



THE TRACKER

Journal Of The Organ Historical Society, Inc.

Volume 25, Number 3

Spring 1981

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

by John Ogasapian

Part II

All things considered, Hodges seems to have decided the best course lay with Hall & Labagh.

193 Hudson St.
Octr. 25, 1852

Dear Sirs

I shall be much obliged by your informing me whether or not your supplementary estimate (for \$3000) laid before the Buildg. Comm. of Trinity Chapel embraces the *entire mechanism* of the Organ as described in the Specification, including the two sets of bellows & feeders, and omitting *only* the *stops of pipes* not enumerated in the said supplementary estimate.

An early answer is desirable, as I am anxious to have my report prepared in time to lay it before the Committee on Wednesday next.

Yours very Faithfully

Messrs. Hall & Labagh s/Edward Hodges

Mem. Mr. Hall being out of town, I recd. no answer until today, when he called upon me, & informed me verbally that his proposition embraced the "entire mechanism."

EH Oct 26 1852

to G.T. Strong Esq.
Official Report

193 Hudson St
Oct 26th 1852

My dear Sir,

I beg leave to return to you herewith the tender of Messrs. Hall & Labagh which was referred to me by the Building Committee. Having considered it advisable to afford the other gentlemen who had given estimates an opportunity to make similar tenders, I addressed a note to each of them. In consequence of my application I have received *two*, viz. from Mr. Ferris & Mr. Jardine, both of which I now also transmit. To enable the Committee the better to judge of the

comparative merits of the proposals of the various parties, I have drawn up a *tabular statement*, which I likewise enclose.

In my judgement, the choice lies between the proposals of Mr. Jardine & those of Messrs. Hall & Labagh. The former offers to insert a larger number of *small pipes*, with *reduced machinery*; whilst the latter include in their offer the *entire machanism* of the instrument, & about an *equivalent quantity* of pipes.

I hesitate not then to report decidedly in favour of Messrs. Hall & Labagh.

But it must be borne in mind that the organ thus limited will be an exceedingly incomplete instrument, and incapable of much variety of effect; although Divine Service might be carried on with it. It will resemble a fair dwelling house of which a good foundation has been laid and the superstructure reared; but in which only two or three rooms are habitable, and none of *them* quite finished.

I trust it will not long be allowed to exist in such an imperfect condition;

& remain My dear Sir
Your very respectful
and humble servant
Edward Hodges

Mem. The Committee met Oct. 27. No business done. Again this committee met Nov. 3rd when (as I learnt extra-officially) a resolution was come-to for the obtaining of "further estimates"; but the committee made no request to *me* bearing upon the subject, knowing my just antipathy to Mr. Erben. EH

Further action —

At 4.25 p.m. this day, Feby. 1st 1853, a packet of papers was delivered at my house. Upon opening

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Recognition . .

A Guest Editorial

Dear Friends:

I consider it a signal honor to have had the splendid Anniversary Issue of *The Tracker* dedicated to me. As a historian, I cannot fail to notice how things have a way of happening when the time is ripe. If I was indeed the catalyst who brought together the earliest members of the Organ Historical Society, I am grateful, but I cannot claim great credit. It was something ripe to happen, and if I had not been involved with it, someone else surely would have been. Certainly no one individual dare claim credit for the continual growth and expanding influence of the OHS over the past 25 years. That has, to me, been both spectacular and gratifying; it vindicates the high hopes a small group of us held back in 1956, and such achievements would have been quite impossible had that small group remained small.

Perhaps most gratifying of all, though, is the knowledge that because of the OHS—often *solely* because of it—many splendid old American organs are still making music today, and many people's lives have been enriched by a new awareness of their musical worth. This would never have been possible on such a large scale without the work, faith, and dedication—often unsung and unrecognized—of countless individual members of the OHS. On the other hand, many of the efforts of these individuals might have come to naught without the collective help and encouragement of the OHS.

The Organ Historical Society, like any worthwhile organization, is people working together for a common cause, whether they be sharing the fruits of their researches or helping to relocate an endangered organ. That spirit of generosity, cooperation, and fellowship is what will keep the Society useful and relevant for the next quarter century and beyond!

Sincerely,
/s/ Barbara Owen
28 Jefferson Street
Newburyport, Massachusetts
01950



THE TRACKER

Volume 25, Number 3

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CONTENTS

| | |
|---|----|
| Edward Hodges' "Memo Book" on the Trinity Chapel Organ by John Ogasapian | 1 |
| The Felgemaker Organ at Sacred Heart Church in Duluth, Minnesota by Jean Swanson | 13 |
| Departments | |
| Book Reviews | 18 |
| Editorial | 3 |
| Letters to the Editor | 16 |
| Record Reviews | 19 |
| OHS Business | |
| Minutes of the OHS Council Meeting February 14, 1981, Delaware, Ohio | 15 |



GORDON S. AUCHINCLOSS
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ARTHUR LAWRENCE

Editor, *The Diapason*

Saint Mary's College
Notre Dame, Indiana 46556

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

it, I found it to consist of the following polite note from Geo. T. Strong Esq. the Secretary, and certain communications or tenders to the Building Committee from organ - builders, viz two from Mr. Henry Erben and one from Mr. Henry Crabb.

Copies follow.

68 Wall St. Feby. 1st 1853

My dear Sir,

At a meeting of the Building Committee of Trinity Chapel held on the 19th Jany. last, it was ordered that three communications, two from Henry Erben, & one from Henry Crabb, be referred to yourself for consideration and report.

Those communications I beg leave to enclose to you herewith.

My apology for the delay that has occurred in the transmission to you of these papers is that I was prevented by indisposition from attending the last meeting of the Committee, and from leaving my house for some days after, and that I was not informed until this morning of the action of the Committee on the subject. I am very respectfully.

Your obt servt.
Geo. T. Strong
Secy. of Buildg. Comm.

Copy of Mr. Crabb's tender

Flatbush Jan 19th 1853

Gentlemen.

I offer to build and put up in Trinity Chapel an organ in all respects according to the first Specification complete for the sum of seven thousand dollars.

I offer to build & put up an Organ in Trinity Chapel containing the following number of stops compass the same as the foregoing: 10 stops on the Great Organ, 10 stops in the Choir, 10 stops in the Swell, 7 Copula Stops and two Stops on the pedals for the sum of three thousand dollars.

I will complete either of the foregoing Organs in a workmanlike manner using the very best well seasoned materials. Should you be pleased to favor me with the order I promise not to make you an additional charge of three thousand dollars.

I perceive on your specification there is not anything said in reference to the speaking & voicing of the large pipes. If an organ builder cannot make the large pipes speak, both wood and metal, he can form an excuse and say the instrument is placed in a corner and thereby get over that difficulty easily. My opinion is the effect of the organ will be good in that position. There are certain technicalities used in your specification which appear to me quite unmeaning and not at all to the point. You want a first rate organ. I do not perceive anything binding on the organ builder to give you a good one. Were I a friend of any of the Gentlemen you may select to supervise, He would of course say it was an excellent instrument and beautifully voiced although an octave of the pedals did not speak at all.

I am quite willing you should hear it complete before it leaves my factory and decide on its merits, allowing me the privilege [sic] of selecting an Organist to play on it before you in conjunction with the Gentleman or Gentlemen you may appoint. If I do not build the organ and make all the pipes speak their true note and do not voice the Organ throughout in the best possible manner I agree to retain the Organ.

I am Gentlemen
Yours very respectfully
s/Henry Crabb

(The foregoing I presume was addressed to the Building Committee, but the paper sent me has *no* address. EH)

There follows a copy of Hodges' original specification, with layout drawings, plan and section, and an amended stoplist:

Great Organ, forcibly voiced throughout

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

The *pipes* of the last mentioned five stops, marked respectively (a), (b), (c), (d), & (e) to be *omitted* for the present, full provision however is to be made for their future insertion.

Choir Organ, more delicately voiced.

- 12 7. Dulciana, metal, 8 ft.
- 13 8. Stopt Diapason
- 14 9. Principal, metal, 8 ft.
- 15 (f) Open Diapason, metal, 8 ft.
- 16 (g) Flute, stopt
- 17 (h) Twelfth, very soft, metal
- 18 (i) Fifteenth, metal, 2 ft.
- 19 (k) Dulciana Sesquialtera, 3 ranks
- 20 (l) Reed Clarionet Treble, Bassoon Bass, 8 ft.

The pipes of the last named six stops, marked respectively (f), (g), (h), (i), (k), & (l) to be *omitted* for the present, full provision however is to be made for their future insertion.

Swell Organ

- 22 10. Stopt Double Diapason, 16 ft. tone
- 23 11. Open Diapason, metal, 8 ft.
- 24 12. Stopt Diapason
- 25 13. Principal, metal, 4 ft.
- 26 14. Cornet, metal, 5 ranks
- 27 15. Trumpet, 8 ft.
- 28 (m) Dulciana, metal, 8 ft.
- 29 (n) Hautboy, metal, 8 ft.
- 30 (o) Clarion, metal, 4 ft.

The pipes of the last mentioned three stops, (m), (n), & (o), to be omitted for the present; full provision however is to be made for their future insertion.

Pedals

- 31 16. Open Diapason, wood, 16 ft.
- 32 17. Principal, zinc, 8 ft.
- 33 (p) Dulciana, thick zinc, 16 ft.
- 34 (q) Sesquialtera, metal, (12th, 15th, 17th, 19th, & 22nd) 5 ranks
- 35 (r) Trombone, powerful, metal, 16 ft.
- 36 (s) Serpent (soft free reed), 16 ft.

The pipes of the last named four stops, (p), (q), (r), & (s), to

be omitted for the present; full provision however is to be made for their future insertion.

Couplers

- 37 1. Pedals and Swell
- 38 2. Pedals and Great Organ
- 39 3. Pedals and Choir Organ
- 40 4. Great Organ & Swell, at unison
- 41 5. Great Organ & Swell, at the *octave above*
- 42 6. Great Organ & Choir Organ, at the *octave below*
- 43 7. Choir Organ & Swell, at unison

Henry Erben's tender of a temporary organ.

New York Janry 19, 1853

To the Building Committee of Trinity Church

Gents. In conversation with the Chairman of your Committee I proposed to put up an organ in the room proposed for the organ in Trinity Chapple & charge the Church 150 or \$200 per year for the use of it and by so doing the effect which the organ produced in that location could be ascertained. He told me to reduce it to writing and submit it to the Committee, as putting the Organ in a Chamber or Room is at least a matter of experiment and in the opinion of many of doubtful propriety, and in my judgement (and I have considerable experience on that subject) the organ proposed would be much too large for the room and a much smaller organ of a different character would be more effective. I would propose putting in an organ which I make for \$2500 which will have all the important stops & pipes full as large in length and in diameter as those in the one proposed together with all the delicate stops in the Swell with 3 reed stops in and the same number & compass of pedals as in the organ proposed for the sum of \$150 per year which will include putting up keeping in tune and all other expenses.

Should this proposition be accepted I will construct an entire new organ with the understanding it should remain one year on trial, and so to construct it that it would require nothing but a case to make it suitable for some other church.

respy yours &c
s/Henry Erben

Copy of note which I appended to the foregoing letter.

Mem. In the annexed letter (dated Jany. 19, 1853) Mr. Erben states that in his judgement "the organ proposed would be much too large for the room" & that "a much smaller one would be more effective." Yet he straightway goes on to propose putting in an organ "which will have *all the important stops & pipes full as large in length & diameter as those in the one proposed?* Whence the *great* disparity in point of size came!

Henry Erben's tender for the organ as specified.

No date.

To the Building Committee of Trinity Church.

Gents. I called on Mr. Upjohn and got a plan or specification for an organ for Trinity Chapple, proposed to be put in a Chamber or Room provided for it near the Chancel and I have concluded as follows.

I offer to build & put in Trinity Chapple an organ in all respects according to the proposed specification (a copy of which is filed in Mr. Upjohn's office) complete for the sum of Four Thousand Dollars (\$4000)

or omitting for the present all the reed pipes, the instrument being provided however with slides, draw-stops, adequate wind and in all other respects constructed for the future insertion of these pipes for the sum of three thousand Dollars (\$3000)

or omitting beside all the reed Stops all the pedal pipes except those of the first two Stops (Dulciano & Open Diapason) preparing however for the future insertion of the said pedal pipes and reed pipes for the sum of Two Thousand Seven Hundred & fifty Dollars (\$2750)

respy yours &c
s/Henry Erben

EH to Mr. Strong. —

193 Hudson St. Feby 2 1853

My dear Sir

I must beg the Committee to allow me a little further time to consider the organ papers which were last referred to me and which reached me yesterday afternoon.

By Wednesday next I hope to be ready to make a report upon them, and meanwhile

I remain My dear Sir
Your obliged & faithful servt.
Edward Hodges
G.T. Strong Esq.
Secy. &c &c

Thus Erben, having waited for his competitors' bids to be submitted, had purposefully undercut them, at the same time muddying the situation, as it were, by offering to build and lease an instrument to Trinity Chapel. Such a practice was not new for Erben. At Trinity Church, it will be recalled, he underbid, built the organ, and then importuned the Vestry for extra compensation. This time, however, Hall responded in kind.

About 5 p.m. this day, Feby 7th 1853, an envelope containing two documents of which the following are copies was delivered at my house. EH

68 Wall St. Feb 7th /53

My dear Sir At a meeting of the Building Committee of Trinity Chapel held on Wednesday last, the enclosed communication from Messrs. Hall & Labagh was received & referred to you for consideration.

I am very respy.
Your obt. servt.
Dr. Edward Hodges s/ Geo. T. Strong, Secy.

Offer of a Provisional Organ by Hall & Labagh

Wooster Street, 26th
January 1853

Geo. T. Strong Esq.

Dear Sir

As some doubt necessarily exists as to the effect likely to result from placing the organ in Trinity Chapel in the room provided by the architect for its reception, with a view to remove all uncertainty upon the subject we beg leave to submit the following proposition viz. We will build & put up in the Chapel an organ with a sufficient number of stops to answer for temporary purposes, the kind of stops, scales of the same, and other arrangements of the instrument to be such as Doctor Hodges (or any other person you may appoint) shall approve as best calculated to test the question to be decided — this we are willing to do without making any charge for the same.

Respectfully submitting this
proposition to the considera-

tion of the Committee we remain —
Your obt servt.
s/Hall & Labagh

One may well suppose the building committee to be quite tired of proposals, counterproposals, and maneuverings for position by this time. Hodges was under no illusions as to the situation. He well realized that the question of chambered placement was but a means by which Erben sought to undercut his authority over the project, as well as the chances of a competitor's winning the contract. As at Trinity Church, Hodges composed a lengthy, and at times passioned, report in the form of two letters, spaced a day apart.

193 Hudson St.
Febry, 11th 1853

To the Building Committee
of Trinity Chapel

Gentlemen.

I have given my best attention to the papers referred to me, viz. two letters from Henry Erben, one letter from Henry Crabb, and one from Hall & Labagh; the whole of which are herewith returned. Having compared the new estimates with the estimates previously submitted to the Committee, I proceed to report upon them.

One of the new estimates is so far below all the others, new or old, that, if you feed bound to commit the building of the Chapel Organ to the *lowest bidder*, you must necessarily adopt it.

Here are the figures, showing the tenders for the entire organ, to which of course estimates for a part only would be proportionate.

| | |
|----------------|--------|
| Henry Erben | \$4000 |
| Hall & Labagh | 5200 |
| Richard Ferris | 5750 |
| Thomas Robjohn | 5800 |
| Geo Jardine | 6000 |
| Henry Crabb | 7000 |

From this statement it appears that Henry Erben's estimate is

\$1200 less than that of Hall & Labagh,
\$1750 less than that of Ferris,
\$1800 less than that of Robjohn,
\$2000 less than that of Jardine,
& \$3000 less than that of Crabb!

Yet I believe all those latter parties to be *honest* men; men also by no means accustomed to large profits, but on the contrary men who by the exercise of their industrial talents are earning but a (?) living. The differences between their several estimates may arise from the different style of work and amount of time & labour they respectfully propose employing upon the undertaking; and such differences may well exist without any impeachment of their integrity.

For instance, Mr. *Crabb* is accounted one of the best *voicers* in the country, and the magnitude of his estimate may arise from his intention to bestow particular care upon the voicing of every pipe in the instrument. Indeed his letter indicates as much: Now, to do this, with a settled determination to spare no pains to make every individual pipe (of more than two thousand) perform its assigned duty, may occupy a thorough workman *many, months* longer than would be consumed by an inferior hand in getting through the work in a careless & perfunctory manner. In justice to Mr. Crabb, for whom I entertain great respect, I may mention that the reason why I did not apply to him in

the first instance for an estimate was, that his workshops are at *Flatbush*, where (in the event of my being selected to supervise the work) I should find it impossible to give that frequent attendance which the undertaking would require. Mr. Crabb's offer however, I presume can hardly be thought of, in the face of so many *lower estimates*.

Of these, the next in point of magnitude is that of Mr. *Jardine*, whom I know to be desirous of erecting in your Chapel an organ which should be creditable to all parties. He enjoys the advantage of having recently paid a trip to Europe, where he had an opportunity of seeing & hearing many organs, whether in *utlying* chambers, (as is proposed in Trinity Chapel,) or in the more ordinary position and also of becoming acquainted with the latest improvements in their structure.

The next, and very near to it, is that of Mr. *Robjohn*, with which the estimate sent in by Mr. *Ferris* is almost identical. As I have reason to believe that there was a friendly understanding between those two parties, that in the event of the contract being awarded to either of them the other should assist in carrying it out, I will consider them *together*. Mr. Robjohn then is an admirable mechanic (not a mere *mechanic*, but a man of *mechanical genius*, who will therefore probably always be poor!) and a capable *voicer*. On the other hand, Mr. *Ferris* is acknowledged to be about the best *organ-pipe maker* we have. He is a rising young man, modest & yet enthusiastic, a native of this city, and destined, as I believe, to become eminent in the profession. Between these two, then I cannot doubt that they would turn out a very superior instrument.

After these comes the estimate of Messrs. *Hall & Labagh*, whose reduced estimate I recommended in my former report, under date of Oct 26, 1852. Of the virtues, talents and artistic skill of Mr. Thos. Hall it is hardly necessary for me to speak. He is well known as a gentleman of education, as a pious & humble-minded Churchman; a *conscientious* organ-builder of probably greater experience in that line than any other man among us; and in every way a right worthy & estimable character. I am aware that he took great pains & spent much time in making the calculations upon which his estimate was based; and I acknowledge that I was somewhat surprised at his naming so low a sum as he did (\$5200) my mental estimate of the cost of the organ I had planned being "about \$6000." Indeed I feel even *now*, perfectly well assured that if the plan were fairly, fully & faithfully carried out, the sum of six thousand dollars (a sum which I wish the Committee had asked for at the outset,) would afford the organ-builder a moderate & reasonable remuneration.

As an offset to this array of names & characters, figures and facts, we have the tender of Mr. *Erben* to build the organ for *four thousand* dollars! And what can be said for *him*? That his workshops are spacious and convenient, and that generally he has in his employment some intelligent & competent workmen. No more. True, he was nominally the builder of the Trin. Church organ, & he infers thence that he ought to have the building of the Chapel organ. Suffer me for a moment to advert to the history of the former affair. More than ten years ago (in 1842) notwithstanding Mr. Erben's known hostility to me (arising out of my connection with the building of the organ at St. John's) I reported in favor of *his* estimate; not simply because it was the *lowest* but because in my judgement it afforded the promise of a first rate instrument. At that time some excellent workmen (not now there) were engaged in

the establishment in Centre St., and Mr. Thomas Hall was the master of the whole. Hence my confidence. But Mr. Hall withdrew soon after the work commenced. The work, however proceeded, & at length was brought to a *close*, (in the autumn of 1846), not satisfactorily *finished*; and I gave a certificate couched in *more commendatory terms than I should have employed had the organ-builder been my friend*, lest I should appear to have been swayed by unkind feeling; and this was turned to my reproach.

Upon that occasion Mr. Erben's had been the lowest estimate and I so reported it. His is the lowest and I do so again. But how were the terms of the contract fulfilled. Trin. Corp'n. paid to the uttermost farthing the sums stipulated. But he was not satisfied. He applied for more money, on the plea of loss incurred by the work and he *obtained* it, to the amount I believe of nearly \$2000, thus doing a grievous [sic] wrong to a competitor (Crabb, whose estimate fell far within the amount which Mr. Erben ultimately received, and who I *cannot* doubt would have given us a much better organ (as evinced by his work at Trinity Church, Brooklyn,) but would have been perfectly content with the sum named in his contract.

What guarantee have we that the same game will not be played again?

Under these circumstances, & leaving altogether out of the account some personal wrongs of which I might make mention, the Committee cannot be surprised that I did not apply to Mr. Erben for an estimate for the proposed new organ.

The Committee, by its resolution of July 21, 1852, directed me to procure estimates from builders in whom I had "confidence." I had, and have, *no confidence in Mr. Erben*; and therefore by the very terms of my instructions I was precluded from procuring an estimate from *him*. Now however that an estimate, through some other channel, has been obtained from him, I am constrained to report it the lowest. He *offers* to build the proposed organ for a much smaller sum than anybody else. The hypothesis of charity may be that he is desirous of making compensation to the vestry for the excess of his receipts upon the former contract! If *you* have "confidence" in him, you will of course award him the contract. In *that* event I must respectfully but firmly decline having any further connection with the transaction. When all is done that *can* be done in specification and contract, much will yet be left to the *taste*, the *talent*, the *genius* and the *integrity* of the contractor. If you believe that Mr. Erben possesses these, of course you will employ him: and I make my bow and retire.

I must not conclude without a word or two upon the suggestion of a temporary or *provisional* organ. If such an experiment be tried, I trust it will be tried *fairly*. It would be easy to put into the assigned position in the new Chapel an ordinary organ, such as is commonly made, which would prove a *ridiculous failure*; an event which would certainly happen if an organ built & voiced in the usual commonplace manner were placed there. And in that case the builder might turn round upon the Committee & say "There, Gentlemen. I told you so. I knew how it would be. I *said* it would never answer."

To be successful I distinctly foresee that the organ must be *voiced expressly to suit the place*. There must be a boldness & (so to speak) a *coarseness*, about it, which would be intolerably harsh & disagreeable if heard in the

ordinary position. It must resemble *street(?)*-organ work, only upon a larger scale. It must be in some respect like a picture painted to be viewed at a considerable distance, and which would lose its effect on a microscopic inspection. If a person address an audience in an adjoining room, although the intermediate door may be thrown open, he must *speak louder & articulate more forcibly* than would be needful were his hearers assembled round him in the same chamber with himself. These are the dictates of common sense. The organ, whether permanent or only *provisional*, must be *constructed on purpose*. The *pipes* of such a temporary or experimental organ would, of course, be used in the future larger instrument; but if removed elsewhere would require to be revoiced to suit their new destination.

Messrs Hall & Labagh, upon this subject, make an exceedingly liberal offer, and if an experimental organ is to be tried, the Committee will do well to accept it.

I confess however, that I do not participate in the fears & apprehensions which have been expressed in some quarters concerning the supposed danger of a failure arising from the position which has been selected for the organ. With the promised co-operation of Mr. Upjohn with regard to interior finish of the organ chamber, I do not hesitate to express my conviction that the organ *can* be made very effective as heard in the Church. What apprehensions I have arise rather from the *structure of the roof of the main edifice*. Even with *that* I have no disposition to find fault, only I cannot but note that in churches with open timber ceilings the organ does not *carry well* from one end to the other. This fact is particularly exemplified in St. Thomas Church in this city & Grace Church, Brooklyn. In two smaller churches, where the organ is placed nearer the chancel, (ex. at the Holy Communion & the Annunciation Churches,) this effect or defect is not so observable. Now this circumstance militates against placing the organ at the *other end* of the Church, rather than against erecting it in the assigned chamber.

Having thus made what suggestions occur to me, I leave the matter in the hands of the Committee, not doubting that you will decide wisely & well,

remaining always with much
respect Gentlemen
Your faithful & very humble
servant
Edward Hodges

G.T. Strong Esq.
My dear Sir,

193 Hudson Street
February 12 1853

The *organ report* accompanying this I fear is more than long enough to exhaust the patience of your Building Committee and yet from my desire to be *brief* it does not embody all I could wish to say. Will you allow me therefore to take the liberty of addressing to you personally some further remarks bearing upon the subject, in this semi-official, semi-confidential manner with the understanding that you are at liberty to communicate them to the Committee or to suppress them altogether at your discretion. I can thus speak more freely and naturally than would be consistent with a formal report.

In good truth I am becoming much *tired* of this Chapel Organ affair. My connection with it however was not of

my own seeking. Throughout the negotiation my sole aim has been to secure if possible a thoroughly good instrument without any particular regard to the interest of any organ builder whatever, well knowing the inevitable danger of giving offence to some of the competitors for the contract. The probability now is that the Committee will feel constrained to give the contract to a person with whom I cannot co-operate at all, and that therefore my action in the matter will here cease. Not all the property of the Trinity Corporation, in fee simple unencumbered with debt or mortgage, can again induce me to expose myself to such treatment as I experienced at his hands during the building of the organ in Trinity Church. I shall only regret that another of my organ schemes upon which I had expended much thought should be entrusted to such a man to be spoiled in its execution, a man who has pronounced the specifications "a d---d thing" and who I doubt not would make it so before he had done with it! After all, is there not a fundamental error in the mode of proceeding in this matter? Many a time in England I was engaged in similar transactions, but in no single instance was more than *one* organ builder applied to for an estimate.

Organ building, in proper hands is rather a *work of art* than a *manufacture*. The right way then would appear to be to select an artist, describe as near as may be the size and nature of the work required, ascertain his price, and if that be acceptable give him the commission to execute. The only use and object of the *estimate* and *contract* would in that case be to secure the apportionment of the needful funds.

In the accompanying report I have explicitly declared my *want of confidence* in Mr. Erben, but not given all the reasons of it. I have made no mention of the obscenity and profanity of his language, which certainly is not *recommendations* for the constructor of instruments intended to *praise the Lord* withal; because it is within the limits of possibility that a bad man may build a good organ. And to his rudeness & violence toward myself I have made merely a passing allusion. The Committee can hardly be expected to take cognizance of such matter. There are *others*, however, which may well be brought under their notice, or rather to their recollection; and each of them connected with the affairs of Trinity Parish.

About seven years since a pretty large sum of money was paid him for doing (or causing to be done) a comparatively small quantity of work, and certainly effecting a very small and almost *inappreciable* improvement about the organ in St. Paul's Chapel: which at that very time another party (Mr. Hall) had offered to put in a *much greater* amount of work, and which would have rendered the instrument *one of the most agreeable & effective in the City*, for a smaller sum. It was a sad waste of money: but how it happened I cannot correctly tell. Another case is the miserable condition of the organ in Trinity Church, upon which I made a report not long since to the Vestry. Mr. Erben has a *perennial* contract (verbal only perhaps) to keep the organ in tune. Most defectively is this duty performed. Although I do what I can to *hide* the defects of the instrument, the inflictions upon my ears every time I sit down to it is almost enough to drive every musical idea out of my head. Yet appeal, remonstrance & report upon the subject, are all in vain, and my professional reputation suffers in consequence. No one in authority heeds. The organ tuner's account, *uncertified* is regularly paid; and so of course it *ought* to be, because he has not been made responsible to anybody for the right performance of his duty. The organ may be in *tune*, or *out of tune*; no matter, quarter comes & the money comes too. Thus I presume this matter will continue "until I go hence." I cannot help it.

But besides these matters there are some of very recent date to which I would direct your attention.

You will remember the strange application of Mr. Erben to the Vestry for leave to involve them in I know not what expense in taking down the organ at Trinity Church; partly on account of alleged damage to the instrument from the *settlement of the tower*. Can any Committee have confidence in him after *that*?

Again. You will remember the "confidence" with which Mr. Erben wrote (in his letter to the Committee dated July 21, 1852) of the "failure" of every organ "placed in a room as it is proposed in Trinity Church Chapel" instancing *three* organs, one at St. Mark's, Philadelphia, one at Grace Church, Brooklyn, and the other at St. Paul's Buffalo. The *direct confutation* of the assertions with regard to *two* of these instances, viz the letters to me from Mr. Keith of Philadelphia and the Rev. Dr. Shelton of Buffalo, I believe are still in your hands; and Mr. Upjohn can tell you the history of the Brooklyn affair.

Before I close, will you allow me to allude to another transaction with which Mr. Erben had no connection, but which may possibly be alluded to by a member of your Committee in the course of your discussion upon the present affair. I have several times been subjected to *unjust censure* for having as is alleged, caused the extravagant outlay of more than \$2000 upon the *case* of the organ at St. John's (in 1840-1841) without the sanction or authority of the Building (or organ) Committee of that time! Now the fact simply is that I did no such thing. My estimate upon that occasion was for a very plain case of *painted pine* to cost \$300 only. But orders *were* given for an elegant black walnut case with carved work &c and with that I had nothing whatever to do! (My attention was as is usual in all such affairs, devoted exclusively to the *contents* and *quality* of the instrument.) Those orders are said to have emanated from a clergyman of the Parish, of which I am told that evidence if needed can even now be furnished. If any reference should be made to this matter I shall be grateful to you if you will exonerate me from unrighteous blame. Forgive my long windedness & believe me to be ever My dear Sir your very faithful & respectful

Servant

s/Edward Hodges

Geo. T. Strong Esqr.

Obviously Hodges felt Strong to be a personal friend. Judging by his diaries, Strong found both Erben and Hodges amusing but tiresome in their quarrels. Hodges did prevail. Erben did not get the contract; but whether this is due to Strong's intervention, Hodges' threat to withdraw, or the content of his report and the accompanying letter cannot be told. There is yet another possibility. Up to this time, Erben had been pursuing the Trinity Chapel contract actively, making regular (or so we may infer) visits to influence the Committee (and presumably individual members of it in between). During early 1853, however, he had been otherwise occupied. He was foreman of a Grand Jury that was engaged in probing municipal corruption. Its report, delivered at the beginning of February, rocked New York's Common Council—both boards—bringing about indictments, and drawing much attention and many expressions of citizen appreciation to Erben. Possibly, basking in the glow of political notoriety that had not been his since his ignominious defeat nearly twenty-five years earlier, he simply suspended his siege of the Building Committee.

There is a gap in time; the next entry (and no pages appear to be missing) is dated May 11, 1853.

Mem. On Wednesday, May 11, 1853, Mr. William Moore, a member of the Building Committee called upon me & in-

formed me that the Committee had just come to the decision to give the contract to Messrs. Hall & Labagh, limiting the job at present to the expenditure of \$3000; and that papers would be sent to me in order to my drawing up the contract.

After dinner, same day, I called by request on Mr. Thomas Hall, who told me that Mr. G. T. Strong had been with him & communicated precisely the same information.

On Saturday, May 14, I called at the Trin. office and saw Mr. Harison (another member of the Committee) who said that the contract was to be drawn up by Mr. Dunscombe, the clerk of the Vestry, — not by me: but added that I was to have the superintendence of the work.

On Sunday (this day) May 15th, just after the Holy Communion, Mr. Harison handed me an envelope containing a brief note from Mr. Strong to himself, and the proposal of Messrs. Hall & Labagh which had been adopted at the last meeting of the Committee. He now requested me to draw up the *specification* founded upon that document which is to be hereafter embodied in the contract, and do it quickly.

NB The document *referred to* is already copied into this book . . . [see above, Hall & Labagh proposal]

I employed the forenoon of Whitmonday, May 16th, 1853, in copying out the specification according to the foregoing directions, specially designating what *pipes* (not machinery) were to be "for the present" left out. Having with much pains completed the document, I carried it to Mr. Harison, and subsequently by Mr. Harison's advice to Mr. Dunscomb, the senior Warden & the "Clerk" of the vestry, in order to his drawing up the contract. Mr. Harison with regard to a *blank* I had left, wherein to insert the name of the person who was to take the superintendence of the work, told me that it was to be filled up by my own name: and accordingly I inserted it (in pencil) when in the office & presence of Mr. Dunscombe.

Mr. Hall was then "out of town," but I took an early opportunity of seeing his partner Labagh, and suggesting the propriety & expediency of having the contract drawn & signed as soon as possible. Mr. Hall returned a day or two afterwards, & called upon me; when I re-iterated the same advice.

Since that, I have heard nothing more upon the subject. EH May 21st 1853

On Wednesday, May 25th 1853, I recd. a draught of the contract, together with a note from Mr. Harison requesting me to peruse the document & suggest such amendments as might appear to me to be necessary; and further to return it if possible in time for the Committee meeting (at 2 p.m.) that day. All this I accordingly did, & the paper was in Mr. Harison's possession again within an hour of the time when it reached me, with a hasty letter upon the subject.

Today, May 26th I recd. a note of which follows a copy.

68 Wall St. May 26, 1853

My dear Sir

At a meeting of the Building Committee of Trinity Chapel held yesterday the proposed organ contract was referred to yourself & me as a sub-Committee with power to settle its details.

I will with great pleasure meet you at any time and place you may designate, and am

Dr. Edward Hodges

Very respectfully
your obt. servt.
s/Geo. T. Strong

May 27th I called upon Mr. Strong at his office, and it was agreed that we should meet there *tomorrow* to settle the details of the organ contract. EH

A meeting of the "sub-Committee" (Mr. Strong & myself) was held on Friday May 28th 1853, at Mr. Upjohn's office (there having been some little mistake as to the appointment of the *place* yesterday,) and Mr. Ths. Hall was also present, when the draught of the contract was revised, & some few unimportant alterations, omissions & additions were agreed upon.

Again, on Friday June 3, I met Mr. Strong (this time at his own office, 68 Wall St.) and read over with him the contract, then fairly copied in duplicate, particularly the "specification" part of it. This was done with one copy only, but Mr. S. promised to have the other collated with it.

On Thursday, June 9th 1853, I learnt from Mr. Thomas Hall that Mr. Jehiel J. Post had informed him that he had been told by Mr. G.T. Strong that the organ contract had been signed on the part of the Building Committee the day before viz. on Wednesday June 8.

Thus the negotiation up to this point has occupied just twelve months, for it was on the 9th of June 1852 that the Committee ordered the first reference to me upon the subject.

Another year will probably be consumed before the completion of the undertaking.

There seems to be but little doubt that the order for the *entire organ* will be given before the present contract is performed; but the Committee did not feel at liberty to give the order at present, having asked the Vestry at first merely for \$3000 to build an organ. EH June 27, 1853.

Mem. The Organ thus contracted for is identical with that described in the Specification, with the omission for the present of *eightteen stops of pipes*, the stops to be inserted being enumerated in Messrs. Hall & Labagh's letter of Oct. 5 1852 and in a more condensed form [above].

There follows another copy of the specifications as given earlier in the book. The next item is a letter from Richard Upjohn, inserted, rather than copied.

77 Trinity-Building
111 Broadway N.Y.

Dr. Edward Hodges,

Dear Sir,

Will you be good enough to call at our office tomorrow if possible, or at your earliest convenience, to advise with us in relation to the arrangement of the choir-stalls, etc in the Chancel of Trinity-Chapel.

Yours very truly,
Richard Upjohn & Co.

Recd. Nov. 22 1853 abt. 11 a.m. EH

Memm. In consequence of the receipt of the note inserted bodily I waited upon Upjohn & Co. & had an interview with Mr. Upjohn & his son-in-law partner Mr. Babcock (the writer of the note,) when various matters were discuss-

ed concerning the organ-work as far as it affected *their* operations as architects.

Two points were apparently settled & agreed upon:

1. that there should be no proper *organ front*, but that some ornamental open-*screen* work should supply its place; and
2. that the screen of the larger organ (opening into the nave,) should have a small *door-way* at its southern end or side, for the accomodation of members of the choir; to enable them to go in & deposit hats, great coats, &c., in the organ chamber.

Conference upon other matters deferred for a week. The above took place on Wednesday Nov. 23 1853.

Memm. On this day, (Nov. 30 1853) I have been again to the architects' office according to appointment of last week, but Mr. Upjohn was reported out of town, upon other business. I saw Mr. Babcock, & handed him copies of the plan and two sections drawings foregoing which he perfectly comprehended. I told him I did not believe they would be materially departed from, although (to my regret) I had not been able to confer with Mr. Hall before handing him the papers, that gentleman being reported to be at Philadelphia.

EH Nov. 30 1853 3.50 p.m.

In consequence of the receipt of another note from Messrs. Upjohn & Co. asking my attendance at their office to consult about certain alterations proposed as to the portion of the *choir seats*, I went thither on Tuesday Dec. 20 1853, & saw Mr. Babcock, who informed me that the Provisional (Bishop Wainwright) had strongly objected to the place assigned for the choir on the floor of the *chancel*, and wished it to be changed to the floor of the *Nave*. I at once suggested such objections to this plan as at the moment occurred to me, the force of which objections Mr. Babcock readily perceived & acknowledged.

Subsequently, at home, I deemed it right to commit my views to paper, and accordingly the same evening I wrote the memorandum which is copied . . . , intending that it should be laid before the Building Committee at their regular meeting, on the 21st Dec.

Copy of a paper, delivered to Mr. Babcock, this day, Wednesday, Dec 21, 1853.

Some obvious reasons against placing the Choir seats (in Trinity Chapel) on the floor of the *Nave*, rather than on that of the *Chancel* as originally designed.

According to the *intended arrangement of the parts of the Organ the organist's seat will be within the smaller arch* (of the two arches which open into the Organ Chamber,) the softer portion of the instrument (the choir organ & Swell) being at a higher elevation in the same compartment; allowing a passage way to Vestry (or Robing) room, & also to the door communicating with the Yard: whilst the larger & heavier portions of the organ (called the "Great Organ" & Pedals,) will be placed within the *larger arch*, opening into the Nave, & deliver their sound in that direction. By this arrangement the Organist may be able to see & hear (a little boy or two perhaps excepted) every member of the choir, and every member of the choir may hear the *soft* accompaniment of the organ, —a very essential matter; —(i.e., if the originally contemplated position of the vocalists (above or beyond the chancel steps) be presented.)

If the choir however be seated in the *Nave*, & the above organ arrangement be carried out, it will be utterly impossible for the organist & singers to keep well together. One half of the latter will be not only out of his sight, but separated from him by a *huge mass of masonry*. The services under such circumstances could not be decently carried on. The music would become ridiculous.

In that case therefore (viz. the Choir being seated in the Nave) the arrangements of the organ must be reversed, the softer parts must be placed within the *larger arch*, so as to bring them into more direct communication with the Choir, & the organist's seat must be there likewise: whilst the larger & heavier & louder parts of the instrument must be planted within the *smaller arch*, opening into the chancel. Several deplorable consequences would follow from this inversion or perversion of the original plan. The *loud parts* of the instrument would be crammed into the smaller compartment *near the Chancel*, annoying the Clergy there, and after all but faintly heard by the congregation. The *effect* of the instrument would be seriously impaired, and the cause of failure probably be imputed to its position on one side rather than at the end; which would not be just. Further, the communication between the little vestry & the organ-chamber would necessarily be blocked up.

The only remedy for these evils (if the choir must needs be on the floor of the nave) is to *extend the organ-chamber one bay towards the South!* Then the upper portion of it near the Chancel might be set off for some other purpose. But I am sure the Committee cannot listen to so absurd a proposition.

s/EH Dec 20 1853 11¼ p.m.

This is the first mention in the book of Jonathan Wainwright. At first glance his suggestion would appear to be nothing more than an uninformed suggestion by a non-musician; however, the situation was probably a bit more complex. Wainwright (1792-1854) was organist of Christ Church, Boston, during his years at Harvard (1803-1812). In 1819, he compiled "A set of chants adapted to the Hymns in the Morning and Evening Prayer. . ." and in 1828 issued another collection, *Music of the Church*, which was reprinted in 1852. Two of his compositions appeared in Elam Bliss's *Psalmody Evangelica* of 1830. The preface to the first volume states "Metrical music is but a modern invention and adds nothing to the true devotion and the worship of God; the conceit of versifying the psalms, although it seems in some degree to unite the peculiar advantages of the anthem and chant, in no less degree excludes the excellence and effects of both." In other words, Wainwright, like Hodges, espoused at least a portion of the English "Cathedral Service" practice. Wainwright first met Hodges in 1837 when he was rector of Trinity Church, Boston, and apparently suggested to Hodges that the latter move from England to America. By the time Hodges emigrated, Wainwright had left Boston. It may be that Wainwright was most responsible for Hodges' displacing of Peter Erben at Trinity Church; by 1839 he had become Assistant there.

Subsequently, however, the two men had a falling out. Wainwright appears to have been regarded by Hodges as less than a knowledgeable musician, and Hodges appears to have resented Wainwright's interference, to whatever extent, in the musical activities of Trinity.

Wainwright's own position was somewhat ambiguous. He had been elected "Provisional Bishop" of New York in 1852, to

fill in for the suspended bishop, Benjamin Tredwell Onderdonck. In consequence, he was simultaneously the superior of the rector of Trinity — as bishop — and the subordinate, for he retained the position of Assistant.

In short, it would appear that Wainwright, limited though his experience as a church musician might have been, would have known better than to suggest so impracticable an arrangement at Trinity Chapel. That he might have done so out of spite for Hodges is certainly a possibility, but it ill-accords with his position or the presumed disposition of a man of the cloth. In any event, the matter was far from closed.

Dec. 30th 1853. I this day had a long conference with Mr. Hall, at his house in Worcester [sic] St., when various points connected with the organ structure were settled & agreed. In order to keep the choir organ sufficiently low to allow the pipes good head room, it was arranged the organists' chamber shall be in height 6 ft. 6 in. [sic] and not 7 ft as given in the previous sections. The grouping and position of most of the drawstops were also decided. The Choir organ "action" was also concluded upon, as was also the elevation of the *Great organ* soundboard, sufficiently high to allow a passage way under a portion of it. Mr. Hall promised also to set the work in hand forthwith. So far good.

At this point there is inserted a letter extract from Hodges to Strong, dated 1855, given below, obviously out of sequence.

Note the same day (Dec 30 1853) from EH to Mr. Thos. Hall.

My dear Sir

In our conference this morning I forgot to allude to one point which may effect your early operations, viz the depth of the touch (of both manuals and *pedals*), which (especially the latter) I wish to be *more* than the custom has been of making it. An *inch* at least for the motion of the pedals.

Also about the actual *draw* of the draw stops. Let the organist have good power over them. It will be no great evil if they draw three or four inches, the action will be all the more true. Excuse me for thus troubling you, & believe me ever Yrs. faithfully

s/Edward Hodges

On Thursday, Jany. 5, 1854, I visited the Chapel, and finding that the organ chamber was ready for plastering & that the strong pieces to support the Choir organ &c had not been put up, I wrote a note to Messrs. Hall & Labagh, begging that the same might be attended to quickly. EH

This is the last entry in the book. The letter alluded to above is as follows:

Extract from a note from EH to Geo. T. Strong, Esq. dated June 9, 1855

With regard to the second point of a letter addressed to the vestry ("the completion of the organ") the sum needed according to the original estimate of Messrs. Hall & Labagh is \$22000 [sic!], but I would fain ask for two or three hundred dollars more, the reason being that from the peculiarity of the *position* of the instrument, a pretty heavy pressure of wind has been found necessary, and this has rendered the *touch* exceedingly hard and unpleasant. We can rectify this by introducing the *pneumatic lever action*. So I ask for the money not to augment the size of the instrument but to perfect its mechanical arrangements.

The material in the Heinrich Scrapbook is quite fragmentary. There appears first a copy of the Hall & Labagh stoplist,

with notes appended to the end: "Space clear near the wall. Equal temperament. Backfall action whenever practicable. Sliding draw-stops on a *horizontal* table. Position of others." Then there is a diagram, labeled "as discussed Dec. 31, 1853," showing arrangement of the division stops on the jambs:

| | |
|-------|--------|
| SWELL | GT ORG |
| CHOIR | PED |

The knobs are not labeled.

The final pieces in the Heinrich set are a letter, dated Nov. 30, 1854, from Hodges to Hall, with an appended set of questions, and a sheet, dated March 13, 1855, with the list of labels for the drawstops.

My dear Sir

In connection with the necessary *musical* arrangements for Trinity Chapel, the idea has been suggested that it may be deemed expedient to *reverse* a great portion of the *organ work*, and possibly to *revolutionize the entire instrument*, so as to place the manuals &c beneath the larger arch, where the "*great organ*" now stands. Will you favour me with *your* views upon the subject, embodied (as briefly as you please) in replies to the questions I append, and oblige Yours very faithfully

Mr. Thomas Hall Edward Hodges

1. Can the keys, with attendant draw stops &c be *removed* & placed beneath the southern arch, *not disturbing the present arrangement as to the position of the leading portions of the organ, the great organ, the choir organ, the pedals & swell?*

Ans. (rec'd Dec. 4th after I had returned from a conference with the committee): "It can be done, but the alteration will very much complicate the action, especially that of the drawstops & swell pedal. The work now done would *not be available*, an entirely *new arrangement* & consequently, *new mechanism* must be made."

2. If *practicable*, how much money (at a rough estimate) would it *cost* to effect such an alteration? A. "From five to six hundred dollars."

3. How much *time* would be needful? A. "Not less than 2½ to 3 months will be consumed in removing the action now in the organ and constructing a new one, the time already spent in erecting the organ in the Chapel will be entirely lost, except that portion concerned on the blowing apparatus."

4. Supposing it *were* effected, what, in your opinion, would be the result of the change, with regard to the *playability* of the instrument itself? A. "The result upon the playability of the instrument would be a somewhat deeper & heavier touch to the Swell and Choir organ and a liability of the drawstops to shrink & stick in consequence of the great length and complicated nature of the movements."

5. What would be the result with reference to the accompaniment of the choral service of the Church, the choir being supposed to be placed on the floor of the *nave*? A. "The result in my opinion would be that by placing the organist and choir nearer together a more perfect understanding and concert of action would be obtained *at first*. I think however that after a few rehearsals the accompaniments to the choral services can be as well managed by letting the present arrangement remain as by making the alterations, an experiment recently made in the chapel appears to warrant the expression of this opinion."

6. Can the leading portions of the organ be made to change places, so as to bring the Choir Organ & swell to the southern arch, (as well as the keys,) the great organ remov-

ing towards the chancel? A. "No. There is not sufficient room for the Choir organ, and Pedals in that part of the organ chamber."

7. If such a removal & interchange were resolved upon, how much would *that* cost? A. refers to No. 6 & No. 9.

8. And how much *time* would be consumed in effecting it? A. refers to answers, to No. 6 & No. 9.

9. If *done*, what, think you, would be the result of such a transposition, in its bearing upon the general effect of the instrument? A. "Decidedly injurious."

P.S. I am *anxious* to get your replies *before* next Monday morning. EH.

Mem. I did not receive Mr. Hall's reply until Monday *at noon*, after I had met the Committee. EH same day (Dec. 4, 1854).

Wainwright; incidentally, had died September 21st of that year; however his idea, impracticable as it seemed to Hodges when suggested, was obviously still very much alive. As it turned out, Hodges prevailed.

Labels of Draw Stops

| Great | Choir | Swell |
|------------------|----------------|---------------------|
| Open Diapason | Open Diapason | Stopt Double Diapn. |
| Open Diapason | Stopt Diapason | Open Diapason |
| Principal | Dulciana | Stopt Diapason |
| Stopt Diapason | Principal | Dulciana |
| Twelfth | Flute | Principal |
| Fifteenth | Twelfth | Cornet |
| Sesquialtera | Fifteenth | Trumpet |
| Mixture | Sesquialtera | Hautboy |
| Trumpet | Clarionet | Clarion |
| Clarion | Bassoon | 9= |
| 11= | 10 | |
| Ped. & Swell | Pedals | 11 Grt. |
| Ped. & Great | Dulciana | 10 Ch. |
| Ped. & Choir | Open Diapason | 9 Sw. |
| Grt. & Swell | Principal | 6 Ped. |
| Grt. & Swell 8ve | Sesquialtera | 8 Mechanical |
| above | Trombone | 44 |
| Great & Ch. 8ve. | Serpent | 4 Titles |
| below | | 48 Labels |
| Choir & Swell | Total | |
| Blower | | |

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508 E. 41st Street, Baltimore, MD 21218
for pamphlet with picture and specs
send \$4.00

The Felgemaker Organ at Sacred Heart Church in Duluth, Minnesota

by Jean Swanson

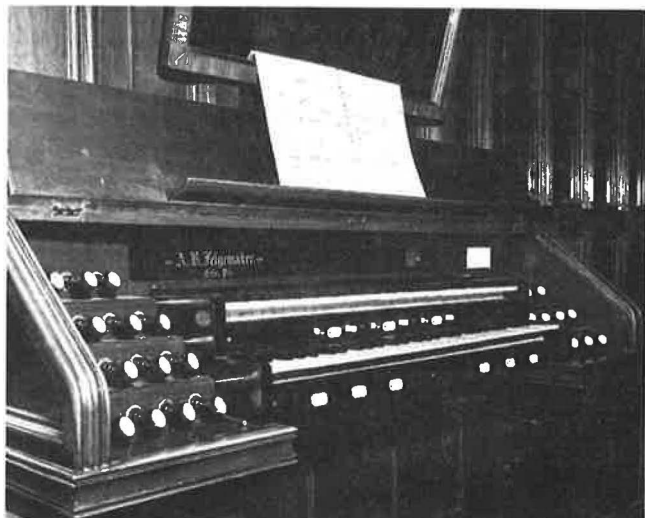
Extant old organs are not numerous in northeastern Minnesota. Of the few which remain in the Twin Ports area the one at Sacred Heart Church is the best known. Its tonal excellence was first noted by Charles Hendrickson in his descriptive list of old Minnesota organs which he presented at an Organ Symposium in Minneapolis in 1969. Kim Kasling in his "Survey of Some Extant Minnesota Organs"¹ considers it "by far the most impressive old organ in the entire state."

The first church, a white frame building, was erected in 1870 for a group of Irish immigrants. Music for the mass was provided by Miss Brigid Miegher whose melodeon was transported by an Indian across St. Louis Bay from Superior each Sunday. After Miss Miegher's marriage in 1871, Mrs. Charles Hartman succeeded her as organist. Whether the organ presumably selected by Mrs. Hartman was a reed or pipe instrument cannot be ascertained from sources presently available. It was the opinion of one contemporary observer that, although the altar in the church was beautiful, the organ was "rather poor."²

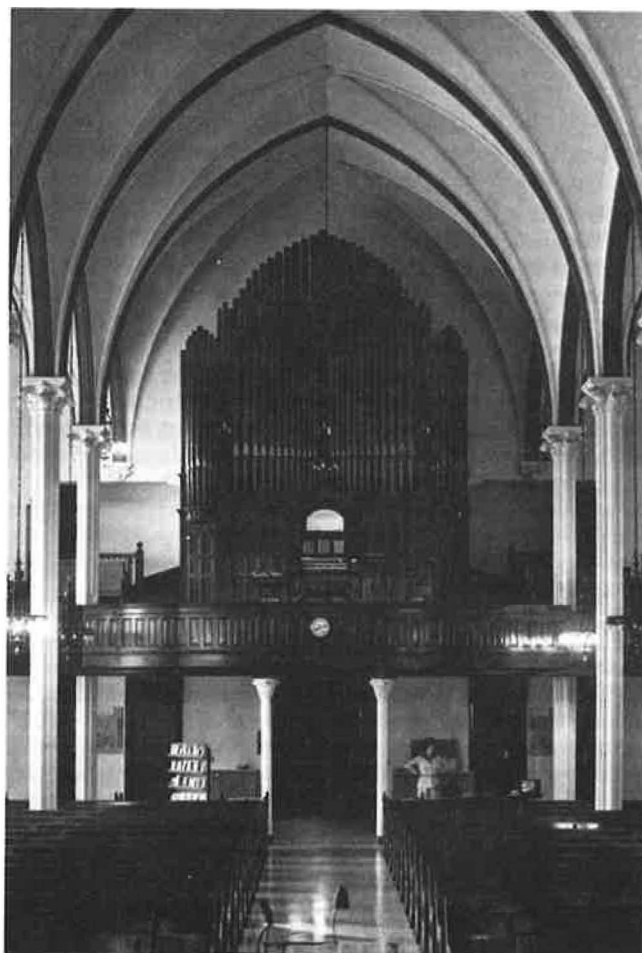
On July 2, 1892, the church, which had become the Pro-Cathedral, burned to the ground. Plans for a new Cathedral to be erected on the same site on Fourth Street at Second Avenue West were made under the direction of Bishop James McGolrick, an Irish priest who had been consecrated as bishop of the new diocese in 1890. Following the laying of the cornerstone on July 5, 1894, the women of the parish held a bazaar

to raise funds for the purchase of a new organ. More than \$3500 was realized through this endeavor, but it was the hands of the contractor rather than those of the organ builder which received the proceeds.

Before the building was completed, the plans were slightly altered to allow for the construction of a special choir loft in the right transept. When the Cathedral of the Sacred Heart was dedicated on July 26, 1896, it was presumably from this gallery that "the choir assisted by Hoare's Orchestra rendered a beautiful program."³ Further modifications to the building were



The console of the Felgemaker organ in Sacred Heart Church, Duluth, Minnesota.



The 1898 Felgemaker organ, opus 664, in Sacred Heart Church, Duluth, Minnesota.

made in 1905 when the sacristy was enlarged and the choir and the marble altar added.

Bishop McGolrick's concerns relative to the placement of the organ in the new Cathedral are stated in a hand-written record entitled *The Cathedral and Residence*.⁴

10th April '95 On duly examining the position for organ it was considered by the builder of the Jardine & Sons organ to place the organ at the middle window, & to save as much space as possible. They are to specify what they can give for \$2500.00. Mr. Porter is agent & allows \$500.00 for the organ now used.

27th Sept. '97 On 27th Sept. '97 made agreement with A.B. Feglemake(r), Erie, Pa. — to put up an organ (No. 12) in catalogue for \$3000.00 — 2000.00 cash & the Balance 3 months after accepting the organ.

July '98 July '98 The organ came & the organ builder set to work on gallery near the door. The organ takes up much of gallery & appears to be very fine.
X The water motor to cost a large sum, so we try hand power for a while.

The organ loft on the right transept is solely for the use for the choir: size

The organ can be placed against the back wall & the pipes at each side of the window, giving space. —

Or the organ can be placed in the corner in a space 8 feet by 8 — with adequate height for pipes etc. —

The organ, opus 664, remains almost unchanged in the back gallery where it was installed over eighty years ago. Needed alterations have been largely mechanical and have not affected the tonal qualities of the organ. The sforzando pedal was disconnected about forty-five years ago to provide needed space behind the pipe facade. A straight concave pedal board has replaced the original one. Although the "bellows signal" drawknob remains on the console, the hand pump, long since removed and lost, has been replaced by an electric motor. When the organ was cleaned and repaired by Norbert Berschdorff in 1960, keys were leveled, some leathers replaced and some minor revoicing done. Further repairs were made in 1978 by Berschdorff; the major work involved the rebuilding of the Violoncello chest. The organ is in good playing condition, except for occasional tuning problems in the Oboe and Bassoon rank.

A two-manual 26-rank organ with 1493 pipes, the Sacred Heart organ is among the last trackers built by Feglemaker. In 1899 the firm began to make organs with tubular pneumatic action on slider chests, though they continued building tracker-action organs for some years. The organ at Sacred Heart is one of the few surviving organs with Barker levers which facilitate playing when manuals are coupled. Feglemaker presumably used the modified form of the Barker lever employed by other tracker organ builders at that time. Another somewhat unusual feature is the Trumpet rank with its nickel plated shallots designed to keep reeds free of dust and other foreign materials. The overall tonal effect of the organ is greatly enhanced by the excellent acoustics of the building, as well as by its placement in the back balcony. The tonal resources of the organ include the following stops and accessories:

A.B. Feglemaker, Op. 664, 1897
Sacred Heart Church, Duluth, Minn.
V-22. R-26. S-23. P-1493.

PEDAL: V-3. R-3. S-3.
16 DBL. OP. DIAP. 30ow
BOURDON 30sw
8 VIOLONCELLO 30m

GREAT: V-10. R-12. S-10.
16 BOURDON 61sw
8 OP. DIAPASON 61m
MELODIA 61w
DULCIANA 61m
4 OCTAVE 61m
FLUTE D'AMOUR 61wm
2½ TWELFTH 61m
2 FIFTEENTH 61m
III MIXTURE 183m
8 TRUMPET 61mr

SWELL: V-9. R-11. S-10.
8 VIOLIN DIAPASON 61m
ST. DIAPASON 61sw

SALICIONAL 61m
AEOLINA 61m
4 FL. HARMONIQUE 61m
VIOLINA 61m
2 FLAUTINO 61m
III DOLCE CORNET 183m
8 BASSOON 12mr
OBOE tc 49mr
Tremolo

COUPLERS 3: (by onoroffs
under Sw. keys)
Ped.: G.S.
Gt.: S.
Fixed comb. peds. 5:
G-3. S-2.
Crescendos 1: S.
Reversibles 1: G/P (by ped.)
Wind Indicator.

Apparently similar to the Sacred Heart organ is Feglemaker's Opus 686 in the Congregational Church at Trumbull, Connecticut.⁵ Twenty-one ranks are dispersed over two manuals, five fewer than on the Sacred Heart instrument. Stoplists are almost identical except for the placement of the Bourdon 16 on the Swell and the presence of a Doppel Floete rather than a Melodia on the Great. The same type of nickel-plated reed shallots are found on both organs.

Notes

1. *The Tracker*, 18:4(Summer 1974):12-17.
2. "Souvenir" *Sacred Heart Cathedral*, 1903, p.5.
3. *Ibid.*, p. 12.
4. McGolrick, James, *The Cathedral and Residence*. Manuscript book, Library of the College of St. Scholastica, Duluth, p. 65.
5. Complete stoplist of the organ can be found in the Organ Historical Society's *Twentieth Annual National Convention booklet*, 1975.

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MINUTES OF THE OHS COUNCIL MEETING

February 14, 1981

Delaware, Ohio

The meeting was called to order by the president at 9:15 A.M. In attendance were council members Homer Blanchard, George Bozeman, Norma Cunningham, Dana Hull, Stephen Long, Culver Mowers, Albert Robinson, William Van Pelt, Randall Wagner, Samuel Walter, and James McFarland. Also present were Alan Laufman and Raymond Brunner.

The minutes of the council meeting in Haddonfield, New Jersey, November 22, 1980, were accepted as they were circulated with this meeting's notice.

The treasurer reported that the OHS is marginally capable of finishing out the year without borrowing. In addition, he requested committee chairmen to forward budget requirements before May 15.

The editor's report again stressed the need for a circulation manager for *The Tracker*. It cited, among other reasons, the need for someone to promote sales of back issues of the journal to create revenue required for an increased format.

The archivist's report was submitted in the form of a guided tour of the archives. The group was generally amazed at the scope of the collection and the tremendous amount of work that has gone into its cataloguing and storage. It was also painfully evident that this is a facet of OHS operations which requires expenditures beyond our present means to realize its full potential.

The chairman of the audio-visual committee reported that the 1979 convention record is now in production and should be ready for sale by the 1981 convention.

The headquarters and foundation grants committee reported the receipt of two contributions and the intent to channel this money into professional grant seeking services.

The convention coordinator reported that all committees except 1984 are routinely working out convention details in consultation with him, and seem to be on schedule. Reports were received from the 1981, 1982, 1983, and potential 1985 convention committees, indicating more than sufficient progress on the part of all those reporting.

The nominating committee presented the following slate of candidates:

For President: Culver Mowers, Dana Hull

For Vice-President: George Bozeman, Susan Friesen

For Councillors: Kristin Johnson, William Van Pelt, David Wigton

Reports from other committees indicated routine progress. No reports were received from extant organs, advertising, and international interests.

The secretary reported that the OHS is now covered by the general liability insurance coverage as approved at the last meeting and that the search for a treasurer continues.

Council asked the convention coordinator to report on the status of the degree of cooperation with the 1984 committee. It had been noted at the Haddonfield meeting that the committee was either not functioning, or failing to communicate with the coordinator. The coordinator reported that he has as yet been unable to get any cooperation or correspondence. Because of this, and because Council has received little or no proof of activity on the part of the committee, Council voted 'that the convention proposal for 1984 from Chicago be accepted in lieu of the previously accepted proposal from the Mid-Hudson Chapter.' Council asked the president to handle the correspondence necessitated by this action.

Council then voted 'that money in the Barnes fund be maintained in endowment form for use in the Archives, with the principal not to be touched.'

In order to honor the agreement made at the time we accepted the donation, council asked Norma Cunningham and Homer Blanchard to study the Nye collection for the purpose of evaluating its worth, and to get a report prepared to that effect.

Having received the acceptably amended by-laws council voted 'to accept the South Texas Chapter with warmest wishes.' It was noted that the chapter correspondent is Pat Cunningham, 235 Sharon Drive, San Antonio, Texas 78216.

Council found itself in the unfortunate position of having to accept the resignation of two very capable workers, John Ogasapian as chairman of Research and Publications; and Richard Hamar as Councillor. In order to insure the continuation of the plans for the publication of the Holden book, Alan Laufman was appointed temporary head of Research and Publications. Larry Trupiano was appointed to the vacant position on the Council.

The chapter coordinator pointed out that some chapters are handling money collected for themselves and for national in a rather haphazard way. In order to protect individuals involved and to protect the tax-exempt status of the OHS, council voted 'that any monies received by a chapter for the purpose of operation must be deposited in an account in the name of that chapter. Chapters must provide Council with the number of the account and the name of the bank in which the funds are deposited.'

A discussion was held about the need for continuity in the position of Treasurer, and the fact that a treasurer should be bonded, and have other qualifications not envisioned as necessary when the treasurer was made an elected position. A motion to 'put the following to the membership by ballot: that the treasurer's office become an appointed position, said appointment made by the president and subject to the council's approval' failed to carry because it was felt that the motion is premature considering the upcoming meeting about goals and directions, and the possibilities for changes in operation that might be in the offing.

A motion then carried to resolve the assembly into a committee of the whole for the consideration of the OHS service award and an agenda for the goals discussion at the next meeting. When the committee rose to report, the only action brought to the floor was 'to recommend to the general meeting a new dues structure as follows: Regular: \$22.00; Special: \$18.00; Contributing: \$35.00; Sustaining: \$50.00; Patron: \$100.00; Benefactor: \$250.00.' This motion was the result of the discovery that it cost in 1980 \$14.00 to serve a membership directly, which does not include money to operate society programs.

Several members petitioned the Council about the possibility of alternative convention dates. In response to this, council voted 'to include a survey to the general membership on the next ballot concerning alternative convention scheduling for conventions in 1985 or later.'

The meeting adjourned at 4:20 with a vote of thanks to our hosts, the Blanchards.

The next meeting was scheduled for May 16. (Note: this was subsequently changed to May 9, and is set for Ithaca, New York, Culver Mowers, host.)

Respectfully submitted,
/s/ James R. McFarland
Secretary

LETTERS TO THE EDITOR

Dear Sir,

The Tracker (25th Anniversary issue) is superb! "Soosie" Schmitt did an excellent job on Schuelke. Keep up the good work. I've been in OHS almost back to the time it began.

/s/ Jim Suttie
3904 South Grand
Independence, Missouri 64055

Dear Sir,

The Tracker (fall 1980) is a truly stunning job - congratulations. Since my copy arrived only today, I can hardly say I have read much of it as yet, but the format and general lay-out is up to your usual high standard. I look forward to examining it in greater detail.

Best wishes,
/s/ Harry Wilkinson
School of Music
West Chester State College
West Chester,
Pennsylvania 19380

Dear Sir,

The anniversary issue of *The Tracker* arrived this morning and I am devouring it on office time! Seriously, we sometimes take these publications for granted, but I do want to thank you and your staff for a tremendous piece of work which is informative, interesting, and one day, priceless. Congratulations to all of you on an excellent piece of work.

Sincerely yours,
/s/ George E. Staples, ACSW
Director of Social Services
Thornwell Home and School
for Children
P.O. Box 60
Clinton, South Carolina 29325

Dear Sir,

The 25th Anniversary *Tracker* arrived today, and I have just finished reading it, cover to cover. For all the problems and delays, it is really a superb piece of work, for which you deserve congratulations and kudos galore. The one thing I looked for but couldn't find was the price for extra copies. I want two more, if there are any extras . . .

Sincerely,
/s/ John Ogasapian
14 Park Street
P.O. Box 204
Pepperell, Massachusetts
01463

Dear Sir,

Congratulations on the marvelous twenty-fifth anniversary edition of *The Tracker*. I found it fascinating, especially the article by Homer Blanchard on tonal design, 1876-1900. . .

Sincerely yours,
/s/ Andrew K. Heller, Editor
Journal of Church Music
2900 Queen Lane
Philadelphia, Pa. 19129

Note: Extra copies of the twenty-fifth anniversary issue of *The Tracker* are available at \$25.00. Send check or money order in U.S. Dollars drawn on a U.S. Bank to the Organ Historical Society, Inc., P.O. Box 209, Wilmington, Ohio 45177.

Dear Sir,

First, many many bravos to the Audio Visual Committee of OHS for an absolutely superb job on the 1978 Convention Recording, Historic American Organs northwest of Boston. Norman Walter and his coworkers have outdone themselves. It is a beautiful recording, most handsomely packaged, and the photographs and notes are among the best I've ever seen.

However, particularly since they are to some extent my fault, I would like to correct a few errors in the notes on the organ in the First Congregational Church of Woburn, Massachusetts.

First, there is little doubt that the Swell Harmonic Flute 4' is original. It is identical to the one in the 1860 E. & G.G. Hook (Opus 288) in Saint John's R.C. Church, Bangor, Maine. It should be emphasized that the Celestina in the Choir, formerly 4' and now 2', also is utterly original except that the pipes have been pierced with harmonic holes in order to make it play an octave higher. The pipes have not been moved, and probably had no significant voicing changes. The bottom octave of the Choir Diapason 8' was a later addition by Brennan. The Swell Bourdon 16' was originally entirely placed in the Swell box (this is a recent discovery), the bottom octave occupying space now filled by the bottom octave of the Open Diapason 8' which was added by Brennan in 1913. Brennan moved the bottom octave of the Bourdon to its present location *outside* the Swell box, which explains the mystery of the strange 'cloud' surrounding the Swell box. This was necessary to hide the rather unattractively mitred wooden Bourdons which now would otherwise be all too visible. The Swell Mixture was almost surely a Dulciana Cornet, as surmised in the notes, because precisely the same still exists in the Bangor organ.

Sincerely,
/s/ George Bozeman, Jr.
RFD 1, Route 107
Deerfield, New Hampshire
03037

Dear Sir,

Since purchasing the two-record set produced by AFKA records and the OHS "E & GG Hook-the Recorded Documentary of a Great American Organ Builder," I have had many hours of pleasure listening to these recordings. To be able to hear the development of the Hook firm through the 1827 chamber organ to the "embryonic" G-compass instruments and finally the large Jamaica Plain organ is indeed fascinating, and the instruments are demonstrated ably by Thomas Murray.

However, the truly stunning achievement is the recording of the two Boston masterpieces, which in their tonal properties would compare favorably to anything built at that time in Europe. Mr. Murray's selection of the Rheinberger *Sonata 5 in F sharp minor, op. 11* to demonstrate the 4-75 organ in Immaculate Conception Church, was well chosen and beautifully played. Having myself played this outstanding instrument, I can attest to the faithfulness of the reproduced sound.

I found myself listening over and over to the "guided tour" of the 1875 Hook at Holy Cross Cathedral. One does not envision 19th century American instruments having such resources as a Great Principal Chorus complete to fifteen ranks of mixtures, or four independent Cornets, and yet here is one. One cannot be anything but awed by the beauty of the individual stops and choruses of this instrument, so ably demonstrated by Thomas Murray with judiciously chosen musical fragments. I

found this organ, thusly demonstrated, to be a virtual master-class in the art of Romantic organ-building.

My congratulations to the OHS, AFKA records, and all those who shared in the production of this recording and the enclosed photos, stop lists and notes. I look forward to seeing more such recordings in the future.

Sincerely,
/s/ Andrew K. Heller
Editor, *Journal of Church Music*
2900 Queen Lane
Philadelphia, Pa. 19129

Dear Sir,

Your contributions to *The Tracker* in editing and articles have continually been of great interest to me. I was delighted to see the article by Dana Hull on our Erben organ in the recent (Winter) issue of *The Tracker*. This may well be the only Erben organ in our state.

Mrs. Hull and I surveyed the period churches of Jackson [Michigan] and with great anticipation. At St. James' in Albion we found that the contents of the former building were destroyed in a fire which completely destroyed the church. We have few historic trackers extant in Michigan and recently have heard that two of these instruments have succumbed to alterations by enlargement and electro-pneumatic actions. . .

You will be interested that our University Lutheran Church in a contemporary edifice plans to purchase a historic tracker organ for its principal instrument. Our organ committee is very excited with the prospect and we are certain that many members will join us in anticipation of the project. We have asked Mrs. Hull to coordinate the task of selecting the appropriate instrument. Alan Laufman is also giving us advice on the matter. Since we are a University community we feel that music students will be pleased to avail themselves with this instrument for recital and historic research. . .

With kind regards,
/s/ Paul Schneider
4512 Hawthorne Lane
Okemos, Michigan 48864

Dear Sir,

I was interested in the "Buyer's Guide" for 1899 that was run in the most recent [Spring] issue of *The Tracker*. Below is a letter written by the Los Angeles organ builder Murray M. Harris to John C. Freund who prepared the Buyer's Guide.

Music Trades Magazine, April 22, 1899:
Los Angeles, Ca.
April 21, 1899

CHARLES PAGE
Recitals

Old First Church
Court Square, Springfield, MA 01103

JOHN OGASAPIAN
Recitals

College of Music, University of Lowell
Lowell, Massachusetts 01854

Mr. John C. Freund,

In looking over your "Guide for '99," I see that you have five California organ builders noted, while my establishment is not mentioned.

Now, my establishment is larger and more complete than all others west of St. Louis.

Respectfully yours,
Murray M. Harris

(I have printed so much of Mr. Harris' letter in fairness to him, but have omitted the attacks on his competitors in his letter, also in fairness to him. J.C.F.)

I hope this is of interest.

Sincerely,
/s/ Jim Lewis
975 San Pasqual #312
Pasadena, California 91106

Dear Sir,

On a recent fun-filled tour of the great plantation of the River Road – Baton Rouge to New Orleans – I happened upon this gem at St. Michael's Church, town of Convent, La. I have noticed numerous articles on H. Erben in *The Tracker* and this might help in getting a complete listing of all surviving instruments.

The organ itself is in perfect condition – no broken trackers or stickers – pedals and pedal couplers fine. The only problem is the blower [which is] out of order and the hand-pumping mechanism is partially out. This is only a recent problem and I have offered to repair these for the church. The nameplate reads: Henry Erben, New York 1857.

The pipework is untouched – no dirt, no bugs and no bent pipes. The following is the registration from what surviving nameplates there are:

| Left Jamb | Right Jamb |
|-------------------------|-------------------|
| 1. (reed - Oboe?) | 6. (flute 2') |
| 2. Dulciana | 7. (flute 4') |
| 3. Stop Diapason Treble | 8. Principal (4') |
| 4. Stop Diapason Bass | 9. Pedal |
| 5. Flute | 10. (coupler?) |

The manual keys are level and all work fine. The pedalboard is non-radiating and very small scale. The bench is very small and permanently attached to the floor of the gallery where the organ stands. I hope to be able to provide some photos soon.

I do hope this information can be of some use to the organization or someone in it.

Sincerely,
/s/ Garry Savoie
306 South Mall
Lafayette, La. 70503

CULVER L. MOWERS

2371 Slaterville Road, Box 130
Brooktondale, N.Y. 14817
(607) 539-7930

ROSALIND MOHNSEN

St. Joseph's Church
Belmont, MA 02178

BOOK REVIEWS

The American Musical Directory. New York: Thomas Hutchinson, 1861. Reprinted by Da Capo Press with Introduction by Barbara Owen, 1980. \$24.95.

For anyone doing research of any sort in American music or musical activity in the nineteenth century, one of the most important sources, and yet one of the most elusive, has been the 1861 *American Musical Directory*, published in New York by Thomas Hutchinson. Only two copies were known to exist (although it is certain that more will surface, given the comparatively recent publication date—in comparison, say, to a medieval treatise—and the short time bibliographic research in Americana has been an active pursuit among a large number of scholars), one in the New York Public Library at Lincoln Center and the other in the private collection of Barbara Owen.

Orpha Ochse was the first to publish a portion of the volume—the directory of churches—in the November, 1969, issue of *The American Organist*. Most of those involved in American music research were aware of the book and quietly scanning booksellers' lists just in case one should turn up.

During a recent visit of Irving Lowens, dean of American music scholarship and then-president of the Sonneck Society, this writer and he discussed the problem at some length. Bea Friedland, Da Capo Press's Music Editor was brought into the picture and became enthusiastic about the idea of reprinting the book. Barbara Owen generously offered her copy to reprint from, and the circle was complete. This fall, Da Capo Press issued the reprint.

Without exaggeration, Da Capo's reprinting of the Hutchinson *American Musical Directory* must be acknowledged as one of the single most important events in American musical scholarship and bibliography. The book is small—one of the ubiquitous "handbooks" so loved in the period—yet it contains such things as the names and addresses of Americans in all aspects of music—teachers, instrument makers, organ builders—in the eastern United States, Arkansas, Iowa, Wisconsin and California; i.e., the largely "settled" parts of the continental United States.

Hutchinson's information is most complete as regards his native New York, Brooklyn and New England. There are lists upon lists, advertisements, and vein after vein of pure untouched wealth in data. For OHSers, the main course will certainly be the directory of churches in New York, Brooklyn, Albany, Schenectady and New Haven, pp. 215-246, containing the name of the organist and choir director, builder and size of the organ, and type and size of choir, together with an occasional comment.

With the ready availability of this volume, at less than \$25, far below the cost of the normal scholarly book, every member of the OHS engaged in research should own it. Nor can any library of an institution: college, historical society, etc., be without it and maintain its credibility as a research collection in American music.

—John Ogasapian

MAX B. MILLER
BOSTON UNIVERSITY

Fenner Douglass, *Cavaille-Coll and the Musicians: a Documented Account of his First Thirty Years in Organ Building*. (2 vols.) Raleigh, N.C.: Sunbury Press, 1980. \$78.00

While Fenner Douglass would be the first to agree that the full story of the great nineteenth century French organbuilder Aristide Cavaille-Coll has yet to be written, Prof. Douglass has, in this two volume work, taken a giant step toward that desirable goal. It is much to be hoped that he will ultimately undertake that task himself; but if he does not, he can have the satisfaction of knowing that he has placed a wealth of original material in the hands of any prospective chronicler of Cavaille-Coll's life and work.

The genesis of this 1,516-page work was the discovery, a few years ago, of a large body of letters, contracts, and other documents from the first thirty years of Cavaille-Coll's career. While these papers remain in private hands, Douglass was able to obtain microfilms of the entire collection, which have since been donated to the libraries of Oberlin College and Duke University, thus making this information available to future scholars.

The first 164 pages of this book are devoted to Douglass's highly readable account of those first thirty years, as extracted from the documents. In these pages the legendary builder emerges as a flesh-and-blood human being dealing with all of the financial worries, political intrigues, complaints about late deliveries and other day-to-day problems which still bedevil organ builders today. The "Musicians" of the title include many of the most notable organists of the era, such as Lefebure-Wely, Hasse, and Lemmens, as well as conservatory officials and even the operatic composer Rossini. A most interesting picture of Lefebure-Wely is painted as this flashy improviser, the darling of the audiences, reveals his basic insecurity when confronted by competition from Lemmens, the consummate Bach interpreter of the day. But how one would have loved to have heard Lefebure-Wely's graphic depiction of a flood in the Loire valley, played on the organ of la Madeleine!

Following Douglass's account is a list of Cavaille-Coll's major installations (to 1889), and two hefty appendices, the first containing excellent English translations of many of the letters (including a fascinating account of Cavaille-Coll's tour of Alsace, Germany, Switzerland, Holland, and England). Many of the letters to church officials will have a familiar ring to any modern organbuilder reading them! The second appendix contains an English translation of several major contracts, interesting for the technical details they reveal. From page 429 to the end of the second volume one finds a large selection of additional letters and contracts in typescript, and the original French.

Anyone who has tried to unearth background material on any builder, composer, or musician knows what an exercise in frustration this often can be. It is hoped that Prof. Douglass's extensive work will find its way into many libraries. Within the formidable bulk of these two volumes lies a wealth of information waiting to be mined by any serious student of the French Romantic organ and its music.

—Barbara Owen

Organ Recitals of Transcriptions of Chestnuts
EARL L. MILLER
Epiphany Church - Jefferson Avenue
Danville, Virginia 24541

RECORD REVIEWS

Feike Asma Speelt Bach: Casper Müller organ c.1740 in the Oude Kerk, Amsterdam. Fontana Stereo 6428 056, made in Holland.

Here is an example of one of the large, old, still extant tracker organs of Europe which has been preserved in nearly original condition. One of the characteristics of these instruments is the heavy touch of the action, particularly when manuals are coupled. Another quality often encountered

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(especially in France) is the out-of-tune-ness of the mixtures, and to some American ears this would detract from full enjoyment of the disc.

But with these factors in mind, one can appreciate the skill and technique of a consummate artist such as Feike Asma whose performance on this recording is masterful. Playing Bach compositions in the grand *männer* rather than the flamboyant and excessively fast tempos we are so accustomed to on this side of the Atlantic, Mr. Asma gives full vent to the *Toccata and Fugue in D Minor* and the *Toccata in F* on one side, displaying the several choruses and full effects of the organ. On the reverse side, we are treated—through a recital of four chorale preludes—to a demonstration of the solo stops in the different divisions. Thus one gets a complete understanding of the instrument and a true appreciation for the performer.

The organ, claimed in some reference works as being built by Christian Vater in 1726, and on the disc by Casper Müller (who, Peter Williams says, enlarged it c.1740) is certainly one of the great instruments of the world. Its magnificent case dates from the 1726 period and remains one of the wonders of the organ world today. One can revel in the acoustical properties of the Oude Kerk, too, and praise the unidentified recording engineers. Here is "Baroque" music (if there be such a thing), played on a "Baroque" instrument (likewise) in the "Baroque" manner (again, likewise); but apart from these recommendations, it stands as a splendid recording worthy of any fine record library.

Jubilate Deo: Organ Music played by Robert Plimpton on the Rieger organ at Bryn Mawr Presbyterian Church. Order from the church at 625 Montgomery Avenue, Bryn Mawr, PA 19010, enclosing \$9.50.

The installation of the large Rieger tracker organ at Bryn Mawr in 1975 caused a great stir in the organ world. It contains 68 stops, 98 ranks, and 5278 pipes, has mechanical key and coupler action, and a combination action supplied by Solid State Logic, Ltd. The keydesk is a mixture of the old classic and very modern designs in that the four manuals have black naturals and white sharps, whereas the stops and couplers are square buttons which are illuminated from beneath when "on" (shades of Estey's "cashier" console!) The handsome case has three pointed, cantilevered towers of 16' Principal polished metal pipes and is fronted by the horizontal *Spanische Trompete*. The organ is mounted in the rear gallery of this handsome but non-resonant building.

The recording affords a wide variety of musical styles and an excellent opportunity for display of the many tone colors. The pieces are: Bach — *Prelude and Fugue in D Major* BWV 532, Couperin — *Elevation* and *Tierce en Taille* from the Convent mass, Durufle — *Choral Variations on "Veni Creator"*, Bingham — *Passacaglia*, from John Knowles Paine's *Concert Variations on "Austria"*. Each is performed with care and élan by Robert Plimpton, the church's director of music and fine arts, and the record quality is a credit to Dr. Clay Barclay of Haverford, Pa. The quoted price includes postage and handling charges. Highly recommended.

JOHN COURTER

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