

Volume 30, Number 4, 1986

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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British Columbia, 1983	<i>Vox Humana</i> , Clayton Lee, \$10	Douglas H. Adams 4023 Cavallin Ct. Victoria, BC V8N 5P9 Canada
Central New York, 1976	<i>The Coupler</i> , \$5	Culver Mowers 2371 Slaterville Rd., Box 130 Brooktondale, NY 14817
Chicago Midwest, 1980	<i>The Stopt Diapason</i> , Susan R. Friesen, \$12	Julie Stephens 520 W. 47th St., Western Springs, IL 60558
Eastern Iowa, 1982	<i>Newsletter</i> , Mark Nemmers, \$7.50	August Knoll Box 179 Lowden, IA 52255
Greater New York City, 1969	<i>The Keraulophon</i> , John Ogasapian, \$5	Alan Laufman (as above)
Greater St. Louis, 1975	<i>The Cypher</i> , Eliza- beth Schmitt, \$5	John D. Phillippe 4336 DuPage Dr. Bridgeton, MO 63044
Hilbus (Washington- Baltimore), 1970	<i>Where the Tracker Action Is</i> , Carolyn Fix, \$4	Peter Ziegler 14300 Medwick Ct., Upper Marlboro, MD 20870
Mid-Hudson (New York), 1978	<i>The Whistlebox</i> , Robert Guenther, \$5	June Marvel Crown Hill Rd. Wappingers Falls, NY 12590
New Orleans, 1983	<i>The Swell Shoe</i> , Travers C. Koerner, \$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), 1977, 1981*	<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> , John L. Speller, \$5	James McFarland 114 N. George St. Millersville, PA 17551
Virginia, 1979		to be announced

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Annual membership dues, (including THE TRACKER): Regular members, \$22.00 (over age 65, full-time students, and additional member in a household \$18.00); Contributing members \$35.00; Sustaining members \$50.00; Patrons \$100.00; Benefactors \$250.00. Institutions and businesses may be non-voting subscribers at the same rates. Foreign members and subscribers add \$3 for postage outside U.S., or \$8 for Air Mail outside North America. Back issues of THE TRACKER are obtainable at \$3.25 each or \$12.50 per volume. Send membership dues, inquiries, and address changes to: The Organ Historical Society, Inc., P.O. Box 26811, Richmond, Virginia 23261. Make all checks payable to the Organ Historical Society, Inc.

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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER-Information retrieved from a previously untapped source, the Census of Industry, confirms American organbuilders to have abandoned hand power largely in the 1880s, thereafter relying on centralized steam engines, and later, electric motors, to operate shop machinery via shafts and pulleys, such as in this pre-1905 view of the Wirsching Organ Co plant in Salem, Ohio that has been placed in the OHS Archives by OHS member Charles Wirsching. A compilation of data from the industrial census begins on page 20.

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his • to • ry, N, an account of past events

GUEST EDITORIAL

AS THE ORGAN HISTORICAL SOCIETY enters its second 30 years of existence we will continue to re-evaluate our future goals while continuing to explore that which is past. The past 30 years has seen our organization accomplish a tremendous task of researching and recording organ history in the United States.

When the OHS was founded in 1956, we were concerned with recording, and where possible, saving our 19th-century pipe organ heritage which was fast disappearing in the post World War II boom. Since 1956 we have explored libraries, historical societies, and churches in our quest for information on organbuilding from the founding of our country until 1900. We have done an incredible amount of work in establishing facts, publishing our information, and informing the public of one very important phase of our cultural history.

Initially we were concerned with mechanical action or "tracker" instruments. This love led to the acknowledgment and reporting of rebuilt 20th-century tracker organs and, logically, to contemporary American trackers.

As friends of the organ, we must not lose sight that history is an accomplished fact with the end of each day. Do we make an

account of recently-past events? We are becoming aware that there is a pressing need to record the characteristics, alteration, and destruction of countless pipe organs that were built and have disappeared since 1900. We have acknowledged E. M. Skinner in several recent publications, having only scratched the surface of the mechanical and tonal achievements of but one 20th century builder. There are many other builders who have come and gone in this century and about whom and their work we know very little. Little real research has been done on the early history of major builders who are still practicing their craft today.

It is important that we all record as much as we can of every organ we know about and share our knowledge with the institution that owns the instrument as well as the OHS Archives. Tomorrow, through an act of nature or a mere mortal, an organ may not exist. Current builders should do as much for themselves, or have it done.

History is being made all around us. Are you and I the scholars who will record it so future generations will have good documentation of what we knew?

Randall E. Wagner

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LETTERS

Editor:

I would like to express my appreciation for Nelson Barden's eloquent review of Dorothy Holden's *The Life and Work of Ernest M. Skinner* (30:2). Equally thought-provoking was the editorial, whose author, by desiring to remain anonymous, shows the volatile nature of how we view those examples of organ building erected by our predecessors.

It is no secret that there is a revival of interest in the builders of what we have come to call "the symphonic organ," and that the star of E. M. Skinner shines very brightly in this sky. This appreciation is long overdue and one may well ask, "What took so long?" To the objective eye, Skinner's sudden and precipitous plunge in popularity even during his own lifetime would be inexplicable. After all, even a cursory inspection of a Skinner organ will reveal the fine quality of construction, the careful choice of lumber and leather, the precise and *musical* voicing. The fact of the matter is that we did not care to appreciate such quality, and builders of the following generation found it more contributive to their ledgers to "improve" these organs than to speak of what their eyes could see. Consequently, these paragons of integrity and quality were compromised by injurious additions or alterations (when not thrown out entirely), acts similar to placing spectacles on the Mona Lisa.

There have always been, and will always be, those willing to place eyeglasses on works of art. Skinner himself is an example. He was not overly complimentary when it came to the work of his forbears (so also Skinner's peers—how many Hooks and Erbens and Johnsons have been altered or electrified?), and yet, the best works of the nineteenth century American builders are rightly prized as landmarks of the art of organ building.

So we come to the present day. Skinner's star is high indeed, and that of *our* previous generation has vanished be-

hind a cloud. The "neo-Baroque" instruments of Holtkamp, Schlicker, Casavant, *et al*, are most unfashionable, and we are in danger of losing a vast and influential body of pipe organs if we do not learn from our mistakes, as so perfectly exemplified by our previous generation's handling of the works of Skinner, Austin, Kimball, and others. Regardless of how little we may think of the work of our fathers, it is inevitable that some future generation will appreciate and love it. History has shown us in the person of Ernest M. Skinner how this will occur.

It is up to us. As an organ builder, I am with my generation in its collective adulation of romantic organ building and that period's composers and performers; however, as an historian, I am bound by conscience to appreciate and respect organ builders of every stripe who have practiced their art with grace, perseverance and musicality. It is an aberration to assume that somehow organ building "got lost" in the previous generation and that only the work of the present day has any validity. Let us judge our forbears by the testimony given in their work, putting away the eyeglasses tinted by prejudice and preconception. Objectivity with an open mind is the key to appreciating and retaining those organs built with integrity, art, and skill. This world does not need another be-spectacled Mona Lisa.

Yours most sincerely,
John A. Panning

Editor:

Oops! The handsome Richard Ferris chamber organ identified in *The Tracker* (30:1:17 & 41) as being the property of The Metropolitan Museum of Art does not in fact belong to the Museum but has kindly been placed on loan here by its owner. The four-rank instrument is better illustrated and described on pp. 62-63 of a catalogue entitled *The Schambach Collection of Musical Instruments*, published on the occasion of an exhibition of Hamilton College, Clinton, New York, October 1-November 13, 1983. Judging from the similarity of its nameplate to that dated 1854 shown on p. 36 of *The Tracker* cited above, and its dissimilarity to the 1849 nameplate (*loc.cit.*), I would date the organ a few years after 1850. The instrument is currently dismantled and awaiting restoration upon its anticipated donation to the Museum.

Sincerely,
Laurence Libin, Curator
Department of Musical
Instruments

Editor:

Congratulations to Stephen Pinel on the fabulous wealth of material he has assembled on the Ferrises and Stuarts. He is, incidentally, correct in his surmise that Edward Hodges exercised some influence over the design of the Trinity and Calvary organs in New York City. Edward J. Hopkins, *The Organ* (London, 1855), p. 55, has the specification of the four manual organ which Dr. Hodges had built for his church, St. James, Bristol, England, in 1824. Among its features were two Principals on the Great, octave couplers (with extension octaves) and a 32 foot pedal stop. Although the New York organs did not have extension octaves for the octave couplers, these three features are otherwise found on them. Hodges was also an early advocate of the C-compass, which was found on the Bristol and Trinity, New York organs. Another of his design features found at Bristol was to make the seventeenth, nineteenth and twenty-second of the Sesquialtera drawable separately, and I should be interested to hear of any Victorian organs in America which possess this characteristic. Dr. Hodges was also the inventor of a polyphonic bass whereby the same pipe could be made to sound at more than one pitch. His influence on American pipe organ design and church music has probably been underestimated in the past.

Readers of "Organ Update" in the same issue of *The Tracker* might be misled into thinking that Austin Op. 136 at St. Stephen's Episcopal Church, Wilkes-Barre, Pa. remains substantially as it was built in 1905. This is, in fact, far from

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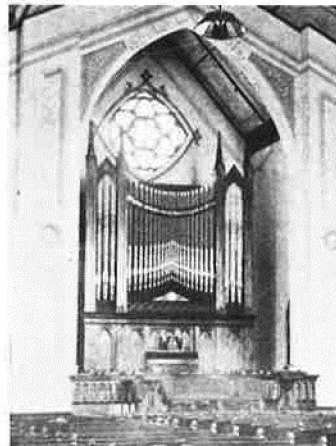
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being the case. The organ was enlarged from three to four manuals by Austin in 1915, and completely rebuilt by Aeolian-Skinner in 1953-54 under the direction of G. Donald Harrison. More recently, Brantley Duddy has made a number of tonal additions in the style of Aeolian-Skinner and replaced the 1915 Austin console (which was badly damaged by flooding in 1972) with a new Austin stop-key console. In its present state it would probably be more accurate to describe the organ as an Aeolian-Skinner rather than an Austin. I am probably not alone in considering it the finest instrument in Eastern Pennsylvania. Those of us who live locally are fortunate in being able to hear a recital on the instrument broadcast at 8 a.m. every Sunday morning on the local public radio station, WVIA Scranton, Wilkes-Barre and Hazleton, FM 89.9. It is gratifying to find that such a fine organ is so well appreciated in the neighborhood.

Sincerely yours,
 John L. Speller



Cedar Rapids Methodist



St. Matthias, Muscatine

Editor:

I have two pictures of old organs in Iowa and would like to identify the builders. The churches whose organs I have been unable to identify are Muscatine: St. Matthias, looks pre-1870; Cedar Rapids: Methodist, looks like 1880s; another, Rock Rapids Methodist, I find is a Hinners.

Sincerely,
 Bob Reich

Editor:

I particularly enjoyed the whole issue of *The Tracker*, 30:2. From the cover which brought back fresh memories of the Chicago convention, to the thoughtful editorial, to the joyful discovery of the chamber organ with free reeds, every page had much to teach. Those of us who have heard those Charles Zeuner voluntaries on a concert or occasional recording now have a needed insight into the composer.

One bit of misinformation in Karl Loveland's article (p. 24) jumped out at me however. I must set it right even though it has nothing to do with organs and won't much improve our image of poor Mr. Zeuner's declining years. Mr. Loveland speaks of "a Miss Fanny Elssler." She was THE Miss Fanny Elssler, one of the most celebrated ballerinas of the Western World during that period. From Austria, she was known for her passionate, fiery, earthy dancing as opposed to her greatest rival, the fragile, wispy Marie Taglioni. Elssler toured a great deal. It is reasonable that composers made home arrangements of music from her most famous dances just as they doubtless arranged the beloved arias heard on Jenny Lind's tours.

Perhaps this lends a little more glamour to Zeuner's pursuit of "parlor favorites," although not until this century could one mention ballet music in the same breath with that written for the organ.

Sincerely,
 Anne Kazlauskas

William Redstone

Editor:

In my research on Richard M. Ferris, I discovered that court records possess an amazing amount of material on organ-builders. In addition to two cases involving Ferris and Levi Stuart, there were records, some extensive, in reference to George Jardine, William H. Davis, and Thomas Hall. Astonishing is the large number of cases involving members of the Erben family which are listed below:

1. Henry Erben, plaintiff; Peter Erben, defendant
20 August 1823; 1823-E-1.
2. Henry Erben, plaintiff; Thomas Grimwood, defendant
10 July 1880; 1880-E-48
3. Henry Erben, plaintiff; Peter Lorillard, defendant
12 January 1866; 1866-L-297
4. Henry Erben, plaintiff; Peter Lorillard, defendant
10 February 1857; 1857-L-324
5. Henry Erben, plaintiff; George A. Perry & ano., defendant
24 July 1854; 1854-P-173
6. Henry Erben, plaintiff; Joseph Titcomb, defendant
8 April 1842; 1842-T-92
7. Henry Erben, plaintiff; Minthorne Tompkins, defendant
9 June 1855; 1855-T-19
8. Henry Erben, plaintiff; William M. Wilson, defendant
23 December 1880; 1880-E-15
9. Michael K. Erben, plaintiff; Peter Erben, defendant
25 July 1829; 1829-E-4
10. Michael K. Erben, plaintiff; Noble Pease, defendant
17 April 1829; 1829-P-77
11. Peter Erben, plaintiff; Thomas Hall, defendant
17 June 1822; 1822-H-57
12. Peter Erben, plaintiff; Brown King, defendant
14 July 1819; 1819-K-8
13. Peter Erben, plaintiff; Hay S. MacKay, defendant
24 April 1828; 1828-M-112
14. Peter Erben, plaintiff; William Redstone, defendant
19 March 1810; 1810-R-3
15. Peter Erben, Jr., plaintiff; William C. Tripler & ano., defendant
7 May 1846; 1846-T-110

Several of the cases involving Henry Erben have been covered in John Ogasapian's *Henry Erben: Portrait of a Nineteenth Century American Organ Builder*, which is still available from The Organ Literature Foundation. Other cases, especially, Peter Erben vs. Thomas Hall, and Peter Erben vs. William Redstone look quite interesting.

I wonder how many researchers have thought to check local court records for the builders they are working on? Even a seemingly insignificant case for nonpayment of a contract or services is worthy of inclusion in a biographical survey.

Sincerely,
Stephen L. Pinel

Peter Erben

Editor:

Students, singers, instrumentalists, and colleagues of the late Dr. Everett Titcomb, organist and choirmaster at St. John the Evangelist, Boston (1910-1960) and lecturer at Boston University and New England Conservatory, are asked please to communicate with Susan Armstrong, 21 Mechanic St., West Newbury, MA 01985 (617) 363-5877 concerning her research.

Sincerely,
Susan Armstrong

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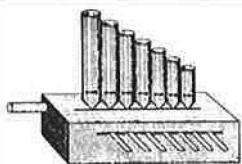
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1892 Johnson, Op. 778, Waterbury, CT

Editor:

This letter is about a true friend of the organ: Amelia Carosella, organist at Sacred Heart, R. C. at Waterbury Ct. who served there for 30 years and literally saved the remarkable three manual 1892 Johnson organ, opus 778, from ruination.

A feisty little Italian lady, she held her ground against many odds. When drunken patrons (including the church janitor) from a local bar found the organ to be a handy waystation, it was Mrs. Carosella who scrubbed the organ's interior, on several occasions. She finally had a lock installed on the door to which only she had a key.

The church had a contract with a New Haven builder for many years. It was his job to fix any broken trackers. When the aging organ builder became too obese to squeeze his portly self into the cramped organ chambers, he petitioned the Pastor for permission to electrify the instrument. When Mrs. Carosella heard of this nonsense, she flew into the rectory, not at all afraid of the very imposing Monsignor, insisting that the organ remain as a tracker. The Monsignor gave in.

The organ became increasingly unplayable as the church had little funds. One Christmas Eve, she recalled that the reservoir had so many leaks during the High Mass that she had to stuff rags into the holes. One day she announced that she could no longer play it; in tears she brought a tiny reed organ into the altar area, hoping to shock the clergy into taking some action. Richard Hamar was brought in to restore the organ. Since the parish was so poor, the Pastor at the time, Fr. Dudack, tried to help Hamar with the repairs. He took the little supplementary reservoir to releather. Fr. Dudack was transferred and the reservoir remained behind in the rectory. But where? No one could find it anywhere.

The new Pastor, Fr. Keane, is fortunately very sympathetic, realizing what a treasure he has in his church. This writer and Mrs. Carosella persuaded Father to have the organ restored; Hamar called on volunteers to wash organ pipes. We were the only two volunteers. Mrs. Carosella spent many hours in the cold damp gallery lovingly washing the pipes as if they were her own children. She asserts that they are indeed her children.

The organ has been superbly restored by Mr. Hamar; Amelia Carosella once again plays on her beloved Johnson. A recording on this marvelous instrument by this writer of Widor, Rheinberger and Guilmant will soon be released.

Sincerely,
Susan Armstrong

REVIEWS

Three books dealing with British organ history have been recently published. They are reviewed below:

Boeringer, James, *Organa Britannica, Volume 1* (Cranbury, New Jersey: Bucknell University Press/Associated University Presses, 1983). 351 pp., hardbound, illustrated. \$85.00.

The long-awaited study and inventory of early English organs by James Boeringer is now coming to fruition. Based on the collection of notebooks and drawings of John Hanson Sperling (attributed) in the library of the Royal College of Organists in London, *Organa Britannica* is a complete transcription and careful ordering of information in the notebooks on organs built in Britain from 1660 to 1860, with additional material and cross-references from many other sources akin to that period.

Boeringer has compiled a wealth of documentation on the organs: dates, builders, locations, stoplists, illustrations, design details, sources, and comments to whatever extent is possible. Accompanying the main body of information are various aids to assist the reader in maximizing access to the work. An introductory chapter provides some background about the earliest known organs and organbuilders in England, from the tenth century to the early 1600s, when organbuilding was virtually extinguished due to Puritanist objections to the instrument and the establishment of the Commonwealth, as well as the destruction of many organs by Cromwell. Thus, the starting parameter of his study at 1660 is due to the return of the organ to favor with the Restoration of the Monarchy in the person of Charles II. The author then traces general aspects of its subsequent development (or perhaps one should say redevelopment).

Further chapters include discussion of the Sperling notebooks and other early or antiquarian sources; a compilation of organ terms and definitions essential to understanding the instruments built during this period; a glossary of stop names dated with their origins on various instruments during this time-frame; an index of organbuilders, workmen, designers, and providers with brief biographical sketches; lists of organ installations for the major builders with longer biographies; and a systematic analysis and categorization of types of organ case design. Coupled with the excellent foreword by M. A. Vente discussing the general perspective of sources for the history of the organ worldwide with its own (selective) bibliography, the first part of this volume would constitute a major reference work in and of itself.

The core of the study is then begun in the remaining pages of this volume (which will continue over to the yet-to-be-published second and third volumes), with the inventory of all known organs in Great Britain and Ireland presented in geographical groupings by county in alphabetical order. Volume 1 covers Bedfordshire to Guernsey. A brief introduction explains how the entries are compiled and ordered, as well as the loss, replacement, or move of each instrument where known, with cross-references. One drawback of having only the first volume available at present is that a full bibliography and detailed index of locations is set for the third volume, so one will have difficulty doing research from the abbreviated citation of sources included with the entries.

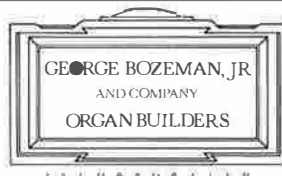
It should be pointed out for American organ historians that the opus lists included herein do not mention the instruments exported by English builders to this country in the 18th and 19th centuries; it is a purely British reference tool. However, various organbuilders who did emigrate to the United States do have this mentioned, so that one can find information from England about their prior training and activities.

The biographical index of organbuilders and related artisans, brief though it is, is a commendable model that is to be fleshed out to biographical dictionary proportions by the British Institute of Organ Studies and as well ought to be paralleled by a similar and overdue project on American organbuilders. Even Boeringer's subjects of stop nomenclature and case design, for only two examples, which have been discussed

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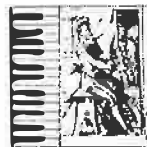
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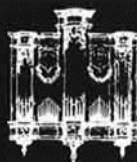
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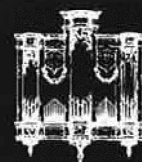
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in the past in *The Tracker* as they pertain to American instruments by Messrs. Blanchard and Blanton respectively, are further models for additional studies in this country that are needed and certainly possible to be done. Of course, many American organs were influenced by English organ design during the period covered by Boeringer's study, and a thorough reading of this work is vital to understanding origins of their characteristics.

This writer is moved to ask the rhetorical question: If we have Europeans writing about American organs (such as Dr. Pape and his books on aspects of modern American organ-

nificant organists in that period, such as William Boyce, Maurice Greene, John Stanley, John Blow, or Jeremiah Clarke, among others.

The book contains several parts. It opens with an introduction and acknowledgment of sources, followed by a chapter of eight short introductory essays on such related aspects of the topic as longest-serving organists, women organists, troublemaker organists, various institutional characteristics, and salaries. Then follows a list of known organists in chronological order in each of 84 parishes and institutions in the city. The third part indexes the musicians so that their movements can be traced, including brief annotations of their activities and work. A subsidiary index of musicians other than organists and musical instrument makers is also appended, and a bibliography is included.

The book is well laid out and carefully documented, with value as a reference tool, albeit in a very closely-defined geographical area and a very specialized topic.

Elvin, Laurence, *Bishop and Son, Organ Builders*. Published 1984 by Mr. Elvin, 10 Almond Avenue, Swanpool, Lincoln LN6 0HB, England. 388 pp. 131 plates, hardbound. \$36.00 postpaid.

Mr. Elvin has achieved a monumental feat in the writing of organ history accounts with the release of his book of almost 400 pages and multiple illustrations on a single organbuilding firm from its origins in the early 1800's to the present. An indefatigable British organ historian, his previous books include *Forster and Andrews, Organ Builders 1843-1956*, *Forster and Andrews—Their Barrel, Chamber, and Small Church Organs*, *Organ Blowing: Its History and Development*, and *The Harrison Story: Harrison and Harrison Organ Builders, Durham*. Probably no other organ firm has ever had such a detailed account written of its activities. In this case, there were sufficient records remaining at the firm and elsewhere to make it possible.

The Bishop organ business was begun in 1807 by James C. Bishop, who had apprenticed with Flight and Robson of London. The book traces Bishop's work until his death in 1854, and then the various transformations of the company's name which ultimately became Bishop and Son, a title it maintains to this day. Various chapters deal with topics such as biographical details on the Bishop family, relations with the Catholic Church, descriptions and stoplists of organs, tonal assessments of instruments from 1807 to the present, and even "miscellany." There is little in the way of detail that has escaped Mr. Elvin, and he plumps up the text with many anecdotes and related background material.

While readers who have not seen Bishop or Bishop and Son organs, or who are unfamiliar with English organ history may not find a ready frame of reference here, the most telling point of this achievement is that it is possible to write the definitive work on a given aspect of organ history, if one has the will, the time, and the access to sources to do it. Elvin's book is a model in that sense and will have few rivals in any country, although it is hoped that others will be stimulated to emulate such an effort. The book is well-laid out and printed, and is recommended reading.

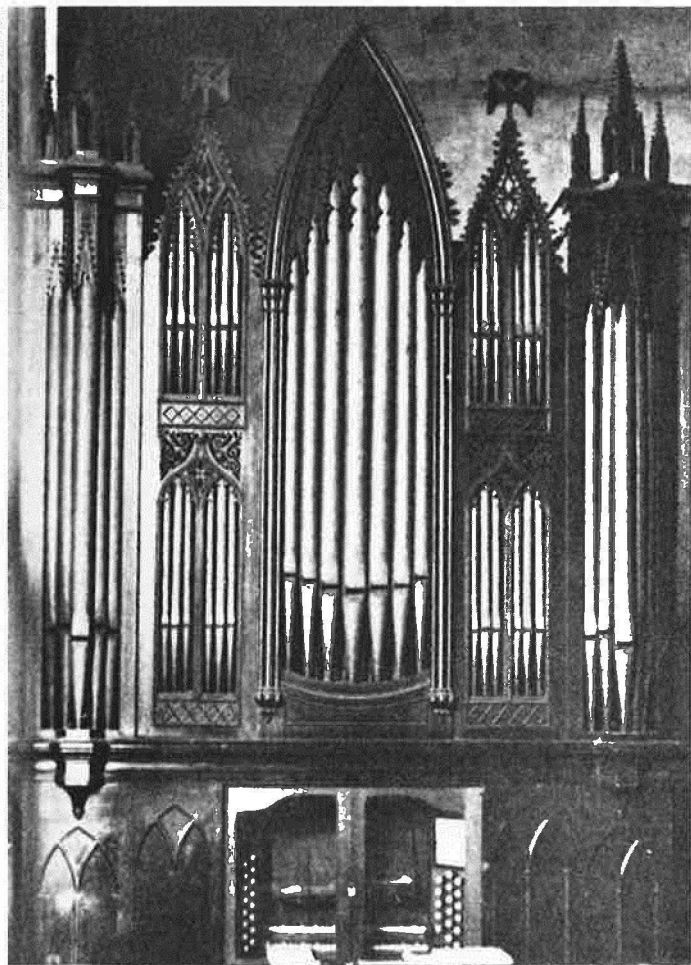
Michael D. Friesen

FEATURE REVIEWS

Saint-Saëns' Organ Symphony

Saint-Saëns: Symphony No. 3 in c minor, op. 78; Widor: "Allegro" from Organ Symphony No. 6. Philips Digital Classics CD 412 619-2. San Francisco Symphony Orchestra, Edo de Waart, conductor; Jean Guillou, organist; Ruffatti organ at Davies Hall, San Francisco. Recorded April, 1984.

A new Philips compact disc features a performance (already on CD five times!) of the Camille Saint-Saëns *Troisième Symphonie*, op. 78, avec Orgue. Noted French organist Jean Guillou presides at the new Ruffatti organ in Davies Hall, San Francisco, and conductor Edo de Waart leads the San



Chepstow Parish, Wales, contains a case designed in a style attributed to Flight & Robson, ca. 1820.

building) and Americans writing about European organs (there are many examples), why are there not more Americans writing books about their own organ culture?

The book is attractively and clearly laid out, with numerous illustrations (there will be over 500 in the set), and is obviously very well proof-read. The price is steep, but the enormous significance of *Organa Britannica* justifies the investment. It is highly recommended.

Dawe, Donovan, *Organists of The City of London 1666-1850*. Published 1983 by Quill Printing Services Ltd., 6 Cross Street, Padstow, Cornwall PL28 8AT, England. 178 pp., hardbound. £18.00 each postpaid.

A compilation of some two hundred years' worth of names of organists in a major city would appear to be an unlikely task to undertake, considering the daunting amount of research that would have to be done, but such a collection has been accomplished by Mr. Dawe for the City of London from the Restoration to the middle of the 19th century. Drawing on parish records, newspaper accounts, wills, city directories, and various other sources, he has recorded the activities of about one thousand names, ranging from obscure musicians to the most sig-

Francisco Symphony Orchestra. Additionally, the disc includes a reading of the "Allegro" from the Sixth Organ Symphony of Charles Marie Widor (1844-1937). The digitally recorded, edited, and produced disc was made in April, 1984.

The organ profession suffered a great set-back during the 1970s when artificial instruments were wired ("installed" seemed a poor word) in Carnegie and Avery Fisher Halls in New York. Tempers flared, and a flurry of angry correspondence found its way into professional journals with personages like E. Power Biggs taking the lead. Unfortunately, decision-making had rested in the hands of people—including Isaac Stern and Vladimir Horowitz—who knew nothing about the organ. Musicians were relieved when it was announced that plans for Davies Hall, San Francisco, would include a symphony organ, since most other American concert halls didn't have them.

While the profession came closer to having a hall with a true symphony organ, the choice of the Italian firm, Ruffatti, provided an instrument which has none of the characteristics that discretion and 1,000 years of history have taught about beautiful organ tone. Noted critic and OHS member Scott Cantrell has often stated that a fine symphony organ, one meant to be played in combination with orchestra, needs a predominance of fundamental tone, smooth reeds, and moderate mixtures. The result in San Francisco stands in marked contrast to those ideals with its thin, neo-baroque choruses, overly bright reeds, and oppressive thirty-two feet pedal registers. The sound lacks solid unison tone and the high mixture work causes the ensemble to separate. The organ and the unsympathetic approach by Guillou, captured with revealing precision on the noiseless disc, yield a recording which is unsatisfying and often overwhelmingly unmusical.

Nor is the playing of the orchestra much better. Frequent slips of intonation, ensemble discrepancies, and occasional (and uncalled for) changes of tempi, diminish the effect of one of Saint-Saëns' more colorful orchestral works. Edo de Waart seems at odds with the style: lines are clean and detached, and lack the sweeping lyrical warmth typical of the period. Sometimes he alters the score. In the primary thematic material of the last movement he exchanges accents for staccatos. The pace is too fast, stripping the masterpiece of its nineteenth-century breadth and grandeur.

Because of their French background, one would assume Guillou and Widor to be the perfect match in the "Allegro" from the *Sixth Organ Symphony*. Instead, Guillou casually dismisses Widor's musical and registrational indications. Staccato passages are played abruptly short, and Guillou's approach is overindulgent rarely to the benefit of the music. Moreover, he launches into a totally unnecessary improvisation which conflicts with the original and ruins the impact of Widor's writing. The improvisation is the only redeeming characteristic of the performance, but it must be taken out of context to be appreciated. The wrong year of Widor's birth is given on both the CD container and in the jacket notes.

The cover design, displaying an orange Golden Gate Bridge superimposed over a blue pipe fence with a backdrop of clouds, is among the worst in the history of the industry.

Stephen L. Pinel

Saint-Saëns: Symphony No. 3. King Record Co., Tokyo, Japan, CD K38Y 17. Baltimore Symphony Orchestra, Sergiu Comissiona, conductor; Frederick Minger, organist; Aeolian-Skinner organ at The National Presbyterian Church, Washington, D.C., recorded May, 1981.

Saint-Saëns: Symphony No. 3. Varese Digital Recording VCD 47232 (previously Chalfont LP, 1980). Royal Liverpool Philharmonic Orchestra, Loris Tjeknavorian, conductor; Noel Rawsthorne, organist; Willis organ (rebuilt) at Liverpool Cathedral, England.

The Symphony No. 3 of Charles Camille Saint-Saëns (1835-1921) had its premiere on May 19, 1886, at St. James Hall with the Royal Philharmonic, having been commissioned for the orchestra's 73rd season. Saint-Saëns conducted the performance and also played Beethoven's Piano Concerto No. 4 on the same program with Sir Arthur Sullivan conducting. Long a favorite among Saint-Saëns' works, the Symphony No. 3

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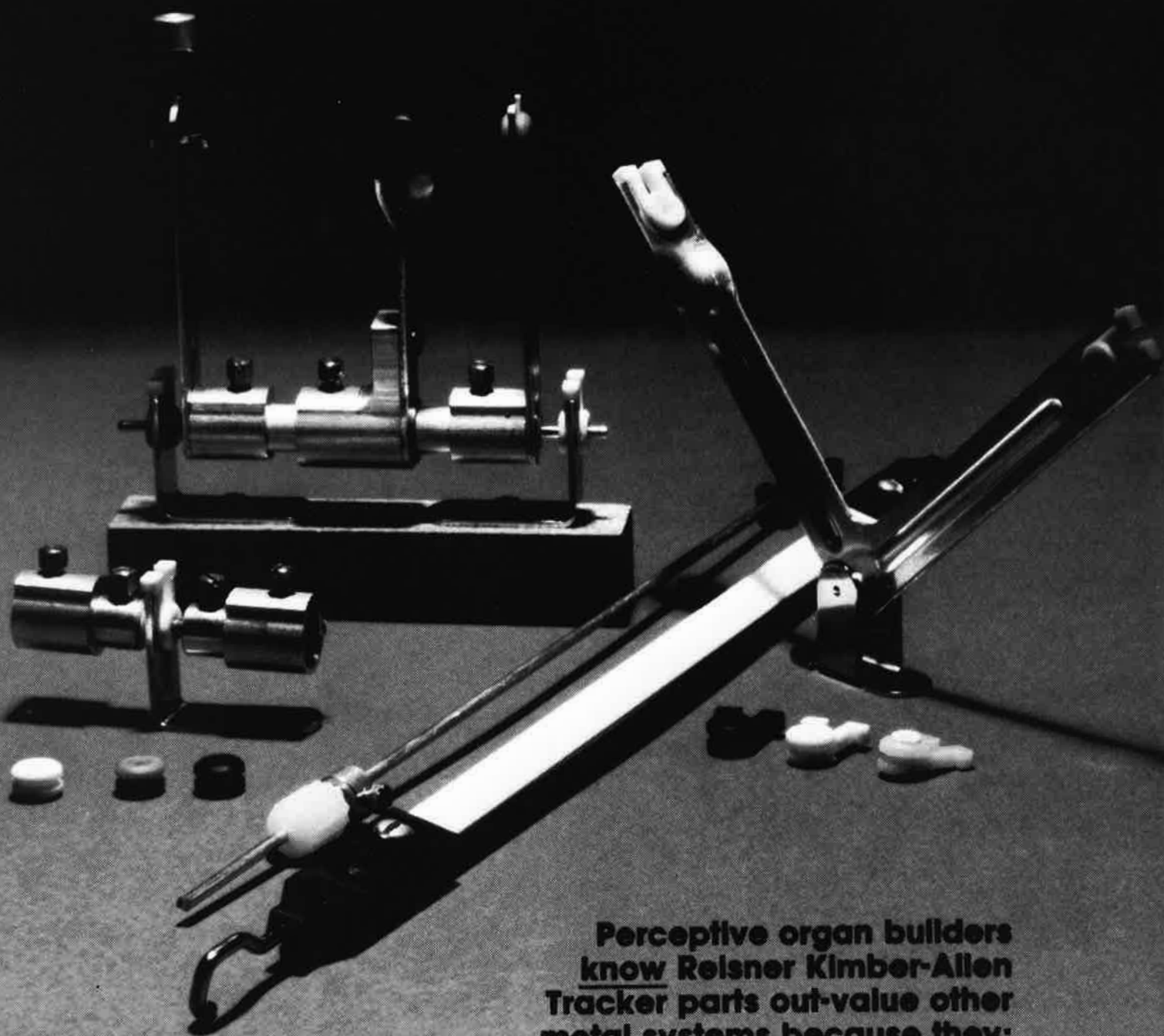
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has enjoyed many recordings, the more prestigious of which have used the organs of French cathedrals, Notre Dame and Chartres, and foreign orchestras, Berlin and Chicago, respectively, brought together by a process called synchronization. Because collaboration between such formidable forces would not be possible, financially at least, by any other means, the audiophile should be thankful for such modern "hocus-pocus." Conversely, one must wonder why orchestras and recording companies go to such lengths to produce such a product. The woeful lack of adequate instruments in the concert hall certainly is one consideration. Since Saint-Saëns intended this work to be a symphony *with* organ, and not an "Organ Symphony" for full registrations on fiery cathedral organs, the organs of the mentioned recordings, while admittedly exciting, are overbearing, even obtrusive. The recordings reviewed here probably approach Saint-Saëns' composition with a more realistic tenor.

Both compact discs are of commendable recording quality, but have less than adequate notes included. The Baltimore recording does include the specifications of the organ, and an interesting, yet brief, description of the work of Saint-Saëns. The remainder of the insert is in Japanese. The Liverpool disc has sufficient notes but fails to mention where the work was recorded, the organ used or its specifications, and the date of recording. A picture of a supposed recording session in the Liverpool Cathedral is the only hint at its origin. The most outstanding quality difference between these recordings is the eight seconds of reverberation on the Liverpool disc. The Baltimore forces had to deal with a much drier acoustical setting.

The Baltimore Symphony, under Mr. Comissiona, gives a painstakingly accurate reading of the score. There is hardly a slip of intonation or sloppiness here. Mr. Comissiona's tempi, which vary little from those indicated, seem relaxed and calculated. Despite the careful attention, or perhaps because of it, the performance is lackluster and seems over-rehearsed. Mr. Minger is proficient at the organ, except at one moment in the second movement when he momentarily races ahead of the orchestra. The organ blends well with the orchestra in the softer passages of the first movement, but lacks fundamental tone in the forte sections of the second, sounding somewhat artificial.

Mr. Tjeknavorian and the Royal Liverpool Philharmonic provide us with an interpretation full of verve. The organ, played impressively by Mr. Rawsthorne, has presence, yet never overpowers the orchestra. This instrument provides a variety of beautiful colors, accompanying the unison string melody with sweetness and warmth, and supplying the finale with appropriate majestic qualities. This recording has the characteristics of a live performance: the excitement of spontaneity, and unfortunately, the inconsistencies of instrumental playing and tempi. The strings sometimes slide between the notes of larger intervals, and play inaccurately in chromatic passages, especially in the higher positions. Mr. Tjeknavorian does not always return to the same tempo when repeated sections reoccur. The work ends with an impromptu timpani roll, not included in the score. To this reviewer, often accused of being a purist, it was not objectionable. This disc also includes a fine reading of Mendelssohn's *Fingal's Cave Overture*. Despite the weaknesses of these offerings, they are meritorious and are welcome additions to the numerous recordings of this work.

Karl Loveland

RECORDING REVIEWS

Göran Blomberg plays the organ at Leufsta Bruks Church, Sweden: Bluebell of Sweden 133 Stereo.

The organ at Leufsta Bruks Church in Uppland, Sweden, was built by Johan Niclas Cahman, son of the noted German organ builder Hans Heinrich Cahman, in 1725–28. Johan thus became the "father" of Swedish organ building, setting examples for countless Swedish builders down to today.

The original disposition of the 28 stops in the two manual and pedal divisions has been preserved in this instrument, the

only Cahman organ extant in Sweden. Through its 260 year history, it has undergone the usual repairs with several minor renovations, but it was restored to its original format in 1964 with a modern even-wind supply system and a few changes in intonation, providing us with a splendid Baroque organ sound. The flute stops, especially the quintadenas, have characteristic "chiff"—not overpowering, but gentle, adding just the right quality of tone.

Göran Glomberg exhibits a well-grounded technique in the selections heard on this record. On side "A" there are four pieces by Buxtehude: *Toccata in F major*, "Von Gott will ich nicht lassen," "Nun komm, der Heiden Heiland," and "Nun freut euch, lieben Christen gmein." Side "B" contains two familiar works by J. S. Bach: *Piece d'orgue* (which we know as the *Prelude and Fugue in F*), and *Pastoral in F-dur*. All of these are brilliantly registered and played with a full understanding of the scores and sympathetic knowledge of the organ itself. In the third Buxtehude selection, the solo stop is the Vox Humana, a beautiful reed totally unlike those made today. The diapason choruses are crystal clear, and the other reeds have a mellowness which is probably developed only by their age.

The record jacket has notes by the organist in both Swedish and English, and the cover bears a handsome picture of the glorious three-part Baroque organ case. Altogether a delightful record, this is highly recommended. *Albert F. Robinson*

Lynn Zeigler-Dickson plays music by Guilain, Bach, Brahms, Reger, and Gary White. Raven Records OAR-120. Available from The Dobson Organ Company, Lake City, Iowa, 51449, \$8 postpaid.



Max Reger

A splendid new recording features American organist Lynn Zeigler-Dickson in a variety of compositions stretching from Baroque to Modern times. Included are works by Guilain, Bach, Brahms, Reger, and contemporary composer Gary White.

The Chorale and Fugue "O Traurigkeit, O Herzeleid" of Johannes Brahms (1833–1897) opens the record. Dickson's approach is intimate and non-assertive, allowing the phrases of the music to shape themselves by subtle changes of tempi. The organ sound, while a bit more transparent than Brahms intended, is warm and rich, yielding a musical and heartfelt result.

The *Suite du Deuxième ton* by Jean Adam Guilain (fl. 1705) is a series of seven liturgical versets meant to be performed in alternation with sung plainsong verses of the Magnificat at Vespers. The final organ verset, the "Amen," was omitted from this recording. It commences with the *Plein Jeu*, intended to be played slowly on the principal choruses with an emphasis on 16 and 8-foot pitches to produce a solemn and grand effect. Dickson plays a bit too fast, and the use of unequal notes, while in keeping with period style, is less effective in a movement of this genre. Her playing of the *Tierce en Taille* is perfect. In the *Duo*, a spirited rush towards the final cadence is distinctive and musically rewarding. The *Trio Flûtes* demonstrates two of the most beautiful flutes this reviewer has ever heard. Dickson's tempo is too fast, giving the impression of one beat per measure rather than three. An exuberant *Grand Jeu* completes the piece and side one.

While Max Reger (1873–1916) is not a composer one would expect to sound good on a moderately sized two-manual instrument, this is an exception. Lynn Dickson performs the *Benedictus* in a sustained and controlled manner where the extreme chromaticism builds to an exciting and emotional climax. Changes of registration are done smoothly so the mood is never broken. A sturdy rendition of the Johann Ernst Concerto transcribed by Johann Sebastian Bach (1685–1750) follows.

Except for a single wrong note in the final movement, the playing is perfect.

The recording finishes on a somewhat less fortunate note. *Antipodes I* by Gary White, composer at Iowa State University, relies on tone clusters, clichés, and general slamming around the manuals and pedals with arm loads of notes, all which yield a result which at its best is “inexpensive.” The piece ends by turning off the organ so the final notes simply collapse from lack of wind. Use of this and other gimmicks certainly question the reason it was included with Bach, Brahms, and Reger.

The organ is an incredibly beautiful one built recently by Lynn A. Dobson, Opus 23 (1983), for St. Michael's R.C. Church, Stillwater, Minnesota. The tone is absolutely gorgeous and leaves behind a warm glow. The case, of solid white oak polychromed with touches of gold leaf, is aesthetically stunning. The stoplist and notes on both the organ and music are included for those who are interested. Except for the White piece, the record is highly recommended.

Stephen L. Pinel

Ty Woodward Plays the Aeolian-Skinner Pipe Organ: At the Kennedy Center for the Performing Arts, Washington, D.C. TWP-100. Available for \$13.98 postpaid from Ty Woodward Productions, Box 3845, Manhattan Beach, CA 90266.

The organ recorded here is the last major instrument built by the Aeolian-Skinner firm (op. 1472), and installed in the concert hall of the Kennedy Center for the Performing Arts in Washington, D.C. in 1972. It has five divisions, 76 ranks and 4,187 pipes. Thus, this is an important recording of an already historic instrument.

Ty Woodward, the organist and producer of this disc, is a Californian who received his degree from the University of Southern California. His performance is “catholic,” if not brilliant, and he has chosen a wide variety of organ music which reveals most of the favorable features of this fine organ.

On side one, we hear Charles Ives' *Variations on “America”* which the jacket notes declare to be humorous; but we fail to enjoy this humor (which Ives certainly intended) because of the artist's sober rendition. Dupré's *Cortege and Litany* is treated with dignity and solemnity. C. S. Lang's *Tuba Tune* affords a fine display of the Fanfare Trumpet, a glorious reed stop. Dale Wood's arrangement of the Welsh tune *All Through the Night* is hardly recital material.

Side two contains three movements of Widor's *Symphony No. 5*—the first (*Allegro Vivace*), fourth (*Adagio*), and fifth (*Toccata*). Mr. Woodward seems more at home in these selections and brings off the familiar score with fine effects.

Irving G. Lawless and John Caspers, who originally installed this organ, continue to service and maintain it—a fact that has ensured its excellent care and preservation. The jacket notes contain a complete stoplist.

Albert F. Robinson

Henry Anton Gottfried

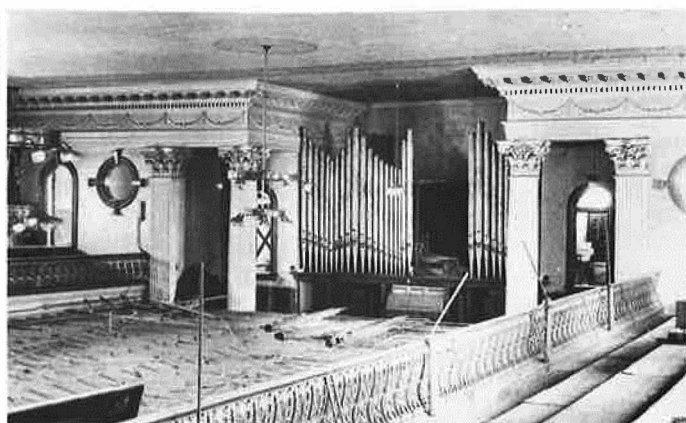
Henry Anton Gottfried died after a short illness in Jacksonville, Florida, on 7 March 1986. He was the son of Anton (1862-ca. 1949) who established the Gottfried organbuilding and supply firm in Philadelphia in 1890, and moved to Erie, Pennsylvania, in 1895.

Born 7 August 1903 to Anton and Regina (Merz) Gottfried in Erie, Henry attended school there and in West Palm Beach, Florida, where his parents had a summer home. Later, he entered Princeton (New Jersey) Preparatory School, followed by Princeton University. After college, Henry joined his father in operating the family business in Erie. Henry married Laura Lucille Lutgen (b. 8 Oct. 1905, Dunkirk, N.Y.; d. 27 Oct. 1985, Jacksonville) on 6 October 1956 at Dunkirk. The couple resided in Jacksonville where Mr. Gottfried operated a pipe organ service company. He was also the Florida and Georgia representative of the Casavant firm.

Shortly before his death, Henry arranged to deposit the family collection of organ materials in the OHS Archives. His partner and friend, Regis Harris, has administered the materials in accordance with Henry's wishes. The collection was moved to Princeton in January.

Stephen Pinel

BILL VAN PELT



1886 L. C. Harrison, First African Baptist Church, Richmond, after remodeling of interior and vandalism.

ORGAN UPDATE

Vandalized after the First African Baptist Church in Richmond was sold to Virginia Commonwealth University and became classrooms, the organ built for it in ca. 1886 by L. C. Harrison (he was a successor to Henry Erben of New York) was purchased in 1978 by OHS member and organ technician Vernon Elliott and moved as a gift to Harbor View Presbyterian Church, Charleston, SC, where he played their Baldwin. It was first heard there in October, 1980, after Mr. Elliott had refurbished it at his own expense and had restored the elegant chestnut and walnut case. Because only one original rank was left by thieves in Richmond, replacement pipes were gleaned from those discarded when Schantz installed new pipes in Austin op. 2092 at First Scots Presbyterian Church (Austin rebuilt the mechanism) in 1977. In 1986, Harbor View completed a re-

win at Circular Congregational Church in Charleston where a ruined Henry Knauff organ resides in the case of a Felgemaker (Alan Laufman unravels this story in 29:1:31). In November, Circular Congregational acquired the caseless ca. 1892 George S. Hutchings 2-17 op. 204 from Prospect Hill Congregational Church in Somerville, MA through the Organ Clearing House for installation in the Felgemaker case by Mr. Elliott. According to the astonished who removed it, including Messrs. Laufman, Elliott, and E. A. Boadway, the instrument bears a Hutchings nameplate and appears on his opus list, but was apparently built under subcontract by Emmons Howard of Westfield, MA.

Restoration of the 1856 E. L. Holbrook 1-9 at St. Paul's Episcopal Church in Windham Center, CT was completed in September by Alan McNeely of Waterford. The instrument, moved to St. Paul's ca. 1904 from the Windham Congregational Church, retains its old reservoir leather and hand pump which was used during the aftermath of hurricane Gloria. The long-rising Trumpet rank was replaced with an oboe from the 1868 Johnson op. 259 built for the Baptist Church in Westfield, MA, rebuilt by Emmons Howard, rebuilt in 1963 by the Berkshire Organ Co., and replaced by an electronic in 1984.

1856 E. L. Holbrook
St. Paul's Episcopal Church,
Windham Center, CT

MANUAL

8' Diapason tc
8' Dulciana tf
8' Stopped Diapason cm chimney
flute from mc#
8' Stopped Diap. Bass
4' Principal
4' Flute tc, cm chimney flute
2 3/4' Twelfth
2' Fifteenth
8' Oboe, replaces Trumpet
PEDAL 13 notes
16' Subbass
Pedal Coupler
Pedal Block

BILL VAN PELT



Refurbished by Elliott

modelling begun in 1984 John Allen Farmer of Winston-Salem completely rebuilt the organ with a new case and stoplist of 18 ranks for its new location within the church. In 1984, Mr. Elliott became operator of the Baldwin.

JOHN FARMER



Rebuilt 1986 by Farmer

Hook op. 277 of 1860, a 1-11 built for St. James' Episcopal Church, Marietta, GA, has been reinstalled after a three-year restoration by Norman Ryan, curator of organs at Duke University, Durham, NC. Funds are being sought to finish the project.

"A giant organ is surely the most powerful device ever invented that does not blow anything up," observes columnist Steve Rubenstein of the *San Francisco Chronicle* (13 August) in reporting his tour of the Austin op. 500 of 117 ranks at the Civic Auditorium there as conducted by OHS members Jack Bethards and John Fenstermaker. Publicity was sought to raise \$75,000 to commence refurbishment begun in 1962 by the Schoenstein firm which installed it in Festival Hall of the Panama-Pacific Exposition in 1915 and moved it in 1917 to Exposition Auditorium, now called Civic Auditorium.

STEREOGRAPH VIA ED BOWADWAY



Immaculate Conception, ca. 1875

With the cooperation of the national AGO, *The Diapason*, and the Society of Architectural Historians, the OHS mailed some 32,000 brochures describing the situation at Immaculate Conception Church in Boston. At this writing, preservation interests are negotiating with the Jesuit owners of the church to evolve alternative plans that will retain the current church as worship space and allow the organ to remain. In light of these negotiations, the Boston Landmarks Commission responded favorably to a request from the Jesuits to reschedule the meeting at which the Commission will determine whether to declare the interior of the building an historic landmark. Previously set for December 9, this meeting is now scheduled for April 28 at 5 p.m. in the Council Chamber of Boston City Hall. A comprehensive article on this matter appears in *Sunday, The Boston Herald Magazine* of December 7.



1876 Koehnken & Grimm

A fire on September 25 at Mother of God R. C. Church in Covington, KY, spared the large 1876 Koehnken & Grimm in the rear gallery. Having been damaged by a tornado in March, the metal roof of the dome located 150' above the crossing was being replaced when a workman's torch ignited wood that smoldered until fire broke out at 7 p.m. Fr. Ralph Hartman relates that, when entry to the heavily damaged and steamy interior was finally permitted in the early

COURTESY MOTHER OF GOD CHURCH



Mother of God Church

morning, organ technician Jed Setchwell sped to the gallery, examined the organ, and, as shaken parishioners surveyed the damage to their exquisite church, he instinctively turned on the power switch and played. Though current to the building had been cut, linemen had not noticed the separate 3-phase current to the organ blower. "It gave us all a great boost in a moment of depression, and our reaction says much about organs in our faith life," said Fr. Hartman. He said the interior is being restored with funds from insurance and a "soft" fund raising campaign. Though the 1976 OHS Convention Handbook advertises that the organ was "restored to tracker action," the action to slider chests remains electropneumatic and was in need of attention before the fire. Alternatives are under consideration, according to Fr. Hartman.

BILL VAN PELT



1893 Woodberry & Harris, op. 111

OHS member Edward Zimmerman, organist of First Presbyterian Church, Waynesboro, VA, dedicated the 3m Woodberry & Harris op. 111 of 1893 there on January 11. Acquired through the Organ Clearing House with the consultation of the organist and this writer, the instrument was tonally restored and enlarged under the direction of John and Fay Morlock of the Andover Organ Co. as their op. R-265. The organ was built for St. John's R. C. Church, Providence, RI, with a detached console. It had tracker action to the case where it met pneumatic couplers and primary valves from which lead tubes activated pull down pneumatics located beneath pallet and slider chests. In its

new home the original console is attached to the case and a new tracker action serves the original chests in which the pallets have been modified with a pluck reduction device designed by John Morlock after models by Hutchings.

The 1898 Hutchings of 70 ranks removed from South Congregational Church in Brooklyn, New York, for the Youngstown, OH, Symphony Orchestra, was discarded by that organization before installation and broken-up for parts when the donor died recently. Alan McNeely, who removed the instrument, reports that it had duplex windings on all chest magnets, and a spotted metal Bell Gamba in the Choir division.

Aeolian-Skinner op. 1229 of 1953 in First United Methodist Church of Odebolt, IA, has been restored with no tonal changes by Dobson Pipe Organ Builders of Lake City, IA. The firm removed expression that was added to the Great of the 2m in 1959 and corrected makeshift repairs that followed water damage in 1982.

COURTESY TIM HEMRY



1901 Hook & Hastings

Tim Hemry of Cleveland Heights, OH, has reinstalled slider chests on the 1901 Hook & Hastings located at First United Methodist Church, Norwalk, OH, and rebuilt in 1930 to have 20 ranks by Votteler-Holtkamp-Sparling. Homer Blanchard and Randall E. Wagner added a Möller console to the electric-action instrument in 1958. The new chests were constructed under Mr. Wagner's direction at Organ Supply Industries in Erie, PA, for the Hemry firm, which added mixtures to each division and a Trumpet stop, but made no tonal deletions. The instrument includes the rare Ludwigtone stop invented by Henry Holtkamp's firm. It consists of two celesting open wood flutes built back-to-back and sharing the same center partition, toe, and block.

Voices in the Wind, an excellent television documentary on pipe organ building produced by the Canadian Broadcasting Corporation and seen on PBS, is available for rental on VHS, Beta, and ¾" format for \$75 from Filmmakers Library, Inc., 133 East 58th St., New York, NY 10022, 212-355-6545. Identification as an OHS member will allow rental of VHS or ¾" versions for \$40 before May 31, through special arrangements made by the Society.

Geddes Pipe Organs, Austin, TX, has been commissioned to restore a ca. 1850 E. L. Holbrook 1-6 for St. Phillips United Methodist Church in Round Rock, TX. The organ was purchased in Hanover, MA, from Mr. C. W. Jenkins, who acquired it and thus prevented its destruction 15 years ago.

BILL VAN PELT



1837 Henry Erben

A 1-6 built by Henry Erben in 1837 for St. Luke's Episcopal Church in Granville, OH, has been acquired by the Episcopal Church of the Epiphany in Newton, NC, and restored by Mann & Trupiano. The G-compass instrument is the earliest known survival in Erben's ubiquitous five-section classical case with gilded half-round wooden facade pipes, and is the only known example of the case executed in solid mahogany. The organ was purchased in 1900 from St. Luke's by Charles Winder of Delaware, OH, and subsequently was used in Christ Episcopal Church, Ironton, OH, and in the Congregational Church, Oak Hill, OH. In the 1940s it was acquired by antique dealer Robbins Hunter of Granville and installed in his living room with an automatic roll playing machine appended to the stickers of its walnut backfall key action. Ironically, Mr. Hunter had been involved in the preservation and revitalization of St. Luke's in 1920 at age 15 but never knew the organ in his living room was built for it. After his death, the organ was removed to a barn and a house 15 miles apart and subsequently purchased through the Organ Clearing House from Lawrence Schwarzenberger of Warsaw, OH. A dedication recital with harpsichord was played October 12 by OHS members Arthur Lawrence and Bruce Gustafson. A pedal Bourdon and coupler were added without modifying original material in any way.

COURTESY DAVID WALLACE



1912 Austin, Portland

Ten pages of the Spring, 1986, edition of *Greater Portland* (Maine) are devoted to the Kotzschmar organ in City Hall Auditorium, home of the Portland Symphony. The 1912 Austin 4m with 6,518 pipes in eight divisions, and with an air chest interior that measures 53' by 15' and in which fund-raising banquets are served, is undergoing staged restoration by organbuilder and OHS member David Wallace of Portland.

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BILL VAN PELT

1892 Hutchings op. 203

William Baker & Co. of Hatfield Center, MA, has restored the 1892 George S. Hutchings op. 203, 2-10, acquired through OCH from Immanuel Baptist Church, Malden, MA, for the United Parish of Winchendon, MA. E. A. Boadway applied the chaste decorations in gold leaf on a field of white facade pipes that wrap to the sides of the organ's cherrywood case. Work was completed in June through a grant from the Robinson-Broadhurst Foundation.



LARRY BAHR

1909 Henry Reinish

A 1909 Henry Reinish (b. 1879 Steinach, Austria, d. 1967 USA) tubular pneumatic organ at Guardian Angels Church, Manistee, MI, has been converted to electropneumatic action with a new Austin console installed by volunteers led by Larry M. Bahr of Manistee. The original con-

sole is displayed in the gallery. The 2-28 had been silent since 1954 until a group of parishioners began work on the instrument in 1976 with the help of the late organ man Art Donelson of Flint. Elisabeth Hamp played a recital on the instrument October 12. Mr. Bahr relates plans to add a "Choir-Positiv" division manufactured by Austin.

The congregation of First Presbyterian Church, Plattsburg, MO, has voted to retain Michael Quimby of Warrensburg to restore their ca. 1880 1-5 tracker following the OHS *Guidelines for Conservation & Restoration* (30:2:18). The organ has been attributed to Barckhoff, Kilgen, and even New England builders by various observers. It bears a Barckhoff swell shoe, and is visually identical to a nameplateless instrument in Alma City, MN (29:1:8). That organ has facade pipes signed by Philipp Wir-



DERRY LANGLEY

1st Presbyterian, Plattsburg, MO

sching, marked "Built by C. Barckhoff," and dated 1885 (28:3:30) but which fit so poorly that they may be from another organ. To further complicate matters, the Plattsburg church indicates that the organ arrived in 1878, but the Barckhoff swell shoe also bears the location "Salem, Ohio," where Barckhoff did not arrive until 1882.

Sale of the building of Sacred Heart R. C. Church, Duluth, MN, to the Sacred Heart—John Chebul Memorial Association was approved by the dio-



Sacred Heart Church, ca. 1914

cese in November. The building contains A. B. Felgemaker op. 664 of 1897, a 2-26 in nearly original condition and tonally spectacular in the room's resonant acoustics as described in 25:3:14. The facility will be used as a cultural center. Operating and renovation funds are sought from private sources as well as the Minnesota Historical Society.



CHARLES HENDRICKSON

1871 Marklove, unrestored

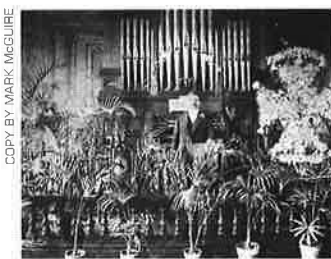
Of 19 ranks that were contained in John G. Marklove's organ built in 1871 for the Episcopal Cathedral of Our Merciful Saviour in Faribault, MN, 12 remain that will be incorporated in Charles Hendrickson's reconstruction of the instrument with tonal additions based on scalings taken from the Utica builder's 1867 2-25 organ located at St. Mark's Episcopal Church, Candor, NY, and other examples by upstate builders. The Faribault organ was last revised in 1957 when electropneumatic windchests built by Durst Organ Supply were installed. It had been rebuilt with an Organ Supply console in 1943 by an unknown party, and earlier by Kimball or a Kimball representative. The instrument was removed in early 1986 to the Hendrickson shop in St. Peter, MN, where new slider chests and tracker action are being fabricated for it. The original visible pipes and chestnut casework will be restored to house a resulting instrument of 35 ranks on two manuals.

Of 25 Ferris & Stuart organs built for churches in New Jersey, the 2m built in 1858 for St. Mary's R. C., Newark, was the last known to survive, albeit in an altered state, until October when it was removed as part of an extensive remodeling plan. The organ has appeared in two issues of *The Tracker* (30:1:21 and 30:3:41) as well as in *The Bicentennial Tracker* (p. 170). The original chests and most

pipework remained, though its case had been cut in half and the trackers replaced with electropneumatic pull-downs. A new and caseless electric-action organ will incorporate some of the pipes, and is under construction by James Konzelman of Bayonne.

Old St. Mary's R. C. Church in Buffalo, NY, from which the only known William F. Mohr organ was purchased and removed to storage by Rubin Frels of Victoria, TX, in 1982, burned to the ground on December 19, according to OHS member David Snyder of Buffalo. The unique instrument appears in color on the cover of *The Tracker* (29:2), is fully described therein, and is available for sale from Mr. Frels.

COPY BY MARK MCGUIRE



1884 Hook & Hastings, op. 1220

Michael Quimby has rebuilt and substantially enlarged the organ at Francis Street United Methodist Church, St. Joseph, MO, that began its existence as Hook & Hastings op. 1220 in 1884, a 2-14 tracker. The firm moved the organ to a new building as op. 2112 in 1906, enlarging it to 23 ranks and installing tubular pneumatic action. In 1911, the firm installed electropneumatic action and a few more couplers and stop extensions to the pedal. Charles McManis rebuilt it in 1976 as a 2-26. The work completed by Mr. Quimby in 1986 includes installation of a rebuilt 1951 Möller console obtained from First Presbyterian Church, Jackson, MS, a Choir division utilizing three ranks from the 1870 Hook op. 539 built for Centenary United Methodist Church, St. Louis; preparations for 12 stops;



1911 Hook & Hastings, op. 2112

and revoicing "to achieve better egress from the chamber and better utilization along more classic tonal aspects," states the rededication booklet of November 2. Douglas M. Letts played Bach, Mendelssohn, Brahms, Saint-Saëns, Britten, and Langlais.

The 1987 OHS National Convention, August 10-15, will visit an 1885 W. K. Adams & Son 2-19 rebuilt by OHS member Tim Hawkes of the Hawkes Organ Co., Saugus, MA, for the new building of St. Anne's R. C. Church in Salem, MA. Completed in



1885 W. K. Adams & Son

1986, the organ was acquired through the Organ Clearing House from Methodist Tabernacle, Olneyville, RI. Barbara Owen was consultant to St. Anne's. The Adams firm of Providence, RI, built the organ for Hope St. M. E. Church there. The signature of Louis F. Adams appears on some pipes.

An 1890 W. K. Adams 2m built for Our Lady of the Sacred Heart Church in Central Falls, RI, was moved by OCH and rebuilt by Bond Organs of Portland, OR, for St. Luke's Episcopal Church, Vancouver, WA, in 1984.



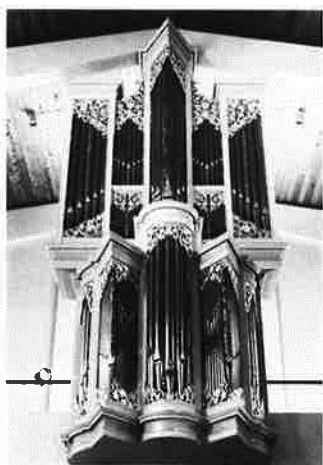
1890 W. K. Adams & Son

The 1873 Steer & Turner op. 69 heard at St. Alban's Chapel of The Citadel during the 1985 OHS convention in Charleston, SC, has been moved by John Allen Farmer to the Episcopal Church of Our Saviour, a new building on John's Island, SC. It has previously served Third Congregational Church, Guilford, CT, until 1922, and the Congregational Church in Falls Village, CT, until 1972. The OCH relocated the instrument to the Citadel where it was installed by two organ enthusiasts.



1873 Steer & Turner op. 69

The 119-rank Casavant at St. Paul's Anglican Church, Toronto, will be heard in an all-Dupré program played by James Higdon on a recording project announced by Pro Organo, 305 E. Main, Durham, NC 27701. Works include *The Passion Symphony*, *The Second Symphony*, *Lamento*, and Lynnwood Farnam's edition of *Cortège et Litanie*. The organ was rebuilt in 1956 as op. 2350, and reregulated and renovated in 1973 by Casavant.



1984 Fritts-Richards

The superb 2-56 baroque organ built for St. Alphonsus Church, Seattle, by Fritts-Richards in 1984 accompanies an unusual and fine recording of J. S. Bach chorales sung by the Pacific Lutheran University Choir of the West. The choir is directed by Richard Sparks and the organ is played by OHS member David Dahl. The record or cassette is available for \$8.95 from 1-800-446-4449.



1890 Hutchings, Hill House

The federal Institute of Museum Services has awarded \$25,000 as a matching grant toward restoration of the 1890 George S. Hutchings 2-17 at the James J. Hill House in St. Paul, which is now a museum operated by the Minnesota Historical Society, a state agency. Bids for the project were received in December from J. C. Taylor of Appleton, WI, and the Andover firm. Work must begin in February under terms of the grant.

The electrified ca. 1876 Hutchings-Plaisted 2-13 built for the Baptist Church in South Weymouth, MA, is being retrackerized and tonally rebuilt by Alan McNeely of Waterford,

CT, for Christ Episcopal Church in Hyde Park, MA, where it will replace a 3m Baldwin which replaced a ca. 1903 Jesse Woodberry tracker in the Gothic building designed by Ralph Adams Cram.



1894 Jardine

The 1849 Jardine 1-4 at The Church of the Saviour, Episcopal, Jackson, NC, described in 27:3:6 by this writer, sustained water damage and some scorching of upper case parts in a fire that occurred in early 1986. Morris Spearman of Charlotte is directing restorative repairs of the instrument, and Lawrence Trupiano is replicating damaged case parts for him. Church officials have considered the removal of mute display pipes added to the center flat by a later



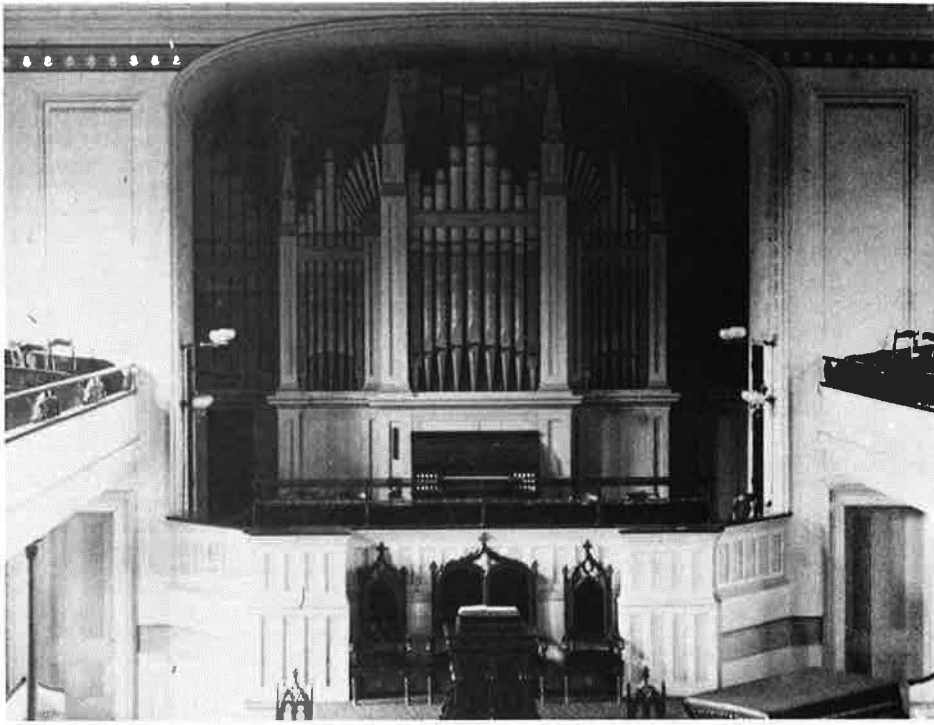
1890 Hutchings, James J. Hill House, St. Paul, to be restored

party so that the organ's original appearance will be restored with cloth in the center flat.

Restoration of Johnson & Son op. 690 of 1888 at Lincoln Park Presbyterian Church in Chicago, played by William Aylesworth at the 1984 OHS convention, was completed in 1986 by the Bradford Organ Co. Work included construction of a double-rise reservoir to replace a modern wind system installed in 1976 by the Roderer Organ Co. A bequest received in 1985 established the Dorothy Allen Organ Fund to finance completion of the restoration, begun in 1981, and to publish an attractive brochure.

The 1884 C. F. Durner 2-21 electrified by the Fritzsche Organ Co. on its original slider chests in 1956 at Holy Infancy R. C. Church in Bethlehem, PA, has been renovated by the Lehigh Organ Co. of Macungie, PA. John C. Gumpy reports that his firm made no changes in the organ, and that original cone tuning remains. The organ lost its original wind system in 1956.

The Church of Trinity United Brethren in Christ, St. Joseph, MO, celebrated the 75th anniversary year of its 1911 Gustav Treu 2-10 with special greetings from the Organ Historical Society at a Sunday service in November. The organ was modestly refurbished in 1983 by Michael Quimby on a tight budget, but the church does not maintain the instrument. Until 1961, the building housed Trinity Evangelical Lutheran Zion Church, for which the organ was built.



First Congregational Church, Gloversville, NY

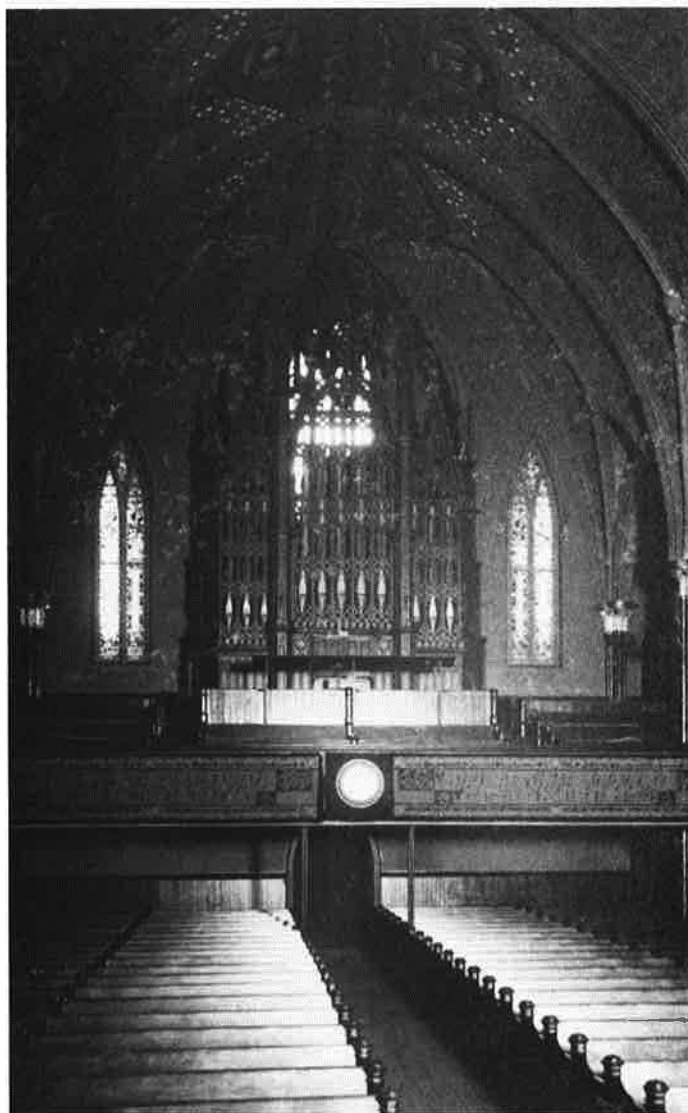


Orthodox Congregational, Walpole, NH

ARCHIVIST'S REPORT

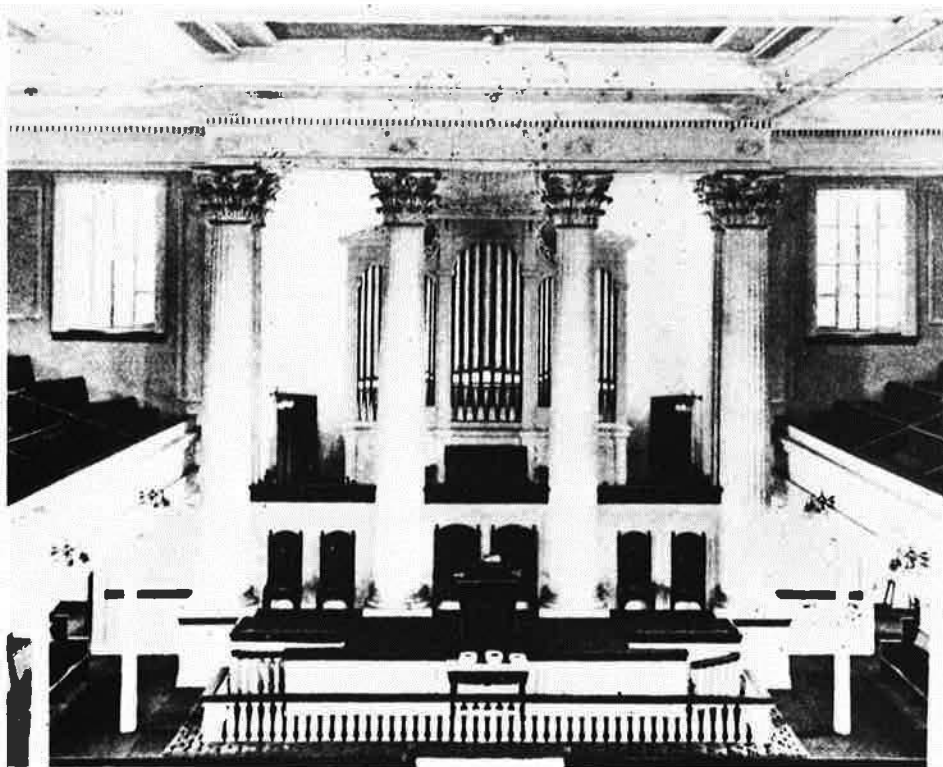
The Archives contain a large collection of photographs displaying pipe organs in American churches and halls, as well as other assorted images of 18th, 19th, and 20th century builders, composers, and workshops. Most of these photographs are identified, but there remain a large number of unidentified or only partially identified instruments and locations. In some instances the maker of the instrument may be obvious, but the location unknown. In others, the location may be known but the builder anonymous. In many, the style of the organ case may roughly identify its era and suggest its geographic origin and perhaps even its builder, and the style of interior decoration and photographic processes used may approximately date the image.

Particularly in New England, stereographic photographs were very popular and often yielded sharp, though small, images that reveal much detail when enlarged. Because the

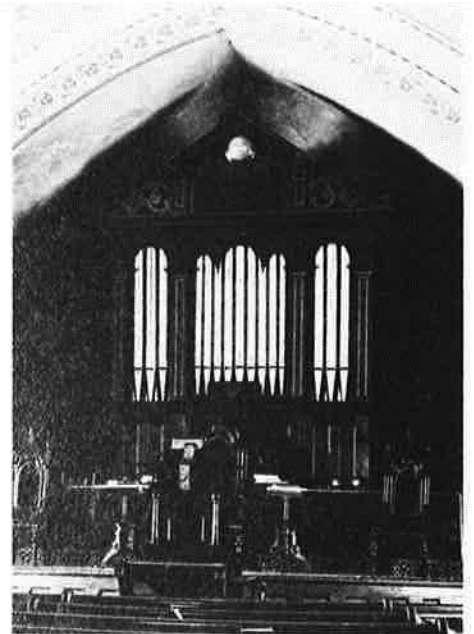


Completely unidentified, above and right





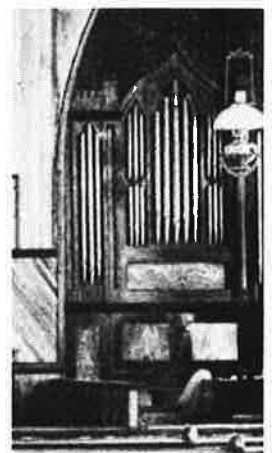
Left: Washington St. Methodist, Petersburg, VA
 Below: Perhaps Springfield, MA
 Middle Left: Annisquam Village Church, Gloucester, MA
 Lower Left: Probably a Hook & Hastings
 The rest are unidentified



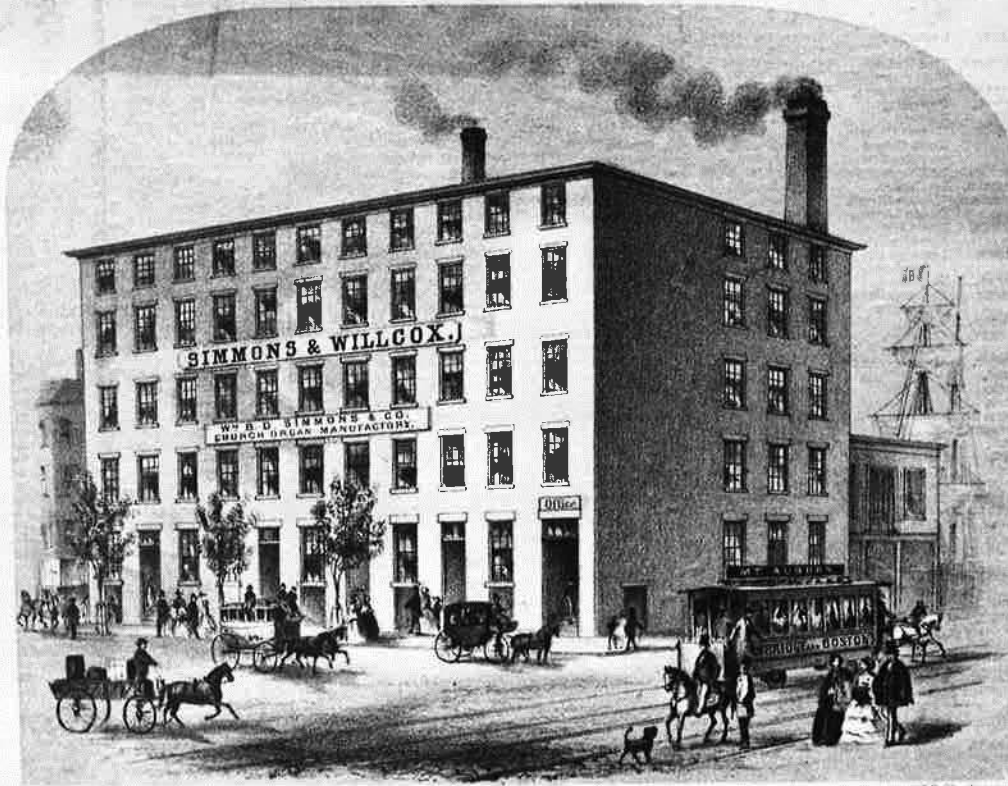
quality of photographic processing varied so widely, then as now, some images have faded markedly. Most in the collection have been copied as a hedge against loss of the original through deterioration, and funds for treatment of the unstable and most important photographs are now being sought. It is astonishing to learn the cost of repairing a photograph which has been mended with cellophane tape and the adhesive has initiated a deleterious chemical reaction.

Despite being unidentified, these organ photographs are of considerable value because they document period case design. The lack of specific information regarding builder and location often forces organ historians to take a more careful look at details. The photographs printed here are samples collected by Barbara Owen, E. A. Boadway, and Robert Reich, who have deposited them in the Archives. The Archivist will be pleased to receive further identification of them as well as additional photographs for the collection.

Stephen Pinel



SIMMONS & WILLCOX,



CHURCH ORGAN MANUFACTURERS,
NO. 1 CHARLES STREET, CORNER OF CAMBRIDGE STREET, BOSTON.

WHAT FEDERAL AND STATE CENSUSES 1810–1880 DISCLOSE A Comparator of American Organ Manufacturing

BY STEPHEN PINEL

While scholars have used the decennial population schedules of the federal and state censuses to establish kin relations, few are aware that non-population schedules preserve a vast store of information on organ manufacturing. Specifically, the *Products of Industry*, a census of manufacturers, is rich in valuable statistics and is the only known source containing detailed information about domestic organ manufacturing throughout the United States during the nineteenth century. The information was gathered at the turn of each decade by federal government census enumerators and on the quinary by at least two state governments.¹

Because the schedules record data in a nearly-standard format, they become a handy vehicle for comparison studies among firms. They enable detection and graphic display of cyclic trends of individual establishments and of the industry as a whole. Awaiting the seeker in these documents that are little-known to musicological research is a decennial (and in the cases of Massachusetts and New York, a quinquennial) record of geographical distribution, volume and valuation of raw materials and annual production, energy sources, and employment (including gender, number, age, wages, and hours).

To understand the schedules, a background of their evolution is helpful. The initial purpose of the federal census was practical: enumeration of the populace for representation in government. The census was taken first in 1790, and has been repeated in the first year of each decade since. It provides

statistical information about the American people and their lives, assisting government officials in law-making. The early schedules were quite brief, but later became increasingly detailed. By 1880, considerable information about each dwelling visited was being recorded in *Population Schedules*.

Gathered concomitantly with these population surveys was other information compiled as *Non-Population Schedules* that vary in content depending upon the census year. Frequently included are *Schedules of: Mortality, Agriculture, Churches, Newspapers, Products of Industry or Manufactures, and Mining*. Each type was recorded on a specific form containing questions pertinent to the subject being surveyed. The number of entries for each type depends on the nature of the region covered. In urban settings, the *Mortality* and *Products of Industry* schedules have numerous entries; in rural areas, there are large numbers of *Agriculture* listings; in mountain regions, the *Mining* schedules have more entries.

Federal (and state returns examined) are organized by state, county, city or town, ward, and enumeration district. Each enumeration district is further subdivided by the different types of schedules. The population surveys appear first, followed by the non-population schedules. For example, the 1855 New York State schedules are arranged in the following order: 1. *Population*; 2. *Agriculture and Domestic Manufactures*; 3. *Industry other than Agriculture*; 4. *Marriages and Deaths*; 5. *Churches, Schools, etc.*; 6. *Newspapers and Other*

Periodicals. Two important facts remembered will aid searches for information: the specific order of the schedules varies with the census year, and practices of various archival recepticals may have altered the original sequence.

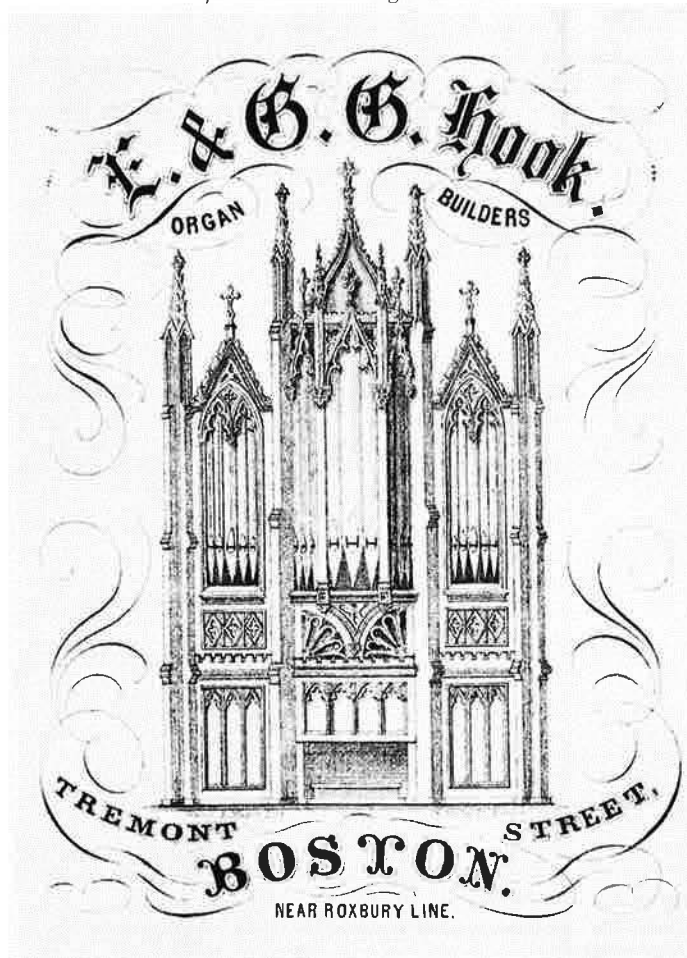
Of special importance to organ historians is the schedule, *Products of Industry or Manufactures*, which was added to the census in 1810. Unfortunately, many of the early returns were destroyed before the advent of microforms and are no longer extant.

Official handling of this wealth of data has been haphazard: sometimes copied and other times not, federal schedules were farmed out to state archives at various times, resulting in yet more lost or misplaced returns. The greatest loss of all was the entire 1890 census (except for a few pages) by fire in 1921. Thus, there is no complete collection of this census data in any one location, although at least partial copies in microform have been deposited at the National Archives by seven of 19 states where organbuilders were likely to have been recorded in nineteenth-century censuses. TABLE A displays some repositories of federal schedules.

During 1810, 1830 and 1840 only aggregate figures are reported because names of the firms or individuals surveyed were not recorded by enumerators. Aggregate figures can be attributed if only one organbuilding firm was working in a county. However, this system relies upon conjecture, so information thus retrievable is omitted from this report.

For the remaining census years, 1820, '50, '60, '70, and '80, a federal enumerator stopped at the door of every factory and mill throughout the nation and recorded data about production, the work force, and the kinds and amounts of raw materials being used. The surveys covered one year of activity prior to the date of the census, so they produced a quasi "annual report" of each firm enumerated. The first question asked by the enumerator and recorded was the name of the firm, so it is possible to

from an advertising broadside



Locations of state returns, Federal non-population census Table A.

CALIFORNIA State Library of California 914 Capitol Mall Sacramento, California 95809-2037 (916) 322-4570	National Archives, Washington 1850 Schedules Allegan to Wayne T1164-5 1860 Schedules Allegan to Wayne T1164-13 1870 Schedules Emmet to Newaygo T1164-24 Oakland to St. Joseph T1164-25 1880 Schedules Alcona to Eaton T1164-64 Emmet to Lake T1164-65 Lapeer to Newaygo T1164-66 Oakland to Saginaw T1164-67 Sanilac to Wexford T1164-68
CONNECTICUT History and Genealogy Connecticut State Library 231 Capitol Avenue Hartford, Connecticut 06106 (203) 566-3692	MISSOURI Missouri Historical Society Jefferson Memorial Building St. Louis, Missouri 63112 (314) 361-1424
DELAWARE Bureau of Archives and Records Hall of Records Dover, Delaware 19901 (302) 736-5318	NEW HAMPSHIRE New Hampshire State Library 20 Park Street Concord, New Hampshire 03301 (603) 271-2239
ILLINOIS Illinois State Archives Springfield, Illinois 62756 (217) 782-4682	NEW JERSEY Archives and History Bureau State Library 185 West State Street Trenton, New Jersey 08625 (609) 292-6220
National Archives, Washington 1860 Schedules Adams to Woodford T1133-30 1870 Schedules Cook to Hamilton T1133-30 Hamilton to Vermillion T1133-31 1880 Schedules Adams to Crawford T1133-24 Crawford to Jackson T1133-25 Jasper to McHenry T1133-26 McHenry to Peoria T1133-27 Peoria to Union T1133-28 Union to Woodford T1133-29	NEW YORK State Archives Division New York State Library Albany, New York 12203 (518) 474-7196 Ohio State Library 65 Front Street Columbus, Ohio 43215 (614) 462-7061
INDIANA State Data Center Indiana State Library 140 North Senate Avenue Indianapolis, Indiana 46206 (317) 232-3675	National Archives, Washington 1850 Schedules Adams to Jackson T1159-12 Jefferson to Wood T1159-13 1860 Schedules Morrow to Wood T1159-28 1870 Schedules Adams to Clinton T1159-44 Columbian to Fairfield T1159-45 Fayette to Hancock T1159-46 Hardin to Stark T1159-47 Summit to Wyandot T1159-48 1880 Schedules Crawford to Fulton T1159-93 Gallia to Mercer T1159-94 Miami to Pike T1159-95 Portage to Shelby T1159-96 Stark to Union T1159-97 Van Wert to Wyandot T1159-98
IOWA State Historical Society of Iowa Continental Building Iowa City, Iowa 52240	PENNSYLVANIA Pennsylvania State Library Forum Building, Rm 219 Walnut and Fifth Streets Harrisburg, Pennsylvania 17120 (717) 787-3752
National Archives, Washington 1860 Schedules Adair to Worth T1156-37 1870 Schedules Adams to Jackson T1156-39 Jasper to Wapello T1156-40 Warren to Wright T1156-41 1880 Schedules Adair to Davis T1156-42 Decatur to Jackson T1156-43 Jasper to Muscatine T1156-44 O'Brien to Wright T1156-45	National Archives, Washington 1850 Schedules Adams to Butler T1157-1 Cambria to Erie T1157-2 Fayette to Northumberland T1157-3 Perry to Potter T1157-4 Schuykill to York T1157-5
MARYLAND Maryland State Law Library 386 Rowe Blvd. Annapolis, Maryland 21401 (301) 269-3395 1850, 1860, and 1880 Schedules	TEXAS Texas State Library, Archives Austin, Texas 78701
MASSACHUSETTS State Library State House Boston, Massachusetts 02133	National Archives, Washington 1850-60 Schedules T1134-45 1870-80 Schedules T1134-48
National Archives, Washington 1850 Schedules Barnstable to Middlesex T1204-5 Nantucket to Worcester T1204-6 1860 Schedules Barnstable to Worcester T1204-15 1870 Schedules Barnstable to Hampden (incmpl) T1204-21 1880 Schedules Barnstable to Franklin T1204-30 Hampden to Norfolk T1204-31 Plymouth to Worcester T1204-32	VERMONT Department of Library Montpelier, Vermont 05602 (802) 828-2291
MICHIGAN Library of Michigan, P.O. Box 30007 Lansing, Michigan 48909 (517) 373-1593	WISCONSIN Archives of the State Historical Society of Wisconsin Madison, Wisconsin 53706 (608) 262-3338

The View from Boston A HISTORY OF THE ORGAN

The 1860 compendium, *Manufactures in the United States* . . . published by the Government Printing Office in 1865, contains a lengthy preface that includes a history of each industrial category in the census. Among them is a section dealing with church organs. Though the author of the following is unidentified, it is apparent by his selective survey of history that he was likely a Bostonian:



The Brattle Organ

CHURCH ORGANS.—The organ is the largest, the most complicated in construction, and the most costly of musical instruments. It is also the most harmonious and the most capable of an almost endless variety of combinations, imitating the melody of all others, but exceeding all in the grandeur, solemnity, and rich volume of its tone, and eminently adapted to the purpose for which it is more particularly used. It is an ancient instrument, but its origin is enveloped in doubt . . .

The first mention we find of an organ in America is in 1711, of one belonging to Mr. Thomas Brattle, of Boston, and probably the same that was presented by him to Queen's (afterwards King's) Chapel, in August, 1713. That such an innovation in church music was not favored by the churches of that day is evident, from the fact that the instrument was not erected until the following year, having remained seven months in the vestibule of the church before it was unpacked. It continued in use from that time until 1756, when it was sold to St. Paul's Church, in Newburyport, whence, after eighty years' further service, it was removed, in 1836 to St. John's Church, Portsmouth, New Hampshire. The original pipes and wind-chest remain in perfect order to this day. Attempts to reform the psalmody of New England elicited strong objections to the revival of singing by note, lest it should bring instrumental music into the church. Nearly half a century after the erection of this ancient organ, we find "the complete introduc-



Thomas Johnston

tion of the organ into all places of public worship" to be the subject of a pamphlet published in Philadelphia, in 1763, by a Presbyterian, on "the Lawfulness and Advantages of Instrumental Musik in the publick Worship of God," &c. A similar tract was issued in Boston, in 1771. Indeed, the first organ introduced into a Congregational church in New England was one set up in 1785 in the First church in Boston.

The first organ built in this country appears to have been erected by John Clark, in 1743, for the Episcopal church in Salem, Massachusetts. In 1754 it was presented to the Episcopal church in Marblehead, and a new one put in its place by Thomas Johnson [*sic, Johnston*], of Boston, who had built one in 1752 for Christ's

find entries for a specific builder or firm by searching the first column of a schedule.

Once the returns of a census survey were collected, it was customary to tabulate them and publish *Compendiums* of statistics. Until 1860, these compendiums were rather straightforward and were geared toward population statistics. Beginning in 1860, an elaborate volume was issued for the returns of each non-population schedule. They contained breakdowns by state, region, and county. It is possible, for instance, to check the number of organbuilding establishments included in any county throughout the nation. It saves a great deal of searching time to know in advance how many, and in what counties, organbuilders were recorded as working.

Musical instrument making in America could hardly be said to constitute an industry when the first industrial census was taken in 1810. The early organ builders usually manufactured their product at home without the aid of hired employees. Frequently, organ building was a peripheral activity of craftsmen who made their livelihood in other work. As a result there is no category for organbuilders in either the 1810 or 1820 industrial schedules, and only Massachusetts has a category for musical instrument making in 1810. If any organbuilders are included in the industrial censuses of these years they are grouped with other instrument makers or in other categories. A census compendium for 1810 shows us that Suffolk County, Massachusetts (which contains the City of Boston), produced musical instruments valued at \$17,200 in 1809. The only other locality in the nation recorded as producing musical instruments is Worcester County, Massachusetts, where \$680 was the value of items produced.² One wonders why at least a few other states, notably New York and Pennsylvania, have no entries in the category of musical instrument making in 1810.

STATES:	Capital Invested.	No. of men employed.	Musical Instruments Value produced.
Maine	\$3,010	4	\$2,001
New Hampshire	26,750	47	14,050
Massachusetts	340,085	246	243,760
Rhode Island	7,200	9	6,075
Connecticut	6,125	8	7,050
Vermont	3,800	6	1,750
New York	472,910	438	408,775
Pennsylvania	33,728	109	35,656
Maryland	16,400	15	4,000
Virginia	1,005	2	1,000
North Carolina	938	3	203
Georgia	8	2	.....
Alabama	21	...	.....
Kentucky	4,500	6	5,000
Ohio	8,454	11	5,000
Missouri	500	2	50
TOTAL:	923,924	908	734,370

Source: *Compendium of the Sixth Census of the Enumeration of the Inhabitants and Statistics of the United States, as Obtained at the Department of State, from the Returns of the Sixth Census, by Counties and Principal Towns exhibiting the Population, Wealth, and Resources of the Country* . . . Washington: Thomas Allen, 1841, p. 364.

Table B. Recapitulation of the Aggregate value and number of persons employed in Musical Instrument Manufactories, 1840 census

Table C. Professions, Occupations, and Trades of the Male Population. *The Seventh Census of the United States, 1850.* Washington: Robert Armstrong, 1853, p. lxxiv.

States and Territories:	Organ-builders
New Hampshire	17
Vermont	8
Massachusetts	40
Connecticut	2
New York	123
New Jersey	6
Pennsylvania	18
Maryland	10
District of Columbia	1
Ohio	17

It was found that the 1820 Census of Industry was taken without the benefit of printed forms, thus the results are inconsistently recorded, extremely difficult to cipher, and often damaged. Identifying organbuilders in the industrial censuses of 1810 and 1820, if any are entered, becomes an aspiration for us all.

It was not until thirty years later that instrument making had developed into a genuine industry [TABLE B]. Surprising is the diverse geographical spread of makers working in nearly every state of what was then the entire nation. As expected, the higher concentrations are found in the states which contained the larger cities, New York, Boston, and Philadelphia.

By the time the seventh census was taken in 1850, organ building merited a separate classification [TABLE C]. Included in a table³ that plots the geographic distribution of occupations were all of the journeymen who considered themselves organbuilders in the population schedules. Not surprising is the large concentration of organbuilders in New York. Percentages assist in gaining perspective on the actual amount of regional activity:

Population Entries as Organbuilders, By State

State	Number	Percentage of All Organbuilders
New York	123	50.82%
Massachusetts	40	16.52%
Pennsylvania	18	7.43%
New Hampshire	17	7.02%
Ohio	17	7.02%
Maryland	10	4.13%
Vermont	8	3.30%
New Jersey	6	2.53%
Connecticut	2	.82%
District of Columbia	1	.41%
Total	242	100.00%

By examining specific returns (others may await discovery) it is possible to compare leading builders as compiled in this article. Henry Erben's establishment was pre-eminent with an operation almost twice as large as his nearest competitor. Next follow William B. D. Simmons, E. & G. G. Hook, Appleton & Warren, and Hall & Labagh Co. Listings for George Jardine and Richard Ferris could not be found among the 1850 New York entries. Ferris' shop was located on the second floor of a pork store so it is understandable that it was missed. It is not clear how Jardine managed to avoid the enumerator in several censuses unless he refused to answer questions. Allusion to this problem occasionally appears in the census *Compendiums*, which imply that factory owners feared government surveys might be used for the purpose of taxation. It is also plausible that the crew may have been out of the factory installing organs when the enumerators stopped.

church in that city. The Salem organ, of Johnson [sic], a relic which is preserved by the Messrs. Hook, of Boston, was a small organ with one bank of keys and six stops. Mention is also made of Edward Bromfield, Jr., of Boston, as the builder of an organ in 1745, supposed to have been the first constructed in this country. Johnson [sic] died in 1768, and was succeeded by Dr. Josiah Leavitt, who has many years engaged in the business. He was followed by Henry Pratt, of Winchester, New Hampshire, who died in 1849, having built 23 small church organs and about 19 of less



Organ attributed to Henry Pratt, located at The Community Church, East Eddington, ME

size. Mr. Pratt was succeeded by Wm. M. Goodrich, a native of Templeton, Massachusetts, but for thirty-four years a resident of Boston, where he died in 1833, at the age of 56. Mr. Goodrich is generally admitted to have been the first organ-builder in the United States deserving the name. The superiority of his instruments to those previously constructed here gave a name and a fame to American organs, and made his reputation known throughout the Union. The importation of foreign instruments became thenceforth, in a great measure, unnecessary, and those of his construction were to be found in nearly every state. This talented self-taught artist commenced, in 1805, by building an organ for the Catholic church of Bishop Chevereaux in Boston. In its place he set a much larger and finer one in 1822. It is said that during the whole time of his business career only three church organs were imported into Boston from abroad. Mr. Goodrich's brother and pupil, Ebenezer Goodrich also built in Boston quite a number of small organs on his own account, and afterward in partnership with Hayts, Babcock & Appleton, on Milk street, until 1820. At this time Appleton, also a pupil of W. M. Goodrich, commenced business for himself, which he afterward continued as Appleton & Warren. The reputation of Goodrich was also ably sustained by E. & G. G. Hook, the former of whom also acquired the art of organ-building from him. They commenced in 1831, at Salem, Massachusetts, where they built 19 organs, and afterward removed to Boston, where they still prosecute the business. In 1853 there were 4 large organ factories in Boston, and a large one was started at Bellows Falls, Vermont. As early as 1808 we find mention of an organ built for the North church, in Salem, by John Geib, of New York, at a cost of \$2,800. Other churches in Salem obtained organs by Goodrich, Hook & Appleton, which cost from \$1,200 to \$1,700 each.

Organs are sometimes built of very large size. The organ of the Cathedral church at Ulm, in Germany, is said to be 93 feet high and 28 broad. Its largest pipe is 13 inches in diameter, and it has 16 pairs of bellows. Willis, of London, exhibited at the World's Fair, in 1851, an organ of great power, said to weigh 30 tons and to have 5,000 pipes.

The largest church organs in the United States, until quite recently, were in New York. That of Trinity Church, the great organ of which has a compass from CCC, through 5½ octaves, has 3 rows of keys, 43 stops, and 2,169 pipes, including a double open diapason of 32 feet. The organ of St. George's Church, in that city, has 47 stops and 2,446 pipes, including one of 32 feet, and that of St. Stephen's has 46 stops and 2,029 pipes. An organ in Concert Hall, Philadelphia, built by Standbridge, of that city, has 4 manuals and pedals, 60 registers, and 3,050 pipes . . .

The entry concludes with a glowing description of the Walcker organ installed in Boston Music Hall in 1863, three years after the census was taken.

Stephen Pinel

It is interesting and not surprising that Appleton & Warren in 1850 built organs with the highest average price, about \$3,000, which attests to Appleton's renown for high quality. The next competitor was Simmons whose average price was \$1,500. The average price of a Hook organ in 1850 was \$1,250. According to the returns, George Stevens had the largest stock of raw materials, valued at nearly \$8,000. All builders surveyed in 1850 reported that their instruments were built entirely by hand without the aid of any motive power.

In addition to federal schedules, some states also took a series of censuses. State figures fill-in the gaps between the federal surveys.

The published aggregates derived from the New York census of 1855 list five organbuilding and one organ pipe-making establishment at work in the state [TABLE D]. Three organbuilding shops and a pipemaker were located in New York County, one organbuilder in Oneida County (Utica), and one in Steuben County (Pultney). For smaller builders working in New York State, the censuses of 1855, '65, and '75 are an only partially examined mine of information.

The 1855 New York state schedules of the Census of Industry yields the earliest known independent listing of a pipe maker in any of the census schedules, James Blake in New York County. There, Henry Erben and Hall & Labagh are also entered as organbuilders. The third New York County organbuilder recorded in the aggregate was apparently Richard Ferris. Returns from the enumeration district containing his factory address have been water-damaged and are now closed to the public. Some of the statistics concerning his firm can be retrieved by subtracting statistics of the other two firms from the aggregate for New York County organbuilders in [TABLE D]. George Jardine avoided the survey as he did in 1850; an entry for his shop was not found in the appropriate enumeration district.

New York began a state census in 1825 and repeated it every ten years until 1875. The next was taken in 1892, then in 1905, 1915, and 1925. During several of those years, the non-population schedules include a Census of Manufactures. During 1825, '35, and '45, only anonymous statistics were recorded by enumerators, so aggregate figures derived from them may be of interest. Beginning in 1855, the questions on the industrial sheets were modeled on the federal schedules. It is unfortunate that the schedules of 1865 and 1875 from New York County were destroyed by fire early in the present century. Original

schedules for most of the other counties are preserved and available to the public in offices of the county clerks. A list of extant schedules and addresses of county clerks for the State of New York is recorded here. The existing 1855 Census for the County of New York is housed at the Hall of Records, 31 Chambers St., New York City, and is available for research by appointment. Plans are currently being made to microfilm it.

Massachusetts also took state-wide censuses in 1855 and '65, and like New York, included a *Census of Manufactures*. Tradition holds that the original schedules were destroyed late in the nineteenth century because they occupied too much space!

Table D. Manufactures — 1855 New York State Census.

TOWNS	Number of establishments,	Capital Invested,		Cash Value,		Persons employed,
		In real estate,	In tools and machinery,	Of raw materials used,	Of manufactured articles,	
MELODEON MANUFACTORIES,						
New-York Co. New-York,	1	28,000	25,000	40,000	190,000	81
Otsego Co. Cherry Valley, ..	2	7,000	4,510	9,450	33,000	35
MUSICAL INSTRUMENT MANUFACTORIES,						
Chautauque Co. Harmony,	1	80	100	1,480	4,000	6
Monroe Co. Riga,	1	400	500	475	1,000	2
Rochester,	1	800	200	100	425	3
New-York Co. New-York,	3	2,100	18,000	14,500	7,500	8
ORGAN BUILDING ESTABLISHMENTS,						
New-York Co. New-York,	3	46,200	4,500	61,160	145,000	89
Oneida Co. Utica,	1	1,500	1,000	5,065	20,000	18
Steuben Co. Pultney,	1	200	50	90	760	2
ORGAN PIPE MANUFACTORY,						
New-York Co. New-York,	1	.....	300	552	3,000	2

Source: *Census of the State of New York, for 1855; Taken in Pursuance of Article Third of the Constitution of the State, and of Chapter 64 of the Laws of 1855, Prepared from the Original Returns. . .* Albany: Charles Van Benthuyssen, 1857, p. 402.

By 1860, the organbuilding shops of Massachusetts appeared to overtake their New York competitors [TABLE E]. The unfortunate omission of Jardine's large New York establishment from the survey, as well as Erben's Baltimore branch, contribute to this impression. Nonetheless, the New York shops that were surveyed continued to employ a larger work force than any other region. Massachusetts shops produced a product valued at nearly one-and-a-half times greater than that of the New Yorkers. It was evident by 1860 that the Boston factories were growing at a rate New York factories could not match.

In comparing the 1850 and 1860 tabulations, certain trends are evident. The 1860 census was the first to report any builders using power machinery in their shops. Edwin Holbrook, Simmons & Willcox, and perhaps the Hooks had steam engines, and William Nutting was using water power. Organbuilding became more concentrated into specific centers. Many states boasting shops in 1850, such as New Jersey, New Hampshire, and Connecticut, did not have entries ten years later. While the number of New York journeymen remained steady between the two census years, the Boston work force increased dramatically. In 1850, Boston shops listed 40 workers and by 1860 the number had grown to 104.

The schedules for 1860 confirm Henry Erben's factory as remaining the largest in the nation despite the increasing competition from Boston. With 75 employees manufacturing 36

Workshop of George Ryder





Samuel Pierce, right, and Thomas Appleton pose for a stereograph with workers at Pierce's factory in Reading, MA

instruments yearly, the firm's output was valued at \$56,000. Simmons & Wilcox was not far behind with an annual product of \$45,000. While Pomplitz & Rodewald built nearly the same number of instruments as the Hooks, their instruments were sold at a lower price. Hall & Labagh and Simmons & Wilcox reported the highest capital investment while pipemaker William Ware had the smallest. There are many builders listed in the 1860 schedules about whom almost nothing is known including Giles Beach, Thomas Buffington, James Hall, Henry Knauff, William Metz, William Nutting, Henry Pilcher Jr., John Roberts, and Peter Schenkel.

By 1870, trends noticed in 1860 become more pronounced, as seen in aggregate figures [TABLE F]. The shops of Massachusetts produced 345 church organs with a total value of \$338,700 during the year preceding the census, compared to New York's

191 organs produced with a total value of \$425,700. Thus, the average price of a Massachusetts-built organ was \$981.73, while the average price of a New York-built organ was \$2,228.79. Obviously, New England shops had a large market for smaller organs, while New York builders were supplying larger instruments. This is the only way to account for the large discrepancy in pricing.

In 1870, shops were located in a new variety of locales. For the first time, builders were listed in Wisconsin, Illinois, and Michigan. Reed organs appear categorized for the first time as "house organs." Production of reed organs in Massachusetts exceeded one million dollars, the first time that production of any single type of musical instrument in America attained this value.

Many firms have entries for the first time, including Henry Chant, Koehnken & Co., James Mandeville, John G. Marklove, Alexander Mills, Odell, Pfeffer, Price, and the Standbridge brothers. Two obscure names emerge from the midwest: an almost illegible entry for one G. B. Wenndi (?) of St. Louis, and Hermann Wolfram, who is entered as builder of three church organs in 1870 and by 1880 becomes the largest producer in the nation. Surely the 1880 figure must relate to his furniture business, and perhaps to reed organs, for he is unknown as a pipe organ builder.

Shocking is the collapse of Henry Erben's former empire, evident in the figures of the 1870 survey. The number of employees slipped to fewer than half the number registered in the previous census. Only five organs were recorded as having been built, compared with 36 ten years earlier. However, he reported the highest investment in raw materials, valued at \$23,150. It was well known that he continued to use mahogany and walnut after other builders had changed to less expensive lumber. His capital investment was tied with the Odells as the highest at \$40,000.

Erben did not report that his factory had steam power, although several firms boasted steam power including Henry Knauff, Hall & Labagh, and William H. Davis. However, other important builders did not note the assistance of steam power: George Jardine & Son, J. H. & C. S. Odell, and Koehnken & Co., for examples.

MANUFACTURES:	Number of Establishments	Capital Invested	Cost of Raw Materials	Number of Male Hands Employed (no females reported)	Annual Cost of Labor	Annual Value of Products
California	1	600	215	1	900	1,800
Maryland	1	3,000	3,800	7	2,688	12,000
Massachusetts	7	81,500	62,185	104	56,640	161,000
Organ pipes	3	6,300	5,510	14	6,816	14,200
Missouri	2	11,500	3,600	12	6,900	14,000
New York	5	55,500	35,825	122	36,516	115,100

Table E. Organ Building in the United States in 1860.

Source: *Manufactures of The United States in 1860; Compiled from the Original Returns of The Eighth Census, Under the Direction of the Secretary of the Interior.* Washington: Government Printing Office, 1865.



Samuel Pierce's employees pose atop two 32' tapered wood resonators

It is a great misfortune that many of the original schedules of the 1870 *Products of Industry* have been lost or destroyed, especially those from the counties wherein the cities of Baltimore and Boston are located.

The largest firm listed among the extant entries examined was George Jardine & Son. He built 50 instruments in 1869 worth a total value of \$75,000. His staff of 35 journeymen was the largest in the nation according to the returns. Statistically quite comparable to one another were the New York firms of Hall & Labagh, Levi U. Stuart, and Odell. The smallest shop was run by Edward Bernhard with only one employee and \$300 invested.

Although the Boston schedules are not extant, builders' opus lists enable some general comparisons. The Hooks appear to have been quite comparable with George Jardine in that both firms were building about 50 instruments yearly. The Johnson firm enters about 40 organs on its printed list.

By 1880, expansion of industry throughout the nation necessitated revisions to the census format. It was no longer

possible to list separately the raw materials for each firm because of the volume. Other areas were also revised as the growth of manufacturing continued and the nation became increasingly industrialized. One area was motive power. Published aggregates were also condensed to printable sizes by eliminating columns considered previously. Pipe organs were lumped together collectively with reed organs, making the aggregate tabulations of little value to our study.

E. & G. G. Hook & Hastings in 1880 had by far the largest business in the country. With 60 employees, the total value of their product exceeded one hundred thousand dollars. The nearest competitor, J. H. & C. S. Odell, produced less than half of that total. Pomplitz was next in line at \$35,000, followed by Johnson & Son at \$34,114. The Erben Co., which had dominated American organbuilding for most of the century, was not even listed.

The skilled employees of the Pomplitz Co. were paid \$4.00 per day, while comparable wages in New York, ranged between \$2.75 and \$3.00. Boston's wages were lower, between \$2.00 and \$2.50 per day.

A standard working day throughout the nation was ten hours. During the winter when daylight hours were fewer, the work day was often reduced to eight hours. The most dramatic seasonal change occurred in the George Stevens shop which was idle during six months of the fall and winter.

George Jardine, Henry Niemann, and August Pomplitz were the only employers to report children at work in their establishments. No builders in 1880 reported female employ-

STATES:	Products			
	CHURCH ORGANS		HOUSE ORGANS	
	Number.	Dollars.	Number.	Dollars.
Connecticut	....	....	2,347	264,324
Illinois	10	21,200	2,460	264,000
Iowa	....	....	5	600
Maine	...	....	171	21,531
Maryland	7	18,400	....	....
Massachusetts	345	338,700	12,502	1,075,789
Michigan	5	6,000	1,262	134,200
Missouri	27	39,500	....	....
New Hampshire	....	....	195	17,811
New Jersey	....	....	1,345	140,041
New York	191	425,700	4,536	507,645
Ohio	1	2,500	547	59,240
Pennsylvania	15	36,100	232	25,848
Rhode Island	....	....	178	15,770
Vermont	....	....	3,183	347,124
Wisconsin	8	25,000	....	....
TOTAL:	609	913,100	28,963	2,873,923

Table F. 1870 Products of Industry—Musical Instruments
Source: *The Statistics of the Wealth and Industry of The United States embracing the Tables of . . . Manufactures . . . with which are Reproduced, from the Volume on Population the Major Occupations. Compiled from the Original Returns of the Ninth Census (June 1, 1870) . . .* Washington: Government Printing Office, 1872.



Residence of Samuel Pierce, factory at right.

TABLE G Wages Per Day of Johnson & Son Employees, 1851-1880

Source: *Statistics for Wages in Manufacturing Industries, 1886*, Jos. D. Weeks, Special Agent Tenth Census. Washington: Government Printing Office, 1886.

Classes of Employees	1880	1879	1878	1877	1876	1875	1874	1873	1872	1871	1870	1869	1868	1867	1866
Voicer	\$3.50	\$3.50	\$5.00	\$5.00	\$5.00	\$5.00	\$5.00	\$5.00	\$5.00	\$5.00	\$5.00	\$5.00	\$5.00	\$4.00	\$4.00
Tuner	4.00	4.00	6.00	6.00	6.00	6.00	6.00	6.00	6.00	6.00	6.00	6.00	6.00	4.00	4.00
Action maker	3.50	3.50	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	4.00	4.00
All others	4.00	4.00	6.00	6.00	6.00	6.00	6.00	6.00	6.00	6.00	6.00	6.00	6.00	4.00	4.00
	2.50	2.25	3.25	3.50	3.75	4.00	4.00	4.00	3.75	3.50	3.25	3.00	2.75	2.50	2.50
	2.00	1.75	2.25	2.75	3.00	3.25	3.25	3.25	3.25	3.00	2.75	2.75	2.50	2.25	2.25
			2.50												
Classes of Employees	1865	1864	1863	1862	1861	1860	1859	1858	1857	1856	1855	1854	1853	1852	1851
Voicer	\$4.00	\$3.50	\$3.50	\$3.50	\$3.50	\$3.50	\$3.50	\$3.50	\$3.00	\$3.00	\$3.00	\$3.00	\$3.00	\$3.00	\$3.00
Tuner	4.00	3.50	3.50	3.50	3.50	3.50	3.50	3.50	3.00	3.00	3.00	3.00	3.00	3.00	3.00
Action Maker	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00
All Others	2.25	1.75	1.75	1.75	1.75	1.75	1.75	1.75	1.75	1.75	1.75	1.75	1.75	1.75	1.75

ees, but Alexander Mills had one lady organbuilder in 1870, possibly a member of his family. Several obscure makers are found among the schedules: George R. Ellis, A. G. Hach, and Gustavus Schenkel.

In 1880, a national *Census of Wages* was taken in specified industries. Its purpose was to determine how salaries had changed over the years. Only the aggregate figures are currently available. They include, however, a thirty-year survey of the wages paid by the Johnson firm to four classes of employees (TABLE G). Interesting is the sudden rise of wages following the close of the Civil War, and then the large drop in 1879.

Many other observations may be gleaned from census data presented here, and from documents yet to be located. Most of the schedules, often the original returns, are deposited in state libraries and archives and are available to the public. The material printed with this article samples data found in one schedule alone.

FOOTNOTES

1. This writer could not determine with certainty which states, other than New York and Massachusetts, recorded products of industry. The practice of census-taking was inconsistent among the states and territories.

2. No Publisher or Year: *A Series of Tables of the Several Branches of American Manufactures, Exhibiting them in every County of the Union, so far as they are returned in the Reports of the Marshalls, and of the Secretaries of the Territories and of their respective Assistants, in the Autumn of the Year 1810: Together with Returns of Certain Doubtful Goods, Productions of the Soil and Agricultural Stock, so far as They have been Received.*

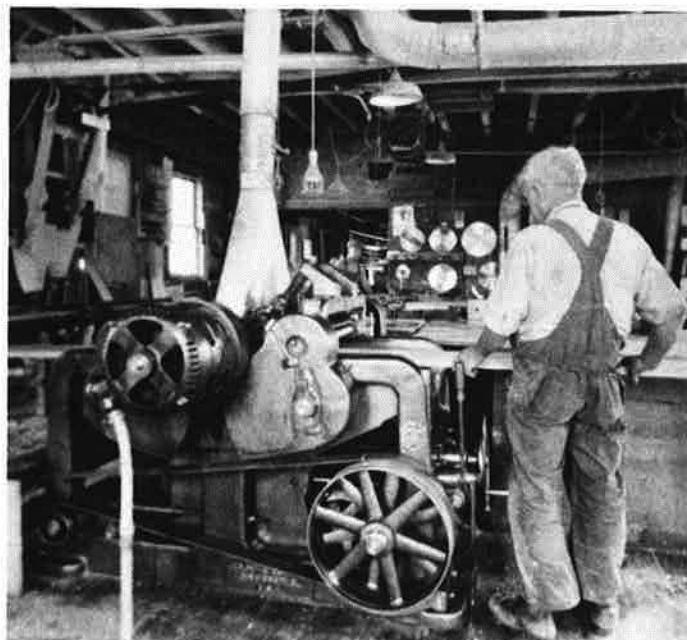
3. Washington: Robert Armstrong, 1853; *The Seventh Census of the United States: 1850, Embracing a Statistical View of Each of the States and Territories, Arranged by Counties, Towns, etc., Under the Following Divisions: 1. Population by Counties—Classification of Ages and Color—Aggregates. 2. Population by Subdivisions of Counties. 3. Nativities of the Population. 4. Births, Marriages, Deaths, Dwellings, and Families. 5. Progress of the Population. 6. Deaf and Dumb, Blind, Insane, and Idiotic. 7. Colleges, Academies, Schools, &c. 8. Attending School During Year, as Returned by Families. 9. Adults in the State Who Cannot Read and Write. 10. Professions, Occupations, and Trades of the Male Population. 11. Agriculture—Farms and Implements, Stock Products, Home Manufactures, &c. 12. Newspapers and Periodicals. 13. Libraries other than Private. 14. Churches, Church Property, &c. with an Introduction, Embracing the Aggregate Tables for the United States Compared with Every Previous Census since 1790—Schedules and Laws of Congress Relating to the Census in the Same Period—Ratio Tables of Increase and Decrease of Cities and States, etc., by Sex and Ages, and Color—Table of Population of Every County, Town, Township, etc., in the United States, Alphabetically Arranged—Together with Some Explanatory Remarks, and an Appendix, embracing Notes Upon the Tables of Each of the States, etc.*

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OHS ARCHIVES



Hand power was the norm in even the largest shops until centralized steam power appeared in a few factories in 1870 and more in 1880. This early 20th century photograph from the Samuel Pierce factory shows that central power supplied via belts, shafts and pulleys was still in use then.

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American Organbuilding, 1850–1880, According to the Census

T-prefix numbers occur in the National Archives; mfm-prefix numbers occur in the Museum of Natural History Library of the Smithsonian Institution, Washington, DC; numbers without prefix occur in state libraries and archives.* The average monthly wages reported through 1860 are usually for all employees, but are sometimes for one employee.

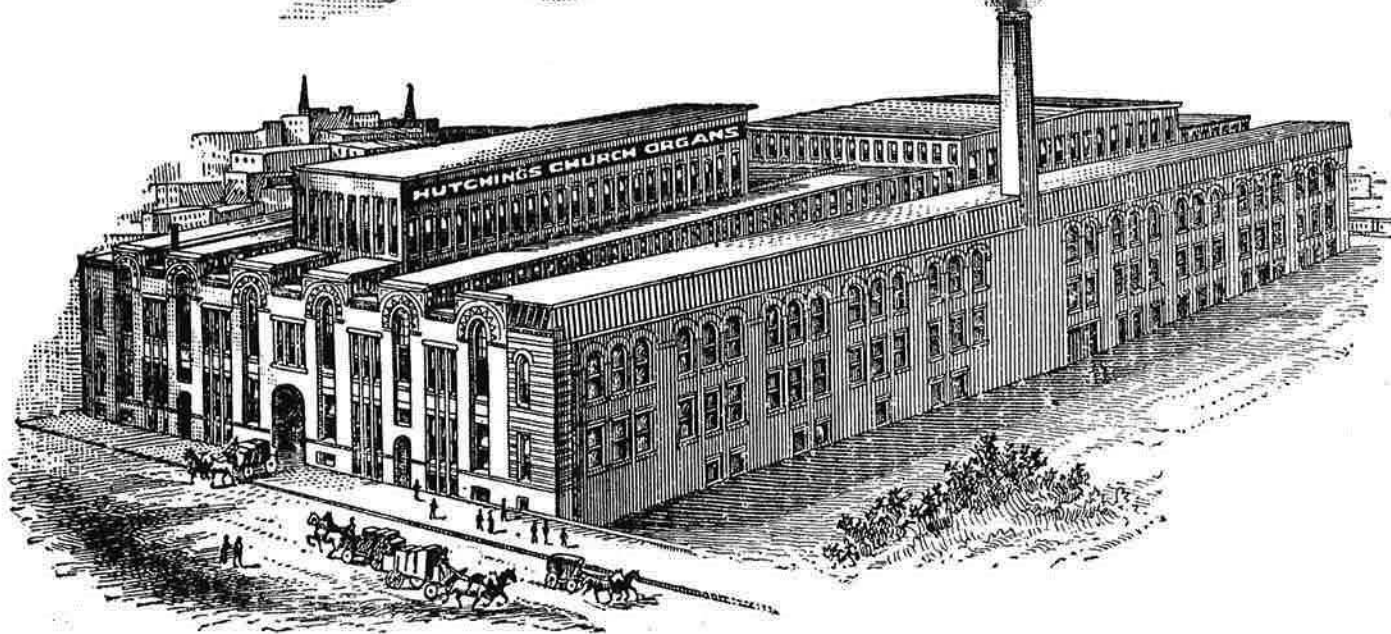
YEAR Page & Line Microfilm # Roll #	BUILDER Where	TYPE Product	CAPITAL INVESTED	RAW MATERIALS Quan.	Kinds	Value	KIND OF POWER	AVERAGE Number of Hands	Avg. Monthly Cost of Labor	ANNUAL PRODUCT & KIND	VALUES
1850											
n.p. T1204	7 Appleton & Warren 5th Ward/Boston Suffolk County, MA	Organs	\$5,000.	50 m 2 m 2 [?]	Lumber Mahogany Metals Other Articles	\$2,000. 500. 600. 1,500.		12 males	\$480.	6 organs	\$21,000.
255 T1204 r6	12 Beck & Seberlick 11th Ward/Boston Suffolk County, MA	Organ bldrs.	1,000.	6 m 1,500'	Lumber Mahogany Metals	150. 150. 300.	Hand	4 males	160.	2 organs	3,500.
169	13 Berger, H. J. 9th Ward/Baltimore Baltimore Co., MD	Organ bldr.	1,000.		Mahogany Poplar Other Articles	150. 200. 300.	Hand	2 males	50.	organs, etc.	2,800.
109	14 Buffington, Isaac South Ward, Phil. Philadelphia Co., PA	Organ bldr.	3,000.		Lumber	1,000.	Hand	3 males	150.	organs	3,600.
n.p.	8 Corrie & Co. Middle Ward/Phil. Philadelphia Co., PA	Organ bldr.	7,500.		Wood, Ivory, Ebony, Gold leaf, Zinc composition	3,000.	Hand	5 males	200.	church & parlor orgs.	—
213	3 Dutton, David Mont Vernon Hillsborough Co., NH	Organ bldr.	500.	6,000'	Lumber	600.	Hand	3 males	85.	12 parlor organs	2,000.
505 mfm 861	Erben, Henry 14th Ward/NYC New York Co., NY	Organ manf.	76,000.	428 lbs 357 lbs 40,000' 200 yds 678'	Tin Lead Lumber Cloth Zinc	285. 186. 1,600. 406.		40 males	1,440.	57 organs	40,500.
ms.	Foster [Jos.] & Felt Keene Cheshire Co., NH	Mus. instr.	1,000.		Lumber	150.	Hand	6 males	180.	Aeolines, Seraphims	4,000.
232	17 Hall, James 14th Ward/Baltimore Baltimore Co., MD	Organ. bldr.	500.	800 lbs	Lumber Lead Hardware	144.	Hand	6 males	180.	8 organs	5,500.
438 861	14 Hall & Labagh 1st dist, 8th Ward/NYC New York Co., NY	Organ bldrs.	15,000.	30 m 4 tons 1 ton	Lumber Lead Zinc	1,050. 360. 360.		22 males	600.	organs	20,000.
n.p. T1204 r6	17 Holbrook & Ware Medway Norfolk Co., MA	Manf. of organs	1,000.	5,000' 3,000 lbs	Boards Lead & Tin	105. 440.	Hand	3 males	105.	3 organs	3,600.
n.p. T1204 r6	16 Hook, E. & G. G. 5th Ward/Boston Suffolk Co., MA	Organs	20,000.	60 m 3 m 10 tons	Lumber Mahogany Metal Other Articles	3,000. 270. 2,000. 1,500.		20 males	800.	20 organs	25,000.
591 T1204 r5	15 Johnson, William A. Westfield Hampden Co., MA	Organs	2,000.		Pine Lumber Metal & Zinc	1,000.	Hand	3 males	120.	5 church organs	5,000.
213	5 La Forest, Samuel Mont Vernon Hillsborough Co., NH	Organ man.	500.	4,000'	Lumber	400.	Hand	2 males	60.	8 parlor organs	1,500.
203	12 Nutter, John D. Nashville Hillsborough Co., NH	Organ manf.	500.	4,000'	Lumber Lead	400. 200.	Hand	3 males	90.	6 organs	2,500.
ms.	Plicher, Henry North Ward/Newark Essex Co., NH	Organ bldr.	5,000.		Mahogany Other Lumber Tin, Lead, & Zinc Hardware Gold Leaf Coal	300. 700. 450. 200. 200. 22.	Hand	8 males	300.	13 organs	9,000.
157 T1204	2 Simmons, Wm. B. D. Third Ward/Boston Suffolk Co., MA	Organs	20,000.	150,000 5 tons 200 doz.	Lumber Tin Leather	4,500. 1,200. 1,000.	Hand	27 males	1,094.	20 organs	30,000.
737 T1204 r5	12 Stevens, George J. Cambridge Middlesex Co., MA	Organ bldrs.	10,000.		Pine Wood Other kinds Zinc & Tin Other Articles	1,200. 4,900. 1,600. 281.	Hand	12 males	624.	organs	18,000.
1855											
Key: re = real estate t&m = tools and machinery									* Avg. Wages/ Mo.		
ms.	Andrews, Alvinza 4th Ward/Utica Oneida Co., NY	Organ factory	re 1,500. t&m 1,000.	50,000' 15,000' 6,000' 20,000' 10,000 lbs 7,200 lbs 60 doz	Pine Lumber Butternut Cherry Rosewood Hardware Gold leaf Ivory Lead Zinc Leather skins	1,750. 480. 150. 200. 300. 300. 100. 650. 515. 350.	Hand	18 males	40.	12 organs	20,000.

YEAR Page & Line Microfilm # Roll #	BUILDER Where	TYPE Product	CAPITAL INVESTED	RAW MATERIALS Quan.	Kinds	Value	KIND OF POWER	AVERAGE Number of Hands	Avg Monthly Cost of Labor	ANNUAL PRODUCT & KIND	VALUES
ms.	Blake, James New York Co., NY	Organ pipe	t&m 300.	1,000' 2,000 lbs 2,000 lbs 200 lbs	Pine Lumber Tin Zinc Brass	40. 320. 120. 72.	Hand	2 males	124.	14 organs	3,000.
ms.	Erben, Henry 6th dist, 14th Ward/NYC New York Co., NY	Organ bldr.	re 30,000. t&m 2,000.	50,000	Wood Metal	50,000.	Hand	45 males	3,000.	110 organs	85,000.
—	Ferris, Richard M. ? reconstructed, see text	Organ bldr.	re 4,200. t&m 1,000.		all	3,660.	—	25 persons	—	—	30,000.
ms.	Hall & Labagh 2nd dist, 8th Ward/NYC New York Co., NY	Organ bldr.	re 12,000. t&m 1,500.		Lumber Lead	7,500.	—	17 males 2 boys	900.	organs	30,000.
1860											
7 10	Buffington, Thomas 8th Ward/Phil. Philadelphia Co., PA	Organ manf.	20,000.		Wood Lead Zinc	200. 100. 200.	Hand	3 males	200.	organs	4,500.
16 10 mfm 862	Davis, William H. 1st dist, 9th Ward/NYC New York Co., NY	Organ bldr.	1,000.	10,000' 1,500 lbs 500 lbs	Pine & Mahogany Lead & Tin Zinc Other Articles	400. 150. 35. 260.	Hand	3 males	96.	5 organs	3,500.
10 9 mfm 862 r2	Erben, Henry 1st dist, 14th Ward/NYC New York Co., NY	Church organ manf.	20,000.	80,000' 10,000' 9,000' 1,500	Pine Wood Mahogany Walnut Skins & Leather Lead Tin Zinc	4,200. 1,050. 780. 1,200. 500. 400. 1,000.	Hand	75 males	1,565.	36 church organs	56,000.
9 11 mfm 862	Hall & Labagh 2nd dist, 8th Ward/NYC New York Co., NY	Organ bldrs.	25,000.	20,000' 1,000 lbs 30,000 lbs 10,000 lbs	Lumber Block tin Lead Zinc	800. 3,500. 2,000. 9,000.	Hand	20 males	900.	15 organs	30,000.
3 3 T1204 r15	Holbrook, Edwin L. Medway Norfolk Co., MA	Organ manf.	1,500.	12,000 1,000	Pine Lumber Black Walnut	500. 60.	Steam	4 males	40 ea.	4 church organs	5,000.
18 12 T1204 r15	Hook, E. & G. G. Roxbury Norfolk Co., MA	Church organs	20,000.	4 tons 2 tons 75,000' 16	Pig Lead Tin Lumber Sheet Zinc Other Materials Coal Charcoal	500. 1,200. 26,300. 1,000.	Hand/ Steam [?]	25 males	1,000.	28 ch. orgs. other	28,000. 8,000.
3 20 T1204 r15	Johnson, William A. Westfield Hampden Co., MA	Ch. & parlor organs	10,000.	25 tons 200 brls 3780 lbs 1260 lbs 5 tons 100,000'	Lead Block Tin Zinc Lumber Other Articles Materials	1,000. 225. 420. 750. 3,500. 3,000. 1,000.	Hand	20 males	1,000.	— organs	25,000.
n.p.	2 Knauff, H. 1st div., 12th Ward/Phil. Philadelphia Co., PA	Organ bldr.	5,000.				—	6 males	240.		6,000.
1 18	Metz, William 3rd Ward/St. Louis St. Louis Co., MO	Organ bldr.	10,000.	87,000' 400 [lbs?] 600 [lbs?]	Pinewood Tin Zinc	16,000.	—	7 males	375.	10 organs	[illegible]
3 5 RG 29 r8	Nutting, Jr., Wm. Rockingham, Bellows Falls Windham Co., VT	Organs	2,000.	15,000'	Lumber Ivory & Brass Organ Pipes Other Articles	300. 175. 525. 200.	Water/ Hand	3 males	40.	8 ch. organs	4,000.
6 1 T1204 r15	Pierce, Samuel Reading Middlesex Co., PA	Organ pipe manufacturer	5,000.	5 tons 10 tons 3 tons	Zinc Lead Tin	900. 1,400. 2,100.	Hand	10 males	400.	metal pipes	10,000.
1 5	Pilcher, Jr., Henry 8th Ward/St. Louis St. Louis Co., MO	Organ building	1,500.	30,000'	N. Pine, B. Walnut Cedar Lead, Tin Zinc	1,200. 800.	Hand	5 males	200.	4 ch. organs	6,000.
1 17	Pomplitz & Rodewald 4th Ward/Baltimore Baltimore Co., MD	Organ bldr.	3,000.	6,000'	Lumber Other Articles	1,800. 2,000.	Hand	7 males	224.	20 organs	12,000.
6 19 T1204 r15	Roberts, John 4th Ward/Cambridge Middlesex Co., MA	Organ bldr.	—	15,000'	Lumber S. skins Glue Other Articles	7,000. 200. 250. unknown	Hand	4 males	180.	organs	12,000.
20 6	Schenkel, Peter 9th Ward/Phil. Philadelphia Co., PA	Pipe maker	2,000.	5,000 lbs 500 lbs 1,100 lbs 100 bshls 2 tons 1 cord	Lead Tin Zinc Coke Coal Wood	325. 175. 1,100. 8. 10. 6.		2 males	64.	300 setts [sic] organ pipes	3,600.
1 1 T1204 r15	Simmons & Wilcox 6th Ward/Boston Suffolk Co., MA	Church organs	40,000.	100,000' 25,000 lbs 12,000 80 packs	Lumber Metal Sheep Skins Gold Lead Other & fuel	3,000. 4,000. 700. 650. 3,000.	Steam/ Hand	35 males	1,700.	church organs	45,000.
1 15 T1204 r15	Stevens & Jewett 5th Ward/Boston Suffolk Co., MA	Manf. church organs	3,000.	1,500	Lumber		Hand	10 males	340.	14 church organs	15,000.

YEAR Page & Line Microfilm # Roll #	BUILDER Where	TYPE Product	CAPITAL INVESTED	RAW MATERIALS Quan., Kinds	Value	KIND OF POWER	AVERAGE Number of Hands	Avg. Monthly Cost of Labor	ANNUAL PRODUCT & KIND	VALUES
2 mfm 862 r2	14 Stuart, William 1st dist, 17th Ward/NYC New York Co., NY	Organs	8,000.	10,000 lbs 40,000'	Tin & Lead Wood Glue, etc. Ornaments 1,500. 1,000. 5,000. 2,000.	Hand	20 males	525.	organs other	24,000. 500.
3 T1204 r15	2 Ware, William G. Medway Norfolk Co., MA	Organ pipe manufacture	800.	2,200 lbs 1 ton 500 lbs	Sheet Zinc Pig Lead Pig Tin 200. 140. 170.	Hand	3 males	46.	40,000 organ pipes	3,000.
1865										
ms.	Beach, Giles 2nd dist, Johnstown Fulton Co., NY	Organs	3,000.		Lumber 2,000.		6 males	Avg. Wages per month 45.	6 organs	6,400.
ms.	Marklove, J. Gale 4th Ward, Utica Oneida Co., NY	Organ manufacturer	3,000.	4,000'	Lumber 1,600.		4 males	45.	4 c. organs	4,500.
1870										
All reported 12 months of active operation.						Power Machines	Avg. Hands	Annual Wages		
1 mfm 863	5 Bernhard, Edw. 22nd dist, 17th Ward/NYC New York Co., NY	Organ bldr.	300.		Wood & Other materials 160.	—	1 male	500.	church organs other	1,500. 150.
9	6 Buffington, Jos. [?] 22nd dist, 8th Ward Philadelphia Co., PA	Organs	6,000.		Lumber Metal Pipes Actions 800. 300. 700.	Hand	3 males	2,400.	2 organs tuning & repair	3,600. 3,870.
1 r31-60 IL Arch.	6 Chant, Henry W. 12th Ward/Chicago Cook Co., IL	Organ bldr.	1,000.		Lumber Pipe metal 1,750. 2,000.	Hand	8 males	2,500.	2 organs	11,000.
1392 mfm 863	7 Davis, Wm, H., & Son 2nd dist, 9th Ward/NYC New York Co., NY	Organ bldr.	10,000.		Wood Wire Leather Hardware TOTAL 6,000.	Steam 1 lathe, 2 saws, 2 planers, 10 moulders	10 males	10,500.	19 church organs	21,000.
1319 mfm 863	7 Erben, Henry 8th Ward, NYC New York Co., NY	Organ maker	40,000.	36,000 6,000 lbs	Wood Leather Zinc All Other 2,200. 300. 760. 14,000. 23,150.	Steam	30 males	13,000.	5 organs	40,000.
1392 mfm 863	6 Hall, Labagh & Co. 2nd dist, 9th Ward/NYC New York Co., NY	Organ bldrs.	20,000.	6,667'	Wood Wire Hardware Leather 4,000. 2,000. 200. 200.	Steam 2 moulders, 1 lathe, 3 saws, 2 planers	25 males	23,000.	34 organs	42,000.
1 ms. NYC Arch.	6 Jardine, Geo., & Son 14th dist, 21st Ward/NYC New York Co., NY	Church organs	25,000.		Wood Metal 10,000. 2,000.	—	35 males	35,000.	50 organs	75,000.
12	1 Knauff & Son 41st dist, 14th Ward/Phil. Philadelphia Co., PA	Organs	16,000.	25,000' 12 tons	Lumber Metal, all kinds Coal 1,430. 1,300. 72.	Steam 2 saws, 1 planer, 2 lathes, 1 rolls, 1 boring	12 males	8,500.	150 [?] organs	15,000.
1 T1159 r46	6 Koehnken & Co. 11th Ward/Cincinnati Hamilton Co., OH	Organ bldrs.	3,500.		Lumber Metals Other 3,500. 1,553. 5.	Hand	8 males	5,600.	200 [?] organs	12,000.
600	2 Mandeville, James 9th dist, 20th Ward/NYC New York Co., NY	Organ bldr.	8,000.		Mette Coal Coak Lumber TOTAL 1,500.	Hand Servallo saw	10 males	7,000.	7 church/2 parlor organs	15,000.
1 mfm 863	10 Marklove, John G. 4th Ward/Utica Oneida Co., NY	Organs, church & family	20,000.		3,000.	Hand	12 males 1 child	8,400.	6 organs	21,000.
1371 mfm 863	1 Mills, Alexander 8th dist, 8th Ward/NYC New York Co., NY	Organ maker	2,000.	800 lbs 800 lbs 400 lbs 15,000'	Zinc Lead Tin Lumber All Other 100. 80. 180. 1,200. 200.	Hand (saw, lathe)	3 males 1 female	2,725.	6 organs repairs	19,600. 600.
1 paper copy NYC Arch.	8 Odell, J. H. & C. S. 4th dist, 22nd Ward/NYC New York Co., NY	Organ manf.	40,000.		Brass, Wood, Iron, Zinc, Leather, Lead, Tin 20,000.	—	20 males	22,500.	15 organs	48,000.
1	4 Pfeffer, George St. Louis St. Louis Co., MO	Organ bldr.	4,000.	20,000' 7,000 lbs 5,000 lbs 1,000 lbs 100 lbs	Lumber Zinc Block tin Lead Brass 1,500. 350. 500. 400. 50.	Hand	5 males	2,000.	9 organs	10,000.
1 r31-60 IL Arch.	1 Pilcher, Henry 13th Ward/Chicago Cook Co., IL	Church orgs.	3,000.		All materials 1,800.	—	3 males	2,456.	4 organs	5,000.
1 r31-60	1 Pilcher, Henry (as above)	Furniture	1,000.		All materials 890.	—	2 males	1,200.		2,250.
2	7 Price, W. W. & Co. 12th dist, 9th Ward/NYC New York Co., NY	Organ bldrs.	5,000.		Tubes Lumber Leather Hardware Varnish & Glue 1,500. 1,200. 200. 200. 300.	—	6 males	5,000.	7 organs	10,000.

YEAR Page & Line Microfilm # Roll #	BUILDER Where	TYPE Product	CAPITAL INVESTED	RAW MATERIALS Quan	Kinds	Value	KIND OF POWER/ MACHINES	AVERAGE Number of Hands	Annual Wages	ANNUAL PRODUCT & KIND	VALUES
9	9	Standbridge Bros. 27th dist, 9th Ward/Phil. Philadelphia Co., PA	5,000.	10,000' 2,000' 1,000 lbs 1,000 lbs	Pine Walnut Zinc Lead Metal	750. 200. 1,500. 1,500.	Hand (lathe/ turning)	15 males	11,700.	5 organs	17,000.
626 mfm 863	3	Stuart, Levi U. 20th dist, 20th Ward/NYC New York Co., NY	17,000.		Wood, Metal	14,000.	—	15 males	14,000.	21 organs	65,000.
60	7	Wenndi [?], G. B. 6th Ward/St. Louis St. Louis, MO	100.	700' 200 lbs 100 lbs 200 lbs	Wood Tin Lead Zink [sic]	100. 100. 20. 20.	Hand	2 males	—	1 organ repairs	1,000. 500.
2 r31-60 IL Arch.	8	Wolfram, Herman 17th Ward/Chicago Cook Co., IL	600.	6,000'	Lumber Hardware Glue Zink [sic] Leather	300. 200. 30. 100. 50.	Hand	3 males	2,080.	3 church organs	4,000.
1875 ms.	Key: re = real estate Andrews, George N. 10th Ward/Utica Oneida Co., NY		t&m = tools and machinery Organ re 8,000. manufacturer t&m 1,200.	15,000	Lumber	1,000.	Hand	10 males	Avg. Mo. Wages 40.	organs	15,000.
ms.	Beach, Giles 2nd dist, Johnstown Fulton Co., NY		Organ bldr. re 12,500. t&m 3,000.		Wood of all kinds Metals	700. 450.	Steam	8 males 1 boy	75. 50.	3 organs repairing	5,000. 600.
1880	ANN. WAGES HRS Ma-Nov Nov-May										Wages/Day: Skilled Ordinary
281 mfm 863	12	Davis, Wm. H., & Son New York City New York Co., NY	3,500.		Raw Materials	TOTAL 1,623.	—	3 males max. 5	2,615. 10/10	%time months \$3.00/2.00 full 12	5,845.
34	44	Ellis, George R. Indianapolis Marion Co., IN	3,000.		Raw Materials	TOTAL 1,500.	—	6 males max. 8	3,000. 10/8	\$2.00/n.a. full 8 3/4 4	8,000.
21 r31-57 IL Arch.	3	Gratian, Joseph Alton Madison Co., IL	5,000.		Raw Materials	TOTAL 900.	Steam	2 males max. 4	1,000. 10/10	\$2.50/n.a. full 12	2,400.
137	29	Hach, A. G. Philadelphia Philadelphia Co., PA	1,200.		Raw Materials	TOTAL 300.	—	3 males	1,200. 10/10	\$2.00/n.a. full 12	2,400.
31 T1204 r31	4	Hamill, Sam. S. Cambridge Middlesex Co., MA	8,000.		Raw Materials	TOTAL 5,216.	—	6 males	4,490. 10/8	\$2.50/n.a. full 10 3/4 2	13,372.
3 T1204 31	16	Hedges, Edwin Westfield Hampden Co., MA	1,500.		Raw Materials	TOTAL 3,000.	—	8 males max.	3,249. 9/8	\$2.50/n.a. full 10 idle 2	8,130.
1 T1204 r32	35	Hochstuhl, Nicolas Boston Highlands Suffolk Co., MA	500.		Raw Materials	TOTAL 3,200.	—	3 males max.	1,320. 10/10	\$3.00/1.00 full 12	5,600.
4 T1204 r32	41	Hook, E. & G., & Hastings Boston Highlands Suffolk Co., MA	90,000.		Raw Materials	TOTAL 18,000.	—	60 males max. 67	38,000. 10/10	\$2.00/1.50 full 12	101,200.
531 mfm 863	44	House, Garrett Buffalo Erie Co., NY	5,000.		Raw Materials	TOTAL 650.	—	5 males max.	2,600. 10/9	\$2.00/n.a. full 8 3/4 4	8,300.
16 T1204 r34	34	Hutchings, Plaisted Co. East Boston Suffolk Co., MA	4,866.		Raw Materials	TOTAL 2,890.	—	15 males max. 24	9,634. 10/10	\$2.50/1.75 full 12	18,932.
281 mfm 863	6	Jardine & Son New York City New York Co., NY	20,000.		Raw Materials	TOTAL 3,660.	—	30 males 2 children max. 35	15,000. 10/9	\$2.75/1.50 full 12	22,800.
3 1204 r31	11	Johnson & Son Westfield Hampden Co., MA	3,000.		Raw Materials	TOTAL 17,425.	—	20 —	9,000. 10/10	\$2.30/n.a. full 12	34,114.
	4	Kilgen, George H. St. Louis St. Louis, MO	2,000.		Raw Materials	TOTAL 2,000.	—	5 males max. 8	3,000. 10/10	\$2.50/2.00 full 12	6,000.
135	1	Knauff & Son, H. Philadelphia Philadelphia Co., PA	3,000.		Raw Materials	TOTAL 573.	Steam 1 hp	4 males max. 5	1,665. 10/10	\$2.00/n.a. full 12	4,784.
T1159 r94		Koehnken & Grimm 3rd Ward/Cincinnati Hamilton E. D. 116, OH	3,000.		Raw Materials	TOTAL 425.	—	4 males	2,025. 10/8	\$2.00/1.00 full 12	3,525.
281 mfm 863	9	Labagh & Kemp New York City New York Co., NY	13,000.		Raw Materials	TOTAL 2,600.	—	6 males max. 11	3,900. 10/9	\$2.75/1.00 full 12	7,475.
1 T1133 r28	15	Moline Pipe Organ Co. Moline Rock Island Co., IL	5,000.		Raw Materials	TOTAL 3,500.	Steam 10 hp	13 males max. 15	7,500. 10/10	\$2.25/1.00 full 11 idle 1	13,000.
9	17	Niemann, Henry Baltimore Baltimore Co., MD	1,200.		Raw Materials	TOTAL 1,200.	—	6 males 1 child max. 8	3,000. 10/10	\$1.50/n.a. full 12	5,500.
281 mfm 863	2	Odell, J. H. & C. S. New York City New York Co., NY	55,000.		Raw Materials	TOTAL 9,650.	—	18 males max. 20	14,960. 10/10	\$3.00/1.00 full 12	46,000.

YEAR Page & Line Microfilm # Roll #	BUILDER Where	TYPE Product	CAPITAL INVESTED	RAW MATERIALS Quan.	Kinds	Value	KIND OF POWER/ MACHINES	AVERAGE Number of Hands	Annual Wages	ANNUAL PRODUCT & KIND	VALUES
8	36	Odenbret & Abler Milwaukee Milwaukee Co., WI	1,500.		Raw Materials	TOTAL 500.	—	2 males	900. 10/10	\$1.50/n.a. full 6 idle 6	2,000.
3	23	Pomplitz & Co. Baltimore Baltimore Co., MD	15,000.		Raw Materials	TOTAL 23,600.	—	15 males	5,000. 10/10	\$4.00/2.00 full 12	35,000.
T1204 r32		Ryder, George H. Boston Highlands Suffolk Co., MA	5,000.		Raw Materials	TOTAL 16,000.	—	15 males max. 25	9,360. 10/10	\$2.00/n.a. full 12	30,000.
125		S[c]henkel, Gustavus Philadelphia Philadelphia Co., PA	1,300.		Raw Materials	TOTAL 607.	—	4 males	1,200. 10/10	\$3.00/n.a. full 6/p.t. 5 idle 1	2,173.
8 r31-54 IL Arch.	18	Schlaudecker, Matthew Chicago Cook Co., IL	1,500.		Raw Materials	TOTAL 10,000.	—	5 males max. 10	3,500. 10/10	\$2.50/n.a. full 12	15,000.
9 T1204 r31	14	Steere & Turner Springfield Hampden Co., MA	2,500.		Raw Materials	TOTAL 5,500.	Steam 5 hp	12 males max. 15	11,000. 10/10	\$3.00/n.a. full 12	22,000.
2 T1204 r31	31	Stevens, George Cambridge Middlesex Co., MA	2,000.		Raw Materials	TOTAL 1,000.	—	4	1,400. 10/	\$2.50/n.a. full 6 idle 6	3,000.
48 r31-54 IL Arch.	19	Tischer & Witzmann Chicago Cook Co., IL	3,000.		Raw Materials	TOTAL 500.	—	2 males max. 4	200. 10/10	\$3.00/n.a. full 12	2,000.
48 r31-54 IL Arch.	9	Wolfram Organ Co. Chicago Cook Co., IL	30,000.		Raw Materials	TOTAL 40,000.	Steam	70 males max. 85	45,000. 10/10	\$2.00/1.25 full 12	105,000.



REPOSITORIES OF STATE SCHEDULES STATE OF NEW YORK COUNTY CLERK

ALBANY COUNTY Clerk
Court House
Columbia and Eagle Sts.
Albany, New York 12207
1855, 1865, 1875

ALLEGANY COUNTY Clerk
Court House
Belmont, New York 14813
1855, 1865, 1875

BROOME COUNTY Clerk
County Building
Government Plaza
Binghamton, New York 13902
1855, 1865, 1875

CATTARAUGUS COUNTY Clerk
County Center
303 Court Street
Little Valley, New York 14755
1855, 1865, 1875

CAYUGA COUNTY Clerk
County Clerk's Office
P. O. Box 616
Auburn, New York 13021
1855, 1865, 1875

CHAUTAUQUA COUNTY Clerk
County Building
Mayville, New York 14757
1855, 1865, 1875

CHEMUNG COUNTY Clerk
P. O. Box 588
210 Lake Street
Elmira, New York 14902
1855, 1865, 1875

CHENANGO COUNTY Clerk
County Building
15 Court Street
Norwich, New York 13815
1855, 1865, 1875

COLUMBIA COUNTY Clerk
Court House
405 Union Street
Hudson, New York 12534
1855, 1865, 1875

CORTLAND COUNTY Clerk
Court House
Cortland, New York 13045
1855, 1865, 1875

DELAWARE COUNTY Clerk
County Clerk's Office

1 Court House Square
Delhi, New York 13753
1855, 1865, 1875

DUTCHESS COUNTY Clerk
County Building
22 Market Street
Poughkeepsie, New York 12601
1865, 1875

ERIE COUNTY Clerk
Erie County Hall
25 Delaware Avenue
Buffalo, New York 14202
1855, 1865, 1875

ESSEX COUNTY Clerk
County Clerk's Office
Court Street
Elizabethtown, New York 12932
1855, 1865, 1875

FRANKLIN COUNTY Clerk
Court House
63 West Main Street
Malone, New York 12953
1875

FULTON COUNTY Clerk
County Building

223 West Main Street
Johnstown, New York 12095
1855, 1865, 1875

GENESEE COUNTY Clerk
County Building
Main and Court Streets
Batavia, New York 14020
1855, 1865, 1875

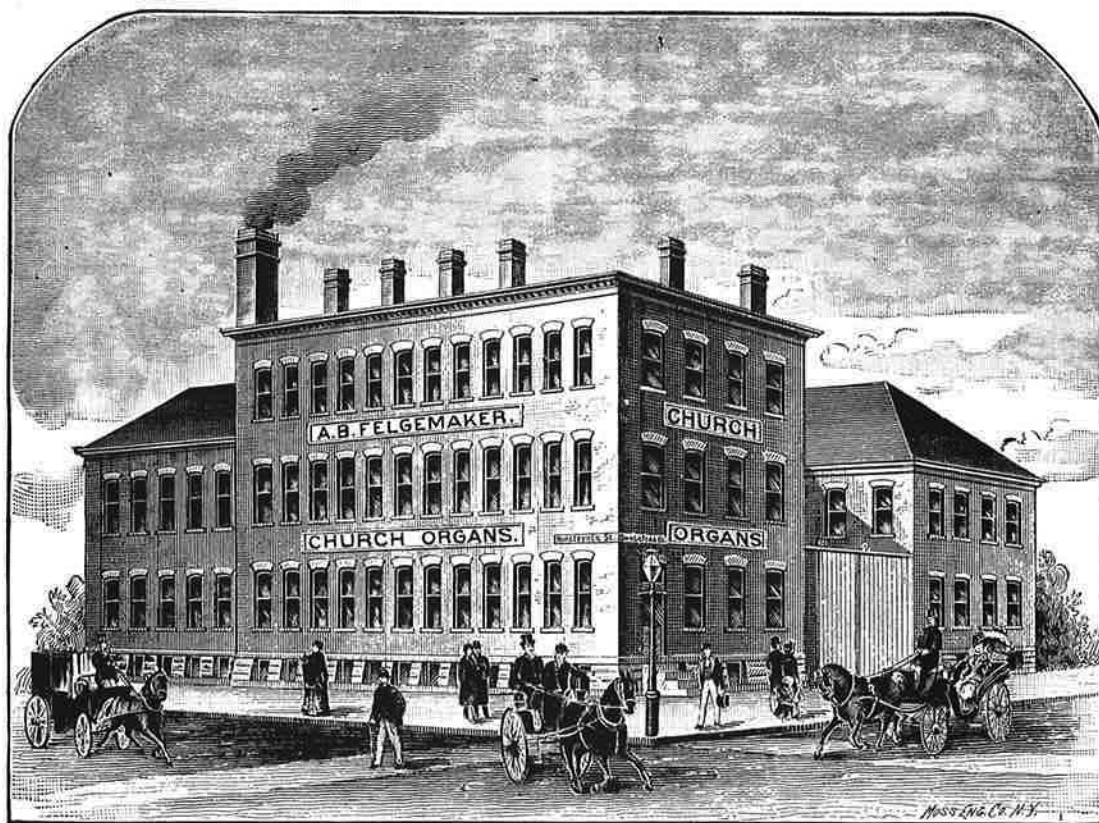
GREENE COUNTY Clerk
Court House
Main Street
Catskill, New York 12414
1855, 1865, 1875

HERKIMER COUNTY Clerk
County Building
P. O. Box 111
Mary Street
Herkimer, New York 13350
1855, 1865, 1875

JEFFERSON COUNTY Clerk
County Building
175 Arsenal Street
Watertown, New York 13601
1855, 1865, 1875

KINGS COUNTY Clerk

Supreme Court Building
360 Adams Street
Brooklyn, New York 11201
1855, 1865, 1875
LEWIS COUNTY Clerk
Court House
7660 State Street
Lowville, New York 13367
1855, 1865, 1875
LIVINGSTON COUNTY Clerk
Court House
2 Court Street
Geneseo, New York 14454
1855, 1865, 1875
MADISON COUNTY Clerk
County Building
Wampsville, New York 13163
1855 (indexed), 1865, 1875
MONROE COUNTY Clerk
County Building
39 West Main Street
Rochester, New York 14614
1855 (except Rochester), 1865, 1875
MONTGOMERY COUNTY Clerk
New County Building
Broadway
Fonda, New York 12068
1855, 1865, 1875 (except Amsterdam)
NEW YORK COUNTY Clerk
Supreme Court Building
60 Centre Street
New York, New York 10007
1855
NIAGRA COUNTY Clerk
County Building
Niagra and Hawley St.
Lockport, New York 14094
1855 (except Lewiston, Niagra, Porter, Wilson), 1865, 1875
ONEIDA COUNTY Clerk
County Building
800 Park Avenue
Utica, New York 13501
1855, 1865, 1875
ONONDAGA COUNTY Clerk
County Court House
401 Montgomery Street
Syracuse, New York 13202
1855, 1865 (except Camillus, Clay, Cicero, DeWitt), 1875
ONTARIO COUNTY Clerk
Court House
North Main Street
Canandaigua, New York 14424
1855, 1865, 1875
ORANGE COUNTY Clerk
Government Center
255 Main Street
Goshen, New York 10924
1855, 1865, 1875
ORLEANS COUNTY Clerk
County Building
1 Main Street
Albion, New York 14411
1855, 1865, 1875
OSWEGO COUNTY Clerk
County Building
46 East Bridge
Oswego, New York 13126
1855, 1865, 1875
OTSEGO COUNTY Clerk
County Building
P. O. Box 710
197 Main Street
Cooperstown, New York 13326
1855, 1865, 1875
RENSSELAER COUNTY Clerk
Court House
Congress and Second Streets
Troy, New York 12180
1855, 1865, 1875
RICHMOND COUNTY Clerk
Court House
18 Richmond Terrace
Staten Island, New York 10301
1855, 1865, 1875 (Castleton, Southfield, Westfield, Middletown)



ROCKLAND COUNTY Clerk
27 New Hempstead Road
New City, New York 10956
1855, 1865, 1875

SARATOGA COUNTY Clerk
County Building
40 McMaster Street
Ballston Spa, New York 12020
1855, 1865, 1875

SCHENECTADY COUNTY Clerk
County Building
620 State Street
Schenectady, New York 12307
1855, 1865, 1875

SCHOHARIE COUNTY Clerk
County Clerk's Office
300 Main Street
Schoharie, New York 12157
1855 (statistical), 1865, 1875
SCHUYLER COUNTY Clerk
P. O. Box 9
Ninth Street
Watkins Glen, New York 14891
1855, 1865, 1875

STEBEN COUNTY Clerk
P. O. Box 670
Pulteney Square
Bath, New York 14810
1865, 1875

SULLIVAN COUNTY Clerk
Government Center
100 North Street
Monticello, New York 12701
1855, 1865, 1875

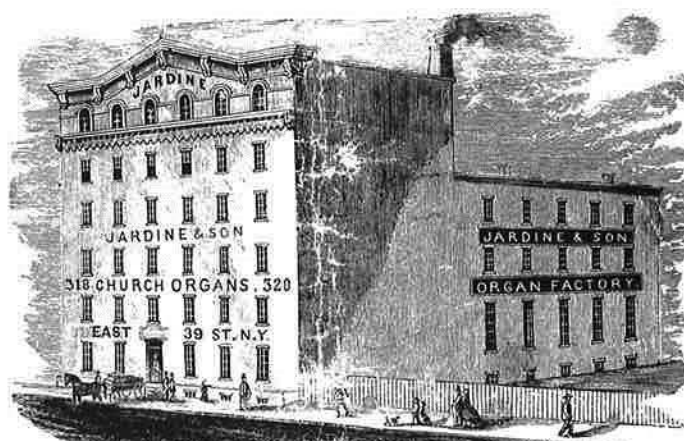
TIOGA COUNTY Clerk
16 Court Street
Owego, New York 13827
1855, 1865, 1875

TOMPKINS COUNTY Clerk
Court House
Ithaca, New York 14850
1865, 1875

ULSTER COUNTY Clerk
County Building
240 Fair Street
Kingston, New York 12401
1855, 1865 (Denning, Esopus, Gardiner, Hardenburgh, Hurley, Kingston, Lloyd, Marlborough, New Paltz), 1875 (towns include A-M, second book missing)

WARREN COUNTY Clerk
Municipal Center
Lake George, New York 12845
1855 (lacks population schedules), 1865, 1875
WASHINGTON COUNTY Clerk
County Building
Upper Broadway
Fort Edward, New York 12828
1855, 1865, 1875
WAYNE COUNTY Clerk
County Building
9 Pearl Street
Lyons, New York 14489

1855 (Arcadia, Butler, Galen, Huron, Lyons, Macedon, Marion, Ontario, Palmyra), 1865, 1875
WYOMING COUNTY Clerk
Court House
143 North Main Street
Warsaw, New York 14569
1875 (Perry, Pike, Sheldon, Warsaw, Wethersfield)
YATES COUNTY Clerk
110 Court Street
Penn Yan, New York 14527
1855, 1865, 1875.



Geo. Jardine & Son,

This writer acknowledges the assistance of Michael Friesen in retrieving data on eight builders in Illinois, and of Bill Van Pelt in retrieving six entries in St. Louis and others in Indiana, Wisconsin, and Ohio. The remaining entries were found by this writer in 13 repositories located in Washington, D. C.; New York City, Brooklyn, Hartford, Trenton, New Jersey; Annapolis, Maryland; Harrisburg, Pennsylvania; Johnstown and Utica, New York; Concord, New Hampshire; and Montpelier, Vermont.



Members of First Presbyterian Church, Port Townsend, WA, receive an OHS Historic Organ designation in 1982 during the OHS National Convention from Earl Miller, left, and Dana Hull, center right, for their 1889 Whalley & Genung of 13 ranks.

OHS Historic Organs Citation Program

Identification and subsequent public recognition of historically worthy pipe organs may insure their continued presence as part of our heritage. The act of designating these organs is, in itself, a signal to future generations of the esteem in which we hold the best artistic accomplishments of organbuilders from previous generations. To date, more than fifty instruments have been identified as being "of exceptional historic merit, worthy of preservation," as the plaques we present to their owners denote.

The presence of a plaque, and the publicity generated at its presentation, increases public awareness and appreciation of

important historic organs. The prestige of the Society's recognition has been a factor in determining the fate of some historic instruments. Further, in an important way, the work of the Society becomes known by many people who would possibly never become aware of the organization.

The citation program was formally implemented in 1975 although the concept had awaited development since the early years of the Society. Under the leadership of Barbara Owen, a committee presented a proposal for criteria and scope which led to the formation of the Historic Organs Committee in late 1968.

The new committee provided a venue for consideration of several issues that came under careful scrutiny before the program would become a reality. Indeed, one of these, that of the nature and quality of organ restoration, continues to be vital to all of those involved with historic instruments, and eventually led to committee chairman George Bozeman's creation in 1973 of the first document that would later become the Society's current *Guidelines for Conservation and Restoration*.

Other related issues considered by the early committee while it was chaired by Donald R. M. Paterson (1969–71) and Cleveland Fisher (1971–73) included: whether a worthy historic instrument should be cited even if in poor condition; how the society could effect competent restorations; and whether it should endorse specific firms. While these thorny matters awaited resolution by the committee and the National Council, the focus was turned to implementing the program.

With George Bozeman as chairman (1973–77), the committee refined its guidelines and developed a list of worthy instruments for consideration. The process of gathering the necessary documentation for each of the nominated organs began. The decision was made to designate two categories of "worthiness"—

1908 Aeolian, op 1068, at "Hildene," Manchester, VT



citation and recognition. A "citation" requires more rigorous documentation of usually unaltered and virtually intact instruments while the "recognition" may include instruments with some alterations although the essential character of the instrument remains intact. These distinctions have often been confusing, resulting in the decision of recent committees to substantially ignore them in their deliberations.

In 1975, the first citation was made to the 1867 Marklove organ in St. Mark's Episcopal Church in Candor, New York, at a special program at the church described in *The Tracker* 20:1:3. Because of that citation, this organ has served as the model for a restoration and enlargement by Charles Hendrickson of the much-rebuilt 1871 Marklove at the Episcopal Cathedral of Our Merciful Saviour in Faribault, Minnesota.

Since that first award, a diversity of instruments has been chosen for recognition, from a small one manual, two-rank organ to a large four manual instrument. Cited organs represent three centuries of American organbuilding, including rare examples of early fabrication and distinctive electropneumatic organs from the twentieth century. Some are in excellent condition while others languish in disrepair. Besides exemplifying excellent historic American organ building, these instruments provide an important medium through which the Society can educate a sometimes indifferent public about an important aspect of American musical heritage.

Often those charged with the responsibility of dealing with old organs do not understand or care about musical, historic, and practical value. One such example was the electropneumatic instrument built in 1915 by the J. W. Steere & Son Organ Co. for Symphony Hall, Springfield, Massachusetts. When the organ of four manuals, five divisions, and sixty ranks was threatened with removal in 1977 during the remodeling of the hall, the OHS presented an Historic Organ citation. In spite of this action, the organ was removed and dispersed. Though a splendid example of its style, the Steere did not have enough ardent supporters in 1977 to prevent its demise.

1855 Johnson op. 43, Westminster Presbyterian, Syracuse



1889 Hutchings, op. 201, in Oswego, NY, before move

The Society's recognition had a happier result when designation of the 1864 E. & G. G. Hook at Mechanics Hall, Worcester, Massachusetts, helped tip the scales in favor of a major reconstructive restoration of this venerable instrument. Through the combined education efforts of the Worcester Chapter, AGO, and the OHS, the organ was restored by Fritz Noack and honored at a "re-presentation" of the OHS citation in 1983 at the joint OHS-AGO convention in Worcester.

Many of the instruments cited in the Historic Organs program are far more modest than the Springfield and Worcester instruments. In New Baltimore, Michigan, for instance, the pristine 1905 Hinners stock-model tracker of six ranks at St. John's Lutheran Church received OHS recognition and some TLC from restorer Dana Hull in 1978. This award thwarted plans to eliminate the organ, the only pipe organ in the vicinity of New Baltimore and also aided the successful effort to have state historic status bestowed on the 1870 church building. Publicity attendant upon the organ's day of glory awakened the community to its treasure and moved the parishioners at St. Mary's Roman Catholic Church there to order a new pipe organ to replace the electronic substitute then in use.

The Society's recognition of the 1889 George S. Hutchings Op. 201 at the Congregational Church in Oswego, NY, was a major consideration of the Presbyterian Union Church in Oswego (at the opposite end of the state from Oswego) when that congregation decided to acquire the Hutchings, according to their consultant and former OHS President Cullie Mowers, who also chaired the Historic Organs Committee 1977-80 and 1985-86. The splendid and entirely original instrument of thirty stops on two manuals was visited during the post-convention tour in 1980. Since then, the Oswego church has been sold to an independent protestant congregation that does not use the organ. It was removed in December and January by organbuilder Gregory A. Hand of Owego for refurbishing and installation with no tonal changes in its fine new acoustic by the end of summer, 1987,



1872 Steer & Turner, St. Paul's Episcopal Church, La Porte, IN

where it will replace a thrice-"modernized," World War I vintage Hillgreen, Lane and Co. instrument.

Among Virginia's list of National Historic Landmarks is St. Mary's Roman Catholic Church in Norfolk. This stately 1858 structure is home for a three-manual Ferris & Stuart organ, also of 1858. As the largest essentially unaltered organ built in New York City in the 19th century to remain in its original location, this 36-rank organ was cited in 1979 and the parish, now almost entirely black, raised \$15,000 for its repair.

Similar happy results have occurred for most of the organs cited by the OHS. The formal recognition of these instruments almost always brings a new respect for this part of our heritage and leaves a sense of responsibility as caretakers of these tangible tokens of our past.

Several of the cited organs can be heard on recordings offered for sale by OHS, including the Erben at the Huguenot Church in

Charleston, the Mechanic's Hall Hook, the Great Barrington Roosevelt, the Round Lake Ferris & Stuart, the Nantucket Goodrich, the ca. 1840 organ by an unknown builder at the Hitchcock Museum, the Immaculate Conception Hook in Boston, the Johnson at Westminster Presbyterian Church in Syracuse, Wm. Metz op. 1 at St. Stanislaus Jesuit Museum in St. Louis, the Aeolian-Skinners at St. Mark's in Philadelphia and at the Worcester Art Museum, the Kimball in Worcester, Hook op. 794 at the Scottish Rite Temple in Chicago, the Steere & Turner at Pullman United Methodist Church, Chicago, the Roosevelt at St. James R. C. Church, Chicago, the Aeolian at Longwood Gardens, and the Pfeffer at Fort Madison, Iowa.

Many significant historic American organs have not yet been officially recognized by our program. Factors that are important in the decision to cite an historic instrument are its integrity, latent musicality, and its importance as an example of a builder's work. Special consideration may be given to the importance of the organ to the community, its rarity, or its potential loss from destruction or indifference. The condition of the instrument is a secondary consideration; often a citation has encouraged much-needed maintenance and restoration.

Instruments that are chosen for citation are usually given a fanfare of publicity locally and often announced in the pages of *The Tracker*. Formal presentation ceremonies are frequently done as part of a recital which may be sponsored in part by the OHS Historic Organ Recital Series and may include the presence of national officers. The goal, of course, is to create a sense of pride in the instrument so honored and to make the community aware of its presence and importance.

The Historic Organs Committee is composed of organ historians, organ builders or restorers, musicians, and academicians with a chairman appointed by the president. The current chairman, Timothy E. Smith of Keene, NH, was appointed in 1986 by Dana Hull, who had served the committee as chair 1980-85.

Nominations of instruments that are believed to be worthy of recognition are received by the committee from members of the OHS and non-members as well. A letter of inquiry containing basic information about a particular instrument to be considered may be sent to the committee chairman at his address on page 2. Specific instructions on the necessary documentation, which includes technical and historical information and photographs, will then be provided.

The following is a list of organs that have been cited by the Society as instruments "of exceptional historic merit, worthy of preservation." (Errors or omissions should be reported to the chairperson.)

1802 Tannenberg, Madison, VA



HISTORIC ORGANS, 1975-1986

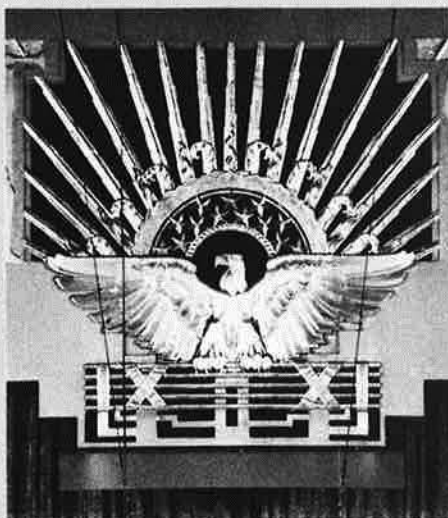
Presentation Date			
1/21/75	St. Mark's Episcopal Church, Candor, NY 1867 John G. Marklove 2-25	6/30/76	Friedens Lutheran Church, Shartlesville, PA 1891 Thomas Dieffenbach 1-10
3/9/75	Huguenot Church, Charleston, SC 1845 Henry Erben 2-12	7/25/76	Auditorium, Round Lake, NY 1847 Richard M. Ferris 3-36
6/24/75	United Methodist Church, Westville, CT 1852 E. & G. G. Hook Op. 141, 2-22	?/1976	St. Wendelin's R. C. Church, St. Cloud, MN 1845 builder unknown 2-14
9/10/75	First Congregational Church, Great Barrington, MA 1883 Hilborne Roosevelt Op. 113, 4-75	4/17/77	First Chinese Presbyterian Church, New York, NY 1824/1841 Henry Erben 2-16
9/27/75	Mechanics Hall, Worcester, MA 1864 E. & G. G. Hook Op. 334, 4-64 (Reawarded, 6/30/83 after restoration)	7/23/77	Centre St. Methodist Church, Nantucket, MA 1831 Thomas Appleton 1m 1858 reb. E. & G. G. Hook Op. 241, 2-14
10/5/75	Community Meeting House, Shrewsbury, VT 1867 Wm. A. Johnson Op. 235, 1-10	7/23/77	Second Congregational Church, Nantucket, MA 1831 William Goodrich, 2-13
10/5/75	North Parish Unitarian Church, Woodstock, VT 1875 Hutchings-Plaisted Op. 54, 2-16	1/1978?	Symphony Hall, Springfield, MA 1915 J. W. Steere & Son Op. 673, 4-60 (Removed and discarded ca. 1979)
3/28/76	St. Joseph's R. C. Cathedral, Buffalo, NY 1876 E. & G. G. Hook & Hastings Op. 828, 4-59	5/16/78	Unitarian Church, Jamaica Plain, MA 1854 E. & G. G. Hook Op. 171, 3-30



1871 Hook cited at St. Alphonsus Church, NYC, moved 1982 to St. Mary's, New Haven

- 5/31/78 St. John Lutheran Church, New Baltimore, MI 1905 Hinners 1-6
- 8/27/78 Hitchcock Museum, Riverton, CT ca. 1840 builder unknown 1-4
- 9/24/78 Los Altos United Methodist Church, Long Beach, CA 1852 Wm. B. D. Simmons 2-26
- 10/8/78 Immaculate Conception R. C. Church, Boston, MA 1863 E. & G. G. Hook Op. 322, 3m 1902 reb. Hook & Hastings Op. 1959, 4-75
- 11/26/78 First Presbyterian Church, Cass City, MI 1865 Henry Erben 1-8
- 9/26/79 St. John's R. C. Church, Orange, NJ 1879 E. & G. G. Hook & Hastings Op. 950, 3-44
- 11/17/79 St. Mary's R. C. Church, Norfolk, VA 1858 Ferris & Stuart 3-38
- ?/1979 residence Raymond J. Brunner, Lancaster, PA ca. 1805 Conrad Doll 1-2
- 6/26/80 Westminster Presbyterian Church, Syracuse, NY 1855 Wm. A. Johnson Op. 43, 2-19
- before 7/80 St. Alphonsus R. C. Church, New York, NY 1871 E. & G. G. Hook Op. 576, 3-55 relocated 1982 St. Mary's R. C., New Haven, CT
- 7/13/80 Leeds Reformed Church, Leeds, NY 1843 Thomas Appleton 1-7
- 10/12/80 Luther Acres Village Chapel, Lititz, PA 1867 E. & G. G. Hook Op. 407, 1-8
- 3/22/81 Sacred Heart of Jesus R. C. Church, Shelby, OH 1879 Wm. H. Clarke & Co. 2-12
- 6/28/81 Hildene (residence/museum), Manchester, VT 1908 Aeolian Op. 1068, 2-17
- 7/25/81 Temple Rodef Shalom Pittsburgh, PA 1907 Kimball 4-54
- 8/20/81 Old Stone Church, Rhinebeck, NY Augustus Backus, ca. 1848 (1-8)
- 9/20/81 First Presbyterian Church, Sag Harbor, LI, NY 1845 Henry Erben 1-7 1872 Earle & Bradley 2-15
- 11/22/81 St. Paul's Episcopal Church, LaPorte, IN 1872 Steere & Turner Op 45, 2-24

- 3/7/82 Church of the Epiphany, Danville, VA 1928 E. M. Skinner Op. 682, 3-15
- 5/30/82 St. Mark's Church, Philadelphia, PA 1937 Aeolian-Skinner Op. 948, 4-107
- 6/6/82 Congregational Church, Oswego, NY 1889 Geo. S. Hutchings Op. 201, 2-30
- 6/24/82 First Presbyterian Church, Port Townsend, WA 1889 Whalley & Genung 2-13
- 6/24/82 St. James' Cathedral, Seattle, WA 1907 Hutchings-Votey Op. 1623, 46 rks.
- 11/16/82 Metropolitan Museum of Art, New York, NY 1830 Thomas Appleton 2-16
- 3/83 Grand Ave. Temple Methodist Church, Kansas City, MO 1910 E. M. Skinner Op. 190, 4-55
- 6/27/83 Memorial Auditorium, Worcester, MA 1933 W. W. Kimball Op. 7119, 4-108
- 6/27/83 Mechanics Hall, Worcester, MA 1864 E. & G. G. Hook Op. 334) (First awarded 9/27/75 before restoration)



1933 Kimball, Worcester, MA

- 6/27/83 Worcester Art Museum, Worcester, MA 1942 Aeolian-Skinner Op. 1036, 3-33
- 10/15/83 St. Thomas á Becket R. C. Church, Canton, MI 1828 builder unknown 2-18
- 11/18/83 United Baptist Church, Lakeport, NH 1892 Geo. Ryder 2-14
- late 84 St. Stephen's R. C. Church, Buffalo, NY 1860 Garret House 2-20
- 8/21/84 Scottish Rite Cathedral, Chicago, IL 1875 E. & G. G. Hook & Hastings Op. 794, 3-48
- 8/22/84 Pullman United Methodist Church, Chicago, IL 1882 Steere & Turner Op. 170, 2-25
- 8/23/84 St. James R. C. Church, Chicago, IL 1891 Frank Roosevelt Op. 494, 2-27
- 6/24/86 St. Mary's R. C. Church, Iowa City, IA 1893 Moline Pipe Organ Co. 3-34
- 6/25/86 St. Boniface R. C. Church, New Vienna, IA 1891 William Schuelke Op. 70, 1-6
- 6/26/86 St. Mary's R. C. Church, Fort Madison, IA 1878 J. G. Pfeffer 2-34
- 7/19/86 Hebron Lutheran Church, Madison, VA 1802 David Tannenberg 1-8



ca. 1840 unknown, restored by Richard Hamar, Hitchcock Museum, Riverton, CT

HISTORIC ORGANS DESIGNATED, PLAQUES NOT PRESENTED, Jan. 1987

- St Stanislaus Jesuit Mus., St. Louis Co., MO 1845 Wm. Metz Op. 1, 1-4, designated 1981
- Queen of All Saints R. C., Brooklyn, NY 1913 Philipp Wirsching
- St. Louis R. C. Church, Oswego, NY 1896 Casavant 2m
- Christ Church, Episcopal, Elizabeth City, NC 1845 Henry Erben 1m
- Home Moravian Church, Winston-Salem, NC ca. 1800 David Tannenberg 1m
- Longwood Gardens, Kennett Square, PA 1930 Aeolian 4m
- St. Joseph's R. C. Church, Lancaster, PA ca. 1890 Carl Barckhoff 2-30
- Single Brethren's House, Lititz, PA 1793 David Tannenberg 1m
- Peace Church, Shiremanstown, PA 1807 Conrad Doll 1m
- Bethlehem Lutheran Church, Round Top, TX 1867 Johann Wandke
- St. Andrew's School (Episcopal), Richmond, VA ca. 1890 Jardine 1m
- Essex Institute, Salem, MA 1827 George G. Hook 1m

Citation, Huguenot Church, Charleston, SC



This Organ
built by
Henry Erben
of
New York City
in the year
1845

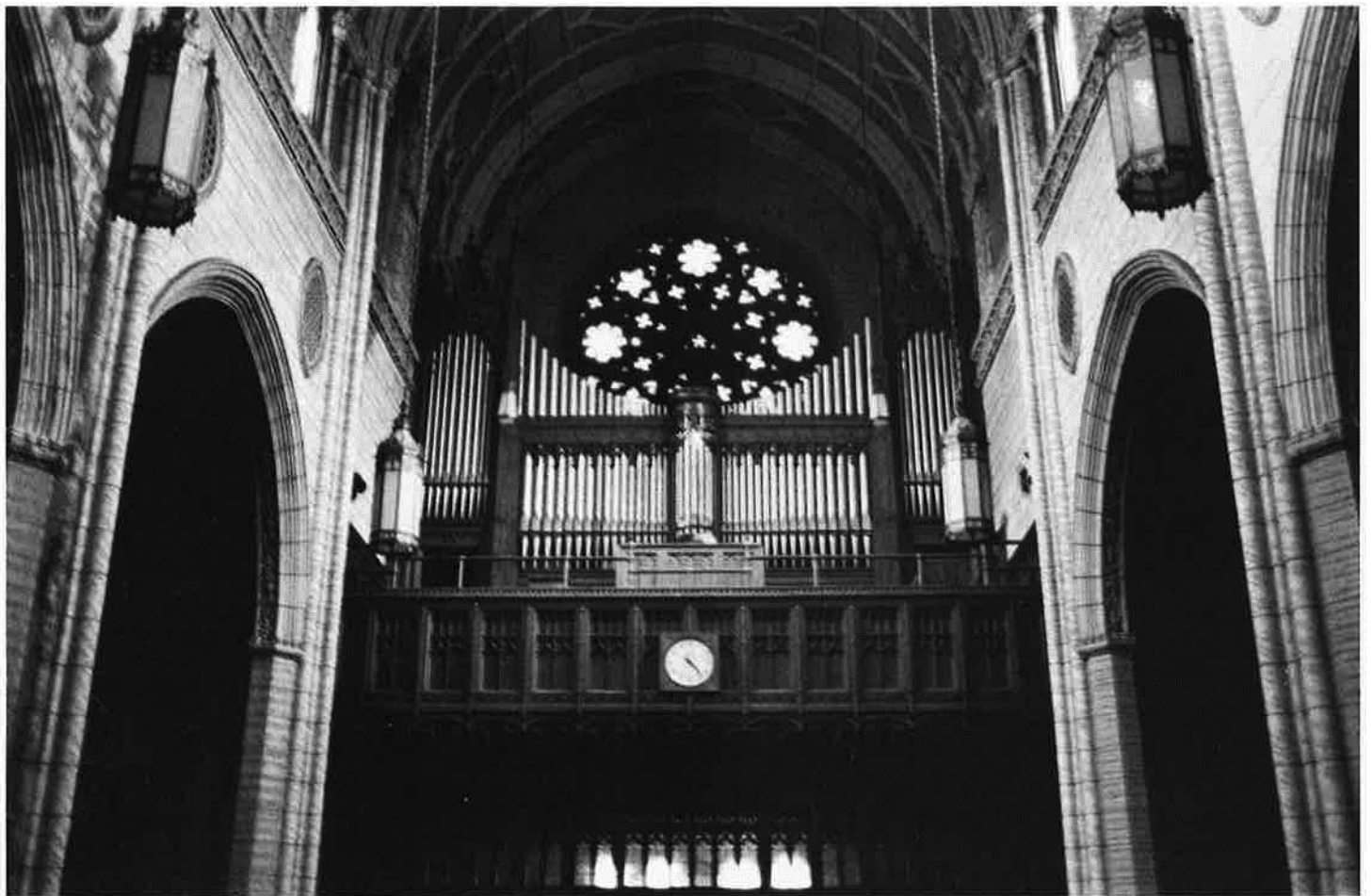
has been selected for citation as an instrument
of exceptional historic merit worthy of preservation.

E. M. Skinner *John F. ...*

March 1975



1938 Casavant Op. 1588, SS. Peter & Paul Roman Catholic Church, Lewiston, Maine, Chancel Antiphonal Division



West Gallery main organ of Casavant at left, where concert number 82 was performed by Brian Franck and the Boy Singers of Maine

OHS Historic Organ Recital Series

BY EARL MILLER

A tiny wainscoted building several miles down the country roads of Maine was the scene of the 115th OHS Historic Organ Recital. This small Congregational church in South Bridgton, Maine, housing a little 1871 Holbrook (1-7), was filled to capacity to celebrate the restoration of this organ. With a grant from the OHS and with contributions received from the audience, the church was enabled to pay all costs of the recital *and* to start a fund for maintenance of the organ and future recitals. The church, the community, and the OHS all benefitted from this happy occasion.

The OHS Historic Organ Recital Series, now in its fifteenth year, was created by the Society in 1972 following a proposal from Albert F. Robinson to increase public awareness of historically significant pipe organs by encouraging recitals on these instruments. Originally budgeted at \$1,200 annually, the series now receives \$2,000 from the OHS annual budget and grants up to \$200 toward the costs of each event (OHS funds may not be used to remunerate a performer). Some concert organizers have sought designation of an event as part of the series and have not needed or requested a grant of funds.

Of 135 recitals that have been designated in the Historic Organ Recital Series through August 9, 1986, an astonishing range of about 80 events has occurred since 1980. Beginning in 1983, a series of concerts was funded annually in small towns of northern New England and played by this writer on organs rarely heard in recital. Cooperative efforts such as organ crawls co-sponsored with other organizations have further publicized

the OHS. In June, 1983, the 100th recital in the series was played on the electropneumatic Kimball in the Memorial Auditorium in Worcester during the 28th Annual National OHS Convention, an event co-sponsored by the American Guild of Organists.

John Ogasapian played concert number 68 in 1980 on the 1843 Thomas Appleton at the Leeds Reformed Church, Leeds, NY





Grant 81 cosponsored a crawl to 7 organs, ending with Charles Page's recital on the 1874 E. & G. G. Hook & Hastings Op. 774 at the Congregational Church in North Brookfield, Massachusetts.

The series has also drawn attention to instruments celebrating anniversaries such as concert 102 in celebration of the 100th anniversary of the largest playable Roosevelt organ, and concert 103 on the oldest extant E. M. Skinner organ. Recital 64 was the first in a ten-year series of annual recitals initiated by the Mabel Tainter Memorial Hall in Menomonie, Wisconsin, honoring women organists in America and leading to the 100th anniversary of the hall and its 1890 Steere & Turner. For another program (94), three mid-century Jardine organs in Amenia, NY, were heard in demonstrations by Robert Guenther in a "Jardine Outing."

Another aim of the series is to stimulate historical research on organs and their builders, and as a result several organs with unknown builders have been identified. A concert (119) played to an overflow crowd by John K. Ogasapian on such an organ in Milton, Connecticut, led Dr. Ogasapian to conclude that the organ is likely a rare Thomas Hall instrument of 1823.

OHS members who have chaired this important committee are Kenneth F. Simmons (1972-73), James Boeringer (1974-75), Randall J. McCarty (1976), J. Bryan Dyker (1977-78), and Earl Miller (1979 to the present).

OHS members are urged to organize recitals that might be a part of this series when organs might benefit. The Series is a valuable tool for publicizing the work of the OHS at the local level and in recognizing historically valuable instruments worthy of preservation. An information brochure and application blank summarizes objectives of the program and solicits sufficient details to allow the committee to act on the grant or designation request. It is available from Earl Miller at Christ Church, 25 Central St., Andover, MA 01810.

The following is a list of events that have been sponsored in the Society's Recital Series since 1980. (Recitals 1-57 are recorded in *The Tracker*, 24:3:1)



The ca. 1885 Reuben Midmer & Son heard in program 62 at Prince of Peace Lutheran Church, West Claremont, NH was moved to Christ Lutheran Church, West Boylston, MA, the site of recital 130.

HISTORIC ORGAN RECITAL SERIES, MAY 1980–AUGUST 9, 1986

The dates given below were anticipated by concert organizers on applications, and may not be actual dates of performance. Recitals 1-57 are recorded in *The Tracker*, 24:3:1

58. Luther Acres Chapel, Lititz, PA
1867 E & G. G. Hook Op 407, 1-7, res
McFarland
Karl Moyer 5/11/80
59. St. Mary's R C. Church, Charleston, SC
1874, 1894 Geo Jardine 2m, reb. Mann &
Trupiano
John K Ogasapian 5/18/80
60. All Saints Episcopal Church,
Selinsgrove, PA
ca. 1848 George Stevens 1-7
James Boeringer 5/18/80
61. Sacred Heart R C. Church,
Marlborough, NH
1885 Hook & Hastings Op 1276, 2m
relocated & reb
John K. Ogasapian 6/22/80
62. New Hampshire series played by Earl
Miller 8/17-24/80:
Community Church, Goshen
1871 E & G. G. Hook Op 582, 1-9 alt.
St Joseph's R C. Church, Laconia
1890 George Stevens 2-21, res. Andover
Evangelical Congregational Church,
Charlestown
1882 George Ryder Op 105, 2-9 alt. Brys
Prince of Peace Lutheran Church,
West Claremont
ca 1885 Reuben Midmer & Son 1-5, res.
Boadway
St. Mary's R C Church, Claremont
1895 Jesse Woodberry & Co. Op 136,
2-15
63. St Peter's Lutheran Church,
Rhinebeck, NY
1848 Augustus Backus 1-8
Albert F Robinson 7/27/80



After James Boeringer played concert 60 on this ca. 1848 George Stevens in Selinsgrove, PA, it was moved to Claremont, VA, where James Darling played concert 91

64. Mabel Tainter Memorial Theatre,
Menomonie, WI
1890 Steere & Turner Op 300, 2-27
Peggy Marie Haas 9/19/80
65. Trinity Episcopal Church, Abbeville, SC
1860 John Baker 1-7, res Blakely
Wilmer Walsh; William Lawing, trumpet
9/19/80
66. Leeds Reformed Church, Leeds, NY
1843 Thomas Appleton 1-6
John K. Ogasapian 7/13/80
67. Brandon Parish Church,
Burrowsville, VA
1873 Erben 1-3, res Mann & Trupiano
John K. Ogasapian; string trio 11/9/80
68. Evangelical Lutheran Church,
Raymertown, NY
1906 Beach & Freitag Op 1?, 2-11 res
Wm. Baker
John Sutton 11/1/80
69. St. Stephen's Episcopal Church,
Middlebury, VT
1875 Johnson & Son Op 460, 2-13 res
Wm. Baker
Margaret Irwin-Brandon 11/21/80
70. First Baptist Church, Weedsport, NY
1880 Steere & Turner Op 148, 2-10
Robert Kerner 11/23/80
71. Sacred Heart R C Church, Danville, VA
1875 Wm B. D Simmons, reb Andover
to 1-10
Earl L Miller and soloists 3/22/81
72. Christ Church, Episcopal, Cambridge, MA
1805 Wm. Gray (London) 1-9, res Fisk
Beverly Scheibert; string trio 4/26/81
73. Our Lady of Lourdes R C Church,
Greenwood, SC
1891 Johnson & Son Op 756, res Mann
& Trupiano
John K Ogasapian 5/31/81
74. First Congregational Church, East
Machias, ME
1872 George Stevens 2-18
David Bergeron 6/24/81 OHS Convention
75. St John's R C Church, Bangor, ME
1860 E & G G Hook Op 288, 3-35, res
Bozeman
Karel Paukert 6/25/81 OHS Convention
76. St Peter Lutheran Church, Stettler,
Alberta, Canada
1890 Farrand & Votey Op. 86, 1-8
Ruth Tweeten 6/28/81
77. New England series, played by Earl
Miller 8/16-23/81:



Earl Miller played one of a series of concerts numbered "62" on the 1890 George Stevens 2-21, rebuilt by Andover in 1978, at St. Joseph's R. C. Church in Laconia, New Hampshire.

- St. Mary's R C Church, Claremont, NH
1895 Jesse Woodberry & Co. Op. 136,
2-15
Community Church, Goshen, NH
1871 E G & G Hook Op 582, 1-9
First Universalist Church,
Sangerville, ME
1878 Woodberry 2-9
United Baptist, Lakeport, NH
1892 Geo Ryder Op. 168, 2-14
78. Baptist Church, Georgetown, NY
1888 Thomas Knollin 2-9
Donald R M Paterson 10/4/81
79 Virginia series, played by Earl L. Miller
with James Carmichael, organ and
James Sprinkle, trumpet 10/4-25/81:
Sacred Heart R C Church, Danville

- 1875 Wm B. D. Simmons, reb Andover
1-10
Loyal Baptist Church, Danville
1906 M P. Möller Op. 652, 2-21
Presbyterian Church, Chatham
ca 1911 M. P. Möller Op 1343, 2-17
High Street Baptist Church, Danville
1905 Hook & Hastings Op 2086, 2-16
80 Peace Church, Camp Hill, PA
1807 Conrad Doll Op 5, 1-6 res. Noack
Pierce Getz 7/26/81
81. Organ Crawl with AGO-Worcester, MA
10/12/81:
First Church of Christ Unitarian,
Lancaster
1869 Wm B D. Simmons, reb. Andover
Joan Hokans

- Athol Historical Society, Athol
1847 E. & G. G Hook Op 83, 1-7
Barbara Owen
Starrett Memorial Methodist Church,
Athol
1901 J. W. Steere & Son Op. 484, 2-17
David Hagberg
Congregational Church, Phillipston
1810 Goodrich & Appleton Op 6, 1-4
Marla Hare
Memorial Congregational Church,
Baldwinville
1898 George Reed 2-14
Lucia Clemente Falco
Trinitarian Congregational Church,
Gilbertville
1874 Johnson & Son Op. 428, 2-13
Gilbert Lay
Congregational Church, North Brookfield
1874 E. & G. G. Hook & Hastings Op
774, 2-19
Charles Page
82. SS. Peter & Paul R. C Church,
Lewiston, ME
1938 Casavant Op. 1588, 4-68
Brian Franck and Boy Singers of Maine
10/11/81
83. St Bartholomew's Episcopal Church,
Pittsboro, NC
1895 Henry Pilcher's Sons, 1-6, relocated
& res. Farmer
Geo Bozeman; Bryan Dyker, flute
10/25/81
84. Alfred Parish Church, Alfred, ME
1848 George Stevens 2-11
Lois Regestein 11/15/81
85. Trinity Episcopal Church,
Chocowinity, NC
1869? Stevens? 2-9



1860 John Baker, recital 65

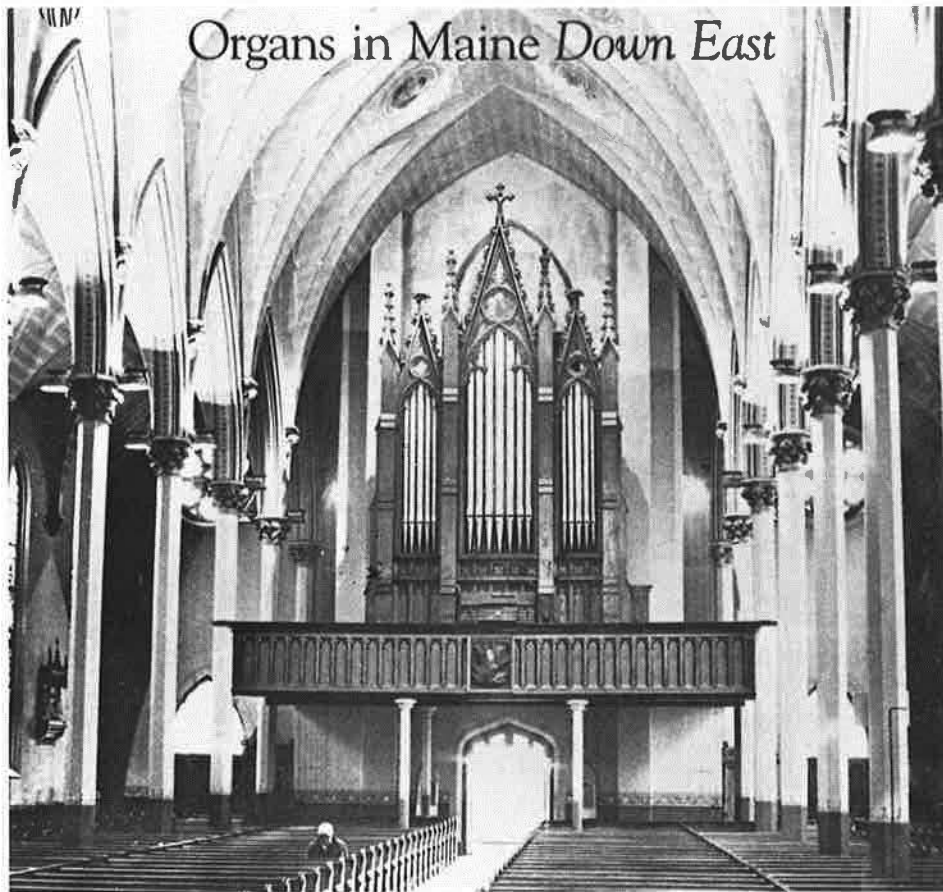




1873 Henry Erben, recital 67

Vance Harper Jones and instruments
11/22/81

- 86 Mount de Chantal Convent,
Wheeling, WV
1867 E. & G. G. Hook Op. 411, 1-7
W. Thomas Smith 3/19/82
87. Goshenhoppen Hist. Society,
Bechtelsville, PA
ca. 1865 George Krauss 1-7, res. Brunner
& Heller
Earl L. Miller 4/13/82
- 88 Lakewood United Methodist Church,
Lakewood, NY
1886 Johnson & Son Op. 677, 2-24
Brian Bogey 6/6/82
- 89 United Church of Christ, Oswego, NY
1890 Hutchings Op. 201, 2-26
Will Headlee 6/6/82
- 90 First United Presb. Church,
Port Townsend, WA
1889 Whalley & Genung 2-13
Earl L. Miller 6/24/82 OHS Convention
91. Ritchie Memorial Epis. Church,
Claremont, VA
1848 George Stevens 1-7
James Darling 10/10/82
- 92 Townsend Congregational Church,
Townsend, MA
1913 M. P. Möller Op. 1524, 2-12
John K. Ogasapian 10/31/82
93. Edwards Church, Saxonville, MA
ca. 1852 George Stevens 3-31
Earl L. Miller 11/6/82
- 94 Amenia, NY, series played by Robert
Guenther 10/10/82:
St. Thomas Episcopal Church
1860 Thomas Robjohn? reb. 1886 Jardine
1-5
Immaculate Conception R. C. Church
ca. 1855 Jardine 1-10
First Presbyterian Church
ca. 1865 Jardine & Son 2-13
95. Metropolitan Museum of Art,
New York, NY
1830 Appleton 2-13, res. Mann &
Trupiano
Daniel Chorzempa 11/16/82
96. Old Norriton Presb. Church,
Norristown, PA
1850 George Krauss 1-5
Philip Cooper 9/12/82
97. Mechanics Hall, Worcester, MA
1864 E. & G. G. Hook Op. 334, 4-52 res.
Noack
Earl L. Miller 11/1/82
- 98 First Congregational Church,
Phoenix, NY



Organs in Maine Down East

Concert 75 by Karel Paukert was played on the 1860 Hook 3m at St. John's Church in Bangor during the OHS Maine Convention. Brian Franck's performance is featured on the OHS recording.

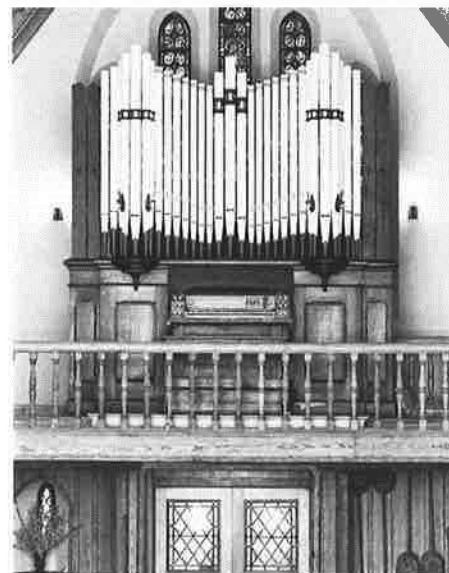


1938 Wurlitzer 2-3, recital 101

- 1884 Johnson & Son Op. 626, 2-12
Lee Johnston 7/3/83
- 99 First Congregational Church,
Wellfleet, MA
1873 E. & G. G. Hook & Hastings
Op. 724, 2-14
Earl L. Miller 7/15/83
100. Memorial Auditorium, Worcester, MA
1933 W. W. Kimball Op. 7119, 4-88
Earl L. Miller 6/27/83 OHS Convention
- 101 New England series, played by Earl L.
Miller 8/83:
Conant Public Library, Winchester, NH
1799 Henry Pratt Op. 1, 1-5
First Congregational Church,
Bingham, ME
1938 Rudolph Wurlitzer Unit Church
Organ 2-3

United Methodist Church, Danville, VT
1885 Hutchings Op. 149, 2-13
Bethany Congregational Church,
Randolph, VT
1894 Hutchings Op. 341, 2-14
South Parish Congregational Church,
Augusta, ME
1866 E. & G. G. Hook Op. 389, 2-22
All Saints Episcopal Church,
Skowhegan, ME
1873 Holbrook 1-7
with Karen Ripley, flute; Joe Nemzura,
trumpet

1875 Simmons, recital 78





Pipe decoration, organ at right.

First Universalist Church, Sangerville, ME

1898 Woodberry 2-9
with Lila Cobb, soprano

Trinity Episcopal Church, Claremont, NH

1882 Hook & Hastings Op 1066, 2-15 alt

Evangelical Congregational Church,
Charlestown, NH

1882 Ryder Op. 105, 2-9 alt

South Parish Unitarian Church,
Charlestown, NH

1846 E & G G Hook Op 71, 1-9

102 First Congregational Church,

Great Barrington, MA

1883 Hilborne Roosevelt Op. 113, 4-60

Earl L Miller 10/13/83

103 Cabell Hall, University of Virginia,
Charlottesville, VA

1906 E M Skinner Op 127, 3-25, res
A Thompson-Allen Co

Earl L Miller 10/20/83

104 St Thomas á Becket R C Church,
Canton, MI

ca 1828 unknown (Boston built?) 2-14
Brian Franek 10/15/83

Jardine, restored by Bozeman, concert 127



The 1872 George Stevens at First Congregational Church, East Machias, ME, was heard in concert 74 played by David Bergeron during the 1981 OHS Convention.

105 Georgetown Baptist Church,
Washington, DC
1883 Hilborne Roosevelt Op. 119, 1-6
Peggy K Reinburg 10/23/83

106 St Paul's Church, Naval Garrison,
Victoria, B C
1891 Peter Conacher 3-24
Patrick Wedd 11/25/83

107 United Parish Church, Upton, MA
1893 George Reed 2-14
Earl L Miller 11/26/83

108 St Andrew's Episcopal Church,
Lawrenceville, VA
1857 Henry Pilcher 1-11
James Darling 6/19/83

109 First Presbyterian Church, Leon, IA
1918 Hinners 2-9
Charles Wilhite 2/10/84

110 Organ Crawl with AGO-Worcester, MA
10/10/83:

Pilgrim Congregational Church,
Worcester

1887? Geo. S. Hutchings Op. 180, 3-28
George Bozeman, Jr.

Christ Church, Episcopal, Rochdale
1865 E & G G Hook Op 363, 2-15 alt
Earl L Miller

Greenville Baptist Church, Rochdale
1859 Wm. A. Johnson Op 92, 2-16
Lucia Clemente Falco

St Mary's R. C. Church, Spencer
1919 Casavant Op. 812, 2-25
Suzanne Davis

First Congregational Church, Spencer
1899 Emmons Howard 3-31 alt
Paul Roy

First Congregational Church,
West Brookfield
1882 Johnson & Son Op 581 2-19
Stephen Long

Whitefield U. Methodist Church,
West Brookfield
1857 E. & G G Hook Op 223, 2-13
Barbara Owen

Federated Church, Warren
1875 Steer & Turner Op. 94, 2-19
Earl L. Miller

111 Brooks School, North Andover, MA
1938 Aeolian-Skinner Op 980, 3-22
John K. Ogasapian 4/28/84

112 St. Paul's Methodist Church, Lowell, MA
1887 Hutchings Op 171, 2-31 alt.
Earl L Miller 6/2/84

113 First United Methodist Church,
Asbury Park, NJ
1921 Austin Op 956, 4-50
Earl L Miller 7/12/84

113a Covenant United Methodist Church,
Lancaster, PA
1926 Casavant Op 1164, 3-35

- Earl L. Miller 7/8/84
114. First Congregational Church, Woburn, MA
1860 E. & G. G. Hook Op. 283, 3-32
Tim Drewes 5/6/84
 115. South Bridgton Congregational Church, S. Bridgton, ME
1871 Holbrook 1-7, res. Andover
Earl L. Miller 8/2/84
 116. The Hinckley Farm School, Hinckley, ME
1927 E. M. Skinner Op. 663, 2-19
Earl L. Miller 8/4/84
 117. Unitarian Church, Walpole, NH
1896 Hutchings Op. 403, 2-14
Earl L. Miller 8/11/84
 118. First Congregational Church, Calais, ME
1873 George Stevens 2-23
Earl L. Miller 8/7/84
 119. Trinity Episcopal Church Milton, Litchfield, CT

1860 Hook concert 114



- ca 1823 Thomas Hall 1-7
John K. Ogasapian 8/18/84
120. Presbyterian Church, Dry Ridge, KY
1877 E. & G. G. Hook & Hastings Op. 879, 1-4
Vance Harper Jones 8/19/84
121. Sharpsville Seventh Day Adventist Church, PA
1884 Pomplitz Op. 227, 1-5
Frank Stearns with strings 9/16/84
122. OHS Convention programs, Chicago 8/23/84:
Mayfair United Methodist Church
ca. 1872 Johnson Op. 386, 2-14
Gary L. Zwicky
Union Ave. United Methodist Church
1890 Johnson & Son Op. 729, 2-22
Timothy E. Smith
Millard Congregational Church
1893 J. W. Steere & Sons Op. 729 2-19
Kristin Johnson
123. Holyoke Community College, Holyoke, MA
1896 Johnson & Son Op. 838, 2-13
Stephen L. Pinel 1/27/85
124. Portland United Methodist Church, Portland, CT
1863 Wm. A. Johnson Op. 153, 2-17
Andrew Huntington 3/17/85
125. Felicity Methodist Church, New Orleans, LA
1887 Hook & Hastings Op. 1366, 2-10
Rachelen Lien 3/31/85
126. Advent Christian Church, Northwood, NH
1874 Johnson Organ Co. Op. 427, 1-9
Lois Regestein 6/23/85
127. Community Church, Deerfield, NH
1871 Jardine 1-7
George Bozeman; Bryan Dyker, flute 7/21/85
128. First Baptist Church, Newport, NY
1873 Marklove 1-9
James P. Autenrith 10/27/85
129. Grace Episcopal Church, Mexico, NY
1874 Steer & Turner Op. 78, 1-8
Richard Konzen 10/27/85



1850 George Krauss, concert 96

130. Christ Lutheran Church, West Boylston, MA
ca. 1885 Reuben Midmer & Son 1-5, relocated Boadway
Stephen Long 11/6/85
131. Trinity Episcopal Church Milton, Litchfield, CT
ca. 1823 Thomas Hall 1-7
Dana Hull and Robert Kennedy 12/15/85
132. First Baptist Church, Butte, MT
1908 W. W. Kimball 2-11
Earl L. Miller 10/24/85
133. Whitefield U. Meth. Church, West Brookfield, MA
1857 E. & G. G. Hook Op. 223, 2-13
Stephen Long 5/25/85
134. First Church of Christ-Congregational, Northampton, MA
1936 E. M. Skinner & Son Op. 507, 3-42
Earl L. Miller 8/4/86
135. First Congregational Church, Orwell, VT
1865 E. & G. G. Hook Op. 358, 1-11
Earl L. Miller 8/9/86

MINUTES

National Council Meeting

Newburyport, Massachusetts 16 & 17 October 1986

Call to Order The meeting was called to order by the President at 11:40 a.m. in Newburyport, MA. Present for this two-day meeting were David Barnett, Raymond Brunner, James Hammann, Dana Hull, Scott Kent, Barbara Owen, John Panning, Roy Redman, Elizabeth Schmitt, Executive Director William Van Pelt, Archivist Stephen Pinel, and members Susan Armstrong and Robert Barney.

Report of Secretary The minutes of the previous meeting of 23 June 1986 were approved as read.

Report of Treasurer David Barnett presented an overview of the Society's financial affairs, noting that this fiscal year is the best ever. Assets have been increased to \$80,665.24, a 27.4 percent increase over last year, and retained earnings grew to \$71,988.39, a 31.6 percent increase. David also pointed out that membership has increased substantially in the last year, from 1,894 in September of 1985 to 2,245 in September of 1986. In connection with his report, David moved "that the Treasurer be authorized to adjust the financial statement to reflect the actual inventory valuation as of 30 September 1986" (s-Kent, v-unan).

Report of Executive Director Bill Van Pelt noted that he has undertaken a number of significant public relations ventures, mentioning especially the OHS exhibit at the Detroit National AGO Convention and his lecture at the Chicago AIO Convention. The AIO lecture was well received, and Bill has sent a letter and membership application to those IAO members who are not currently OHS members.

Organizational Concerns John Panning presented a number of proposed Bylaws revisions, which Council discussed at length. John will send them on to the OHS lawyer for comment.

Education Roy Redman presented a report from Earl Miller listing the Historic Organ Recitals Series concerts since June 1986; an article will be printed in *The Tracker* bringing the published list up to date. Kristin Farmer reports that the Slide-Tape program is still in demand. It was moved "that all foreign publications be sent directly to Charles Ferguson" (m-Owen, s-Redman, v-unan). After Charles has abstracted any articles of interest for *The Tracker*, he will send the periodicals on to the Archives.

Research and Publication Elizabeth Schmitt presented a report from John Ogasapian, outlining the Research Committee's recommendations, as requested by Council last year. It suggests that the OHS retain and develop its different images (that of a scholarly organization, for example), hire a Publisher to produce the Society's offerings (separate from the Executive Director), and cautions against diluting the OHS's original goals and purposes by a broad re-orientation towards a "friends of the organ" society. Two earlier proposals by this Committee, computerization of the OHS and the establishment of an Archives Fellowship program, are already underway.

Conventions Ray Brunner presented a report from the Convention Coordinator, Alan Laufman, detailing four Convention proposals he has received. After discussion, it was moved "that the 1990 Convention be held in Milwaukee" (m-Hammann, s-Redman, v-unan), and further "that Council reserve 1991 for a Baltimore Convention" (m-Brunner, s-Hammann, v-unan). Also scheduled tentatively is a 1992 Convention in Denver and a 1993 Convention in Maine. Ray also presented a number of revisions to the Convention Policy and Management Manual.

Finance and Development Jim Hammann presented a report stating that no news has been received regarding our application for a grant from the National Endowment for the Humanities. If our proposal is

accepted, notification of funding would come in the latter part of November. Jim also noted that he has a meeting with WGTE-TV, a public television station in Toledo, OH, regarding the proposed documentary of the Appleton organ in the Metropolitan Museum of Art, its restoration by Larry Trupiano and the general theme of the OHS and pipe organ preservation in the United States.

Historical Concerns Barbara Owen noted that she is now receiving newsletters from many OHS Chapters, and that the content of those newsletters presents a fascinating range of interests and activities. Barbara also pointed out that the new Chairman of the Historic Organs Committee, Timothy Smith, is processing applications for a number of upcoming Citations, and has put the records for this program in order. The Sears' will soon be offering a revised Southwest Extant Organs list. Stephen Pinel presented a report showing his work with the Archives, noting that the collection of periodicals owned by the OHS is now completely catalogued. A number of collections have been received, such as materials from Philipp Wirsching, copies of the records of Vogelpohl & Spaeth of New Ulm, MN, held in the Brown Co. (MN) Historical Society, and about 2000 records from Julie Stephens.

OLD BUSINESS The preparation of the budget, left over from the June meeting, was completed, as printed below.

NEW BUSINESS The Nominating Committee presented the slate for the 1987 elections.

In order to assist an OHS member in obtaining a grant, it was moved "that Council write a letter endorsing the concept of a biographical dictionary of American Organbuilding" (m-Panning, s-Owen, v-unan).

In light of the recent developments at Immaculate Conception Church, Boston, it was moved "that Council support the petition presented 14 October 1986 to grant Historic Landmark status to the interior of Immaculate Conception Church in Boston" (m-Owen, s-Hammann, v-unan).

It was moved that Council enter a committee of the whole (m-Redman, s-Hammann, v-unan). Council left the committee of the whole with the motion: "that a committee consisting of Bill Van Pelt, Roy Redman, and Jim Hammann be appointed to pursue the possibility of a symposium to explore the future of the pipe organ in the United States" (m-Redman, s-Schmitt, v-unan).

Adjournment The next meeting will be held 20 February 1987 at Newark Airport at 9:00 a.m. There being no further business, the meeting was adjourned.

John Panning, Secretary

TREASURER'S REPORT

Fiscal Year Ending September 30, 1986

It is again a pleasure to report that the Society's financial position has improved considerably since my last report, and I evaluate that the treasury is in excellent condition.

During the fiscal year just ended, with all bills paid, we increased total assets from \$63,319.16 to \$80,665.24, an increase of \$17,346.08, or 27.4 percent. Cash in the bank increased from \$52,265.91 to \$66,623.67, an increase of \$14,357.76 or 27.5 percent. Retained Earnings were up from \$54,700.52 to \$71,988.39, an increase of \$17,346.08 or 31.6 percent.

Considering that income was well above budget expectations, it is not surprising that expenses also exceeded the budget by a large amount. Income of \$144,651 was \$53,451, or 59 percent, above the \$91,200 budget; expenses of \$128,458 were \$37,283, or 40 percent, above budget projections. On the negative side, Council expected to balance the budget with Core Support Grants of \$12,000; however, none was received.

Membership has increased steadily over the last several years with a rather dramatic increase during the 1985-86 fiscal year, from 1,894 in September, 1985, to 2,245 in September, 1986, or a net increase of 351 members or 19 percent.

June, 1985	1,747 members
September, 1985	1,894 members
January, 1986	2,090 members
September, 1986	2,245 members

Concurrent with an increase in membership, there was also an increase in the number of members joining or renewing at dues levels higher than the \$18 and \$22 regular membership amounts. During the 1985-86 fiscal year, 199 members contributed \$4,972 in additional dues. This continued generosity on the part of our members is greatly appreciated.

The OHS Editions series has 407 subscribers, and showed income of \$6,920 and expenses of \$2,482. Although we must publish three more in this series to honor our commitment, advertising and promotional expenses have been paid. I expect we will "break even" on this series.

It appears that the 1986 Iowa Convention will show a profit. The convention's books have not yet been closed; however, income to the national treasury was \$18,999 with expenses from the national treasury of \$16,173. It should be noted that we changed accounting procedures this year and charged only a pro-rata portion of handbook expenses to the convention, although we reflected the entire income from advertising as convention income.

We continue to receive with membership renewals contributions to special funds. Of note is \$1,249 in contributions to the E. Power Biggs Fellowship Fund. Although the fund has grown to \$3,147, the income was unable to support the fellowship program because of declining interest rates.

I would again like to extend special appreciation to the continued in-kind contribution being made by member Gerald A. Saunders of Richmond, Virginia. Both membership records and financial accounting continued to be maintained on computers owned by Gerald Saunders Systems Design. Jerry's contribution is invaluable and much appreciated.

The Society's books are open to all members. Any member wishing to know more about any item should write or call me.

Respectfully submitted,
David M. Barnett, Treasurer

OHS BUDGET 1987

	INCOME	EXPENSES
Memberships	\$ 63,000.00	
Gifts—Undesignated	5,500.00	
Advertising—The Tracker	4,200.00	
Interest	5,000.00	
Skinner Book	4,500.00	4,000.00
Mdse Sales	30,000.00	16,500.00
OHS Editions	7,000.00	5,500.00
Slide/Tape	800.00	100.00
CONVENTIONS		
Profit	4,000.00	—0—
Handbook production expense		11,000.00
Handbook editor's fee		1,500.00
Handbook apportionment	3,500.00	
Handbook advertising	4,000.00	
The Tracker		24,000.00
Historic Recitals		2,000.00
Historic Recognition		500.00
Archives	1,000.00	8,500.00
Public Relations		4,000.00
Grants to Individuals		1,200.00
Executive Director and		
Office & Administration		58,000.00
Council Travel & Expenses		2,000.00
Chapter Newsletters		200.00
Special Resources	6,500.00	
TOTALS	\$139,000.00	\$139,000.00

TREASURER'S BUDGET REPORT: 10/01/85-09/30/86

CATEGORY	INCOME		EXPENSES	
	Budget	Actual	Budget	Actual
Memberships	\$45,000	\$ 62,655		
Gifts—Undesignated	1,000	2,798		
Gifts—The Tracker	700	250		
Core Support Grants	12,000			
Advertising—The Tracker	3,500	4,107		
Interest—General Fund	2,000	4,417		
E. M Skinner Biography		7,364		10,746
Merchandise Sales & Royalties	20,000	26,646		15,556
OHS Editions	4,500	6,920	3,000	2,482
Slide/Tape Program	1,500	1,064	175	108
Conventions	1,000	27,630		16,828
The Tracker			20,000	20,369
Historic Recitals			2,000	1,323
Historic Recognitions			400	123
Archives		800	4,500	4,995
Public Relations			1,500	3,441
Grants to Individuals				240
Executive Director			35,000	25,500
Office & Administration			11,000	25,079
Council Travel & Expenses			2,000	1,833
Chapter Newsletters			400	185
TOTALS	\$91,200	\$144,651	\$91,975	\$128,566
		(59% over)		(40% over)

Contact your own public radio station concerning day and time of local broadcasts.

Program No. 8714 4/6/87

Going On Record . . . another selective quarterly sampling of recent organ recordings, with emphasis on the unusual and the unusually attractive.

Program No. 8715 4/13/87

A Song to David . . . a sonorous cantata for chorus, narrators and organ based upon the writings of Christopher Smart, composed by William Albright.

ALBRIGHT: *Christopher Smart's "A Song to David"* (1983) — Andrea Schussler, s; Emma Snell, ms; Rick Penning, t; Alan Bryan, bar; Gayle Gaskill and Donald Loegering, narrators; Dean Billmeyer, o; Choir of the Cathedral Church of St. Mark, Minneapolis, MN; Howard Don Small, director.

Albright's score was commissioned to celebrate the 125th anniversary of the St. Mark's parish.

Program No. 8716 4/20/87

Mendelssohn — the (New) Organ Works (III) . . . another program in a continuing series, which today features the first performances of recently discovered manuscripts

MENDELSSOHN: "Sonata" in F
MENDELSSOHN: Two Duets for Organ
MENDELSSOHN: "Sonata" in Bb
MENDELSSOHN: "Sonata" in D
MENDELSSOHN: *Allegro Moderato*
Maestoso in C
MENDELSSOHN: *Allegro*, Chorale, and Fugue in d/D — Thomas Murray and George Faxon play the 1938 Aeolian-Skinner organ at St. Paul's Chapel, Columbia University (r. 11/24/86).

These heretofore unpublished movements all dating from Felix Mendelssohn's maturity and written out in his own hand, were discovered by Professor William Little of the University of Virginia. He and Murray introduce us to these exceptional, unusual scores.

Program No. 8717 4/27/87

American Organ Heritage . . . the splen did sounds of historic instruments are all around us, if we care enough to listen and to preserve them.

MOZART: Fantasia in f, K. 608 — Kenneth Grinnel (1863 E. & G.G. Hook/Immaculate Conception Church, Boston).

RICHARD BIGGS: Toccata on *Deo Gratias* — Rosalind Mohsen (1877 Johnson & Son/Chapel of Our Lady of Good Counsel, Mankato, MN).

GUILLMANT: *Offertoire (Ave Maria)*, Op. 65, no. 5 — Edward Zimmerman (1893 Woodberry & Harris/1st Presbyterian Church, Waynesboro, VA).

BACH: Fugue in d (*Fiddle*), S. 547 — Natalie Edwards (1874 Jardine/St. Mary's Church, Charleston, SC).

VIERNE: *Carillon de Westminster*, fr Fantasy Pieces, Op. 54 — Stephen Schaeffer (1886 Roosevelt/Mount Pleasant Presbyterian Church, Mount Pleasant, SC).

OLIVER SHAW: *Winchester Waltz* Variations, JOSEPH DOLL: 2 Hymns, J.C. MÖLLER: Lesson II — Philip Cooper (early 19th-century organs by Conrad Doll).

FISCHER: Prelude in a — Philip Cooper (1850 Kraus/Old Norriton Presbyterian Church, Norritown, PA).

DISTLER: *Spießstück* — Naomi Rowley (1838 Erben/Grace Episcopal Church, Galena, IL).

ZIPOLI: *Al post Communion* — Philip Cooper (Norriton Church).
WIDOR: *Adagio & Toccata*, fr Organ Symphony No. 5, Op. 42 — Edward Zimmerman (1st Presbyterian Church, Waynesboro).

These recordings were provided courtesy of the Organ Historical Society. For more information, write to: O.H.S., Box 26811, Richmond, VA 23261.

Program No. 8717 4/27/87

The Dupré Legacy (VI) . . . additional little-known compositions by master-organist Marcel Dupré, including his Concerto for Organ and Orchestra

DUPRÉ: Organ Symphony No. 2, Op. 26 — Gillian Weir (1981 Holtkamp organ/Plymouth Congregational Church, Minneapolis) (r. 10/7/84 in concert).
DUPRÉ: *Vapeurs dorées*, Op. 54, no. 8 (fr *Les Nymphéas*) — Francoise Renet (Cavaille-Coll organ at the Dupré residence in Meudon). Psallite 175/020 875.

DUPRÉ: *Vitrail*, Op. 65 (Dupré's last published organ work) — Carl Staplin (1975 Holtkamp/1st United Methodist Church, Perry IA)

DUPRÉ: Variations on 2 Themes, Op. 35 (for organ and piano) — Thomas Richner, p; John Rose, o (1971 Austin/Trinity College, Hartford, CT). Towerhill T-1016.

DUPRÉ: Organ Concerto in e — Michael Dudman, o (Sydney Town Hall, Australia); Sydney Symphony Orchestra/Patrick Thomas (ABC tape) Built in 1890, the William Hill organ in Sydney Town Hall was for many years the largest in the world

Program No. 8719 5/11/87

A Man for All Seasons . . . classical and theater organ wizard Hector Olivera demonstrates his versatility at Detroit's sumptuous Fox Theater and at the Bovenkerk in Kampen, The Netherlands

Program No. 8720 5/18/87

La Corona . . . a ring of words and music, crowned by Ernst Krenek's imposing setting of mystical poems of John Donne

SWANN: Hymn Prelude, *Crown him with many crowns* — Frederick Swann (Crystal Cathedral/Garden Grove, CA) Gothic S-58519

BUXTEHUDE: Chaconne in e — Wolfgang Rübsam (St. Martin's Cathedral, Colmar). Bellaphon 690.10.023 (CD).

LOUIS HARDIN ("Moondog"): Chaconne in C; *Logiendr* No. 17 in E — Fritz Storfinger (Herz-Jesu Kirche, Oberhausen MHS 3803).

KARL MÖLLER: Ciacona for Organ, Op. 54 — Franz Lehnrdorfer (Munich Hochschule für Musik). Wergo WER 60107-50 (CD).

ERNST KRENEK: *La Corona*, Op. 91 (song cycle on texts of John Donne) — Janis Hardy, ms; Lawrence Weller, bar; Dean Billmeyer, o; John David Olson, per; Thomas Lancaster, cond (MPR tape).

WALTON: (arr. Murrill): *Crown Imperial* — Simon Preston (Westminster Abbey, London). Argo ZRG-5448.

Program No. 8721 5/24/87

The Dupré Legacy (VII) . . . more conversation with organist-biographer Michael Murray, and modern and archive recordings of compositions and performances by Marcel Dupré.

DUPRÉ: *Carillon*, Op. 27, no. 4 — Michael Murray (1950 Aeolian-Skinner organ/Symphony Hall, Boston). Telarc CD-80104.
WIDOR: Variations (1st mvt.), fr Organ Symphony No. 5 in f, Op. 42, no. 1 — Marcel Dupré, (r. 1930) (1929 Willis organ/Alexandra Palace, London). EMI HQM-1199.

BACH: Fantasia in G, S. 572 — Marcel Dupré (r. 1959) (Cavaille-Coll organ/St. Sulpice, Paris) Mercury SRI-75103.

BACH: Fugue in g, S. 542 — Marcel Dupré (r. 1934 at St. Sulpice). EMI C153-16411/5

DUPRÉ: Prelude & Fugue in e, Op. 36, no. 1 — Marcel Dupré (r. 1959 at St. Sulpice). Mercury SRI-75088.

DUPRÉ: Prelude & Fugue in g, Op. 7, no. 3

DUPRÉ: *Élévation*, Op. 32, no. 1

DUPRÉ: *Choral et Fugue*, Op. 57 — Michael Murray (1964 Casavant organ/Basilica of Notre-Dame du Cap, Quebec) Advent S-5014

Program No. 8722 6/1/87

The Sound of History . . . conversations with Harold Vogel, who performs music from Gothic, Renaissance and Baroque periods on appropriate instruments (old and new).

SCHEIDEMANN: *Proembulum* in d
SCHEIDT: Chorale Variations in *Wie schön leuchtet den Morgenstern*

SCHEIDEMANN: Chorale, *Jesu, wollst uns weisen* — played on the 1692 Arp Schnitger organ at the Ludgerikirche in Norden, Germany

ANONYMOUS: 2 Dances, fr *Susanne van Soldt Manuscript* — played on the 1981 Fisk organ at Wellesley College

PODBIELSKI: *Præledium* in d
ANONYMOUS: *Mennett* — played on the 1712 von Holy organ in Marienhof, Germany.

SWEELINCK: Variations on *Soll es sein (Poelsche Dans)* — played on the 1610 Compenius organ at Frederiksborg Castle, Denmark.

M. PRAETORIUS: Chorale, *Nun lob mein Seele den Herren* — played at Wellesley College in Massachusetts
Settings of *Psalms 116* by GOUDIMEL, SWEELINCK, van NOORDT and SPEUY

ANONYMOUS: *Brabanschen ronden dans*, fr *Susanne van Soldt Manuscript* — played on the early 17th-century organ in Uttum, Ostfriesland

BACH: Chorale, *Das alte Jahr vergangen ist*, S. 614.
BACH: Fantasia in g, S. 542 — performed on the 1984 Fisk organ at Stanford University in California.

These performances appear on recordings produced on the ORGANA label in Germany. They are available through the Westfield Center for Early Keyboard Studies, One Cottage Street, Easthampton, MA 01027. Write them for a catalogue.

Program No. 8723 6/8/87

Danish Delight . . . the new Marcussen organ at Wichita State University is the first American installation by this famed Scandinavian builder, and offers many musical opportunities.

BACH (arr. Dupré): Sinfonia No. 29 (*We thank Thee Lord*)

BACH: Prelude & Fugue in e, S. 548 (*Wedge*)

MESSIAEN: *Joie et clarté des Corps Glorieux*

TITELOUZE: Versets on *Ad coenam*

BALBASTRE: Variations on *La Marsellaise*

PACHELBEL: Chaconne in f

REGER: Choral Fantasy, Op. 27 (*Ein feste Burg*)

Program No. 8724 6/15/87

Olivier Messiaen's "Trinity Meditations" . . . Charles Tompkins performs this monumental cycle of nine thoughtful impressions of the Divine Spirit, composed by one of the greatest musicians of our age.

MESSIAEN: *Meditations on the Mystery of the Holy Spirit*

This overwhelming and provocative music premiered in 1972. Through a unique tonal vocabulary the composer transports us to an unworldly place of sounds in space. Dr. Tompkins' performance was given on the 1927 E. M. Skinner and 1963 Aeolian-Skinner organs of the Cathedral of Saint Paul in Saint Paul, MN (r. 5/19/86)

Program No. 8725 6/22/87

Peter Planyavsky in Recital . . . the Viennese organist performs on the Fisk organ at House of Hope Church in St. Paul, MN

BRUHNS: Prelude in e

BOHM: *Partita Auf meinen lieben Gott*

PIERNE: 3 Pieces (Prelude; *Cantilene*; *Scherzando*)

FRANCK: *Pièce héroïque*

BACH: 2 Chorale-preludes (*Christ lag in Todesbanden*, S. 719; *Heil Jesu Christ, dich zu uns wend*, S. 709)

BACH: Prelude & Fugue in C, S. 545

PLANYAVSKY: Improvisation on *Mit Freuden wart* — Peter Planyavsky (r. 2/23/86)

Mr. Planyavsky is organist at St. Stephen's Cathedral, Vienna, and also teaches at the Hochschule für Musik there

Program No. 8726 6/29/87

The American Muse . . . from coast to coast, music of American composers and performers, including highlights from the 1986 San Anselmo Festival in California

DUDLEY BUCK: Concert Variations on *The Star-Spangled Banner*, Op. 23 — Günther Kaunzinger (Klais organ/Ingolstadt Cathedral) Christophorus SCGLX-73940

JOHN KNOWLES PAINE: Concert Variations on *The Old Hundred*, Op. 2 — David Craighead (1864 Hook organ/Mechanics Hall, Worcester, MA) Gothic S-98521

MARK WINGES: Variations for Flute & Organ (1983) — Katherine Triest, f;

Mark Winges, o

PERSICHIETTI: *Drop, drop slow tears* — Kerry Beaumont, o

THOMAS CRAWFORD: Song-cycle, *Under Clear Heaven* (1983) — Marian Marsh, s; Mary Ann Dodd, o

BEAUMONT-VARNUS-TIKKER: Suite of Improvisations — Kerry Beaumont, Xaver Varnus and Timothy Tikker perform here as finalists in the San Anselmo Competition (1965 Aeolian-Skinner and 1984 Schoenstein organs at 1st Presbyterian Church, San Anselmo, CA).

GERRE HANCOCK: Improvisation on *America, the Beautiful* — Gerre Hancock (St. Thomas Church, NYC).



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