kelly McAtee, 94, of 1924 Fairway Drive died Tuesday, May 25, 2004, at her home. She was born Sept. 30, 1909, in Orlinda, Tenn., the daughter of the Rev. Lloyd Caswell and Nancy Newland Kelly. She lived in Campbellsburg, Ky., and Pineville, Ky., during her childhood. She was a social worker in Rochester, N.Y., during the Great Depression, after her marriage to Dr. Ott Benton McAtee, M.D. The family moved to Madison in 1952, and Dr. McAtee assumed the position of superintendent at the Madison State Hospital, remaining in that post until his retirement in 1979. Mrs. McAtee was a member of the First Baptist Church and was organist there for many years. She was also a member of the Maranatha Sunday school class of the church. She was a former member of Tri Kappa Sorority. Surviving are three sons, Lloyd Thomas McAtee of Bowie, Md., George Kelly McAtee of Indianapolis and Richard Dudley McAtee of Clinton Township, Mich.; five grandchildren; and four great-grandchildren. She was preceded in death by her parents; her husband, April 18, 1989; and one sister, Majel Moore, in 1989. Services will be at 11 a.m. Friday at the First Baptist Church, with burial in Springdale Cemetery. Friends may call from 4 to 8 p.m. Thursday at Morgan-Webster-Nay Funeral Home and from 10 to 11 a.m. Friday at the church. Expressions of sympathy may take the form of contributions to Clear Creek Baptist Bible College, founded by her father in Pineville, Ky.; or the First Baptist Church. Online condolences may be sent to the family via the funeral home's Web site guest book at www.morganwebsternay.com.

*18

Switzerland Democrat April 14, 2016

Julia Carolyn Sieglitz-Burke

Julia Carolyn (Ramsey) Sieglitz-Burke, age 86, of Madison, formerly of Vevay, passed away at 9:31 p.m. on Sunday, April 3rd, 2016, at her residence. Julia entered this life on December 3rd, 1929, in Westport, Indiana, the loving daughter of the late Reverend H.G. and Catherine Jane

(Ennis) Ramsey. She was a 1947 graduate of Rockport High School and attended the Lockyear's Business College in Evansville, Indiana. Julia was united in marriage in January, 1948 in Grandview, Indiana, to the late Robert Shrode. Julia was employed for the General Electric Corporation in Tell City, Indiana from 1948 to 1953. She moved from Tell City, Indiana to Vevay in July 1953, when her father became the minister at the Reuter Chapel United Methodist Church. Julia was later united in marriage on April 18th, 1954, in Vevay, to the late Paul V. Sieglitz. She was employed as Office Manager for the U.S. Shoe Factory in Vevay, from 1953-1954. Julia worked for a short time for the newspaper office in Vevay, in 1964. She also worked at the Madison State Hospital from 1965-1967 then at the Markland Locks and Dam from 1967-1977. Julia was later united in marriage on September 4th, 1970 in Moorefield, to the late Myers V. Burke. Julia owned and operated The Yoke on Main Street in Vevay. Julia moved to Madison, and then to the Hanover community. Julia later moved to Quitman, Georgia with her daughter, Deborah, and owned and operated Mallory Manor Bed and Breakfast from 1993-1994. Julia later returned to the Madison community and bought a home on Van Buren Drive and owned and operated Happy Valley Country Inn Bed and Breakfast for several years. Julia cared for her parents when they returned to the Vevay community. Julia was a member of the First Baptist Church in Madison. She enjoyed collecting antiques and family heirlooms. She taught piano lessons for approximately 50 years and played the organ for several churches in the Vevay and Madison areas for several years. Julia was a gifted seamstress and enjoyed knitting, gardening, especially violets, keeping a meticulous home and lawn and arts and crafts. She also enjoyed making dolls and doll clothing and collecting dolls. Julia was a devoted mother and meema and will be dearly missed by her family and friends. Julia will be dearly missed by her daughters: Cynthia Griffith of Pleasant; Deborah Crawford and her husband: Jack of Brunswick, Georgia; and Paula Jo Rand and her husband: Todd of Milton, Kentucky; by her 12-grandchildren: Travis Griffith, Brandon Griffith, Diana Griffith, John Wesley Ritch, Natalie Walker, Jesse Peddie, Lindsay Taylor, Cory Smith, Christopher Smith, Neal Smith, Christian Shrode and Emma Shrode; her 24-great-grandchildren; her great-great-grandchild; her 2-great-grandchildren that are

expected; and her son-in-law: Rocky Smith of Rising Sun. She was preceded in death by her parents: Reverend H.G. and Catherine Jane (Ennis) Ramsey; her first husband: Robert Shrode; her second husband: Paul V. Sieglitz, who died on March 12th, 1983; her third husband: Myers V. Burke, who died on January 3rd, 1987; by her sons: Joe Vernon Sieglitz, who died in April of 1956; and James Ramsey Shrode, who died in October of 1986; by her daughters: Sara Lynn Sieglitz, who died in February of 1963; and Laura C. Sieglitz Smith, who died on April 28th, 1991; her son-in-law: Terry Keith Griffith, who died on November 23rd, 2008; and her sister: Marilyn Kreisle. Funeral services were conducted Wednesday, April 13th, 2016, by Pastor James Smith at the Haskell and Morrison Funeral Home, 208 Ferry Street Vevay, Indiana, 47043. Interment followed in the Vevay Cemetery. Friends were invited to call on the family on Tuesday, April 12th, at the funeral home. Memorial contributions may be made to Resurrection Lutheran Church. Cards are available at the funeral home.

Appendix 2: Organ Specifications

****1 Wm. Johnson & Son Op. 579 (1882) St. Alban's Episcopal Church, Spirit Lake, Iowa**
 Couplers-Manual permanently coupled to Pedal

Manual (C-a''')	[Expressive]
8' Open Diapason (c-a''') 8' Dulciana (c-a''') 8' Melodia (c-a''') 8' Unison Bass (C-b) 4' Octave	

****2 Wm. A. Johnson Op. 245 (1868) First Methodist Church, Littleton, New Hampshire**
 Couplers-Manual to Pedal

Manual (C-a''')	Pedal (C-d')
8' Open Diapason 8' Dulciana 8' Melodia 4' Principal 2' Fifteenth	16' Bourdon

****3 WM. A. Johnson Op. 410 (1873) Second Presbyterian Church, Chicago, Illinois**

Couplers-Swell to Pedal; Great to Pedal; Solo to Pedal

Combination-Great and Pedal Forte; Great and Pedal Piano; Swell Forte; Swell Piano;

Solo Forte; Solo Piano; Great to Pedal (reversible)

Great (C-a''')	Swell (C-a''') [Expressive]	Solo (C-a''')	Pedal (C-d')
16' Open Diapason	16' Bourdon	16' Still Gedackt	32' Contra Bourdon
16' Quintatoen	8' Open Diapason	8' Open Diapason	16' Open Diapason
8' Open Diapason	8' Salicional	8' Geigen Diapason	16' Contrebasse
8' Viola Da Gamba	8' Dolcissimo	8' Dulciana	16' Bourdon
8' Spitz Floete	8' Stopped Diapason	8' Melodia	10 2/3' Quinte Floete
8' Doppel Floete	8' Quintadena	4' Violin	8' Violoncello
5 1/3' Quint	4' Octave	4' Flute d'Amour	8' Floete
4' Octave	4' Fugara	2' Flautino	4' Super Octave
4' Flute Harmonique	4' Flauto Traverso	8' Clarionet	16' Trombone
2 2/3' Twelfth	2' Piccolo		8' Tromba
2' Fifteenth	III Mixture		
III Mixture	16' Contra Fagotto		
IV Scharf	8' Cornopean		
8' Trumpet	8' Oboe and Basson		
4' Clarion	8' Vox Humana		

****4 Wm. Johnson & Son Op. 543 (1880) Central Music Hall, Chicago, Illinois**

Couplers-Swell to Swell 16' Swell to Great; Swell to Solo; Solo to Great; Solo to Pedal; Great to Pedal; Swell to Pedal

Combination-Full Organ; Forte Great; Mezzo Great; Piano Great; Forte Swell; Mezzo Swell; Piano Swell; Piano Solo; Forte Solo; Forte Pedal; Piano Pedal; Tremolo (reversible); Great to Pedal (reversible)

Great (C-c''')	Swell (C-c''') [Expressive]	Solo (C-c''')	Pedal (C-f')
16' Open Diapason 16' Quintaten 8' Open Diapason 8' Viola da Gamba 8' Viola d'Amour 8' Doppel Floete 4' Octave 4' Flute Harmonique 2 2/3' Twelfth 2' Fifteenth III Mixture IV Scharf 8' Trumpet 4' Clarion	16' Bourdon Treble (c-c''') 16' Bourdon Bass (C-b) 8' Open Diapason 8' Dalicional 8' Dolcissimo 8' Voix Celeste 8' Quintadena 8' Stopped Diapason 4' Octave 4' Traverse Flute 4' Violin 2' Flautino V Cymbel 16' Contra Fagotto 8' Cornopean 8' Oboe 8' Vox Humana Tremulant	16' Lieblich Gedeckt 8' Geigen Principal 8' Dulciana 8' Melodia 4' Fugara 4' Flute d'Amour 2' Piccolo 8' Corno di Bassetto 8' Tuba Mirabilis 8' Flute a Pavillon	32' Contra Bourdon 16' Open Diapason 16' Violone 16' Bourdon 8' Violoncello 8' Flute 16' Trombone 8' Posaune

****5 Wm. A. Johnson Op. 221 (1867) Dudley Buck Studio Organ, Hartford, Connecticut**

Couplers-Swell to Great; Swell to Pedal; Great to Pedal

Combination-3 Combination Pedals

Great (C-a''')	Swell (C-a''') [Expressive]	Pedal (C-f')
8' Open Diapason 8' Melodia 4' Saube Flute III Mixture 8' Clarionet (c-a ³)	8' Open Diapason (c-a''') 8' Salicional (c-a''') 8' Stopped Diapason Treble (c-a''') 8' Stopped Diapason Bass (C-b) 4' Principal 8' Trumpet Treble (c-a''') 8' Trumpet Bass (C-b)	16' Bourdon

****6 Wm. A. Johnson Op. 47 (1855) Masonic Temple, West Springfield, Massachusetts**

Couplers-Great to pedal; Swell to Pedal; Swell to Great

Great (C-g''')	Swell (C-g''')	Pedal (C-b)
8' Open Diapason 8' Stopped Diapason Treble (f#-g''')	8' Open Diapason (38 pipes) 8' Stopped Diapason Treble (f#-g''')	16' Stopped Diapason
8' Stopped Diapason Bass (C-f)	8' Stopped Diapason Bass (C-f)	
8' Clarabella (f#-g''')	8' Gamba (38 pipes)	
8' Dulciana (f#-g''')	8' Viola (38 pipes)	
4' Principal	4' Principal (38 pipes)	
4' Waldfloete (44 pipes)	8' Oboe (38 pipes)	
2 2/3' Twelfth		
2' Fifteenth		

****7 Wm. A. Johnson Op. 43 (1855), Westminster Presbyterian Church, Syracuse, New York**

Couplers-Swell to Great; Swell 4' to Great; Great to Pedal; Swell to Pedal

Great (C-g''')	Swell (C-g''')	Pedal (C-e)
8' Open Diapason 8' Dulciana (f-g''')	16' Bourdon (c-g''')	16' Double Open Diapason 16' Bourdon
8' Melodia Treble (f-g''')	8' Diapason	
8' Stopped Diapason Bass (C-e)	8' Salicional (c-g''')	
4' Principal	8' Stopped Diapason (c-g''')	
4' Wald Flute (c-g ³)	8' Stopped Diapason Bass (C-b)	
2 2/3' Twelfth	8' Quintadena (c-g''')	
2' Fifteenth	4' Fugara	
	4' Flute Harmonique	
	III Dolce Cornett	
	8' Oboe and Bassoon	
	Tremulant	

****8 Koehnken & Co. (1866) Isaac M. Wise Temple, Cincinnati, Ohio**

Couplers-Swell to Great; Choir to Great; Great to Pedal;

Great (C-f''')	Choir (C-f''')	Swell (C-f''') [Expressive]	Pedal (C-c')
16' Principal 8' Principal 8' Melodia 1-16 from Gedackt 8' Gedackt 8' Flauto 8' Viola di Gamba 1-12 from Flauto 5 1/3' Quinte 4' Oktav 4' Nachthorn 2 2/3' Quinte 2' Waldfloete 5 1/3' Cornet V 1 3/5' Sesquialtera III 8' Trumpete [sic]	16' Hohlfloete 8' Principal 8' Fugara 1-12 from Principal 8' Gedackt 4' Oktav 4' Flauto 8' Oboe	16' Bourdon 8' Principal 8' Gedackt 8' Violine 8' Salicional 1-12 from Violine 4' Oktav 4' Rohrloete 2' Piccalo [sic] 5 1/3' Cornet III (from C13) 8' Clarionet Tremulant	16' Subbass 16' Bourdon 8' Violoncello 4' Octav 16' Posaune 8' Trumpete [sic] 4' Bassethorn [sic]

****9 J. Koehnken & Company (c.1863) Covenant Theological Seminary, Cincinnati, Ohio**

Couplers-Swell to Great; Great to Pedal; Swell to Pedal

Combination-2 Composition Pedals

Great (C-g''')	Swell (C-g''') [Expressive]	Pedal (C-c')
16' Open Diapason 8' Open Diapason 8' Melodia 8' Gedackt 8' Salicional 4' Octave 4' Flute 2 2/3' Twelfth 2' Fifteenth III Mixture 8' Trumpet Bass (C-b) 8' Trumpet Treble (c-g''')	16' Bourdon 8' Principal 8' Doppel flute 8' Viola d'Amour 4' Octave 4' Rohr Flute 2' Piccolo 8' Hautbois 8' Vox Humana Tremulant	16' Double Open Diapason 8' Violoncello 8' Violon Bass

****10 Koehnken & Grimm (1890) Pisgah Presbyterian Church, Woodford County, Kentucky**

Couplers-Swell to Pedal; Great to Pedal; Swell to Great
Combination Pedals- Great Forte; Great Piano

Great (C-a''')	Swell (C-a''')	Pedal (C-d')
8' Geigen Principal 8' Melodia 8' Viol di Gamba 8' Dulciana 4' Octave 4' Slute a Chimenee [sic]	8' Gedackt (c-a''') 8' Unison Bass (C-b) 8' Salicional (c-a''') 8' Aeoline (c-a''') 4' Flute Traverse Tremolo	16' Bourdon

****11 Koehnken & Grimm (ca. 1895) Clifton United Methodist Church, Cincinnati, Ohio**

Couplers- Swell to Great; Swell to Pedal; Great to Pedal

Great (compass unlisted)	Swell (compass unlisted)	Pedal (compass unlisted)
8' Dulciana 8' Viol di Gamba 8' Open Diapason 8' Melodia 4' Principal 4' Flute Harmonique 2 2/3' Twelfth 2' Fifteenth III Mixture	8' Stopped Diapason 8' Celeste 8' Salicional 8' Geigen Principal 8' Oboe & Bassoon 4' Flute a Cheminee 4' Violine Tremolo	16' Bourdon 8' Flute 8' Diapason 4' Bass

****12 Koehnken & Grimm (1893) Bellarmine University, Louisville, Kentucky**

Couplers- Swell to Great; Swell to Pedal; Great to Pedal
Combination Pedals-Great Forte; Great Mezzo Forte; Great Piano; Great to Pedal Reversible

Great (C-a''')	Swell [Expressive] (C-a''')	Pedal (C-d')
16' Bourdon (c-a''') 8' Open Diapason 8' Melodia 8' Viol di Gamba 8' Dulciana 4' Octave 2 2/3' Twelfth 2' Fifteenth II Mixture	8' Violin Diapason 8' Stopped Diapason 8' Salicional 8' Aeoline (c-a''') 4' Flute Harmonic Tremolo	16' Bourdon 8' Violoncello

****13 Koehnken & Grimm (1895) St. John's Lutheran, Chehalis, Washington**

Couplers-Swell to Pedal; Great to Pedal; Swell to Great

Combination-Great Forte; Great Piano

Great (C-a''')	Swell [Expressive] (C-a''')	Pedal (C-d')
8' Principal 8' Melodia 8' Dulciana (c-a''')	8' Geigen Principal 8' Stopd Diapason 8' Salicional (c-a''')	16' Bourdon
4' Octave 2 2/3' Quinte 2' Super Octave	4' Floete Harmonic 2' Piccolo (C-a'')	

****14 August Prante (1891) St. Boniface R. C. Church, Louisville, Kentucky**

Great (compass unlisted)	Swell (compass unlisted)	Pedal (compass unlisted)
16' Open Diapason 8' Open Diapason 8' Doppel Flute 8' Gamba 8' Melodia 8' Dulciana 5 1/3' Quint 4' Principal 4' Flute d'Amour 2 2/3' Quint 2' Super Octave III Mixture 8' Trumpet	16' Bourdon 8' Violin Diapason 8' Stopped Diapason 8' Viola d'Amour 8' Quintadena 8' Aeoline 4' Violina 4' Flute Traverso 2' Flautino 8' Cornopean 8' Oboe & Bassoon Tremolo	16' Double Open 16' Bourdon 8' Violincello 16' Trombone

****15 August Prante (1894) St. Joseph's R. C. Church, Louisville, Kentucky**

Couplers-Swell to Great; Great to Pedal; Swell to Pedal

Combination-Great Piano; Great Forte; Swell Piano; Swell Forte

Great (C-a''')	Swell (Expressive C-a''')	Pedal (C-f')
16' Open Diapason 8' Open Diapason 8' Doppel Flute 8' Melodia 8' Gamba 8' Dulciana 4' Principal 2 2/3' Twelfth 2' Octave III Mixture 8' Trumpet	16' Bourdon 8' Violin Diapason 8' Stopped Diapason 8' Salicional 8' Aeolina 4' Flauto Traverso 2' Piccolo II Dolce Cornet 8' Oboe and Bassoon Tremolo	16' Double Open 16' Bourdon

****16 August Prante & Sons (1899) Assumption of the Blessed Virgin Mary Roman Catholic Church, Indianapolis, Indiana**

Couplers- Swell to Great; Great to Pedal; Swell to Pedal

Combination-Swell Piano; Swell Forte; Great Piano; Great Forte

Great (C-a''')	Swell (C-a''') [Expressive]	Pedal (C -d')
8' Open Diapason	8' Diapason	16' Double Open Diapason
8' Dulciana	8' Stopped Diapason	16' Bourdon
8' Melodia	8' Gamba	
4' Principal	8' Aeoline (1-12 Gamba)	
4' Flute d'Amour	4' Flute Harmonic	
2' Flautino	4' Violina	
8' Trumpet	8' Oboe and Bassoon	

****17 August Prante (1899) St. Philip Neri R. C. Church, Louisville, Kentucky**

Couplers- Swell to Great; Swell to Pedal; Great to Pedal

Combination-Great Forte; Great Piano; Swell Forte; Swell Piano

Great (C-a''')	Swell (C-a''')	Pedale (C-d')
8' Open Diapason	8' Stopped Diapason	16' Double Open
8' Dulciana	8' Violin Diapason	16' Bourdon
8' Gamba (c-a''')	8' Aeolina (c-a''')	8' Violoncello
8' Melodia	1-12 from Stopped Diapason	
4' Principal	4' Violina	
4' Flute d'Amour	4' Flauto Traverso	
2' Octave	25-58 Harmonic	
8' Trumpet	2' Piccolo	
	13-58 Harmonic	
	8' Oboe & Bassoon	

****18 A. B. Felgemaker Co. Op. 421 (1880) Grace Episcopal Church, Chillicothe, Missouri**

Couplers-Manual to Pedal

Manual (C-c''')	Pedal (C-f)
8' Open Diap. (1-5 sw, 6-17 case)	16' Bourdon
8' Melodia	
8' Dulcianna	
8' Unda Maris c'-c''')	
4' Principal	
4' Flute d'amour	

****19 A. B. Felgemaker Co. Op. 556 (1893) St. Malachy's R. C. Church, Creston, Iowa**

Couplers-Swell to Great; Great to Pedal; Swell to Pedal

Combination-Great Forte; Great Piano; Great to Pedal (reversible)

Great (C-c''')	Swell (C-c''') [Expressive]	Pedal (C-d')
16' Bourdon (c-c''')	8' Open Diapason	16' Sub Bass
8' Open Diapason	8' Aeolina	8' Violoncello
8' Dulciana	8' Stopped Diapason	
8' Melodia	4' Flute Harmonique	
4' Octave	8' Oboe	
2 2/3' Twelfth	8' Bassoon	
2' Fifteenth		

****20 A. B. Felgemaker Co. Op. 584 (1894) St. Paul's M. E. Church, Danville, Pennsylvania**

Couplers-Swell to Pedal; Great to Pedal; Swell to Great

Combination-Great Piano; Great Forte; Great to Pedal (reversible)

Great (C-c''')	Swell (C-c''') [Expressive]	Pedal (C-d')
16' Bourdon (c-c''')	8' Open Diapason	16' Double Open Diapason
16' Bourdon Bass (C-b)	(bottom octave from Stopped Diapason)	16' Bourdon
8' Open Diapason	8' Stopped Diapason	
8' Melodia	8' Salicional	
8' Dulciana	8' Aeolina	
4' Octave	4' Fugara	
4' Flute d'Amour	4' Flute Harmonique	
2 2/3' Twelfth	8' Oboe (c-c''')	
2' Fifteenth	8' Bassoon (C-b)	
	Tremulant	

****21 A. B. Felgemaker Co. Op. 623 (ca. 1897) St. Agnes Catholic Church, Buffalo, New York**

Couplers-None listed

Combination-Fixed Mechanical (specific combinations unlisted)

Great (C-c''')	Swell (C-c''') [Expressive]	Pedal (C-f')
16' Bourdon	8' Geigen Principal	16' Sub Bass
8' Open Diapason	8' Salicional	8' Violoncello
8' Melodia	8' Stopped Diapason	
8' Viol d'Gamba	4' Violina	
4' Octave	2' Piccolo	
4' Flute Harmonique	8' Oboe and Bassoon	
2 2/3' Twelfth	Tremolo	
2' Fifteenth		
8' Trumpet		

Appendix 3: Documented Performances of Organ Pieces

First Baptist Church

September 25, 1982-2:30 p.m. recital.

Lucille McAtee, Organist

Sheep May Safely Graze J. S. Bach

Air from Water Music G. F. Handel

Siciliano J. S. Bach

The Ninety and Nine Ira D. Sankey-Mickleson

John Ball, Organist

Toccata in D Minor J. S. Bach

Antiphonal Chorus from the Third Motet J. S. Bach

Allegretto Sir John Stainer

God So Loved the World from The Crucifixion Sir John Stainer

Sing a New Song of Joy! Hugh S. Livingston, Jr.

Bill Hans, Organist

Prelude and Fugue in F Major J. S. Bach

Grazioso Telemann

March in G Major G. F. Handel

Ayre Telemann

Battle Hymn of the Republic Wilson

September 30, 1984-2:00 p.m. recital. John Ball, Organist

Prelude and Fugue in F Major J. S. Bach

Arioso G. F. Handel

Festival Benton Price

Impromptu Schubert

Prelude and Fugue in B Flat Major J. S. Bach

Praise to the Lord, the Almighty Lani Smith

Festal March G. F. Handel

Sortie on "National Hymn" Lani Smith

Sing a New Song of Joy H. S. Livingston, Jr.

April 20, 1986-3:30 p.m. Rededication Recital.

James E. Miller, Organist

Voluntary VIII John Stanley

Allegro-Adagio-Fugue

Wilbur D. Miller, Organist

Lobe den Herren Walther

Philip T. Hines, Jr., Organist

Water Music Suite G. F. Handel

Allegro-Air

Chaconne in G Minor Louis Couperin

Dawn Hymn Alan Hohvaness

Grand March in B Flat Bolland

John E. Ziegler, Organist
Suite from Drottningholms-Music Johan Roman
Prelude
Come Sweetest Death, Come Blessed Rest J. S. Bach
Fugue in G Major J. S. Bach
Song of Peace Jean Langlais
Now Thank We All our God Bach-Fox

Organ Historical Society Convention

July 20, 1993-3:00 p.m. recital. Jane Edge, Organist
Two Short pieces Joseph Rheinberger
Fughetta on BACH
Monologue, Op. 162, No. 1
Hungarian Pastoral No. 2 Gábor Lisznyay Szabó
The Bridal Train (Cortege Nuptial) Graham P. Moore, Arr. Preston War Orem
Two Pieces Louis-James Alfred Lefébure-Wély
Prelude on the Feast of Pentecost
Prelude
On Wings of Song Felix Mendelssohn-Bartholdy (transcribed G. E. Whiting)
Syncopated Rag Time Medley on Two Familiar Melodies Arr. George Hamilton

February 13, 2011-2:00 p.m. Organ Dedication Service

Bill Hans, Organist
Ayria George Philipp Telemann
Postlude in G Major G. F. Handel

Bradley Rule, Organist
Toccata Arthur Foote
Voluntary for the Flute Thomas Arne

Meridith Murray, Organist
Passacaglia in G Minor from the Seventh Keyboard Suite G. F. Handel

John Ball, Organist
Jesus Loves Me Arr. Albin C. Witworth
Rondo Dudley Buck

James Stanley, Organist
Wer nur den lieben Gott last walten Georg Bohm

March 6, 2020-7:00 p.m. recital. Nicole Simental, Organist

Toccata in F Major, BuxWV 156 Dietrich Buxtehude
Echo Fantasia in D Jan Pieterszoon Sweelinck
Herzliebster Jesu, was hast du verbrochen Helmuth Walcha
Herzliebster Jesu, Op. 122 Johannes Brahms
Six Fugues on Bach, Op. 60, No. 5, Lebhaft Robert Schumann
Prelude and Fugue in E Minor, BWV 548 Johann Sebastian Bach
Lullaby from Suite No. 2 Calvin Hampton
Sonata IV in B Flat Major, Op. 65 Felix Mendelssohn
Allegro con brio-Andante religioso-Allegretto-Allegro maestoso e vivace

St. Michael's Catholic Church

October 4, 1981-Rededication Recital. Robert W. Jablonski, Organist
Fanfare Jacques Lemmens
Amazing Grace Early American melody
Agincourt Hymn J. Dunstable
Fugue in G Minor J. S. Bach
All Creatures of Our God and King Variations
Priere a Notre-Dame from Suite Gothique L. Boellmann
Concerto for Organ in F Major (No. 13) G. F. Handel
Prelude in Classic Style G. Young

St. John's United Church of Christ

December 23, 1928-7:30 p.m. service. Mrs. S. J. Miller, Organist
Prelude-Nazareth Gounod
Processional-Adeste Fideles Wade
Response-Te Deum Laudamus Barnly
Offerotry-Silent Night Ashford
Postlude-Messiah Is King Avison

100 Anniversary Program

October 6, 1940-7:30 p.m. service. Mrs. Miller, Organist
Prelude-Anniversary Prelude Stults
Offertory-Chorale Scarmolin
Postlude-Festival Postlude Bode

October 8, 1940-7:30 p.m. service. Mrs. Miller, Organist
Prelude-Thanks Be to God Wilson
Offertory-Consulation Mendelssohn

October 9, 1940-7:30 p.m. service. Mrs. Miller, Organist
Prelude-A Dream Picture Stults
Offertory-Melody in G Schuler
Postlude-Postlude in G Clark

October 13, 1940-10:30 a.m. service. Mrs. Miller, Organist
Prelude-Festival Prelude Stults
Postlude-(no title) I. H. Meredith

October 13, 1940-7:30 p.m. service. Mrs. Miller, Organist
Prelude-Largo Handel

Evangelical Protestant Conference

June 6, 1941-1:30 p.m. service. Mrs. S. J. Miller, Organist
Prelude-Largo Handel

June 8, 1941-10:30 a.m. service. Mrs. S. J. Miller, Organist
Prelude-Supplication Phippen

Offertory-Ave Maria Schubert
Postlude-(no title) Kern
June 8, 1941-8:00 p.m. service. Mrs. S. J. Miller, Organist
Prelude-Stand up for Jesus Stults

Organ Historical Society Convention
July 20, 1993-10:45 a.m. and 11:50 a.m. recital. Michael R. Israel, Organist
Voluntary in C minor Attr. To William Boyce or Maurice Greene
Studies for Pedal Piano, Op. 56, No. 5, No. 2 Robert Schumann
Three Pieces for Flute Clock, Andante-Presto-March Joseph Haydn
Organ Solo from Concerto No. 1 Thomas Arne

Windle Auditorium

December 29, 1907-11:00 a.m. service. Organist unlisted, presumably Rebecca Drake
Prelude and Processional-(no title)
Offertoire-(no title)
Recessional-(no title)

December 29, 1907-7:30 p.m. service, Miss Drake, Organist
Organ Voluntary-(no title)
Organ Postlude-(no title)

Celebration of the 25th Anniversary of the Founding of Historic Madison
November 10, 1985-3:00 p.m. J. David Wagner, Organist
Chaconne in D Minor-Johann Pachelbel
Suite de Premier Ton Louis-Nicolas Clerambault
Grand Plein Jeu
Fugue
Duo
Basse et Dessus de Trompette
Recits
Dialogue
Partita O Gott, du Frommer Gott Johann Sebastian Bach
Suite for a Musical Clock George Frederick Handel
Prelude
Air
A Voluntary
Menuet
Gigue

Organ Historical Society Convention
July 20, 1993-10:45 a.m. and 11:45 a.m. recital. Dr. Susan Armstrong, Organist
March in C R. G. Thompson
Nocturne, Op. 50, No. 6 Arthur Foote
Liturgical Suite Roger Hannahs
Kyrie-Sanctus-Litany-Gloria
Song Without Words Alexandre Guilmant
Response George Whitefield Chadwick
Arietta, Op. 68, No. 4 Horatio Parker
Johnson Rag Hall & Kleinkauf

Appendix 4: Jacobs School of Music

Doctoral Organ Repertoire List

Jacobs School of Music Organ Department

Repertoire Requirements

Doctor of Music in Organ Performance

Doctor of Music in Organ Performance & Sacred Music

(Last updated: August, 2020)

Requirement	Work	Teacher's Initials	Date
Pre-Classical Repertoire:			
Music of Johann Sebastian Bach			
Three free works	1) _____	_____	_____
	2) _____	_____	_____
	3) _____	_____	_____
One trio sonata	1) _____	_____	_____
Four significant cantus-based works	1) _____	_____	_____
	2) _____	_____	_____
	3) _____	_____	_____
	4) _____	_____	_____

Four other pieces which may include pedagogical works that could be defined as simpler and of limited scope (i.e. pieces commonly assigned to beginning and intermediate students)

1) _____

2) _____

3) _____

4) _____

Other Pre-Classical Repertoire:

Dutch/North German

Six advanced works representing composers such as Sweelinck, Scheidt, Scheidemann, Buxtehude, Lübeck Böhm and Bruhns, etc. The list shall include:

- One variation form (set) or partita
- One chorale fantasia
- One *Stylus Phantasticus* Praeludium
- Three other free or cantus-based works of your choice

1) _____

2) _____

3) _____

4) _____

5) _____

6) _____

South German/Austrian

Two works representing composers such as Pachelbel, Kerll, Muffat or Froberger

1) _____

2) _____

Italian

One *durezze e ligature* toccata (i.e. such as an “Elevation” Toccata)

1) _____

One imitative contrapuntal toccata, canzona, ricercar, fantasia or capriccio

1) _____

French

Six movements from a Mass or Suite, representing various musical genres from composers such as François Couperin, Titelouze, Nivers, Raison, Grigny, Clérambault, Marchand, Guilain or Dumage

1) _____

2) _____

3) _____

4) _____

5) _____

6) _____

Nineteenth Century Romantic Repertoire:

German

One Mendelssohn Sonata or Prelude & Fugue

1) _____

One virtuoso “free” work from a composer such as Liszt, Brahms, Reubke, Theinberger, Reger or Karg-Elert

1) _____

Two chorale preludes, or one large-scale chorale-based composition, from composers such as Karg-Elert, Brahms or Reger

1) _____

2) _____

French

Four contrasting symphonic movements from composers such as Franck, Widor, Guilmant, or Saint-Saëns

1) _____

2) _____

3) _____

4) _____

Music of the 20th and 21st Centuries:

French

Two works selected from composers such as Tournemire, Vierne, Dupré, Langlais or Duruflé

1) _____

2) _____

Two works selected from composers such as Messiaen, Alain, Demessieux, Guillou, Hakim or Escaich

1) _____

2) _____

German/Central or Eastern European

Two works by a composer such as Hindemith, Schroeder, Distler, Heiller or Eben

1) _____

2) _____

American

Two works by American composers such as Persichetti, Bolcom, Decker, Pinkham, Larsen, Albright or Locklair

1) _____

2) _____

BIPOC and music from underrepresented composers:

Three works by underrepresented composers, with an emphasis on the work of those identifying as BIPOC composers as part of the department's annual *Organic Voices* project

1) _____

2) _____

3) _____

Service Playing:

Completion of an annual Liturgical Repertoire Project

1) _____

2) _____

3) _____

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