



# The Tracker

Journal Of The Organ Historical Society, Inc.

Volume 22, Number 3

Spring 1978

## Some Documents Pertaining to E. & G. G. Hook Opus 553 in First Unitarian Church, Woburn, Massachusetts, and William H. Clarke

By the 1978 OHS Convention Committee

based on an unpublished paper by

Irene Dorner

*The 1978 OHS Convention will visit both the First Unitarian and the First Congregational Churches in Woburn, Massachusetts, where William H. Clarke served as organist. This article is intended to generate your interest.*

### Contract for E. & G. G. Hook Opus 553 Boston, May 26th 1870

Memorandum of an agreement made this day by and between E. & G. G. Hook organ builders of Boston Mass. party of the first part, and E. W. Champney, John Johnson, M. F. Winn, Cyrus Tay, S. A. Grammer, Parish Committee, E. W. Champney, Geo. M. Champney, W. H. Clarke, Committee to purchase an organ for the First Unitarian Parish in Woburn, duly authorized to act party of the second part. To wit:—

The party of the first part shall build an organ according to the annexed specifications, of the best materials and in the most thorough manner, and deliver it set up in the Unitarian Church of Woburn, Mass., in good order ready for use during the month of November next, and warrant it perfect in every respect.

The party of the second part in full consideration for the organ as above shall pay to the party of the first part upon consideration of the organ in aforesaid church the sum of Nine Thousand Dollars, including the old organ at One Thousand Dollars as it stands in the church or the whole amount in cash at the option of the party of the second part.

All risk of damage to the organ or parts thereof by fire shall be incurred by the party of the second part, after the organ or parts thereof have been deposited in the church.

### E. & G. G. Hook

E. W. Champney  
John Johnson  
Cyrus Tay  
S. A. Grammer  
Moses F. Winn

Parish Committee

E. W. Champney  
Geo. M. Champney  
William H. Clarke

Committee to purchase organ

Specifications of an Organ prepared by E. & G. G. Hook of Boston, organ builders, for the First Unitarian Church, Woburn.

To have Three Manuals and a Pedale of 27 notes  
Compass of Manuals from C<sub>0</sub> to a<sup>3</sup> 58 notes  
Compass of Pedale from C<sub>1</sub> to D<sup>0</sup> 27 notes

To be placed in the recess behind the pulpit with an elegant facade, the upper portion of which shall be wholly composed of large metallic pipes, appropriately ornamented in gold arabesque, on a tinted ground. The lower portion, of panelled and moulded woodwork, painted in light colors to match those of the church, substantially like the design which has been submitted — To contain the following stops and pipes.

### Great Manuale

- |    |        |   |              |          |
|----|--------|---|--------------|----------|
| 1. | 16 ft. | Double Open Diapason<br>(lower 7 pipes Quintaton)<br>Large scale, largest pipes to be displayed in front. | Wood & Metal | 58 pipes |
| 2. | 8 "    | Open Diapason<br>Large scale. Full intonation.<br>Largest pipes to be displayed in front.                 | Metal        | 58       |
| 3. | 8 "    | Viola da Gamba<br>Strong, crisp & incisive tone.  | Metal        | 58 "     |

# THE TRACKER

## CONTENTS

Volume 22, Number 3 Spring 1978

### ARTICLES

First Unitarian Church, Montpelier, Vermont .....	20
Guidelines for Restoration and Preservation .....	19
Quotable Quotes .....	22
Some Documents Pertaining to E. & G. G. Hook Opus 553 in First Unitarian Church, Woburn, Massachusetts, and William H. Clarke .....	1
Toward a Biography of Henry Erben, Part IV .....	7
by John Ogasapian	

### DEPARTMENTS

Book Reviews .....	23
Editorial .....	28
Letters to the Editor .....	24
New Tracker Organs .....	26

### OHS BUSINESS

Membership Report .....	25
Minutes of the OHS Council Meeting February 18, 1978 .....	24

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4.	8 "	Viol d'Amour Very delicate & string-like.	Metal	58	"
5.	8 "	Doppel Flote Very full intonation.	Wood	58	"
6.	4 "	Flauto Traverso Lovely and beautiful tone.	Wood	58	"
7.	4 "	Principal Large scale.	Metal	58	"
8.	2 2/3 "	Twelfth Large scale.	Metal	58	"
9.	2 "	Fifteenth Large scale.	Metal	58	"
10.	3-rank	Mixture Large scale.	Metal	174	"
11.	3-rank	Acuta	Metal	174	"
12.	8 ft.	Trumpet Large scale, very powerful.	Metal	58	"

#### Swell Manuale

13.	16 ft.	Bourdon Bass Large scale.	Wood	58	pipes
14.	16 "	Bourdon Treble Large scale.			
15.	8 "	Open Diapason Large scale, full intonation.	Metal	58	"
16.	8 "	Stopped Diapason Large scale.	Wood	58	"
17.	8 "	Dolce Very soft, scarcely heard with swell closed	Metal	58	"
18.	8 "	Salicional [Sic] Delicate and stringed tone. Lower octave channelled with Dolce Bass.	Metal	46	"
19.	4 "	Flute Harmonique Clear & brilliant tone.	Metal	58	"
20.	4 "	Principal Medium scale.	Metal	58	"
21.	2 "	Flageolet Light and silvery tone.	Metal	58	"
22.	3-rank	Cornet Medium scale.	Metal	174	"
23.	8 ft.	Cornopean Very large scale, very full, round tone.	Metal	58	"
24.	8 "	Oboe Moderate strength.	Metal	58	"
25.	8 "	Vox Humana	Metal	58	"

#### Solo Manuale

26.	8 ft.	Geigen Principal (or Violin Diapason)	Metal	58	pipes
27.	8 "	Dulciana Very soft & delicate tone.	Metal	58	"
28.	8 "	Melodia With Stop <sup>d</sup> Diapason Bass - solo stop.	Wood	58	"
29.	4 "	Celestina Soft and quiet character.	Metal	58	"
30.	4 "	Flute d'Amour Similar to Rohrflote.	Wood & Metal	58	"
31.	2 "	Piccolo [Sic] Large scale.	Metal	58	"
32.	8 "	Clarinet With sliding bells.	Metal	58	"
33.	8 "	Blank			

#### Pedale Manuale

34.	16 ft.	Double Open Diapason Full & powerful.	Wood	27	pipes
35.	16 "	Double Dulciana Soft & round - open pipes.	Wood	27	"
36.	16 "	Violone Strong and string-like tone.	Wood	27	"
37.	8 "	Violoncello Soft & delicate.	Metal	27	"
38.	8 "	Principal Strong and full tone - open tone.	Wood	27	"

#### Mechanical Registers

39.	Pneumatic Action to Great Manuale.				
40.	Swell to Great. Pneumatic				
41.	Solo to Great. Pneumatic				
42.	Swell to Solo.				
43.	Great to Pedale. (To operate with Pedal.)				
44.	Swell to Pedale.				
45.	Solo to Pedale.				
46.	Tremulant Swell.				
47.	Tremulant Choir (or Solo Manuale)				
48.	Bellows Signal. (To strike a bell)				
49.	Pedale check.				

#### Pedale Movements

50. Forte Pedal. To bring on all Great Manuale stops.
51. Piano Pedal. To shut off certain Great Manual stops.
52. Forte Pedal. To bring on full swell.
53. Piano Pedal. To shut off all swell stops excepting Salicional & Dolce.
54. Pedal to operate coupler Pedal and Great Manuale.
55. "Adjustable" Swell Pedal.

Every portion of the instrument to be constructed after the most approved methods, and in the most thorough manner from the best selected material.

#### Items

1. The keys of the Great and Swell manuales to be bevelled and all the keys finished with ivory fronts, and the wood under the black keys to be stained black.
2. The manuals to be of good hight [Sic] from the pedals.
3. The Pedale to be of good length. Naturals 1' 6" to pivot, with the sharps four inches farther under the manuals, or toward the organ than the Pittsburg organ.
4. The Pneumatic Knobs to be arranged like those on the Pittsburg organ.
5. The Pedale to set directly upon the floor without being elevated as in the drawing.
6. To have two sets of bellows (with two blow handles) so arranged that the whole organ may be supplied from one. Blowers to operate underneath in the passageway north of the minister's room, or within the organ. If the latter, there must be sheathing to protect the parts from harm.
7. To have a bellows indicator to the organist.
8. To have as much space as possible between the front pipes.

The Bellows to be of ample size and proper pressure, double-leathered, and constructed in every way in the most perfect manner. The wind conductor and compensation bellows to be of very large size. The Great and Swell Manuale wind-chests to be made with the latest and most valuable improvements in the arrangements of valves, etc. The swell box to be of large dimensions and double, and disposed in the most effective manner, to have two sets of shades to shut tightly so as to produce a grand cressendo [Sic]. Each manuale to have "thumb screws" for regulating the depth of touch; to be placed in the most accessible position. All the metal "Flue" pipes below F<sup>0</sup> size to be made of the best German Zinc; all above this size to be made of a composition of Tin and Lead, of which at least 33 per cent shall be Tin. The seven lowest pipes of the "Viol da Gamba" and "Viol d'Amour" and the twelve lowest pipes of the "Dulciana" to be made of Zinc. All other pipes of these three stops to be made of 50 per cent Tin. All the "Reed" pipes to be made of 33 per cent composition of Tin and Lead, except the Basses, which shall be of Zinc in the most slender parts where stiffness is required. The "Vox Humana" to be made of pure Tin.

The scales of the pipes shall be similar to those employed in the construction of the organ in Rev. Dr. Hale's church Boston Mass. and the voicing of the whole instrument shall in all respects be equal to that organ.

No open "Flue" pipes to be mitred, unless found to be absolutely necessary. All the materials used in

the construction shall be thoroughly seasoned, and of the best quality, and the workmanship shall be equal to the above mentioned organ.

Changes to the contract specifications included the substitution of an Aeoline for the Dolce on the Swell and a Violin Principal for the Celestina on the Solo Manuale. The 8' Blank stop on the Solo was filled with the "Carillons" mentioned several times in the following newspaper articles. A 16' Lieblich Gedckt was added to the Solo and a 10 2/3' Quint to the Pedale. The pedal compass was later extended to f1.

Tenor F of the Great Open Diapason has the following legend inscribed among the ornamental arabesques by the voicer, Mr. S. P. Kinsley, although now barely legible:

INSCRIBED  
TO  
WILLIAM HORATIO CLARKE  
BORN MARCH 8th, 1840  
ORGANIST OF THE 1st UNITARIAN CHURCH  
WOBURN  
MASS. JAN. 1st, 1871

OCTOBER  
S. P. KINSLEY  
1870

The dedication of the E. & G. G. Hook was announced in the *Middlesex County Journal*, December 24, 1870:

Opening and Exhibition of the Large Organ (Built by E. and G. G. Hook of Boston) in the Unitarian Church, Woburn, Wednesday Evening, December 28th, 1870, at 7 1/2 o'clock.

#### Organists

Mr. F. H. Torrington  
Organist at King's Chapel, Boston

Mr. E. J. Kilburn  
Organist at the Messrs. Hook's

Mr. W. H. Clarke  
Organist of the Church

Assisted by distinguished talent from Boston. Tickets 50 cents. To be obtained at the usual places. Doors open at 7 o'clock. The cars will leave for Boston and Way Stations at the close of the Concert, at 10 o'clock.

The date of the "Opening and Exhibition" was subsequently rescheduled for January 4, 1871. The program for that event is as follows:

#### Programme Part I

- |   |            |
|---|------------|
| 1. Grand Toccata in F.                                    | J. S. Bach |
| Mr. F. H. Torrington<br>Organist at King's Chapel, Boston |            |

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- |  |               |
|--|---------------|
| 2a. Dedication   |               |
| b. Impromptu, exhibiting a variety of the stops<br>Mr. William H. Clarke<br>Organist of the Church   |               |
| 3. "While Shepherds Watched Their Flocks"  | Lloyd         |
| Choir of the Church  |               |
| 4. Pastorale   | Kullak        |
| Mr. E. J. Kilburn, of Boston   |               |
| 5a. "Fixed In His Everlasting Seat" Chorus from "Samson"   | Handel        |
| b. Traeumeri, [Sic] (Reverie)<br>Mr. Torrington<br>Part II   | Schuman       |
| 1a. Transcription For "Vox Humana"<br>"In Native Worth" from the "Creation"  | Haydn         |
| b. Caprice For Carillons, "Marriage Bells"<br>Mr. Clarke   |               |
| 2. Fugue   | Pergolesi     |
| 3. "Lord of Heavens" (Tantum Ergo)<br>Choir of the Church  | Rossi         |
| 4a. Offertoire   | Baptiste      |
| b. Nachtgesang<br>Mr. Kilburn  | Vogt          |
| 5a. Adagio Cantabile from The Septuor  | Beethoven     |
| b. Offertoire<br>Mr. Torrington  | Lefebure Wely |
| <p>"From all that dwell below the skies,<br/>Let the Creator's praise arise;<br/>Let the Redeemer's name be sung,<br/>Through every land, by every tongue."<br/>"Eternal are thy mercies, Lord;<br/>Eternal truth attends thy word;<br/>Thy praise shall sound from shore to shore,<br/>Till suns shall rise and set no more."<br/>By the entire audience and Full Organ to "Old Hundred."</p> |               |

Later in January, Clarke initiated a popular concert series as indicated in the *Middlesex County Journal*, January 14, 1871:

Mr. Clarke, as will be seen by the announcement in another column, will give the first of his series of popular concerts on Monday evening next. We have seen the programme and can assure our reader that it will be one of the most pleasing entertainments we have had the pleasure of enjoying for many months. Don't fail to give him a good audience.

#### Popular Concert

Mr. Wm. H. Clarke will give a Concert of Popular and Pleasing Music with the large organ in the Unitarian Church, Woburn.

Assisted by Misses Addie M. Pollard,  
Millie F. Pollard,  
Delia A. Stearns  
and Evie M. Davies

On Monday Evening, January 16, 1871 at 7 1/2 o'clock. The Music on the Organ will include "Overture to Martha", Potpourri from "Martha", "Misere" [Sic] "Prison Scenes" and "Anvil Chorus" from "Trovatore," Wedding March, Overture to "Poet and Peasant", "Monastery Bells," "Marvelous Work," "Hallelujah Chorus"; interspersed with pleasing vocal selections.



## Beaudry

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68 Washington St. Lowell, Mass. 01851

*Designers & Builders of Tracker Pipe Organs*

Admission 25 cents

Children 15 cents

Tickets to be obtained at the usual places. Should the weather prove very unfavorable the concert will be postponed until January 25th.

The Popular Concert was postponed until the later date due to severe weather. A review of the concert appeared in the *Middlesex County Journal*, January 28, 1871:

#### Mr. Clarke's Concert

The popular Concert given in the Unitarian Church last Monday evening was very well received. Mr. Clarke handled the organ with his usual taste and skill adding new laurels to his already well earned fame. The young ladies, all of whom appeared at the Conservatory Concert, acquitted themselves well, giving very good satisfaction. They labored under a great disadvantage, however, in having their audience so far away, and could their friends have filled the house, or drawn nearer to the organ, their task would have been easier, and the effect more pleasing. The style of the music was popular throughout, and those who couldn't appreciate that concert had better fall back on the minstrels.

We thought Miss Davies in the "Mother's Prayer," Miss Stearn's "On the Danube River," Miss Millie F. Pollard in "Who's at my Window?" and Miss Addie M. Pollard in "My Heart Is Thy Home," showed that they had good voices and taste in their management. Mr. Clarke was not chary of his organ, giving us nine pieces, including two overtures, and an encore. The vox humana and the carillons were introduced appropriately and with charming effect. If we may suggest any change in the next programme, it is to give us less for the money, as we believe such a course would not detract from the satisfaction experienced in attending a popular concert.

#### William Horatio Clarke

William H. Clarke, born March 8, 1840, served as organist of churches in Dedham, Boston, Waltham, and Woburn between 1856 and 1871. While organist at the First Congregational Church in Woburn, he married Eliza Tufts Richardson on December 18, 1861. From 1870 until 1871 he served at the First Unitarian Church in Woburn during which time E. & G. G. Hook Opus 553 was installed. In 1872 he moved to Dayton, Ohio, and later to Toronto, Ontario, and Indianapolis, Indiana. He returned to Boston in 1878 at which time he became organist of Tremont Temple and then, once again, the First Congregational Church in Woburn. He retired in 1892 and died after a long illness on December 11, 1913. His published works include:

Home Recreations for Organ, 1866

Short Voluntaries for Organ, 1869

New Method for Reed Organ, 1869

Reed Organ Melodies, 1877

Outline of Structure of Pipe Organ, 1877\*

Harmonic School for Organ, 1878

Anthems and Responses, 1879

Short Gems for Organ, 1886

An obituary for William H. Clarke appeared in the *Boston Transcript*, December 11, 1913:

#### Prof. William Horatio Clarke

One of America's Foremost organists  
Through His knowledge of Mechanics  
and Techniques and His Writings He Had  
Promoted This Branch of Music.

Professor William Horatio Clarke, one of the best-known organists of Greater Boston and a composer and writer on musical themes, died early this morning at his home in South Street, Reading. For years he had been an invalid, due to paralysis. He was born in Newton Lower Falls on March 8, 1840, the son of Horatio and Elvira (Richards) Clarke. His father was a descendant of Joseph Clarke who came to New England in 1634 from England.

William Horatio Clarke received his education in the public schools of Dedham, to which town his parents moved. As a boy he became interested in music and familiar with many musical instruments. When sixteen years of age he became organist at a church in Dedham. Later he was organist at Berkeley Temple. At the time when the late Dr. Samuel Howe was superintendent of the Perkins Institution for the Blind, Mr. Clarke was organ instructor there. He became at the age of thirty-one superintendent of musical instruction in the public schools of Dayton, Ohio. He later went to Europe, and on his return he established a large organ factory in Indianapolis, Ind., serving as organist at various times in churches for which he had built instruments.

He afterwards became organist at Tremont Temple, Boston, and engaged in editorial work, musical authorship for a Boston publisher, in addition to giving many organ recitals. He was elected a member of the Society of Arts of the Massachusetts Institute of Technology in honor of his lecture upon the properties of reflected light, which he gave before that organization as the result of many years of optical experiments.

Mr. Clarke resided in Toronto, Canada, for four years, where he was professor of music in one of the colleges, and organist of the Jarvis Street Baptist Church, for which he had built the organ some years previous. For three successive years he was appointed sole judge of musical instru-

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## 1978 Annual National Convention

The Organ Historical Society, Inc.

**June 27-28-29, 1978**

Headquarters at Lowell, Massachusetts

John K. Ogasapian, Chairman

14 Park St., Pepperell, MA 01465

ments at the annual Toronto Industrial Exhibition Association, and because of his musical and mechanical judgment the awards of gold medals were given by his decision. Following these years in Canada, Mr. Clarke was induced to remove to Indianapolis, where the building of a large organ for Plymouth Church was placed in his charge, and where for successive seasons, he gave weekly recitals on Saturday afternoons, in addition to his church programmes on Sundays.

Mr. Clarke afterward returned to Massachusetts and settled in his suburban home at Clarigold Manse, Reading. He was for several years organist and director at the Congregational Church in Woburn. He retired from active work as organist in 1892. Since then he has been occupied in literary work and musical authorship united with acoustic and optical science and in the improvement of musical instruments. On his estate he built in 1890 a musical chapel called Clarigold Hall from which his large four-manual organ has been removed to make place for one of more modern construction. Before his plans were completed he was afflicted with an illness which proved permanent. It gradually deprived him not only of the power of playing the organ but also of walking. He was obliged to abandon his career as an organist and all the plans he had made for teaching at Clarigold Hall. He entered upon a remarkable career of industry and usefulness which has commanded the admiration of all who knew him. In his quiet retreat at Clarigold Manse he conducted for years, chiefly by correspondence, an extensive business as a consulting expert in organ specifications for large cathedrals and churches. Organs built from these specifications are now in use in many cities in the United States and Canada. The greater part of this important work was done without personal intercourse with his clients.

Mr. Clarke also wrote and published during this period several text books on organ building and playing and numerous musical compositions. These constitute a remarkable addition to a long list of previously published works and compositions which had given him a wide and enviable reputation as a master of the organ. He was married in 1861 to Miss Elvira Tufts Richardson of Woburn. She survives him, as well as five sons, all of whom are gifted musicians. Herbert L. Clarke of Elkhart, Ind., is a cornet player of world-

wide reputation; Ernest H. of New York, is a trombone soloist of renown; Edwin G. of New York is a manager of a large concert band. William E. Clarke was formerly an organist in Toronto but later became manager of one of the large departments of the store of Marshall Field & Co. in Chicago. Lynn W. Clarke lives in Reading.

The final document consists of a poem written by W. H. Clarke "to be recited at the dedication of a new organ while an appropriate accompaniment is being played with the softs stops":

*The Consecration of the Organ*

Open are the golden mouths,  
 Ever waiting to incite  
 Songs of praise which raise the soul  
 Up from earthly strife and blight;  
 May thy myriad voices e'er  
 With angelic hymns unite.  
 As the Sabbath morn returns,  
 Let thy sacred tones inspire  
 Those who yearn for purer lives,  
 With devout, sincere desire;  
 At the solemn Vesper hour,  
 Breathe response to heaven's choir.  
 Softly swell thy distant notes,  
 Like seraphic strains above;  
 Soaring with thy thrilling power  
 To the highest throne of love;  
 Trembling now in sweetest strains  
 As descends the Spirit Dove.  
 And when mourners tread these aisles,  
 And their aching hearts are sore,  
 Comfort give in soothing chords;  
 Calm their grief, and peace restore.  
 May the dreamy, mystic waves  
 Bear them to the unknown shore.  
 When before the altar stand  
 Those who pledge their marriage-vow,  
 Join the tender unison  
 With thy diapasons low;  
 Bursting forth with joyful themes,  
 Let thy trumpets gladly blow!  
 May no loose and trifling touch  
 Taint with desecrating hand  
 Keys that ope celestial streams,  
 Flowing on so full and grand;  
 Blend with harmonies divine,  
 Wafted from the unseen land! —W.M.C.

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# Toward a Biography of Henry Erben

by John Ogasapian

## Part IV

### Erben and City Politics

Henry Erben's irascibility and shortness of temper is attested to by several contemporary sources. Strong graphically describes an angry Erben, two weeks past his seventy-fifth birthday, as "skirling like a Chinese gander before a storm" over a coming vestry election in Trinity Parish.<sup>1</sup> His fits of rage on one hand, and perceived deviousness on the other, were faithfully chronicled by Edward Hodges, as they pertained to the Trinity Church organ.<sup>2</sup>

And yet, Erben had about him a persuasiveness. The *New York Musical Review* reported an example of this in 1872.<sup>3</sup> Erben was chosen to build an organ for the First Reformed Dutch Church in Albany, even though his bid of \$11,000 was highest among himself, Hall, Labagh & Co., Hook and Hastings, Johnson, and Steer & Turner. Erben had journeyed to Albany in person and had either convinced, coerced or intimidated the consistory into awarding him the contract for the instrument. Still not content with the fruits of the trip, he went on to obtain contracts for two smaller instruments from local churches. Commented the *Review*: "Three organs for \$22,500; Mr. Erben's little trip of a day or two was quite successful."

Given such persuasiveness and outspokenness, together with an unshakable conviction of his own moral rectitude and judgement (and not a little of the Whig prejudices of his time), it need hardly surprise us that Erben came to enter the morass of nineteenth-century New York politics; that having entered it, he did not forbear to express his outrage at the goings-on, whether that outrage was justified or not; and that having so expressed himself, he should become, at least twice, the object of legal action.

New York had not reached the nadir of political immorality it was to attain in subsequent decades when Erben was elected to his first term as alderman, in 1836. The Board of Aldermen was one of two such groups making up the Common Council. Its duties included assisting the mayor in approving public expenditures, dealing with tax matters, and similar activities. In addition, the individual aldermen sat as judges in criminal courts, under certain circumstances.

New York's municipal situation, even at that early a date, was scarcely a savory one. A real estate boom, fueled by increasing immigration, was in full swing — soon to be ended, however, by the panic of 1837, which it did much to bring about. Erben's term would see that massive immigration of the 1840s and early -50s, and the attendant congested slums which provided fertile ground for ward politicians to sow the seeds of their future machine empire. Much of the incipient corruption was masked in the confusion of municipal growth and public projects. The Croton water system, for example, was commenced

in 1837 and completed in 1842, remedying the chronic shortage of water — the low pressure and frozen hydrants that in so large a way contributed to the spread of the "great fire" of December 16/17, 1835. The system transported water from the Croton River, forty miles over and under ground to a main reservoir at Fifth Avenue and Forty-second Street, where the New York Public Library now stands. The project cost a hefty (for the time) \$12 million and brought some 35 million gallons of water a day into the city.

William Tweed, for better or for worse, was elected to his first term as alderman in 1852. Within a year his companions and he had commenced the relationship that was to lead to the infamous "Forty thieves," whom history has accused of the systematic bleeding of the city.<sup>4</sup> Erben was extremely vocal in his opposition to the group represented by Tweed's faction, as well as the other machine representatives; but his opposition often took questionable form.

In 1853, he informed George Templeton Strong that "there was moral evidence enough before his Grand Jury, and that legal evidence enough exists to found indictment against the late [that is, no longer in office] mayor, [Henry] Davies, and at least nine out of ten of both boards."<sup>5</sup> Erben had spoken strongly, and one of the objects of his criticism took action. Thomas J. Barr, member of the Board of Assistants and butt of heavy and (he felt) personal criticism, filed suit against Erben for libel. The case began on Thursday, October 19, 1854, in the Court of Common Pleas. Barr alleged that during Erben's term from 1850 to 1853, he repeatedly and publicly accused Barr (who was at the time a candidate for state senator from the third district) of abusing his responsibilities by selling "police appointments at all prices from \$100 down to \$12 . . . that the plaintiff was a corrupt man and one of the most corrupt members of the Common Council."<sup>6</sup>

Barr denied all allegations and requested \$20,000 in damages from Erben.

Erben denied ever having spoken the exact words; however, he admitted having accused Barr of selling

<sup>1</sup>George, Templeton Strong, *The Diary of George Templeton Strong*, ed. Allan Nevins and Milton Halsey Thomas (New York: Macmillan, 1952), Vol. IV, p. 554.

<sup>2</sup>See the previous articles in this series.

<sup>3</sup>The item is preserved in the New-York Historical Society's "Organ Scrapbook."

<sup>4</sup>Although recent research has begun to question whether or not Tweed was the victim of consistent bad press. See, for example, the fascinating volume by Leo Hershkowitz, *Tweed's New York* (Garden City: Doubleday Anchor, 1977). P. 45 alludes to the Erben-Barr lawsuit.

<sup>5</sup>Strong, *op. cit.*, Vol. II, p. 118.

<sup>6</sup>*The New York Times*, October 20, 1854, p. 6. For the defense testimony, see *ibid.*, Oct. 21, 1854, p. 6.



the police appointments, two in particular, publicly. The testimony was reported in great detail in Henry Raymond's *New York Times* (which, along with Horace Greeley's *Tribune*, had prodded the probe out of which the libel suit had grown). It was shown, substantially, that money had passed between Barr and one of the candidates in question; however, the plaintiff attempted to show that Erben's attack had had nothing to do with the substance of the truth, but rather was an attempt by Erben to smear Barr in the context of a contract on which the two men had taken opposing sides.

The testimony is often confused and the case complex, not by its own nature, but rather in the context of the various factions and machinations with which such activities as were alluded to were fraught at the time and in the place. To anyone at some remove from that kind of Byzantine intrigue, such allusions lose much of their significance. Nor did the jury find themselves in clear agreement as to an award, although they were evidently in unanimity against Erben. Whether it was a latent cynicism, born of the times, or an honest conviction that no serious damage had resulted (which, on reflection, is also symptomatic of a degree of cynicism, given the amount of invective to which the officials of the city appear to have resorted against one another regularly in the process of carrying out their respective commissions), the jury simply could not agree. Said the *Times*: "It is understood that when the jury retired they stood six and six; finally *ten* were for 6¼ cents damages, and *two* for \$500."<sup>7</sup> But quite obviously, Barr had been able to convince none of the jurors that he had sustained \$20,000 worth of personal and political anguish from Erben's talk. The trial ended on a somewhat low note. Erben's attorney, in the process of his summary, made derogatory remarks concerning the Catholic hierarchy in the city; and Erben, in a written submission, denied having been consulted in this aspect of his counsel's action and repudiated it.<sup>8</sup> There matters stood. The jury was dismissed and both parties apparently decided to pursue the matter no further.

In 1854, Fernando Wood, well-intentioned at times, intermittently a "copperhead," and definitely a machine functionary was elected to the first of his three terms as mayor.<sup>9</sup> While this was the beginning of the height of the scandal, matters did not climax until the years following the Civil War, when kickbacks, overcharging, and general graft brought an

estimated \$160 million to the conspirators. The climax was the courthouse, still standing, built in 1869-70 at a cost of \$12 million, \$9 million of which was graft. In 1871 a leak of the figures by two city officials brought about the end of the "Ring," and the jailing of Tweed, who ended his days in 1878 in Ludlow Street Jail, unable to raise bail.

Henry Erben's brush with the city occurred well before those climactic "final days." As stated, he had made strong enemies at City Hall, and as might be expected, they seized the first opportunity to retaliate against him. In 1855 Walker Street was widened. At the same time it was determined to extend Canal Street, which terminated at the time at Centre Street, almost directly across from Erben's shop. The project required municipal acquisition of a portion of Erben's property, and for the purposes of its taking it was assessed by the city at \$15,805 — a figure well below its market value. By a strange error in the Comptroller's office, Erben was paid \$24,805 — a sum more consistent with the actual worth of the real estate. Under the assumption that the price paid him reflected the city's assessment, and being unaware of the machinations afoot, Erben accepted the money without question.

Three years later the "error" was discovered, and the city fathers demanded the repayment of the \$9,000, with interest, from Erben. At first he seemed ready and willing to comply. In a letter appearing in the January 16, 1858, issue of the *New York Times*, Erben denied any fraudulent intent. Claiming that the fault for the situation lay in a comptroller's error, he nevertheless announced himself willing to return the money, with interest, should it be shown that he received more than was properly due him.

However the Board of Aldermen was not satisfied. Its president, a Mr. Clancy, descended from his chair to deliver himself of an extended discourse on the matter for the benefit of his fellows, and of the press which duly recorded his words. According to the March 2, 1858, issue of the *Times*, Clancy called Erben "one who had long set himself up as a bright and shining example of virtue and who had been unceasing in his denunciations of the Common Council . . . shrieking long and loud against the Common Council as a den of corruption . . . who had placed himself foremost among the virtuous and immaculate in the halls of the University and Tabernacle." Clancy called upon the city to recover the \$9,000

fraudulently obtained by a man who had lounged about the City Hall for years, greasing the pillars by contact with his person: from one who had done nothing but heap contumely upon the Common Council . . . [holding] himself up before the community as one of wonderful honesty and integrity . . . to force him to disgorge his ill-gotten gold, and to punish him for his crime, without unnecessary delay; . . .

whereupon the Board resolved "to commence proceedings forthwith against Henry Erben."

In fact, Clancy's whole exhortation had been nothing more than a charade. The suit had already been filed, on January 29, 1858. Erben had not been the only property holder in the Walker-Canal Street project to have been overpaid. Nevertheless, it was he who was singled out. Not surprisingly, he elected to fight the matter in the courts. The case was delayed

<sup>7</sup>*Ibid.*, October 26, 1854, p. 8.

<sup>8</sup>*Loc. cit.*

<sup>9</sup>In 1861, Wood was to advocate the secession of Manhattan, Staten Island and Long Island, unless the Union reached a compromise with the Confederacy. To give him his due, he reversed his stand, temporarily, after the firing on Sumter. Hershkowitz strongly suggests that Wood was a fundamentally decent man trying to clean the Augean stables of New York's municipal government. Howbeit, he certainly was adaptable to the winds of public opinion. Even during the 1850s, when he was dependent on, and curried, the immigrant vote, he secured his flanks with an active membership in the Know-Nothings. The younger Tweed never considered him a friend; in fact, most of the time the two men regarded each other as enemies and rivals. Nevertheless, Tweed learned from Wood's ability to organize.



until the November 1859 term, when it was dispatched, by the court, to a referee. On November 9, 1861, the referee reported his findings to the court — Erben's favor. Nine days later judgement was entered for Erben.

The city promptly appealed, and on January 5, 1863, the case went to trial in Superior Court. On January 31, the decision of the lower court was affirmed. The opinion held that Erben had acted in good faith in claiming and receiving the \$24,805, being unaware of the comptroller's error. Moreover, it was found, Erben had been entitled to the amount in the first place; the figure of \$15,805, decided on by the city, was not fair compensation. In effect, the error of the comptroller righted an injustice. Although the matter was not raised, it is quite apparent that Erben's political foes had had the intention of seizing his property by eminent domain after he had refused (as he certainly would have) the insufficient offer, thus forcing him to take lengthy and expensive legal action in a probably futile attempt to redress something that would, by that time, have been a *fait accompli*.

A copy of the decision, together with briefs filed in Superior Court by the opposing attorneys, exists in pamphlet form in the Collection of the New-York Historical Society: *The Case of the Mayor &c., of New-York Against Henry Erben and The New-York Life Insurance and Trust Co. in the N. Y. Superior Court* (New York: George F. Nesbitt & Co., 1863). The New York Life Insurance and Trust Co. held a mortgage to the property, and since they were paid off by Erben, out of the funds received, they were named as defendants in the suit. Their role in the case, from a point of other than legal interest, was negligible. The opinion was directed at Erben, and only by extension at the bank. Said the court:

True it is, the Commissioners in their report awarded him a sum of nine thousand dollars less than the sum he actually received; but it is also true that he had inquired and been advised, and had no reason to doubt, that he would be awarded the just and fair value of his property, and that he would be entitled to receive the exact sum actually paid to him, the Commissioners told him. The sum paid was the fair and actual value of the land taken from the defendant Erben, and the rule adopted by the Commissioners for measuring the value of the property taken, entitled the defendant Erben to a larger sum than was paid to him. He was advised at the office of the Street Commissioner, when he called for the purpose of inspecting the report, and upon inquiry therefor, that the amount awarded to him was the sum paid to him; he was thereby induced to omit filing objections to the report, which, as a matter of fact, is conceded to have awarded to him only the sum of \$15,805, the plaintiffs resting upon their claim

to recover back a supposed overpayment for about a period of *three years*.

. . . If the plaintiffs had paid more than was stated as the award to him, and did so, having possession of the report, under a mistaken notion that he was awarded the sum paid, yet they had not paid to him more than *of right and in justice* was due and payable to him and lulled him into silence until long after the period when he could correct the only mistake which was made, the stating a clearly inadequate compensation for what was taken from him.

Their proposition seems to be this:— The land we took from you was worth more than we have paid; the Commissioners and the Street Commissioner's officers advised you of being entitled to the sum paid; you could have filed objections against the award actually inserted in the report, and corrected it by inserting the amount we have paid. We have your land, and although you innocently and without fault have accepted what we voluntarily paid, and less than as a strict right you might have claimed, yet we insist that the report being confirmed, and it being manifest that in and by it you were awarded only 15,805 dollars, the excess on that amount should be refunded.

. . . the plaintiffs having voluntarily paid what the report in terms did not require them to pay, but an amount which in equity and good conscience they should have paid, the plaintiffs cannot recover it back again. . . .

And there it ended. The city made no further attempt to recover from Erben, and he, for his part, stood vindicated, although it was to be yet a decade or more before he was to have the satisfaction, as it might be imagined, of seeing the "machine" broken up, once and for all.

#### Henry Erben's Opus Lists

Henry Erben's obituary in the *New York Tribune* of May 9, 1884, credits him with having built some 1,734 organs during his lifetime; the 1880 catalogue lists approximately 775. It is highly unlikely that a disparity of almost 1,000 instruments can be accounted for by the catalogue's reference to ". . . a great many other small church, chapel and parlor organs. . . ." It is far more probable that the figure given in the obituary is excessive. To build such a large number of organs, Erben would have had to average twenty-seven instruments during each of the sixty years he was in business. An article preserved in the New-York Historical Society's "Organ Scrapbook" refers to him as the second largest builder in the United States. The articles in the "Scrapbook" date from no later than 1875; yet, by 1875, the firm to which Erben was second, Hook & Hastings of Boston, was at virtually maximum production (they sel-

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dom exceeded forty organs a year). Thus, to assume that Erben was at parity with Hook & Hastings in 1875 (let alone second to them) would mean that during the nine remaining years of his life, he would have had to build 114 organs a year—a totally impossible production level for his facilities.

Ochse, in giving the *Tribune* figure, suggests that such a production might have been possible, given the operation—at capacity—of both his New York and Baltimore branches.<sup>1</sup> But the Baltimore branch functioned only from 1847 to 1863, so even in the unlikely event that it could be responsible for a large enough volume of organs to render credible the career figure given by the *Tribune*, the number of instruments already built would have placed Erben well ahead of Hook & Hastings before 1875.

It should be observed, in addition, that in 1884, the year of Erben's death, Hook & Hastings completed opus number 1194 through 1240. Even allowing for as many as 200 early instruments not recorded on their list (and Hook & Hastings appear to have listed every instrument, large and small, after about 1840), Erben could not have been second in production to them in 1875, and yet have reached the total of over 1700 organs by 1884 with which the *Tribune* obituary credits him.

Thus, it is reasonable to conclude that the *Tribune* figure was a misprint. It might even be conjectured that the digit '1' was inadvertently added to the left of what should have been '734'—a number close enough to that of the organs listed in the 1880 brochure, that it could represent a careless count of that publication's contents. To this number might be added a hundred or so smaller instruments, thereby reaching a total output of something less than 1,000 organs—a likely figure, of which most of the instruments would be recorded.

An additional piece of supportive evidence is found in the catalogue of Lewis C. Harrison, "successor to Henry Erben," dating from 1885, with an 1892 supplement, listing in total 151 organs. Although the catalogue credits the firm with 1400 organs prior to 1875, Harrison was still numbering his own instruments in the 1300s in the 1890s.<sup>2</sup>

Henry Erben is known to have published three opus lists during his career. Only the later two are dated: 1874 and 1880. Both have obvious errors and are not always consistent, one with the other. Some of the discrepancies pertaining to Erben's early organs can be straightened out by reference to the earliest list. All three lists are arranged geographically, by state, and then by city or town. Since they are not chronological, all three may be considered to have been issued as a reference tool for churches in particular localities who might have wished to hear a nearby example of Erben's work before ordering an instrument from him, rather than as a formal historical record of the firm's output, in the manner of the chronological lists published by Hook & Hastings.

The timing of all three lists appears to coincide with major events in the life of the Erben concern. The earliest list bears no date, and lists—also without date—153 instruments. Boadway, in reprinting this list, assigned it a tentative date of 1845,<sup>3</sup> first because of its place of discovery—the archives of Trinity Church in New York, close by the papers pertaining to that church's purchase of its Erben organ in 1846,

and second, because it did not include a mention of the Trinity organ—an omission that would have been inconceivable were that organ completed. However, Boadway's date would appear to be somewhat late. Applying to this early list dates from the 1874 and 1880 lists, only eleven of the 153 listed organs are later than 1842, and of the eleven, eight bear dates from 1848 to 1860—obvious errors in the later list. Moreover, the early list contains only three organs from 1842, as opposed to the nineteen assigned that year in the later lists, and one from 1843—a Catholic church (the later lists call it the Cathedral) in Louisville, Kentucky. The 1874 and 1880 lists contain seven organs dated 1843. It is possible that the Louisville organ was contracted for quite a bit earlier, but not delivered until 1843. The same situation may obtain in the case of the organ for St. Thomas Church, Taunton, Massachusetts, listed for 1846 in the later lists, but also contained in the early one.

In sum, judging by its included (and more important, excluded) instruments, this early list can most probably be dated at sometime in early 1843. This would coincide with the deliberations of Trinity Church's building committee, under the guidance of Edward Hodges, which were to lead to the awarding of the contract for the new church's organ to Erben later that year. It is possible that the list—the oldest such known to be extant—was published by Erben in an effort to demonstrate the wide geographical spread of his patronage, by way of comparison with the comparatively local clientele served by his competitors.

The early list, in and of itself, is of little use in that it lacks dates for the individual instruments; but compared with the later lists, it takes on a significance. First, any organ contained in it cannot (with the exceptions noted) date from later than early 1843. Thus the fact that it lists instruments for St. James, Chicago, Christ Church, Baltimore, and the Presbyterian Church of Petersburg Virginia, show their actual dates to have been 1837, 1836, and 1841, respectively, as they appear in the 1874 list, rather than 1856, 1856, and 1847, as they are dated in the 1880 list. In addition, the absence of listings for the Presbyterian Church of Greenville, North Carolina, and St. Patrick's Church, Fayetteville, North Carolina, both dated 1839 in the 1880 list, and of St. Bernard's Church, Little Fork, Arkansas, dated 1832 in the 1880 list, suggest the greater accuracy of the 1874 list, which carries the first and last instruments as 1854 and 1850. The 1874 list has no entry for the Fayetteville instrument.<sup>4</sup>

Second, the 1843 list has fewer organs listed between the years 1824 and 1827 (the Hall & Erben era). Whereas the 1874 and 1880 lists contain ten organs

<sup>1</sup>Orpha Ochse, *History of the Organ in the United States* (Bloomington: Indiana U. Press, 1975), p. 473, citing James Johnson, "Henry Erben, American Organ Builder: A Survey of His Life and Work," unpublished Master's thesis, Yale University, 1968, p. 10.

<sup>2</sup>*Boston Organ Club Newsletter*, VII:4 (April 1971), p. 4.

<sup>3</sup>*Boston Organ Club Newsletter*, VIII:8 (September 1971), pp. 3-5.

<sup>4</sup>The author is indebted to Peter T. Cameron, who made a careful comparison of the 1874 and 1880 lists and pointed out several inconsistencies between them.

for 1824, seven for 1825, four for 1826, and eight for 1827, the early list includes four, two, one, and six, respectively. The total differential of fifteen organs is difficult to explain, assuming the early list to be comprehensive. It may represent the Hall & Erben output which Erben disdained to list. It is worthy of note that the later-to-be disowned St. Mark's organ does not appear in the 1843 list.

The occasion of the 1874 and 1880 lists is somewhat easier to pinpoint. Hall had died in May of that year, and in July, Erben formed a temporary partnership with William B. Wilson. Two years earlier he had moved his facilities to Nos. 235-9 East Twenty-third Street, from No. 24 Wooster Street, an address at which he had been listed in the directories since 1866. Interestingly, he makes no mention of the Wooster Street address in the explanatory note contained in the 1874 list.

We have also removed the Manufactory from Centre Street (where it was located for over Forty Years,) to the new five story buildings, Nos. 235, 237, & 239 EAST 23d STREET, bet. 2d and 3d Aves., thereby largely increasing our facilities for conducting the business of Organ Building. . . .

#### NEW YORK, July, 1874

Business volume increased immediately—from seven listed organs for 1874 to twenty for 1875—but then fell back. The partnership was probably for a five year trial period. Apparently the relationship was not satisfactory, for it was dissolved on July 11, 1879. Wilson's notification to the effect was published in the August 16, 1879, issue of the *Music Trade Review*. Wilson purchased Erben's interest, including the right to the corporate title, "Henry Erben & Co."; however, Erben promptly set himself up in business again. He published a notice in the October 25, 1879, issue of the *American Art Journal*, confirming the dissolution of his partnership with Wilson, and announcing the removal of his factory to Nos. 265-8 West Twenty-Eighth Street. Strangely enough, Wilson also moved—to an address next door to Erben's new one: Nos. 260-2 West Twenty-Eighth Street.

The 1880 list coincides with Erben's final move to No. 237 East Forty-First Street. On January 1 of that year, he issued his third list, which opened with an angry letter of explanation, headed "HENRY ERBEN TO HIS PATRONS AND THE PUBLIC." He vehemently denied any rumors of his retirement and announced himself ready, in collaboration with his son, Charles, to "continue to build only FIRST-CLASS Organs, embracing the same SOLIDITY and DURABILITY which has characterized my organs for the past FIFTY YEARS, and which has rendered the name of HENRY ERBEN in THAT LINE 'a household word in the land. . . .'"

Erben died on May 7, 1884; thereafter his son was no longer listed as an organ builder in the directories. By strange coincidence, Wilson also disappeared from the directories the same year and his business was taken over by Lewis C. Harrison. Erben's operation was either liquidated, or more probably absorbed by Harrison.

The following represents a composite opus list of Henry Erben's organs with discrepancies in dates noted. The order is Erben's. [Footnotes appear on page 18.]

#### NEW YORK

Trinity Church, New York City,	1846
St. John's Chapel "	1874
St. Augustine's "	1877
St. George's, 16th St. "	1852
St. George's, 19th St. "	1859
St. George's German Mission "	1863
Grace Church "	1830
Grace Church Chapel "	1851 <sup>1</sup>
Grace Chapel, 14th St. "	1876
St. Thomas "	1825 <sup>2</sup>
St. Chrysostom's Chapel "	1870
St. Stephen's "	1826
" "	1854
St. Luke's "	1824 <sup>3</sup>
St. Mark's "	1824
" "	1830
" "	1836 <sup>4</sup>
St. Mark's Chapel "	1861 <sup>5</sup>
St. Clement's "	1831 <sup>6</sup>
St. Bartholomew's "	1839
St. Peter's, 20th St. "	1838 <sup>7</sup>
Church of the Ascension "	1830
" "	1842 <sup>8</sup>
Church of the Resurrection "	1858
All Saints "	1839 <sup>9</sup>
Epiphany "	1835
St. Phillip's "	1838
Holy Martyrs "	1852
Incarnation "	1868
Redeemer "	1853
Anthon Memorial "	1861 <sup>10</sup>
St.-Espirit "	1824
" "	1840
" "	1863
Mediator "	1863
Rutgers Institute "	1860
Christ Church "	1865
St. James "	1837
St. Chrysostom "	1870
Holy Trinity "	1867
Atonement "	1850
St. Patrick's R.C. "	1824
" "	1851
" "	1868
St. Stephen's R.C. "	1854
St. Peter's " "	1824
" " "	1838
St. Xaxier " "	1851
St. Bridget's " "	1857
St. James " "	1836 <sup>11</sup>
St. Joseph's " "	1836
St. Mary's " "	1836
" " "	1853
" " "	1865
St. Nicholas " "	1849
St. Andrew's " "	1848
" " "	1866
St. John Baptist " "	1847
St. Ann's " "	1854
" " "	1864
Redeemer " "	1837
Immaculate Conception "	1859
St. Bridget's " "	1849 <sup>12</sup>
Nativity R.C., N.Y.C. "	1843
" " "	1850

St. Gabriel's " "	1866	St. Ann's P.E., Brooklyn	1868
St. Michael's " "	1861	" " "	1828
St. Paul's, 59th St. " "	1864	St. John's " "	1833
St. Lawrence " "	1847	Christ " "	1845
St. Alphonsus' " "	1848	Calvary " "	1827 <sup>11</sup>
St. Paul's, 4th Ave. " "	1846	" " "	1848
St. Agnes " "	1875	St. Peter's " "	1857
" " "	1877 <sup>12</sup>	St. Bonifacius R.C. " "	1868
Annunciation " "	1841	St. James Cath. " "	1838
Conv. Good Shep. " "	1861	" " "	1874
Conv. Mt. St. Vincent	1855	Our Lady of Mercy " "	1858
Conv. Sacred Heart 109th St.	1859	St. Peter's " "	1860
Conv. Sacred Heart 17th St.	1859	Sts. Peter, Paul " "	1849
Conv. St. Catherine's	1852	St. Vincent de Paul " "	1869
" "	1859	" " "	1860
Conv. of Mercy	1852	Visitation " "	1855
North Dutch Refd.	1836 <sup>13</sup>	St. Paul's " "	1838
Murray St. " "	1838	" " "	1855
Garden St. " "	1824	German " "	1868
Market St. " "	1841	Henry St. Dutch Refd. " "	1841
Broome St. " "	1828	Pierrepont St. Baptist " "	1845
Greene St. " "	1825	Washington Ave. " "	1860
23d St. " "	1855	" " "	1866
Franklin St. " "	1826 <sup>11</sup>	Pacific St. Meth. " "	1861
German Church, Suffolk Street	1855	Oltman's Lodge, Williamsb'g	1875
Forsyth St. Ger. Refd.	1855	Methodist Greenpoint	1874
Houston St. " "	1841	St. Anthony's R.C. " "	1874
St. Matthew's Ger. Luth.	1824	" " "	1875
St. John's " "	1848	Fourth Univ. " "	1864
9th Ave. " "	1877	Montauk Lodge, Mason " "	1861
Christ Moravian " "	1824	St. Paul's R.C., Harlem	1852
" " " "	1835	St. Mary's " Staten I.	1858
Vestry St. Meth. " "	1842	St. Peter's " "	1850
Mulberry St. " "	1843	Madonna " Ft. Lee	1860 <sup>12</sup>
Allen St. " "	1867	St. Malachi's " E. New Yk	1861
7th St. " "	1871	Holy Cross " Flatbush	1873
Mercer St. Presb. " "	1839	St. Mary's R.C., Constableville	1850
University " "	1853	St. Bernard's, R.C., Cohoes	1849
Dr. Potts " "	1845 <sup>14</sup>	St. Mary's " Whitehall	1855
" " " "	1854	Sts. Peter, Paul, " Ticonderoga	1850
Emmanuel " "	1842	St. John's " Gowanus	1851
13th St. " "	1853	St. Mary's " Waterford	1852
Houston St. " "	1851	St. Patrick's " Elmira	1852
55th St. " "	1864	St. Mary's " Cold Spring	1852
Tabernacle Baptist 2nd Avenue	" 1827 <sup>11</sup>	St. John Bapt. " Lansingburgh	1852
Rev. Mr. Somers' " "	" 1824 <sup>12</sup>	St. Mary's " Rondout	1853
12th St. " "	" 1848	" " Binghamton	1853
" " " "	" 1858	St. John's " Schenectady	1853
Madison Ave. " "	" 1860	St. Patrick's " Newburgh	1850
5th Ave. Baptist, N.Y.C.	1865	St. John's College " Fordham	1843
Sacred Mus. Soc. " "	1836	St. John Baptist " Plattsburgh	1836 <sup>11</sup>
First Baptist " "	1872	Cathedral " Albany	1852
Bleecker St. Universalist	" 1836	St. Mary's " "	1830
35th St. Cong.	" 1866	Holy Cross " "	1859
Fourth Cong. 16th St.	" 1849	St. John's " "	1862
Masonic Lodge, Clinton Hall	" 1835 <sup>11</sup>	Conv. Sacred Heart " "	1873
Grand Lodge, Masonic	" 1875	St. Mary's " "	1875
Tuscan Room " "	" 1874	Sacred Heart " New Albany	1876
Doric " "	" "	German " Rochester	1858
Ionian " "	" "	St. Mary's " Troy	1828
Corinthian " "	" "	St. Peter's " "	1849
Composite " "	" "	French " "	1853
Chapter " "	" "	St. Mary's " "	1855
Commandery " "	" 1875	St. Patrick's " Syracuse	1855
Crystal Lodge, Odd Fellows	" 1856	St. John's " "	1858
Corinthian " "	" 1854	St. Bridget's " West Troy	1855

St. Peter's	"	Poughkeepsie	1857
German	"	"	1836
St. Monica	"	Jamaica	1857
St. Mary Assump.	"	Scottville	1867
St. Mary's	"	Glenns Falls	1875
Assumption	"	Little Falls	1868
St. George's Episcopal,		Hempstead	1835
St. Andrew's	"	Harlem	1830
St. Paul's	"	Albany	1828
St. John's	"	Sag Harbor	1846
St. Andrew's	"	Staten I.	1848
Redeemer	"	"	1854
Christ	"	"	1850
"	"	"	1856
St. Paul's	"	"	1834
"	"	"	1850
St. John's	"	Ft. Hamilton	1837
"	"	Yonkers	1838
Grace	"	West Farms	1838
"	"	"	1847
St. Ann's	"	Morrisania	1842
St. Paul's	"	"	1830
Christ	"	New Village	1835
St. Thomas	"	Ravenswood	1859
St. Peter's	"	New Utrecht	1853
First	"	Coxsackie	1853
St. James	"	Smithtown	1854
St. John's Episcopal,		Copake	1852
St. George's	"	Astoria	1839
"	"	Dansville	1854
St. Paul's	"	Eastchester	1835
Trinity	"	West Troy	1840
"	"	"	1847
Christ	"	Rye	1838
St. George's	"	Newburgh	1827
St. Ann's	"	Fishkill	1839
Trinity	"	Saugerties	1836
St. Paul's	"	Troy	1827
Priory	"	Pelham	1842
Trinity	"	Watertown	1835
St. Paul's	"	Sackett's Harbor	1848
Christ	"	Oswego	1838
"	"	"	1872
St. John's	"	"	1835
St. John's	"	Delhi	1839
"	"	Auburn	1825
Grace	"	Lyons	1840
St. John's	"	Avon	1841
St. Paul's	"	Buffalo	1830
Trinity	"	New Rochelle	1844
Raymond Inst	"	Carmel	1857
Christ	"	Rouse's Pt.	1859
Trinity	"	Seneca Falls	1856
St. George's	"	Flushing	1862
"	"	Sing Sing	1851
St. Barnabas	"	Irvington	1854
Dr. Westbrook's		Dutch Refd., Peekskill	1839
"	"	"	1842
"	"	Albany	1872
German	"	Scotia	1851
Dutch Refd.	"	Kingston	1852
Second Dutch Refd.	"	Piermont	1852
Dutch	"	Lodi	1850
"	"	Hudson	1839
"	"	Utica	1831
"	"	Melrose	1857
"	"	Jamaica	1859

Presbyterian	Albany	1825
"	Troy	1830
"	Peekskil	1839
"	Delhi	1853
"	Ogdensburg	1830
"	Rochester	1825
"	New	
"	Hamburg	1834
"	Pine Plains	1834
"	"	1847
"	Ft.	
"	Covington	1855
"	Champlain	1856
"	Essex	1855
First "	Matteawan	1850
"	Sag Harbor	1845
"	Utica	1840
First Presb.	Auburn	1845
Second "	"	1831
First "	Aurora	1863
"	Huntington	1867
Universalist	Pough-	
"	keepsie	1855
"	Albany	1852
Baptist	Plattsburgh	1862
First Baptist	Yonkers	1869
Calvary "	West Farms	1865
Methodist	Bronxdale	1867
"	Greenpoint	1867
"	Hunter's Pt.	1874
Mt. Horeb Chapt. #75 Masonic	Kingstown	1870
R. C. Cathedral	Brooklyn	1873 <sup>12</sup>

#### MASSACHUSETTS

St. Thomas R. C.	Taunton	1846
" P. E.	"	1856 <sup>12</sup>
St. John's	Jamaica Plns.	1832
First Baptist	Pittsfield	1834
"	"	1850
"	Fall River	1854
First Cong'l	So. Egremont	1839

#### RHODE ISLAND

Cath. Sts. Peter & Paul, R.C.	Providence	1842
"	"	1863
St. Joseph's R. C.	"	1855
St. Mary's	Bristol	1855
St. Mary's	Pawtucket	1835
St. Charles'	Woonsocket	1851
St. Mary's	Warren	1855
Holy Cross College	Worcester	1836 <sup>15</sup>
Grace Episcopal	Worcester	1839 <sup>16</sup>
Grace	Providence	1839
St. Stephen's	"	1840
St. Andrew's	"	1828
Grace	"	1845 <sup>12</sup>
Christ	Westerly	1845
"	Lonsdale	1826
Baptist	Warren	1833
Trinity Episcopal	Newport	1844

#### CONNECTICUT

Christ Episcopal	Hartford	1829
"	New London	1829
Trinity	New Haven	1845
Grace	Saybrook	1827
Christ	Greewich	1849

St. Thomas "	Bethel	1850	St. John's "	Lewiston	1870
" "	"	1855	Congregational	Belfast	1835
Christ "	Middletown	1829	First Baptist	Lewiston	1870
St. John's "	"	1832	NEW JERSEY		
" "	Bridgeport	1827	Trinity Episcopal,	Newark	1827
Trinity "	Chatham	1838	St. Paul's "	Hoboken	1836
St. Mark's Episcopal	New Britain	1860	St. Michael's Monastery		
Emmanuel "	Glenville	1843	Episc. W. Hoboken		1875
Christ "	Westport	1861	St. Luke's "	Hope	1839
" "	Pomfret	1859	Christ "	New Brunswick	1830 <sup>11</sup>
St. Thomas "	Bethel	1836 <sup>12</sup>	J. P. Allaire "	Red Bank	1832 <sup>11, 12</sup>
" "	Waterbury	1836	Christ "	Bordentown	1835 <sup>11</sup>
" "	"	1830	Redeemer "	Morristown	1853
St. Patrick's R. C.	New Haven	1855	St. Peter's "	"	1828 <sup>11</sup>
St. Mary's "	Bridgeport	1859	" "	"	1854
St. James "	"	1840	Trinity "	Jersey City	1866
St. Mary's "	Norwalk	1853	St. Matthew's "	"	1828 <sup>11</sup>
" "	Windsor Lks.	1870	" "	"	1845
" "	"	1871 <sup>12</sup>	St. John's "	Paterson	1867
Immac. Conc. "	Birmingham	1829	St. Peter's R. C. Jersey Ct.		1859
" "	"	1875	St. Michael's "	"	1867
St. Mary's "	"	1876	St. Patrick's Cath. "	Newark	1875
" "	New Britain	1832	St. John's "	"	1830 <sup>11</sup>
" "	"	1856	" "	"	1870
" "	"	1860	St. Paul's "	Belleville	1836 <sup>11</sup>
" "	Portland	1877	" "	"	1852
St. John's "	Middletown	1862	St. Vincent de Paul "	Madison	1849
St. Patrick's Cath. R. C.	Hartford	1851	" "	"	1852
" "	"	1876	Lunatic Asylum "	Trenton	1853 <sup>12</sup>
" Chapel "	"	1863	St. Michael's Mon. "	W. Hoboken	1877
" "	"	1875	St. Mary's "	"	1855
St. Peter's "	"	1871	Seton Hall Coll. "	S. Orange	1865
" "	Lakeville	1876	St. Mary's "	Dover	1873
Immac. Conc. "	Waterbury	1864	St. Boniface "	Paterson	1872
St. Peter's "	Danbury	1875	Presbyterian	Elizabeth	1840
St. Mary's "	E. Bridgep't	1864	"	Hackettst'n	1862
St. Rose Lima "	Newtown	1864	First Presbyterian	N. Brunswick	1865
Presbyterian	Norwich	1827	" "	"	1870
" "	"	1845	"	Bound Brook	1877
"	Thomsonville	1846	Central "	Orange	1870
"	Bridgeport	1840	First German "	Paterson	1867
"	Meriden	1863	First "	Washington	1865
Pearl St. Cong.	Hartford	1856	" "	Trenton	1870
Congregational	Kent	1848	Baptist	Red Bank	1852
"	New Haven	1852	"	Orange	1862
"	W. Meriden	1862	Methodist	Camptown	1840 <sup>11</sup>
Universalist	W. Hartford	1825	"	"	1864
VERMONT			"	N. Brunswick	1866
Unitarian	Burlington	1830	St. Paul's Meth.	Jersey Ct.	1867
St. Paul's Episcopal	"	1838	Calvary	Orange	1870
Trinity "	Rutland	1836	Dutch Refd.	Montville	1865
St. Paul's "	Vergennes	1838	First Presbyterian	Trenton	1870
St. John's "	Highgate	1835	PENNSYLVANIA		
Presbyterian	Burlington	1835	Grace Episcopal	Philadelphia	1835
Zion Presbyterian	"	1825 <sup>11</sup>	Atonement "	"	1855
Congregational	"	1845	Christ "	"	1837
MAINE			Ascension "	"	1836
Cathedral Chapel, R.C.	Portland	1866	" "	"	1847
Cathedral Immac. Conc. "	"	1869	St. Luke's "	Scranton	1854

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Trinity	"	Williamsport	1875
Trinity Episcopal,		Torresdale	1855
St. Stephen's	"	Wilkes-Barre	1855
St. Luke's	"	Germantown	1841
St. Paul's	"	Harrisburg	1842 <sup>11</sup>
St. Marks	"	New Milford	1866
St. Mary's R.C.		Philadelphia	1839
St. Francis Xavier	Convent R.C.	Latrobe	1855
St. Mary's	"	Tyrone	1840 <sup>11</sup>
Odd Fellows		Philadelphia	1852
Blind Asylum	"	"	1852
Zion Lutheran		Centreville	1837 <sup>11</sup>
St. John's	"	Germantown	1830 <sup>11</sup>
Dr. Martin's	"	York	1852
Methodist		Meadville	1869
German Refd.		Kridersville	1849
St. John's Dutch Refd.		Farmersville	1849
Emmanuel	"	Holmesville	1851
Moravian		Bethlehem	1857
Nazareth Hall	"	Nazareth	1857

#### MARYLAND

Trinity Episcopal,		Baltimore	1830 <sup>11</sup>
Grace	"	"	1858
Emmanuel	"	"	1854
Christ	"	"	1836 <sup>17</sup>
St. Peter's	"	"	1850
St. Mark's	"	"	1851
Methodist	"	"	1865
"	"	"	1867
"	"	"	1872
Trinity Meth.	"	"	1868
St. Paul's	"	Alexandria	1834
Trinity	"	Sykesville	1853
Christ	"	Cambridge	1848
"	"	"	1860
St. John's R.C.		Baltimore	1864
St. Peter's	"	Holmesburg	1840 <sup>11</sup>
Catholic		St. Inigoes	1845
"	"	"	1862
St. Mary's R.C.		Rockville	1853
St. Mary's	"	Laure; Factory	1842 <sup>11</sup>
St. Joseph's	"	Emmetsburgh	1841 <sup>11</sup>
St. Ignatius	"	Mt. Savage	1856
St. Mary's	"	Piscataway	1857
St. Bridget's	"	Whitemarsh	1857
St. Mary's	"	Marlborough	1858
First Presbyterian,		Baltimore	1830 <sup>11</sup>
"	"	"	1847
Fifth	"	"	1852
Central	"	"	1863

#### DELAWARE

St. Thomas Episcopal,		Smyrna	1850
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#### DISTRICT OF COLUMBIA

Epiphany Episcopal,		Washington	1846
"	"	"	1858
St. John's	"	"	1830 <sup>11</sup>
"	"	"	1847
Christ	"	Georgetown	1854
Trinity R.C.	"	"	1868

Trinity Episcopal	Washington	1833 <sup>11</sup>
St. John's Episcopal	"	1871
F St. Presbyterian	"	1855
St. Patrick's R.C.	"	1856
Conv. Visitation R.C.	"	1855
"	"	1877
St. Matthew's	"	1875
Calvary Baptist	"	1866

#### VIRGINIA

Christ Episcopal,	Norfolk	1828
"	"	1843
"	"	1850
St. Matthew's Episcopal,	Wheeling (W. Va.)	1851
St. Paul's	Portsmouth	1837 <sup>11</sup>
"	"	1842 <sup>11</sup>
St. James	Petersburgh	1839 <sup>11</sup>
St. Paul's	City Point	1835 <sup>11</sup>
St. John's	Williamsburgh (?)	1835
"	"	1840
Brunton <sup>12</sup>	Kanawha	1839 <sup>12, 18</sup>
St. Mark's	Petersburgh	1838 <sup>11, 19</sup>
St. Paul's	Lynchburgh	1826 <sup>12, 20</sup>
Christ	Oak Grove	1853
Monumental	Richmond	1830
"	"	1850
St. Paul's	"	1845
Grace	"	1835 <sup>11</sup>
St. James	"	1839
Trinity	Port Conway	1860
Christ	Staunton	1854
Christ	Cabin Point	1840
St. John's	Ft. Monroe	1840
St. Paul's	Alexandria	1832
"	Brandon	1873
Presbyterian	Danville	1855
First Presb.	Richmond	1859
Second	"	1861
Trinity Methodist	"	1875
Union Station	"	1875
Ebenezer Colored Bapt.	"	1875
St. James Episc.	"	1875
First Presbyterian	Alexandria	1850
Second	"	1835
"	"	1849
First	Charleston (W. Va.)	1840
"	"	1858
"	Fredericksburgh	1837 <sup>11</sup>
"	"	1842 <sup>11</sup>
St. George's Episc.	"	1875
Presbyterian	Staunton	1867
"	Petersburgh	1832
"	"	1841 <sup>21</sup>
German Lutheran	Winchester	1830 <sup>11</sup>
West Lunatic Asylum	Staunton	1851
St. Joseph's R.C.	Petersburgh	1832 <sup>11</sup>
"	"	1842
Plymouth Cong.	Chicago (?)	1871
Second Baptist	Richmond	1871

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Washington & Lee Univ.	Lexington	1872
Methodist	Richmond	1872
Blind Asylum	Staunton	1857
<b>NORTH CAROLINA</b>		
Good Shep. Episc.	Raleigh	1875
First Baptist	"	1872
St. John's Episc.	Fayetteville	1835
St. Peter's	Washington	1827
Trinity	Warrington	1847
Christ	Elizabeth Ct.	1834
St. Matthews'	Hillsborough	1836
St. John's	Edenton	1842 <sup>11</sup>
St. Luke's	Salisbury	1841
St. John's	Fayetteville	1857
St. Peter's	Charlotteville	1842
St. Patrick's R.C.	Fayetteville	1839
St. John's	Newburne	1845
St. Timothy's	Wilson	1866
St. Peter's	Wilmington	1869
First Baptist	"	1850
Baptist	Fayetteville	1859
Presbyterian	Greensborough	1839 <sup>11, 12</sup>
"	Fayetteville	1856
"	Wilmington	1857

<b>SOUTH CAROLINA</b>		
French Protestant, Charleston		1845
St. Philip's Episc.	"	1833
St. Stephen's	"	1852
St. Peter's	"	1836
Grace	"	1837
"	"	1848
St. Finbar. R.C.	"	1840
Charleston Cathedral	"	1854 <sup>23</sup>
St. Patrick's R.C.	"	1848
St. Mary's	"	1867
Hebrew Synagogue	"	1841
Congregational	"	1854
Baptist	"	1832
Odd Fellows	"	1848
German Lutheran	"	1847
"	"	1855
Second Presbyterian	"	1857
Grace Episcopal	Camden	1846
St. Paul's	Beaufort	1838 <sup>11</sup>
St. John's	Edisto	1845
St. Paul's	"	1836 <sup>11</sup>
Holy Cross	Statesbury	1851
St. Peter's R.C.	Columbia	1847
"	"	1856

<b>GEORGIA</b>		
Trinity Episcopal, Columbus		1837
Grace	Clarksville	1848
Christ	Savannah	1831
St. John's	Milledgeville	1845
Holy Trinity R.C.	Augusta	1848
St. John's	Savannah	1834
Congregational	"	1835 <sup>24</sup>
Presbyterian	Macon	1838
"	Milledgeville	1851

"	Atlanta	1861
Baptist	Columbus	1861
<b>ALABAMA</b>		
St. Vincent de Paul R.C.	Mobile	1835
"	"	1869
Gov't St. Presb.	"	1858
Odd Fellows	"	1856
Trinity Episcopal	"	1856
Christ	"	1841
"	"	1859
St. John's	Huntsville	1832
Seminary	"	1853
St. Paul's	Tuscaloosa	1841 <sup>11</sup>
"	Selma	1868
St. John's	Montgomery	1851
St. Peter's R.C.	"	1857
Cong. Universalist	"	1835 <sup>11</sup>
Presbyterian	"	1854
Baptist	"	1857
Methodist	"	1860
"	Prattville	1860
Presbyterian	Selma	1854
"	Tuscaloosa	1854

<b>MISSISSIPPI</b>		
St. Paul's Episcopal, Columbus		1838
"	"	1840
Trinity	Woodville	1837
Christ	Churchill	1848
"	"	1860
St. George's	Holly Springs	1875
St. Andrew's	Jackson	1849
"	"	1860
Presbyterian	"	1862
"	Vicksburgh	1835 <sup>11</sup>
"	"	1846
"	Ft. Gibson	1835
"	Natchez	1845
Cathedral, R.C.	"	1845

<b>LOUISIANA</b>		
St. Patrick's R.C. Cathedral, New Orleans		1842
St. Augustine's	"	1842
St. Mary's	"	1860
St. Michael's Conv. R.C.	New Orleans	1858
St. Peter's	"	1860
St. Joseph's	"	1860
St. John Baptist	"	1873
First Congregational	"	1856
First Presbyterian	"	1857
St. Luke's Episcopal	"	1857
St. Paul's	"	1860
Trinity	"	1853
Christ	"	1837
Odd Fellows	"	1853
Methodist	"	1855
Grace Episcopal	Monroe	1860
St. James	Baton Rouge	1850
St. John's	W. Baton Rouge	1847

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FLORIDA			
St. John's Episcopal	Tallahassee	1836	
St. Paul's "	St. Augustine	1836 <sup>11</sup>	
" "	" "	1851	
Trinity "	Appalachicola	1840	
St. Paul's "	Key West	1847	
" "	" "	1852	
Christ "	Pensacola	1849	
St. Paul's "	" "	1844	

TENNESSEE			
St. Peter's R.C.	Memphis	1864	
Presbyterian "	" "	1848	
St. John's Episcopal "	" "	1843	
Calvary "	" "	1875	
Female Inst. "	Columbia	1841	
Odd Fellows	Nashville	1852	

KENTUCKY			
Unitarian	Louisville	1858	
Presbyterian "	" "	1848	
" "	" "	1857	
St. Louis R.C. Cath.	" "	1843	
Blind Asylum	" "	1848	
St. Charles R.C.	Marion County	1844	
St. Patrick's "	Danville	1830 <sup>11</sup>	
Convent "	Sienna	1853	
Presbyterian	Lexington	1857	
Christ Presbyterian	" "	1845	
Good Samaritan Odd Fellows	" "	1850	
Shelby College	Shelbyville	1851	
Grace Episcopal	Paducah	1849	
Trinity "	Covington	1866	
Union Methodist	" "	1868	

MISSOURI			
St. George's Episcopal	St. Louis	1860	
Christ "	" "	1840	
St. Francis Xavier R.C.	" "	1866	
Union Presbyterian	" "	1853	

ARKANSAS			
Cathedral R.C.	Little Rock	1848	
" "	" "	1852	
Conv. of Mercy "	" "	1852	
St. Bernard's "	Little Fort	1850 <sup>25</sup>	

ILLINOIS			
St. James Episcopal	Chicago	1837 <sup>26</sup>	
Grace "	" "	1856	
Christ "	" "	1868	
St. Patrick's R.C.	" "	1858	
Cath. Holy Name "	" "	1858	
St. Mary's "	" "	1847	
Plymouth Cong.	" "	1871	
St. Paul's Universalist	" "	1857	
Cathedral Universalist <sup>12</sup>	Galena	1840	
" "	" "	1845	
Trinity Episcopal	Bloomington	1860	
Seminary "	Marengo	1860	
Trinity "	Peoria	1851	
St. Paul's "	Galena	1838	
St. John's "	Jacksonville	1835	
Christ "	Ottawa	1848	

St. Mary's R.C.	Peoria	1861	
St. Peter's "	Quincy	1842 <sup>11</sup>	
St. John's "	Evansville	1850	
Baptist	Alton	1837 <sup>11</sup>	

INDIANA			
University (Notre Dame)	South Bend	1840	
" "	" "	1848	
Assumption R.C.	Evansville	1868	
St. Paul's Episcopal	La Porte	1851	

MICHIGAN			
Cathedral R.C.	Detroit	1848	
" "	Pontiac	1850	
St. John's Episc.	Gridwold	1858	
St. Peter's "	Tecumseh	1838	
St. Luke's "	Kalamazoo	1845	
St. Paul's "	Flint	1846	
" "	" "	1856	
Christ "	Detroit	1848	
" "	" "	1854	
St. James "	Albion	1865	
First Presbyterian	Pontiac	1865	

WISCONSIN			
Intercession Episc.	Stevens Pt.	1857	
St. Paul's "	Milwaukee	1847	
Christ "	Mineral Pt.	1857 <sup>27</sup>	
St. Peter's "	Green Bay	1839	

OHIO			
Trinity Episc.	Columbus	1837	
Blind Inst. "	" "	1842 <sup>11</sup>	
St. James "	Zanesville	1830 <sup>11</sup>	
St. Luke's "	Granville	1837	
Trinity "	Cleveland	1838	
St. James "	Painesville	1840	
Advent "	Cincinnati	1867	
Baptist	Marietta	1865	
St. Mary's R.C.	Cleveland	1852	
Cathedral "	" "	1853	
St. Malachias "	" "	1870	
First Presbyterian	" "	1840	
Second "	" "	1850	
Presbyterian	Columbus	1840	
" "	" "	1846	
First Presb.	Sandusky	1850	
Magnolia Lodge Odd Fellows	Cincinnati	1840	
Eagle Lodge	" "	1850	

IOWA			
Cathedral R.C.	Dubuque	1861	

MINNESOTA			
Cath. Ascension Episc.	Minneapolis	1856	
St. John's "	St. Anthony's Falls	1856	
Cath. St. Paul R.C.	St. Paul	1868	

KANSAS			
First Presbyterian,	Atchison	1864	

TEXAS			
St. Thomas Episc.	Matagorda	1838	
" "	" "	1848	
St. Mary's R.C. ———		1853	
Presbyterian	Houston	1858	

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Cornell University, Ithaca, New York

## CALIFORNIA

Episcopal	San Francisco	1851
"	"	1858
Calvary Presbyterian	"	1858
Cathedral, R.C.	"	1854
St. Catherine's Conv.	"	1864

## FOREIGN

Conv. Sacred Heart	R.C. Halifax N.S.	1866
Holy Cross	" Havana, Cuba	1842
Convent	" "	1842
Conv. la Merced	" "	1850
Valencia Cath.	" Colombia	1848
Carthage Cath.	" "	1850
Guatamala Cath.	" Guatamala	1858
Christ Episc.	Kingston Can.	1842 <sup>11</sup>
Cathedral, R.C.	Sandwich Can.	1836
" "	" "	1847
St. James Episc.	Brockville "	1834
Methodist Chapel	Montreal "	1833
St. John's Episc.	Erie "	1835
St. Paul's "	Turk's I. W.I.	1850
St. Paul's R.C.	"Porto Rico"	1848
Holy Cross "	Santa Croix, W.I.	1851
St. George's Episc.	St. Thomas W.I.	1851
Cathedral R.C.	Monterey Mex.	1867

## Notes

<sup>1</sup>F. R. Webber's privately circulated typescript list of Erben's organs contained a listing for Church of the Incarnation, 1853. Grace Chapel became church of the Incarnation in 1853, and this listing is doubtless for that instrument noted by Webber.

<sup>2</sup>The parish history record this as having been a rented instrument. In *Letters*, Vol. III (New York: New-York Historical Society Collections, 1939), p. 238, John Pintard writes his daughter of having attended a service at St. Clement's in 1831, in the course of which he remarks that the recently installed organ there had previously served St. Thomas.

<sup>3</sup>Mrs. H. Croswell Tuttle, *History of St. Luke's Church* (New York: Appeal Printing Co., 1926), p. 560, contains a list of organs—builders and dates—of St. Luke's. The 1824 instrument is there listed as having been built by Redstone (who worked for Erben at the time).

<sup>4</sup>*Loc. cit.*, a date of 1830 is given for an Erben installed at St. Luke's. Since the parish records of St. Mark's document 1824 (enlarged) and 1846, it is obvious that the date of 1836 should read 1846. This organ was the one that occasioned the acrimonious debate between Hall and Erben. Erben maintained that the early instrument had been Hall's work and was too shoddy to consider rebuilding. The assertion provoked a howl of anger from Hall, and the correspondence that ensued was rather harsh. Ultimately, of course, Erben got his way and built a new organ for St. Mark's. Nevertheless, it is interesting that he subsequently listed the earlier instrument as his own, after having previously disowned it. The 1830 listing appears to be in error, also. The 1830 probably should apply to St. Luke's organ of that year, which is not listed. St. Luke's appears immediately before St. Mark's in the opus lists.

<sup>5</sup>This chapel was later known as Anthon Memorial Church (now All Souls'), so the listing below it for the church is obviously a duplicate entry.

<sup>6</sup>See note 2.

<sup>7</sup>Samuel White Paterson, *Old Chelsea and St. Peter's Church* (New York: The Friebele Press, 1935), p. 60, asserts that this organ was sold to General Seminary in 1843 for \$400, and a new one ordered from Erben at a price of \$5,000. It is interesting that Erben neglected to list this second organ—a three-manual, the case alone of which survives in the gallery of St. Peter's—considering the completeness of his local (New York City) coverage, and the instrument's generous size.

<sup>8</sup>This second instrument replaced the 1830 organ documented by Pintard (*op. cit.*, IV, 1940, p. 153). Webber theorized that the instrument was a replacement for the 1830 organ which was in the Erben factory for renovation when the building burned in 1841.

<sup>9</sup>The building, at the corner of Henry and Scammel Sts., subsequently became St. Augustine's Chapel. It and the organ exist; the instrument is soon to be restored by Hartman & Beaty.

<sup>10</sup>See note 5.

<sup>11</sup>Not contained in the 1843 list.

<sup>12</sup>*Sic.*

<sup>13</sup>Thomas Hutchinson, *American Musical Directory* (New York: Thomas Hutchinson, 1861), p. 231, calls this a Geib organ, rebuilt by Hall in 1826.

<sup>14</sup>Washington Square Church.

<sup>15</sup> & <sup>16</sup>Errors, either by Erben or his printer. Holy Cross College is in Worcester, *Massachusetts*, and that city did not have a Grace Episcopal Church. The entry is doubtless a duplicate of the one for Grace Church, Providence, R. I.

<sup>17</sup>The 1880 list carries the entry as 1856, but since the organ appears on the 1843 list, 1836 (as given in the 1874 list) must be the correct date.

<sup>18-20</sup>Printing out of alignment. The entries should be for Bruton, Williamsburg; St. Mark's, Kanawha; and St. Paul's, Petersburg.

<sup>21</sup>Here again the 1880 list gives a date of 1847, but since there is an entry for the organ in the 1843 list, the date has to be that given in the 1874 list—1840.

<sup>22</sup>The 1880 list gives 1839, but there is no entry for the instrument in the 1843 list.

<sup>23</sup>The Catholic Cathedral in Charleston was St. Finbar's.

<sup>24</sup>The entry in the 1843 list is for the Unitarian church. The inconsistency is not surprising, considering the period.

<sup>25</sup>The 1880 list gives the date, 1832, but there is no listing in the 1843 brochure.

<sup>26</sup>The 1880 list gives the date, 1856, but the instrument's presence on the 1843 list indicates the greater accuracy of the 1874 list's date—1837.

<sup>27</sup>The 1880 list gives 1859 as the date.

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# Guidelines for Restoration & Preservation

In 1973, the Historic Organs Committee adopted a set of *Guidelines for Restoration and Preservation of Historic Organs*, with the intention that they be shared with organbuilders, owners of historic instruments, music committees, etc., whenever and wherever appropriate. Last Fall's National Council meeting voted to have them printed in *THE TRACKER* to facilitate this distribution. Here they are, slightly edited from the original form for publication; the Committee encourages OHS members to copy and share them as widely as practical.

—Culver L. Mowers

Chairman, Historic Organs Committee

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—Albert F. Robinson  
Editor

1. Historic American organs may be grouped into several categories:
  - A. Any organ in the U.S. built before 1800 may safely be assumed to be of such overriding historical importance that it should be maintained in, or restored to, utterly original condition. If only the case remains, it should not be altered or enlarged to accommodate a newer organ.
  - B. To a great extent, the above applies to any organ built before 1850, particularly if of domestic manufacture.
  - C. Any organ built before 1900 which is a unique or particularly good example of a builder or style should also be preserved from destruction or essential alteration.
  - D. Accepting the difficulty of gaining the perspectives usually granted by time, it is possible that some organs built in the present century are of sufficient artistic worth to warrant the designation "historic".
  - E. Certain organs, because of unusual style or construction, association with an historic person or event, or other unique consideration, may also be considered "historic" even though they may be of indifferent quality or design.
2. An organ which is "historic" by one or more of the above definitions is worthy of preservation in as nearly an original state as possible. "Original state" may be defined as:
  - A. The state in which the original builder left the organ. OR
  - B. A subsequent state as rebuilt by the same or another builder which may be considered of equal or greater historic value. OR
  - C. A state in which the organ may be considered to retain a large proportion of its historic value (handsome case, tonal materials, etc.) although incorporating changes which it is not presently possible or desirable to remove.
3. "Restoration" is defined as returning the organ to proper working order in its original condition, guidelines for which are:
  - A. It is preferable to retain or restore ALL original mechanical components.
  - B. Retention or installation of electric blowers is generally an exception to this except in very small organs, but it is recommended that hand-pumping mechanisms be restored where possible as an alternative wind supply. Other historic wind mechanisms, such as water motors, even if not restored to operation, should be preserved and, if possible, exhibited as part of the historic interest of the instrument.
  - C. It is most important that the original bellows, wind trunks, and other components which determine the wind characteristics of the original organ be restored rather than replaced. On no account should bellows be replaced with more modern equipment. The addition of concussion bellows to stabilize the wind should be carefully considered: the unstable wind conditions may be an important part of the organ's historical significance.
  - D. Generally, keyboards should be preserved in, or restored to original condition. Modern pedalboards should be added only when absolutely necessary. The key action should be restored with similar materials; the substitution of modern materials such as plastic and aluminum should be avoided. The use of "floating actions" to improve maintenance characteristics should be carefully considered, weighing the historical damage against the benefits.
  - E. Windchests should be restored rather than replaced. The installation of slider seals is considered a change not in keeping with the practices of the original builder.
  - F. Pipework should be very carefully restored, making every effort to retain the original tone quality, even when the restorer may not regard that quality as ideal. Original tuning mechanisms should be restored where possible, and the original pitch and temperament should be restored.
  - G. Tonal modifications, possibly excepting additions which do not alter the original quality of the instrument, have no place in a restoration.
  - H. The restorer should keep careful records of the work, and take measurements and notes of interesting features of the organ, and should make these available to anyone interested in the technical details of the instrument, and to the archives of the Organ Historical Society (at Ohio Wesleyan University, Delaware, Ohio 43015.)

Your motto should be: A GOOD RESTORATION SHOULD SHOW AS LITTLE AS POSSIBLE OF THE RESTORER AND AS MUCH AS POSSIBLE OF THE ORIGINAL BUILDER.

# First Unitarian Church, Montpelier, Vermont

*Ed. Note: The material contained here was supplied by Robert E. Jackson, organist and choir director at the First Unitarian Church in Montpelier, Vermont, who states in a letter:*

Relative to the history of the organ, I have found very little and none that I would consider documented. I have, however, made copies of some pages from a church historical folder and two printed historical brochures on the church which may prove of interest to you. Obviously I have also been interested in the make of the organ but have been unable to find out. The service representative from Norman, Hill and Beard Ltd., tells me that it has many characteristics like a Jardine (?) organ that he has serviced in St. Johnsbury, Vermont. The present specification is:

**Swell Organ**  
Stop Diap Bass  
Viol deGamba Bass  
Bourdon Bass  
Tremolo  
Open Diapason  
Viol deGamba  
Bourdon Treble  
Couple Great and Swell  
**Oboe**  
**Flute**  
Stop Diapason  
Pedals to Sw.

**Great Organ**  
Trumpet  
Flute  
Fifteenth  
Twelfth  
Stop Diapason Bass  
Melodia Treble  
Keraulophon  
Principal  
Ped to Great  
Sub Bass (only true pedal stop)  
Dulciana  
Open Diapason

I hope this information may be of some use to you.

*From booklet "Church History" 1933 Dorman Kent:*

The meeting house was dedicated January 25, 1866, to the worship of God and to man's true service, to stand as a monument of that faith which seeks the salvation of all mankind, recognizing the good in all sects and hostile alone to sin, the foe of all. . . .

James Madison Kent, the writing master, was the first clerk of the church and the first book of records contains his supposedly illuminated and flourishing penmanship. On December 30, 1867, Albert Johnson's report as treasurer showed he had received for rents of pews \$1096.69, from "Sociable Money" \$119.00, and from subscriptions \$288.95. The pastor's salary was \$900.00 and he preached twice every Sunday in the year and paid his own house rent somewhere.

It was just after the Civil War and flour was \$15.00 a barrel. The sexton, Mr. Sterling, was paid \$75.00, Mr. Emerson, the organist, received \$238.30, and the boy who blew the organ got \$23.80 for blowing one hundred and four times a year, unless he got a helper, and when he did he paid for his helper or associate. The organ was then at the rear end of the church, where the gallery now is and there was no paid choir. That year Dorman B. Eaton contributed to the church, the pulpit, the pulpit chairs and a communion table. The church was in debt to the treasurer \$90.89. . . .

On September 1, 1869, James Edward Wright, a native of Montpelier and then a young graduate of Harvard, began his duties. His salary was \$1000.00 a year. . . .

December 26, 1870, the church was out of debt and the treasurer had on hand \$29.94. That was a blessing not enjoyed in these times. . . .

In 1866 Asa Blanchard had come to town and commenced his active interests in the church until his death in 1890. From the records it appears that Levi Boutwell had purchased the pipe organ still in use, paid for it from his own pocket and was gradually paid back over a period of years clear to his death. In 1872 the annual income had reached \$3003.00, Joseph Sterling was still the sexton with a salary of \$100.00, "Tromblee" was paid \$260.00 for singing and Wheaton, the organist, received \$210.50. Evidently Tromblee could sing better than Wheaton could play. One Dodge received \$112.50 for singing, the wood cost \$71.53 and no coal was used. Gas, the only light, cost \$37.80 and the communion wine cost \$1.50. It has been many a year since any wire was used in the Church of the Messiah. In 1873 Tromblee and Dodge seem to have lost their jobs, as the cost of singing in total went down to \$21.50. . . .

In 1875 James Young and J. B. Witt had commenced singing at the services, Wheaton was still the organist and a Mr. Bliss had become janitor. In 1876, Eddy had become organist and at the annual meeting, January 1, 1877, it was voted "that the grateful acknowledgments of the Society are due to the choir for the excellent and soul-stirring harmony with which we have been so often and so highly entertained and to the ushers who have rendered such faithful and unremitting services." . . .

In 1881 George L. Blanchard blew the organ for \$25.00. He was a boy then. He is an elderly man now. . . .

Mr. Wright's salary in 1884 was \$1350.00. A. A. Hadley was organist. There was no paid choir and Harry M. Cutler blew the organ. That lad lived to become First Vice-President of the National Life Insurance Company. It is strange how blowing that organ bred great men later. I blew it myself for a time, but I suspect I didn't blow it long enough. . .

*From Church Historical folder:*

## Church Music

Our organ is one of the oldest organs in use around here. It has been appraised by the Vermont Historical Organ Society as a "worthy" organ. It has some very nice old pipes (Flute and Oboe especially) while some show considerable wear. There seems to be no sure identification mark, but it is probably a "Stevens" organ of 1860 or thereabouts. Many have guessed the origin of this organ. Dorman B. E. Kent stated it was purchased by the Church of the Messiah from Philadelphia, second hand. Organist Jores declared it had all the ear-marks of an



The organ case in the First Unitarian Church, Montpelier, Vermont.

English-made organ. It is never offending but is harder to play than a modern organ, and in its heavy black walnut frame stares down in over-powering fashion upon the audience.

It has been operated by foot traction and by water power, but is now operated by electric bellows, the gift of Mrs. J. Edward Wright. It has a straight pedalboard, 24 stops and is a tracker-action organ with a nice mellow tone. An organ fund is much to be desired as even the tuning of such an organ is expensive; and repairs are also costly. Most organists long for a set of chimes to enhance the musical tones now available.

Many of our organ blowers have pled for remembrance by inscribing their names on the back of the organ. Some have scribbled "My first blow" with date, or "My last blow." In 1866 they were paid 25 cents a Sunday, but in 1891 the price rose to 50 cents a Sunday. Mr. Kent commented on what a factor "blowing the organ" was in breeding great men. He himself felt his greatness was cut short

**ALBERT F. ROBINSON**

FIRST PRESBYTERIAN CHURCH  
HADDONFIELD, NEW JERSEY



The console of the organ in the First Unitarian Church, Montpelier, Vermont.

because he didn't blow it long enough. No doubt punctuality, alertness, perseverance and faithfulness were qualities expected from an organ blower.

Our choir has many times been outstanding. In the early '90s the record reports "The church possesses as fine a choir as any in the State of Vermont."

A paid quartette has often been the preferred form of choir, now and then supplemented by a flute, violin or piano.

Originally, the organ was in the rear of the church, and there are those who remember when the minister entered the pulpit from the middle of the rear of the pulpit. The choir sat in an elevated, rear section at first, but in 1891 the organ in its massive, inartistic towering frame of black walnut was moved to the front, with its pipes—originally decorated with multi-colors—now painted gold. The choir followed, to stare into the eyes of the congregation. Acoustics have always been favorable.

A wall-to-wall green and gold flowered carpet, as well as pew cushions, have now been replaced with painted floors and rubber runners. The church has been lighted by gas and kerosene, and now has an electrified center circular wheel. [This has recently been replaced by modern fixtures.]

The Extant Organ List for Vermont, published in *THE TRACKER* 14:3, lists this organ as 'Wm. Stevens (?) alt. 2-16 1865.' Members with additional information are encouraged to write to the Editor.

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**SAN FRANCISCO**

# Quotable Quotes

While signing autographs after a recent all-Bach concert in Philadelphia (on an electronic substitute), Virgil Fox was heard to remark: "I hope I put it across tonight. I want you to know that I still prefer pipes."

Old music magazines are a fund of information for the organ historian. From *The Musician* for February 1898, published by Hatch Music Company of Philadelphia, we find these two items:

## **An Organ Without Pipes, Reeds, or Bellows by O. I. Taroh**

The most recent invention in musical instruments is one which will attract wide attention.

By means of revolving cylinders impressed with phonographic record marks, in chromatic order, corresponding to the number of notes in the keyboard, any desired quality of tone may be produced by means of separate diaphragms, each connected with its respective key.

The cylinders are revolved by means of a pedal or pedals, the rotation of the cylinders being governed by mechanism which will give them an even rate of speed.

Each tone is transferred at once from the desired instrument or human voice to a pattern from which the impressions of the characteristic vibrations are transferred to the substance with which the cylinders are clothed.

If the Trumpet or Cornet quality is desired, the pattern for the full scale is obtained by taking the lowest tone of the largest bass E<sup>b</sup> Tuba, or Bombardon, as used in brass bands, and impressing each tone upward until the Tenor horn is required, and next as the notes ascend, the Cornet is used to its highest compass.

In obtaining the Clarinet quality of tone, a Pedal Bass Clarinet is used for the lowest notes, then a B<sup>b</sup>, and for the highest notes, an E<sup>b</sup> Clarinet.

For the Oboe quality, a Bassoon is used for the lowest tones up to the Oboe for the treble.

For the Flute quality, either a Bass Flute, or organ St. Diapason Bass is used.

Even the full band tone is registered by all the instruments playing in unison, and so with the full organ cylinder.

When the impression is taken from the human voice, the open vowel sounds are used, the lowest notes being taken from a Basso Profundo, a Tenor, or Alto, and Soprano, completing the full compass of the scale.

In order that each tone in the pattern shall be in tune with the rest, a carefully tuned set of organ pipes is used, and when the vibrations of the instruments or voices are recorded, the required tone is made to synchronize with its respective pipe, and at the moment of exact consonance, the pattern simply is caused to make one revolution to complete the circle, and each ascending tone is impressed upon the pattern in the same manner. Each pattern being in a separate ring, corresponding to the diameter of the cylinders.

The reproduction of the tones is augmented by means of an amplifier, and the mechanism is enclosed in a swell chamber for obtaining expression.

The different cylinders are operated upon by two manuals, if desired, and a pedal clavier where it is desired to perform organ music. The cylinders may be used collectively or independently by means of the ordinary stop-knobs.

The size of a two-manual instrument is no larger than an upright piano-forte, and of a single cylinder instrument, the size of a small cabinet organ.

The instrument is intended only for parlor use, and for the reproduction of manifold qualities of tone in the execution of music with sustained tones, the cylinders giving forth the organ, band, flute, string and reed tones, without pipes, reeds or bellows.

## **Old New York Organs**

Within the time-tried walls of two quaint old churches in this borough of Manhattan, there may be heard on Sundays and festal occasions the fine, full tones of the two most ancient organs in any of the greater city's sacred structures. Both churches in which these organs stand are on the east side of town, and both have closely associated with their histories many of the proudest names of sturdy old Knickerbocker families.

Queer it is that these tuneful instruments, whose value is literally incomputable, should be known to few; both organs are among the priceless musical relics of the city's younger days. The most venerable of the two instruments referred to stands in the Dutch Reformed Church in Norfolk street, about midway between Rivington and Stanton streets. Its history is entwined with tales of colonial warfare and of British soldiers who thumped its keys with greasy digits and forced through the graceful pipes strange and unholy melodies set to ribald rhymes.

The Norfolk street instrument has even had the shadow of a crime, long since forgotten, cast athwart its solid form and ghostly fingers, says neighborhood tradition, have fingered its ivories on black winter nights. Many are the names which have become a part of Gotham's musical history, mentioned in connection with the life of this rare old leader of sacred song. The elder John Jacob Astor, one of the deacons of the church, sang in accompaniment to its melodious voice, unmindful of the cares of trade or the tricks of fortune-building for an ambitious progeny.

Originally the old organ was built in Holland of well-seasoned woods from the Black Forest, and reed pipes tuned by loving hands. It had many homes before it was finally erected in the Norfolk street edifice. Age has succeeded only in mellowing its tones and adding to its stocky, Holland comeliness of outline and ornament.

The other ancient organ is a part of the Hedding Methodist Episcopal Church in Seventeenth street, near First avenue. The congregation of this church is naturally proud of its well-preserved old music-box. Its history is somewhat clouded by a drift of



meager and conflicting facts. It is both denied and affirmed that its pipes, at least, were imported from Holland. Whatever the proportion of truth in these pipe stories, it is certain that the organ proper was built in New York in 1837 by George Jardine, the founder of the famous firm of organ constructors.

This Hedding Church instrument was one of the first important undertakings of the organ builder. The youthful Jardine had recently come to this country from England, where he had exercised his skill as an apprentice on some of the most perfect organs in the world at that time, notably the big instrument in Westminster Abbey.

When the old Wall Street Presbyterian Church was moved to Jersey City and became the First Presbyterian Church of that town, which event took place away back in 1836, the members placed an order with the young English organ maker for a high grade instrument. With the benefit of his experience abroad, Jardine built what was then the finest organ in the country, and it was exhibited at the American Institute Fair, where it won the gold medal and first prize. While on exhibition there it was played upon by Dr. Edward Hodges, then organist of old Trinity Church, and one of the most finished organ musicians in the world. The instrument received widespread praise, both for its tone and its volume, and was generally acknowledged to be a perfect piece of musical mechanism.

Soon after the great fair ended, the new organ was set up in the church over in Jersey City, and became the object of considerable attention. While there it was played by the famous Greatorex, the organist of Calvary Church in this city. In 1850 the Jersey City church was torn down, and the organ was then sold to the Hedding Methodist Episcopal Church and moved over to its present home, Seventeenth street. About three years ago it was moved from the back of that building to its present position over the pulpit of the north end of the church. —*New York Sun*.

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### BOOK REVIEWS

*Organ Building in New York City: 1700-1900*, by John Ogasapian, published by the Organ Literature Foundation, Braintree, Mass. 02184. 295 pp. \$20.75.

In the preface to this work, Mr. Ogasapian says that his study "represents an effort to remedy, at least in part, the lack of secondary material on individual builders' careers, production, and stylistic traits." Mr. Ogasapian also points out that the history of New York organbuilding has been comparatively neglected in comparison to other areas of the country. This reviewer believes that the writer has overcome this neglect and more than adequately accomplished the aims quoted.

The book is arranged chronologically with individual builders discussed in separate chapters. It covers some familiar ground — but wherever possible Mr. Ogasapian has researched the traditional accounts related by earlier writers and corrected some mistakes. Some of the important source material which the author has carefully investigated include the Vestry minutes of Trinity Church, Broadway at Wall Street, correspondence files and other material at the New York Historical Society, the Edward Hodges note-

books, and public records and city directories. Mr. Ogasapian has read many earlier monographs, theses, and magazine articles on New York organbuilding, and there is a complete bibliography.

Some of the points emphasized in the studies of the individual firms include the growth and decline of the businesses as evidenced by contemporary accounts in the press, the volume of business as best it can be determined, and changes in personnel in the firms. A few historical matters of particular note are a detailed history of known Geib organs, much new biographical data on Thomas Hall and Henry Erben, and the relationship between these two men. The only general criticism of the work by this reviewer would be that he feels that Mr. Ogasapian's claim that Henry Erben contracted for work on his own in the period of the Hall & Erben partnership (1824-27) is not really substantiated.

As to the design of the organs, there is much discussion of the changes in tonal ideals, especially the adherence or lack of it to chorus-work, the question of the dominance of the ensemble by diapasons or reeds, the changes in pedal compasses, and the increasing influence in the nineteenth century of orchestral-type organ stops. Besides the bibliography, there are photographs, recital programs, and stop-lists all conveniently grouped at the end.

In sum, then, this book is not a re-write of over-familiar material, but a real addition to the history of organbuilding.

—Peter T. Cameron

*Del Castillo's Alphabetical Primer of Organ Stops*, by Lloyd G. Del Castillo, a Console Print available through the Organ Literature Foundation, Braintree, Mass. 02184. 25 pp. with photos, \$2.00.

Gaylord Carter's preface points out that organ stop nomenclature is often confusing if not deceptive and that many a performance has been weakened by incorrect or improper registration.

Del Castillo's treatise is a tongue-in-cheek lesson on some of the more common names found on organ stopknobs, tabs or keys. While he purposely avoids any technical terminology, and emphasizes the humorous—and sometimes ridiculous—understandings and misunderstandings of stop names, there is more than a grain of truth running throughout the several commentaries.

The Alphabetical design serves to provide a list of one stop name for each of the twenty-six characters, but in the cases of Gedeckt, Quint, and Salicional, the essays are fairly profound. References to Ernest M. Skinner, Hope-Jones, and Wurlitzer occasionally provide interesting sidelights, and the photographs reveal Mr. Castillo as a theatre organist of considerable note. Incidentally, he refers to electronic substitutes as "plug-ins."

This little book makes a delightful gift for an organist friend.

—AFR

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## MINUTES OF THE OHS COUNCIL MEETING

February 18, 1978

Millersville, Pennsylvania

The meeting was called to order by the president at 9:45 A.M. In attendance were council members George Bozeman, Norma Cunningham, Thomas Cunningham, Thomas Finch, Alan Laufman, Robert Newton, Lois Regestein, Lawrence Trupiano, Samuel Walter, and James McFarland; and committee chairmen J. Bryan Dyker, William Van Pelt, and Norman Walter.

The minutes of the Ithaca meeting of November 26, 1977 were accepted as they will appear in *THE TRACKER*.

The chairman of the audio-visual committee reported that work is well under way for release of the recording of the Woolsey Hall recital from the 1975 convention.

Co-chairmen of the extant organs committee report that updated New England lists will be ready in time for the convention.

The chairman of the research and publications committee reports a flurry of activity as it concerns assistance to individuals involved in organ research.

The archivist has announced receipt of a very important collection of memorabilia, the gift of our honorary member William H. Barnes. This collection includes two large scrapbooks containing recital programs, dedication brochures, magazine and newspaper clippings, and letters, all having to do with nearly sixty years of organ experience of the donor.

The public relations director reported his usual release of over 100 press items since the last meeting concerning all facets of OHS activity, including a short program on National Public Radio concerning the installation of a nineteenth-century organ of unknown make in Culver Mowers' church in Slaterville Springs, New York.

The president announced the appointment of Lawrence Trupiano as chapter co-ordinator. This post was created by council action at the last meeting in order to help fill a communications gap occurring as a result of wide geographic distribution of the ever increasing number of OHS chapters.

Council then voted 'to appoint E. A. Boadway to offer help to Olive Fisher with the disposition of Cleveland Fisher's estate, and also to represent the interests of the OHS in possible procurement of material from the estate for the OHS archives; and to authorize travel expenses round trip, Claremont to Washington, D.C., plus two days lodging and food.'

Committee chairmen at this time submitted their budget requests for the coming year and some preliminary budget discussion was held.

The historic organ recitals series chairman, J. Bryan Dyker, submitted a mock-up design for a brochure for national distribution. Council approved the motion 'to approve the flyer as designed and to authorize Mr. Dyker to have it printed as expeditiously as possible.'

Council then voted 'to authorize the public relations chairmen to reorder OHS T-shirts as needed.'

Having received a request to do so, council voted 'to give permission to the Library of Congress to reprint *THE TRACKER* in various formats for reading by the handicapped.'

A fairly lengthy discussion was held over the extent to which the OHS should be willing to stuff advertisers circulars in with the regular mailings of *THE TRACKER*. The end result was a motion to approve 'the practice of accepting stuffers from advertisers so long as the principles of business fairness and good taste are observed.'

In preparation for the printing of "Guidelines For The Preservation & Restoration Of Historic Organs" as prepared by the historic organs committee, the council decided on the following change: Section III E is to read "Windchests should be restored rather than replaced. Installation of slider seals is considered a change not in keeping with the practices of the original builder."

Council then voted to ask the president and Kenneth Simmons to 'consult with a lawyer to assist in drawing up documents to be signed concerning ownership of OHS property under the control of various OHS members.' In conjunction the following motion was passed 'to empower President Laufman to take legal action if necessary to recover information vital to the operation of the Society.'

The meeting adjourned at 3:20 P.M. with a vote of thanks to the hosts Jim and Ann McFarland. The next meeting will be the pre-convention Monday meeting in Lowell.

Respectfully submitted,  
/s/ James R. McFarland  
Secretary

## LETTERS TO THE EDITOR

Dear Sir,

I was pleased to receive the Summer, 1977, issue of *THE TRACKER* and note with interest the report of the Detroit Convention. I particularly noted Mr. Kuras' remarks on the harmonium; he is to be congratulated, for it is rare that instruments of the reed organ tribe receive recognition from serious musicians nowadays. However, one item seems to require clarification: The French firm of Mustel did indeed build harmoniums, but the German word *Kunst* describes a type of instrument, not a manufacturer, as the text seems to imply. The term *Kunst-harmonium* translates simply "Art harmonium," an advanced type of instrument with double expression and percussion action, patented, according to *Grove's Dictionary of Music and Musicians* (5th ed.), by Johannes Titz. This was the instrument associated with Karg-Elert.

I would also like to tell you how much I have enjoyed the past issues of *THE TRACKER*. Robert Whiting's review of Gellerman's book on the reed organ was particularly fine. Your publication fills a definite need.

Best regards,  
/s/ James H. Richards  
3000 Summer  
Waco, Texas 76708

## ZION'S REFORMED CHURCH

United Church of Christ  
Greenville, Pennsylvania  
Frank B. Stearns, Director of Music

## MEMBERSHIP REPORT

The Organ Historical Society is pleased to report that for the second time membership has passed 1000. At the time early in March when this material is compiled, the membership totals are as follows (compared to last year at the same time):

Regular Members and Subscribers	877	(888)
Contributing Members and Subscribers	106	( 91)
Sustaining Members and Subscribers	52	( 35)
Patrons	4	( 3)
Honorary Members	2	( 2)

1041 (1019)

It is our special privilege each year to list those members of the Society who have contributed beyond the regular dues to become Patrons, and Sustaining and Contributing Members, as well as to recognize our Honorary Members. The Society is grateful to these who have shown their trust and confidence in the Society and its work.

### Honorary Members

William H. Barnes

M. A. Vente

### Patrons

Jack M. Bethards

Dana E. Cartwright 3rd

Reinhold von Gerlach-Gerner

Lawrence Trupiano

### Sustaining Members

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## ARTHUR LAWRENCE

Editor, *The Diapason*

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

## NEW TRACKER ORGANS

### Roche at Taunton, Massachusetts

Replacing a pneumatic-action Estey organ, the Roche Organ Co., Inc. of Taunton, Massachusetts, has installed its Opus 19 in Holy Rosary R. C. Church, Taunton. There are nine speaking stops of 13 ranks in the three divisions—a total of 735 pipes. The Great division is in the center directly behind the facade pipes. The Swell division is directly behind the Great. The Pedal stop is divided equally on either side of the organ.

The specifications and case design were drawn up by Matthew-Michael Bellocchio, vice-president and tonal director of the company. The oak casework and towers were built by David McRoberts, with staining and finishing by Kenneth Nosul.

The ivory faces for the ebony drawknobs were hand engraved in England. The polished tin/lead pipes were imported from Germany, and the Chimney Flute pipes were made by Thomas Anderson in North Easton. The Spire Flute pipes came from Holland, and other pipes were rebuilt from an organ built by Ryder in 1885. The Stopped Diapason and Bourdon pipes were retained from the old Estey organ.

There is mechanical action throughout.

The specification:

Great - 61 notes	Swell - 61 notes
8' Open Diapason	8' Stopped Diapason
8' Chimney Flute	4' Spire Flute
4' Octave	2' Principal
III-IV Mixture (220 pipes)	II Sesquialter (117 pipes)
Pedal - 32 notes	Tremulant
16' Bourdon	

Couplers: Swell to Great, Swell to Pedal, Great to Pedal

This organ was dedicated on March 6, 1977, with the blessing of the organ by the Rev. Sebastian Slesinski, O.F.M. Conv., and a recital by David Carrier, MM. The program included works by Bruhns, Daquin, Frescobaldi, Boyce, Bach, and concluded with Solemn Benediction.

### Fisk in Providence, Rhode Island

A one-manual tracker organ, built by C. B. Fisk as Opus 74, is now installed in St. Peter's & St. Andrew's Episcopal Church at Providence, Rhode Island. The dedicatory program, played on March 12, 1977, by George E. Kent and Frank Taylor, organists, Joe Ceo, viola, and Mr. Kent also appeared playing the trumpet, states in part: "This cheerful organ represents an effort to bring some of the ancient musical feeling of life into a small urban American church. Its sound is intended to be vigorous, youthful, pungent, and above all happy. For the sake of diversity, several stops (labelled by an asterisk below) have been divided between B and middle C. This means that one hand can play on one voice while the other can play another voice. In addition, there is 'machine stop' foot pedal for making quick changes of volume. . ."



The 1977 Roche organ in Holy Rosary R. C. Church, Taunton, Massachusetts.

### The stoplist:

<b>Manual</b>	<b>Pedal</b>
Prestant 8'	Subbass 16'
*Gedackt bass 8'	Manual to Pedal Coupler
*Gedackt treble 8'	Tremulant
Octave 4'	Machine Stop
*Chimney Flute bass 4'	
*Chimney Flute treble 4'	
*Fifteenth bass 2'	
*Fifteenth treble 2'	
Twelfth bass 2 2/3'	
*Mixture III-V	
*Cromorne bass 8'	
*Cromorne treble 8'	
Nazard/Sesquialtera Treble II	

The full draw of the knob for the last stop brings on the Sesquialtera; half draw brings on the Nazard.

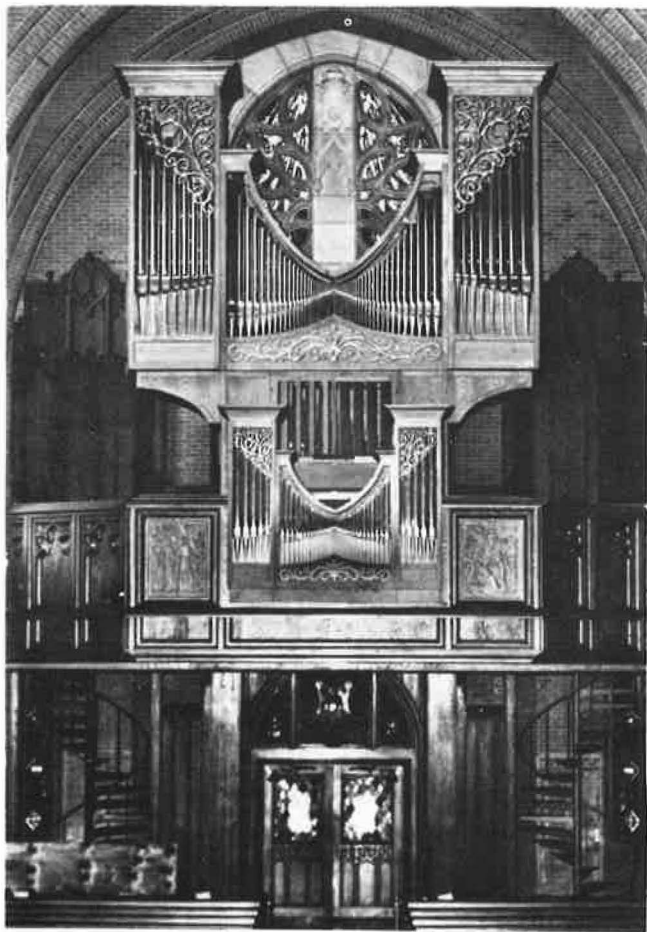
### Noack at Montpelier, Vermont

Bethany United Church of Christ in Montpelier, Vermont, contracted in 1975 with the Noack Organ Company, Inc. of Georgetown, Massachusetts, to design and build a new organ incorporating the existing Positive division which had been installed two years earlier by Michael Anthony Loris. The new organ was designed by Fritz Noack in consultation with Bethany's Music Director, Philip Stimmel. It

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The 1977 Kleuker organ in Our Lady of Grace R. C. Church, Greensboro, North Carolina.

is a cosmopolitan blend of several significant schools of tonal design, and is tuned in a temperament which is a compromise between that described by one of Bach's students (Kirnberger) and the modern equal temperament system. Mechanical key action is augmented by electric stop action and solid-state electronic combination action. The stop-list:

**Great**  
Principal 8' F#  
Gemshorn 8' c<sup>o</sup>  
Spire Flute 8'  
Octave 4'  
Recorder 4'  
Nazard 2 2/3'  
Octave 2'  
Cornet V 8' f<sup>o</sup>  
Mixture V  
Trumpet 8'  
**Pedal**  
Stopt Bass 16'  
Principal 8'  
Nazard 5 1/3'  
Octave 4'  
Night Horn 2'  
Mixture IV  
Bassoon 16'  
Trumpet 8'

**Positive**  
Stopt Flute 8'  
Principal 4'  
Chimney Flute 4'  
Nazard 2 2/3'  
Doublet 2'  
Recorder 2'  
Tierce 1 3/5'  
Larigot 1 1/3'  
Octave 1'  
Sharp III  
Cremona 8'  
Tremolo  
**Couplers**  
Great/Pedal  
Positive/Pedal  
Positive/Pedal

There are four combination buttons for each division and four generals.

The organ was dedicated on October 30, 1977, in memory of Merle Plastridge Martin who served as

organist of Bethany Church for 42 years. Mr. Stimmel's dedicatory program included works by Bach, Couperin, Dupre, Franck, Messiaen, Bingham, and Vierne.

#### Detlef Kleuker in Greensboro, North Carolina

A new 3-manual tracker organ has been installed in Our Lady of Grace R. C. Church in Greensboro, North Carolina, by Detlef Kleuker Orgelbau. Work began August 22, 1977, and was completed by mid-October. Those installing the organ were Herr Hartmut Rexhausen, Herr Rave, and pipe voicer Herr Nikolaus Blonigen who voiced all pipes in the church.

The instrument is especially beautiful to see and hear. The room has ceramic tile floors and white marble in the chancel. Reverberation is about four seconds. The case is solid white oak. Arabesque decorations are gilded. The action is entirely metal and the wind is flexible.

The brochure declares: "This new organ called 'The Jubilee,' to mark both the Silver Anniversary of the Church and Parish, and the Golden Wedding Anniversary of Mr. and Mrs. Joseph McKinley Bryan, is their latest gift which we receive with gratitude and much appreciation."

The organ was dedicated November 6th by organists Harold Andrews, Richard Anderson, and Kathryn Eskey. An organ festival followed with Paul Davis on November 7th, Edith Ho on November 8th, Reiko Oda on November 9th and Stephen Kowalyshyn on November 10th. Arthur Howes was the consultant.

The stoplist reads:

Hauptwerk C-g'''		Ruckpositiv C-g'''	
1. Bourdon	16'	10. Gedeckt	8'
2. Principal	8'	11. Principal	4'
3. Rohrflöte	8'	12. Spitzflöte	4'
4. Oktave	4'	13. Quintaton	4'
5. Hohlflöte	4'	14. Nasat	2 2/3'
6. Oktave	2'	15. Oktave	2'
7. Blockflöte	2'	16. Terz	1 3/5'
8. Mixtur V-VI		17. Mixtur IV	
9. Trompete	8'	18. Krummhorn	8'
Brustwerk C-g'''		Pedal C-f'	
(Im Schwellen)		25. Subbass	16'
19. Holzgedackt	8'	26. Oktave	8'
20. Spielflöte	4'	27. Superoktave	4'
21. Principal	2'	28. Flachflöte	2'
22. Quinte	1 1/3'	29. Mixtur VI	
23. Cymbel III		30. Fagott	16'
24. Rankett	16'	31. Trompete	8'
		32. Clarion	4'

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## Timeliness, And Other Matters . . . .

### An Editorial

We (not just the editor, but the *staff* of *THE TRACKER*) make every possible effort to produce a journal which is *worthy* of the Organ Historical Society—a publication which merits the attention of the whole organ world and at the same time justifies its own preservation so that generations to come will know what we thought and did and what happened to us and the organs which fall into our care or consideration.

But time, that relentless robber of life, has a way of taking its toll. Thus, in spite of devout pledges and burning of midnight oil to get *THE TRACKER* out to our members on a reasonable quarterly schedule, we oft times fall behind.

Years ago we tried to present timely announcements in our columns, but as the schedule grew more erratic we abandoned this policy with one exception and that was news of the annual OHS convention. The purpose of this latter feature is to stimulate interest in the convention plans, whetting the appetites of all readers, so to speak, and thereby increasing the attendance at conventions. One wonders whether this, too, should be omitted, and *THE TRACKER* made into a timeless journal on a "one-foot-in-heaven" sort of basis.

One of our contemporary historical societies operates this way, and we received the Summer 1975 issue of their quarterly at Christmas. No one seems in the least bit disturbed, and the dues continue to roll in without complaints.

We are in no way apologizing for the present situation regarding *THE TRACKER*. We refuse to do so on the ground that *no one*—neither writers nor contributors nor publisher nor editor receives compensation for the work of producing *THE TRACKER*. OHS members can count their blessings that this system still works! Take a look at the latest Annual Report of the Treasurer, and note that the cost of publishing *THE TRACKER* amounts to only one-third of the income from dues. Our contemporary (aforementioned) spends more than the total dues income on its journal.

We are deeply grateful, however, to all those who exercise patience, and to everyone who contributes articles and items for publication. We are most fortunate, at this time, to have a good backlog of material—most of it top grade.

So, let time not take its toll in your esteem for *THE TRACKER*, and show your appreciation for it by making a contribution of some kind—write an article or become a sustaining or contributing member, or even a patron. (We can't promise a pair of angel's wings to each patron, but you will be one step nearer heaven!)

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Compiled and Edited by Samuel Walter  
1976

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**FOR SALE**—*Historic American Organ Builders*, the seven articles from *MUSIC* 1976 bound together. \$1.25 by mail from author: Albert F. Robinson, 12 Kings Highway East, Haddonfield, N.J. 08033.

**FOR SALE**—50 used tracker organs, all sizes, varying condition. For list send 50¢ in stamps to Alan Laufman, Director, Organ Clearing House, P.O. Box 104, Harrisville, N.H. 03450.

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**FOR RENT**—OHS slide-tape program "A History of the Organ in America from 1700 to 1900." Duration: 45 minutes. Full information and rates: Norman M. Walter, 25 Waterview Rd., West Chester, Pa. 19380.

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