Some papers of the M. P. Möller Company await removal from the firm’s former erecting room in 1995.
OVER THE PAST COUPLE OF WEEKS, we encountered two extraordinarily and sharply contrasting organ items in the mass media. Although they are a sort of “odd couple,” in a real way, they also seem to define a certain quantity, and even quality of public interest in and awareness of the organ, even if they do stand at extremes of the sublime and the ridiculous.

First, the ridiculous. A (non-organist) musicologist friend sent a clipping from a nationally distributed periodical (if such is not, on reflection, a somewhat grand way of characterizing the printed litter-box liners to be encountered at most supermarket check-outs), headed “Pipe Organ Blast Caused by Organist’s Incompetence.” The piece describes how a Texas minister suffered a heart attack when his organist struck a low C-sharp on the “booming old German pipe organ” somebody had given the church. Although the instrument had a “special volume control near the keyboard” which was usually turned “all the way down as low as it would go — and even then it was plenty loud,” on this unfortunate day “some idiot had cranked it up all the way — and even then it was plenty loud,” on this unfortunate day “some idiot had cranked it up all the way — and even then it was plenty loud.” When the organist hit that low note, the din did the preacher in — or so the story goes.

Now the sublime. Several times over the two days before New Year’s, CNN telecast a two-and-one-half minute segment on OHS member Keith Bigger and his labor of love, restoring and maintaining the Steere organ in Brooklyn Baptist Temple. There was good footage of the instrument and of Keith, as well as enthusiastic statements by the church’s minister, organist, and members of the congregation about his work and the instrument.

Now why juxtapose these two pieces? Because it seems to us that individually and as a pair they have something to tell us about the non-organ-literate public. Regarding the tale of the Pipe Organ Blast Caused by Organist’s Incompetence, we believe that there was enough interest among their viewers (however much higher their level of intellectual curiosity than the average reader of check-out counter literature) to warrant a pretty substantial investment in taping, editing, and air time.

There are several obvious morals to be drawn, of course: on one hand, how miserably ignorant so many people are about what an organ is and how it works; on the other how a congregation can be made aware of, made to use and to cherish a wonderful organ, by the skill, generosity, and outreach of one man. But our time and space are short, so we cut to the chase of the cold-eyed commercial realities in the media industry for this day’s lesson. If those producers and editors know that there is substantial interest in the organ out there, we must find more ways to feed and nurture that interest: ways like the Pipe Organ Film Project being done cooperatively by the OHS, AGO, AIO and APOBA. In fact, that’s a project worth being a part of. Enough said.

Dr. Philip Hayes (1738-1797) is mentioned in my review of the Lulworth Castle CD (39:2:6) as the Professor of Music at the time Haydn received his Oxford doctorate. Phil Hayes was nicknamed “Fill Chaise” because of his extreme obesity. He was the son of Dr. Hayes and the elder brother of the Rev. William. Philip Hayes was an example of an eighteenth-century “pluralist,” an organist holding many posts at once. He was a Gentleman of the Chapel Royal (i.e., a singer in the royal choir) for 1767; organist of New College, Oxford, from 1776; organist of Magdalen College, Oxford; and of the University Church; and Oxford University Professor of Music from 1777 (succeeding his father); and organist of St. John’s College, Oxford, from 1790. In order to fulfill the duties of all these posts at once, he trained and used a number of apprentice organists.

Perhaps there is a lesson here in the light of John Ogasapian’s commentary. The pluralism system had an important advantage over modern arrangements where organists hold two or three simultaneous jobs. The problem for organists today is often how to find a sufficient number of churches where the services are not all at the same time. All the employers were well served. On special occasions they would get a visit from the celebrated Dr. Phil himself.
The rest of the time, if they had any complaints with his pupils, Hayes would see to it that the pupils were reprimanded, given further training, or replaced. The pupils would have no cause for complaint either: they received an outstanding musical education at minimal cost and were able to become rich pluralists themselves later on. It was also an admirable means of multiplying the number of organists trained. And it provided glittering prizes to lure people into becoming organists. Under the changed conditions of the nineteenth century, when there was an overabundance of well-trained organists, pluralism came to be looked upon as an abuse. In the late twentieth century, however, when organists are coming to be in very short supply, perhaps it is time to take another look at pluralism.

John L. Speller
St. Louis, Missouri

Editor:

What a thrill it was to learn that OHS had acquired the Möller archives. The material is finally where it has belonged ever since the company closed. I trust that once the material is available, all will enjoy pouring through it as I did in the capacity of archivist of M. P. Möller.

David-George Dauphinee
Long Beach, California

Editor:

Readers of The Tracker may be interested in two recent articles in the magazine Antiques. The first of these is "Gustav Herter, Cabinet-maker and Decorator," by Catherine Hoover Voorsanger, May 1995 (CXLVII, #5), p. 740. Gustave Herter was the designer and builder of the case for the 1863 Walcker organ at the Boston Music Hall, now in Methuen, Massachusetts. Beautiful photographs of the case and of other work by Mr. Herter accompany the article.

The second article is "Newbury and Newburyport, Massachusetts 1635-1835" by William Nathaniel Banks. It appears in the July 1995 issue (CXLVIII, #1), p. 70. Among other buildings discussed in the article is that of the First Religious Society (Unitarian) which houses the much rebuilt Joseph Alley organ. A photograph of the interior of the building is included, though the organ is not shown or mentioned.

Elizabeth Towne Schmitt
Rolla, Missouri

Dana Hull Receives Distinguished Service Award

Dana Hull of Ann Arbor received the Organ Historical Society's 1995 Distinguished Service Award at the society's annual convention last summer. An active organ restorer and organist, she has also become known as an enthusiastic recruiter of new members for the OHS. She chaired the 1995 convention committee which had headquarters in Ann Arbor and has served as OHS president, a national councillor, and as a member of the Historic Organs Committee and other committees of the council.

Möller Acquisition Ongoing

Remaining to be accessioned into the OHS American Organ Archives are contracts and some extraneous and recent business papers of the M. P. Möller Co. of Hagerstown, Maryland. Other records of the firm have been collected from the Allen company in Macungie, Pennsylvania, since late July. The Allen firm acquired the Möller name and papers earlier in 1995 and kindly donated them to OHS after having moved them to Macungie.

Some of the materials are immediately available to scholars at the OHS Archives in Talbott Library of Westminster Choir College, Princeton, New Jersey. Most material must be organized before it can be conveniently available. OHS has acquired long-term storage for a portion of the vast volume — 35 tons — of material.

The expense of accessioning the materials will likely approach or exceed the $30,000 expenditure, partially against reserves, authorized by National Council. By late January, 1996, donations to the accession had exceeded $16,000.
OHS Archives Invites Applicants

OHS will underwrite the use of its extensive American Organ Archives housed at Westminster Choir College, Princeton, New Jersey. Funding to a maximum of $1,000 will be made to offset the cost of travel and maintenance during the grantee’s stay.

The grants program was established to foster scholarship in the history of American organs, organists, and organbuilding. Grantees must agree to give OHS first refusal on publishable material arising from research funded by this program. The Archives is the largest collection of its type and contains literature and primary material on American organ history, including complete runs of most 19th-century American music periodicals, foreign journals, the business records of numerous organbuilders and other related materials.

The Grants Committee, consisting of William Paul Hays, Stephen L. Pinel (OHS Archivist), and John Ogasapian will receive applications until April 15, 1996. Awards will be announced by June 15, 1996. Applications: John Ogasapian, College of Music, 217 Durgin Hall, University of Massachusetts, Lowell, MA 01854.

Obituary

The Rev. George R. Taylor, a long-time resident of Hallandale, Florida, passed away at his home on Tuesday, November 7, 1995. Born in Buffalo, New York, he was educated at Canisius College, University of Buffalo, and Seabury-Western Seminary, Evanston, Illinois, and was ordained to the priesthood in 1952.

Fr. Taylor was rector of St. Ann’s Episcopal Church, Hallandale, and St. Andrew’s Episcopal Church, Hollywood, from 1964 until his retirement in 1976. Since his retirement, he was an honorary assistant at St. John’s Episcopal Church, Hollywood.

He was active in a number of organizations, including OHS and had attended a number of OHS annual conventions, including the Ann Arbor convention last summer. He is survived by a sister and three nephews. Memorial contributions may be sent to the Jubilee Ministry of St. John’s Church, Hallandale.

Book Reviews


Ever wish The American Organist or The Diapason had been around a century ago? Truette’s The Organ was, and one can only wish that it had lasted more than two years. Long considered a gold mine of information about the organ world of the 1890s, complete runs of Truette’s enterprise have been hard to find, even in major libraries. Fortunately the library of the New England Conservatory, of which Truette was one of the earliest graduates, owns one and granted permission to reproduce it.

Present-day organ-world periodicals carry stoplists and details of new organs, and so did The Organ. Few new organs of any size were missed, especially if built by Boston builders such as Hutchings or Hook & Hastings, but Roosevelt’s 4-manual Chicago Auditorium organ also received full coverage, complete with a console schematic. Historic or foreign organs were not overlooked, and an ongoing series on “Notable Organs” gave details of organs such as the large Walcker in St. Petersburg, Russia, and the 18th-century Gabler organ in Weingarten Abbey. There were articles about noted musicians, such as Merkel, Rheinberger, Guilmant, Clarence Eddy, and Augustus Haupt — the latter little recognized today, but the teacher of many an American organist, including Truette himself — and composers as ancient as Frescobaldi. News from London and Paris appeared regularly, and included information on the doings of noted recitalists such as Best and Guilmant. Organbuilders were not overlooked: there were biographies of George Hutchings, James Treat, and others, and a report on Hope-Jones’s new electric action. An article on registration presaged Truette’s later book on the subject, and an ongoing series outlined the history of the organ. The letters-to-the-editor pages offer some insights into what organists of the day were concerned about (the swell pedal was one hot topic). And of course there were advertisements for organs, chimes, water motors, pedal pianos, music schools, books, and the like.
The production of this reprint is of high quality in every way. Reproduction on glossy paper is sharp and detailed, and the entire run is collected in a single volume, hardbound in library-quality buckram. The only additions to the original text are a biographical sketch of Everett Truette by E. A. Boadway (with a nicely reproduced photo of this distinguished looking musician and pedagogue) and a list of the subscribers. The original indices of both volumes (articles, compositions, stoplists, etc.) appear at the end, but perhaps some ambitious soul will one day essay the “Mixtures” column. Now, when is someone going to reprint Eugene Thayer’s less detailed but still interesting precursor publication of the 1870s, *The Organist’s Quarterly Journal and Review*?

Barbara Owen, Newburyport, Mass.

This is the first volume of a projected series entitled *Essays in American Music*, under the general editorship of James R. Heintze and Michael Saffle. It contains ten essays, about evenly divided in subject matter between American sacred and secular musical topics.

Though there is little if anything on organs, most readers of this journal will find much of interest on related subjects. Richard Jackson’s account of the New York American Music Association’s two years activity, 1856-1858, includes programs and an annotated list of participants, among whom names like C. J. Hopkins, William King, and William Walter crop up in other contexts having to do with organs and church music in New York.

J. Bunker Clark’s “The Beginnings of Bach in America” addresses a thorny topic that has only recently begun to receive the kind and quality of attention it merits. Clark’s work is a careful examination, primarily of later compilations and references. David W. Music’s study of the basic anthem repertoire in early southern shape-note collections is the kind of bibliographic piece that is exhausting to research and write, but invaluable as a trail blazer for future researchers. Barbara Owen’s paper on Edward Little White documents the work of one of her predecessors as organist of First Parish Newburyport, a man active in both sacred and secular music of the area during the first half of the nineteenth century. Richard D. Wetzel’s “Catholic Church Music in the Midwest Before the Civil War,” adds to an all-too-small (but, happily, growing) body of literature on Roman Catholic church music in antebellum America.

Edward C. Wolf is pre-eminent as an historian of Lutheran church music in America before 1900. Thirty-five years after it was completed, his dissertation remains the definitive study on the subject. His essay, “Peter Erben and America’s First Lutheran Tunesbook in English,” presents striking new material on Erben and his publications, including an annotated list of the contents of his *A Collection of Church Tunes*. Wolf’s paper adds significantly not only to our knowledge about Peter Erben, but also to our growing realization that his significance in the history of American church music — and in all likelihood, the history of American organbuilding — has been seriously underestimated.

Collections of essays by various people are by nature uneven in style and content; and in all fairness, this volume is no exception. All-in-all, however, it maintains a high level of scholarship. But most important, the new material presented in several of the essays makes it far more than a welcome and worthwhile addition to the literature in the history of American music.


John Ogasapian, University of Massachusetts-Lowell
ORGAN UPDATE

FIRST PARISH CONGREGATIONAL CHURCH, Yarmouth, ME, dedicated on May 19, 1995, a 2m ca. 1875 Wm. D. Simmons tracker which has been rebuilt and enlarged by the Andover Organ Co. Ray Cornils played. The organ had been stored by Pennsylvania organbuilder Patrick J. Murphy since its removal from the former Spring Garden Unitarian Church, Philadelphia, the congregation for which it was built. The organ was moved to a new building in 1895; that building later served a German Methodist congregation and finally the Temple of Divine Love. In 1974, Joseph Chapline fitted the instrument with a detached keydesk. For the Yarmouth church, Andover built a new, attached, mechanical-action keydesk in the Simmons style. It resides at the front of the church behind the extended facade of a case built ca. 1842, probably by George Stevens, salvaged from the basement of St. Peter's Roman Catholic Church, Lowell, mass. There it housed a 2m Estey, Op. 3076 of 1917 which the OCH dispersed. The Andover firm made no tonal alterations to the Great; added a 2' Octavin and Celeste to the Swell, revoced the Swell Violin 4' as a principal and re-pitched the II Cornet. The Pedal was enlarged from two to six stops. The resulting stops: ca. 1875 Wm. D. Simmons, Boston 1995 Andover Organ Co., Methuen, MA GREAT 58 notes 16' Tenoroon 8' Open Diapason 8' Dulciana 8' Melodia 4' Octave 4' Flute Harmonic 2 2' Twelfth 2' Fifteenth 3' Mixture 8' Trumpet SWELL (enclosed) 8' Open Diapason 8' Celeste 8' Stopped Diapason 4' Violin 4' Flute Harmonic 2' Octavin II Cornet II Oboe 4' Octave 16' Trombone 8' Tromba

Used temporarily in Yarmouth while Andover completed the Simmons rebuild was E. & G. G. Hook & Hastings op. 845, a 1m of 2 ranks built in 1876 and advertised by its makers as "made portable or practically so." The 1876 organ has filled its portable promise for many congregations. It and op. 846 are omitted from the firm's opus list, implying that both were built for a transitory existence. The Yarmouth church replaced its original ca. 1870 Simmons organ (current location unknown) in 1915 with a larger 2m Kimball, Smallman & Frazee organ. The 1915 organ lasted about ten years after it was substantially rebuilt in the mid 1970s by the late chiropractor, Dwight Leighton.

The Louisville, KY, War Memorial Commission and the Louisville Chapter, OHS, have formed The William H. Bauer Foundation for the Preservation of the Pilcher Organ at Memorial Auditorium. The late Mr. Bauer was an OHS member and longtime champion of the Pilcher firm and its magnum opus, a 4-88 dedicated at Memorial Auditorium by Charles Courboin in January, 1929. Installed in four corners of the auditorium, the organ was unique in 1929 and remains unchanged. In addition to a complete renovation of the organ, the foundation hopes to reverse unfortunate architectural changes made in 1954, thus reopening and enhancing tonal egress. Tim Baker played the organ for the 1993 OHS Convention.
G. J. Hetzel, Pomeroy, Ohio. A helpful Nashville librarian found the name of Charles Simon Hahn in the Nashville City Directory 1877-1898, also found his death date of September 10, 1898, and found obituaries in two newspapers identifying him as a German who came to Nashville after the Civil War and worked as a piano tuner and organ builder. The librarian determined that, ca. 1870, a railroad stop south of Nashville was named “Ewell, Tenn.” The librarian, Mrs. Carol Kaplan, writes, “the Brown Ewell family had a stock farm in Maury County... Laura married W. Hugh Brown in 1870. She and her husband lived with her father and inherited Ferguson Hall, which they sold in 1905. The house is very large... there is Presbyterian church on the grounds.” At some point it was acquired as part of the musical instrument collection of Kenneth Black of Palo Alto, ca. 1850 Jardine for sale, and sold at auction by Butterfield’s in San Francisco in 1984 as a “Hahn Tracker Organ” to San Francisco organbuilder Edward Millington Stout. The stoplist: ca. 1850 George Jardine MANUAI 54 notes from C 8’ Open Diapason 37’ 6’ Dulciana 35’ 6’ Claritana 35’ 6’ Diapason 1 3/4’ 8’ Diapason Bass 19’ 4’ Principal 50’, 4’ Flute 34’, open 2’ Fifteenth 54’ The roof of High Street Baptist Church in Danville, Va, was lost to a storm in late summer, 1995. Organbuilder George Payne of Louisville, Va, removed the 1905 Hook & Hastings op. 2086, a 2m tracker for protection and repairs. Built for Mount Vernon Methodist Church in Danville, the organ was moved to the “colored” High Street church ca. 1940 when the Methodists acquired a new Austin organ (since replaced by an 1860 Wm. B. D. Simmons tracker, see 33:1). Though devoid of its original case and one stop, the Hook & Hastings was otherwise intact and fine sounding, with an interesting and splendid action which allowed the Swell windchest to be placed far to the left of the attached keydesk and the normally positioned Great Austin 32’ Magnaton and Bombard stops are being sought to correct the wrong perpetrated as part of the remodelling in 1967 of the Portland, Me, City Hall, when those stops were removed from Austin op. 323, the 4m of 1912/1927 which adorns the stage of the fine auditorium. The auditorium is again undergoing refurbishment which this time will include construction of space for the organ to be returned to its full specification. Construction is expected to begin in February, 1996, with reinstallation of the organ in the Fall. The first plans for the current project involved vast remodelling of the fine hall and hiding the handsome organ, reducing its space even further. Widely based protests resulted in further study and a plan more sympathetic to the existing architecture and organ, which is heard on the new OHS 4-CD set, Historic Organs of Maine. Susan Tattershall has restored the ca. 1820 Thomas Hall in Belle Skinner Hall, Vassar College, Poughkeepsie, N.Y. Laurence Libin reports that the unsigned 1-5 instrument, attributed to Hall on the
basis of case design, was inaugurated October 9, 1955, in recital by Vassar organist Merelyn Gallagher assisted by the Madrigal Singers of the college. Remarks by Laurence Libin of The Metropolitan Museum of Art and the OHS Archives Governing Board introduced the program. The organ, which about 1870 had been lent to Princeton University by Hall & Labagh, was given to Vassar in 1952 by Joseph M. Priaulx, son-in-law of Thomas Governing Board introduced the program. The organ, which about 1870 had been lent to Princeton University by Hall & Labagh, was given to Vassar in 1952 by Joseph M. Priaulx, son-in-law of Thomas.

1898 Hutchings, op. 442, which OCH had been lent to Princeton University by Hall & Labagh, was given to Vassar in 1952 by Joseph M. Priaulx, son-in-law of Thomas.

completed a new 2m electropneumatic Blaney Memorial Baptist Church in Dorchester Lower Mills, Mass., shortly before the building was demolished. The new facade of the rule organ includes case pipes from a ca. 1930 W. W. Laws rebuild of an 1899 Moller tracker, op. 325, the rest of which is for sale. The 1887 Bedient op. 22 built for Christ Church Cathedral (Episcopal), Louisville, Ky., was removed in mid-1995 by the Bedient firm and moved to the First Church of Christ Scientist, Knoxville, where it was dedicated 1957 when Julian Bulley moved the... this 25 stop organ, with 78% of its stops being 16' and 8', having eight ranks of reeds, a detached console, an elaborate stop action system, a Barker machine, and ventilis, is the most labor-intensive organ ever built here at Bedient... He identifies Abbot Francis Kline as a consultant to a Charleston organ committee headed by the cathedral's music director, Dr. Bill Schlitt. Located in the West gallery of the large and resonant Charleston cathedral, the Bedient replaces in the same location a severely damaged and unused-for-decades 3m E. M. Skinner, op. 139 of 1906, likely the oldest large Skinner in a church before it was replaced. Only the 1906 Skinner op. 127, a 3m with its original console at the University of Virginia remains of the unaltered very early Skinners. The UVa Skinner was restored by the A. Thompson Allen Co. recently.

The 1895 Johnson & Son op. 819, a 2m built for the Church of Christ (later First Christian Church) in Valparaiso, Ind., was dedicated on October 14, 1995, at the Catholic Church of the Assumption in Champaign, Ill., where it replaces a decade electronic device. The Catholic's previous, tubular-pneumatic Moller had been destroyed during years of decline. Rejuvenation of the vicinity and the Bedient firm and moved to the

Cathedral of St. John the Baptist (Roman Catho-lic) in Charleston, S.C., where it was dedicated on November 17, 1995, with William Gudger playing the recital. The Episcopalians purchased the 25-stop organ for $280,000 and sold it to the Charlestonians for $180,000. The Charleston installation contract for $117,000 included addition of a Comet 2 to the Récit and replacement of the 1887 hitch-down Récit Expressif pedal with a balanced expression pedal located in the AGO position. An open letter written by Gene Bedient in September, 1994, further describes the instrument, "this 25 stop organ, with 78% of its stops being 16' and 8', having eight ranks of reeds, a detached console, an elaborate stop action system, a Barker machine, and ventilis, is the most labor-intensive organ ever built here at Bedient... He identifies Abbot Francis Kline as a consultant to a Charleston organ committee headed by the cathedral's music director, Dr. Bill Schlitt. Located in the West gallery of the large and resonant Charleston cathedral, the Bedient replaces in the same location a severely damaged and unused-for-decades 3m E. M. Skinner, op. 139 of 1906, likely the oldest large Skinner in a church before it was replaced. Only the 1906 Skinner op. 127, a 3m with its original console at the University of Virginia remains of the unaltered very early Skinners. The UVa Skinner was restored by the A. Thompson Allen Co. recently.

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Wanamaker Organ, Girard College, 30+ more pipes, complete installation contract $56,000-$70,000. Write Bruce Stevens, organist, Second Presbyterian Church, 5 N 5th St., Richmond, VA 23219.

For Sale: Church Pipe Organ built by Casavant, 1954. Three manuals, 28 stops, 27 ranks. Excellent working condition. Beautiful voicing. Min. space req. 13' x 11' x 21'. Available in May. $30,000. Complete project (purchase, renovation, reinstallation) could be accomplished for $50,000-$70,000. Write Bruce Stevens, organist, Second Presbyterian Church, S N 5th St., Richmond, VA 23219.

For Sale: Organ Parts and Supplies as follows: Schantz (1956) — 2-manual console, blower, and cabinet box, 15 amp rectifier. Reuter (1964) — 16 swell shades on two frames with motors, 4-pedal off note chests, reservoir, chime action, 20 amp rectifier. Wicks — 2-rank unit chest 4' Oct. & 2'- Naz. Contact: Asbury United Methodist Church, 1751 17th St., Columbus, IN 47201. 812-372-4555.

For Sale: Estey Style T 2-manual and pedal reed organ, Serial No. 426182. In excellent restored condition. Original crank pumping mechanism in place along with blower in sound retarding box. Excellent solution for small church or as a practice instrument. Send inquiries to 1 Maxine Trail, Fairfield, PA 17320.

Restorations — organ, case, and console— by established, professional builder. Careful adherence to OHS Guidelines for Conservation & Restoration. Unusable parts hand packed for safe storage. Precision matches to existing wood and finish. Professional pipemakers to restore damaged pipework. Ultrasonic bath for pipe cleaning. Call Wicks Organ Co. at 800-444-WICK for consultation or inspection.

URBAN RENEWAL and church closings/mergers frequently make pipe organs available for recycling. Since 1959 we have relocated nation-wide, hundreds of carefully renovated instruments, to churches which could not afford new ones. We are now listing more than 300 pipe organs, large and small, old and new, mechanical and electric action. Please send $6.00 in stamps for our current brochure. Or let us please see the back page of this magazine.
During the nineteenth century, Baltimore was home to at least fifteen organ companies which were owned or run by native German organbuilders. Only one other city in the United States — Cincinnati — outnumbered Baltimore in this respect. The reasons for this multiplicity of German craftsmen were several: economic, religious, and social events forced hundreds of thousands of Germans to leave their home country to seek freedom and prosperity in America. In the eighteenth century, religious minorities who were suppressed by the state-church were the first to come. These were followed by others who immigrated to the United States because of famines, economic depression, or overpopulation. These immigrants settled mainly in Pennsylvania, the Carolinas, and New York. In the nineteenth century, many fled from Germany because they had participated in failed revolutions such as those of 1819 or 1848.

Another reason that so many German craftsmen came to America was the rigorous rules and regulations of the German guilds or craftsmen-organizations. For example, no craftsman was allowed to marry until he had obtained his master's degree. Additionally, the guild determined the number of men who were allowed to apply for this degree each year. This principle was intended to preserve a certain elite status of groups of craftsmen, but it disillusioned many journeymen. For many it meant that if they wanted to remain in their profession, to open their own business, or to start a family, they simply had to leave Germany. For a similar reason some family members of well-known organbuilders came to America: often there was the case of an older brother who had taken over his father's business. Because there was not enough work to support two master organbuilders' families, the younger brother had to leave.

In many of the newly settled areas in America, Germans made up a large sector of the population. Large concentrations of Germans could be found in New York, Philadelphia, Baltimore, New Orleans, Buffalo, Cincinnati, Detroit, St. Louis, Chicago, Milwaukee, and in significant parts of rural Texas, Missouri, Wisconsin, Minnesota, Illinois, Indiana, and Ohio. The areas in Germany from which these immigrants came varied significantly during the nineteenth century: the Rhinelanders, Badense, and Württembergers who dominated the first phase of emigration were joined in the 1840s by Hessians, Franconians, Westphalians, Hanoverians, and Oldenburgers, and in the 1850s by Mecklenburgers, Pomeranians, and other Prussians.
Baltimore, a major port for overseas vessels, was the entry point in the new land for many immigrants. After settling, many of them stayed in the city for a relatively short time — one or two years — before moving on. Some worked as indentured servants to pay for their journey. This could be a reason that some of the organbuilders discussed here are found in Baltimore only for a brief time before they moved westward to seek new or better opportunities.

As with other immigrant groups, the Germans tended to stick together. They formed "pure German" communities or populated certain sections of larger cities. In such enclaves they tried to preserve as much of their cultural heritage as they could. Joining a singing society, working out with the Turners, participating in lodge rituals, manning the Fasching floats, pounding beer steins on summer picnic tables, managing the mutual benefit society funds, bearing torches in political parades, arguing loud at the Stammtisch in the corner saloon: these Vereinsmänner were the backbone of the middle-class German Gemütlichkeit in German society in America.

It was a matter of course that the arriving German organbuilders very often settled in areas where their fellow countrymen lived. For example in Baltimore, some of the shop addresses of these builders could be found on "German Street." These close connections among the Germans also affected the style of the organs these men built. When they constructed an organ for a German church, they generally continued their customary German style without significant changes. When they had a chance to build an organ for an English congregation, they adapted their style to the needs and demands of the organists there.

Some German organbuilders were employed by American organ companies and contributed their German organbuilding knowledge and skills there. Some companies advertised specifically for German workers because they were known for their good training and precise work. These German organbuilders adapted quite fast to their new environment and tended, when finally opening their own businesses, to design organs after English-American patterns.

Towards the end of the nineteenth century, the process of adaptation and mixing of different styles led to an organ in which the national differences gradually vanished.

Our knowledge of the Baltimore German organbuilders is patchy. We know very little of some of them, and even their names are unfamiliar. On the other hand, we know much about others who have been the subject of previous research efforts. We do know that the history of German-American organbuilding is more interesting and many-sided in Baltimore than it is in most other cities.

The following "dictionary" of Baltimore's German-American organbuilders uses the German spelling of their names. Many of the builders continued to use the German spelling in German-American environments, although they used an Anglicized spelling elsewhere.

Heinrich F. and Georg Berger

Census information and newspaper clippings are generally an extremely valuable resource for learning about the important details of someone's life, such as place and date of birth. In the case of Heinrich F. Berger such information was found to be contradictory: the 1860 census of York County, Pennsylvania, states that Berger is 36 years old, which indicates that he was born in 1824. An earlier census in 1850 puts his birth year as 1820, while an article in the York Dispatch includes information that he was born in 1819. The Berger marriage certificate in the Bamberg Cathedral is probably most reliable: it gives the date of his birth as January 3, 1821, and his birthplace as Peine, a town in North Germany close to the city of Hannover.

A combination of the aforementioned article in the Dispatch and sources found in Germany lead to quite a complete picture of Berger's life and education.

Henry F. Berger learned the organbuilding trade in the old country from his father, Bernhart de Berger. Bernhart was born in Bagia, near Toulouse, France, early in the nineteenth century. He married Louise Van Sacks in Hanover, Prussia. His death occurred in 1843 at Peine, Germany, and there his wife also died. Henry, who was one of seven sons, was born in 1819 in Germany.

... Berger was Roman Catholic and is described as having been a capable musician.1

Beginning in 1843 Heinrich Berger worked with the organbuilder Anton Dressel in Hollfeld, located in South Germany. Some years later he opened his own musical instrument shop in the town of Bamberg. His business went bankrupt in 1849, so Berger and his wife, together with his brother Georg left Germany for America. An organbuilding member of the Berger family, Theodor Adolf Berger, remained in Bamberg.2

The Berger brothers went to Baltimore where they opened a shop for the manufacturing of church organs and other musical instruments. Their company at 11 South Frederick Street offered various organs for sale in 1852. By that time the Bergers had already employed the Saxon organbuilder Ernst Humitsch as their foreman.3

The Baltimore residency was not a long one for the Bergers. In 1855 they moved to Jefferson Station in York County, Pennsylvania, later to the town of York, and finally to Tiffin, Ohio, where Heinrich died in 1864. His brother Georg returned to York and in 1867 tried to establish a business with a partner named A. Stein — the same Adam Stein who about 25 years later opened his shop in Baltimore. The Baltimore periodical Katholische Volkszeitung carried this advertisement on August 24, 1867:

New organ factory of G. Berger and A. Stein // South George Street, York, Pa. // Recommend themselves to the highly honored clergy for building of organs of any size to the most inexpensive price and fastest delivery. Repairs and tunings are carried out punctually. Every instrument will be guaranteed five years. // Berger & Stein"

The only existing organ which bears a Berger nameplate is situated in the Old Fork Church (Episcopal), Hanover County, Virginia. A signature on the wind chest gives the date "September 1855." The nameplate reads "H. F. Berger/Baltimore." The five-stop instrument shows strong similarities to small instruments of the New York organbuilder Henry Erben. Stephen Pine! suggests that there were business connections between these two builders.

Wilhelm Blamburg

The Blamburg organ company was first listed in the Baltimore city directories in 1880. The last time it was cited was in 1913.

Christoph Döller

According to the 1860 census, Mr. Döller was a 38-year-old Hessian immigrant. Between 1877 and 1878 he was a partner of Heinrich Niemann. In Wood's Baltimore Directory of 1883 he is listed as an "organ maker" with a business address at "53 Hain."4

Ernst Humitsch

Ernst Humitsch was born in Saxony, where he was an organbuilder before he came to Baltimore in 1850. At first he worked with Berger, and later he was associated with Pomplitz & Rodewald. About 1855 he moved to Tiffin, Ohio, and became a partner of Gottlieb Votteler. Together they opened a shop in Cleveland, Ohio, a shop which has evolved into the firm operated by the by the Holtkamp family.

Three of Humitsch's letters to his famous organbuilding colleague Friedrich Ladegast in Germany were printed, most likely as a warning to prospective organbuilder emigrants, in the Berlin organ newspaper Die Orgelbauzeitung.4 These letters contain much valuable information on German-American organbuilding and
builders. In 1876 Humitsch wrote: "... my first salary I got in Baltimore from a Mr. Berger, 9 Dollars a week, 10 hours work daily; food costs 2 Dollars a week, it was inexpensive at that time. At his (Berger's) place I stayed five years as shopleader. I always had work, except during the war, there the business was very bad. ..."

Theodor Knaufl
The son of the Philadelphia German-American organbuilder Henry Knaufl, Theodor established an organbuilding business at 736 W. German Street in Baltimore in 1892.

C. Niebohr
Mr. Niebohr, born about 1816 in Germany, is said to have built organs in Baltimore by 1850, in addition to his main occupation of cabinetmaking.5

Heinrich Niemann
Prior to his becoming an independent organbuilder, Heinrich Niemann went through long years as an apprentice and as a journeyman. If one considers the experience he undoubtedly gained by working for famous organ companies, one might regard him as one of the best trained organbuilders of his time.

Niemann was born on April 27, 1838, in Kloster Osede in the vicinity of the city of Osnabrück in North Germany. In a three-year apprenticeship he learned the craft of carpentry, probably in the shop of the organbuilders Rohlfing. In 1857 he left for America and went to Cincinnati, where he was employed by John Gless. There his interest in organbuilding must have become even stronger, for he decided to return to Europe to learn the art more thoroughly. He went to well-known companies such as Barker in London, where he stayed from 1860 to 1862, and then to Cavaille-Coll in Paris from 1862 to 1867. In 1900, The Illustrated History of the Baltimore Federation of Labor summarized this part of Niemann's life as follows:

By hard work and the saving of earnings, he went to London, England, two years later to get a better knowledge of the art of organbuilding. There he served for three years under the celebrated English master builder, Barker. At the end of the term in 1862, he received a high recommendation from Barker as an organbuilder. He still had love for the art and studied both day and night. The same year, 1862, Henry Niemann entered the organ factory of the world-renowned French organbuilder, Cavaille-Coll, and served there for five years, from whom he received the highest and most flattering recommendation. It may be remembered by many that the death of Mr. Niemann and that of Cavaille-Coll appeared in the death column of the musical papers at the same time.6

The biography then continues with an "official version" of Niemann's progress towards becoming an independent organbuilder:

Mr. Niemann built several small organs in Paris. He then went to Meppen, Germany, where he was awarded the contract for building the organ in the Pfarr Kirche, the large Catholic Church there. This organ was of the three manual type, and cost $8,000.7 He received many testimonials from the leading organists there testifying to its superiority, among which was one from the late Prof. Trueatl. After this Mr. Niemann made a trip through all of the largest factories in Europe and examined their many methods.

Actually, the truth of his Meppen enterprise is a little different from this version. After his departure from Paris, Niemann lived in his hometown of Osnabrück, where he most likely again worked for the Rohlfing organ company. (As an interesting aside, it should be noted that a member of this family, Wilhelm Gerhard Rohlfing, left Osnabrück in 1852 for Baltimore and later went to Milwaukee, Wisconsin). In 1869 in Meppen, Niemann wanted to build his "master-piece": following its successful completion, he would have been called "master organbuilder." He agreed that the Meppen church officials would pay him only his wages and that they would buy the materials for the organ themselves. Many problems occurred: first, Niemann could not find assistants; then he ordered the pipework from a supplier in Paris who could not deliver them in time because of the outbreak of the French-German war of 1870-1871. Thus, the organ was finally examined on August 2, 1871, still without facade pipes or casework. Niemann had fled Germany because he was accused of sympathizing with the French enemy. Nevertheless, the organ was praised because of its superior action, wind system, and voicing. The organ contained two, not three manuals, plus pedal, with the following stoplist:8

<table>
<thead>
<tr>
<th>Stops</th>
<th>Register</th>
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<tbody>
<tr>
<td>16'</td>
<td>Bourdon</td>
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<tr>
<td>8'</td>
<td>Principal</td>
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<tr>
<td>4'</td>
<td>Octave</td>
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<tr>
<td>8'</td>
<td>Gedackt</td>
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<tr>
<td>8'</td>
<td>Gedackt</td>
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<tr>
<td>8'</td>
<td>Flute</td>
</tr>
<tr>
<td>4'</td>
<td>Trumpete</td>
</tr>
<tr>
<td>8'</td>
<td>Trumpete</td>
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</tbody>
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**Organs Built By Henry Niemann, A Compiled List**

<table>
<thead>
<tr>
<th>Maryland</th>
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<tbody>
<tr>
<td></td>
<td>Baltimore</td>
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<tr>
<td></td>
<td>Aisquith Street Presbyterian</td>
<td>1875</td>
</tr>
<tr>
<td></td>
<td>Appold Methodist Episcopal Church</td>
<td>1890</td>
</tr>
<tr>
<td></td>
<td>Associate Reformed Church</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Eutaw Methodist Episcopal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Eutaw Place Baptist Church</td>
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</tr>
<tr>
<td></td>
<td>Faith Presbyterian Church</td>
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<tr>
<td></td>
<td>First Unitarian Church</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Fulton Avenue Baptist Church</td>
<td></td>
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<tr>
<td></td>
<td>German Reformed Church</td>
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<tr>
<td></td>
<td>Grace English Lutheran Church</td>
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<tr>
<td></td>
<td>Har Sinai Temple</td>
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<tr>
<td></td>
<td>Harlem Avenue Christian Church</td>
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<tr>
<td></td>
<td>Holy Martyrs R. C. Church</td>
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<td></td>
<td>Holy Rosary R. C. Church</td>
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<tr>
<td></td>
<td>Macedonian Baptist Church</td>
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<tr>
<td></td>
<td>Orchard Street Methodist Church</td>
<td>1</td>
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<tr>
<td></td>
<td>Otterbein Methodist Church</td>
<td>2</td>
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<tr>
<td></td>
<td>R. C. Cathedral</td>
<td>3</td>
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<tr>
<td></td>
<td>St. Agnes R. C. Church</td>
<td>2</td>
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<tr>
<td></td>
<td>St. Alphonse's R. C. Church</td>
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<tr>
<td></td>
<td>St. Anne's R. C. Church</td>
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<tr>
<td></td>
<td>St. Barnabas' P E. Church</td>
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<tr>
<td></td>
<td>St. John's Independent Methodist Church</td>
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<tr>
<td></td>
<td>St. Joseph's Passionist Monastery</td>
<td>2</td>
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<tr>
<td></td>
<td>St. Leo's R. C. Church</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>St. Mary's Asylum</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>St. Mary's Industrial School</td>
<td>1</td>
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<tr>
<td></td>
<td>St. Peter's R. C. Church</td>
<td>2</td>
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<tr>
<td></td>
<td>Second English Lutheran Church</td>
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<tr>
<td></td>
<td>St. Thomas Aquinas R. C. Church</td>
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<td></td>
<td>Third English Lutheran Church</td>
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<tr>
<td></td>
<td>Bel Air Presbyterian Church</td>
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<tr>
<td></td>
<td>Cambridge Christ Church, Episcopal</td>
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<tr>
<td></td>
<td>Easton Christ Church, Episcopal</td>
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<tr>
<td></td>
<td>Easton Ebenezer Methodist Episcopal Church</td>
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<td></td>
<td>Easton Methodist Episcopal Church</td>
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<td></td>
<td>Easton Trinity Cathedral</td>
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<tr>
<td></td>
<td>Gardenia, Jerusalem Lutheran Church</td>
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<tr>
<td></td>
<td>Pocomoke City Presbyterian Church</td>
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<tr>
<td></td>
<td>Princess Anne, Episcopalian Church</td>
<td></td>
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<tr>
<td></td>
<td>Taneytown St. Joseph's (rebuild)</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Texas St. Joseph's R. C. Church</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pennsylvania Scranton, St. Peter's R. C. Church</td>
<td>1894?</td>
</tr>
<tr>
<td></td>
<td>Virginia Lynchburg Centenary Church</td>
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</tbody>
</table>
Thus a somewhat disillusioned Niemann returned to America and settled, perhaps because of the influence of Rohlfing, in Baltimore where he went into partnership with Christoph Döller at 21 Greenmount Avenue.

The Katholische Volkszeitung of Baltimore carried the following advertisement on October 24, 1874:

Niemann & Döller // organbuilders // No. 21 Greenmount Ave., Baltimore, Md. // We indulge in directing the attention of the esteemed clergy to our founding of an organ factory here. Long-year experience enables us to deliver the best of such instruments, and we guarantee such in every concern to the most perfect satisfaction.

About 1876 Niemann left Döller and opened a shop at the corner of Caroline and Holland. Two years later he moved into a space at 10 and 12 North High Street, which just previously housed the organbuilding shop of Heilner & Schumacher. After Niemann left the stop at Caroline and Holland, it was used, at least in 1879, by other German-American organbuilders, Charles Schwab and Fred Eversman. The last recorded change of Niemann’s business address happened in 1888 when he moved to 561 East Monument. The 1880 census included the information that Niemann employed “6 males, 1 child, max. 8.” During his career he built about forty organs for Baltimore churches, and many others were constructed for churches in other parts of the country.

On April 19, 1879, the Katholische Volkszeitung carried this advertisement:

Niemann // Church Organs // At the undersigner’s most beautiful and nicest organs are being built. For best materials and solid construction is guaranteed. The best recommendations can be given. For closer information one may address // Heinrich Niemann // 10 and 12 North High Street, between Baltimore and Fayette St. // Baltimore, Md. // The same received at the past exhibition in the “Maryland Institute” (1878) the only gold medal.

Niemann always used tracker action and slider chests in his instruments, sometimes combined with a Barker lever. Later organs sometimes had pneumatic stop action. The organ he built for the Baltimore Cathedral (1877-78) was the first in the country to have two swell boxes.

The 1878 gold medal should not be taken lightly considering Niemann’s competitors in Baltimore at the time. These letters of recommendation were used to promote his products:

Baltimore, July 21, 1879. It gives me the greatest pleasure to commend Mr. Henry Niemann to the favorable notice of the public . . . I, in conjunction with competent judges, examined organs of various factories in Baltimore and other large cities, and as the result of our investigation we gave Mr. Niemann the contract . . . The instrument he furnished us is superior to any I have ever seen. It has been thoroughly examined by the best organists in Baltimore and from other cities, who all unhesitatingly passed the highest encomiums upon it, and expressed the wonder that so much power could be gotten from the same compass. I am satisfied that for power and sweetness, Mr. Niemann’s organs are not excelled anywhere . . . Sincerely, Rev. J. McDendre Riley, Pastor, Eutaw M. E. Church.

Baltimore, October 4, 1889. Mr. Henry Niemann: Esteemed Sir: The organ built by you for this church in 1881, is today as fresh in harmonious tones and delicacy of sound as when it first left your factory. A great many professionals have examined it and all unanimously expressed the same opinion, that it is an instrument to be proud of — a credit to any builder. Pardon me, however, for finding one fault with Mr. Niemann, that he keeps his skill under the bushel. You should advertise more, and thus let churches, religious institutions, etc., derive the benefits of your exceptionally practical and thorough good knowledge of the art of building first-class organs. Very sincerely yours, J. L. Andrews, Pastor.

Baltimore, October 8th, 1889. Mr. Henry Niemann. Dear Sir: It gives me pleasure to say that the organ built by you for this church, about fifteen years ago, has proven itself to be an instrument of excellent quality and durability; for thoroughness of workmanship, promptness and smoothness of action is unsurpassed. The tone is very sweet and mellow, and the touch exceedingly light and elastic. I have had charge of this organ during the past five years, and find that it needs little or no attention. In general, it attests your great skill, and proves that your instruments completely merit the excellent reputation now accorded them. It gives me great pleasure to recommend your organs, as I know their beauty of tone and superior workmanship cannot be excelled. Wm. E Bell, Organist, Aisquith Street Presbyterian Church.

After the death of Heinrich Niemann on October 26, 1899, his son Frank H. Niemann continued the business until 1908.

Johannes Otto

Otto was listed from 1876 in Wood’s Baltimore Directory as one of the owners of the “Pomplitz Church Organ Company,” a position he had held since 1874, when August Pomplitz left the business. Most likely Otto had previously been the foreman in the Pomplitz shop. From 1888 to 1892 Otto had his own business, located at 756 West Pratt.

August Pomplitz

Pomplitz, born about 1825, received his technical training in Germany where he worked for the North German organbuilder Eberhardt, the court organbuilder in the city of Braunschweig. Pomplitz assisted Eberhardt in building several organs, including those in the Reformed Church in Hannover and in the Braunschweig Cathedral. Unfortunately no Eberhardt-Pomplitz organ has survived.9
An advertisement appeared in Caecilia (Dayton) on November 1, 1876, recording that Pomplitz established his organbuilding firm in Baltimore in 1851:

Pomplitz & Company // Manufacturers of church organs // established 1851 // This company continues the organbuilding business at the corner of Pratt and Albemarle Streets, Baltimore, Md. // Contracts are entered into the most liberal conditions and all instruments are guaranteed as durable and built in the most beautiful style. Old organs are repaired and tuned, and also traded for new ones. Any orders send [sic] to Pomplitz & Co.

According to several advertisements, August Pomplitz and his partner Henry Rodewald founded the company Pomplitz & Rodewald in 1851. The firm was set back by a fire in 1854 which burned the organ shop to the ground. Nevertheless, Pomplitz & Rodewald recovered quickly from this setback: The Baltimore Sun reported on August 22nd

New Organ Factory: Since the destruction by fire of the organ factory of Messrs. Pomplitz & Rodewald, on the southwest corner of Pratt and Albemarle Streets, the firm has fitted up and occupies a large three-story brick building adjoining their late establishment, and the stories are now used by the various departments of church and parlor organbuilding.

The firm received "the highest awards" at the 1855 exhibition of the Maryland Institute. After the census of 1860, when twenty organs built by seven employees were listed, the company grew in size and importance. Rodewald left the partnership in 1862 and has not been traced after that. In 1866 the Baltimore American reported that Pomplitz had hired "a large force of artisans to fill many orders for church organs." An article in the Reformierte Kirchenzeitung of June 24, 1869 corroborates this significant expansion of the business:

There should be mentioned, that in this new House of God there is also a new organ. This was produced by Mr. A. Pomplitz in Baltimore and will satisfy every expert. It is the 136th work which Mr. Pomplitz delivered here in America.

Pomplitz built a number of large organs for Baltimore churches, such as St. James', St. Gregory's, St. Michael's, and Mt. Vernon Methodist Episcopal Church. The latter was built in 1870, contained 52 stops, and ranked third in size in the United States at the time. The instrument incorporated many of the recent innovations in organ construction, including those from Europe. One of these was the raising of wind by water power, an innovation which proved highly successful.

Supposedly because of illness in 1874, Pomplitz handed his business over to his son Louis [sic], who, together with Johannes Otto and C. Melbert, continued the business under the name Pomplitz Church Organ Company until about 1892. In 1880 the Pomplitz company employed fifteen workers. During all these years the shop was located at the corner of Pratt and Albemarle.

An article in the Dayton Caecilia from May 1, 1875, describes an organ which would have been the largest one ever built in Baltimore:

A new invention in the art of organbuilding by Mr. Melbert from Pomplitz & Company in Baltimore is much spoken about by experts. It consists of a wind-pressure breaker, whose intention is to lighten the touch of organs. This improvement has already been built into older organs with the highest success, and will also be used in a new organ, which is built by Mr. T[om]has Winans, a millionaire in Baltimore, and which will be the largest organ in America. It is ought [sic] to have 150 stops, 5 manuals and pedal, and 3 stops of 32 feet long pipes. This organ will be built after a new invention by Mr. Winans himself and costs about $150,000 to $175,000 and will be finished in 5 to 6 years. Mr. Winans builds this organ only for his private use and his own pleasure. The Pomplitz Company delivers the most materials and all pipes and voices and tunes the whole work.

Most likely the writer got the details a little confused. Indeed, at the time this article was written, Mr. Winans had already received an organ by Pomplitz, which was described in Watson's Art Journal two years earlier:

An 1871 Pomplitz concert pipe organ of 35 stops for the residence of Thomas Winans has equipped with 61-note manuals and a 27-note pedal. Mr. Winans was knowledgeable about organ construction and worked with August Pomplitz on various plans for modification and improvements to key action systems.

The same source informs us about an 1873 organ dedication in Baltimore:

The Great Organ built by Pomplitz, of Baltimore. J. M. Loreta, Jr., the well known organist and composer of Brooklyn, recently opened a very beautiful organ, built by Pomplitz of Baltimore, Md., for St. Vincent de Paul's Church of that city. Mr. Loreta's program was of a very varied character, a happy blending of the classics with the popular, as follows: Grand fugue in E flat, by Neukom; Overture Semiramis by Rossini; Träumerei by Schumann; Improvisations on Meyerbeer's Dinorah; Overture Oberon, Weber; Nocturne in G minor, Chopin; and an overture by Auber. Mr. Loreta's performances were received with the greatest enthusiasm, and the criticisms upon his brilliant execution, his fine taste, and his ingenious and able manner of his playing the best points of the fine instrument, were very flattering to his acknowledged ability. The organ is a very fine one, in point of voicing it has no superior in this country. The quality is rich and soft, while the power is sonorous and solid. For its dimensions it is an instrument that can hardly be excelled.

William Czelusniak summarized the importance of Pomplitz's work in the Tracker:

Pomplitz's German background was, no doubt, a significant factor contributing to the distinctive and exciting sound of his organs, and perhaps, to the later judgement that the Pomplitz firm was Baltimore's finest organbuilder.
Wilhelm Rassmann

The Rassmann family of organbuilders lived and worked in the town of Mottau, located in the State of Hessia. Wilhelm Rassmann, born in 1861, was a third-generation organbuilder. There was not enough organ-building work for all family members, so in the 1880s Rassmann left for America. He worked for several builders in New York and Baltimore before establishing a business on his own in the Maryland city. His enterprise must have been not wholly successful, because about 1900 he returned to Germany, and, upon the death of his brother, tried to re-establish himself in Mottau.¹¹

Wilhelm's son Ferdinand stayed in Baltimore, trained with the Möller organ company, and worked with the Austin and Reuter firms. Ferdinand and his brother Carl finally opened their own successful pipe organ service firm in Philadelphia.

Wilhelm Gerhard Rohlfing

A member of the well-known organbuilding family in Osnabrück in Northern Germany, Wilhelm Gerhard Rohlfing decided to go to Baltimore in 1852. Unfortunately, the Rohlfing family archive burned in World War II, so it is known only that Wilhelm Gerhard and his son Wilhelm left Baltimore after a few years of work in the organ business there.¹² They then established themselves in Milwaukee, Wisconsin. Later in the 19th century the Rohlfings opened a music-supply house which played an important role in supplying music for German-American song-festivals (Sängerfeste).

Eduard and Walter Schad

Between 1882 and 1898 the Schad company was listed in Wood's and Polk's Baltimore directories. The company is said to have continued until Eduard's death in 1911. The business addresses were 258 German, 1313 Harlem, and 1639 Jefferson.

Georg A. Schumacher

On October 24, 1874 Georg Schumacher placed an advertisement in the Katholische Volkszeitung in Baltimore which contained the following:

Georg A. Schumacher, Manufacturer of church-organs, No. 10 and 12 North-High-Street, Baltimore, Md. I beg to inform the esteemed clergy, the gentlemen organists, and the church-committees in general, that I now obtain the ability to build organs to any price, largeness, style and compass. Repairs and tunings are procured promptly and at moderate cost.

The phrase "...that I now obtain the ability" leads to the conclusion that the founding of Schumacher's company was a recent event. As early as March, 1875, the title of the company was altered to Heilner & Schumacher. Nothing is known about Mr. Heilner, but we know a little about the partner of Schumacher from 1884, a Mr. Ganter: in the Baltimore directories of 1884, Ganter was listed as "Owner of the Baltimore steam show case works." After 1886 Schumacher and Ganter also built billiard and pool tables. The organ building branch of the company was named "Baltimore Church Organ Manufacturing Company" and later "Baltimore Church and Concert Organ Manufacturing Company." The metal pipes of this period show the initials "BC&COMCO."

If one compares two advertisements of Schumacher's company, one from 1874 and one from 1875, the same letters of recommendation were used but were adjusted to a new situation, something that might have occurred frequently. For example, in 1874 a letter states that Schumacher built the organ for St. Michael's Church by himself; in 1875 a new version of the same letter states that Heilner had built it with him.

In 1875 Heilner & Schumacher built quite a large organ for St. Mary's Church, which was praised in another letter of recommendation:

Baltimore, May 31st, 1875. Gentlemen Heilner & Schumacher! I have to congratulate you on your permanent progress in the art of organbuilding. Because I am very pleased with the new organ you built for me, and I have to note, that my whole congregation, St. Mary's, star of the seas, is pleased about the same, I invited the first and best organists of our country, to examine it, and all only had words of praise for it. P. McCoy, Pastor of St. Mary's church.

The only extant Schumacher organ is the one built by Schumacher & Ganter in 1886 for Holy Cross Church. The organ history of this church was summarized in a 1909 church memorial:

The old organ was purchased in 1865 from the First Episcopal Church in Annapolis. The said (organ) was still in good condition and its tone full and well-sounding. The said (organ) was still in use in 1886, when the present organ was erected. The old organ was donated to the Bohemian St. Wenzeslaus church.

Gottlieb Sommer

According to Polk's Baltimore Directory, from 1895 to 1898 Sommer's organ shop was located first at 2114 Frederick Avenue, then at 308 East Smallwood.

Adam Stein

In 1848 the Lutheran parents of four-year-old Adam Stein immigrated to New York. The name of Adam Stein as an organ-builder appears in the city directories of Baltimore by 1863. That was the year that Heinrich Berger left Baltimore, so it can be concluded that Stein trained with Berger before then.
Adam Stein returned to Baltimore and continued the Roosevelt branch under his own name. First his shop was located at 343 Carey, and from 1894 it was located at 618 German Street. Stein used tracker action in his organs until after the turn of the century. At the same time he also employed pneumatic action in some organs, similar to that in the late Roosevelt organs. Adam's son Edwin joined his father and continued the business after Adam's death in 1922.

About his shop the unidentified 1900 writer says,

His manufacturing plant comprises a large and fully equipped four-story brick building, of which one large room therein, extending from the second floor to the roof, a height of three stories; this room is used for the erection of extra large organs.

The article concludes with traditional accolades:

Mr. Stein has had a most complete, most comprehensive and thorough practical experience of many years in building church pipe organs, and is an accomplished master of the business in all the departments, branches and details, and he builds a class of organs which cannot be excelled in this or any other country.

Karl Strohl

Strohl was born in 1835 in Bavaria and is listed in the Baltimore directories between 1860 and 1870 as a cabinetmaker and organbuilder.

Demand for the Organ in Baltimore

Business was not bad in those days for organbuilders. The population was growing at a constant rate, and many new churches were constructed. Sometimes even relatively new church facilities were soon too small to accommodate the expanding congregation, who then had either to enlarge the existing structure or to build yet another building. This process led to a great demand for organs all over the country. Organs were sometimes moved to a new, larger structure, or sometimes they were sold to smaller churches. The following advertisements illustrate the vital trade in used organs in Baltimore:

Katholische Volkszeitung, ca. 1870.

For Sale // Second hand organs

1. A very good second hand organ, almost new, built by me, and now traded in for a large two-manual, with 6 full stops, speaking front and pedal, coupling, piano- and forte-draws to remove or to add the strong stops. The organ is 7 feet wide, 11 high and 5 feet deep. In Greek style. Price $700.

2. An organ with 12 stops. 8 wide, 12 feet high and 5 feet deep; in Greek style, very good condition, 10 years old. Price $800.

3. One with 6 stops, 4 feet high, 6 feet deep, with attached pedal. Almost new, for $275.

4. One with 4 stops from H. Berger for $275.

A. Pomplitz, Corner Pratt and Albermarle Street, Baltimore, Md.

Katholische Volkszeitung, October 9, 1869.

Organs! Organs! Second hand organs.

It is called to the attention of small congregations or schools the following used, but well kept organs, which the undersigner has for sale.

One with 10 stops from Henry Erben, N.Y., very good condition; in Gothic style, 15 feet high, 7 feet wide, 5 feet deep. Price $700.

One with 6 stops from A. Scherer, Philadelphia; 9 feet high, 6 feet wide and 3 feet deep. (Romantic), $300.

One from Henry Berger, Baltimore; 2 stops, 8 feet high, feet wide and 21/2 feet deep. $200.

A large cottage-organ with two keyboards and extra pedal. 10 stops $300.

A. Pomplitz, organbuilder, corner of Pratt and Albermarle Street, Baltimore, Md.

Obtaining an organ was very important, especially for German churches. It was said that some German congregations put almost half of their devotion towards the acquisition of organs. Raising money for the organ fund often became an important social event as the organ committees tried hard to get the public interested in their project. An ad in the Katholische Volkszeitung of June 20, 1874, gives a typical example of one event in a German church community, this one being held for the benefit of the Heilner & Schumacher organ in St. Michael's Church which was finished in 1875:

First large night's and Volksfest (people's festival) of the St. Michael's knights on Monday, the 29th of June, 1874, in L. Muth's old Shooting-Park (on the Belair Road) for the benefit of the new organ in St. Michael's church. The arrangements committee will do its best to provide refreshments, order, and people's amusements and will try to make the Volksfest as pleasant as possible for everybody. Tickets for 25 cents can be obtained from all members and from the box office. Program: Departure of the knights from St. Michael's hall at 8 in the morning with banners and music. Various games and amusement for young and old, speeches in English and German language, concert music by a select music corps, prize bowling, sack races, etc., etc....

In spite of the steady demand for organs from many of the German-American organ companies in Baltimore, survival was not easy. Some of these companies existed for only a short time and then disappeared for several reasons.

First, there were eventually just too many companies. Upon realizing that the Baltimore market was controlled by a few established companies, newly arrived
organbuilders would seek employment with them or would move on to new territory. Moreover, congregations tended to rely mainly on established firms which came highly recommended, which had a good record of standing behind their guarantees, and which were not likely to go bankrupt. Even these larger companies entered into stiff competition. Advertisements from three of these German-American organ companies — Barckhoff, Pomplitz, and Niemann — appeared on the same page of the Katholische Volkszeitungin Baltimore on August 24, 1878. A letter from the Hook and Hastings company not recommending Henry Niemann shows how a big firm could treat a competitor when their paths crossed.14

Second, most of the builders who arrived in America during the second half of the nineteenth century had to adjust their practices to “old fashioned” organbuilding methods which had become passé in Germany: only tracker organs with slider chests could stand up to the climate and were wanted. Third, low organ prices which resulted from well-organized factory production methods provided impossible competition for many smaller organ shops and led to the downfall of many. As Mr. Humitsch, the Saxon organbuilder, wrote, many of the organbuilders he knew had high expectations when they left for America, but what they found was even more hardship and poverty than they had known before.

Finally, some of these German-American builders might not have been able to adjust to new and strange business practices:

In the area of business morality, German Americans cultivated an older concept of public honor based upon the careful accomplishment of the defined task and a belief in the value of the work for its own sake. Regarding their work as the basis of family rather than just individual fortune, they stressed careful investment and high rates of savings. Yet around them they noticed speculative Yankee business practices, public admiration for the shady deal, neglect of credit obligations, and shoddy workmanship.15

In 1874 the organbuilder Humitsch detailed some of the factors that caused the failure of many of his countrymen:

I have also carried out work on my own, but have soon then recognized, that under such conditions it is better to work in a factory than to be in such competition. One who has not the capital to have organs ready for sale from stock, and besides this, is not able to give credit when he sells them, sometime for some years, should let it be. Many of the German organbuilders, mainly those which were newcomers, tried to make lengthy contracts, still calculated with the low prices from Germany; the result was their downfall, which was lucky for others, one can say . . . If I remember the former conditions in Germany, I do not regret having come here; financially it was a misery there, and this misery most German organbuilders have continued here. The reason for it is that of nationality: the better paid jobs are given mostly to Americans. . . .16

The importance of Baltimore’s German organbuilders should not be underestimated. The more influential ones like Pomplitz, Niemann, and Schumacher were no minor or second class builders. They dominated the Baltimore market for more than a generation. Their organs equalled the instruments of the best builders elsewhere, and their styles blended well into the output of the American organbuilding melting pot. While Pomplitz, for example, represented a type of builder who, at the beginning of his career, focused on organs which contained many Germanic elements, Niemann represented a more international style, because his quest for training had led him to study organbuilding in various countries — England, France, and Germany. From these different schools of organbuilding he formed his own, unique style. Niemann's career somewhat reflects the general evolution of organbuilding in America: towards the end of the nineteenth century American organbuilders created a style which was formed out of the knowledge of the different national schools and heritages and led eventually to the American Classic organ.

German-American organbuilders and their styles influenced many other American builders, as we can see in an ad from the New York Musik Zeitung in 1875, where Jardine & Son claimed to build church organs “after the best German models.” The tricentennial of the German immigration to America used the catch phrase “a big slice of the American cake has a German filling.” This also describes the importance of the German-American organ builders in American organbuilding history.

Notes
3. Die Orgelbauzeitung, 1:19 (Berlin, October 1, 1879), 150.
4. Ibid., Nos. 17-19.
8. Ibid.
Organ Preservation Is Alive and Well “Down Under”

by Barbara Owen

In the fall of 1994 I had the great privilege of being invited as “international visitor” to take part in the 17th Annual Conference of the Organ Historical Trust of Australia, held in Melbourne and western Victoria, in the southeast corner of that vast and scenic country.

Although the Australian continent is roughly the same size geographically as the United States, large portions of it are, for practical purposes, uninhabitable. The population is thus not large (said to be about the same as the population of New Jersey) and, with the exception of the southernmost island of Tasmania and a few inland tourist meccas such as Alice Springs, is concentrated around the edges of the continent, largely in the central (subtropical) and southern (temperate) regions. Because the seasons are reversed in the southern hemisphere, late September, when I arrived, was actually early spring, and I was greeted by azaleas and daffodils in full bloom.

Australia has a rich and varied organ history, linked, like much of the rest of the culture, to its British heritage. The earliest settlements were in the southeast in what are now the states of New South Wales, Victoria, and Tasmania, and it was in the major cities of this area — Sydney and Melbourne in particular — that organs first began to appear in the early decades of the 19th century.

The first organ known to have been shipped from England to Australia never made it, having been lost in a shipwreck in 1797. Imported barrel organs, presumably for domestic use, were being advertised for sale before 1815, but in 1827 St. James’s Church in Sydney had an organ, by 1835 St. Philip’s Church in Sydney was reported as having what was apparently a “finger and barrel” organ, and a few years later, in 1841, St. John’s in nearby Parramatta had obtained an organ. These were all Anglican churches, but St. Mary’s Catholic Cathedral in Sydney also had an organ in their large new building by 1840. St. David’s Church in Hobart, Tasmania, placed an organ in its new building in 1824. What is now Melbourne was not settled until later, but by 1842 there was an organ in the Wesleyan Chapel, and St. James’s Anglican Church installed one a year later.

While the earliest organs were imported, and, indeed organs have continued to be imported right to the present day, trained organ builders began to arrive quite early in Australian history. The earliest are believed to be William J. Johnson and John Kinloch, who began building organs together in Sydney around 1840. Melbourne’s first organ builder was George Fincham, who established a factory there in 1855 and whose firm continues to this day.

The nave case of the organ at St. John the Evangelist Anglican Church, Soldier’s Hill, Victoria, Australia, built in 1891 by Fincham & Hobday of Melbourne, Australia.

British tradition of town halls, and with them, the uniquely British tradition of town halls. As in the mother country, many of the halls and organs are now gone, but some of those remaining are among the finest in the world. In particular, on my recent visit, I was privileged to play and examine the outstanding Hill instruments in the town halls of Sydney (1889-90) and Melbourne (1878-79).

During the 20th century, Australians continued to build and import fine organs, but inevitably, as in Britain and North America, some of the older ones were destroyed or badly rebuilt. And just as inevitably, some organists and music-lovers began to be concerned about this loss of heritage. A bit younger than the OHS, the Organ Historical Trust of Australia was founded in 1977 by people with similar concerns and goals. Like the OHS, the OHTA sponsors

Barbara Owen is a well-known lecturer and organ historian. She is the author of The Organ in New England and several other books, and her research has been widely published. She is a founding member of OHS and served as its first president in 1986 and in many capacities since.
Great

unenclosed
16' Tibia Profunda (A)
16' Double Open Diapason (B)
8' Diapason Phonon
8' Open Diapason I
8' Tibia Plena
4' Octave Diapason

Great
enclosed
[shutters removed 1960s]
8' Open Diapason II
8' Gamba Major
4' Principal
4' Wald Flute
23' Stopped Quint
2' Fifteenth
13' Tierce

VI-VII Grand Fourniture
(12-15-17-10-21-22) (C)
[composition altered]
32' Contra Trombone [storage]
16' Trombone (D)

8' Tromba
8' Harmonic Trumpet
4' Clarion

Swell

16' Violine
8' Diapason Phonon
8' Geigen Principal
8' Cor de Nuit
8' Aeoline
8' Vox Angelica FF
4' Octave Gamba
4' Harmonic Flute
22'5' Harmonic Quint
2' Salicetina
3½' Mixture (10-12-15)
8' Oboe
8' Vox Humana
3½' Tiercina

Orchestral String
(38 couplers [including transfer couplers])
8' Musette

Echo (enclosed: all in storage)

8' Tuba (H)
8' Flute Major (L)
8' Principal (K)
8' Violoncello (E)
8' Stopped Flute (M)
4' Super Octave (K)
VI Grand Fourniture (part C)
32' Diapason (N)
16' Diapason (N)
16' Tuba (H)
16' Trombone (D)
16' Schalmai (G)
8' Tuba (H)

Compass: 61/32
41 couplers (including transfer couplers)
Thumb & toe pistons, partly adjustable
Balanced electromechanical swell pedals
Attached drawknob console
Electromechanical action

annual conferences in different regions and publishes a quarterly journal, modestly entitled OHTA News. It has also established standards for organ restoration which are now being followed by a number of excellent restorers, not only in Australia but in New Zealand (which also has historic organs — but that is another story). Perhaps most to be envied is this organization's relationship with the National Trust, which supports and often finances organ restoration projects.
An OHTA conference, such as the one I attended September 23-29 in 1994, is very reminiscent of the smaller, more informal OHS conventions of a few decades ago, and also of the conferences of the British Institute of Organ Studies. Like the former, there is a lot of “organ-crawling,” not all of it on the schedule; like the latter, some very fine and scholarly papers are given. And, in common with its sister organizations, there is much good fun and fellowship along the way.

The 1994 conference was centered in Melbourne and some often spectacularly scenic parts of Victoria to the west, with an emphasis on the 19th-century work of George Fincham (and Fincham & Hobday). But also seen were organs by Australian builders Alfred Fuller, J. E. Dodd, Frederick Taylor, and William Anderson, as well as two fine instruments by contemporary Australians Roger Pogson of Sydney and Roger Jones of West Australia. In addition, a wide array of imported organs by Lewis, Hill, Willis, Walker, Casson, Bevington, and even Wurlitzer were seen and heard.

It is neither possible nor practical to describe all of these instruments (many, but not all, recently restored), but as with any conference of this sort there were high points. Melbourne itself retains a number of older organs, three of which stand out for various reasons. The Town Hall organ by Hill, Norman & Beard of 1929 is a classic no matter how you look at it. Conceived on a grand scale, it has a powerful but balanced ensemble, a multitude of delightful strings and flutes, and an impressive battery of reeds, including a hair-raising clutch of Tubas on the Solo and a floor-shaking 32' Diaphone in the Pedal.

This organ is largely unrestored, and the Echo has been out of commission for some time, but recitals are regularly given on it, and it has been recorded by Thomas Heywood, a gifted young organist whom I dare say the musical world will hear more of in the future. Many organists and OHTA members are agitating for a careful restoration of this organ, which is all that it needs, but unfortunately there are a few lay people who have been swayed by a grandiose and improbable (and certainly more costly) scheme of enlargement proposed by a flamboyant visiting organist, so all is not entirely sweetness and light at the moment. Hopefully common sense will prevail – after all, what is really worth adding to a well-designed organ that already has over 100 stops?

Two other Melbourne organs merit mention here. St. Paul’s Anglican Cathedral has an 1891 T. C. Lewis that is every inch a

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**1898-1900 George Fincham, Melbourne**

res. 1994 South Island Organ Co., Timaru, New Zealand

**St. Mary’s Star-of-the-Sea Church, West Melbourne**

<table>
<thead>
<tr>
<th>Great</th>
<th>8' Stopped Diapason</th>
<th>8' Clarinet</th>
</tr>
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<tbody>
<tr>
<td>16' Double Open Diapason</td>
<td>8' Gamba (gvd bass)</td>
<td></td>
</tr>
<tr>
<td>8' No. 1 Open Diapason</td>
<td>8' Celeste TC</td>
<td></td>
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<tr>
<td>8' No. 2 Open Diapason</td>
<td>4' Octave</td>
<td></td>
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<tr>
<td>8' Claribel</td>
<td>4' Bohr Flute (sic)</td>
<td></td>
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<tr>
<td>4' Principal</td>
<td>2' Piccolo</td>
<td></td>
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<tr>
<td>4' Flute</td>
<td>8' Cornopean</td>
<td></td>
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<tr>
<td>3' Twelfth</td>
<td>8' Oboe</td>
<td></td>
</tr>
<tr>
<td>2' Fifteenth</td>
<td>8' Vox Humana</td>
<td></td>
</tr>
<tr>
<td>III Mixture (17-19-22)</td>
<td>4' Clarion</td>
<td></td>
</tr>
<tr>
<td>16' Double Trumpet</td>
<td>Tremulant</td>
<td></td>
</tr>
<tr>
<td>8' Posuna</td>
<td>13 couplers</td>
<td></td>
</tr>
<tr>
<td>4' Clarion</td>
<td>Compass: 61/30</td>
<td></td>
</tr>
<tr>
<td><strong>Choir</strong></td>
<td>Fixed thumb &amp; toe pistons</td>
<td></td>
</tr>
<tr>
<td>8' Hohl Flute</td>
<td>Lever pedals (trigger) to Swell and Choir</td>
<td></td>
</tr>
<tr>
<td>8' Gedact</td>
<td>Detached drawknob console</td>
<td></td>
</tr>
<tr>
<td>8' Dulciana</td>
<td>Tubular-pneumatic action</td>
<td></td>
</tr>
<tr>
<td>4' Harmonic Flute</td>
<td></td>
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1877 George Fincham, Church of All Nations, Carlton, Victoria, Australia. Keydesk below

1877/86 George Fincham
Church of All Nations, Carlton

GREAT 56 notes
8' Open Diapason
8' Stopped Bass (CC-BB)
8' Clarabella TC
8' Dulciana
4' Principal
4' Flute
22'/Twelfth
2'/Fifteenth
II Mixture (19-22)
8' Trumpet

SWELL 56 notes, added 1886
8' Open Diapason GROOVED BASS
8' Gedack
8' Keraulophon GROOVED BASS
4' Gemshorn
2' Piccolo
8' Oboe

PEDAL 29 notes
16' Bourdon
3 couplers, composition pedals
trigger swell lever
Attached keydesk
Mechanical action

The second instrument is in a class by itself. The 1898 3-manual organ in St. Mary's Star-of-the-Sea R. C. Church in West Melbourne is one of Fincham's largest surviving works. Like the majority of non-tracker Australian organs, both locally made and imported, it has tubular-pneumatic action. It has survived virtually unaltered, although in recent years its mechanism had been deteriorating. However, a careful, comprehensive, and sympathetic restoration had just been completed by the South Island Organ Co. of New Zealand, and the organ was in prime condition at the time of my visit. After the conclusion of the conference I gave a lecture-recital on 19th-century American organ
music on this organ and thus had a chance to become better acquainted with this well-balanced and colorful instrument—which, by the way, proved a splendid vehicle for works by the likes of Parker, Foote, and Buck.

The organs visited on the tour of western Victoria were generally smaller than the Melbourne instruments, but no less interesting. Despite the close cultural connection between England and Australia, Australian organs developed a discernible identity of their own in the latter decades of the 19th century. Unaltered early Fincham (and Fincham & Hobday) organs in St Jude’s Anglican Church (1868) and the Church of All Nations (1877, formerly Wesleyan Church), Carlton, and the former Congregational Church (now a fine arts center), Kyneton (1880), are well-made and clean-sounding tracker-action instruments with case designs and tonal qualities uniquely their own. One of the most consistent tonal characteristics of a Fincham organ from the early period to well into the 20th century is a clear and liquid 8’ solo open flute named Claribel, similar in sound and construction to some of the best American melodias.

During the 1890s Fincham continued to build smaller organs with mechanical action, while utilizing tubular action for larger instruments. A fine example of the former is in Holy Trinity Church, Maldon (1893), and a larger 3-manual of the same year with tubular action is found in St. Joseph’s Church, Warrnambool.

While Fincham organs were featured at this conference, good examples of work by other late 19th-century Australian builders were seen in St. John’s Lutheran Church, Minyip (1890 Alfred Fuller), and St. John’s Anglican Church, Port Fairy (1909 Frederick Taylor).

Some of the earliest organs visited were imported,
and these included an 1848 Bevington in the Baptist Church of Hamilton, and an 1858 Hill in St. Peter's Lutheran Church, Stawell. Both of these 1-manual instruments were much-traveled and in need of restoration, but in regular use. Among more recent imported organs of interest is the 1927 3-manual Willis in the Christian Science Church of Melbourne.

The prevalence of tubular-pneumatic action in organs built in the 1890s and later has already been mentioned. The survival of so many of them in original state is likely due to the mild climate, and the fact that few if any churches have central heating. Australia seems certainly to have been the last outpost of this type of action, which Fincham is said to have continued building as late as the 1940s — and, as remaining examples prove, the Fincham firm was a master of designing and building this type of action.

Another characteristic of Australian organs is their occasionally unorthodox placement. While many examples of standard rear-gallery, front-and-center, or side-of-chancel placement can be found, certain larger organs (Melbourne & Sydney Anglican cathedrals; St. Patrick's R. C. Cathedral, Melbourne) are placed in side transepts. Some of the larger organs in Catholic churches (St. Mary's, W. Melbourne; St. Patrick's, Ballarat; St. Joseph's Warrnambool — all Finchams with tubular action) are divided in long shallow cases on either side of a rather deep gallery, with a window between the halves and a centrally located detached console. “Trigger” swell pedals, somewhat similar to the “ratchet” swell pedals used by Hook in the 1860s, are a common feature of Australian-made organs as late as the first decade of the 20th century. Getting used to them takes a bit of practice, but Aussie organists are quite adept at managing them.

Lectures form an important element of an OHTA conference and, since Fincham organs were the emphasis, several dealt with aspects of Fincham organs. Graeme Rushworth outlined an overall history of the firm, John Maidment discussed the evolution of Fincham's tonal designs, John Stiller explored his changing styles of construction, and restorer John Hargraves examined the characteristics of Fincham's mechanical work. Ronald Newton concentrated on the history of Fincham's onetime partner, Arthur Hobday, who later worked in New Zealand, while Geoffrey Cox unravelled the story of the first Hill organ to be imported. Kelvin Hastie, who later in the fall gave a talk on Australian organs for our local AGO chapter (en route to England) discussed the OHTA restoration standards. I gave the keynote address on organ restoration in the United States as well as an illustrated talk on organs in the eastern states.

The conference proved a splendid way of seeing quite a variety of organs (35 in all, ending with a vintage 1917 residential Wurlitzer in Geelong), renewing acquaintances and making new friends, and seeing a varied and beautiful segment of Australian scenery.

Prior to the conference I spent a few days in Sydney as a guest of Graeme Rushworth, whose elegant drawings graced the conference booklet and many other OHTA publications. There I gave a lecture on American organs, and thanks to the kindness of Town Lectures form an important element of an OHTA conference and, since Fincham organs were the emphasis, several dealt with aspects of Fincham organs. Graeme Rushworth outlined an overall history of the firm, John Maidment discussed the evolution of Fincham's tonal designs, John Stiller explored his changing styles of construction, and restorer John Hargraves examined the characteristics of Fincham's mechanical work. Ronald Newton concentrated on the history of Fincham's onetime partner, Arthur Hobday, who later worked in New Zealand, while Geoffrey Cox unravelled the story of the first Hill organ to be imported. Kelvin Hastie, who later in the fall gave a talk on Australian organs for our local AGO chapter (en route to England) discussed the OHTA restoration standards. I gave the keynote address on organ restoration in the United States as well as an illustrated talk on organs in the eastern states.

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Australians (and New Zealanders) are great world travelers, apparently immune to the boredom of long flights, and some of those seen on my visit I had already encountered at OHS, AGO, ICO, and BIOS conferences, as well as when just passing through Boston on their way to England or the continent.

Australia may indeed be a long way from us here, but it is well worth visiting, and indeed is a country that practically begs one to return. Its comfortable England-with-a dash-of California ambience, friendly people, interesting organs, and spectacular scenery (not to mention exotic animals and birds) should make it an attractive destination for any OHS members wishing to stretch their travel horizons. For the armchair traveler, membership in the OHTA and the accompanying subscription to its publications may be arranged by writing to the Organ Historical Trust of Australia, P. O. Box 200, Camberwell, Victoria 3124, Australia.
At Our Lady of Grace in Hoboken, New Jersey, George Ashdown Audsley designed the stencilling on the columns, walls, and organ, and collaborated in designing the organ which Philipp Wirsching built in 1909. The building is extant, with the organ much rebuilt and the walls now a peeling pink.
The building named the Bowling Green Offices on lower Broadway in New York City was designed by the architectural firm operated by the Audsley brothers. It still stands and was the largest such building in the city when it was completed in 1896.

AUDSLEY ARCHITECTURE IN AMERICA

George Ashdown Audsley (1838-1925) is best known in music circles for his extensive writings on the pipe organ. A series of articles in The English Mechanic (1866-1868) led to the publication of several books including Organ Handbook (ca. 1889), The Art of Organ-building (1905), The Organ of the Twentieth Century (1919), Organ-stops and Their Artistic Registration (1921), and the posthumous Temple of Tone (1925).

It should not be forgotten, however, that Audsley's actual occupation was that of architect. His training began in his native town of Elgin in northern Scotland. There, he apprenticed with the firm of Alexander and William Reid. This firm was seemingly quite local in its activities and never caught the attention of the architectural press.

In 1856, George relocated to Liverpool, England. His elder brother, William James Audsley (1833-1907), had preceded him there and practiced architecture as well as the mounting of prints for exhibition. George was briefly associated with two prominent Liverpool architects: John Cunningham (1799-1873), designer of the renowned Philharmonic Hall, and John Weightman, a city official charged with the oversight of municipal building projects. At the time of Audsley's tenure, Weightman was completing the city library and museum building. This structure was located just across the street from St. George's Hall, whose 1855 Willis organ would inspire Audsley's avocation.

By 1860, the two brothers had formed the firm of W. and G. Audsley. During the subsequent twenty-five years, the partnership is known to have designed seven churches, two synagogues, "important houses," a racquet club, a picture gallery, and possibly a building for the Y.M.C.A. and small office building. The firm oversaw the renovation of three additional churches. All of these were in or near Liverpool with the exception of a synagogue which was in London.

By the mid-1880s, the brothers had gone their separate ways, George relocating to the London suburb of Chiswick, and William to the United States. George designed his Chiswick home to include a forty by twenty-five-foot music room with a fifteen foot ceiling. The chamber organ designed and built by him was located there. William's activities are less apparent. He appears to have resided...
The Audsley brothers probably crossed the Atlantic on several visits. George had dealings with Hilborne and Frank Roosevelt in the 1880s, when he designed the case of the Great Barrington, Massachusetts, organ (Opus 113, 1883) as well as the cover of a Roosevelt organ catalog. It appears that a trip to England made by William resulted in the first American architectural commission.

Just prior to his departure on a European trip in June of 1884, Fredrick Layton, a wealthy food supplier of Milwaukee, Wisconsin, mentioned to some friends his desire to someday donate an art museum to the city. Word of this spread and Layton found himself embarrassed when the press inquired about the date of his benefaction. While on ship, he mentioned his predicament to the gentleman sitting opposite him at dinner - William J. Audsley. Whether George was also on the ship is not clear, but the result was the 1888 Layton Art Gallery of Milwaukee.

While the Audsley brothers were stanch supporters of the Gothic Revival in England, they sometimes used a neo-classical style for secular buildings. George attempted to name the style "Hellenic Renaissance," but "Neo Grec" would be more descriptive to architectural historians. It might be briefly described as a massive form of Italianate architecture, heavily decorated with ancient Greek ornament. This late Victorian manifestation of a neo-Grecian style particularly avoided the creation of the little white Grecian temples so popular with the earlier Greek Revival style. The particular form of ornament used by the Audsleys was an almost literal copy of the work of the Glasgow architect, Alexander Thomson (1817-1875). The sources of Thomson’s ornamentation included not only Greek, but also Egyptian and Indian motifs and forms.

The exterior of the art gallery measured 100 x 35 x 33 feet, and was constructed of cream color brick and molded terracotta ornaments. The Audsleys ascribed to the teachings of the English art theorist, John Ruskin (1819-1900), who greatly objected to falseness in building. To him, molded terracotta was inadmissible in a stone building as it was an imitation of carved work. However, its use was allowable in brick buildings as brick was considered to be molded material.

Two Egyptian columns stood guard at the entrance beside several columns of Hindu form with Greek ornamentation. The decorative forms above the windows were of similar derivation.

A vestibule opened into the 25 x 38 foot Sculpture Hall, which communicated with two 25 x 40 foot side rooms and a 30 x 80 rear gallery. The colorful interiors were richly furnished and illuminated by skylights with adjustable shades. After seventy years of use, the Layton Art Gallery at 758 North Jefferson Street was demolished in 1958.

About 1892, George Ashdown Audsley immigrated to the United States with his family. He initially settled in North Plainfield, New Jersey, where a married son and a nephew, Maurice and G. Catherall, resided in their own houses in the same town. What prompted George’s departure from England is not definitely known, though his house in New Jersey was quite modest compared to his Chiswick home. Eventually, George relocated to Yonkers, New York, another place with easy train commutation to New York City.

The next commission of W. & G. Audsley was most extraordinary given that their fame rested largely on church architecture. The firm was selected by Trask, Spencer & Company to design the largest office building ever erected to that time in New York City. Tall office buildings were utterly unknown in their native land, and the Audsleys looked to the work of American architects such as Dankmar Adler and Louis Sullivan for models.

The Bowling Green Offices (1896) still stands on lower Broadway, just opposite a small park used for lawn bowling in olden times. The building passed 192 feet through its block with a 162 foot principal facade on Broadway another on Greenwich Street. The structure essentially had two wings, each facing a street and separated by a large light court. A connecting corridor, containing the elevators and stairway, ran along the north side. The office floors of this sixteen-story building offered rental space of 18,740 square feet each. This exceeded that of taller buildings which had already reached twenty-five stories. The lower levels were designed to be retail spaces and utilized the space under the light court.

The Audsleys wisely decided to reserve most ornamentation for the ground level where it was more readily visible. On the Broadway facade, this took the form of a gray granite base: elaborately carved Egyptian and Indian forms covered with Greek anthemion ornament. Above the base, the facade became a series of light gray brick piers rising unbroken to the summit. Windows alternated with the piers in the same manner used in 1890 by Dankmar & Adler in their revolutionary Wainwright Building of St. Louis, Missouri.
Only the most up-to-date arrangements were employed at the Bowling Green Offices. The building frame, with columns placed every twenty feet, was entirely steel instead of brittle cast iron. Express and local elevators, originated just three years earlier by Dankmar Adler, were installed along with a modern fire-fighting system:

Although the building is fire-proof beyond question, yet as a precaution against small fires on any one floor, which if not properly subdued might cause annoyance to the tenants, a new and unique system will be employed . . . . This system obviates the necessity of all tanks on the roof, by means of stand pipes and drums for compressed air, capable of sustaining a pressure of 200 lbs. per square inch . . . . [creating] streams of water sufficient to flood the building in a short time . . . .

The ill-conceived reliance on fireproof materials rather than fire-evacuation considerations led to the original design of but a single open stairway for fire-escape for the entire building. The subsequent enclosure of the grillework elevator shafts and other fire safety alterations without aesthetic considerations has destroyed nearly all of the lobby's original appearance. The polychrome marble walls of the outer vestibule give some hint of its former appearance.

The Audsleys perhaps may be credited with design of at least two banks in the general area of Union County and Newark, New Jersey, in the late 1890s. The Architectural Archives at the University of Pennsylvania recently acquired two renderings in color of banks by son Berthold Audsley dated 1898. The form of the massive facades was very typical of the era, being taller than wide and consisting of a large central recess containing a pair of columns flanking a doorway. In one design, the columns are Egyptian, while the other features a Hindu form of Greek ornament. Both of these column types appeared in the portico of the earlier Layton Art Gallery. The upper portion of the facade in both designs was ornamented with the Greek orders used on the Bowling Green Offices. The exact construction dates and locations of these banks have yet to be determined.

The offices of W. & G. Audsley were located in their Bowling Green building for several years. By 1901, they were situated at 41 Union Square. The Audsleys moved out in 1908 following the arrival of another tenant, Robert Hope-Jones (1859-1914), an organbuilder for whom George had little respect.

About 1895, the Audsleys designed the stencil decorations for the interior renovation of Our Lady of Grace Church in nearby Hoboken, New Jersey. The plaster interior of the church was not at all to G. A. Audsley's liking because it originally attempted to imitate stonework. He had no objection to plasterwork, so long as it did not try to be something else. In his scheme, the walls were painted "old parchment" with illuminated manuscript-like ornamentation in subdued reds, blues, greens, and gold. The result must have been rather beautiful judging from the black and white photographs, but it has since been covered with thick pink paint which is now badly peeling.

A more durable feature of this church is the 1909 Phillip Wirsching organ designed by G. A. Audsley. Although altered, it remains an excellent example of Audsley's design in church organs in this country.

In 1898, the Audsleys completed a school building for St. Mary, Star of the Sea Roman Catholic Church in nearby Bayonne, New Jersey. It was constructed of red brick and contrasting light stone so as to harmonize with the existing church, rectory, and convent. A new school was constructed in the 1960s and the Audsley structure was presumably demolished at that time.

A large addition of a music room, with a Wirsching organ designed by G. A. Audsley, was made to the Yonkers, New York, home of Eugene C. Clark. This 40 x 25 foot room was done up in "Elizabethan style" with
dark-wood panelling and elaborate plasterwork ceiling. Both the organ and the residence have been demolished.

Perhaps the finest example of Audsley architecture in the United States is the 1906 St. Edward the Confessor Roman Catholic Church of Philadelphia, Pennsylvania. For the interior of this church, the Audsleys reused their 1873 design for St. Margaret's Anglican Church (burned 1961) in the Anfield section of Liverpool. Three shades of brick ranging from buff to nearly black and gray terracotta were used with black granite columns. The dark blue panels of the polychrome plaster ceiling were filled with many different gold religious symbols alternating with a leafy ornament. The altars were of polychrome marbles with tan and gold predominating. The exterior also owes much to the Liverpool church but was executed this time in gray granite and carved limestone instead of brick.

G. A. Audsley heartily disliked much of the American church architecture of the period. The narrow naves, iron columns, plaster walls and ceilings done up to imitate stone construction offended him. He thought it morally wrong to introduce falsehood into a church:

The persistent neglect of the governing principle of Truth has much lowered much of the Catholic church architecture in this country to the veriest travesty.

The plan of St. Edward's is most appealing. The seating area for the congregation is nearly square, measuring about 66 feet. No one is so far so as to not see or hear well. The commodious transept and crossing space provides an open area of 110 x 26 feet, while the spacious polygonal sanctuary measures 31 x 46 feet. The church is 175 feet in length with a ceiling that rises to 70 feet.

G. A. Audsley had designed the 1873 W. Hill & Son organ for St. Margaret's Anfield, Liverpool, and naturally wanted to repeat that achievement at his beloved St. Edward's. The church was originally served by an 1884 2-27 Hook and Hastings instrument brought from the previous building and installed in
a new case. In 1917, a replacement was being considered and Audsley again approached Philip Wirsching about building an instrument to his design. In 1925, however, the Hook & Hastings firm rebuilt the old instrument.

This was not so much a disaster for G. A. Audsley as the installation of the stained glass windows. He felt that glass designs should appear flat and not attempt three-dimensional imagery. The use of designs representing architectural frames resulted in nocturnal visits: "He avoided it in the daytime as much as possible because he detested its cheap windows, placed there without his advice."

St. Edwards still stands on the northeast corner of York and North Eighth streets. The only major alterations have been the removal of four unsafe limestone pinnacles which originally surmounted the 166-foot tower. The building, however, is greatly endangered. The congregation is small, and the neighborhood is full of abandoned houses. The church is scheduled for closing and it seems doubtful that there are any other groups that might use it.

St. Edwards would prove to be the last major project of the W. & G. Audsley firm. William J. Audsley died on 23 May 1907, followed by G. A.'s wife, Mary, on 7 September 1907 and George's unmarried daughter, Mary — one of his six children — on 20 April 1908. G. A. Audsley thereafter resided with his son Berthold but found his economic situation precarious. In 1910, he and Berthold returned to England with every intention of staying. George sold many of his personal effects, including his library, prior to the trip. It is supposed that all of the architectural drawings and papers were discarded at this time, as none are known to survive. In England George prepared a book on English Gothic architecture. It was about to be published in 1914 when World War I broke out, and the printing was cancelled. G. A. and Berthold Audsley returned to America by 1915.

In the final decade of this long life, G. A. Audsley devoted himself largely to his interest in organs. He was unsuccessful in obtaining architectural commissions. One last project appeared when a former curate of St. Edward's was appointed rector of the new St. Joan of Arc Parish in Philadelphia.

The first parish building activity was to be the school, and in 1920 Audsley was appointed architect. Construction of the tan brick and limestone building was delayed until 1921. As funding was scarce, certain portions of the interior were to remain unfinished. Audsley stayed with the priest, Edward Hawks, for extended periods during the planning and construction. On one occasion, Father Hawks was surprised with dinner à la Audsley:

On night he put on an apron and prepared a dish of scalloped oysters. He brought me bottles of a sauce prepared from his own recipe — one that was too costly to be marketable.

The school was completed in late 1922. On Palm Sunday of that year, the cornerstone, designed by Audsley, was put in place. Its motif of a cross within a circle is also to be found on the Audsley family monument at Mount Hope Cemetery in Yonkers, New York.

George Ashdown Audsley died on 21 June 1925, at the home of his son Berthold in Bloomfield, New Jersey, while working on the manuscript for The Temple of Tone. Oddly, his tombstone gives his birth date as "1839," instead of the frequently quoted "1838."

The Audsleys were unsuccessful in obtaining the following commissions: New York City Hall (1893); St. Patrick's Church, Norristown, Pennsylvania (1905); Roman Catholic Cathedral of St. Louis, Missouri (1905); and possibly an Episcopal Church in the Eckington area (north of Union Station) in the District of Columbia (1895).

George Ashdown Audsley was not an architectural innovator. The styles in which he worked had all been originated by others.

What distinguishes Audsley's work, perhaps, is the great attention to detail evident in the ornament and to traditional usages. The ceiling of St. Edwards, for instance, seemingly displays all of Audsley's Handbook of Christian Symbolism (1865). Likewise, one finds forms that are easily traceable to historical sources. To Audsley, architecture devoid of tradition was meaningless.

NOTES
1. No copies of this book are known to exist in England or the U.S. Probably a compilation of articles written for English Mechanic, the book no doubt repeated many of the themes he returned to over and over.


12. G. A. Audsley, *Description of the Church of Saint Edward the Confessor*, ca. 1903.


**MINUTES**

**National Council Meeting**

**August 5, 1995**

OHS on June 28, 1995. After consultation with Stephen Pinel, Kristin Farmer, and Lois Regestein, Bill Van Pelt accepted this donation. On July 25, 1995, Stephen removed the first 150 or more boxes from the Allen facilities in Macungie, Pennsylvania, where the Möller records have been moved. The Möller records, which are apparently complete and extensive, will triple the holdings of the OHS American Organ Archives and space is needed to house this collection.

**Treasurer's Report:** David Barnett, absent, supplied a written report with comparative balance sheets and income/expense statements which were reviewed by Bill Van Pelt. David wrote that the Society continues in good financial condition, and expects that we will conclude this fiscal year considerably ahead of last year due to increased membership and catalog sales income. David cautioned that his
**National Council Meeting**

**August 5, 1995**

**Ann Arbor, Michigan**

**Minutes**

Financial reports were only a "snapshot" as of July 31 because there is a lot of activity this time of year. Most conventions are held in the fall and winter months, but expenses items have not yet been paid. It is expected that the 1995 convention income will be less than budgeted, with attendance at fewer than 200 per day. Federal, state, and local tax forms have been filed and any taxes owed have been paid. There are no financial matters that require council action.

**Councillors' Reports:**

**Conventions - Peter Sykes**

Written report handed out by Alan Laufman, which updated upcoming convention plans and proposals for the future. The Hilbus Chapter asked to postpone their convention until at least the year 2001. In the meantime, Denver Colorado made a proposal for the year 1998. Other convention plans are on schedule. Alan also indicated that the typesetting cost for this year's hand-book seems to be significantly lower than last year's as a result of his being able to do more of the work himself this year and being able to bring in a sub-stantial amount of ad material without having to spend time creating new ads. Peter Sykes also handed out a written report, and there was more discussion pertaining to convention policy and compensation along with a list of some questions to consider about convention logistics. The council explored various options, and is still updating the Convention Sourcebook.

**Education - Cheryl Dreyers**

Attending the birth of her second child, Cheryl Dreyers could not be in attendance. Her written report was mailed to council. The five Biggs Fellows for the Ann Arbor convention are Stuart Ballinger, Justin Berg, David Eaton, Wil-liam Gardner, and Kathy Holland. There were four Historic Organ Recitals.

**Annual Meeting**

**August 7, 1995**

**Call to Order:** President Kristin Farmer called the meeting to order at 8:40 a.m.

**Approval of Minutes:** Stuart Ballinger moved and Tom Finch seconded acceptance of the 1994 Annual Meeting Minutes. The motion carried unanimously.

**Bill Van Pelt's Chairmanship**

Announced that Van Pelt had handed out a report by Van Pelt which had been an active and rewarding year. The four-CD set of the Baltimore convention is out and CD's of the Philadelphia and Longwood Gardens conventions will be out later this year. A major book by John Ogaszapian was published last year, *English Cathedral Music in New York City, 1628-1850*.... The OHS has been actively involved with the Pipe Organ Film Project. The Moller records have become available and are being considered for acquisition. A campaign to replenish the general fund as depleted by the accession of the Moller archives motion passed.

**Financial and Development - Richard Walker**

Bill Van Pelt informed us that a brochure collecting funds for the accession of the membership for the Moller archives accession. Richard Walker opined that we should be looking for a grant to help with the accession. He concluded the report.

**Historical Concerns - Lois Regestein**

Lois handed out written reports. Tim Smith of the Organ Citation Committee reported that since 1973, about 175 citations have been presented. He will start this year to follow up on those citations that have already been made and to complete a documentation. His committee consists of Ed Broadway, Alan Laufman, David Eaton, Scott Hun-tington, Alan Laufman, and Barbara Owen. John Ogaszapian reported that there were no worthy applications for the awards this year. However, there will be sending the computerized ex-tant organ list out to all members as it currently stands for their input, editing, and corrections. There are currently about 7,800 entries in the list. Elizabeth T. Schmitt visited Dr. Uwe Norrington in Berlin this summer. She submitted her summary, format and layout of the German organ database, some features of which may be incorporated into the OHS organ database. Lois also pointed out that $25,000 may be expended for accession of the Moller archives with up to an additional $5,000 for any contingencies. Motion passed.

**New Business**

1. It was moved by Richard Walker and seconded by Jonathan Ambrosino that $25,000 may be expended for accession of the Moller archives with up to an additional $5,000 for contingencies. Motion passed.

2. It was moved by Richard Walker and seconded by Lois Regestein to start a campaign to replenish the general fund as depleted by the accession of the Moller archives. Motion passed.

3. It was moved by Richard J. Ouellette and seconded by Peter Sykes to adopt a balanced budget of $250,138 for the 1995-96 fiscal year. Motion passed.

4. It was moved by Tom Rench and seconded by Peter Sykes to send a check for $550 for past services rendered. Motion passed.

5. It was moved by Richard J. Ou-ellette and seconded by Richard Walker to recommend review by the by-laws committee of the quorum requirements for the annual meetings and to present their findings to the next council meeting. Motion passed.

6. It was moved by Tom Rench and seconded by Jonathan Ambrosino to move the 1998 convention location from Washington, D.C., to Denver, Colorado. Motion passed.

7. It was moved by Peter Sykes and seconded by Jonathan Ambrosino that beginning with the 1996 OHS National Convention, the OHS will pay the candidate's total compensation of $150 for a recital no longer than 40 minutes, $300 for a recital of 41 minutes or more, and $100 for a lecture recital. Motion passed.

8. It was moved by Richard J. Ouellette and seconded by Lois Regestein that no recitalist be asked to play more than once every three years. Motion failed.

Before the meeting ended there was more discussion pertaining to convention policy, and adendas were made for the Annual Meeting.

Time and Place of next meeting: The next OHS meeting will be held on Saturday, January 28, 1996, at the American Organ Archives, Westminster Choir College in Princeton, N.J.

The meeting was adjourned by President Kristin Farmer at 4:15 p.m.

Richard J. Ouellette, Secretary
PIPEDREAMS

Program No. 9608 2/19/96

SOWERBY, Prize-winning composer Leo Sowerby
SOWERBY: Fanfare, for American Master .. , more music by Pulitzer
SOWERBY: Whimsical Variations-Lorenz
SOWERBY: Anthem, 0
SOWERBY: Medieval Poem-Rita Lilly, s; Fair
Rec ordings CD-7021* /Hohman; CD-7022* /
HEBBLE: Resoundings-David Messineo, o
LESUR:
PEETERS: Motet,
CALLAHAN: Anthem,
RICHARD RODGERS:
HENRI DALLIER: Toccata,
VIERNE: Grave and Final, fr 5th Organ Sym-
BRUCE SIMONDS: Dorian Prelude on Dies
Performers include Edward Berryman, Tom Haz-

Program No. 9609 2/26/96

From Newark's Sacred Heart ... solo organ and
choral selections feature the 153-rank Schantz in-
SOWERBY: Gothic CD-1016
SOWERBY: Whimiscal Variations-Lorenz
SOWERBY: Medieval Poem-Rita Lilly, s; Fair
Rec ordings CD-7021* /Hohman; CD-7022* /
HEBBLE: Resoundings-David Messineo, o
Program No. 9610 3/4/96

A Voice from the Past ... the mammith 10,000-
pipe former Minneapolis Auditorium Kimball
organ, now awaiting restoration in the city's new
Convention Center. The site悸s some music from its
"Fanfare for Now" concert with the Minnesota Or-
chestra and recorded in January just days before
it was dismantled for storage back in 1987.

HENDRIL: "Izlaert, Elats at s
RICHARD SCOTT: Cazelles, Medele;
BRUCE SIMonds: Dorian Prelude on Dies Int
MAURICE RAVEL: Pavane for a Dead Princess

Program No. 9611 3/11/96

For Two to Play ... couples at the consider wish
in the remarxible flexible repertoire for organ duet.
PHILIP MOORE: Allegro for Organ Duet—
Elizabeth and Raymond Chenault (Washington National Cathedral) Gothic CD-40979

Program No. 9612 3/18/96

The United States of Bach ... variety of approach
leads to a sense of pleasure in the music of Johnathan
Sebastian Bach as played by Americans.
BACH: Fantasy in G, C. 572—Paulaugh

Program No. 9613 3/25/96

Ornments Here and There ... a visit to recent organs
in San Diego, Sarasota and New Orleans
BRUHNS: Praeludium in g. BACH: Chorale
performed at the concert with the Minnesota Or-
chestra and recorded in January just days before
it was dismantled for storage back in 1987.
HENDRIL: "Izlaert, Elats at s
RICHARD SCOTT: Cazelles, Medele;
BRUCE SIMonds: Dorian Prelude on Dies Int
MAURICE RAVEL: Pavane for a Dead Princess

Program No. 9614 3/4/96

A Voice from the Past ... the mammith 10,000-
pipe former Minneapolis Auditorium Kimball
organ, now awaiting restoration in the city's new
Convention Center. The site悸s some music from its
"Fanfare for Now" concert with the Minnesota Or-
chestra and recorded in January just days before
it was dismantled for storage back in 1987.

HENDRIL: "Izlaert, Elats at s
RICHARD SCOTT: Cazelles, Medele;
BRUCE SIMonds: Dorian Prelude on Dies Int
MAURICE RAVEL: Pavane for a Dead Princess

Program No. 9615 3/18/96

The United States of Bach ... variety of approach
leads to a sense of pleasure in the music of Johnathan
Sebastian Bach as played by Americans.
BACH: Fantasy in G, C. 572—Paulaugh

Program No. 9616 3/25/96

Ornments Here and There ... a visit to recent organs
in San Diego, Sarasota and New Orleans
BRUHNS: Praeludium in g. BACH: Chorale
performed at the concert with the Minnesota Or-
chestra and recorded in January just days before
it was dismantled for storage back in 1987.
HENDRIL: "Izlaert, Elats at s
RICHARD SCOTT: Cazelles, Medele;
BRUCE SIMonds: Dorian Prelude on Dies Int
MAURICE RAVEL: Pavane for a Dead Princess

Program No. 9617 3/26/96

The United States of Bach ... variety of approach
leads to a sense of pleasure in the music of Johnathan
Sebastian Bach as played by Americans.
BACH: Fantasy in G, C. 572—Paulaugh

Program No. 9618 3/30/96

The United States of Bach ... variety of approach
leads to a sense of pleasure in the music of Johnathan
Sebastian Bach as played by Americans.
BACH: Fantasy in G, C. 572—Paulaugh

Program No. 9619 4/6/96

The United States of Bach ... variety of approach
leads to a sense of pleasure in the music of Johnathan
Sebastian Bach as played by Americans.
BACH: Fantasy in G, C. 572—Paulaugh

Program No. 9620 4/13/96

The United States of Bach ... variety of approach
leads to a sense of pleasure in the music of Johnathan
Sebastian Bach as played by Americans.
BACH: Fantasy in G, C. 572—Paulaugh

Program No. 9621 4/20/96

The United States of Bach ... variety of approach
leads to a sense of pleasure in the music of Johnathan
Sebastian Bach as played by Americans.
BACH: Fantasy in G, C. 572—Paulaugh