

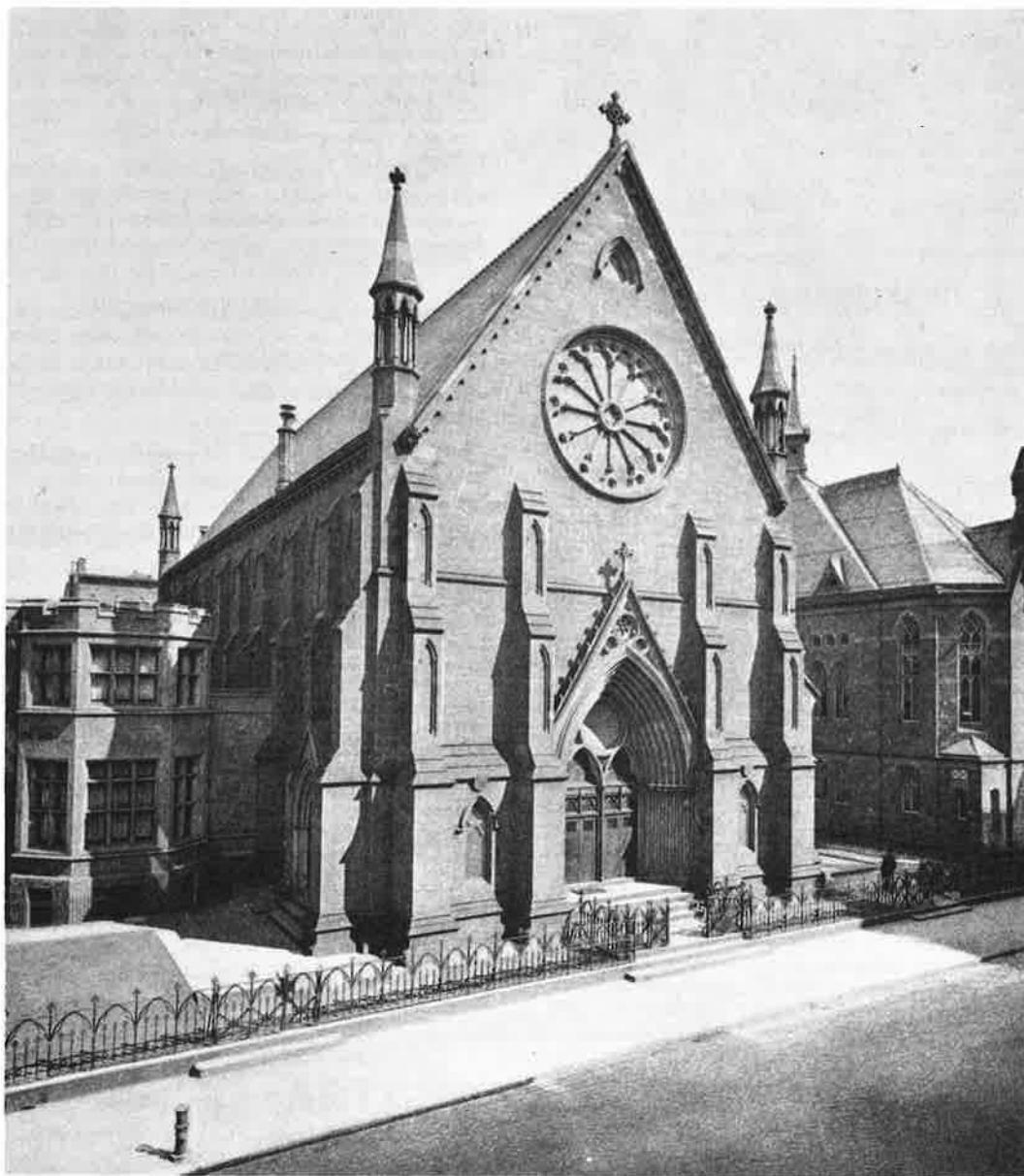


THE TRACKER

Journal Of The Organ Historical Society, Inc.

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Winter 1981



The Organ Historical Society, Inc.

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Albert F. Robinson Editor
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Norma C. Cunningham Publisher
40 E. Mt. Pleasant Rd., Wilmington, OH 45177
F. Robert Roche Advertising
60 Part St., Taunton, MA 02780

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Earl Miller Recital Series
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Alan Laufman (acting) Research and Publications
P.O. Box 104, Harrisville, NH 03450

Chapter Correspondents

Alan Laufman Boston Organ Club
P.O. Box 104, Harrisville, NH 03450
Mary Ann Dodd Central New York
23 Broad St., Hamilton, NY 13346
Thomas A. Burrows Chicago-Midwest
1621 B Salisbury Ct., Wheaton, IL 60187
Lorenzo Velez Greater New York City
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25th Anniversary Opportunities . . .

. An Editorial

During this 25th year celebration of the founding of the Organ Historical Society, Inc., each member should make an effort to participate by giving a special contribution to one or more of the on-going funds—all of which deserve and need your support:

1. The **Helen Harriman Foundation**—established in 1967 for the purpose of having funds available to use in emergency for organs in jeopardy. While still very small, it was put to good use last summer in the case of St. Alphonsus' famous Hook & Hastings organ. To become effective, this Foundation should have several thousand dollars in it. Why not give something now and leave a legacy in your will?

2. The **E. Power Biggs Fellowship**—begun in 1978, this very fitting memorial fund is used to encourage young organ enthusiasts by extending an expense-paid invitation to attend a National OHS Convention and a year's free membership to those selected by our Committee. Costs vary, according to the convention site, but a gift of \$250 generally covers one candidate's expense. Again, any amount is welcomed.

3. The **25th Anniversary Issue of The Tracker**—although nearly \$3000 has been contributed to help cover the costs of that splendid issue, there is need for much more. If you have not made a contribution to this fund, and appreciate having received your copy, won't you please send a check?

4. The **Audio-Visual Program**—there is an on-going increasing expense involved in publishing our recordings. Also, the Committee is preparing a much-needed new Slide-Tape Program which will be costly, and funds for both of these activities are essential.

5. The **William H. Barnes Memorial Fund**—the purpose of this memorial is still under consideration, but contributions have begun to come in. If you were one of Dr. Barnes countless friends, we are sure you will want to make a gift to this fund.

All of the above programs are well worth your serious consideration if the Society's life and work is to continue and become more effective. So, during our quarter-of-a-century anniversary year, help us celebrate by making OHS stronger financially. Many thanks.

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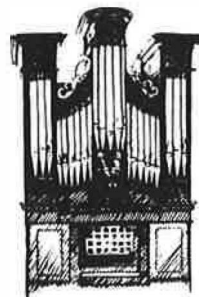
David and Permelia Sears
P.O. Box 61
Dunstable, Mass. 01827

ARTHUR LAWRENCE

Editor, The Diapason

Saint Mary's College
Notre Dame, Indiana 46556

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



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Cover Photo: Trinity Chapel, New York City

Edward Hodges' "Memo Book" on the Trinity Chapel Organ

by John Ogasapian

Part I

Edward Hodges (1796-1867), organist of Trinity Church, New York City, from 1839 to 1863 (although he held the position in name only after 1858), is known to have kept careful diaries on his daily activities, as well as individual notebooks containing copies of documents and correspondence pertaining to each organ in the design of which he had a hand. Unfortunately, the diaries have not survived the years since Hodges' death (at least insofar as is known); however, at least three of the notebooks are extant, and a fourth (that for the St. John's Chapel organ) also probably exists. Two have thus far been published, either in whole or in part: the volume for St. Paul's Chapel, printed verbatim,¹ and the Trinity Church organ documents, abridged with commentary.² There exists in the Library of Congress a similar notebook, almost certainly Hodges' last, concerning the Trinity Chapel organ.³

The notebook includes dated documents from June 30, 1852, to December 30, 1853. In the process of his research on Anthony Philip Heinrich, David Ellender discovered other documents on the Trinity Chapel organ, fragmentary material in Hodges' hand, inserted after p. 1164 in the *Heinrich Scrap-book*. How the documents found their way into that scrapbook is unknown; however, Heinrich and Hodges were contemporaries in New York and New York musical activity, so the presence of the Hodges documents among the Heinrich papers need not surprise us, in and of itself. The fragments contain a copy of the stoplist as originally proposed by Hodges, a diagram of the stopknob layout at the keydesk, and a letter from Hodges to Thomas Hall, dated November 30, 1854.

This writer has discussed the Trinity Chapel organ episode briefly elsewhere.⁴ As noted, the instrument was finally installed without many of the stops Hodges had specified; it remained unfinished until its replacement by an Odell in 1871. Although the building⁵ is an excellent example of Richard Upjohn's work, and was underwritten by a parish not only able to solicit extremely wealthy communicants, but also possessed of considerable unrestricted endowment and funds in its own right, Trinity Chapel's conception and construction was attended by a high degree of cost-consciousness, especially for the period. The reason for the comparative parsimony may lie in the fact that Trinity's warden, Gen. John A. Dix, was maintaining that the parish was spending more than its

income at the same time that it was moving to abolish one source of that income, pew rentals. While it subsequently was discovered that Trinity had divested itself of some 67% of its original property holdings on Manhattan Island, realistically, the appreciation of land values had almost certainly more than compensated for the cumulative generosity of the early nineteenth century.

Dix and his proponents were in favor of the new chapel, to be built on Twenty-Fifth Street, between Broadway and Sixth Avenue, but only on condition that construction be delayed until the parish debt no longer exceeded \$300,000, and that costs be limited "as far as practicable" to \$40,000. In fact, estimates submitted ran to \$79,000, and the total costs, including land and furnishings, came to some \$230,000, by the time it was consecrated on April 17, 1855.

Naturally, Hodges was requested to provide a design for an organ for Trinity Chapel. The notebook begins with that design and a covering letter, both dated June 30, 1852:

Specification of an Organ for Trinity Chapel.

This instrument is to have the usual three sets of *Manuals* (Keys for the Hands) and one of *Pedals*, (Keys for the Feet), the latter mounted with *Brass*, as at Trinity Church & St. John's Chapel.

Compass of each of the Manuals, CC to f in alt. 54 notes
Compass of the Pedals, CCC to D. 27 notes.

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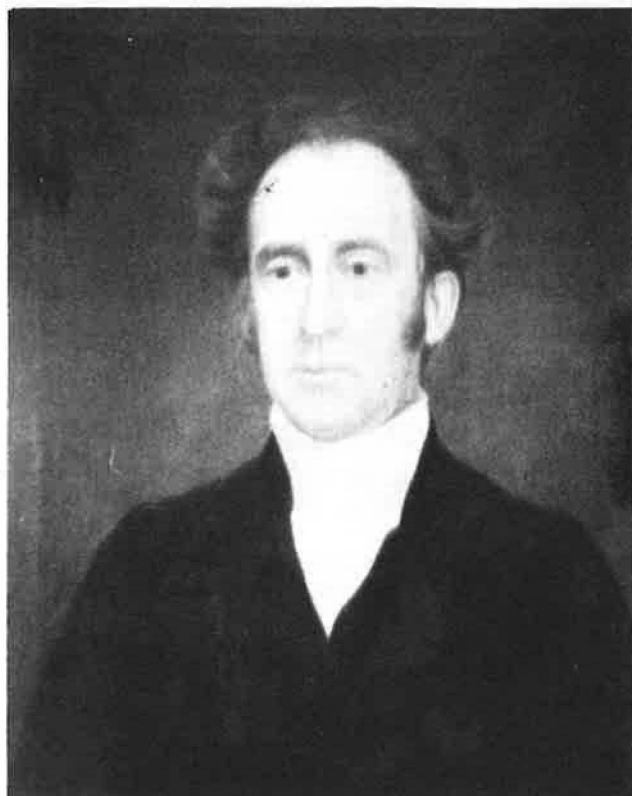
Great Organ, forcibly voiced throughout

1. Open Diapason, metal 8 ft
8 inches diameter (internally) of the CC, and weight at least 150 lbs.
2. Open Diapason, metal 8 ft.
7 inches diameter of CC, at least 130 lbs.
3. Stopt Diapason
4. Principal, metal 4 ft.
5. Open Flute, wood, large scale, 4 ft.
6. Twelfth, metal
7. Fifteenth
8. Sesquialtera, 3 ranks
9. Mixture, 3 ranks
10. Trumpet, metal 8 ft.
11. Clarion, metal 4 ft.



The familiar profile of Edward Hodges, probably from the 1850s, that forms the frontispiece of his daughter Faustina's biography of him.

Edward Hodges, from a painting done in the 1840s, now owned by his descendant, Mrs. Prindle Wissler of Middlebury, Vermont.



Choir Organ, more delicately voiced.

1. Open Diapason, metal, 8 ft.
2. Dulciana, metal, 8 ft.
3. Stopt Diapason
4. Principal, metal, 4 ft.
5. Flute, stopt.
6. Twelfth (very soft)
7. Fifteenth (soft.)
8. Dulciana Sesquialtera, 3 ranks.
9. Reed (Clarionet treble Bassoon bass) 8 ft

Swell, with triple boxes and shades, as at Trinity Church.

1. Stopt Double Diapason 8 ft. soft (16 ft. tone)
2. Open Diapason, strong, metal, 8 ft.
3. Stopt Diapason
4. Dulciana, metal, 8 ft.
5. Principal, metal, 4 ft.
6. Cornet, 5 ranks
7. Trumpet, (strong), metal, 8 ft.
8. Hautboy, metal, 8 ft.
9. Clarion, metal, 4 ft.

Pedals, having the pneumatic lever action

1. Stopt Double Diapason, wood, 16 ft. (32 ft. tone)
2. Dulciana (thick zinc) 16 ft.
3. Open Diapason, 16 inches diameter in the clear, extra thick zinc, 16 ft.
4. Open Diapason, wood, 16 ft.
5. Principal, zinc, 8 ft.
6. Sesquialtera (12th, 15th, 17th, 19, & 22nd), 5 ranks
7. Trombone, powerful, metal, 16 ft.
8. Serpent, (soft free reed.) 16 ft.

Couplers

1. Pedals & Swell
2. Pedals & Great Organ
3. Pedals & Choir Organ
4. Great Organ & Swell, at unison
5. Great Organ & Swell, at the *octave above*
6. Great Organ & Choir at the *octave below*
7. Choir Organ & Swell, at unison

The keys to be so placed that the Organist when playing may face Eastwards.

The "Metal" employed (except in some of the *Pedal* stops, with regard to which *Zinc* is specified) to be at least *one half Tin*.

The Zinc Pedal pipes to be carefully protected by varnish from atomospheric influence.

Adequate bellows to be furnished, with two sets of feeders, one of them yielding heavy wind for the Pedals.

The best materials usually employed, to be used throughout; and the workmanship to be of the first order of mechanical excellence.

No *case-work* required, except in the immediate vicinity of the keys & Draw Stops.

EH

August 4th 1852. Partly in consideration of the limited space in the organ chamber, and partly with a view to the limitation of expense, I resolved to omit altogether two of the largest stops in the Pedals, (see p 9 "Pedals" numbered 1

& 3,) viz. the "Stopt Double Diapason" and the "Open Diapason" of Zinc.

EH

Copy of a Letter sent with the foregoing Specifications. —
193 Hudson St.
New York
June 30th 1852

My dear Sir

I now have the pleasure of enclosing to you a Specification of an organ for the new Chapel. I ought perhaps to apologize for the length of time which has elapsed since the receipt of your official request. Suffice it to say that the subject has been in my thoughts ever since, and that it was not until yesterday that I arrived at definite conclusions concerning it.

Even prior to the communication with which the Building Committee has honoured me, I had formed an ideal plan of a superb and unique instrument for that rising edifice, — one that should reflect credit upon the Country. But the *limitation* spoken of, with reference to cost most effectively quashed any such scheme, and compelled me to direct my thoughts in a more common-place channel. Accordingly I diminished peremptorily one leading feature of the said ideal plan, that of having a *fourth* rank of fingerkeys, with various solostops attached; and restricted myself to the description of an organ such as should be well adapted to the production of those solemn, majestic, devotional effects, which, in my humble judgement, ought to characterize the music of the Church.

The introduction of the use of *Zinc* in the making of organ-pipes, which is *quite modern*, has certainly led to the deterioration of the instrument. That metal is so *stiff*, that, being able to stand well, the pipes have not been allowed sufficient *thickness* and *weight* to give out the full round tone of the pipes manufactured in the olden time. Besides which, Zinc is liable under certain circumstances to *rapid oxidation*, the destructive effect of which you can easily imagine. So I have, in this instance, (with the exception of certain stops in the Pedals,) specified, that the pipes shall be made of organ "metal" (an expression well understood by organ builders to mean a mixture of lead and tin, with occasionally a small proportion of bismuth or of antimony,) whereof at least *one half* shall be *tin*. Some makers have used a *larger* proportion of tin than one half; but the common modern practice is to use much *less*, *lead* being comparatively cheap, and *tin* expensive. So they have reduced the tin to *one fourth* or even less. Your only guarantee for fair dealing in this matter, as well as in numberless particulars connected with the production of so complex a piece of mechanism, will be in the science, the skill, and the *integrity*, of the party whom you may entrust with the execution of the work. And here let me observe further that, although two, three, or more organ-builders may estimate for organs *from the same specification*, no two of them can possibly estimate for precisely the *same instrument*. A first rate *tailor* would estimate for a suit of clothes for a given person at a much higher sum than some poor Snip, who yet might make his clothes quite *as big* as the other, and perhaps too of similar stuff. The application is apparent.

Upon looking over the specification, you will perceive that I have altogether *left out* various "fancy stops" (such as the Keraulophon, Viol d'Amour, &c) and confined the instrument to ordinary *Serviceable* stops, including several *Reed stops*. I presume that the the Committee wish that the organ, whatsoever its magnitude, shall be good in its kind.

I suggest then that the Reed stops (all of which I have marked in the specification thus [mark]) should be *imported* from London or from Paris. This could be done either by the Committee, or by contract through some honest organ-builder. If by the former, however, it would probably occasion a good deal of trouble.

Various subordinate details have been necessarily excluded from the specification, e.g., the system of *tuning*, the depth of touch, shape and arrangement of draw stops, and many more similar matters; which should be left to the supervision of some competent person.

A good deal of the *effect* of the organ, howsoever constructed, will depend upon the internal structure of the intended *organ chamber*, and some of the arrangements of the instrument will hinge upon the assigned position of the future *Choir*. Upon neither of these two points however have I at present any precise information.

I shall be happy to attend and explain, if I have not made my self understood; or to render the Committee any further services in my power,

remaining

My dear Sir

with much respect

Your obliged & very humble servant,

Edward Hodges

George T. Strong, Esq.
Secretary to the
Building Committee

68 Wall St. July 1, 1852

My dear Sir

I have the honor to acknowledge the receipt of your favor of the 30th June, enclosing the specification of the Organ for the new Chapel of Trinity Parish, which will be laid before the Building Committee at its next meeting on Wednesday the 7th inst.

Please to accept the thanks of the Committee for your attention to their request and believe me.

With great respect

Your obdt. servt.

Dr. Edward Hodges

s/ George T. Strong

Mem. On the July 7 above mentioned the Committee met, but no business was done, on account of the intrusion of Mr. Henry Erben! Fourteen days afterwards they again met. The result follows.

68 Wall St. July 22, 1852

My dear Sir

I enclose herewith a copy of a Resolution adopted by the Building Committee of Trinity Chapel at a meeting held yesterday — together with the several papers which are by that resolution referred to you — viz: the Specification, two letters, from Henry Erben & R.M. Ferris, and a memorandum furnished the Committee, informally, by Mr. Hall.

I am very resp'y & truly

Your obdt. servt.

Dr. Edward Hodges

s/ George T. Strong.

At a meeting of the Building Committee held July 21, 1852. Ordered that the specification for the Organ heretofore communicated to the Committee by Dr. Hodges, & all other Communications before the Committee of that subject by referred to Dr. Hodges, & that he be requested to procure estimates for the Organ from builders in whom he has confidence, & to report the same to the Committee.

Extract from the Minutes
s/Geo. T. Strong

The bad blood between Hodges and Erben resulting from disagreements during the construction of the Trinity Church organ six years earlier was obvious. Erben's visit to the meeting of the Building Committee was certainly an attempt to prevent Hodges from being placed in control of the design and construction of the new instrument. That he was unable to prevail is apparent in the Committee's resolution directing Hodges to attend to the matter of the organ. The specific charge to solicit bids from "builders in whom he has confidence" was interpreted by Hodges as a prerogative to exclude Erben, as will be seen. Erben, however, was not one to withdraw from such a fray gracefully.

The accompanying documents were as follows.

(1.) A letter from Mr. Henry Erben.

New York. July 21, 1852

To the Building Committee
of Trinity Church, N.Y.

Gentlemen.

At the request of your Chairman I herewith give you my reasons why an organ should not be enclosed in a room as it is proposed at Trinity Church Chape [sic]. It is not an experiment. It has been tried frequently & always proved a failure. I never knew an instance where an organ so situated was suffered to remain for any length of time.

The first objection is, the walls retain more or less dampness for years, no matter if they are furred off. For the want of a free circulation of air, a dampness is created which swells the machinery, rusts the iron work, corrodes the brass work, rots the glue & leather, and causes the organ to be constantly out of order. The next objection is the tone of the organ is smothered & not at all effective — although some are pleased with the smothered tone which is produced. Another and a very important objection is on account of the Choir and Organist, being so near the Clergyman — which is very annoying to them [sic]. They cannot be quiet. They will talk and it is necessary for them to have some conversation. The last organs which lately have been located in that manner, are in St. Mark's Phila. — Grace Church Brooklyn, and St. Paul's Church Buffalo. The two first, the organs are already taken out of the rooms, and put up in the Galleries. I was in Buffalo last week, and saw the Clergyman (the Revd Mr. Schuyler) officiated there on the Sunday previous, and he informed me that the noise from the Choir annoyed him. As regards the effect of the tone of that organ, it is not so much smothered, as a portion of it projects in the Church. I have been in business 25 years, & I have some *practical* experience about that matter, & I am decidedly of the opinion, that the location proposed is a very bad one for the organ, and the Congregation. But should the Committee conclude to have the organ put there, or any where else about the Church, I hope they will not forget that my claims for building it, in any and every point of view, are paramount to any other Manufacturer — having built Trinity Church organ, which is the best on the continent — and which has given perfect satisfaction, and belonging myself to Trinity Parish. I

understand that the amount proposed for building the organ, without the Case, is \$3000. I hope the Committee will permit me to send in a description of an organ, that can be furnished for that sum.

Your Chairman informs me that you have a description from Dr. Hodges. No doubt it is a good one — but it is not to be supposed that he can keep pace with all the improvements, which are being made constantly in large organs. A theoretical knowledge of an organ is very good, but a practical one much better.

I have finished during the last 6 months, three large Cathedral organs, and I am now building four more, and it is not questioned from any source, but that the most important improvements in organ constructing, originate in my establishment, and should it happen, that the organ for the Chape [sic] is not ordered from my establishment, it would carry on the face of it that I had not given satisfaction to the Vestry in building Trinity organ, which would not be true, but nevertheless it would affect the standing of my establishment.

I hope the Committee, after they decide where the organ is to be located, will allow me to send in a Schedule of an organ, which shall contain all the modern improvements, and at least as many stops and pipes, as they could get from any other Manufacturer.

respectfully &c
s/ Henry Erben

Aside from the conflict of personalities implicit in Erben's letter, and his appeal to the Committee to award him the contract on the ground that his reputation might otherwise be in jeopardy, two points deserve highlighting. First, Erben claimed yet again — or still — credit for the success of the Trinity Church organ, even though it was built, albeit with protest, to Hodges' design. Second, the concept of chambering an organ to the side of the chancel, rather than allowing it to stand free in a gallery, is consistent with the introduction of the Oxford ritualistic "Cathedral Service"; nevertheless, Erben takes issue with the idea. Looking at Upjohn's floor plan of Trinity Chapel, one is forced to concur with Erben's view. The U-shaped chamber opening into the left side was certainly less than an ideal location for any instrument. On the other hand, Hodges' espousal of triple-walled boxes suggests (and Erben's letter implies) his preference for less 'present' tone.

(2.) A letter from Mr. R.M. Ferris, addressed outside to Julian C. VerPlanck, Esq. Chairman of the Building Committee of Trinity Church, New York. Present.

New York. July 17th 1852

To the Building Committee of Trinity Church

Gentlemen:

The undersigned would respectfully ask permission to be allowed the privilege [sic] of estimating upon the new organ for Trinity Chapel now being erected in 25th & 26th Sts. of this city. I would like you to hear & see my Organ at Calvary Church any afternoon you might name. I have had over twenty years practical experience as an Organ Builder, and I offer my services to build you an organ second to none in the United States. I am willing to abide by the opinion of either of the gentlemen who preside at the organ in your parish, Dr. Hodges of Trinity, Mr. Walters of St. Paul's, or Mr. Bristow of St. John's of my ability to build such an organ as you may desire for your church.

I am willing to give you any reference you may ask as security to any amount for the faithful performance of any

Contract I shall or may enter into with you for an organ for your Church.

References:

Revd. Dr. Hawk's Episcopal
Revd. Dr. Marsden's D. Reformed
Revd. Dr. Held Lutheran
Revd. Mr. Armitage Baptist

I have organs in all the churches under the charge of the above mentioned clergymen in this city, besides others that I can refer to if necessary.

I remain Gentlemen yours
most respectfully
s/ Richard M. Ferris
Organ Builder
464 Houston St. NY

(3.) An anonymous "Schedule of an Organ suitable for Trinity Chapel, New York" (sent in informally by Mr. Thomas Hall.) This schedule was in some respects identical with my "Specification" already copied herein, (the result probably of several conversations previously held between Mr. Hall & myself,) but differed in others. I will set down the differences.

1. Each of three sets of keys extended two notes higher, so as to end at G alt – 56 keys.
 2. In the *Great Organ*
Double Open Diapason, 16 ft. *added*
Night Horn, instead of Flute. 4 ft. substituted
 3. In the *Choir Organ*
Of the Open Diapn. "the lower octave wood"
Viol d'Amour. 8 ft. metal *added*
Flute. 4 ft. metal (instead of 2 ft. *stopt*.)
Twelfth *omitted*
Dulciana Sesquialtera *omitted*
The treble reed is called "Cremona."
 4. In the *Swell*.
The compass down to 4 ft. C only. (How the lower octave of keys is to be applied is not specified.) 44 notes.
Keraulophon for Dulciana, substituted.
Fifteenth & Cornet 4 ranks, for Cornet 5 ranks.
(Mem. All the stops are mentioned as to dimensions as though they extended to CC (8 ft) thus "Open Diapn. 8 ft." &c, yet the number of pipes in a rank is set down as 44.)
 5. In the *Pedals*. CCC to D. 27 notes
Stopt Double Diapason – *omitted*
Metal (zinc) Open Dn. 16 ft. *omitted*
Trombone. 16 ft. metal. *omitted*
Fagotto. 16 ft. for Serpent, substituted.
Sesquialtera, as to the 17th, 19th, & 22nd *omitted*
- (The *denomination* of the Diapasons, &c is different to mine. Thus the Open Diapn. 16 ft. if called "Double Open Dn." The Principal 8 ft. is called "Open Dn." The Twelfth is called "Quint 6 ft." The Fifteenth is called "Principal.")
6. In the *Couplers*.
Great & Choir in unison, instead of 8va below
Great & Swell at octave above, *omitted*
Pedals & Swell, of course *omitted* in consequence of shorter compass.

I copy verbatim the concluding Recapitulation

	Compass	Stops	Pipes
Great Organ	from CC to G altissimo	12	896
Choir Organ	CC to G	9	448
Swell	from 4 ft C to g	10	572
Pedals	from CCC 16 ft to D	7	189
Couplers		5	
Signal for Bellows		1	
		44	2105
		Stops	Pipes

(4.) The remaining document was the original Specification, before copied into this book.

E.H. July 29
1852

In conformity with the resolution recorded, I drew up a second specification, part of which follows.

New-York August 16 1852

Specification of an Organ for Trinity Chapel.

This instrument is to include the customary component parts of a Church Organ, – Great Organ, Choir Organ, & Swell organ; together with a Pedal Organ. The three sets of Manuals to be of uniform compass, from CC in the bass to f in alt, – 54 keys. The Pedal compass from CCC to D, – 27 keys. The Pedal keys to be mounted with Brass, as at Trinity Church & St. John's Chapel. The new pneumatic lever action to be attached to the Pedals only. The Swell to be constructed with triple boxes & shades, as at Trinity Church. The Organ to be erected in a chamber constructed for the purpose, near the Chancel.

If any *Organ Front* is to be exposed to view, the portion of the work is to be included in a supplementary estimate.

The "Metal" used in the manufacture of the pipes is to be compounded at the least of *one half Tin*. This applies to all the metal pipes, excepting the Dulciana & Principal in the Pedals. The keys to be reversed, & so placed that the player may face Eastwards.

Adequate bellows & feeders to be provided, yielding two pressures of wind, the heavier wind for the Pedals.

The names of the stops to be affixed by labels on the front board, after the manner of those at Trinity Church, and not upon the drawstops themselves.

No *case work* included, excepting in the immediate vicinity of the keys; but good & convenient organ desk & seat are to be provided.

The materials used throughout to be of the best description employed in similar undertakings; and the workmanship of the first order of mechanical excellence.

The whole to be constructed, erected in the chamber provided for it, voiced, tuned, & finished, under the direction & supervision, and subject to the approval, of a person or persons to be designated by the Building Committee.

Contents

(That is, specifications as previously given.)

I offer to build and put up in Trinity Chapel, an Organ in all respects according to the foregoing Specification, complete, for the sum of

_____ or, omitting for the present all the *Reed pipes*, the instrument being provided however with sliders,

draw-stops, adequate wind, and in all other respects constructed for the future insertion of those pipes, — for the sum of

_____or, omitting, besides all the Reed pipes, all the *Pedal pipes* excepting those of the first two stops, (Dulciana & Open Diapason) preparing everything however for the future insertion of the said Pedal pipes & Reed pipes, for the sum of

Memorandum. My friend W.H. Walter having kindly assisted me by making fair copies of the Specification, I distributed them on the 16th of August, 1852, in the following order. No. 1 to Mr. George Jardine, No. 2 to Mr. Thomas Robjohn, No. 3 to Mr. Richard M. Ferris, & No. 4 to Mr. Thomas Hall. In the evening of the same day, having immediately received copies of the ground plan from Mr. Upjohn, I took the first of them to Mr. Hall, and this morning have distributed three others, successively, to Mr. Ferris, Mr. Robjohn, & Mr. Jardine; the *reverse* order of the distribution of the Specifications.

EH August 17th 1852

There follows in the book the "Dimensions of the Organ-Chamber at Trinity Chapel," two pages with plan and section of the room in which the organ was to be housed. Hodges then addressed himself to the assertions made by Erben concerning the chancel location proposed, with a letter to the rector of the Buffalo church.

New York, Aug 14th 1852

Rev'd. & dear Sir

Trinity Parish is now erecting a Chapel in the upper part of this City, and it is intended to place the Organ in a chamber constructed for the purpose contiguous to the chancel. To this plan some objection has been raised, and reference has been made to me. But before expressing my decided opinion upon the subject, I am desirous to collect what testimony I can. Hence the liberty I now take in addressing myself to you, as a clergyman who has had by this time considerable experience of the *working* of a similar plan, & one who must therefore be well aware of its disadvantages & inconveniences, if any such there be.

Will you kindly then inform me whether owing to the *position* of your organ the instrument has been exposed to injury from *dampness*, affecting its materials (wood, iron, brass, leather, &c) *more* than it must have suffered from being put up in any newly erected edifice? (To this question probably your organ builder can make the best response.)

2. Whether in your sacred ministrations you experience any *annoyance* or inconvenience from the proximity of the *organist* & the *choir* in consequence of their *talking* or other misbehaviour? and whether this evil on their parts is so inveterate that it cannot be remedied?

3. What is the *general effect* of the organ as heard in the church when compared with that of an organ of similar power placed in the more customary gallery or loft?

I feel that I am unduly intruding upon you in propounding such questions, but am conscious at the same time that it is the best way to get at the facts of the case.

Will you kindly oblige me in the matter? I scarcely need add that the objections implied in the questions I have asked did not emanate from myself; and that your reply may render good service to the authorities of our parish.

If you think proper to give also any general observations or information bearing upon the case, it will be all the more acceptable, to

Rev'd dear Sir your very
humble & respectful servant
s/ Edward Hodges

The Rev'd. W. Shelton D.D.
Buffalo

The following is a copy of Dr. Shelton's reply received Aug. 19th, 1852.

Dr. Hodges.

My dear Sir

In answer to your several questions I have to reply *first*, that the organ has been in use eight months, and as far as I am aware has suffered no injury from its position. I have heard of no complaint, and am not in possession of any facts which lead to the suspicion of injury from its proximity to the roof.

2nd, As respects the "noise and confusion from the members of the choir" — I have never heard any — and am happy to say that I have a very orderly and proper company of singers who would not be likely to commit an impropriety under any circumstances, but their position (which is in the eye of the congregation) would prohibit were they disposed.

3rd. The effect of the Organ, upon the ear, as heard from the front is decidedly in favor of its position — and to this both Nature, — and experience testify. The sound coming from before one, must be superior in its effect from that of a reverse position. Hence the almost involuntary movement of the head to the direction from whence any sound proceeds.

With the position of the organ in my Church the congregation are *thoroughly satisfied*. So far from its being an intrusion on your part to put the foregoing questions, it gives me gratification — and reminds me that years since I propounded to yourself queries which were far more perplexing.

With high respect for your
talents & character I am
respectfully your friend
s/ William Shelton

New York Aug. 19th 1852

Reverend & dear Sir

I am much obliged by the receipt of your truly kind & highly satisfactory letter which was delivered about an hour since, and I will take care to lay it before our Building Committee in due time, as a communication which *completely settles the question*.

But I must not conclude our present brief correspondence without guarding myself from the possible surmise of having thrown out suggestions unfavourable to the character of your Organist & Choir. The suggestions that evil, and only evil, and that continually, was entailed upon the officiating clergy at your Church, from the vicinity of the Organ, the Organist, and the Choir, came from a quarter which I have purposely left nameless; and I designedly put them pretty strongly, in order to elicit just such a response as you have done me the honour to make. If therefore any of your choral force should be at all aware of the inquiries instituted, I beg you to assure them that they were set on foot rather with the view of clearing them from injurious imputations than with the malicious design of bringing a railing accusation against them.

I know not any of your vocalists, I believe; but if Mr. Sheppard be still your Organist, I *know* him and entertain much respect for him, and beg you to remember me kindly to him.

Accept my best thanks for your polite & prompt attention & believe me to be always

Reverend & dear Sir
Your faithful & very
Humble servant
s/ Edward Hodges

The Revd. Wm. Shelton D.D.

Hodges' assertion notwithstanding, Shelton's letter appears not to have answered the question completely, for but a week later he was to address a similar set of questions to O.B. Keith, organist of St. Mark's Church, Philadelphia. in the meantime, however, he forwarded the estimates he had gathered to the Building Committee, via its secretary, George Templeton Strong.

George T. Strong, Esq. Secretary of the Building Committee
New York, Augt. 25, 1852

Mr. dear Sir,

In conformity with the directions of the Committee I have obtained Estimates for building an Organ for Trinity Chapel, which (four in number) I have now the honour to enclose to you.

Previously to doing so, I revised the Specification and *reduced* it to what I consider the smallest scale compatible with the future requirements of the instrument. Still the price very considerably exceeds the assigned limit of \$3000. The best method of surmounting the difficulty would seem to be by obtaining a larger appropriation. *Without* it, I hesitate not to affirm my conviction that the Organ *will* not, *can* not, be what it *should* be.

With the estimates, I return the letters from Mr. Henry Erben & Mr. R.M. Ferris, which were referred to me. With regard to the allegations contained in one of them, I thought proper to address a letter of inquiry to the *Revd. Dr. Shelton*, rector of St. Paul's Church, Buffalo. That gentleman's highly satisfactory answer will be found with the other papers. Upon some points I may add that it is notorious that, in all Cathedrals, the officiating clergy are in close propinquity, without any such evil consequence as is alleged; and, as a crowning fact with regard to the *position* of the instrument, that the organ in Canterbury Cathedral is placed entirely out of sight, behind the Triforia, but that its effect as heard in the Church (of which fact I have undoubted testimony) is *excellent*.

I have now done all that was entrusted to me to do relative to this matter, and am *functus officii*; but I am still at the disposal of the Committee,

and always with much respect My dear Sir
Your very faithful servant
Edward Hodges

(See a Postscript to this letter on the following page.)
George T. Strong Esq. Secy.

The Estimates sent in with the foregoing letter were as follows—

Builders (alphabetically)	Complete	Reeds	Out Reeds & Some Ped. pipes out
R.M. Ferris	\$5750	\$5000	\$4800
Thomas Hall (<i>did not send in, see next page</i>)	(5200)	(4350)	(4100)
Geo. Jardine	6000	5000	4900
Thomas Robjohn	5800	5000	4775

Postscript to the foregoing letter

P.S. I am sorry to have to add that Messrs. Hall & Labagh (Augt. 25 1 p.m.) have not sent in the estimate which I expected from them. That circumstance however cannot affect materially the question of necessary *supplies*. I inclose their note, just received.

EH

Mem. I deposited this day, at 1:50 p.m., at Mr. Upjohn's office in Broadway, a packet containing *all* the papers referred to me by the Committee on the 21st. ult., the three estimates of Mr. Ferris, Mr. Jardine & Mr. Robjohn respectively, together with letters to the committee from Mr. Ferris & Mr. Robjohn [Erben?], *Dr. Shelton's* letter to myself, a copy (or rather the *original*) of the revised Specification, and the note of Messrs. Hall & Labagh copied on the opposite page. The Committee was to meet there. EH Augt. 25. 1852

88 Wooster St. 25 Aug 1852

Dear Doctor

We are sorry to say we have been unable to complete our calculations respecting the organ for Trinity Chapel, in time to hand in today. We hope however that this will not make any serious difference, as we understand the Committee meeting today is for especial purpose and that the Organ matter is not likely to be taken up before the regular meeting on Wednesday next. We shall be prepared with our estimate before that time, and I will send it to your house.

Yours very truly
s/ Hall & Labagh

Edwd. Hodges Esq. Mus. Doc.

Mem. My mind is strongly impressed with the conviction that Hall (for Labagh is *passive*) has some private reason for withholding [sic] his estimate for the present. It *may* be politic, but I do not think it likely to promote his interests. At all events, I shall not trouble myself to attempt to un-ravel his motives; for they concern me not. He has had a day longer than the others to prepare, and is not ready. EH Aug 25 1852

Mem. Sept. 1 1852

Messrs. Hall & Labagh this morning sent in their Estimate, the sums being as follows:

The Organ complete.	\$5200
Reeds omitted.	4350
other omissions.	4100

Mr. Hall also showed me *another Estimate* he had prepared, for the *same organ precisely* but with the present omission of the lower octave of the Swell, besides still other matters, reducing the sum to \$3,800 EH.

New York Sept. 1, 1852

My dear Sir

I have now the pleasure of handing you the Organ Estimate of Messrs. Hall & Labagh. I also enclose a letter I have received from my friend Mr. O.B. Keith of Philadelphia, relating to the organ in the Church of St. Mark in that city, & remain My dear Sir

George T. Strong Esq. Your very faithful servant
Edward Hodges

193 Hudson Street
New York Augst. 26th/52

My dear Sir

I really am so ignorant as not to know whether you are organist &c of St. Mark's Church, Philadelphia or not. Whether or not, I presume you will oblige me by answering the questions I am about to put to you; either from *your own* knowledge and experience, or from *valid testimony* obtained on the spot.

How much then of the following is *true* & how much is *fudge*? When I next have the pleasure of seeing you in New York I may tell you for your amusement the why & wherefore. It will be no news to you however that crooked wires are pulled even in *musical matters*.

Now for a statement, true or false. That in the said Church of St. Mark an organ was erected "closed in a room," that it "proved a failure" was subsequently "taken out" & put up in a gallery; — that the causes of the removal was, [sic] that the organ received injury from the "dampness" of its position and the "want of a free circulation of air" which "swelled the machinery, rusted the iron work, corroded the brass work, rotted the glue & leather," and caused it to be "constantly out of order"; that another cause of the removal was that "the tone of the organ was smothered, & not at all effective"; and a third & "very important one was, that" on account of the Organist & Choir being so near the clergyman the latter found it "very annoying," because they could not "be quiet," and indeed found it "necessary for them to have some conversation!"

There you have it. Is all that true? If so, St. Mark's must be a very *queer* place, and it must have a *queer* set of fellows within it! But *mark*, I cannot believe it until you tell me so, being always

My dear Sir
yr's very faithfully
s/ Edward Hodges

O.B. Keith Esq.
231 S. Front St.
Philadelphia

Pasted to the *verso* of the page on which the letter to Keith is copied is a summary table of the estimates as received, dated much later than the correspondence — February 1, 1853. Hodges doubtless inserted it on the available blank page, without regard to the continuity of the records surrounding it.

	Entire	Reeds out	Other omiss.
Ferris	\$5750	\$5000	\$4800
Hall & Labagh	5200	4350	4100
Jardine	6000	5000	4900
Robjohn	5800	5000	4775
Crabb	7000		
	(with indefinite offer of his own)		
Erben	4000!	3000!	2750!

EH Febry. 1st 1853

Pipes:

G.O.	15 x 54		
C.O.	11 x 54	= 39 x 54 =	2106
Sw.	13 x 54		
Ped.	10 x 27		270
			<hr/> 2376

Mr. Keith, of Phila — to EH in reply
Philada — August 27th 1852

My dear Sir

Lest the strange information you have rec'd respecting St. Mark's Organ should unsettle you as to cause strange movements in your own organ on Sunday next, I will reply to your favor at once which has just reached me.

I will take up this statement as it occurs in your letter. "An organ was erected enclosed in a room." Mr. Hall, our mutual friend built the instrument, he can tell you precisely the kind of *room* it was put in. "That it proved a failure." *Falsehood* No. 1 "was subsequently taken out." The keys were *taken out* and extended similarly to those in the Pilgrim's Church, Union Square, N.Y., so that the above assertion and what follows — "that it was put in in a gallery" form *Falsehood* No. 2.

The bellows was found very defective, owing doubtless to the unfinished state of the cellar in which it was placed; the work on it may have been hurried, for the new bellows which Mr. Hall supplied, is now, I believe, in very good repair.

The organ is in the most exposed situation in the church, but it is very effective for its size, not as much so as if it were at the other end, on the plan Mr. H. and I have sometimes *talked over*.

About the *annoyance* the choir give the clergyman. I think it is all the other way. e.g. A certain hymn, I may say, is to be sung, of course the places are all found; the next things is to find another one perhaps of a very different metre, in consequence of a mistake on the part of the clergyman.

Your inference is true then that St. Mark's Church must have "a very queer set of fellows within it" for the clergyman makes queer mistakes and folks say that I am a queer fellow — but seriously, our Choir is a pattern of good order. I always make it a particular part of my care to see that the boys conduct themselves as in the house of God. — One thing that contributes greatly to the good order of the Choir is the fact that they are all in open view, and I believe as a general rule all of us mind the visible eye of the congregation more than the *Invisible Eye*.

I am sorry that I cannot give myself the pleasure of attending Trinity soon, for I assure you that the last service I heard there was a treat. (July 18th)

I wish you had told me in your letter the "why & wherefore" — You say you will do so when you see me in New York. I suppose some organ builder has been telling some strange things. But I must conclude with signing myself.

Yours as ever
very respectfully
Dr. Edward Hodges
New York s/ O.B. Keith

Mem. I heard no more (officially) of the matter for many weeks. A meeting of the Vestry took place on or about the 20th of September, but, for reasons best known to them-

selves, the Building Committee *did not ask* for any increased appropriation of money towards building the proposed Organ. Mr. Henry Erben appears to have been very busy in enforcing his claims, but without much sensible effect.

At length, I was somewhat *surprised* by the receipt of the note from Mr. G.T. Strong which is copied (by Asaph [Hodges, EH's youngest son, whose hand appears as copyist elsewhere in the book; e.g. the letters to and from Shelton and Keith]) on the next page.

EH Oct. 24 1852

68 Wall St. New York
Oct. 14, 1852

My dear Sir

I enclose herewith a communication from Messrs. Hall & Labagh, in relation to the *Organ* for Trinity Chapel, which was laid before the building committee at its meeting yesterday & which the committee directed should be referred to you, with a request that you report your opinion as to the proposition it contains.

Dr. Edward Hodges
I am very respectfully
Your obt servt.
s/ George T. Strong
Secy. Building Com.

(\$3000 proposition from Hall & Labagh)

88 Wooster St. 5th Oct. 1852

George T. Strong Esq.

Dear Sir

In obedience to your request we beg leave to hand you a further proposition in relation to the Organ for Trinity Chapel with a view to reduce the cost of the instrument to the sum you mentioned viz: three thousand dollars. In doing this we do not propose to depart from the specification and estimates previously made by us & now in your possession any further than by reducing the stops & pipes to the number named in the annexed [?]; these will be quite sufficient for all the purposes of the Service, & whatever additions you may ultimately think proper to make can be introduced at some future time as well, & at no greater expense than if the whole were contracted for in the first instance—Respectfully submitting same we remain Your very obt. servts.

s/ Hall & Labagh

List of stops proposed to be placed in the organ for Trinity Chapel in the first instance (provision being made for all others mentioned in the original specification drawn up by Dr. Hodges) viz:

Great Organ	1	Open diapason, metal, 8 ft., the internal diameter of CC 8 inches, weight 150 lbs.
	2	Stopd. diapason 8 ft.
	3	Principal 4 ft.
	4	Twelfth
	5	Fifteenth
	6	Trumpet 8 ft.
Choir Organ	7	Dulciana, 8 ft.
	8	Stopd diapason 8 ft.
	9	Principal 4 ft.
Swell	10	Double Stopd Diapason 16 ft.
	11	Open diapason 8 ft.
	12	Stopd diapason 8 ft.
	13	Principal
	14	Cornet, 5 ranks
	15	Trumpet

Pedals	16	Open Diapason, wood, 16 ft.
	17	Principal zinc 8 ft.
Couplers	1	Pedals & Swell
	2	Pedals & Great Organ
	3	Pedals & Choir Organ
	4	Great & Swell Organ at Unison
	5	Great & Swell at octave above
	6	Great & Choir Organ at oc- tave below
	7	Choir & Swell Organs at unisons

My dear Sir

I beg to acknowledge the receipt of your official note of yesterday's date, together with the reduced proposals of Messrs Hall & Labagh. The subject shall have my early attention.

Would it not be well however to procure similar reduced estimates from the other parties who have been applied to? This I would do without suggesting more than the necessity for limiting the first outlay to three thousand dollars, leaving to the competitors to propose each for himself what stops to insert & what to omit, so as to bring the cost within the prescribed amount.

But if the committee already have resolved that they will give the contract to Messrs. Hall & Labagh, of course I shall not think of trying to disturb their decision. May I ask you to be kind enough to let me know what the feeling of the Committee is with regard to this point?

very respectfully,
Your obt. servt.
s/ Edward Hodges

G.T. Strong Esq.
Sec. of Buildg. Com
of Trinity Chap.

68 Wall St. Oct. 15, 1852

My dear Sir,

Your favor of this date was received. It strikes me that it might be well to procure reduced estimates, analogous to those of Messrs. Hall & Labagh from the other builders with whom you have been in communication. But the Committee have taken no action that seems to contemplate another application to those builders, the resolution being merely a reference to yourself of Messrs Hall's proposal.

The Committee have *not* resolved to give the contract to Messrs. H. & L. — but as the estimates they put in were decidedly below those offered by any other builder it may be that the com. considered it not worth while to enquire what stops the other would furnish under a contract limiting the cost to \$3000.00 & took it for granted that they could not consistently with their former estimates, put in as much work for that sum as Hall & Labagh propose to furnish.

The Com. may have wished simply to understand from competent authority whether the Instrument contemplated by this last proposal would be serviceable temporarily, or until the additional stops enumerated by you should be put in — and whether the stops selected by Messrs H. & L. were judiciously chosen.

But I beg you to understand that these are only my own notions of what the Committee may have intended — & that they are founded on the resolution itself & nothing else, there having been no discussion of the subject in the Committee which could enable me to form an idea of what the feelings of its members about the matter may be. If you

think it expedient to make further inquiries of the other builders, there has been no *decision* by the Committee that should interfere with your so doing.

I am very respectfully
your obdt Servt
s/ Geo. T. Strong
Dr. Edward Hodges
Circular addressed to R.M. Ferris, George Jardine & Thomas Robjohn, respectively

New York, Oct. 16th 1852

Mr dear Sir

It has been deemed expedient to limit the cost of the proposed Organ for Trinity Chapel, in *the first instance*, to the sum of *three thousand dollars*. I shall be much obliged by your favouring me with a statement of the *number of stops* you are willing to furnish *for that sum*. The instrument & its machinery to be, in all other respects except the insertion of some of the stops, identical with that before proposed, so that the omitted stops may be at any future time inserted without further expense than would be entailed *now* were they included in the contract. I hand you herewith a "form of tender," and shall be obliged by the receipt of your answer on or before this day week.

Yours very respectfully
s/ Edward Hodges

"Form of tender"

I offer to build in Trinity Chapel, for the sum of *three thousand dollars*, an Organ containing the stops enumerated below, & to make full provision for the future insertion of all the stops mentioned in Dr. Hodges specification upon which my former estimate was founded.

Mem. A copy of the above was enclosed with the circular sent to Mr. Ferris, Mr. Jardine, & Mr. Robjohn.

EH Oct 16 1852

Mem. Mr. Robjohn declined sending any further estimate, on the ground that after constructing all the *machinery* he should not have money enough left to allow him to insert any tolerable quantity of pipes. The other gentlemen sent in their tenders, & I condense them into a tabular form (together with Messrs. Hall & Labagh's) on the next page.

Specification:

\$3000 worth Hall & Labagh		\$3000 worth R.M. Ferris		\$3000 worth G. Jardine	
Grt. Org.		Grt. Org.		Grt. Org.	
1	Open Diap.	1	Open D.	1	Open Diap
2	Stopt do	2	Stopt do		no more.
3	Principal	3	Principal		
4	Twelfth	4	Twelfth		
5	Fifteenth	5	Fifteenth		
6	Trumpet	6	Sesquialtera		
Choir Org.		Choir Org.		Ch. org.	
1	Dulciana	1	Dulciana		complete
2	Stopt Diap.	2	Stopt Diap		9 Stops
3	Principal	3	Principal		
Swell		Swell		Swell	
1	Dble Stopt Diap.	1	Open Diap	1	Dble Stopt Diap.
2	Open Diap	2	Stopt do	2	Open Diap
3	Stopt do	3	Principal	3	Stopt do
4	Principal	4	Cornet	4	Dulciana
5	Cornet			5	Principal
6	Trumpet			6	Cornet
				7	Trumpet

Pedals		Pedals		Pedals	
1	Open Diap wood	1	Open Diap wood	1	Open Diap wood
2	Principal zinc				
Couplers complete		Couplers complete		Couplers complete	
7		7.		7	
Bellows, two sets		Bellows, two sets		Bellows, for ordinary wind only	

The side-by-side comparison of the three proposals is interesting. Ferris' stop-list is a conservative one. It might well date from the early part of the century with the addition of a Great Trumpet and a Swell reed. Hall & Labagh's is similarly conservative, except that the main manual mixture is lacking. Jardine's, by contrast, eschews the idea of a basic Great plenum in favor of a full Choir and Swell; variety, in the later style, as opposed to *plenum*. Doubtless each of the builders would have preferred to cut one of the manual divisions – the Choir – and use the money saved thereby to provide a complete two-manual scheme. Nor can the possibility have been lost on Hodges, al-though he makes no mention of it. Certainly the reason such a cut is not advanced by any of the principals lies in the assumption – indeed, the explicit intent – that the instrument's in-complete state be but temporary, and that the three-manual scheme would be completed when funds permitted. As stated, that never did transpire.

(To be continued)

Notes

1. See the *Boston Organ Club Newsletter*, VII:10 (November 1971), pp. 3-7. The original is in the collection of its editor, E.A. Boadway, of Claremont, New Hampshire.
2. John Ogasapian, "Toward a Biography of Henry Erben," Part II, *The Tracker* 22:1 (Fall 1977):3-13, and Part III, *The Tracker* 22:2 (Winter 1978):10-22.
3. The author's copy was photocopied from Boadway's copy.
4. *Organ Building in New York City, 1700-1900* (Braintree: Organ Literature Foundation, 1977), pp. 46-47.
5. The building itself was sold in 1944 and consecrated that year as the Serbian Orthodox Cathedral of St. Sava. Hodges' organ remained unchanged until it was replaced in 1871 with Odell's Op. 107, a three-manual of thirty-three registers, according to the maker's opus list. For the stoplist see *The Keraulophon*, XII:2 (Nov/Dec 1980), pp. 6-7.

RONALD WYATT

Trinity Church
Galveston

W. Strauss

Sthaca, N.Y.

1981 OHS Convention Program Plans: Society Returns to Maine

by Brian Franck and Alan Laufman
n

The 26th Annual National Convention of the Organ Historical Society promises to be an unusual blend of downeast Maine culture and more than a dozen fine old tracker organs, some of which were last visited by the Society during the 1963 convention. To be held in the northeastern part of the state from the 22nd to the 25th of June, the Convention will have its head-quarters at the University of Maine, Orono campus (a few miles from Bangor). Though many meals will be provided by churches on each day's tour, all breakfasts and one lunch will be served in the cafeteria connected to the University dormitory which will be used as housing for Convention registrants.

Monday, June 22, will feature a pre-Convention event — an evening recital performed by Rosalind Mohnsen at the Methodist Church of Orono. The organ, a 2-23 1891 Emmons Howard rebuilt by the Berkshire Organ Co., Opus 108, 1978, 2-27, is described in detail in *The Tracker* 24:3 (Spring 1980):18.

Lord Recital Hall at the University, with its 2-7 Hook & Hastings, Opus 1907, 1901, rebuilt in 1971 by Fritz Noack and John Boody, will be the setting of Tuesday morning's annual meeting. Following lunch on campus, buses depart for Stockton Springs where the Community Church and its delightful 1847 1-9 E. & G. G. Hook organ will host a performance by Elizabeth Sollenberger, organist, and Allen Graffam, trumpeter. Continuing south, the next visit is to the First Congregational Church of Searsport, where William Aylesworth (of the Chicago Chapter, OHS) will demonstrate a 1905 2-19 E. W. Lane, the youngest instrument on this year's schedule. Next door to the church is the well-known Penobscot Marine Museum, and there will be time for an unhurried visit to this important collection of materials pertinent to Maine's rich coastal history.

Concluding the day's activities on Tuesday, an evening concert is scheduled at the First Baptist Church in Belfast. The Haydn Festival Orchestra and George Bozeman, organist, will present a Handel Organ Concerto, a composition by Belfast native Gladys Pitcher, and other selections. The elegant 1848 George Stevens organ, restored by Bozeman-Gibson & Co. in 1975, is especially appropriate for the chosen program — the Pitcher piece was written for it. Preceding the concert, convention registrants will be regaled with a shore meal (lobster and clams, with chicken barbecue for those whose tastes do not include sea delicacies), to be served on the front lawn of the First Church, weather permitting. At the nearby Methodist Church, a 2-10 1879 S.S. Hamill organ may be inspected.

For organ enthusiasts, one of the special attractions of the Maine coast is the concentration of George Stevens instruments; some of his finest work exists in Maine, with a rich diversity of styles attesting to the quality of instruments from the shop of that master builder. On Wednesday, June 24, the Convention tour includes three outstanding Stevens organs. After a drive along Maine's scenic shoreline to Machias, we will hear a demonstration by Marion Anderson of the 1867 2-19 Geo. Stevens organ at the Centre Street Congregational Church. The organ is housed in a somewhat unusual gothic-style case. Following a catered luncheon of lobster stew and graham-cracker pie at the Congregational Church in East Machias (see p. 88 of the 1980 OHS Convention Handbook), David Bergeron will demonstrate the 2-19 1872 Stevens organ in that church. Identical in size to the Machias instrument, but ever so radically different in tonal and visual design, this is one of the finest extant Stevens organs, complete with highly decorated case pipes.

Further east, we will hear a transplanted 1-6 1850 Henry Erben organ at St. Luke's Episcopal Church in Woodland, demonstrated by Susan Armstrong, before proceeding to Calais, the "Gateway of New Brunswick." There Earl Miller will demonstrate the Geo. S. Hutchings Opus 123, 1884, 2-13 at the Second Baptist Church, followed by a (non-fish) dinner at the Congregational Church. This spectacular Romanesque structure houses the opulent 2-26 1873 Stevens organ which is the scene for Charles Page's evening recital. The organ is probably the largest unaltered Stevens in existence.

Thursday morning, June 25 (with a later-than-usual start to allow sleeping late) Barbara Owen will present a lecture with slides on the subject of organ building in New England, especially in Maine. The first tour stop of the day is at the Methodist Church in Orrington where Nina Hollifield will demonstrate the 2-19 c.1852 E.L. Holbrook organ, rebuilt in 1962 by Fritz Noack. After lunch at the Elm Street Congregational Church in Bucksport, Lois Regestein is scheduled to present a program on the 2-14 E. & G. G. Hook, Opus 328, 1863, restored in 1963 by the Andover Organ Co. Buses will then make their way to Blue Hill, where Barbara Owen plans to demonstrate the fifth Stevens organ of the Convention, a splendid little 1-9 built c.1867 and restored in 1975 by the Andover Organ Co.; the handsomely decorated case pipes of this organ are especially noteworthy.



St. John's Roman Catholic Church, Bangor, Maine. Postcard courtesy Don's Barn.

The grand finale of the Convention will be held at St. John's Roman Catholic Church in Bangor. Following a catered dinner in the church hall, Karel Paukert's major recital on the newly-restored 3-34 E. & G.G. Hook, Opus 288, 1860, provides a fitting climax. This superb organ, the largest old organ in the state, is being completely overhauled by Bozeman-Gibson & Co., who are adding a prepared-for but never installed 16' Trombone and enlarging the pedal compass from 25 to 27 notes. The organ is housed in a gothic-style case in a magnificent acoustical setting.

Conventioneers who desire to see and hear still more of Maine's many fine instruments will have the opportunity on Fri-day, when half a dozen churches along the roads south will be open for homeward-bound OHS visitors. Organs available in-clude examples of work by E. & G.G. Hook & Hastings, Wm. B.D. Simmons & Co., S.S. Hamill, Geo. S. Hutchings, the Hutchings-Votey Organ Co., as well as new instruments built by the Andover Organ Co., the Berkshire Organ Co., and the Stuart Organ Co. Those wishing to venture out to sea can visit the 1-m Bozeman-Gibson & Co. organ in the Squirrel Island Chapel, an organ first used at Boston's Cathedral of the Holy Cross during the 1976 AGO national convention.

1981 Convention Committee members include E.A. Boadway, David Coco, Charles Ferguson, Alan Laufman, John Morningstar, Carlton Russell, John and Linda Shortridge, Margaret Stone, and Brian Franck, Chairman.

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A Conrad Doll Chamber Organ

by Raymond J. Brunner

During the latter part of the eighteenth and the early nineteenth centuries, many of America's finest craftsmen were working in and around Lancaster, Pennsylvania. This south-eastern Pennsylvania area is well known for the fine furniture, clocks, metalwork, guns and decorative objects produced by German, English, and Scotch-Irish immigrants who settled there. The early history of organ building in this country also owes much to the area, for near Lancaster in the Moravian community of Lititz lived the master organ builder David Tannenberg. His extraordinary ability and prolific output of over 40 organs influenced other organ builders who succeeded him. One such man was Conrad Doll of Lancaster.

Doll was a remarkable man, for in addition to building organs he was an accomplished cabinetmaker, published a hymnbook, and was an organist and schoolmaster. He is best remembered for the organ which he built in 1807 for Peace Church, near Camp Hill, Pennsylvania. Long thought to be the only surviving Doll organ, it has one manual with six stops and is housed in a beautiful Chippendale case. The recent discovery of a second extant Doll organ prompts this article.

The organ is a two stop chamber organ in a small Hepplewhite style case. It was built probably between 1805 and 1810. The two stops are an 8' Gedackt, and a 2' Principal which breaks to 4' pitch at middle C. The size of the organ and case style suggests that it was built for household use rather than as a church organ.

Details of Conrad Doll's life are sketchy, despite extensive research, and much is open to speculation. He lived from 1772 to 1819 in the city of Lancaster, Pennsylvania. His grandfather had come to America in 1741 from Bretten, Germany. Doll's father, John, was a child of seven years when his family arrived at the port of Philadelphia. The Dolls settled in Lancaster and grew to a large family. Conrad Doll was one of seven children. His family was talented, as he had an uncle who was a cabinet-maker, a brother Joseph who was a clockmaker and silversmith, and a brother Jacob who was a York, Pennsylvania, gunsmith.¹ Conrad's father was schoolmaster of the church school at First Reformed Church in Lancaster. The church played a large part in Conrad's life, as he was destined to replace his father as schoolmaster and assume the role of church organist.

In 1798, at the age of 26, Conrad Doll published a music hymn book entitled *Sammlung Geistlicher Lieder nebst Melodien*.² The book includes an introduction by Christian Ludwig Becker, pastor of First Reformed Church at that time. Doll follows this with instructions for singing. The hymns in the book are of Swiss origin and are the works of Zollikofer,

Bachofen, and Schmidlin.³ In the same year Conrad Doll, Caspar Schaffner and Caspar Fordney took up a collection to purchase a small organ for the church school.⁴ They purchased a four stop Tannenberg organ, probably the one which had been built in 1775 for St. Mary's Roman Catholic Church in Lancaster.⁵ The organ case exists in the church today, having been converted to a bookcase about sixty years ago.

This gave the church two Tannenberg organs, the four stop one for the church school and the two manual and pedal, 15 stop Tannenberg which the church had obtained in 1770.⁶ Doll's uncle, George Burkhardt, was a Lancaster cabinetmaker who built the case for the 1770 Tannenberg organ. The case of this organ also survives in the church and testifies to Burkhardt's great skill. It seems likely that Doll learned his cabinetmaking skills from his uncle.⁷

In 1801, Doll married Maria Trissler; however, she died two years later at the birth of their first child, who also died.⁸ Doll remarried in 1804. His second wife was Maria (Polly) Graeff, daughter of Andrew Graeff, a prominent judge.⁹ They had two daughters.

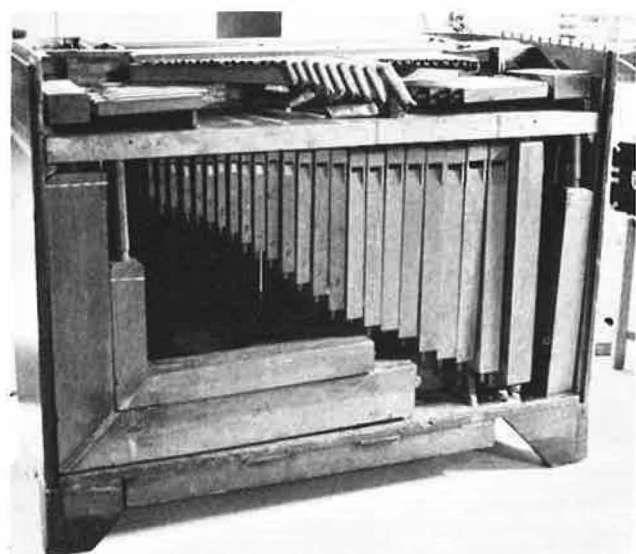
It is uncertain when Doll started building organs. The Lancaster tax records list him as a "spinet and organ maker" from 1799 to 1814, and the deed for a house he purchased in 1805 lists him as "joiner and cabinetmaker."¹⁰ There are no known Doll spinets surviving, nor do we have any information about them.

On July 6, 1807, Doll signed a contract with the German Reformed and Lutheran Congregations (a union church) near Camp Hill, Pennsylvania for the construction of an organ with six stops.¹¹ He agreed to complete the organ in five months for the sum of \$466.67. The church and organ are both preserved in their original condition today. Known as Peace Church, the building is used on special occasions and is open to the public during the summer. In 1974 the Doll organ was restored by the Noack Organ Co.¹² The Peace Church organ bears a nameplate which reads "Conrad Doll, No. 5, Lancaster." The meaning of the No. 5 is uncertain, as it could be the fifth organ or the fifth keyboard instrument he built. There are no records yet discovered of other Doll church organs which once existed.

In 1807, Doll's father died. By this time Conrad had become organist of First Reformed Church. In 1813, Doll's second wife died. The next year he was appointed to the position of school-master of the church's parochial school.¹³ In 1818, Doll petitioned the consistory for more money to operate the school, claiming he could not live on the allowance provided.



The Conrad Doll chamber organ.



Back view of the Conrad Doll organ.

Doll's life came to a tragic end in 1819 at the age of 47. At the church consistory meeting of April 26, 1819, a woman of the church accused Doll of attempting to rape her. He was dismissed from his position as schoolmaster. Apparently distraught over the incident, Doll committed suicide in August of 1819. The church consistory refused him burial in the church yard because of the circumstances of his death.¹⁴ In June, 1820, Doll's estate was inventoried and was found to contain only \$107.45 worth of belongings.¹⁵

The Doll chamber organ which is the subject of this article came to light in May of 1978 at an estate sale in Lititz, Pennsylvania. It had been in the possession of a Mrs. Louella Carpenter, who had gotten it from an aunt, Agnes Spiro. The aunt in turn had obtained it years earlier from a Rev. Heidler in Rothsville, a small town near Lititz. This is as far back as its ownership could be traced.

At Mrs. Carpenter's estate sale in May, 1978 the organ was purchased by antique dealer William Warfel of Manheim, Pa. Shortly thereafter the author purchased it from Mr. Warfel. Nothing of its origins was known at that time. In searching for information, he was soon led to James R. McFarland, organ builder and organ historian of Millersville, Pa. After examining the instrument, the latter noticed a similarity between the stop action of the organ and that of the Conrad Doll organ in Peace Church. Upon visiting Peace Church to examine their organ and compare it to the chamber organ, it became obvious that they were both made by the same person. Among many similarities discovered were that the construction of both wood and metal pipework was identical in every detail, that handwriting on pipes and keys for identification was identical in both organs, that similar woods were used for various parts, that the moulded key nosings on both organs appeared to have been made with the same moulding tool, and that the inlay technique on the cheek blocks of the keyboards was the same. The most important documentary evidence in the chamber organ was found when the bellows were cut apart for releathering. The interior wood surfaces have newspaper glued to them to make the bellows more air tight. The newspaper, *Der Wahre Amerikaner*

(*The True American*), was a German language newspaper printed in Lancaster. The newspaper fragments are all from the fall of 1805. The Peace Church organ also has *Der Wahre Amerikaner* glued inside its bellows, dating from 1806.¹⁶

The chamber organ measures 4 feet wide by 2 feet deep and is 3½ feet high. Its Hepplewhite case is African mahogany with inlay banding of curly maple and walnut. The top of the case is solid mahogany, while the curved doors and the sides are mahogany veneer over pine. The 54 note keyboard has ivory natural coverings with poplar sharps, stained black. At each end of the keyboard is an inlaid cheek block and beyond the cheek blocks are pierced wood grilles for sound emission.

Wind is supplied by a bellows in the lower part of the case, actuated by a foot pedal on the right side. The pedal is retractable, so there is no indication that the case contains an organ when the lid is closed and the pedal is retracted. The bellows contains a single fold feeder, which supplies wind to a double fold wedge type reservoir. The reservoir has a section of its top board surrounded by four wood strips to form a compartment to hold two bricks for weight, providing wind pressure of 1½ inches, water column. The bellows is wedged in place between the wind duct and brackets on two of the mitered pipes.

The organ has a slider chest with pallet box below. The chest frame is made of maple with black walnut grid dividers, sponsils, pallets and sliders. The pallet box and toeboards are pine. Pallets are operated by brass pins pushed by the keys directly above them. One slider is located on the top of the chest and one on the bottom. The entire chest sits on a large channeled toeboard from which the 8' Gedackt pipes are suspended upside down, their tapered toes being pushed into tapered holes with beeswax to hold them in. The upper slider supplies wind to the 2¼' Principal rank whose pipes are placed horizontally above the large toeboard which feeds the 8' Gedackt and supports the wind chest. The slider beds are leathered as are the toeboards where they contact the sliders.

The wooden pipework of the 8' Gedackt is of pine to middle C and the rest of the rank is black walnut. Each wooden pipe has



The keyboard, drawknobs, and pierced wood grilles of the Conrad Doll organ.

its block and toe shaped from a single piece of wood. The larger pipes have oak blocks, the smaller ones, walnut. Fitting the pipes in the lower part of the case required ingenuity, and pipes are placed in some unusual positions. They surround the bellows on three sides and the bottom 11 are mitred. One is attached to the bottom of the case, fed by a wooden tube, and two pipes protrude through the floor of the case in one back corner, hidden by the case foot and skirting. The stopper handles of the wooden pipes have faceted carving, identical to the Peace Church organ and distinctly different from Tannenberg stoppers.

The Principal rank is of stopped wooden pipes at 2' pitch to middle C, where it changes to open metal pipes at 4' pitch. (As the stops are not labeled the designation of this rank is the author's.) This stop is most effectively used with the 8' Gedackt, rather than as a solo stop. The metal pipes are crudely made, as are the surviving original metal pipes on the Peace Church organ. Their construction is identical to that of the Peace Church Doll pipes, having the languid bent down at a right angle at the mouth to form the flue.

The scaling of the 8' Gedackt is identical to that of the 8' Gedackt on the Peace Church organ. The bottom two octaves of wooden pipes on the Principal are identical in scale to the 8'. The metal pipework of the Principal is scaled very near to the 8' "Dulciana" of the Peace Church organ.

There has been speculation in the past that Doll must have used Tannenberg's organs as models for his own, having access to two Tannenberg organs to copy. It is almost certain that Doll met Tannenberg on occasion when Tannenberg visited Lancaster to tune or service one of his organs. Unfortunately neither of the First Reformed Church Tannenegs exist to compare to the Doll organs, but other similar Tannenegs do. The four stop 1793 Tannenberg organ at the Lititz Moravian Church Single Brethren's House is quite similar to the four stop Tannenberg which Doll used in the church school at First Reformed. The 1793 Tannenberg contains an 8' Gedackt, an 8' Gamba, a 4' open wood flute and a 2' Principal. The Doll organ at Peace Church contains an 8' Gedackt and a 4' stopped flute identical in scale to the 4' open flute on the 1793 Tannenberg. The Doll 2' Fifteenth and 4' Principal at Peace Church are identical in scale to the Tannenberg 2' Principal. The so-



Section of bellows rib showing *Der Wahre Amerikaner* No. 44, 1805.



Typical wood and metal pipes of the Doll organ

-called 8' Dulciana on the Peace Church Doll turns out to be the same scaling as Tannenberg's 8' Gamba, with the lower pipes borrowed from the Gedackt as Tannenberg did.

Restoration of the organ was done by the author, under the guidance of James R. McFarland. When acquired, the organ was well preserved and virtually intact except for two missing pipes and the original case back. An old note which came with the organ states that it was repaired by a Henry Hackman in June, 1922. His repairs appear to have been confined to patching the bellows, repairing split pipes, filling cracks in the wind chest, repairing broken and loose veneer on the case, and refinishing the case.

When restoring the organ, every attempt was made to avoid making any alterations to it, while returning it to as near-ly original a state as possible. The bellows leather, apparently mostly original, was replaced. New leather gaskets were made for the wind duct and bung, but the pallet, pipe stopper, and slider bed leather was still serviceable, so it was left alone. The wind chest required some crack filling and the pallet box was resecured to the bottom of the chest, from which it had separated.

Some of the wooden pipework, mostly the lower octave of the 2' rank, had suffered rodent damage at the mouths, where wood had been gnawed away. Each of the damaged pipes was repaired by removing a portion of the pipe front at the mouth and replacing it with new wood, into which a new mouth was cut, thereby restoring the proper pipe speech. Other repairs to the wood pipework included regluing loose caps, lubricating stoppers and repairing a few split pipes. All of the wooden pipes were

found glued into the toeboards when the organ was acquired, but whether they were originally glued in is uncertain. They are now held in by beeswax, as it was felt that this would make the organ more serviceable.

The two piece, ivory, natural key covering were all intact, so nothing was done to them. Their condition, and evidence of later work on the keyboard, suggests that they are not original, but there was no way to determine this with certainty. The poplar sharps were originally stained black, but had been painted black at a later date. The paint was removed, and they were restained. Finally, repairs were made to some loose and missing veneer on the case and it was refinished.

On September 30, 1979, the Doll chamber organ was taken to Peace Church where it was used in a recital for two organs, both Conrad Dolls, at the annual meeting of Friends of Historic Peace Church. Dr. James Boeringer, chairman of the Susquehanna University Department of Music, and student Brenda Leach performed.

The Doll chamber organ was on exhibit at the Heritage Center Museum of Lancaster County, Center Square, Lancaster, from May through November of 1980.

PIPEWORK

(dimensions in mm)
C to f''' original except d''' (1979)

Gedackt 8' - C to b pine, c' to f''' black walnut. Stopped	C	c	c'	c''	c'''
Inside depth	96.0	56.0	32.5	18.0	8.5
Inside width	69.0	43.5	23.0	13.5	7.5
Cut-up	26.0	14.0	10.0	5.7	3.5
Wood thickness	10.0	7.5	5.0	3.0	2.5

Principal 2' 4' - C to b at 2' pitch, black walnut, stopped
c' to f''' at 4' pitch, metal, open.
C to f''' original except e''' (1979)

	C	c	c'	c''	c'''
Inside depth	32.5	17.5			
Inside width	23.0	13.5			
Cut-up	9.5	5.5			
Wood thickness	5.0	3.0			
Diameter			21.0	13.5	8.0
Mouth width			13.5	8.5	5.0
Cut-up			4.0	3.0	2.0

Notes

1. Charles Edward Doll III, *300 Years of the Doll Family, 1672-1972* (Mount Clemens, Michigan, 1972).
2. Conrad Doll, *Sammlung Geistlicher Lieder nebst Melodien* (Lancaster, Pennsylvania, 1798). Photocopy at Ganser Library, Millersville State Teachers College, Millersville, Pennsylvania, from an original at Clements Library, University of Michigan.
3. Robert B. Brown and Frank X. Braun, "The Tunebook of Conrad Doll," *The Papers of the Bibliographical Society of America*, Vol. 42, Third Quarter, 1948.
4. Elizabeth Clarke Kieffer, *Annals of First Reformed Church, 1733-1961*, (Lancaster, Pennsylvania). Copy at Shaff Library, Lancaster Theological Seminary.
5. Rev. W. Stuart Cramer, *History of The First Reformed Church, Lancaster, Pennsylvania 1736-1904*, Vol. 1, 1904.
6. William H. Armstrong, "Organs for America, *The Life and Work of David Tannenberg* (Philadelphia: University of Pennsylvania Press, 1967).

7. John J. Snyder, Jr., "Carved Chippendale case furniture from Lancaster, Pennsylvania," *Antiques*, May, 1975.
8. *Lancaster Journal*, October 17, 1801, and April 2, 1803. Lancaster County Historical Society.
9. *Lancaster County Historical Society Proceedings*, Vol. XII, p. 80, article about the Hives newspaper.
10. Lancaster Borough tax lists, Lancaster County Historical Society and Lancaster County deed 3-363, Lancaster County courthouse.
11. The original contract is at The William Penn Museum, Harrisburg, Pa.
12. Fritz Noack, "The Conrad Doll Organ at Peace Church, Camp Hill, Pa.," *ISO Information*, March 1977 and *The Tracker*, 20:1(Fall, 1975):7-10.
13. First Reformed Church Consistory Records, First Reformed Church, Lancaster, Pennsylvania.
14. First Reformed Church Consistory Records, entry of August 28, 1819.
15. Inventory of Goods and Chattels of Conrad Doll, June 30, 1820, Lancaster County Historical Society.
16. Information supplied in letter to author from Fritz Noack, March 11, 1980.

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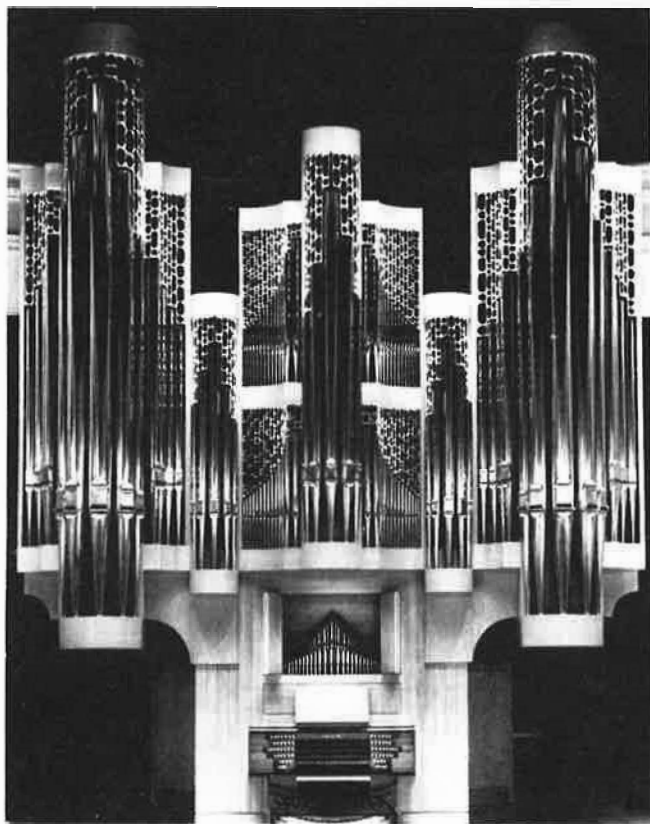
Ohio Wesleyan Dedication

The last weekend of September 1980 saw the inauguration of the organ built by Johannes Klais Orgelbau, Bonn, West Germany, for Ohio Wesleyan University, Delaware, Ohio, with a dedicatory program: a symposium, and two recitals. Funded by the University's "Renaissance in Music" campaign, the new instrument is a memorial to Rexford Keller, who died in 1972 following retirement two years earlier after thirty-three years of service to the Ohio Wesleyan music department as organist, professor, and chairman. Gratitude and appreciation for Keller's unique contribution to the University as well as keen interest in the third, and by far largest, Klais mechanical key action instrument in this country drew substantial audiences to all events, especially the inaugural recitals, for which the nearly 1100-seat auditorium was filled to capacity.

Saturday morning and afternoon were given over to a symposium that placed the ideas and accomplishments of the Klais firm in broad perspective. Lectures by the Company's president, Hans Gerd Klais, and its chief designer, Josef Schäfer, presented concepts and illustrative slides of case design. Both presentations projected clearly and emphatically the speakers' eagerness and ability to respond creatively to the unique features of an organ's function and architectural environment. That this cosmopolitan approach has yielded instruments that are remarkably varied in placement, design, and sound, as well as of high artistic worth was admirably demonstrated by Lowell Riley's handsome audio-visual presentation "Organs of Our Time — A Study in Sight and Sound of the Artistry of Johannes Klais Orgelbau." A similar multimedia approach was taken by the Trier Cathedral organist Wolfgang Oehms in his lecture on

the Klais restoration of the early 19th-century bamboo organ at Las Piñas in the Philippines. Slides and recorded examples (performed by the speaker; who had served as dedicatory recitalist) revealed that the restoration had been effected with a remarkable understanding of and respect for the distinctive achievement of the original builder, a Spanish priest.

In addition to their intrinsic merit, the symposium events provided a valuable background against which to understand and assess Wesleyan's new Klais. The organ is located within the circular dome area of the University's auditorium, Gray Chapel, which dates from the 1890s and recently underwent an extensive renovation that has enhanced decorative features of the original Victorian interior and also added to it certain modern features (such as acoustical "clouds") in harmony with its basic architectural style. Drawing inspiration from this successful blend of old and new, Josef Schäfer has produced a case and console (in European white oak) that represent an imaginative and thoroughly contemporary adaptation of traditional styles, the gently concaved form of the case with its rounded pedal towers and gilded pipe shades recalling 18th-century Baroque models and the quiet elegance of the console, with its curved drawknob terraces, reflecting the style of Cavaillé-Coll. This individual yet historically-based concept also characterizes the organ's stoplist, evolved by Ohio Wesleyan organist and music department chairman Robert Griffith in consultation with the Klais firm and consisting of 82 ranks comprising 55 independent registers spread over five divisions. Four of the divisions — Pedal, Hauptwerk, Oberwerk, and Brustwerk — stand in the main case and have been carefully designed for the interpretation of Baroque works, thus forming what is commonly called the "classic" organ. The fifth division, a Schwellwerk, occupies a separate enclosure with movable louvres and is located immediately behind the main case, separated from it by the tuning passage boards. As Professor Griffith's fine essay in the handsome and substantial program-booklet for the occasion suggests, the term "classic" may also be applied to the Schwellwerk of the Wesleyan instrument "in the sense that it has the function of assisting in the interpretation of the well-established romantic organ literature."



Johannes Klais Orgelbau, Bonn, W. Germany, Gray Chapel, Ohio Wesleyan University, Delaware, Ohio. Main case.

Photo by Lowell Riley.



Gray Chapel, Ohio Wesleyan University. Oberwerk pipework, Cromorne 8' and Holzducian 16' in foreground. Photo by Lowell Riley

Johannes Klais Orgelbau, No. 1557, 1980
 Gray Chapel, Ohio Wesleyan University, Delaware, Ohio
 V-55. R-82. S-55. P-4522.
 Dedicated: 26 September 1980
 Stoplist: Hans Gerd Klais, Robert A. Griffith, Homer D. Blanchard
 Case Design: Josef Schäfer

PEDAL: V-11. R-16. S-11.
 Wind pressure: 80mm (3 1/8")
 32 UNTERSATZ 32 redwood
 (3 15/16" wp)
 16 PRINCIPAL 32m #3-32 fac;
 # 1-12z, t-covered; #13-32
 85%t
 SUBBASS 32 redwood
 8 OCTAVE 32m #1-8 fac;
 85%t; #9-32 75%t
 SPITZFLÖTE 32m 53%t; 2/3t
 4 SUPEROCTAVE 32m 62%t
 VI HINTERSATZ (2 3/4') 192m
 62%t
 32 BOMBARDE 32wr mah. 1/2 lg
 16 POSAUNE 32mr 50%t
 8 HOLZTROMPETE 32wr mah.
 4 SCHALMEY 32mr 60%t

II. HAUPTWERK: V-13. R-24. S-13.
 Wind pressure: 70mm (2 3/4")
 16 ROHRBORDUN 61wm #1-19 mah.
 #20-61 40%t
 8 PRINCIPAL 61m 75%t fac
 FLUTE HARMONIQUE 61wm
 #1-5 mah. #6-61 53%t
 METALLGEDACKT 61m 40%t
 4 OCTAVE 61m 62%t
 NACHTHORN 61m 53%t
 2 3/4 QUINTE 61m 62%t
 2 SUPEROCTAVE 61m 62%t
 V CORNET 220m 53%t from f
 V MIXTUR (1 1/3') 305m 75%t
 IV ACUTA (3/4') 244m 75%t
 16 TROMPETE 61mr 40%t
 #1-15 1/2 lg.
 8 TROMPETE 69mr 60%t
 #1-5 1/2 lg; #54-61 llrks

I. OBERWERK: V-10. R-15. S-10.
 Wind pressure: 65mm (2 1/16")
 8 ROHRFLÖTE 61wm #1-12 mah
 #13-61 40%t
 QUINTADENA 61m 62%t
 4 PRINCIPAL 61m 75%t fac

4 BLOCKFLÖTE 61m 53%t
 2 OCTAVE 61m 62%t
 1 1/2 LARIGOT 61m 62%t
 II SESQUIALTER 122m 62%t
 funnel shape
 V SCHARFF (1') 305m 75t
 16 HOLZDULCIAN 61wr mah.
 #1-30 1/2 lg.
 8 CROMORNE 61mr 60%t
 1/2 lg. #54-61 llrks
 Tremulant

III. BRUSTWERK: V-9. R-11. S-9.
 Enclosed.
 Wind pressure: 60mm (2 3/8")
 8 HOLZGEDACKT 61w #1-24 mah
 #25-36 mah. & pear; #37-61
 pearwood
 4 ROHRFLÖTE 61m 40%t #1-49
 chimneyed; #50-61 o conical
 2 3/4 NASARD 61m 53%t #42-61
 o conical
 2 PRINCIPAL 61m 62%t
 WALDFLOTE 61m 53%t 3/4t
 1 3/4 TERZ 61m 53%t
 1 SIFFLET 61m 75%t
 II CYMBEL (1/2') 183m 75%t
 8 VOX HUMANA 69mr 60%t
 #54-61 llrks
 Tremulant

IV. SCHWELLWERK: V-12. R-16. S-12
 Enclosed.
 Wind pressure 75mm (2 13/16")
 16 POMMER 61w #1-36 mahog.
 #37-48 mah. & pear; #49-61
 pearwood
 8 HOLZPRINCIPAL 61w #1-36 mah.
 #37-48 mah. & pear. #49-61
 pearwood
 GAMBA 61m 62%t
 VOIX CÉLESTE 50m 62%t from B
 4 OCTAVE 61m 62%t
 TRAVERSFLÖTE 61w #1-24 mah.
 #25-36 mah. & pear; #37-61
 pearwood; ob from #20
 2 FLAGEOLET 61m 53%t

V MIXTUR (2') 305m 75%t
 16 BASSON 61mr 40%t #1-11
 1/2 lg.
 8 TROMPETTE HARMONIQUE 69mr
 75%t #54-61 llrks
 HAUTBOIS 69mr 75%t
 #54-61 llrks
 4 CLAIRON HARMONIQUE 101mr
 75%t #54-61 llrks
 Tremulant

COUPLERS 11:
 Ped.: HW. OW. BW. SW.
 HW: OW*. BW*. SW.
 OW: BW. SW.
 BW.: OW. SW.
 * # mech. cplrs. optional
COMBONS 44:
 Solid state capture system.
 Divisionals affect their cplrs.
 P-6. OW-6. HW-6. BW-6. SW-6.
 Tutti-14 (dup. by toe studs)
 CANCELS 1: General
 CRESCENDOS 2: BW. SW.
 REVERSIBLES 12:
 By piston & stud: HW/P. SW/P.
 OW/P.
 By piston: BW/P.
 By toe stud: OW/HW. BW/HW.
 SW/HW. BW/OW. SW/OW. SW/BW
 32' Untersatz. 32' Bombarde.
 Adjustable bench and music rack.
 Tuning pushers in each chest.
 Eng. design & drwgs.: J. Schäfer
 Install: Josef Pick, Jos. Breuer,
 Heinz Bergheim.
 Voicing: Theo Eimermacher.
 Gold leaf: Juliana Pappas.
 Action: slider chests; mech.
 key action; electric stop action.
 Temperament: equal.
 Pitch: A-440 at 70°F.

In the selection and execution of their respective programs recitalists Robert Glasgow (University of Michigan) and Wolfgang Oehms offered an attractive assortment of works that well represented major styles and periods and organ literature and also set in effective relief the organ's wonderfully varied and yet cohesive tonal palette. Both programs, for example, included works displaying individual and relatively small groups of stops, notably Clérambault's *Suite du deuxième ton* with its distinctive mutational combinations and full-bodied Cromorne, and Alain's *Choral Dorien* with its voluptuous *fonds*. The cohesiveness of the instrument's various *plena*, on the other hand, was especially well demonstrated in the Bach Passacaglia, Walther's F-Major Concerto, and the "St. Anne" Prelude and Fugue. A kaleidoscopic juxtaposition of solo and ensemble colors seduced the ear during Liszt's monumental "*Ad nos, ad salutarem*," superbly played by Robert Glasgow. Indeed, its masterful performance by a foremost interpreter of romantic organ works made especially convincing the instru-

ment's ability to provide the varied timbral and expressive resources demanded by that repertoire.

The recognition by builder and recitalists that romantic works form a worthwhile portion of organ literature lent particular distinction to the celebration of Ohio Wesleyan's new organ, as did also the inclusion of an improvisation by Oehms on a submitted theme. Furthermore, the choice of the Pentecost plainsong *Veni creator spiritus* as a basis for that time-honored display of organistic skill and invention seemed especially apt for the occasion, not only because of an obvious parallel between the mighty winds of Whitsunday and wind as the fundamental source of organ tone but also because of the hymn's use since the Renaissance to celebrate the mysterious and powerful force of creative imagination at work in all truly creative endeavors. Certainly in both sight and sound the new Wesleyan Klais organ stands as an eloquent witness to the presence of this force in the craftsmanship of Klais Orgelbau.

Benjamin Van Wye

WILLIAM HARRISON BARNES
1892-1980

Honorary member of The Organ Historical Society and internationally known author, organ architect, and recitalist William Harrison Barnes died on October 11, 1980, in Evanston, Illinois.

"Bill," as he was known to his many friends, was born in Chicago on November 10, 1892. At age 15 he built his first organ in his home, an undertaking wittily described in *The Tracker* in the last article written by him (*The Tracker* 25:1 (Fall 1980):100). He graduated from Evanston High School in 1910 and from Harvard University in 1914. He entered the printing industry in 1916 and was for forty years associated with A.R. Barnes and Company, a firm founded by his uncle in 1872, finally becoming its president. In 1946 he helped organize and was the first president of the Master Printers of America and was also a founder of the Chicago School of Printing and Lithography, an institute which yearly educated over 1,000 people in the graphic arts.

For a number of years he was Organ Editor of the earlier *American Organist* magazine and was a frequent contributor to the columns of that journal and of *The Diapason*. He is perhaps best remembered as the author of *The Contemporary American Organ* (1st edition 1930; 9th edition 1971; J. Fischer & Bro.). In 1970 he co-authored *Two Centuries of American Organ Building* (Belwin Mills Publishing Corporation) with OHS member Edward B. Gammons. Among his other writings are *The Odyssey of an Organ Enthusiast and his Wife* (1930) and *My Recollections of Church Musicians* (1976). His scholarly and literary efforts were recognized and rewarded by honorary music doctorates from Park College, Kansas City, Missouri, and from Baylor University, Waco, Texas, and by an honorary Doctor of Humane Letters degree from National College of Education, Evanston, Illinois.



Widely known as a recitalist, Dr. Barnes was a member of the American Guild of Organists almost from its inception and was for several years dean of the Illinois Chapter. As organ architect and consultant he had the exciting privilege and sobering responsibility of designing over 400 pipe organs for American churches, many of which he dedicated in recital.

Dr. Barnes is survived by his wife Catharine and by a son and daughter.

The Organ Historical Society has established the William H. Barnes Fund for Special Organ Historical Projects. Contributions in his memory may be directed to The Organ Historical Society, Inc., P.O. Box 209, Wilmington, Ohio 45177.

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MINUTES OF THE OHS COUNCIL MEETING

November 22, 1980
Haddonfield, New Jersey

The meeting was called to order by the president at 10:15 A.M. In attendance were council members Homer Blanchard, Dana Hull, Stephen Long, Culver Mowers, William Van Pelt, Albert Robinson, Randall Wagner, and James McFarland. Also present were committee chairmen F. Robert Roche and Norman Walter; and member Raymond Brunner.

The minutes of the council meeting in Ithaca, New York, June 23, 1980, were accepted as they appeared in *The Tracker*.

Donald Rockwood, acting treasurer of the society, indicated in his report that he is pursuing avenues of better money management for OHS accounts, to enable greater interest dividends to be collected. Among other items in his report was an income of \$1600.00 from back issue sales of *The Diapason*.

The publisher reported a total of 1027 members as of 11/16/80, and the receipt of \$2800.44 from sponsors of the anniversary issue.

The archivist reported that among recent acquisitions was a considerable amount of original Wirsching material, a gift of Robert Colebred.

The chairman of the Historic Organs Committee reported that she addressed the Victorian Society of America on subjects relevant to her committee's work and other endeavors of the OHS and was well received. This talk took place in Wilmington, Delaware, in October.

The report for the Research and Publications Committee contained a detailed proposal for the publication, by the OHS, of a book on E.M. Skinner by Dorothy Holden.

The public relations director reported the preparation and distribution of 309 releases to newspapers about organ restorations and the 1978 convention record.

The chairman of the nominating committee reported the selection of Earl Naylor and Timothy Watters as committee members.

Reports from other committees and committee chairmen reported normal activity.

Council authorized Martin Fruitman, the OHS attorney, 'to proceed with the registration of the name "Organ Historical Society" as a trademark.' In addition, council authorized Mr. Fruitman 'to obtain the liability insurance for the OHS as proposed, and, if for an increase of no more than \$50.00, substantially higher limits can be obtained, this option should be exercised.' It was understood that the attorney would halt the proceedings if there appear to be any problems with the final policy.

A lively discussion about the need for an executive director, a circulation manager, a permanent archives repository, and a headquarters building, culminated in the decision to for-

mulate master plans for society growth and direction. It was decided that this would be the focus of the meeting in February, and that Stephen Long, William Van Pelt, and Randy Wagner would prepare an outline for this discussion as well as provide a sample plan.

Some questions from the treasurer asking permission to proceed in some new directions in money management of society funds prompted a vote of confidence in Rocky and the suggestion that he proceed in whatever manner he feels best.

The council was unanimous in its appreciation of the recent outstanding work of the Research and Publications Committee, and voted 'to authorize the committee to publish the Holden Skinner biography.' Council also voted to 'cease activities aimed at accomplishing publication of the Elsworth manuscript' since the Research and Publications Committee recommended such an action. Council directed 'that the disposition of the manuscript be entrusted to the committee.'

In recognition of the fact that it would be extremely helpful to the work of the committee, council voted 'that chapters be requested to send copies of their newsletters as they are published, to the Historic Organs Committee, and that these copies will become a permanent part of that committee's files. In consideration of this added responsibility, the chapter reimbursements will be increased accordingly.' It was noted that the chairman of the committee would find back issues very helpful should any of the chapters wish to provide them.

Council then authorized 'the Recital Series Committee to have additional brochures printed.' The funds for the printing are to come out of the general operating expenses and not out of the committee's budget.

A discussion concerning administrative problems with convention booklet advertising, led to the council's vote that 'the convention handbook committee shall be responsible for all aspects of the booklet including advertising and printing, and must submit a complete accounting of each year's booklet demonstrating that the book returns some money to the general funds in addition to paying for itself.'

Culver Mowers announced the establishment of the Barnes fund in memory of William Barnes. Details on the perpetuation and use of this fund are yet to be worked out.

Council acknowledged receipt of proposals for conventions in the Hudson Valley and in Chicago for 1984 and/or 1985 and referred them to the convention coordinator for study and recommendation by the next council meeting. Council decided to urge all convention committees to work closely with the coordinator concerning all details. Any matters concerning the need for council action should be brought to council by the coordinator.

After setting up the next council meeting for February 14, 1981, in Delaware, Ohio, the meeting adjourned at 4:40 P.M.

Respectfully submitted,
/s/ James R. McFarland, secretary



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BOOK REVIEW

Barbara Owen, *The Organ in New England*. Raleigh: The Sunbury Press, 1979, xx, 629pp. ill. \$72.00.

Barbara Owen, the first president of the Organ Historical Society, was one of the initial handful who applied the techniques and standards of scholarly research to the study of American organ building history. This volume is the fruit of many years of scholarship. But simply saying that is not enough.

In order to assess the real import of Ms. Owen's work, it is necessary to bear in mind a fundamental axiom: that truly distinguished books, such as this one, are not the planned end-product of a systematically laid-out research program. Rather, they result, almost incidentally, from research of such length and depth that to the scholar involved the research has become an end in and of itself; it absorbs and permeates his or her life.

Thus, in many ways, Barbara Owen's *The Organ in New England* is as much an intellectual autobiography as a subject study. It is the story of a life of patient and thorough investigation; of the painstaking arranging and assembling of a myriad of small tiles into a mosaic of information of massive proportions. And then — and only then — may we adequately conceive of the result: the bringing forth of a book of impeccable scholarship, comprehensive and exhaustive, yet unselfconsciously readable and fascinating as can be produced only by an author who is on terms of intimate and long-standing familiarity with subject and sources.

The Organ in New England consists of sixteen chapters, covering organ building in New England from colonial times to 1900. The arrangement is essentially chronological, but with the departures and overlaps that are always necessary. Appendices contain biographical notes on all known builders of the era, over 100 stoplists of organs referred to in the text (arranged by chapter), and documents on registration and the estate inventory of William Goodrich. Finally, there are nearly 200 plates, grouped in a single section, but arranged by and keyed to individual chapters.

It is impossible even to begin to describe the wealth of information in this book, not only on instruments and builders, but also on recitals and recital literature, and players. The bibliography is exhaustive, and even at that represents but a small part of Ms. Owen's sources; for her footnotes attest to the volume of secondary material gleaned from contemporary periodicals and programs, not to mention the notes of her personal practiced examinations of scores of old organs, many of them no longer extant.

The \$72.00 price represents a good deal of money; but *The Organ in New England* is a good deal of book. In its depth, breadth and content it is not likely to be superseded in our lifetimes, and will almost certainly become a sought-after and expensive collectors' item, even as did Joseph Blanton's *The Organ in Church Design*. In all particulars, the investment is well worth it.

— John Ogasapian

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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: Kristin Johnson, 4710 Datura Rd., Columbia, SC 29205.

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