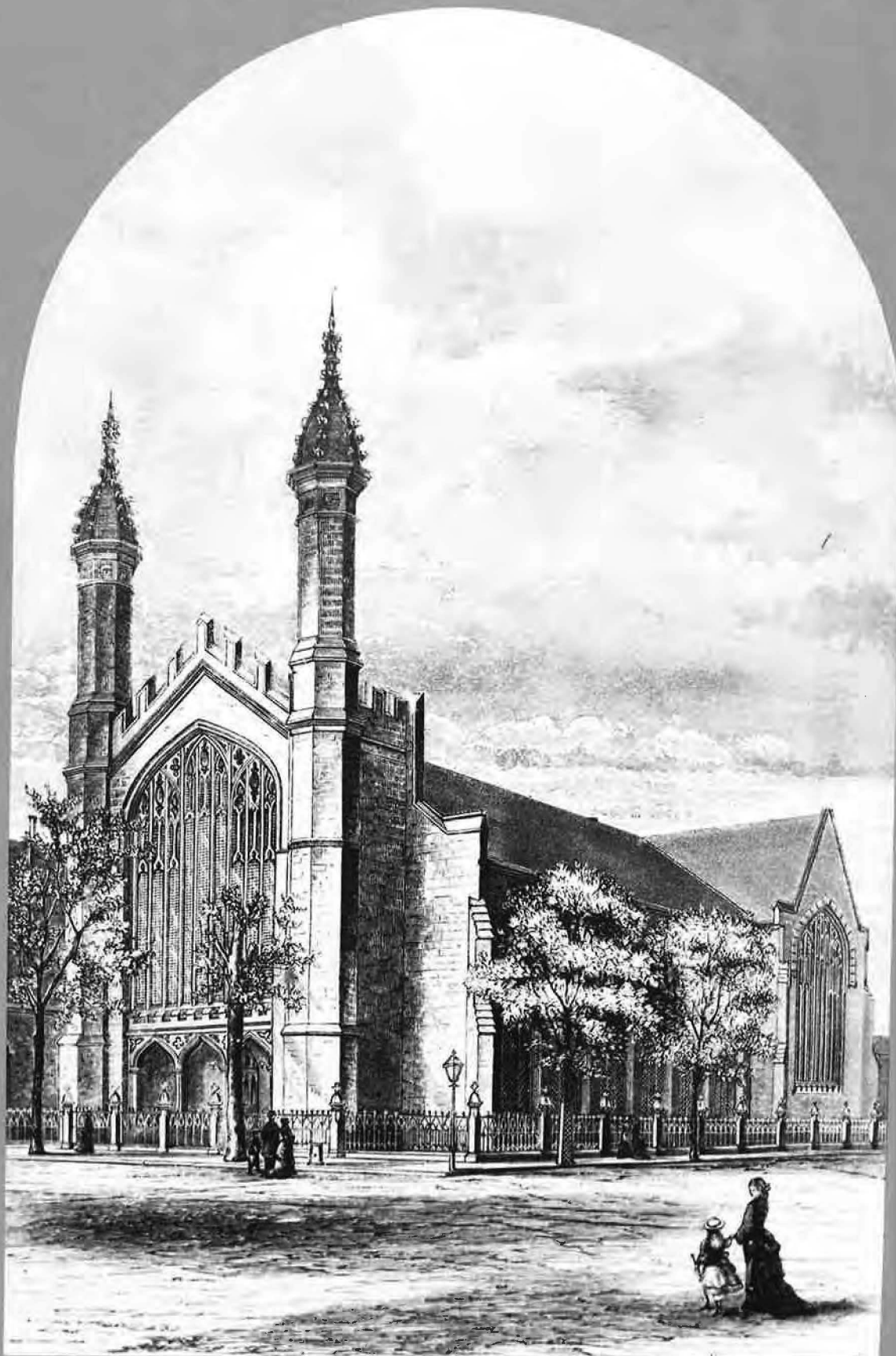


Volume 30, Number 3, 1986

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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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)
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New Orleans, 1983	<i>The Swell Shoe</i> , Gage McMahon, \$5	Michael Christiansen UNO Box 1378 New Orleans, LA 70148
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> , Jim Lewis, \$4	Stephen Baker 512 S. Ivy Ave. Monrovia, CA 91016
South Carolina, 1979	<i>Newsletter</i> , Kristin Farmer, \$5	Kristin Farmer 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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## What's In A Name?

Organizations, if they are alive and growing, evolve. At the same time, if they are to survive and keep on growing, they must remain firmly rooted in their particular soil. This is as true of the bittersweet that audaciously and sometimes exasperatingly rambles along my garden fence as it is of the sedate and towering maple nearby. Each has its roots, its uniqueness, its own particular way of exploring and reaching out.

Viewed thirty years on, the OHS can be compared to a small and not terribly promising seedling which struggled for several years in rocky topsoil before its roots came into contact with richer earth and its trunk became rugged enough to cease bending in the slightest breeze of doubt or dissent. And then its puny branches began reaching out, bearing ever more leaves of membership and flowers and fruits of research. And—a sure sign of a healthily rooted plant—new branches continued to sprout and mature.

The rich humus in which the OHS is rooted is history. It's even our middle initial. And it's what makes us unique, just as is the broad field of professional church music which nourishes the AGO, or the gritty soil of craftsmanship and business into which AIO and APOBA thrust their roots. We don't have exclusive rights to the soil of organological history—there's too much of it, for one thing—and so there's room for sister organizations such as the ROS and ATOS to grow and flourish too. True, our branches sometimes touch and a bit of cross-fertilization occasionally takes place, but that's all to the good. So far, nobody's growing in anyone else's shade.

While it's not in our name, it's an understood constant that our soil is on the North American continent. The birds of passage keep us in contact with similar flourishing growths in England, Germany, France, Japan, and elsewhere, but our roots cannot span oceans.

## GUEST EDITORIAL

Healthy roots are necessary, but they're largely unseen and taken for granted. What is visible is the branches and what's on them. And that is where our most important growth has taken place. Those early, thinly-leaved branches had to do almost exclusively with American tracker-action organs built before 1900, essentially in the northeastern coastal region from Philadelphia to Boston. The first flowers and fruits were a bit pale and somewhat unspectacular—a mimeographed newsletter, some uncritical accounts of old organs, a few tentative probings into the primary sources of local history, some sparsely-attended (if enjoyable) organ-crawls that passed for conventions. And, to encourage growth, a few organs given a new lease on life which, but for the interest of the OHS, might have been destroyed.

And now look at us. Sturdy branches that reach coast to coast, displaying the polished fruits of careful regional research by members throughout the country, with new shoots emerging all the time. Healthy new branches that bear the flowers of research into 20th century organs and their builders as the opening of the 21st century draws on. More brilliant flowers (just look at the covers of recent issues of *The Tracker*), juicier fruits (the Skinner book, for one).

And as we've grown and spread out, we can hardly have avoided becoming more imposingly visible. The "organ world" at large knows what our initials stand for; we are consulted regularly on matters pertaining to our field of expertise. Our publications are in libraries and our recordings are heard over major radio stations. Our conventions are real events (240 in Iowa! Who'd have predicted that in 1956?) and are reported on in all the trade journals.

But let's not forget those roots. They still nourish us in all our diverse branchings, and provide us with the necessary direction for our work. And there's still a lot of that ahead of us.

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Although we approach it in many diverse ways, and with diverse talents ranging from musicologist to restorer to performer, it is history which unites us and strengthens our work as the pole strengthens the tree and supports the supple branches. We are not a swaying, directionless tangle of organ enthusiasts, shallowly rooted in the shifting sand of generalism (although let's hope we hang on to our enthusiasm). We are the *Organ Historical Society*, and our middle name is what roots us firmly in the productive earth. Our first name tells all and sundry what we're all about, as surely as a dogwood blossom or a pear identifies the tree it grows on. And our last name is singularly appropriate: Society. It implies friendships, support, sharing, working together—the branches and leaves, without which the roots and trunk would be useless, and the flowers and fruits never come into being.

Barbara Owen

## LETTERS

Editor:

There is an illustration and commentary concerning the pyrophone (*Organ Update*, 30; 2; 13) in *Scientific American*, May 10, 1873, p. 293 and May 2, 1874, p. 279. While I noted their presence, I'm sorry to say I did not copy them. This journal is seldom cited in organ material, but it and several other scientific and technical journals infrequently contained articles and illustrations concerning pipe organs. Fortunately, annual indexes were usually bound with issues of both the *Scientific American* and its equally valuable *Supplement*, making a search an easy task.

Sincerely,  
Fred Dahlinger Jr.

Editor:

I would like to commend the OHS and the Iowa Chapter for a wonderful convention this year. The variety and fine condition of instruments were outstanding, not to mention the excellent performances. However, there is a person I would like to acknowledge publicly. He is Mr. Lawrence Trupiano.

Larry was in Iowa a full week before the convention, spending long days and short nights, in very warm weather, tuning and repairing many of the convention organs, making some of them "playable." During the convention, he was up at dawn and at the first church of the day's tour, tuning the organ hours before the performance. Often he had to precede the buses to the next church for last minute tunings and adjustments, many times cutting meals short. All this he did on a *gratis* basis.

His dedication and effort is what keeps our OHS alive and at the high level of standard we expect. Larry, thank you.

Sincerely,  
Gordon A. Schultz

Editor:

As I attended the optional tour after the 1986 Iowa OHS Convention, I encountered many members who were doubtful of the authenticity of the E. M. Skinner organ which we heard at Coe College, Cedar Rapids. In a letter to the editor of *The Diapason*, Eleanor Taylor, professor emeritus of organ at Coe College, describes the changes made to the instrument (November 1977 issue, p. 3):

The organ was originally installed in a municipal auditorium, and was moved to its present location in the College chapel in the mid-1950s by Wayne Dirkson of Freeport, Illinois. Some tonal changes were made: the Great 8' First Diapason was replaced with an 8' Trumpet (from another Skinner organ of similar vintage), the 8' Tromba was removed, and a Mixture III installed on an additional chest. The Tromba had once been moved to the Pedal, but was subsequently replaced by a three-rank Mixture. The Choir 4' Principal and 1 3/4' Tierce were added on vacant chest space, using old Skinner pipework.



Certain ranks were revoiced, especially the Tuba Mirabilis whose wind-pressure was lowered because of its new situation in a smaller room.

I hope that readers will find this information helpful.

Sincerely,  
Timothy J. Tikker

Editor:

I have enjoyed reading Dorothy Holden's book about the life and work of Ernest M. Skinner very much. As a fairly new member of the Society, I must say that *The Tracker* is one of the most interesting and informative publications that come to my address! The Society should be very proud of its achievements.

Very truly yours,  
Charles W. Gibson

## INTERNATIONAL INTERESTS

In two previous issues of this magazine (29:4:5 and 30:2:6), opposing European attitudes toward historical preservation and the role of the organ in worship have been demonstrated by translations from *Württembergische Blätter für Kirchenmusik*. A further insight into this divergence of attitude can be detected in Burkhardt Goethe's article which appears in the January-February, 1986, issue of the same periodical, wherein he describes an organ built in 1985 by Peter Plum for St. Martin's Evangelical Church, Vellberg:

"[The organ] is patterned after an 18th-century Franconian instrument in Waldenburg (J. A. Ehrlich, 1779). A peculiarly Franconian stop is the 'Piffaro,' a principal-scaled celeste (= Italian Voce Umana). Non-traditional stops are the manual reeds and a Terz 1½' separate from the mixture.

"A second-manual was provided on this replica of a one-manual stoplist, by making each stop level double-acting: each speaking stop is available on either manual, depending on which way the lever is shifted from mid-travel, the 'off' position.

'No 'Romantic' stops are present, but the organ can handle the literature. The Principal 8' has less volume than usual, and a very articulated attack. Viola di Gamba is closer to an Italian Principal than a 19th century string. Quinte and Terz are stronger than customary by local standards: they are audible in the tenor. Gedackt, Flöte 4', and Flöte 2' are generous in volume.

"The action is suspended. Two wedge bellows provide sufficient wind. The temperament is 'modern' unequal (Billeter), and all keys are usable, although each has its own character.

"Building the organ was a community undertaking, from financing to skilled workmanship. The case design reflects practical requirements, not 'historified' prejudices."

### Manuals I & II: compass CC-a'''

8' Principal 58	1½' Terz 58
8' Viola di Gamba 58	IV Mixture 232
8' Bifara I-II 110	8' Schalmey 58
8' Gedackt 58	Tremulant
4' Octave 58	Pedal: compass C-f
4' Spitzflöte 58	16' Subbass 30
4' Flautraveur 58	8' Violonbass 30
3' Quinte 58	4' Choralbass 30
2' Superoctave 58	8' Zinke "
2' Waldflöte 58	

Karl Friederich Wengert brings further insight into the matter with his review titled, "Vision und Wirklichkeit, Jean Guillou's Vorstellungen über die Orgel der Zukunft und der Orgelbau heute," dealing with a new book by Jean Gillou.

Guillou's title, "The Organ, Memory and Destiny" (*souvenir et avenir*), suggested Wengert's, "Vision and Reality." Wengert views with alarm the "historifying," restoration-oriented tendency left us by the organ reform movement: only at the end of the 19th century was the ancient tradition of creative development broken off. Hasty judgments of what's decadent and essential have led to a rigid, sterile intellectual climate.

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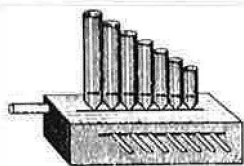
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*Guillou*

Wengert calls the other tendency creative and eclectic. When successful, it alone allows our age to find its expression in organ building. Jean Guillou is an outstanding spokesman for that school of thought. Three quotations from his book illustrate his rejection of tradition and authority where organ design and performance are concerned, and three organs designed by him embody his practice of specifying stops for their solo qualities, not as members of a chorus or division.

The culmination of his thought is the "multi-structured organ," a set of nine separate divisions, each a characteristic ensemble in its own movable case and with its own keyboard (for as many as nine players), but able to be combined at will and connected to a single, four-manual console. Thus Guillou means to return the organ to its origins—among the people. It can be adapted to any occasion, and it allows experimentation and research. It promises to be the most, indeed the only original achievement our century will leave for posterity.

In reviewing Guillou's book, Wengert emphasizes its originality and the author's prestige as a teacher. He praises the design of the book, but expresses reservation at its 75-mark price.

*Abstracts by Charles Ferguson*

## OHS EDITIONS • A REVIEW

In the year 1904, at the Louisiana Purchase Exposition, more commonly known as the St. Louis World's Fair, an extraordinary accomplishment in the annals of organs and organists took place, as Alexandre Guilmant, the celebrated French organist, presented a series of forty recitals within a period of six weeks. The music was played entirely from memory, and encompassed every tradition and form of music written for the organ. In addition, each recital contained a lengthy improvisation on a different given theme. The recitals were played in Festival Hall, on the instrument built by the Los Angeles Art Organ Company, which was, at the time, the largest organ in the world. Although the recital series was a monumental accomplishment, it was only one in the myriad of daily occurrences that made up the World's Fair. To commemorate the event, a booklet was published, containing annotated programs of the forty recitals. This in itself was quite an accomplishment, considering the varied group of pieces that was played. The booklet authoritatively documents this milestone in the history of organ performance.



*Ernest R. Kroeger*

Now the Organ Historical Society has reproduced the booklet of forty programs as the first publication in the new OHS Editions Series of publications about the organ, including historical facsimiles, monographs, illustrations and music. Available by subscription, the first year's editions comprise four publications. If the attractive inaugural volume is any indication, this is a very promising series, indeed.

The greatest care has been taken to reproduce exactly the original booklet, from the color of paper and ink used, right down to the red ribbon which ties the pages together. However, acid-free paper was selected to improve longevity of the facsimile over the original, which is now brittle with common paper. This documentary account of the genius of Alexandre Guilmant is as exact a facsimile as one could hope for. In fact, the exact reproduction even includes errors, typographical and editorial, that are 82 years old. Also included is a preface by Stephen Pinel, an introduction to the volume at hand. Pinel's writing is at once comprehensive and concise and captures the essence of Guilmant's significance in the organ world.

It is difficult to determine the author of the original program notes. Guilmant was well known as a meticulous researcher and editor, so he probably provided much of the material about the pieces he played. However, the title page attributes the annotations to Ernest Kroeger, master of programs and chief of the Bureau of Music for the St. Louis Fair. A sometime composer, conductor, organist and music educator, Kroeger was a well-known figure in 19th-century music circles. He undoubtedly did his best to annotate Guilmant's varied program, but there are occasional errors, such as the one on page 39, which refers to 1837 as "the year Mendelssohn paid his fifth visit to this country." This is apparently borrowed from some British program note, referring to Mendelssohn's visit to England, and obviously not to the U.S. A list of errata is included at the end of this review, though numerous typographical errors are omitted.

All who find the organ, its players and composers a subject of interest will undoubtedly be fascinated with the OHS Editions series. The next issue in the series is *American Church Organ Voluntaries*, first published in 1852 in New York. If as much care is taken to reproduce this volume as is evidenced by the first in the series, the result will be most appealing. The subscription price is very reasonable, only \$18 to OHS members for the first year's publications (\$29 to non-members). All organ enthusiasts are encouraged to subscribe immediately.

#### ERRATA

from an original copy of Alexandre Guilmant's *Organ Recitals*  
p. 10 Para. 3, Line 1: Danrieu (Dandrieu)

p. 14 Para. 4, Line 6: Caesar (Cesar)

p. 17 Para. 5, Line 1: Nuptal (Nuptial)

p. 27 Item 2: deCronilly (DeCrouilly)

p. 27 Item 5 (bottom of page): quatrieme (quatrième)

p. 30 Para. 4, Line 3: 1756 (1750)

p. 32 Para. 6, Line 6: escond (second)

p. 33 Para 6, Line 2: death date incorrect

On pages 39 and 43, reference is made to 1837 as "the year Mendelssohn paid his fifth visit to this country." This is apparently borrowed from some British program note, and recalls Mendelssohn's visits to England, not the U.S.

On page 30, the notes for Program No. 22 refer to the First Sonata of Guilmant in orchestral terms. Was it actually played with an orchestra in St. Louis, or are the notes simply borrowed from another such program?

There are also many instances of incorrect birth and death dates of the composers. Some are apparently typographical in nature (p. 22—Chauvet died in 1871, not 1891), while others have probably been proven erroneous by more modern research (p. 10—Dandrieu (1684—1740); his currently accepted dates are 1682—1738). Some seem to have both problems (p. 33—D. Zipoli (1676—7).  
*Agnes Armstrong*

Laurence Libin, *American Musical Instruments in the Metropolitan Museum of Art*, 1985: New York, W. W. Norton, 220 pages, 18 color plates, 281 black and white plates.

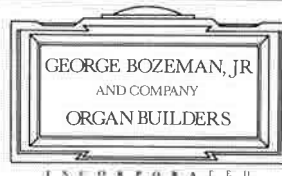
Laurence Libin's description of the American musical instruments in the Metropolitan Museum's collections is thorough and accurate; the many splendid photographs reach the standard expected in a publication of a great museum. As Henry Steinway says (in his preface) of the American collection, "... Everyone will find something surprising, something familiar but seen in a new light."

As Libin notes in the Introduction, while only 5 per cent of the museum's four thousand instruments are American, "This proportion reflects the collection's enormous scope." It is true of all American collections that they are firmly based on European antecedents—and also on the skills of European immigrants, like the Steinways, who brought skills from the old world to the new. This profound influence on American musical culture, mixed with substantial Yankee ingenuity, makes possible a great collection of Americana, such as that in

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the Metropolitan. Perhaps the book's best illustration of this synthesis is found in its jacket photo: a harpsichord "By Chickering and Sons under the direction of Arnold Dolmetsch, Boston, Mass., 1909." This instrument illustrates not only the intersection of American, English and European ideas, but also the beginnings of the revival of interest in earlier instruments and their music.

Among the book's virtues is a careful overview of the piano in America. It is well documented with instruments from the early 18th century and a Benjamin Crehore instrument of c. 1800, examples of Philadelphia, New York and Boston makers, especially Chickering, up to the time of Dolmetsch's work with that firm in the early 20th century. Since the collection is strong in earlier examples of piano making, there is minimal illustration of work from the late 19th century and later.

Libin's ability to describe instruments in detail is evident throughout. A good example is the comparison of mid-19th century clarinets by Graves and Co., Winchester, N.H., and Eisenbrandt of Baltimore. The collection is also rich in brass instruments of the 19th century, which are carefully described and illustrated.

In a review to be read largely by organists, it is important to single out from the descriptions of several organs the Museum's beautiful and well-preserved instrument made by Thomas Appleton in Boston in 1830. Color plate 18 gives a handsome overall view, and the disposition and history are carefully laid out in the text. Libin is also careful to point out that equal temperament "was not the only system used for organs at that time . . .", citing tuning instructions from a letter (in the Chicago Historical Society) acquired with an organ of c. 1837. The Museum's Appleton is now tuned in unequal temperament "at a pitch slightly lower than today's norm." It would be helpful to have a more detailed description of the wind supply, but the best thing about the Metropolitan Appleton is that it can be seen and heard: an authentic American masterpiece, deserving of the author's final sentence: "With instruments such as this the United States has built a musical heritage of enduring excellence."

John T. Fesperman,  
Smithsonian Institution

## ORGAN UPDATE

**R**estoration of what is probably the largest Pennsylvania German organ with unaltered pipework has been completed at Huff's Union Church in Huff's Church, PA, by R. J. Brunner & Co. of Silver Spring, PA. The mid-19th century Krauss organ was rededicated June 8, 1986, in a concert presented by Philip T. D. Cooper, a specialist in American and European repertoire appropriate to these genuinely "baroque" style instruments built in America. The Krauss family firm built organs in Kraussdale and later in Palm from about 1790 to the mid-1920s. Church histories give 1852 and 1865 as dates for the organ, which place it in the time that George Krauss headed the firm. When it was moved to a new church building in 1883, probably by Edwin Krauss, its original case of three towers with molded cornices was remodeled to the prevailing Victorian mode, but the original case sides were retained and the organ recessed into a gallery tower room with a new wind system that was replaced by a regulator in 1974. The Brunner firm rebuilt the wind system and moved the organ forward of its recess to make it free-standing in the gallery, and retained the Victorian facade in its restoration. The two-manual (53-note compass) and pedal (13-notes), twelve-rank organ speaks on a 2 1/4" wind and has 2' stops on each manual division, a 3' Quint in the Great, no mixtures or reeds, and five ranks of pipes built entirely of pine and walnut.

### 1852? Krauss Organ Huff's Union Church, Huff's Church, PA

#### GREAT 53 notes

- 8' Principal cm, 17 fac
- 8' Stopt Diapason sw
- 8' Flot 15 sw, 38 ow
- 8' Viola da Gamba 15 shared w/ Flot, 6 sw, 32 cm
- 4' Principal cm
- 3' Quint cm
- 2' Octav cm

#### SWELL 53 notes, enclosed

- 8' Stopt Diapason sw
- 8' Night Horn 34 shared w/SD, 29 ow
- 4' Principal 53 cm
- 2' Dulcet 53 cm

#### PEDAL 13 notes

- 16' Subbass open wood
- 16' Violon same pipes as Subbass



*Krauss Organ, Huff's Union Church*

Opus 204 by Clarence Morey of Utica, NY, a 1-7, built in 1903 for the Methodist Church in Pittston, PA, was dedicated in February at Immanuel Lutheran Church in Vancouver, WA, by Jane Edge and Randall J. McCarty, organists, and Anne Edge, violist. The organ was removed from its first home by Alan Laufman, Amory Atkins, and Whitney Fletcher of the Organ Clearing House in 1982, but was stolen with the truck that contained it from a New York City street as it was being transported to storage, then impounded by police for six months. It was delivered to Vancouver in November, 1984, for a restoration effort coordinated by McCarty and involving himself, Richard Bond Organs of Portland, and organbuilder Frans Bosman of Portland.

A press release from the First United Methodist Church of Los Angeles informs us that the congregation is selling their 1923 Austin of 69 ranks, now in storage at the South California Gas. Co. It was moved when the church left its 3,000-seat auditorium in favor of a new and smaller building that now contains a Yamaha, according to a church employee. The asking price is \$40,000.

The 85-rank Aeolian organ built with Steinway grand piano in 1927 in the Great Hall of the Watkins Home in Winona, MN, may be heard in a Christmas program played on disc or tape by Robert Vickery. The recordings may be ordered for a \$10 donation to the Watkins Home, 175 E. Wabasha St., Winona, MN 55987.

OHS member Kevin Chun reports that 1884 Roosevelt op. 148, 2-27, was severely damaged by water on August 21 during a fire in the edifice for which it was built, Fifth Baptist Church (now Highway Tabernacle Church of God) at 18th and Spring Garden Streets in Philadelphia. Fortunately, all of



*1884 Roosevelt*

the metal pipework had been removed from the organ a few days before the fire by former OHS E. Power Biggs Fellow Patrick Murphy, who was coordinating an effort to repair the entirely original but worn instrument. The building lost its roof to the blaze that began in a basement restroom during a Thursday-night service. The interior cherry wainscoting and organ case were damaged by water, though the organ case was not charred. Restoration possibilities are now being considered.

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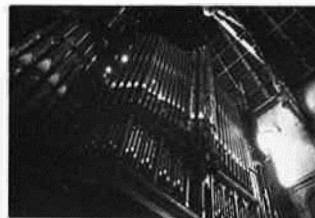
An English tracker organ containing principal and reed pipe-work by William Hill and flute and pedal pipes by T. C. Lewis has been imported by the Organ Clearing House and restored for Sacred Heart R. C. Church, Laconia, NH, by George Bozeman, Jr. & Co. The 2-18 is installed in a west gallery tower room behind the facade of the 1905 Hook & Hastings op. 2094 which was otherwise discarded when a "distinguished" electronic was installed a few years ago. It failed, was replaced, and the replacement failed. The bold English instrument contains a six-rank

BILL VAN PELT



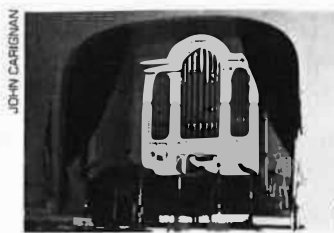
Hill in Hook & Hastings garb Great 8' through 2', an 8-stop Swell 16' through Mixture and two reeds, and two 16' pedal ranks.

Historic American organs are proving to be commercially viable for recordings of repertoire well-suited to them. The new firm, Pro Organo (which specializes in cassette recordings and is operated by OHS member Frederick Hohman) reports exceptional sales of its recording of the fabulous 1892 Frank Roosevelt op. 520, originally 3-48, rebuilt with tonal additions but no deletions or revoicing to 3-61 by Schantz in 1980, at Cathedral of the Immaculate Conception in Syracuse, NY. The splendid performance by Robert Benjamin Dobey of Herbert Howells' *Six Pieces* and *Sonata* present an ideal match of organ, space, and repertoire. The work by Schantz included replacement of the failing Roosevelt elec-



1892 Roosevelt/1980 Schantz trified tubular pneumatic action with completely new electro-pneumatic action.

OHS member John Carignan reports that restorative repairs were completed in June on the ca. 1885 S. S. Hamill 2-12 at Free Will Baptist Church, South Berwick, ME by Edward Stephens of Greenland, NH. A fund-raiser for the project reported that the work was undertaken at a cost of \$17,000, and included replacement of the missing Oboe & Bassoon, refurbishment of action parts, replacement of some missing Pedal Sub Bass pipes, and other typical repairs. First Baptist



ca. 1856 Simmons & Fisher Church in South Berwick has a splendid ca. 1856 Simmons & Fisher 2-12 upon which, in conjunction with the Hamill, Mr. Carignan is arranging a pair of OHS Historic Organs Recitals, for which the date has not been set.

An 1895 Farrand & Votey, op. 771, 2-7, was restored in 1985 with its original, transitional, action intact by the Reuter Organ Co. of Lawrence, KS for St. Leo's R. C. Church, Horton, KS. The coupler action of the instrument is mechanical and operates primary valves for the chest action. The action from the console primaries to the chest is tubular pneumatic. Though much leather was in excellent condition despite coal dust, the chests were releathered to insure reliability. The Reuter firm replaced the missing Farrand & Votey nameplate with a new one photoengraved on brass to match a



1895 Farrand & Votey borrowed original example. The opus number appears on no known Farrand & Votey opus lists, but appears on the back of the organ and on many pipes. The instrument was rededicated in a concert given by Fr. Blaine Schultz of the Benedictine Monastery in Atchison, KS.

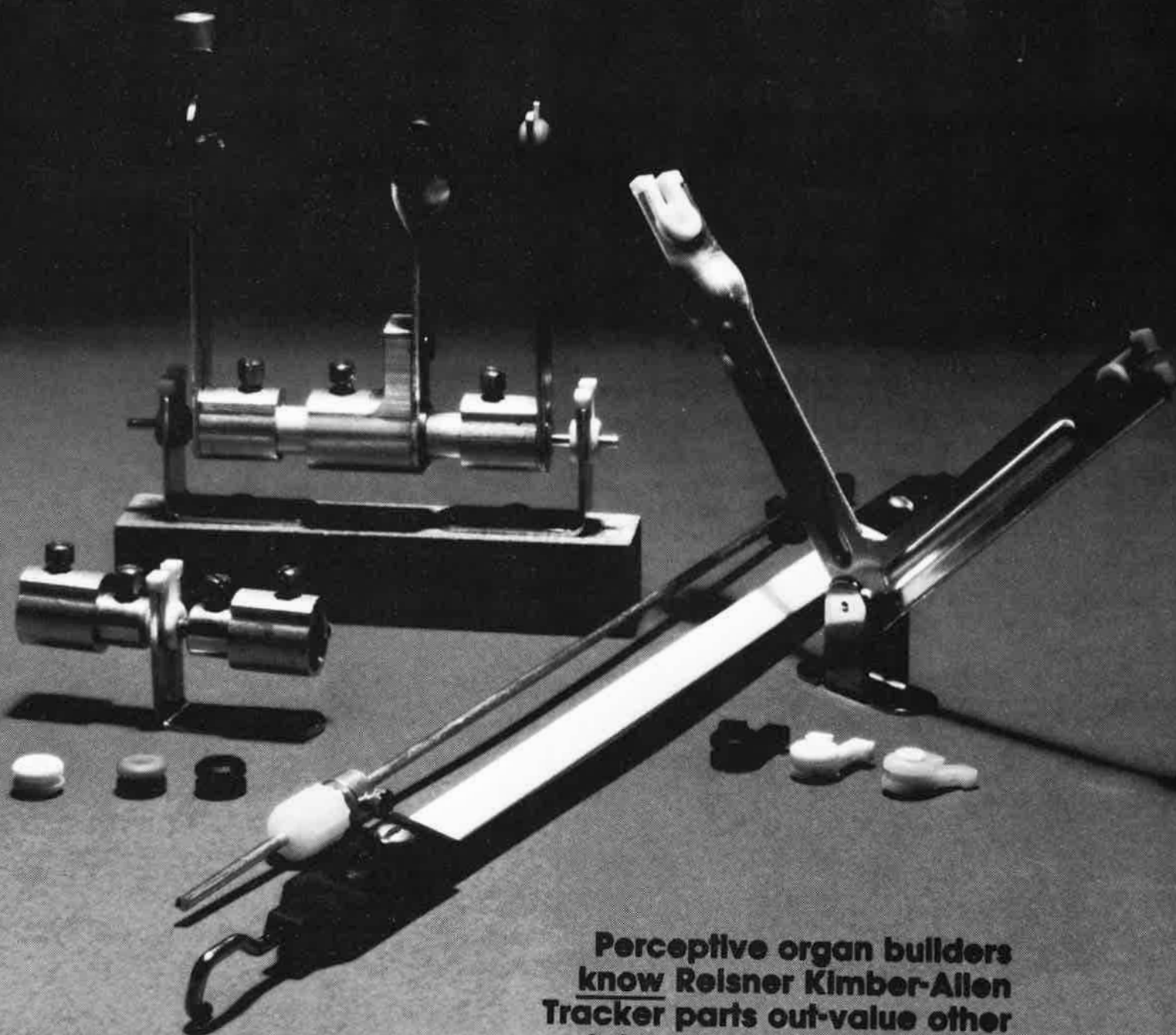
The Chattanooga Chapter, AGO, has a few copies of its 1986 organ calendar remaining for sale at \$3 each. The monochrome production features case and console photographs and stoplists of a dozen instruments: 11 electropneumatic and one tracker, a 4-108 by Brombaugh at Southern College. Checks made to "Chattanooga Chapter, AGO" may be sent to OHS member Jeffrey A. Scofield at Brainerd United Methodist Church, 4315 Brainerd Rd., Chattanooga, TN, 37411.

The 1899 August Prante 2-18 at the Church of St. Philip Neri, R. C., in Louisville, KY, was restored in 1981 by the Miller Pipe Organ Co. of Louisville. The organ has eight stops and ranks in the Great, seven of each in the Swell, and three in the Pedal.

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ROBERT F. REICH

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## ARCHIVIST'S REPORT

We continue, as promised, with an index to the Hall & Labagh Correspondence Ledgers, begun in 30:1. Since beginning this series on the Archive's extensive holdings on Thomas Hall, his death certificate (No. 176987 of 1874 from the Borough of Manhattan) has been found in the Municipal Archives of New York. It gives his age as 80 years, three months, and 15 days, and establishes his birthplace as London, England. Thus, Hall was born in January, 1794, three years later than previously believed, and not in Philadelphia. The 1850 Federal census supports the fact that Hall was born in England. The census also shows that there were 16 people residing in Hall's household.

Valuable materials continue to be donated to the collection, including a substantial body of documents from David Junchen. Other recent contributors include E. A. Boadway, Homer Blanchard, William F. Czelusniak, Larry Trupiano, John M. Anderson, Barbara Owen, Alan Laufman, Vance Harper Jones, Michele Newton, and Ray Brunner.

Stephen L. Pinel

### Resource Documents Needed

Frequent requests have to do with nineteenth-century French materials, an area in which our collection is weak. Would individuals in the Society please contribute either the funding or original copies of the following materials?

#### Books:

- Cavaillé-Coll, Aristide. *Orgues de Tous Modales* (1889) \$18.  
 Cavaillé-Coll, Cecile & Emmanuel. *Aristide Cavaillé-Coll, Ses Origines, Sa Vie, Ses Oeuvres*. (1929) \$40.  
 De Crauzat, Claude Noisette. *Cavaillé-Coll*. (1984) \$80.  
 Douglass, Fenner. *Cavaillé-Coll and the Musicians*. 2v. (1980) \$65.  
 Du Fourcq, Norbert. *Le Livre de l'Orgue Français*.  
   Tome 1—*Les Sources* (1971) \$75.  
   Tome 2—*Le Buffet* (1969) \$125.  
   Tome 3—*La Facture*, 2 v. (1975, 78) \$90.  
   Tome 4—*La Musique* (1972) \$38.  
   Tome 5—*Miscellanea* (1982) \$75.  
 Francois-Sappy, Brigitte. *Jean-François Dandrieu*. (1982) \$40.  
 Gathier, Roland. *Orgue de Cavaillé-Coll*. (1984) \$10.  
 Huybens, G. *Complete Theoretical Works of Cavaillé-Coll*. (1979) \$53.  
 Murray, Michael. *Marcel Dupré: The Work of a Master Organist*. (1985) \$27.

#### Periodicals:

*Revue et Gazette Muscial de Paris* (1832-1880), 16 rolls of film \$550.

## NEW INFORMATION & ERRATA

### Volume 29, Number 4

The numbers for two Haskell patents are incorrectly reported on page 23. The correct number for the short-length open pipes of wood or metal is 965,896, and for the unmitred reed, 971,502.

### Volume 30, Number 1

The 1971 Steiner organ reported destroyed on page 10 was located at First Unitarian Church in Louisville, Kentucky, not in the town reported.

Relative to the organ building half-brothers Richard M. Ferris and Levi U. Stuart, Stephen Pinel has found that Stuart's death certificate (#1970 of 1904 for the Borough of The Bronx in the Municipal Archives of New York) gives his middle name as "Underwood." Further, the document reveals his mother's maiden name as "Mary McKay." Thus, historians may wonder at Richard Ferris' middle initial, for the currently accepted "Montgomery" seems to be supported only by a reference of F. R. Webber to "Montgomery Ferris" in a letter written in 1960 and published in *The Tracker* 11:2:1.

## ROBERT F. REICH

*The 1853 Hall & Labagh in First Parish, Unitarian, Portland, Maine, retains its case and some pipes, but was rebuilt in 1909 by Ernest M Skinner as his Opus 173, and subsequently rebuilt in 1962 by Aeolian-Skinner, without opus number*



5/2/50	21	References to the Euharmonic Organ. Rev. E. H. St. John's Episcopal, Cressey Ashwood, TN shipping	(n.d.)	56	Rev. W. G. Elliot Quincy, MA personal Contains references to both Appleton and Simmons.
5/6/50	21-24	Reuben Nichols TN directions	5/28/51	56	Mr. E. P. St. Mary's R.C. Church, NY
5/17/50	24-25	S. Wiswall Natchez, MS(?) pro, s/l	6/2/51	57	A. A. Wheeler New Orleans, LA pro, s/l
5/20/50	25	Messrs. D. Leach & Co. Pittsburgh, PA shipping	6/5/51	58	Reuben Nichols Episcopal Church, AL shipping
5/20/50	25-26	H. J. Greatman St. John's Episcopal, TN directions	6/17/51	58	T. P. Handy Florence, OH pro
5/29/50	26-27	Rev. E. H. Cressey Ashwood, TN directions	(n.d.)	59	Rev. Dutton North Church, New Haven, CT tuning
5/29/50	27	Reuben Nichols George S. Whitney Canandaigua, NY pipes	(n.d.)	59	H. E. Heath Utica, NY pro
6/8/50	28	Whitney Canandaigua, NY pipes	7/17/51	59	H. E. Heath Utica, NY pro
6/8/50	28-29	Reuben Nichols Directions to install a new stop in the Henry Knauff organ at the Presbyterian Church at Canandaigua.	6/26/51	60	Mr. Beck Beck was an organbuilder in Boston who appeared in the manufacturers schedule of the census as Beck & Seberlick. This letter contains a subcontract for Zinc pipes from Beck.
6/20/50	29-31	F. Cooper Assumption R. C., Philadelphia PA pro, s/l	7/30/51	60-61	T. P. Handy Cleveland, OH pro
6/27/50	32	(no name, but, R. Nichols) References to John Closs. Cincinnati, OH business	8/4/51	61-62	B. B. Lansing Utica, NY pro, s/l
6/27/50	32	John Closs North Dutch Church, New York, NY	8/6/51	63	E. Buckingham Unitarian, St. Louis, MO
7/1/50	33	S. M. Stone (?) Wappingers Falls, NY pro, s/l	8/11/51	63	S. A. Raullett (?) Reuben Nichols (no name) NY pro, s/l
(n.d.)	33	Mr. Gro. Jones New Haven (?), CT? pro	8/14/51	63	Flubby Hughes & Co. Quincy, MA
7/10/50	34	S. M. Stone (?) New Orleans, LA shipping	8/29/51	64	Reuben Nichols St. Thomas' Church, New York, NY
8/1/50	34	Payne & Harrison Baptist Church, Nashville, TN pro, s/l	(n.d.)	65-66	(no name) St. George's Episcopal, Schenectady, NY
8/8/50	35	Sharkland St. John's, Brooklyn, NY pro	9/16/67	67	W. G. Elliot, Jr. Quincy, MA
8/21/50	36	J. Harrington Kingston, NY pro	9/17/51	68	B. Butler Presbyterian, Natchez, MS
(n d )	37	J. B. Woodbury New York, NY pro	9/26/51	68	Wayman Crow (?) Rev. F. Dean pro s/l
(n d )	37	Bruno & Gargill Milwaukee, WI pro, s/l	9/29/51	68-69	Rev. F. Dean St. George's Episcopal, Schenectady, NY
(n.d.)	37-38	Mr. Ilsby St. John's Episcopal, Ashwood, TN	9/29/51	70	Tho <sup>s</sup> Palmer This was not a Hall & Labagh instrument. It was installed by E. & G. G. Hook, Opus 38 (1839).
8/25/50	38	Rev. E. H. Cressey Stoplist Methodist, Lyons, NY stoplist	9/29/51	70	Ben Bonney First Presbyterian, New Brunswick, NJ financial
(n.d.)	39	Stoplist of unidentified E. & G. G. Hook Organ.	10/1/51	71	Rev. H. J. Whitehouse St. Thomas' Church, New York, NY
(n.d.)	39	Benjamin Bonney First Presbyterian, New Brunswick, NJ s/l	10/9/51	72	Samuel Finley South Bend, IN pro, s/l
(n.d.)	40	Undecipherable Wm. J. Mayo New Orleans, LA pro, s/l	10/22/51	73	Marsh & Raulette & Co. Reuben Nichols shipping instructions
11/5/50	42	W. Nash Trinity Church, Natchez, MS pro	10/22/51	73-74	Directions from the factory on how the organ for the Unitarian Church, St. Louis was being shipped from New York.
11/27/50	42-43	J. P. Ellis New Orleans, LA order	10/27/51	74	Tiffany Baltimore, MD tuning
12/7/50	43	J. P. Ellis New Orleans, LA shipping	10/29/51	74	Geo. Hewitt Burlington, NJ tuning
12/7/50	44	W. J. Mayo Methodist, Lyons, NY s/l	11/12/51	75	Issac Draper Cincinnati, OH pro
12/18/50	45	John M. Picket North Congregational, New Haven, CT	(n.d.)	75	Consistory Collegiate Dutch, New York, NY
1/6/51	46	S. M. Stone (?) First Presbyterian, New Brunswick, NJ	11/28/51	75-76	D. Harlow Jacksonville, FL pro, s/l
1/7/51	46	Ben Bonney References are made to St. Peter's R.C. Church, New Brunswick, New Jersey which purchased an organ from Hall & Labagh in 1950.	11/28/51	77-78	Rev. Dr. Sir Miss Sarah Gibbs St. Mary's, Middletown, NJ pro, s/l
1/14/51	47	S. M. Stone North Congregational, New Haven, CT overdue acct	1/28/52	79	(no name) Dutch Reformed, Jersey City, NJ pro, s/l
1/17/51	47	S. M. Stone North Congregational, New Haven, CT	(n.d.)	79	D. B. Northrup Oswego, NY pro, s/l
1/30/51	48	Geo. Jarvis Geer Christ Church, Ballston Spa, NY pro, s/l	3/1/52	80-81	J. E. Dawson (?) Columbus, GA pro, s/l
2/14/51	49	Rev. Sam <sup>l</sup> Cox Christ Church, Manhasset, L.I., NY pro	3/3/52	81-82	Letter from M. W. Baldwin to Hall & Labagh attached to the ledger.
2/14/51	49-50	W. Nash Trinity Church, Natchez, MS shipping	(n.d.)	83-84	M. W. Baldwin Calvary Church, Philadelphia, PA pro
3/24/51	50	Rev. Mr. Cox Christ Church, Manhasset, L.I., NY tuning	4/2/52	85	Francis Cooper Assumption R.C., Philadelphia, PA
3/27/51	50	Char <sup>s</sup> S. Millard (no place) Philadelphia, PA	5/10/52	86	Francis Cooper Assumption R.C., Philadelphia, PA
3/27/51	51	Charles Homman Methodist Church, Newark, NJ pro, s/l	5/14/52	86, 89	Francis Cooper Assumption R.C., Philadelphia, PA
3/28/51	51	J. J. Young St. John's Episcopal Church, Yonkers, NY	(n.d.)	87-88	Francis Cooper Price calculations by stop for the addition of a choir organ to the church's instrument.
4/3/51	52	Stoplist Grace Church, Brooklyn Heights, NY pro	6/14/52	89-90	H. V. Bartol First Church, Portland, ME
(n.d.)	52	Committee First Congregational, New London, CT pro	6/2/52	88	Pagination in the ledger is disordered at this point.
5/3/51	53	Joshua C. Learnard (?) Trinity Church, Natchez, MS shipping	6/23/52	89	D. A. Baldwin Rochester, NY pro, s/l
5/5/51	53	Messrs. J. W. Staunton & Co. Trinity Church, Natchez, MS shipping	6/23/52	89	Rev. Caleb Clapp Church of Nativity, New York, NY rental
5/5/51	53-54	B. Butler, Esq. Trinity Church, Natchez, MS shipping instructions	6/26/52	89-90	Dr. Keefe St. Paul's (?), Fairfield, CT inquiry
5/21/51	54-55	Reuben Nichols Contains information regarding a visit of Thomas Appleton to the Hall shop in New York. Appleton had secured a contract to build a large organ for the Unitarian Church in St. Louis, but since his business had "failed" in Boston, was unable to complete it. He inquired whether Thomas Hall would build this important organ for him.	7/2/52	90	H. V. Bartol First Church, Portland, ME
			7/8/52	91	Rev. J. B. Gibson Holy Innocents, West Point, NY pro
			7/14/52	91-92	D. A. Baldwin Rochester, NY personal
			7/14/52	92	D. A. Baldwin Gothic Church, Portland, ME
			7/28/52	93-94	H. V. Bartol Gothic Church, Portland, ME
			8/10/52	94-95	H. V. Bartol Gothic Church, Portland, ME



8/11/52	95	J. A. Fowler	Cherry Valley, NY		8/15/53	136	Charles Collins	Reformed Church, Philadelphia, PA	
8/12/52	96	Committee	Second Presbyterian, Chicago, IL	pro, s/l	8/15/53	136	G. H. Kirkham	St. James', Philadelphia, PA	
8/13/52	97	W. G. Elliott	Unitarian Society, St. Louis, MO		8/23/53	136-137	H. V. Bartol	Gothic Church, Portland, ME	additions
9/6/52	97	H. V. Bartol	Gothic Church, Portland, ME		9/3/53	137	Jas. D. Sheppard	New York, NY	
(n.d.)	98-101	(no name)	Trinity Chapel, New York, NY	pro, s/l	9/5/53	137	Hamilton Maxwell	St. Paul's, Steubenville, OH	receipt
8/24/52	102	J. R. Livingston	Trinity Chapel, New York, NY	pro	9/8/53	138	G. H. Kirkham	St. James', Philadelphia, PA	
8/31/52	102-104	Dr. Hodges	Trinity Chapel, New York, NY	pro	(n.d.)	138	J. M. Davis	Philadelphia, PA	
9/2/52	104	J. S. Burr	Dutch Reformed, Williamsburgh, NY	s/l	11/21/53	138-139	T. R. Haynes	State St. Church, Portland, ME	pro
9/15/52	105	Rev. Mr. Lyman	Pittsburgh, PA	pro, s/l	11/27/53	139	Thomas R. Smith	Steuben County, NY	pro
9/17/52	106	J. A. Smith [et al.]	Second Presbyterian, Chicago, IL		1/25/54	139	A. J. Theband	St. Joseph's Church, Troy, NY	contract
(n.d.)	106	Rev. Dwight Lyman	Pittsburgh, PA	pro	(n.d.)	140	C. R. Burr	Rochester, NY	scheme
(n.d.)	107	Thomas F. Johnson			(n.d.)	140	Miller Ford	Morristown, NJ	pro
9/28/52	107	Mr. —	Portland, ME	pro	4/15/54	141	Abram Ritter	Philadelphia, PA	
9/6/52	108	G. T. Strong	St. Paul, MN		5/24/54	142	A. W. Hatch	St. Paul's, Milwaukee, WI	shipping
(n.d.)	109-110	(no name)	Trinity Chapel, New York, NY		6/13/54	142	Mr. Leewes (?)	First Presbyterian (?), Paterson, NJ	repairs
10/18/52	111	Francis Cooper	Dutch Reformed, New York, NY	s/l	(n.d.)	143	W. J. Niles	Knoxville, TN	pro, s/l
10/18/52	112	H. V. Bartol	Philadelphia, PA		7/2/54	143	F. R. Half	Burlington, IA	pro, s/l
(n.d.)	113	Mr. R. C. Pennell	Gothic Church, Portland, ME		7/22/54	144	Jas. D. Shepherd	First Presbyterian, Buffalo, NY	
11/11/52	113	(no name)	Unitarian Society, Gilbertsville, NY	pro	8/23/54	144	Mr. Butter (?)	First Dutch Reformed, Philadelphia, PA	
12/3/52	113	Samuel Laughlin	Lanesville, NY	pro	9/26/54	145	A. W. Hatch	St. Paul's Episcopal, Milwaukee, WI	shipping
(n.d.)	114	S. B. Farbush (?)	Bleeker Street, New York, NY	additions	(n.d.)	145	A. G. Stone	Trumansburg, Tompkins Co. pro	
1/3/53	114	H. V. Bartol	Gothic Church, Portland, ME		10/28/54	146	Ellis Worthington	St. Paul's, Milwaukee, WI	shipping
1/26/53	115	G. T. Strong	Trinity Chapel, New York, NY		1/12/55	147	Thomas Milner, Esq.	Burlington (?)	
1/28/53	115	Geo. H. Kirkham	St. James', Philadelphia, PA	pro	3/26/55	148	Blank		
2/4/53	116	N. J. Mitchell	Portland, ME	used organ	(n.d.)	149	R. B. Aertson (?)	College Chapel, Burlington, NJ	rental
2/9/53	116	H. V. Bartol	Gothic Church, Portland, ME		(n.d.)	149	Henry J. Lincoln	Boston, MA	s/l
2/26/53	117-118	E. H. Canada	St. John's Church, Yonkers, NY	pro, s/l	1/17/55	150	E. D. Kemp	Appleton organ with additions. St. Paul's, Baltimore, MD	pro
	119-120	Blank			1/30/55	151	C. H. Rogers	Presbyterian (?), Palmyra, NJ?	pro
2/26/53	121	Thos <sup>9</sup> Messenger	St. Ann's Church, Brooklyn, NY	pro	(n.d.)	151	J. Harrington	Palmyra, NJ?	pro
3/5/53	121-123	G. B. Keith	St. Mark's, Philadelphia, PA	pro, s/l	(n.d.)	152-153	C. J. Harker	College Chapel, Burlington, NJ	rental
(n.d.)	124	G. H. Kirkham	St. James', Philadelphia, PA		(n.d.)	153	Rev. W. H. Hill	Sacramento, CA	s/l
3/17/53	124-125	J. M. Casey	Oswego, NY	additions	12/56	153	Charles H. Davis	Davenport, IA	s/l
3/19/53	126	Charles Collins	Reformed Church, Philadelphia, PA	pro	6/12/56	154-155	J. M. Casey	Presbyterian, Oswego, NY	rebuild pro
3/22/53	126	G. H. Kirkham	St. James', Philadelphia, PA	order	11/26/56	156	Rev. William Housman (?)	Newton, PA	shipping
4/5/53	127	(no name)	Dutch Reformed, New York, NY	pro, s/l	12/17/56	156	Rev. S. J. Harrison	Centerville, NY	pro
4/5/53	128	Rev. J. M. McCauley	References to imported materials from Walcker of Ludwigsburg, Germany.	pro	2/16/57	157-158	C. B. Nelson	Chicago, IL	
4/11/53	128	Rev. In(?) Morse	St. Paul's, Steubenville, OH	order	5/21/58	159	Ed. P. Penfield	Presbyterian, Oswego, NY	repairs
(n.d.)	129	(no name)	Christ Church, New York, NY	moving organ				Reference to the Hall & Labagh organ installed in the church in May, 1848.	
4/26/53	129-130	Charles Collins	Reformed Church, Philadelphia, PA		7/14/58	160	Sanabar & North (?)	St. James' Church, Chicago, IL	financial
5/29/53	130	E. J. Baldwin	Central Church, Buffalo, NY	additions	7/22/58	160	R. J. Carmody	St. Joseph's Church, Albany, NY	pro
5/29/53	130	J. M. Casey	Oswego, NY	additions	7/14/58	161	Theodore F. Phillips	St. James' Church, Chicago, IL	financial
6/2/53	131	Rt. Rev. Bishop Doane	St. Mary's Church, Burlington, NJ	pro, s/l	7/22/58	161	Samuel Pierce	Reading, MA	order for pipes s/l
6/2/53	131-132	Francis Wells	Epiphany Church, Philadelphia, PA		9/5/58	162	B. M. Eoff (?)	Presbyterian, Athens, GA	Repairs pro
6/2/53	132	G. H. Kirkham	St. James', Philadelphia, PA		12/29/58	162	Rev. M. H. Henderson	St. James' Church, Chicago, IL	financial
6/7/53	132	Francis Wells	Epiphany, Philadelphia, PA		1/11/59	163	T. F. Phillips	St. James' Church, Chicago, IL	financial
(n.d.)	133	E. J. Baldwin	Central Presbyterian, Buffalo, NY	additions	1/13/59	164	Sanabar & North	St. James' Church, Chicago, IL	
6/22/53	134	Daniel Roher	First Presbyterian, St. Paul, MN	shipping	1859	165	(no name)	North Dutch Church, Newark, NJ?	pro, s/l
6/21/53	134	Pro. J. Morse	St. John's Episcopal, Aberdeen, MS	pro, s/l	166-167	Blank			
7/23/53	135	Rev. In (?) Morse	St. Paul's, Steubenville, OH	shipping	168	Unidentified			
					169	J. H. Camp			
					1859	169	J. H. Camp	First Presbyterian, Watertown, NY?	
					12/22/59	170-171	J. H. Camp	First Presbyterian, Watertown, NY?	
					2/13/60	172	Jas. M. Porter, Jr.	First Presbyterian, Easton, PA	pro
					2/15/60	172-173	B. F. Hinson	First Presbyterian,	

6/27/60	173-174	Rev. Dr. Camp	Battle Creek, MI shipping	12/21/69	197	S.C. Randall	Grace Church, MI
6/29/60	175	Dr. S. M. Robinson	First Presbyterian, Watertown, NY?	1/5/70	198	Reuben Nichols	Detroit, MI instructions
9/17/60	175-177	J. H. Camp	First Presbyterian, Watertown, NY?	1/14/70	198	Lewis May	Temple Emanu-El, New York, NY tuning
7/11/60	176	W. Laconey (?)		1/27/70	198-199	Dr. W.G. Carter	North Church, Concord, NH billing
(n.d.)	178	Trinity Church Corporation	St. John's, New York, NY moving organ	2/7/70	199	Samuel Pierce	Reading, MA
12/10/68	178	E. C. Bender	Lutheran, York, PA pro, s/l	2/10/70	199	Music Committee	Trinity Church, New York, NY repairs
1/12/69	179	A. S. Clark	Philadelphia, PA pro	2/10/70	199	Pratt, Whitney & Co.	Presbyterian, Brooklyn, NY billing
2/18/69	179-180	Rt. Rev. Bishop Neeley	St. Luke's Cathedral Portland, ME overdue account	1/12/70	200	S.C. Randall	Grace Church, Detroit, NY
2/19/69	180	M.L. Stevens	Portland, ME pro	2/16/70	200	Rev. Dr. Morgan	St. Thomas' Church, New York, NY
2/26/69	180-181	Rt. Rev. Bishop Neeley	St. Luke's Cathedral Portland, ME billing	2/17/70	200-201	C.B. Nelson	Chicago, IL used organ
3/9/69	181	Mr. John Zebley, Jr.	St. Philip's Episcopal, Philadelphia, PA	2/23/70	201	References to an unidentified Hook organ.	
6/25/69	181-2	Rob Cost. Jr.	New London, CT pro	2/23/70	201	Mr. McGregor	Newark, NJ used organ
7/12/69	182	S.C. Randall	Grace Church, Detroit, MI order	2/26/70	201	Dr. W.G. Carter	North Church, Concord, NH billing
7/16/69	183	Charles J. Wade	St. Andrew's Church, Pittsburgh, PA pro	3/18/70	201	M. Vassar, Jr.	Vassar College, Poughkeepsie, NY billing
7/20/69	183	S.C. Randall	Grace Church, Detroit, MI	3/22/70	202	George H. Kerr	St. George's Episcopal, Newburgh, NY tuning
7/27/69	183-184	S.C. Randall	Grace Church, Detroit, MI	3/28/70	202	Tho <sup>s</sup> Hill	St. Peter's, Baltimore, MD pro
7/28/69	184	Thomas Hill	St. Peter's Church, Baltimore, MD pro	3/28/70	202	Dr. W.G. Carter	North Church, Concord, NH financial
8/4/69	184	S.C. Randall	Grace Church, Detroit, MI	3/28/70	202	Dr. J.B. Gregory	Reformed, Peekskill, NY financial
8/13/69	184-185	Marcellus Stanley	Athens, GA pro	3/28/70	203	Tho <sup>s</sup> Hill	St. Peter's, Baltimore, MD pro
8/28/69	185	Wm. E. Trull	Methodist, Wheeling, WV pro	3/31/70	203	Philip Muhl	pro, s/l
8/31/69	185	John M. Tufts, Jr.	St. Paul's Episcopal, Rahway, NJ pro	4/1/70	204	References to the Appleton organ from North Church, Concord, New Hampshire.	
9/10/69	185	Clarence A. Dorr	St. Mary's Church, Dorchester, MA pro	4/1/70	204	Rev. Dr. Fairbaum	St. Stephen's College, Methodist, Lyons, NY tuning
9/11/69	186	Rev. Pelham Williams	Christ Church, Williamsport, PA pro	4/1/70	204	J. Harrington	Methodist, Lyons, NY new stop
9/17/69	186	Rev. William Partch	First Presbyterian, Watertown, NY additions pro	4/1/70	204	Sam <sup>l</sup> L. Cole	Methodist, Lyons, NY new stop
9/14/69	186-187	J.H. Camp	House of Mercy pro	(n.d.)	204	Sam <sup>l</sup> L. Cole	Philadelphia, PA financial
9/22/69	187	Ignatius Trueg (?)	St. Peter's Church, Baltimore, MD	4/5/70	205	Gustavus Schenkel	Society, Methodist, Lyons, NY new stop
9/23/69	187-188	J.B. Gregory	First Presbyterian, Watertown, NY	4/5/70	205	Mr. H. Comstock	Methodist, Lyons, NY new stop
9/23/69	188	Thomas Hill, Esq.	St. Peter's Church, Baltimore, MD	4/7/70	206	Sam <sup>l</sup> J. Cole	Rev. W.G. Farrington
9/23/69	188	J.H. Camp	First Presbyterian, Watertown, NY	4/8/70	206	W.A. Pond & Co.	Hanckensack, NJ tuning
9/29/69	188-189	Reuben Nichols	Philadelphia, PA instructions	4/14/70	207	Mr. Blane	pro, s/l
10/2/69	189-190	P.A. Summay	Methodist, Athens, GA pro, s/l	4/15/70	207	Mr. Sam <sup>l</sup> J. Cole	Methodist, Lyons, NY new stop
10/18/69	190	Rev. Pelham Williams	Church of the Messiah, Boston, MA	4/26/70	207-208	D.C. Osborne	Methodist, Cleveland, OH pro, s/l
10/19/69	190	P.A. Summay, Esq.	Methodist, Athens, GA	4/26/70	209	John M. Kern	Philadelphia, PA
10/20/69	191	Geo. A. Kirkham, Esq.	St. James' Church, Philadelphia, PA moving organ	4/26/70	209	Mr. Kern was applying for a job as a mechanic, tuner, and action mechanic.	
10/22/69	191	Gentlemen	Second Presbyterian, Elizabeth, NJ	(n.d.)	209	L. Harrison	instructions
11/4/69	191	G.A. Kirkham	New York builder, Alexander Mills. St. James' Church, Philadelphia, PA moving organ	4/28/70	209	References to two Hall & Bagh instruments: Methodist Church, Lyons, New York (1851), and First Presbyterian Church, Waterloo, New York (1865).	
11/4/69	191	Rev. Pelham Williams	Church of the Messiah, Boston, MA	5/2/70	210	W.H. Clarke	Boston, MA pro
11/6/69	192	M.L. Fancher	Lansingburgh, NY pro	5/2/70	210	C.P. Kimball	Universalist, Portland, ME
11/13/69	192	Reuben Nichols	St. James' Church, Philadelphia, PA	5/2/70	211	Mr. John M. Kern	Philadelphia, PA job
11/19/69	192	M.L. Fancher	Lansingburgh, NY pro	5/2/70	211	Jas. McDean	Baltimore, MD pro
11/20/69	193	M.L. Fancher	Lansingburgh, NY pro	5/2/70	211	Bishop Neeley	St. Luke's Cathedral, Portland, MD financial
11/22/69	193	G.H. Kirkham	St. James' Church, Philadelphia, PA	(n.d.)	211-212	Committee on Music	St. John's Chapel, New York, NY additions
11/23/69	194	Rev. Dr. Sir	St. Chrysostom Pittsburgh, PA pro	5/2/70	212	Sam <sup>l</sup> J. Cole	Methodist, Lyons, NY billing
11/25/69	194	Charles C. Miller	Pittsburgh, PA pro	5/5/70	212	Rev. M. Ralyea	Mattawan, NJ used organ
12/1/69	194	Charles C. Miller	Pittsburgh, PA	5/6/70	212	S.J. Cole	Methodist, Lyons, NY financial
(n.d.)	195	Charles C. Miller	Pittsburgh, PA	5/7/70	213	Mr. J.M. Kern	Philadelphia, PA job
12/8/69	195	Dr. J.B. Gregory	Peekskill, NY	5/10/70	213	F.F. Gladsby	Second Presbyterian, Elizabeth, NJ
12/11/69	195	Dr. W.G. Carter	North Church, Concord, NH shipping			Mentions Messrs. Odell and Alex. Mills.	
12/14/69	196	Dr. W.G. Carter	North Church, Concord, NH shipping	5/13/70	213	Rev. Mr. Plumley	pro
		References to hiring local help to assist in erecting the organ at Concord.		(n.d.)	213-214	Mentions second-hand Hook organ available for sale.	pro, s/l
12/21/69	197	Geo. H. Kirkham	Beverly, NJ used organ	5/19/70	214	C.S. Lindsay	North Church, Concord, NH billing
		An attempt by Thomas Hall to sell second-hand the Appleton organ he received from the Concord church above. The stoplist of the Appleton (1845) is given.		5/19/70	214	Dr. W.G. Carter	Concord, NH billing
				5/19/70	214	Mr. S.D. Engle	First Presbyterian, Hazelton, PA
				5/19/70	214-215	Rev. Sam <sup>l</sup> (no name)	St. Mark's, Augusta, ME
				(n.d.)	215		Jewish Temple, Newark, NJ pro
				5/20/70	215	C.B. Nelson	Hyde Park Presbyterian, Chicago, IL pro
				5/20/70	215	Mr. S. Schrirer (?)	pro
				5/24/70	216	A.S. Clarke	Philadelphia, PA
				5/25/70	216	Julius Stiefel	Synagogue, Baltimore, MD pro, s/l
						References to James Hall, organbuilder in Baltimore.	



5/31/70	217	Julius Stiefel	Synagogue, Baltimore, MD	pro, s/l	8/16/70	237	W.J. Macdougall	Chicago, IL	installation
(n.d.)	217	F. Hechinger		quote for pipes	8/22/70	238	C.B. Nelson	San Francisco, CA	
6/6/70	218	F.F. Gladsby	Second Presbyterian, Elizabeth, NJ		8/22/70	238	Lewis Harrison	Hyde Park Presbyterian, Chicago, IL	installation
6/6/70	218	C.B. Nelson	Hyde Park Presbyterian, Chicago, IL	used organ	8/25/70	239	H.W. Swinerton	Cherry Valley, NY	repairs
6/6/70	218-219	Louis E. Smith	Memorial Church, Baltimore, MD	pro, s/l	8/25/70	239	E. Kingsland	Trinity Church, Geneva, NY	
6/7/70	220	C.B. Nelson	Hyde Park Presbyterian, Chicago, IL	used organ	8/29/70	240	J. Harrington	Lyons, NY	
			Contract for the purchase of a second-hand organ relocated from the Temple, Newark, New Jersey.		8/29/70	240	H.W. Swinerton	Cherry Valley, NY	
6/7/70	220	C. Wheeler, Jr.	Auburn, NY	used organ	8/29/70	240	E. Kingsland	Trinity Church, Geneva, NY	
6/9/70	221	C.B. Nelson	Hyde Park Presbyterian, Chicago, IL	used organ	8/30/70	240	C.B. Nelson	Hyde Park Presbyterian, Chicago, IL	billing
6/13/70	221	George J. Brown	Memorial Church, Baltimore, MD		9/5/70	241	A.S. Clarke	Grace Church, Detroit, MI	shipping
6/14/70	221-222	A.B. Lemarest	Petersburg, VA		9/9/70	241	Marcellus Stevens	Grace Church, Detroit, MI	shipping
		References to Lemarest requesting a commission for selling Hall & Labagh organs.			9/13/70	242	S.C. Randall	Grace Church, Detroit, MI	
6/14/70	222	W.G. Carter	North Church, Concord, NH		9/13/70	242	C.B. Nelson	Hyde Park Presbyterian, Chicago, IL	billing
6/14/70	222	C.B. Nelson	Hyde Park Presbyterian, Chicago, IL	used organ	9/13/70	242	Rev. Saml Upjohn	St. Mark's Augusta, ME	billing
6/15/70	223	C.B. Nelson	Hyde Park Presbyterian, Chicago, IL	used organ	9/14/70	242-243	E. Kingsland	Trinity Church, Geneva, NY	
6/16/70	223	J.D. Engle	First Presbyterian, Hazelton, PA		9/16/70	243	S.C. Randall	Grace Church, Detroit, MI	shipping
6/17/70	223-224	E. Kingsland	Trinity Church, Geneva, NY	inquiry	9/19/70	243	Mr. H.H. Van Houten	First Presbyterian, Paterson, NJ	pro
		Inquiry to have the Thomas Hall (1844) instrument rebuilt.			9/19/70	243-244	E. Kingsland	Trinity Church, Geneva, NY	
6/17/70	224-225	Louis E. Smith	Memorial Church, Baltimore, MD	pro	9/19/70	244	Miss Susan C. Wheeler	Hancock, MA?	
(n.d.)	225	Pratt, Whitney & Co	Hartford, CT		9/20/70	244-245	Louis E. Smith	Memorial Church, Baltimore, MD	
		Payment for an order of zinc for use in the organ built for the Classon Avenue Presbyterian Church, Brooklyn, New York.			9/21/70	245	References to August Pomplitz	Trinity Church, Geneva, NY	billing
(n.d.)	226	Louis E. Smith	Memorial Church, Baltimore, MD		9/21/70	246	H.W. Swinerton	Cherry Valley, NY	billing
6/21/70	226	W.G. Carter	North Church, Concord, NH	additions	9/21/70	246	C.B. Nelson	Hyde Park Presbyterian, Chicago, IL	receipt
6/20/70	226	Rev. Saml Upjohn	St. Mark's Church, Augusta, ME	repairs	9/23/70	246	Mark P. Emory	First Parish Church, Portland, ME	billing
6/20/70	226	John B. Flager	Second Reformed, Poughkeepsie, NY	tuning	9/24/70	246	Susan C. Wheeler	Hancock, MA?	pro
6/21/70	227	J.D. Engle	First Presbyterian, Hazelton, PA	billing	9/28/70	246-247	Holton Murdock (?)	Memorial Church, Baltimore, MD	
6/23/70	227	H.A. Hibband	Hyde Park Presbyterian, Chicago, IL	pro	9/28/70	247	L. Harrison	Calvary Chapel	instructions bill
6/23/70	227	Louis E. Smith	Memorial Church, Baltimore, MD		9/28/70	247	Mr. Clark		receipt
(n.d.)	228	M.P. Emory		pro	9/29/70	247	D.S. Hale		instructions
6/24/70	228	John B. Flager	Second Dutch Reformed, Poughkeepsie, NY	billing	9/30/70	247	L. Harrison	Hancock, MA?	order
6/24/70	228	J.D. Engle	First Presby terian, Hazelton, PA		9/30/70	248	Susan C. Wheeler		instructions
6/24/70	228-229	Dr. Henry Wiesel	Wheeling, WV	pro, s/l	10/5/70	248	L. Harrison		
6/25/70	229	W.J. Macdougall	St. Mark's, Augusta, ME		10/10/70	248	George S. Brown	Memorial Church, Baltimore, MD	
7/1/70	229	Rev. Saml Upjohn	St. Luke's Cathedral, Portland, ME		10/10/70	249	Mr. S.C. Randall	Grace Church, Detroit, MI	
7/1/70	230	Bishop Neeley	Portland, ME		10/7/70	249	Char <sup>s</sup> W. Shannon	Universalist, Portland, ME	tuning
7/2/70	230	W.J. Macdougall	Wheeling, WV	pro	10/10/70	249	Martin Clash (?)	Grace Church, Detroit, MI	shipping
7/6/70	230-231	H.J. Wiesel	First Parish Church, Portland, ME		10/13/70	250	L. Harrison	First Dutch Reformed, Albany, NY	pro
7/6/70	231	Mark P. Emory	Augusta, ME		10/22/70	250	Henry Lansing	Buffalo, NY	shipping
7/6/70	231	L.C. Harrison	Hyde Park Presbyterian, Chicago, IL		10/24/70	251	B.A. Root Trans. Co.	Grace Church, Detroit, MI	instructions
7/8/70	231-232	S.C. Randall			10/25/70	251	L. Harrison	College of New Jersey, Princeton, NJ	
7/9/70	232	L.C. Harrison			10/26/70	251	J.C. Pennington	Presbyterian (?), Concord, NH	billing
7/11/70	223-233	E.C. Solge (?)	Augusta, GA	pro, s/l	10/28/70	252	W.G. Carter	Cherry Valley, NY	billing
7/11/70	233	J.C. Pennington	Princeton College, Newark, NJ	pro	10/28/70	252	H.W. Swinerton	Hempstead, L.I., NY	additions
7/14/70	233-234	S.A.B. Leufkin (?)	Portland, ME		10/29/70	252	Sands Powell	Memorial Church, Baltimore, MD	shipping
7/25/70	235	H.N. Hibbard	Hyde Park Presbyterian, Chicago, IL	shipping	10/31/70	252	George S. Brown	Memorial Church, Baltimore, MD	
7/27/70	235	H.B. Napier	Hyde Park Presbyterian, Chicago, IL	pro	10/31/70	252	George S. Brown	Memorial Church, Baltimore, MD	
7/29/70	235	C.B. Nelson	Philadelphia, PA	shipping	11/2/70	253	H.W. Swinerton	Cherry Valley, NY	receipt
7/29/70	235-236	A.S. Clarke	Philadelphia, PA	pro	11/21/70	253	Marcus Stevens	Grace Church, Detroit, MI	billing
7/29/70	236	H.J. Wiesel	Wheeling, WV	pro	11/2/70	253	S.C. Randall	Grace Church, Detroit, MI	
(n.d.)	236	F.F. Gladsby	Second Presbyterian, Elizabeth, NJ		11/2/70	253	C.B. Nelson	Hyde Park Presbyterian, Chicago, IL	billing
8/6/70	236	Mark P. Emery	First Parish Church, Portland, ME		11/4/70	254	S.C. Randall	Grace Church, Detroit, MI	
8/15/70	237	S.C. Randall	Hyde Park Presbyterian, Chicago, IL		12/4/70	254	Wm. Blair & Co.	Hyde Park Presbyterian, Chicago, IL	



# The 1986 OHS Iowa Convention

MONDAY-THURSDAY BY MARILYN STULKEN

FRIDAY-SATURDAY BY LOIS REGESTEIN

**H**ow does one describe the indescribable? How does one put black spots on a piece of paper that can begin to convey the sounds of Schuelkes Molines and Pfeffer as well as many other fine historic organs? How can mere words express the beauty of the rooms which are home to some of these organs. Approximately 240 persons were registered for the Organ Historical Society national convention, a record attendance, held this year in eastern Iowa, June 24-26. Each would tell this story in a slightly different way. What follow are the comments of but one admirer of old organs.

Before anything is said about the convention itself, a word of thanks should be extended to those who made it happen. They did a first-rate job of making *all* of us feel at home while treating us to some very enriching experiences. Elizabeth Stodola served very ably as chairperson for the convention. Vernon Cervený served as registrar Lowell Pirnie, assistant registrar; and August Knoll, treasurer. Rodney Levensen was in charge of transportation and Carol Hawkinson, of housing and hospitality. Father Mark Nemmers, program chairman, was also in charge of the weather, which was glorious! Others are named in the 104-page *1986 Organ Handbook*, compiled and published by Alan Laufman. In a convention such as this, also, there are dozens of contributors whose names we will never know. To all of you — named and unnamed — thank you and a job well-done!

## Monday

"Now that's historic!" was my response to the sounds I heard Monday afternoon in Ascension Chapel at Augustana College. As a matter of fact, if I fixed my gaze on the stained glass window above the altar so as not to be distracted by the humans in twentieth-century dress, I could easily imagine myself back some four hundred years. The organ there was completed by Gene Bedient in 1981. Though not a copy of any specific instrument, the organ is in mean-tone temperament and features sub-semitones, permitting the use of D-sharp/E-flat, G-sharp/A-flat, and A-sharp/B-flat. Organist Brian Bailey, a student of Tom Harris at Augustana, played a very satisfying program ranging from Paumann to Böhm. For the congregational hymn, Brian chose a Luther hymn, "Christ Jesus Lay in Death's Strong Bands," which was appropriate both denominationally and chronologically.

The evening recital was at Trinity Episcopal Cathedral in Davenport. Trinity's nave is beautiful, with high ceilings and dark beams, and with vibrant stained glass windows dominated by intense cobalt blue. The large mechanical-action organ, completed in 1979 by Hellmuth Wolff and Associates, is in a striking gallery installation (and even has a nightingale stop). Christian Teeuwssen, a doctoral student at the University of Iowa, played an extended program of works by Scheidemann, van Soldt, Bruhns, Walter, Durón, Böhm, and Bach.

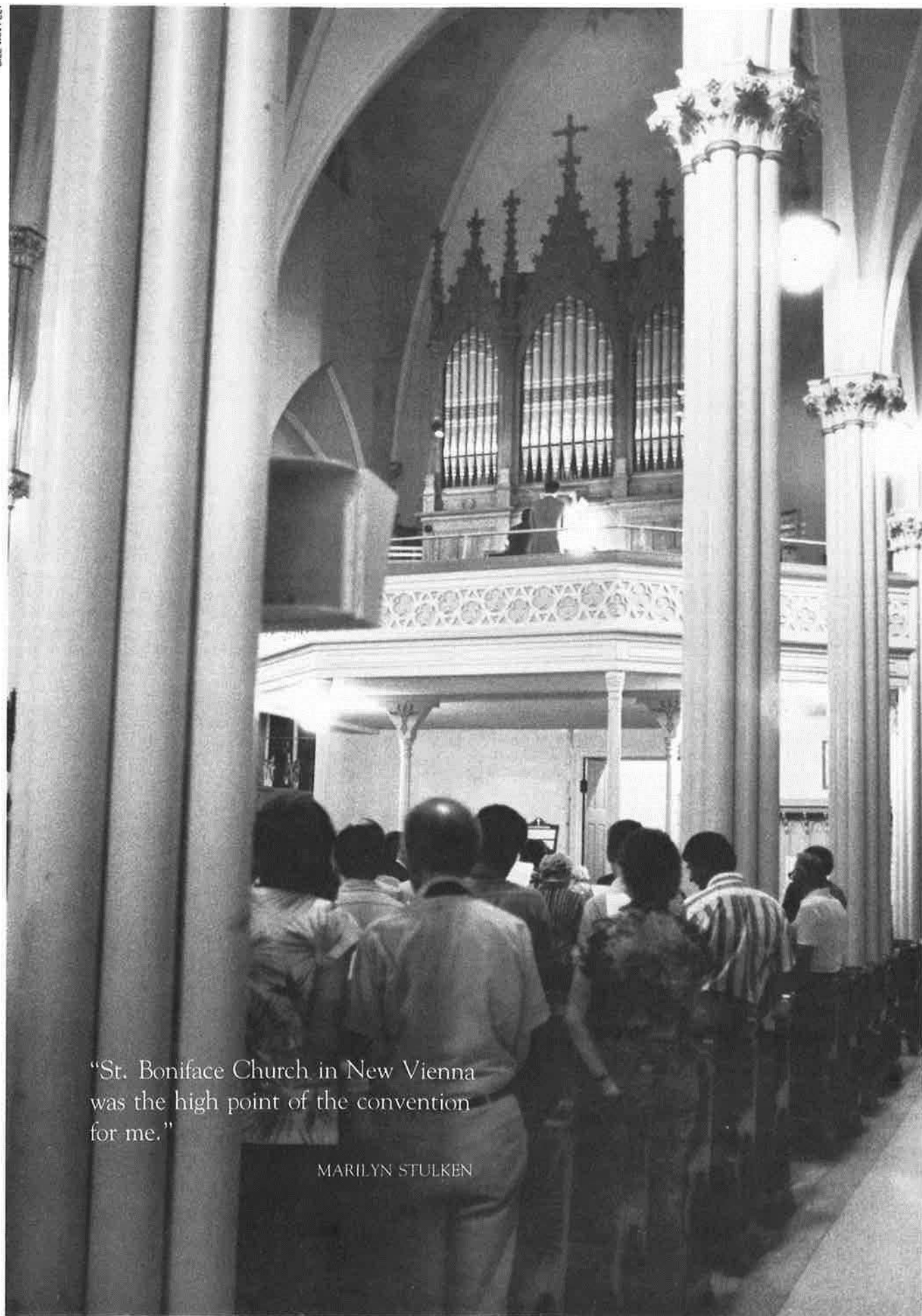
## Tuesday

The morning schedule began with the annual meeting in St. Mary's Roman Catholic Church in Davenport, where Carol Hawkinson, organist and music coordinator at St. Paul Lutheran Church in Davenport, demonstrated the 1883 Moline organ after the meeting. Her program of works by Mendelssohn, Franck and Brahms was warmly played and well-suited to the instrument. The Franck pieces, chosen from *l'Organiste*, provided a special opportunity to hear some of the various colors of the organ. Basically original except for the Oboe/Bassoon stop which now gives one a Vox Humana, the organ was hand-pumped for the first number. As we boarded the buses for Iowa City, we heard the church's 3,000-pound McShane bell, the first of many church bells to be heard on our tour.

Delbert Disselhorst lectured, then played, at the University of Iowa, where he is chairman of the organ department. He told of the vision, labors, and tenacity of Gerhard Krapf which led to the establishment of the organ department and the installation, in 1971, of a three-manual Casavant tracker organ. The organ has had a great deal of influence in the area, encouraging the installation of other new tracker organs as well as giving a new awareness of historical organs. Delbert's well-played program opened with McNeil Robinson's interesting *Hommage à Messiaen* (1981) and continued with a Bach partita to show off many of the colors of the organ.

If organs could talk, what a tale the organ at Zion Lutheran Church in Iowa City would tell! Built by Steven & Co. in 1853 for a Congregational church in Bangor, Maine, it was moved in 1899 to a Christian church in Vermont. When the Christian church building was sold around 1950 to the Masons and subsequently remodeled, the organ's keydesk and pedalboard were sawed off and floor joists nailed into the case. Threatened by further building renovation in 1963, the organ was rescued by David Moore and Nick Atwood and resided in the Moore family barn until 1974 when it went to Zion Lutheran. The lovely white-painted Greek Revival case with its Rococo-style carvings is an impressive sight in that modern room. Expanded by David Moore to contain three mixtures and fiery reeds at 8' and 4', the organ is *loud* and Joseph Adam's program of duMage, Bach, Sweelinck, and Widor gave us more than ample opportunity to hear that aspect. The lovely 4' flute sound heard during the Sweelinck and some quieter moments in the Widor left me wishing the program had been planned to allow us to hear more of the remains of the original instrument, though altered, as well as the full organ as it exists today.

At Trinity Episcopal Church in Iowa City we attended a fascinating lecture/slide presentation by Susan Tattershall. Susan gave us a brief history of organ building in Mexico and described her experiences, discoveries, and restoration work in



"St. Boniface Church in New Vienna  
was the high point of the convention  
for me."

MARILYN STULKEN





that country. Following the lecture, we heard the church's 1912 Henry Pilcher organ, relocated and installed with some revisions by George Bozeman in 1983. The demonstration, by George himself, was the first to recognize the 100th birthday of Marcel Dupré. The fifteen pieces of *Le Tombeau de Titelouze*, Op. 38, provided an excellent opportunity for us to hear a variety of sounds (all carefully documented in a hand-out), but the pièce de résistance for me was "Zephyrs," a Dupré improvisation reconstructed from an Aeolian player rolls. It starts off "fluffy" and builds to a tutti at the end. In all this, George was ably assisted in stop registration by Lois Registein.

We proceeded by bus to St. Mary's Roman Catholic Church in Iowa City for an evening of feasting. The feast began in the church basement, where the Altar and Rosary Society served up a fabulous roast beef dinner. Upstairs, our eyes feasted on the newly-refurbished church with its richly-colored windows, stations, and statues; its sky-blue stenciled ceiling, and magnificent carved wood altars full of painted statues and gold-outlined tracery. Unfortunately, the refurbishing also included new wall-to-wall carpeting and deletion of organ pipe decorations. The feast for our ears was the restored 1883 three-manual Moline organ. Michael Quimby's careful restoration and fine tonal regulation was completed in 1981. Delores Bruch, associate professor of organ and church music at the University of Iowa, played a program of Duruflé, Bach, Krebs, Franck, Messiaen, and Vierne, and the organ showed itself to be more than equal to all of it. Special mention must be made of the heavenly clarinet — heard in one of the Krebs chorale preludes — without which the evening would not have been complete.

### Wednesday

Wednesday morning we headed for Galena, Illinois, a charming town that boomed in the bluffs of the Galena River, just a short distance from the Mississippi, with the rise of lead-mining nearby. The architecture and interior of Grace Episcopal Church with its dark carved wood reredos and beauti-

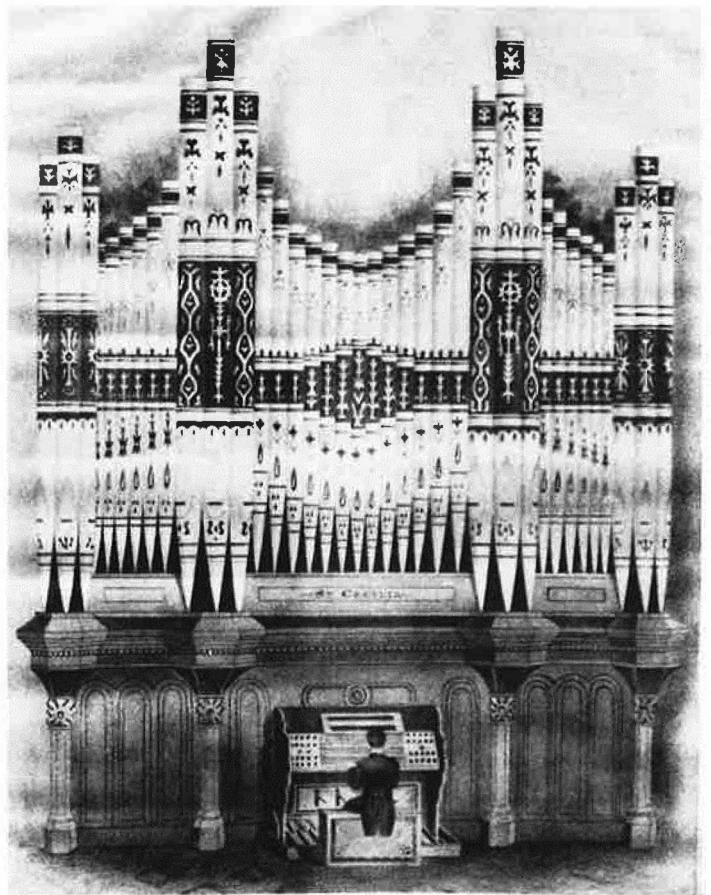
ful stenciling looked (as I heard a woman behind me comment) exactly as an Episcopal church should look. The single-manual Henry Erben organ, the oldest on our tour, was built in 1838 for this church and is sweetly and delicately voiced — almost diminutive in sound. Naomi Rowley, teaching associate in organ and harpsichord at Elmhurst College, played an amazingly varied program by Boyce (or Greene), Drischner, Meck, Distler, and Liszt (whose 1886 death we recognize this year. The Liszt was surprisingly effective, with a number of changes of tone color.

The United Methodist Church in Galena is the oldest Methodist church in Illinois and is where Ulysses S. Grant worshipped before the Civil War. It is also home to an 1885 Moline organ. John Chappell Stowe, professor of organ at the University of Wisconsin in Madison, played a meticulous and musical program of works by Brahms, Dupré, and Gigout. Using the hymn, "Praise, my Soul, the King of Heaven," with the various John Goss harmonies, he displayed for us a number of very nice hymn registrations available on the instrument.

The bus ride to Nativity of the Blessed Virgin Mary Church in Menominee, Illinois, took us past rolling hills of corn, hay, and oats, and herds of Holstein cattle grazing between groves of trees. There we visited a country church in which resides one of the approximately 225 organs built by Lyon and Healy. The organ is in mint condition, and is as pleasing to the eye, with its silver pipes accented in gold and black, as it is to the ear. John Panning, employee of the Dobson Organ Company and OHS secretary, demonstrated the organ's resources with a program of works by Willan, Brahms, and Dupré, all nicely suited to the instrument.

Returning to Iowa, the fourth Moline on our tour was a 16-stop organ in St. John's Lutheran Church in Dubuque. William Ness, director of music at First Presbyterian Church in Ottumwa, Iowa, did a masterful job of demonstrating the poten-

ABOVE: Recitalist Delores Bruch and registrant Joseph Adam share plaudits at St. Mary's in Iowa City following a performance on the 1883 Moline, show BELOW in a contemporary lithograph by Geo. Walker of Boston that preserves the pipe decorations.





Grace Episcopal Church in Galena "looked exactly like an Episcopal Church should look."

tial of this organ of special boldness, clarity, and beauty of sound. His program, consisting of a prelude by Paine and two works by Dupré, was played with verve. The music was well-orchestrated with convincing registrations and use of the swell pedal. In the Dupré "Fileuse" from the *Suite Bretonne*, Op. 21, a rapid, delicate piece with lightning flashes of sound on the second manual, the organ action provided its own percussion. This was a different, but very satisfying demonstration, one which showed the orchestral possibilities of the instrument.

In St. Mary's Roman Catholic Church in Dubuque we were surrounded by an exuberance of color and pattern second to none. The back cover of *The Tracker*, 29:4, carries a photo of that wonderful room with its rich red, gold, and dark green stencilling, its paintings of angels and stations of the cross, its richly-carved pew ends and flaming gold pinnacled altar. In the rear gallery is the bold, fire-darkened chestnut case of an 1870 E. & G. G. Hook. Although the organ was unfortunately "electrocuted" and substantially altered tonally in the mid-1960s, the resulting instrument has a grand sound. Roy Carroll, assistant professor of music at Loras College and organist music director at Holy Trinity Lutheran Church in Dubuque, led the group in an exhilarating hymn sing. He used the hymn introductions as an opportunity to show some of the nice smaller sounds of the organ. He was assisted by his wife, Nancy, on flute, and by a pair of trumpets.

A couple of blocks away, in the First German Presbyterian Church, an 1896 Hinners and Albersen impressively stands high in a front corner gallery. Susan Werner Friesen, minister of music at Irving Park Lutheran Church in Chicago and Editor of *The Tracker*, showed off the organ to good advantage with works by Buxtehude, Brahms, Vaughan Williams, and Graap. Her final piece, Frank R. Webb's *The "Standard Organ" March* (1876) delighted us all. The "march," which sounded in turn like a polka and then a merry-go-round, brought some audible smiles.

Following a scenic road north out of Dubuque, riding through dense trees onto high bluffs overlooking miles of green hills and valleys, we arrived at Rickardsville. St. Joseph's Church in Rickardsville has a one-manual, thirteen-note pedal, William King organ of about 1868. The organ was relocated to

St. Joseph's Church in 1907. Carefully restored by Vincent and Cheryl Gilbert of Grand Detour, Illinois, the organ is the oldest known King organ in existence. John Seboldt, pastoral musician at St. Alphonsus Church in Brooklyn Center, Minnesota, played a very satisfying program of works by Boyce, Pachelbel, Bach, Liszt, and Franck, well-chosen to demonstrate the wide range of possibilities of this little organ. The *Adagio* by Liszt was especially effective in showing off the silky smoothness of some of the 8' stops.

St. Boniface Roman Catholic Church in New Vienna, Iowa, was the high point of the convention for me. This magnificent room, with its three amazing carved altars, is the only large room we encountered that had *no* carpeting. The equally magnificent 1891 Schuelke, with its case of Gothic spires and beautiful blue and cream painted façade pipes, once came within two weeks of being thrown out! It was rescued and restored by Carroll Hansen a few years ago. One can speak of the organ only in superlatives. William Kuhlman, professor of music at Luther College in Decorah, Iowa, played a polished

1885 Moline at United Methodist Church, Galena



program of works by Hartmann, Walther, Bach, Hess, Vierne, Dupré, and de Vries, several of them written near the time the organ was built, some expressly for its Germanic romantic tones, and all showing it off to good advantage. As evening fell during the concert, it was a moving experience to watch the windows darken in richer and more intense hues until they were finally, silently, black. For his closing hymn, Bill chose a text and tune from the 1870s, "The Day Thou Gavest, Lord, Is Ended."

#### Thursday

Thursday morning found us boarding the buses early and a bit red-eyed to head south to Muscatine, where we began a mini-Pfeffer odyssey. Our trip took us through some typical Iowa scenery, with its white-painted houses and barns, rolling fields of corn, soybeans, and oats, with here and there a few acres still left to native prairie. At St. Mary's R. C. Church in Muscatine we heard the first of three Pfeffers, all of which were organs of strong, solid tone, yet having great clarity. The St. Mary's instrument, has endured a century with no changes of any sort (save the installation of tuning collars, a blower, and carpet), and presents a wonderful Principal chorus. Ruth Tween, organist at First English Lutheran Church in Appleton,



Wisconsin, displayed the 1887 organ well through a diverse program of works by Böhm, Bach, Goemanne, Dupré, and Bruhns.

The large 1898 Pfeffer organ at St. John the Baptist R. C. Church in Burlington, Iowa, has an exceptionally striking stenciled pipe display, which was featured on the cover of our *Organ Handbook*. The organ has, unfortunately, been electri-



fied on new chests and the Great 16' Principal and 8' Trumpet removed or silenced. The room has been carpeted. Nevertheless, the organ is still a grand and glorious instrument. One can only imagine what the original sound must have been! Earl Miller, music director of the Episcopal Parish of Christ Church in Andover, Massachusetts, turned in his usual delightful performance with a rendition of the von Suppé *Poet and Peasant Overture*, which was a special favorite on the original dedication program, and an engaging improvisation that revealed many tonal effects.

The visit to Keokuk could not help but make one feel a bit sad. The fine 1874 E. & G. G. Hook, renovated in 1981 by Phillip Hoenig of Fort Madison, lives in a crumbling, vacant church. The attractive Gothic building, once owned by the Unitarian Society of Keokuk, now houses a printing firm in its basement. Since it was considered unsafe to crowd our whole group into the building, John Ditto, associate professor of music at the University of Missouri in Kansas City, played his program three times on that steamy Iowa afternoon — once for local residents of Keokuk and twice for the two halves of our group. His program, still enthusiastically-played on the third go-round, included works by Boyce, Böhm, Jongen, and Lemmens. The program opened with a specially-composed piece by







William Bunch entitled *Fanfare, Lament and Prayer*. William Bunch, dean of Chicago Musical College, Roosevelt University, grew up across the street from the Unitarian Church. The *Lament* was for St. Francis de Sales R. C. Church, once a bustling center of activity diagonally across the street from the Unitarian Church and, as of last year, razed, resulting in a weed-filled vacant lot.

The program at Sacred Heart R. C. Church in Fort Madison, Iowa, on the other hand, was obviously a joyous occasion. The 1889 Moline at Sacred Heart Church is a newcomer to that church. It was purchased for the parish by its pastor, Fr. Robert Amborn, and his family as a memorial to their parents! Originally built for Concordia Lutheran Church in Burlington, Iowa, the organ was carefully removed by Carroll Hansen when the church was demolished in 1978, and has been rebuilt by Phil Hoenig for Sacred Heart, his home church. The organ easily supported our enthusiastic singing without a mixture, though preparation for the addition of one has been made by removing the Dulciana. I hope the Dulciana is carefully stored at the church in case someone wants to return the organ to original one day. The program, by Rudolf Zuiderveld, chairman of the music department at Illinois College in Jacksonville, was beautifully-played and nicely-paced between numbers. Widely-varied, it contained works from Bach to Liszt to William Albright, together with Buxtehude, Scarlatti, and Krapf, carefully-chosen to display the resources of the organ.

The final convention events took place at St. Mary Roman Catholic Church in Fort Madison. As we arrived at the church we were delighted to see a shiny red antique Ford truck parked in front. On the truck was a new Tangley Calliope played away "to beat the band." The annual banquet was held in the church's parish hall. Pork is a specialty in corn-fed Iowa and for our meal that evening, the priest and members of the parish had grilled pork chops for the whole mob! The final concert was played on the splendid 1878 Pfeiffer in St. Mary's Church, perhaps the builder's largest extant organ. The clergy and members of St. Mary's are duly proud of this magnificent organ in its dark Gothic case. Present to share the joyous occasion with us were two Pfeiffer granddaughters and a niece, who attended the entire convention. Kim Kasling, associate professor of music at St. John's University College of St. Benedict, performed a wide variety of pieces: duMage, Bach, Heiller, Bartmuss and Paine.

The duMage "Grand Jeu" featured full organ, complete with the 16' pedal reed. Especially effective were the two works by nineteenth-century composers, Paine's *Variations on the Austrian Hymn* and *Choralfantasie "Jesu, meine Freude"* by Richard Bartmuss, a German-American Catholic church musician. Taking a cue from the three stanzas of the hymn, the Bartmuss piece paints some vivid pictures, especially a terrifying storm.

At this point our stay in Iowa came to an end and someone else will have to continue with the post-convention events. It is a great work the OHS is doing. It is important for all of us to continue to spread the word of preservation, and to strongly encourage preservation in original form. Let us continue to work to preserve these wonderful old musical instruments, as not only a historical, but also as an *artistic* legacy to those who come after us.



ABOVE: Conventioneers turn to view and photograph the 1898 Pfeiffer LEFT at St. John the Baptist Roman Catholic Church in Burlington. OPPOSITE PAGE, LEFT COLUMN: Tim Smith conferred an Historic Organs Citation at St. Boniface R. C. Church, New Vienna. RIGHT COLUMN: John Ditto in Keokuk. BELOW: The 1895 Hinners & Albertsen in Dubuque was played by Susan Friesen.



"New Melleray Abbey . . .  
stark, profound, elegant . . ."  
LOIS REGESTEIN

Friday-Saturday

## The 1986 OHS Iowa Convention

BY LOIS REGESTEIN

Following the "real" Eastern Iowa OHS Convention, from June 24 to 26, 135 tired but exhilarated people boarded three buses on a rainy Friday morning, June 27th, for the post-convention tour. This was a number exceeding the attendance at most OHS conventions, and representing well over half of the 1986 attendance. Enticing OHS members to ride buses for two more days was the assurance of much pre-planning, made tangibly evident by a mini-Handbook prepared just for our tour.

We were not disappointed. In two days, we retraced some routes, saw even more of the rolling Iowa landscape, and heard several fine instruments. Returning on Saturday evening, I must admit that some of us wondered if OHS conventions should not be five days in length rather than three.

Organs heard during the post-Convention tour included two one-manual gems by J. G. Pfeffer and a very pleasing one-manual instrument by George Kilgen (rebuilt by Michael Quimby); two-manual organs consisting of a William Schuelke (the Milwaukee builder), a Lancashire-Marshall (one of the incarnations of the Moline Organ Co.), a "mystery" organ (identified as a Hamill), and a boisterous Kimball; a pleasing duplexed new organ by Michael Bigelow; a large and colorful E. M. Skinner; and two theatre organs which afforded contrast in every way.

Our first stop Friday morning was at St. Joseph's R.C. Church in DeWitt, Iowa, where Rosalind Mohnsen demonstrated a Lancashire-Marshall (Op. 89, 1895, 2-10). Typical of

its moment in history, the organ contains two ranks of 4' as "upperwork." Despite this limitation, Mohnsen managed a varied program of 19th and 20th century French and American music, and used the color of the instrument to advantage. This reviewer thought her programming of Widor's "Marche du Veilleur de Nuit" (from *Bach's Memento*), which paraphrases the Schubler chorale "Wachet auf," a particularly inspired choice.

Our second stop was New Melleray Abbey, a Trappist monastery near Dubuque. Here, in a generously proportioned, rectangular chapel with thick, exposed limestone walls — stark, profound, and elegant in its simplicity — we heard the wonderfully warm principals and singing flutes of a handsome positiv organ (1985, 2-7) built by Michael Bigelow of American Fork, Utah. Duplexed except for one of the two 8' Principals, this instrument was a perfect fit in sound, size and appearance for the room. Brothers of the monastery sang plainchant pre-



"Jane Edge pleased us with her musical  
and energetic playing . . ."  
LOIS REGESTEIN

ceding two organ works based on plainchant, by Frescobaldi and Jeanne Demessieux. Father Mark Reger Nemmers, organist (and convention co-chairman), also played pieces by his distant cousin, Max Reger, and Buxtehude on this well-considered program.

We continued to Dubuque for a walking tour of three churches where cases of much-altered or absent instruments still survive: the First Congregational Church, where at 1869 Johnson case of unusually elaborate and Germanic style conjure up thoughts of the 1863 Boston Music Hall Walcker organ (now in Methuen, Massachusetts); St. Luke's Methodist Church, where bell-ringing, magnificent signed Tiffany windows and dark woodwork quite eclipsed the Farrand & Votey organ case; and St. John's Episcopal Church, where the nicely-stenciled facade pipes of the 1882 Hook & Hastings case, and some less spectacular Tiffany windows comprised the visual treat.

Leaving Dubuque by way of the local Main Street area, boarded-up upper-story windows of commercial buildings and rather sad-looking shops bespoke economic hardship — a recurrent leitmotif in the cities and towns of the Iowa farm areas.

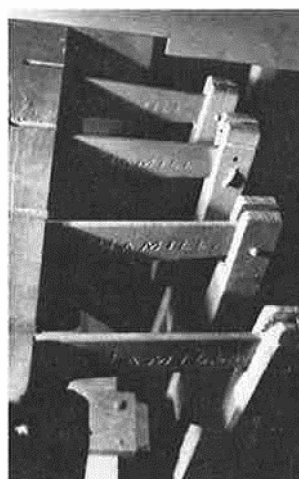
On to SS Peter & Paul R.C. Church in Sherrill, where Jane Edge ably produced an English Trumpet Tune, and some short pieces by Franck, Brahms, Bruckner, Lefébure-Wély and Marcello, to demonstrate the "mystery" organ (ca. 1870, 2-18-19rks). Ed Boadway put all the clues together, and pronounced the organ a Hamill, rebuilt by Moline. Local OHSers had volunteered several weekends to repair and tune this neglected organ, and the priest appeared both surprised and grateful. Despite thick carpet, acoustics were decent. (How might they be without carpet?) The church celebrates its centennial in two years — a perfect opportunity to restore the organ!



We had been promised "scenery" — as if Iowa's verdant farmland were not enough. The road winding down the hill from Sherrill provided surpassing overviews of the fertile countryside, dotted by family farms and surrounding groves of trees. The Great River Road afforded glimpses of the Mississippi. But we were to see even more dramatic country before the day was out — hilly, wooded areas marked by steep bluffs, in the northeast corner of Iowa "where the glacier had reached."

Jane Edge again pleased us with her musical and energetic playing, at St. Joseph R.C. Church, Garnavillo. Here a small J. G. Pfeffer (1903, 1-6) provided an incredibly sweet, rich, full, satisfying sound — who could ask for more? Edge played a varied program, from Pachelbel to Wagner, on this tiny instrument, and coaxed much music from it. Randy McCarty assisted her in a duet. The handbook described the organ as "transporting" and "stunning in its beauty" — agreed!

BILL VAN FELT



*"Ed Boadway put all the clues together, and pronounced the organ a Hamill."*

*FAR LEFT: "Charles Hendrickson, who had restored the Kimball, gave us an informal and informative talk about its tubular pneumatic action . . ."*  
*ABOVE: "Rosalind Mohnsen demonstrated a Lancashire-Marshall . . . and used the color of the instrument to advantage."*





RICHARD DUELETTE

LEFT: St. Wenceslaus R. C. Church, Spillville, "Could have been plucked from the Bohemian countryside."  
BELOW: Convention co-chairs Elizabeth Stodola and Mark Nemmers.  
BOTTOM: Spillville Pfeffer, 1876



From there it was on to Clermont and the Union Sunday School, a state historical property housing a large Kimball (1896, 2-23-27rk), and which occupies fully one-third of the room. Charles Hendrickson of St. Peter, Minnesota, who had restored the Kimball, gave us an informal and informative talk about its tubular pneumatic action, which he also restored. The success of the restoration was evident in the quick speech of the Trumpet. And significantly, a recital series celebrating the organ restoration raised enough money to restore the building! Organist Mary Lou Kratzenstein showed us its resources with a floor-shaking, pew-rattling demonstration of this forthright organ, playing works by Hewitt, Elmore, Mendelssohn, Oskar Lindberg, and William Albright. The organ was hand-pumped for the Albright, producing a markedly more mellow sound. The Lindberg piece, "An Old Tune from Dalecarlia," was fresh and lyrical.

By evening, we arrived at Luther College in Decorah. The school's fine Hendrickson organ (1970, 2-25-37rks), thought to be the first modern tracker of mid-West origin, was given a brief introduction by its builder. College organist William Kuhlman then demonstrated the Hendrickson, a small Van Daalen positif (1-5) and, in the auditorium, the classically-voiced Sipe organ (1977, 3-42-62rk). Kuhlman is a world-class performer, with a particular flair for Romantic literature. His playing communicates musical purpose and excitement. As music department chairman, his guidance is evident in the well-developed music program, facilities, and enrollment.

A few sleepyheads retired to the dorm at this point (the writer included) but most of the group continued to the

Norwegian-American Museum on campus, where they heard a c. 1840, probably American chamber organ, and enjoyed a wine and cheese reception.

Saturday's schedule began with Soosie Schmitt's demonstration of the William Schuelke organ (2-11) at St. Luke R.C. Church in St. Lucas. For its presumed date, c. 1915, the instrument was not only adequate but articulate as well. Schmitt's program included an attractive piece by Robert Powell: *Four Psalm Preludes*.

Our second destination of the day was Spillville, where Antonin Dvořák lived during the summer of 1893. His home in Spillville is now a museum, housing Dvořák memorabilia, local artifacts, and the Bily brothers' collection of hand-carved clocks. The brothers carved thematic and fanciful clocks over a period of several decades, bequeathing the entire collection to the town. We watched the clocks strut their stuff — the apostles march, the hunter nod, the cuckoo appear — with the fascination of children. Only one item descended below truly remarkable folk art, in my opinion — that being the model of "The Little Brown Church in the Vale," with bridal couple literally on track. (But even kitsch can make one smile.)

Spillville had more to offer than the museum. At St. Wenceslaus R.C. Church, a stone cruciform building that could have been plucked from the Bohemian countryside, we listened to an all-Czech program on the large 1-manual Pfeffer (1876, 1-11), which Dvořák had played daily while in Spillville. Organist and convention co-chairman Elizabeth Stodola, assisted by soprano Maria Fitzgerald, presented organ works by Seger, Kuchar and Dvořák (the latter an early Prelude & Fugue), and three of the Biblical Songs, Op. 99, by Dvořák, sung in Czech. The organ's clear sound supported all. Following this delightful program, we were treated to a seemingly unending feast, thanks to the generous hospitality of the St. Wenceslaus parish.

Next stop: Cedar Rapids, home to the largest Czech community outside of Czechoslovakia, and an industrial city little affected by the recession evident in the farm towns. Here we heard three instruments — a large E. M. Skinner (1929, 4-57-69rk) at Coe College, and two theatre organs in downtown Cedar Rapids.

Earl Miller gave us a brilliantly programmed demonstration of the Skinner, now not very happily installed in its second home, from another auditorium in Cedar Rapids. We heard various choruses in the first piece, by Walford Davies. C. S. Lang's *Tuba Tune* contrasted the Harmonic Tuba of the Solo division with the Great Trumpet. Other pieces showed in solo capacities the Swell Flute Triangulaire 4', the English Horn, French Horn, Solo Strings — stops for which E. M. Skinner was rightly famous. *The Dubuque Waltz* brought forth still other solo sounds and some percussion effects. The Pedal Opicleide was reserved for a thunderous entrance in Lemmens' *Fanfare Fugue*. Such an intelligent demonstration occurs when the organist understands the instrument and has an affinity for it as well.



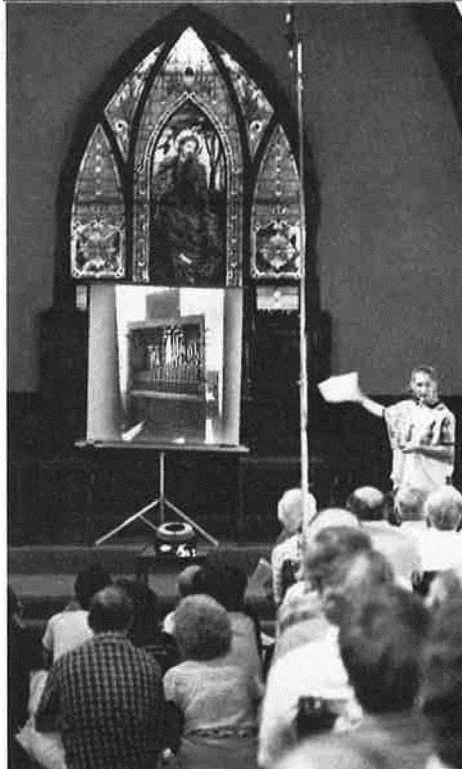
Then on to Wurlitzer Land at the Paramount Theater. Eleven ranks, heavily unified throughout the three manuals, produced a rather typical theatre organ sound in such tunes as "Melancholy Baby" and "My Blue Heaven." Organist George Baldwin of the Cedar Rapids ATOS showed us the castinets (in "Jalousie") and the Snare Drum (in "Battle Hymn of the Republic"). It might have been fun to hear some of the other traps — Sizzle, Crash, Dance and Full Cymbals, Tom-Tom, Steamboat Whistle, Surf, Siren, Bird Call, Auto Horn, Fire Gong, among others — as well as the six tuned percussion stops.

The Iowa Theater's organ is a Barton (1927, 3-14), with nearly as many tuned percussions and traps as the Wurlitzer. It's presently in process of restoration by the local ATOS chapter. Karl Eilers of Minneapolis wittily and capably showed us its resources. He began by sounding A-440 on the Oboe, and "tuning" open 5th on the Strings to it. The group roared with delight. This is a *very* loud organ, with more color and interest than the Wurlitzer. Eilers informed us that the wind pressures for various ranks were at 15 inches, 10 inches, and "a miniscule 7 inches," and cracked a joke about the less-than-perfect tuning — "Schlockmeister III."

Not only were Eiler's jokes good, but his playing was also confident, energetic and imaginative. He played "Slaughter on Tenth Avenue," "the Charleston," and an improvisation. OHS members Waller, Bohn, and Roche also sat down at the black brocade, nailhead and rhinestone-trimmed console, and rolled off a few believable ditties.

The Convention ended on a gentle note at St. Paul Episcopal Church in Durant, near Davenport. We heard a small, single-manual instrument by George Kilgen (1879, 1-7), recently relocated from a small church in St. Louis, and rebuilt for St. Paul's by Michael Quimby. Quimby added a Quintadena 4' and a Quint 2 $\frac{2}{3}$ ', placing the Dulciana in storage.

This little organ could not have been a more perfect match for its new home. The tonal changes, the supportive room, the easy, unpushed speech of the pipes (the organ is still hand-



LEFT: Susan Tattershall lectures.  
BELOW: Con-  
ventioners depart  
Galena

pumped) all act together to produce an almost magical effect. Singing the hymn turned out to be one of those rare experiences where "it's all so easy" — indicating, most likely, a lot of intelligent and successful pre-planning. Organist Dennis Unga played a Mendelssohn *Andante* and the Bach *Gigue Fugue* to confirm the favorable impression.

And so, even the aftermath came to an end. With everything from the modest Kilgen to the "big, bad Barton" resounding in our mind's ear, three busloads of conventioners returned to Davenport.

RICHARD QUELLETTE





*Though in Musée du Québec when these articles were written, this 1865 Mitchell & Forté organ (incorporating pipes from the 1803 Elliot built for the Cathedral of Notre Dame de Québec and installed in a case by Baillairge) is now "on loan" to the Conservatoire in Chicoutini.*



The London organbuilding firm of Thomas Elliot was one of the more prestigious in England in the late eighteenth and early nineteenth centuries. The firm's reputation was also well-known in the population centers of North America. In 1807, Elliot's firm supplied an organ for St. John's Church, Portsmouth, New Hampshire, in what Barbara Owen in *The Organ in New England* calls, "the first church organ of any consequence in the northern states."

Elliot employed William Goodrich of Boston on at least two occasions to install or repair organs; hence, Goodrich had opportunity to study first-hand the Elliot organs. Elliot sent one of his own men, Henry John Corrie, in 1822 to install a three-manual, 21-stop organ in Old South Church, Boston. Corrie decided to stay in the United States, eventually working for Thomas Appleton as a voicer and no doubt having a significant influence on the tonal qualities of those instruments for a time. Finally, Corrie founded an important firm in Philadelphia, which was carried on by his sons.

Elliot's reputation as an organ builder was also known in the English settlements along the St. Lawrence River. The fates of two instruments he built there, one for the Roman Catholic Cathedral of Notre-Dame, Québec, in 1803, and one for the Anglican Cathedral of the Holy Trinity in the same city in 1804, provide an interesting glimpse of Canadian history and an opportunity for some fascinating surmises.

# A History of Two Elliot Organs in Québec Cathedrals

BY HUGH D. MCKELLAR

## After the Fire There Came A Still Small Voice

**I**N THE MUSÉE DU QUÉBEC, overlooking the battlefield where, in a half-hour on September 13, 1759, the future course of Canada's history was largely decided, stood in silence the organ which served for sixty years Canada's premier Roman Catholic church, the Cathedral (since 1874, the Basilica) of Notre-Dame de Québec. The museum authorities valued the organ primarily as an exquisite specimen of wood-carving, and their decision not to play it was probably wise. Even during its working life, it seems to have been valued less for its sound than for the rather complex statement its presence made. It is at least the fifth organ to have sounded on that long-hallowed site, and the most intriguing question about it—whether it was in fact the sixth—is the least likely ever to be answered, since the people who could have told us had good reasons not to write down in India ink everything they knew.

After fire destroyed the basilica in the final week of 1922, one of its senior staff, Monsignor Amedée Gosselin, prepared a short history of it as his contribution toward the drive for funds to rebuild. He had access to, and was thoroughly familiar with, all the available records but still could not fit into a coherent pattern the facts they yielded:

How soon after the Conquest was it possible to procure an organ? We have found nothing on this subject before 1802. There was one in use at that date, however, because certain residents of Quebec presented a new one to replace it. This was inaugurated in 1803. The case, which was only of painted wood, was replaced in 1827 by one in walnut. A new instrument was acquired in 1864, and first used at the funeral of Father Fernand in January 1865. The organists between 1800 and 1816 were, alternately, Mr. John Bentley, inspector of roads for Québec, and Father Tabeau. The latter was replaced in 1816 by Lescuyer, who remained in charge till 1840. . . .

But Gosselin had cause to be elegantly vague: he was skating over some extremely thin ice. The last thing he wanted was a repetition of what had happened when the cathedral needed rebuilding after an earlier fire. If his readers did not realize how their ancestors had acted 150 years previously, he was not about to put ideas in their heads by enlightening them. Instead, he drew a veil of charitable silence over a series of events which reflected credit on only one of the persons involved.

## Two Old Men Who Wouldn't Die

**O**NE JUMP AHEAD OF MADNESS, just two old men to die . . . such meditations on New Year's Day, 1800, must have proved most satisfying to the Rt. Rev. Jacob Mountain, first Lord Bishop of Québec for the Church of England. He was no bloodthirsty prelate but simply anxious that his royal master, George III, might this time remain lucid long enough to see the reward of the bishop's efforts over forty years to advance the Kingdom of God in the St. Lawrence Valley, whose 60,000 French-speaking residents the King had received practically as an accession present. Though the throne had undertaken by treaty to let them practice the Roman Catholic faith with less hindrance than any of his other subjects, His Highness still trusted that the people that walked in darkness would see a great light and turn to the Church of England. But many of his representatives had proved regrettably lax in carrying out his wishes, while some of his best-laid plans had *ganged agley*.

He had, for example, forbidden the Jesuit and Recollet orders to recruit or receive new members, but permitted each to enjoy its property until the death of its last member, whereupon the Crown would inherit. How should he have known that, secure under his protection, the Jesuits could ignore the Pope's suppression of their order in 1773 and continue their work at Québec for twenty years longer than in any other Catholic realm? Meanwhile the Recollets, though they refused to provide heat in winter, placed their chapel at the disposal of Québec's Anglicans, all of whom could still fit comfortably into it thirty years after the conquest, since so few of their compatriots had ever joined them. Confident that the Crown, on inheriting the Recollet property, would transfer it to them, the Anglicans had done nothing toward building a church of their own or securing a bishop, though they welcomed Mountain cordially enough on his arrival in November, 1793. They barely bothered even to put Catholics in their place let alone convert them. Their patience, however, might soon pay off, for only two frail Recollets remained to greet Bishop Mountain.

Frail? They survived the burning of their church and residence in August, 1796, without even smoke-damage. As the site was cleared of wreckage, so were the Anglicans' minds of long-held preconceptions: they realized how stupidly wasteful

Christmas of 1650 had seen the opening of a stone church large enough to hold without crowding at least twice as many people as then lived in Québec. By Christmas of 1663 the town still had barely a thousand residents, but it had acquired two pipe organs and a bishop responsible directly to Rome for all Catholics living between Mexico and the North Pole. One organ must have arrived during the shipping season of 1660, because the surviving records show that it had not come by November of 1659, but was played in February 1661. The other arrived in September 1663 with Bishop Laval, who must either have bought it or received it as a gift in France. Then, in 1674, the Pope raised the stone church to cathedral rank. But King Louis XIV, who would normally have confirmed the Pope's action, never did so, whether inadvertently or by design. This bothered no one until Laval's successor began to appoint canons, so that he himself might be free to visit France, or other settlements, whenever he wished. The canons were happy to share his responsibilities; they would gladly take charge of anything in sight. Their great chance came when Rome appointed as bishop a French cleric who was terrified of water. This bishop tried for years to summon courage for the voyage to Québec, but he finally resigned rather than face it. The canons decided that, in his absence, control of the cathedral lay totally within their hands, though they might graciously allow the parish priest to conduct worship there for his congregation. The latter retorted that the shoe was on the other foot. The building's status as a parish church was legally undeniable, but Louis XIV's oversight had left its status as a cathedral dubious, so that the canons were not the hosts they claimed to be but merely guests of the parish.

In 1721 the canons engaged a young Montreal wood-carver, Paul Jourdain, to "overhaul the small organ"—but why did they need the adjective "small" unless both sixty-year-old organs were still in the cathedral? Apparently pleased with his work, they then signed a contract with him to build an organ with seven stops, including a vox humana. He finished installing it and signed an itemized receipt for payment in March 1723. Altogether Jourdain received about 1400 francs. It would seem, then, that the cathedral held three organs by the time Bishop Pontbriand arrived from France in 1741, all ready to provide strong leadership for a diocese whose people, especially the canons, were out of practice at following.

The canons hoped that he would soon go home and leave them alone. Instead, at Christmas of 1744, he persuaded them and the parish to agree that the church building should be reconstructed and enlarged by the Royal Engineers at the Crown's expense. The rebuilding took three years. Meanwhile the canons dispatched one of their number, Joseph-Marie de la Corne, to Versailles, where he might run to the King with any charge the rest could devise against Pontbriand. They hoped to prove that he had mishandled the rebuilding project. In one unsigned, undated list of complaints that they forwarded to de la Corne occurs the lament, "The organs, as you know, belonged to us, and had cost us 1500 francs; the bishop has swept them entirely away." Unless they let exaggeration sweep them entirely away, this might account for the organ Jourdain built as well as the one he repaired into which they had indeed put money, but not for the third organ on which they had no shadow of a claim, since it had preceded cathedral and canons alike. If the people of Québec found themselves worshipping for the first time in living memory without even one instrument, it is strange that no one would have felt aggrieved enough to pen a complaint, for they were not given to suffering in silence.

Whatever their motivation, the canons decided to authorize de la Corne to spend up to 2000 francs on having an organ built in Paris. Pierre-Joseph Resche, who had been playing at the cathedral on and off ever since he entered the seminary in 1716, had recently become a canon. He drew up a list of stops but indicated only the Vox Humana and the Trompette as being indispensable. De la Corne took his commission seriously indeed: he kept changing the stoplist every time someone told him how to get more tone for his money and practically moved into

it would be to clutter such choice land with a mere church and began sending to London all kinds of exciting suggestions on which the Crown might wish to act once anything happened to the Recollets. Mountain realized that his hopes hung on their fragile health. The devout King would certainly grant the land to the Church if the matter came to his attention while his mind was clear, but could he be reached in time? As half his congregation were doing, Mountain pulled every string he could in London—and won. On November 1, 1799, George issued letters patent for a commission to erect, at his expense, a "metropolitan cathedral" on the Recollets' land so soon as its two owners should attain to a better country. If they would linger in life just a little, the Anglicans might have time to plan a cathedral grand enough to overawe, perhaps even to attract, the French Canadians. Again urgent inquiries flowed eastward, especially after the cathedral cornerstone was laid in August 1800, and in due course replies came, such as the letter sent on Jan. 28, 1801, from Colonel G. Smyth in London to Attorney-General John Sewell at Québec:

"Mr. Thomas Elliot Organ builder Artillery Place Westminster engages to build an organ for Québec upon the following Conditions:

Great Organ, from GG in the Bass, to F in alt., excepting GG# being 58 keys	Stop Diapason Open Diapason Sesquialtra Bass to meet a Cornet in the treble, each of 4 ranks, 232 pipes Trumpet Bass, 28 pipes Trumpet Treble, 30 pipes	Principal Fifteenth
Choir Organ the same Compass as Great Organ to stand in front as in Cathedrals	Stop Diapason Flute Principal Fifteenth	
Swell from F below fiddle G to F in alt.	Open Diapason Cornet, 4 ranks Trumpet Hautboy	37 pipes 148 37 37
		Total 1013 pipes

I have now given you a very liberal offer for building the organ you wish, and make know [*sic*] doubt but that it will be properly executed from specimens I have already tried of the same maker's work; I have also an estimate from Gray (the most eminent Builder) but his terms are infinitely [*sic*] higher from his name being more established, and therefore we do not send them . . .

Never having heard that you received any addition to your Musical Professors in Canada, I suggest it as indispensably necessary that some person should go from hence with the organ, who may see it built, know how to direct its being put together, and keep it in tune after it is up. I have fixed on a lad of eighteen years of age by the name of Clifton, brought up as a singing boy at St. Pauls. He is an improving player, Sings with Taste, and is often employed to play the service at the different Cathedrals in London. He is willing to go to Quebec on certainty of being made organist to the Cathedral, and a promise of a sufficient income from teaching to live upon. I have recommended to him to practice hard, and also to learn the Violin, and that you will write to him by the hands of Mr. Elliot the organ builder whether you will engage him and what terms you can offer him."

Had Smyth ever heard Mountain contrast his own situation with that of Québec's Roman Catholic bishop, Denault, with regard to "control of the immense Patronage of his Church," he would have realized that poor young Clifton was bound to be left fiddling. Mountain liked shaping other people's lives for them at the taxpayers' expense (having provided for a formidable number of relatives). He was ready to start on his friends—like John Bentley, whom he knew from his days as a curate near Norwich. He invited Bentley to come out to Québec as cathedral organist, promising him a government job as an extra inducement. If Bentley arrived before July 29, 1801, when Sewell sent Elliot a definite order for the organ along with a deposit of £60, he probably dipped his spoon into what had become a rather complex broth. Certainly for the first time in Canada, and likely for the first time in the history of cathedral

construction, the worthies of Québec were trying to design an organ along with the building in which it was to function, instead of fitting an instrument somehow into an existing structure.

Elliot sent a detailed reply to Sewell's letter by September 5. His clients must, during the spring, have made three major decisions. They had ruled out the entire Swell organ proposed by Smyth, perhaps because without it the stoplist comes close to duplicating that of the organ Bentley and Mountain knew best, the one built in 1760 for Norwich Cathedral. They felt no need of a specially-trained person to install the organ, for Elliot promised to label every part and indicate where it fit. And they had decided to leave the design of the case to Captain William Robe of the Royal Artillery, who was supervising the construction of the entire cathedral and wished to know the dimensions of the pipes he would have to accommodate. Only in a few sentences did Elliot reveal that he hoped, rather than believed, that they knew what they were about or that they cared more for visual impressiveness than for fine sound.

On February 13, 1802, Bentley advertised in the *Québec Gazette* for boys of good family to "be taught singing by note gratis, and receive other advantages." We may hope that he selected the youngest applicants, whose voices would not have broken before August 28, 1804, when he inaugurated the organ at the consecration of the Cathedral, as the issue of September 6 reported:

At the usual time of Divine service, the Lord Bishop was received at the west door by . . . many respectable persons of the congregation assembled for the purpose, and a petition presented to him praying that he would consecrate the building . . . A message was then sent to His Excellency the Lieutenant Governor; and immediately upon his entering the Church, the hymn of "God Save the King" with an appropriate stanza was played upon the organ and sung by the choir.

Everything had to halt while details of the cathedral endowment were read aloud from the altar, but eventually "the Cathedral service was performed by the officiating clergy, and the choir." Apparently they did not choose Psalms and scripture lessons especially for the occasion, but used those appointed for the day of the month—which is a pity, when Psalm 12 expresses so pungently what they wanted the French Canadians to infer from their actions. However, they finished with "an appropriate and excellent discourse . . . from 1st Kings, 8 chapter, 27th verse." If the sermon dealt only with the opening of Solomon's temple, the listeners would have no cause to remember how that place of worship did not altogether fulfill the hopes of its royal founder.

The organ was duly admired, as was the surpliced choir of thirteen boys and four men. But the *Gazette* reporter merely informed his readers that the instrument had been set up and tuned by "an ingenious mechanick, Thomas Fitzer, by trade a ladies' shoemaker from Birmingham" before moving to what they really wanted to know about it: who had contributed toward its £369 cost, and how much. This was the only expense which would fall on the congregation, since the cathedral's statutes would specify how much of the income from endowments was to provide salaries for the organist and singers. Nothing short of a search through the cathedral's massive archives would establish two points which appear probable: the choral services were patterned on those of Norwich, since Bentley's successor, Stephen Codman, also hailed from there; and they were discontinued not because the singers became less competent, but because the cathedral staff did not always include a clergyman able and willing to act as precentor, as Rev. Mr. Fielde had done at the consecration service. The decision to acquire for the cathedral that new organ\* which was inaugurated on September 19, 1847, may not have been taken on strictly musical grounds.

As sailing vessels gave way to steamships able to counter the St. Lawrence current, Québec's primacy as a seaport passed to Montréal, along with most of its capacity to attract immi-

the organ-factory to keep an eye on the workmen, who must have yearned to take a soldering iron to him. But the two-manual instrument was all crated up, with directions for assembling it enclosed, by the time the first ships of 1753 left France for Québec. Whether the organ's two tremulants, one weak, one strong, or its mighty Trompette gratified the canons more, we can but guess. Apparently they did not consider their right of ownership threatened by accepting a gift of 1200 francs from Pontbriand toward the organ's cost.

But it did not thrill them long. When they learned in the spring of 1759 that British ships were heading up the St. Lawrence, they packed the cathedral's plate and other valuables off to Three Rivers for safe-keeping—just as a precaution, for Québec had withstood sieges before. If General James Wolfe thought he could terrorize the town into surrender by setting his ships' guns to shoot shells onto the cliff-top at random, he was welcome to think again. On the afternoon of July 22, however, one such shell caught the cathedral roof and set it ablaze. All through the night the fire burned until, by morning, only the stone walls were left standing.

Even if the shell struck the roof at some distance from the organ-loft, de la Corne's organ would have been too bulky to remove easily from a building whose roof might collapse without warning. But, if one of the little instruments were still in the cathedral, the fire was burning slowly enough to make its rescue feasible. The person with the strongest motivation had also the best opportunity. Canon Resche, who had drawn up the stoplist for the larger organ, was then chaplain at the Ursuline convent, two blocks of level ground away from the cathedral. We have no idea whether he in fact did what lay in his power to do, but the Ursuline annals testify that when their superior celebrated her golden jubilee on April 12, 1764, he played an organ during the ceremonies. Yet the annals and the account-books agree that the Ursulines did not acquire an organ of their own for another sixty years, and normally they kept meticulous records of everything they borrowed or lent. Why, then, would the annalist depart from her usual procedure over an organ?

The Ursuline convent was the only place of worship in Québec which the bombardment never damaged. That is why the mortally-wounded General Montcalm was carried there on September 13 to receive extreme unction, and later hasty burial, from Canon Resche. Besides, when the town surrendered, the three orders of nuns were promised that the British would interfere with neither their work nor their property, whereas every other matter connected with religion was reserved "until the King's pleasure be known." If the British noticed an organ on convent premises, they would assume that it belonged there and leave it alone. Only by letting them think so could the Sisters make sure of being able, when the time should be right, to restore it to its rightful owner, whether that were the cathedral or some private individual.

Moreover, the Ursulines displayed a generosity of spirit which later generations would find incredible if not scandalous. They opened their chapel not only to the parish priest of Québec and his congregation from the ruined cathedral, but also to the Anglican and Presbyterian chaplains of the occupying forces, working out a schedule whereby all these gentlemen could conduct services in shifts. This arrangement lasted for some five years, during which time Bishop Pontbriand died and the British Government decided to treat Catholics more leniently in Québec than anywhere else in the empire. Only the orders of nuns emerged, as before, with all their rights intact. The Jesuits and Recollets were to be left alone until they died out, after which their property would fall to the Crown. Ordinary priests and lay-people might go on much as usual so long as they behaved themselves and avoided contact with France. The anticipated influx of English-speaking immigrants having simply failed to descend on Québec in the wake of the peace settlement, the Anglicans saw no need to build themselves a church; they simply transferred their services to the Recollet chapel, which they assumed would eventually pass through the Crown to them, since most of them had military or government

grants from Britain. By the 1840s it was clear that the city, though still a seat of government and learning, would henceforth grow slowly, and its proportion of English-speaking residents decrease, so that the size of the cathedral would be adequate for many years. It might copy the usages, but could not fill the role, of a British cathedral. Circumstances were conspiring to make it, in effect, the chapel of a garrison, though fortunately a cultural rather than a military one. Thus, an organ fit to lead and support congregational singing would be more suitable than one intended, and indeed skillfully designed, primarily to accompany a choir, especially if that instrument could find a new home where that would be its main duty.

One historian of the cathedral states that the Elliot organ was sold to St. Patrick's, the Québec parish set aside for Irish Catholics, but would not fit into the loft available. Such a sale may well have been discussed, but 1847 was no year for St. Patrick's to buy an organ of any size. That was when disease-riddled ships brought thousands of refugees from famine-stricken Ireland to Québec, and St. Patrick's had to do what it could for those too destitute to travel farther inland. Whatever St. Patrick's intentions may have been, the Elliot organ was in the end sold to St. Louis' R.C. Church at Lotbinière, upstream and across the St. Lawrence.

Once installed there, it apparently received no major overhaul for an entire century. This does not imply neglect: in a community where people were more likely to move away than to move in, demands made on it probably varied little from one decade to the next, and no mechanical disorder it developed would tax the skill of Lotbinière's successive answers to Thomas Fitzer. Its rebuilding in 1949 by Casavant Frères (as their Op. 1979) suggests that it gave little trouble before at least 1926, the year when farm prices anticipated the Depression by dropping. No matter what went wrong with it after that, no congregation composed largely of farmers would have given priority to paying for repairs. Neither could it have been one of the first orders received by Casavant in 1945 after wartime restrictions on the use of metal in organs were lifted.

Anyway, Casavant eagerly took on the job of reworking it, though some of the original pipes may have continued to sound under new names. The result emerged as:

Great: Montre 8'; Clarabelle 8'; Dulciane 8'; Prestant 4'; Flûte d'Amour 4'; Doublette 2'  
Choir: Principal 8'; Salicional 8'; Bourdon 8'; Voix Céleste 8'; Flûte Harmonique 4'; Violon 4'; Cor 8'; Tremolo  
Pedal (all new, including pedalboard): Basse Principale 16'; Bourdon 16'; Gedeckt 16'; Violoncelle 8'; Bourdon 8'  
Couplers: Gt. Super; Ch. Super; Ch. Sub; Ch. to Gt.; Ch. to Gt. Super; Ch. to Gt. Sub; Gt. to Ped.; Ch. to Ped.; Gt. Super to Ped.; Ch. Super to Ped.

In whatever guise, the organ has probably edified as many Christians at Lotbinière as it would have had the chance to do had it stayed in the cathedral, whose congregation could long rival any in Canada for intelligence, affluence, and dedication—but never for numbers. George III and Bishop Mountain, and Thomas Elliot—provided a superb fold for sheep who seldom settled near enough to be gathered into it.

*\*Bulletin des amis de l'orgue de Québec*, No. 36, May 1981, includes a history of the organs of the Anglican Cathédrale de la Sainte Trinité. Jacqueline Rochette of the Casavant firm and Simon Dyk, organist of the cathedral, identify the 1847 instrument as a Bevington of London, bought at a cost of £847. After having been modified in 1855, 1858, 1862, and 1869 (usually by Samuel Warren), the Bevington was replaced in 1885 by a 3-manual organ by Warren. In turn, that instrument was rebuilt by Casavant in 1909 (op. 369) with electropneumatic action, and was again rebuilt in 1959 by Hill, Norman & Beard, with "imaginative and complete tonal remodelling" on the earlier wind-chests, according to the firm.

connections. The Presbyterians likewise moved in on the Jesuits, who at least did not, like the Recollets, wash out the chapel after each Sunday service they held. The town's ten-thousand Roman Catholics began to feel that they too had imposed on the Ursulines long enough. But where were they to go, since the cathedral walls still stood just as the fire had left them?

It took more than a military conquest and a change of sovereigns to make the canons and the parish stop fighting with each other. Twenty years earlier, they had managed to load onto Louis XV the expense of enlarging the cathedral. But even they knew better than to send the bill for repairing a Catholic church to George III. Yet if he did not pay for it, who would? The canons announced that they were prepared to raise the money and to lay down the terms on which the parishioners might, if they were very good, use the building from time to time. The parish priest and wardens replied that they too were prepared to foot the construction bill, but if they did, the canons would not be welcome to pray on their property. Their acrimony sent shivers down the spine of Jean-Olivier Briand, who valued his consecration as bishop in January, 1766, as the greatest concession which the British Government had made toward Roman Catholics in more than two centuries. What impression of Catholic gratitude and conduct must the British be getting from his fractious flock? He did get construction under way, but tempers rose with the new walls. The combatants could not, or would not, see that British law lacked provision for settling a dispute like theirs, that French law was no longer applicable, and that intervention by Rome would not be tolerated. By 1771, however, the building was at least weatherproof and ready to house the chalices and other plate which the canons had sent to Three Rivers twelve years before.

Briand's patience snapped when the canons and the parish both laid claim to the valuables, and the Three Rivers people declined to send them back until they should know who at Québec was entitled to receive them. The people of Québec, he said, might keep their parish church all to themselves, while he exercised his functions from the seminary right beside it. He would not darken their door until they were prepared to welcome their bishop into his cathedral. Even after they backed down, he kept them waiting for more than two years, until the eighth anniversary of his consecration, when he finally consented to occupy his official seat. As the canons one by one departed in peace, he did not replace them and did his best to keep a low profile and avoid any action which the British might consider ostentatious or presumptuous.

At last we are in a position to link up the Ursuline analyst's reference to an organ in 1764 with the details from around 1800 which Gosselin located for his church history. Either the organ at the convent had come from the cathedral, or it had not. If it had come from the cathedral, the sisters would hardly wish to give the canons and the parish anything more to fight over or to let the Anglicans realize that an orphaned instrument might be available for confiscation. To avoid both risks, they had only to keep quiet. If the organ had not come from the cathedral, they must have borrowed it from a private owner to celebrate the Superior's golden jubilee. But surely such a person would be equally willing to lend it, on request, to the church where he worshipped. If the cathedral authorities had access to an organ whenever they wanted one, they would have been imprudent to buy a new instrument while the Anglicans had none. Nor would the Anglicans be likely to have one until the Recollet church came into their possession free and clear. And this was destined never to happen, for two Recollets were still alive when the church burned down in August 1796. Of course, until they died, the Crown could neither claim their land nor bestow it on anyone. Whereas the Anglican congregation had been the most logical recipient for a functioning church building, they were not the only people who could use a cleared piece of prime downtown real estate, as several individual Anglicans promptly pointed out to London.

Late 1799 revealed Anglican Bishop Jacob Mountain as champion string-puller: on November 1, George III named a commission to erect for Québec a "metropolitan cathedral" at



his expense. Mountain promptly invited a friend from his days in Norwich, John Bentley, to come out as organist, promising him a government job as well. Bentley had reached Québec certainly by February, 1802, when he advertised in the *Gazette* for choirboys, and perhaps before July 29, 1801, when an order for a two-manual organ for the Anglican Cathedral of the Holy Trinity was sent to Thomas Elliot of Artillery Place, Westminster.

Judging by the reply which Elliot sent on October 5, 1801, to Attorney-General John Sewell, Québec's Roman Catholics had become thoroughly familiar with the Anglicans' plans. Elliot thanks Sewell for recommending his work to "your Roman Bishop," from whom he had yet heard nothing definite. Judging from the order which he received the following year, the official concerned was probably the then co-adjutor, J.-O. Plessis, a diplomat of the first water. Plessis may have needed some time to persuade the "particuliers," whom Gosselin mentions, to settle for an organ about half the size of the Anglican instrument or of the organ de la Corne had sent them from Paris half a century earlier.

This perhaps was just the kind of deferential gesture which would reassure the government that the Roman Catholics, who made up 95% of the colony's population, knew their place too well to compete musically with the Church of England. On the other hand, the sub-title of a French-language hymnal published at Québec in 1796, "Collection of hymns for use in missions, retreats, and catechism classes," suggests that congregational singing played little part in the cathedral's services. If the organ was wanted mostly to accompany Gregorian chant, it would not need great volume. No organist who ever played it published anything beyond accompaniments for plainsong. While assuaging the English by its apparent modesty and restraint, the organ probably suited exactly the needs of its milieu.

When the organ for the Catholic cathedral, Notre Dame de Québec, arrived from Elliot in 1803, it had a single 54-key manual, controlling an 8' Bourdon and Basse Bourdon, an 8' Dulciana, a 4' Flute, a 4' Prestant, a 2' Doublette, and an 8' Hautbois—which could have appeared on the stop-knob as *Hautboy* or even *Oboe* without disposing that generation, unlike their descendants, to riot in protest. Its purchasers even invited John Bentley to inaugurate it—more, let us hope, in a spirit of good fellowship than of one-upmanship, though the Anglican cathedral and its organ were not yet functional. After his own church opened in August, 1804, Bentley continued to play for the Roman High Masses when they did not conflict with Anglican service-times, relinquishing those which did to Father Tabeau. It is hard to see why the wardens of Notre-Dame de Montréal, who must have known how Bentley was shuttling back and forth, should have formally requested from Bishop Plessis in 1814 permission to employ a Protestant organist. Were they subtly accusing the cathedral staff of eating with publicans and sinners? If so, the replacement of the original case by Thomas Baillargé's masterpiece in sculptured walnut acquires meaning from its date, 1827–8. The rebuilt Notre-Dame de Montréal, with its great expanses of utterly sumptuous wood-carving, was then close to completion. Did the mother church in Québec City wish to show that she also valued local artistry but could afford to place only one superb specimen in a gallery, since she felt no need to flaunt carving by the acre as they did in Montréal.

Perhaps looking at the organ was always more rewarding than listening to it, for although published descriptions remain of many special services held in the cathedral over the next sixty years, they rarely mention the music. We have only one indirect comment on the skill of M. Lescuyer, who played the organ for a dozen years before and a dozen years after the case was replaced. When the Ursulines were presented in 1836 with an organ built in Paris, they requested lessons not from him, but from Bentley's successor at Holy Trinity, Stephen Codman. Unlike their predecessors who had admitted male WASPs to their chapel by the regiment, they hesitated to let in even one.

They kept the organ in their entrance hall until Mr. Codman had taught several Sisters to play it acceptably, whereupon they dismissed him and moved it into the chapel.

Extensive repairs in 1847 allowed the Elliot organ to accompany Gregorian chant as beautifully as ever, but those repairs could not sufficiently enable it to amaze the gazing rustics ranged around, which came to be deemed the principal function of the organ in a major church. In 1864, Mitchell & Forté, a flourishing firm from Montreal, was summoned to provide the cathedral with a suitably impressive instrument. If the firm would but fit the new pipes into an enlarged copy of the Baillargé case. They agreed not only to this but also to accepting as partial payment the original case and at least half the pipes it contained. These they trundled off to Montréal, where they worked them into the "accompaniment organ" which was then installed in the south transept of the Gesu Church, adding to them an 8' Montre, a Trompette, and a pedal-board controlling a 16' Bourdon.

It is not clear what person in Montréal requested information on the organs of Québec Cathedral from Blanche Gagnon, whose father (Ernest), uncle (Gustave), and cousin (Henri) had successively served as the cathedral's organists. On September 6, 1938, she put what she knew into memorandum form, making it clear that she was recording only what she and Henry had heard their fathers say. A search of the cathedral account-books might, she felt, yield more details than she could provide. She could not remember her father's ever discussing the organ as it was before Mitchell rebuilt it—and with good reason: either she or Gosselin had the dates wrong. For Gosselin found that Ernest Gagnon was appointed organist in 1864, so that he could have played the Elliot organ for only a few months before Mitchell dismembered it, since the new organ was ready for use in January 1865. Henri had understood from Gustave that few if any of the Elliot pipes which did not go to Montréal survived the rebuilding of Mitchell's instrument in 1904 by Casavant Frères (as their Op. 211). But Henri was not likely to comb account-books in search of antique pipework. We may form some notion of his tastes from realizing that, after the basilica rose from the ashes of the 1922 fire, he perhaps did not aid and abet but, as cathedral organist, must have allowed Casavant Frères to install an organ (their Op. 1217 of 1927) which had more couplers and combination pistons than stops, and which proved to be the most gadget-happy instrument they ever built.

Neither is it clear why Rev. Antonio Poulin, who was in charge during the 1965 construction of the Collège de Sainte-Marie in Montréal, should have been the person to decide that the "accompaniment organ" could no longer stay in the south transept of the Gesu Church. By whatever right he possessed, he offered it to the Québec Conservatoire de Musique, into whose collection of historic instruments he thought it would fit, since it was not in working order. The Conservatoire's director, Wilfrid Pelletier, determined that the organ could be repaired and suggested that it go instead to the Musée du Québec, where audiences could hear it in performances of period music. To this both Father Poulin and the Musée agreed, and the Service des Monuments Historiques brought the organ to Québec in late August, 1965. They arranged with Marcel Bertrand, the local Casavant representative, to render it functional and install it on the Musée's second floor near the staircase, where its sound could carry into all the room which would hold audiences.

Bertrand carried out the restoration, accepting \$5,000 for doing so. But either he stopped short of completing it, or Québec audiences were less than anxious to hear concerts of period music, for by 1980 the Musée's authorities were assuring inquirers that the organ was not playable. Recently, it was relocated on loan to the Conservatoire in Chicoutimi, where presumably it, "blushes unseen and wastes its sweetness on the desert air." The Musée is supported by Québec's taxpayers, who are much more ready to extol the genuine beauty of the French-Canadian carved case than to admit that the pipes inside, which had for almost two centuries been doing the work that matters with an organ, are still unrepentantly English.



Levi U. Stuart 1826–1904  
Half-brother of Richard Ferris



William James Stuart 1828–1904  
Brother of Levi U. Stuart



Ferris L. Stuart (b. 1866)  
Son of Levi U. Stuart



Frederick L. Stuart (b. 1859)  
Son of Levi U. Stuart

# FERRIS & STUART CONTRACTS IN NEW JERSEY AND ON STATEN ISLAND: AN HISTORICAL SURVEY

BY STEPHEN L. PINEL, ARCHIVIST

**B**ecause of close proximity to the city, the State of New Jersey and Staten Island offered New York organ-builders a convenient marketplace for instruments. Railroads, numerous inland waterways, and a long coastline facilitated efficient and economical shipping. Propinquity also encouraged the travel to New York of potential clients to inspect completed instruments and examine organs under construction. Rural villages and towns grew rapidly and built new and larger churches by mid-century. Growth combined with a new leniency toward the use of organs created a demand for the instrument never before experienced by the industry, and census studies prove the point.

Ferris and the Stuarts manufactured nearly 200 instruments<sup>1</sup> Roughly ten percent were intended for institutions or private individuals in the New Jersey-Staten Island region. Classified by denominations, seven were sold to Episcopal congregations, five to Presbyterian, four to Reformed Dutch, three to Baptist, two to Roman Catholic, and one to a Unitarian congregation. The earliest was probably built for St. Peter's R.C., Newark (1851?), and the latest for Christ Church, Middletown, N.J. (1872?). Two were purchased privately. Research suggests that the firm had nearly equal demand in the area for one and two manual instruments.

Until the late 1860s, all the instruments installed by the firm had the traditional rear gallery placement. Late in the decade, an emerging trend based on the retrospective Oxford Movement caused this standard to be questioned. From then, it became increasingly common for instruments to be placed at the fronts of churches in full view of the congregations. By the end of the century, instruments originally located in the west gallery were being relocated to the rear of the pulpit or to the side of the chancel. In several instances, congregations were procuring their first organs. Disagreement frequently arose among members who were uncomfortable with the virtues of ecclesiastical instrumental music. Only one organ, installed in the Franklin Street Methodist Church, Newark, in 1852, was permanently removed as a result of such conservatism.

The documentation on instruments in New Jersey and on Staten Island varies from being quite complete to, in several instances, minimal. By examining all the instruments within a geographical boundary, it is possible to consider many details

which would otherwise be lost. During the thirty years the Ferris & Stuart shop was constructing new instruments, twenty-six are certain to have been commissioned by New Jersey-Staten Island patrons. This represents a considerable portion of the business from this distinguished New York firm. Sources are carefully indicated to encourage further investigation.

## St. John's Church, Episcopal Clifton, S.I., New York

The first instrument thought to have been owned by St. John's Episcopal Church, Clifton (new Rosebank), S.I., New York, was the work of George Jardine (1800–1882) about 1845. Two letters among the Hall & Labagh factory correspondence indicate that it was seriously in need of repair. In a letter to the church, Thomas Hall (1791–1874) wrote on 18 May 1846:

We have examined the organ in St. John's Church, Clifton, and find it radically defective in its construction. We cannot undertake to make a good instrument of it. All that can be done will be to take it to pieces and regulate the different parts as far as is practicable. This will take a man two or three weeks for whose labor we should charge \$2 per day. Should you approve of this arrangement, we will send a competent person to commence work without delay.<sup>2</sup>

A second letter, written two days later, suggested tonal alterations in addition to the mechanical repairs.<sup>3</sup>

By 1869, a larger edifice was needed for a growing congregation, and the cornerstone for a new building was laid on October 30 Two years later the local newspaper, the *Richmond County Gazette*, ran a lengthy description of the newly consecrated church, including a short mention of the organ:

The new organ, built by Stuart, of New York, is situated in the niche at the side of the chancel. The instrument, comprising two manuals, with pedals, containing thirty-seven stops, all running through, is exceedingly powerful and rich, at the same time possessing great delicacy of tone throughout, and exhibiting the carefulness of voicing that the justly-celebrated maker has bestowed upon it. The "Vox Humana" stop in the swell organ is especially fine, and deemed to be unexcelled, if not superior, to any similar stop in the country. The entire mechanical portion of the instrument is first class, and the decorations being in strict keeping with the interior of the noble edifice which it adorns. Altogether Mr. Stuart [1829–1904] may be well proud of this instrument which but adds to his well-earned reputation as a builder.<sup>4</sup>

Included in a series of photographs taken at the fiftieth anniversary of the parish in 1893 is an image of an unidentified organist seated at the console of this instrument. Vividly displayed is the right-hand stop jamb showing three layers of double rows of terraced, square-shanked drawknobs. Two nameplates are visible: one between the manuals in traditional placement, and another (which is possibly a memorial plate) mounted on the impost. A wind indicator is positioned on the case side to the right of the key desk. Also shown is a variety of musical and liturgical publications placed at and around the music rack, one which prominently displays an etching of the Boston Music Hall organ. (The picture appears on page 31 of *The Tracker* 30:1).

The Stuart organ continued to serve until 1926 when it was replaced by Austin Organ Co. Opus 1467, which is still in use. It is not known if the Austin contains any pipework of the former instrument.

#### **Church of the Ascension Episcopal West Brighton, S.I., New York**

In an 1871 newspaper article listing the workmen who built the new Church of the Ascension is found "Stuart, the organ."<sup>5</sup> Only one entry from the vestry minutes mentions the organ: "Mr. Smythe moved, seconded by Mr. Neal, that Mr. Roberts be authorized to contract for the removal and change of the organ, according to plans and estimates submitted by builder, at a cost not to exceed \$400."<sup>6</sup> The entry raises more questions than it answers. Did Stuart provide a new organ and take the old one in trade? Did he move an older instrument into the new church? Evidence suggests the latter, because \$400 would have acquired only the smallest one-manual instrument in 1871. To further confuse the issue, the parish had been in

existence since 1802 but had never owned a building. They had previously worshipped in Trinity Chapel on Staten Island.

The 1871 building remained in use until about 1940 when the congregation became unable to care for it. For the next few years they met in a private residence. In 1949 they dedicated the building presently in use. The fate of the old organ is unknown, though *The Music Trades* 21 July 1906 reports that it was rebuilt in that year by Wm. H. Davis & Son.

#### **Christ Church, Episcopal New Brunswick, New Jersey**

New Brunswick had several established churches by 1850 but only Christ Church had been using an organ. Their first was procured in 1788 and cost \$100. Unfortunately, no builder is mentioned in the records. Another organ was acquired about 1840 and may have been the product of Henry Erben (though he lists it as 1830). The third instrument, installed in 1869 at a cost of \$3,000, was built by Levi U. Stuart.

First consideration of a new organ by the vestry took place on 20 April 1868 when: "it was ordered that a committee of three be appointed to consider the subject of a new organ . . . and the report on the same . . . as soon as practicable."<sup>7</sup> On July 14:

The committee appointed at the last meeting of the vestry for the purpose of obtaining plans and estimates for a new organ for the church, beg leave to report that they have submitted a properly selected scheme . . . to two different builders, and have obtained their estimates. They recommend the purchase of an organ from Mr. L. U. Stuart of New York whom they have ascertained to be a good builder. He agrees to furnish an organ according to the plans for three thousand dollars and to allow six hundred dollars for the old organ, making twenty-four hundred dollars to be paid him, for putting in the new organ complete, and removing the old.<sup>8</sup>

*The 1871 Levi U. Stuart organ at St. John's Episcopal Church in Clifton, S.I., New York, replaced a ca. 1845 Jardine and was succeeded in 1926 by Austin Opus 1467.*



Making space for the Stuart organ at Christ Church was not an easy task. It required removal of a sidewalk and construction of an annex to the edifice. Conflict arose over which side of the church would be appropriate for the addition. After some delay and the work of two architects, it was placed on the north side of the church adjacent to the chancel; the annex still exists as a chapel. On 3 April, "The committee appointed to obtain an organ and construct an organ chamber . . . respectfully report that they have carried out the duties assigned to them."<sup>9</sup>

The organ was erected in the weeks that followed. Official exhibition took place at a combined recital and evensong on Thursday, 13 May 1869. A notice in the *New Brunswick Daily Fredonian* recorded:

The New Organ at Christ Church, in this city, (built by L. U. Stuart, of New York), was formally inaugurated Thursday evening May 13th, in the presence of a large assemblage of people, including representatives, we should judge, from all the Churches in the vicinity. The program comprised Organ Sonata, Processional, Evening Prayer . . . ; alternated with organ Solos by Mr. Messiter, Organist of Trinity Church, and by several Organists of the churches of this city, Messrs. Schneeweiss, Kelley, Garland, W. P. Voorhees, Darrow, and T. N. Doughty. The admission being by complimentary tickets, a collection was taken to defray expenses.<sup>10</sup>

Nothing critical was said about the instrument.

Vestry minutes noted a shortfall in available funds to pay for the organ:

The details of amounts expended and due, may be found in the accompanying statement which shows a deficit of available funds to meet expenditures of about nine hundred dollars, seven hundred should be paid immediately."<sup>11</sup>

One member of the community took advantage of the need for funds by offering his talent. An ad in the *New Brunswick Daily Fredonian* stated: "Grand Tableaux in aid of the Organ Fund of Christ Church at the Residence of Mr. Spencer Driggs . . . Tickets \$1."<sup>12</sup> At a later meeting, the vestry expressed gratitude to Mr. Driggs for his efforts in behalf of the church organ fund. It netted about \$100 for the organ debt.

A copy of the exhibition program has survived. It lists compositions by composers whose works were not frequently performed at the time including Tallis, Tye, Mendelssohn, Handel, Mozart and Wesley. The only nineteenth century French selection, played by Mr. Messiter, was a solo by Lefébure-Wély. The program also gives the stoplist with manual and pedal compasses.

On 11 June 1877, the vestry considered the possibility of having the organ moved to the rear gallery where the earlier organ had stood. The committee charged with the responsibility reported that "progress was being made;" thereafter the matter was never mentioned.<sup>13</sup> On 15 January 1892, Frank Roosevelt reported that \$175 in repairs would be necessary to keep the organ going; the vestry authorized them.<sup>14</sup>

From 1880 to January, 1888, the instrument was maintained by Alexander Mills (1824–1900). It is impossible to

determine which firm had the service contract preceeding that date since financial records of the parish are incomplete. Between 1888 and 1892, the Roosevelt firm took responsibility for the organ. After the cessation of their business, Samuel Poorman (1824–1914), a little-known New York maker, began maintenance in March, 1893.<sup>15</sup> At the 13 December 1903 vestry meeting, the Rector:

called attention to the completely worn-out and unsatisfactory condition of the organ, whereupon the following resolutions were adopted: Resolved that an organ fund be commenced and the subscriptions to the same be requested by the Rector from the chancel to the congregation. Resolved that the music committee with the addition of Mr. Wilmot [the church organist] be authorized and empowered to inquire about the cost of a new organ and report it at a later meeting of the vestry.<sup>16</sup>

Late in June, 1904, the Stuart was replaced by J. W. Steer & Co., Opus 537 of three manuals. That was, in turn, replaced by Casavant Frères, Opus 994 (1923), which was rebuilt by Aeolian-Skinner, Opus 1315 (1955).



A. H. Messiter dedicated the 1868 L. U. Stuart at Christ Church in New Brunswick.

## Second Reformed Church New Brunswick, New Jersey

After dedicating a new edifice on 10 April 1861, the congregation installed an organ during the following year; it appears on the Stuart opus list. A history issued in 1893 stated: "An organ was put in shortly [after the building was finished], through the efforts of Mr. G. B. Gaston, at that time in charge of the music." The consistory minutes of 1 October 1861 expand the details:

A communication having been received from Mr. G. B. Gaston in which he says that 'the understanding was positive that no increased expense for music should result to the congregation' and that he asks 'simply that the instrument may be allowed to be set up for one year and if it is found that any evil results there from' he is 'perfectly willing that it be removed and will undertake to meet any expense that may be incurred.' Whereupon the Consistory have received a communication from the Chorister G. B. Gaston, Esq. in relation to the introduction of an organ for aid of the choir: Resolved that the music of the choir is now eminently satisfactory to all. Resolved that the financial situation of the church constrains us to avoid any expense or obligation that is not imperative. Resolved that the Consistory accede to the request of the

1869 Levi U. Stuart, New York	
Christ Church, Episcopal, New Brunswick, New Jersey	
Source: <i>Dedication Program 13 May 1869</i>	
<b>GREAT</b> 56 notes	<b>SWELL</b> 56 notes
8 ft. Open Diapason	8 ft. Open Diapason
8 ft. Melodia	8 ft. Stopped Diapason
8 ft. Salicional	8 ft. Dulciana
4 ft. Principal	4 ft. Principal
4 ft. Harmonic Flute	2 ft. Piccolo
3 ft. Twelfth	8 ft. Hautboy
2 ft. Fifteenth	<b>PEDAL</b> 25 notes
8 ft. Trumpet	16 ft. Subbass
	8 ft. Violoncello
<b>MECHANICAL STOPS</b>	
Swell to Great	
Pedal to Great	
Pedal to Swell	
Tremulant	
Full, Chorus, Solo, Composition pedals	
Bellows Alarm	
All Registers run all through	
Bold type indicates nomenclature copied from the source.	



Chorister upon the terms proposed in his letter today resolving to themselves the right to direct the removal of the organ at any time within the year should the interest of the church require it.<sup>17</sup>

Considering the trepidation with which the Consistory granted permission to have the organ installed, it is not surprising there was no exhibition. It was probably a small instrument with only one set of keys. Neither the stoplist nor details about the organ have survived. An interesting evaluation of the Stuart organ arose in 1865 when the First Reformed Church procured J. H. & C. S. Odell Opus 29. The local newspaper stated:

As far as we have been informed we infer that the members and friends of the church are very well pleased with their new instrument and in regard to the peculiarities above referred to we think their pleasure is well founded, although in other respects there may be some question as to its superiority in comparison with the smaller organ of the 'Second Dutch.' It is not our purpose, however, to give an opinion on the subject, as we are conscious that our ability to form a correct one is very limited, and we therefore leave the matter open for discussion.

The newspaper went on to say that an organ is a wonderful asset to the worship of any church, and that the congregation of the First Reformed Church should be proud to have so fine an instrument. So much for the fears of the Second Dutch Consistory just three years earlier.<sup>18</sup>

In 1874, a church history reported that the Stuart organ was moved from the gallery to the front of the church. Hilborne Roosevelt (1849–1886) rebuilt it into an instrument of two manuals and 19 stops as his Opus 204 (1884). The further fate of the organ has not been researched.

## Second Presbyterian Church New Brunswick, New Jersey

Records are incomplete for Second Presbyterian Church, New Brunswick, which merged with the First Church shortly after the turn of the century. There is only one mention of the instrument in Session minutes on 2 September 1865:

Dr. Chastee was appointed to present the views of the Session on the use of the organ to the Chorister, B. Brokaw.<sup>19</sup>

Several newspaper items support the date of 1865 as the year the organ was installed. Attendance at a festival held by the ladies of the parish "in aid of the Organ Fund of the Second Presbyterian Church will not disappoint the expectation of any, and promises to be a source of blessing beyond the principal object aimed at."<sup>20</sup> The next issue noted, "the result of the Festival will be very gratifying to the managers and enable them to purchase a good church organ."<sup>21</sup> Because it was replaced in 1893 by J. H. & C. S. Odell, Opus 319, a modest two-manual organ of ten ranks, it is likely that the Stuart organ was of one manual.

## First Reformed Church First Presbyterian Church Metuchen, New Jersey

Metuchen, New Jersey, situated about six miles northeast of New Brunswick, received two Levi U. Stuart organs. All that is known regarding one listed for First Reformed Church is that it was a one-manual instrument built in 1858, according to an unpublished church history at the Metuchen Public Library.

A contract for the instrument installed in the First Presbyterian Church was let on 21 December 1870. Though Session minutes fail to mention its acquisition, the original contract survives. Its opening statements provide significant details:

Witnesseth that the said Levi U. Stuart, party of the first part does hereby covenant and agree to sell and put up in the above named church at Metuchen, N.J. an organ according to the foregoing scheme built by Thomas Hall now standing in the said Stuart's factory at No. 124 West 35th St., New York.<sup>22</sup>

Stuart received the organ in trade when he provided a new instrument for the Institute for the Blind, New York City, in 1870. A church history recounts: "This organ has been in the institute for the Blind and frequently used by Fanny J. Crosby [1821–1915], the hymn writer. She again played the organ on a visit to Metuchen." It was installed in January, 1871, in a room built for it behind the pulpit.<sup>23</sup>



Second Reformed Church, New Brunswick, New Jersey, 1861–1925

Constructed by Thomas Hall (1791–1874) in 1844, the instrument was reported to have had a Gothic case. It was comprised of 16 stops, two manuals, and 1½ octaves of pedals.<sup>24</sup> Levi Stuart rebuilt it, adding a number of speaking and mechanical registers, and then sold it to the Metuchen congregation. Both the original and rebuilt stoplists survive. It lasted until 1908 when it was replaced by a 2-15 instrument built by J. H. & C. S. Odell, Opus 442. The Odell was in part financed by a grant from the Andrew Carnegie Foundation.

1844 Thomas Hall, New York City Institute for the Blind, New York City Source: <i>Hall Correspondence Ledgers</i>	
<b>GREAT</b> 58 notes, GGG to f	<b>SWELL</b> 37 notes F to f
8' Open Diapason	8' Dulciano
8' Stopped Diapason bass	8' Stopped Diapason
8' Stopped Diapason treble	4' Principal
4' Principal	4' Hautboy
4' Flute	<b>CHOIR BASS</b> 17 notes GGG to F
2 2/3' Twelfth	8' Stopped Diapason
2' Fifteenth	
8' Cremona	
<b>PEDALS</b> 13 notes GGG to GG	
16' Large Open Diapason	
Pedals and Great	
Great and Swell	
Bold type indicates nomenclature copied from the source.	

1844 Thomas Hall, New York 1871 L. U. Stuart, Rebuilder First Presbyterian Church, Metuchen, New Jersey Source: <i>Contract</i>	
<b>GREAT</b> 54 notes CC to f	<b>SWELL</b> 54 notes
8' Open Diapason	8' Open Diapason 37 pipes
8' Stopped Diapason	8' Dulciana 37 pipes
8' Salicional	8' Stopped Diapason 37 pipes
4' Principal	8' Stopped Diapason bass 17 notes
4' Flute	4' Principal 37 pipes
2 2/3' Twelfth	4' Principal bass 17 pipes
2' Fifteenth	2' Piccolo 37 pipes
8' Cremona tf	8' Trumpet 37 pipes
<b>PEDALS</b> 20 notes CCC to G	
16' Double Open Diapason	
16' Double Stopped Diapason	
Coupler Pedal to Great	
Coupler Great to Swell	
Coupler Pedal to Swell	
Bellows	
Bell Signal	
Vox Tremulant	



*Second Presbyterian Church, Rahway, New Jersey*

## Second Presbyterian Church Rahway, New Jersey

Neither the Trustee nor Session minutes mention the purchase of an organ until paying for it became a problem. At the 29 January 1869 meeting of the Trustees, the clerk wrote:

After a pretty free discussion of the ways and means to be used to meet the pressing demands of creditors for work finished as well as for the organ just completed . . . it was resolved . . . to raise a loan of \$1,000 or \$2,000 for one or two years at a cost not to exceed one percent interest . . . [and] to raise a loan on parsonage . . .<sup>25</sup>

Later, the same committee decided to tap an unused resource:

On motion . . . it was resolved that the young people of the congregation be requested to form themselves into a society . . . and assume or undertake the liquidation of the organ debt.<sup>26</sup>

According to a church history written in 1887, the purchase price was \$4,000.<sup>27</sup>

The local newspaper carried generous coverage of the exhibition which featured George W. Morgan (1822–1892) and a number of other artists. There were colossal paid ads on 14 and 21 January 1869, and the issue of the 28th printed a review of the program held on Thursday evening, 21 January:

The organ concert at the Second Presbyterian Church last Thursday evening was a great success, both as to numbers who attended and satisfaction given to them. The organ is very handsome in appearance and excellent in tone, and its fine powers could not help but be well displayed under such a masterful musician as Geo. W. Morgan who presided that evening.<sup>28</sup>

Even newspapers as far away as New Brunswick carried announcements. The *New Brunswick Daily Fredonian* stated:

Concert in Rahway—A concert of classical music for the benefit of the organ fund of the Second Presbyterian Church in Rahway was held less than two weeks ago, and the handsome sum of eight hundred dollars was received from the sale of tickets at the door. This shows a very commendable appreciation of the higher order of musical performances.<sup>29</sup>

The instrument was installed in the rear gallery and had a somewhat ordinary case, a pipe-fence. But it had the old-style keydesk with wrap-around doors as used widely in the 1850s. Early in 1885, the ladies of the church decided the organ should be moved to the front. They initiated a campaign and managed to raise two thirds of the money necessary. Levi U. Stuart took charge of the relocation, under contract. The total expense neared \$500.<sup>30</sup> At the same time the Trustees recorded the following:

Mr. Eyer, Chairman of the church property committee reported . . .

that he had visited a church in Newark and had seen the working of a Water Motor for blowing the organ. Recommending it highly to the board in simplicity of construction and its adaptability of doing the work required thereof./sic/<sup>31</sup>

After they wrote to Stuart to receive his estimate, the Trustees “moved and seconded that a committee be authorized to procure a water motor for blowing the organ of such pattern and design as they may deem most advantageous to the church.”<sup>32</sup>

L. U. Stuart did not service the instrument, as was typical of him for his installations outside of the New York City area. On 1 April 1885, the Trustees dropped the services of Alexander Mills (who was also servicing the Stuart organ at Christ Church, New Brunswick) in favor of William H. Davis & Son. The Davis firm charged \$35 a year “for care of the church organ.”<sup>33</sup>

The M. P. Möller Co. was commissioned to replace the Stuart with Opus 6379 by March of 1936, according to factory records. It had three manuals and 48 speaking stops. The agreement stipulated that Möller would receive the old organ. A letter from company offices in Hagerstown to A. M. Whitman, the New York representative stated,

In reference to the organ at Rahway, since we get the old organ, we want to offer it for sale. Please send me at once the complete specifications of the organ; also the measurements and a photograph and see if we can't find a customer for it without shipping it to Hagerstown first.<sup>34</sup>

A buyer could not be found. The organ was transported to Maryland where it was used for salvage, according to the firm.

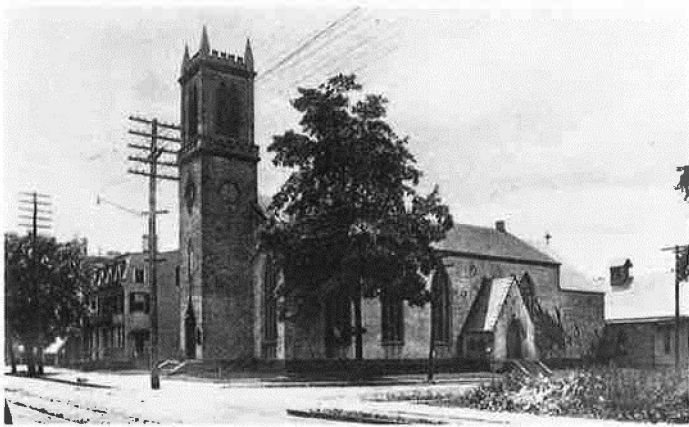
1869 Levi U. Stuart Second Presbyterian Church, Rahway, New Jersey Source: <i>The Rahway Advocate</i> , 12 Jan. 1869, p. 2	
<b>GREAT ORGAN</b> 56 notes, CC to g	<b>SWELL</b> 56 notes, CC to g
8' <b>Open Diapason</b>	16' <b>Bourdon</b>
8' <b>Stopped Diapason</b>	8' <b>Open Diapason</b>
8' <b>Salicional</b>	8' <b>Stopped Diapason</b>
4' <b>Principal</b>	8' <b>Dulciana</b>
4' <b>Flute Harmonic</b>	4' <b>Principal</b>
3' <b>Twelfth</b>	2' <b>Piccolo</b>
2' <b>Fifteenth</b>	III <b>Cornet</b>
III <b>Sesquialtra</b> (sic)	8' <b>Hautboy</b>
8' <b>Trumpet</b>	
<b>PEDAL ORGAN</b>	
16' <b>Double Open Diapason</b>	
16' <b>Bourdon</b>	
8' <b>Violoncello</b>	
<b>COUPLERS</b>	
<b>Great and Swell</b>	<b>Tremulante</b>
<b>Great and Pedal</b>	<b>Bellows Alarm</b>
<b>Swell and Pedal</b>	
<b>COMBINATIONS</b>	
<b>Full, Chorus, Solo</b>	
Bold type indicates nomenclature copied from the source.	

## St. Paul's Episcopal Church Rahway, New Jersey

The first-known organ in use at St. Paul's Church, Rahway, was the work of Hall & Labagh, of New York. The stoplist of this instrument is preserved among that firm's correspondence.<sup>35</sup> A new and larger organ was desired twenty years later: “Resolved that the vestry act as a committee to solicit contributions for an organ,” and, “Resolved that the following gentlemen be added to the organ committee appointed at a meeting held 6 June 1869, Messrs. John. M. Tufts, Jr., H. W. Oliver, and S. Moon.”<sup>36</sup> Among the competitors for the commission were Hall & Labagh, and Levi U. Stuart (who had recently completed a successful instrument at Second Presbyterian, Rahway, in 1869). In a letter dated 31 August 1869, Thomas Hall responded to an inquiry from John Tufts:

Inclosed we beg leave to hand you a scheme and specifications for building an organ for St. Paul's Ch. Rahway. You will perceive that we have adhered pretty closely to the memorandum you sent by comparing the two schemes. Our price for the organ put up in the church and complete ready for use is thirty-five hundred dollars it being understood the whole work is to be of the very best quality in every respect.<sup>37</sup>

Unfortunately, Hall did not notate the proposed stoplist in his ledger.



*St. Paul's Episcopal Church, Rahway, New Jersey.*

On September 18, the vestry decided, "that the organ schemes be referred to the financial committee for their deliberation and report at the next meeting."<sup>38</sup> In the minutes of the following meeting, the vestry resolved, "the scheme presented by the finance committee be accepted," but they did not indicate the builder.<sup>39</sup> Newspapers confirm that the contract was assigned to Stuart.

It did not take long to get the instrument once the contract was signed. Local help was hired to assemble the instrument (a common practice) as the vestry minutes of 15 February record: "Resolved that ten dollars be presented to Mr. Bloun(?) for services during the erecting of the organ."<sup>40</sup> A notice in *The National Democrat* in early February said:

We noticed last week that the new organ for St. Paul's Episcopal Church had arrived. It has been put in position in the church, and is the largest and finest organ in the city, costing \$3,500.00 . . . A public exhibition of the organ will take place this (Thursday) evening. A limited number of tickets of admission being issued. G. W. Morgan and F. Fielding, the celebrated organists will preside. The organ was manufactured by L. U. Stuart of New York.<sup>41</sup>

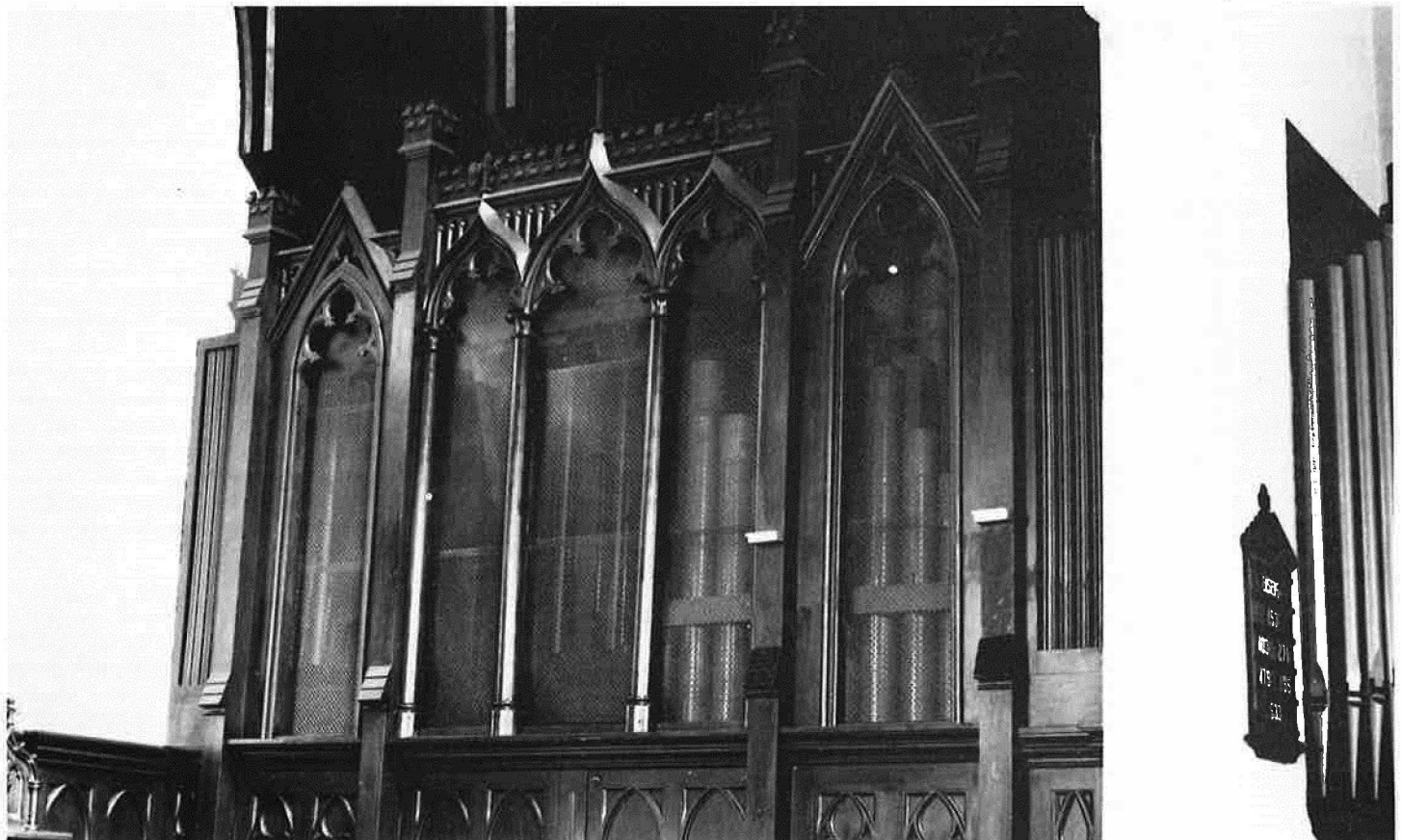
One week later, the same paper provided generous cover-

age of the exhibition, noting that the new organ at St. Paul's had proved a success, and "that all present were well pleased" with the "merits of the various stops . . . admirably shown" . . . by G. W. Morgan and Mr. Fielding.<sup>42</sup>

Originally installed in the rear gallery, the organ and choir were moved to the left front in 1892. The original case was retained and parts of it exist to the present day. It has lost its once-decorated front pipes and the spaces have been covered with chicken screen. The instrument lasted until 1918 when it was replaced by M. P. Möller Opus 2423 of two manuals and 26 stops.

<b>1849? Thomas Hall</b> <b>St. Paul's Episcopal Church, Rahway, New Jersey</b> <i>Source: Hall &amp; Labagh Correspondence</i> "Chapel Organ in Gothic case painted in imitation of Oak. Gilt front pipes. Compass CC to F. Stops as follows: <b>Open Diapason</b> from tenor F <b>Principal</b> all thro <b>Stopd Diapason</b> do <b>Fifteenth</b> do <b>Stopd Diapason Bass</b> <b>Trumpet</b> from tenor F <b>An octave of hanging pedals.</b> Shifting movement to take off all the stops except the diapasons. Shifting movement to bring on the Principal and Fifteenth. Dimensions 12 ft. high, 5'8" wide, 3'3" deep. Packing 350 ft. boards 3 men 1 day"	
<b>1870 Levi U. Stuart</b> <b>St. Paul's Episcopal Church, Rahway, New Jersey</b> <i>Source: The National Democrat, 10 Feb. 1870, p. 2</i> <b>GREAT ORGAN</b> 56 notes, CC to g <b>SWELL ORGAN</b> 56 notes 8' <b>Open Diapason</b> 16' <b>Bourdon</b> 8' <b>Salicional</b> 16' <b>Bourdon Bass</b> 8' <b>Dulce</b> 8' <b>Open Diapason</b> 8' <b>Melodia</b> 8' <b>Stop Diapason treble</b> 4' <b>Principal</b> 8' <b>Stop Diapason bass</b> 4' <b>Harmonic Flute</b> 8' <b>Dulciana</b> 2' <b>Fifteenth</b> 4' <b>Principal</b> III <b>Sesquialtria</b> (sic)    2' <b>Piccolo</b> (sic) <b>PEDAL ORGAN</b> 25 notes, CCC to C    8' <b>Hautbois</b> 16' <b>Double Open Diapason</b> 8' <b>Bassoon Bass</b> 8' <b>Violoncello</b> (sic) <b>COUPLERS</b> <b>Swell and Pedal</b> <b>COMBINATION STOPS</b> <b>Great and Swell</b> <b>Vox Tremulant</b> <b>Full, Chorus, Solo</b> <b>Great and Pedal</b> <b>Bel lows Alarm</b>	

*The remains of the 1870 L. U. Stuart case at St. Paul's Episcopal Church, Rahway, N.J., contains a Möller*



1869 Levi U. Stuart			
First Baptist Church, Plainfield, New Jersey			
Source: <i>The Constitutionalist</i> 30 Nov. 1869, p. 2			
GREAT ORGAN 56 notes, CC to g		SWELL ORGANS 56 notes	
8' Open Diapason		8' Open Diapason	
8' Stopped Diapason		8' Stopped Diapason	
8' Salicional		8' Dulciana	
4' Principal		4' Principal	
4' Flute Harmonic		2' Picolo	
2' Fifteenth		8' Hautboy	
PEDAL ORGAN 25 notes CCC to C			
16' Subbass			
COUPLERS		COMBINATIONS	
Swell and Great	Vox Tremulante	Full, Chorus, Solo	
Great and Pedal	Bellows Signal		
Swell and Pedal			
Bold type indicates nomenclature copied from the source.			

### First Baptist Church Plainfield, New Jersey

Fire destroyed the First Baptist Church, Plainfield, and its historical records on 14 March 1923. The building had been completed in 1869, replete with organ by L. U. Stuart. Some information about the instrument can be gleaned from period newspapers. *The Central New Jersey Times* printed a brief but significant article:

The new building of the First Baptist Church will be open to the public on Tuesday evening next, at which time a concert and organ exhibition will be given. The organ is from the manufactory of L. M. Stewart [*sic*] of New York, and has been pronounced by critics to be a superior instrument. No better opportunity to test its merits could be asked than will be offered on Tuesday evening. Mr. Geo. W. Morgan will preside at the organ and Miss C. W. Hutchings, and Mr. J. E. Perring are announced for the vocal part of the programme.<sup>43</sup>

The same page elegantly displays an advertisement which confirms the date as Tuesday evening 23 November 1869. Tickets were available at local drug and furniture stores.

Though the *The New Jersey Central Times* had no coverage of the event, another local paper, *The Constitutionalist*, stated the following:

The doors of the First Baptist Church were thrown open Tuesday evening last for a grand organ exhibition. The new organ, from the manufactory of L. U. Stewart [*sic*] is very attractive and sits in a room at the front of the audience room. It was amply demonstrated by Geo. W. Morgan, the King of Organists, who displayed the various solo stops in his improvisation . . . The Organ is a fine addition to the musical institutions of Plainfield. [*The stoplist was printed and appears elsewhere with this article.*]<sup>44</sup>

A page from the Reuben Midmer (1824–1895) account book indicates that Midmer was servicing this instrument during the 1880s<sup>45</sup> It is not surprising that he convinced the church to purchase a new two-manual organ from him when they were in the market later in the century. The Stuart was presumably taken in trade towards the new instrument. The date of the Midmer is not known.

### Seventh-Day Baptist Church Plainfield, New Jersey

A history of the Seventh-Day Baptist Church, Plainfield, printed in 1888, provides details regarding the Stuart organ:

The first instrument used in the church, so far as known, was a bass viol, played by Dr. Utter. The first organ was a cabinet pipe organ, loaned by Thomas Stillman. Early in the "sixties" an Alexandre organ was purchased of Deacon A.D. Titsworth for \$180, \$80 of which was applied on seat rent. This organ was afterwards given in part payment for a pipe organ for the Sabbath School, of which mention will be made later. In April 1864, it was "Resolved, that we give our consent to have an organ placed in the church free of expense to the church." What this was, or whether or not any such arrangement was made, the writer has not been able to discover. Next came the pipe organ now in use. This was built by L.U. Stuart of New York, and cost \$1,715. About two years from the time of its purchase, it was increased in capacity by adding a subbass stop, at a cost of about \$500. No record of this appears on the books, as it was paid for entirely by private subscriptions. In February 1880, it was again enlarged by the addition of a Hautboy stop, at a cost of about \$500.

At the time of its purchase this was the first of the modern organs introduced here, and was by far the finest in town. It was opened to public use on the evening of March 12, 1867, by a fine organ concert given in aid of the building fund of the church. The Alexandre organ was used by the Sabbath School until February 1870, when a new pipe organ built by L.U. Stuart, was purchased for \$450, the old organ forming part of the payment. This pipe organ was in turn given in part payment of the hautboy stop, in the church organ before mentioned.<sup>46</sup>

Plainfield had a choral organization called the Plainfield Choral Union which began using the Seventh-Day Baptist Church shortly after the organ was installed. A notice in *The Central New Jersey Times* of 3 June, 1869, described one of these concerts. No less a personage than George W. Morgan was invited back to perform at the organ, and soloists were imported from New York.<sup>47</sup>

In 1890, the congregation built a new and rather exotic Victorian church. A new organ was built by Reuben Midmer of Brooklyn, New York, a one-time employee of Richard Ferris and co-worker of Levi U. Stuart. Its unusual case exists, and though it has since been electrified, the original chests and much of the pipework from 1890 remain.

### Broad Street Methodist Church Newark, New Jersey

It is not uncommon for an organ to cause considerable consternation in a Christian community. Congregations become divided, sometimes for years, over issues associated with music in the church. Rare is the situation when a faction has so desired an organ that it becomes the impetus to establish a new church. So it was with the Broad Street Methodist Episcopal Church in Newark:

During the twenty-five years that have passed, many reasons have been given by various persons as to how and why old "Broad Street," now St. Paul's M.E. Church, came to be erected. In replay we shall say music, not discord, was at the bottom of it. In January, 1852, a few brethren in Franklin Street M.E. Church believing that it would make the music more acceptable to the congregation, procured (at their own expense) a small organ, placed it in the choir gallery, providing an organist also by private subscription. They had consulted with the pastor, Rev. W. P. Corbit, who gave his hearty consent. Not so with some of the congregation. Immediately a strong opposition was raised against its use, and finally it was voted to be an innovation which could not be allowed. In due time the organ was removed, but a feeling had entered the hearts of those interested that their work in the old church was done.<sup>48</sup>

One of the gentlemen who had procured the small organ was Cornelius Walsh. His name appears on the 1871 sales brochure as a patron. He and five other men led the establishment of the Broad Street Methodist Episcopal Church.

On 29 December, 1853, the chapel of the new parish was opened for public use. "The opening services began with the singing of the anthem 'O, be joyful in the Lord' by full choir, led by Stephen Holbrook and our Brother Price. Thomas Page presided at the organ."<sup>49</sup> The "organ" was probably the instrument originally installed in the Franklin Street Church which was later removed.

Soon after, construction began. The building was duly consecrated 22 February 1856. According to the 1871 sales brochure, another instrument was installed in the new edifice. In 1873, the church expended \$2,100 to install new carpet and repair the organ.<sup>50</sup> Suttie holds that the instrument was replaced by an L.C. Harrison of three manuals. However, there is no attribution for Suttie's entry. The church does not appear on the published Harrison opus list.

### Central Presbyterian Church Newark, New Jersey

Though official records of the Central Presbyterian Church are said to be gone, an historical sketch provides details about the Stuart instrument

November 29, 1861, the Trustees adopted a resolution permitting the ladies to purchase an organ for the use of the church, but without involving the Trustees in any pecuniary liability on account of it, and it was also resolved that there should be no interlude or accompaniment [*sic*] in the use of it, except the repeating of the last two lines of a verse; and a committee of





*In 1941, St. Mary's R. C. Church, Newark, N.J., had Hillgreen, Lane & Co. saw its 1858 Ferris & Stuart (below) in half vertically and electrify its slider chests a second time, following Gustav Dohring's attempt in 1906.*

consultation with the ladies was appointed, in regard to this matter, consisting of Messrs. Stephen G. Gould and E.A. Smith, of the Session, Messrs. M.T. Baker and Geo. A. Halsey, of the Trustees, and Messrs. Jason Ives and J. Elliot Condict, of the congregation. The organ was purchased as we are assured; but any farther [sic] history of this fact, and the favor with which it may have been received, has not become a matter of history. It marked a new era, no doubt, in this department of the church's history.<sup>51</sup>

Hook & Hastings Opus 1860 was installed in 1899.

#### **St. Peter's R.C. Church Newark, New Jersey**

Eugene Nye in his comprehensive list of all organs provides the date 1851 for installation of the first organ at St. Peter's R.C. Church, Newark, N.J. It is unfortunate that there is no attribution for the data. He also states that the succeeding organ was the work of George Jardine installed in 1862. While an organ for the church appears on the Jardine 1890 list, there is no such entry found on the 1869 document. It suggests that Nye may be off a few years.<sup>52</sup> No other information about this instrument survives. So, we suggest that the entry for this church on the 1871 Stuart opus list is for the organ recorded by Nye. If his date is correct, the organ would have borne a Ferris nameplate.

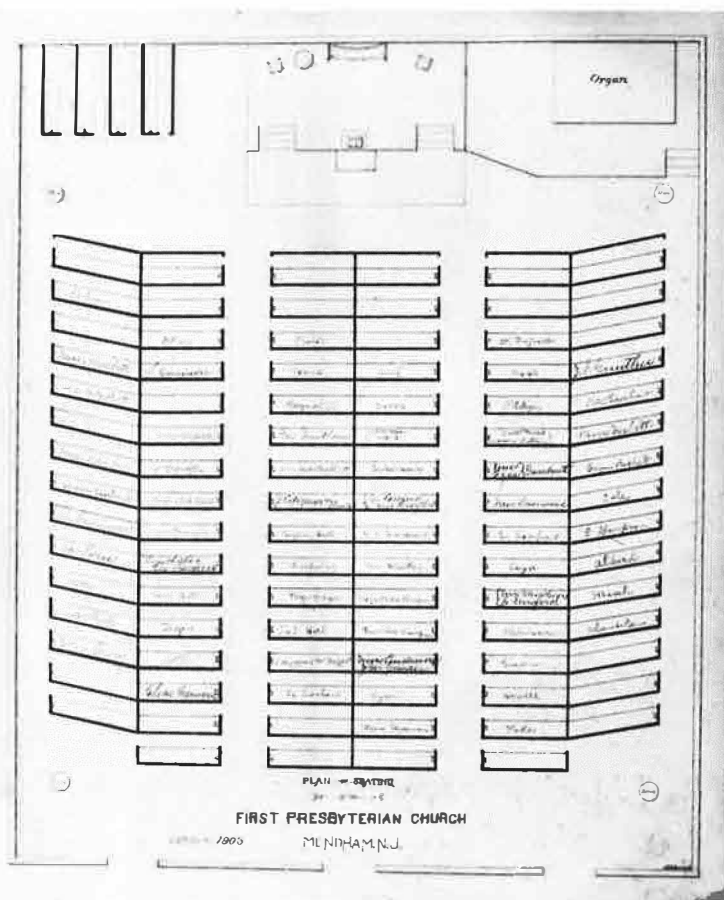
#### **St. Mary's R.C. Church Newark, New Jersey**

Of all the instruments Ferris & Stuart built for the New Jersey-Staten Island vicinity, this is the only instrument known to survive. It has been so drastically reworked that the original Ferris is difficult to recognize. Constructed in 1858, in an elegant Italianate case, it was electrified after 1906 by Gustav Dohring (1873-1958, a Roosevelt employee). In 1941, it was again overhauled, less sympathetically,<sup>53</sup> by Hillgreen, Lane & Co. The case was cut in half vertically, the top of the tower discarded, and the resulting halves of the case were

moved to opposite gallery walls. Slider chests were retained, an earlier electric pull-down action was replaced with a new one, and each manual division was placed in one of the "half-cases" so as to speak across the gallery instead of into the church. The organ is unplayable.

From a nineteenth-century photograph, we can determine that it was a moderately sized, two-manual instrument. It had two rows of about twenty-five stops arranged in double, vertical





rows on each side of the recessed console. The case, of elaborate design, had a large central tower, flanked on both sides by smaller flats. Thirteen Great Open Diapason basses are arranged 4-5-4 in the facade.

### First Presbyterian Church Mendham, New Jersey

The extant Session records of this congregation, which were carefully examined, never once mentioned installation of an organ. A history of the church states, "an organist was first hired in 1866" which suggests that the organ on the Stuart opus list was procured that year.<sup>54</sup> No photograph of the instrument has been found.

Hanging in the Session House is a 1903 scale drawing of the church floor plan. It shows the position of the organ in the right front corner. Comparison with the items near it makes it appear to measure about 4' by 7', (which seems to indicate a one-manual instrument). It was replaced by Estey Organ Co., Opus 482 (1907), which appears in a 1916 photograph.

### Grace Church (Van Vorst) Jersey City, New Jersey

Grace Church (Van Vorst) was founded in 1847 and its first building was constructed in 1853 on Second St. in Jersey City. The edifice still stands. Vestry minutes first mention an organ in reference to the consecration of the building:

Resolved that offerings on the day of consecration be appropriated to the purchase of a new organ.<sup>55</sup>

A later entry indicates the organ then in use was being rented from Henry Erben. Minutes from 1855 state, "A bill from Henry Erben of Forty Dollars for organ hired was resented and referred to the finance committee . . ."<sup>56</sup>

Before an organ could be installed, it was necessary to construct a gallery at the back of the church. Architect Detlef Lienau made plans. The vestry hoped to have the work done for \$450 but the lowest bid was \$500. The organ was finally in-

1855 Richard M. Ferris, New York City  
Grace Church (Van Vorst), Jersey City, New Jersey  
Source: Barbara Owen & E. A. Boadway, reconstructed Pinel

#### GREAT 54 notes

8' Open Diapason  
8' Stop Diapason Treble  
8' Stop Diapason Bass  
8' Gemshorn tc  
8' Dulciana tc  
4' Principal  
4' Rohr Flute  
3' Twelfth  
2' Fifteenth  
8' Cremona

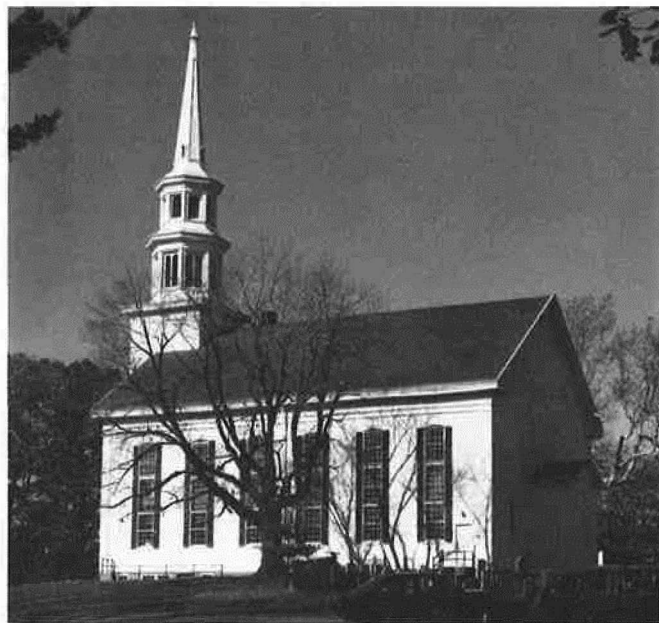
#### PEDAL 30 notes

16' Double Stop Diapason  
MECHANICAL REGISTERS  
Swell to Great Coupler  
Great to Pedal Coupler  
Swell to Pedal Coupler

#### SWELL 54 notes

16' Bourdon tc  
8' Open Diapason  
8' Stop Diapason  
8' Viol d'Amour tc  
4' Principal  
2' Fifteenth  
II' Cornet 17-19  
8' Trumpet tc  
8' Hautboy

Hitchdown Swell  
Five Mechanicals



*First Presbyterian, Mendham, New Jersey*

stalled during February or April of 1855. A new organist was hired. "Mr. John Abbot would serve as organist until January 1, 1856 at a salary of \$100."<sup>57</sup>

A history published in 1888 reported that the original price of the organ was \$1,200, and that an additional \$1,000 had later been spent to enlarge it.<sup>58</sup> The instrument was extant in 1958 when Barbara Owen recorded:

This organ stands in the chancel of the church at the left side, where it was moved from the gallery in the 1890s. At this time or later some alterations were made and the nameplate lost. However, the sexton remembers seeing it, and says he remembers the name, "Stuart." The organist thinks it was a Ferris & Stuart, but this may be because he was apparently unaware that Stuart (or the Stuarts) built independently . . .

The general condition of the organ is poor, though its tone, especially in ensemble, is quite exciting. However, the Dulciana and some of the flutes have been removed for placement in the new organ, some of the upper work has been stepped on, and the Great reed is in especially poor condition, with some pipes missing and others badly damaged. The pedal action is rattly, and the manual action sunken and uneven . . .<sup>59</sup>

Barbara Owen also reported that the organ was for sale. Unfortunately, no buyer could be found and the organ was destroyed. It was replaced by the mediocre product of a local builder.

### First Unitarian Church Jersey City, New Jersey

The Unitarian Church of Jersey City had a short and uneventful chronology. A small group of faithful were gathered

about 1853 under the leadership of the Rev. O.B. Fotheringham. A church was erected and the dedication took place on Wednesday evening 19 September 1855.<sup>60</sup> A newspaper account of the opening is the only known mention of the Ferris organ listed on the 1871 factory brochure:

CHURCH DEDICATION. — Last evening the Unitarian Church—just completed at the corner of Grove and Montgomery Sts., was dedicated with appropriate exercises . . . It is a neat edifice, capable of accommodating an audience of about five hundred persons. A beautiful toned organ has been placed in the edifice.<sup>61</sup>

By 1858, the congregation began to experience financial difficulties, and the following year the pastor moved away. Their numbers dwindled and by 1862 they had disbanded.<sup>62</sup> The fate of the Ferris organ is unknown.

#### **St. John's S.S. Episcopal Elizabeth, New Jersey**

The acquisition of a Sabbath School organ at St. John's Episcopal Church, Elizabeth, New Jersey, has an interesting and complex history. The parish, founded in 1706, is one of the oldest in the state. They also had one of New Jersey's first organs, installed sometime around the middle of the eighteenth century. It fell to the soldiers of the Revolution who melted its pipes for bullets.<sup>63</sup>

By 1859, a new church edifice (still in use) was being erected. Once a Hall & Labagh instrument was installed in the building,<sup>64</sup> the vestry set about disposing of the old one:

On motion of Mr. Chetwood it was resolved that the organ . . . of the Old Church be advertised for sale in a newspaper published in this city and also one of the Newark papers.<sup>65</sup>

Apparently the old organ — built by an unknown maker — was not an especially desirable item since by 22 October 1860, it still was unsold. The clerk of the vestry recorded.

Mr. Chetwood informed the Vestry that Miss Henrietta Chetwood offered to purchase the old organ for the sum of Two Hundred Fifty Dollars (\$250.), agreeing to donate the same to the church for Sunday School purposes as soon as one should be built . . .<sup>66</sup>

In March, 1865, the organ was still at the church. With no Sabbath School structure yet on the horizon, the vestry decided: Whereas the Organ belonging to the Old Church was purchased by Miss Henrietta E. Chetwood and given to the Church for Sunday School purposes, and, Whereas the said organ has been sold to Trinity Church, Newark, for the sum of Three Hundred Dollars with the consent of Miss Chetwood, in part payment of the indebtedness of this parish. There resolved that the Vestry hereby approves of the sale of the organ, for the above purpose.<sup>67</sup>

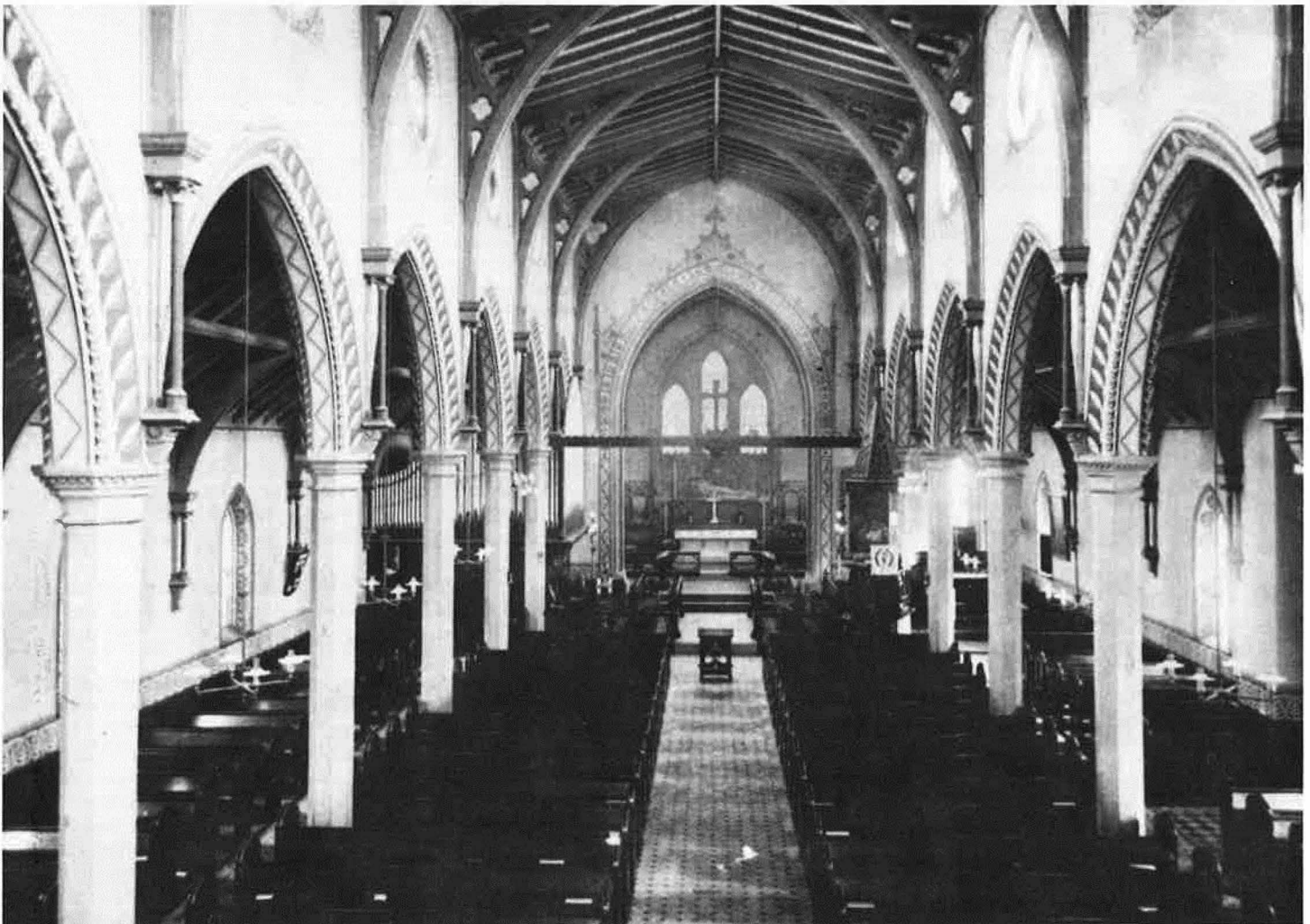
Three months later, a committee was established to look into the possibility of erecting a Sabbath School Hall and Chapel. The vestry at their meeting of 14 August 1865, gave the committee permission to proceed:

Resolved that the committee have the consent of the Vestry for the erection of the Sunday School Building on the rear of the Church lot.<sup>68</sup>

Now they needed an organ for the chapel. Bids were secured to obtain a "Small Organ suitable for the Sunday School Chapel." Though the details of the acquisition are not spelled out in the minutes, the organ was apparently in place by December of 1867, since:

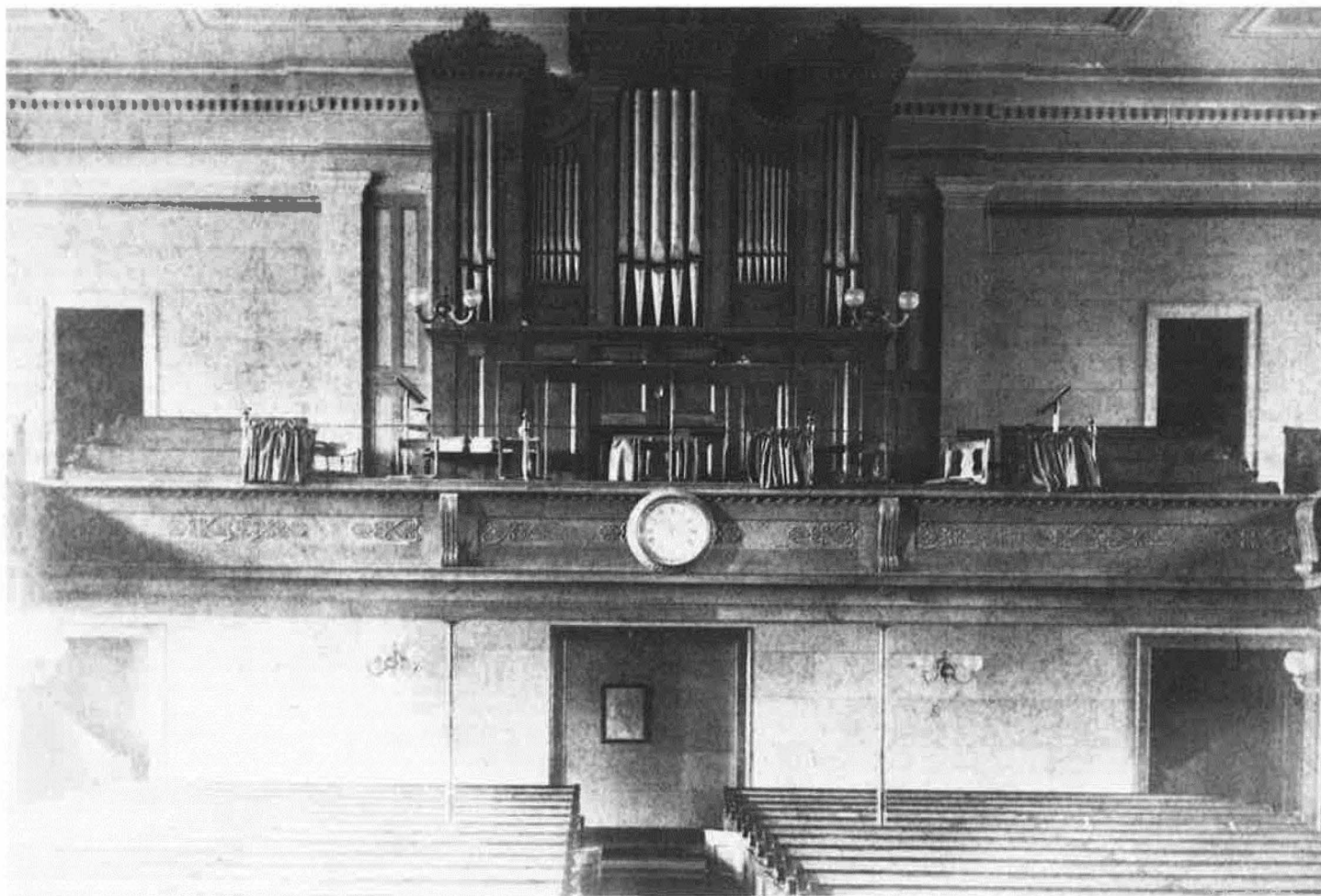
The rector submitted his report of the furnishing of the Sunday School Building . . . showing a deficiency of subscriptions due & unpaid of \$575, whereupon . . . resolved that the vestry hereby accept and receive the same and agree to assume payment of the deficiency and receive the unpaid subscriptions.

The price of the organ, built by L.U. Stuart, was \$450.<sup>69</sup>



*Grace Church (Van Vorst), Jersey City, New Jersey*





*Is it a Ferris & Stuart, or a Jardine, or something else at First Reformed Church, Bergen, New Jersey?*

### First Reformed Church Bergen, New Jersey

One of the more mystifying listings on the Levi U. Stuart 1871 catalogue and list is, "First Reformed, Bergen, New Jersey." Peter Cameron, who has researched the history of Jersey City, writes:

First there was the colony of Pavonia which was laid waste by the Indians. Then when Stuyvesant came he decreed that all settlements be in palisaded villages. The first was the village of Bergen (1660) with its church, now known as the "Old Bergen," the present, fourth building was built on Bergen Ave., in 1841 [dedicated 14 July 1842]. This information comes from a modern history of Jersey City which agrees with listings in the 1879 "Manual of the Reformed Church." So First Reformed of Bergen would seem to be this church . . . The Township of Bergen was re-chartered as a town in 1855, became a city in 1868, and merged with Jersey City in 1870.<sup>70</sup>

As we know from errors on other organbuilder opus lists, the names of churches are sometimes not recorded correctly. Several errors have already been found in the Stuart list.

No instrumental music of any kind was allowed in the "Old Bergen Church" until 1858. An entry from Consistory minutes states:

Whereas a melodeon was introduced into our Church with the assent of some of the members of this Consistory and not by any official action of this body, therefore it is hereby, Resolved, that this Consistory do now consent to its further use in our church.<sup>71</sup>

The inadequacy of a melodeon was soon apparent, and by 17 May 1858 the same minutes note:

The ladies of the congregation, having in view of the prosperity and welfare of the Church, have formed a Sewing Society, for the purpose of procuring by the proceeds of a fair soon to be held, together with contributions, an Organ for the Church.<sup>72</sup>

By the end of September, 1858, the organ was in place. The ladies further paid for an insurance policy to safe-guard the

instrument against loss by fire. Permission was requested by the chorister John Mandeville for a concert of sacred music:

Upon the request . . . for the privilege of holding a Sacred Concert in our Church, it was resolved that the request be granted.<sup>74</sup>

The local newspaper billed the program slightly differently: GRAND SACRED CONCERT. — We would call attention of our readers to the Grand Sacred Concert and Organ Exhibition to be given at the R.D. Church in Bergen. The well-known reputation of the artists engaged for the occasion warrant us in saying that the performances will be of the highest order and richly worth the price of admission, which is only 50 cents. We advise all who wish to enjoy a great musical treat to go.<sup>75</sup>

Unfortunately, there was no additional coverage or review of the event except repetition of this announcement the following day. Not even the date or time is established with certainty, though it probably took place on the evening of Friday 1 October 1858.

A far greater problem is that the builder is never identified by name, in spite of superb records, both consistory and financial, and newspaper coverage. Finally, on 14 May 1866, the minutes note:

A bill of James Mandeville amounting to twenty dollars for tuning the organ was presented and referred to the committee on music.<sup>76</sup>

But, James Mandeville was an unlikely candidate to have supplied the organ in 1858, since he was not known to have been working on his own during those years. According to Webber, he began about 1865.<sup>77</sup> Much more likely, he inherited the servicing of the organ when another builder lost interest. Since Ferris & Stuart rarely maintained their own installations outside of New York, this would have been typical if they supplied the organs.

An astonishing 1874 photograph in the archives of the church (and reproduced with this article) shows a classic five-sectional case perched in the back gallery. Stylistically, it



appears to date from the 1830-1840 period and strongly suggests that the organ was second-hand when it was installed. To further confuse the issue, the 1869 George Jardine & Son catalogue has an entry, "Bergen, Dutch Reformed," in the list at the back of the publication. That firm did have a large maintenance department and was known to care for their own instruments until the firm closed its doors in 1899.

Thus, is this the organ listed on the Levi U. Stuart 1871 Sales Brochure as "First Reformed, Bergen, New Jersey?" Probably, but at the bottom line, documentary proof is lacking.

### First Reformed Church

#### Passaic, New Jersey

All that is known about the J.H. & C.S. Odell 1865 organ commissioned by First Reformed Church, Passaic, New Jersey, is that it was built by L. U. Stuart. It appears on the promotional materials from both firms. This was actually not uncommon for the Odells, and several other instances of the same arrangements have been documented. The Odells sold the organ, then turned to L. U. Stuart, their friend and one time co-worker, to complete the contract.<sup>78</sup> The instrument remained in use until the congregation erected a new church edifice in 1902. A new organ built by J.H. & C.S. Odell, Opus 385, was placed in the building.

### Other Instruments

Two residence organs are listed for the New Jersey-Staten Island region on the 1873 Stuart Sales Brochure. The Samuel J. Wilde instrument, Montclair, New Jersey, appears only on the 1873 list, not on the 1871 publication. We can therefore assume that it was built between the printing of the two lists. Hence the date of 1872? has tentatively been assigned to it. Nothing at all is known of the organ built for J. W. Burt, Orange, New Jersey.

### Leads

The Louis F. Mohr Co. made a list in 1924 of their service contracts<sup>79</sup> organized by builder. This significant document includes the 80 instruments under "Stuart" in New Jersey:

Reformed Church, Clifton, New Jersey  
Thirteenth Ave. Pres., Newark, New Jersey  
St. John's Episcopal, Newark, New Jersey

The Mohrs did not differentiate between instruments built by L. U. Stuart, and his brother and competitor, William J. Stuart, of Albany, New York. These instruments appear to have been installed later than any of the existing promotional material from the New York firm. Either they were built by William J. Stuart, of Albany, or they were the work of L. U. Stuart installed second-hand.

### FOOTNOTES

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2. *Hall & Labagh Correspondence Ledgers*, v. 1, p. 93.
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4. *The Richmond County Gazette* (24 September 1871) 2, "St. John's Church, Clifton."
5. *Ibid.*, (24 May 1871) 2.
6. MS, *Vestry Minutes*. Church of the Ascension, Episcopal, West Brighton, S.I., New York: 11 November 1870.
7. MS, *Vestry Minutes*. Christ Church, Episcopal, New Brunswick, New Jersey: 20 April 1868.
8. *Ibid.*, 14 July 1868.
9. *Ibid.*, 3 April 1869.
10. *The Daily Fredonian* (14 May 1869) 2.
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12. *The New Brunswick Daily Fredonian* (2 February 1869) 2.
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14. *Ibid.*, 15 January 1892.
15. MS, *Financial Ledgers*. Christ Church, Episcopal, New Brunswick, New Jersey.
16. *Op. cit.*, no. 7, 13 December 1903.
17. MS, *Consistory Minutes*. Second Dutch Reformed Church, New Brunswick, New Jersey: 1 October 1861.
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20. *Op. cit.*, no. 18 (8 December 1864) 2.
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23. Ayers, William Henry. *A History of the First Presbyterian Church of Metuchen, N.J.* N.J.: [n.p.], 1947, p. 25.
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25. MS, *Trustee Minutes*. Second Presbyterian Church, Rahway, N.J.: 29 January 1869.
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27. *Centennial Celebration, Second Presbyterian Church, Rahway, N.J., 1949*. Published by the church.
28. *The National Democrat* (28 January 1869) 2.
29. *The New Brunswick Daily Fredonian* (10 February 1869) 2.
30. *Op. cit.*, no. 27.
31. *Op. cit.*, no. 25, 6 November 1885.
32. *Ibid.*
33. *Financial Reports*. Second Presbyterian Church, Rahway, N.J.
34. MS, Letter from the M.P. Möller files.
35. *Op. cit.*, no. 2, v. 1, p. 218.
36. MS, *Vestry Minutes*. St. Paul's Episcopal Church, Rahway, New Jersey: 1 June 1869, 18 August 1869.
37. *Op. cit.*, no. 2, v. 2, p. 185.
38. *Op. cit.*, no. 36, 18 September 1869.
39. *Op. cit.*, 25 October 1869.
40. *Op. cit.*, no. 36, 15 February 1870.
41. *The National Democrat* (10 February 1870).
42. *Op. cit.*, 40 (17 February 1870) 2.
43. *The Central New Jersey Times* (18 November 1869) 1.
44. *The Constitutionalist* (30 November 1869) 2.
45. MS, *Reuben Midmer Account Book*. Original courtesy Larry Trupiano.
46. *Semi-Centennial History of the Seventh-Day Baptist Church of Christ at Plainfield, N.J., 1838-1888*. New York: G. C. Crawford, 1888, p. 42.
47. *Op. cit.*, no. 43 (3 June 1869, 10 June 1869) 1.
48. *Record of the Twenty-Fifth Anniversary of St. Paul's Methodist Episcopal Church, Newark, N.J.*, Newark, N.J.: L. F. Hardham, 1878, p. 15.
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68. *Ibid.*, 14 August 1865.
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The following persons were so kind as to allow access to records held in their parishes: St. John's Episcopal, Clifton—Mrs. Frank Killea, parish secretary; Church of the Ascension, West Brighton, S.I.—The Rev. William Taylor, rector; St. Paul's Episcopal, Rahway—The Rev. Joseph H. Gauvin, rector; Second Presbyterian, Rahway—Jean Meinzer, parish secretary; Christ Episcopal, New Brunswick—Clifford Hill, parish musician; Central Presbyterian, Newark—The Rev. Henry Cade, pastor; First Presbyterian, Mendham—The Rev. Thomas Robinson, pastor; Second Presbyterian, New Brunswick—Kelley Hamilton, historian; Second Reformed, New Brunswick—Betty O'Shea, parish secretary; First Presbyterian, Metuchen—Mary Kay, parish secretary; St. John's Episcopal, Elizabeth—The Rev. David King; "Old Bergen" Reformed Church, Jersey City—Joan Pannenborg, business manager.

## Contributors, 1986

The following members generously paid their annual dues in an amount greater than the regular \$22 rate, thereby providing greater support for the Society and its programs:

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## Annual Gifts

The following members have provided monetary gifts to the Society in amounts of \$5 to \$500:

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## Special Gifts

The following firms and individuals have made or pledged gifts of \$250 to \$2,500 or more for specific projects, such as color coverage in *The Tracker*, the inclusion of soundsheet recordings in *The Tracker*, recording projects, computer hardware and software, and Archives acquisitions:

Andover Organ Company  
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Organ Clearing House

Stephen Pinel  
Michael Quimby  
William T. Van Pelt  
David Wallace

## MINUTES

### National Council Meeting

#### Davenport, Iowa

23 June 1986

**Call to Order** The meeting of the OHS National Council on Monday, June 23, 1986 at St. Ambrose College, Davenport, Iowa, was called to order at 9:15 a.m. by President Dana Hull. Also in attendance were Vice President Richard F. Jones, Secretary John Panning, Councillors Raymond Brunner, James Hammann, Scott Kent, Barbara Owen, Roy Redman, and Elizabeth Schmitt, Executive Director William T. Van Pelt, and Ed Boadway, Michael Friesen, Alan Laufman, Earl Miller, and Stephen Pinel.

**Report of Secretary** The minutes of the previous meeting 21-22 February were approved as printed in *The Tracker* Vol. 30, No. 2 with the correction of a minor typographical error under "Report of Secretary" where "Vol. 24" should read "Vol. 29."

**Report of Treasurer** David Barnett prepared a detailed financial report showing assets of slightly over \$80,000 and good budget performance overall. In his absence, the Executive Director presented his report, which indicated that proceeds from the sale of the Society's catalogue offerings are not as high as anticipated. It is hoped that the publication and sale of Skinner's "The Composition of the Organ" will

help to offset this. Bill's sense is that the Society will not have a financial shortfall at the end of the fiscal year.

**Report of Executive Director** Bill Van Pelt gave a brief report, indicating, among other things, that the Society is marketing E. M. Skinner's *The Composition of the Organ*, previously handled by Melvin Light, the publisher. It will be sold for \$24.95. Work is proceeding on Pilcher and Skinner opus lists for publication by the Society.

**Awards** After discussion it was moved to table the consideration of those who should be named honorary members of the Society until the fall meeting. M. Owen, S. Schmitt, V. Unanimous, abstaining Kent. President Hull reported that she had appointed Michael Friesen to head a committee to pursue the matter of a new distinguished service award, as the previous award had disappeared and also to direct the work of the committee in selecting new recipients. A committee consisting of all past honorees was formed, and a new individualized plaque was designed for presentation. This committee also selected Kenneth Simmons as the winner of this year's award. Mr. Simmons' plaque was shown to Council and greatly admired. It was moved that standard criteria to choose the recipient of this award be "a significant contribution of the highest order for the promotion of the Society." M. Hammann, S. Owen, V., Unanimous.

**Procedures** President Hull then reminded Council that:

1. Committee reports be sent in at the proper time whether a notice has been sent to committee heads or not, and,
2. That all committee members and complete budgets be listed and included in the fall reports.

#### Reports of Councillors

**Organizational Concerns** There was little to report save for some clarification regarding the mailing of chapter newsletters to Society officers.

**Education** Roy Redman presented several reports. Earl Miller supplied a list of recent Historic Organs Recitals, and asked for the following motion, "that the Historic Organs Recital Series grant ceiling be increased to \$200." (m-Redman, s-Brunner, v-unan). The budget for this program will remain the same for the present. Earl also asked that the list of recitals be updated in *The Tracker*; he will furnish a brief article promoting the Series. Roy presented a report from Julie Stephens which stated that we will have two Biggs Fellows attending this year's Convention: Kent Tittle of New York and Jim Stettner of Tennessee. Charles Ferguson, whose International Interests committee falls under Roy's bailiwick, has submitted several articles for *The Tracker* containing extracts from foreign organ and church music publications; he would appreciate some assistance in this work; volunteers will be sought by various Council members.

**Research and Publications** Elizabeth Schmitt presented a report from Susan Friesen noting that Vol. 30 No. 3 is partially typeset, and that there will be an index to *The Tracker* Vol. 20-30 which will be published as an insert with Vol. 31 No. 1. After discussion it was moved "that John Ogasapian be allowed to proceed with the OHS Archive Fellowship with a budget of \$1000, dependant on the appointment by John of an application reviewing committee, composed of at least two other members." (m-Schmitt, s-Hammann, v-unan).

**Conventions** Ray Brunner presented a report from John Panning indicating the status of future Conventions; an itinerary and list of artists was distributed for the 1987 Convention, and a tentative schedule was received from the 1988 Convention. A lengthy discussion ensued regarding the format and contents of the *Annual Organ Handbook*. It was moved "that the goal of having the *Annual Organ Handbook* mailed out three months in advance of the Convention be dropped, and that *The Tracker* be used as the major vehicle for Convention publicity." (m-Redman, s-Owen, v-unan). It was further moved "that an issue of *The Tracker* largely devoted to Convention publicity be mailed at least four months in advance of the Convention." (m-Jones, s-Redman, v-unan). The format of the *Annual Organ Handbook* will be left to the discretion of the Editor, with the approval of Council. Barbara Owen will rewrite the "Suggestions for Convention Recitalists." Jim Hammann moved "that as soon as the recitalists for a national Convention are confirmed, their names shall be given to the Repertoire Advisory Committee so that the Committee may work with the recitalist to produce a program suited to the instrument and Convention." (s-Redman, v-unan). It was further moved "that recitalists initial programs be submitted to the Convention Committee and then distributed to the Repertoire Advisory Committee nine months prior to a Convention." (m-Jones, s-Panning, v-unan). Ray also presented a number of additions, corrections, etc., to be added to the Convention Policy and Management Manual.

**Finance and Development** James Hammann outlined his work to procure an NEH grant to fund basic conservation and preservation practices for the OHS Archives. Notification of acceptance or rejection will be made in November 1986; funding, if approved, would begin in 1987. This grant is written so that part of the funds would be an outright gift and the other part would be given on a matching basis. Plans for

raising our portion of the matching funds are underway.

**Historical Concerns** Barbara Owen presented Stephen Pinel's Archivist Report which shows the acquisition of several collections, and comments on the use of the Archives, cataloguing labors, etc. Stephen pointed out that to maintain and increase the collection more money will be needed.

#### Old Business

**OHS Computerization** Elizabeth Schmitt presented a report indicating that computerization on a scale useful to the Society is likely to cost between \$4000 and \$4500. This equipment would be used to compile and maintain data bases, and allow for general word processing in OHS publications. Jim Hammann will pursue avenues for funding such a project.

**Appointment of Convention Coordinator** Alan Laufman's requested leave-of-absence of one year expired with this meeting; since he expressed his willingness to continue on in that job, Council re-appointed him and thanked John Panning for his work this past year.

**Distinguished Service Award** Michael Friesen, chair of this committee, announced to Council that his committee had nominated Kenneth Simmons as this year's recipient. Council ratified this nomination; the award will be presented at the annual meeting.

#### New Business

It was moved "that discussion of bids for future conventions be tabled until the fall meeting." (m-Owen, s-Hammann, v-unan). In that vein, it was further moved "that the future course of the OHS be discussed in depth at the Fall 1986 meeting." (m-Redman, s-Owen, v-unan). It was agreed that this meeting would comprise an extra day after the regular fall meeting.

**Adjournment** The next meeting will be held 16-17 October, 1986 at Boston's Logan Airport at 9:00 a.m. There being no further business, the meeting was adjourned at 3:20 p.m.

Respectfully submitted,  
John A. Panning, Secretary

#### Annual Meeting Davenport, Iowa

24 June 1986

The meeting was called to order by President Dana Hull at 9:00. Randall Wagner rose to inquire whether there was a quorum present; since the number of registrants totalled more than the required 10% for a quorum, President Hull declared that there were a sufficient number of bodies to conduct business.

In the absence of Treasurer David Barnett, Bill Van Pelt summarized the Society's financial position briefly. The OHS has out-performed its budgetary projections as regards income at the half-year point; as of 31 March 1986, the records show income exceeding expenditures by \$17,399.23. Bill also outlined various projects underway in Richmond and mentioned that the OHS has acquired *The Composition of the Organ* by E. M. Skinner (see National Council meeting minutes of 23 June 1986).

At this time the six National Councillors rose in turn, summarizing their reports as presented at the National Council meeting held the day before (Minutes, 23 June 1986).

Stephen Pinel was singled out by Barbara Owen for recognition for the tremendous amount of work he does as OHS Archivist. The assembly responded with an enthusiastic burst of applause.

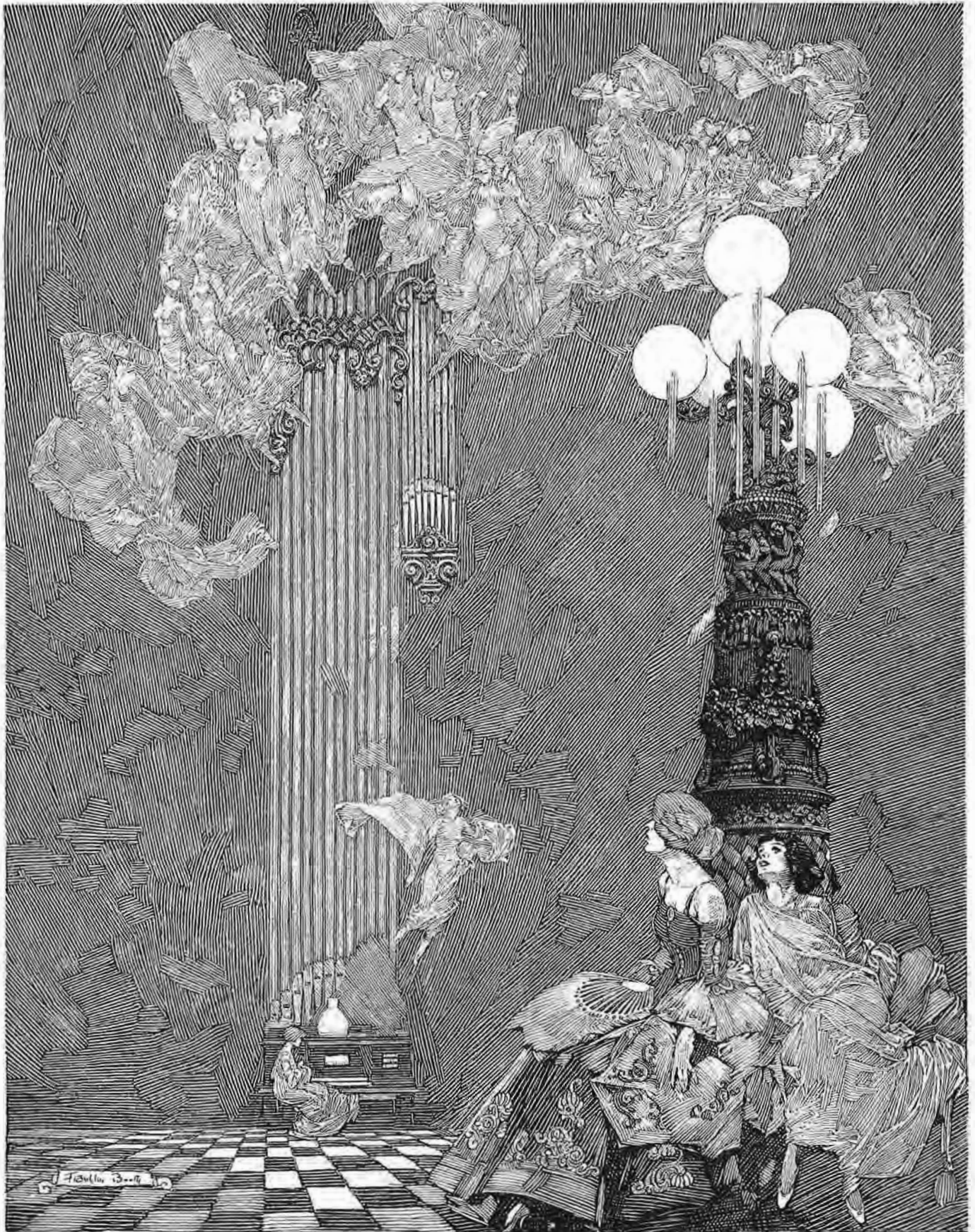
Julie Stephens, chair of the Biggs Fellowship, introduced this year's Fellows to the meeting: Kent Tittle from New York, and Jim Stettner from Tennessee. Julie encouraged members to introduce themselves to these gentlemen.

Michael Friesen rose on behalf of the Distinguished Service Award Committee, which he chairs, and gave a brief history of this award. He then announced this year's recipient, OHS founding member and staunch supporter, Kenneth Simmons. The announcement was greeted with sustained applause for Mr. Simmons, who unfortunately was not present.

Randy Wagner asked if there had been any investigation into two matters he had brought up at the 1985 Annual Meeting: amending the Bylaws on quorum requirements in order to have a legal Annual Meeting and requiring a study of whether the OHS Treasurer should be bonded (see Minutes of 1985 Annual Meeting, *The Tracker*, Vol. 29, No. 3). Bill Van Pelt replied that, regarding the second item, an investigation had been made and it was found that bonding would be overly expensive. The Secretary pointed out that revision of the Bylaws is currently being handled by a committee chaired by Kristin Farmer and progress is being made. There being no further business, the meeting was adjourned (m-Finch, s-Owen, v-unan).

Respectfully submitted,  
John A. Panning, Secretary





This illustration was created early in this century by Franklin Booth for the Estey Organ Co. as one of several he made for the firm's advertising program. Where it first appeared in print is unknown, but the size of the original art is 11¼ by 14½". It is reproduced to capture your attention so that we might invite you to attend the 1987 OHS National Convention, Monday, August 10, through Saturday, August 15, on the Atlantic shore of Massachusetts, north of Boston. Hear Earl Miller play the first Estey to be seen at an OHS convention since 1974.