



THE TRACKER

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Tracing An English Chamber Organ

by Barbara Owen

A number of late eighteenth or early nineteenth century English organs are to be found scattered throughout the United States, and the history of most of them is obscure. There are some notable exceptions: the fine 1761 Snetzler instrument now in the Smithsonian Institution was handed down in the same family until recent times, and its impeccable pedigree goes back to Dr. Bard, President Washington's personal physician. The late eighteenth century Astor organ in the possession of the Bostonia Society has an equally well-documented origin in the household of the composer and compiler Oliver Holden.

But these are the exceptions. The large 1762 Snetzler chamber organ in the Congregational Church of South Dennis, Massachusetts, has thus far defied all attempts to trace its history prior to 1858, when it came to the church. The history of the 1779 Chapman instrument in New York's Metropolitan Museum is obscure. Organs in collections generally seem poorly documented: we do not know for certain the origins of the 1742 Snetzler (the oldest known example of that builder's work) in the Belle Skinner Collection in New Haven, nor the 1792 Avery from the Galpin Collection, now in Boston's Museum of Fine Arts, nor the unusual Astor claviorganum, once in the Steinert Collection and now in the Rosenbaum Collection. Some of these instruments may have come to this country long after they were built; others, such as the South Dennis organ, were almost certainly imported to these shores when new.

Until recently, the 1805 William Gray organ which stood for many years in Harvard University's Fogg Art Museum belonged to the category of instruments whose history seemed lost in the mists of time. The Museum records showed only that it had been acquired in 1929. When the organ was placed on loan in historic Christ Church, across the Common from the University, the mists began to lift a little. At the time, the organ was in such poor condition that a fairly complete restoration seemed in order, and this was carried out in the spring and summer of 1976 by C. B. Fisk, Inc. During this restoration, a rather surprising amount of informative graffiti came to light, most of it concerned with various repairs to



The 1805 Gray organ shortly after being moved to the Fogg Museum of Harvard University. Photo by the late William King Covell.

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the organ. Henry Corrie began the inscriptions in 1824, and over the years other repairmen added dates and signatures. To keep the tradition going, Stephen Bartlett and Stephen P. Kowalyszyn of the Fisk firm added their own at the end of the recent restoration.

Little by little, often by happenstance, other information began drifting in. Edward B. Gammons, noticing the Gray organ on a visit to the Fisk workshop, contributed some information he had uncovered at the time the organ was moved to the Museum in 1929. Josiah Fisk, in the course of a summer job in the Harvard Archives, came upon further information linking the organ to Harvard. The pieces of the puzzle began to accumulate and fit into place, leaving only a few conspicuous "holes." One of the largest of these was filled in by some research on the part of Duane Smoot and Alan Laufman.

Here, then, is the rather complex history of a much-travelled organ, as pieced together from the various sources.

According to the inscription on the nameboard, the one-manual, eight-stop chamber organ presently in the gallery of Christ Church, Cambridge, Massachusetts, was built in 1805 by "William Gray, New Road, Fitzroy Square, London." Tradition has long held that this was the first organ ever used in Harvard College, and in this instance tradition was correct, as we shall presently discover.

One of the fruits of Mr. Gammon's research in 1929 was his discovery, in a history of University Hall (one of Harvard's oldest buildings) of some specific references to the College's first organ. The history quotes from the diary of the Rev. George Whitney that an organ was first used in the old chapel (located in University Hall) on April 16, 1821. It further gives the following interesting account of the chapel by Henry Lee, Class of 1836:

The pulpit stood in the middle of the east side; the organ, the gift of Mrs. Craigie, on the west side, opposite the pulpit. I have spoken of the organ as a gift from Mrs. Craigie. Such is the tradition; but from the Corporation Records I have only gleaned that it was built in England, and from the diary of the Rev. George Whitney, I learn that it was set up in 1821.

The Corporation Records, researched by Josiah Fisk, bear out the date of the introduction of the organ, for on May 1, 1820, it was voted to appoint "a committee to take measures for procuring an Organ for the use of the College."

The next tangible record we have is the inscription on the key cover of the Gray organ of "Henry Corrie, Organ Builder, May 12 Boston 1824, Late from London." Corrie had come from London in 1822 to set up the large Elliot organ in Boston's Old South Church, and had remained in the city, briefly as an independent builder, then as an employee of Thomas Appleton. This at the very least establishes the location of the Gray organ in the Boston area in the 1820s.

In 1829 the Corporation voted to repair the chapel organ, and on November 18, 1834, Henry S. McKean, who was apparently involved in some way with the music of the chapel, reported the following in a letter to the President of the College:

I must trouble you with but one more request. The organ is very much out of tune, and needs repairing and tuning. I know that Mr. Edmund Cushing was authorized, some time ago, when an officer here, to engage Appleton, the organ-builder, to repair it; but Mr. A. being very much occupied, neglected to come. I hope, Sir, that Mr. Appleton may be directed to do what is necessary to the organ, as it must hurt so fine an instrument to remain out of repair. I remember hearing Mr. Cushing say, that Appleton already had a small bill against the College on account of the organ, and that he was to repair and tune it and put in a new Hautboy stop, and make the whole charge \$50. (The 'Hautboy'—a row of reed pipes, is wholly worn out, and though one of the finest stops in the organ, is so discordant as to be useless, without much repair.) This was about a year ago. I was present with Mr. C. when he applied to Appleton, and have wondered why he never came to fulfill his engagement.

Institutions were apparently as slow in authorizing expenditures then as now, for it was not until July 2, 1835, that a vote was taken, "That the Treasurer be authorized to make such alterations and additions to the organ as on enquiry he shall find desirable."

Here is another clue that the Gray organ and the old Harvard organ might be the same. The Gray organ, although of only one manual, contains a diminutive short-compass Swell, tubed off from the main chest, which contains two stops: a Dulciana and a Hautboy. When examined, this Hautboy was found to contain mostly twentieth century Oboe pipes, with a few of earlier construction. These few were puzzling, however, for they appeared to more closely resemble early nineteenth century American work than turn-of-the-century English work. From the above account we may surmise that these pipes were almost certainly made by Appleton in 1835 to replace the original Gray reed pipes. Apparently Appleton's Hautboy fared little better than Gray's, and was probably largely damaged or missing by the time the Gray organ was set up in the Fogg Museum by James Cole in 1929, for Cole seems to have been the provider of the modern Oboe pipes.

The next reference to Harvard's old chapel organ is not exactly flattering, and was found in the minutes of an undergraduate musical organization by Prof. Walter R. Spaulding, and quoted by him in his book, *Music at Harvard*:

June 22, 1843. At a meeting of the Pierian Sodality this evening the following spirited resolutions were proposed and accepted: Whereas the Secretary of Harvard College with unprecedented barbarity under pressure went so far in his asinine wisdom as to administer public admonitions to the Pierian Sodality individually for absenting themselves from Cambridge during the whole night, amusing some and annoying others, and Whereas the same Faculty have forbidden the Society from performing in the College Yard for the innocent amusement of the students;



The 1805 Gray organ as it stood in the Congregational Church of Alfred, Maine, from 1859 to 1907, showing the original glass doors. Photo courtesy of Alan Laufman.

Resolved: That we do not perform at the coming exhibition and that when Praeses proclaims 'Musica expectatur' either a dead silence may prevail or the audience be charmed with the strains from that damned old organ.

In some letters from the President of Harvard in 1847 we learn that the position of college organist was held by students, and the incumbents chosen by competition. These letters also contain another request for repairs to the organ. On April 24, 1847, \$80.00 was voted for that purpose, and on November 30 of the same year this sum was paid to Simmons & McIntyre, who had apparently succeeded Appleton as custodian of the organ, for "tunning & repairing Organ in Chapel." The next repairs are recorded under Corrie's earlier inscription on the key cover of the Gray organ by "John Baker, Organ Builder at Erben's Establishment, N. Y., from Gray's Establishment, London. Aug. 27, 1853, Thoroughly Repaired Wind Chests and Raised the Pitch of Pipes." If Baker was working for Erben at the time he repaired the Gray organ, he must have only recently gone there, for he is listed in the Boston directories in 1851, and an article about one of his organs in *Dwight's Journal of Music* for July of 1852 still refers to his being located in Boston. Perhaps he was engaged to do the work on the Gray instrument before leaving the Boston area, or returned to carry out a previously accepted commission. Another inscription on the key cover certainly verifies the fact that the work was done in Cambridge and not New York: "Reuben A.

Dodge, Cambridge, August 27th 1853, assisted John Baker in repairing this organ." Nothing is known of Dodge, who may have been employed by one of the larger Boston builders, but he visited the Gray organ at least one more time, on Dec. 23, 1859, when his name and the initials "A. B. B." were pencilled on a chest bearer. The initials may stand for A. B. Budge, who was an employee of William B. D. Simmons, and Dodge may have been a Simmons employee also.

1859 is the year in which Harvard's "old chapel organ" and the 1805 Gray organ can be connected with some certainty. In the year previous Harvard had built Appleton Chapel, in which the firm of Simmons & Willcox were in process of erecting a large and elegant three-manual organ. As the old chapel and its organ were now redundant efforts were made to dispose of the old organ. Various entries in the Corporation Records make reference to this. On February 9, 1859, there is a letter from L. P. Homer, proposing to exchange the old organ for a new pianoforte. On the 26th of February, W. G. Stearns wrote to President Walker: "Before the organ in the old chapel is disposed of, I hope Mr. Longfellow will have an opportunity to buy it,—that it may be returned to the old place in the Craigie House." This is revealing, in the light of the previous reference to the organ having been a gift of Mrs. Craigie. Mrs. Craigie had passed on, but Henry Wadsworth Longfellow now occupied the house (which still stands on Brattle Street) and was apparently aware of the organ's history. From this

it would appear that the organ originally belonged to the Craigie family, possibly from the time it was built, and that it had once been used as a chamber organ in their Brattle Street home prior to its being given to Harvard College.

The last reference to the organ in the Corporation Records is dated September 24, 1859, and states that it was voted that "The proceeds of sale of the old organ in Old Chapel . . . be appropriated for the purchase of additional stops for the new organ." There the trail of the old chapel organ might end in frustration but for one more inscription found on the Gray organ. Written on the back of the swellbox, it is undated, and reads: "S. C. Adams, Alfred, Me., to be left at #3 Kennebunk Depot." An inquiry to Duane Smoot of Alfred revealed that, prior to the installation of a new Estey organ in 1907, there had been an old organ in the Congregational Church there. Additional research by Alan Laufman turned up proof positive, in the form of a little history written by Mary Dane in 1899, that the Gray organ, the old Harvard chapel organ, and the former organ in the Alfred Congregational Church were one and the same. Miss Dane's account records the inscription on the nameboard, the fact that the old organ was purchased from Harvard in 1859, and the names of the members of the committee which purchased it, including Samuel Adams—the "S. C. Adams" of the swellbox inscription. Mention is even made of Prof. Longfellow, who apparently did want the organ for Craigie House, but later decided that it would not fit where he wanted to place it. Only one inscription in the Gray organ dates from the Alfred period, the signature of one C. D. Graves (or Groves) of Portland, who repaired it in 1890.

The earliest known photograph of the organ also comes from the Alfred church, and reveals a previously unknown detail concerning the instrument. Miss Dane mentions that the organ had glass doors, decorated in silver with "graceful curves and lines with garlands of roses and groups of trumpets, cymbals, violins and other instruments emblematic of the sound of music that was enshrined within." The glass doors are indeed plainly visible in the old photograph, which shows the organ standing in a niche at the left front of the church. Sometime between 1899, when the account was written, and 1929, when the organ was set up in the Fogg Museum, those handsome glass doors, obviously original, were lost. The organ still had two moves to go before coming to rest in the museum, and the doors could have been lost or broken at either time.

In 1907 the Alfred church purchased a new organ from the Estey company, and the Gray organ was sent on its way again. Estey apparently took the old organ in trade and repaired it, for on the spring rail of the windchest is the following inscription: "Plaice, Staples and Duddy Repaired this ancient organ In the snowy

month of January Of the new year 1907. Estey Organ Co., Boston, Mass." According to other inscriptions and the information found by Edward Gammons, the Gray organ did not remain long with the Estey people. It was apparently sold to the Chickering Piano Co., and immediately below the Estey inscription one finds this: "George V. Dumas repaired this organ for Chickering & Sons, June 1908." Chickering then gave the old organ to the Harvard Club of Boston, according to Gammons, where it was used until the Club was given a large Kimball, Smallman & Frazee organ from the estate of Ernest Dane, a wealthy Brookline banker. The date of this is uncertain, but it may have been around 1921, when some sources record the Gray organ as having been stored in the basement of Holden Chapel in Harvard Yard. This is where Mr. Gammons and some friends later found it, and it was they who instigated its move to the Fogg Museum in 1929. There it was set up and repaired by James Cole, who also supplied an electric blower. It remained in occasional use for some time; G. Wallace Woodworth gave recitals on it in 1934 and 1935, and Charles Fisk recalls Christmas carolling around the organ during his student days in the late 1940s. Probably due to lack of maintenance, it became unplayable not long after this, and stood all but forgotten in an upper gallery of the museum until 1975, when Beverly Scheibert, organist of Christ Church in Cambridge, conceived the idea of moving it to the old singers' gallery of the church for use in ensemble music.

Christ Church once had a small Snetzler organ in its diminutive gallery. Built in 1762, it was damaged during the Revolution, repaired afterward by Josiah Leavitt, and used until 1845, when it was taken in trade by George Stevens, the East Cambridge organ builder. Stevens built the church a new and larger organ, presumably in a different location, and salvaged the stopped wood pipes of the Snetzler. Stevens was aware of the history of the old Snetzler organ, and occasionally inserted some of these old wooden pipes, suitably inscribed, into organs of his own built during the ensuing decade. They have been found in Stevens organs in places as far distant from each other as Stockton, California, and Freeport, Maine.

Other organs eventually succeeded the Stevens instrument in Christ Church, but none were located in the old gallery. The present large Aeolian-Skinner organ is immured in deep chambers opening into the newer chancel area of the building. Presented as it was during the history-conscious Bicentennial Year, Ms. Scheibert's idea of placing another old English organ in the little rear gallery appealed to many. Arrangements were made with Harvard University for the indefinite loan of the Gray organ, and funds were raised from many sources for its moving and

(Continued next page)

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P.O. Box 971, Taunton, Massachusetts 02780
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617-823-0236

Excerpt from *King's Handbook of Boston 1883*

Contributed by Nelson E. Buechner

Hook & Hastings' large church-organ establishment, on Tremont Street, is especially worthy of mention. Established in 1827 by Elias and George G. Hook, who began in a small shop on Friend Street, afterward moving to one on Leverett Street, their business has since increased until the capacity and production of their present factory are greater than that of any other in the world. Both of its founders being dead, the principal of the house is now F. H. Hastings, who for nearly thirty years has been engaged in the business with them, and for fifteen years or more has been the active partner. Messrs. Hook & Hastings have furnished ninety-seven church-organs in the city of Boston alone; and the instruments are found in every part of the country, and have a world-wide reputation. The largest and smallest organs, for cathedrals, churches, halls or parlors, are built by them; alike in mechanical excellence and in that purity and richness of tone which characterize all their instruments. During the fifty-six years in which they have been engaged in business, they have completed nearly twelve hundred instruments, among which are the most noted and the largest organs on this continent.

The magnificent organ in the Music Hall at Cincinnati, O., built in 1878, is the largest in America. It stands unrivalled in purity and power, perfection of mechanism, and general excellence. This instrument has four manuals, ninety-six stops, twelve pedal movements — including a grand crescendo pedal which controls every stop in the organ—and 6,237 pipes.

(From page 5)

restoration. The work was completed by the Fisk firm in the summer of 1976, and on October 17 an inaugural concert was given by Beverly Scheibert, assisted by three string players. The music performed included the Handel Concerto XIII in F Major, Purcell's Sonata X in A Major, and various other works by English composers of the 16th, 17th, and 18th centuries. Since this time, several other concerts employing the Gray organ have been given.

The 1805 Gray organ is typical of large English chamber organs built at the end of the eighteenth century. Its specification is as follows:

- Stop Diapason Bass (8')
- Stop'd Diapason (treble, 8')
- Open Diapason (half stop, 8')
- Principal (4')
- Flute (stopped wood, 4')
- Fifteenth (2')
- Sesquialtera (bass, 11 ranks)
- Cornet (treble, 11 ranks)
- Dulciana (half stop, 8', in swellbox)
- Oboe (half stop, 8', in swellbox)

The divided stops break at middle C, as is common in English organs of the period, and the compass is also typically English, going from GGG below the modern CC (but lacking the GGG#) to e³ two octaves above middle C. All pipes save the Oboe appear to be

The large four-manual organ in the Church of St. Francis Xavier, New York City, built by them in 1881, is unequalled by any church-organ in the country.

The factory at 1131 Tremont Street is two hundred feet long, and contains two finishing halls, beside many large work rooms, fitted with all available machinery, and every convenience for manufacturing and testing instruments of the largest size; as well as large storehouses in which lumber, obtained from all parts of the continent, is dried and stored.

Their large business enables them to systematize their work under the direction of various experts, each proficient in his own department; thus securing the most perfect result and the greatest economy. Possessing and applying all important improvements, their relations with eminent European builders, the employment of experts trained in their factories, the ingenuity and skill of our American workmen, combined with their constant endeavor to advance the standard of their work, have enabled these builders to attain the highest position in their art.

Their factory is a constant source of pleasure and instruction to musical strangers visiting our city, who are at all times cordially welcomed; and to see the work in its various stages toward the completion of either a small organ for some gentleman's parlor, or a large one for some church, many of which are always to be seen, well repays a visit to this old establishment.

original, and most sets were virtually complete. Occasional missing pipes were replaced by careful reproductions from the Fisk pipe shop. Mechanical registers include a hitchdown swell pedal and a "shifting movement" which cancels the higher-pitched stops for echo effects. A modern tremolo was added at some time, possibly in 1929, but this was removed in the restoration as there was no evidence that the organ had originally had a tremolo of any kind. The electric blower was retained, but the organ can still be blown by a foot lever if desired. The sound of the instrument is bright but delicate. It is ineffectual in leading congregational singing, yet it fits perfectly into small instrumental ensembles as both a continuo and obbligato instrument, and is an ideal vehicle for English keyboard pieces of the late eighteenth century.

ALBERT F. ROBINSON

FIRST PRESBYTERIAN CHURCH

HADDONFIELD, NEW JERSEY

1978 Convention Plans Announced

The Twenty-Third Annual National Convention of the Organ Historical Society will take place in Middlesex County, Massachusetts, on Tuesday, Wednesday, and Thursday, June 27, 28, and 29. Headquarters for the convention and site of meetings, exhibits, and registration will be Durgin Hall on the South Campus of the University of Lowell. A major pre-Convention event has been scheduled for the many conventioners who traditionally arrive a day early. On Monday evening, June 26, Carlton Russell will be heard in recital on the new 2-11 Schlicker in Durgin Hall.

Tuesday, the first official day of the Convention, will feature organs in Billerica and Woburn. Ruth Tweeten will play the opening program in the Billerica Unitarian Church on a 2m c.1890 Emmons Howard, rebuilt and enlarged in 1969 by the Andover Organ Co. Recitals by Leo Abbott, Michael Ambrose, Lois Regestein, and George Bozeman will follow on Billerica Congregational Church's c.1890 2m S. S. Hamill, Woburn Methodist Church's c.1884 2m George Ryder, the 1872 2m Hook & Hastings at St. Charles Borromeo Church in Woburn, and the 1860 3m E. & G. G. Hook at First Congregational Church, Woburn, respectively. The day's events will be brought to a close with a recital by Samuel Walter on the 3m 1870 E. & G. G. Hook in the First Unitarian Church, Woburn.

Wednesday will open with two major recitals, back to back. Kenneth Wolf will play the 3m 1899 Hook & Hastings—an original electric action instrument—in St. Peter's Church, Lowell. Following Dr. Wolf's recital, conventioners will cross the street to St. John's Episcopal Church, where Jack Fisher will be heard on George Ryder's Opus 3 of 1871, a large 2m.

The remainder of Wednesday will be given over to a tour of some organs in outlying towns. James Christie will play Acton Congregational Church's 1888 Andover-altered 2m Odell, and Stephen Long a 2m c.1845 George Stevens in St. James Roman Catholic Church, West Groton. The major recital of the afternoon will be presented by Charles Krigbaum on the c.1869 2m William Stevens, rebuilt by Philip A. Beaudry, in the Union Church of West Concord

Following tradition, Wednesday evening's program will be a concert of music for organ and instruments, featuring John Skelton and the 1847 2m George Stevens in the First Parish Church of Shirley Center.

Thursday will begin in Lowell. Carroll Hassman will play the c.1900 2m James Cole in Pawtucket Congregational Church. Harold Knight will be heard on a rather rare sort of instrument: a virtually unaltered J. H. Willcox—#15 (20)—originally built for a Lowell residence, and now in the Fifth Street Baptist Church. Permelia Sears will play an instrument completed as a 2m in the spring of 1853 by William or George Stevens for St. Anne's Church, and subsequently rebuilt by Goodwin and Cole into a 3m and installed in Centralville Methodist Church. The free-standing case is one of but a handful of Goodwin-designed cases still extant.

The final afternoon and evening's events of the Convention will take place in Methuen. Donald R. M. Paterson will play a major recital on the 2m Treat/Andover in St. George's Primitive Methodist Church. Kristin Johnson and Deborah Sohn will demonstrate the two instruments in the Convent of the Presentation of Mary, rebuilt by the Methuen Organ Co. from the 3m 1859 Ferris & Stuart originally in Broadway Tabernacle, New York [cover photo, *THE TRACKER*, Fall 1977, 22:1]. Thomas Murray will be heard on the 1905 2m Methuen Organ Co. instrument in St. Andrew's Church. Rosalind Mohnsen will play the closing recital of the Convention on the famous Walcker/AEolian-Skinner at the Memorial Music Hall.

Among the other items of interest at the 1978 OHS Convention will be the distribution of the up-to-date extant organs lists for all of the New England states.

THE CONVENTION COMMITTEE

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Belmont, MA 02178

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Cleveland H. Fisher, A Memorial

by Carolyn E. Fix

Cleveland H. Fisher, organist, musician, hymnologist, historian, recitalist at OHS conventions, an early advocate of the idea of OHS chapters, and parliamentarian of the Hilbus Chapter OHS, died of cancer at the age of 59 on November 16, 1977. He is survived by his mother, Olive, and several aunts and uncles. The following article is taken from an interview I had with Cleve that was published in the *Fairfax Globe* newspaper in 1970.

If you happened to be driving through the sleepy town of Manassas some years ago on a Sunday morning, you might have had to stop suddenly while a tall, lanky figure clad in a flowing church robe dashed madly out of the Manassas Presbyterian Church, crossed the street, and ran up the steps of Grace Methodist Church.

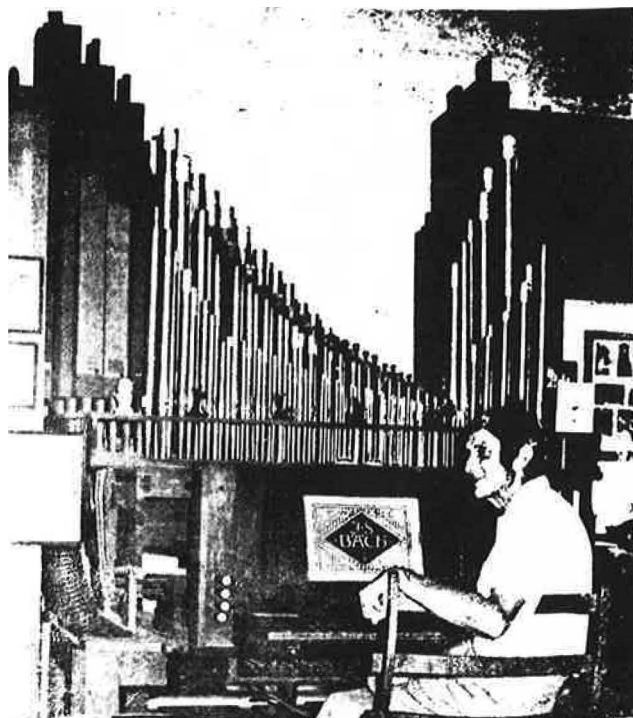
This was one of the many amusing incidents in the career of Cleveland Fisher who, at the time, was organist at the 10 A.M. service of the Presbyterian Church and substitute organist at the 11 A.M. service at the Methodist Church. The Presbyterian service was supposed to be one hour long, but sometimes the minister got long-winded, causing anxiety on the part of the Methodists. At such times the Methodist ushers would nervously glance out the front door and, as soon as they saw Fisher appearing, would give their minister the high sign. Luckily the Presbyterian minister wasn't long-winded too often.

Born and raised in Manassas, Cleve's musical studies began with his first piano lesson on his seventh birthday. His first experience with the organ came at the age of 12. "I was scared stiff," he said, as he recalled how he was suddenly conscripted to play a Vocalion reed organ in Grace Methodist Church when the regular organist was unavailable. He had never played an organ before and didn't start taking lessons until three or four years after that experience.

Later, for 21 years he was "unofficial assistant" organist at Grace Methodist Church. The rest of his musical education, he says, was "autodidactic."

He attended Randolph-Macon College, Ashland, Virginia, for some time, but his father's wishes for him to learn a trade finally prevailed, so he became a printer's apprentice at the Government Printing Office. Four years later his father died and Cleve quit the government service to run his father's hardware store. This he did for 18 years until it was closed in 1960. From 1955 to 1968 he was Organist and Choirmaster for the 9 A.M. service at Truro Episcopal Church in Fairfax. His last church position was as Organist and Choirmaster at Emmanuel Episcopal Church, Anacostia Parish.

Although one of a number of "organ nuts" in the area, Cleve's first reply to a friend who asked him if he would be interested in an old pipe organ was, "What would I want with a pipe organ and where would I put it?" But he thought about it



Cleveland Fisher at the console of his c.1845 1-7 William H. Davis pipe organ.

awhile, the idea grew, and now he has three pipe organs, two reed organs, and at least three pianos.

Music from the Store

Again, if you had been driving on South Battle Street in Manassas in the late 1950s you might have been startled to hear pipe organ music wafting out of Fisher's Hardware Store. His first organ (William H. Davis, 1-6, 1840s) was acquired from his friend, and from 1955 to 1963 it was ensconced in a niche in the back of the store surrounded by cans of paint. The news of the organ spread fast and it soon became quite a curiosity.

While the organ was in the store, three organized recitals and many impromptu ones were given on the "Willie Davis." The most notable recital was the black tie affair held at the instigation of a friend on a snowy day in February 1958. Helen Howell Williams, a noted Lynchburg organist, played the program and 68 people sat in the aisles and the windows of the store to hear it. Lawrence Sears, a *Washington Star* music critic, and the parents of Dr. Paul Calloway, Washington Cathedral organist, were among the guests that evening.

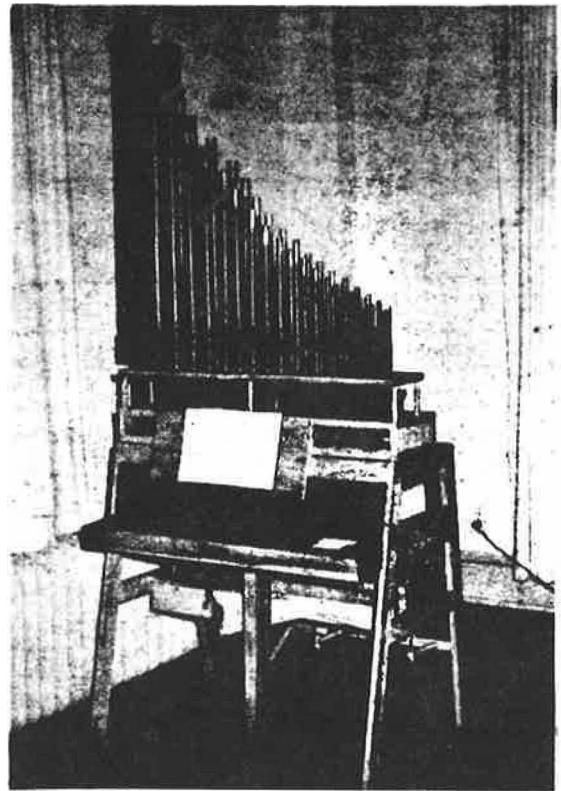
Collection Grows

For a later program, one of Cleve's musical and witty friends wrote a song about how the various tools and nails in the store were jealous of the organ and wanted to destroy it. "Willie" was saved in the nick of time in February 1959 when fire broke out in the store and, although water-soaked, was quickly dried off and is no worse from the experience. "Willie," along with a mid-nineteenth century pipe organ signed by James Kerfoot and some reed organs and pianos, now resides in an "organ house" behind Cleve's residence.

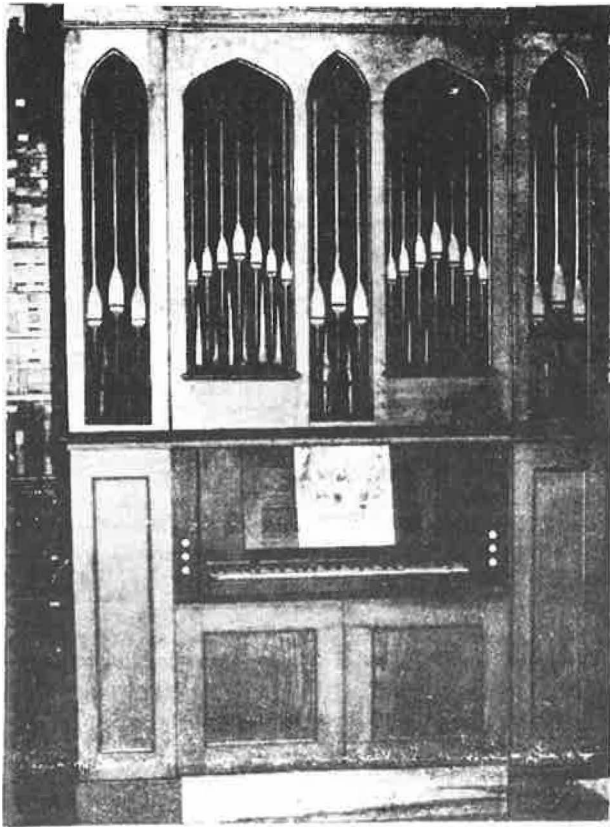
Cleve also repairs, tunes, restores, and builds organs. In his parlor there is a gem of a portable pipe organ with 37 pipes that he built from scratch in 1969.

Cleve says he had acquired a collection of amusing anecdotes and incidents regarding organs that he hopes to publish in book form some day. One incident occurred when he was called to see what was wrong with the pedal clavier of a pipe organ when the organist complained that some of the notes wouldn't play. He found that she had stuffed hymnals and assorted music into the mouths of the front row of large wooden pipes. When he pointed this out, she exclaimed, "Are those pipes? I thought those slots were little shelves for books."

Another gem from his collection concerns a "little old lady" organist who played for a church that had



The 1959 1-1 foot-pumped organ built by Cleveland Fisher.



The c.1855 1-4 organ by an unknown builder, signed by James Kerfoot, in the Fisher organ house.

recently acquired a new pipe organ with a pedal keyboard. (Evidently the old organ didn't have a pedalboard.) Cleve and some of his organist friends went to see the new organ and were surprised to see the new pedal clavier covered with a rug. When asked why, she exclaimed, "There is a terrible draft coming up through that register." (She apparently had never seen a pedalboard.)

Besides being an organist of some renown, he also taught piano and organ, and is a member of both the Organ Historical Society and the American Guild of Organists. Cleve has become notorious for his witty surprises while demonstrating historic organs at OHS conventions. Once he played a composition written by Battmann, and during the 1970 convention in Northern New York State he not only found a bat stuck in one of the pipes of the organ (this episode was not planned), but he played a selection called "Resting" for his encore. It consists of nothing but pages of musical rests (albeit with full expression and tempo indications) and is dedicated by the publisher to "tired organists and singers."

Cleve also framed pictures and has many hobbies. He calls himself a "collector of collections" and a hymnologist and has more than 1200 hymnals, a large collection of all kinds of bottles, some fine pieces of milkglass, and a large collection of old-time records, as well as U.S. and U.N. stamps and world musical stamps.

Cleve will surely be missed by all who knew him and the OHS conventions will not be the same without his comic relief.

Toward a Biography of Henry Erben

by John Ogasapian

Part III

The Trinity Church Organ (Continued)

From autumn of 1845 on, Hodges apparently grew progressively less satisfied with Erben's conduct of the work. The notebook complains of progress by "fits and starts," making "it exceedingly troublesome to exercise a proper supervision of the operations." Hodges related some of his trials:

Sometimes [the work] was suspended for many weeks, & even months, and I would go over to the factory in vain: no work about which I was concerned going on. Then again something would be suddenly put in hand in some part of the factory, without my cognizance. The consequence was that in two or three instances parts of the organ had made considerable progress before I discovered what was going on; and they were not invariably executed in the manner I could have wished, & should have directed had opportunity been afforded me. This was more particularly the case with regard to the *swell-box*, which, after much ado, I caused to be taken to pieces & altered as far as the conveniences for getting at the pipes within to tune them were concerned. But after all, there remained & will remain an arrangement or collocation of the three boxes of which the *swell-box* consists, which is far from being what I desired. Instead of being placed at least *three* inches asunder, they have interstices between them of barely *one* inch: and in the *front*, where the triple sets of shades are to be planted, the framework of the exterior set has been constructed so as to deprive me of the last or topmost shade which would be needful to carry out the full principle. I know not that we shall lose *much* of the effect by these mistakes, but the work had proceeded too far in both instances to allow me to order it otherwise without involving the contractor in heavy expenses.

The massive scale of the lowest pipe of the Pedal Diapason is attested to by Hodges, in recounting how twenty-two boys from his choir climbed into it as it lay on the floor of Erben's shop. "Subsequently we had 20 men & 14 boys in the pipe at once; & I was assured that a day or two afterwards, as many as 36 men were crammed into it!"

On October 13, 1845, installation of the instrument in the church began. Console, wind-chests, reservoirs

and the pedal pipes were set up, and by November 17, work had progressed to such a degree that Erben was emboldened to request of Hodges a certificate entitling him to the \$2000 payment which the contract stipulated upon delivery of the organ. Hodges was not entirely sympathetic, and on the same day dispatched an answering letter to Erben:

Mr. H. Erben

Dear Sir

I would cheerfully comply with the request conveyed in your letter of this morning, were it *possible* that I should do so. But how *can* I certify that "the organ" has been "removed to the Church Edifice" & "delivered" to the parties contracting for it, when in fact "the organ" is *not* there, but only several parts & portions of it, when indeed a great deal of it *yet remains to be manufactured*? The great bulk, in size & weight, if not in number, of the *metal* pipes, as far as has yet come to my knowledge, have not even been commenced; and great or small, I believe that as yet not *one* of them has been "removed to the Church" & "delivered."

I should not be so punctilious as to expect or require before granting the certificate of removal and delivery, that every button and every screw should be in its place; but the terms of the contract are so very precise (& you will remember that that contract was drawn up with much care & circumspection by the late lamented T. L. Ogden Esqr) that I feel compelled to exact, prior to my attaching my signature to such a document, at least the *substantial* delivery of the entire organ in all its parts.

I *cannot* consider the bellows, the various soundboards, a great part of the action, the keys, and one stop of pipes, as "*the organ*" contracted for; although I grant that *they* are all very important portions of the instrument. The *swell-box* and its mechanism have to be finished and removed, the wind-trunks made & adjusted, the pipes to be forthcoming, before the terms of the contract can be said to be so far fulfilled.

You see then that my hands are *tied* in this matter—

If the Committee should be pleased, as of grace and favour, to advance a thousand dollars upon

the work in its present stage of advancement, well & good. I think I might with a tolerably clear conscience certify to that amount, but certainly no further, until a great deal more shall have been done *in the Church*. I hope to be able to be there again shortly—

Yr's very faithfully
Edward Hodges.

On the basis on Hodges' letter, Erben was able to obtain the \$1000 advance, although he did not accept with good will the suggestion that it represented "grace and favour" on the part of the Committee. The following April 15, Hodges certified the state of completion to be such that Erben was able to collect yet another \$1000, although the former noted that he was not, strictly speaking, entitled to the money. Meanwhile, the feud between the two men was escalating steadily. On April 2, 1846, the first sounds (a few of the pedal pipes generating them) were heard, and Hodges provided the champagne for a small party, held in the organ-loft that day, "the toast being 'The harmony of Trinity Parish.' Fortunately, Mr. H. Erben was out of town!"

On April 21, Hodges was able to play a melody on the first finished stop, the Swell Open Diapason. The melody, Hodges recorded, was "God Save the Queen." On May 11, Hodges occasioned to visit the organ-loft in company with Upjohn, in order to make a decision concerning the ordering of desks for the choristers. They found the way barred by a piece of wood which had been wedged into the keyhole of the door, on Erben's orders.

Trinity Church was consecrated May 21, 1846. Hodges recorded that the organ was "lamentably incomplete, only some portions of the Swell & Choir organs, together with the Dulciana of the Swell bass (generally used as soft pedals) having been inserted. *Not a pipe* had been planted in the Great Organ. . . . The voices were numerous however, & the effect of the music was good." Hodges had distributed twelve tickets to Erben's workmen, who had disposed themselves inside the chamber, on the Great chest, however just as the service began, Erben himself appeared in a high rage that others of his employ had not been similarly accommodated, and Hodges, not being disposed to make an issue of the affair at the time, capitulated. During the service, Erben harrassed Hodges to such a degree that he was asked to leave. He did so, but returned in the company of the Mayor of New York, to whom he gave a guided tour of the organ's innards, as the service was in progress.

George Templeton Strong recorded his impressions of the same service, and of Hodges' music:

May 21. Today Trinity Church was consecrated. Went there, found place for the sole of my foot, but as for a seat, I might as well have looked for a live Phoenix. The services were quite imposing. . . . Nearly 200 clergymen . . . in procession. The choir was full, and though the organ is not more than a third finished it answered very well indeed. But the music was generally rather ponderous as under Hodges' regimen one was prepared to find it.¹⁰

The New York *Express* of May 22 contained a full account of the ceremonies, and Hodges' notebook contains a clipping of the article.

. . . The music, upon the occasion of this consecration, was every way worthy of the finest church in the country. The greater portion of it was the composition of the excellent organist, and musical director of Trinity Church, Dr. Hodges. As the congregation were gathering, he played a solemn voluntary, with great taste and execution. After the sentence of Consecration—at the opening of Morning Prayer, the Anthem, "The Lord is in His Holy Temple," formed an admirable introduction to the first service in the newly consecrated Church. The *Venite*,—"O Come, let us Sing unto the Lord"—and the Psalter, which followed,—were chaunted, by alternate choirs, on the right and left of the organ,—both of which were composed of some of our most talented professors and amateurs, Miss Loder, Mrs. Bostwick, Mrs. Bourne, and Misses Hodges and Sinclair, with Messrs. Massett, Loder, Demarest, Maynard, and others, among the number. The "Te Deum,"—"We Praise Thee, O Lord!" and the "Benedictus,"—after the lessons of the day, were composed for the occasion, and were truly beautiful in conception, and quite creditable in performance. So were the Responses at the Decalogue,—“Lord, have mercy upon us, and incline our hearts to keep this law,” and the *Gloria*, at the announcement of the Gospel. The *Trisagion*, in the Communion service, "Therefore, with angels and archangels," and the "Gloria in Excelsis," which concluded the whole, were the compositions of the same hand, and were sung with great effect. The celebrated Anthem by Boyce, "Surely I have built thee an house to dwell in,"—was given after the sermon, very impressively. It was commenced with a succession of solos;—first the bass (Masset), then the soprano (Mrs. Loder), next the contralto (Miss Sinclair), and lastly the tenor, (Mr. Demarest) and then the various voices blended in duettos, and trios and a chorus, with the most transcendent effect. Dr. Hodges accompanying upon (what there was of) the noble organ, with great feeling and taste. The accomplished director, we were glad to see, had the good sense to adapt the metrical psalms given out, to plain and solid church tunes, that everybody could join in.—One was "Bristol," another "St. Ann's," and the other the immortal "Old Hundreth."

Trinity church is not yet entirely completed.—Much remains to be done in the way of finishing, in the carved work, the doors to the pews, and, last, but by no means least, to the organ, of which it is not too much to say it is not more than one third completed. Until these things are done, the church will remain closed—probably till the middle of June. . . .

On July 11, Hodges noted that the front pipes of the case had been gilded, and hence the instrument had the appearance of completeness even though it was not by any means at that state.

During the summer, further disagreements arose between Hodges and Erben. Erben sought, at one point, to have the case of the Choir (situated on the gallery rail) enlarged to accommodate a "Bas oon," a move to which Hodges strenuously objected. Erben then went to Upjohn, and prevailed on him to have a carpenter proceed with the enlargement without Hodges' knowledge. The latter discovered what was contemplated, and stopped the work before it began. Certainly part of the friction was due to the diliberate pace which Erben had set in completing the organ.

Finally, on August 19, 1846, Hodges addressed the following letter to Erben.

193 Hudson St. Aug. 19, 1846

Sir

I address you in a formal and official manner in order to your seeing how you stand with reference to the unfinished organ in Trinity Church; & shall keep a copy of my letter with a view to bringing it before the Committee if I think such a step expedient.

Three months wanting only two days, have elapsed since the Church was consecrated, and yet the organ is not done, nor nearly done. In this matter I cannot but attribute to you culpable neglect. Since the last meeting of the Committee (as well as previously) many days have gone by in which not a stroke of work was done to the organ in the Church. This is the *third day in succession* on which I have gone thither & found not so much as a single organ-builder at work. And on other occasions the work has been suffered to dribble on in a manner indicating on your part not the slightest anxiety to get the job finished. The *one man power* is not the most appropriate force to employ about such an undertaking. If you say that all the intervals of work at the Church have been filled up by the preparation of work at the shop, the more the shame for you for having declared long ago that everything was ready & that you were hindered from completing your contract only by the existence of certain impediments, noises &c in the Church.

I will now proceed to point out to you in detail some at least of the numerous things to be attended to before the organ shall be completed to my satisfaction. I scarcely need refer to the obvious matter of the insertion of the *Clarion*, & the remaining large pipes of the Great Organ. Concerning the Bassoon of the Choir Organ, I may have a word or two to say farther on. Were that the only matter needing attention, I should be very well content to let things remain quiet until the next meeting of the Committee. But there are points of much greater importance to which however when brought under your notice you affect to give little heed. The organ is suffered to remain from week to week & from month to month in a most discreditable state. Not a Sunday for sometime past, but the service has opened with some annoying *ciphers*, which, although complained of, are not rectified. Some of the *draw-stops* pull so stiffly & so stubbornly as almost to twist a man's backbone in the effort

(when seated at the instrument) to get them out or in. Certain of the *coupling* stops refuse to do their duty, & thus rob the organ of much of its intended effect. The great majority of the *knobs*, although prepared, have not been affixed, & the organist has to use constantly the naked square rods by no means favourable to an expert management of the stops. These things, I am told, are all to be attended to in the last finishing up of the work. Meanwhile, however, the organ is in frequent use, & strangers constantly resort to the Church for the purpose of hearing it. Is it fair toward the Church, is it fair toward me, that it should be suffered to remain so long in this disgraceful state?

But what I have already mentioned is not the worst of the affair. The *touch* of the lower part of the Great organ, as well as that even of the *pedals* when all the stops are drawn, is perfectly unmanageable by fingers or feet. One cause of this may be the general use of *squares* instead of backfalls, an arrangement to which I decidedly object, & against which I more than once remonstrated. This must be rectified, at whatever cost. Early in the proceedings, it may be remembered that I urged the making of the touch of the pedals *much deeper* than ordinary, which would of course have had the effect of diminishing the force necessary for putting them down: but my suggestion was not attended to. In that, as well as in some other instances, I was not consulted *previous to laying out the work*, or the result would have been different. (I would, for instance, certainly have had separate slides for each rank in the composition stops, Cornet, Sesquialtera, & Mixture, to facilitate the operation of tuning. But the sound-boards were laid out without my knowledge.) These circumstances nevertheless do not affect the *character of the workmanship*, which I have always been willing to acknowledge is *admirable*. But if it will not suit the intended purpose, however excellent it may be, it will have to be altered. The *swell-box too*, was hastily knocked up without previous intimation to me, in a part of the factory which I was not in the habit of frequenting (it not being my custom to pry into other people's business) and although I did subsequently, not without difficulty, succeed in having it in a degree remodelled, yet I could not bring it to what I would have wished or there would have been much greater space between the boxes. The *swell front*, as to the *main frames*, was in like manner constructed without question asked of me, or we should have had more room for the *arms* attached to the shades as well as a freer flow for the sound, when open. I accommodated myself to the circumstances, however, & made the working plans accordingly. The issue, you know; & you cannot but remember how you exulted, when you arrived, in one stage of the work, at the premature conclusion that my "thing" as you sneeringly termed it, was a perfect failure, & that it would not work. Now, had it failed (which you know it did not) the blame could not have been equitably attributed to me,

as I have been cramped & fettered by the allotted width between the sets of shades. But it has *not* failed, as far as my machinery is concerned; although in another sense, it certainly has failed. The stuff of which the shades were made (they were cut out before I saw them) was not of the kind which I ordered, Spanish cedar, (like that used at St. John's,) but *pencil* cedar, and that too so green & unseasoned that it will not stand to its work. Even in the shop, *and before any of the paper was put on*, some of them began to curl and show the appearance of the staves of an old puncheon. The consequence is that the swell shades do not *close* as was intended (*and as they at first did*) & that much of the effect of the complex swell is entirely *lost*. In this, as being my own invention, I naturally feel a peculiar interest; and you perhaps, for that very reason, care little about making it what it should be. But you may depend on it, I shall see to this matter, and that it is done thoroughly, too, before I give the certificate of the completion of the undertaking.

And now a word or two about the Bassoon. Why you should be so perverse in this little matter, I cannot imagine. In vain did you (in my absence, which was not perfectly fair, & above-board) seek to induce the Committee to act upon your *ex parte* statement; in vain have you since sought to counteract me by the agency of the carpenter & the architect, & now I presume you are waiting for the next meeting of the Committee, thinking *then* to carry your point. But I suspect you are mistaken. I use no bluster, no oaths & curses, no ribald exclamations. They will, I trust, in fairness hear what I have to say upon the matter. If so, I am content to abide by their decision, notwithstanding it is a matter which ought never to have been brought before them. Why cannot you carry out *your own suggestion* made subsequently to the erection of the Choir Organ case *as it now stands*, & insert the short species of pipes with free reeds which *you said would stand very well beneath the desk*? Why, sir? Is it because you have overstepped your limited practical knowledge, & that you have subsequently learnt from your own workmen (as clever a set of men as is to be found) that there would not be proper *wind* for them? If so, be candid enough to avow it? You have your option, to leave the pipes altogether out, (and then, after you have quitted the organ as finished, I will have them inserted at my own expense); or to mitre this in the manner I have pointed out, and which your own foreman has allowed to be practicable; or to put in the short pipes. And all this without going to the Committee. Even upon your own plan, you will have to mitre four or six of the *longest* of the pipes, upon my plan only about a dozen more. Is that a matter for you to pick a quarrel about?

But I have not quite done! How much longer is my choir, for your convenience, to be kept in an uncomfortable condition?—no carpet, the organ-loft a workshop, and a great ugly work-bench en-

cumbering the floor? You promised me several weeks ago that that bench should be removed. Why has that promise been broken?

And now that my hand is in, I will touch upon a more delicate topic. In this whole affair you are acting a most ungrateful part. Considering that I had used what little influence I possessed in giving you the job, even at a time when you were known to be hostile to me, & that I have all through the undertaking exercised constant regard to the saving you of expense (and more particularly in giving my consent to your employment of *zinc* for the large pipes, instead of the ordinary organ-metal (tin & lead) which was undoubtedly contemplated in the specification & contract, and upon which not only your estimate, but the estimates of the competing builders were made, a change of material by which I presume you *save at least a thousand dollars*,) I think that even if I had wished to indulge a little whim, that I ought to have been met in a conciliatory & obliging spirit. Instead of that, I have been treated with indignity & insult.

I am not forgetful of past kindnesses. I well remember the hospitable manner in which I was entertained at your home on Walker St. on occasion of my coming to take up my abode in New York in the year 1838, for the space of eight days, on the part of yourself & of your excellent wife. I say I do not forget these things. I never *can* forget them: but such acts cannot make me slave to any man. I have repaid them ten-fold, by many years recommendations of your factory, & by being for a long time at your beck and call to *exhibit your organs* at various places without fee. Had I charged you with the sums I ought to have been paid for these exhibitions, it would have amounted to at least \$25 for *each & every meal* I ever partook of in your house. Do not suppose then that I am still in your debt in that matter. Since that, your conduct has been such as to compel me to withdraw all cordiality from my intercourse with you, the more's the pity. I abhor bickering and quarrelling. I speak my mind nevertheless boldly. I am no man's enemy. If you do me wrong, it will never affect any evidence I may be called upon to give in your favour, if I can give it honestly & conscientiously, farther than perhaps to sway me a little *towards* the side *against* which my feelings are engaged, lest I should allow myself to be swayed by improper motives. To avoid collisions, however, you must never expect to act with me again about the building of an organ, nor to see me at any of your *organ exhibitions* whether in Trinity Church or out of it.

Yours very honestly and respectfully
Edward Hodges.

As will be seen, Erben took Hodges at his word, and when the Trinity Church organ was at length completed, Hodges was not among the organists invited to take part in its inaugural exhibition, even though he was not only the Parish organist, but also the actual designer of the instrument itself. However, at the time that the above letter was sent, Erben did

not trouble to respond to it in any way, according to Hodges. Thus, it may be assumed that the condition of the Trinity Church organ at the time was substantially as Hodges described it.

On September 8, 1846, Erben pronounced the organ finished. Two days later, Hodges refused to play the organ in a private "demonstration" for two gentlemen whom Erben had brought to see it. Erben promptly proceeded to the organ loft and forced his way in. When Hodges protested about the damage, Erben ordered him to be silent, and attempted to push him aside. Hodges gripped his cane and "was in the act of levelling a blow at his head, which would probably have cracked his skull, when a more prudent course was presented to my mind & I refrained. There has ended all intercourse between myself and Mr. Erben."

Hodges' memory was faulty in some particulars. George Templeton Strong reported either a different version of the event described, or yet another physical altercation between the two men, subsequent to it.

Sept. 28, Monday. Talking of Trinity Church, the old feud between Erben and Hodges has ripened into a row which resulted in Hodges being tossed *vi et armis* out of the organ loft and left sitting on his hinder end in the lobby calling for the sexton and rector. . . .¹¹

On September 12, Hodges addressed a letter to Adam Tredwell, Chairman of the Building Committee. The essential purpose of the document was to apprise Tredwell of the status of the instrument, and to point out the necessity for arranging a steady maintenance and tuning agreement with some builder. Hodges' took the opportunity to recount the wrongs suffered by him at Erben's hands, and to urge the awarding of the service contract to some other builder, mentioning as specific candidates, Henry Crabb (at that time, and for seven years past a singer in the Trinity Church choir), Hall, Thomas Robjohn, and George Jardine.

The sum needed for the care of the organ I think is at least \$100 per annum; and when it is considered that the agreement should be made to look over the organ once *every week*, and to give it a *thorough tuning* twice every year, an operation which would consume two or three days and that on each occasion *three* people must be employed (one at the keys, one in the organ, & one at the bellows) the remuneration will not be thought excessive.

Hodges concluded the letter with an assertion of his willingness to grant Erben a certificate of completion when warranted, in spite of the enmity between them: "on the contrary I shall be in danger of granting it all the *more readily*, lest I should appear to be actuated by hostile feelings." On September 22, 1846, Hodges did indeed certify the organ as complete, at the same time officially recording his dissatisfaction with the manner in which Erben had conducted himself, especially in regard to the original contractual stipulation that the instrument was to be built under Hodges' supervision.

Not only did Erben receive the final payment of the contract price, but also managed to extract from the Committee \$701.72 for "loss occasioned by interruptions to his work by Divine service," and another \$1500 to offset the loss Erben claimed to have sustained on the instrument. Hodges was granted an honorarium of \$750 for "superintending its [the organ's] construction, and other services."

Erben immediately applied to the Parish for permission to sponsor an inaugural "exhibition" on the organ. According to Hodges, the request was at first refused, but evidently Erben persisted and, as was his custom, prevailed. George Templeton Strong described the meeting between Erben and the Reverend Dr. Berrian, at which he was probably present.

Erben wants to have an "exhibition" of that instrument (which is finished at last), but the spiritual authorities won't allow it. Erben appealed to the precedent of the exhibition of St. John's organ, and when Berrian gently insinuated that "we'd improved in churchmanship since then," he pointed to the Eagle Lectern and ejaculated, "I suppose you call that turkey buzzard an improvement in churchmanship! . . ."¹²

The exhibition took place at the Church on Wednesday and Thursday, October 7 and 8, 1846, and like virtually all else about the organ, occasioned much acrimony. Hodges restricted himself to a short paragraph, followed by a clipping of the account from the New York *Express* of Friday, October 9.

. . . the exhibition accordingly took place upon Wednesday and Thursday, the 7th and 8th of October 1846, parts of the days immediately preceding having been employed in less formal exhibitions for the *practice* of the exhibitors. I did not attend, neither indeed was I even *asked* to attend. Various organists played in succession to crowded audiences brought together by means of advertisements, *puffs*, & a free distribution of tickets. Of course the affair occasioned no small excitement. But I will not trust myself to express any opinion of my own upon the subject. I will content myself by inserting upon the next page two extracts cut out from the "New York Express" newspaper.

According to Hodges, the *Express* article was written by a Mr. Otis, and without Hodges' knowledge. Both the editor of the newspaper and Erben had, at least initially believed the piece to be the work of Hodges himself. Its content and tone would certainly justify such a conclusion. In the left margin of the page on which he mounted the two columns from the *Express*, Hodges made the notation, "Organ orgies." The title of the article was "Organ Excitement."

THE ORGAN EXCITEMENT AT TRINITY—

We have never seen a more amusing instance of the disposition of men and women to hunt in flocks, than has been presented in and about Trinity Church for the last two days. Men are gregarious, as much so as sheep or turkeys [*sic*]. Indeed, it is wonderful to see how completely

merged the individual mind becomes in the general dementation, just as all the amiable members of the flock will jump over the fence at the heels of any silly old wether [*sic*] who may choose to kick up a sudden panic for his own diversion.

Here now is Trinity Church, open seven days in the week, morning and afternoon; statedly, publicly open. Here is an Organ in this Church, which, every Sunday is played upon magnificently by one of the best organists in the Country. Here are a dozen, more or less, organists, most of them residing in this city, and, every seventh day, playing organs in the different churches, from Bloomingdale to Bowling Green. Two days are named when this Trinity Church shall be opened, and this Organ shall be played, and all these organists shall play it, and such a continuous procession down Broadway, and such a suffocating jam at the gates of the church, and such a rush when they are opened, into the body of the church, and such a buz [*sic*] and chatter, and a running about, up the pulpit stairs, into the vestry, and over the barriers of the chancel, were never seen before. One would think that we were living in the days of Jubal, "the father of all such as handle the harp and organ," and that this was the first ever turned out; or that Trinity was the veritable Solomon's temple, and that these were the days of its dedication. Such a pothor!

The whole thing was a farce, and we think it highly creditable to the Vestry of Trinity Church, that, when it was first proposed, as a means of puffing off the noble instrument, for the benefit of the builder, they declined turning the House of God into an exhibition room. That they yielded, when urged, in detail, to give their consent, was an amiable weakness in them, but we must say that we think it a weakness. The solemn aisles and high-arched nave of that beautiful temple had been resounding with noisy, boisterous laughter, and idle jesting, while upon the glorious organ, that sublime achievement of genius, sacred, from the conception of the first idea that gave it birth, to holy and religious uses, have been performed *arias* from "Robert le Diable," marches from military bands, and waltzes from the ball-room. These were interspersed with chromatic improvisations, and complicated fantasias, and voluntary variations on popular airs, or, perhaps, here and there, a *Kyrie Eleison* from a mass, or a fugue from an Opera.

We do not deny that the playing was good, in most instances. Greatorrex, of St. Paul's, Loder, of Grace, Timm, of the Messiah, and King, of St. Peter's, are too well known, as performers, to need our eulogy: and there was a young pupil of Dr. Hodges present, whose playing was encored, and who certainly did himself great credit, youth as he is. We allude to Mr. Cornell, who is to be the Organist of St. John's Chapel.

And apropos of Dr. Hodges, the originator, director, overseer, and, indeed, to every intent and purpose, but the actual mechanical execution, the builder of the Instrument;—we cannot close our notice of the "Two Days' Organ Excitement

at Trinity," without complementing him upon the good taste and good feeling, which, from the first, have prompted him steadily to resist this making a monster-show of his magnificent work.

The second article referred to by Hodges was published still a day later in the *Express*, quite probably in response to a letter of protest from Erben which was published as a part of the follow-up article.

THE TRINITY CHURCH ORGAN—In the article reported for our paper yesterday, in relation to the performance on the organ of Trinity Church, there were some omissions of importance to the builder, Mr. Henry Erben. It is due to that gentleman to state that he was the sole builder of that truly magnificent instrument, the execution upon which was admired by the thousands who had an opportunity of hearing its exquisite tones.

The Trinity Church organ was erected by Mr. Henry Erben of this city. This magnificent instrument was publicly exhibited on Wednesday and Thursday, the 7th and 8th inst., to a numerous and highly respectable audience, who seemed much delighted with the performances of the following professional gentlemen, viz.: Messrs. Peter Erben, (formerly organist of Old Trinity, and the oldest one in the city) King, Greatorrex, Harrison, Timm, Rolfe, Loder, Kingsley, Beams [*sic*], Jackson, Wheeler, Speisegger, Lessar, Judah, Cornell, Carrington, Caerd, Shacke and Elder.

This organ is the largest and most powerful in the United States; the case is 52 ft. high, 27 ft. wide, and 32 ft. deep, of richly carved solid oak. The largest pedal pipe is 32 ft. long, and measures, in the interior, upwards of 250 cubic ft.; the largest metal pipe is 22 ft. long and 5 ft. in circumference; and is composed of four separate organs [*sic*], viz.: great organ, choir organ, swell organ, and pedal organ, and all so arranged that they can be connected and performed upon by one person. There are 44 stops, and nearly 2500 pipes.

The unanimous opinion of the above named professional gentlemen is, that they never played on a finer toned instrument in every respect. It has been ascertained, by the number of tickets received at the door during the two days, that 17,939 persons were admitted.

Since the above was written, we have received the following from Mr. Erben. We did not mean, in the least, in our article, to detract from that gentleman's excellence as an organ builder, or from the credit due him as the builder of the Trinity organ; our intention being rather to comment on the taste of making the exhibition in the church.

FOR THE EXPRESS.

The article in your paper of yesterday, entitled "The Organ Excitement at Trinity," is so full of misapprehensions that, in justice to myself as well as to the Vestry of Trinity Church, I am unwilling it should pass unnoticed.

With the exception of that clause in the article which speaks in terms of commendation of the

performers, there is, I must be allowed to say, hardly a word of aught but mistake in the article, from the beginning to the end; and your informant must either have been quizzing your reporter or been influenced by some private pique or personal jealousy.

When I obtained permission to exhibit the organ to the public, my assurance was given that not only should no improper music be performed, but that I would do all in my power to protect a consecrated building from any, even the slightest approach to what could reasonably be considered a desecration, and I confidently appeal to the numerous clergymen and pious laymen who favored me with their presence, to say whether there be any foundation for the very grave charge contained in your article. That there may have been "a jam at the gates of the church," and "a rush when they were opened into the body of the church," is not improbable, and may be seen almost every Sunday; but that there was "a running about, up the pulpit stairs, into the vestry, and over the barriers of the chancel," I utterly deny; indeed, the church was so crowded as to make "running about" an improbability.

The "amiable weakness" ascribed to the vestry may more properly be characterized as a simple act of justice, for which I trust I am duly thankful.

Your last paragraph compliments the organist of Trinity upon his good taste and good feeling in resisting from the first this making a monster show of his magnificent work. Now, if the work be his, all "but the actual mechanical execution," I can only say that I must strive to imitate his modesty in resisting the exhibition of the organ, when he did not hesitate to exhibit, to an overflowing audience, the organ of St. John's Chapel, which was only partly his.

Yours, respectfully,
HENRY ERBEN

Judging by the account printed in the Boston *Musical Gazette*, Otis' report was far more accurate than Erben's: "Obtaining entrance to the church, we found that the organ was in full blast, and the audience in full march, examining the various parts of the building, most being busily engaged in conversation upon various topics with only here and there a group listening to the organ."¹³ As if to further irritate him, Erben also obtained, in spite of Hodges' protestations, the tuning contract for the organ, having bid lowest—\$60 per year.

But Hodges had even yet to drain the cup of humiliation to its dregs:

But a greater provocation than any preceding [*sic*] yet awaited me. The annual "fair" of the American Institute was holden as usual in the month of October (1846) and (without any communication first had with myself) Henry Erben made application to the managers to have a committee appointed to examine & report upon the organ he had constructed in Trinity Church, no mention whatever being made of *my* name in the transaction. A committee was accordingly appointed to examine this specimen of *American* skill

(which by the way was the joint production of *English heads & English hands*; for Upjohn who designed the *case*. Fawcett & Brotherton who constructed the "action" & machinery, Blake who voiced the *reed* pipes, & Berry who voiced all the rest of the *metal* pipes, besides myself were all Englishmen!) and they made a report, the principal part of which was soon made public by being inserted in numerous newspapers. This one-sided report will be found upon the opposite page [of the notebook].—The two extracts following it will speak for themselves.

Not a little of Hodges' displeasure with the committee's report may have been due to its explicit disapproval of two of Hodges' idiosyncratic insertions: the octave couplers and the brass-topped pedals, as well as facts of tonal design.

TRINITY CHURCH ORGAN REPORT TO THE AMERICAN INSTITUTE

We, the undersigned Committee appointed to inspect the new Organ erected at Trinity Church by Mr. H. Erben, of the city of New York, beg to report: The duty of the Committee has been work agreeable to them, and they have to congratulate the inhabitants of New York on possessing such a splendid specimen of the mechanical arts and an instrument of such purity of tone.

The great organ stops are individually of great beauty and excellence; the quality of the diapasons in particular (which are the most difficult stops to voice in the whole instrument) are equal to any European organ that your Committee are acquainted with, and superior to any in this country, that has yet come under our notice; but a want of judgement is evident in the amount of mixture stops, viz.: in the preponderance of the 4 rank furniture stop, which gives a screaming effect to the full organ, which, was it not for the power of tone of the diapasons, would be entirely spoiled. This is a fault not belonging in particular to this instrument, but existing more or less in most

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modern organs, and your committee cannot leave this subject without recommending that great care ought to be taken not to destroy the beauty of pure tone for the sake of a mere *noise*.

The Choir organ is in all respects most excellent, every note clear, beautifully voiced, and the clarionet and bassoon without exception the best we have ever heard.

The swell is in every way admirable, each stop individually excellent, and the effect of the full swell grand and imposing in the extreme, and the double dulciana bass balances the light stops well. Your committee cannot too highly praise the double diapason in the swell, which gives a grandem [*sic*] and force to the entire organ highly effective, and at the same time recommending the adoption of this noble stop in all organs of any considerable size.

The pedal stops are most excellent, firm and sonorous in quality, but your committee must decidedly object to the thin brass wire pedals, which are unpleasant to the foot and unmanageable in every respect, having no quality to recommend them but their novelty, being an innovation of no possible benefit, but of great detriment to a good pedal player. The fact of the notes extending to double C is of inestimable benefit, and your committee hope for the future the abortive termination at the GG pedals will be exploded.

The coupler stops might with great benefit to the organ be diminished at least one half, they being of no real value, beyond a certain extent, the octave couples being decidedly detrimental, the touch being thereby much deteriorated and the increase of useless expense being great. The mechanical execution of this most difficult portion of the organ reflects unbounded credit both on the skill and invention of the maker, yet we cannot consider any advantage to be derived from such a forest of couplers, to compensate for the increased expense and trouble. We also most decidedly disapprove of the arrangement of draw stops, as being calculated to confuse the player by their complicated position, which is entirely at variance with the approved practice of the best makers.

The workmanship of the bellows is excellent, the adoption of percussion valves being of great benefit to the steady pressure of wind.

In conclusion, your committee cannot help expressing their high gratification at the general workmanship of the entire instrument, nothing has been neglected that a liberal policy and exercise of skill could produce.

The organ may fairly be considered an ornament to the industrial arts of America, and though many instruments may excell in the mere number of stops (so called), yet where the great cubical extent of pipe (the open diapasons on the manuals being throughout of metal and the pedals of 32 feet C) is taken into consideration, the Organ may with truth deserve the appellation of GRAND.

The reed stops reflect great credit on the maker, and your committee trust that for the

future the idea of importing reed stops from Europe may be abandoned, the maker of this instrument having proved that in this most arduous branch of his art, we can safely submit to comparison with any European manufactory.

Mr. Henry Erben is deserving of the highest honor that you or any similar institution can confer on him.

GEORGE LODER, Organist of Grace Church
HENRY C. TIMM, Organist of the Church of the Messiah

H. W. GREATOREX, Organist of St. Paul's Church

WM. A. KING, Organist of St. Peter's Church
W. C. HILL, President of the Philharmonic Society.

This is to certify that the above is a true copy of the Report made to the Managers of the 19th Annual Fair of the American Institute, October 1846.

The Gold Medal was awarded to Mr. Henry Erben, for the Organ in Trinity Church for its superior tone and workmanship, being the largest and most perfect specimen of work exhibited in this country.

ROBERT LOVETT, Ch'm Prem Cota.

The above item was included as part of the "Fifth Annual Report of the American Institute" (published by order of the Legislature), pages 190 through 192. The following note was appended:

Note.—Dr. Hodges, the organist of Trinity Church, was, by the contract of the church with Mr. Erben, to plan the instrument; and the several payments by installments to Mr. Erben, were not to be paid unless by the approbation of Dr. Hodges, as the building of the organ progressed.

On November 2, 1846, Hodges published a notice in all of the newspapers which had printed the committee's report:

A CARD TRINITY CHURCH ORGAN

DR. HODGES, seeing that pains are assiduously taken to propagate a certain report to the American Institute, purporting to have been drawn up and signed by Mr. Geo. Loder, Mr. H. C. Timm and others, and embodying various criticisms upon the Organ recently erected in Trinity Church; the result of which Report is stated to have been the presentation of a gold medal to the nominal "builder" of that instrument; earnestly begs the public to suspend *their* judgement upon this most extraordinary transaction until time shall have been allowed for the development of some important *facts* connected with the building of that unique instrument. This request Dr. Hodges feels himself entitled to make, as the organ originated with *him*, was constructed from *his* specification, and executed under *his* constant inspection and superintendence, extending over a period of more than three years. He appeals therefore *merely* to

the public sense of *justice*, as well as to that of his brethren in the Musical profession, some of whom, he cannot but think, have, in this instance, been hasty in attaching their signatures upon ex parte statements to a document which they never would have signed, had they duly enquired into the history of the particular instrument upon which they were called to pronounce an opinion. Dr. Hodges trusts that the latter will yet see the propriety of re-considering their Report, (if indeed it be theirs) and for the purpose of enabling them the better to do so, he tenders them all the information which it may be in his power to furnish, with a perusal of the specification and contract, as well as of such correspondence as has passed upon the subject, and also with his personal attendance to explain to them such parts of the instrument as they do not yet seem to have understood, and to point out some errors of statement which appear on the face of the Report. If they will do this, he will be perfectly content to let the "Gold Medal" remain where it has been awarded.

Papers which have inserted the Report, will aid in the cause of truth and equity by copying this.

November 2d

The reply of the "committee" was anything but gracious, and made no attempt to hide the group's hostility toward Hodges behind the usual veneer of platitudinous Victorian rhetoric.

Trinity Church Organ

The committee appointed by the American Institute to examine the organ in Trinity Church, and report thereon, in reply to a "Card" published by Dr. Hodges, in which he complains of injustice having been done him in that report—answer,

First, That they were commissioned by the Institute to report as to the *merits* of the organ in question, and they did not then, and do not now, see what the "*history*" of that "unique" instrument has to do with its qualities as an organ, and they therefore decline wading through a three years' correspondence, for which they have neither time nor inclination.

Second. That when the committee wish to receive lessons in organ building, or organ playing, they will not apply to Dr. Hodges.

Third. That they treat the contemptible insinuation contained in the "card" (that the committee signed a paper which was not bona-fide of their production) with the disdain it deserves; the said report having been drawn up, written and signed by themselves.

Fourth. That of the committee were mistaken in believing Mr. Erben to be the maker of the organ, and Dr. Hodges is in fact "the builder," it is a point with which they have nothing to do, and which they presume can be redressed upon application to the Institute.

Finally.—That having already spent much time in the execution of the duty entrusted to them, they decline troubling themselves further in the matter.

Signed—GEORGE LODER, Organist of Grace Church.

HENRY C. TIMM, Organist of the Church of the Messiah.

H. W. GREATOREX, Organist of St. Paul's Church.

WILLIAM A. KING, Organist of St. Peter's Church.

U. C. HILL, President Philharmonic Society.
New York, November 4th, 1846.

But Hodges had approached some of the individual members of the Institute, and had communicated the essential facts to them. Following their suggestion, he addressed a letter to the Institute on November 6, enclosing copies of the original specification and contract, and a testimonial letter from one J. J. Davis, recounting a conversation with Henry Erben during the spring of 1846:

... It happened about that time that I met Mr. Erben at the Piano-forte Wareroom of James Pirsson, 88 Walker St., & some mention being made of the Organ then building for Trinity Church, I enquired of him if it was under the sole superintendence of Dr. Hodges? he replied that it was, & added these words or words to the same effect,—

"In fact, Dr. Hodges is really the builder of the Organ."

This is a plain statement of what passed, without the least unkind feeling toward Mr. Erben on my part.

Hodges' notebook has two short clippings from the *Anglo-American* (a New York publication, aimed at a special group, quite obviously) inserted at this point:

Trinity Church, Broadway.—The massy organ being now finished and set up, both by Mr. Erben, under the cognizance and direction of Dr. Hodges, was played upon by several of the best organists of the City on Wednesday and Thursday last. . . . The Dr. did not take part himself, which we were very sorry for, as he is a charming fuguist, a real Handelian, and well at home in all that belongs to the Organ and to the music of the Church. . . . *The Great Organ at Trinity Church*, which was built under the immediate supervision of Doctor Edward Hodges during a period of about four years has been adjudged the most effective and best Organ in the country. It is well worth the trouble of those from abroad sojourning in the city to make a visit to Trinity Church, and listen to the deep and solemn tones mingled with the choir produced from that wonderful instrument under the fingering of Dr. Hodges, and to communicate with that gentleman for the purpose of obtaining plans and securing his supervision over the erection of Organs that may be required elsewhere.

Neither item is dated by Hodges, however they, together with the papers sent by him on November 6 apparently caused the American Institute to pause and reflect. Hodges was asked to demonstrate the

instrument for some members, and on Wednesday, November 11, 1846, he did so. His performance was evidently well received, for he recorded that the small number of members who attended "expressed themselves as being highly gratified. They did more. Some of them published their opinions and feelings." On December 12 and 14 of the same year, members of the Institute again attended Dr. Hodges in a public exhibition of the Trinity Church organ. Inserted in the notebook is a clipping of plaudits by a number of listeners, as published in the *New York Express* of the following day:

Trinity Church Organ.—Dr. Hodges, the eminent organist of Trinity Church, at the desire of some friends, gave recently an exhibition of the powers of the noble organ, built for and placed in that Church, which drew forth the following enthusiastic acknowledgements from three of the gentlemen present:

On the playing of Trinity Church Organ by Dr. Hodges, Dec. 14, 1846.

'Tis the peal of the thunder o'er valley and hill,
The roar of Niag'ra—the murmuring rill,
The soft sounds of heav'n—the rumblings of hell,
The wild Lion's roaring—enchantment's sweet spell;
The conflict of armies—the soft sounding lute!
The maniac's roaring—the whispering mute.
The roaring of ocean—the soft cooing dove!
The whirlwind's commotion—the zephyrs of grove.

JOHN R. ST. JOHN

Trinity Church Organ., Dec. 14, 1846—A respectable company of citizens were assembled in the church, by invitation, to hear Dr. Hodges, the author of it, exhibit its varied powers. The learned Doctor gave in succession his most diminutive notes—almost as delicate as the first pipings of the young, unfledged birds—its flute, trumpet and other stops, in all their beautiful variety: he then gave us a portion of his storm. In this the organ is changed in its character. The first inklings of AEolian sound, followed by a series of chords including the hissings, whistlings, rushes of wind, are at proper intervals followed by distant thunder, which, as the storm approaches, becomes more and more powerful, until at length the thundergust is at hand, and we heard a violent rush of wind from the organ, followed by heavy thunder, so true in its rumblings, as to deceive the most sensitive ear. One instantly turns the eye to the window to see if in fact, an unexpected thunder-cloud has not come over us. The illusion is complete.

After this storm clears away, we hear occasionally a swift ascent of twisted sounds, shooting up into the air, leaving behind them a most singular imitation of the rushing sounds of ascending rockets! Those who have heard organs played in the usual style, have no idea of the extraordinary effect given by the learned and amiable Doctor on his organ.

H. MEIGS

Trinity Church Organ.—We recently had the great gratification of hearing Dr. Hodges, the organist of Trinity Church, play upon the magnificent splendid new Organ. His performances were masterly and delightful. Selections from Haydn's Oratorio of the Creation, were played with admirable execution showing a happy conception of the spirit of the author.

Hallelujah, from Handel's oratorio of the Messiah, was given with grand and powerful effect. The inimitable swelling tones and vast volume of reverberating sounds majestically rolling through the variously vaulted ceilings of this stupendous edifice were truly sublime.

Old Hundred—that fine old soul-inspiring piece of music—poured forth its melodious, heart touching solemnities with imposing grandeur.

Luther's Judgement Hymn—The Musical illustration, by the organ, of scenes of awe and sublimity at the approach of the Creator on the day of Judgement, was executed with thrilling effect. The loud, shrill blasts of the trumpet at the coming of God

"On clouds of Glory seated"—

and at the awaking of the dead, was exceedingly impressive, as well as all other parts characteristic and musically delineative of the high-wrought heavenly scenes of Luther's Judgement Hymn.

The Thunder-Storm was played with fine artistic command over the powers of the organ, developing its extraordinary capacity for the representation of the grand and sublime. The great breathing swell of the organ was managed with peculiar tact to initiate the versatile sounds of pealing thunder.

Several other pieces were performed by Dr. Hodges, with the same musical skill with which he executed the above mentioned compositions of Handel and Haydn, showing the soft notes and highly diversified tones of music upon a variety of wind instruments, from the soft, mellow notes of a dulcet flute, up to the grand harmonic thundering intonations of the great organ pipes.

Sacred Music etherializes [*sic*] the feelings, purifies the heart, sublimates the mind, and commends the soul to the angels.

L.

[according to Hodges, Robert Lawrence]

Of course, after such descriptions from such hands, any comments of ours would be superfluous.

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The American Institute, however, made no official recognition of Hodges' part in the success of the Trinity Church organ, notwithstanding the words of admiration for his artistry voiced and written by individual members. In the December 18, 1846, issue of the *Evening Mirror* appeared a letter signed "FAIR PLAY," written by one Samuel Maynard, a chorister at Trinity Church (according to a note in Hodges' notebook, placed in the margin of the page on which a clipping of the letter was pasted).

TRINITY ORGAN—THE MUSICAL COMMITTEE vs DR. HODGES—We have been anxiously waiting for several days past, for some reply of Dr. Hodges, to the very uncourteous answer of Messrs. G. Loder, Timm, King, *Greatorrex* and U. C. Hill to his Card, requesting the public to suspend their opinion upon the report of those gentlemen in the *American Institute*, upon which a gold medal was awarded to Mr. Erben, at whose factory the magnificent instrument was built. As we have ascertained, however, that the Doctor does not intend to make any direct reply to the document, and as *silence* is frequently interpreted as defeat, and as terms *unanswered* and *unanswerable* not unusually looked upon as synonymous, we shall take up the cudgels for Dr. Hodges, and endeavor to show that the old motto, "Honor to whom honor is due," has not been very much respected in this transaction. We also think we can succeed in proving that the report of the Musical Committee was a *one-sided*, and consequently, *unfair* report, and that it contains some most remarkable errors in judgement, as well as deficiencies in knowledge of the Organ. And now to make good our assertion.

We call it a one-sided and unfair report for this reason. Messrs. Loder, Timm, &c., in examining the instrument previous to making their report, never had a single communication or interview with Dr. Hodges upon the subject, tho' they well knew that the Organ was *his* as far as *originating, planning* and *designing* could make it so; but were perfectly satisfied, apparently, with such information as Mr. Erben chose to give them on the various novel portions of the instrument—particularly the *mechanical stops, brass pedal keys, &c.*, well knowing, also, that the Doctor and Mr. Erben had had a serious misunderstanding, and that the latter was laboring hard to appropriate to himself, *all* the credit, when a portion only of it was his due. And what was the result? The Musical Committee eulogize, in the highest terms the English language permits, every part of the Organ which Mr. Erben's workmen had the perfecting of—we allude, of course, to the voicing, and condemn, with an unsparing hand, every innovation which emanated from Dr. Hodges; designating them all as *useless, an unnecessary expense, and bad*. Surely, these gentlemen *might* have condescended to hear what Dr. Hodges had to say, without derogation to themselves. But it would appear not, for they distinctly say "*that if they wanted lessons in Organ building or playing, they would not go to Dr. Hodges.*"

Now for the errors in judgement of this Musical Committee. In speaking of the *Open Diapasons* of the Great Organ, they go so far as to say they never heard them surpassed in any organ in Europe—so beautiful were they. To this we answer that a greater piece of hyperbole was never penned by any biased critic than this. We have heard both the Diapasons, note by note, from the top to the bottom of the scale, and assert, without fear of contradiction, that the tone is very unequal throughout, and that there is a palpable deficiency in *quantity*, particularly in the bass. The *two together* are not equal in power to the *one* diapason in St. John's organ, nor are they equal to it in *quality*. If those gentlemen had said that *parts* of the diapasons were *fairly* voiced, they would have spoken correctly. They also assert that the *reed stops* are so excellent that there will never be occasion to send to Europe for them, &c. To this we reply that the *serpent* in the *swell bass* is so *bad*, that it would be discreditable to the smallest organ builder in the smallest city in our Union. There are not more than two or three notes out of the whole 25 which are at all tolerable; and the consequence is, it is never used. With regard to the great *trumpet*, we also assert that, from the middle downwards, it is far from well-voiced; being very unequal, and exceedingly harsh and disagreeable. The effect of the bass of the trumpets when coupled with the heavy pedals is well enough, but without some preponderating sound to overpower its defects, it would be very ungrateful to the ear.

In putting these our opinions in opposition to Messrs. Loder, Timm, King, *Greatorrex*, and U. C. Hill, we invite all the organ builders, organ players, musicians and musical amateurs in New York to judge for themselves, which we are sure Dr. Hodges will at any time afford them an opportunity for so doing.

We said we should be able to show that these gentlemen had exhibited a want of knowledge in organ matters; and we think that the fact of their having stated that the *diapasons* of an organ are the most *difficult* pipes to voice, is proof enough. The diapasons are the *easiest* to voice, and the *reed stops* the most difficult. In alluding to the *mixture* or *furniture* (there are only *three* ranks, not *four* as stated by them) they complain of their *screaming*, but observe that this is the fault in most *modern* organs. Now the fact happens to be that this particular stop was much more prominent in the *old* organs than in those of the present day; for the diapasons were made on a less scale, and the smaller stops—the *twelfth, fifteenth, sesquialtra*, and *mixture*—on a larger scale than those of the present day; and the consequence was a degree of harshness not now found. If there be a doubt on either of these points, we submit a reference to any organ builder in the city. In speaking of the *dulciana* in the *swell bass*, these gentlemen commit another error, in calling it a *double dulciana*. They might as well have called the *diapasons* of the great organ, *double diapasons*. Unimportant

as these points are in themselves, they fully serve to show that Messrs. Loder, &c are not omniscient; and that it is *possible*, after all, that Dr. Hodges *may* know more than themselves, however indignant they may feel at the mere mention of such a supposition.

We now wish to ask the Musical Committee why, in making their report they omitted to notice the imperfect manner in which the *heavy pedals* are voiced? The greater part of the lower octave, down to the 32 feet C, is of little or no use; the notes below the GGG (which is the extent of *Mr. Erben's* knowledge in voicing) being almost without tone. We know the difficulty in making these immense pipes speak properly; but when a builder contracts for certain work, and has not in his establishment workmen sufficiently experienced or skilful, he should procure them elsewhere.

In concluding our remarks upon this celebrated report, we repeat, and think we have proved, that it was *one-sided* and *unfair*, to say nothing of its faultiness. *Mr. Erben* ought to be, and no doubt is, exceedingly obliged to the committee who made it: but we question if, in the end, it will do him any good; for we believe the matter will not be allowed to rest where it is, but that further developments will be made, which will not only justify us in all we have said, but will tend to the discomfiture of the gentlemen, who, in signing the document, never contemplated, probably, any ulterior proceedings; but in their anxiety to serve *Mr. Erben*, allowed their good nature to get the better of their judgement.

The final entry in the notebook is a printed announcement, mounted therein without comment:

A very handsome brass plate has just been affixed to the front of the noble organ of Trinity Church, bearing the following inscription:—

D. O. M.
LAUS
MADE AND ERECTED
by HENRY ERBEN in
New York
After Plans and Designs furnished by
RICHARD UPJOHN,
Architect of this Church,
and EDWARD HODGES, Mus. Doct.
A. D. 1845

Hodges resigned his post at Trinity because of ill health in 1859, and returned to England, where he died in 1867. Meanwhile, the controversy over the Trinity Church organ continued, surfacing in the context of the movement which was afoot in the 1850s to pattern American organs more closely after European instruments. Within the context of debate over the contracting of the Boston Music Hall organ to Walcker rather than a domestic manufacturer, S. P. Tuckerman evaluated the Tremont Temple, Boston, organ, built by Hook, and the Trinity Church organ, in a letter published in *Dwight's Journal of Music*, IX:15 (July 12, 1856), pp. 118-119.

... There are doubtless many persons among us who have sufficient confidence in our own builders

to believe, that they are fully capable of constructing in a faithful and able manner such an Organ as we require for our Music Hall; that is, a perfect instrument, of the largest class and capacity, and which would, in all respects, compare favorably with the most famous European instruments. But before we express any opinion on the matter let us see what our success *has been* in the manufacture of these first-class instruments. Two of our largest organs (in regard to compass and power) are those in Trinity Church, New York, and in the Tremont Temple, Boston; the former built by Erben, and the latter by the Hooks. Taken as a whole, these instruments may be considered as highly successful specimens of American workmanship; yet they have their defects, and are by no means perfect instruments of their class; neither would they compare favorably with Organs of the same size in Europe.

The organ in Trinity Church, New York, owes its great efficiency, and many, if not all of its most striking features, chiefly to the skill and knowledge of Dr. Hodges, the accomplished and learned musician who designed it, and prepared the specification, but who is not in any way responsible for the faults we are about to mention. The instrument, notwithstanding its extreme effectiveness while under the masterly management of Dr. Hodges, must still be considered (at least in some respects) as the unsuccessful result of a first experiment; and this partial failure must be ascribed solely to the lack of the requisite knowledge and experience, absolutely necessary for the faithful and proper construction of so large an organ. We will now instance two of the prominent defects in this instrument, in evidence of what we call a partial failure. Neither of the two open diapasons on the great manual (both of 16 ft. compass) has sufficient body and volume of tone for so large an

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100% cotton durable weight, short sleeve T-shirt in warm tan with navy silk-screen printing. Fully washable and machine or air dry. S, M, L, ex-L. \$3.95 plus 50¢ postage for each shirt.

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organ, and therefore they cannot furnish a proper degree of foundation for the chorus stops belonging to that manual. Again the scales and voicing in these two registers are so nearly alike, that whether drawn singly or together, the increase or diminution of sound is hardly perceptible, and when used in connection with the mixtures and reeds, their presence is scarcely recognized at all. The Pedal organ shows another serious defect which we must notice. It contains a 32 feet open diapason, of a large scale and of good quality of tone from the FFFF upwards; but the four or five lower notes in the scale, which may be considered the most important in the whole range, (where we have a 16 ft. manual) are nearly silent, and have never, we believe, produced anything approaching to their proper tone, even when coupled with their octaves; and this defect must again be ascribed simply to a want of knowledge as to the right method of producing the true tone from pipes of this large calibre. Whenever the full organ is used, the light, thin quality of the two diapasons in the Great Manual is most apparent; we hear the deep and pervading tones of the pedal pipes at one end of the organ, and the shrill and screaming quality of the mixtures at the other, but no lusty and strong doubles or unisons to fill the gap; consequently the result is, a top and bottom effect, highly unsatisfactory to the ear, and which must be considered as a serious and radical defect in the construction of this instrument. . . .

During the tenure of Hodges and of his successor, Henry S. Cutler, the organ at Trinity Church underwent tuning and cleanings. In 1855, alterations of an unspecified nature are recorded by Messiter¹⁴ as having been performed to the "pedal keys and action." Messiter himself succeeded to the position of organist of Trinity Church in 1866, and a year later (by coincidence, the year of Hodges' death), Erben was contracted with for cleaning, repairing, and adding to the organ both a new thirty-note pedal board (with the requisite additional pipes) and a fourth manual and manual division. This "Solo Organ" contained an Aeolina, 16 ft.; a Horn Diapason, Melodia and Gamba, all at 8 ft.; and a Harmonic Flute at 4 ft. In addition, two extra sliders were provided. The pitch of the entire instrument was raised, although this item was not authorized by the Vestry until it had been partially done. The original price agreed on for the work was \$3000, however the total cost, with the raising of the pitch, totalled exactly twice that amount.

In 1874, Erben made further additions, and re-voiced several registers. Some two years later the organ was described in a periodical¹⁵ as follows:

. . . The recent improvements effected by the builders, by which the number of stops, including

mechanical ones, is increased to fifty-three, places this organ in a position of superiority . . . the instrument is 67 feet high, 34 feet wide, and 50 feet deep. It has nine *sixteen* feet stops and pedals of full compass that extend down to a thirty-two feet pipe. The great organ has the following registers: Full open diapason, clear open diapason, stopped diapason, strong principal, bright principal, flute, double octave, twelfth sesquialtera, mixture, trumpet, and clarion. The swell organ has open diapason, stopped diapason, principal, dulciana, bourdon, trumpet hautboy, vox humana [1874 addition], cornet, dulciana bass, serpent, tremolo. The choir organ has stopped diapason, dulciana, principal flute, fifteenth, clarionet, and bassoon. The solo organ has double open diapason [1874], open diapason, gamba, melodia, flute harmonique, tuba mirabilis, and cornopean [moved from the swell in 1874]. The pedal organ has grand double open diapason and grand open diapason. The entire organ has more than 1000 pipes and cost \$25,000.

In 1885 Hilborne Roosevelt, who had taken charge of maintaining the instrument, installed new overhanging manuals and repositioned the flat facing stop-jambs to a more convenient diagonal. The Great was provided with pneumatic action, as were the heretofore mechanical couplers (which Messiter had characterized, along with the Institute Committee, as "exceedingly heavy"). In 1889, Odell added an electric blower, and replaced most of the reed pipes. The instrument was subsequently equipped with a new console and tubular-pneumatic action throughout by the Boston firm of Hook & Hastings. The work was done on the Erben in 1907, and eight years later the same firm applied tubular-pneumatic action, a new console, and a new choir division to the 1864 Hall & Labagh organ in Trinity's chancel.

In 1923-1924 Ernest M. Skinner installed new gallery and chancel organs in Trinity Church, placing both under the control of twin consoles, one in the gallery and one in the chancel. Upjohn's gallery case was retained, however Hall & Labagh's "pipe-fence" organ-front in the chancel was replaced along with the organ itself.

(To be continued)

Notes:

¹⁰George Templeton Strong, *The Diary of George Templeton Strong*, ed. Allen Nevins and Milton Halsey Thomas (New York: Macmillan, 1952), I:277. The entry is dated September 18, 1846.

¹¹*Loc. cit.*

¹²*Loc. cit.*

¹³Messiter, *op. cit.*, p. 301.

¹⁴*Ibid.*, p. 303.

¹⁵"Grand Organ in Trinity Church, New York," *The Music Trade Review*, June 3, 1876.

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Hawaiian Holtkamp Enlarged, Revoiced

The Terrence P. Schoenstein Organ Company has completed the enlarging and revoicing of a Holtkamp two manual and pedal organ of 17 registers and 20 ranks in Atherton Chapel at Central Union Church, Honolulu, Hawaii.

This Holtkamp organ was Hawaii's first introduction to Baroque/Classical type of organ building.

The instrument is located in a chamber above the rear doors, which speaks directly into the center of the room. The Grande Orgue is directly behind the grille, with the Recit directly behind that. The Pedale Orgue is to one side, with the basses to the rear of the chamber.

The work was done to round out the organ, and to bring it acoustically in better balance with the room. The new chests purchased are the same in manufacture as Holtkamp used. The pipes were all scaled and voiced to the pipes that they are to work with, taking all measurements from the different Cs to insure compatability. Certain liberties were taken in the flue trebles, so as not to become so wide as the existing work.

The Mixture, with no example of Holtkamp work, is pulled in a little and after breaking on the first C, breaks on F sharps. The Viole is larger than previously, with the old Viole as the Voix Celeste. The Trompette is completely free in design, as there is no example of Holtkamp's reed work. It is designed to blend with full organ only, and is of a modified French reed design. The two major revoiced sets are the old Quintatens, one each in the Pedale and Recit, which in effect are now Lieblichs.

The majority of the organ was re-used, but with a new common superstructure and Swell chamber walls. All new pipes are of 60% tin, and the entire organ speaks on 89mm wind pressure.

The reinstallation, tonal design, and scaling were done by Terrence P. Schoenstein. Tonal revoicing and finishing were done by Lawrence L. Schoenstein.

The current specification is:

Grande Orgue	Recit (expressif)
Montre 8' *	Viole 8' *
Bourdon 8'	Voix Celeste 8' GG
Dulciane 8'	Petite Bourdon 8'
Prestant 4'	Flute a Cheminee 4'
Cornet II 2 2/3'	Cor de Chamois 2'
Doublette 2' *	Larigot 1 1/3' *
Fourniture III 1 1/3' *	Trompette 8' *
Pedale Orgue	Tremblant Doux
Soubasse 16'	Couplers
Bourdon 8'	Recit/Grande Orgue
Prestant Conique 4'	Recit/Pedale Orgue
	Grande Orgue/Pedale

* - new sets of pipes.

Lane Tracker Finds New Home

by Jim Lewis

The organ now in the Parish Church at Byfield, Massachusetts, was built about 1911 by E. W. Lane of Waltham, Massachusetts, for the Puffer Methodist Church, Morrisville, Vermont. With the assistance of the Organ Clearing House, the organ was purchased by the church and moved to the Chicopee, Massachusetts, factory of the Stuart Organ Company for rebuilding. New casework of pine was constructed, designed to complement the architecture of the church. The revised tonal scheme, encompassing 689 pipes distributed among 11 stops, is designed to provide a maximum degree of flexibility in service playing. Case design, voicing, and tonal finishing were by Mr. Richard S. Hedgebeth, head of the Stuart Organ Company.

Great Organ		Swell Organ	
Principal	8	Spire Flute	8
Bourdon	8	Flute Celeste (T.C.)	8
Octave	4	Chimney Flute	4
Fifteenth	2	Principal	2
Mixture III		Larigot	1/3
Pedal Organ		Trumpet (Prepared)	8
Sub Bass	16		
Swell Tremulant			
Mechanical key and stop action			

The organ was dedicated on April 4, 1976.



The organ in the Parish Church, Byfield, Massachusetts, built in 1911 by E. W. Lane, rebuilt with new case in 1976 by the Stuart Organ Company.

ARTHUR LAWRENCE

Editor, *The Diapason*

Saint Mary's College
Notre Dame, Indiana 46556

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

MINUTES OF THE OHS COUNCIL MEETING

November 26, 1977

Ithaca, New York

The meeting was called to order by the President at 10:33 A.M. In attendance were: council members George Bozeman, Thomas Finch, Alan Laufman, Lois Regestein, Robert Newton, Donald Rockwood, Lawrence Trupiano, Samuel Walter, and James McFarland; committee chairmen J. Bryan Dyker, F. Robert Roche, and William Van Pelt.

The minutes of the meeting in Detroit on June 27, 1977, were accepted as they will appear in *THE TRACKER*.

Reports were accepted from all council members and committees with the exception of the Committee on International Activities.

Items of note from reports:

The Audio-Visual Committee report included ideas for Society-released recordings in addition to the usual Convention Highlights record. Mr. Walter showed the council that the bulk of the expense in producing our convention recordings lies in the recording of the master tapes on location. It would be relatively inexpensive to produce additional discs using the same master tapes. Suggestions offered were: the entire Woolsey Hall recital by Charles Krigbaum at the 1975 Convention, Sam Walter's Hymnlet demonstration for the 1976 Convention, the Rheinberger Mass (music portions) from the 1977 Convention, and a collection of Thomas Murray performances.

The Extant Organs Committee has announced the publication of the southwest list. It is available post-paid for \$2.80 from the chairmen, David and Permelia Sears.

The chairman of the Historic Organ Recitals Committee reported the performance of recitals 36, 37, and 38. It was noted that a flyer will soon go out with *THE TRACKER* providing information on the series.

The Advertising Committee chairman presented a comparison study of Society advertising rates and those of AGO and *The Diapason*.

The Convention Coordinator presented a proposal for a convention in 1981 in Maine, from member Brian Franck.

Activities were reported by the Public Relations Director. Procurement of newspaper and television coverage of the following events: the 1977 Convention; the Hilbus Chapter events concerning the installation of the 1850, 3-30 Erben at Trinity Church in McLean, Virginia; the installation of a rebuilt 1908 Hook and Hastings in Charleston, South Carolina; the Boston Organ Club Nantucket Celebration; and the Hook recital from the 1977 Convention. National Public Radio will air two programs, one each on "All Things Considered" and "Voices in the Wind."

Committees for upcoming conventions submitted reports demonstrating more than adequate preparation for the upcoming events.

The motion to accept the Boston Organ Club Chapter's by-laws was passed with warmest wishes for the success of the group.

Council voted to 'authorize Larry Trupiano to take whatever steps are necessary to secure the exist-

ing chapter charter forms from the estate of Cleveland Fisher or to arrange to have new ones printed.'

Council then 'authorized Alan Laufman to appoint a Chapter Coordinator.' This motion followed discussion about the fact that we now have seven chapters with more in the offing, and that there is a definite need for increased communications between the chapters and the National Council.

Council then voted to request 'the Editor of *THE TRACKER* to publish the "Guidelines for Restoration" as prepared by the Historic Organs Committee. The format of the article should be such that reprints may be readily prepared.'

Although the Council had already informally approved the 1980 Convention bid for Central New York, there was no mention in the minutes of the fact, so the motion to 'accept the bid from the Central New York Chapter to host the 1980 Convention' was passed.

Council also approved the motion to 'accept the bid for the 1981 Convention from Brian Franck, to be held in Maine.'

It was discovered that the Society has been using Addressograph machines for all routine mailing that actually belonged to Cunningham Pipe Organs. Since the firm no longer needs the machines for their own use, Council approved 'the expenditure of up to \$300.00 for the purchase of the Addressograph machines from Cunningham Pipe Organs.'

Since OHS has grown so much recently the volume of mail and routine business handled by Norma Cunningham has become too much for one person to handle. Council 'authorized Mrs. Cunningham to procure paid secretarial assistance as necessary.'

The Public Relations Director requested that he receive the various chapter newsletters for publicity and promotion ideas. Council has 'requested chapters to provide newsletters to Mr. William Van Pelt, Rt. 4 Box 404, Glen Allen, Virginia 23060.' Chapters are reminded that Council voted at the last meeting to reimburse them for expenses incurred in mailing newsletters to the various council members.

During the break for luncheon, Alan Laufman announced the recent death of Cleveland Fisher. Having deemed the action most appropriate, everyone present participated in a toast offered by Mr. Laufman "to the achievements of Mr. Cleveland Fisher and his contributions to the OHS."

After much discussion on the matter, and on the recommendation of the Research and Publications Committee, Council voted 'that the Research and Publications Committee publish, on a subscription basis, the Ellsworth (Johnson) manuscript as written, with only minor editing, along with the Committee's updated Johnson list under separate cover for one price (a two-volume set).'

The Council decided that it approves in principle the idea of realizing further returns on past convention tapes by pressing additional recordings and 'requests the Audio-Visual Committee to explore means for maximum financial return and means for making "front money" to finance the pressings.'

Council then 'authorized the Audio-Visual Committee to make one of these additional pressings.' Council also voted to 'direct the committee to have

program notes inserted in or printed on future record jackets.'

At the treasurer's request, the Council passed the following three motions: 'to approve the expenditure of \$67.00 representing the excess of amount budgeted for pressing the records of the 1976 recording'; 'to approve the expenditure of \$849.13 representing the excess amount budgeted for recording the 1977 convention'; 'to approve the expenditure of up to \$900.00 for pressing the records of the 1977 convention for which no amount was budgeted.'

The by-laws of OHS state "All council members shall be present at no fewer than one meeting yearly. Failure to comply forfeits membership on the council." By this rule, Thomas Cunningham automatically lost his council position. It was obvious to all present at the meeting that there were some rather extreme circumstances that prevented Mr. Cunningham's attendance at these meetings, so the President appointed Thomas Cunningham to fill the vacant councillor's seat.

Council then requested that Albert Robinson and Alan Laufman present, at the next meeting, cost projections for alternative methods of printing *THE TRACKER*. It is hoped that a means of improving the delivery schedule of the journal will result.

Council then passed a motion to 'raise advertising rates in *THE TRACKER* and in convention booklets effective with all newly placed ads after the date of this meeting.' The new rates appear below:

<i>THE TRACKER</i>		Convention	Booklets
Full Page	\$ 95.00	Full Page	\$ 60.00
Half Page	60.00	Half Page	35.00
Quarter Page	35.00	Quarter Page	20.00
Eighth Page	22.50	Eighth Page	12.50
Business Card		Business Card	7.50
or Classified	7.50	Outside Back	
		Cover	85.00
		Inside Covers	70.00
		Two Full Page Ads	100.00

Council passed the motion that 'the Research and Publications Committee be included hereafter in the preparation and publication of the membership brochure.'

Council asked Culver Mowers to send a recognition plaque to the J. W. Steere & Son Organ (opus #637) at Symphony Hall in Springfield, Massachusetts.

The meeting adjourned at 4:50 P. M. with a vote of thanks to our hosts Cullie and Jeannie Mowers and Father David Talbot.

The next regular council meeting will be held in Millersville, Pennsylvania, on Saturday, February 18, 1978. Officers and chairmen are reminded that budget requests are due by this meeting.

Respectfully submitted,
/s/ James R. McFarland
Secretary

ROBERT GLASGOW

School of Music
The University of Michigan
Ann Arbor, MI 48109

Southwest Organ Lists Available

The Extant Organs Committee of OHS is pleased to announce the availability of a new list of all extant tracker organs in the southwest United States (including California and Texas). This list is the second in a series of six regional lists that are being prepared. They may be ordered from:

David and Permilia Sears
P.O. Box 61

Dunstable, Massachusetts 01827

The southwest list is \$2.80 post paid.

The midwest list is \$6.25 post paid.

Checks should be drawn to David F. Sears (not OHS).

Lists for the south and New England are in preparation and may be ready in February 1978 and July 1978 respectively.

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REPORT OF THE TREASURER

Fiscal Period June 1, 1977-November 16, 1977

ASSETS:

Checking Account Balances	\$ 197.28
Savings Account Balances	12,089.37
Helen Harriman Foundation	654.80

Total Funds on Deposit	\$12,941.45
Office fixtures	392.90
Inventories	23,215.09

Total Assets \$36,549.44

LIABILITIES & RETAINED EARNINGS:

Liabilities	NONE
Retained Earnings	\$36,549.44

RECEIPTS (dues) \$ 8,951.50

EXPENDITURES—

1. THE TRACKER—net cost	\$ 943.04	
2. Convention 1976—income		\$ 45.00
3. Recordings—net cost	2,274.87	
4. Slide-Tape Program—income		152.67
5. Historic Organs	-0-	-0-
6. Archives—total expense	47.27	
7. Publications & Special Projects		
—total expense	994.16	
—income		758.71
8. Office & Administrative	1,164.86	
9. Savings account dividends		206.37
10. Public Relations—		
total expense	64.28	

TOTALS \$ 5,488.48 \$10,114.25

NET INCOME—

June 1-November 16 4,625.77

\$10,114.25 \$10,114.25

Respectfully submitted,

/s/ Donald C. Rockwood
Treasurer

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LETTERS TO THE EDITOR

Dear Sir,

On a fall 1977 visit to England, I visited a fascinating music museum near Kew Gardens in London. This museum, housed in an old church which is rapidly becoming "tumble-down," has a collection of player pianos and a couple of organs, which were demonstrated by the director. The afternoon was fascinating, as we heard something about the old instruments and listened to them.

For the benefit of musical history in general, I'd like to put in a word about a related subject. The old church-building-turned-to-museum-use is crowded and unsuitable, and will eventually have to be torn down. There would be an excellent site for it in a building near Southborough, England, about a mile to the west of the main Tonbridge to Tunbridge Wells Road, Kent.

In 1896, a Sir David Salomons built a Science Theatre near his mansion *Broomhill*, and equipped the building with theatrical, electrical, and projection equipment. He obtained for this theatre a large reproducing organ from the Welte Company of Germany. It was the largest they had ever made. In 1914 it was shipped to England, and is still in the old theatre. The phonographs of 1914 were not yet highly developed enough to do justice to the organ, so that the organ rolls for this instrument are of value to the general heritage of musical history. The Welte factory was bombed flat in World War II, so preservation is the more important. Unfortunately, this old theatre has been requisitioned for the training of hospital cooks, and although the subject has had some publicity, it has not yet been released for cultural use. Naturally, cooking in its vicinity would not help this interesting old organ much. People might be able to see it, but does one go to hear pictures at the Metropolitan Museum of Art?

Interest expressed by American tourists might help to stimulate interest in the preservation of this old organ and establish a better home for an English musical museum in this old theatre. Further information might be obtained from Mr. F. W. Holland, Founder and Director, British Piano Museum, 368 High Street, Brentford, Middlesex. He gave me the name of Mr. David Ennals, Minister of Health, Alexander Fleming House, Elephant and Castle, London, S.E. 1, as a person to whom individuals could write—suggesting that this theatre should be released and the reclamation of the old organ be made possible. The mayors and councils of Tunbridge Wells and Tonbridge, Kent, might also be addressed, and OHS members might tell their own friends in England

about all this. There are *other* suitable buildings available for the health ministry. It is said, "Why stew and organ?"

Sincerely yours,

/s/ Elfrieda A. Kraege

P.O. Box 1303 Grand Central Station
New York, N. Y. 10017

Dear Sir,

If there is anything the editor of a journal must hate, it's probably to receive a letter from a contributor with *post facto* corrections to an article that should have been made by the contributor *pre facto*. Howbeit, may I, with apologies, draw the attention of readers of *THE TRACKER* to three rather glaring *errata* in Part I of my "Toward a Biography of Henry Erben" in the Summer issue?

On p. 1, "biological" should, of course, read "biographical" (not that I don't feel a biological study of Erben might be fascinating; it's just that my research did not uncover sufficient data in that area, and besides, I should not wish to place you or the publisher in the position of having to mail the journal in a plain brown wrapper). Page 3, line two, should read "grandfather," rather than "father-in-law"; and page 4, second from the last line, the date of the *Commercial Advertiser* issue was January 4, 1835, not 1834.

Again, my apologies.

Cordially,

/s/ John K. Ogasapian
14 Park Street

Pepperell, Mass. 01463

Dear Sir,

We have the pleasure to inform you that we shall organize between the 16 and 29 of September 1978 the first international Organ Competition in Budapest. Hoping that the competition will interest the readers of your revue, may we ask you to publish the following announcement in one of your next numbers:

The 16th Budapest International Music Competition consisting of the categories: Organ and String Quartet; will be held from 16 to 29 September 1978 at the Budapest Academy of Music. Age limit for organists: 32 years. Deadline of application: June 1, 1978. Further informations and prospectus by the Secretariat of the Competition, H — 1366 Budapest 5. PO Box 80. Vörösmarty te 1. Telegram: FESTIVALBURO.

Sincerely yours:

/s/ Edith Galambos
Secretary

THE HYMNLET

Compiled and Edited by Samuel Walter
1976

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NEW TRACKER ORGANS

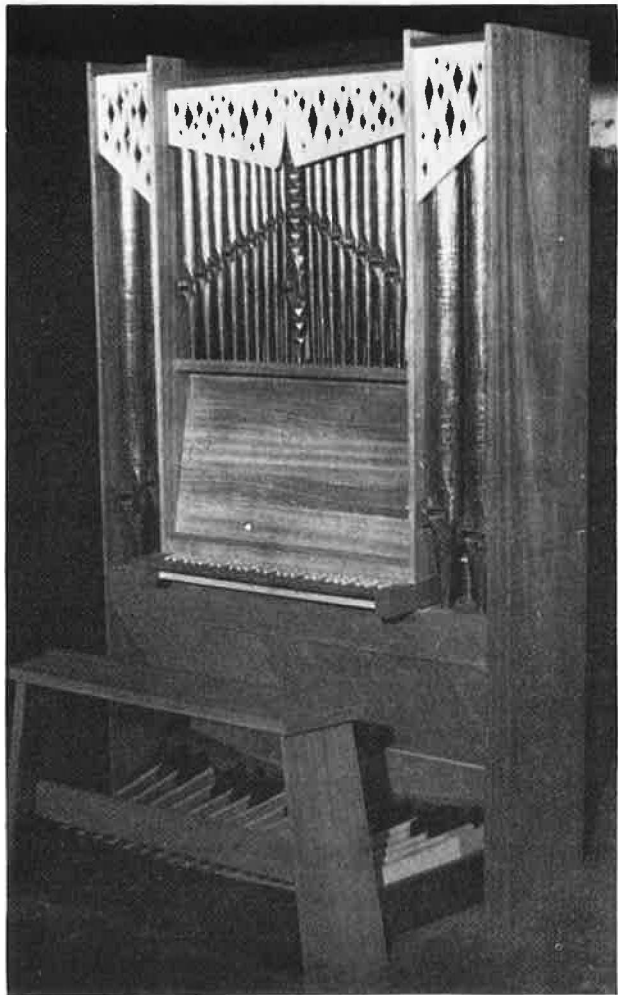
Bedient in Nashville, Tennessee

A one-manual tracker action organ has been installed in the residence of James Grogan in Nashville, Tennessee, by Gene R. Bedient of Lincoln, Nebraska.

The specifications are:

8' Gedeckt only

There are 56 manual notes and 30 pedal notes. There is a wedge bellows, and the windpressure is 60mm. The pipes are of hammered lead, and the case of mahogany with sugar pine pipe shades.



The Bedient organ in the residence of James Grogan, Nashville, Tennessee.

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and

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at \$6.50

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Wilmington, Ohio 45177

Be sure to enclose payment.

Bedient in Lincoln, Nebraska

Gene R. Bedient of Lincoln, Nebraska, has built a handsome two-manual and pedal tracker action organ for Wesley House Chapel and Student Center in Lincoln, Nebraska, a memorial to Estrid Anderson Hoesch. There are 23 ranks and 1278 pipes on slider windchests. The manual keys have naturals of walnut and sharps of maple; the pedal sharps are of African ebony with maple naturals. Red cedar, beech, redwood, white oak, maple, Honduras mahogany, Douglas fir, hickory, and white pine are also used in the organ. Stop knobs are walnut, individually hand turned for this instrument. The facade pipe mouths are gilded with 23 K. leaf.

The specifications are:

Great	Brustwerk
Bourdon 16' (bottom octave common with Subbas)	Gedeckt 8'
Praestant 8' (III ranks from a ⁵)	Blockfluit 4'
Holpijp 8'	Octaaf 2'
Octaaf 4'	Gemshoorn 2'
Quinte 3' /Terz (two position stop)	Sifflet 1-1/2'
Octaaf 2'	Sesquialtera II
Mixtur III-IV	Cymbal II
Trompet 8'	Dulciaan 8'
Pedal	
Subbas 16' (common with Bourdon from c ⁰)	
Octaaf 8' (bottom octave common with Praestant)	
Fagott 16'	
Trompet 8' (common with GT)	

Compass: manuals 56 notes; pedal 30 notes.

Couplers: usual.

Wind pressure: 70 mm.

Tremulant affecting whole organ.

Temperament after Kirnberger III.

This organ was dedicated on April 3, 1977, with Nancy Anderson, Bonita Johnsen, George Ritchie, and Quentin Faulkner as organists.



The 1977 Bedient organ in the Wesley House Chapel and Student Center, Lincoln, Nebraska.

Service with a Smile . . .

An Editorial

Did you ever think of the Organ Historical Society as a "service organization?" When all is said and done, that's what it really is. Founded on the principles of study, preservation, collecting material, and publishing information related to the heritage of organ building in America, it has earnestly striven to carry out this program through annual conventions, *THE TRACKER*, recordings, and the support of projects such as historic organ recitals. All of these activities are a service to the members of the society and to the organ world at large.

Members of the society pay dues annually; some of the more enthusiastic members subscribe amounts larger than regular dues. Many members serve the Society in offices and on committees; many others contribute articles as a result of their research for publication. Some members of the Society are called upon frequently by owners of—or committees in charge of—historic organs for advice and recommendations as to the merit or the requirements for preservation or the sale or restoration of a particular instrument whose fate is in jeopardy. And some members, experienced professional organ builders, give generously of their time and talents so that instruments used during Society Conventions will sound and perform as perfectly as possible in the manner which the original builder intended.

The above information should be startlingly apparent to most members of the Organ Historical Society. But we take this time and space to inform those members who are not really aware of what is going on, either through their newness to the Society or their remote locations which tend to prohibit attendance at a Society Convention or other gatherings where OHS is the prime topic of conversation, about some of the Society's facts of life, i.e., the services rendered by the Society and its members.

And, not to overlook the opportunity of a reader who is not a member of OHS, we are glad that you are reading this and extend a cordial welcome to join the Society. Write to OHS, P. O. Box 209, Wilmington, Ohio 45177, for a brochure, chapter information, and the various dues categories. You will find yourself joining a large group of musicians, organ builders, music lovers, historians, and scholars, all with common interests in the activities listed in our first paragraph.

And it goes without saying that this invitation is extended to those who are willing to *serve* in one or more of the many ways mentioned and others which suit particular talents. You will be served as you serve, for OHS is a service organization both to its members and to the organ world—and always with a smile.

JOHN COURTER

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