

T H E T R A C K E R

Newsletter of the Organ Historical Society

Editor: Kenneth F. Simmons

Publisher: Albert F. Robinson

Vol. II

April 1958

No. 3

ALL ROADS LEAD TO BALTIMORE FOR THE 1958 CONFERENCE

Time: Monday, June 16

Place: Baltimore, Md.

The committee on arrangements has chosen Baltimore, Maryland, as the locale for the third Annual Conference of the Organ Historical Society. In order to avoid conflict with the AGO convention dates our Conference is set for Monday, June 16th. Mr. Thomas S. Eader will be our host, and the host church is St. Paul's Lutheran Church, Old Frederick Road and Lee Drive, just north and west of Catonsville, Maryland. This is a Baltimore suburb and is easily accessible to the metropolitan area.

The Conference schedule is similar to that of 1957. The church facilities will be open from 9:30 to 10:30 a.m. for general "get together", shop talk, and exhibits. There will be ample space available for all sorts of exhibits, and everyone is invited to bring memorabilia and to display it for the interest of all.

The business meeting will be called to order by the president, Miss Barbara J. Owen, at 10:30 a.m. The agenda is five-fold:

1. Formal establishment of the Organ Historical Society, and discussion and action on the report of the Committee on Incorporation.
 2. Discussion and action on a proposed Constitution and By-laws.
 3. Discussion and action on dues for Society members (including subscription to our newsletter "THE TRACKER".
 4. Nomination and election of officers.
 5. Other business; motions, discussions, or comments.
- (It is planned to have mimeographed copies of the proposed Constitution and By-laws available for study prior to the business meeting.)

Luncheon will be served at the church at 12:30, the fee for which is included in the Conference registration fee of \$2.50. In order to prepare adequately for this, it is requested that you return the enclosed reservation form at the earliest date.

The tour of organs will be held from 2:00 until 6:00 p.m. Arrangements are being made to charter a bus for this tour. Thus all problems of parking, hiring cabs, keeping together, etc., are eliminated; and we can see more organs in the time available.

Highlights of the tour will be seeing and playing a 2m-32rk Pomplitz, c.1875; a 27rk Erben, 1863 (in perfect condition): the large 3m Wm. B. L. Simmons, 1859; a one manual of 1851; and some interesting cases, including an 1844 with ruckpositiv. Among other organs which may be visited are a Roosevelt (1888) and a Johnson (1892).

It is hoped that many will make the effort to attend this important and interesting Conference, and that all will co-operate by returning the registration blank at the earliest possible date so that all plans may be carried out to the best advantage of all.

The entire cost of the Conference is \$2.50 per person. This includes registration, luncheon, and the tour by bus, surely a bargain by any standards today!

- 0 - 0 - 0 - 0 - 0 - 0 -

CONFERENCE ADDENDA

Although the Conference ends with the conclusion of the tour at 6 p.m., there are two possibilities for additional activities, providing there is enough interest to warrant them.

CONFERENCE ADDENDA (Cont'd)

The first possibility is to arrange a recital on one of the outstanding instruments on the evening of Monday, June 16.

The second possibility is an additional tour on Tuesday, June 17, into the surrounding area to see some other interesting organs such as the small Henry Niemann rebuild of an 1804 G. P. England organ, a large Hall and Labagh of 1855 (with reversed console), a Wilfred Hall of 1826, and the Tannenberg (1801) at Madison, Virginia.

These proposed activities would be arranged without charge. It would, of course, be each individual's responsibility to arrange for his or her own meals and overnight accommodations. It is expected that sufficient private cars would be offered to provide transportation for this tour.

In order to determine the extent of interest in these additional features, it is requested that you make known your desires on the registration blank in the spaces provided.

Mr. Eader has recommended the hotels Sheraton-Belvedere and Lord Baltimore (the latter being the less expensive of the two) for those staying overnight. Those who plan to stay at a hotel and require transportation to the church are requested to telephone Mr. Eader at Southfield 6-4911 and arrangements will be made.

-O-O-O-O-O-O-O-O-O-O-

THE BALTIMORE ORGAN BUILDERS - By Thomas S. Eader

The Baltimore organ builders, being smaller firms and having less long-standing prestige, are not as widely known as their colleagues in Boston and New York, since the city is mainly of nineteenth century origin, and because their advertising was directed to the deeper south. Today there are many that do not realize the importance of work done in this city by its skilled builders, nor do they recognize their names. My conclusion has been that their achievements place them among the best in our American organ past. To spread an understanding of their work, and to tell of the little that remains about the men themselves, is the purpose of this article.

Many of the largest and finest churches in our city were built during the nineteenth century and contain yet today what may well be the finest all around collection of American tracker organs in any one city. For even after our own builders became firmly established, many organs were placed here from larger northern makers. Looking far back, the earliest organ in the city, perhaps, was a Tannenberg of 1796 which was in Zion Lutheran Church and cost 375 pounds (or \$600.) It burned with the rest of the interior in 1839. When the church was rebuilt using the original walls, a Henry Knauff organ from Philadelphia was installed in 1840. The building with the case remains, but the organ itself was replaced in 1912 and the case is to be taken away in July of this year. The oldest remaining church in the city was built in 1785 and contained a Tannenberg of 1798. How much it cost or what happened to it is not know. A third fine early organ containing 1400 pipes was installed in the First Unitarian Church in 1818 and was built by Thomas Hall of Philadelphia. The case, sketched from a drawing in the church record, was designed by Maximilien Godefroy, architect of the church. It was replaced in 1893.

An early organ, which was in one of the city's first churches, remains today relocated in Taneytown, Md., in rebuilt form. It was built in London by G. P. England in 1804. It was acquired by Henry Niemann about 1875 and rebuilt so that all that is left of the original is the case with a top added and several ranks of revoiced chorus pipes. It is tonally outstanding, but represents a small, later 19th century organ of Baltimore make. Its stops are now as follows:

<u>Manual 58 notes</u>	<u>Dolce</u>	<u>Pedal 27 notes</u>	(All manual stops enclosed in swell.)
8 Open Diapason	4 Octave	16 Bourdon	
Stp. Diapason	2 2/3 Twelfth		
Salicional	2 Fifteenth	<u>Coupler</u>	
		Manual to Pedal	

THE BALTIMORE ORGAN BUILDERS (Cont'd)

These fine beginnings only formed a fitting prelude to the local work to follow. As Baltimore's sea and rail traffic helped it become a larger and more important city, it became a more attractive place for an organ builder to settle. First to do this seems to have been Norris G. Hales in 1837. An article in the BALTIMORE CLIPPER for Saturday, March 18, 1840, contains this account, all that we now know of his work:

Mr. Norris G. Hales, an organ builder of much tact and experience, has recently established himself in this city. The first specimen of his entire workmanship was opened at the Rev. Mr. Morris' church (First English Lutheran, Lexington Street--burned in 1873) on Sunday last and won high encomiums, not only from the members of the church, but from several eminent professors of music. The organ is neat, the case of the Grecian order, compact, and modestly ornamented; its tones are rich and effective, the clarabella stop being particularly sweet.

The following description of its stops has been furnished to us: Great Organ Stop diapason, opendiapason, dulciana, principal, 12, 15 and 17. Pedal to reduce the great organ to a choir organ composed of the stop diapason and dulciana. One octave of pedals attached to the manuals. Swell Stop. diapason down to double g, Clarabella, principal, and fifteenth to F below middle c, leaving the upper bank of keys a complete organ of itself.

Mr. Hales, according to the BALTIMORE DIRECTORY, conducted his business from 1837 until about 1843 at three locations; first, 42 N. Front Street, then 24 Light Street, and the north side of Gay Street east of Front. At this same time John Barnhart was listed in the directory as an organ builder at York Avenue near Monument Street from 1837 to 1841. CRAIG'S BUSINESS DIRECTORY lists in 1842 a Henry Judge at 15 Holiday Street as an organ builder and instrument maker. As far as is known, nothing remains of the work of these men.

These addresses were in what was to be one of two general organ - building locations in the city. The two areas were separated, one east--the other west, each several blocks around. This is perhaps strange since the same building was occupied by several builders in turn in only a few cases.

The first builder of real permanence comes on the scene in 1845 in the person of James Hall; whether a member of the Philadelphia Hall organ building family is not known. Always conducting a small business, he began at 152 West Lombard Street, and then moved in 1847 to a building later used by Erben and Tully which went by various numberings, 3, 5 and 7 South Eutaw Street. When Erben took over this address Hall may have become his foreman, since he did not set up his own shop again until the year after the Erben branch closed. In 1864 he was at 216 West Lexington Street, and then settled in 1867 at 216 West German Street, a location used later by the Roosevelt branch, and after that by Adam Stein. This shop consisted of two three-story houses thrown together, forming a building about 30' x 70'. Hall stayed until 1880.

J. Edward Schad (Hall's grandson who was made a partner in 1884) began working with him in 1881 and the business moved that year to 258 West German Street where it remained until Hall's death in 1888. After that the business, under the direction of Schad, just rebuilt, repaired and tuned, building no new organs on its own, and ceased operation in 1914 at the death of Schad. J. Edward was at times helped by his brother Walter Schad, Baltimore organ tuner. According to his daughter still living in Baltimore, J. Edward had an excellent musical background gotten from singing in choirs, St. Luke's Episcopal being one of them, and had charge of all the voicing in the construction and rebuilding work. No organs by James Hall or after 1884 James Hall and Company are known to exist. All of the above addresses are in the second or western organ building district.

In 1852-53 the BALTIMORE WHOLESALE BUSINESS DIRECTORY contained an advertisement of H. F. Berger located at 11 South Frederick Street which pictured an organ exactly like the instrument now the oldest in existence in Baltimore and located in Old Salem Lutheran Church. The half page ad stated that Berger had lately arrived from Germany and had

THE BALTIMORE ORGAN BUILDERS (Cont'd)

several organs on hand in his shop for sale. The organ pictured may well have been one of them. The stoplist is as follows:

<u>Manual 54 notes</u>		<u>Pedal 18 notes</u>
8 Open Diapason	4 Principal	16 Bourdon
Stop Diapason tf	2 2/3 Twelfth (pipes now missing)	(no swell)
Stop Diapason Bass	2 Fifteenth (pipes now missing)	<u>Coupler</u>
		Manual to Pedal

By 1852 Henry Erben had opened his branch office in Baltimore located at 7 South Eutaw Street. In 1852-53 Hall is listed separately at 3 South Eutaw, but this according to the "Baltimore Bird's Eye View Map" of 1869, was the same building at 7 South Eutaw. Since Hall is not listed as having his own shop again until the year after Erben's branch closed, it is probable that James Hall was working as foreman of Erben's branch. Erben's advertisement in GRAIG'S DIRECTORY for 1852 seems to support this view as the ad mentioned that Jabez Horner was the Baltimore Agent and never again is there any reference to him in either advertisements or directory listings. This must have been because from then on Hall was agent, and it explains there being no separate listing for Hall since he had an important enough position otherwise. The reader is referred to the April 1957 issue of THE TRACKER for more information concerning this branch in an article by Barbara J. Owen. Henry Erben himself was living in Baltimore according to the directory in 1853-54 and again in 1858.

About this same time in the eastern organ building district things were happening too. For another shop opened which was perhaps to be the most important in the city. It had a small beginning and a troubled one, and did not really produce its finest work until after the troubled times of the Civil War, dividing mark between eras in the Baltimore story. To tell about the beginnings of this business best we quote from this article in the BALTIMORE SUN under the date-line August 15, 1854:

New organ factory - Since the destruction by fire of the organ factory of the Messrs. Pomplitz and Rodewald, (August and Henry respectively) on the southwest corner of Pratt and Albemarle Streets, the firm has fitted up and occupy a large three-story brick adjoining their late establishment, and the stories are now used by the various departments of church and parlor organ building. The many processes through which such immense instruments must pass before they are ready for performance are curious and will certainly repay a visit to their workshops.

The firm have just completed a fine organ for St. Mary's Church at Leonardtown the case of which is 8' high, 7½' wide, 3½' deep, containing 6 stops and one row of keys. The Byzantine order of architecture has been used with handsome effect. The graining is in imitation of live oak, and the organ will be put up in the church in 3 weeks. They have also built and erected in the Catholic Church in Catonsville, Rev. Edward Caton, pastor, an organ of four stops, one row of keys, with a case of (figure missing in newspaper) feet high, 8' wide and 3' deep.

An instrument is also building for the Catholic Allegheny Church, Pittsburgh, the case of which will constitute a most beautiful ornament, being 22' high, 16' wide, and 10' deep, 26 stops of a brilliant tone and quality, two rows of keys, with pedal and swell organ. The organ will be finished and erected in October, at which time it is expected the church will be finished and ready for divine services. A fourth instrument has been commenced for the St. Dominican Church of Washington city, which will contain eight stops, combining the principal and most popular band instruments, with violoncello, violin, etc. The case will be in the Gothic style of architecture, 11' high, 7' wide and 4' deep.

Dr. Ebeling, of this city, is also having made a magnificent parlor organ, the case to be of solid mahogany, gothic style, 12' high, 8' wide and 4' deep. It will contain 2 rows of keys, eight of the most valuable stops, with pedal organ attached.

A half-page ad in WOOD'S BALTIMORE DIRECTORY for 1856-57 stated that at the last fair of the Maryland Institute their organs got the highest premium, and that all organs were

THE BALTIMORE ORGAN BUILDERS (Cont'd.)

warranted for five years. Pictured was a small one-manual in the Gothic style, but their Byzantine design must have been far more popular for there are numerous examples of them still in existence. Two of them are to be pictured in the next issue of THE TRACKER, as is the console of another. Stoplists follow:

Pomplitz and Rodewald 1857		Pomplitz and Rodewald 1853	
St. Barnabas' Church		Kreutz Presbyterian Church, just out	
Leeland Road, Upper Marboro, Md.		of York, Pa., on the Lancaster Road.	
<u>Manual 54 notes</u>		<u>Manual 54 notes</u>	
(right jamb)	(left jamb)	<u>Pedal 13 notes</u>	
8 Dulciana tc	4 Flute	8 Open Diapason tc	coupled to manual
Stp. Diapason tc	Principal	Open Diapason Bass	
Stp. Diapason Bass	2 Fifteenth	Stp. Diapason tc	All enclosed
		Stp. Diapason Bass	in swell.
		Dulciana tc	
		4 Principal	
		Flute	

And so ends the first part of the Baltimore story; the events told here are the merest foreshadowings of the tremendous accomplishments achieved in the next 20 years, the golden years of the Baltimore builders. (To be continued)

--o - o - o - o - o - o - o --o -

LETTER TO THE ORGAN HISTORICAL SOCIETY

Feb. 7, 1958

From time to time, many of us have the opportunity of consulting with committees, organists, or clergy of churches having old organs which we would like to see preserved. Frequently, the situation falls into one of two categories, i.e., the organ is unsuitable for continued use unless something is done to it, or for some reason MONEY is to be spent whether on the old organ or for a new one although the old may be serving satisfactorily.

In some cases, it may be possible to find a new home for an old organ; in others it may be that the church can be persuaded to keep the old organ in its existing condition and form. But what advice is to be given the church whose organ may have virtue as a musical instrument but which does not meet the needs of the church due to condition, size, tonal design, location, or other reason, or to the church where there is a feeling that something must be done about the old organ and there is a willingness to spend money to change or replace it, or where money has been given for the organ? Can the Society formulate an official policy or even a set of unofficial recommendations?

Can it be established that certain organs are worthy of preservation while others, possibly as old or as large but in some way less worthy, are of insufficient artistic or historical significance? What shall constitute the requirements for an organ which might be designated as worthy of preservation? Can the Society establish a listing of outstanding old organs for which concerted efforts might be expended in order that they may be preserved as historical monuments of an important American art?

Are there some organs which are of such significance that money spent on them should be limited to restoration to original condition or should some modernization be permitted? What about installing modern pedal boards? adding new stops to pedal divisions? substituting new stops for old in line with present day thinking? revoicing old pipes? changing to modern compass? electrifying stop action? electrifying pedal action? electrifying entire organ? Under some circumstances, any or all of these procedures might be considered desirable in converting an old organ to make it meet as well as possible present day needs.

It is suggested that a general discussion of this problem by the Society through its publication and in its meetings would be of positive value even though an official policy may not be formulated. Active consideration of the question of what to do about

LETTER TO THE ORGAN HISTORICAL SOCIETY (Cont'd)

the old organ may prepare the way for the Society to take a part, as an organization, in preserving certain particular important organs.

Robert J. Reich

- o - o - o - o - o -

BUILDERS MARKS - by Robert J. Reich

(Note: The January 1957 issue of THE TRACKER contained an article by Mr. F. R. Webber entitled "Pipe Makers Marks", none of which are repeated in this list.)

Seabrook, N.H., Methodist Church (Federated), organ by John Roberts, Frankford, Pa., 1853. On one foot C, the 15th, "J. W. Neel, maker". On one foot C, Principal, "John W. Neel". On one foot C, Open Diapason, "John Wright, 1853". Inside the wind trunk "John Roberts, hoc fecit, 1853".

Newburyport, Mass., First Religious Society, Unitarian, organ by Joseph Alley, rebuilt by Geo. Hutchings, 1889, on block of TC Clarinet pipe, put in by Hutchings, "C. H. Moore."

Newburyport, Mass., Old South Presbyterian, E. & G. G. Hook, opus 396, 1866. Written in ink on TC Oboe pipe: "Voiced by Charles H. Moor, #396, Sept. 8, 1866."

Newburyport, Mass., Greek Orthodox Church, formerly Second Presbyterian, E. & G. G. Hook, opus 261, 1859. On Hautboy, TC pipe, "Boston, Aug. 6, 1859, James L. Bickforth". On Open Diapason, Tenor F pipe, "Manu'f by Sam'l Pierce, Reading, Mass."

Methuen, Mass., Sisters of the Presentation of Mary, formerly Edward F. Searles estate, 2-32 organ in reception hall, many pipes are inscribed "Tabernacle H.C.S." Pipes in smaller one manual organ in music room bear same inscription. Both organs made from organ made by Ferris and Stewart in 1859 for Broadway Tabernacle, New York City. "Riley" on CC pipe, Sw. 15th. "Telin" on CC pipe Ws. Principal.

Lawrence, Mass., United Congregational, 2-18 tracker organ, built 1902, no name-plate. One foot pipes of Octave and Open Diapason on Great bear inscription "E.W.L." presumably E. W. Lane, Waltham, Mass.

Lowell, Mass., Highland Cong., organ built 1892, no name plate. "C. & W." appear on lowest common metal pipe, Sw. 4' Hohlpipeffe. Research shows organ made by Cole & Woodbury, Boston, Mass.

South Boston, Mass., St. Augustine's R. C., organ bears nameplate of Joel Butler and J. H. Wilcox. Pipe inscription "S. & F." and "School St." shows organ was originally made by Simmons and Fisher for some church on School Street, Boston, Mass.

- o - o - o - o - o -

NOTES, QUOTES AND COMMENTS

Those who enjoyed Miss Mangler's article in the last issue will be interested in her series entitled "Early Music in Rhode Island Churches" which has recently appeared in RHODE ISLAND HISTORY, publication of the R. I. Historical Society. Additional articles by Miss Mangler are to be published by the Rhode Island society.

It had been hoped that we would be able to announce a meeting of members of OHS at the national convention of the AGO. At this time plans are indefinite. Anyone desiring further information should contact Miss B. J. Owen, and watch for announcements in other organ publications.

Assuming that interest in THE TRACKER and the Organ Historical Society will continue at least at its present level, we are making plans to change our format. Beginning with Volume III No. 1, October 1958, THE TRACKER will be printed.

The restored Johnson #460 in St. Stephen's Episcopal Church, Middlebury, Vermont, was rededicated September 29, 1957.

NOTES QUOTES and COMMENTS

Edgar A. Boadway and Don Kerr gave a talk on old Vermont organs, illustrated with recordings and slides, before the Athena Club of Burlington, Vt., Nov. 4, 1957.

An article on the OHS by Kenneth F. Simmons appeared in the January 1958 issue of CRESCENDO, publication of the Pennsylvania AGO.

Barbara J. Owen gave a recital on the 1852 Hook organ in Westville Congregational Church, New Haven, Feb. 23, 1958.

An article concerning an old Jardine written by Eugene McCracken appeared in the February issue of THE AMERICAN ORGANIST.

- o - o - o - o - o - o -

CORRECTION TO LAST ISSUE

"Geib's Opus 1 was in Christ Lutheran, which stood at the northeast corner of William and Frankfort Streets. Later its name was changed to St. Matthew's, and it was years later that they moved to Broome Street." -- F. R. Webber.

- o - o - o - o - o - o -

ORGANS FOR SALE

Numbers 1, 2, 3, 4, 6, 7, 9, 11, 12 from the January issue of THE TRACKER. Also:

1. William A. Johnson, 1865, 1-9. Congregational Church, South Royalton, Vermont
2. E. & G. G. Hook, 1871, Opus 595, 2-16. Methodist Church, Ashburnham, Mass.
3. Frank Roosevelt, 1886, Opus 335, 2-17. St. Joseph's R. C. Church, Philadelphia, Pa. II, 2-2
(Garrie)
4. E. H. Stuart, c1850, 2-20. Knights of Columbus, Sidney, Ohio.
5. J. G. Pfeffer, 1-7. Altamont, Ill. (See March DIAPASON).
6. Hilborne Roosevelt, 1-2. Robert Hale, Short Falls, N.H.
7. Roosevelt (from St. James Church, Hyde Park, N. Y.) Interested parties are advised to contact Charles Neill, 39 Marion Road, Upper Montclair, New Jersey.

SELL OR SWAP

Hook windchest. Full compass, 7 sliders. Will give to amateur for own use. Fred Mitchell, 31 Elm Drive, West Hartford, Conn.

Hinners pipework. Some fire and water damage. \$10. takes it. St. Paul's Lutheran Church, Middletown, Conn. (Inquire of Barbara J. Owen, Box 64, Portland, Conn.)

- o - o - o - o - o - o -

EPITAPH - of Christopher Schreider, organ builder, successor to Bernhardt Schmidt

Here rests the musical Kit Shrider, Who organs built when he did bide here;
With richest ear he tuned them up, But Death has put the cruel Stop.
Though breath to others he convey'd, Breathless, alas! himself is lay'd,
May hem who us such Keys has given Meet with St. Peter's Keys of Heaven!
His Cornet, Twelfth and Diapason Could not with Air supply his Weasand;
Bass, Tenor, Treble, Unison, The loss of tuneful Kit bemoan."

(Found by F. R. Webber in Rimbault's ORGANO HISTORICA c1845 N.Y. Public Library)

- o - o - o - o - o - o -

CODA - This issue of THE TRACKER is published free by the Organ Historical Society. Donations and articles for publication should be sent to Kenneth F. Simmons, 20 Levenwood Road, Wayne, Pa. Inquiries about the Society and the sale of organs should be sent to Miss Barbara J. Owen, Box 64, Portland, Conn. Changes of address should be sent to Albert F. Robinson, St. Cornelius Chapel, Fort Jay, Governors Island, New York 4, N. Y.

"SOLI DEO GLORIA"

Reprinted Dover, Del, Jan. 1961