The OHS Archives: A Major Resource

The Organ Historical Society Archives is rapidly assuming a place of importance in the musicological world as a significant resource for materials on both American and worldwide organs and organbuilding. Housed at Westminster Choir College, Princeton, New Jersey, the Archives boasts many one-of-a-kind holdings of catalogues, brochures, opus lists, dedication programs, and the like of hundreds of organs and organbuilders, biographical and census information, as well as many complete runs of important organ journals.

The Archives was established about 1961 when the Society arranged for the Historical Society of York County, York, Pennsylvania, to be its headquarters. The first Archivist was Thomas S. Eader. He was succeeded in 1964 by Dr. Homer D. Blanchard, a founding member of the Society, who also enjoys the credit for having named our organization. He was responsible for convincing Ohio Wesleyan University to house the Archives, which took effect in 1967, as the needs of the collection grew in scope. Homer volunteered for 20 years his time and effort to catalog and build the Archives, encouraging the donation of collections, memorabilia, and the oftentimes miscellanies in the hopes that a rare, earnestly-sought piece of documentation might accidentally surface.

In 1984, Dr. Blanchard retired as Archivist for health reasons, and Stephen L. Pinel was appointed to the post. Concurrently the Archives were moved to Westminster. Stephen has continued careful management and organization of the collection, and has negotiated successfully the addition of numerous other collections and gifts of organabilia to the Archives. The Society's officers have also in recent years endorsed stepped-up promotion of the Archives, expansion of appropriate related acquisitions, and significantly increased funding. The present operating budget is about $9,000 annually excluding salaries and grants. Accession numbering has now reached the #7,000 level.

The collection, nevertheless, is far from complete. Some geographical areas or certain builders are represented in depth, while others have only spotty coverage. There are notable gaps, unfortunately, where rare material has yet to appear; certain opus lists, for example, are known to have been published but cannot be found, and are earnestly hoped for by organ historians. One may ask why the Archives contains documentation and publications relating to European organs and organbuilders if the Society is interested in American organ history. The primary benefit of accepting and acquiring all nature of organabilia is that there are few centralized and comprehensive collections of organ material anywhere in the world, so there is considerable merit for the OHS to build on its sizeable European base and become the American institution.

Our Archives is well on the way to being the largest and most complete of any organ collection in the world. Yet, it will never pass up American acquisitions, nor are researchers studying a European topic discouraged. Hopefully this philosophy as well as the increasing exposure of the extent of the collection will draw scholars who have studied or are thinking of studying European topics to an awareness and inspiration of research yet necessary on a myriad of American topics.

Other goals, such as a long-range program to acquire microfilm or copies of American music periodicals which contain much organ information (and there are many, most of which have not been exploited well due to their inaccessibility), to obtain foreign organ journals, to increase study/travel grants to the Archives, will further expand the usefulness of the collection to a wider spectrum of musicologists, organists and organ historians, students, and the like. In addition, the Society is pursuing various means to ensure the proper conservation of its materials, some of which are in very fragile condition. This all must be done to ensure that the Archives remains a viable and ongoing resource. One cannot place a purely monetary value on the collection. It is irreplaceable.

Probably few OHS members have yet seen the Archives. They owe it to themselves to visit the collection at the earliest possible opportunity. The holdings are likely to amaze and capture the interest of any visitor, no matter what his or her specialty might be. The Society will of necessity will still have to depend on the goodwill of its members to help promote the Archives, and to use them. The goodwill of Westminster Choir College in making available floor space and equipment, and of the many people who have made contributions in the past can best be understood by a personal visit. This major resource is without doubt one of the finest accomplishments of our 30-year-old-plus organization. Let us hope that people will continue to be generous in adding to its holdings and will use them, so that their findings can be shared. Thus will all our knowledge of our organ heritage increase.

Michael D. Friesen
LETTERS

Editor:
I received my copy of J:3 today and felt compelled to write to you in my official capacity as a senior medical technologist. However cute the picture of the 'pipe band' on page 21 may seem, readers should not be encouraged to place lead or lead alloys into their mouths.

Exposure to lead by ingestion, inhalation, and skin absorption can produce serious health problems, especially when the contact is chronic. I am well aware that many organbuilders habitually blow into metal pipes, but this practice is to be condemned. Organbuilders are also exposed to dangerous fumes and dusts when casting lead pipe alloys and sanding old lead paint.

A simple blood test can indicate lead poisoning well before symptoms appear. Persons in regular contact with the metal should consult their physicians about the advisability of such testing.

David Fox
Linden Hill, New York

Editor:
As I read the description of the 1965 Flentrop organ at Seattle's St. Mark's Episcopal Cathedral in the 1982 OHS Convention Handbook (pp. 28-29), I note the comment: "the Bovenwerk Mixtuur IV is actually IV-V and no one knows just how many pipes there are."

But someone does know! Organbuilder Michael McNeil of Lompoc, California, did a thorough scaling study of this organ's pipework in 1971. From information which he has provided me, it is clear that this mixture has 266 pipes. Its composition is as follows:

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Note that the 2' rank from e' through d# is rather wide, and thereafter the doubled 2' ranks are both rather narrow.

While we're at it, we may as well look at the other mixture compositions (all but the Bostwerk Cymbel II, unfortunately):

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The Pedaal Nachthoorn II consists of a 2' Rorflower with wide, interior chimneys, and a 1' Openflout; both ranks have 1/4
mouthwidths and are quite wide-scaled. Also note that the first 24 notes of the Hoofdwerk 16' Trompet are half-length, and that the Borstwerk 8' Regaal has very short, cylindrical, copper resonators. The windpressure is 80mm for the Hoofdwerk, and 68-70mm for the other divisions.

I trust that readers will find this supplemental information of interest, though it is long overdue!

Timothy J. Tikker
Eugene, Oregon

REVIEWS

Christoph Schoener plays the 1904 Schlag organ at Stephanus-Kirche in Berlin-Wedding, Germany. Available from The Organ Literature Foundation for $13 including shipping.

The sixth offering in Dr. Uwe Pape’s “Orgelprofile” series is this disk featuring Christoph Schoener playing one of Max Reger's final compositions, “Sieben Stucke fur Orgel,” Opus 145. These chorale based works are ideal in a way to demonstrate this turn-of-the-century German organ. Not only were they written for an instrument of this era and style, but, being sectional in nature and having many slow sustained passages, they let one hear the different colors of the organ. Registrations are given for all sections of all seven works, and with this guide one can really gain a pretty good impression of the tonal resources of the instrument. The overall feeling is one of extreme heaviness, and yet surprising clarity. Schoener registers in what seems to be an idiomatically correct manner, and so layers of sound are added to achieve what is indeed an impressive tutti. The strings are pungent, the flutes full, and the principals massive, but not dull or fuzzy. The accepted wisdom today is that an organ of this era lacked a cohesive ensemble, but this instrument refutes that statement. The overall sensation is that no set of speakers could ever adequately reproduce the amount of foundation tone pouring forth from the pipes.

Much of Reger has never been immediately accessible or attractive to me, and the opus that is recorded here falls into that category. If there is any lack of enthusiasm on my part for the music or the playing, it is for this reason and no other. Christoph Schoener has many degrees and prizes to his credit, and his playing demonstrates fine technique, musicality and a good sense of phrase and pacing. Nothing seems to catch “fire” but that is probably my response to the music -- not the performance.

A well-recorded example of a late romantic German organ is a rarity, and, if for no other reason, this recording is worth having. Kurt Luenders has provided a history of the organ and the church. Hermann Busch gives a short essay on the Schlag organbuilding family, and Stefan Koch writes about the Reger opus recorded. In addition to the registrations already mentioned, there is a complete stoplist with console accessories and photos of the case and console. Unfortunately, the notes are only in German.

Reviewed by James Hammann


The great instruments of the Lowlands are indeed grand, and they exist in a diversity that defines an entire national development gratifyingly. A case in point is the trio of proud three-manual organs so handsomely recorded on this Coronata CD. Since its arrival, this disc has enjoyed far more all-the-way-through playings than most in the comprehensive organ collection it joins. To briefly touch upon Ewald Koolman’s performing abilities, one need say only that he brings the sensitivity to action, to room acoustics, and to Werk interrelationships of multi-manual works that one expects of such a highly regarded professional. That said, it is what this 50-year-old does with the organs that concerns us here.

A first encounter with the sadly mute, or only frustratingly playable Nieuwe Kerk organ of 1655/1668/1840 was a brutal reminder of just how unpromising a great instrument, in its un-

DOUGLAS REED
University of Evansville
Evansville, Indiana
restored state, can be. The very complete Marcussen restoration, brought to a triumphant close in 1981, returned to us, the world organ community, the special persona of an instrument whose three and more centuries of existence define a special column in the underlying structure of European organ music. The audible responsiveness of the action, the satisfying wind-
ing, and a refreshing temperament find rather eloquent expres-
sion in the great D-major Prelude and Fugue (Bach) and the
varied chorale, Mit Fried' und Freud' ich fahr' dahin (Bux-
telhude). The airy silver of the aliquots and unusually trans-
parent reed voicing are standouts, but it is the richness of doubled
pipe ranks (two and more pipes per note of a rank!...ah, those
filthy-rich old burghers) that make this already sizable instru-
ment fill its grand acoustic home all the more authorita-
tively. At the close of this recital (a welcome 71 minutes and ten
seconds on the CD), we once more hear the glory of this impos-
ing landmark in the well-known A-minor Prelude and Fugue,
BWV 543 (Bach) and the less played but rewarding C-minor
Praeambulum of Lübeck.

Then, it is on to chill Groningen, north of the Ijsselmeer, to
sample a slightly less fulsome, more sprightly instrument also
claimed from an imperfect (but more playable) state by a
major force in the field, Jürgen Ahrend. Ahrend had far less
pipe, chest, and façade deterioration to put right, but the total-
ly replaced the action, with excellent results. Franz Caspar
Schnitger, the prominent artisan associated with this organ in
its evolution from a small 15th c. accompaniment instrument
to its present form as a 32' city treasure, would doubtless mar-
el at the sonic miracle wrought by Ahrend, arguably one of
the four or five great builder/restorers in the world. The fare
Kooiman chose is all by Bach: three chorale settings and the
towering F-major Toccata. At its most subtle, the Groningen
Schnitger still has that force and majesty, even the somberness,
of a major installation in the top church in town. The voicing is
for a great space, and the space itself does not disappoint.
Unleashed on the massive, the Ahrend-restored organ finally tells us just what those magnificent
mixtures and high-pitched ranks are in relation to the plenum.
What a glorious, captivating ring the whole piece has here!
While one could imagine other works working successfully on
the Nieuwe Kerk organ (Franck, Willan, Hindemith, Rogem,
just to be diverse), the highly developed North German/North
Dutch idiom at the Martinikerk is special. One might try music
outside that originally intended in the builder’s ear, but one
suspects that its great success lies in its magnificent achieve-
ment within its national school… the temptation to go beyond,
or even up to, Mendelssohn and Gade would be small.

Bois-le-Duc, or ‘sHertogenbosch, sprawls a few kilometers
south of the placid Maas, securely nestled in Catholic Holland.
Through unmistakably Dutch in character, the essentially new
organ behind the old façade (1618) is a very recent Flentrop
reconstruction of the instrument presumed to have been
created between 1784 and 1787 by A. F. G. Heyneman. If the
Amsterdam and Groningen masterpieces express markedly dif-
ferent realizations of the northern organ ethos, the instrument
in the St. Janskathedraal (though the ears of post-Dirk Flentrop
minds at that Zaandam firm) points both south toward Belgium
and east toward pre-Romantic Germany. Gone is the bite of
high, cutting mixtures and the silvery tower of the plenum over
a powerful 8-foot base. This organ reflects what Callinet, Wil-
lia, that spectacular eastern German, Ladegast, and even
Meers. Riepp and Gabler were going to be doing to the classi-
cal organ specification. The tonal home of the instrument in its
score of 8' ranks, which blend magically, are warm, can be
powerful, but are more often dulcet and sweet. Full organ shows
the glory of the cornet’s piquant stamp, though only one such
set of ranks is so named. A Bach concerto transcription in C and
five major chorales (four of them from the Yale collection) give
a thorough idea of this instrument’s many capabilities.

This album is attractive in the eclectiveness of its organs,
the programmatic unity of the works, and the spaciousness of
recorded sound. Well worth owning.

Christopher Greenleaf

This 1987 CD is actually a re-release of portions of Towerhill LP's nos. 1003 and 1010. The original tapes have been digitally remastered for exceptional clarity, dynamic range, and absence of distortion. The program includes Pièce Héroïque by Franck, Trois Pièces by Pierné, Clair de Lune and Toccata from the 24 Pièces de fantaisie by Vierne, Prelude and Fugue in B major by Saint-Saëns, Suite Gothique by Boëllmann, and the Romance and Finale from Symphony No. 4 by Vierne.

The booklet included with the disc contains lengthy notes on the composers and their milieu, as well as an information on the organs of Cavaille-Coll. The stop list of the present instrument major by Saint-Satins, the Romance organs of Cavaille-Coll. The stop list of the present instrument major by Saint-Satins, the Romance, or the Prière to realize what musical depths he is capable of exploring. No personal whim gets in the way here. Fluid line coupled with ever so elegant rubato makes for deeply satisfying listening.

In the Prélude and the Cantilène from the Trois Pièces of Pierné, Mr. Rose’s superb playing is again somewhat undone by the sound: chiffy, acerbic flutes almost succeed in destroying the liquid flow of the line from one note to the next. When will contemporary organ voicers finally learn that clicking flutes are an anathema to musical line and were never considered desirable -- not in the time of the great Niehoff, nor of Schnitzer, nor of Silbermann, nor of Cavaille-Coll, nor of Hook, nor of our present day? One experiences a profound relief when Mr. Rose finally brings on the creamy, smooth celeste at the end of the Cantilène. After clicking away somewhat more acceptably in the spiky Scherzo from the Trois Pièces, the Austin surprises us with a truly delightful, smooth, round reed in the best 19th century tradition: yet another frustrating contrast. The ending of this little dance is wonderfully spine-chilling; if only we could have it on a warmer, richer sound!

For this reviewer, the Vierne Clair de Lune is the high point of the disc. The organ sounds, especially the full-bodied flute used for the solo, are sensuous and gorgeous, and the playing of this dream is all one could wish. Mr. Rose then romps brilliantly through the Toccata from the 24 Pièces. Sumptuous bass is mismatched with substance-less upperwork and brittle mixtures. Nevertheless, it is a thrilling performance of an exciting work which should be better known. The very familiar Boëllmann Toccata receives a highly controlled, energy packed performance which combines technical brilliance of scintillating clarity with a sure sense of musical direction and climax. The sound here is almost truer than life; the bass reproduction is nothing short of astounding, and the growl of the loudest reeds near the end threatens to destroy the speakers. Too bad these reeds are so akin to industrial strength buzz sawa rather than to the Cavaille-Coll full-bodied prototypes they seek to emulate.

This is a disc of contrasts: masterful playing interspersed with examples of quirkiness; some lovely sounds captured with unbelievable clarity and faithfulness mixed with much that is unlovely. Top notch repertoire, combining the well-known with...
the seldom-heard, creates a valuable program. It all adds up to a disc worth hearing and owning but not one you must run races to buy.

Reviewed by Bruce B. Stevens

Nominating Committee Report

The nominating committee presents the following slate of nominees to stand for election as officers and as members of the National Council of OHS in 1989. Additional nominations may be made by petition signed by at least fifty Voting Members of the Society and postmarked no later than 45 days following the mailing date of this issue of The Tracker.

President
Hugh Pierce, Roy Redman
Vice President
Kristin Farmer
Secretary
Michael Friesen, Elizabeth Towne Schmitt
Treasurer
David Barnett
Councillors
James Carmichael, Joseph Fitzer, James Hammann, Rachelen Lien, John Ogasapian, John Panning, Thomas Bench, Gordon Schultz, Tim Smith, Julie Stephens, Susan Tattershall, Lawrence Trupiano, Chairman

Obituaries

Thomas S. Eader
Thomas Stephen Eader, Jr. of Ellicott City, Maryland, highly active in OHS during its early years, died at age 56 on October 26, 1987 of a heart attack while tuning an organ he had installed at Trinity Evangelical Lutheran Church in Baltimore. He served for a brief period as the Society's Archivist (preceeding Dr. Homer Blanchard in the position) and published his research on Baltimore organbuilders in the first volume of this journal. He served on the staff of the Maryland Historical Society before joining the Peale Museum as its assistant director in 1967, but eventually devoted his full time to organ work. He owned the earliest known Dieffenbach organ, which he modified, and which is now offered for sale by his estate.

George Staples
Registrar of the 1985 OHS National Convention in Charleston, South Carolina, Dr. George E. Staples, 68, died in Clinton, South Carolina, on February 19. He had been pastor of several Presbyterian Churches in North and South Carolina, had served on the faculties of Davidson College and Yale University, established a hospital ministry program at the Medical University of South Carolina in 1966, and retired in 1986 as minister of the Thornwell Home for Children. A long-term OHS member, Dr. Staples was a native of Texas and received a Doctor of Theology degree from Union Theological Seminary.

NOTICE

An updated list of theses and dissertations relating to the organ in America is being compiled for an upcoming issue of The Tracker. A previous compilation of such works up to 1974 was published in issue 18:2 by Barbara Owen. While doctoral dissertations are well identified in Abstracts, there is no similar mechanism for masters' theses. We would like the list to be as comprehensive as possible. Topics may relate not only to American organs and organbuilders past and present, but also to American organists and organ music.

Readers are asked to kindly send information to the OHS Archivist (address on inside front cover), listing:

Author
Institution
Title
Degree
Date
Lancashire-Marshall’s Opus 62 of 1891 has been relocated to Lutheran Church of the Good Shepherd, Chicago, through the Organ Clearing House and restored with additions by the Bradford Organ Co. of Evanston, Ill. Originally installed in the Episcopal Church of the Redeemer, Superior, WI, it had been removed to storage in 1972. Michael Friesen reports that the 2-12 was modified with a two-rank Mixture replacing the Great Dulciana, and a 2’ Piccolo was added to the Swell on a new ventil chest. The facade was stencilled in the original pattern. Naomi Rowley played a dedicatory recital on May 15, 1988. The church has published about the organ an illustrated brochure compiled by Mr. Friesen.

1888 Alexander Mills 2-16
Evangelical Covenant Church of Aurora, NE, has acquired the 2-16 Alexander Mills organ of 1898 from Cheyenne, WY, where it was originally installed in St. Mark’s Episcopal Church and moved to the First Covenant Church there in 1953. Moving and restoration will be undertaken by the Nordlie firm of Sioux Falls, SD. Highly active in acquiring the organ was Pastor Mark S. Olson, who is now an OHS member and who diligently sought advice from organ-builders and many OHS members including Cheyenne native Michael Friesen. Other Cheyenne parties first contacted the OHS about the organ in 1982.

Opus 46 of the Los Angeles Art Organ Co. (successor to the Murray M. Harris Co.) has recently been broken up for parts under a plan devised by Weston Harris, organ-builder to St. Thomas the Apostle Episcopal Church in Hollywood. Only the pipework and two offset pedal chests of the large instrument will be used at St. Thomas Church, though the organ was entirely intact as originally built and thoroughly restored by Rosales Organ Builders, Inc., in 1976. Opus 46 was completed ca. 1904 for Christ Church, Episcopal, in Los Angeles. When Christ Church disbanded ca. 1915, the organ was purchased by the Church of the Open Door in Los Angeles. The organ was stored when the Church of the Open Door relocated, and was sold to St. Thomas Church in 1988 for $6,000. The loss of this organ occurred despite the efforts of OHS national office, the Organ Clearing House, and the efforts of Messrs. Rosales and Jack Behar.

The Cape Fear Chapter, AGO, has undertaken a fund raising cam-
and was rededicated in a recital by Barbara Owen on October 2, 1983. Most of the organ’s extensive, decorated, facade will be retained.

The Pennsylvania Historical and Museum Commission has erected an historical marker in front of the site of David Tannenberg’s home and workshop in Lititz. It reads, “David Tannenberg (1728-1804). A Moravian, known as builder of some of the finest pipe organs in colonial America. Tannenberg came to America in 1749 and settled in Lititz.”

**Our Lady of Perpetual Help organ**

At Our Lady of Perpetual Help Church in St. Louis was seriously damaged by a fire caused by lightning on December 14, 1987. St. Louis Chapter members David Porkola, Paul Carton, and Marlin Mackey removed most of the pipework, which included a 2’-Bachflote, 16’ Rankett, and a 5-rank Harmonica Aetheria on the Choir. A former employee of St. Louis’ great 19th century builder J. G. Pfeiffer, the instrument contained several Pfeffer ranks. Paul Carton reports that the steeple toppled and fell through the roof, sticking like a dart into the floor.

The restoration of the Solo division and the Great Tromb.

**Chapter News**

The Pacific-Southwest Chapter presented a Victorian Evening at the Church of the Angels in Pasadena, CA, where the 1889 Frank Roosevelt Op. 1-6 was cited as the oldest organ in its original location in California. Umberto Fineschi presented a slide lecture on organ music, with recorded examples. Barbara Owen presented “The Organ in 19th Century America,” a lecture recital on the ca. 1865 enlarged Johnson organ at First United Methodist Church in Piru, CA.

Members of the New Orleans Chapter have refurbished the long-used ca. 1870 George Jardine organ at St. Theresa of Avila Church in New Orleans, under the direction of organbuilder Roy Redman. The instrument will be heard during the OHS convention in June.

The Eastern Iowa Chapter presented several recitals in 1987: April 28 & 29, Rosalind Mohnsen played the 1883 Molina organ at St. Mary’s in Iowa City and the 1896 Kimball at Union Sunday School in Clermont; October 25, August Knoll, Common Bond, a Peters, and Thomas Sullivan played the 1891 Schuelke at St. Boniface Church in New Haven; November 22, Mark Nemmers, Thomae Sullivan played the 1891 Hook & Hastings organ at St. Theresa’s in Muscatine to commemorate the regional convention of the Associations of Lutheran Church Musicians and a visit to the church by Gesellschaft der Orgelfreunde.

**Fayetteville Times**

According to The Fayetteville Times, OHS member Ralph Mills, dean of the chapter, said that the organ was built for St. John’s Church, which sold it in 1897 for $100 to St. Joseph’s. Recently, the congregation of St. John’s donated $5,000 toward the restoration effort. The Guild conducted a garage sale for fund raising, and the congregation of St. Joseph’s pledged to match donations to the project. John Farmer of Winston-Salem has bid $26,591.58 to restore the instrument, according to the newspaper.

Dismantling and packing the 1896 J. H. & C. S. Odell op. 228 tracker Millington Stout Quality pipe organ of the church of the church of Trinity Lutheran Church, Taneytown, MD, is being handled by Clarence Morey’s op. 176, a 2-15 tracker with about two octaves of the gallery to the right of the organ.

The vertical selector combination action in the 4m console of the 1931 St. Mary’s in Muscatine is being restored by the Riverside Pipe Organ Co. of Paterson as lowest bidder in the project. Donations are received at Kearny High School Organ Fund, 336 Devon St., Kearny, NJ 07032.

**Chapter News**

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ARCHIVIST'S REPORT

Initiated this year, the OHS Archives Fellowship Program encourages scholarship related to the American pipe organ with grants that are intended to assist scholars with traveling expenses to and from the Society's research collection at Westminster Choir College. The program will make annual awards of up to $1,000 for research on American organ topics.

The grant committee, comprised of John K. Ogasapian, William H. Hays, Craig J. Cramer, and Stephen L. Finel, chairperson, announced the following 1988 Fellowships:

Anne Armstrong, Alhambra, NY, for continuing research on Alexandre Guilmant and his American tours of 1899, 1907, and 1904.

E. A. Boudway, Claremont, NH, for continuing work on the opus list of the Steier & Turner, Steier & Turner, and J. W. Steier & Son Co. (1867-1919).

Michael Friesen, Hoffman Estates, IL, for continuing research on the organs and organbuilders of the Chicago area.

William Osborne, Granville, OH, for continuing research on Clarence Eddy and his repertory.

The shelf space in the Archives quadrupled in late January through the allocation of additional floor space in the Talbott Library at Westminster Choir College, and the diligence of a work crew of a dozen (including OHS members Thomas Dressler, Robin Leaver, Stuart Bellows, and Mark Williams) who shifted 35,000 books and music scores. The enlarged space should be sufficient for several years of growth.

An important collection of materials has been received from Mrs. Eugene Foxworthy of West Union, West Virginia. She is the great-granddaughter of James Kemp, a one-time employee and, later, partner of New York organbuilder Thomas Hall. Among the materials she contributed were an original copy of the elusive Labagh & Kemp Catalogue and List of Organs (1866), some genealogical materials, and a number of old family photographs.

George B. Kemp (1854-31)

Stephen L. Finel
An Appleton for the Orphanage

Being an Account of the Procurement of an Organ for the Orphan House of Charleston, S. C. in 1839

by Jerry D. Morton after the Research of Mary Julia Royall

The documents with which history is reconstructed are often the victims of time, disasters, and disinterest. Church records, which are less susceptible to public scrutiny than municipal records, are put away for safekeeping by one generation only to be forgotten by the next. Municipal records perhaps fare better, and it is through those records that we are able to follow rather thoroughly the negotiations that led to the procurement of an organ for the Orphan House in Charleston, South Carolina, in the 1830s, an organ that has out-lived two institutions it has served.

By 1790, war and pestilence had taken its toll on the citizens of Charleston. Yellow fever epidemics had been particularly devastating, depriving many Charleston children of parents and homes. At the same time, a new prosperity was developing as a result of expanding commercial interests, swelling the pockets of individuals and the municipal coffers as well. These circumstances led the city fathers to charter and found the Charleston Orphan House.

In a block bounded by Vanderhorst, King, Calhoun, and St. Philip streets, an imposing structure of four stories and some one-hundred-seventy feet in length was completed by 1794 to provide a home for these children. A few years later, Gabriel Maigault, the architect of some of Charleston’s finest buildings, was employed to design a free-standing chapel on the northside of the grounds of the Orphan House. Construction soon began, and the chapel was completed in 1801-1802.1

It was for this edifice that at least three organs were purchased over a period of more than a hundred years. (The Centre Room in the Orphan House was also called “the chapel,” but records do not indicate that this room ever had an organ.) By the late 1890s, the first organ of unknown origin was apparently in need of repairs or replacement. The Orphan House Minute Book: 1834-1841 records a resolution introduced on 11 January 1838.

Whereas the organ used in the Orphan House Chapel being old & of inferior quality, it is very desirable that another one should be obtained:
Resolved that the Mayor be requested to submit the subject & this consideration of the Hon.--the City Council, and to solicit an appropriation for the purchase of a new organ of power suited to the Chapel.

(Transcribed by MJR)

This resolution was apparently passed because the minutes of 26 October 1838 reveal that at least two gentlemen were appointed to procure a suitable organ for the Chapel.

These two men, both prominent Charlestonians interested in the cultural life of the city, were Daniel Ravenel, who was instrumental a few years later in the selection and purchase of the Erben organ for the Huguenot Church, and Col. John S. Cogdell, who was an artist of some note as well as a businessman.

Institutions such as the Orphan House are generally governed by interested and usually prominent citizens who want to instill in their charges the values held in high regard by the community. It is significant to note that these commissioners considered adequate music to be an important priority in the educational and spiritual development of the children at the orphanage. The records and receipts indicate that the organists at the Chapel, among Charleston’s finest, were paid annual salaries. That sufficient funds were budgeted for an instrument of superior quality substantiates further the commissioners’ musical priorities.

The two firms that were contacted about providing an organ for the chapel were those of Henry Erben in New York and Thomas Appleton in Boston, perhaps the two finest builders of the day. Whether other builders were also considered and eliminated from consideration is not made plain, but clearly Erben and Appleton were the chief contenders and the only ones actually solicited. Since both of these men had already placed organs in Charleston churches, their work and reputations were firmly established in that community.

As early as 1823, Henry Erben had been in Charleston to install the organ in St. John’s Lutheran Church (then known as the Lutheran Church of German Protestants) for his brother-in-law, Thomas Hall. Hall had won the contract for this organ over his Boston competitor, William Goodrich, with whom Thomas Appleton had worked before establishing his own shop.2

In 1824 Erben, then in a short-lived partnership with Hall, installed an organ in a Presbyterian church in Charleston.3 Published Erben catalogs indicate that between 1832 and 1838 Erben had installed organs in a Baptist church, St. Philip’s Church, St. Peter’s Episcopal, and in St. Paul’s on Edisto Island. (Eventually there would be at least nineteen Erbens supplied to Charleston and its environs.) Extant correspondence from 1834 indicates also that a Mr. Fawcett, a service representative of the Erben firm, had done maintenance work on the first Orphan House organ.4 Two specifications in Erben’s handwriting and dated from September, 1837, are included in the files of the orphanage though no comment about them appears in the minutes. That the committee members were aware of these documents is indicated by the questions addressed to the builders in committee’s letters of solicitation to them. It is certainly not surprising, then, that Mr. Erben was asked to provide proposals for the chapel organ at the orphanage.

The Boston builders were generally not as well established in the South as Erben and other New York builders, probably as much as anything because of transportation difficulties. Some instruments had been placed, however, in southern port cities by the Bostonians since they could make use of the water transportation available from Boston. The Boston firm of Mack-
ay, for which Thomas Appleton and the Goodriches worked, supplied organs to churches in the port cities of Wilmington (N.C.), New Orleans, Savannah, and Charleston (probably, although it is not completely certain, to St. Paul’s Episcopal), as well as at least six chamber organs to individuals in the South.

In 1825, Thomas Appleton, by then an independent builder, supplied a two-manual instrument to Charleston’s Unitarian Church on Archdale Street, next door to St. John’s Lutheran where the 1823 Hall had been installed by Erben. The next year another two-manual organ went to First (Scots) Church. Thus, Appleton, too, had established his organ-building credentials though it is not completely certain, to St. Paul’s Episcopal, as well as at least six chamber organs to individuals in the South.

Daniel Ravenel seems to have been somewhat more aggressive than his fellow committee member, Col. Cogdell, who was actually chairman, since it is Ravenel who prompts Cogdell to action with a note on 2 February 1839:

Dear Cogdell,

I send you the Dft. of a letter to the Organ Builders— which if you approve I prefer that you forward under your name as Chairman of the Committee—It is not necessary that all shd sign it & it is not probable that I shall be in the Board during the whole progress of the business.

I also enclose the . . . measurements of the chapel which it would be as well to keep with the draft of the letter.

Yrs truly
Daniel Ravenel

The letter drafted by Ravenel and accompanying the above note was sent to both Appleton and Erben in early February of 1839. A copy of the letter, surviving in Ravenel’s handwriting, reads as follows:

Thomas Appleton Esq.
Organ Builder Boston
Sir,

The Commissioners of the Orphan House of this City have appointed a Committee of which I am Chairman to procure an organ for the Chapel of the Institution. The old organ has been sold; and the Committee are desirous of supplying the place as soon as practicable. Our present object therefore is, to request from you a description of one or more organs to cost $800—the limit stated in the Resolution of our Board, or about this sum; and information on the following points, viz: When it could be delivered in Charleston—whether any and what expenses would be attendant on the Boxing, shipment, etc., & whether a person would be sent on to put it up & whether at any and what additional expense—

We should also like to know what would be the difference in cost between a Mahogany & a painted case—and between stops moved by pedals, & those on the old construction—and whether the former are or not more liable to get out of order.

To enable you to judge of the power which the organ ought to possess, it may be proper to add that the Building for which it is wanted, is the Chapel on Vanderhorst’s Street, north of the Orphan House—and probably known to you. Its dimensions are 65 feet by 40—the platform for the organ is in the Gallery—and in 10 feet deep, that is measured lengthwise of the Church & 12 Feet Broad, that is measured crosswise of the Church. Height from floor to Ceiling 12 feet.

The Centre room of the Orphan House is sometimes called “The Chapel.” But it is not for this room that the Organ is wanted, but for the separate building above described.

An early reply will oblige
Yours very respectfully—

A copy also to Henry Erben, Esq. 
Organ Builder
New York.

Little time was lost in awaiting the replies of these eager builders. Erben’s reply is dated 9 February 1839 and Appleton’s is dated 12 February. These replies are entered into the minutes of 21 February 1839.

John S. Cogdell Esqr
Sir

Your favor under date of the 2nd Inst is received— in reply I herewith beg leave to hand you a description of an organ in my opinion best calculated for the Chapel of the Orphan House in your city, at the price you mention $800—and to inform you further, 1st that if no delay occurs in forwarding the order the organ can be finished by the 1st May next. 2d there will be no extra charge for Boxing—shipment etc as I contract to deliver the organ on board a packet bound to Charleston. 3rd A competent person can be sent to put up the organ in the Chapel by having his expenses paid out and home and $2 1/2 per day for his time. I think however for an instrument of this size it will be hardly necessary to incur this expense as every part of the machinery, pipes etc can be so distinctly marked that a mechanic of ordinary intelligence if he is not an Organ Builder can put it together. 4th the difference in expense between a mahogany case and a painted case is 10 percent on the price of the organ. There is a considerable expense attending the construction of Combination Pedals i.e. Pedals to draw out and push in the stops, and which always have some combination of stops of general use—you appear to think that when these pedals are added the ordinary draw stops are omitted, this is not the case—the stops are arranged in the same way whether you have the combination pedals or not their great utility is, that the organist can make any change in the stops without taking his hands off the Keys while performing and consequently avoid the unpleasant break in the Music caused by his having to push in, or pull out the stops by hand, should you think proper to dispense with[sic] the pedals you can have another stop, say Trumpet to [Tenor F] added to the organ without increasing the expense—

A copy also to Henry Erben, Esq.

Below: The elegant Appleton nameplate, set into the nameboard rather than having been attached flat and screwed at the four corners as became popular later, implies the craftsmanship and quality with which Appleton organs were made.

Above: The original bill of lading for the Orphan House organ still exists and bears a March, 1839, date.
Very Respectfully
Yr obed servt
H Erben

Description of an organ in a handsome painted case
with Gilt front pipes--compass of Keys from GG to F alt
Stops as follows, viz:

- Open Diapason
- Stop Diapason Bass
- Stop Diapason Treble
- Dulciana
- Principal
- Twelfth
- Fifteenth
- Flute

Three combination pedals, viz:

One to draw out the dulciana & flute & push in any [other stops
that may be out]
One to draw the Diapasons & principal & push in the other stops
that are out
One to draw out all the stops--dimensions 10 feet high--6 feet 6 inches wide--4 feet deep
Price Eight hundred dollars

Should the combination Pedals be omitted a Trumpet stop from Tenor F will be added for the same price.

The organ will be warranted a first rate instrument in every respect and delivered on board a packet bound to Charleston

Appleton's proposal of a few days later is quite similar:

John S. Cogdell Esq.
I have yours in behalf of the Commissioners of the Orphan House, Charleston, requesting a description of one or more organs of about the cost of $800.
I have an organ now on hand of the following size and contents.
The organ is 12 feet, 6 inches high, 7 feet 5 inches wide in front, 3 feet 9 inches deep from front to back, Painted in imitation of Black Walnut--Compass of Key is from GC to F in alt. 58 keys--It has a shifting movement to take off the Principal, Twelfth, and Fifteenth--and one octave of Pedals for the feet connected with the low octave of keys.

Contents

- Open Diapason 58
- Stopt Diapason Bass 58
- Stopt Diapason Treble 58
- Dulciana 35
- Principal 58
- Twelfth 58
- Fifteenth 58
- Flute 58

The Bellows may be blown at the end of the organ and in front--so that the player can blow for himself.
The above described organ was manufactured by myself, and is warranted to be a first-rate Organ of the size
If the floor of your Organ loft can be altered so as to allow seven inches more height, this organ will be, I think all you can wish. The centre head could be lowered but will hurt the figure. The cost of a Mahogany Case more than a painted one is $70.

Mr. Thomas Warren, in my employ, now in Columbia, S. C. will be in Charleston by the middle of this month, is acquainted with this organ, and can give you any further information you may require concerning it. It has 31 gilt speaking pipes in front. Should you engage the Organ Mr. Warren can set it up for you--the cost will be about $20.

Mr. Echard of your City was in Columbia when Mr. Warren put up the organ in the Episcopal Church in that place, and played the organ for him. You will hear of Mr. Warren by inquiring of Mr. Echard. as he will call on him as soon as he arrives in Charleston.

The organ can be shipped in four days from the time of receiving your answer.
The Cost of this organ delivered in Charleston including boxing, Freight and Insurance will be nine hundred dollars, payable in Boston.

Yrs respectfully Thomas Appleton, Organ Builder

In the meeting of the commissioners on 21 February, the Appleton proposal was accepted. On 25 February, Col. Cogdell wrote to Appleton informing him of this action and reminding him that Mr. Warren, Appleton’s representative then in the South, should be on hand to install the organ as soon as it arrived. Col. Cogdell also noted that work would “proceed at once to lower [the gallery] so as to give the organ room for a full display.” On the back of Erben’s letter of reply is noted on 23 February that a letter has been sent declining his proposal “having taken another offer of an Organ finished & ready to put up.” The fact that Mr. Appleton had an instrument that could
be shipped within four days seems to have swayed the action, though, because the instrument and case were already constructed, the need for structural alterations to the gallery was created. The records do not indicate that there were other considerations in the decision process.

On 16 March 1839, Edward Appleton, the twenty-three-year-old son of Thomas who, after graduation from Harvard in engineering, had by this time joined his father's business, replied for his father that the organ "was ready for shipping on the 7th, but there was no vessel bound for Charleston ... The organ is now on board the packet ship Hanover, which sails tomorrow." He continues that Thomas Warren had been instructed to leave Columbia where he had been installing an organ in Trinity Episcopal Church and proceed to Charleston in order to install the chapel organ. It is worth noting that this Thomas D. Warren, who had worked for Appleton since 1836, would become by 1847 a full partner with Appleton, a partnership which lasted until 1850 and, among others, produced an organ for Circular Congregational Church in Charleston.10

Although a check was authorized for Appleton on 25 April by the commissioners, installation had not gone according to schedule because of the alterations that were necessary for the organ to fit into the gallery. On 1 May, Warren, who had been summoned from Columbia, wrote the commissioner that "I shall be obliged to leave the city in a day or two. I thought proper to notify you as I have been waiting to put up the Organ in the 'Chapel of the Institution' for some weeks, the chapel not being ready for that purpose." He goes on to suggest that if he does remain that he will expect the commissioners to defray his expenses until he begins work on the organ. When the installation finally got underway is not known, but apparently the reconstruction project, perhaps more extensive than originally intended, had met with much ill-timing.

On 12 August 1839, Edward Appleton, for his father, writes to Henry A. Dessaussure, then chairman of the Board of Commissioners of the Orphan House, obviously in response to a complaint about the organ:

Dear sir,

I received a letter a few days since, from Mr. Cogdell, expressing some dissatisfaction with the organ made by me for the Orphan House. Mr Warren tells me that the room in which the Organ was put up, had been recently plastered; in fact, that the workmen were running the mouldings when he came away. Such an exposure to dampness, no organ can withstand; in truth, it would be about as fair a trial, to dip it into the ocean and then put it up. Mr. Warren, I doubt not, put it in as good order as was possible in those circumstances; and as the room becomes dry, you will find the instrument improve. I am confident that there is no imperfection in the instrument; it was constantly tried by amateurs for more than two months while in my shop, and pronounced by all a first-rate instrument. Another built like it in every respect, was put up about the same time in Roxbury [Boston], and has been in perfect order ever since. I am willing to take it back and build a larger one should you wish it; but this instrument, as far as it goes, is as perfect as it can be made. Mr. Cogdell says the keys would give forth no sound; I suspect he did not pull them out far enough. The bench of keys must be pulled out four inches,11 in order to act fully upon the pipes.

Mr. Warren is going to Charleston this fall with

The Orphan House Chapel, Charleston, likely first home of the organ seen on the facing page.
Toes of the common metal (lead) facade pipes have collapsed with age, and indicate the general condition of the organ, which remains playable and is frequently heard during the Spoleto Festival. Some facade pipes, such as that at the left, have been replaced with zinc substitutes.

some pipes for the organ in St. Paul's Church. He will then attend to your organ and put it in complete order; but while the atmosphere around it is so damp, no one can do so. As the air dries the wheezing of the bellows, and singing of the stops, will disappear; and the organ will be in as good tune as the different state of the atmosphere from that in which it was put up, will admit.

Your ob't serv't
Thomas Appleton
per Edward Appleton

(The mention here of Warren's bringing pipes to St. Paul's Church suggests rather strongly that the organ there by an unknown builder might be the mysterious Charleston organ built by Mackay and Co. when the Goodriches and Appleton were in their employ. St. Paul's, now merged with St. Luke's and serving as the cathedral church, was built around 1815 in Radcliffeborough, a section of the city then being favored by the wealthy plantation owners. The timing would have been right for the purchase of an organ. It is known that the church had an organ before 1820 and that the Mackay firm had placed an organ in a Charleston church. In any case, the organ at St. Paul's was replaced in 1853 by a Bates instrument from London.)

The rather emphatic language used by Appleton in meeting the objections raised by Cogdell in his letter of complaint suggests the tenseness of the situation. We can infer from Appleton's comments that Cogdell had gone so far as to suggest that the organ be taken back, a move certainly not in Appleton's best interest. Obviously the reconstruction work, certainly more extensive and lengthy than anticipated, was a factor; perhaps another element unknown to Appleton was the heat and humidity of a Charleston summer.

Apparently the problems were resolved to mutual satisfaction. Appleton's letter was duly read at a meeting of the commissioners and a note made on the back of the letter "about the Appleton/Ord. to be laid on the Table." Very little further mention is made of the organ, except to authorize minor repairs to it and to the gallery, until almost eight years later.

In 1917 a new organ, built by the Steere Co., was given to the orphanage as a memorial to Ellen King. The minutes record various inquiries about obtaining the old Appleton, when on 9 December 1920, it was moved and passed that the organ be given to the Seaman's Home for the Chapel if it be suitable.

While no written records are available to prove conclusively that the organ was accepted by the trustees of the home, the evidence certainly points overwhelmingly in that direction. An organ of the same description and specifications was in the Seaman's Home Chapel until 1966, when the Chapel, at the corner of Market and East Bay streets, was deconsecrated for use as a restaurant. At that time the Appleton was acquired by St. Philip's Church for its Chapel of the Good Shepherd on the grounds of the church, where it remains, a bit worse for the wear and time, but a lasting monument to the organ-building skills of the cabinet-maker from Boston.

NOTES
1. The original documents as well as the minutes of the Board of Commissioners were made available through the courtesy of the Archives Department of the City of Charleston.
2. The Chapel was demolished unexpectedly in 1953 when the orphanage building was being demolished to make way for a Sears store.
4. The Lyre, 1:1 (June 1, 1924), p. 5.
5. Henry Erben & Son, Advertising brochure with Opus List, 1880, pp. 16-16.
6. Orphan House correspondence files.
8. Owen, pp. 73-75.
10. Owen, p. 86.
11. Originally this Appleton had a pull-out key desk, as did many instruments of the time. This organ has since been altered so that the key desk is fixed into playing position.

Editor's Note: Portions of this article previously appeared in the newsletter of the South Carolina Chapter of the Organ Historical Society.
Organbuilders and Their Families
in the Population Schedules of
the Federal and State Census
Surveys

by Stephen L. Pinel

There is a wealth of information on the families and businesses of organbuilders in the manuscripts of state and federal census returns. Of the several varieties of census schedules, the one most familiar to the average American is the Federal Census of Population. You may recall the census marshal coming to your own home: he or she asked questions about each member of the family (name, age, gender, date of birth, relation to the head of household, marital status, etc.) and wrote the information on a schedule. A comparable census has been taken at the beginning of each decade since 1790 by order of the United States Constitution:

Representatives and direct Taxes shall be apportioned among the several states which may be included with this Union, according to their representative Numbers ... The actual enumeration shall be made within three Years after the first Meeting of the Congress of the United States, and within every subsequent Term of ten Years, in such Manner as they shall by Law direct ... .

The initial objective of the census was a rudimentary enumeration of the population for governmental representation. Through 1840, the emphasis was statistical rather than specific; hence, only the head of the household was listed by name. Other family members were grouped categorically by age and sex. At the suggestion of Samuel Shuttuck, the census unit was converted from household to individual. This new format—first used for the 1845 Boston census—was considered a great improvement by the United States Bureau of Census. Beginning in 1850, the Federal schedules were arranged so that each individual was accorded a separate line on the new forms; previously, one line registered information for an entire family.

The new format enabled a more detailed survey of the population. For the first time, men over sixteen years of age were required to state their occupations. This is good news for organ historians, because it makes possible the identification of organbuilders by trade rather than name. Moreover, the schedules also recorded the age, sex, color, and the place of nativity of each individual in the household. Later in the century, the schedules became even more detailed, and questions were included about parentage, kin relations, education, and exact date of birth.

Aside from the obvious genealogical uses of the schedules, there are other possible uses. Consider the following: an historian wishes to compile a list of Westfield, Massachusetts, organbuilder William Johnson’s employees in 1850. All Westfield households (State, Massachusetts; County, Hampden) are searched for organbuilders, and two are located: William A. Johnson, and John W. Steer. While previous scholarship has suggested that Steer was in Tarriffville, Connecticut, until 1851 or 1852, the 1850 census documents that Steer was in Westfield by September, 1850. The fact that only two organ-
The census can be used as an aid to trace the migration of organbuilders. Henry T. Levi, a well-known Johnson reed maker, is found in Sangersfield, New York, in 1850, presumably working for Alvinza Andrews. It was previously unknown that Levi received early training in the Andrews’ shop. The same year, Giles Beach (1826-1906) is found among the Troy, New York entries—apparently working for Augustus Backus—not in Gloversville (Johnstown), New York, where he was thought to have worked for the entirety of his career.

John H. Corrie worked for his father, Henry J. Corrie (1786-1868), in Philadelphia, during 1850. The 1860 census finds him in Reading, Massachusetts, employed by Samuel Pierce (1819-1895). A decade later, the 1870 census notes that John’s son, Edward Corrie, had also joined the Pierce crew. And by 1880, John Corrie is found in Westfield, Massachusetts, probably working for Edwin Hedge.

David Tannenberg (1728-1804) was located in the township of Warwick, Pennsylvania, in 1800; Josiah Leavitt (1744-1804), one of Boston’s earlier makers, was located in Hinghamtown, Massachusetts, in 1790.

Beginning in 1850, the birthplaces of children serve as a beacon to locating a family. The Pichlers, for instance, were originally English. Following their immigration, they were intermittently located in Hartford, Connecticut; New York City; and Newark, New Jersey, before heading westward. The birthplaces of the Pichler children recorded on the census schedules show this migration.

Occasionally, well-known makers had lesser-known builders residing in their households. In 1850, Frederick Miller and his wife, Catherine Miller (1819-1887), were living with Henry Erben (1800-1884). Who was Miller? The census indicates he was an organbuilder born in Germany; likely, he was an employee of Erben. The Baltimore, Maryland, census of 1850, indicates that Henry Berger had a brother, George Berger, building organs in his shop.

There are many surprises among the data. In 1850, Thomas Robjohn (d. 1874) noted his occupation as a brass founder. Joseph and Lucy Alley, of Newburyport, Massachusetts, had twelve of their fourteen children by 1850. Thomas Appleton (1785-1872) headed a household of indigent women: they included the two spinster sisters of Beulah Goodrich Appleton: Lucy Goodrich, age 69, Sarah Goodrich, age 62; and Ann Carter, age 56. A decade earlier, in 1840, Appleton’s household contained his son Edward and himself, and eleven women, the oldest between the age of 80 and 90!

The 1860 Cincinnati, Ohio, census indicates that Johannes Koehnken (1819-1897) was born in Hannover, Germany, and Matthew Schwab (1808-1862), “Master Organ Builder,” came from Baden. George W. Earle was located in Cambridge, Massachusetts, during 1860, probably working as a pipemaker for George Stevens (1803-1894). He was later established in New York City, and later on Long Island.

The population schedules of the Federal census are available to the public for research in regional centers of the National Archives throughout the United States. A list of those centers with addresses accompanies this article. Additionally, many local historical societies and libraries hold microfilms of regional schedules. In some cases, films can be obtained through inter-library loan from the Genealogical Center of the Church of Jesus Christ of Latter Day Saints. Their Salt Lake City branch maintains the single largest repository of census records and other genealogical materials in the world. They even hold copies of many foreign sources. Other materials can be acquired by loan from the Genealogical Lending Library.

Since the manuscripts were hand-written, countless errors were made in transcribing the names: William B. D. Simmons (1823-1876) was listed as “Simpson,” and John Labagh (1810-1891) was indexed as “Labrasb,” etc. Names misspelled often escape detection, and the researcher must imagine how a name may have been mistakenly recorded. The old double “S” often comes out “f,” or “t” in modern indexes.

Some census schedules have been indexed alphabetically by name. This is a great assistance for people working on a certain
Organbuilders in the Schedules

The following tabulation from the various federal and state census schedules includes a sampling of organbuilding families detected in the enormous volume of information which awaits further research by organ historians. At the beginning of each census year, in bold type, are the questions as they appear on the schedules. Then follows a selection of organbuilder households. Each entry begins with the name of the maker, followed by the documentation of where the residence can be found: State, County, City or Town, Ward (if applicable), Enumeration District (if applicable), Dwelling-house, and Family. For the early schedules, 1790 to 1840, the microfilm series (ser) and roll (rl) number is given. When dwelling-house and family numbers were not available because of deteriorating originals, the page (p.) and line (l.) are given.

The Head of Household is on the second line. It is crucial to understand that an organbuilder was sometimes not the head of household; the indices always use the head of household as the point of entry. Then follow the members of the family listed in order as they appear on the schedule. Numbers in each entry refer back to the questions at the beginning of each census year.

When a question was left blank on the schedules, its corresponding number in the data here is omitted. The most common blank was "Color," since it was presumed that everyone was white unless otherwise noted. In some cases, questions did not pertain to the person surveyed. For example, an elderly person would not have "Attended school within the year." Abbreviation has been necessary to make printing the data possible. State names are shortened to postal codes, while personal names and occupations appear as they did in the original (or, as close as they can be determined).

When visiting the National Archives, go prepared to be patient, and allow several hours for your visit. You will be attempting to locate one household among millions which were listed during each census year. Be certain to know the state, county, town or village, and possibly even the street address where the family resided. In cities such as New York, Boston, Philadelphia, Baltimore, or Cincinnati, you will also need to know the ward. You should always have a road atlas with you to look up the name of a city, county, or town.

1. Name of Head of Family.
2. Free white males of 16 years and upward, including heads of families?
3. Free white males under 16 years of age?
4. Free white females including heads of families?
5. All other free persons? S. Slaves?

DOWNER, JOSEPH. PA; Washington County. 1. Joseph Downer; 2. 1; 3. 2; 4. 3.
LEHTI, JOSIAH. MA; Suffolk; Hinghamtown. 1. Joes. Leavitt; 2. 3; 4. 3.
TAWES, CHARLES. PA; Phil; Phil. 1. Charles Tawes (Organ Makr.); 2. 2; 4. 2.

1. Names of heads of families.
2. Free white males: Under 10 years of age;
3. Of 10 and under 16;
4. Of 16 and under 26, including heads of families;
5. Of 26 and under 45, including heads of families;
6. Of 45 and upwards, including heads of families.
7. Free white females: Under 10 years of age;
8. Of 10 and under 16;
9. Of 16 and under 26, including heads of families;
10. Of 26 and under 45, including heads of families;
11. Of 45 and upwards, including heads of families.
12. All other free persons, except Indians not taxed.

PRATT, HENRY. 1800; NH; Cheshire; Winchester; ser 32; rl 20.
1. Henry Pratt; 2. 2; 3. 1; 4. 1; 5. 1; 6. 1; 7. 1; 8. 1; 9. 1.
TANNENBURG, DAVID. 1800; PA; Lancaster; Warwick; ser 32.
1. David Tannenburger; 3. 1; 4. 1; 5. 1; 6. 1; 7. 1.
TAWES, CHARLES. 1800; PA; Phil; Phil; Dock Wd; ser 32; rl 13.
1. Charles Tawes; 2. 4; 5. 1; 6. 1; 7. 1; 8. 1; 9. 1; 10. 1; 11. 1.
GEIB, JOHN. 1810; NY; NY; NY; 5th Wd; ser 182.
1. John Geib; 2. 1; 3. 1; 4. 1; 5. 1; 6. 1; 7. 1; 8. 1; 9. 1; 10. 1; 11. 1.
PRATT, HENRY. 1810; NH; Cheshire; Winchester; ser 252; rl 23.
1. Henry Pratt; 2. 2; 3. 1; 4. 1; 5. 1; 6. 1; 7. 8; 8. 1; 9. 1.

1. Names of heads of families.
2. Free white males, Under 10 years of age;
3. Of 10 and under 16; 4. Of 16 and under 26, including heads of families;
5. Of 26 and under 45, including heads of families;
6. Of 45 and upwards, including heads of families.
7. Free white females, Under 10 years of age;
8. Of 10 and under 16;
9. Of 16 and under 26, including heads of families;
10. Of 26 and under 45, including heads of families;
11. Of 45 and upwards, including heads of families.
12. All other free persons, except Indians not taxed.

14. Commerce;
15. Manufacture.
16. Slaves, Males, Under 14 years.
17. Of 14 and under 26;
18. Of 26 and under 45;
19. Of 45 and upwards.
20. Slaves, Females, Under 14 years;
21. Of 14 and under 26;
22. Of 26 and under 45;
### 1830 Federal Census: Population

Schedule of the whole number of persons within the Division allotted to the Marshall of the ___ District (or Territory) of __. Name of county, city, ward, town, township, parish, precinct, hundred, of district.

1. Names of heads of families.
   - 23. Of 45 and upwards.
   - 24. Free colored persons, Males, Under 14 years;
   - 25. Of 14 and under 26;
   - 26. Of 26 and under 45;
   - 27. Of 45 and upwards.

2. Families numbered in the order of visitation __.

3. The name of every person whose usual place of abode on the first day of June, 1830, was in this family?

4. Of 5 and under 10;
   28. Free colored persons, Females, Under 14 years;
   29. Of 14 and under 26;
   30. Of 26 and under 45;
   31. Of 45 and upwards.

5. Of 15 and under 20;
6. Of 20 and under 30;
7. Of 30 and under 40;
8. Of 40 and under 50;
9. Of 50 and under 60;
10. Of 60 and under 70;
11. Of 70 and under 80;
12. Of 80 and under 90;
13. Of 90 and under 100;
14. Of 100 and upwards;
15. Females, Under 5 years of age;
16. Of 5 and under 10;
17. Of ten and under 15;
18. Of 15 and under 20;
19. Of 20 and under 25;
20. Of 30 and under 40;
21. Of 40 and under 50;
22. Of 50 and under 60;
23. Of 60 and under 70;
24. Of 70 and under 80;
25. Of 80 and under 90;
26. Of 90 and under 100;
27. Of 100 and upwards.

### 1840 Federal Census: Population

Free inhabitants in __, in the County of __, State of __, enumerated by me, on the day of __, 1850.

1. Dwelling-houses numbered in the order of visitation __.
2. Families numbered in the order of visitation __.
3. The name of every person whose usual place of abode on the first day of June, 1850, was in this family?
4. Age?
5. Sex?
6. Color—White, black or mulatto?
7. Profession, Occupation, or Trade of each male person over 15 years of age?
8. Value of Real Estate owned?
9. Place of Birth, naming the State, Territory, of Country?
10. Married within the year?
11. Attended school within the year?
12. Persons over 20 years of age who cannot read or write?
13. Whether deaf and dumb, blind, insane, idiotic, pauper, or convict?

ALLEY, JOSEPH. MA; Essex; Newburyport; 1. 156; 2. 186.
Joseph Alley; 4; 7; 5; M; 6; W; 7. Organ Builder; 8. 1500; 9. MA.
Lucy B. Alley; 4; 39; 5; F; 6; W; 9. MA.
Charles Alley; 4; 19; 6; M; 6; W; 7. Shoe maker; 9. MA.
Joseph Alley; 4; 18; 6; M; 6; W; 7. Organ Builder; 9. MA.
George Alley; 4; 16; 6; M; 6; W; 7. Shoe maker; 9. MA.
Henry Alley; 4; 16; 5; M; 6; W; 7. Shoe maker; 9. MA.
Otis Alley; 4; 15; 5; M; 6; W; 9. MA; 11. X.
Lucy Alley; 4; 12; 5; F; 6; W; 9. MA; 11. X.
Anna Alley; 4; 8; 5; F; 6; W; 9. MA; 11. X.
Frank Alley; 4; 7; 5; M; 6; W; 9. MA; 11. X.
Charles Alley; 4; 19; 5; M; 6; W; 9. MA; 11. X.
Joseph Alley; 4; 18; 5; M; 6; W; 9. MA; 11. X.
George Alley; 4; 16; 5; M; 6; W; 9. MA; 11. X.
Henry Alley; 4; 15; 5; M; 6; W; 9. MA; 11. X.
Otis Alley; 4; 13; 5; M; 6; W; 9. MA; 11. X.

ANDREWS, ALVINZA. NY; Oneida; Sangersfield; 1. 76; 2. 82.
Alvinza Andrews; 4; 50; 5; M; 6; W; 7. Organ Builder; 8. 7000; 9. NY.
Mary Andrews; 4; 47; 5; F; 6; W; 9. NY.
George N. Andrews; 4; 16; 5; M; 6; W; 7. Organ Builder; 9. NY; 11. X.

APPLETON, THOMAS. MA; Suffolk; Boston; 4th Wd.; p. 126; 1. 16.
Thomas Appleton; 4; 60; 5; M; 6; W; 7. Organ Builder; 8. 7000; 9. NY.
Beulah Appleton; 4; 59; 5; F; 6; W; 9. NY.
Sarah Appleton; 4; 58; 5; F; 6; W; 9. NY.
Beulah Appleton; 4; 60; 5; M; 6; W; 7. Organ Builder; 8. 7000; 9. NY.
Burrage Appleton; 4; 59; 5; F; 6; W; 9. NY.

AYERS, JOHN E. NY; NY; NY; 8th Wd.; 1st E. D.; p. 54.; 1. 34.
John Ayers; 4; 52; 5; M; 6; W; 7. Cabinet Maker; 9. Ireland.
Mary A. Ayers; 4; 40; 5; F; 6; W; 9. England.
John Ayers; 4; 14; 5; M; 6; W; 7. Cabinet Maker; 9. NY.
Samuel Ayers; 4; 15; 5; M; 6; W; 7. Plasterer; 9. NY.
Howard Ayers; 4; 11; 5; M; 6; W; 9; NY; 11. X.

BEACH, GILES. NY; Rensselaer; Troy; 2nd Wd.; 1. 671; 2. 1064.
Giles Beach; 4; 21; 5; M; 6; W; 7. Organ maker; 9. NY.
Anson Beal; 4; 17; 5; M; 6; W; 7. Organ maker; 9. NY.

BERGER, HENRY. MD; Balt.; Balt.; 10th Wd.; 1. 580; 2. 680.
H. Berger; 4; 30; 5; M; 6; W; 7. Organ Builder; 9. Germany.
Anna Berger; 4; 31; 5; F; 6; W; 9. Germany.
Fred Berger; 4; 11; 5; F; 6; W; 9. MD.
George Berger; 4; 27; 5; M; 6; W; 7. Organ Builder; 9. Germany.
Fred Smidk (?); 4; 18; 5; M; 6; W; 7. Organ Builder; 9. Germany.

BUFFINGTON, ISAAC. PA; Phil.; Phil.; South Wd.; 1. 330; 2. 350.
Isaac Buffington; 4; 56; 5; M; 6; W; 7. Organ maker; 8. 3000; 9. Phil.
Eliza Buffington; 4; 60; 5; F; 6; W; 9. Phil.
Joseph Buffington; 4; 31; 5; M; 6; W; 9. Phil.
Sarah Buffington; 4; 25; 5; F; 6; W; 9. Phil.
Matilda Baker; 4; 13; 5; F; 6; W; 9. Phil.

BURLIDGE, ANDREW. MA; Middlesex; Cambridge; 1. 1216; 2. 1401.
Andrew B. Burlidge; 4; 33; 5; M; 7. Organ Builder; 9. MA.
Priscilla Burlidge; 4; 34; 5; F; 9. ME.
Anne L. Burlidge; 4; 9; 5; F; 9. MA; 11. X.

CHAMPE, FRANCIS. MA; Middlesex; Cambridge; 1. 926; 2. 1035.
Francis Champe; 4; 45; 5; M; 7. Organ Builder; 9. Canada.
Sophia Champe; 4; 48; 5; F; 9. Canada.
Arthur Champe; 4; 13; 5; M; 9; Canada; 11. X.
Julia Champe; 4; 11; 5; F; 9. Canada; 11. X.
Frances Champe; 4; 6; 5; F; 9. Canada; 11. X.
Mary Champe; 4; 7; 5; F; 9. Canada; 11. X.
Isaletta Champe; 4; 3; 5; F; 9. Canada.

CHURCH, CHARLES. MA; Middlesex; Cambridge; 1. 1296; 2. 1268.
Charles Church; 4; 24; 5; M; 7. Block Tin Maker; 9. MA.

COLBURN, CALVIN. MA; Middlesex; Cambridge; 1. 1117; 2. 1268.

The Appleton home, Reading, Massachusetts
STUART, WILLIAM. NY; NY; NY; Schedule #555, p.35, line 1512.
   William Stevens; 4. 42; 5. M; 7. Organ Builder; 8. 1200; 9. ME.
   Mary Stevens; 4. 33; 6. F; 9. MA.
   Martha Stevens; 4. 26; 5. M; 9. MA.

WARE, JOSIAH H. MA; Norfolk; Medway; 1. 92; 2. 117.
   Josiah H. Ware; 4. 52; 5. M; 7. Organ-maker; 8. 1500; 9. MA.
   Mary Ware; 6. 22; 7. M; 9. Child; 10. NY; 11. X; 13. 14; 17. X.

WILLIAM, WILLIAM. NY; NY; NY; Schedule #555, p.35, line 1260.
   Alice E. Woodbridge; 4. 25; 5. F; 9. NH; 10. X.

1855 New York State Census: Sched. 1: Population.
   1. Dwellings numbered in the order of visitation.
   2. Of what material built.
   3. Value.
   4. Families numbered in the order of visitation.
   5. Name of every person whose usual place of abode on the first day of June was in this family.
   10. In what county of this state, or in what other state or foreign country born? 11. Married? 12. Widowed?
   13. Years resident in this city or town?
   14. Profession, Trade, or Occupation? 15. Voters native?
   18. Persons of Color not taxed?

Free Inhabitants in__in the County of__State of__enumerated by me, on the__day of__, 1860. Post Office:__; Ass't Marshal.

1. Dwelling Houses—numbered in the order of visitation__
2. Families numbered in the order of visitation__
3. The name of every person whose usual place of abode on the first day of June, 1860, was in this family?
4. Age?
5. Sex?
6. Color, White, Black, or Mutation?
7. Profession, Occupation, or Trade of each person, male and female, over 15 years of age?
8. Value of Real Estate owned?
9. Value of Personal Estate owned?
10. Place of Birth. Naming the State, Territory, or Country?
11. Married within the year?
12. Attended school within the year?
13. Persons over 20 years of age who cannot read or write?
14. Whether deaf and dumb, blind, insane, idiotic, pauper, or convict?


APPLETON, THOMAS. MA; Middlesex; Reading; 1. 339; 2. 411. Thomas Appleton; 4. 74; 5. M; 7. Organ builder; 9. 300; 10. MA.


Mary E. Holbrook; 4: 5; F; 6; W; 10. MA.
George F. Holbrook; 4: 2; 5; M; 6; W; 10. MA.
Abbie L. Holbrook; 4: 1/2; 5; F; 6; W; 10. MA.

JEWETT, JAMES. MA; Middlesex; Cambridge; 3d Wd; 1: 450; 2: 684.
James Jewett; 4: 49; 5; M; 7. Organ Manf.; 8: 6000; 9: 1500; 10. ME.
C. K. Jewett; 4: 39; 5; F; 10. ME.
R. K. Gordon; 4: 15; 5; F; 10. ME.
W. A. Jewett; 4: 8; 5; M; 10. MA; 12. X.

JOHNSON, EDWIN J. MA; Hampden; Westfield; 1: 211; 2: 276.
Edwin J. Johnson; 4: 37; 5; M; 6; W; 7. Organ Builder; 9: 150; 10. MA.

Henry Douglas; 4: 68; 5; M; 6; W; 7. Carpenter; 8: 3000; 9: 300; 10. MA.
Mary Douglas; 4: 59; 5; F; 6; W; 10. MA.
Marie E. Holbrook; 4: 8; 5; M; 6; W; 7. Organ Manf.; 9: 3500; 10. OH.

JOHNSTON, JAMES A. MA; Hampden; Westfield; 1: 80; 2: 437.
Nancy Pearce; 4: 24; 5; F; 6; W; 10. England.

PIERCE, CHARLES A. MA; Middlesex; Reading; 1: 575; 2: 709.
Samuel Pierce; 4: 42; 5; M; 6; W; 7. Organ Pipe Manufacturer; 8: 6000; 9: 6000; 10. NH.
Sarah C. Pierce; 4: 42; 5; F; 6; W; 7. Housewife; 10. MA.
Clara C. Pierce; 4: 8; 5; F; 6; W; 10. MA.

PIPER, CHARLES M. MA; Middlesex; Reading; 1: 579; 2: 712.
Charles M. Piper; 4: 41; 5; F; 8; W; 7. Organ pipe maker; 8: 1800; 9: 350; 10. NH.
Ellen P. Piper; 4: 42; 5; F; 6; W; 7. Housewife; 10. NH.
Edwin H. Piper; 4: 48; 5; M; 6; W; 10. MA; 12. X.
Edwin L. Piper; 4: 32; 5; M; 6; W; 7. Cabinet Maker; 10. NH.
George H. Goodwin; 4: 18; 5; M; 6; W; 7. Laborer; 10. MA.

ROBERTS, JOHN. MA; Middlesex; Cambridge; 4th Wd; 1: 2345; 2: 3028.
Susan Roberts; 4: 25; 5; F; 10. PA.

SABINE, JOHN. NY; Oneida; Utica; 7th Wd; 1: 501; 2: 501.
John Sabine; 4: 45; 5; M; 6; W; 7. Organ Builder; 8: 500; 9: 50; 10. England.
Elizabeth Sabine; 4: 45; 5; F; 6; W; 10. England.
John Sabine; 4: 14; 5; M; 6; W; 10. England; 12. X.
Emma Sabine; 4: 12; 5; F; 6; W; 10. England; 12. X.
Emily Sabine; 4: 12; 5; F; 6; W; 10. England; 12. X.
Elizabeth Sabine; 4: 7; 5; F; 6; W; 10. England; 12. X.

SCHWAB, MATTHEW. OH; Hamilton; Cincin.; 11th Wd; 1: 736; 2: 2086.
Matthew Schwab; 4: 52; 5; M; 6; W; 7. Master organ builder; 8: 3000; 10. Baden.
Sallie Schwab; 4: 39; 5; M; 6; W; 10. PA.

SMITH, JOHN. NY; Oneida; Sangersfield; 1: 593; 2: 707.
John Smith; 4: 44; 5; M; 6; W; 7. Organ Builder; 8: 1600; 9: 100; 10. England.
Harriet Smith; 4: 43; 5; F; 6; W; 10. NY.

STEER, JOHN W. MA; Hampden; Westfield; 1: 299; 2: 401.
John W. Steer; 4: 35; 5; M; 6; W; 7. Organ Builder; 8: 1200; 9: 200; 10. MA.
Ruth B. Steer; 4: 33; 5; F; 6; W; 10. MA.
John S. Steer; 4: 12; 5; M; 6; W; 10. MA; 12. X.
Frank F. Steer; 4: 6; 5; M; 6; W; 10. MA; 12. X.

STEVENS, GEORGE. MA; Middlesex; Cambridge; 3d Wd; 1: 583; 2: 845.
George Stevens; 4: 65; 5; M; 7. Organ Manf.; 8: 12000; 9:8000; 10. ME.
M. D. Stevens; 4: 44; 5; F; 10. MA.
Augusta Stevens; 4: 17; 5; F; 10. MA.
Elizabeth Stevens; 4: 15; 5; F; 10. MA; 12. X.
F. G. Stevens; 4: 13; 5; M; 10. MA; 12. X.
W. A. Stevens; 4: 5; 5; M; 10. MA.
Madeline Scott; 4: 86; 5; F; 10. MA.

STEVENS, WILLIAM. MA; Middlesex; Cambridge; 3d Wd; 1: 578; 2: 840.
William Stevens; 4: 52; 5; M; 7. Organ Maker; 8: 1600; 9: 3000; 10. ME.
Mercy Stevens; 4: 46; 5; F; 10. ME.
C. F. Stevens; 4: 12; 5; M; 10. MA; 12. X.

SULLIVAN, JOHN. MA; Hampden; Westfield; 1: 252; 2: 332.
William Sullivan; 4: 38; 5; M; 6; W; 7. Carpenter; 8:1000; 9:200; 10. MA.
Mary Sullivan; 4: 44; 5; F; 6; W; 10. MA.
John Sullivan; 4: 16; 5; M; 6; W; 7. Organ Maker; 10. MA.
Mary Sullivan; 4: 9; 5; F; 6; W; 12. X.
Daniel Sullivan; 4: 7; 5; M; 6; W; 12. X.
Bridget Sullivan; 4: 6; 5; F; 6; W; 12. X.

TITUS, WILLIAM M. MA; Middlesex; Reading; 1: 526; 2: 645.
William M. Titus; 4: 34; 5; M; 6; W; 7. Organ Pipe Maker; 9: 400; 10. NH.
Dolly C. Titus; 4: 32; 5; F; 6; W; 7. Housewife; 10. NH.
Florence A. Titus; 4: 2; 5; F; 6; W; 10. MA.

TREAT, JAMES E. MA; Hampden; Westfield; 1: 124; 2: 155.
James E. Treat; 4: 22; 5; M; 6; W; 7. Organ maker; 10. CT.

TURNER, GEORGE W. MA; Hampden; Westfield; 1: 324; 2: 432.
WARE, JOSIAH H. MA; Norfolk; Medway; 1. 1379; 2. 1501.
Josiah H. Ware; 4. 62; 5. M; 6. W; 7. Organ builder; 8. 1000; 9. 200; 10. MA.
Hula Ware; 4. 57; 5. M; 6. W; 10. MA.
Augustus L. Ware; 4. 21; 5. M; 6. W; 7. Organ builder; 10. MA.
WELLINGTON, ISAAC G. MA; Middlesex; Reading; 1. 541; 2. 19.
WETMERE (?), JAMES E. MA; Hampden; Westfield; 1. 381; 2. 1870 Federal Census: Schedule 1: Population.
BEACH, GILES. NY; Fulton; Johnstown; 1. 893; 2. 1270.
Kirby Beach; 4. 10/12; 5. M; 6. W; 7. Domestic Servant; 10. Switzerland; 11. X; 12. X.
Frank J. Daniels; 4. 6; 6. M; 6. W; 10. MA; 12. X.
Charles Durner; 4. 5; 6. M; 7. At home; 10. MA; 12. X.
Mary E. Wellington; 4. 24; 5. F; 6. W; 10. MA.
Josiah Addison A. Turner; 4. 1; 6. M; 6. W; 10. MA.
Hestia Turner; 4. 67; 6. M; 6. W; 10. MA.
Joseph Addison A. Turner; 4. 1; 6. M; 6. W; 10. MA.
becca Turner; 4. 1; 6. M; 6. W; 10. MA.
Margaret Turner; 4. 29; 6. F; 6. W; 10. MA.
Dorothy Turner; 4. 26; 5. F; 6. W; 7. At home; 9. 1600; 10. MA.
Mary C. Turner; 4. 29; 6. F; 6. W; 7. At home; 10. MA.
Hannah Turner; 4. 29; 6. F; 6. W; 7. At home; 10. MA.
Frank J. Daniels; 4. 6; 5. M; 6. W; 10. MA; 12. X.
Isaac G. Wellington; 4. 24; 5. M; 6. W; 10. MA.
Hulda Ware; 4. 36; 6. M; 6. W; 7. Housewife; 10. MA.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Tenney; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.

Mary Turner; 4. 41; 5. F; 6. W; 7. Keeping house; 10. ME.
William Johnson Jr.; 4; W; 5; M; 6; 38; 8; Son; 10; X; 13. Organ Manufacturer; 15; No; 24; MA; 25; MA; [sic]; 26; MA.
Lucia Johnson; 4; W; 5; F; 6; 31; 8; Wife; 10; X; 13. At home; 24; NY; 25; NY; 26; NY.

LOOMIS, MARVIN. MA; Hampden; Westfield; 1; 411; 2. 488. Marvin Loomis; 4; W; 5; M; 6; 46; 11; X; 13. Works in Organ Shop; 14; None; 15; No; 24; MA; 25; MA; 26; MA.
Flora (?) Loomis; 4; W; 5; F; 6; 22; 8; Daughter; 13. Keeping House; 14; None; 24; MA; 25; MA; 26; MA.
Lydia Loomis; 4; W; 5; F; 6; 20; 8; Daughter; 13. Works in Whip Shop; 24; MA; 25; MA; 26; MA.
Belle Loomis; 4; W; 5; F; 6; 13; 8; Daughter; 13. At School; 24; MA; 25; MA; 26; MA.

Bessie Loomis; 4; W; 5; F; 6; 9; 8; Daughter; 13. At School; 24; MA; 25; MA; 26; MA.

PIERCE, CHARLES A. MA; Hampden; Westfield; 1; 484; 2. 579. Charles A. Pierce; 4; W; 5; M; 6; 47; 10; X; 13. Organ Maker; 14; None; 15; No; 24; MA; 25; MA; 26; MA.
Nancy W. Pierce; 4; W; 5; F; 6; 49; 8; Wife; 10; X; 13. Keeping House; 14; None; 24; MA; 25; MA; 26; MA.
C. F. Sheppard; 4; W; 5; F; 6; 71; 8; Mother; 11; X; 13. At Home; 24; MA; 25; MA; 26; MA.

SKINNER, JOHN W. MA; Hampden; Westfield; 1; 410; 2. 486. John W. Skinner; 4; W; 5; M; 6; 36; 10; X; 13. Works in Organ Shop; 14; None; 24; VT; 25; Canada; 26; Canada.
Ellen W. Skinner; 4; W; 5; F; 6; 36; 8; Wife; 10; X; 13. Keeping House; 14; None; 24; MA; 25; MA; 26; CT.

STERN, ROBERT J. MA; Hampden; Westfield; 1; 5; 2. 6. Robert J. Sterns; 4; W; 5; M; 6; 41; 10; X; 13. Organ Builder; 15; No; 24; Prince Edward Island; 25; Nova Scotia; 26; P.E.I.
Emily C. Sterns; 4; W; 5; F; 6; 63; 8; Wife; 10; X; 13. Housekeeping; 24; P.E.I; 25; P.E.I; 26; P.E.I.
Frank D. Sterns; 4; W; 5; F; 6; 8; Son; 9; X; 13. At School; 24; MA; 25; P.E.I; 26; P.E.I.

STUART, LEVI U. NY; NY; NY; 24th Assembly District; 678 E.D. Louis [sic] Stuart; 4; W; 5; M; 6; 50; 10; X; 13. Organbuilder; 24; NY; 25; NY; 26; NY.
Mary Stuart; 4; W; 5; F; 6; 43; 8; Wife; 13. Keeping House; 24; NY; 25; NY; 26; NY.
Frederick Stuart; 4; W; 5; M; 6; 18; 8; Son; 9; X; 13. Clerk in Organ Store; 24; NY; 25; NY; 26; NY.
Louie Stuart; 4; W; 5; M; 6; 15; 8; Son; 9; X; 13. At School; 24; NY; 25; NY; 26; NY.
Edward Stuart; 4; W; 5; M; 6; 9; 8; Son; 9; X; 13. At School; 24; NY; 25; NY; 26; NY.

TURNER, GEORGE W. MA; Hampden; Westfield; 1; 14; 2. 6. George W. Turner; 4; W; 5; M; 6; 52; 10; X; 13. Organ Manufacturer; 24; MA; 25; MA; 26; MA.
Mary C. Turner; 4; W; 5; F; 6; 52; 8; Wife; 10; X; 13. Keeping house; 24; ME; 25; ME; 26; ME.
Jennie F. Turner; 4; W; 5; F; 6; 15; 8; Daughter; 9; X; 13. At school; 21; X; 24; MA; 25; MA; 26; MA.
Mary Weed; 4; W; 5; F; 6; 82; 8; Mother-in-Law; 11; X; 24; ME; 25; ME; 26; ME.

WETMORE, JULIAN (?). MA; Hampden; Westfield; 1; 49; 2. 55. Julian (?) Wetmore; 4; W; 5; M; 6; 32; 10; X; 13. In Organ Shop; 15; No; 24; New Brunswick; 25; New Brunswick; 26; New Brunswick.
Eliza (?) Wetmore; 4; W; 5; F; 6; 39; 8; Wife; 10; X; 13. Keeping House; 24; MA; 25; MA; 26; MA.
Harold W. Wetmore; 4; W; 5; M; 6; 6; 8; Son; 9; X; 24; MA; 25; MA; 26; MA.
Joseph E. Dudley; 4; W; 5; M; 6; 39; 8; Border [sic]; 9; X; 13. In Whip Shop; 24; MA; 25; MA; 26; CT.

Extant Lists to Expand

The Extant Organs List Committee has announced that it will begin the compilation of lists of non-tracker instruments built prior to 1941. Readers should send data on such organs to the Committee at the address listed on the inside front cover. Information should include:

Location (city and state)
Name of church/institution/synagogue
Date
Builder, Opus Number, Manuals, Ranks
February 20, 1988

Call to Order. The meeting was called to order by the President at 9:30 a.m. Present were William Aylesworth, Kristin Farmer, Michael Friesen, James Hammann, Randall McCarty, Roy Redman, John Panning, Elizabeth Schmitt, Carol Teti, William Van Pelt, Timothy Smith, and Susan Friesen.

Report of Secretary. The minutes of the previous meeting of October 16, 1987 were approved and corrected.

Report of Treasurer. Bill Van Pelt presented David Barnett's report, which outlined the Society's favorable financial status due to recent increases in memberships from a membership recruitment mailing and lower-than-planned administrative expenses. The books were audited and passed. Resolution was made that the Secretary be authorized to accept and deposit the funds of the society.

Report of Executive Director. Bill Van Pelt announced that a part-time administrative assistant for the Richmond office, Tom Johnson, has been hired. The Bylaws have been reprinted as revised and are in the mail. This was done by a "desktop publishing" method. Discussion ensued as to other applications this technology could be used for within the Society, including The Tracker, and the pros and cons of doing so. Bill is currently working on a new edition of the OHS catalog and will have it done within a month. Memberships are up about 250, for a total of about 1,280. The Tracker has offered to take OHS space every month in TAO for a column if it is used. Bill has written some columns and a couple others are in process. A wide range of topics is possible and a variety of contributors is welcomed. Council members were urged to help seek out submissions; Bill will coordinate the process.

REPORTS OF COUNCILLORS

Research and Publications. In anticipation of numerous personnel concerns related to a variety of programs within the Research and Publications area, Council voted to enter into executive session for discussion (m-Schmitt, s-Hammann, v-unan).

The monograph on organ leather aging techniques was sent to all AIO and APOBA members, as well as all other organbuilders and organ service firms that could be identified, and will be mailed to all OHS members as well as to the publishers.

Considerable discussion ensued about the status of the OHS Editions Series announced in 1986. The next publication scheduled for the series is the E. & G. G. Hook/Hook & Hastings collated reprints of their published organ lists from 1827-1916. It was resolved that a geographical breakdown of the list be included, which will be done by Elizabeth Schmitt who will enter the opus lists data on computer, and that this edition is to be issued as soon as possible, hopefully by the time of the 1988 OHS convention. It was Council's consensus that Bill Van Pelt should determine what the fourth item will be as soon as possible and get it ready for publication.

Susan Friesen gave an oral report on the status of The Tracker and its inquiries and correspondents, as well as noting a written inquiry from one of the Editorial Review Board members as to what the boundaries of the Board's responsibilities were. It was the consensus of Council that the Editorial Review Board is responsible only for reviewing materials submitted for The Tracker and not for all publications proposed to be issued by the Society.

Considerable discussion ensued about the personnel needs of The Tracker in order for it to function properly and be published in a more timely manner. The discussion also focused on production methods and equipment that would affect the personnel side of the situation. Council discussed the status of the hiring of a full-time administrative person for headquarters that it had previously authorized and Bill Van Pelt's negotiations in that regard, as well as what potential duties could be devoted to The Tracker. Since the hiring of a qualified person full-time has not yet been possible to negotiate, and after consideration of budget constraints, Council directed the "Executive Director to put together a package of Tracker editorial and production and office/clerical hiring within the budget, and to report to Council in June how this has been accomplished" (m-Hammann, s-Farmer, v-unan). It was Council's consensus to go after the hiring package is determined. Council authorized reasonable travel expenses for Elizabeth Schmitt and Susan Friesen to travel to Richmond to meet with Bill Van Pelt and the hirees (m-Hammann, s-Farmer, v-unan). Council directed "the purchase as soon as possible of a computer, printer, modem, software, and desktop copier equipment for The Tracker editorial office as appropriate" (m-Hammann, s-Farmer, v-unan, except M. Friesen-abstain). Bill Van Pelt felt that the current budget could support this expenditure.

It was Council's consensus that the Tracker index to Vols. 21-30 be issued separately, rather than as a supplement to a given issue. It will be finished shortly. Council reaffirmed the Editor's prerogative in deciding issue content and dealing with the Editorial Review Board, and that the Editor-in-Chief Call to Friesen, for her contributions as Editor. Council agreed that a separate "boxed" notice be inserted in an upcoming issue about the submission of non-tracker organs to the Extant Organs List Committee.

Discussion ensued about the status of various proposed publications for which negotiations are in process. Concerning a proposed "teaching aid" of organbuilders, Bill Van Pelt outlined his preparation of the manuscript, the ability to print it using "desktop publishing" techniques (showing Council a sample page), and the mechanism by which its entries could be updated or corrected. Discussion ensued as to the parameters of review of the index. Based on this discussion, Council voted to "direct Bill Van Pelt to appoint a separate Editorial Review Board for this project based on editorial expertise needed, and to notify the National Council of their names" (m-Hammann, s-Panning, v-unan). It was Council's consensus that this action would take the place of a standing Publications Committee.

All recordings and Organ Handbooks were moved to Richmond headquarters from the Pennsylvania shipping location in early February, and they will be shipped from Richmond from now on. A complete physical inventory of these items will be taken.

All other reports under the jurisdiction of Research and Publications were accepted as presented.

Conventions. The report of the Convention Coordinator regarding the 1988 convention and beyond was accepted as submitted. Advertising solicitation for the handbook has been mailed and registration material will be sent soon. Two articles promoting the San Francisco convention will be published in the next issue of The Tracker.

Organizational Concerns. Reports were accepted as presented. The Repertoire Committee submitted a draft of the revised Convention Recitalists Suggestions, which Council reviewed and made some changes to. Council then directed that the new version be sent out to all Convention Committees to be distributed to all recitalists.

Historical Concerns. Reports were accepted as submitted by the Archivist and as presented orally by Timothy Smith, Chair of the Historic Organs Citations Committee. Council reaffirmed to the Citations committee that it expected some formalized guidelines to be drafted concerning the nomination and selection of organs and citations.

Education and Research. A report was presented by Robert A. Pelt on his negotiations in that regard, as well as what potential duties could be devoted to the Research and Development Committee. The 답변 has been accomplished (m-Hammann, s-Farmer, v-unan). It was Council's consensus that this action will take the place of a standing Publications Committee, with a resolution of thanks for his many efforts to the organization. A search for a new chairperson is underway. It was moved "to have foreign organ publications sent to the Libraries, and that the Archivist will then send them to the International Interests Committee for review and extraction of reports for The Tracker."

Finance and Development. The OHS was turned down by the National Endowment for the Humanities for a grant a second time. The NEH has been contacted for the documents they release that led up to the decision. It was Council's consensus that the OHS continue to apply for a grant. Jim Hammann presented a final draft of the membership questionnaire which is to be mailed this spring. It was accepted by Council with a few minor alterations and approved for mailing. The questionnaire will go to Richmond headquarters and the results are to be compiled this summer.

OLD BUSINESS

All items were handled under Councillors' Reports.

NEW BUSINESS

Council discussed a request regarding some form of recognition for the founding members of the OHS, an item raised and tabled in previous years. Council voted "to create a 'founders award,' to be given to those members who founded the OHS and continue as active members" (m-Schmitt, s-Redman, v-unan). Awards designated at this meeting will go to Homer Blanchard, Barbara Owen, Albert Robinson, Donald R. M. Paterson, Kenneth Simmons, Charlene Simmons, and Randall Wagner. The awards will be administrated by the Distinguished Service Awards Committee.

A contract with William T. Van Pelt for services as Executive Director was accepted as presented. Council accepted the resignation of Earl L. Miller as Chair of the Historic Organs Recitals Committee, with a resolution of thanks for his many efforts to the organization. A search for a new chairperson is underway. It was moved "to have foreign organ publications sent to the Libraries, and that the Archivist will then send them to the International Interests Committee for review and extraction of reports for The Tracker."

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A program of music for the king of instruments.

Program No. 8843
10/24/88

Mendelssohn — the Organ Works (IV) — finally a conclusion to our survey of the known and unknown solo organ works of this famous Romantic composer.

MENDELSSOHN: Organ Sonata No. 5, in D, Op. 65 (1844) — Wolfgang Rubsam (Marcussen/ Church of the Assumption, New York City)

MENDELSSOHN: Fugue in e (1839); Fugue in f (1829) — Max Miller (Fisk/Old West Church)

MENDELSSOHN: Minuetto in G (c. 1820); Andante in D (1823) — Wolfgang Rubsam (Metzler organ/ St. James Presbyterian Church, Birmingham, AL)

MENDELSSOHN: Fugue in f (1829) — Max Miller (1971, St. Joseph Cathedral, Hartford, CT)

MENDELSSOHN: Minuetto in G (c. 1820); Andante in D (1823) — Wolfgang Rubsam (Metzler organ/ St. James Presbyterian Church, Birmingham, AL)

WAGNER: Die Walküre: Improvisation on the Willi Glauser

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Program No. 8844
10/31/88

Marie Claire Alain: A Life in Music... reflections by the famous French teacher and performer, whose many recordings document a long and continuing pursuit.

BACH: Prelude & Fugue in a, s. 543 (1826) — Jewish Church, Lucerne) Erato NUM-75224

DAQUIN: Noël No. 11 (Noël en recit de taule)

BALBASTRE: Noël, Tous les bourgeois de Châte (St. Theodore Cathedral, Lrres) Erato FCD-80861

BACH: Trio Sonata No. 1 in E, S.525 (Marcussen organ at Warde Church, Denmark; Schrader organ at St. Donat Church, Drome) MHS-534; Erato EPR-15559


Program No. 8845
11/7/88

Performer of the Year... Marilyn Mason plays American music at New York City's Riverside Church.


WILLIAM BOLCOM: Gospel Prelude, Book IV (1968) — St. Peter's Episcopal, Florissant, MO

WILLIAM ALBRIGHT: Organbook II (1971)

MICHAEL McCABE: Flourish & Fanfare (1987)

Dr. Mason has commissioned an average of one new work each of the forty years she has been on the faculty of the University of Michigan. She was honored for her accomplishments by the New York City chapter of the American Guild of Organists, which selected her as 1988 International Performer of the Year. This program also presents a performance by the winner of the 1988 International Organ Competition held at the University of Michigan in October.