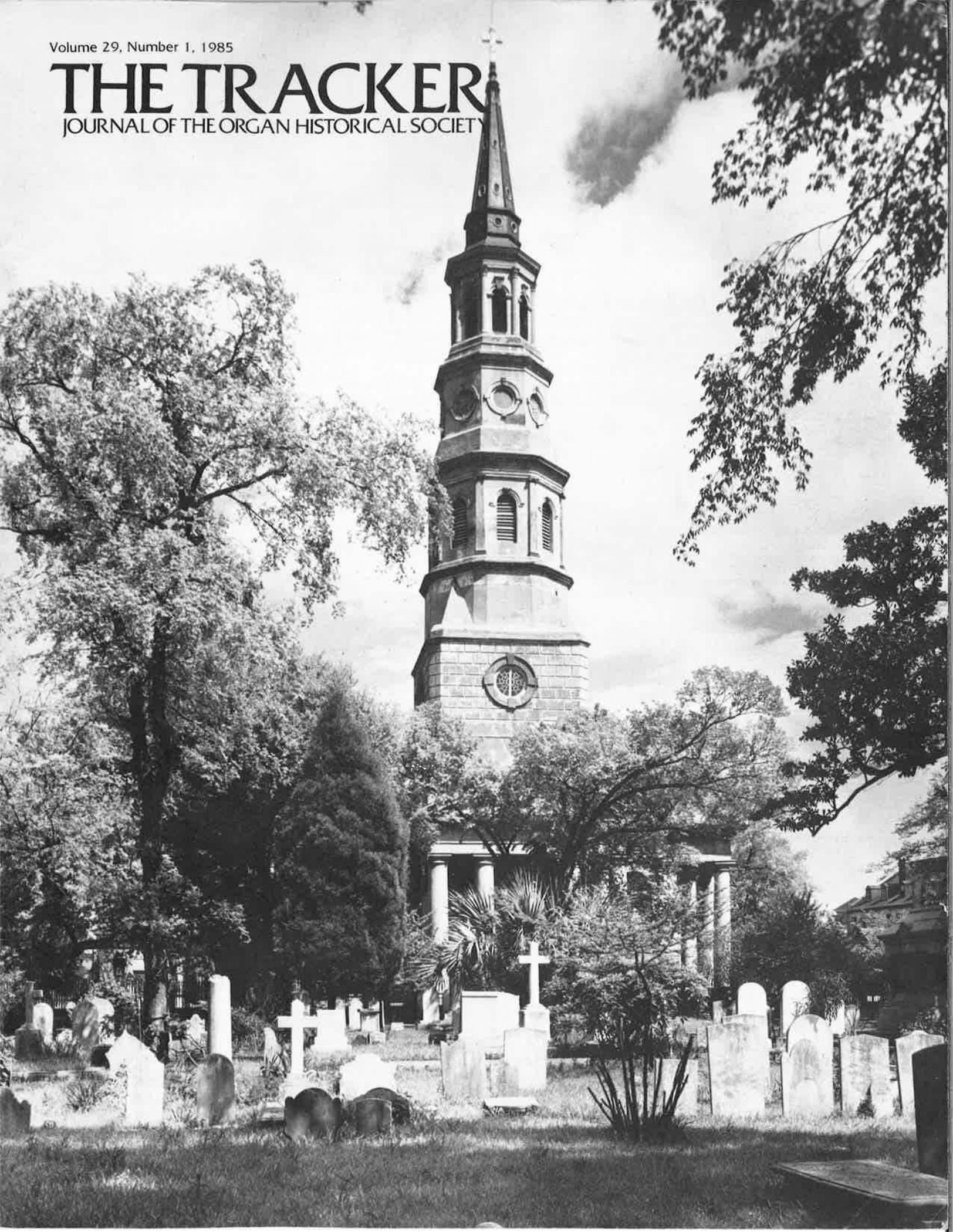


Volume 29, Number 1, 1985

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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Chapter and Founding Date (*Date joined OHS)	Newsletter, Editor, and Annual Membership	Membership Address
Boston Organ Club, 1965, 1976*	<i>Newsletter</i> , E.A. Boadway, \$5	Alan Laufman Box 104, Harrisville, NH 03450
British Columbia, 1983	<i>Vox Humana</i> , Clayton Lee, \$10	Douglas H. Adams 4023 Cavallin Ct. Victoria, BC V8N 5P9 Canada
Central New York, 1976	<i>The Coupler</i> , \$5	Culver Mowers 2371 Slaterville Rd., Box 130 Brooktondale, NY 14817
Chicago Midwest, 1980	<i>The Stopt Diapason</i> , Susan R. Friesen, \$8	Julie Stephens 520 W. 47th St., Western Springs, IL 60558
Eastern Iowa, 1982	<i>Newsletter</i> , Mark Nemmers, \$7.50	August Knoll Box 179 Lowden, IA 52255
Greater New York City, 1969	<i>The Keraulophon</i> , John Ogasapian, \$5	Alan Laufman (as above)
Greater St. Louis, 1975	<i>The Cypher</i> , Elizabeth Schmitt, \$5	John D. Phillippe 4336 DuPage Dr. Bridgeton, MO 63044
Hilbus (Washington-Baltimore), 1970	<i>Where the Tracker Action Is</i> , Carolyn Fix, \$4	Peter Ziegler 14300 Medwick Ct., Upper Marlboro, MD 20870
Mid-Hudson (New York), 1978	<i>The Whistlebox</i> , Robert Guenther, \$5	June Marvel Crown Hill Rd Wappingers Falls, NY 12590
New Orleans, 1983	<i>The Swell Shoe</i> , Ann H. Turner, \$5	Rachelien Lien 1010 Nashville Ave New Orleans, LA 70115
Pacific-Northwest, 1976	<i>The Bellows Signal</i> , Beth Barber, \$3	David Ruberg Box 2354 Seattle, WA 98111
Pacific-Southwest, 1978	<i>The Cremona</i> , Sharon Bailey, \$4	Stephen Baker 512 S Ivy Ave. Monrovia, CA 91016
South Carolina, 1979	<i>Newsletter</i> , \$5	Kristin Johnson 3060 Fraternity Church Rd Winston-Salem, NC 27107
South Texas (The San Antonio Pipe Organ Society), 1979, 1980*	<i>The Well-Tempered Communique</i> , \$15	W.P. Cunningham 235 Sharon Dr. San Antonio, TX 78216
Tannenberg (Central Pa.), 1976	<i>The Dieffenbuch</i> , Raymond Brunner, \$5	James McFarland 114 N. George St. Millersville, PA 17551
Virginia, 1979		to be announced

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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: St. Philip's Episcopal Church in Charleston, SC, built in 1838 and established in 1680, has a fascinating organ history that includes large organs as early as 1728. A comprehensive organ history of Charleston churches begins on page 20. Photograph courtesy of the Gibbes Art Gallery, Charleston.

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To Vote or Not To Vote

An Editorial

I have a unique situation in my life that affords me the opportunity to work with a Russian Jewish refugee. The more contact I have with this person and her description of life in Russia, the more I value the priceless freedom that I as a citizen of this country have been given just by virtue of my birth. One of these privileges is the right to elect governmental representatives. The Russians, on the other hand, have the "right" to vote in that they *must* vote or be penalized, and only one candidate is offered per position on the ballot.

As members of the Organ Historical Society we also have the right to vote in democratic elections. It is distressing to see the low number of ballots that are returned during OHS elections. Less than 25 percent of the membership voted in the last election, in 1983. That low number of votes elected the officers and councillors who make the decisions concerning the operation and direction of the society.

The current bylaws provides two-year terms for all officers and councillors. All council positions must be elected every two years. Whether you agree with this policy is not what is being addressed here. Rather, because of the possibility of every council position being changed, it is important that every society member exercises his or her right to vote to reflect what he or she thinks of the actions the present officers have been taking on the society's behalf and what he or she thinks other candidates will do for the society.

It can be a difficult decision to choose who should be voted for. These elections are not marked by well-paid campaigns or sparring over political issues. The only information generally received on the candidates is a concise biographical paragraph. This sketch may or may not tell what, if any, past involvement the individual has had in society affairs, nor his/her position on the issues. The paragraph may not even tell you what the candidate's occupation is. When this information is available it can help you determine what the individual can offer in the way of service to the society. If that type of information isn't provided, try to find out what you can from your colleagues within the society if you have not met all the candidates personally.

After you have determined what abilities the candidates have, evaluate the needs of the society. There are individuals who are not organists or organbuilders or historians whose talents are equally valid in other areas and also greatly needed. A judicious mixture of organ-related professionals as well as non-professionals could perhaps provide the best balance.

This is an election year. The slate of officers and councillors will be sent to you. The ballots will be counted and the results announced at the annual national convention in Charleston. Take the time to vote and be grateful that it isn't a Russian ballot you receive!

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LETTERS

Editor:

I much enjoyed the *Tracker* articles on the Kimball at St. Paul's RC in Chicago and Chicago organ history (Vol. 28, No. 2). I think that the West Side organ is a Jardine, especially when it is compared to a photograph of the organ in the long-ago-demolished Immanuel Presbyterian Church building in Los Angeles. The organ there was said to have been Jardine — a second-hand organ when installed in the 1880s. In recent years it has been authenticated as Jardine by Jim Lewis. The similarity is striking, as you see!

All best,
Tom Murray

Organ Historical Society:

I thank you and the Chicago conventioners for their generosity to us after the fire at Our Lady of Sorrows Basilica. This generosity is encouraging.

Fr. Dayle, OSM
Prior

Editor:

I very much enjoyed the radio program in which Bill Van Pelt participated on Minnesota Public Radio's *Pipe Dreams* series, which aired here in Alexandria, Va., the other night on WETA. Back in the 'thirties, I learned to play on an organ at Grace Methodist in St. Louis that had been rebuilt by George Kilgen. I don't know who the original builder was, but hearing the program made me think it might have been Pfeffer; the sounds were so familiar — and for me very nostalgic. In any case, that instrument is long gone.

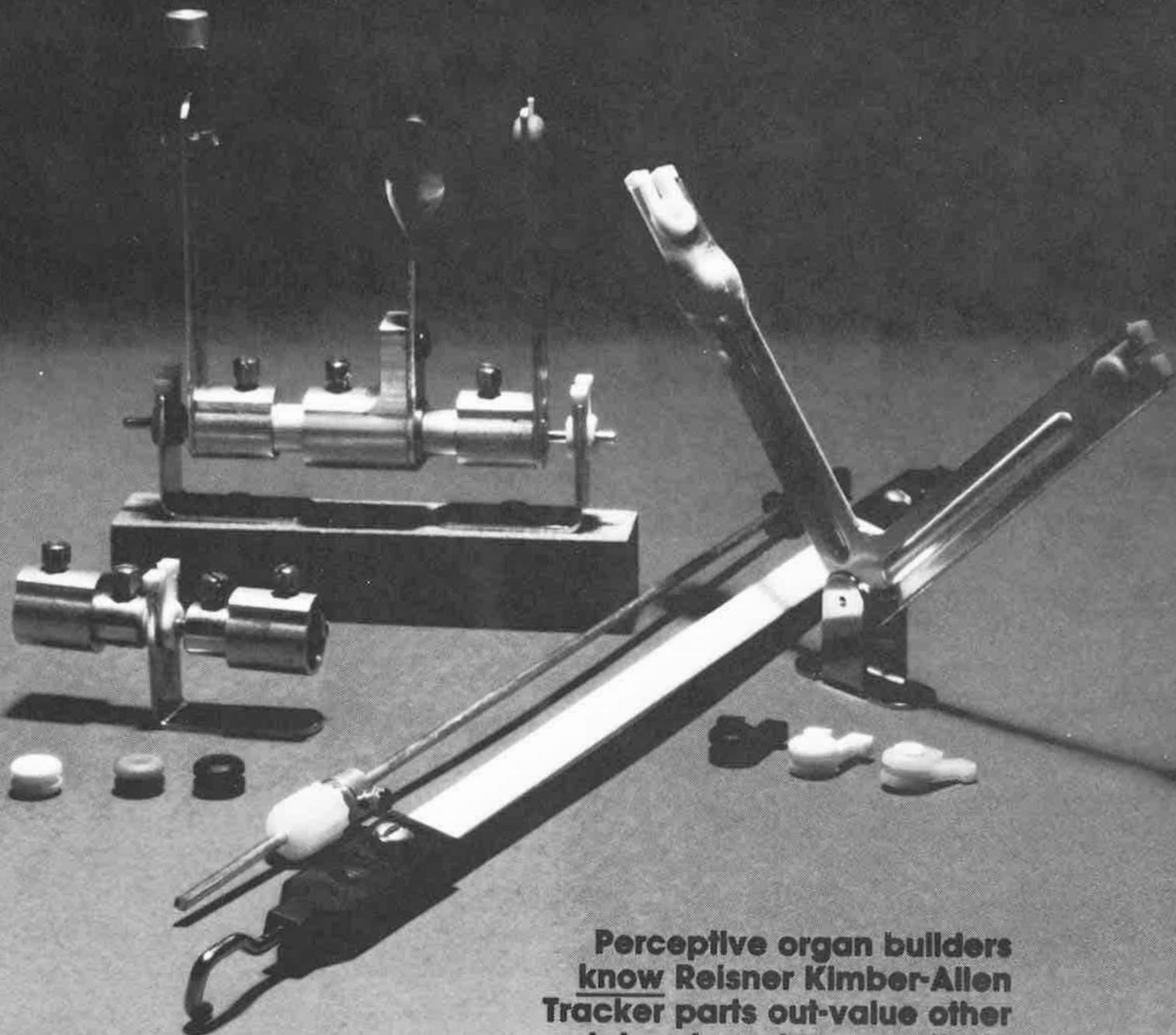
Old Mr. Kilgen, though not a member of our church, used to attend special concerts there. During the postlude he would stay seated when everyone else was up milling around because he liked to listen to the organ. Once, during a loud and vigorous postlude, a problem developed with the wind pressure causing a lot of thumping and wow-wow-ing. He jumped up and ran down the aisle, waving his arms in the air and shouting, "Vots d'matter, vots d'matter, it sounds like hell!"

There was a member of our church by the name of Hinners, by then quite elderly and retired, who had been an organbuilder. I'd almost forgotten about Clarence Eddy, one of whose compositions was played on your program. I have some of his stuff along with other music of that period that was left to me by my teacher, Mrs. Montgomery Lynch, whose career spanned probably a thirty-year period until her death in the early 'forties.

Again, many thanks for a charming program.

Sincerely yours,
Elliot M. Fox

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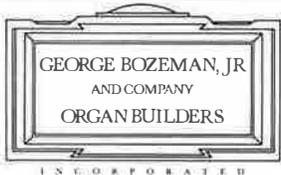
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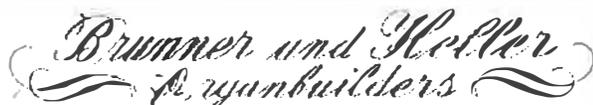
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Editor:

According to a list furnished me by James Suttie, Jr., the organ listed in Bill Van Pelt's postcard article for the Mandarin Inn (Vol. 28, No. 3, p. 22) was a 2-manual Kimball dated 1919. I have just discovered an advertisement of a recital there which I enclose so that it can be reprinted. I do not know if it was unusual to find pipe organs in restaurants or to have formal recitals on them at that time, but at least in Chicago several restaurants had pipe organs in their history. This shows that there is always something more to research!

I would like to correct a few small errors that have appeared in recent articles that I have authored. The 16' Double Open Diapason on the Great of Roosevelt's Op. 494 at t. James R.C. Chicago {Vol. 27, No. 2, p. 10} has four wood basses and thus 54 metal pipes in the rest of the rank. The wood pipes are offset near the wood Pedal pipes and were not correctly noticed until later (the 1984 *Organ Handbook* does reflect the situation accurately). Secondly, typographical gremlins resulted in the misspelling of Bartholomew and Charles Wiener's name in the article on Kimball's 1900 organ at St. Paul's RC., Chicago (Vol. 28, No. 2, p. 28). Having now completed an index to the pagination of the volumes of *Music*, the periodical that furnished the organ's description, I have determined that it was contained in the March 1900 issue.

Sincerely,
Michael D. Friesen

Editor:

It is not my use to react hastily or very often on literature that is sent to me. There is so much, and life is sometimes too busy for not-absolutely-necessary-things. However, I should like to express now, how much I appreciate *The Tracker*.

Every time when your magazine arrives, I read it very well. For me it is a most valuable source of knowledge about American organ matters.

We all enjoyed the stitched-in record of the Charleston-organ. It arrived in relatively good condition (there was only one small bubble on it, maybe caused by some kind of folding in the post), and we put it immediately on tape. The quality of such an organ seems remarkable, and I think the OHS does a very good job in asking attention for this heritage.

I hope your influence will grow and wish you every good success with your invaluable work.

Yours sincerely,
Gerard Verloop
Editor, *de Mixtuur*
Schagen, The Netherlands

Editor:

Many years have elapsed and I'm afraid the little organ in Trinity Church, Milton, Ct. (*Organ Update*, Vol. 28, No. 3) has gone through changes since I last worked on it. My job in 1961 consisted of removing the organ to my shop, where I releathered the pallets and repaired much metal pipework. Many pipes had been butchered by inept tuning. One pipe was replaced — a mouse or squirrel had tried to chew its way in to the pipe to retrieve a nut. Very little of the upper and lower lips were left.

I made *no* changes whatever to the tables or pipework. The table may have been mahogany, but I'm not sure. Whatever I removed from the church was replaced "as is" including the bearers and frames *as they were*. The only way I knew at the time to repair the numerous splits and runs was to turn the chest upside down and pour hot glue into the channels. This worked well for a couple of years, then the murmurs, leaks and runs started to appear again. I kept the little organ going for a few years, then the competition moved in. . . .

The organ had a remarkable sound when I finished. I do remember the incumbent organist was quite upset because I hadn't installed the missing pedal note . . . the old builder left out.

. . . I have retired . . . my son has taken over the work . . . It was an interesting career — never a dull moment. And, I made a decent living. Met a lot of fine people and made many friends. Did some jobs I'd love to go back and do over again, and many more that I'm very proud of. I did build quite a few new instruments, all of them quite successful. Hope this has helped in some way and has been of interest to you.

Sincerely,
Richard M. Geddes
Zavalla, Texas

The Organ Update article cited John Ogasapian's and Mary Julia Royall's recently-found evidence that led them to attribute the Milton Organ to Thomas Hall. Though the article did not name Mr. Geddes' firm, it, apparently erroneously, stated that "significant material" had been removed and altered by 1961. Mr. Geddes' letter now makes it clear that changes, including removal of the original table, alterations of the pipework, and perhaps to the building frame, occurred after 1961. The author regrets the error. WTVP

Editor:

The report regarding the 1890 Pfeffer organ at St. Joseph's in St. Louis which appeared in "*Organ Update*" in Vol. 27, No. 4, omits the name of the young man, who, more than anyone else, is responsible for the Pfeffer being playable. He is Marlin Mackley. Over two years ago Marlin came by the church to see if he could help. After surveying what needed to be done, his reply was simply, "OK, I've got my tools in my car, let's get started!"

And so, while he had a full-time job during the week, and was spending his Saturdays restoring the 4-35 "Jessie Crawford Special" Wurlitzer at the Fox Theatre here in St. Louis, he spent what little "free" time he had with me, helping to get St. Joseph's organ playing. While we still have a long way to go before the Pfeffer is at concert level, it is being played every Sunday, replacing a Hammond. With Marlin's help, we will complete the job.

Sincerely,
Paul S. Carton

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1885 Barckhoff, Alma City, MN

Editor:

The picture of Philipp Wirsching's signature on a pipe of an otherwise unidentified 1885 Barckhoff organ which appeared in Vol. 28, No. 3, was taken by me several years ago. I find it hard to recall how anyone got it. It is from a series of slides I made of the organ in the Lutheran Church located in the Freedom Township countryside near Alma City, Minnesota. The pipe is the largest facade pipe of the Open Diapason on this one-manual, six-rank instrument that is at least second-hand in the church. The facade is of tin pipes, and is one of only two tin facades in the state, as I recall. A near-twin of the organ exists a few miles away near Good Thunder. My original slide was taken in 1969.

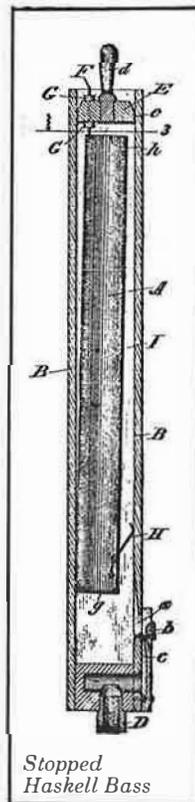
Sincerely,
Charles Hendrickson

Editor:

The David Fox article, "Survey of Patents in American Organ Building" (Vol. 28, No. 3) is a most interesting, informative and needed documentation of the activities of many ingenious organ craftsmen. I am especially glad to now have this as a reference.

The patents of William E. Haskell are my reason for writing. I am familiar with, have developed formulas for, and have constructed successfully *open* pipes based on the Haskell patent 965,896-7 (qualifying tube). However, patent number 967,911 is for a short length *stopped* pipe which also includes a qualifying tube. Of the many Estey organs sent to this region, most with some Haskell basses. I have not found one with a *stopped* Haskell. Neither have I found anyone who has ever seen such a pipe.

I am wondering if anyone among the Organ Historical Society membership, and especially those who have been involved in removing old organs, has ever seen a stopped Haskell pipe. If Estey Company actually built pipes based on this patent while Will Haskell was associated with them I am sure that someone in our membership has observed them and found them curious. I would be most interested in corresponding with anyone familiar with these stopped pipes.



Stopped
Haskell Bass

Yours very truly,
Larry S. Burt
680 W. 6th Ave.
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RECORD REVIEWS

Organ Music from Downtown Presbyterian Church, Rochester, New York, J. Melvin Butler plays the 1983 C. B. Fisk Organ. Franck, *Chorale-#3*; De Glny, *Veni, Creator spiritus*; Vierne, *Carillon de Westminster*; Bruhn, *Prelude & Fugue*; J. S. Bach, *3 Schuber Chorales*; Howells, *Sicilicilia*; Messiaen, *elevation, Messe de la Pentacote*. \$9.50 postpaid from The Church, 21 N. Fitzhugh, Rochester, NY 14614.

The late Charles Fisk, perhaps more than any other organ builder since Gottfried Silbermann, built organs that became 'historic' in his own lifetime. His work is paradoxical in that he was one of the supreme innovators of our era, yet his organs exhibit such a wealth of traditional organ qualities that they represent for many the finest available vehicle for satisfying performance of a great segment of the organ literature.



STEVEN DECK

Fisk Organ

Some of Fisk's organs are well-known for their 'specialist' design, such as the famous 'mean-tone' organ at Wellesley College, largely inspired by the smaller instrument in the Jakobikirche in Lübeck. A very special instrument is the monumental experiment (there is really no other word for it) in the Chapel at Stanford University, the world's first organ on which one can play in meantone, or well-tempered tuning. But I privately think that Fisk's reputation will rest most firmly on what might be termed 'mainstream' organs, instruments with a definite eclectic purpose. These instruments gracefully play a wide variety of organ music very well, yet they each have a unique 'Fiskian' personality, that personal signature that all great organs possess.

This recording of Fisk's Opus 83 vividly shows these qualities. The program is unabashedly a *pot-pourri*, running the gamut from Bruhns to Messiaen, and thus is well-suited for a wide-ranging exploration of the instrument's capabilities. Butler performs with exquisite finesse, with machine-like accuracy, and yet with great warmth of expression. Each of the sharply contrasted works is played idiomatically, both in performance style and registration, and, at least as long as the music lasted, I was convinced that this is the perfect organ for each one of them. Yet, somehow, there is a unique personality in the sound of the organ that remains constant from piece to piece.

The recorded sound is state-of-the-art in quality, even though analog rather than digital equipment was used. The surfaces of the disc are super-quiet, and one simply hears the beautiful sound of the organ, with its full dynamic range, and all the nuances of its color intact. What more can one ask?

Producer John M. Proffitt has provided detailed notes on the music and J. Melvin Butler wrote a fine description of the instrument. I highly recommend this recording.

George Bozeman, Jr.

Early English Organ Music: Hans Fagius at the Nils-Olof Berg church organ at Norra Asarp, Sweden, playing music by Tallis, Byrd, Gibbons, Purcell, Keble, Walond, S. Wesley and S. S. Wesley. BIS LP 141 Stereo with jacket notes by Hans Fagius in Swedish, German and English. Available from Qualiton Imports, 39-28 Cresent St., Long Island City, NY 11101.

While there is no statement that this is a tracker action organ, it is evident from the stolist that this three-manual, 25 rank instrument which was completed in 1977 is built upon classical design with mechanical action. It is therefore interesting from any standpoint, and it is here given a thorough demonstration by the young Swedish organist, Hans Fagius. The

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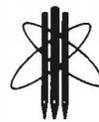
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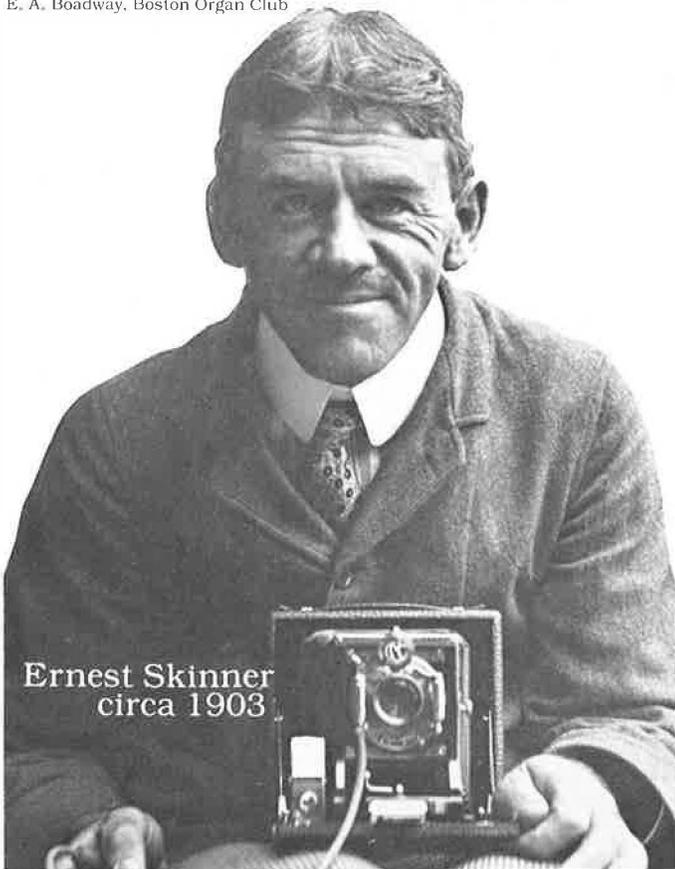
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builder is listed as Nils-Olof Berg, Nye. The tape was made in 1979 and the record was produced in Hamburg, West Germany.

Mr. Fagius calls this "an anthology of English organ music from the mid-16th century to the end of the 19th century," and he has done his research very well. Three short pieces by Tallis, and three more by Byrd afford an opportunity to hear most of the foundation stops singly, and the more advanced *Voluntary* and *Ground* by Gibbons display some rich ensembles. Purcell's *Voluntary on the Old Hundredth* displays the rich, mellow Cromorne to advantage. On the reverse side John Keeble's *Double Fugue in C* proves an exciting, unusual piece, and Walond's *Voluntary No. 5 in G* is brilliantly played. Five of Samuel Wesley's "Twelve Short Pieces for Organ" include the familiar *Air* and *Gavotte* which are beautifully suited to this organ. And S. S. Wesley's *Choral Song and Fugue* finally give us a chance to hear the two pedal stops, Subbas 16 and Basun 16. It must be remembered that English organs were built without pedals until sometime in the 19th century; thus English organ music until that time is written without a pedal part.

The organ's stoplist reflects careful planning, including two three-rank mixtures, ample though not harsh upperwork, a lovely Piffaro 8 disk (heard in the Byrd *Miserere*) and a Clarion 4 bas which, according to the registration listings, is not heard on this record. The result is that one wishes to hear this organ put to the test with works by Bach and Mendelssohn, and some of the later English and French composers. From this demonstration, Mr. Fagius appears to be a capable candidate for such an assignment.

Albert F. Robinson

Organ and Piano Duets; Franck, Saint-Saëns, and Guilmant. Repertoire Recording Society RRS 25. Rollin Smith, Organ and Thomas Brown, Piano. Available from Repertoire Recording Society, 1150-41 Street, Brooklyn, New York 11218.

This new disc from Repertoire Recording Society features the Saint-Saëns *Six Duos*, Opus 8 (1858); Alexandre Guilmant *Élégie Fugue*, Opus 44 (1874), and César Franck's own arrangement of *Prélude, Fugue, et Variation*, Opus 18 (1863). The recording is of very high quality and is a most welcome addition to the few available discs which use the organ as an ensemble instrument.

Rollin Smith and Thomas Brown are both well-known performers, and Mr. Smith has played for at least one OHS convention. Their reading of these pieces is thoroughly convincing and highly musical. The Saint-Saëns *Duos*, Opus 8 are definitely the apex of the disc, where the composer combines the individual qualities of the two instruments with astounding mastery. Less effective is Franck's arrangement where the combination is not nearly as striking.

The Petty-Madden organ in the Trenton Cathedral, while exciting in sound, is perhaps a bit too aggressive for what these composers had in mind. In places, such as the *Fantasia & Fugue* in *Six Duos*, the organ nearly eclipses the sound of its partner. In more sedate passages the balance is equalized. The stoplist of the organ is included in the jacket notes.

This group of pieces was probably intended by the composers to be performed on the French harmonium rather than the pipe organ. They are part of a considerable repertory of duos by many period composers, including several large works by Marcel Dupré. Perhaps as the result of using a large organ in a large space, there is a slight problem which seems to be a differential in the time sounds of the two instruments were recorded. This certainly never results in any ensemble problems between the two players, but it does have a funny effect on the ear. The pressing is bright and the playing surface is free of noise.

The album cover is attractive with two elegant photographs of the artists, and the musical commentary is written in Rollin Smith's usual scholarly style. It offers a very worthwhile investment for anyone interested in some "new" old literature which has been previously unrecorded. I certainly recommend it highly.

Stephen L. Pintel

Mendelssohn, Brahms, and 17th-Century Spain: Robert Parkins plays the Flentrop organ at Duke University Chapel, Durham, North Carolina. Gothic Records, Inc., P.O. Box 743, New York, N. Y. 10101. Stereophone 68109. \$8.98 plus postage.

The four-manual, 66-stop Benjamin N. Duke Memorial Organ was built in the Netherlands by the D. A. Flentrop Orgelbouw. It was installed in the Duke University Chapel in 1976 and was the last organ to be designed and constructed under the direction of D. A. Flentrop. It is reminiscent of early eighteenth century organs in the Netherlands and France. The jacket cover contains a color photograph of the case of this important instrument, a stoplist, a description of the organ, notes about the music, and a biography of the artist.

The repertoire presented on this recording includes music from seventeenth century Spain and mid-nineteenth century Germany. Side 1 contains a Toccata by Juan Cabanilles; Tientos by Cabanilles, Sebastian Aguilera de Hereda, and Francesco Correa de Araujo, a Gaitilla for the left hand by Sebastian Duron, an anonymous battle piece, and another Ballata by Antonio Martin y Coll. Side 2 contains the Prelude and Fugue in g-minor (1857) by Johannes Brahms, and the First Organ Sonata of Felix Mendelssohn-Bartholdy, published in 1845.

The technical aspects of this recording are of the highest quality. The organ sounds are magnificent in the reverberant Duke University Chapel. The music is flawlessly played. Mr. Parkin's tempo in the first movement of the Mendelssohn sonata captures its "serioso" character. The intricacy of the Brahms prelude gave Mr. Parkins a means of displaying his ample technical gifts. This recording was released in 1982.

William C. Aylesworth

JAMES C. SUTTIE, JR.

James C. Suttie, Jr., 62, of Independence, Missouri, died within moments of a sudden physical collapse on February 1. An avid organ researcher, he leaves a magnificent legacy in his collection of organabilia and especially his famous lists compiling *all* organs, past and present, even electronic, by city and state, and by builder, for the entire United States and some of Canada. His work in this life-long project began in 1947, and paralleled and continued that of his friend, Eugene M. Nye, after Nye's death in 1976. He collaborated for years with other organophiles, particularly Eugene McCracken and F. R. Webber on organ sources in the early years of OHS. He was born in Omaha on May 14, 1922, and had resided in Independence for 20 years, working as a librarian for the St. Paul's School of Theology. After a tour of duty in the Army Airborne Division 1943-46, he studied organ with Berenice Mazingo and other subjects at DePauw University, receiving an undergraduate degree in Economics in 1947. He attended the University of Oregon, Eugene, for 1½ years as a music major, and then was employed in the installation and service department of the Reuter Organ Co. 1949-50. He received an M.A. Degree in Christian Education after attending Garrett Theological Seminary and Northwestern University 1950-53. In 1964, he received an M.S. Degree in Library Science from the University of Wisconsin, Madison, where he had moved in 1960 to serve Bethany Methodist Church as Director of Christian Education. He had held similar posts at Grace Methodist, Waterloo, Ia., 1953-55; Lake Harriet Methodist, Minneapolis, 1955-58; and First Methodist, Downers Grove, Il., 1958-60. As a student of Dr. Austin Lovelace, he was organist in the Garrett Seminary Chapel, where he met his wife, the former Mary Jo Beimer, who was also a Chapel organist. They married in 1953. He was a member of St. Paul's United Methodist Church, several Masonic organizations, and was organist of Belton United Methodist Church in Kansas City. He is survived by his wife, three sons, James C., Mark S., and Stephen C., his mother, a brother, and a sister. Mr. Suttie had recently made several contributions to the OHS Archives Collection, and had made arrangements to send more, pending his retirement this summer and the family's planned move to Minnesota. Mrs. Suttie has donated his entire collection to the Archives, where it will join the collection of Eugene Nye.

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ARCHIVIST'S REPORT



A photograph of this unknown organ was copied at the Springfield, Ma., Public Library for placement in the OHS Archives by the Archivist.

LIST OF RECENT ACQUISITIONS

- | | |
|--|--|
| Appleton, Thomas:
Account Book 1822-1840?
List of Organs
Stereopticon Card | Mohr, Louis F.
Vast collection |
| Baumgarten Organ Co.
Sales Brochure, 1868 | Nutting, William
List |
| Beach, Giles
Patent | Poole, Henry W.
Patent |
| Erben, Henry
Sales Brochures
1842?, 1874, 1877, 1880
Judicial Records
Thomas Barr vs. Erben
Erben vs. Mayor of New York
Monograph: Ogasapian: <i>Erben</i> | Robjohn, Thomas
Patent |
| Ferris, Richard
Patent | Roosevelt, Hilborne
Patents |
| Goodrich, William
Letter | Simmons, William B.D.
List |
| Hamill, Samuel S.
List of Organs | Steere, J.W.
Patents |
| Hall, Thomas
Letters (9) | Steere & Turner
Directory Listings Many
photographs Stevens,
George & William
List of Organs Many
photographs |
| Hastings, Francis
Patent | Stuart, Levi U.
Patent |
| Hook, E. & G.G.
Many stereopticons
Photographs | List of Organs
Tallman, Francis J.N.
Dedication program
Many photographs |
| Jackson, William
Patent | Vogelpohl & Spaeth
Catalogue |
| Johnson, William A.
Dedication programs (4)
Patent
Westfield Director Listings | Miscellaneous Items:
Organ Scrapbook
Forbes Lib, Northampton, MA
Dutch Architect's File (Organs)
History of Organs for
Kings Chapel, Boston
Trinity Church, Newport, RI
Dwight's Journal of Music
200 Organ Postcards
Many other items |
| King, William
Patent | |
| Marklove, John Gale
Sales Brochure | |

The recently relocated Archival Collection of the Society is quickly coming to order in its new home at Westminster Choir College, Princeton, New Jersey and is ready for visitors by appointment, as this issue reaches you. Your archivist and the library staff at the institution have been busy cataloguing and sorting the many boxes of materials and organizing them into departments within the collection room: books to one place, journals to another, and sound recording to yet another. Most of this substantial collection represents gifts from the membership and we would be most delighted to receive your organ postcards, stereopticons, sales brochures, recital programs, recordings, opus lists, and any other materials dealing with the organ which you would care to donate. All gifts should be sent directly to your archivist at Princeton Arms Apts. #71N, Cranbury, NJ. 08512.

The most exciting recent news is that Louis F. Mohr of the Bronx has recently given a considerable collection of original nineteenth and early twentieth century organ related materials to the Archives. The scope of Mr. Mohr's gift includes 30 printed sales brochures, photographs, over 500 stoplists, and letter files and an account book from the New York organ building firm, Hall & Labagh. It includes one of the few known photographs of George Jardine! An article on the collection and Mr. Mohr's family of organ building relatives will be featured in an upcoming issue.



Detail from a photograph of George Jardine, received from Louis F. Mohr.

We sojourn as usual to publicly thank the many people who have so kindly been providing materials to the collection. Among them are Raymond Brunner, Rev. Edward L. Counts, William F. Czelusniak, Alan Laufman, Arthur L. Loeb, Jesse Mercer, Barbara Owen, and Larry Trupiano. I would also be amiss were I not to thank two other people. Barbara Owen allowed me to photographically copy a lifetime collection of postcards, stereopticons, and photographs in a two-day marathon. And Grant R. Moss assisted me in a search of antique stores in eastern Massachusetts where we hunted and picked through thousands of postcards and stereopticons, seeking images of organs. We thank all of those who have recently donated material or aid to our growing Archive Collection.

A list of some of our recent acquisitions appears with this report. Since my last report the Society has purchased for the collection microfilms of Dwight's Journal of Music and an organ scrapbook found in the Forbes Library, Northampton, Massachusetts. These and hundreds of other items are available for your use at Westminster Choir College, Princeton, New Jersey.

Stephen L. Pinel

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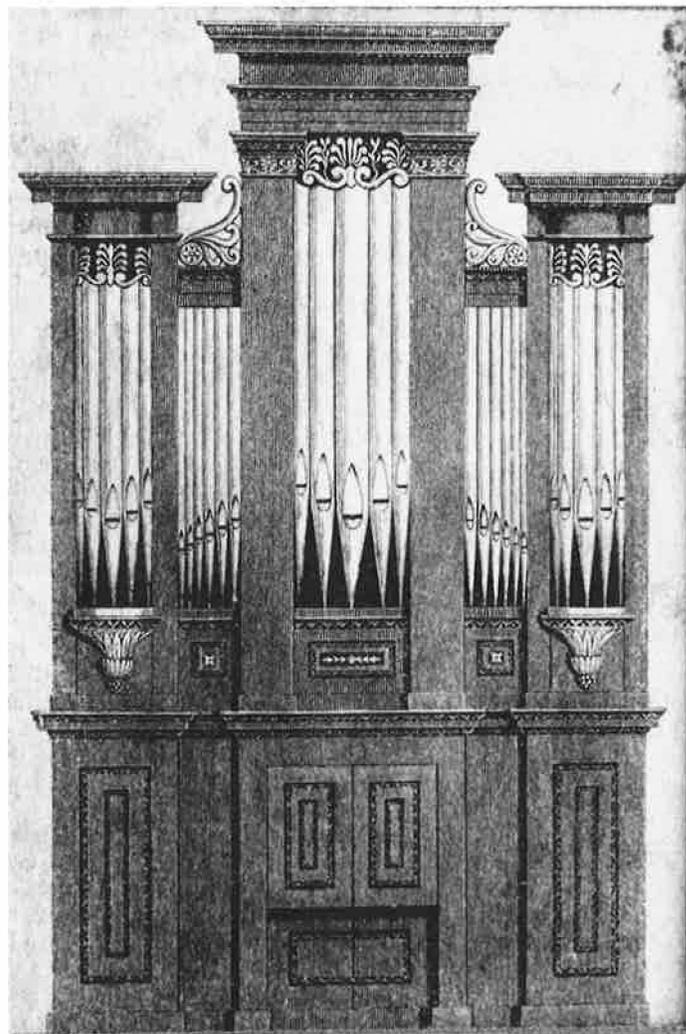
No. 3 Organ has eight stops; 11 feet 6 inches high; 7 feet 3 inches wide; 4 feet 8 inches deep.

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Advertisement from The American Musical Directory, 1861



1824(?) Henry Erben for Moravian Church, New York

HOLDINGS ON HENRY ERBEN IN THE ARCHIVAL COLLECTION 25 FEBRUARY 1985

Miscellaneous

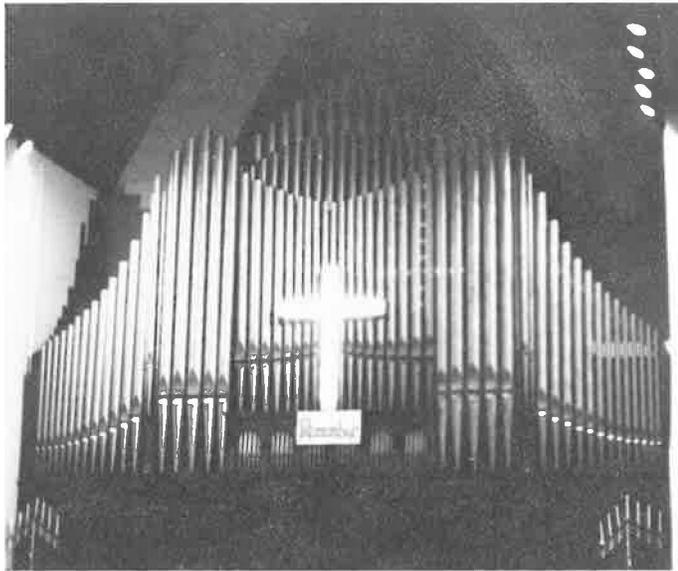
Advertising: Ad from *The Churchman*, 1846.
Ad *American Musical Directory*, 1861
Display Ad, 1875.
Death Notice: *The NYTimes*, 9 May 1884
Funeral Notice: *The NYTimes*, 10 May 1884
Judicial Records: Thomas Barr vs. Henry Erben
Henry Erben vs. Mayor of New York
Webber Compilation
Lists: Ogasapian: *Henry Erben; Portrait*.
Monograph: 1830 *Psalmodia Evangelica* Article
Sales Brochures: 1874? Brochure from Trinity Files
1874 Brochure with List
1877 Brochure with List
1880 Brochure with List

Henry Erben: Organs

1824 New York, NY	St. Esprit	Etching of Case
1825 New York, NY	St. Thomas'	Mention in article
1826 Schenectady, NY	Dutch Reformed	Church History mention
1830 Eastchester, NY	St. Paul's	S/L, history
1831 New York, NY	St. Clement's	Excellent history.
1836 Highgate Falls, VT	St. John's	Short article*
1836 Saugerties, NY	Trinity	Mention in program
1838 New York, NY	St. Peter's	S/L.
1838 New York, NY	St. Peter's RC	S/L.
1839 Richmond, VA	St. James'	Church history*
1841 New York, NY	Land & Sea	S/L with notes
1841 New York, NY	1st Chin. Pres.	Rededication program*
1842? N. Brunswick, NJ	Christ Church	Vestry minutes
1844 New York, NY	Calvary	Mention in brochure
1844 Newport, RI	Trinity	Organ History
1845 Elizabeth City, NC	Christ	S/L.*
1845 Sag Harbor, NY	1st Pres.	Pro., Church History, S/L*

1845 Charleston, SC	Huguenot	Slides, Programs, history.*
1845 Jersey Cty, NJ	St. Matthew's	S/L.
1846 New York, NY	Trinity	Hodges <i>Memoranda</i> , much else.
1848 Clarksville, GA	Grace Epis.	Photographs*
1848 Turner, ME	Federated	S/L.
1849 Alexandria, VA	Presbyterian	S/L with notes
1849 Brooklyn, NY	Peter/Paul R.C.	S/L.
1850 Richmond, VA	Monumental	Church history, S/L.*
1850 Grafton, MA	Unit. Con.	S/L with his. data.
1851 Stateburg, SC	Holy Cross	Restoration brochure*
1851 McLean, VA	Imman, Pres.	S/L and brief article
1853 Lyons, NY	Grace Epis.	S/L.
1853 Rondout, NY	St. Mary's RC	S/L.
1857 New York, NY	St. Brigid's RC	Case photographs
1863? New York, NY	1st Moravian	S/L.
1865 New York, NY	Christ Epis.	S/L.
1865 Cass Cty, MI	Presbyterian	Program, S/L, Photographs*
1865 New York, NY	St. Mary's RC	S/L.
1868 New York, NY	St. Patrick's	S/L, Photograph
1868? Putney, VT	Federated	Program, S/L, his. data.
1872 Lexington, VA	Lee Univ. Chap.	Program, S/L, article*
1873 Burrowsville, VA	Brandon Parish	Dedication Program, S/L.*
1875 Washington, DC	St. Matthew's	S/L with data
1877 Bound Brook, NJ	1st Presbyterian	Church history.

If members of the society can supply stop lists, photographs, postcards, church histories, dedication programs, clippings, on Erben organs pres-ently not contained in the collection, it would be a great help. Please send any materials to the home address of the archivist listed on page 2. *Photographs on file in Richmond.



1901 Felgemaker Op. 713

ORGAN UPDATE

A.B. FELGEMAKER OPUS 713 of 1901, a 2m of 23 stops and 27 ranks located at Mt. Zion Baptist Church in Asheville, NC, will be "semi-restored" by J. Allen Farmer, Inc., of Winston-Salem within the financial means of the church to supplant the failing electronic now in use. Mr. Farmer reports the organ to be in basically sound condition, and possessed of a distinguished tonal palette. His firm has performed a similar service for the parish of St. Matthias Episcopal Church of Asheville in refurbishing the 1886 Reuben Midmer 1-8 there, reported more completely in Vol. 28, No. 2. There are many "sleeping" organs in buildings occupied by Black congregations which have been too often ignored in the past, and not just in the South. Mr. Farmer is setting an appreciated example. His firm has also been contracted to rebuild the ca. 1886 L. C. Harrison op. 78 as part of a remodeling project at Harborview Presbyterian Church, Charleston, SC. The provenance of this organ is discussed in "The Rest of the Charleston Story" in this issue.

Anthony Melani & Co. of New York City is making tonal revisions and additions to the 1928, op. 712 J. H. & C. S. Odell electropneumatic op. 577 at Our Lady of Mercy Roman Catholic Church, Port Chester, NY. Mr. Melani has completed with E. A. Boadway & Co. the gold-leafing of the zinc facade pipes in Cole & Woodberry's op. 78 of 1889 at Regis College, the relocation of which was reported in Vol. 28, No. 3. The Melani firm has installed and is making tonal additions and modifications to the ca. 1900 Harry Hall tracker organ formerly located at a Catholic convent in Meriden, CT, and now owned by Alexander Nixon of New York City.

The April 8, 1984 issue of *Parish Life*, Vol. 12, No. 14, published as a parish newsletter of handsome appearance by St. Paul's Episcopal Church in Winston-Salem, NC, includes a large feature story on E. M. Skinner's op. 712 of 1928, a 4-50 still in original condition and apparently beloved by the church and its distinguished organist since 1963, Margaret S. Mueller. "The church has a real jewel, a marvelous example of the best in organ-building from the early part



1928 E. M. Skinner

of the Twentieth Century," she is quoted.

An organ advertised extensively in church publications by T. R. Rench & Co. of Racine, WI, has been sold with the aid of the Organ Clearing House to Sacred Heart Roman Catholic Church in Amesbury, MA. The fully-restored 2-13 Kilgen tracker is reported to have been installed in 1914 at Trinity Lone Oak Lutheran Church in Eagan, MN; the same unidentified newspaper clipping reported it was built in 1903. The organ was purchased from the Eagan church by Brian Falkes in September, 1980, who sold it to Mr. Rench in 1982 through contact with OCH.

Arson severely damaged Good Shepherd Episcopal Church in Acton, MA, and its 1892 Hook & Hastings 2-10 op. 1523 on March 2. The organ had been restored and installed by Richard Hamar in 1969 after it was acquired through the Organ Clearing House from Immaculate Conception Roman Catholic Church in Westerly, RI. One of the supervising firemen

fighting the blaze is an avid organ enthusiast and reportedly a member of the American Theatre Organ Society who instructed his colleagues not to direct water onto the organ, thus saving it from far more extensive damage and likely destruction. Even though heat melted pipes and is said to have "caramelized" exposed leather, the organ will be restored. It was moved by Alan Laufman and Amory Atkins to the Andover Organ Co. for repair to follow an insurance settlement. Organist of the church is New England organ enthusiast Morley Lush.

The same tornado that so completely destroyed St. Luke's Episcopal Church in Newberry, SC (though its ca. 1855 Jardine survived as noted in this column in Vol. 28, No. 2), also wrought more than \$1 million damage to the Presbyterian Church in Red Springs, NC. The steeple fell in, walls were partially demolished, and some of the roof was detached. But just as this tornado had spared the Jardine in Newberry, so did it leave unscathed the 1906 Pilcher 2-17 in Red Springs! Organbuilder Norman Ryan of Winston-Salem has removed the instrument for restorative repairs while the church is being rebuilt.

Mr. Ryan is also restoring the 1860 E. & G. G. Hook 1-8 op. 277 at St. James' Church, Marietta, GA, for which it was built. Funds for the restoration have been provided by Mr. & Mrs. J. L. Floyd of Marietta in memory of their son, Dwight Curtis Floyd, and niece, Mary Catherine Cunningham.

David Hagberg, OHS E. Power Biggs Fellow in 1979, played the ca. 1812 Goodrich & Appleton op. 6, at Phillipston, MA, Congregational Church on the 200th anniversary of the first Christmas Eve service held in the building. The one-manual instrument is the oldest organ in Worcester County. The building also gives shelter to an electronic.

An unusual 1872 unknown 1-4 organ in a handsome walnut or butternut case was relocated in the late 1970s to the Lutheran Campus Center, Central Missouri State University in Warrensburg by its owner and restorer, Charles Ford Beckenholdt of Collins, MO. The instrument was located for many years in the Gilbraith Mansion in Erie, PA, then in the Christian Science Church, Erie.



1872 unknown 1-4



1902 M. P. Moller op. 388

M. P. Moller's op. 388 of 1902 built for St. Paul's English Evangelical Lutheran Church in Davenport, IA, has been relocated through the Organ Clearing House to St. John's Episcopal Church in San Francisco, CA, where it replaces a 10-rank Austin organ of 1909. The tracker-action, 2-13 Moller was rebuilt by John DeCamp in the workshop of Rosales Organ Builders, Los Angeles, to have 24 ranks. David Dahl played the dedication recital in Fall, 1984. The opulent new specification adds a 16' stop, Mixture, and Trumpet to the Great, and reconstitutes the former 6-tank Swell to include 11 ranks. The Pedal gained four stops, including a 16' Trombone.



1878 M. P. Moller op. 32

Perhaps the oldest extant Moller organ, op. 32, ca. 1878, has been repaired by Mark Steiner and Phil Cooper of Baltimore after a fire ruined the chancel and destroyed the electronic substitute at First Christian Church (formerly St. Luke's Lutheran) in Cumberland, MD. Brunner & Heller fabricated several new parts for the 2-9 instrument including squares, stickers, and case finials, and performed other repairs as part of the largely-volunteer project.

An Historic Organs Recital celebrating the centennial of Pomplitz 1-5 op. 227 at the Seventh Day Adventist Church in Sharpsville, PA, was played September 16, 1984 by Frank Stearns, organist, and Ivan & Carmen Romanenko, violinists. The program included Concerto in c for two violins and keyboard by J. S. Bach, as well as works by Zachau, Gradedhand, Haydn, Brahms, Eddy, and Krapf. The current congregation occupies the former Universalist building, for which the organ was built. A son of the organ's original donors, James and Chloe Pierce, "was the husband of Albertine Pomplitz, whose father was head of the organ company," according to the program.

Roosevelt 2m op. 146 of 1884, listed in the firm's 1890 opus list for St. Clement's Episcopal Church, Chicago, and now located at St. John's Episcopal Church, Decatur, IL, is being rebuilt and enlarged on two new slider windchests with electric action by the Howell Organ Co. of Dixon, IL. The instrument had previously been electrified by Reuter.

Rodney L. Degner of Decatur, IL, has moved and installed a 2-9 Henry Pilcher's Sons tracker, built in Louisville, for Elkhart Christian Church, Elkhart, IL, where it was dedicated March 24. The organ is believed to have been built between 1896 and 1900, based on "a nanow strip of a newspaper article 1, sed for shimming under the toe-board for slider clearance: '... for President McKinley: "Either you will do the bidding of the people of the United States now or they will visit their just wrath on you and your party at the first opportunity next November..."' McKinley was first elected 1896 and re-elected 1900. So the Oglehurst installation has to be between these two dates," writes Mr. Degner. Oglehurst, in Elkhart, was the retirement manor of Richard James Oglesby, thrice governor of IL, U. S. Senator, nominator and personal friend of Abraham Lincoln. The mansion was intentionally torched by the current owners to clear the property in November. Susan Green, granddaughter of the Governor's second wife, purchased and donated the organ to the church. According to Mr. Degner, it appeared to be second-hand at Oglehurst, built in 1891.



DAN SHEPHERD

1863 Johnson op. 153

Out of 98 organs built by William A. Johnson and Johnson & Son of Westfield, MA, for locations in Connecticut, fourteen exist in reasonable condition. Opus 153 of 1863 in the United Methodist Church of Portland is the oldest large example remaining in the state and was restored in 1982 using volunteer labor directed by the firm of J.C. Young, Jr. The 2-25 organ was built for the Universalist Church in Middletown, CT, and was moved to the Methodist Church 1915-1917. The organ is almost intact, tonally, except for three early changes: loss of the original Great Trumpet (now re-

placed with an old set located and donated by Barbara Owen), conversion of the Swell Cornett III to a Fifteenth, and extension of the Pedal clavier to 27 notes by W. K. Evarts in 1898, who also added a balanced Swell pedal and some composition pedals. Andrew Huntington played the most recent recital on the instrument March 17. Donations for completion of the tonal restoration may be directed to the church in care of Daniel I. Streeter, 30 Washington St, Glastonbury, CT 06033. Members may recall that an almost identical organ, op. 183 of 1865, was destroyed by the First Congregational Church in Stockbridge, MA, in 1981 despite long-term and last-minute efforts of monumental proportions organized by OHS.



RAYMOND BRUNNER

1805 Conrad Doll

A third extant organ attributed to Conrad Doll has been located in a private home in Middletown, PA, through a response to a broadcast on the *Pipe Dreams* radio program. The instrument is nearly identical to the one owned and described by Raymond Brunner in Vol. 25, No. 2. Mr. Brunner has contacted the owners, studied the instrument, and promises a complete report for this publication.

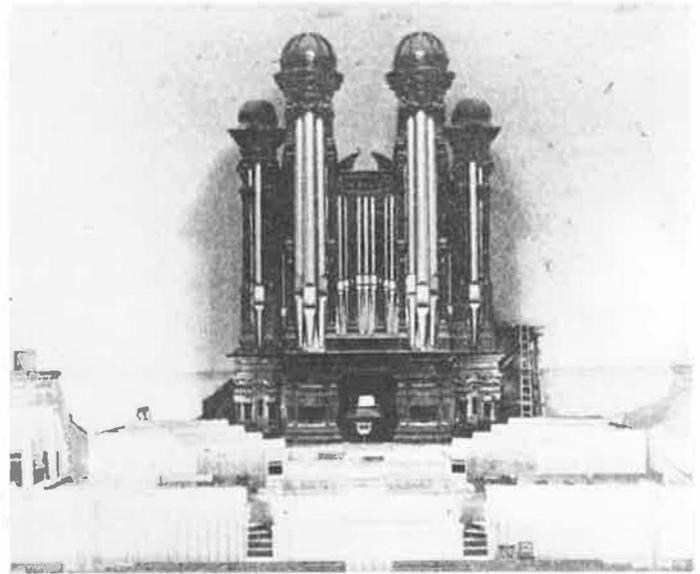


ROBERT W. LILLEY/STROM

Curator R. Jones, Hafen, Long

On November 10, a 120th anniversary celebration was held for the 1864 E. & G. G. Hook 4-64 op. 334 at Mechanics Hall, Worcester, MA. Eric Hafen portrayed a civil war soldier's memories of the original dedication of the instrument on November 10, 1864, and OHS President Stephen Long played a recital on the instrument, concluding with a hymn written for its dedication.

The 1938 Aeolian-Skinner op. 980 located at the Brooks School, North Andover, MA, and described in Earl Miller's well-received article which appeared in Vol. 28, No. 2, may now be heard on a new phonograph record with Mr. Miller playing. The record, produced by OHS' Scott Kent, features four centuries of music, including transcriptions, and may be ordered from OHS for \$8.98 to members, \$10.98 to non-members, as SK-296.



Mormon Tabernacle Organ To Be Renovated

The following press release was received as this issue went to press:

Robert Cundick, Tabernacle Organist, announced a program of renovation and additions to the Mormon Tabernacle's Aeolian-Skinner organ op. 1074, 1947 to be completed on its fortieth anniversary in 1988. The work will be under the direction of Schoenstein & Co., organ builders of San Francisco, and will include tonal regulation, additions, either as planned by G. Donald Harrison or in his style, console rebuilding, cleaning, and other mechanical work. The local firm of H. Ronald Poll and Associates will install the Solid State Logic relay and remote combination action designed for the unique requirements of daily concerts and weekly live broadcasts.

Dr. Cundick emphasized that, "The tonal structure of this instrument so beloved by people throughout the world in both live and broadcast performances will not be altered. It is the objective of the Church authorities to carry out its completion as envisioned by Harrison and thus to perfect it as an expression of the American Classic style."

Jack Bethards, president of Schoenstein & Co., said that research in Church archives and elsewhere as well as study of the instrument has made it clear that some of the detailed tonal finishing normal in Harrison's work was not carried out. "The pipe scaling and overall quality of the instrument are first rate and its effect in this magnificent acoustical setting has been marvelous, but in detail some refinement is indicated. And, of course, after thirty-seven years, minute influences such as dust and countless temperature changes may have caused the original setting of many of the pipes to change."

Tabernacle Organist John Longhurst noted that the present work will be documented carefully, as has been the custom since completion of the Tabernacle and its original organ in 1867. All parts of the mechanism replaced by solid state systems will be preserved as back-up and for historic interest.

The organ is played daily in recitals by organists Cundick, Longhurst, and Clay Christiansen and is featured with the Mormon Tabernacle Choir Sunday mornings in the CBS broadcast "Music and the Spoken Word."

The original organ, as pictured above in a stereopticon view, was installed in 1866 and 1867. Historians differ on the influence William B. D. Simmons of Boston had on the organ and the work of its putative builder, Joseph Ridges, who brought a small pipe organ to the original Tabernacle in 1857. It is known that the original case (now greatly widened) and Pedal division were built in Salt Lake City. The Mormons report that Ridges obtained materials in Boston, while others have found printed evidence, as early as 1863, that Simmons built the instrument, or at least its two manual divisions.

The organ was enlarged in 1885 by Niels Johnson to have three manuals, and subsequently rebuilt in 1901, 1916, 1926, and 1948 by Kimball, Austin, and Aeolian-Skinner. One historian reports that S. S. Hamill may also have worked on the instrument. Mr. Bethards reports that much of the Austin organ was removed to Brigham Young University when the Aeolian-Skinner was installed in 1948.

WTVP



1870 E. & G. G. Hook Opus 538, installed at Auburndale in 1972.

The Organs and Musical Life Of The Auburndale Congregational Church

AT NEWTON, MASSACHUSETTS
by Sherwood Norton & Forrest Mack

THE RECORDS of Auburndale Congregational Church, Newton, Massachusetts contain frequent references to musical activities. From the organization of the church on November 14, 1850 until June, 1857, worship services were held in the second floor hall of the Educational Association of Auburn Dale building on Lexington Street. Instrumental music was provided by a small reed organ located in a back corner of the hall. One of the early organists was Josiah Lasell, brother of Edward Lasell who founded the Lasell Seminary for Young Women, now Lasell Junior College. The first choir leader was Benajah Cross; choir rehearsals were held Saturday evenings at some home and were well attended. It is reported that "much of the singing was by all the people, and occasionally a selected piece by the choir gave a pleasing variety." One of the bills paid by the young church was for a singing school conducted by Mr. Symonds J. Eaton.

The first and present church building was completed in June of 1857. A one-manual, ten-stop organ was purchased from the Boston firm of E. & G. G. Hook for \$875, their Opus 213. During its twenty years in the church it was moved to three different locations in the sanctuary. At first it was placed in an isolated chamber behind and slightly to the left of the then-central pulpit, and was completely hidden from view by silk curtains. The disadvantages of this location were soon discovered, and it was moved to the right front corner of the sanctuary. It was later moved to the rear gallery, where it was rather oddly positioned with its back to the belfry tower, speaking across the gallery to the choir rather than down the length of the church to the congregation. The stoplist is unknown.

By 1877, changing musical tastes and a rapidly growing congregation demanded a larger organ. Accordingly, a two manual organ was bought that year for \$1,800 from the Boston organ-builder George H. Ryder. This instrument was Mr. Ryder's Opus 69 and contained seventeen stops. Mr. Ryder made a liberal allowance of \$400 for the old organ, which indicates the value placed on the Hook brothers' work.

On June 20, 1877, the first of a series of four organ recitals was held for the "exhibition of the new organ." The program featured an improvisation upon familiar airs and a dramatic three movement piece "Storm at Sea" composed and played by George H. Ryder. The program also included performances by vocal soloists and by James R. Phelps, organist, and hymns with the congregation.

From 1870 to the turn of the century, the church records reveal numerous organ recitals, choral programs and dramatic readings, including the presentation of several cantatas with a "Chorus of 100 voices," and joint concerts with the choirs from West Newton, Newton, and Newton Centre. On October 29, 1879, a special choir reception was held by the church members which included organ and choral music and a hymn "Our Service of Song" written for the choir by J. M. Gordon. Of particular interest to the members were the "Missionary Concerts" on the first Sunday of each month, and the "Sunday School Concerts" held several times each year.

In 1853, Mr. and Mrs. Charles Edward Parker moved to Auburndale. Mr. Parker, a noted architect, designed the church building; Isabella Parker, his wife, served the church for many

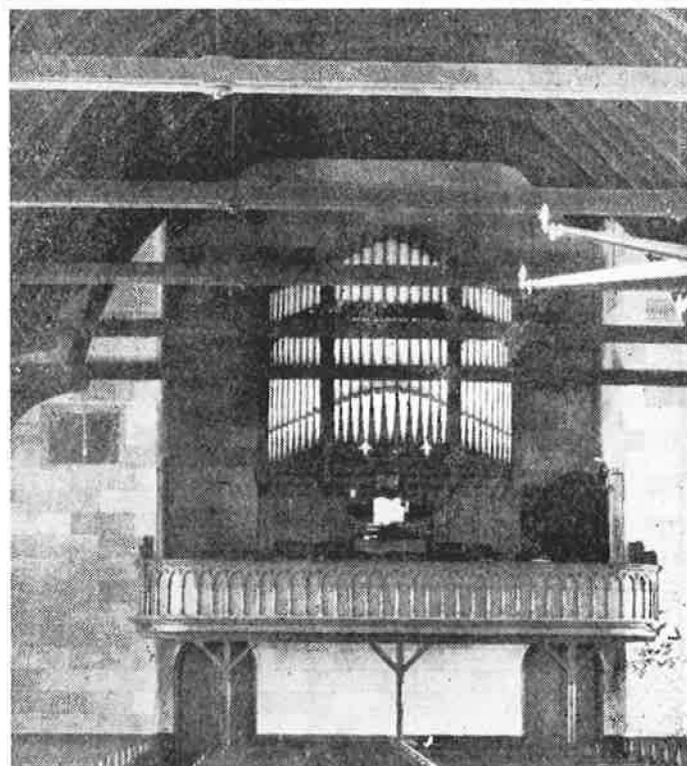


Horatio Parker

George H. Ryder, Boston, Opus 69, 1877
Auburndale Congregational Church, Newton, Mass.
from the Dedication Program, June 20, 1877

GREAT 61 notes	SWELL 61 notes
16 ft. Bourdon Bass sw	8 ft. Violin Diapason 61m
16 ft. Bourdon Treble sw	8 ft. Kalophon 61m&w
8 ft. Open Diapason 61m	8 ft. Stopped Diapason 61sw
8 ft. Dolce 61m	4 ft. Violin 61m
8 ft. Melodia 61m	4 ft. Flute Celeste 61m
4 ft. Octave 61m	8 ft. Oboe treble m
2 ft. Fifteenth 61m	8 ft. Bassoon bass m
2 rks Mixture 122 pipes	
PEDAL 27 notes	
16 ft. Open Diapason 27w	
16 ft. Bourdon 27sw	
MECHANICAL	
Swell to Great	Swell to Pedal
Great to Pedal	Blower's Signal
PEDAL MOVEMENTS	
Forte to Great Manual	Octave Coupler to Great Manual
Piano to Great Manual	Tremulo to Swell
Forte to Swell Manual	Great to Pedal Reversible
Piano to Swell Manual	Balance Swell Pedal

The combination pedals above are noted as "Patent Adjustable Register." Nomenclature in **bold type** is as it appears on the source.



George H. Ryder op. 69 of 1877 is the first organ of which there is a photograph. It was preceded by an 1857 Hook of one manual.

years as organist. Their son, Horatio Parker, as a child disliked anything connected with music. In 1877, at the age of 14, he suddenly took great interest in music and became an accomplished musician, composer, organist, teacher, and conductor. He undoubtedly learned to play the organ on the new Ryder instrument before his appointment as organist in a church in Dedham at age 16, and continued to practice on the instrument under his teacher George W. Chadwick before going to Europe in 1882 to study at the Royal School of Music in Munich. While head of the music department at Yale University, he composed *Thou halt Remember*, an anthem for baritone solo and chorus, "composed for the fiftieth anniversary of the church in Auburndale, inscribed to the Rev. Calvin Cutler."

In 1906, the church interior was completely remodeled. In accordance with the taste of the time, the choir and organ were moved to the front of the sanctuary. This resulted in the purchase of a new organ rather unlike the Ryder. Bids for the work were solicited from Ernest M. Skinner, Hutchings-Votey, and



The 1870 Hook now in Auburndale was built for Centenary Methodist Church, Boston, where it remained until 1921.

the Austin Organ Company. Two of the three builders recommended dividing the organ in two chambers on either side of the central choir loft. In 1907, the Austin Company was chosen to install a divided organ, their Opus 194. This instrument contained twenty-two stops on two manuals and pedal, and cost \$5,875 with \$500 allowed for the Ryder organ. The Austin organ had electro-pneumatic key action, tubular pneumatic stop action, a stop-key console, a concave-radiating pedal keyboard to the "AGO, Willis model," and a somewhat orchestral stoplist. The handsome double cases were designed by the architect and excluded from the Austin contract. In its beautifully handwritten final report, the special church committee for renovation expressed the church's appreciation for the special gift of Miss Lucy W. Burr of the organ given in memory of her parents and dedicated to the worship of God.

By 1937, both the key and stop action had deteriorated; as a result, a special committee was appointed to consider rebuilding the organ. On January 14, 1938, a contract was signed with the Frazee Organ Company of Everett, Massachusetts, to replace the console, add couplers and combination pistons, add five stops and chimes, and revoice existing stops. The contract provided for ample additional cable to permit ultimate removal of the console to the main floor of the church at the extreme left or right, apparently in anticipation of extensive alterations in the church interior. The organ was completed by Palm Sunday

Austin Organ Co., Hartford, Conn., Op. 194, 1907
Congregational Society of Auburndale, Massachusetts
Contract Specification, March 27, 1907

GREAT 61 notes
 16' Bourdon 61ow "usual"
 8' Open Diapason 61m, scale "40"
 8' Dulciana 61m, scale "55"
 8' Clarabella 61ow "2 bass"
 4' Octave 61m, scale "58"
 4' Harmonic Flute 61m "No. 3"
 8' Clarinet 61mr "usual"

SWELL 61 notes
 16' Lieblich Gedackt 73sw "Swell Bourdon"
 8' Open Diapason 73om, scale "43," "46 bass metal"
 8' Viole d'Orchestre 73t "usual"
 8' Echo Salicional 73t, scale "61"
 8' Viole Celeste 61t "usual"
 8' Doppel Flöte 73sw "usual"
 8' Quintadena 73m "usual"
 4' Flauto Traverso 73w "usual"
 4' Violina 73om, scale "64"
 8' Cornopean 73mr "usual"
 8' Oboe 73mr "usual"

Tremulant

PEDAL 32 notes
 16' Open Diapason 32ow "Reg. Pine"
 16' Bourdon 32ow "Reg. Pine"
 16' Lieblich Gedackt "from Swell, pine"
 8' Flute 12ow "from Open"

COUPLERS
 Swell to Great 16', 8', 4' Swell Unison Off
 Great 16', 4' Great to Pedal
 Great Unison Off Swell to Pedal 8', 4'
 Swell 16', 4'

COMBINATIONS affecting stops and couplers, adjustable
 Six Great, Six Swell, Three Pedal
 Balanced Crescendo Pedal not moving registers, adjustable
 Balanced Swell Pedal
 Sforzando Pedal
 Great to Pedal Reversible
 3 H. P. Orgoblo 220v. AC single phase
 A = 435 Hz, Windpressure 5"

All stoplist notations printed in "quotation marks" appear in pencil on the typewritten contract. Nomenclature in **bold type** is as written in the contract. Construction details provided in contract as follows: "All wood pipes of selected white pine, glue sized inside and varnished outside, with patent metal toed feet 7/8 inch up and voicing slides in larger bores. Metal pipes of proper proportions (*sic*) of pure tin and pure lead for their respective tonal requirements. Bases of best annealed zinc, having metal toes, mouths and tuners. Reeds of special design. Voicing of the highest degree of artistic excellence, the European standard being recognized as a model. Keys of best ivory. Windpressure absolute at 100% under all conditions of use. Action instantaneous in response and repetition. Touch not affected by addition of couplers or atmospheric variation. Console arrangements convenient and perfect in operation. In short, the instrument to represent the highest development in modern organ construction."

Frazee Organ Co., Everett, Mass. 1938
Rebuild of Austin Opus 194, 1907
Specification from Hook dedication program, Oct. 29, 1972

GREAT 61 notes	SWELL 61 notes
16' Bourdon	16' Bourdon
8' Processional Diapason	8' Diapason
8' Diapason	8' Gedackt
8' Gamba	8' Viola da Gamba*
8' Dulciana	8' Gamba Celeste*
8' Flute	8' Aeoline
4' Octave	4' Violina
4' Flute	4' Flute
II Grave Mixture*	2' Flautino*
Chimes	8' Cornopean (<i>sic</i>)
PEDAL 32 notes	8' Oboe
16' Open Diapason	8' Vox Humana* separate sw.
16' Bourdon	Tremulant
16' Lieblich Gedackt	
8' Octave	
8' Grossflöte*	
8' Gedackt*	
4' Flute*	

COUPLERS
 as Austin, omit Great 16' & Unison Off

COMBINATIONS
 Five Great, Six Swell, Four Pedal, Four General, Cancel
 *stops added by Frazee Organ Co.

and rededicated the Sunday after Easter. On May 1, 1938, Gerald F. Frazee, the church's organist, gave a recital which was well attended. The total cost of the project was \$3,643.98, which was raised by the special committee from 220 contributions from the church.

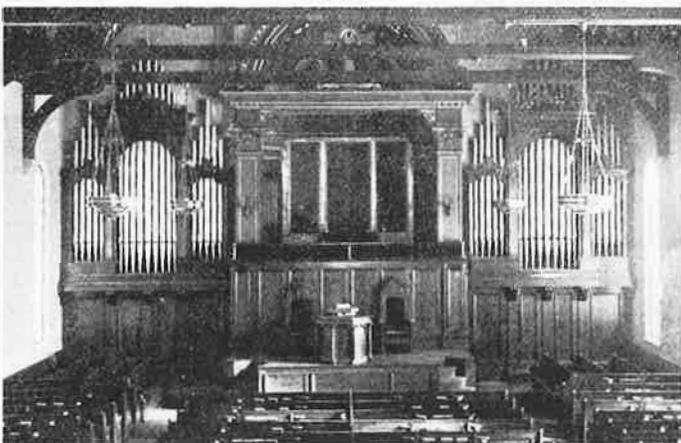
By 1971, the Austin/Frazee organ was having serious mechanical problems. Early in 1972, the congregation voted to avoid further problems and to secure a tonal design more in accordance with its current needs by purchasing the organ now standing in the rear gallery. Church organist and music director Lois Regestein ably guided the church in the assessment of its instrumental needs and options in relocating a fine organ through the Organ Clearing House. Her musical taste and leadership throughout the restoration and installation of the organ, and through the subsequent successful organ recital series greatly enriched the life of the church and community.

The organ selected was originally built in 1870 by E. & G.G. Hook as their Opus 538 for the Centenary Methodist Church of South Boston. In 1921, the firm of Hook and Hastings moved the organ to the Methodist Church of Our Saviour in South Boston, where it stood until the church disbanded in 1971. During the first move, the 16' pedal Open Diapason was discarded because of lack of space in the church; this stop was not restored when the organ was erected at Auburndale. George Bozeman, Jr. was selected from several applicants to clean, restore, enlarge and install the organ. With David Gibson and David Willett, he carefully preserved its original tonal charac-



ter, making additions which would affirm rather than obscure the organ's classic American sound. The case pipes were restored to their original appearance by Corinne Gibson.

On October 29, 1972, the organ was dedicated at a service and recital by Donald R. M. Paterson, Cornell University organist. The recital included performance of *Renaissance* for organ and soprano by Jon Wattenbarger, commissioned for the dedication by Mr. Bozeman. In 1981, the Auburndale Congregational Church federated with the local Centenary United Methodist Church to form the United Parish of Auburndale. On October 29, 1982, Lois Regestein returned to the church for an anniversary recital. The concert included a composition for organ and brass commissioned for the occasion from Auburndale composer John Heiss entitled *A Place in New England*, quoting Horatio Parker's hymn tune *Auburndale*.



The 1907 Austin op. 194 was installed in matching cases at the front of the Auburndale building.

E & G. G. Hook, BOSTON.

E. & G. G. Hook, Boston, Opus 538, 1870
Restored with Additions, Bozeman-Gibson & Co.,
Deerfield, N.H. 1972
Auburndale Congregational Church, Auburndale, Mass.
Specification: Mr. Bozeman's letter to editor, 18 Oct 84
(all stops original, except as noted)

GREAT 58 notes
16' Bourdon 58w
8' Open Diapason 58m
8' Dulciana tc 46m
8' Stopped Diapason Bass 12w
4' Octave 58m
2 2/3' Twelfth 58m
2' Fifteenth 58m
1 3/5' Seventeenth 58m added 1972
III' Mixture 174m, 2'
8' Trumpet 58m, 9 bell gamba trebs

SWELL 58 notes, expressive
8' Open Diapason tc 46m
8' Keraulophon 58m, 9sz basses
8' Stopped Diapason Treble 46 pipes, w, 9om trebs
8' Stopped Diapason Bass 12w
4' Violina 58m
4' Harmonic Flute 58m
2' Fifteenth 58m added 1972
8' Oboe 58m, 9 bell gamba trebs, originally divided TC

Tremulant

PEDAL 27 notes, flat
16' Bourdon 27w
8' Violoncello 27m, added 1972
4' Flute 27m, added 1972
16' Trombone 27w added 1972

COUPLERS

Swell to Great

Swell to Pedale

Great to Pedale

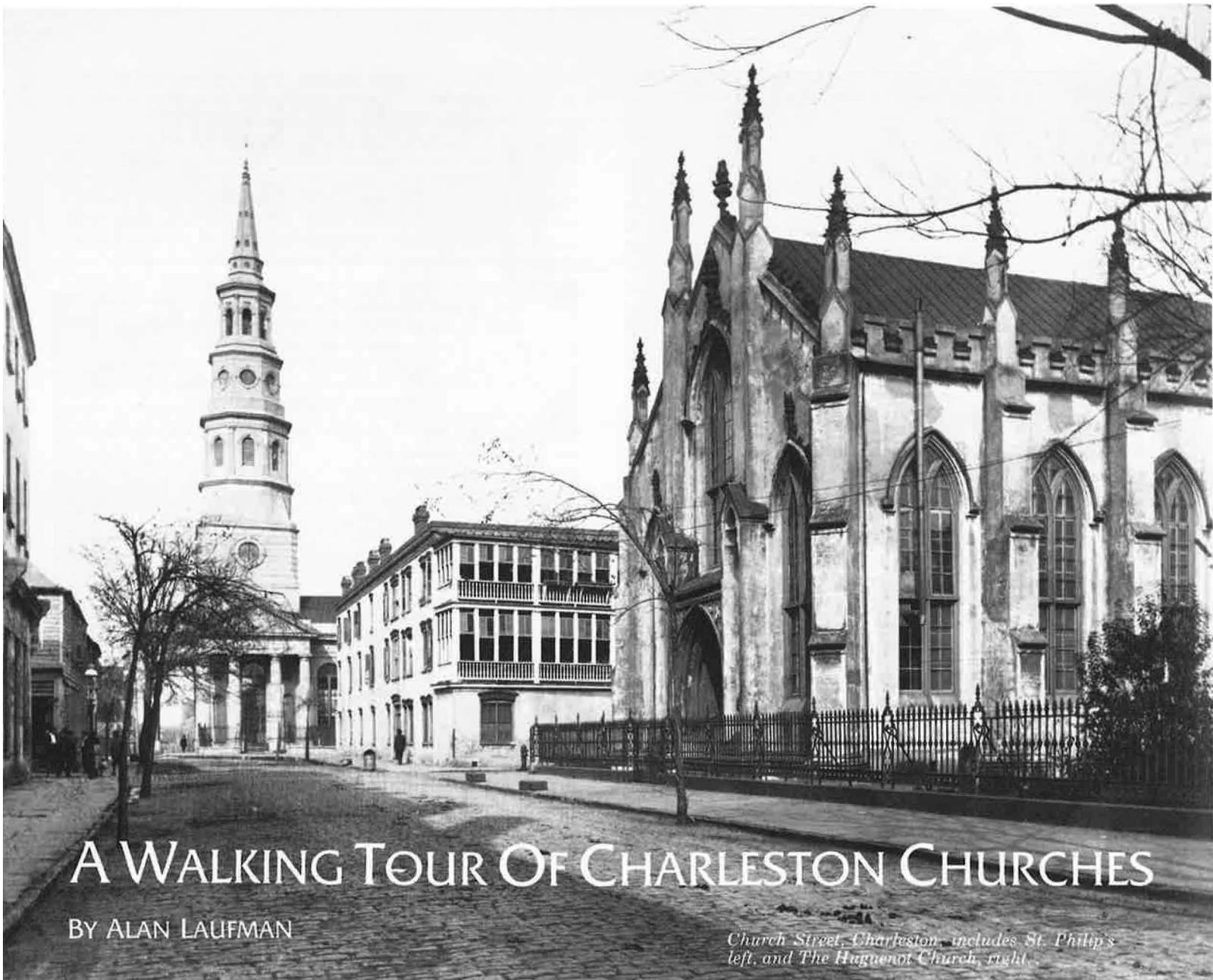
2 Great Composition Pedals, Piano & Forte

The Great mixture III is original and composed: 1-24: 2', 1 1/4', 1'; 25-36: 2 2/3', 2', 1 1/3'; 37-58: 4', 2 2/3', 2'. The Great 1 3/5' Seventeenth was added on a vertical slider and toeboard by B-G in 1972. The Great 8' Trumpet is original, with four exact replicas replacing missing originals for a¹, c², d², and e². In the Swell, the 2' Fifteenth was added by B-G in 1972 on the Oboe toeboard by "interweaving" it with the oboe pipes, and using the bass slider for the Oboe stop, which was originally divided at TC.

Mr. Bozeman writes: "The organ originally had a 16' Double Open Diapason, long gone when I first saw the organ. Where it had been located, across the back, we installed a new slider chest with the new stops. The flue stops, and also the 15th in the Swell [and the 17th in the Great] were all made from old American pipes of miscellaneous origin; the Trombone was made by Giesecke of Germany and has half-length resonators in the bottom octave.

"In spite of the added stops, this organ was a serious attempt at historical restoration. We made every effort to preserve the original voicing and speech, as well as the original cone-tuning. The wind system is also original, except for the electric blower, of course. Thus, with the exception of the long-lost Double Open, the organ can still sound in its original fashion by merely leaving off the added stops. Even the added stops, particularly the Swell Fifteenth and Pedal Violoncello, are quite typical of the period.

"I believe that this was one of the very first American restoration projects in which there was absolutely no thought of improving or even slightly altering the original, surviving quality of tone. Up to that time it was routine to, at the very least, fit the pipes with tuning slides, brighten (and often repitch) the Mixtures and upperwork, and add a bit of chuff to the Flutes. The organ is still at its original high pitch, about 1/2 semitone above A440hz, typical of the 1870's.



A WALKING TOUR OF CHARLESTON CHURCHES

BY ALAN LAUFMAN

Church Street, Charleston, includes St. Philip's left, and The Huguenot Church, right.

GIBBES ART GALLERY CHARLESTON

AT THE TIP OF A LOW, narrow peninsula in southeastern South Carolina, where the Ashley and the Cooper rivers join to form the Atlantic Ocean, is the lovely city of Charleston, the oldest city in the state, and one of the finest ports in the region. A grant of King Charles II of England, the area was settled in the spring of 1670 as Charles Town: "a most royal gift and with a royal name ...in a right royal situation."¹ Charleston survived Spanish and Indian threats in its first half-century, to enjoy its second as the "capital of the Province of Carolina ...its 'mother-settlement,' its seaport and town of trade, the heart and soul of the pioneer settlement of all the Southeast."² Trade routes, extending beyond the Mississippi and down to the Caribbean, found a focus in Charleston; timber, indigo, and rice all enriched the city in their passage.

Following the Revolution, during which the city was occupied by the British (from May 1780 to December 1782), prosperity returned, brought by increased trade in rice, cotton, and tobacco. In 1790, Columbia became the capital of the state, but Charleston was to be the economic, social, and cultural capital of the region for years to come. Its primacy was perhaps nowhere better manifested than in its splendid and elegant architecture; some Colonial examples still remain, as do even more of those in the refined Adam style, of English derivation. The war of 1812 interrupted the city's growth only briefly, and the many buildings surviving from the following decade, in a transitional

style edging toward Greek Revival, are ample evidence of Charleston's continuing affluence.

In 1838, the Ansonborough section of the city was leveled by fire. Greek Revival architecture, then in full flower, was thus given generous room for expression, and many handsome examples of the style are extant, as are some samples of Gothic Revival architecture. Alas, the War Between the States (1861-1865) brought to an end a long period (if declining toward its end) of progress and well-being. A devastating fire that consumed much of the downtown in December 1861 (quite unconnected with the war) left a scar long unhealed; "thirty years later small dairy herds still were pastured among its chimney-stumps and cellar-holes."³ The war itself brought five hundred and eighty-seven days of bombardment before the city was evacuated, Federal artillery shells leaving visible evidence of the much more profound destruction wrought by the conflict. Sidney Andrews, a northern newspaper correspondent, offered this doleful description:

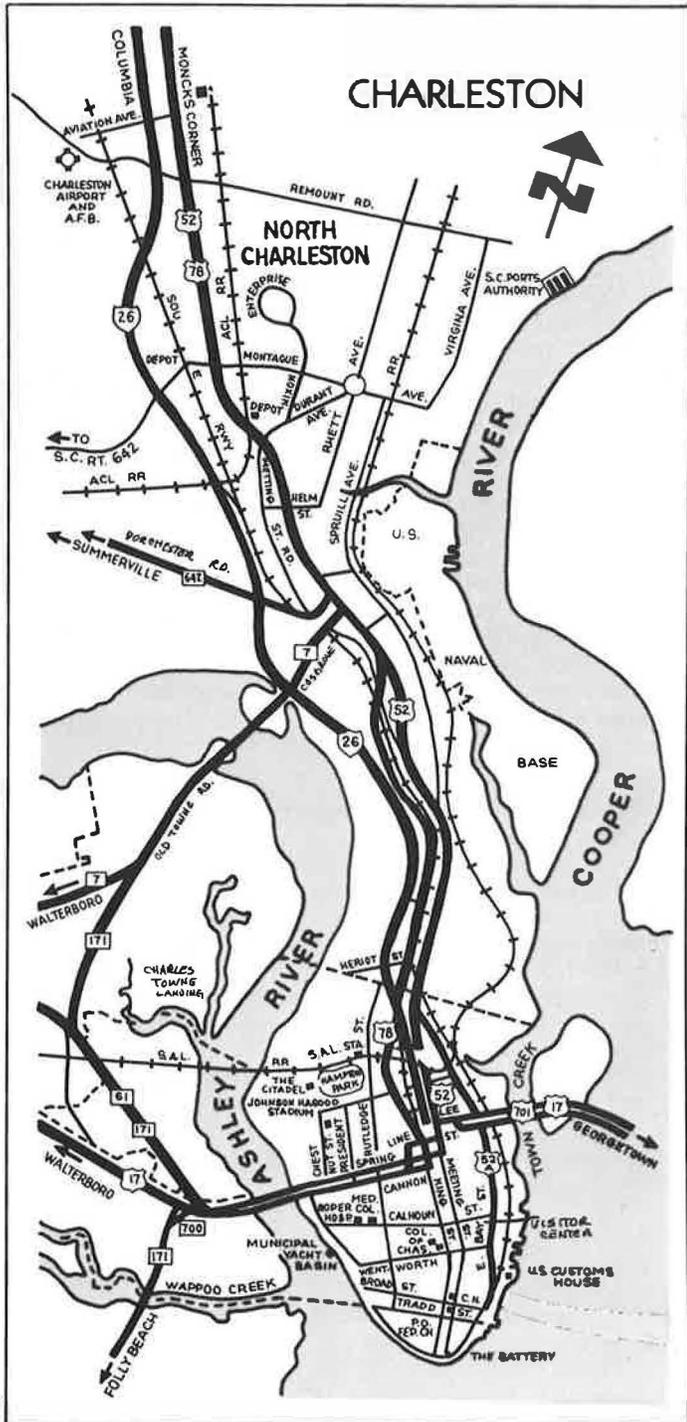
A city of ruins, of desolation, of vacant houses, of widowed women, of rotting wharves, of deserted warehouses, of weed-wild gardens, of miles of grass-grown streets, of acres of pitiful and voiceful barrenness—that is Charleston, wherein Rebellion loftily reared its head five years ago.⁴

Violent storms, too, have taken their toll over the years. A

powerful earthquake on 31 August 1886 shattered many buildings, dealing a blow to attempts at recovery from the war; effects of the consequent renewed depression lasted right up to the Second World War.

But for all this, perhaps because of all this, partly because of the genteel poverty enforced after the "late unpleasantness" of 1861-1865, partly because the city never attracted major rail service at a time when railroads were reshaping the country, "of all the older Atlantic seaports, Charleston, more than any other, has kept for us more buildings from more important periods of American history." Many of those buildings are churches, for Charleston is a city of churches. A walking tour of some of the most prominent of these will reveal much of Charleston's rich heritage. Let us begin with the oldest church in the city (though not the oldest church building).

St. Philip's Episcopal Church was established in 1680, and the first building, of wood, was built a year later on the corner of



BILL VAN PELT



Thomas Appleton organ built in 1839 for the Charleston Orphan House and moved in 1920 to the Seaman's Home Chapel, has been located in the Chapel of the Good Shepherd of St. Philip's Church since 1966.

Broad and Meeting Streets, where St. Michael's Episcopal Church now stands. The second St. Philip's, of brick, built 1710-1723, occupied the site of the present structure on Church Street. The first organ in St. Philip's was imported from England, and installed in 1728; said to have been used at the Coronation of King George II in 1727, it had a 16-stop Great and an 8-stop Choir. {See another article in this issue for more about this organ.} Karl Theodor Pachelbel was organist after 1740. The instrument served for more than a century (even though it was struck by lightning twice in 1744) until it was replaced in 1833 by a new organ from the New York shop of Henry Erben. That organ burned with the church in February 1835. The third and present church building, designed by Joseph Hyde in the Palladian style and finished in 1838, housed an organ built by Gray of London at a cost of \$3,500. In 1848-50, the present steeple was built to designs of Edward B. White; 200 feet tall, it offered an attractive target during the War Between the States, and the church was struck by shells a dozen times, badly damaging the organ. John Baker, the Charleston organbuilder, enlarged the instrument in the course of repairs in 1869; damaged in the 1886 Earthquake and renovated again in 1909, that organ, like the Erben, was destroyed by flames, in 1917. The building, however, was saved, and a three-manual Austin, Opus 936, was installed in 1921. The present organ, a three-manual Casavant, Opus 3411, replaced the Austin in 1978.

Behind St. Philip's Church is the Chapel of the Good Shepherd. The facade indicates that the structure was erected in 1850, but a plaque inside states that the edifice was built in 1941 from the ruins of the old Sunday School building first erected in 1850 and demolished by the Tornado of 1938. Housed



1848 Henry Erben, First Baptist Church

in the Chapel is a one-manual organ built by Thomas Appleton of Boston in 1839. The fascinating history of this instrument is presented in great detail by Mary Julia Royall in several issues of the *Newsletter* of the South Carolina Chapter of the OHS, complete with copies of letters from Thomas Appleton and Henry Erben.⁶

Gabriel Manigault, a Charleston native and an important amateur architect, designed a chapel in 1802 for the Charleston Orphan House. That building, located on Vanderhorst Street and torn down in 1953, had an organ prior to 1839; Jacob Eckhard was the organist, and one of Henry Erben's workmen made repairs to the instrument in 1834. Who built it originally, and when, we do not know. Proposals for a new instrument were solicited in 1839, from Thomas Appleton and Henry Erben; Thomas Appleton had a new organ on hand, available for \$900, and it was that instrument which was selected by the Orphan House Commissioners and installed by Thomas D. Warren, an Appleton workman. Replaced in 1917 by a new organ built by the Steere Organ Co., it was moved in 1920 to the Seaman's Home Chapel, at the corner of East Bay and Market Streets, where it remained until 1966. At that time the Seaman's Home Chapel closed, and the organ was moved to St. Philip's Chapel, where it still serves. We will visit it during the 1985 OHS Convention.

From St. Philip's Church, proceed south on Church Street, across Queen Street to the French Huguenot Church. Organized about 1681, this congregation put up its first church, on

the present site, in 1687. That structure was sacrificed in 1796 by being blown up, in a futile effort to check one of Charleston's periodic fires. The second building was razed in 1844 to make way for the present edifice, designed in the Gothic Revival style by Edward Brickell White of Charleston, and built by Ephraim Curtis. The two-manual 1845 Henry Erben organ still in use at this church is the only organ for this congregation of which we have any record. Orpha Ochse quotes William Way's story of how the organ "narrowly escaped a trip back to New York."

This organ attracted the attention of certain members of the Union Army, who determined to send it to New York. The organ was taken apart, and more than half the parts were removed from the Huguenot Church and placed on a boat for shipment, when Mr. T. P. O'Neale, organist of the Huguenot Church, with influential friends, persuaded the soldiers not to take the organ away from Charleston. The organ was then brought to Grace Church, where it was used until the spring of 1866, when it was returned to the Huguenot Church. Mr. O'Neale served as organist while the organ remained in Grace Church. He then returned to the Huguenot Church with the organ.⁷

The building suffered heavy damage in the Earthquake of 1886; the organ seems to have escaped injury. It will be heard in a major recital by James Darling during the 1985 Convention.

Crossing Broad Street and Tradd Street, continue south on Church Street, to the First Baptist Church. The congregation was organized in Kittery, Maine, in 1682, and moved *en masse* to South Carolina in 1696. The elegant Greek Revival building, designed by the famous Charlestonian Robert Mills (architect of the Washington Monument), was erected 1819–1822. In 1832, Henry Erben built an organ for this church; it was heavily damaged by a Union shell during the War Between the States, and, as the "church was without funds to repair the organ . . . it was put up for sale."⁸ The building suffered extensive damage in the Hurricane of 1885, and again during the 1886 Earthquake; in 1891 the church nearly disbanded, and it was in parlous condition for some years thereafter. In recent years, it has enjoyed new growth, and in 1969 a three-manual Wicks organ was installed, replacing a 1938 electronic substitute. The origin of the one-manual 1848 Henry Erben organ in the gallery is obscure. It is thought to have been purchased from St. Finbar's Catholic Church in Charleston, in the 1880's; for some years it stood behind the pulpit at First Baptist Church before being moved to the gallery; it is undergoing restoration at this writing, by Ralph Blakely of Davidson, North Carolina.⁹ We will consider further the organ's provenance when we come to the Roman Catholic Cathedral of St. John the Baptist, the successor to St. Finbar's, later on this walking tour.

For now, cross behind the First Baptist Church, through to Meeting Street, and turn north to First (Scots) Presbyterian Church on the corner of Tradd Street. The 1814 building is the congregation's second; we do not know who designed it, but like several other churches of the same era, its plan seems to have been more ambitious than what was actually built, undoubtedly because of the constraints occasioned by the War of 1812. The building sustained damage in the 1885 Hurricane, and was heavily damaged in the Earthquake a year later; another hurricane in 1911, the Tornado of 1938, and a fire of 1945 all required extensive repairs. The present organ is a three-manual Austin, Opus 2092, installed in 1945 after the fire; it has recently undergone extensive tonal revisions, carried out by the Charleston firm of Ontko & Young, and had earlier been revised by the Schantz Firm. An earlier instrument was A. B. Felgemaker's Opus 469, installed ca. 1887, after the Earthquake. What preceded the Felgemaker is not certain. *The Lyre*, Vol. 1 No. 1, 1 June 1824, reported a new two-manual 13-rank organ built by Hall & Erben for "the Presbyterian Church of Charleston,"¹⁰ and Thomas Appleton listed a two-manual organ for the "Presbyterian Church" in Charleston in 1829. It is possible that one of these churches was *Second* Presbyterian Church, of which more anon (though we are told that their 1857 Erben was the first organ in their 1816 building), or Circular Congregational Church, originally Presbyte-

rian; it seems very likely that either the 1824 Hall & Erben or the 1829 Appleton graced First Presbyterian Church. In the delightful words of Beatrice St. Julien Ravenel, "Surmise dons wings and flaps vigorously, but we do not know."¹¹

From First Presbyterian Church to the corner of Meeting and Broad Streets is but a short walk. The very heart of downtown Charleston looks very much as it did a century ago. Indeed, except for the post-Earthquake United States Post Office on the southwest corner, the crossroads looks much as it did nearly *two* centuries ago; City Hall, built as the Bank of the United States, on the northeast corner, dates from 1801; William Drayton's County Court House, on the northwest corner, dates from 1792. And on the southeast corner, where it has stood since 1761, is Charleston's oldest church building, St. Michael's Episcopal Church. Its cornerstone laid in 1752, the Palladian edifice was built by Samuel Cardy and is reminiscent of the work of the London architect, James Gibbs. The bombardment of 1863–64 (requiring repairs in 1866 under the supervision of Edward B. White), the Earthquake of 1886 (which caused the entire steeple tower, 186'3" high before the quake, to drop eight inches), and the Tornado of 1938, all caused damage to the structure, but it has always been repaired and appears now very much as it has for the last 224 years. The steeple, which served in 1863–64 "both as a principal target for the enemy bombardment and as an observation post for the Confederate signal officers,"¹² houses a 1764 clock made by Aynesworth Thwaytes of London, and a ring of eight bells. Imported in 1764 from the Lester and Pack foundry in London, the bells were shipped back to England as spoils of war in 1782; they were returned a year later. Removed once again during the War Between the States, this time to Columbia, for "safekeeping," they were melted down when General Sherman burned the city in 1865. The melted remains were returned to England and recast by their original makers, and returned to Charleston once again, in 1867.

When St. Michael's Church first opened for worship, in February 1761, a "small organ was borrowed for the opening ceremony, but was soon replaced by a second instrument," this one on loan from Mr. Sampson Neyle: "a very neat chamber organ, front pipes gilt, (with) four whole and two half-stops."¹³ Who built these organs, and what became of them, is lost to history. In 1767, the church ordered a new three-manual organ of John Snetzler of London, which arrived the following year, at a cost of 528 Pounds Sterling, including shipping. It was in-



1845 Henry Erben, Huguenot Church



The 1767 Snetzler, St. Michael's Church, appears in *The Old Furniture Book* by N. Hudson Moore, copyrighted in 1903 by Frederick A. Stokes Co. and republished in 1935 by Tudor Publishing Co., New York. The case now contains Austin op. 308 of 1911.

stalled, at the recommendation of the builder, by Mr. John Speisegger of Charleston. In 1816, William Goodrich of Boston repaired the organ; in 1833 or 1834, Henry Erben of New York added an octave of pedals and a pedal Open Diapason. Jacob Eckhard, organist at the Orphan House Chapel, was organist at this church from 1809 to 1833. During the War Between the States, the organ was taken down and stored in the Sunday School rooms at St. Paul's Episcopal Church in the Radcliffeborough section of the city, beyond the reach of Federal shelling. In due course, it was returned, and underwent repairs carried out by John Baker at a cost of \$1,900 in 1871. Worn out action was replaced, and "stops as were no longer capable of being tuned"¹⁴ were removed. By 1894, repairs were once again in order; Mr. R. I. Middleton, a former organist at St. Michael's Church, counselled preservation of the Snetzler, writing to the vestry "I think you possess something of far greater value, than the mere mechanical improvements which constitute the main features of so many modern Organs."¹⁵ Unfortunately, no one could be found who would "undertake and guarantee a renovation of the old instrument"¹⁶ and the Austin Organ Co. installed their Opus 308, a three-manual instrument, in 1911, utilizing the Snetzler case, and, it is said, several sets of pipes. The Austin organ was altered in 1939, but is still in use today.

Leaving St. Michael's Church, walk west on Broad Street two blocks, to the Roman Catholic Cathedral of St. John the Baptist. The first Cathedral, a wooden chapel, was built under the aegis of the first Bishop, Rt. Rev. John England; when he was consecrated in 1820, the new Diocese included North and South

Carolina, and Georgia. Bishop England died in 1842; his successor was responsible for the construction of a splendid Gothic style church, the Cathedral of St. John and St. Finbar, built 1850–1854 by Henry L. Cade, to designs of the Brooklyn architect Patrick C. Keely. This magnificent edifice, with a steeple 121 feet high, was 153 feet long and 73 feet wide, and seated 1,200 people. It was completely gutted in the disastrous Charleston fire of December 1861. Because of the ongoing War Between the States and its aftereffects, it was not possible for the Catholics of the Diocese to rebuild their Cathedral for many years; they worshipped in a temporary pro-Cathedral on Queen Street in the interim. Patrick Keely examined the ruins of the old Cathedral in 1888, still standing more than a quarter of a century after the fire, and construction of the new Cathedral began two years later, standing on the foundations of the earlier building. Henry Cade was the builder of the new Cathedral as he had been of the old, again following Patrick Keely's design; Henry Oliver finished the work after Cade's death. Patrick Keely, too, died before the Cathedral was finished in 1907.

Bishop England's wooden Cathedral housed an 1840 Henry Erben; the new Cathedral boasted what must have been a large Erben organ, built in 1854. It seems certain that the 1854 organ was destroyed with the building in the fire of 1861. Of the fate of the 1840 organ we have no record. Perhaps the instrument was taken in trade in 1854, or sold to some other church, or retained for use as a chapel organ; if this last, it undoubtedly perished in 1861. It does seem clear that the 1848 Henry Erben organ now in the First Baptist Church is not either one of the organs built originally for the Cathedral. Which Erben it may be we will consider again, further on in this narrative. E. M. Skinner installed his Opus 139, 1906, a three-manual instrument, in the new Cathedral; its badly damaged remains still stand mute in the rear gallery and an electronic substitute is in use.

Leaving the Cathedral, turn north on Legare Street, turn slightly right at Queen Street, to continue north on Archdale Street a short distance to the Unitarian Church. This congregation shares its early history with that of the Circular Congregational Church (*q.v.*) on Meeting Street; from 1787 to 1817, "the Meeting and Archdale Street Churches constituted one corporate body which heard two distinct sermons in both houses each Sunday with the two pastors alternating between the two pulpits at two regular Sunday services."¹⁷ The present building dates from 1774–1787; its congregation broke away from its sister church in 1817 as the "Second Independent Church of Charleston" ("Unitarian" by 1825.) Rev. Samuel Gilman was installed as minister in 1819, and served until his death in 1858; it was under his leadership, in 1852–54, that the building was virtually made new and assumed its present form: an astonishing Gothic delight designed by Francis D. Lee. Like so many other Charleston churches, this one was heavily damaged in the 1886

Earthquake, and the church nearly closed for good. With much help from Unitarians throughout the country, the building was restored, and the church is active to this day. In 1825, Thomas Appleton provided a two-manual organ for "Mr. Gilman's Church." Henry Erben listed an 1854 organ for the "Congregational' Church of Charleston; as we shall see, Circular Church was not likely to have been in the market for an organ at that time. It seems probable that when the Unitarians, sometimes styled Congregational Unitarians, did over their buildings, they replaced their Appleton organ. Perhaps they thought it would be too small. Within a few years, the "movable furnishings" were sent to Columbia for safekeeping during the War Between the States, where they were destroyed in the burning of that city in 1865. Whether the organ was included in the Columbia inventory, we do not know. The present organ is a three-manual Austin, Opus 649, 1916, unplayable because of water damage.

Next door to the Unitarian Church is St. John's Lutheran Church, on the corner of Clifford Street. The Church was formally organized in 1755, and has roots dating back to 1742. The first church building, of wood, was dedicated in 1764, and stood just to the rear of the present building. John Speissegger contracted with the officers of St. John's Church for a new organ in 1769; we know no more about it than that.¹⁸ Perhaps it was moved into the present building. Dedicated in 1818, and built by John Horlbeck Jr., Henry Horlbeck, and Frederick Wesner, the elegant brick church was without a tower until 1859, when Charles Fraser added the handsome one still gracing the building; it was without an organ until 1823, unless the old one (or some other) was moved in. In 1821 and 1822, St. John's corresponded with William Goodrich of Boston and Thomas Hall of New York, in due course selecting the latter's proposal for a new organ. The detailed correspondence exists in the church files; Thomas Hall promised delivery of the organ by February 1823. That was not to be; subsequently he informed the church "that it would positively

be shipped in the first week of April. Since then nothing has been heard from Mr. Hall and the Organ has not arrived." These plaintive words in a letter from John Bachman dated 26 April 1823 were sent to a Rev. Mr. Schaffer in New York, begging him to check on progress of the organ: "We would have written to Mr. Hall direct for this information but he has been remiss in answering communications of this nature . . ." On the 24th of May, Thomas Hall wrote to advise the church that the organ was on its way, with Henry Erben accompanying it. On 30 June, Thomas Hall wrote to the church asking for money even though the organ might not yet be completely finished; on 21 July the church wrote announcing that the organ had "received the unanimous approval of the congregation, and the highest encomiums of a Select Committee of professional musicians . . ."¹⁹ The more things change, the more they stay the same.



The 1774 Unitarian Church with 1854 interior houses Austin op. 649 of 1916, now water damaged.



BILL VAN PELT



The 1823 Hall case at St. John's Lutheran Church (far left) remains housing a 1966 Schantz, which replaced an 1879 Jardine (shield) electrified in 1950.

In 1879, Geo. Jardine & Son installed a large two-manual instrument in the Hall case. The Jardine was electrified in 1950, and replaced in 1966 by a three-manual Schantz, still retaining the beautiful Hall case. On leaving St. John's, walk south on Archdale Street a short distance and go through the Unitarian churchyard to King Street.

Circular Congregational Church is straight ahead, but to reach it, detour down King Street, go left on Queen Street, and left again on Meeting street. The congregation dates back to the earliest years of Charleston, 1681 to 1685. Its first building, built of white brick, was known as the White Meeting House, and gave Meeting Street its name. Its second church building, completed in 1732, eventually proved to be too small, and led to the construction of the Archdale Street building (now the Unitarian Church) starting in 1774. Continued growth resulted in the razing of the 1732 building and construction of a splendid new edifice in 1804-06. Robert Mills was the architect of this unusual octagonal building, the first of several such he was to design. In 1838, Charles F. Reichardt provided a spire 182 feet tall, thus completing the original plan; Edward C. Jones remodelled the church in 1853. Eight years later, only the base of the tower and the charred walls of the church still remained, the building having been directly in the path of the December 1861 conflagration. The ruins stood for a quarter of a century until they were shaken down by the 1886 Earthquake. The present building, the fourth on the same site, was built by Henry Oliver in the Romanesque style in 1891, to designs of Stephenson & Green, utilizing many of the bricks from the Mills church.

In 1823, after "a small organ had been lent by Mr. Richard R. Gibbes and found to be desirable, it was discovered that a suitable organ could be purchased in New York for \$1,200. A

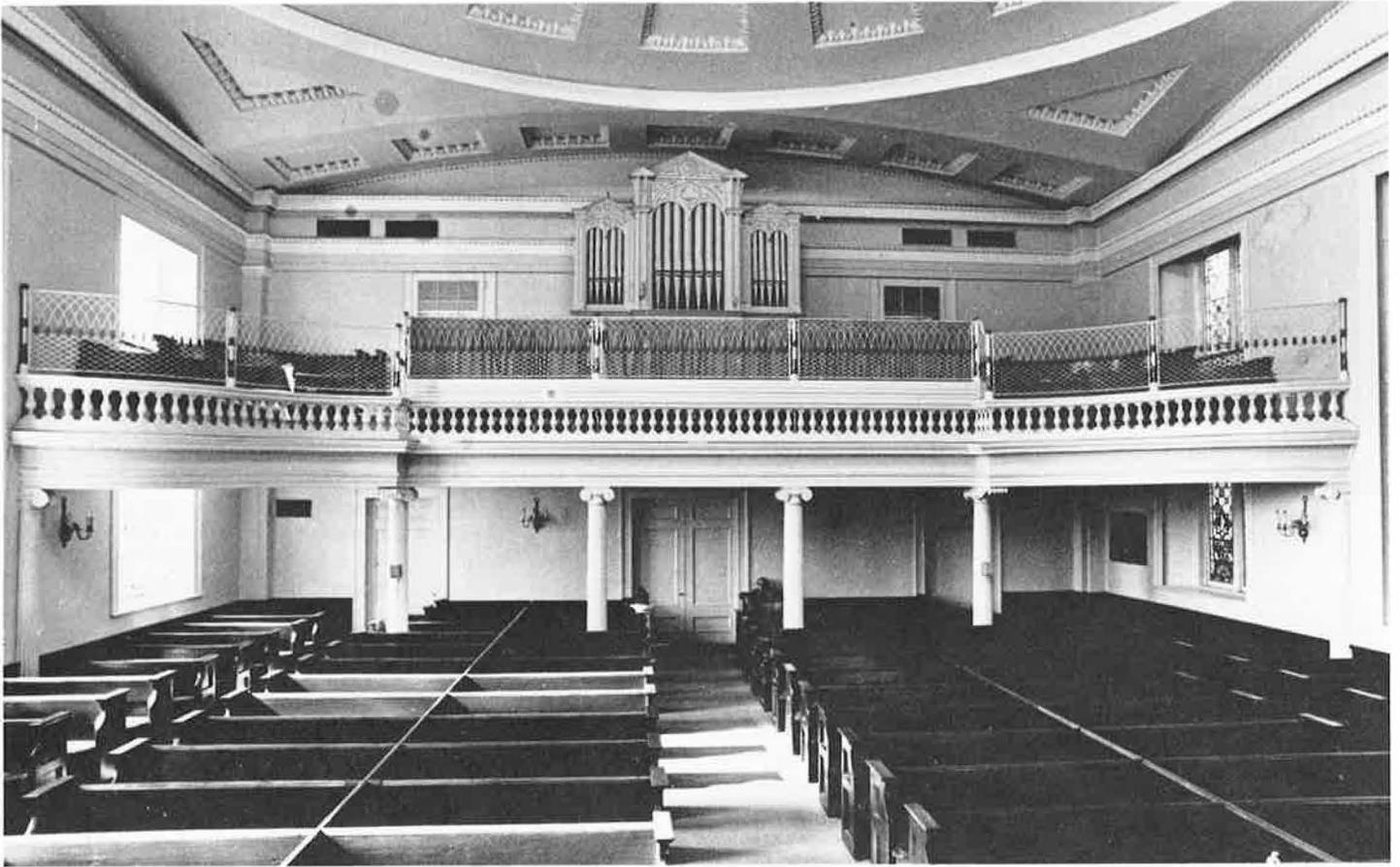
committee was appointed to secure one and to raise money by subscription for that purpose. The committee appears to have been successful."²⁰ That suggests the possibility that the 1824 Hall & Erben described in *The Lyre* was built for this congregation, which was known variously as the Independent Church, the Presbyterian Church, and the Congregational Church. (First Presbyterian Church had grown out of this congregation in 1731.) It seems likely that a building as large as the Mills Church would have had an organ, and it is worth noting that Robert Mills "delighted in organ music . . ."²¹ In 1849, Appleton & Warren provided a three-manual organ of 30 stops for Circular Church, an instrument characterized as being better "than is to be found in any church in Boston." The organ burned with the church in 1861. The new building, finished in 1891, used a Vocalion until 1931. [For the complicated history of the pipe organ obtained at that time, see the history of organs at Trinity Methodist Church in this issue.]

From Circular Congregational, walk north on Meeting Street several blocks to Hasell Street, and turn right to St. Johannes Lutheran Church, in the heart of the Ansonborough district of the city. This Greek Revival building, designed by Edward B. White, was built in 1841-42 for St. Matthew's Lutheran Church, known then as the "German Lutheran" Church. Henry Erben listed an 1847 organ for the German Lutheran Church,



GIBBES ART GALLERY, CHARLESTON

The 1906 E. M. Skinner op. 139 at the Roman Catholic Cathedral of St. John the Baptist is now damaged.



The organ at K. K. Beth Elohim is Austin op. 502 of 1914, which resides behind the facade of an organ built in 1872 by an unidentified artisan. The building is reputed to be the first synagogue to have a pipe organ, which was supplied by Henry Erben in 1841.

and another in 1855. St. Matthew's put up a new church on King Street in 1872; the present congregation moved into the Hasell Street building in 1878. Also known as the "German Lutheran" Church, the St. Johannes congregation installed the present instrument, a two-manual Austin, Opus 2112, in 1946. It is housed in what is almost certainly a Hook & Hastings case, perhaps that of Opus 1240, 1884, a two-manual organ built for the Morris Street A.M.E. Church in Charleston. The "German Lutheran" Church—probably St. Johannes—is also listed by Hinners for a 15-stop 1917 tubular organ. Behind St. Johannes Church, on Wentworth Street, is St. Andrew's Lutheran Church. The Greek Revival building was erected in 1834 by the Methodist Protestant Church; that congregation merged in 1866 with Zion Evangelical Lutheran to form St. Andrew's. The organ is Austin Opus 2076, 1944, a small two-manual instrument in the casework of Hook & Hastings Opus 1216 of two manuals built for St. Andrew's in 1884.

Return to Meeting Street and continue across to St. Mary's Catholic Church at 89 Hasell Street. This is the "Mother Church" of the Diocese, and dates back to 1789. The congregation's brick church of ca. 1801–1806 was destroyed in the Ansonborough fire of 1838, and the present Greek Revival building was opened in 1839. Henry Erben installed an organ in this building in 1867; if there was an organ prior to that we have no record of it. Hook & Hastings provided a large two-manual instrument, Opus 1691, in 1895. A small unit organ was installed in the Hook & Hastings case in 1943; in 1980, Mann & Trupiano of New York City installed an 1876 Geo. Jardine & Son tracker organ (enlarged by Jardine in 1893) in place of the unit organ. The Jardine, relocated through the Organ Clearing House, is described in detail in *The Tracker*, Vol. 28 No. 2, 1984, and will be heard in recital during the 1985 OHS Convention.

Across the street from St. Mary's is the Synagogue of Kahal Kadosh Beth Elohim. Organized in 1749, the congregation erected a splendid Georgian-style temple in 1792–94; built by

James Steedman and John Adams Horlbeck, it was lost in the 1838 fire. The present Greek Revival edifice, designed by Cyrus L. Warner and built by David Lopez, was dedicated in 1841. It contained a two-manual organ built by Henry Erben, an object of controversy because Jewish temples did not ordinarily have organs at that time. During the War Between the States, the organ was sent to Columbia for safekeeping, and was destroyed when the city was burned. A new organ was provided in 1872; the casework still exists, housing a two-manual Austin, Opus 502, 1914. We do not know who built the 1872 instrument.²²

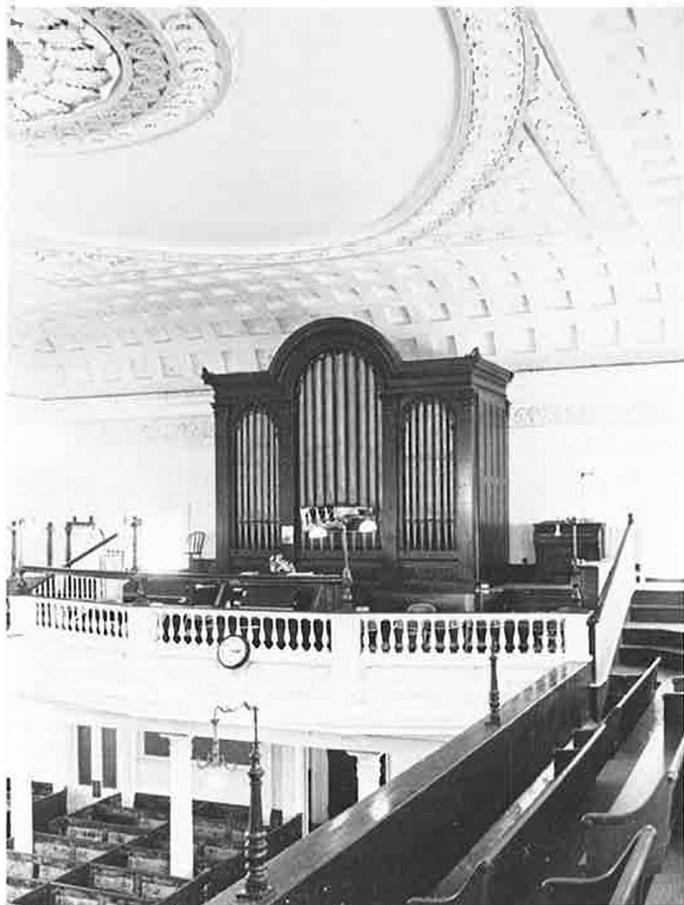
It is worthwhile now to take a bit of a detour. Continuing west on Hasell Street, turn north on King Street one block to Wentworth, and go west a couple of blocks to Grace Episcopal Church, on the corner of Glebe Street. This handsome Gothic-style building, designed by Edward B. White, was built in 1847–48; E. W. Brown was the contractor. Henry Erben listed two organs for Grace Church, one for 1837, another for 1848. The church did not exist until 1847, so the 1837 listing is a mystery. During the War Between the States, the 1848 organ was taken down for safekeeping; it seems to have been moved to the First Presbyterian Church in Columbia in 1866, and yet again to Bethel A.M.E. in Columbia, in 1888, where the case still exists. Grace Church used the Huguenot Church Erben in 1865 and 1866; when it was returned to the Huguenot Church, John Baker built a new organ for Grace Church at a cost of \$3,650. The 1867 organ was pretty much ruined in the 1886 Earthquake; the battered remains were sold in 1892 to a Mr. Wezel in Atlanta.²⁴ At that time, Frank Roosevelt supplied a new two-manual organ for Grace Church, Opus 532, 1892. The Roosevelt organ underwent a major reconstruction in 1924, and was replaced in 1952 by a Reuter organ, Opus 994, which has since been extensively rebuilt.

Leaving Grace Church, glance up Glebe Street for a glimpse of Mount Zion A.M.E. Church, a handsome edifice put up in 1847 by a Presbyterian congregation. The building once housed

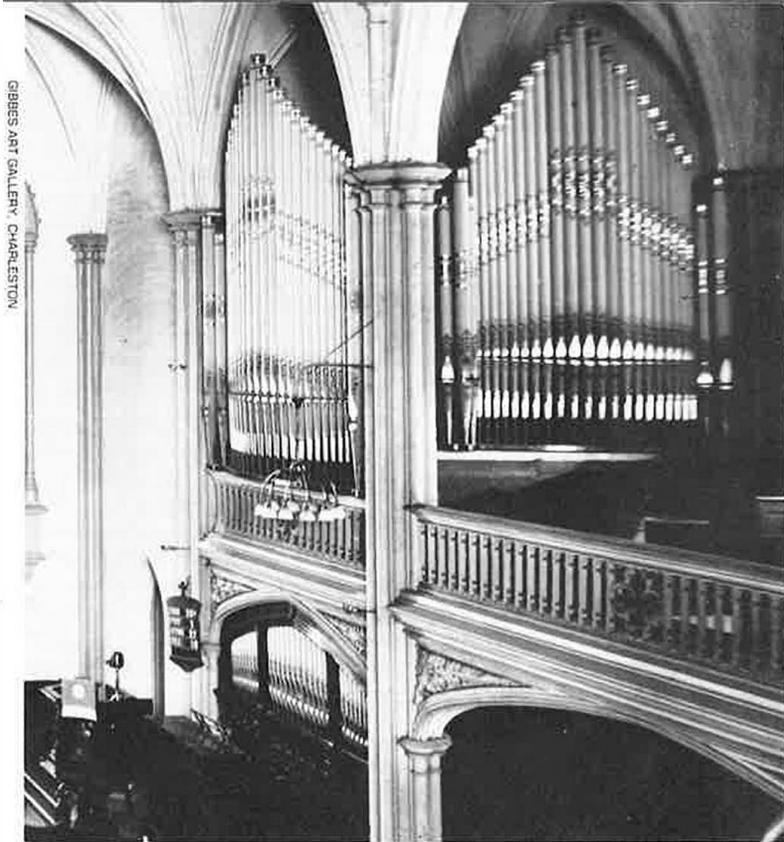
a Felgemaker organ, Opus 482, ca.1887. A "new pipe organ" was installed in 1938 after a fire.²⁵ Return along Wentworth Street to Meeting Street, passing Centenary Methodist Church, another E. B. White Greek Revival building erected in 1842 by the Second Baptist Church. Acquired by a Methodist congregation in 1866, the building once housed a two-manual organ built by Simmons & Willcox of Boston. Only the casework of this ca.1860 instrument survives, housing a small unit Möller organ. Turn north on Meeting Street to Trinity Methodist Church, whose complex organ history is recounted in an accompanying story.

Continuing north on Meeting Street, cross Calhoun Street to Citadel Square Baptist Church, an 1856 Norman-style structure designed by Jones & Lee and built by Lewis Rebb. The original organ was a large two-manual instrument built in 1856 by Simmons & Fisher of Boston. Damaged in the Hurricane of 1885 when the steeple fell through the roof, the organ was further damaged in the 1886 Earthquake; A. B. Felgemaker rebuilt the organ as his Opus 562, 1892. (James S. Baker, son of John Baker, may have been a Felgemaker agent by that time.) In January 1911, M. P. Möller installed Opus 1163. The organ was moved from the gallery to the front of the church in 1921; in 1941, the Louisville firm of Henry Pilcher's sons provided a three-manual instrument, Opus 1945, at a cost of \$8,939, perhaps a rebuild of the Möller.

Across Marion Square from Citadel Square Baptist Church, on King Street, is St. Matthew's Lutheran Church, in an impressive building designed by John Henry Devereux and constructed in 1867-1872. (The congregation moved to King Street from Hasell Street; their former building is now St. Johannes Lutheran Church.) Like so many other Charleston churches, this one was damaged by the 1885 Hurricane and the 1886 Earthquake. We do not know who built the first organ in the King Street church. The Hinners Organ Co. installed a three-manual electric-action instrument in 1925. In 1946, a three-



The ca. 1860 case of a Simmons & Willcox at Wentworth Street Methodist Church now houses a small unit Möller.



A 1905 Hinners tracker of 18 ranks and with detached console was built for St. Luke's Episcopal Church, now New Tabernacle Fourth Baptist Church.

manual Austin, Opus 2085, was installed, utilizing an existing facade; the Austin was destroyed by fire in 1965, along with the steeple (at 265 feet, the tallest structure in the entire state). The steeple was rebuilt, and the organ was replaced with another three-manual Austin, Opus 2465, 1965.

A little further out Meeting Street, turn east on Charlotte Street, where Second Presbyterian Church sits facing Meeting Street, but well set back. This building was designed by James and John Gordon, and built 1809-ca.1816. Its planned-for tower was never built, partly because of the War of 1812, but also partly because of design problems. If the Hall & Erben organ built for the "Presbyterian Church" in Charleston in 1824 was indeed built for Circular Congregational Church, the 1829 Appleton organ built for the "Presbyterian Church" in Charleston could have been for First Presbyterian Church, or for this building. In 1857, Henry Erben did build a large two-manual organ for this building, and tradition has it that it was this congregation's first organ. The divided case still exists, housing a three-manual M. P. Möller, Opus 8563, 1953.

A little further to the east, at the corner of Charlotte and Elizabeth Streets, is the New Tabernacle Fourth Baptist Church, occupying an 1859-1862 building designed by Francis D. Lee for St. Luke's Episcopal Church. The St. Luke's congregation united with St. Paul's Episcopal Church in 1949, using the St. Paul's building, and the Baptists bought the huge Gothic-style St. Luke's Church in 1950. The building was to have had a spire 210 feet tall, "but guns boomed at Fort Sumter, and it was not built. . . . Like other churches of the day, it was to have been slicked over with stucco, but patriotism intervened, and the lime was given to the Confederacy"²⁶ leaving the red brick exposed. Federal shells in 1864, the Hurricane of 1885, and the 1886 Earthquake all inflicted damage. We have no record of an organ in the building until the installation of a large two-manual Hinners organ in 1905. Only the casework and windchests of that instrument still exist; an electronic substitute is in use.

Leave old St. Luke's and return to Meeting Street, by way of Elizabeth Street and John Street. Continuing west on John Street, cross King Street, and proceed west on Warren Street

(which John Street has now become) one block to St. Philip Street. A block to the north is St. Patrick's Roman Catholic Church, on the corner of Radcliffe Street. The parish was established in 1837; Henry Erben provided the organ in 1848. The present building, designed by Patrick Keely, was built in 1886–1887, and Geo. Jardine & Son supplied a two-manual instrument for it which was replaced some years ago with a second-hand electric-action pipe organ of obscure origin. In 1979, a two-manual Hook & Hastings organ, Opus 1724, 1896, built for the Baptist Church in Culpeper, Virginia, was re-located through the Organ Clearing House to storage at St. Patrick's Church by Mann & Trupiano of New York.

Is it possible that it is the St. Patrick's 1848 Erben that found its way to First Baptist Church? If so, and if arrangements were made through the Diocese, the story about the organ having come from St. Finbar's would be understandable. Or, perhaps the organ went from St. Patrick's to the pro-Cathedral on Queen Street, before finding its way to Church Street. Another candidate for the Baptist organ is the 1848 Henry Erben listed for the Odd Fellows Hall in Charleston, of which we have no trace. And of course it is always possible that an 1848 Erben built for quite some other city found its way to Charleston.

From St. Patrick's Church, walk west on Radcliffe Street, one block to Coming Street. No need to travel the four blocks north to Spring Street, but it is worth observing that St. James Methodist Church, on the corner of Spring and Coming Streets, a handsome Greek Revival building built in 1856–1858 to the design of Louis J. Barbot and John H. Seyle, houses the remains of Felgemaker Opus 475, a two-manual instrument of 1887. The organ was built for Bethel Methodist Church, an 1853 Greek Revival church at the corner of Pitt and Calhoun Streets. (That building now has a three-manual Austin, Opus 1867, 1934.) Continuing west on Radcliffe Street, go one block to Thomas Street, and turn south to the corner of Warren Street, and St. Mark's Episcopal Church, another Greek Revival structure, this one dating from 1878. Henry Pilcher's Sons installed



The Episcopal Church of the Holy Communion still displays the stencilled pipes of Steer & Turner op. 168, 1869.



St. Paul's Episcopal Church is now the Cathedral of St. Luke & St. Paul, housing an 1853 case by Bates of London. A 1976 Kney organ is in the case.

their Opus 169, a two-manual instrument, in 1882, at a cost of \$1,675. The casework survives; an electronic substitute has been in use since 1950.

Turning east on Warren Street, go one block to Coming Street, and turn south to the (Episcopal) Cathedral Church of St. Luke and St. Paul. That building, the work of James and John Gordon, was built in 1811–1816 as St. Paul's Church Radcliffeborough, also known as the "Planter's Church," because of the wealthy plantation owners who summered in that section of Charleston. Like Second Presbyterian Church, St. Paul's never completed its planned-for steeple, and for the same reasons. The first organ in St. Paul's was installed shortly after completion of the church, at a cost of \$2,600. We have no record of the builder. However, in the period from 1815 to 1820, William Goodrich and Thomas Appleton were working for Mackay & Co. of Boston (earlier styled Hayts, Babcock & Appleton, and also known as the Franklin Musical Warehouse). That firm listed an organ in 1815–1820 for Charleston, but did not name the church. In 1839, Thomas D. Warren, installing an Appleton organ at Trinity Episcopal Church in Columbia, had occasion to travel to Charleston "with some pipes for the organ in St. Paul's Church," according to a letter from Thomas Appleton to the Orphan House Commissioners. Now, organbuilders have been known to install pipes in organs they did not build, but it is intriguing to consider the possibility that the St. Paul's organ may have been the Mackay & Co. organ of 1815–1820, actually built by William Goodrich and Thomas Appleton.

What we do know is that the St. Paul's organ was removed in 1853, to make way for a new organ built by Bates of Ludgate Hill, London, at a cost of \$5,000. The old organ was rebuilt at a cost of \$1,000 and installed in the new Episcopal Church of the Holy Communion at 218 Ashley Avenue in 1854. In 1869, it was sold for \$600, but as to whom it was sold, history is silent. (It was replaced at Holy Communion by a two-manual Steer & Turner, Opus 23, 1869, at a cost of \$3,000; the Steer & Turner was enlarged and reconstructed by Henry Pilcher's Sons in 1881 as Opus 168. In 1917, additional work was done; in 1940 a small two-manual Kimball replaced the old works, and in 1982, the Kimball was replaced by a three-manual M.P. Möller, Opus 11540. The 1869 stencilled facade pipes still remain.) Meanwhile, back at St. Paul's, the Bates organ survived until 1912, when it was replaced by a three-manual Austin, Opus 423, installed in the Bates case. That organ, in turn, was replaced in 1976 by a new two-manual mechanical-action instrument built by Gabriel Kney of London, Ontario, again utilizing the Bates case.²⁷ The 1985 OHS Convention will visit St. Paul's Church

(which became the Cathedral of St. Luke & St. Paul in 1953) for the traditional pre-convention recital on Monday evening, 24 June.

Where the OHS Convention will start, we will leave off. This walking tour may suggest that "Charleston, by fulfilling her destiny as a true city, even when she had the proportions and the population of a village, built usually with such dignity and individuality that history (and) sentiment . . . (have come) down to us hand in hand."²⁸ Those privileged to visit this most charming of cities, soon see that those who built it "surely knew how to live with an ample and cultivated grace."²⁹



NOTES

1. Samuel Gaillard Stoney, *This Is Charleston: A Survey of the Architectural Heritage of a Unique American City* (Charleston: Carolina Art Association, 1944; 2nd edition, 1960, revised; 3rd edition, 1964), p. 9.
2. *Ibid.*, p. 3
3. *Ibid.*, p. 47
4. Robert N. S. Whitelaw and Alice F. Levkoff, *Charleston Come Hell or High Water* (Columbia: The R. L. Bryan Company, 1975; 2nd printing, 1976, revised), p. 16.
5. Stoney, *op. cit.*, p. 1.
6. No. 12, March 1982; No. 13, June 1982; No. 14, September 1982.
7. Orpha Ochse, *The History of the Organ in the United States* (Bloomington and London: Indiana University Press, 1975), p. 194.
8. Robert A. Baker and Paul Craven Jr., *Adventure in Faith: The First 300 Years of First Baptist Church, Charleston, South Carolina* (Nashville: Broadman Press, 1982), p. 297.
9. Mr. Blakely reports that he found 1847 and 1848 dates on the Erben pipework, thus dating the organ at 1848.
10. John Ogasapian, *Organ Building in New York City: 1700–1900* (Braintree, Massachusetts: The Organ Literature Foundation, 1977), p. 40; and *Where The Tracker Action Is* (Newsletter of the Hilbus Chapter, OHS), Vol. 7, No. 2, Whole No. 65, October 1977, p. 2.
11. Beatrice St. Julien Ravenel, *Architects of Charleston* (Charleston: Carolina Art Association, 1945; 2nd edition, 1964, revised), p. 103.

12. Alberta Lachicotte Quattlebaum and Elise Pinckney, editors, *A Guide to St. Michael's Church, Charleston* (Charleston: St. Michael's Vestry, 1979), p. 7.
13. George W. Williams, *The Snetzler Organ at St. Michael's Church, Charleston* (Reprinted from *The Organ*, n.d.), p. 3. (That the second organ was loaned by Sampson Neylo, is mentioned by Orpha Ochse, *op. cit.*, p. 89.)
14. Williams, *op. cit.*, p. 5.
15. Williams, *op. cit.*, p. 6.
16. Ochse, *op. cit.*, p. 93.
17. Mary Maxine Larisey, *The Unitarian Church in Charleston-South Carolina* (Charleston, 1972), p. 3.
18. Ochse, *op. cit.*, p. 88.
19. The quotations are taken from letters in the files of St. John's Church, graciously provided by the Rev. Edward Counts, Pastor of the church.
20. George N. Edwards, *A History of the Independent or Congregational Church of Charleston South Carolina (Commonly Known as Circular Church)* (Boston: Pilgrim Press, 1947), p. 65.
21. Ravenel, *op. cit.*, p. 125.
22. Barbara Owen, *The Organ in New England* (Raleigh: The Sunbury Press, 1979), p. 86.
23. The loss of the Erben organ is documented in Solomon Breibart's *The Synagogues of Kahal Kadash Beth Elohim of Charleston, South Carolina* (Reprinted from South Carolina Historical Magazine, Vol. 80, No. 3, July 1979, n.d.), p. 227. The installation of the 1872 instrument is mentioned in the same source, on p. 228.
24. This is referred to in the *Newsletter* of the South Carolina Chapter of the OHS, Vol. II, No. 3, Whole Number 6, September 1980, p. 8.
25. Rev. Dr. Edward Guerrant Lilly, editor, and Clifford L. Legerton, compiler, *Historic Churches of Charleston South Carolina* (Charleston: John Huguley Co., 1966), p. 57. This is probably M. P. Möller's Op. 6684, a two-manual instrument.
26. Ravenel, *op. cit.*, p. 227.
27. I have used two sources of information on organs at St. Paul's Church: the *Newsletter* of the So. Carolina Chapter of the OHS, Vol. II, No. 4, Whole Number 7, December 1980, p. 5 of the section of excerpts from Albert Sidney Thomas' *A Historical Account of the Protestant Episcopal Church in South Carolina 1820–1957* (Columbia: R. L. Bryan Co., 1957); and the leaflet published by the Cathedral of St. Luke and St. Paul for *The Services of Dedication for the Gabriel Kney Organ, October 2 and 3, 1976*. The source of organ history at Holy Communion Church is also the *Newsletter* of the So. Carolina Chapter of the OHS, Vol. IV, No. 1, Whole Number 12, March 1982.
28. Stoney, *op. cit.*, p. 5.
29. Stoney, *op. cit.*, p. 29.

Please consult the Bibliography for additional sources of information not specifically mentioned in these notes; for example, Opus Lists of various builders, not referenced here, enabled me to fill in many blanks in the organ histories of many churches. Too, personal visits to most of the churches mentioned, and examination of extant organs, old photographs, existing organ cases, and the like, provided much valuable information.

ACKNOWLEDGEMENTS I am indebted to Mary Julia Royall for all her research, set forth in the pages of the *Newsletter* of the South Carolina Chapter of the OHS. Without that valuable resource, this paper would have been much the poorer. Orpha Ochse's research also was especially helpful. I am grateful to W. Benjamin Hutto for loaning me his copy of Dalcho's *History*, and to Frederick L. Mitchell of Austin Organs, Inc., for his research in the Austin files. My thanks too, to The Charleston Museum, and to the Gibbes Art Gallery, for many of the old photographs made available to me. And, as always, my special thanks to Bill Van Pelt for his tireless efforts on behalf of old organs; his talent as a photographer, generously shared (and evidence of which abounds in these pages) has enriched this paper and the archives of the Organ Historical Society.

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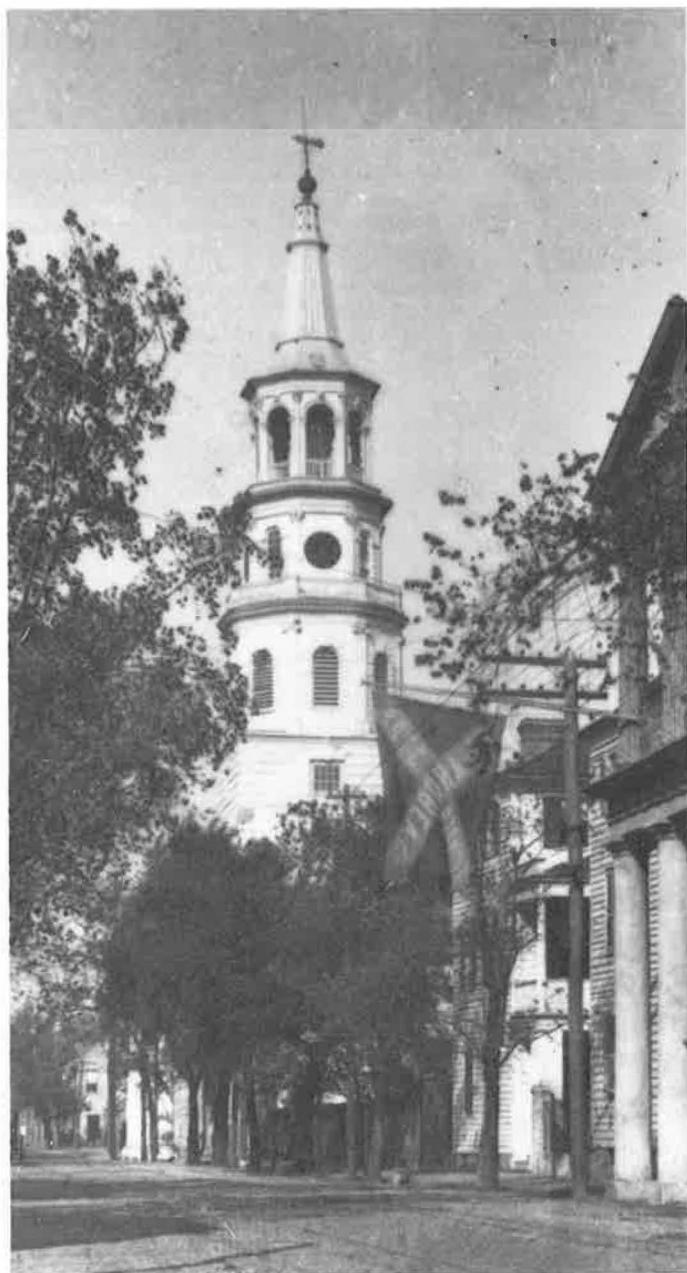
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St. Michael's Church at Broad and Meeting streets looks today as it did when G. W. Johnson exposed this glass plate well before 1900.



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Austin Organs, Inc. (published by the firm, n.d.)

Casavant Freres Limitee (typescript, prepared by the firm, 1982.)

Henry Erben (catalogue, 1880.)

A. B. Felgemaker (typescript, prepared by Wm. E. Lindberg, 1974.)

William Goodrich (appeared in *New-England Magazine*, January 1834.)

The Hinners Organ Co. (typescript, prepared by E. A. Boadway, May 1962.)

Hook & Hastings (published by the firm, 1916.)

Geo. Jardine & Son (published by the firm, 1890.)

W. W. Kimball Co. (typescript, prepared by James Suttie, Jr., 1962.)

M. P. Möller (printed list published by the firm, 1930; typescript, prepared by the firm, 1970.)

Henry Pilcher's Sons (typescript, prepared by the firm, 1941; typescript, prepared by Jim Suttie, n.d.; typescript, prepared by Elizabeth Towne Schmitt, n.d.)

The Reuter Organ Co. (typescript, prepared by the firm, 1984.)

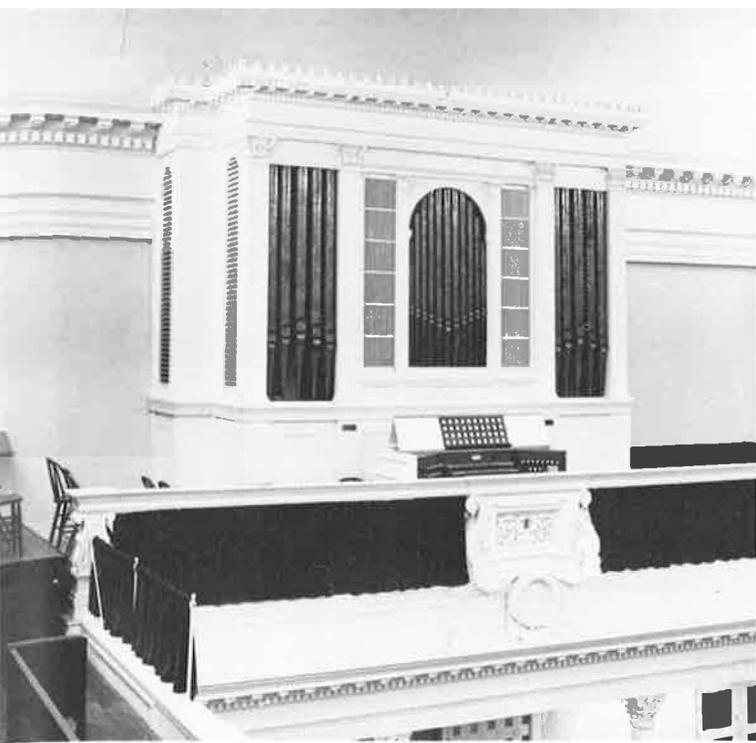
Hilborne L. and Frank Roosevelt (typescript, prepared by F. R. Webber, n.d.)

E. M. Skinner (prepared by E. A. Boadway; appeared in *The Boston Organ Club Newsletter*, Whole Nos. 78–91, July & August 1972–November 1973; includes the Aeolian-Skinner list.)

Steer & Turner (catalogue, 1880.)



The keydesk of the 1845 Erben organ at the Huguenot Church remains essentially intact as built, with a pedal clavier of greater compass than the original.



The case at Trinity Methodist, likely by Henry Knauff of Philadelphia, now houses a Hartman-Beaty organ installed in 1978, the fourth instrument to occupy the case.

AS FAR AS WE KNOW, the first building of Trinity Methodist Church, located at Hasell Street and Maiden Lane, did not have a pipe organ. Its successor, erected after the first building burned in 1838, may have had an organ prior to 1888, but the first instrument of which we have any definite record was a two-manual A. B. Felgemaker, Opus 496, ca. 1888. That organ was moved into Trinity's third building, on Maiden Lane, in 1902. In 1928, that structure was torn down, and Trinity Church moved yet again, to the former Westminster (or Central) Presbyterian Church building on Meeting Street. The congregation took the Felgemaker organ along, installing it in the existing casework of the previous organ in the building. The Felgemaker survived until 1950, when it was replaced by a second-hand two-manual Austin organ, Opus 231, 1909, built originally for St. John's Church, West Hartford, Connecticut. The fate of the Felgemaker organ is unknown; the Austin was installed in the existing case. In 1978, the Hartman-Beaty Organ Co. of Englewood, New Jersey, installed a new two-manual tracker-action organ in the old case. We will hear that organ in recital during the 1985 OHS Convention.

The Greek Revival edifice on Meeting Street now occupied by Trinity Methodist Church was built in 1848–1850 to designs of Edward C. Jones, by the Rev. W. C. Dana's congregation, known then as Central Presbyterian Church, and later as Westminster Presbyterian Church (after an 1882 merger with Zion Presbyterian Church on Glebe Street; the Glebe Street building is now occupied by Mount Zion A.M.E. Church). For many years, the builder of the organ case at Trinity Church was a matter of speculation. However, recent research makes it almost certain that the original organ at Central Presbyterian Church was built by Henry Knauff of Philadelphia, sometime between 1850 and 1860. We do not have a Knauff opus list, but the firm did mention notable installations in period advertisements, and I am certain that Central Church appears in one such advertisement although I have misplaced the exact reference. Nevertheless, other evidence supports the Knauff attribution, and answers some other questions at the same time.

In his volume *A History of the Independent or Congregational Church of Charleston South Carolina (Commonly Known as Circular Church)*, George N. Edwards writes:

The [organ] committee finally decided to buy the old organ of Westminster Presbyterian Church as a base for a new organ to be rebuilt and installed by Mr. J. N. Reynolds of Atlanta, with . . . a

THE ORGANS OF TRINITY METHODIST CHURCH

WITH CONNECTIONS TO WESTMINSTER PRESBYTERIAN CHURCH, CIRCULAR CONGREGATIONAL CHURCH AND GRACE EPISCOPAL CHURCH

CHARLESTON

BY ALAN LAUFMAN

new console . . . The console was adroitly fitted into the space originally intended for the choir, and the major part of the organ was placed in the upper gallery, covered by a walnut casing exactly matching the woodwork of the pulpit platform. This casing was purchased from Trinity Methodist Church. The entire cost was about \$4,500; the organ was finished and dedicated in April, 1931. p. 120

From this we learn the fate of the casework of Felgemaker Opus 496, separated from its interior when that was placed inside the old case at the former Westminster Church; too, we learn that the works of the old Westminster organ, removed to make way for the Felgemaker, were placed behind the Felgemaker case in its new home at Circular Church.

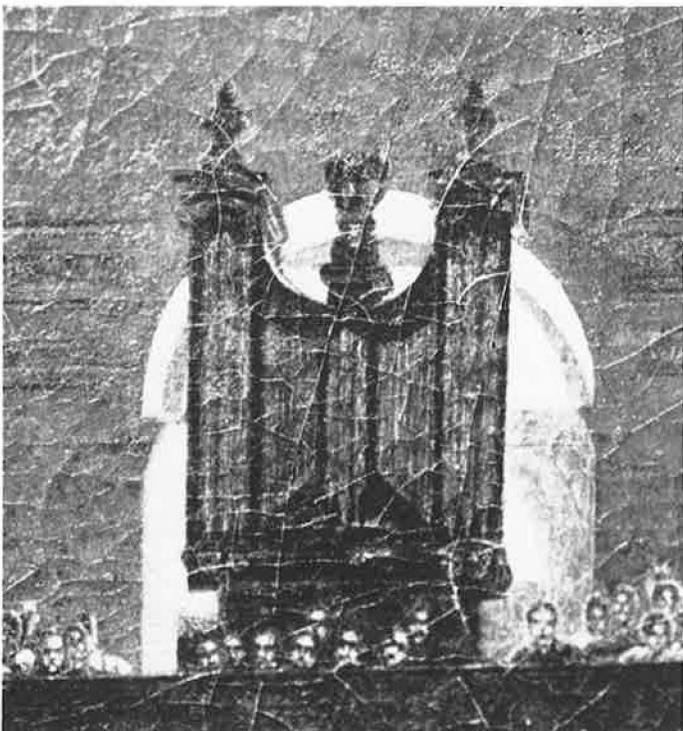
The "new console" was in fact an old keydesk from yet another organ, the work of Frank Roosevelt of New York, his Opus 532, 1892, built for Grace Church in Charleston. The Grace Church organ was reconstructed in 1924, perhaps by Mr. Reynolds; the keydesk apparently was placed in storage at that time, to find a new home in 1931. The Roosevelt organ was a tracker-pneumatic instrument; the Reynolds organ was straight tracker, unusual for 1931, with a complicated action run. Unfortunately, the Reynolds organ was vandalized some years ago. Little pipework remains intact and the action is severely damaged. A few parts of an old keydesk are in the attic at Circular Congregational Church, among them a music rack with the nameplate "H. Knauff, Philadelphia." It is probable that these parts came along with the old organ from Westminster Presbyterian Church; if so, they identify the builder of the existing case at Trinity Methodist Church as Henry Knauff. The style of the keydesk remains, and of the Trinity case, suggest an organ of the period 1850 to 1860.



The case of Felgemaker op. 496 is now at Circular Congregational Church.



THE “CORONATION ORGAN”



LEGEND HAS IT THAT THE FIRST organ at St. Philip's Church, imported from England and installed in 1728, was used at the Coronation of King George II in 1727. The only likeness of the organ that has come down to us, shown in a painting hanging at St. Philip's Rectory, certainly suggests an English organ of the 17th century. Just what do we know about the organ used at the Coronation of King George II?

Then, as now, English monarchs were crowned at Westminster Abbey. The Abbey received a new organ in 1660, probably built by George Dallam, to replace the organ destroyed during the excesses of the Commonwealth. Starting as early as 1667, and perhaps two years earlier, Bernard Schmidt (Father Smith) had the care of this instrument, and in 1694 he undertook a major reconstruction. He added four new stops and a "double sett of keys",¹ and enlarged the case, for the price of 200 Pounds Sterling. "This organ was superseded by an entirely new one by Shrider in 1727-30. It is, therefore, not possible that any of Father Smith's pipework should remain in the present organ."²

Two English churches have laid claim to the honor of having the old organ: Tynemouth Parish Church and Barnasbury Chapel, Islington. Andrew Freeman discounts both claims.³ Even if the instrument in fact went to Charleston when the new Shrider organ was installed at Westminster Abbey, its claim to fame (for musicians, anyway) may well be that it was played by Henry Purcell, John Blow, and William Croft, rather than that it was played at the Coronation of King George II. In fact,



AT ST. PHILIP'S CHURCH, CHARLESTON

although it was undoubtedly played at the Coronations of other monarchs (James II, Anne, and George I, to name a few), it may well not have been used at the Coronation of George II. In 1685, Henry Purcell paid for providing a small temporary organ in a gallery near the high altar, presumably because the "Great Organ" was inconveniently situated. But by 1727, that "Great Organ" was regarded as being too "diminutive", and Christopher Shridder was commissioned by the King to build a new three-manual instrument at a cost of 1,000 Pounds Sterling. Built in 4 months, in time for the Coronation, it was placed in a side gallery over the choir stalls; in 1730, it was relocated to sit on a new choir screen.⁴

The question then arises: did the old organ stay in place until after the Coronation, in which event it might have been used along with the new organ, or was it removed immediately? Andrew Freeman suggests that it stayed until 1730 . . .⁵ Whether it left sooner or later, we still do not know if it went to Charleston in 1727, or even as late as 1730, or even at all. It is all "guesswork with a vengeance", in the words of Beatrice St. Julien Ravenel, but fascinating nevertheless. *AML*

1. Andrew Freeman (1926) and John Rowntree (1976), *Father Smith, otherwise Bernard Schmidt, being an Account of a Seventeenth Century Organ Maker* (Oxford: Positif Press, 1977), p. 14.

2. *Ibid.*, p. 14

3. *Ibid.*, pp. 14, 48, 58, and 75; also p. 117.

4. Most of the information in this paragraph was found by E. A. Boadway in Jocelyn Perkins' *The Organs and Bells of Westminster Abbey* (London: Novello & Co., Ltd., 1937.)

5. Freeman, *op. cit.*, p. 75.



THE CHARLESTON MUSEUM

The "Coronation Organ" (left, above) is shown in a painting of the church interior and in a detail from the painting (right). (The converging verticals in the detail are an optical aberration, and do not occur in the painting.) At the top of this page is a photograph of the ca. 1838 organ by Gray of London that replaced an 1833 Erben at St. Philip's as explained on page 21. Austin op. 936 of 1921, which replaced the twice-renovated Gray, is seen above. It was replaced by Casavant op. 3411 in 1978.



PHOTOS BY BILL VAN PELT

1837 Hill & Davison organ, built in London, and used “in Episcopal churches in Charleston and Savannah before reaching the man who gave it to” Florida State University in Tallahassee about 1955.

A. B. Felgemaker provided six organs for Charleston; the only one not mentioned in the accompanying story is also the only one that still exists. Opus 871, 1905, was built for the Masonic Hall in Charleston, a fine gothic-style edifice erected in 1871 to designs of John Henry Devereaux. The two-manual instrument now stands in the new Masonic complex on Orange Grove Road.

St. Alban’s Chapel at The Citadel now houses a two-manual Steer & Turner, Opus 69, 1873. Built originally for the third Congregational Church of Guilford, Connecticut, it was moved in 1922 to the Congregational Church in Falls Village, Connecticut, and in 1975 it was relocated to St. Alban’s Chapel by the Organ Clearing House, through the efforts of the Chapel organist, Mrs. Loving Phillips. We will visit the organ during the 1985 OHS Convention. Other Clearing House organs in the area to be visited during the Convention are the two-manual Hook & Hastings, Opus 2192, 1908, rebuilt and enlarged by Mann & Trupiano in 1977 for St. John’s Catholic Church in Charleston Heights, a one-manual E. & G. G. Hook, Opus 434, 1867, restored by Mann & Trupiano for St. Paul’s Episcopal Church, Megett, and a two-manual Hilborne L. Roosevelt, Opus 233, 1886, rebuilt by the Andover Organ Company, at the Mt. Pleasant Presbyterian Church. Yet another Clearing House organ in Charleston is a two-manual L. C. Harrison, Opus 78, ca. 1884, at Harborview Presbyterian Church. This instrument, installed at Harborview in 1980 by Vernon Elliott, uses pipes from the Austin organ at First Scots Presbyterian Church in Charleston, gathered by Mr. Elliott following the Schantz firm’s tonal revisions of the 1945 Austin in the early 1970s. The Harrison lost most of its original pipes during its years of abandonment after the congregation had sold the First African Baptist Church building in Richmond, for which the instrument was built, to the Medical College of Virginia. The organ is to be completely rebuilt later this year by John Farmer for the remodeled Harborview building. AML

The Rest of the Charleston Story

HENRY ERBEN LISTED SEVENTEEN organs for Charleston, of which fifteen are mentioned, if not accounted for, in the accompanying article. The other two are an 1836 instrument for St. Peter’s Episcopal Church, and an 1852 organ for St. Stephen’s Episcopal Church. St. Peter’s was on Logan Street, between Broad and Tradd Streets, and burned in the 1861 fire. The church was never rebuilt; the parish existed in name and endowments until 1930, when it merged with Christ Episcopal Church; the present building of the merged parish, St. Peter’s Church, is on Rutledge Avenue. St. Stephen’s Church is on Anson Street; the building dates from 1836, and was built by Henry and E. Horlbeck. (Lilly reports that an organ was saved from the earlier building, destroyed in the Ansonborough fire of 1835.) The Henry Erben organ of 1852 is no longer in St. Stephen’s.

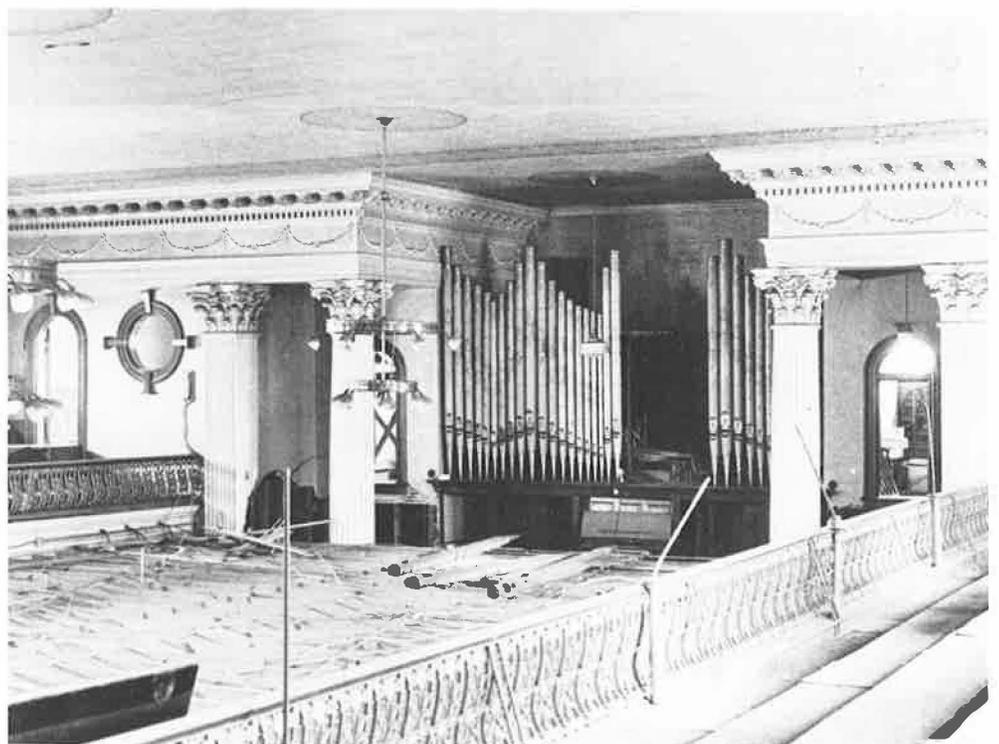
George Jardine listed an organ for an otherwise unidentified “Episcopal” Church in Charleston, in his catalogue of 1869. Perhaps the organ was in Christ Church, which was built in 1854–1857, designed by E. B. White. We know from the *Thomas History* that Col. John Phillips gave an organ to the church. The building was razed in 1930. It is not likely that the organ was in St. Luke’s Episcopal Church, a large 1859 building for which we have no record of an organ until 1905, for Bishop Thomas reports that in 1870, the church was still unfinished, and an organ still hoped for.

The Boston Organ Club Newsletter, Vol. 15 No. 4, Whole No. 125, reports the restoration by A. David Moore & Co. of a 1-5





Above, Felgemaker op. 871 of 1905 resides in a "tent" of velvet at a new Masonic complex. The Andover Organ Co. rebuilt Roosevelt op. 233 of 1886 (right) for Mt. Pleasant Presbyterian Church. L. C. Harrison op. 78, ca. 1884, vandalized when abandoned in Richmond, Va. (below, right), was salvaged for Harborview Presbyterian Church, Charleston (below, left), where it was installed by Vernon Elliott in 1980. On the facing page, the 1977 Mann & Trupiano rebuild of Hook & Hastings op. 2192 of 1908 appears at the top, and Steer & Turner op. 69 of 1873 as relocated in 1975 to The Citadel is shown at the bottom.





PHOTOGRAPHIC COPIES BY BILL VAN PELT

Organs Identified

Attica, IN	Presbyterian	ca. 1907 Hillgreen-Lane 2m
Hope, IN	if Moravian	unknown tracker or tubular
card dated 1909	if Moravian	1911 Hinners 2-11
Liberty, IN	if Moravian	1954 Wicks 2-5rk
Sellersburg, IN	Methodist	1907 Bennett 2m
Baltimore, MD	Methodist	1925 Pilcher 2-14
Middletown, MD	Peabody Conservatory	Adam Stein?
Big Rapids, MI	if Zion Lutheran	1899 H. & H. 2-29reg. op. 1841
Manchester, MI	Presbyterian	1911 Möller 2-16reg.
Three Rivers, MI	Emanuel's Church	1887 unknown 2m
Chautauqua, NY	First Methodist	1907 Votteler-Hetteche ^o 2m
	First Methodist	1946 Michigan Organ Co. rebuild
	Chautauqua Institution	1882 Ryder 2m old Tabernacle
	Chautauqua Institution	1907 Warren 4-73rk Amphitheater
	Chautauqua Institution	1928 Möller 4-85rk Amphitheater
Elmira, NY	Park Congregational	1875 E. & G. G. H. & H. 2-20 op 807
	Park Congregational	1907 Hope-Jones'E. M. Skinner
		4-26rk op. 130
	Park Congregational	E. M. Skinner 4-49?
Cleveland, OH	Park Congregational	1961 Cannarsa rebuild?
	First Methodist	ca. 1875 Ryder 3m tr.
	First Methodist	1905 Votteler-Hetteche 3m
	First Methodist	1942 Casavant 4-64rk. op 1715
Macksburg, OH	First Methodist Sunday School	1905 Votteler-Hetteche
Salem, OR	perhaps Methodist	unknown
	First Methodist	1905 Kimball 2-14rk tub
	First Methodist	1955 Aeolian-Skinner 3-36 op. 1261
Reading, PA	Mem. Ch. of the Holy	ca 1882 Ryder op. 106
	Cross, Methodist	Wirsching 3m
		1927 Möller 3-63reg.
		ca. 1975 Rodgers/Ruffati Gemini
Scranton, PA	Elm Park (First) Methodist	1892 tracker 3m burned
	Elm Park (First) Methodist	ca. 1894 Farrand & Votey 4-68
Wilkes-Barre, PA	Ashley Presbyterian	Kimball 2m, no card

POSTCARD ORGANS IDENTIFIED

BY JAMES C. SUITIE, JR.

I have Volume 28, Number 3 of *The Tracker* in hand, and I note the rather interesting article on organs shown on postcards. Let me state that my data is a duplicate of what Gene Nye, my friend for about thirty years, had in his unique organ master lists — a project he had undertaken for about that many years. He and I traded data: states, cities, and areas. For many years, what I had, he copied, and vice-versa. In his master lists he had many older organs listed. These I copied painstakingly into my own lists — right up to the time of his final illness and death in 1976. Therefore, I cannot take credit for the organs I have identified on postcards.

The unidentified church in Hope, Indiana, is very likely the Moravian Church, which has had three organs: an early tracker or tubular, then a 2-11 Hinners of 1911, and finally a 2-5 Wicks of 1954. Since the card at the Methodist Church in Lib-

James C. Suttie, Jr., a member of OHS for many years and a dedicated organ researcher, wrote this as a letter to Bill Van Pelt on December 29. Jim died on February 1. Though Jim never wrote an article for The Tracker, the fruits of his research have appeared in articles by others many times. We have applied a byline to this; Jim's name rightly belongs among those who have written for this publication.

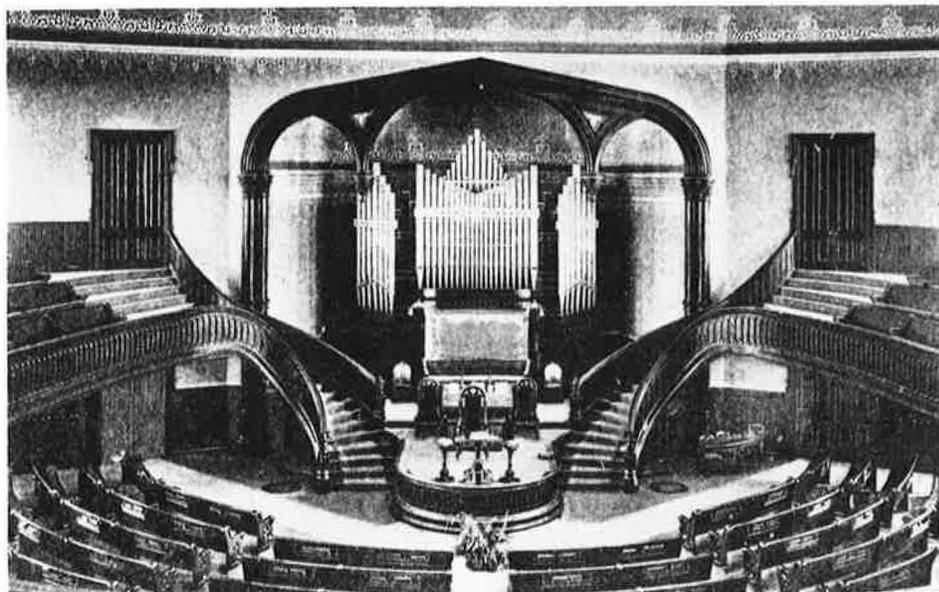
erty, Indiana, was postmarked 1909, the picture is probably of the 2m Bennett of 1907.

The Peabody Conservatory in Baltimore has had many organs, including an early Adam Stein, which the card may show. If the Middletown, Maryland Lutheran Church is Zion Lutheran, the organ is an 1899 Hook & Hastings of 2m and 29 registers.

In Michigan, my list shows a 1911 Möller 2m of 16 registers for the Presbyterian Church in Big Rapids, and an 1887 unknown 2m for Emmanuel Evangelical Church (later EUB and no doubt "Emanuel's Church") in Manchester. Reportedly, First Methodist in Three Rivers had a 2m of 1907 costing \$2,300 and, as noted in my list, perhaps it was a Votteler-Hettche rebuilt by Michigan Organ in 1946.

Regarding Chautauqua, New York, I found a rather detailed history of the Chautauqua Institution in our Library [at *St. Paul's School of Theology*] and in it information regarding the organs there. The first organ, a 2m Ryder tracker, was installed in 1882 in the old Tabernacle. But the Massey family placed a large organ, a 4-113 stop, 73-rank Warren, in the Amphitheater in 1907. Later, Möller rebuilt this organ to 4m, 85 sets in 1928 and added a 4m console. The organ was also rebuilt in 1916. This instrument, from reports, has suffered from its location, being affected by the elements, hot and cold, and being out in the open.

Park Congregational Church in Elmira, New York, has had some interesting organs, the first on my list being a 2m 30-register E. & G. G. Hook & Hastings of 1875. Then, they got two famous organs: a 4-56 stop, 26-rank Hope-Jones of 1907, rebuilt and moved to the Union Church in Claremont, California, and likely still in use there; next came a 4-49 Ernest M. Skinner



Park Church, Elmira, NY, is shown on an undated card, so the organ could be an 1875 E. & G. G. Hook & Hastings, or E. M. Skinner op. 130 of 1905, unique because it was built completely to specifications of Robert Hope-Jones.

organ which, according to records, was rebuilt in 1961 by Cannarsa. [In her book, *The Life and Work of Ernest M. Skinner*, Dorothy Holden tells the fascinating story of Hope-Jones selling E. M. Skinner op. 130 in 1905 as a vice-president of the firm to the Park Congregational Church in Elmira. The book will be available this summer. WTVP]

Data on the large organs at the famed old First Methodist Church in Cleveland, Ohio, shows the following: a 3m Ryder tracker ca. 1875, then a 3m Votteler-Hettche of 1905, enlarged and rebuilt by Casavant in 1952 to 4-70, 64 ranks, and also a smaller Votteler-Hettche of 1905 in the Sunday School. The information came from a printed history of the church, provided by a friend at college whose father had been a pastor at that church.

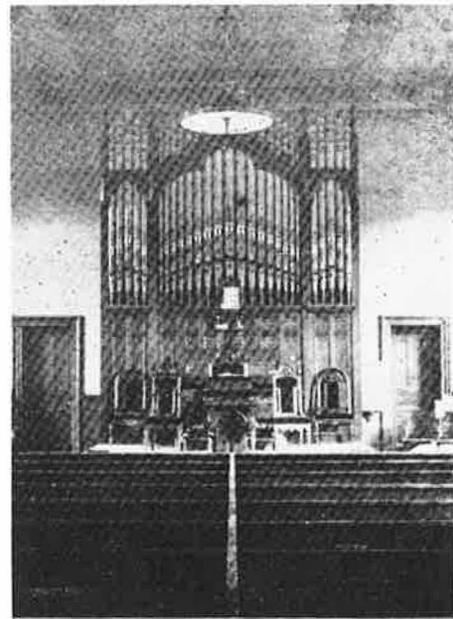
In Salem, Oregon, First Methodist is a large downtown church near Willamette University. If the organ on the postcard were old, then it was the 2-17, 14-rank Kimball of 1905 which was moved to the University and in its place a 3-36 Aeolian-Skinner of 1955 installed. I recall seeing the Kimball in 1950 when I was in Salem. Kimball built a lot of such organs. The 1905-10 Kimball lists reveal many such instruments, and their business in tubular organs was extensive.

Holy Cross Memorial Methodist Church in Reading, Pennsylvania, had a Ryder rebuilt and enlarged by Wirsching to a 3m; then, in 1927, there is a 3m Möller of 63 registers shown on the Möller list. Search has shown that Ashley Presbyterian in Pennsylvania is the Ashley Presbyterian of Wilkes-Barre. This church, even in 1947, had a 2m Kimball tubular organ. The young organist, a high school boy, and I were roommates at the Presbyterian Summer Choir School at Beaver College, Jenkintown, Pennsylvania, that summer. I was a G.I. college student, so the two of us talked music and organs over Cokes and cigarettes. He told me that the Kimball had a

really nice, silvery tone to it. [Jim had not benefitted from seeing the postcards when he wrote this letter. Had he, it would have been clear that the organ depicted in "Ashley, PA Presbyterian" is likely an earlier instrument than the Kimball. The town of Ashley is, indeed a suburb of Wilkes-Barre. WTVP]

Scranton, Pennsylvania: Here is another famous Methodist Church, now known as First Methodist but still lovingly called Elm Park Methodist by people there. A history of the city revealed a lot about churches. Elm Park had a 3m tracker of 1892 costing \$9,500. It burned in 1893 and was replaced by a 4-68 Farrand & Votey.

... That's a start on identifying some of the cards. As for sources, several standard



PRESBYTERIAN CHURCH
Ashley, Pa
PRIOR TO REBUILDING 1907



This organ at the Lutheran Church, Middletown, MD, was found to be Hook & Hastings op. 1841 of 1899, a 2 29 register listed for Zion Lutheran on the firm's opus list.

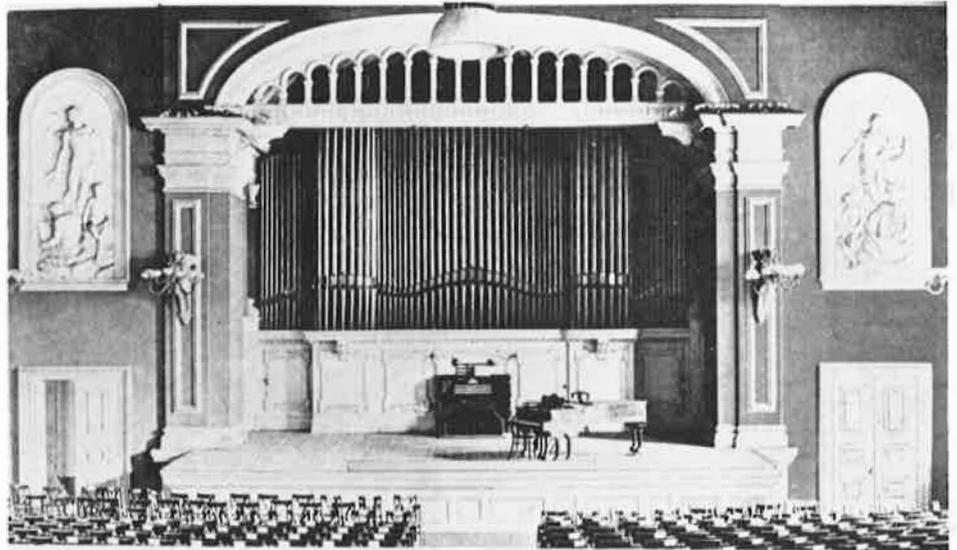
ones are suggested: city and county histories; denominational state, area or diocesan histories; church histories and anniversary booklets of individual congregations, histories of a denomination in a large city, and detailed pictorial books on cities are suggested. Since 1947, I have searched through many of these.

Individual congregational histories, as well as 25th, 50th, 75th, and 100th anniversary brochures or booklets reveal much. Often, there is a chapter entitled, "Music at Calvary Church," or "Worship at Trinity," or "Choirs, Directors, and Organists at Trinity." Sometimes, a photo of an old sanctuary showing an old tracker is the *only* clue that the church had an old organ. Lutheran churches often note make, size, number of ranks, and dates of their organs, for music was important!

Some years ago, I spent three hours at the Archives of Missouri Synod Lutheran at Concordia, St. Louis, and dug out data on scores-upon-scores of organs (some back in the 1860-1890 era) from such material. Denominational archives are rich storehouses for old organ information. The Disciples of Christ in Nashville, United Presbyterian at Philadelphia, Episcopal at Austin, ALC in the Twin Cities, and United Church of Christ in Boston are prime examples.

When I was working on the M.A. at Garrett-Northwestern University, Evanston, back in 1951-53, I had a job at the Garrett Theological Seminary Library. In spare time I went through countless years of bound denominational periodicals and from articles about church dedications, anniversaries, remodelings, and histories found enough data on organs to fill three notebooks. This all went into my state listings, in time, but it took a long time to compile it all.

Perhaps these write-ups occasionally were



Main Concert Hall

PEABODY CONSERVATORY OF MUSIC
Baltimore, Md.

Showing Decorative Panels
"Music" by Hans Schuler
"Poetry" by J. Maxwell Miller

in error, as to be expected. But, comparing what I found to what I lacked, it was worth it. I even found a list of Pfeiffer organs in St. Louis in a Pfeiffer "ad" in an old Catholic yearbook at Garrett. Serious researchers could find a lot of material if they took the time to ferret it out. Just trying to get at it is a job itself, of course.

The problem of "closed stacks" at state historical libraries means that browsing is a no-no. When I was in library school at Madison, the Wisconsin State Historical Library, across the street, and on the campus of the University of Wisconsin, gave me a job. As a page, I had access to a huge amount of state, city, county, and denominational material from all over the United States and Canada. And Wisconsin's is just *one* such state historical library.

Microfilm is, for many, a nuisance. Yet, it certainly is one way for a library to have periodicals housed in a small area. At the library where I work, we have Methodism's *Western Christian Advocate* on microfilm, perhaps 75 or 80 reels. Someday, I may go through all of them to ferret out information on organs in the midwest, if I can find time.



Jim Suttie did not give a source for his information that this organ at the Presbyterian Church, Attica, IN, was built ca. 1907 by Hillgreen-Lane & Co. of Alliance, OH, in 1907.



An interesting, as yet unidentified, organ appears on a card postmarked 1912. Jim Suttie said the church is Methodist.

MINUTES

National Council Meeting Newark, New Jersey

October 26, 1984

The meeting was called to order by the President at 11:08 A.M. The minutes of the Council meeting of August 20, 1981 were accepted with the following amendments: That the numeral "1" in the "Be it resolved" section of the special resolution be moved six words right to cause the words "the National Council of the OHS" to become part of the phrase "Be it resolved that;" and that the Massachusetts spelling of "Worcester" be substituted for "Wooster" in reference to the July 16th Long-Range Planning Committee meeting. Present at this Council meeting were Raymond Brunner, Dana Hull, Scott Kent, Stephen Long, Barbara Owen, Roy Redman, Jame McFarland, William Van Pelt and visitor and new Archivist, Stephen Pinel. The President directed the secretary to include a mention of this recent appointment in these minutes.

William Van Pelt delivered the Treasurer's Report which stated the condition has not changed essentially since August. The retained earnings of \$11,273.51 for the fiscal year ending in 1984 excludes special funds and that the available balance as of the 26th of October was \$19,699.80.

The Councillor for Education conveyed his desire for more educational opportunities for convention attendees. He moved 'that we convey to the convention coordinator our desire that lectures, seminars, video programs etc. be included as a regular part of all future conventions.' (Seconded by Dana Hull the vote was unanimous).

Barbara Owen moved that 'we take all reasonable means to expedite the printing of the facsimile Erben, Hook and Hastings, Felgemaker, Durner, etc. brochures without commentary or addendum.' (s-Hull, v-unanimous). Kristin Johnson was charged with implementing this. Acting as if in a committee, a motion was unanimously adopted 'that advertisement invitations for convention booklets be mailed before the end of October each year, and repeated monthly until the deadline of January 15.' The secretary was asked to check into convention cancellation insurance.

The Councillor for Historical Concerns, Barbara Owen, presented a draft of the revised guidelines for restoration and preservation.

Council unanimously approved a motion that 'The Extant Organs Committee begin cataloging of all organs selecting their own parameters for the beginning of this endeavor, perhaps using the copies of the Eugene Nye lists as a departure point.'

The secretary introduced a motion 'that the OHS service award be tabled until such time as new "heroes" appear upon the scene who are deserving of such an award.' (s-Owen, v-unanimous)

The By-Laws revision committee was requested to lower the percentage necessary for a quorum of annual meetings of the society.

Ray Brunner moved that 'Homer Blanchard be nominated to honorary membership in the society subject to approval at the next annual meeting of the society.' Seconded by Dana Hull the vote was enthusiastically unanimous.

The Charleston Convention Committee was directed to 'provide two 45-minute time slots for forums on the future of the Society and Chapter Organization.' (m-Kent, s-Redman, v-unanimous).

The time and place for the next meeting was set for 10:30 A.M., Logan Airport, Boston on the 15th of February.

The Meeting adjourned at 5:20 P.M.

Respectfully submitted,
James R. McFarland, secretary

National Council Meeting Airport, Boston, Massachusetts

February 15, 1985

The meeting was called to order by president Stephen Long at 10:30 a.m. Present at the meeting were Stephen Long, Dana Hull, Stephen Pinel, Barbara Owen, Scott Kent, David Barnett, William Van Pelt, and Kristin Gronning.

Due to the absence of the secretary, minutes of the previous meeting were not read.

David Barnett, treasurer, reported the financial standings of the Society as of 2/8/85.

It was moved that all chapters be issued new charters which supersede all previous charters, these new charters to reflect the earliest date of activity of each chapter. (Kent-m, Hull-s, Unanimous)

It was moved that Earl Miller account for all expenditures concerning the Historic Organ Recital Series. (Gronning-m, Owen-s Unanimous)

It was reported that to date only one Biggs fellow had been nominated. Requests will be made by William Van Pelt for further donations to the fund.

Regional Slide-Tape programs continue to be developed with the appointment of regional chairpersons.

It was moved to reapportion the responsibilities of the Research/Publication Committee to the following:

NATIONAL COUNCIL Councillor for Research and Publications

- A. Research Committee – John Ogasapian, chairperson
 1. Stimulate research.
 2. Increase research in academic institutions.
 3. Recommend items for publication.
- B. Publications Committee – Tracker editor (Susan Friesen)
Editorial Review Board
Handbook Editor
Convention & Handbook Committee
- C. All Other Publications – Archivist – Stephen Pinel
Executive Director – W. T. Van Pelt
 1. Books
 2. Facsimiles
 3. Records (Owen-m, Hull-s, Unanimous)

At the request of Alan Laufman, convention coordinator, council moved to grant him a leave of absence from June 1985 to June 1986. (Hull-m, Owen-s, Unanimous)

Council then moved to direct the treasurer to write the Chicago convention treasurer demanding an immediate and full accounting of funds from the 1984 convention. (Stephen Long-m, Owen-s, Unanimous)

After lengthy discussion concerning the role of the convention coordinator, council realized the need for concrete rules and/or guidelines for national conventions. President Long was asked to communicate with Raymond Brunner, Councillor for Conventions, directing him to have guidelines and rules for conventions in the hands of all council members by June 1; these guidelines then to be presented at the June 24 council meeting in Charleston, SC.

It was moved that Alan Laufman be paid \$1,500 plus \$500 expenses for the preparation of the Convention Handbook. Lengthy discussion ensued concerning preparation, layout, format etc. of the handbook, and as a result of this discussion the motion was tabled. (Long-m, Hull-s; Table: Gronning-m, Owen-s, Unanimous)

Jim Hammann, as newly appointed chairperson on the Finance & Development Committee, sent a report of his committee's fund raising plans. The council accepted the report with gratitude. Executive Director Van Pelt will also consult with this committee in an effort to coordinate fund raising efforts.

It was moved to direct the Finance and Development Committee to consider core support as a primary goal in fund raising and in seeking grants. (Kent-m, Owen-s, Unanimous)

Following a most stimulating and exciting report on the current activity of the archives, Archivist Stephen Pinel requested that the archives be catalogued by the Library of Congress System. It was so moved. (Owen-m, Gronning-s, Unanimous)

It was also moved that Louis F. Mohr, in light of his recent invaluable contribution to the Archives, be made a lifetime recipient of the Tracker. (Kent-m, Long-s, Unanimous)

The Sears reported that the New England Extant Organ list is now available for \$10.50.

After hearing from Executive Director Van Pelt, it became apparent that the continuing burgeoning of the Society's business in Richmond is making it imperative in the near future that the OHS find other arrangements in Richmond for its operational headquarters. Council asked Van Pelt and David Barnett to investigate better arrangements for the housing of the OHS in Richmond and to present a budget for this change.

Rachelien Lien, chairperson of the Nominating Committee, presented the following: President: Dana Hull; Vice President: Richard Jones, Chester Cooke; Secretary: Kristin Gronning; Treasurer: David Barnett; Councillors: Roy Redman, Manuel Rosales, Barbara Owen, Scott Kent, Ray Brunner, John Ogasapian, James Bratton, Julia Kissell, James Hammann, Elizabeth Towne Schmitt.

President Long will instruct Rachelien Lien to find an additional candidate for president.

Because of the disappearance of the OHS Service Award plaque during the Chicago convention, council moved that the OHS Service Award be a series of individual plaques given to the recipients. Nominations for the 1986 award will be received in Executive Session at the Fall 1985 meeting. (Owen-m, Kent-s, Unanimous)

There being no further business the meeting was adjourned at 5:35 p.m.

Respectfully submitted,
Kristin Gronning, acting secretary

Following the meeting, the Nominating Committee secured additional candidates Kristin Gronning (Johnson) for President, John Panning and Michael Friesen for Secretary and further altered the slate by exchanging the offices for which John Ogasapian and Chester Cooke were initially reported.

THE TRACKER

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Last Minute Last Minute Last Minute Last Minute

REGISTRATION FOR THE CHARLESTON, SC, CONVENTION, June 24-27, is now being received by Dr. George Staples, Box 60, Clinton, SC 29325. The fee of \$185 (\$170 for spouse) includes lunches and suppers June 25-27, all bus transportation, and all events. Lodging at the Francis Marion Ramada Hotel is available directly. A brochure and registration forms should have been received by all OHS members by now.

TRAVEL to Charleston need not be expensive, especially if you carefully investigate alternatives. PEOPLE EXPRESS Airlines has announced service between Newark, NJ (a major New York City airport) and Columbia, SC, for \$291 Piedmont Airlines offers the same route for \$40-\$60 after June 5, while other airlines require \$200 or more. One may travel the 2½-3 hours between Columbia and Charleston via Greyhound or Trailways for \$84 round-trip, and cab fare from the Columbia airport to either bus terminal will cost \$10-\$12. If you can get to Newark, then, you can travel round-trip to Charleston for a total of \$112. If the bus trip seems unappealing, one may rent a car at the Columbia airport for the ride to Charleston. For instance, National Car Rentals (dial 1-800-CAR-RENT) offers reservations for \$51-\$57 per day with un-limited mileage, and has a terminal at 252 Meeting Street in Charleston, so that the car can be conveniently deposited after the drive, and retrieved for the return. Be sure to reserve a car. Most other car rental agencies have mileage and/or drop-off charges. PEOPLE EXPRESS flights to Columbia leave Newark at 9:55 a.m., 3 p.m., and 8:40 p.m. PIEDMONT flights to Columbia leave Newark at 9:30 a.m., 2:10 p.m., 6:55 p.m., and 9:35 p.m. GREYHOUND buses leave Columbia at 9 a.m., 1:45 p.m., and 5:10 p.m. TRAILWAYS buses leave Columbia at 4:45 a.m. and 7:50 p.m. The schedules of the bus companies are subject to change after June 1, but are likely to remain the same or similar.

PEOPLE EXPRESS also offers connections with some 37 cities through Newark at appealing prices, such as \$108 Chicago to Columbia or \$62 Boston to Columbia, one way. Because of these low fares, some other airlines also offer competitive rates on parallel routes.

Of course, one may fly directly to Charleston, and miss the adventure, wear and tear, of the ground travel between Columbia and Charleston and the connection to Newark. But, the fares are greater. If you wait until the last minute, you could pay something like \$432 to travel from Newark or \$484 from Chicago to Charleston, round-trip. If you book your flight 30 days in advance on PIEDMONT, and stay over Saturday night, the fare could be \$158 or \$178 depending upon the day of your flight, round-trip from either city. Most airlines offer similar savings for reservations made early. If you don't book 10 days in advance, other "deals" may be possible. For instance, Piedmont offers special fares for tickets purchased eight, seven, and three days in advance if one stays at least seven days. For the 14-day advance purchase, Piedmont gets \$289-\$329 for a round-trip ticket between Newark or Chicago and Charleston, for instance. A 7-day advance purchase is \$339 from Chicago or \$302 from Newark, round-trip,

AMTRAK arrives in Charleston twice daily, 5:09 a.m. and 8:48 p.m., on the major North-South seaboard route. One may travel from New York or Chicago to Charleston, round trip, for \$150, or as little as \$136 from New York, depending upon the train selected. The Chicago train leaves at 5:50 p.m. and arrives in Washington, D. C., at 12:40 noon, too late to connect with the 12:25 p.m. Palmetto or Carolinian that arrives in Charleston at 8:48 p.m. for \$95, round-trip. So, the Chicago traveler may connect with National Airport via the new underground system to take the one-hour PEOPLE EXPRESS trip to Newark to connect with the \$29 flight to Columbia, etc., or may get a direct flight at much greater expense directly to Charleston, or may take the 8:48 p.m. train departure from Washington that arrives in Charleston at 5:09 a.m. (included in the \$150 Chicago to Charleston fare). Roomettes and other sleeping accommodations may be reserved on either train. From Chicago, for instance, a roomette costs \$87 one-way in addition to the regular fare.

Bear in mind that diligence and curiosity applied in your own research are likely to yield the best travel prices. While many travel agents are helpful, consider that they are financially rewarded in inverse proportion to their diligence exercised in seeking low fares. Many will not book People Express flights.

THE LIFE & WORK OF ERNEST M. SKINNER by Dorothy Holden is now planned for printing in July. Subscriptions are being received at the OHS Richmond address for \$19.95 until June 15, and \$28 thereafter. The book is described in an ad which appears in this issue.

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THE CHICAGO AREA, the latest phonograph record from the Society's conventions in its HISTORIC AMERICAN ORGANS series, is now available as OHS-84 for \$8.98 to members and \$10.98 to non-members from the OHS Richmond address.

Another new addition to the OHS catalogue is member KIM R. KASLING's recording of the huge 3m Johnson Op. 499 of 1877 relocated to the magnificent acoustical setting of the Chapel of Our Lady of Good Counsel in Mankato, MN, shortly before the church for which it was built, St. Mary's, Boston, was demolished. He plays Liszt, Reger, Franck, and Alain on the recording which may be ordered as E-1073 The Largest Johnson for \$8.98 to members, \$10.98 to non-members.