

Volume 39, Number 3, 1995

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



Some papers of the M. P. Möller Company await removal from the firm's former erecting room in 1995.



The Organ Historical Society

Post Office Box 26811
 Richmond, Virginia 23261
 (804)353-9226 FAX (804)353-9266

The National Council Officers and Councillors

TERM
 EXPIRES

- Kristin Farmer President (1997)
 3060 Fraternity Church Rd., Winston-Salem, NC 27107
- Thomas R. Rench Vice-President (1997)
 1601 Circlewood Dr., Racine, WI 53402
- Mark Brombaugh Secretary (1999)
 United Church on the Green, 323 Temple St., New Haven, CT 06511
- David M. Barnett Treasurer (appointed)
 423 N. Stafford Ave., Richmond, VA 23220
- Jonathan Ambrosino Councillor for Conventions (1999)
 318 Highland Ave., Norwalk, CT 06854
- J. Michael Barone Councillor for Organizational Concerns (1997)
 MPR, 45 E. 7th St., St. Paul, MN 55101
- John Lovegren Councillor for Education (1999)
 269 McKinley Ave, Grosse Pointe Farms, MI 48236
- Lois Regestein Councillor for Historical Concerns (1997)
 6 Worthington St., Boston, MA 02120
- Peter Sykes Councillor for Publications (1997)
 42 Boynton St., Boston, MA 02130-3209
- Richard Walker Councillor for Finance & Development (1999)
 P. O. Box 170, Hurricane, WV 25526

OHS Staff

- William T. Van Pelt Executive Director
 3217 Brook Rd., Richmond, VA 23227 (804) 353-9226
- Tom Johnson Administrative Assistant & Order Processing
- Jerry D. Morton Administration & Publications
- Stephen L. Pinel Archivist
 629 Edison Dr., East Windsor, NJ 08520 (609) 448-8427

THE TRACKER® Staff

- John K. Ogasapian Editor
- Jerry D. Morton Managing Editor
- William T. Van Pelt Production
- Susan & Michael Friesen, Alan Laufman, Elizabeth T. Schmitt
 Stephen Pinel, William Van Pelt Editorial Review

Committees

- Robert Zanca Biggs Fellowship
 4113 Tchoupitoulas St., New Orleans, LA 70115
- Alan M. Laufman Convention Coordinator
 P. O. Box 104, Harrisville, NH 03450
- Dana Hull 1995 Convention Chair
 1407 E. Stadium, Ann Arbor, MI 48104
- Patrick Murphy 1996 Convention, Philadelphia, PA
 Old Reading Pike, Suite 1D, Stowe, PA 19464
- James Hammann Development Committee
- Elizabeth Towne Schmitt Extant Organs
 1100 Joyce, Rolla, MO 65401 JSCHMITT@PHYSICS.UMR.EDU
- Charles Ferguson International Interests
 Box 44, E. Vassalboro, ME 04935
- William Hays, Rachelen Lien, Rosalind Mohnsen
 Keith Norrington, Lee Orr Nominating Committee
- John K. Ogasapian Organ Archive Fellowship
 Durgin 217, University of Massachusetts - Lowell 01854
- Timothy E. Smith Organ Citation
 16 Crown St., Worcester, MA 01609
- Marilyn Kay Stulken Recital Series
 1601 Circlewood Dr., Racine, WI 53402
- Cecil Adkins, Beth Alice Bullard, William Gatens, John Ogasapian,
 Lee Orr, John Panning, Marilyn Stulken, William T. Van Pelt
 Jonathan Ambrosino, Councillor & Chair Research & Publications
- Jon Moyer Slide-Tape Program
 204 W. Earle St., Greenville, SC 29609

OHS American Organ Archives at Talbott Library, Westminster Choir College, Princeton, New Jersey

Members may join any number of chapters.

- | Chapters,
Founding Date | Newsletter, Editor,
& Annual Dues | Membership
Inquiries |
|--------------------------------------------------------|--------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| Boston Organ Club
1965, '76 OHS Charter | column in <i>The North-east Organist</i> | Alan Laufman
Box 104
Harrisville, NH 03450 |
| Central New York,
1976 | <i>The Coupler</i> ,
Cullie Mowers, \$5 | Phil Williams
Box F
Remsen, NY 13438 |
| Chicago Midwest,
1980 | <i>The Stopt Diapason</i> ,
George J. Horwath &
Robert Voves, \$15 | Susan Friesen
1815 Somerfield Lane
Crystal Lake, IL 60014 |
| Eastern Iowa, 1982 | <i>Newsletter</i> ,
Dennis Ungs, \$7.50 | August Knoll
Box 486
Wheatland, IA 52777 |
| Greater New York
City, 1969 | column in <i>The North-east Organist</i> | Alan Laufman
Box 104
Harrisville, NH 03450 |
| Greater St. Louis,
1975 | <i>The Cypher</i> , Eliza-
beth Schmitt, \$5 | John D. Phillippe
4038 Sonora Ct.
Columbia, MO 65201 |
| Harmony Society
(Western PA & Ohio
Valley), 1990 | <i>Clariana</i> , The Rev. Leo
Longan, \$5 | Walt Adkins
476 First St.
Heidelberg, PA 15106 |
| Hilbus (Washington-
Baltimore), 1970 | <i>Where the Tracker Ac-
tion Is</i> , Carolyn Fix, \$5 | Ruth Charters
6617 Brawner St.
McLean, VA 22102 |
| Kentuckiana, 1990 | <i>Quarter Notes</i> , \$10 | Keith E. Norrington
629 Roseview Terrace
New Albany, IN 47150 |
| Memphis, 1992 | TBA, \$5 | Dennis S. Wujcik
45 N. Belvedere #101
Memphis, TN 38104-2517 |
| MIOHS (Michigan) | <i>The Impost</i> , \$5 | Henry Van Dyke
2445 Parker
Dearborn, MI 48124 |
| Mid-Hudson, New York,
1978 | <i>The Whistlebox</i> ,
to be announced | Stuart L. Ballinger
11 Lown Ct.
Poughkeepsie, NY 12603-3321 |
| New Orleans, 1983 | <i>The Swell Shoe</i> ,
Russel Deroche, \$10 | Rachelen Lien
1010 Nashville Avenue
New Orleans, LA 70015
contact Richmond |
| North Texas, 1990 | to be announced | David Ruberg
Box 2354
Seattle, WA 98111 |
| Pacific-Northwest,
1976 | <i>The Bellows Signal</i> ,
Beth Barber | Manuel Rosales
1737 Maltman Ave.
Los Angeles, CA 90026 |
| Pacific-Southwest,
1978 | <i>The Cremona</i> | Kristin Farmer
3060 Fraternity Church Rd.
Winston-Salem, NC 27107 |
| South Carolina, 1979 | <i>Newsletter</i> , to be
announced | James McFarland
114 N. George St.
Millersville, PA 17551 |
| Tannenberg (Central
Pa.), 1976 | <i>The Dieffenbuch</i> ,
John L. Speller, \$5 | Phyllis Frankenstein
120 Dana Drive
Beaver Dam, WI 53916 |
| Wisconsin, 1988 | <i>Die Winerflöte</i> ,
David Bohn, \$5 | |

THE TRACKER® is published four times a year by the Organ Historical Society, Inc., a non-profit, educational organization.

Annual membership dues, (including THE TRACKER): Regular members \$27 (over age 65, full-time students, and additional member in a household \$22); Contributing members \$37; Sustaining members \$55; Donors \$67; Patrons \$100; Supporters \$175; Benefactors \$250; Sponsors \$500. Institutions and businesses may be non-voting subscribers at the same rates. Foreign members and subscribers add \$8 for postage outside U. S. or \$15 for Air Mail outside North America. Back issues of THE TRACKER are obtainable at \$5 each or \$18 per volume, plus \$2.50 S&H. **Send membership dues, inquiries, and address changes to:** The Organ Historical Society, Inc., P. O. Box 26811, Richmond, Virginia 23261.

Advertisers may address inquiries to the Managing Editor. Advertisements do not imply OHS endorsement of goods or services. THE TRACKER does not accept advertising for electronic substitutes for the organ.

Editorial correspondence and articles may be addressed to the Managing Editor at the OHS post office box in Richmond, above. Responsibility for facts and opinions expressed in articles rests upon the authors and not upon the Organ Historical Society, Inc. Material accepted for publication in THE TRACKER becomes the property of the Organ Historical Society, Inc. Material published in THE TRACKER may not be reproduced without permission of the Editor.

The Organ Historical Society is not obligated to any commercial interest. There is no intention to discredit or recommend any existing organ firm. No such information inferred, implied, or construed in any form may be used in advertising or for any commercial purpose. The Society will prevent or prosecute any such use of its material, the name THE TRACKER, or the name THE ORGAN HISTORICAL SOCIETY. THE TRACKER® is a registered trademark. Copyright ©1996 The Organ Historical Society, Inc. ISSN: 0041-0330.

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

Baltimore: Center of German-American Organbuilding	10
Martin Kares Surveys Sixteen German Immigrants to Baltimore Who Established Organbuilding Shops in the City	
Organ Preservation "Down Under"	18
Barbara Owen Describes Organs Restored & Original in the Australian State of Victoria, Visiting New South Wales, Too	
Audsley Architecture in America	25
George Ashdown Audsley, the Organ Theorist and Author, Left a Legacy in Architecture Discussed by David H. Fox	
Book Reviews	5
<i>The Organ</i> , a Facsimile of a Periodical Published by Everette Truette of Boston, Reviewed by Barbara Owen	
<i>American Musical Life in Context and Practice to 1865</i> , Essays Edited by James R. Heintze, Reviewed by John Ogasapian	
Möller Acquisition Update	4
Obituary	5
Organ Update	6
Minutes	30

OPINION

John Ogasapian

The Media & the Organ World

OVER THE PAST COUPLE OF WEEKS, we encountered two extraordinary 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 Scares Minister to Death." 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 the thing up to full blast." 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 about 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 Texas divine's demise, since the pedagogic aspirations of supermarket tabloids (as seems obvious) seldom exceed entertainment for the empty-headed, it is inferable (however tenuously) that at least one set of editors was prepared to believe, with their eyes glued as always to the bottom line of the paper's balance sheet, that there was a justifiable amount of paying interest in the organ (or *an* organ, particularly a lethal one) among their readership, however brief and at whatever level of intelligence that interest might lay.

A corresponding decision — however much higher the level of substance, credibility, and intellectual integrity it may have involved — was made by CNN's producers. The principle (reluctant

COVER: Some of the papers of the Möller Organ Co., moved to the late firm's erecting room in Hagerstown, Maryland, were photographed by David C. Dauphinee, a former employee. By late January, 1996, OHS had raised some \$16,000 toward the \$30,000 expense estimated for their accession into the OHS American Organ Archives, now ongoing. More information, page 4.

though we may be to admit it) is the same. CNN, even more than the tabloid tycoons, has to keep its eye on the bottom line. TV time is money, and two-and-one-half minutes of TV time is a good deal of money. We learned from Keith Bigger that three CNN camera crews spent three days (including a Sunday) at the Temple, taking a lot of expensive time to put by a lot of expensive footage to edit into that two-and-one-half minute segment. Once again, with their eyes on the bottom line, the producers at CNN were prepared to 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 the 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.

LETTERS

Editor:

Please allow me to correct one error which I have introduced into my article on the metrical psalms in *The Tracker* 39:2. At the bottom of p. 25, I ascribed the article on church music in the *Gentleman's Magazine* for 1765 to Dr. William Hayes (1706-1777). In fact, as I now discover from Peter Ward Jones' article in the *New Grove's*, it was written not by Dr. Hayes but by his son, the Rev. William Hayes (1741-1790). I and many other people before me have been misled by the statement in the *Gentleman's Magazine* article that the author was a member of Worcester Cathedral. Dr. Hayes was Worcester Cathedral organist and his son was a Minor Canon of the cathedral. The date is wrong for Dr. Hayes, however, since by 1765 he had long left Worcester Cathedral and was the Professor of Music at Oxford University. A number of hymns and Anglican chants in commonly used collections are ascribed to Dr. Hayes. It would appear that most of these are also misattributed and were in fact written by his son.

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 fulfil 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.

David E. Wallace

RESTORATIONS

147 County Road Gorham, Maine 04038 (207) 839-6291



Harry Wilkinson

Ph. D. F. A. G. O.

Old St. Mary's Roman Catholic Church
Philadelphia



**WICKS
PIPE ORGANS**

WORLD CLASS BUILDER OF
MECHANICAL & DIRECT-ELECTRIC
ACTION ORGANS
— Since 1899 —

WICKS
PIPE
ORGAN
COMPANY

1-800-444-WICK 1-618-654-2191
1100 FIFTH ST. HIGHLAND, IL 62249

R. J. Brunner & Co.

ORGAN BUILDERS

3540 MARIETTA AVE., P.O. BOX 46, SILVER SPRING, PA 17575
(717) 285-3534

Keith Bigger

CURATOR, J.W. STEERE & SON ORGAN
THE BAPTIST TEMPLE, BROOKLYN, NEW YORK

**QUIMBY PIPE ORGANS
INCORPORATED**
WARRENSBURG, MISSOURI

208 MARSHALL P. O. BOX 434
WARRENSBURG, MISSOURI 64093
816/747-3066

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 look 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 articles.

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 Talbot 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

The Organ, Vols. I & II. Ed. Everett E. Truette. Facsimile reprint by the Boston Organ Club, 1995. ISBN 0-9610092-3-3. Available from OHS Catalog \$59.95 + 2.50 S&H.

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, Guilman, 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 Guilman. 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.

ROBERT DELCAMP, DMUS.

Recitals, Lectures, & Masterclasses

THE UNIVERSITY OF THE SOUTH, SEWANEE, TN 37375-1000

TELEPHONE: (615) 598-1275

Tracker Organs by Bedient...

Remember that there are parts of what it most concerns you to know which I cannot describe to you; you must come with me and see for yourself. The vision is for him who will see it. -Plotinus

4221 N.W. 37th Street, Lincoln, NE 68524-1919

(402) 470-3675 FAX 3676

Bond
ORGAN BUILDERS, INC.

2827 N.E. Glisan Street, Portland, OR 97232
Tel. 503/238-3987 Richard L. Bond, President Fax 503/238-0384

Reuter
Preferred Pipe Organs

ESTABLISHED 1917

1-913-843-2622 P.O. Box 486 Lawrence, Kansas 66044
MEMBER ISO Fax 1-913-843-3302 MEMBER APOBA



ROCHE
Organ Co., Inc.

799 West Water Street
Taunton, Massachusetts 02780

builders of fine mechanical
action organs

PHONE: (508) 823-0236

Member:
International Society of Organbuilders

J.C. TAYLOR & CO.
ORGANBUILDERS
TRACKER ACTION ORGANS

JAMES CAMERON TAYLOR

300 WEST SIXTH STREET
KAUKAUNA, WISCONSIN 54130
414-766-2491

world class (wûrld kläs) adj.
1. Surpassing all others in quality;
most excellent. 2. Of the very
highest quality. 3. The very best.

AUSTIN ORGANS, INC.

Excellence in Organbuilding Since 1893

For information about our fine instruments
or the name of your local Authorized Representative,
please call:

(203) 522-8293 or FAX (203) 524-9828

or write to us at:

156 Woodland Street - Hartford, Connecticut
06105

NOACK

THE NOACK ORGAN CO., INC.
MAIN AND SCHOOL STREETS
GEORGETOWN, MASS. 01833



J.F. NORDLIE COMPANY
PIPE ORGAN BUILDERS

504 South Charlotte Avenue
Sioux Falls, South Dakota 57103-2612
1-800-456-0834

CHARLES DODSLEY WALKER, FAGO

Trinity Episcopal Church
P. O. Box 400
Southport, Connecticut 06490

White Blower Mfg. Co.

2540 Webster Rd. • Lansing, MI 48917

For FREE catalog Slow & High Speed

CALL

1-800-433-4614

Blowers
from ¼ H.P.
\$780.⁰⁰

—American Made—

All of the above may be found in some form in present-day periodicals, but Truette also printed music in every issue, almost all of it by living composers. The Europeans were well represented, of course — Merkel, Dubois, Widor, Liszt, Volckmar, etc. — but a few Americans also appear, including John S. Camp and Truette himself. And where else does one find a serialized novel? Horatio Clarke's semi-autobiographical *The Organist's Retrospect* appeared in *The Organ* before being published as a book. Ongoing columns included "Mixtures," which gave snippets of news about organbuilders, organists, and performances, and "Cipherings," which gives us a look at the innocent (and heavily pun-laced) humor of the day. "Has the hand-organ stops?" "No, there is no stop to a hand-organ till you tell the man you will hit him with a brick if he doesn't move off."

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 to index the interesting entries in 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.

American Musical Life in Context and Practice to 1865. Ed. James R. Heintze. New York: Garland Publishing, Inc., 1994. x + 370 pp. ISBN 0-8153-0816-7. \$57.

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 in 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 Tunebook 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



COURTESY ANDOVER ORGAN CO.

1875 Wm. B. D. Simmons / 1995 Andover, Yarmouth, Maine

ORGAN UPDATE

FIRST PARISH CONGREGATIONAL, CHURCH, Yarmouth, ME, dedicated on May 19, 1995, a 2m ca. 1875 Wm. B. 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, MA. There it housed a 2m Estey, Op. 3076 of 1937 which the OCH dispersed. The Andover firm made no tonal alterations to the Great, added a 2' Octavin and Celeste to the Swell, revoiced the Swell Violin 4' as a principal and re-pitched the II Cornet. The Pedal was enlarged from two to six stops. The resulting stoplist:

ca. 1875 Wm. B. D. Simmons, Boston
1995 Andover Organ Co., Methuen, MA

GREAT 58 notes	SWELL (enclosed)
16' Tenoroon	8' Open Diapason
8' Open Diapason	8' Salicional
8' Dulciana	8' Celeste
8' Melodia	8' Stopped Diapason
4' Octave	4' Violin
4' Chimney Flute	4' Flute Harmonic
22 ³ / ₄ Twelfth	2' Octavin
2' Fifteenth	II Cornet
III Mixture	8' Oboe
8' Trumpet	PEDAL 30 notes
	16' Open Diapason
	16' Subbass
	8' Principal
	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 fulfilled 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.



ANDOVER

Box 36 Methuen, Massachusetts 01844
Telephone (508) 686-9600

The World's Foremost Restorers & Rebuilders of 19th Century American Organs
New Mechanical Organs Based on the Heritage of Great American Organbuilding

Historic Organs of Baltimore

Thirty Historic Organs, Baltimore to Westminster to Hanover

Four all-digital CDs for the Price of Two \$29.95
Includes 24-page booklet with stoplists, photos, and histories of the organs

THE ORGAN HISTORICAL SOCIETY



716-229-5888

4820 Bristol Valley Road
14424-9309



LEYSEN ORGAN CO.
PIPE ORGAN BUILDERS
AND RESTORERS

P. O. BOX 542 / BUFFALO, IOWA 52728 / 1-800-397-1242

Lois Regestein

6 Worthington Street
Boston, Massachusetts 02120

617-739-1340

Recitals

Recitals-Tuning-Maintenance

JAMES HAMMANN

4113 Tchoupitoulas St. New Orleans, Louisiana 70115

JOSEPH ADAM

First Prize Winner, St. Albans International Competition, 1991

Cathedral Organist
St. James Cathedral

804 Ninth Avenue, Seattle, WA 98104

1907 Hutchings-Votey, Op. 1623



JOHNSON
PIPE ORGAN BUILDERS, LTD.
P.O. BOX 25 LAKE CITY, IOWA 51449 (712) 464-8065

Patrick J. Murphy
& Associates
Organbuilders

Old Reading Pike Suite 1D
Stowe, PA 19464 215-970-9817



MILNAR ORGAN COMPANY

ORGANBUILDING & RESTORATIONS
3165 Hill Road
Eagleville, TN 37060
(615) 274-6400

Dennis, Derek, Jeff & Todd Milnar
and Associates

Gilbert F. Adams
Organbuilder

5104 Unionville Road
Monroe, NC 28110 (704) 283-0552



Charles W. McManis
ORGAN CONSULTANT
Design, Voicing & Tonal Finishing
(203) 266-4066
20 Cowles Road Woodbury, Connecticut 06798

Albert F. Robinson
A. A. G. O., Ch.M., L.T.C.L.

313 1/2 North James Street, Peekskill, New York 10566

ORGAN BUILDING & RESTORATION

T. R. RENCH & CO.
RACINE, WIS. 53403
1405 SIXTEENTH ST. • 414/633-9566

STEINER-RECK
Incorporated
ORGANBUILDERS

415 East Woodbine Street
Louisville, Kentucky 40208
Phone (502) 634-3636
(502) 634-3637



c. 1890 T. C. Lewis (attr.) in England

A 2m tracker built in 1878 and attributed to T. C. Lewis has been imported from England by OCH and installed by William Visscher & Associates at St. Augustine's Anglican Church in Chico, CA.

An entire 3-26 organ built in 1929 by Anton Gottfried's firm of Erie, PA, has been refurbished at the First Church of Christ, Scientist, in West Palm Beach, FL, by R. Joseph Wiessinger who represents the Reuter Organ Co. The Gottfried firm was primarily known as a supplier of well-made pipes and organ components. A new console was built by Reuter to replace a Reisner console of ca. 1970. The original pipes and windchests remain intact and the stoplist was extended through further unification ranks that were already unified. Eight ranks of strings "form a shimmering mass of quite beautiful sound. Six reeds were originally voiced by Anton Gottfried and revoiced by the firm in 1947," writes Mr. Wiessinger, continuing, "plans for further tonal modifications are in place and will mainly entail exchange of thick, wooly and opaque Diapasons for new Principals of a more pleasing, singing character."

OHS member Lee Lovallo of Sacramento, CA, has acquired and restored a ca. 1850 Jardine 1-7 and offers it for sale. The chamber-sized instrument features a fold-down keydesk typical of the period and an interesting history painstakingly traced by Lovallo. "C. S. Hahn, Nashville" and "Mrs. Laura Brown, Ewell, Tenn." are painted inside the organ, directing Lovallo's research to



ca. 1850 Jardine for sale

Nashville sources for information on the Brown family and Hahn. He also finds "Organ tuned &c when erected in the new church Dec 2 1887 . . . C. S. Hahn, Organ Builder, Nashville, Tenn." And, on a pallet box bung, "Organ taken from [Clarksville] Put up in Nashville Tenn [Aug 1880] C. S. Hahn" also "Organ all through [overhauled] April 1915 [by] G. J. Hetzel with the Hinners Organ Co. Pekin, Ill. —

G. J. Hetzel, Pomeroy, Ohio." A helpful Nashville librarian found the name of Charles Simon Hahn in the Nashville City Directories 1871-1898, 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, Ms. 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 she 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, and sold at auction by Butterfield's in



keydesk of Jardine

San Francisco in 1984 as a "Hahn Tracker Organ" to San Francisco organbuilder Edward Millington Stout. The stoplist:

ca. 1850 George Jardine
MANUAL 54 notes from C
8' Open Diapason 37m
8' Dulciana 35m
8' Clariana 35m
8' St. Diapason Tr. 2w, 33m chimney
8' St. Diapason Bass 19w
4' Principal 50m, 4w
2' Flute 34m, open
2' Fifteenth 54m

The roof of High Street Baptist Church in Danville, VA, was lost to a storm in late summer, 1995. Organbuilder George Payne of Louisa, 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, NY. Laurence Libin reports that the unsigned 1-5 instrument, attributed to Hall on the



ca. 1820 Thomas Hall, Vassar College

Cathedral of St. John the Baptist (Roman Catholic) in Charleston, SC, 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 Cornet II to the Récit and replacement of the 1988 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 vents, 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, IN, was dedicated on October 14, 1995, at the Catholic Church of the Assumption in Nashville, TN, where it replaces a dead electronic device. The Catholics' previous, tubular-pneumatic Möller had been destroyed during years of decline.



Johnson op. 819 while in Valparaiso

Rejuvenation of the vicinity and the buildings of this old German parish included acquisition, refurbishing, and installation of the Johnson as led by members of the parish and OHS member Albennia Bush Ladieu. The Milnar Organ Co. of Eagleville, TN, performed the work, retaining the stoplist and cone tuning. The original Johnson case was lost in 1956 when Julian Bulley moved the organ to chambers and electrified it. A supply-house console installed by Bulley is still used on the Johnson, which retains a refurbished electric action. Hopes are for a new console as funds permit. The Valparaiso congregation built a new church and the Johnson was moved to storage ca. 1990. Members of the Valparaiso congregation attended the dedication event, where the organ was blessed by the Bishop of Nashville and played by Mrs. Ladieu. William T. Van Pelt

basis of case design, was inaugurated October 8, 1995, in recital by Vassar organist Merellyn 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 1932 by Joseph M. Priaux, son-in-law of Thomas Hall's partner James L. Kemp; it was enlarged and erected by Louis F. Mohr & Co. Coincidentally, Thomas Hall built the first organ at Vassar in 1865.



First Church of Christ Scientist, Knoxville

Recycling parts, B. Rule & Co. has completed a new 2m electropneumatic organ at the First Church of Christ, Scientist, in Knoxville, TN. The Organ Clearing House provided windchests and pipes from a ca. 1930 W. W. Laws rebuild of an 1898 Hutchings, op. 442, which OCH had removed several years previous from Blaney Memorial Baptist Church in Dorchester Lower Mills, MA, shortly before the building was demolished. The new facade of the Rule organ includes case pipes from an 1899 Möller tracker, op. 325, the rest of which is for sale.

The 1988 Bedient op. 22 built for Christ Church Cathedral (Episcopal), Louisville, KY, was removed in mid-1995 by the Bedient firm and moved to the



1906 Skinner op. 136, Charleston, SC

COURTESY GENE BEDIENT

Organ Historical Society
National Convention
PHILADELPHIA
June 30—July 6, 1996
The Wanamaker Organ, Girard College, 30+ more
please see the back page of this magazine



Redman Organ Co.
816 E. VICKERY BLVD.
FORT WORTH, TX 76104
817 • 332 • 2953

MEMBER INTERNATIONAL SOCIETY OF ORGANBUILDERS ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

Repair and Service **Tuning and Additions**

Milliman Organ Co.
ROBERT L. MILLIMAN

3300 Patricia Dr.
Des Moines, Iowa 50322

1-515-270-6913

Classified Advertising

Pipe Organ for Sale: 1865 E. & G. G. Hook tracker, Opus 359, 1-9 stops. Free-standing and encased in ornate colonial pine case suitable for graining or painting. 27-note flate pedalboard. Organ has been fully stored. \$65,000 FOB Lawrence, MA. Contact Andover Organ Company, P. O. Box 36, Methuen, MA 01844. Telephone 508-686-9600; FAX 508-685-8208; e-mail andover4u@aol.com.

For Sale: 1-manual and pedal tracker, 9 ranks (including 16' Subbass), solid oak case. Five years old; excellent condition. \$39,500. 606-573-6311 (days); 606-664-7047 (eve.)

For Sale: Church Pipe Organ built by Casavant, 1954. Three manuals, 28 stops, 27 ranks. Excellent working condition. Beautiful voicing. Min. space req. 13'w x 11'd x 21'h. 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, 5 N 5th St., Richmond, VA 23219.

For Sale: Organ Parts and Supplies as follows: Schantz (1956) — 2-manual console, blower, and curtain 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 — (1967) 2-rank unit chest (4' Oct. & 2 2/3' 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



The family of Henry Niemann

Baltimore: Center of German-American Organbuilding

by Martin Kares*

from a lecture presented at the 1991 OHS Convention

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

Hans Martin Heinrich Kares, a native of Germany, serves as head of the Organ and Bell-Consulting Authority of the Protestant Church in the State of Badense. He obtained his B.Mus. in organ from Bridgewater College in Virginia and his Master's and Ph.D. degrees in musicology at Phillips University in Marburg, Germany. German influence on American organbuilding is the subject of his dissertation.

*edited for publication by Jerry Morton and Bruce B. Stevens

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

Neue Orgel-Fabrik
 von
G. Berger & A. Stein,
 South-George-Strasse,
 York, Pa.
 Empfehlen sich der hochw. Gesellschaft
 zur Anfertigung von Orgeln irgend be-
 liebiger Größe zu dem billigsten Preise
 und schnellster Bedienung. Reparaturen
 und Stimmen wird pünktlich besorgt. Jedes Instru-
 ment wird auf 5 Jahre garantiert.
Berger & Stein.

KATHOLISCHE VOLKSZEITUNG, VOL. 8 NO. 17, AUG. 8, 1867

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 Pinel 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 Haim.”

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 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 Knauff

The son of the Philadelphia German-American organbuilder Henry Knauff, 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.⁶ In 1857 he left for America and went to Cincinnati, where he was employed by John Closs. 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 Cavaillé-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, Cavaillé-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 Cavaillé-Coll appeared in the death column of the musical papers at the same time.⁷

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. He received many testimonials from the leading organists there testifying to its superiority, among which was one from the late Prof. Trutshel. 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 stolist:⁸

1871 Henry Niemann

Pfarr Kirche (Roman Catholic Parish Church), Meppen, Germany

HAUPTWERK	SCHWELLWERK	PEDAL
16' Bourdon	8' Geigenprincipal	16' Subbaß
8' Principal	8' Salicional	16' Violonbaß
8' Gedackt	8' Vox celeste	8' Principalbaß
8' Flute Harmonique	8' Gedackt	4' Octavbaß
8' Gamba	4' Flute Travers	16' Posaune
4' Octave	2' Flageolet	8' Trompete
4' Flöte dus	8' Basson Hautbois	
2 2/3' Quint		
2' Octav		
1 3/5' Tierce		
V Mixtur 2'		
8' Trompete		

LIST COMPILED BY STEPHEN PINEL

Organs Built By Henry Niemann, A Compiled List

Maryland

Baltimore . . .	Aisquith Street Presbyterian	1875
Baltimore . . .	Appold Methodist Episcopal Church	
Baltimore . . .	Associate Reformed Church 3	1892
Baltimore . . .	Eutaw Methodist Episcopal	1879?
Baltimore . . .	Eutaw Place Baptist Church	
Baltimore . . .	Faith Presbyterian Church	
Baltimore . . .	First Unitarian Church 2	1893
Baltimore . . .	Fulton Avenue Baptist Church	1905
Baltimore . . .	German Reformed Church	1877
Baltimore . . .	Grace English Lutheran Church . . . 2	1892
Baltimore . . .	Har Sinai Temple	
Baltimore . . .	Harlem Avenue Christian Church	
Baltimore . . .	Holy Martyrs R. C. Church	
Baltimore . . .	Holy Rosary R. C. Church	
Baltimore . . .	Macedonian Baptist Church	1883
Baltimore . . .	Orchard Street Methodist 1	1890
Baltimore . . .	Otterbein Methodist Church 2	1897
Baltimore . . .	R. C. Cathedral 3	1878
Baltimore . . .	St. Agnes R. C. Church	1884
Baltimore . . .	St. Alphonsus' R. C. Church	
Baltimore . . .	St. Anne's R. C. Church	1875?
Baltimore . . .	St. Barnabars' P. E. Church	
Baltimore . . .	St. John's Independent Methodist Church	
Baltimore . . .	St. Joseph's Passionist Monastery . 2	1887?
Baltimore . . .	St. Leo's R. C. Church 2	1881
Baltimore . . .	St. Mary's Asylum	1906
Baltimore . . .	St. Mary's Industrial School 1	1880
Baltimore . . .	St. Peter's R. C. Church 2	1893
Baltimore . . .	St. Thomas Aquinas R. C. Church	
Baltimore . . .	Second English Lutheran Church	
Baltimore . . .	Third English Lutheran Church	1878?
Bel Air	Presbyterian	
Cambridge . . .	Christ Church, Episcopal	
Easton	Christ Church, Episcopal	1884?
Easton	Ebenezer Methodist Episcopal Church	
Easton	Methodist Episcopal Church	1877
Easton	Trinity Cathedral	
Gardenville . .	Jerusalem Lutheran Church	
Pocomoke City	Presbyterian Church	
Princess Ann . .	Episcopal	
Taneytown . . .	St. Joseph's (rebuild) 1	
Texas	St. Joseph's R. C. Church	
Pennsylvania		
Scranton	St. Peter's R. C. Cathedral	
Virginia		
Lynchburg . . .	Centenary Church	1894?

Thus a somewhat disillusioned Niemann returned to America and settled, perhaps because of the influence of Rohlfsing, 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 had just previously housed the organbuilding shop of Heilner & Schumacher. After Niemann left the shop 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 informations 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. McKendree 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. Andreas, 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



WILLIAM T. VAN PELT

The 1887? Niemann organ at St. Josephs (former) Passionist Monastery in Baltimore was played during the 1991 OHS National Convention by Peter Sykes, whose performance is heard on the OHS 4-CD set, Historic Organs of Baltimore.

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. F. 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

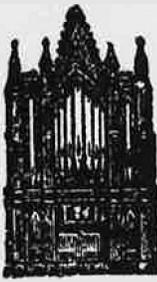
Pomplitz, born about 1825, received his technical training in Germany where he worked for the North German organbuilder Eberhardt, the court organbuilder in the city of Braunschweig. Pomplitz assisted Eberhardt in building several organs, including those in the Reformed Church in Hannover and in the Braunschweig Cathedral. Unfortunately no Eberhardt-Pomplitz organ has survived.⁹



**Gebr. Barkhoff,
Orgelbauer,
Pittsburg, Pa.**

Reparaturen und Einrichtungen werden
auf's Pünktlichste besorgt.
Briefe beliebe man zu adressiren:
**BARKHOFF BROTHERS,
Lock Box 100,
MOUNT OLIVER, Allegheny Co., Pa.
(51,1,65)**

L. POMPLITZ. J. W. OTTO.



**Pomplitz & Co.,
Verfertiger von
Kirchen-Organen,
(Etabliert 1851.)**

Diese Compagnie führt das Orgelbau-
Geschäft fort an der
**Ecke Pratt- und Albemarle-Str.
Baltimore, Md.**

Contracte werden zu den liberalsten Bedingungen ein-
gegangen und alle Instrumente, als dauerhaft und im
schönsten Style erbaut, garantirt. Alte Orgeln werden
reparirt und gestimmt, sowie auch für neue in Tausch
genommen. Beliebige Aufträge sende man an:

**Pomplitz & Co.,
Ecke Pratt- und Albemarle-Str., Baltimore.**



**Heinrich Niemann,
Kirchen-
Orgelbauer,
10 & 12 N.-High-Str.,
zwischen Baltimore- und Fayette-Str.,
(48, 6nte) Baltimore, Md.**

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 in for new ones. Any orders one 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 the 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 Louisa [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[homas] 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. Loretz, 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. Loretz'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 Neukomm; 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. Loretz'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 this 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.¹⁰

Wilhelm Rassmann

The Rassmann family of organbuilders lived and worked in the town of Möttau, located in the State of Hussia. Wilhelm Rassmann, born in 1861, was a third-generation organbuilder. There was not enough organbuilding 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 Möttau.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 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:

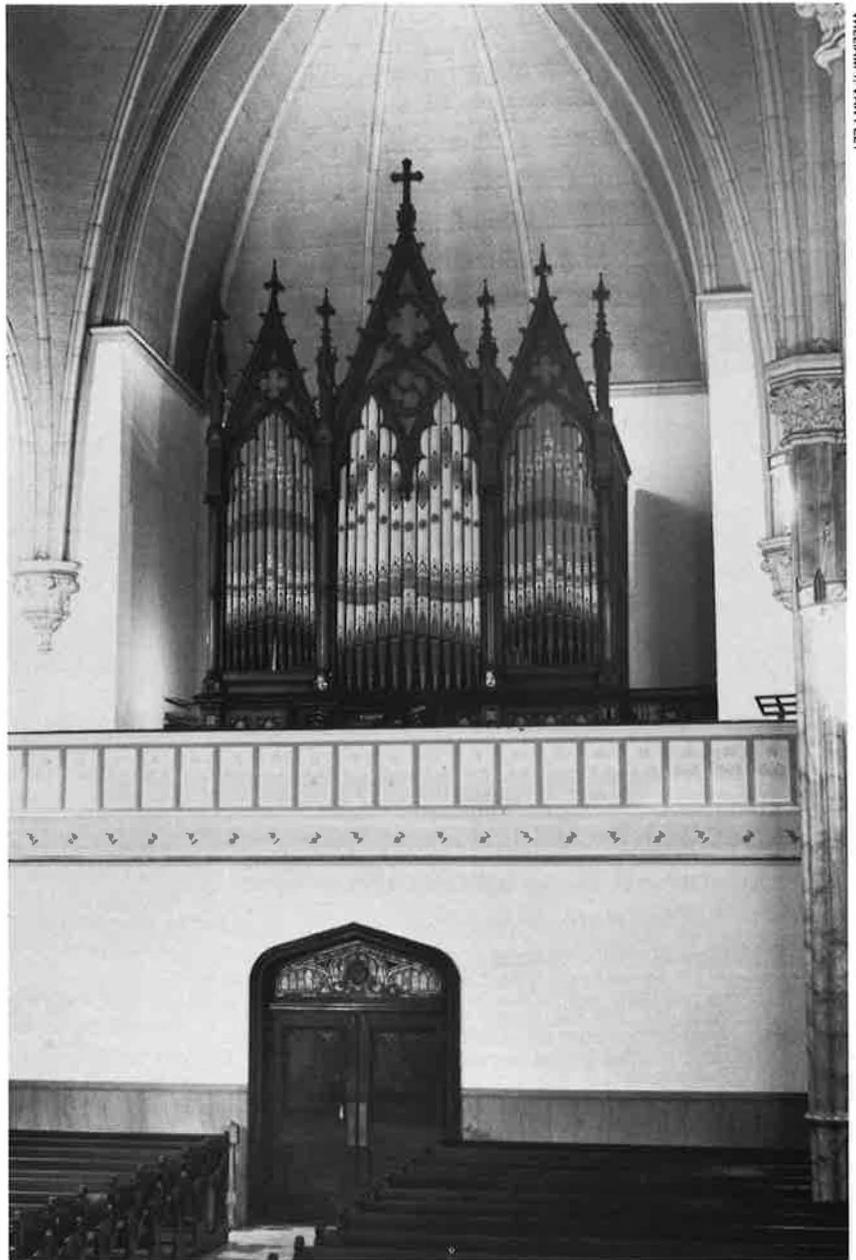
Georg A. Schumacher, Manufacturer of church-organs, No. 10 and 12 North-High-Street, Baltimore, Md. I beg to inform the esteemed clergy, the gentlemen organists, and the church-committees in general, that I now obtain the ability to build organs to any price, largeness, style and compass. Repairs and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



The 1886 Ganter & Schumacher at Holy Cross Church is heard on the OHS 4-CD set, *Historic Organs of Baltimore*, as played by Michael Britt at the 1991 OHS National Convention.

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.

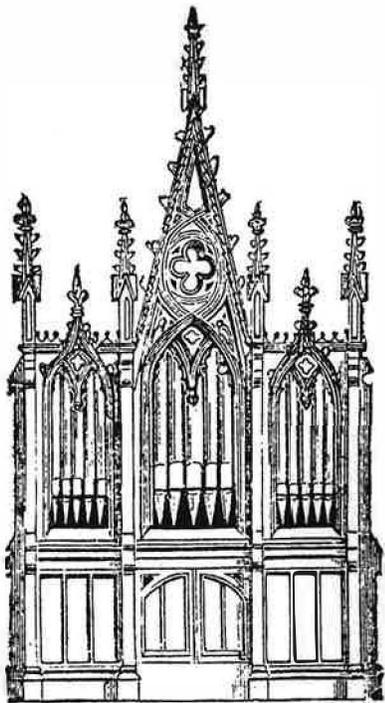
Gottlieb Sommer

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 organbuilder 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.

Georg A. Schumacher,
Verfertiger von



Kirchen - Orgeln,
No. 10 und 12 N.-High-Strasse,
Baltimore, Md.

Ich erlaube mir, die hochw. Geistlichkeit, die H. Organisten, sowie die Kirchen-Comite'n im Allgemeinen darauf aufmerksam zu machen, daß ich nun in der Lage bin, Orgeln zu irgend einem Preise, Größe, Style und Umfange zu bauen. Reparaturen und Stimmen werden prompt und zu den annehmbarsten Preisen besorgt. Ich erlaube mir ferner beizufügen, eine

Empfehlung.

Ich, der Unterzeichnete, becheinige hiermit, daß die von dem Herrn Georg A. Schumacher kürzlich gebaute neue Orgel für die St. Michaels-Kirche in Baltimore, Md., zur allgemeinen Zufriedenheit ausgefallen ist, sowie, daß dieselbe in jeder Beziehung allen Erwartungen der dabel Beteiligten entsprochen hat. Aus diesem Grunde verdient der besagte Herr Georg A. Schumacher eine recht vergütete Empfehlung und Begünstigung seitens Derjenigen, welche gefonnen sind, sich ein Meisterwerk in der Orgelbaukunst anzuschaffen.

Peter Zimmer, Rector der St. Michael's-Kirche,
(26-15, 1st) **Baltimore, Md.**

By 1867 Stein had moved to York, Pennsylvania, where he was in a partnership with Georg Berger. This lasted only one year. In 1868 he was already employed as a journeyman to Hall, Labagh & Company. In the 1870s he went to work for the Roosevelts, and in 1880 he became head of the Roosevelt branch in Baltimore. In 1887 he became general superintendent at the New York Roosevelt shop, where he stayed until the business ceased operations in 1892. In a Baltimore book of 1900, this New York phase of Stein's career was commented on as follows:¹³

Some of the most famous organs in the country were manufactured there under Mr. Stein's supervision, the great Auditorium organ of Chicago being one of the number. In January 1893, Mr. Frank Roosevelt retired from business and transferred all his business interests in Baltimore, Washington and the South to Mr. Stein, issuing a special circular letter to the public, highly recommending him to the favorable confidence of all interested in organs.

KATHOLISCHE VOLKSZEITUNG, VOL. 15 NO. 47, MARCH 13, 1875

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, extends 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 high, with attached pedal. Almost new, for \$275.
- (4) One with 4 stops from H. Berger for \$275.

A. Pomplitz, Corner Pratt and Albemarle 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 2½ feet deep. \$200.

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

A. Pomplitz, organbuilder, corner of Pratt and Albemarle 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 knight'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 Volkszeitung* in 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.



BILL VAN PELT

The 1901 Adam Stein 3m tracker at St. Mary’s Episcopal Church in the Hampden section of Baltimore is heard as played by James Hammann on the OHS set of Historic Organs in Baltimore, recorded during the 1991 OHS National Convention.

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 organbuilders in American organbuilding history.

Notes

1. Undated newspaper clipping from the *Dispatch*, quoted by: Cleveland Fisher, “Henry F. Berger,” *The Tracker*, 8:2 (1964), 2.
2. Hermann Fischer and Theodor Wohnhaus, *Historische Orgeln in Oberfranken* (München, Zürich, 1985), p. 31.
3. *Die Orgelbauzeitung*, 1:19 (Berlin, October 1, 1879), 150.
4. *Ibid.*, Nos. 17-19.
5. *The Tracker*, 32:1 (1988), 21.
6. Winfried Schleppehorst, *Die Orgeln in Westlichen Niedersachsen*, (Kassel, 1975), p. 58.
7. *Illustrated History of the Baltimore Federation of Labor*, Baltimore, 1900, p. 199ff.
8. *Ibid.*
9. “Kircheinweihung in Ohio,” *Reformierte Kirchenzeitung*, (June 24, 1869) 33:25:4.
10. William Czelusniak, “The Pomplitz Organ at Cunningham,” *The Tracker*, 26:2 (1982), 17.
11. Letter, H. P. Mebold to the author, July, 1991.
12. *150 Jahre Gebrüder Rohlfing — Der Werdegang des Hauses Gebrüder Rohlfing*, (Osnabrück, 1940).
13. Anonymous article of about 1990, in files of Thomas Eader, in the American Organ Archives, Princeton.
14. Raymond J. Brunner, “Baltimore Organs and Organbuilding in the Nineteenth Century,” *The Tracker*, 35:2 (1991).
15. Kathleen N. Conzen, “Patterns of German-American History,” in *Germans in America* (Philadelphia, 1984), p. 25.
16. *Die Orgelbauzeitung*, 1:18 (Berlin, 1879).

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 Paramatta 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 organbuilders 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. There were also many smaller operations whose major work seems to have been installing and maintaining the imported organs which after the middle of the century came in increasing numbers (and often increasing size) from British builders such as Bevington, Hill, Smith, Gray, Nicholson, Bates, Holdich, Willis, Casson, Walker, and others.

As may be expected, most of the organs were located in churches and cathedrals, but Australia also adopted with enthusiasm the

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 1956 and in many capacities since.



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.

1891 Fincham & Hobday, Melbourne, Australia St. John-the-Evangelist Anglican Church, Soldier’s Hill

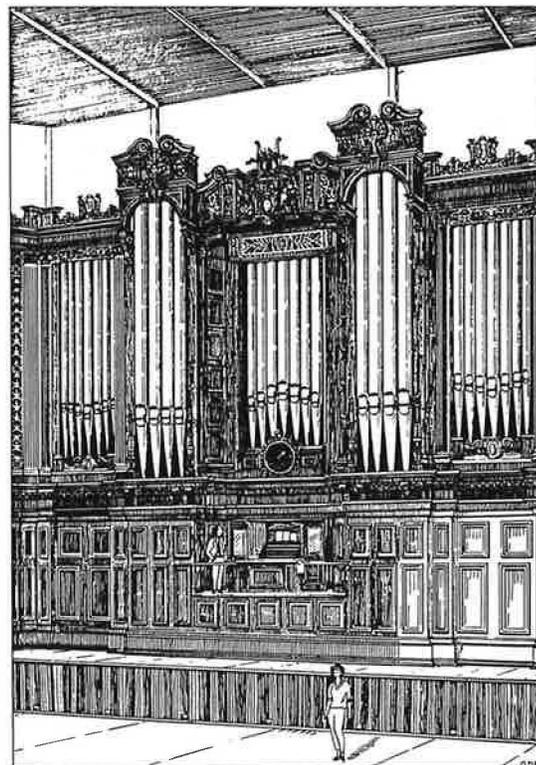
Great	Swell	Pedal
8’ Open Diapason	16’ Double Diapason	16’ Open Diapason
8’ Loud Gamba	8’ Open Diapason	16’ Bourdon
8’ Claribel	8’ Gedact	
8’ Dulciana	8’ Gamba GROOVED BASS	3 couplers
4’ Principal	4’ Octave	6 composition peds
4’ Suabe Flute	4’ Flute	Trigger Swell lever
2’ Fifteenth	III Mixture ALTERED	Attached drawknob console
8’ Clarionet PREP.	2’ Superoctave	Mechanical action
	8’ Oboe	

British tradition of town halls, and with them, the uniquely British town hall organs. 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 (1929).

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

**1929 Hill, Norman & Beard, London, England, Op. 2650
Melbourne Town Hall, Melbourne, Australia**

Great unenclosed	8' Lieblich Gedeckt	<i>section 2</i>
16' Tibia Profunda (A)	8' Corno Flute	8' Viole Sourdine
16' Double Open Diapason (B)	4' Lieblich Flöte	8' Viol Célestes TC
8' Diapason Phonor	4' Echo Viola	8' Zauber Flöte
8' Open Diapason I	2' Harmonic Piccolo	8' Unda Maris TC
8' Tibia Plena	III Dulciana Cornet (12-15-17)	IV Harmonia Aetheria
4' Octave Diapason	[now Twelfth 3]	8' Post Horn
Great enclosed	8' Closed Horn	Tremulant
[shutters removed 1960s]	Tremulant	Harp
8' Open Diapason II	Solo enclosed except Tuba	Echo Pedal
8' Gamba Major	Sonora	16' Violone (synthetic)
8' Hohl Flöte	16' Quintaton	16' Bourdon (J)
4' Principal	8' Violoncello	8' Flute Bass (J)
4' Wald Flöte	8' Salicional	Pedal
2½ Stopped Quint	8' Harmonic Claribel	32' Tibia Profunda (A)
2' Fifteenth	4' Concert Flöte Harmonique	32' Double Open Diapason (K)
1½ Tierce	2' Harmonic Piccolo	wood metal
VI-VII Grand Fourmiture	16' Schalmel (G)	16' Great Bass (L)
(12-15-17-10-21-22) (C)	8' Clarinet	16' Tibia Profunda (A)
[composition altered]	8' Orchestral Oboe	16' Open Diapason (K) metal
32' Contra Trombone [storage]	Tremulant	16' Contra Bass (B)
16' Trombone (D)	16' Tuba (H)	16' Violone (E)
8' Tromba	8' Tuba (H)	16' String Bass (I)
8' Harmonic Trumpet	4' Tuba (H)	16' Bourdon
4' Clarion	8' Tuba Sonora	16' Contra Salicional (F)
Swell	Glockenspiel	102½' Quint (L)
16' Violone	Clarion	8' Flute Major (L)
8' Diapason Phonor	Orchestral String	8' Principal (K)
8' Geigen Principal	(enclosed with solo: floating)	8' Violoncello (E)
8' Cor de Nuit	16' Contra Viola	8' Stopped Flute (M)
8' Aeoline	8' Tibia Clausa	4' Super Octave (K)
8' Vox Angelica FF	8' Viol d'Orchestre II	VI Grand Fourmiture (part C)
4' Octave Gamba	8' String Céleste II	32' Diaphone (N)
4' Harmonic Flute	4' Octave Viola	16' Diaphone (N)
2½ Harmonic Quint	3½ Tiercina	16' Tuba (H)
2' Salicetina	2½ Quint Viola	16' Trombone (D)
III Mixture (10-12-15)	2' Violette	16' Schalmal (G)
8' Oboe	Tremulant	8' Tuba (H)
8' Vox Humana	Echo (enclosed: all in storage)	
Tremulant	<i>section 1</i>	
8' Double Trumpet	16' Lieblich Gedeckt (J)	Compass: 61/32
8' Horn	8' Lieblich Gedeckt (J)	41 couplers (including transfer
8' Orchestral Trumpet	8' Lieblich Flöte (J)	couplers)
4' Clarion	4' Geigen Principal	Thumb & toe pistons, partly ad-
Choir enclosed	4' Viola	justable
[shutters removed 1960s]	4' Tibia Mollis	Balanced electropneumatic swell
16' Contra Salicional (F)	8' Musette	pedals
8' Horn Diapason	8' Vox Mystica	Attached drawknob console
		Electropneumatic action

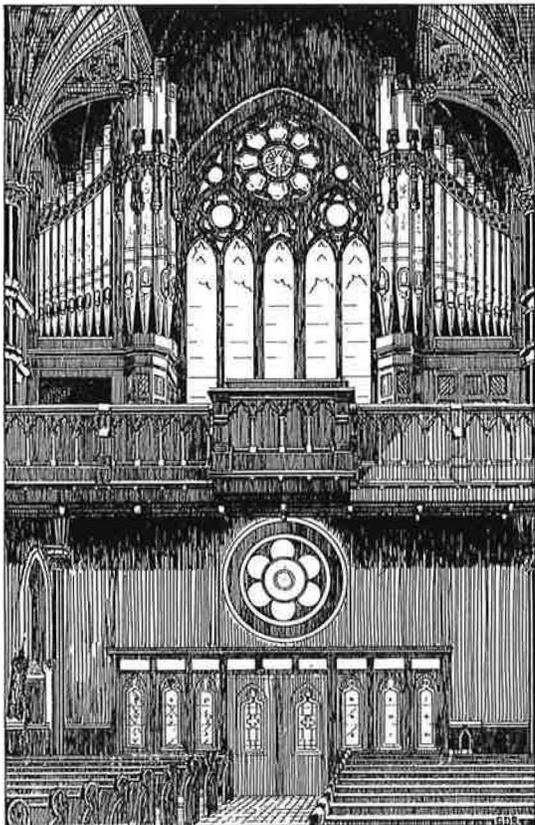


1929 Hill, Norman & Beard, Melbourne Town Hall

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.



1903 Fincham, Loreto Abbey, Mary's Mount, Victoria, Australia



GRAEME RUSHWORTH

1898 George Fincham, St. Mary's Star-of-the-Sea, West Melbourne, Australia

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.

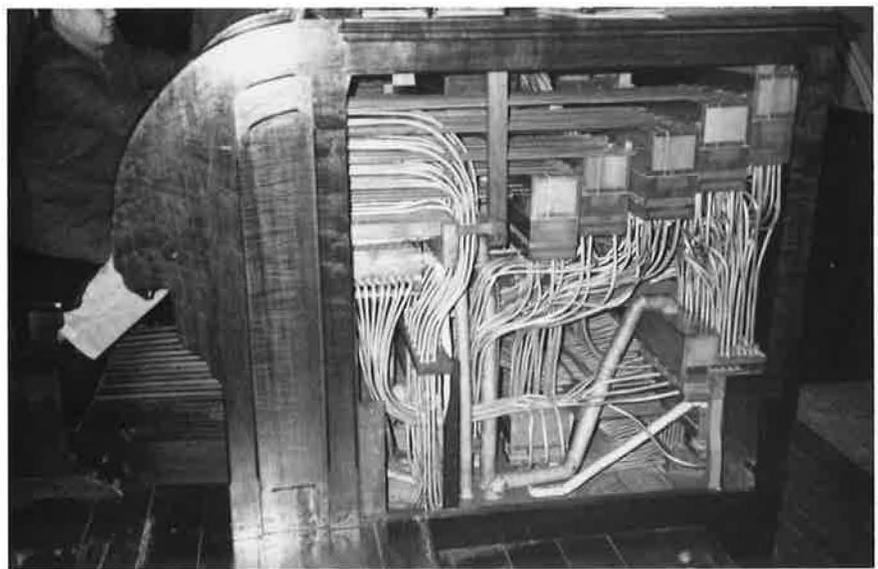
The 1994 conference was centered in Melbourne and some often spectacularly scenic parts of Victoria to the west, with an emphasis on the 19th-century work of George Fincham (and Fincham & Hobday). But also seen were organs by Australian builders Alfred Fuller, J. E. Dodd, Frederick Taylor, and William 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 Wurliitzer 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



BARBARA OWEN



The entirely tubular console of the 1898 George Fincham, St. Mary's Star-of-the-Sea

**1898-1900 George Fincham, Melbourne
res. 1994 South Island Organ Co., Timaru, New Zealand
St. Mary's Star-of-the-Sea Church, West Melbourne**

Great	8' Stopped Diapason	8' Clarionet
16' Double Open Diapason	8' Gamba (gvd bass)	8' Orchestral Oboe TC
8' No. 1 Open Diapason	8' Celeste TC	Tremulant
8' No. 2 Open Diapason	4' Octave	Pedal
8' Claribel	4' Röhr Flöte [sic]	16' Open Diapason (metal)
4' Principal	2' Piccolo	16' Open Diapason (wood)
4' Flute	8' Cornopean	16' Bourdon
3' Twelfth	8' Oboe	8' Violon (wd)
2' Fifteenth	8' Vox Humana	8' Bass Flute (wd)
III Mixture (17-19-22)	4' Clarion	4' Fifteenth (sm)
16' Double Trumpet	Tremulant	13 couplers
8' Posaune	Choir	Compass: 61/30
4' Clarion	8' Hohl Flute	Fixed thumb & toe pistons
Swell	8' Gedact	Lever pedals (trigger) to
16' Bourdon	8' Dulciana	Swell and Choir
8' Open Diapason	4' Harmonic Flute	Detached drawknob console
8' Hohl Flute	2' Flageolet	Tubular-pneumatic action

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



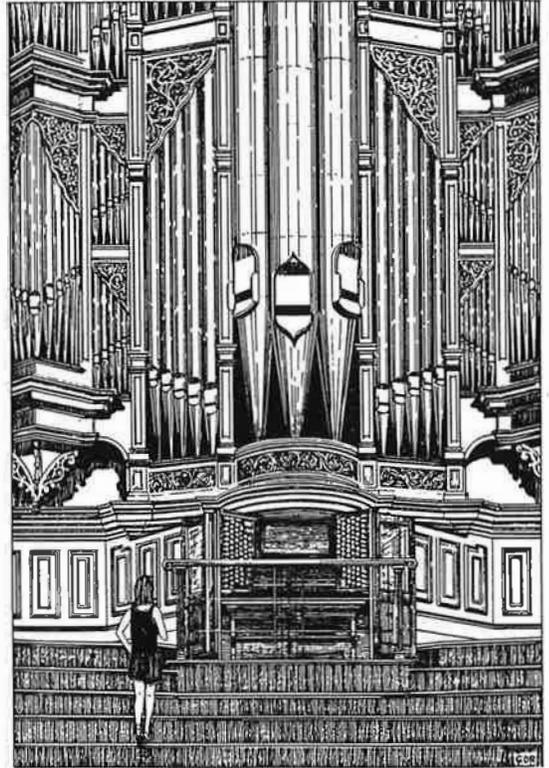
1877 George Fincham, Church of All Nations, Carlton, Victoria, Australia. Keydesk below



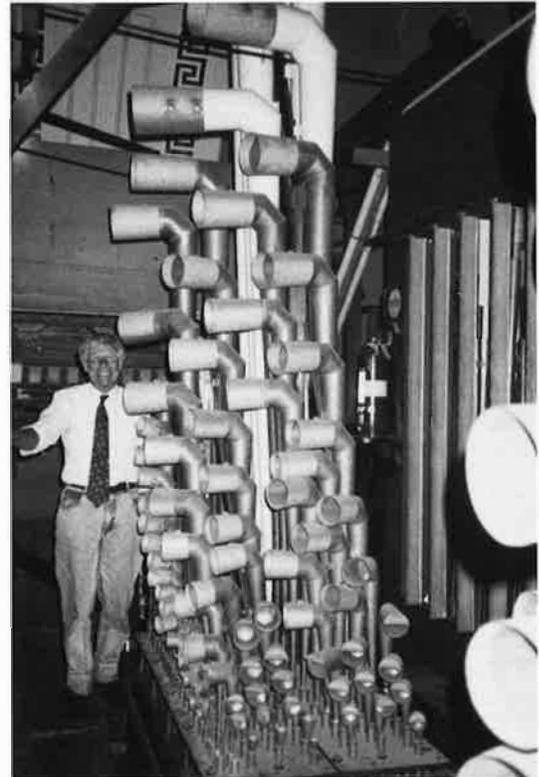
**1877/86 George Fincham
Church of All Nations, Carlton**

- GREAT** 56 notes
 8' Open Diapason
 8' Stopped Bass (CC-BB)
 8' Clarabella TC
 8' Dulciana
 4' Principal
 4' Flute
 2 2/3' Twelfth
 2' Fifteenth
 11 Mixture (19-22)
 8' Trumpet
- SWELL** 56 notes, added 1886
 8' Open Diapason GROOVED BASS
 8' Gedact
 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

cathedral organ and is comparable in size and quality to the better-known Lewis of 1897 in England's Southwark Cathedral. Although it has been electrified (it was originally tubular), it is tonally intact and was recently restored by Harrison & Harrison of Durham. Through the kindness of organist June Nixon I later had the opportunity to spend some time with this fine instrument.

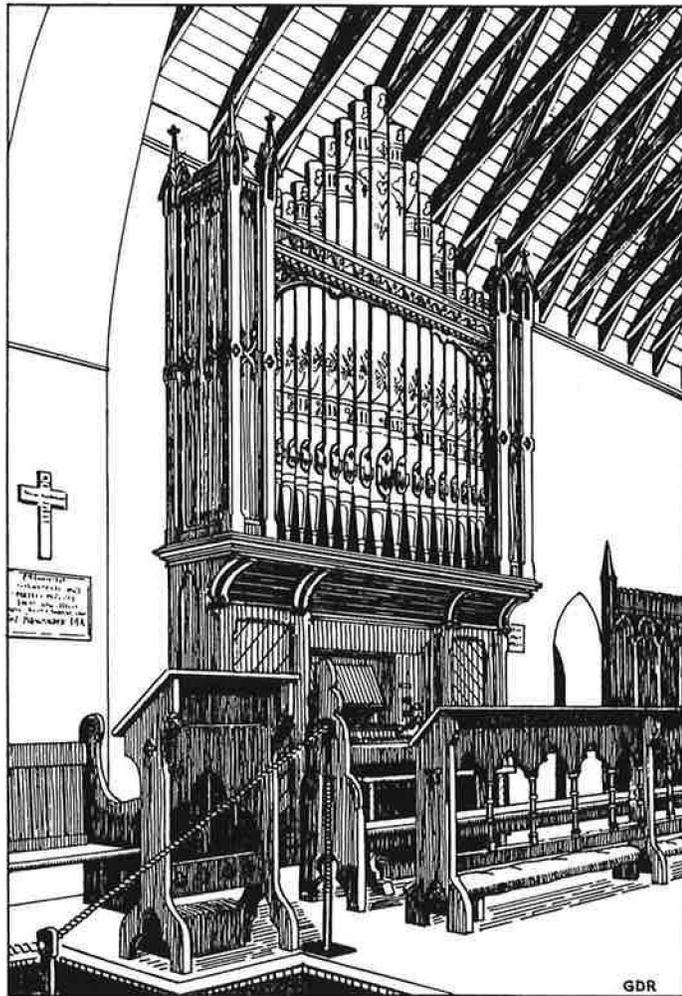


1890 Hill Organ, Sydney Town Hall. Graeme Rushworth with its Tubas, below



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 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



1893 Fincham & Hobday, Holy Trinity Anglican Church, Maldon, Victoria

1893 Fincham & Hobday, Melbourne restored 1991 Australian Pipe Organs Holy Trinity Anglican Church, Maldon, Victoria, Australia

GREAT 56 notes	PEDAL 30 notes
8' Open Diapason	16' Bourdon
8' Stop Diapason	3 couplers
8' Dulciana (gvd bass)	2 composition pedals to Great
4' Principal	Trigger Swell lever
SWELL 56 notes	Attached keydesk
8' Violin Diapason (gvd bass)	Mechanical action
8' Rohr Flöte	
4' Octave	
8' Oboe	

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,



1890 Alfred Fuller, Redemptorist Monastery Chapel, Wendouree

1890 Alfred Fuller, Kew, Victoria, Australia Redemptorist Monastery, Wendouree

GREAT	SWELL trigger swell pedal
8' Open Diapason	8' Violin Diapason GVD. BASS
8' Claribel	8' Clarionet Flute
8' Dulciana GVD. BASS	8' Salicional GVD. BASS
4' Principal	4' Wald Flute
2' Harmonic Piccolo	PEDAL 4 couplers
	16' Bourdon mechanical action



A rare Wurlitzer residence organ built in 1917 for the firm's Australian representative, William Alfred Crowle of Sydney, was installed successively in three of his homes, then was moved in 1928 to a residence North Geelong, Victoria, where it remains.

**ca. 1865 Bevington & Sons, London
Baptist Church, Hamilton, Victoria**

Manual 54 notes, enclosed
8' Open Diapason (gvd bass)
8' Stopped Diapason
8' Dulciana (gvd bass)
4' Principal
2' Fifteenth
PEDAL originally 12 notes,
now 30, pulldown only
2 composition pedals
Trigger swell lever
Attached-drawknob keydesk
Mechanical action

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 Hall organist Robert Ampt, spent a few hours touring and playing



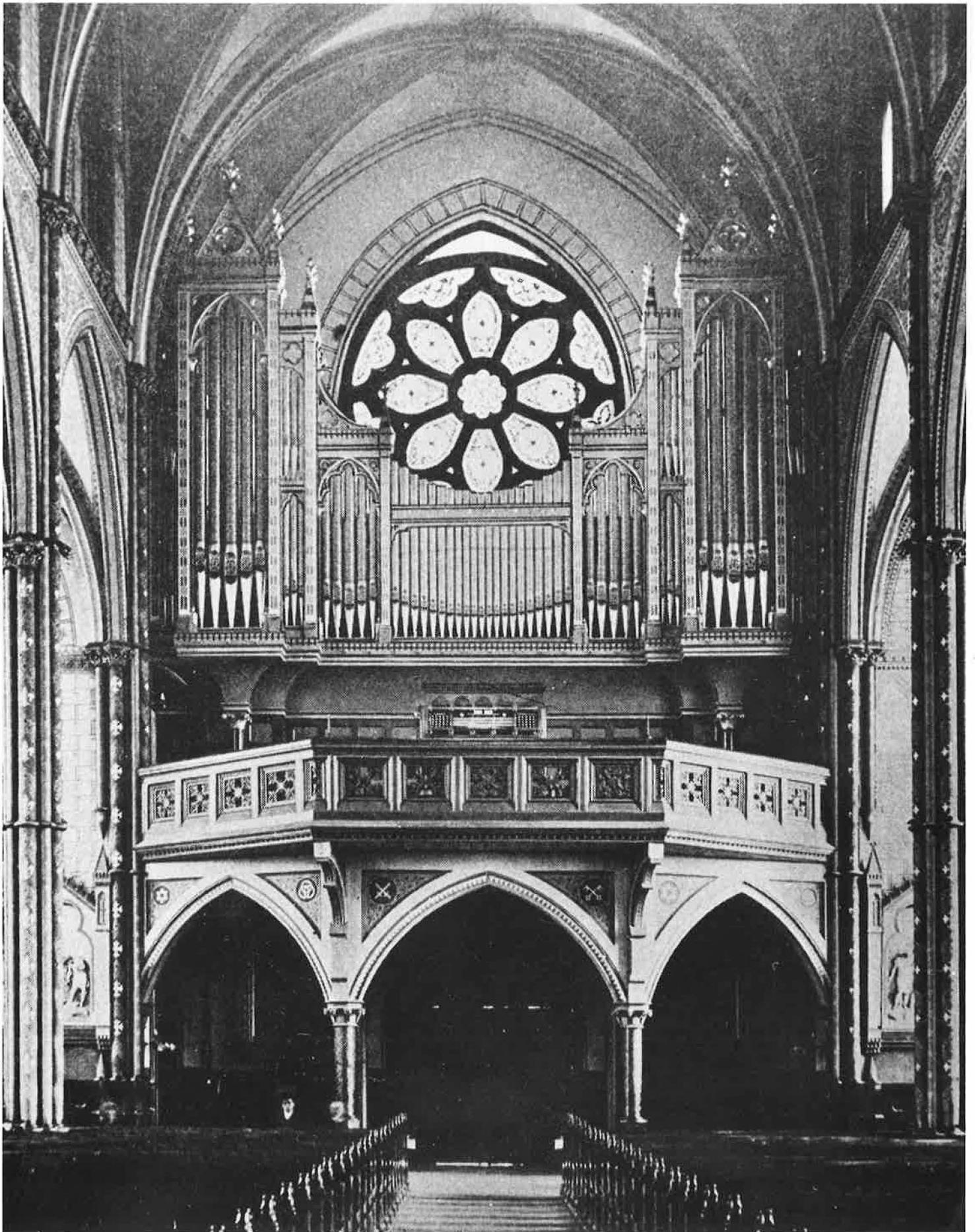
BARBARA OWEN

ca. 1845 Bevington & Sons, Baptist Church, Hamilton, the oldest organ in Victoria

the legendary Hill organ there, recently restored by Roger Pogson. One has heard so much about this instrument, not always complimentary, but the truth is that it is a rare gem of an instrument, surprisingly manageable despite its large size (it has over 100 stops including a full-length 64' reed!), and extremely versatile musically. Time did not permit too much organ-crawling in Sydney, but I did visit a newer organ in town, a fine 1887 Gray & Davison "transplanted" from Wales and nicely restored by Pitchford & Garside.

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

BY DAVID H. FOX



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* (1886-1888) led to the publication of several books including *Organ Handbook*¹ (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.² 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

David H. Fox is the author of *A Guide to North America Organbuilders*, the biography Robert Hope Jones, and numerous articles for *The Tracker*. His book on organbuilders Hilborne and Frank Roosevelt currently awaits publication.



The Bowling Green Offices, New York

alternately in Perth Amboy, New Jersey, and in nearby New York City.

The 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 staunch 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).³ 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.⁴ 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 1958.⁵

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 rentable 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 . . .⁶

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.



St. Joan of Arc School, Philadelphia



COURTESY MRS. WARREN SYER, CHAIR OF ORGAN TASK FORCE, FIRST CONGREGATIONAL CHURCH

Before moving to the U. S., Audsley had dealings with Hilborne and Frank Roosevelt, including the design of this case for the 1883 Roosevelt organ, op. 113, at First Congregational Church, Great Barrington, Massachusetts. Restored in 1984 by the Andover Organ Co., the organ retains its original, early pneumatic windchests (not slider) and electropneumatic action to the Echo.

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.⁷

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.⁸ 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.⁹ 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.¹⁰ 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



The room and the organ in it were designed by Audsley for the home of Eugene C. Clark, Yonkers, New York.

dark-wood panelling and elaborate plasterwork ceiling.¹¹ 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

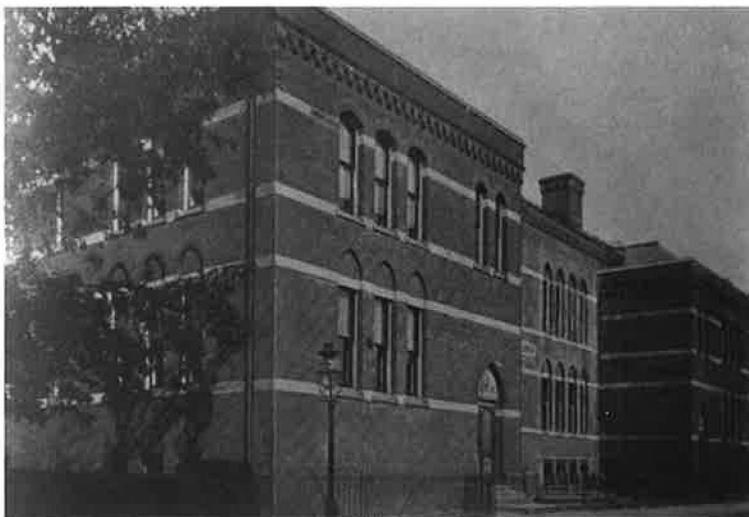
Church (burned 1961) in the Anfield section of Liverpool. Three shades of brick ranging from buff to nearly black and gray terracotta were used with black granite columns. The dark blue panels of the polychrome plaster ceiling were filled with many different gold religious symbols alternating with a 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 false-ness 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.¹²

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



In 1898, the Audsleys completed a school building for St. Mary, Star of the Sea Roman Catholic Church in nearby Bayonne, New Jersey.

a new case. In 1917, a replacement was being considered and Audsley again approached Phillip Wirsching about building an instrument to his design.¹³ In 1925, however, the Hook & Hastings firm rebuilt the old instrument.¹⁴

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."¹⁵

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, May — 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.¹⁶ 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 1915.¹⁷

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:

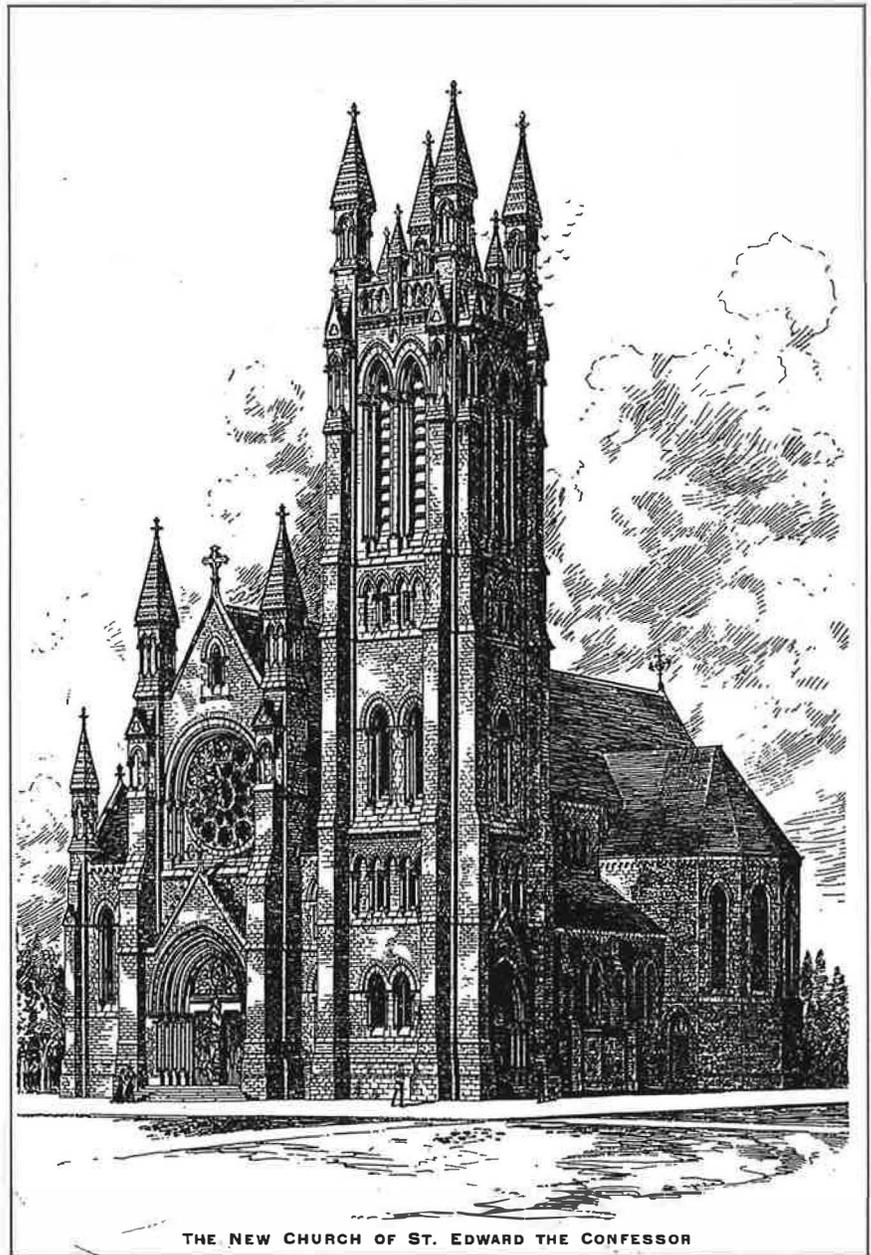
On night he put on an apron and prepared a dish of scalloped oysters. He brought me bottles of a sauce prepared from his own recipe — one that was too costly to be marketable.¹⁸

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.



THE NEW CHURCH OF ST. EDWARD THE CONFESSOR

What distinguishes Audsley's work, perhaps, is the great attention to detail evident in the ornament and to traditional usages. The ceiling of St. Edward's, 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.
2. "Contemporary British Architects," *The Building News* (7 March 1890), p. 336.
3. Ronald McFadzean, *The Life and Work of Alexander Thomson* (London: Routledge & Kegan Paul, 1979), 3, 257. 292. 259.
4. *Opening of the Layton Art Gallery* (Milwaukee: 1888), pp. 20-27.
5. Gregory Filardo, *Old Milwaukee* (Vestal, N. Y.: The Vestal Press, 1988), p. 27.
6. Trask & Spencer & Co., *The Bowling Green Offices* (New York: Colorotype Co., ca. 1896).
7. David H. Fox, *Robert Hope-Jones* (Richmond: Organ Historical Society, 1992), p. 73.
8. G. A. Audsley, *Description of the Decoration of the Church of Our Lady of Grace, Hoboken, N. J.*, ca. 1895.
9. Stephen Pinel, "Archivist Report," *The Tracker* 31:1:20.



Interior, Church of St. Edward the Confessor, Philadelphia

10. Henry F. & Elise Rathbun Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: 1956), p. 25.

11. G. A. Audsley, "The Music-Room in the Home," *The Organ* 6:11:670.

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

13. G. A. Audsley, Letter to Phillip Wirsching, 10 Sept. 1917, in American Organ Archives, Princeton, N. J.

14. William Van Pelt *The Hook Opus List* (Richmond: Organ Historical Society, 1991), p. 94.

15. Edward Hawks, *History of the Parish of St. Joan of Arc* (Philadelphia: 1937), p. 18.

16. G. A. Audsley, Letter to the Rev. H. J. Heuser, 22 June 1910, in Archives of Archdiocese of Philadelphia.

17. G. A. Audsley, Letter to the Rev. H. J. Heuser, 1 Nov. 1915, in Archives of Archdiocese of Philadelphia.

18. Hawks, p. 17.

MINUTES

National Council Meeting August 5, 1995

Ann Arbor, Michigan

For the sake of clarity, motions are reported under new business.

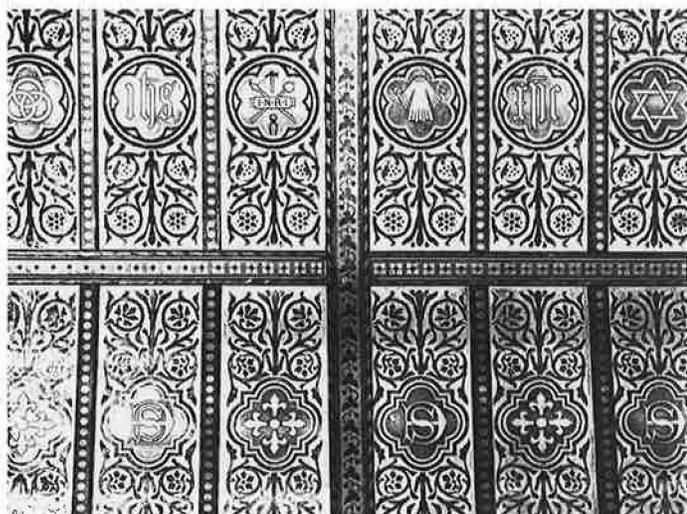
Call to Order: The meeting was called to order by Kristin Farmer at 9:15 a.m. Also present were officers Thomas Rench, Richard J. Ouellette; councillors Peter Sykes, Richard Walker, Lois Regestein, Jonathan Ambrosino; executive director William T. Van Pelt; archivist Stephen Pinel; and convention coordinator Alan Laufman (afternoon session only).

Approval of Minutes: The minutes of the meeting in Cambridge, Massachusetts, were previously approved by mail ballot and accepted as printed in *The Tracker*, 39:1.

Executive Director's Report: A written report, mailed to council, was reviewed by Bill Van Pelt. The major news in this report was the accession of the M. P. Möller records. Allen Organ Co., which had acquired the records, offered these materials to

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



Ceiling stencils, Church of St. Edward the Confessor

MINUTES

National Council Meeting August 5, 1995

financial reports were only a "snapshot" as of July 31 because there is a lot of activity this time of year. Most convention registration income has been recorded but most large convention expense 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

A written report was 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 substantial amount of ad material from last year 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 conventions. Peter said that he is exploring various options, and is still updating the Convention Sourcebook.

Education - Cheryl Drewes

Because of the birth of her child, Cheryl Drewes 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, William Gardner, and Kathy Holland. There were four Historic Organ Recitals

Ann Arbor, Michigan

this year. There was nothing to report on International Interests, and there were no new rentals of the Slide-Tape Program. She was not able to make any progress on the Video Project but agreed that it is a worthy project and a committee with real expertise would be needed to carry out this project.

Finance & Development - Richard Walker

Bill Van Pelt informed us that a brochure soliciting funds has been sent to the membership for the Möller archives accession. Richard Walker opined that we should be looking for a grant to help us with this accession.

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 Boadway, George Bozeman, Dana Hull, Scot Huntington, Alan Laufman, and Barbara Owen. John Ogasapian reported that there were no worthy applications for Archives research this year. Bill Van Pelt will be sending the computerized extant organ list out to all members as it currently stands for their input, editing, and corrections. There are currently about 7,800 entries in this list. Elizabeth T. Schmitt visited Dr. Uwe Pape in Berlin this summer to study the format and layout of the German organ database, some features of which may be incorporated into the OHS organ database. Stephen Pinel had mailed a comprehensive report on the archives previous to this meeting. The cataloging project as originally outlined by the Governing Board is nearly complete. Stephen was able to acquire two used card catalog cabinets at no charge.

Ann Arbor, Michigan

Councillors' Reports

Conventions: Peter Sykes acknowledged those who have put together the convention, a labor of love for many. Pat Murphy spoke of plans for the 1996 Philadelphia Convention. We will visit Longwood Gardens, Wanamaker's, Girard College, along with many Pennsylvania German organs. The dates are June 30 through July 6 with special events planned for July 4. Alan Laufman spoke of future conventions. The 1997 Portland (Oregon) plans are far along and the 1998 Washington, D. C., convention has been deferred with the 1998 convention now to be held in Denver, Colorado. Alan spoke of Colorado's attractions and the organs available to be seen. The 1999 convention will be held in Montréal. Helmut Wolff spoke of early Canadian organs, Casavant, and the Canadian tradition.

Education: Tom Rench spoke for Cheryl Drewes, absent. Julie Stephens introduced the 1995 Biggs Fellows: Stuart Ballinger, Justin Berg, David Eaton, William Gardner, and Kathy Holland. Tom Rench reported for Marilyn Stulken on the Historic Organ Recital series. There were four this year. Tom mentioned that there was nothing to report on international interests, and that there was interest in an OHS video to replace the slide-tape program.

Recently William Bunch donated a valuable collection of catalogs of organ-builders, an original photo of Moritz Baumgarten and many other items of interest from the nineteenth and early twentieth century. Daniel Angerstein also donated the last two surviving ledgers of Steere & Turner and J. W. Steere & Son Organ Company which describe all of the firm's organs built between 1884-1911. The bulk of Stephen's report was an analysis of the move of the Möller records and costs of same. The 12,700 original contracts and the first 5,000 correspondence files will go to Princeton. The reminder will be stored off site, probably in a warehouse in Enfield, New Hampshire. Lois Regestein gave an update on the organ at Holy Redeemer in East Boston.

Organizational Concerns - Michael Barone

There was no report.

Research and Publications - Jonathan Ambrosino

Jonathan encourages the submission of articles for *The Tracker*. There are very few articles in the works and there has been a decrease in activity for several years now. Stephen Pinel thought that we should be commissioning two articles a year. Rollin Smith's book on Aeolian is recommended to be published. William Osborne has submitted a manuscript on Clarence Eddy. The Pipe Organ Film Project is on schedule and fund raising is nearly complete. Many thanks go to Bill Van Pelt for the success of the fund-raising brochure which he helped to print and distribute. Pre-production work has begun and Jonathan will be donating time to the scripting of the film.

Old Business Discussed above

New Business

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

Finance & Development: Richard Walker thanked the members for their contributions over and above their membership fees and spoke of the contributions to the annual fund. He requested everyone to help by contributing for the accession of the Möller archives. He ended by asking us to please be generous.

Organizational Concerns: no report.
Research & Publications: Jonathan Ambrosino reported that the quality of the OHS publications remain high and thanked those involved. However, there is a shortage of articles for *The Tracker* and he urged those who are interested to contact Jerry Morton. Publishing plans involve a book on Aeolian and another on Clarence Eddy. Jonathan has remained very involved with the Pipe Organ Film Project which plans to show how exciting the organ really is. The film will be distributed to public TV and schools.

Historical Concerns: Lois Regestein reports that the extant organs list is being computerized. Donald Traser and Elizabeth T. Schmitt have made over 7,200 entries and many corrections. A copy will soon be sent to members for review and corrections. Lois reports that more than 175 plaques have been conferred and more will be presented at this convention. Tim Smith will be reviewing the past recipients. John Ogasapian will be reviewing applications for the Research Grants next month. Stephen Pinel spoke of the ac-

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 Möller 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. Ouellette 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 recitalists will receive 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. 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 agendas were made for the Annual Meeting.

Time and Place of next meeting:

The next council 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

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. Motion passed.
Executive Director's Report: Bill Van Pelt reported that 1995 was an active and rewarding year. The four-CD set of the Baltimore convention is out and CDs for the Kentucky and Maine conventions will be out later this year. A major book by John Ogasapian was published this year, *English Cathedral Music in New York City: Edward Hodges* The OHS has been actively involved with the Pipe Organ Film Project. The Möller records have become available and a request for funds for their acquisition has been sent to members.

Treasurer's Report: Bill Van Pelt read the treasurer's report for David Barnett, absent. Items are generally on budget and funds are in good shape. David Barnett indicated that he would like to increase the reserves. Membership income was up and profits from catalog sales are up. Financial statements are available to members by request in writing to David Barnett.

tivities of the Archives and the upcoming Möller records acquisition. A major cataloging effort will be completed this fall. The silent auction this year will help fund archive projects.

Nominations: The following were elected to the nominating committee: William Hayes, Rosalind Mohnsen, Rachelen Lien, Lee Orr, Keith Norrington.

Alan Laufman made a motion which was seconded that there be two candidates nominated for each elected position. Motion passed.

Elections: The following are the election results: President (2-year term) - Kristin Farmer; Secretary (4-year term) - Mark Brombaugh; Councillors (4-year terms) - Jonathan Ambrosino, John Lovegren, and Richard Walker.

Kristin Farmer thanked the outgoing council members for their service. Richard J. Ouellette had declined the nomination to serve four more years as secretary due to personal and work commitments, and Cheryl Drewes due to parental responsibilities.

Announcements: A member requested that handicapped people be given preference in queuing for bus and meal lines at the convention.

Stuart Ballinger requested help in reinstating the Mid-Hudson chapter.

Adjournment: Kristin Farmer adjourned the meeting at 9:40 a.m.

Richard Ouellette, Secretary

1996 OHS National Convention

PHILADELPHIA

Sunday, June 30–Saturday, July 6
Register by May 15, 1996

Registration information will be mailed to OHS members in the Spring. Meantime, here are some planning aids:

- Excellent organs will be visited beginning at 2 p.m. Sunday
- Unique Pennsylvania German organs will be toured Saturday, July 6 (Tannenbergs, Krauss, Ziegler, Pomplitz, Dieffenbach)
- Headquarters hotel: Sheraton University City, 36th & Chestnut Streets, Philadelphia. \$70 per room+tax, single to quad occupancy, + \$5 parking. Registrations for entire convention will be receive precedence. 215-387-8000 Monday – Friday, 8:30 a.m. - 6 p.m. Register by May 15.
- Registration will cost around \$500 including all events, transportation, and most lunches and suppers.

PIPEDREAMS

*available from OHS

Program No. 9608 2/19/96

American Master . . . more music by Pulitzer Prize-winning composer Leo Sowerby
 SOWERBY: Fanfare, fr *Festival Music*—Gloria Dei Brass; James Jordan (1864 Hook/Mechanics Hall, Worcester, MA) Gloria Dei Cant. CD-016*
 SOWERBY: *Benedicite omni opera in d*—Choir of Trinity Church, Wall Street/James Simms, cond; Larry King (Aeolian-Skinner) Gothic CD-49034*
 SOWERBY: Meditation on *Picardy*—Robert Parris (1927 Skinner/St. Paul's Episcopal Church, Rochester, NY) Premier CD-1039*
 SOWERBY: Anthem, *Come holy ghost*—Gloria Dei Cantores/Elizabeth Patterson, cond; David Chalmers (1864 Hook/Mechanics Hall, Worcester, MA) Gloria Dei Cantores CD-016*
 SOWERBY: Whimsical Variations—Lorenz Maycher (1949 Aeolian-Skinner/1st Presbyterian Church, Kilgore, TX) Raven CD-310*
 SOWERBY: *Magnificat and Nunc Dimittis* in e—Choir of St. Thomas Church, NYC/Gerre Hancock, cond; Judith Hancock (Aeolian-Skinner) Argo CD 425 800*
 SOWERBY: Medieval Poem—Rita Lilly, s; Fairfield Orch/John Welsh, cond; David Craighead (1971 Aeolian-Skinner/St. Bartholomew's Church, NYC) Marco Polo CD.8.223725*
 SOWERBY: Anthem, *O God, the protector of all*—Gloria Dei Cantores CD-016*

Program No. 9609 2/26/96

From Newark's Sacred Heart . . . solo organ and choral selections feature the 153-rank Schantz instrument in New Jersey's imposing cathedral.
 GIGOUT: *Grand Choeur Dialogue*—David E. Fedor, o
 VIERNE: Grave and Final, fr 5th Organ Symphony, Op. 47—Frederick Hohman, o
 HAKIM: Expressions (Nos. 18, 26, 23)—Amy Johansen, o
 CALLAHAN: Anthem, *Father of All*—David Messineo, o; Cathedral Choir/David Fedor
 RHEINBERGER: Tribulations (choir)
 LESUR: In *Paradisum*—David Fedor, o
 PEETERS: Motet, *Jubilat Deo* (choir)
 HAKIM: The Embrace of Fire (Triptyque)
 HEBBLE: Resoundings—David Messineo, o
 Recordings CD-7021*/Hohman; CD-7022*/Johansen; CD-7041*/Fedor, Messineo & Choir

Program No. 9610 3/4/96

A Voice from the Past . . . the mammoth 10,000-pipe former Minneapolis Auditorium Kimball organ, now awaiting restoration in the city's new Convention Center, provides some music from its *Farewell for Now* concert with the Minnesota Orchestra and recordings taped just days before it was dismantled for storage back in 1987.
 HENRI DALLIER: Toccata, *Electa ut sol*
 RICHARD RODGERS: Carousell Medley
 BRUCE SIMONDS: Danse Prelud on *Dies Irae*
 MAURICE RAVEL: Pavane for a Dead Princess
 JOSEPH JONGEN: Symphonie Concertante for Organ and Orchestra
 Performers include Edward Berryman, Tom Hazleton, Robert Vickery and Hector Olivera with conductor Jahja Ling.
 Restoration plans for this unique instrument have fallen into limbo. We hope it won't be too long before there's good news to report.

Program No. 9611 3/11/96

For Two to Play . . . couples at the console revisit the remarkably flexible repertoire for organ duet.
 PHILIP MOORE: Allegro for Organ Duet—Elizabeth and Raymond Chenault (Washington National Cathedral) Gothic CD-49073*

RONALD ARNATT: Sarabande with Variations—Elizabeth and Raymond Chenault (1989 Moeller/Roswell United Methodist Church, Roswell, GA) Gothic CD-49043*
 TODD WILSON: Variations on a Theme of Paganini—Anne and Todd Wilson (1959 Aeolian-Skinner/Church of the Covenant, Cleveland, OH) MPR tape (r.6/21/89)
 GUSTAV MERKEL: Sonata in d for Organ 4-hands, Op. 30—Jonathan Dimmock and Jane Dimmock Cain (1989 Frobenius/St. Stephen's Church, Belvedere, CA) Arkay CD-6113*
 MASSENET: Meditation, fr *Thais*. SCHUBERT: March Militaire in D—Carlo Curley and Lynn Larsen / Pro Arte CD-315 (OLF)
 GLIERE: Russian Sailor's Dance—Colin Andrews & Janette Fishell (1910 Harrison/St. Mary Redcliffe, Bristol, Eng.) ZigZag CD-01 (OLF)
 BRUCE NESWICK: Variations on the Hymn Tune *Langham*—Anne and Todd Wilson (live tape)
 SOUSA: The Stars and Stripes Forever—Elizabeth and Raymond Chenault (Nat. Cat.)

Program No. 9612 3/18/96

The United States of Bach . . . variety of approach leads to unanimity of pleasure in music of Johann Sebastian Bach as played by Americans.
 BACH: Fantasy in G, S. 572—Paula Pugh Romanau (1993 Dobson/Kalamazoo) CD-100*
 BACH: 2 Schubler Chorales *Wachet auf, ruft uns die Stimme*, S. 645; *Wer nur den lieben Gott lässt walten*, S. 647; *Fantasia & Fugue in c*, S. 537—Peter Sykes (1990 Nordlie/1st United Methodist Church, Sioux Falls, SD) Titanic CD-181*
 BACH: *Ricercare in 6 Parts*, fr *A Musical Offering*, S. 1079—Wolfgang Rubsam (1993 Fisk/Caruth Auditorium, Southern Methodist University, Dallas, TX) RMC Classics CD-Op101 (RMC, 46 South, 700 East, Valparaiso, IN 46383)
 BACH: 4 Orgelbuchlein Chorale-pretudes (*O Lamm Gottes, unschuldig*, S. 618; *Christe, du Lamm Gottes*, S. 619; *Da Jesus an dem Kreuze stand*"), S. 621; *Christus, der uns selig macht*, S. 620)—Madeleine Cathedral Ensemble; Douglas E. Bush (1993 Jones/Cathedral of the Madeleine, Salt Lake City, UT) HoTay CD-46829-28741
 BACH: Prelude & Fugue in A, S. 536—Jonathan Biggers (1992 Fritts/Arizona State University, Tempe) Calcante CD-009*
 BACH: Prelude & Fugue in a, S. 543—Sue Goddard (1994 Schantz/Grace United Methodist Church, Atlanta, GA) Goddard CD-1001 (Goddard, 1118 Sheridan Park NE, Atlanta, GA 30324)

Program No. 9613 3/25/96

Organs Here and There . . . a visit to recent organs in San Diego, Sarasota and New Orleans.
 BRUHNS: Praeludium in g. BACH: Chorale-pretude, *Ich ruf zu dir*, S. 639. SCHUMANN: Sketch in f, Op. 58, no. 3. HEILLER: *Ecce lignum crucis*. REGER: Praeludium, Op. 59, no. 1—Larry Smith (1993 Ott/St. Brigid Parish, San Diego, CA) Ott CD-1001*
 SWEELINCK: *Ballo del Granduca*—David Schrader, o. DUBOIS: In *paradisum*—Todd Gresick, o. ARNATT: Scherzo, fr Hymn Sonata—John Walker (1994 Jaeckel/1st Congregational United Church of Christ, Sarasota, FL) MPR tapes (r. 3-4-5/94)
 DOWNING: Partita on "I like to sing." DOWNING: Hymn, "When in our music God is glorified"—Joseph Downing (1994 Longmore/Good Shepherd Lutheran Church, Sarasota, FL) MPR tapes (r. 4/17/94)
 BACH: Chorale-pretude, *Allein Gott*, S. 676. CLERAMBAULT: Grandjeux. PINKHAM: "The Voice from the Clouds," fr *Epiphanyes*. WIDOR: Variations, fr Symphony No. 5—Joan Lippincott (1990 Redman/Trinity Episcopal Church, New Orleans, LA) MPR tape (r. 5/20/90)

Organ Historical Society European Organ Tour August 4–12, 1996

DENMARK, SWEDEN, GERMANY

Led by OHS members Bruce Stevens & Martin Weyer
28 organs dating from 1610 to 1995!

\$1,145

Includes hotel accommodations for 9 nights, breakfasts, tour bus, and ferry transportation, admission to tour organs and recitals, tour booklet. Excludes overseas air fare, lunches, and evening meals.

Participants (limited to 36) may play and examine most instruments after a short, comprehensive demonstration.

Bruce Stevens and Prof. Martin Weyer (Phillips University, Marburg, Germany) led the first OHS European Organ Tour in 1994.

Projected Tour Itinerary

Sunday, Aug. 4 – noon Wed., Aug. 7:

DENMARK: Copenhagen, Roskilde, Hillerød, & surroundings.

Organs: At least 11 organs by Marcussen (from 1864 through 1995). P. G. Andersen, Carsten Lund, Jensen & Thomsen, Cavallé Coll (1890), Raphaëls (1554-1664), and Compennus (1610).

Recitals: Gretlie Krugh, Jens Christensen.

Other Highlights: Roskilde Cathedral (burial place of the Danish royalty), original, world famous Tivoli Gardens, Frederiksborg Castle, free time in Copenhagen.

Wednesday, Aug. 7 – noon Saturday, Aug. 10:

SWEDEN: Helsingborg, Landskrona, Lund, Malmö, Karlskrona, Ystad, Trelleborg.

Organs: At least 9 organs by Walcker, Grönlund, Marcussen, and others, including museum organs from the 16th and 18th centuries and the irrammouth

Vi102 Marcussen (1934) in the Lund Cathedral. Other Highlights: The beautiful Swedish countryside, the ancient towns and the ferry ride across the Baltic Sea from Trelleborg to Travemünde, Germany.

Wednesday, Aug. 11 and Monday, Aug. 12:

GERMANY: Lübeck, Hamburg, Lüneburg.

Organs: At least 8 organs to be seen, including the famous Stellwagen (1636) and the organs in Lübeck's great Maria Church where Dietrich Buxtehude played, the IV/60 Schnitger (1693) restored by Ahrend in 1993 in Hamburg's Jacobi Church, and the Niehof/Schnitger (1551/1712) in Lüneburg's Johannis Church where Georg Böhm was organist.

Other Highlights: The ancient towns of Lübeck and Lüneburg, St. Michael's Church in Lüneburg where Bach was a choirboy, the beautiful heather covered countryside. Tour ends in Lübeck on Monday evening.



Organ Historical Society European Tour

Box 26811, Richmond, VA 23261