



# THE TRACKER

Journal Of The Organ Historical Society, Inc.

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Founded in 1956



Carl Barckhoff - about 1880

## CARL BARCKHOFF AND THE BARCKHOFF CHURCH ORGAN COMPANY

by Vernon Brown

Reprinted from *The Tracker*, 22:4 (Summer, 1978)

Carl Barckhoff, one of the foremost Midwest late 19th and early 20th century organ builders, was born in Wiedenbruck, Westphalia, Germany, in 1849. His father, organ builder Felix Barckhoff, brought the family to the United States in 1865, and in that same year the first Barckhoff organ was built in this country. The firm established at 1240 Hope Street, Philadelphia, was for a time during the 1870's known as Felix Barckhoff & Sons, the sons being Carl and Lorenz.

Felix Barckhoff died in 1878,<sup>1</sup> and at about this same time Carl relocated the firm in Allegheny County, Pennsylvania, in an area which is today North Side Pittsburgh. An organ for the Presbyterian Church of Salem, Ohio was built in this plant, and at the dedication of this organ on September 23,

1880, "the church filled with a fashionable and cultured audience,"<sup>2</sup> Carl himself played. Cora Hawley, the daughter of an influential man in Salem, was the soprano soloist, and this marked the beginning of a romance between Barckhoff and Miss Hawley.

In 1881 Carl married Miss Hawley, and in 1882, having obtained financial backing locally, he relocated the Barckhoff Church Organ Company in Salem. The new factory at 31 Vine Street "had an organ hall 35 feet high, which made it possible to construct the largest organs built at that time. According to records, most of the men employed by Mr. Barckhoff had learned their trade in Germany. The company had 'an enduring reputation throughout the country for the beauty and perfection of its instruments.'"<sup>3</sup>

The Barckhoffs took an active part in the musical life of Salem. The **Salem Republican** on April 27, 1882 reported the first regular meeting of the Salem Choral Union "at Barckhoff's Organ Hall, where a fine pipe organ has been set up. The voices were tested, and classified by the director, and regular musical drill commenced. Prof. Barckhoff's experience as a musical director both in this country and in Europe,<sup>4</sup> have given him a high standard of excellence, and the Choral Union should be congratulated on securing his services." In 1883 the Choral Union presented Haydn's **Creation**; the program lists "Musical Director PROF. CARL BARCKHOFF" and "Mrs. Cora Barckhoff" heads the list of sopranos.

In spite of periodic financial crises, the business grew. The 1889 Salem City Directory lists the Barckhoff Church Organ Company as having fifty-four employees in seventeen classifications: carpenter, wood worker, cabinet maker, works, pipe maker, pipe decorator, painter, tuner, voicer, continued, page 7



The 1880 Barckhoff in the Presbyterian Church, Salem, Ohio  
Removed in 1937

1. As nearly as can be determined. Felix is last listed with a home address in Philadelphia city directories in 1878, and Pittsburgh city directories list "Barckhoff, Elizabeth, widow of Felix" beginning with the 1878-79 directory.

2. *The Salem News*, June 5, 1956. Source of quotation unidentified.

3. *The Salem News*, June 5, 1956. Source of quotation unidentified.

4. Carl was 16 years old when he came to the United States.



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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 3901 Triple Crown Dr Columbia, MO 65202-4814
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
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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
North Texas, 1990	to be announced	contact Richmond
Pacific-Northwest, 1976	<i>The Bellows Signal</i> , Beth Barber	David Ruberg Box 2354 Seattle, WA 98111
Pacific-Southwest, 1978	<i>The Cremona</i>	Manuel Rosales 1737 Maltman Ave. Los Angeles, CA 90026
South Carolina, 1979	<i>Newsletter</i> , to be announced	Kristin Farmer 3060 Fraternity Church Rd. Winston-Salem, NC 27107
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# THE TRACKER

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## OPINION

Barbara Owen

### How Can We Reach Middle Haddam?

REPRINTED FROM THE TRACKER 1:2:2 (JAN. 1957)

ALL OF US KNOW that a lot of knowledge is gained by us in the course of what are known as "pilgrimages" to visit and find old organs. In many cases, a certain amount of knowledge is spread, also, to people with whom we come in contact on these trips. More than one fine old organ has been saved from the axe by having been found in time by some "organ nut." Good and encouraging as this is, we must remember that the percentage of people reached and "educated" is still relatively small by this method, and time has run out for many good organs before any of us happened to chance upon them. Time ran out in the year 1950 for a two-manual, 20-rank 1835 Appleton in Middle Haddam, Conn. Granted, our number was not as great in 1950 as it is now but there were even then many interested parties, and the pilgrimage was an institution with them then, as now. To reach Middle Haddam, physically, you have to take a scrap of a side road known as Highway 151, but apparently nobody ever did — until it was too late, and a speaker had been placed behind the mahogany case of the organ there, in place of the priceless pipework, which was sold for junk.

I picked the town of Middle Haddam arbitrarily — simply because it was fresh in my mind. Everybody reading this knows of similar cases which could be named in its place, cases where fine organs of real value have either been destroyed to make room for electronics; or, in some cases, just destroyed. Look at any road map. Can all of us ever hope to travel all the Highway 151's in this country and stop at all the Middle Haddams? And when and if we do, in how many cases will our arrival come too late? Plainly, we need a quicker way of getting to Middle Haddam.

Goethe states: "There is nothing so frightening as ignorance in actions," and, as applied to our situation, his words are indeed full of truth. What else but ignorance sealed the death sentence for the Appleton in Middle Haddam? For the Holbrook & Ware in Plantsville, Conn., for the 1852 Hook in Newport, Rhode Island, and the 1865 Johnson in North Adams, Mass., and a whole host of others now among "those-not-remaining," as F. R. Webber would put it.

How then, are we to combat this ignorance, and in time? By publishing articles and letters in professional magazines, as many of us have done? That is only a small part of the answer. I seriously

## About This Issue

By way of commemorating this journal's and the Society's fourth decade of activity, this issue looks back at a handful of the many interesting articles that appeared in issues from the first twenty two years of *The Tracker*, before the days of most current members. We reprint a call to action by Barbara Owen from the second issue of *The Tracker*, as timely today as it was then. In place of the usual front matter of reviews and comment, there appears a piece by your editor, originally published exactly twenty years ago in *The Bicentennial Tracker*.

Readers should bear in mind that the article antedated not only the age of the computer and on-line library catalogs via the Internet, but also the extraordinary growth of the Society's own American Organ Archives collection. Having learned our lesson, we shall try this time not to underestimate the mushrooming technology. We have become far more adventuresome in dotage and now predict that by the time the Society's half-century mark rolls around, the extant organs list (and that case inventory we're still in favor of), with digitized pictures and even sound, will be readily accessible at the early twenty-first century equivalent of an OHS web site.

JKO

doubt whether any copy of *The American Organist* has ever been seen in the Middle Haddam post office, and probably even *The Diapason* is only seen there intermittently; for not every part-time or volunteer organist belongs to the Guild by any means. What I am trying to drive at is this: A large number of the organists to which some of these old organs are entrusted are themselves totally beyond any professional influence whatsoever. And in such circumstances, we cannot expect the minister or the music committee to be any more educated than the organist. Granted, this is sometimes true, especially in the case of the minister, who might have learned something in a former church, in college, or even — as in one case — in Germany during the war. As you can see, however, to hope that "somebody" knows something about organs in a small, remote church is hoping against great odds indeed.

What, then, can be done to reach Middle Haddam; or, more directly, how can we reach the minds and sensibilities of the people of Middle Haddam, and all the Middle Haddams all over the country, which may not yet have sold their birthright for a mess of pottage, but may be at this moment seriously considering it? Perhaps a little "brainstorming" on the part of each one of us will bring us closer to the answer. . . Perhaps we'll be able to reach the next Middle Haddam in time.

*Note: The good news is that the 1835 Appleton was reconstructed by Mann & Trupiano in 1992 for the Middle Haddam church and was heard during the 1994 convention. The bad news is that Ms. Owen's message is still relevant; the losses continue, most recently E. M. Skinner Opus 817 of 1930 at Plymouth Congregational Church in Framingham, Massachusetts. This intact and functioning 3-26 from the best period of the briefly productive collaboration of Skinner and G. Donald Harrison was removed beginning March 12 by the R. A. Daffer Co. of Baltimore for replacement of the console and installation of "sixty electronic ranks," as described by the organ committee chair. The organ committee of the church and its organist selected this course with help from Berj Zamkochian according to the music committee chair. The church rejected good advice received nearly three years ago from the Organ Advisory Committee of the Boston AGO, each member of which wrote with admiration of the organ. Alas, OHS learned of this situation less than two weeks before the organ was to be removed. Nonetheless, OHS and others urged reconsideration of the project and sought delay until study could be made. WTPV*

#### 1930 Skinner Organ Co. op. 817

GREAT unenc.	4' Octave
16' Bourdon	III Mixture
8' Open Diapason	16' Waldhorn
8' Chimney Flute	8' Trumpet
4' Octave	4' Clarion
II Mixture (12-15)	8' Flûgel Horn
CHOIR enclosed	8' Vox Humana
8' Harmonic Flute	Tremolo
8' Erzähler	PEDAL
4' Quintadena	32' Resultant
8' Corno di Bassetto	16' Diapason (wood)
SWELL enclosed	16' Gt. Bourdon
8' Open Diapason	8' Octave (Ped 16)
8' Rohr Flute	8' Flute (Gt. Bour.)
8' Salicional	4' Flute (Gt. Bour.)
8' Voix Celeste	16' Trombone
8' Flute Celeste	

## The Organ Historical Society and the Next Twenty Years

by John Ogasapian

By fortuitous coincidence, 1976 marks not only the national bicentennial, but also the twentieth anniversary of the founding of the Organ Historical Society. The past two decades have seen a growth in membership and influence; its journal, *THE TRACKER* has become an invaluable medium for the exchange of material and research on the history of American organs and organ building; its continued sponsorship of recitals on historic instruments, conventions and the tape/slide program have successfully drawn well deserved attention to the historic and musical importance of the American organ heritage.

The past twenty years have also seen a rise in interest in American studies among historians, and American music among musicologists. The 1975 convention of the Organization of American Historians included a session entitled "The Professional Musician in the 18th and 19th Centuries," at which Professor Hans Nathan of Michigan State University delivered a paper on William Billings. The Sonneck Society, devoted to the serious study of American music, was recently established. And finally, in spite of economic pressures and trends toward cutting back on new programs, several institutions of higher learning have begun to offer undergraduate majors in American Studies: art and music as well as history and literature. Closer to the area of interest of the Society was the publication by the prestigious University of Indiana Press of Orpha Ochse's *The History of the Organ in the United States*, filling a long-standing need for a definitive historical survey of the subject. These factors all testify to the growth of research and scholarly interest in all facets of American music, a field that twenty, ten, and even five years ago was considered, at best, peripheral to Western musical study.

Thus, the atmosphere is different than it was in 1956, and in this more positive but more challenging era, it is incumbent upon us to give some consideration to various endeavors worthy of effort by the OHS. For instance, several members are, and have been engaged in the massive task of searching out, inventorying, and preparing lists of extant old tracker organs, state by state. The original intent of the project, as it was announced some years ago, was to include an inventory of extant cases also. Time does not seem to have permitted this facet of the project to be followed through. Nevertheless, we should not lose sight of the fact that organ cases, even though they may now contain later instruments, speakers, or nothing at all, represent more than vestigial reminders of past glories—wailing walls of instruments long or recently departed; rather, they are elements of architecture and organ architecture, objects of visual (if not aural) aesthetic content, and above all part of the American

Organ Building Tradition, the Society's reason for being. Such an inventory might well be made available, along with the lists of extant trackers, for the use of present and future researchers.

Another project might be considered—one which is somewhat more complex and controversial, and whose advantages and disadvantages ought to be very carefully weighed in all of their ramifications. As is well known, some organ builders, like some composers, assigned opus numbers to each of their works; many did not. But in tracing the moves of a given organ, the terminology of its provenance is greatly simplified if it carries a builder's number. One need only look to the Hook & Hastings list, for instance, in order to ascertain, by its number, the original installation of an instrument (in most cases), adding marginal notes as to its subsequent travel, insofar as data is available. However, with builders such as Erben, Stevens, Simmons, and many others, numbered opus lists, if they exist, have not been discovered. Lists have been reconstructed from known extant or non-extant installations, brochures, and/or documents from church records. The Society might give careful consideration to the advisability of adopting some sort of system whereby numbers would be assigned to the organs of such builders, much in the same way that catalogues of various composers assign numbers to individual pieces for the purpose of identification. A first step might be the arranging of a reconstructed builder's list chronologically, to whatever extent feasible, then numbering each instrument, possibly with a prefix indicating that the number is not the builder's own, e.g., Stevens OHS25, in the same way that Köchel, for example, numbered Mozart's works. If the list cannot be set up chronologically, numbers might still be applied: again, Schmieder catalogues the works of Bach after the order of their appearance in the Bachgesellschaft, and without any chronological connotation.

The advantages of such a system are immediately obvious: first, it applies to each instrument a *siglum*, or even a means of registration, making for immediate and easy reference; second, it facilitates retrieval of information by human or possible future mechanized means (computerized retrieval may well be the wave of the future, as far as libraries are concerned); third, it simplifies the means by which future researchers may document the provenance of a given organ, in much the same manner as the numbers Boalch assigns to the canon of the major harpsichord builders of the past. The disadvantages are equally obvious, but appear to be mostly mechanical; what if a numbered opus list of Stevens, for example, should surface at some future date? What would then be done with existing numbers? The Society might publish



the list and declare its own numbering superseded, or adopt the opus list numbering with the previously assigned numbers prefixed by an "*olim*," a regular practice in libraries and museums, when an old manuscript is reclassified, changes hands, or for any reason must be given a new call number.

More knotty might be the almost unavoidable time-to-time discovery of an heretofore unknown instrument, requiring a new insertion on a chronologically numbered list. This need not occasion a complete renumbering, however. Rather, it might be inserted into the list as number such-and-such A, or made part of an appended supplement. Alternatively, this eventuality might be anticipated by making the date of an organ a part of its number, e.g., OHS1844-20, although this could easily become cumbersome. It might be advisable to update each list at intervals—every ten years, for example—renumbering each instrument to preserve the chronology, however this might well tend to negate the purpose of the plan, i.e., the constant association of a given organ with its own individual reference number. All these are matters for careful planning, should the whole idea be adopted in principle.

Probably more important and more pressing is the third project: again, one to which the Society should give its most careful consideration. One of the problems in early American organ research is the matter of the availability of primary research material in the field. Several large collections of brochures, catalogues, stoplists, opus lists, programs, photographs, and other items of organabilia exist, most of them in private hands and dispersed over a fairly wide geographic area. Neither the Society's archives nor any other single collection, no matter what its size or where its location, can answer the needs of a group or individual at too great a distance to make the constant use of it over the lengthy amounts of time that in-depth research requires.


The solution is a difficult but increasingly necessary one: to make available copies of a complete research collection to libraries all over the country. The means of accomplishing this are technologically at hand. The Society might request of its members a list of primary materials in their private collections, while at the same time drawing up a list of similar holdings in its own archives. From these lists, a master list could be made,

culling out duplicate items. This master list would then become a working index to the proposed "union collection." The next step would involve the microfilming, on the premises of the owner, each item on the master list, and the preparation of a multi-reel set of microfilms which could then be offered for sale to libraries, historical societies and institutions of higher learning. As subsequent items are unearthed, supplemental reels and index pages could be issued.

Admittedly, the problems inherent in such a project are many: effort, expense, and time not the least of them. Doubtless, it will take years to complete the issuance of the initial set, let alone the supplements. The expense factor might be met through several options: grants could be solicited; individual members equipped to do so could be prevailed upon to microfilm nearby collections. In fact, since the project would almost certainly have to be spread over a considerable period of time, the reels might be prepared and sold one at a time as they become available, thus putting the project at least partially on a pay-as-you-go basis.

The advantages are obvious: the maintenance of the security of private collections, laboriously built over a period of decades, while at the same time making their contents available widely in an easily stored, easily accessible, easily replaced format. It is not impossible that, were the Society to undertake the sale of the material itself, with the master films stored as part of the archives, the project might do better than breaking even. Finally, the existence of copies of such material in microfilm could at least partially compensate for the tragic eventuality of the loss of a collection by fire, flood or other disaster, a fate that has been known all too often to befall organs, manuscripts, works of art, and other items that no amount of insurance can replace.

As the area of American studies grows, several other projects and opportunities will doubtless present themselves to the Organ Historical Society: in-depth studies on individual builders in a series of monographs, for example, a project that might grow naturally out of the anticipated publication of the Elsworth manuscript on Johnson. One thing is certain: the next twenty years will present no fewer fascinating and rewarding possibilities for the Society than have the last twenty.



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## **Organs Designed by Carlton C. Michell Are Featured**

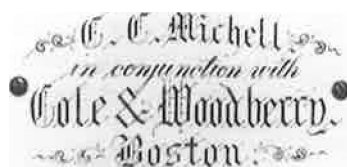
**C**ARLTON C. MICHELL, a well-respected English organ-builder and tonal theorist, espoused progressive ideas which led him to emigrate in the 1880s as the United

States representative of the Hope-Jones Electric Organ Co. of Birkenhead, England. Subsequently, he worked with several firms here including Cole & Woodberry of Boston ca. 1894 and the Jardine firm of New York, with which Michell's interests merged in 1897. He worked for the Austin Organ Co. of Hartford, Connecticut, from 1902 to 1904, then returned to England.

Organs associated with Michell will be heard during the 1996 OHS Philadelphia Convention. Australian organist David Drury will play the organ **shown above** in a divided chancel installation designed by Michell and built by Cole & Woodberry in 1894 for St. Luke's Episcopal Church, Germantown.

At about the same time as the tubular-pneumatic organ was built for St. Luke's, Michell with Cole & Woodberry built the tracker action organ, **shown at the near left** with its nameplate, for what is now Polite Baptist Temple of Germantown. Justin Berg will play it.

At St. Paul's Episcopal Church in Camden, New Jersey, **shown at the far left**, Michell designed the three-manual Geo. Jardine & Son op. 1249 of 1898 with slider windchests and tubular pneumatic action (now with electric primaries). Russell Patterson will play.



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**The Carl Barckhoff Church Organ Co.,  
SALEM, OHIO.**

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An 1891 ad for the Carl Barckhoff Church Organ Company claims the company was "Established 1850" and is "The Largest Pipe Organ Works in the World." Carl later dropped this last claim, but for some years he continued to advertise "Established 1850" — at which time he was one year old.

By 1892, agencies were established in New York City; Atlanta, Georgia; Pittsburgh, Pennsylvania; Chicago, Illinois; Minneapolis, Minnesota; and Washington, D.C., and a news item mentions "a very fine organ for the St. Marcus Lutheran Church, corner Bushwick Avenue and Jefferson Street, Brooklyn, N.Y., which was greatly admired by the leading organists of that city."<sup>5</sup>

The company contracted to build a large organ for the 1893 Columbian Exposition in Chicago. "A four manual instrument by the Carl Barckhoff Church Organ Co. of Salem, Ohio was to have been placed in the Music Hall, but architectural changes in the structure of the building made installation impossible."<sup>6</sup> On April 29, 1893 the **American Art Journal** reported: "The Barckhoff Organ Co., of Salem, Ohio, who were to build the organ for the Music Hall in the Columbian Exposition grounds, have received a check for \$10,000 as a forfeit from the Exposition authorities because the organ was not installed in Music Hall as contracted, owing to the opposition of Theo. Thomas." Theodore Thomas was a noted orchestral conductor of the time. It is said that this organ was later shipped to South America.

In the panic of 1893 the company had serious financial difficulties, and in 1895, Carl, whose position was then Superintendent, withdrew from the firm, following which the name was changed to the Salem Church Organ Company.<sup>7</sup>

5. *American Art Journal*, May 2, 1892.

6. Orpha Ochse, *The History of the Organ in the United States* (Bloomington & London, 1975), p. 212.

7. "The Karl [sic] Barckhoff Church Organ Company has taken legal steps for the changing of its present corporate name to that of the Salem Church Organ Company, Karl Barckhoff having withdrawn from the company, as previously reported, and established himself in business in Mendelssohn, Pa." *The American Art Journal*, September 28, 1895.

Barckhoff then re-established the Barckhoff Church Organ Company in Mendelssohn, Pennsylvania, a community now incorporated in Clairton, Pennsylvania.<sup>8</sup> It was while Barckhoff was located in Mendelssohn that his love affair with one of his employees caused a great scandal, and his wife divorced him. The July 17, 1897 issue of the **American Art Journal** reported: "Carl Barckhoff, the Mendelssohn, Pa. Church Organ builder, has been sued for divorce. His stenographer has been named by Mrs. Barckhoff as co-respondent." The divorce was granted in April 1898. The court records indicate: "three children were born of said marriage to-wit: (1) Sara, born 1883, (2) Henry Carl, born 1884, (3) Frederick Samuel, born 1890" and name Florence Shaffer as the person with whom "the said Carl Barckhoff committed adultery at 414 6th Avenue, Pittsburgh, Pennsylvania.

**Memories**, a booklet commemorating Clairton's twentyfifth anniversary, mentions Barckhoff's sojourn in Mendelssohn as follows:

"The Carl Borckoff Pipe Organ Company [sic] was located in a brick building approximately 350 feet long facing the Pennsylvania Railroad. The building was built around 1889 or 1890 for the Mendelssohn Piano Company, but later nearly all the front portion of the building was rented to the organ company.

"The mechanics employed by the Borckoff Organ Company were highly skilled in their various lines of work. All were natives of Germany and numbered about 60 men."

The men "were militarily trained to the nth degree. Almost without exception during good weather, every Sunday morning, Mr. Borckoff, in full regalia of a Germany [sic] Army Officer, rank not recalled, astride a high-spirited black horse, would lead his uniformed men in a formal military marching order to a level area on the hill — Fourth Street North — between Mendelssohn and Pittsburgh Avenues, where intensive military drills, with arms, were indulged in, Mr. Borckoff directing with pomp and ceremony. Periodically, about twice annually, target practice was deemed a necessary part of the military training of Mr. Borckoff's men. Large, heavy, wooden backstops, probably 20 or 24 inches in thickness, filled with sand, were erected for targets near the river bank in the field north of the...factory." This military training was "looked upon in wonderment by the residents of the countryside, who were privileged to be witnesses.



Barckhoff and his Schuetzen-Gilde  
(Barckhoff on horse in foreground)

8. *The Pennsylvania State Gazetteer* for 1903-04 lists "Mendelssohn, Pop. 1,050. On the Monongahela River and on the Penn. R.R. (Peter's Creek Station), in Allegheny Co., 18 miles south of Pittsburgh." In 1907 the towns of Mendelssohn, Wilson, and Coal Valley united to form a community which later became the Wilson Borough of present day Clairton.

"In the fall of 1897 the building burned to the ground, destroying all equipment housed in it as well as several unassembled pipe organs, ...costly tools, and valuable woods and other materials. It is believed the fire was of incendiary origin, and that no insurance was in force at the time of the fire; it, according to rumor, having lapsed a short time before."

Barckhoff lost no time in re-establishing his company in another location. On October 30, 1897 the **American Art Journal** reported: "Carl Barckhoff, the organ builder, has formed a new company, who have purchased the Methodist Church at Latrobe, Pa., which will be fitted up at once as an organ factory."

In the spring of 1900 Barckhoff again relocated the company, this time in Pomeroy, Ohio, and sometime thereafter he married Florence Shaffer, the woman named by Cora as correspondent. This marriage, too, ended in divorce a few years later when Carl became involved with a young woman thirty-five years his junior. The young woman was Lena Graber, and about 1906 Carl and Lena were married.

A great many organs were built in the Pomeroy plant. Many were stock models, reasonably priced, and many were sold through catalogs. A Barckhoff Church Organ Co. catalog published soon after the move to Pomeroy lists two one-manual instruments, eight two-manual instruments, and two three-manual instruments, the smallest twomanual having nine stops, nine ranks, the largest threemanual having thirty-five stops, thirty-nine ranks. Manual compass is 61 notes throughout; pedal compass is 27 notes except for the largest instrument, which has 30 notes. All have balanced swell pedal, and even the smallest twomanual has combination pedals. All have couplers "operated by piston knobs placed under their respective manuals." Photographs show pipe fences, lavishly decorated, with little or no wood above the impost. Some fronts have attached electric light brackets, some have gas.

By 1902 a branch office had been opened in St. Louis, and the company was shipping organs "at the rate of one instrument every three to four days."<sup>9</sup> Another item mentions a record-breaking week in which seven contracts were received.<sup>10</sup> By 1904 the company was shipping "an average of three organs per week, and nothing smaller than two-manual instruments."<sup>11</sup>

In the 1890s Barckhoff had begun to use tubular pneumatic action in the pedal of some of his organs, and although he continued to build mechanical action instruments, he now built "entirely pneumatic" and "electric organs" as well, some with detached console. Wind was supplied by water motors or electric motors, as well as manually.

Barckhoff was instrumental in the establishment of the American Organ Supply Company in Pomeroy. The December 2, 1901 issue of **The Music Trades** reported: "They expect to manufacture all parts that are necessary in the construction of an organ, such as metal and wood pipes, reeds, action parts, leather and glue, [and] to import felts and such articles as they may be unable to make to supply the trade. ...Large and roomy factories are now being built in Pomeroy, and the company will be ready for business about January 1, 1902."

Barckhoff at first served the company as manager, but in an article in the February 27, 1903 issue of **The Music Trades** he announced: "With the consolidation of the American Organ Supply Co., which we purchased for thirty-five thousand dollars, we are most excellently equipped and are entirely independent. We make everything ourselves, from the raw material, that we use in the construction of our organs." The American Organ Supply Company was apparently quite successful, as later articles mention the large number of orders from other builders for action parts, pipes, reeds, and the like. A report of a dedication of a new Barckhoff organ in 1903 mentions "every component part ... from the smallest screw to the largest pipe" being made in Pomeroy.<sup>12</sup>

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In 1908 the Barckhoff Church Organ Company celebrated its 100th anniversary. (Carl seems to have conveniently forgotten his earlier claim that the company was founded in 1850.) A booklet issued by the company stated: "It is now 100 years since the first Barckhoff organ was built and fifty years since the first instrument was erected in America, which was sent from Germany to Copiapo, Chile. ... Thereafter a large number of them were sent to South America. In 1865 the first Barckhoff organ was built in the United States, since which time, without interruption, there have been erected in all parts of the United States over 2,500 Barckhoff organs."<sup>13</sup>

In April 1913 a disastrous flood along the Ohio River "did great damage to the factory of the company and destroyed all accounts and records in its office."<sup>14</sup> Shortly thereafter, Barckhoff, taking a number of his employees with him, relocated in Basic, Virginia, a community now incorporated

9. *The Music Trades*, March 29, 1902

10. *The Music Trades*, July 26, 1902

11. *The Music Trades*, June 4, 1904

12. *The Music Trades*, July 18, 1903

13. *The Music Trades*, June 20, 1908

14. *The Review*, July 19, 1913

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in Waynesboro, Virginia. The American Organ Supply Company was apparently also a casualty of the flood, as nothing further is heard of it, but some of Barckhoff's employees in Pomeroy became employees of Klann Organ Supply Company in Basic. Others who got their start as Barckhoff employees in Pomeroy include Adolph Reuter, founder of the present Reuter Organ Company, and Fred and Val Durst, founders of what is today Durst Organ Supply Company.

With the move to Basic in 1913, the Barckhoff Church Organ Company became the Barckhoff Organ Company, a change that may have been prompted by the rapidly growing popularity of the theater organ. **Michel's Organ Atlas** lists: "Barckhoff, Carl, Basic City, Virginia. Built church organs and self-playing instruments."<sup>15</sup> It was just at this time (1913) that "the proliferation of nickelodeon theaters ...brought with it a fantastic demand for accompanying music."<sup>16</sup> and many of the early theater organs were pit organs equipped with roll players.<sup>17</sup> According to a news item announcing Barckhoff's relocation in Basic, "The plant consists of one building 150X50, with modern engine of 50 horsepower, which building is to be devoted to automatic instruments and self-playing organs. The second building, with high ceilings, being 65X130 feet, also having its own power plant with 50 horsepower engine, will be devoted to church organs exclusively. There is also a fine office building, independent of the others."<sup>18</sup> A number of church organs built in Basic are extant today; there are, however, no known extant Barckhoff theater organs or other selfplaying instruments.

The Barckhoffs were respected if not especially wellliked in Basic. It is said that Lena was inclined to "put on airs" and Carl was somewhat aloof. In 1914 World War I broke out in Europe, and although Carl was by this time a naturalized American citizen, his military ways and the fact that he still spoke English with a German accent may not have endeared him to the townspeople.

Carl and Lena, in spite of the disparity in their ages, seem to have gotten along famously. Lena bore him three sons: Carl Jr., Felix, and Paul. His last son, Paul, was born in 1918 when Carl was 69 years old.<sup>19</sup> Carl was a lover of fine horses, and he and Lena were frequently seen at the horse races. He enjoyed gambling, and horse racing and card playing were his favorite pastimes.

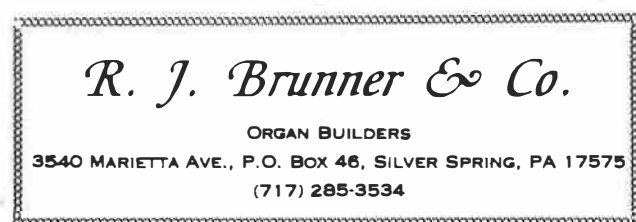
Whether his gambling was a contributing factor is not known, but in October 1916 the company was declared

15. Norman Elwood Michel. *Michel's Organ Atlas* (Pico Rivera, 1969), p. 99.  
16. Q. David Bowers, *Encyclopedia of Automatic Musical Instruments* (Vestal, New York, 1972), p. 663.

17. A pit organ or photoplayer was built low enough to fit in the orchestra pit.

18. *The Review*, July 28, 1913.

19. On Paul's birth certificate, Carl gave his age as 67. Assuming his 1849 birth date is correct, it would seem that as he grew older (and married younger) he trimmed a few years from his age.



bankrupt,<sup>20</sup> and in 1917 ownership or control passed to E. C. Malarkey of Girardsville, Pennsylvania although management continued under Peter Wetzel, a former Barckhoff employee. At about this time, Carl's health began to fail, and after a lengthy illness — he was bedridden for four or five months — he died in 1919. The July 1919 **Diapason** carried the following obituary.

### CARL BARCKHOFF IS DEAD

#### Veteran Organ Builder Passes Away

#### Built Many Instruments

Word has reached The Diapason of the death of Carl Barckhoff at Basic, Va. Mr. Barckhoff was said to have been the oldest organ builder in point of years of activity in the United States. His death occurred April 16 and was caused by cancer. He had been ill about six months, but previous to that time he had been active since his coming to this country as a young man.

Mr. Barckhoff was 70 years old and was born in Germany. He completed his first organ in this country in 1865. Since that time more than 3,000 Barckhoff organs have been built. The business has been taken over by his son, H. C. Barckhoff, in conjunction with W. G. Shipman, under the name of Shipman & Barckhoff. Mr. Barckhoff first was located in Pittsburgh and in later years he had plants at Latrobe, Pa., and Salem and Pomeroy, Ohio. He had been at Basic for some years.

Carl is buried in Riverview Cemetery in Waynesboro. The business taken over by Shipman and Barckhoff may have been another business venture of Carl's. (He also owned or had an interest in an apple orchard.) There is no indication that Shipman and Barckhoff played any part in the organ firm after Carl's death. An article in **The Valley Virginian** of May 21, 1920 entitled THE E. C. MALARKEY PIPE ORGAN PLANT mentions that the business "was established in 1913 by Carl Barckhoff, who was succeeded by E. C. Malarkey ... in 1917." The article also mentions "the large number of orders received in recent months" and says: "Recognizing the fact that good music is the large part of the entertainment Film Theatre, ...a great many of the movie house owners are installing pipe organs to replace the ... player piano, [and this] has produced the tremendous demand for pipe organs." The company continued to build church and presumably also theater organs until it closed in 1926.

Carl Barckhoff is described by those who knew him as a clean-cut and neat appearing person with a temperament varying between very nice and very nasty. That he was a ladies' man there is no doubt. As mentioned above, he moved around frequently during his career, and it is rumored that alliances with married women sometimes hastened his departures. It is said that he was a persuasive salesman who would often induce widows to purchase an organ from him in memory of their recently departed

20. This was not the first time. Carl was a notoriously inept businessman. The company had more than once been declared insolvent but had always managed to reorganize and recover.

husbands. He was a man of strong opinions, as can be seen in the following article:

### CARL BARCKHOFF'S VIEWS

On March 22 [1902] THE MUSIC TRADES published an interview with E. H. Lemare, the organist of Carnegie Music Hall, in Pittsburg, Pa., in which he criticised quite severely the pipe-organs manufactured in America. This interview was shown to Carl Barckhoff, the head of the Barckhoff Church Organ Co., of this city, and after reading it over carefully, he made the following statement:

"Professor Lemare is hardly long enough in this country to criticise our work. Concerning the action of the American organs, there can be no question. They are superior to anything in the world.

"As to the tone of the English organ being superior, it should be taken into consideration that our American churches are small, as a rule, with low ceilings. Our voicers are accustomed to voicing the organ so that the sound is pleasing when coming direct from the pipe to the ear. The character of our American church music does not allow a harsh and powerful tone; it would be out of place in our small churches. Of course, our American organ builders try to please their customers, and I doubt whether the English organ builder could build an organ to please our American people.

"I have been practically engaged in the organ business in this country for over thirty years. I have had voicers of all nationalities in my employ and find that the English voicer, as a general rule, is stupid alongside of our German-American and American voicers; in fact, their ability cannot be compared, and I cannot understand why we should not be able to produce a quality of tone fully as good as, if not superior to, the English.

"We have only a few recital or concert organs in the United States, and if it were not for the munificence of Mr. Carnegie, we could count them on the ends of our fingers. I doubt very much if Mr. Lemare could show us an organ in England that could compare in tone quality with the organ in the Carnegie Library, at Pittsburg, and it is not the best standard of American voicing.

"I note further that, among other things, Mr. Lemare says the American pedal-board is defective and that it is only suitable for playing accompaniments, chants, and hymns in churches. I do not think the man knows what he is talking about. The present pedal-board, as I well know, was adopted for the sake of uniformity, and I know of several good builders who sacrificed their own ideas about pedals in order to have this uniformity in pedal-boards as to scale and distance between keys, and I am sure that after Mr. Lemare plays awhile on a straight pedal he can handle it fully as well as one of his radiating and concave pedals.

"If he says the radiating and concave pedal is Mr. Willis' pattern, he is mistaken. This pedal-board was first made by Schulze, of Paulincelle, Germany. It was advocated by Professor Topfer, of Weimar, in his work on organ building, and was used by a number of German organ builders. During the '40s and '50s Mr. Schulze built a number of organs for England, and it is very likely that this is where Mr. Willis got his idea.

"The Barckhoff Church Organ Co. manufactured them in the early '40s, and the last one was made in the United States in 1881 [sic] and is to-day in the Presbyterian Church at Salem, O., the organ being built by myself. We then adopted the straight pedal-board, which was adopted by all the most prominent builders in this country, making the keyboard and the distance between the key-boards uniform."<sup>21</sup>

Competition was keen, and Barckhoff seems to have had a reputation for good work at rock-bottom prices. According to Barnes and Gammons, "The cost of organs varied in the nineteenth century from the very lowest, asked by Barckhoff, to the very highest, obtained by Roosevelt."<sup>22</sup> In the preface of the catalog mentioned above, Barckhoff says, "An inspection of factory, in every detail, is invited, so that parties may be convinced that our prices are low."

Barckhoff organs are unfortunately not identified by opus numbers, and except for an inventory of machinery at Basic, all company records have been lost. Nameplates have merely his name and location, "Carl Barckhoff / Salem, Ohio" for example, engraved on a one-and-a-half by four inch ivory plate on his earlier instruments or as a stencil or decal on the nameboard of his later instruments. The nameboards of many of his instruments also carry an elaborate guarantee: "This is to Certify that this instrument is hereby Warranted for the term of TEN YEARS from the date of its manufacture, and should the instrument with proper care and use prove defective in material or workmanship within that time, it is hereby agreed to put it in good repair at our expense."

Most of his organs were of course built for churches, but he also built residence organs and organs for recital halls, Masonic temples, and at least one college. His organs were indeed, as he claimed, "erected in all parts of the United States" from Santa Barbara, California to Bath, Maine; from Grand Forks, North Dakota to Birmingham, Alabama and

21. *The Music Trades*, April 12, 1902.

22. William H. Barnes and Edward B. Gammons, *Two Centuries of American Organ Building* (Glen Rock, New Jersey, 1970), p. 36.

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Austin, Texas, and many of his "more than 3000" instruments are still in use today.

His earliest known extant organ is the two-manual nine-stop instrument in St. Philip's Church, Cincinnati, Ohio, built in Salem about 1882 and in continuous use to this day. His latest known extant organ is the two-manual seven-stop instrument built in Basic for the Lutheran Church of Pulaski, Virginia in 1915, now located in the Performing Arts Building of Virginia Polytechnic Institute and State University in Blacksburg, Virginia.<sup>23</sup>

Following is a chronological summary of Carl Barckhoff's career:

- 1849 Carl Barckhoff, son of Felix and Elizabeth Brinkman Barckhoff, born in Wiedenbruck, Westphalia, Germany.
- 1865 Family emigrates to the United States, settling in Philadelphia. First Barckhoff organ built in the United States.
- 1876-1877 Felix Barckhoff & Sons, Organ Builders, 1240 Hope Street, Philadelphia, Pennsylvania. (Sons Carl and Lorenz.)
- c 1878-1882 Barckhoff Church Organ Company (?), Allegheny County, Pennsylvania. (Exact company name unknown.)
- 1882-1895 Barckhoff Church Organ Company, Salem, Ohio.
- 1895-1897 Barckhoff Church Organ Company, Mendelssohn, Pennsylvania.
- 1897-1900 Barckhoff Church Organ Company, Latrobe, Pennsylvania.
- 1900-1913 Barckhoff Church Organ Company, Pomeroy, Ohio.
- 1913-1917 Barckhoff Organ Company, Basic, Virginia.
- 1919 Carl Barckhoff dies at age 70.

Robert Coleberd's interest in Carl Barckhoff and the Barckhoff Church Organ Company led him to undertake considerable research in the late 1960s and early 1970s, and without the corpus of material he assembled at that time, this article could not have been written. With Robert Coleberd's material as a nucleus, further investigation beginning in 1974 has revealed additional material, and although various lacunae still exist, enough is known now to make it possible to tell the Barckhoff story in some detail.

Edgar Boadway's painstaking research at the Library of Congress is also gratefully acknowledged. His material, kindly made available to me, proved invaluable in the preparation of this article.

Much information was also obtained through the kindness of librarians in Philadelphia, Pittsburgh, Salem, Clairton, and Waynesboro. Others who have contributed material or information include Mr. and Mrs. Frederick Samuel Barckhoff Jr., Jack Barckhoff, Barbara Owen, Alan Laufman, Homer Blanchard, Norma Cunningham, Thomas Brown, Douglas Drake, Kim Kasling, Joseph Roberts and Peter Cameron. The obituary was supplied by *The Diapason*.

23. Nothing is known of the organs sent to South America, but there is a 1914 Barckhoff organ, originally built for Good Shepherd Episcopal Church, Petersburg, Virginia, now in a Baptist church in Fukuoka, Japan.



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# The Organs At St. Michael's and Zion Lutheran Churches, Philadelphia

by Edward C. Wolf

(ED. NOTE: Dr. Wolf is a member of the faculty of West Liberty State College, West Liberty (Wheeling), West Virginia, where he teaches Music History and Appreciation.)

Members of the Organ Historical Society are already familiar with at least two organs connected with early Lutheranism in Pennsylvania. A Tannenberg organ built for Christ Lutheran Church in York, Pa., is now owned by the Historical Society of York County (which now serves as headquarters for O.H.S.), and the January 1960 issue of *THE TRACKER* contained an excellent article by Eugene M. McCracken on the Tannenberg organ in Old Zion Lutheran Church, Philadelphia. It is the purpose of the present article first to add a few footnotes to McCracken's comments, and then to consider the organ in Zion's older and smaller sister church, St. Michael's.

For many years the specifications of Tannenberg's organ for Old Zion were thought to be lost. Then, shortly after Robert Whiting located a copy of the dedication program, including the organ's specifications, in the Schwenkfelder Library in Pennsburg, Pa., the present writer located four copies of this same program in the Lutheran Theological Seminary Library in Philadelphia, and other copies in the collection of the Pennsylvania German Society and the General Theological Seminary Library in New York. According to Donald McCorkle, further information may be found among Tannenberg's papers and letters, now owned by the Moravian Music Foundation.

Actually, two different pamphlets bearing identical titles were published by Zion congregation in honor of the organ dedication on October 10, 1790. The titles for both pamphlets read (in translation from the German): "Praise and Adoration by Men of God on the Day of the Dedication of the New Organ in the German Evangelical Lutheran Zion Church in Philadelphia, the 10th of October, 1790." The first of these pamphlets contained the order of service and the texts sung by both the choir and the congregation; it concluded with a description of the organ. This pamphlet was discussed by McCracken in his article in *THE TRACKER*, and by the present writer in the April 1961 issue of *JOURNAL OF CHURCH MUSIC*. It is listed as item 22797 in the Evans bibliography of early American imprints.

A copy of the second pamphlet is in the Library of Congress. It contains the special music sung by the choir and the soloists, but does not include the organ music. The choral writing is in three-part harmony interspersed with short duets and solos in the style of a short cantata. The music symbolizes the expressive possibilities of

a church organ, e.g., the thundering of Mt. Sinai, the trembling voices of anguished sinners, and the dulcet tones of the Son of Man. Neither the composer of the music nor the writer of the texts is identified. However, circumstantial evidence indicates that David Ott, music teacher in the church's parochial school, probably composed the music, while the texts probably were written by the Rev. Justus Henry Christian Helmuth, chief pastor of the congregation.

Peter Kurtz was organist at Zion in 1790, but the church officials did not find him to be satisfactory. According to Helmuth's manuscript diary, John Christopher Moller was hired to replace Kurtz on October 11, 1790. Thus, it is not certain whether Moller or Kurtz played for the dedication service on the preceding day. Moller served as organist until the church was badly damaged by fire on the day after Christmas in 1794, and sometime around November of 1795 he moved to New York where he became organist at Trinity Episcopal Church, remaining there until his death in September, 1803. Moller, incidentally, enjoys the distinction of being one of the most important early American composers, having written not only sacred music, but a considerable quantity of chamber music and keyboard pieces.

McCracken's article also considers the organ which John Lowe built for Zion in 1811, using many of the pipes rescued from the 1794 fire. A picture of this organ is included with the article and provides an interesting comparison with a painting reputed to show the interior of Zion on the occasion of the official funeral ceremonies for George Washington in 1799. As a comparison proves, this painting (which is reproduced in the April 1961 *JOURNAL OF CHURCH MUSIC*) actually shows the organ built by Lowe, and not the temporary organ used in the church immediately after the fire. However, we of the present day must nonetheless be grateful to this painter for his artistic license, since the painting gives a better general view of the organ than the photograph published in *THE TRACKER*.

While Old Zion usually occupies the spotlight whenever one considers Lutheran music and organs in Philadelphia during the eighteenth century, Zion's older and smaller sister church, St. Michael's, is certainly worthy of attention, too. St. Michael's and Zion were two different houses of worship owned by the same congregation: St. Michael's being complete in 1748 and Zion in 1769.

At the dedication of St. Michael's on August 14, 1748, there is no mention of an organ, and ap-

parently the church did not obtain an instrument until the winter of 1750-1751, when a German organist named Gottlieb Mittelberger arrived in Philadelphia along with an organ for the church. This organ was built in Heilbronn, Germany, and at its formal dedication on May 12, 1751, it was reputed to be the largest and finest instrument in Philadelphia.

Like many travelers both ancient and modern, Mittelberger published an account of his experiences upon his return to Germany in 1754. His book is a valuable commentary upon life in Pennsylvania at the time, though Mittelberger was often given to excessive exaggeration. After a special service in the church at Heilbronn on May 18, 1750, Mittelberger left with the organ, sailing down the Neckar and the Rhine to Rotterdam where he boarded a ship that arrived in Philadelphia on October 10, 1750. While in Pennsylvania Mittelberger held the post of organist and schoolmaster at Augustus Lutheran Church, Providence.

Mittelberger's book observes that the cultivation of music in Pennsylvania was rather rare compared to the abundance of music in Germany. He claims that he brought the first organ to America—a claim which we know to be false—and that this instrument created a great sensation. He adds that while he was in Pennsylvania five other Lutheran churches first installed organs in addition to St. Michael's, namely those in Germantown, Providence, New Hanover, Tulpehocken and Lancaster. This statement, also, is at least partially incorrect since organs existed at the churches in Lancaster and Germantown before Mittelberger's arrival. Mittelberger undoubtedly was correct when he claimed that people came from many miles to hear him play. There were so few pipe organs in Pennsylvania at the time that people naturally were willing to travel considerable distances to hear one.

During the winter of 1750-1751 the organ was set up in St. Michael's, and its dedication on the following May 12 was timed to coincide with a meeting of the Ministerium of Pennsylvania. Mittelberger claims that fifteen Lutheran pastors and a huge crowd of several thousand persons stood both inside and outside the church during the dedication services. However, the diary of the Rev. Henry Melchior Muhlenberg, patriarch of American Lutheranism, states that eight Lutheran ministers, delegates from each congregation in the Ministerium, and "a great crowd of people" were present for this joyful occasion.

An entry in the Rev. Mr. Handschuh's diary for the date says that the people exhibited much astonishment and enjoyment over the beautiful sound of the organ. The local fame of this organ lasted for many years after its installation, and persons who were not members of the church would attend services in order to hear it. While he was in Philadelphia, Daniel Fisher wrote the following extract in his diary for May 25, 1755: "I staid at home till Three, then went to the Lutheran Church, a neat Brick Building where there is a good organ to which I heard them sing Psalms, agreeably enough, tho' I was a Stranger to the Language (High Dutch)." Two

weeks later, on Sunday, June 8, Fisher again entered in his diary that the Lutheran church had a good organ and a good organist.

Two contemporary imprints—one published in Germany and the other in Philadelphia—were issued as part of the festivities for St. Michael's new organ. The German imprint is a four-page pamphlet with an elaborate title page which, in translation, reads:

"The New Affirmation of God for Philadelphia, Provided by the Trial Performance Which Occurred on the 18th of May, 1750, in Heilbronn on Holy Whitmonday in the Presence of Different Musical Connoisseurs, of the Organ Built by Mr. Johann Adam Schmall, Skilled Organ Builder from that place, and Transported to Philadelphia in Pennsylvania under the Direction of Mr. Johann George Tandenberg, Being Determined for St. Michael's Church Thereat. Comprising a Few Verses by Carl Ludwig Bilsinger, Pastor at Reccarbeyhingen." It contains the text of a cantata sung at Heilbronn when the organ was publicly tested before being shipped to Philadelphia. A copy of this pamphlet is in the Lutheran Seminary Library at Philadelphia.

The second imprint is even more interesting because it was an issue of Benjamin Franklin's press and has apparently been overlooked both in the standard bibliographies of early American printing as well as in the specialized bibliographies devoted to the issues of Franklin's press. It has not been possible to locate a copy of this imprint, but a copy obviously was available to W. J. Mann, B. M. Schmucker and W. Germann, joint editors of the American reprint (1886 and 1895) of Muhlenberg's famous Halle reports, since they discuss it in considerable detail (p. 132 of vol. II). The dedication service in St. Michael's was intended as a counterpart to the special service in Heilbronn. Like the Heilbronn program, the title page is itself quite informative. In translation it reads:

"Philadelphia's Answering Celebration to the Affectionate Wishes of the Evangelical Brethren in German, Organized and Inspired by the Completion of the Excellent Organ for the Evangelical St. Michael's Church in Philadelphia Although the Selfsame was Heard in Sweet Harmony with the Testing of Said Organ in Heilbronn, the Dedication of Said Organ in Philadelphia on Rogate Sunday, 12 May, 1751, by the Assembled United Ministerium, the Delegates of the United Evangelical Congregations, and the Entire Philadelphia Congregation Rejoins All the More to Praise God."

This pamphlet contains a discussion of the validity and proper function of music. Music is said to be of no use in satisfying bodily needs, but is rather a manifestation of the essence of God and of godly qualities for the well-being of men. Therefore, men are able to experience and to find God through music. Congregational singing is said to need the support of instruments, and the organ is especially suited for this purpose. Thus an organ is an aid in leading men to God.

After this discussion of the proper function of

music, the pamphlet continues with the texts sung for the dedication. The special numbers included three arias, two recitatives, and two choruses, thus indicating that a choir and soloists performed in addition to the congregational singing. The pamphlet further mentions that the organ had twenty full registers, which would have made it an instrument of respectable size for Philadelphia in 1751. Some further indication as to the size of the organ may be gleaned by considering the text of the cantata present in Heilbronn before the organ was shipped to America. One of the recitatives reads (in translation):

"Here is an organ, one of God's great works;  
We hear it so grandly praising God.  
How it delights by quickening our spirit and  
impelling it thither to God!  
How well it has succeeded!  
Here over a thousand pipes now stand ready  
to praise God."

This reference to "over a thousand pipes" may be compared with the "twenty full registers" mentioned above.

Perhaps a copy of this rare Franklin imprint is still reposing in an attic or a library basement, and some day it may come to light and give us further details on the organ in old St. Michael's. Even so, it is apparent that during the mid-eighteenth century Philadelphia Lutherans already were enjoying good organ music from an instrument of considerable size, many years before Tannenberger constructed his grand instrument for Old Zion.

— o —

**world class** (wûrld klās) adj.

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# *The Schmahl And Krauss Organs In Old St. Michael's, Philadelphia*

by Edward C. Wolf

One of the more pleasant rewards of historical research is the discovery of new evidence which considerably alters generally accepted beliefs. Such evidence has now arisen in respect to Gottlieb Mittelberger, a mid-eighteenth century German schoolmaster-organist who has received credit for supervising delivery of a 20-rank Schmahl organ to St. Michael's Lutheran Church, Philadelphia, in 1750. In an account of his travels which he published after his return to Germany in 1754, Mittelberger himself claimed that a primary purpose of his voyage to America was to oversee shipment of this organ as well as to answer a call for a schoolmaster-organist to serve a Lutheran congregation near Philadelphia.<sup>1</sup> For some time the present writer has been aware that while Mittelberger's travel accounts are an important primary historical source, they are also filled with exaggerations that can imply false conclusions. Mittelberger's claim that he supervised shipment of the organ is another of his exaggerations, since the present writer has discovered a letter written by the Rev. Peter Brunnholtz which outlines the planning, shipment, and installation of the Schmahl organ, and Mittelberger is not even mentioned in any of the proceedings.

The Rev. Peter Brunnholtz arrived in Philadelphia from Halle, Germany, on January 15, 1745, in answer to a request from the Rev. Henry Melchior Muhlenberg for additional pastoral assistance to care for the increasing flood of German Lutheran immigration into southeastern Pennsylvania. Muhlenberg was the founder of St. Michael's congregation, but he relinquished this post for a time to Brunnholtz so that he could serve several rural churches and expand his circuit-riding duties. Thus it was Brunnholtz who was involved in ordering the Schmahl organ from Heilbronn, Germany. Apparently Brunnholtz felt a need to justify the expense which the organ entailed. Thus he wrote a long letter to his ecclesiastical superiors in Halle to explain his actions, and it is this letter which is the primary focus of this article. During the 1880's Dr. W. J. Mann, a leading Lutheran scholar and a pastor of St. Michael's and Zion (the congregation which grew from the original St. Michael's), had Dr. W. Germann copy a large number of manuscripts in the Halle archives from letters and reports which had been sent there by various missionaries to America during the eighteenth century. The

copies of these manuscripts are now deposited with Mann's papers in the archives of the Southeastern Pennsylvania Synod in the library of the Lutheran Theological Seminary of Philadelphia, and it is here that the present writer located a copy of the Brunnholtz letter. This letter is so informative both in respect to the Schmahl organ as well as to additional light which it sheds upon Johann Gottlob Klemm<sup>2</sup> that a complete translation follows.

Philadelphia, 3 March 1752

Right Reverend Fathers, this is a completely faithful report of our organ here at Philadelphia.

The Right Reverend Fathers for good reason could charge me with rashness and thoughtlessness in that I had permitted or encouraged our church here to bring an organ from Germany at moderate costs when we were still in heavy debt. Therefore, it is my obligation to submit the following concise report.

1. Already in the year 1746 many members of the congregation spoke to me that they saw the growth of the congregation and asked me very often if I would allow them to obtain an organ. They were incited to do this because the organbuilder Clem, who still lived here then, promised to build them a rank of pipes without charge.

2. I answered that as yet it was entirely too soon to consider such external things that are not necessary, especially since we were still in debt and we still had no windows, pews, pulpit, altar, etc.; also no choirloft. There it remained.

3. At the close of 1746 and beginning of 1747 we had made arrangements for the pews and completed them in June, 1747. Thus the members of the congregation again began to say that I should permit them to get an organ. Indeed, the Swedish,<sup>3</sup> German-town, and Lancaster churches had organs, and our

<sup>1</sup>*Reise nach Pennsylvanien im Jahr 1750 und Rukreise nach Deutschland im Jahr 1754* (Stuttgart: [sic] Jenisch, 1756). A modern translation has been made by Oscar Handlin and John Clive, *Journey to Pennsylvania* (Cambridge: Belknap, 1960). Cf. the article by Robert E. Coleberd in *THE TRACKER*, XVII, No. 1 (Fall, 1972) which discusses the new English edition.

<sup>2</sup>Klemm was born in 1690 near Dresden, came to Philadelphia in 1736, moved to New York in 1746 or 1747, joined the Moravians at Bethlehem in 1757, and died there in 1762. His most noted apprentice was David Tannenberg. Brunnholtz always spells his name as "Clem."

<sup>3</sup>The Swedish Church is Gloria Dei, which was originally Lutheran but is now Episcopal.

fine church none. Moreover, Mr. Clem had promised to build a rank of pipes without charge, so it would come to 10 pounds. Everyone would contribute accordingly. Whereupon I answered that they should only have patience; I would do my best. I rode on to Mr. Clem and asked what an organ which would be adequate for our church would cost, especially with a pedal. He said £100. I made an estimate how much each of the congregation's members could contribute thereto, but at the time found it still impossible, partly because the congregation was still weak, partly because they had already contributed £140 for the pews. Thus it was dropped for the time being.

4. In 1748 the church was dedicated and many persons again reminded me about this matter. Also, the congregation was becoming larger, and if a precentor was not present, I myself had to lead the singing to avoid confusion since the people are from various places in Germany where the melodies are sung differently. Thereby I was very tired before I entered the pulpit. Thus, finally I thought more seriously about the organ than previously, but at first I did not know how to get it underway because:

5. I knew: (a) Before I came here a Germantown congregation purchased an organ or little positiv for £70 and had to pay £7 annually on it until 1750. The same truly is not worth more than £10 and provides poor service. (b) The organ in the Swedish church cost £80 and is still only a modest positiv. (c) The Lancaster organ, also, had cost £80; however, it is also small and a noisy patchwork. Likewise the Catholics. (d) However, to build a good organ here appears to be impossible, partly because the organ builder is old; partly because it would be too expensive. In the English church in New York he built an organ which cost about £700 (that according to statements from knowledgeable Englishmen still is not of the quality of our organ).<sup>4</sup>

6. Meanwhile, since a new settler named Landenberg,<sup>5</sup> who lodged in Mr. Keppele's house, would again travel abroad in 1749, and since he made various proposals and promises to bring us such an organ as has yet never existed in America, I considered this matter further, especially because I had no desire to have one built here since £100 would only be thrown away and the goal not yet reached. I took counsel with my colleague Mr. Muhlenberg, who answered that an organ for our church must have 10 ranks. However, he gave no further advice.

7. Several days later Landenberg would begin his travels, and he demanded a specific answer as to bringing an organ here. Mr. Keppele and I finally agreed: (a) not to give full authority to Landenberg since he was a new settler who readily sought only his own profit; (b) to grant full authority to Mr. Schuchmann, an attorney at Ittlingen near Heilbronn, a cousin of Mr. Keppele and a man of honesty and good reputation; (c) to forward him instructions to contract for an organ of 10 ranks for about 500 or 600 gulden, to ship it here, and to borrow the money for it at suitable interest from people traveling here who would be paid back in ready cash when they arrive here; (d) to keep this project completely secret among us for many different reasons, especially so

that Mr. Clem could not create any discord among our people as well as our not knowing how things would turn out. Moreover, I was sufficiently confident, as subsequent events proved, that our congregation would grasp the opportunity whenever the organ arrived.

8. Afterwards I did not think much about this external matter, which I began in a prayerful way. Meanwhile God guided the attorney Schuchmann so that he sought to fulfill our request more than sufficiently from the authority given to him. He went to great effort; he had three organ builders draw up plans; he perceived the one from Heilbronn as the best; and he contracted with the organ builder Schmal<sup>6</sup> that he should make an organ of 20 registers for 750 fl. because he thought it would be better to ship such an instrument so great a distance rather than one of 10 ranks since the shipping cost to here apparently would be the same. Mr. Schuchmann also sought to fulfill the first two stipulations; the organ was completed and set up at Heilbronn in May, 1750, and found to be good.<sup>7</sup>

9. In August, 1750, I initially received a report from the people in the ship arriving first that a beautiful, large organ would be coming for our congregation here. Some thought it was to be a present for us; others heard it had cost 2200 fl. Keppele and I remained silent until the ship arrived.

10. When Landenberg finally arrived with the organ, I myself went to inquire concerning it, and also went to him and asked for the papers. He produced the contract, and since it was written in my name and church, I had the 11 packing cases brought into the church from the ship. Thereupon Landenberg, the deliverer, raised a fuss and put on as if he would sell us the organ for £400; whereupon I answered that he could not sell property which he did not own; it belonged to us as shown by a document from the Kaiser's notary in Heilbronn; he might present the bill, and if it were correct everything should be paid and he would receive a reasonable gift for his efforts, but nothing more.

11. I began immediately to take up a collection for it because the iron was hot for striking, and everyone was happy about it. But at the same time I felt an indescribable effort because the load lay on my shoulders alone. Thereupon: (a) neither my colleagues nor most of the elders could or would provide me suitable advice; though not recognized at the time, no crucial thing was omitted, however. (b) I had promised Landenberg he could set up and tune

<sup>4</sup>This reference is to the 3-manual organ of 26 stops which Klemm built for Trinity Episcopal Church, New York, in 1741. The church records indicate that on August 8, 1741, the church voted to pay Klemm £520 as the balance due him. Thus, the total cost may have been around £700 as Brunnholtz states since this seems to imply that £520 was not the total price. The Trinity organ lacked a pedal division and seems to have followed English rather than German practices.

<sup>5</sup>Johann Georg Landenberg (er).

<sup>6</sup>Johann Adam Schmahl, 1704-1757, a member of a prominent German family of organ builders.

<sup>7</sup>A photograph of the title page of the pamphlet printed in Heilbronn for the public testing is printed in Edward C. Wolf, "Music in Old Zion, Philadelphia, 1750-1850," *Musical Quarterly*, LVIII, No. 4 (October, 1972), p. 624.



the organ. Mr. Schmal had measured a tuning pipe for him and showed him everything it was necessary to know concerning it. (c) The poorly built steeple still threatened to destroy the entire building. Notwithstanding Mr. Muhlenberg's and my remonstrances, the men were not persuaded that it should be removed until now. Now it was shown to them by Mr. Muhlenberg and me that if they installed such an expensive instrument as the organ the steeple would first of all have to be removed. Thus it was done, if only to keep the organ. (d) We obtained one of the best carpenters in the city, Mr. Fox, who had been selected to build the choirloft. The same took down the steeple in eight days, and I had to have watchmen from morning until evening so that no one would be injured by the falling beams. Thereupon we built the door according to the height, length, and width of the organ. (e) Then Landenberg began to set up the organ in the organ case; also to place the pipes into the numerous holes, but tuning remained to be done. Mr. Muhlenberg wrote me that Landenberg could not possibly tune the organ. He was afraid it might ultimately become only a mess of bits and pieces. This gave me a big setback. Thus, Landenberg was ordered to leave the organ alone. However, he continued to maintain that he could tune it. I replied that he should first tune his little positiv;<sup>8</sup> thus I could conclude as to his ability to move from the small to the large instrument. However, he was not able to do this and thus things were left up in the air.

12. In the church accounts for 1750 the congregation reported in detail the entire circumstances concerning the organ, wherein they recorded that Landenberg ought to have nothing further to do with the matter. They wished to give a suitable present to him; he could not ask for more since the people who came here along with him had advanced their money not to Landenberg, but for our organ, and the congregation would pay it to them, not him. They wanted Mr. Clem to come from New York. Mr. Clem, who for a long time wanted to see the organ, was likewise willing to do it under certain conditions which we readily guaranteed to him. How happy I was! A main obstacle was thereby removed.

13. Mr. Clem came here with his helper in April, 1751, and in 9 weeks the organ was completely ready so that it could still be dedicated for Pentecost.<sup>9</sup> The English people come here in crowds both to see and to hear such an organ. Hence an English sermon and announcements are always held first in the evening services, after which it is done in German.

14. Thus a new need arose whereby I should bring here an organist who knew figured bass and who could play this organ satisfactorily. Village schoolmasters who could at most play a positiv or a chorale were not suitable for the organ. Finally a Saxon born in Borna near Leipzig came to us who knew the organist's art perfectly and demonstrated the same in his hands. Later he gave proof of his skill at the dedication of the organ. We hired him on the advice of Mr. Schleydorn for £20 a year which is raised through a quarterly collection. The advantages which can be expected from such a material, external thing as an organ are various: (a) Since the people here

came from so many places different melodies are brought to order by means of the organ. (b) The congregation thereby learns to sing all old and new tunes. (c) It attracts young people to the church and brings in many persons who would not otherwise come—for which, then, one can say something regarding edification. (d) It is a fine addition in our church. (e) It increases the yearly offering receipts as one sees from the corresponding church accounts for 1750-51. In 1750 the sum was £54.2.8; in 1751, however, £78.15.3; thus £24.12 more per year.

The organ in particular has not caused any debt to the church as one perceives from the remarks concerning the accounts, but work on the choir gallery and making a few large windows above it greatly increased the expense. From this can my Right Reverend Fathers judge me in consideration as to whether or not this undertaking was blundered. Only this I add: had I anticipated all the effort and difficulties as they subsequently occurred, I would not have thought that this project should ever come to completion. Meanwhile, praised be Him who helps all however it be done on earth. In submissive obedience am I your humble Peter Brunnholtz.

### The Krauss Organ

Johann Schmahl's organ faithfully served St. Michael's from 1751 until 1815, when it was replaced by an instrument built by Andrew Krauss.<sup>10</sup> The Krauss organ itself has had quite a history, and during the late nineteenth and early twentieth centuries it was one of those peripatetic organs whose travels read something like a detective story.

The original St. Michael's church building served the St. Michael's and Zion<sup>11</sup> congregation until a new Zion church was constructed on Philadelphia's Franklin Square in 1870. At that time a new St. Michael's congregation was founded and a new church constructed at Trenton Avenue and East Cumberland Street in the Kensington area of Philadelphia. The St. Michael's and Zion church records for September 22, 1871, indicate that the organ, pulpit, altar, and

<sup>8</sup>Does this imply that Landenberg brought an additional small organ or so with him when he came from Germany?

<sup>9</sup>According to Muhlenberg's diaries the dedication occurred May 12, 1751, in association with the annual meeting of the Evangelical Lutheran Ministerium of Pennsylvania.

<sup>10</sup>Cf. Edward C. Wolf, "Sequel to 'Journey to Pennsylvania,'" *THE TRACKER*, Vol. XVII, No. 3, Spring 1973, regarding the subsequent history of the Schmahl organ.

<sup>11</sup>Although St. Michael's and Zion maintained only one house of worship, Zion, after 1870, the congregation continued to use the dual name by which it was known since the building of old Zion in 1769. The new Zion Church built in 1870 was razed in 1972 to make room for a Lutheran high-rise development for the elderly.

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pews were sold to the new St. Michael's for the symbolic sum of one dollar. Actual transfer of the organ apparently occurred in March, 1872. In 1879 the new church was enlarged and rededicated on February 29, 1880. For this occasion the organist-choirmaster H. A. Brechter played the Krauss organ.

In 1895 the new St. Michael's decided to replace the Krauss organ with an instrument built by the Bohler Pipe Organ Factory of Reading. At this time the church council published a 25th anniversary booklet<sup>12</sup> for sale to church members and other interested persons; the title page states that proceeds were to go to the fund for a new organ. A paragraph on pages 48-49 of this booklet states that when the Krauss organ was built in 1815 for the old St. Michael's Church, all usable portions of an even older instrument dating back to 1752 (*sic*) were used in its construction. From this statement—which seems quite plausible—it appears that Krauss incorporated portions of Schmahl's organ into his instrument. (Unfortunately the St. Michael's and Zion records for 1814-15 do not indicate to what extent, if any, Krauss may have used portions of the older instrument). The booklet further states that the reason for replacing the Krauss organ was that in the course of time it had become too weak to support congregational singing adequately, and that repairs had been unable to correct this problem. A photograph facing page 56 of the booklet shows how the Krauss organ looked at that time. In the photo the cover over the manuals is closed, and it is difficult to get an accurate scale of the size of the case. However, it would appear to be a case of considerable size such as one would expect for an instrument with two manuals and pedal. Metal pipes are arranged across the entire front with the tallest pipes forming a center turret which gracefully slopes down to two smaller, balanced turrets on each side. Some type of ornaments, not recognizable in the photo, rise above the case a few feet on either side of the central pipes.

Since St. Michael's (Kensington) no longer needed the old organ, ownership reverted to St. Michael's and Zion, which offered its use to Christ Church, a new German Lutheran congregation at 26th and Columbia Street, Philadelphia. The minutes of Christ Church<sup>13</sup> for November 24, 1895, indicate that the church contracted with a Mr. Bachman to set up the organ and make all necessary repairs for the sum of \$315, and the singing committee was authorized to see that the contract was properly fulfilled. Thus, the Krauss organ now found its third home, and on the first Sunday in May, 1896, all German Lutheran congregations in Philadelphia were invited to attend its dedication.

However, the travels of the old organ were still not over. In 1904 Christ Church decided to obtain a


new instrument, and once again the advice of St. Michael's and Zion was sought. The St. Michael's and Zion minutes for September 11, 1904, state that their current pastor, J. C. Nidecker, relayed a report from the Rev. Otto Kleine, pastor of Christ Church, that Christ Church was getting a new organ and they wanted to know what was the wish of St. Michael's and Zion regarding disposition of the old St. Michael's organ. The St. Michael's and Zion council moved that the old organ be given to Friedens (Peace) Church under the same conditions as St. Michael's and Zion had given it to Christ Church. So it was that the old Krauss instrument received still another lease on life and was given to Peace Lutheran Church at Clearfield and Emerald Street, Philadelphia.

At this point the present writer hit some snags in unraveling the peregrinations of Andrew Krauss's instrument. The old organ doesn't seem to have died; it just faded away. Perhaps some OHS member who lives in Philadelphia and who has personal contacts with the present Peace or St. Michael's (Kensington) churches can untangle the mysteries which letters and phone calls have not solved. The synodical archives of the Lutheran Theological Seminary at Philadelphia<sup>14</sup> contain a letter from Edward W. Hocker dated February 27, 1949, which states that the Krauss organ is still in use in the Sunday school room at St. Michael's (Kensington). If correct, this would mean that the venerable old instrument found its way back to its second home. However, the last time the present author was in Philadelphia a phone call to the current pastor of St. Michael's proved fruitless. Hocker's 1949 letter also contains other statements calculated to raise OHS members' eyebrows. He writes that the Krauss account books are in the Schwenkfelder Library, Pennsburg, Pennsylvania, even though the Krauss organ builders were ousted from the Schwenkfelders because they made "music machines." Thus, it is possible that a wealth of information concerning Krauss organs is still available. Even more tantalizing is the thought that the old St. Michael's Krauss which survived so many moves and related vicissitudes is still reposing more or less intact somewhere in Philadelphia. Perhaps the Mittelberger-Landenberg "Journey to Pennsylvania" has not yet reached its end.

<sup>12</sup>*Die Geschichte der Evangelisch-Lutherischen St. Michaelis Gemeinde* (Philadelphia: Globe Printing House, [1896]).


<sup>13</sup>The original Christ Church is now defunct. The minutes are in the synodical archives of the Lutheran seminary at Philadelphia.

<sup>14</sup>The author especially wishes to thank the Rev. David J. Wartluft of the Krauth Memorial Library at the Philadelphia seminary for making the archives available to him for both this and other research.



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# Some Letters from Mr. John Geib of New York

by Joyce Ellen Mangler

reprinted from *The Tracker* 2:1 (Jan. 1958)

Among the early records of the First Unitarian Church, Providence, now in the care of the Rhode Island Historical Society, are a group of letters from the New York organ building house of John Geib & Co. which hold considerable interest to organ historians. These carefully preserved documents, twelve in all, are representative of the various stages leading up to the purchase by the Benevolent Congregational Society of an organ for their new meetinghouse, from their resolution early in 1802 stating that

We, the subscribers, believing it to be the wish of everyone who frequents public worship (whether influenced by Piety, Ostentation or Pleasure), that the "Concord of Sweet Sounds" make a part of their Devotional Exercises — Do agree to have an Elegant Organ in order that the insufficiency of Singing alone may be obviated, and that the music, necessary on the Lord's Day, may be no longer dependent on Caprice.

to the payment in December 1803 of a bill presented by a Captain Godfrey for unloading the organ at the Providence wharf.

In general, the letters from John Geib (1744-1819) are valuable, revealing the many problems of an early organ builder, including heretofore unknown information about Geib's own bankruptcy case in New York courts, as well as many amusing comments about the workmanship of his competitors. The references to his own work will prove important in supplementing the historical records of the churches where his organs were installed. . . . In order to retain the charm of Geib's letters expressed in his curious spellings, no editorial corrections have been made. . . .

. . . the persons and places mentioned in the following letter [are]: *David Vinton* whom Geib addresses in the third person, was chairman of the organ committee at the church [which] had inquired about the new Avery organ in First Church, Salem, Massachusetts; *John Paff*, a New York music dealer . . . later published music by Geib's son Adam (1780-1845); *Captain Anthony* sailed one of the many trading ships between New York and the port of Providence; *Avery and Clico* [Cliquot] were . . . [London and Paris] organ builders. . . ; *Christ (Episcopal) Church* was situated on Ann Street, between William and Nassau Streets until 1822; the *German Lutheran Church* has been identified by Mr. F. R. Webber as St. Matthews' at . . . Broome and Elizabeth Streets in New York City.

New York June 6th 1802

Mr. Vinton

Sir —

Your letter of the 22d of may, has been handed to me by Mr. Paffe and I made inquiring in the post office after yours of May 6th but could not find a letter derected to me, tall at last, I went to the Captain Mr. Anthony and he del<sup>e</sup> me a letter of May 24th in the same haure, a gentlemen met me in the Street, told me thier was a letter advertised in the Post Office belongin to me; I went re<sup>ive</sup> the same been yours of May 6th — in all those letter, Mr. Vinton had the politeness to invite me to com directly with Mr. Anthony to Providence, which at present is impossible — as been about the erection of that large Organ for St. Georges, and which will be intierly finished in 6 weeks, and my absence would Delay the work very much — therefor hope, my not been present by the Contract, will not Cause a Delay — Mr. Anthony had the Goodness to go with me to Church, and he will give you a good aicaunt of what he seen —

Mr. Vinton had also the goodness to observe to me, whate he seen at Salem — and that the Organ cost only 341 pounds Sterling, with a deal case; painted, no annulet [?]; and add the Expenses of Paking; fright; insurance; Duty; and till it is put up, will cost them 2000 dollars — and upwards, and then run the Risk, if a good one — well if not — no indepenting on my good work — and flater myself, that I thinke to be capable of building an organ with Mr. Avery of London, or a Monser Clico of Paris, and a few more in Europe, and beside responsible for every thing build or manufactured by me. — Considring all advantages — the building an Organ consisting in such a number of different articles, in the country where it is to stand, and to be used, must certainly have the perseverance in durability, and a few dollar cannot been a object to a Society of gentlemen, — a friend of mine seen the Organ at Salem and speak but slightly about it — and I

think, I could build one for the same whate that Cost, an the same plane — Sin hier follow a description of the organs I have build for this City, which will be a quiet to the gentlemen to fram the Contract.

German Luthern Church

1. OpDiapasson throughaute from treble GG. to F in alt —
2. Stopdiapason do - do - do
3. Principal - do - do - do
4. 12th do &c
5. 15th do &c
6. Tiers do &c
7. Cornet treble
8. Sesq. bass 3 rankes
9. Trumpet - throughaute as befor
- Swell from Fidle G
1. opd or Dulciana
2. Stopd
3. Principal
4. Hautbois

Two pair of bellows, an ellegant best mahogany case, gild front and ornaments — 9<sup>2</sup> by 15 feet. Duble && in front, and a set of keys in great organ, and one set from fidle G in Swell - a trimland - the cost 1000 in this place.

Christ Church Organ

1. Opdiapasson throughoute from duble GG to F in alt
2. Stopd Do - Do - Do
3. Principal Do &c
4. 12th Do &c
5. 15th Do &c
6. Tiers Do &c
7. Cornet treble
8. Sesq. bass 3 rankes
9. Trumpett - throughaute as befor
- Choir & Swell -
1. Stopdiapasson in choir. Bass
2. Flute throughaute
3. 15th - Do
- Stopdiapasson Treble Swell
4. Dulciana - Swell
5. princ - Swell
6. Vaschumana - Swell
- 15 Stopes

Two Pair of bellows, with an ellegant mahogany case, gild front ornaments, 10 by 15 feet — Duble && (begings) in front. one Sett of keys for Great organ — one set for choir & swell the Cost 1200.

I thought it proper to send the plane for both, them organs and which ever you bleas to take, must be inserted in the agreement, the agreement to be singe by you gentlemen and sent to me for the same, the cash to be paid as followes. the first payment 200 pounds and evert two months after 150 till I have rec 950L then the rest of 250 to be paid in May next, when the Organ finished; that is to say, if you should choose the plane of Christ Church organ, and if that of the German Lutheran Church, you may devite the payment, and leave only 200 pounds when finished to be paid, this is the plane I have built all the organs hier, and also the [illeg.] in Europe —

I wish Mr. Vinton all the success required in his undertaking and I shall spare no pains to make amends in the goodness of my work, and am

Sir

with all respect  
your most able serv<sup>t</sup>

J Geib

be so ablidging as to let Mr. Anthony bring the Contract to my Hause for Execution and let it be rote in the firm of J. Geib & Co — for my son is sing the same —

N. B. I have a present not time to make a drawing of your organ, or else I would but I engage to forfite anything if not the same as any one bleas to choose.

In epilogue, we learn through the remaining correspondence that delay of payments for the organ forced Geib into bankruptcy. Work was put aside in favor of other contracts, with the completed instrument, costing \$2500, actually delivered seven months after its contracted date of May 1803. Geib's [organ], described as

one large elegant, well finished, good toned organ - the case to be of the best mahogany, to measure eightenn feet high, twelve feet wide, and five feet deep, with three towers front gilt ornaments & pipes as usual

differed little from his installation for Christ Church, leaving the discrepancy in cost to speculation. The Unitarian church was destroyed by fire in June 1814, as was Christ Church in a later year. However, the organ had a less tragic fate than its New York prototype, with pipes rescued intact to be incorporated into another instrument built by the Goodrich Company of Boston in 1816.

# The Music Of Detroit's Mariners' Church 1849 - 1955

*A brief history of Detroit's oldest Protestant Church with some facts about its interesting old organ and its music program.*

By Harry B. Welliver

## PREFACE

Two hundred and seventy-two years ago, July 24, 1701, to be exact, a group of hardy explorers, fifty civilians and fifty soldiers, under the leadership of Sieur de la Mothe Cadillac, first put their feet on that piece of land now known as Detroit, Michigan. Although even a full century later an irate army officer reported officially to his superiors that the place was "good for nothing but Indians, muskrats and frogs," and it was described as late as 1817 as "another desolate spot," on that site there has grown a formidable twentieth-century metropolis where ninety per cent of the world's automobiles and no small proportion of its consumer and durable goods are manufactured.

Modern Detroit's city fathers selected the year 1951 for a celebration of ambitious proportions, including a special postage stamp and an official Presidential visit. As a result of interest generated by the anniversary festivity, your author became engrossed in the fascinating history of the city's churches and their music.

Detroit's oldest stone church and its oldest Protestant congregation is Mariners', now located at 170 East Jefferson, in Detroit's Civic Center.

Mariners' is unique in the manner in which it was founded, the nature of its endowment, and the mission it has carried out. In spite of several periods of regression, music has been important in the life of the congregation. In an attempt to assemble from original sources all information pertinent to the

musical life of Old Mariners', attention is focused here on the organ and the general music program of the church from its beginning until the time of its removal from its original site, 1955.

## I

Our story begins one October day in 1806 when a certain John Anderson, who had been reared in Vermont, enrolled as a cadet in the United States Military Academy at West Point. By June of 1809 he was already in that outpost of civilization known as Detroit where we find his name in an account book of that year. Two years later, however, he resigned his army commission, February 1, 1811, and purchased from Dr. William McDowell Scott lots 52 and 54 of Section 3, the lots at Woodward and Woodbridge where Detroit's Mariners' Church subsequently was erected. Bibliography (4)-31

Political events of the time must have pressed heavily upon the new settlement, for on August 16, 1812, John Anderson was again a Lieutenant in the U.S. Army. With that rank he was listed as captured when the fort and town of Detroit were surrendered by Hull to General Isaac Broch of the British forces in the War of 1812. (1)-3

But by 1818, Anderson was in Washington, D.C., where on August 12 he married one Julia Ann Taylor. (4)-32

James Taylor was an Englishman who, in 1773, had settled in Jamaica, British West Indies. He had two daughters, Charlotte Ann, who was born on the Island



*Keith Bigger*

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of Jamaica in 1773 (or 1774), and Julia Ann, born in North Carolina in 1793 (or 1794). Shortly before the War of 1812, both sisters were residing in Washington, D.C., where, it is presumed, the now-Colonel John Anderson and Julia Ann Taylor met. (1)-4

The summer of 1818 was a momentous one for Detroit, for it was then that "The Walk-in-the-Water," the first steamboat ever to sail the upper Great Lakes, arrived on her first trip from Buffalo. Aboard were the Colonel and his bride, as well as her maiden sister Charlotte Ann Taylor. They promptly established their home on the future Mariners' Church site, on the land John Anderson had purchased seven years earlier, 1811. (3)-3

Although Mrs. Anderson is credited with founding the church, a report to the trustees by a special committee on the affairs of the church, February, 1852, states it to be "well known" to the trustees that Miss Taylor left her fortune to her sister with the injunction that, at her death, it be devoted to founding a church for mariners. (14)-4

Just why the Taylor sisters had such an interest in the welfare of the sailors of the Great Lakes is not known. John Anderson died in Detroit of Asiatic cholera September 14, 1834. (3)-2 Charlotte Ann Taylor died in Detroit February 1, 1840, 67 years of age. When Julia Ann Taylor Anderson died in Detroit October 28, 1842, only 49 years of age, her will carried the provision that the two estates should be used to establish a Sailors' Bethel or Mariners' Church for the benefit of mariners and their families of the Great Lakes.

The church annual reports say "founded in 1842," which is the date of the death of the last of the two sisters whose wills set up the corporation. The provisions of the wills, which specify no denomination for the new church, were:

1. Church to be built of stone
2. It is to be situated on Mrs. Anderson's lot at Woodward Avenue and Woodbridge Street
3. It is to be called the Mariners' Church of Detroit
4. It is to be endowed (3)-5

The executors of the will were:

1. John Palmer, financial advisor to Mrs. Anderson and a Presbyterian
2. Mason Palmer, his brother, and an Episcopalian Vestryman of St. Paul's, to which Mrs. Anderson belonged
3. Judge Henry Chipman, legal advisor to Mrs. Anderson and an Episcopalian

After a lengthy legal battle over the denomination of the new church, the Michigan Legislature on March 29, 1848, enacted a bill for incorporation of Mariners' Church as an Episcopal institution (3)-7 The original trustees of the new corporation were:

Henry Baldwin	James A. Hicks
Charles C. Trowbridge	Mason Palmer
James V. Campbell	Elon Farnsworth
Alex H. Adams	Henry Chipman
Alex D. Fraser	(7)-6



Mariners' Church, Detroit, sometime before December 24, 1871, when a great storm destroyed the two small towers and did other damage necessitating the closing of the edifice for nine months. Original photo in the Burton Historical Collections, Detroit Public Library.

The estate left \$14,100 in cash plus parcels of land other than the stipulated location of the church at Woodward and Woodbridge. But the entire cost of the building and furniture was a trifle over \$15,000. (1)-4 The problem of insufficient funds was solved by the trustees simply by finishing the first floor as a store, the rent from which would alleviate the critical financial situation. In addition, a block of brick stores and offices was erected on Griswold Street, the rear of the lots facing Woodward, for additional revenue-producing purposes.

## II

The church was erected next door to the site of Smyth's Tavern where in August of 1805 the governing body of Michigan territory first sat in legislative session. (16-pamphlet, "The Detroit Episcopal City Mission Society") Next to the early St. Anne's Roman Catholic Church, Mariners' was the first stone edifice in Detroit, and since the razing of old St. Anne's in the 1880s, it is now the oldest stone church in the state of Michigan.

Originally the first floor premises was occupied, from November 28, 1849 to January, 1860, by the Detroit postoffice. (4)-40 Thereafter and until recent times various commercial houses used it as a storehouse and business-office combination. Until late in 1949 the major portion of the front area of the first floor was occupied by a peanut and candy vendor eking out a living from the patronage of holiday crowds bound for the excursion boats nearby and humanitarians bent on feeding the myriads of pigeons in the area.

Until the Griswold Street buildings were demolished to make way for Detroit's Civic Center construction and preparations were made to move the church to a new site, the entire first floor area, as well as the first floor area of the old stores and offices



Mariners' Church, Detroit, with House organ on the left. Plaque on right memorializes the donors of the building, the Taylor sisters. Exquisite scale model of Great Lakes sailing vessel by an unknown sailor and resident of the Sailors' Bethel. Note nautical running lights above altar and on both sides of sanctuary. Photo by Edward D. Conner, Adrian, Michigan, 1950.

built at Woodbridge and Griswold, were used by the church for facilities of the local missionary activities for the unfortunate of the city.

Built in 1849 and consecrated December 23rd of that year by the Right Reverend Bishop McCoskry, Mariners' was one of the fashionable churches of the past century and remained so until its older members died or moved to outlying districts of Detroit.

The *Detroit Daily Advertiser* on December 22, 1849, the day before the consecration ceremony, gives the following description of it.

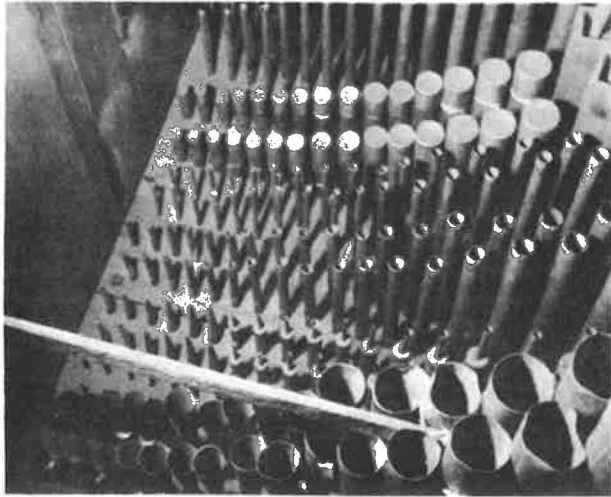
The plans for the church were prepared by C. N. Otis of Buffalo, N.Y. The style is called 'Perpendicular Gothic.' The building is a parallelogram 49 feet by 94 feet in size. It is built of rough gray stone with walls almost two and one half feet thick, and the construction throughout is of the most enduring type. It is two stories high. The first story is intended for a store and is now occupied by the Post Office and Lewis' Banking office. The second story is for church purposes. The entrance to the church is from Woodbridge

Street in the rear, by a very broad flight of 18 steps which leads into an ample vestibule from which doors open into the body of the church. In one of the rooms is a marble slab placed in the wall with an inscription to the memory of the founders of the church. The church room is 43 by 75 feet. In the gallery Mr. House, of Buffalo, has placed one of his best organs. The pendant lamps, six in number, with four burners each, the tasty trimmings of the desks, stools, etc., are from the warehouse of Stevens and Zug. The woodwork was done by Hugh Moffat and the decorating by Atkinson and Godfrey. The glazier was Mr. C. H. Williams and the superintendent of masonry, Mr. T. Common. (9)

Especially significant are the pews of the church. Handmade of solid virgin Michigan walnut boards, they were in superb condition at the time the edifice was moved from its original location.

On December 24, 1871, it is recorded that a great storm destroyed the small towers on the southeast corner of the building as well as doing other extensive





G. House pipes, Mariners' Church, Detroit, listed in order from bottom of picture to top: Trumpet; Fifteenth (only a few of the top pipes are barely visible below the rail supporting the trumpet rank); Flute; Principal; Violano; Stopped Diapason (the bottom twelve pipes being of wood); Dulciana. The seventh rank, the Diapason, is not visible. Note that the Trumpet stop is a true reed throughout its entire compass. Photo by Edward D. Conner, Adrian, Michigan, 1950.

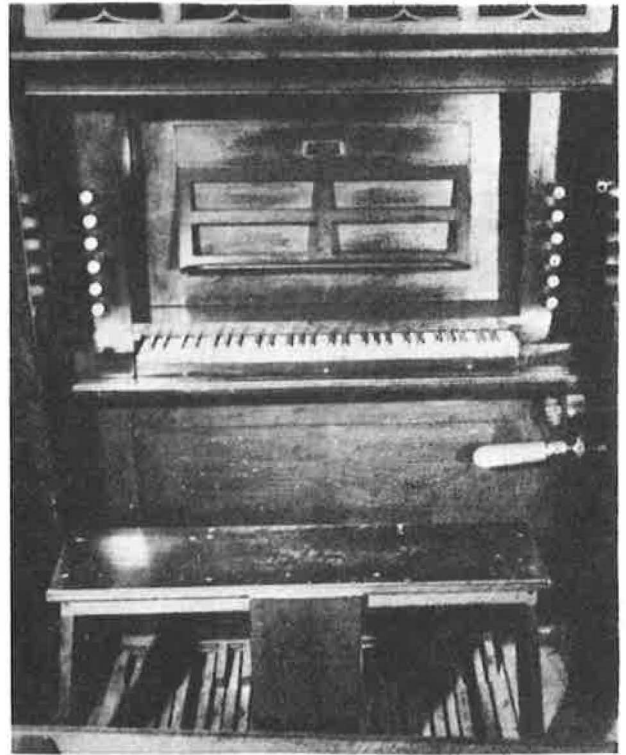
damage. The church was closed for nine months and not opened again for service until October 13, 1872.

That there was an organ in Mariners' on dedication Sunday we know from the contemporary account quoted above. In a letter to the editor of a Detroit daily on January 5, 1850, one day before the dedication service, a reader complained of the lack of proper reporting as regards the organ of Mariners' in the editorial on December 22, 1849, and went on to say that the instrument was placed by House and Company of Buffalo, "free, to have an instrument in these parts." If it proved satisfactory, the organ was to be paid for at a later date. And it was.

The same correspondent goes on to say, "It is hoped, however, that friends of this noble charity will not permit the instrument to be removed, but that they will take prompt measures to purchase it, and thus compensate the worthy builders for their labor and generosity, and at the same time secure for the Church an instrument of great worth and value. The price is \$800."

In all probability the Mr. House mentioned as having placed the organ in the organ gallery was Mr. G. (Garret, Garrett, Gerrit) House of Buffalo, established in 1845 and located at different times at 286 Main, 284 Main, 122 Clinton, and 138 Elm Streets. This information is found in *Manufacturing Interests of the City of Buffalo*, etc., 2nd edition, Buffalo, 1866, p. 77, from which the following is taken.

Mr. G. House was the first to engage in this (organ) business in Buffalo. He commenced in June, 1846, to manufacture Church Organs. The first large one made was for St. John's Church, at a cost of about 4,000 dollars. He has also finished instruments for churches in Rochester, where there are now ten in use, and as many more for churches in this city, including St. Joseph's Cathedral, St.



The G. House organ, 1849, Mariners' Church, Detroit. Small porcelain knob is attached to horizontally-sliding doors which cover entire front of console. Draw knobs, with Mother-of-pearl inlays, were attached to square shanks. On the left, top to bottom: Trumpet 8'; Fifteenth; Principal 4'; Stopt Diapason Bass 8'; Open Diapason Bass 8'; Pedals (a coupler). On the right, top to bottom: Bellows (blower's signal); Flute 4'; Violano 4'; Stopt Diapason 8'; Dulciana 8'; Open Diapason 8'. Photo by Edward D. Conner, Adrian, Michigan, 1950.

Paul's, the First Presbyterian and other churches. He has also furnished instruments for churches in cities and towns in many of the Western and Southern States, from whence he is constantly receiving orders for his work. His business in that line has gradually increased so as to compel him to enlarge his factory on Clinton and Elm Streets, where he is now fitting additional rooms with steam power, sufficiently capacious to keep pace with the increasing demand for his organs. He has now a sufficient number of hands in his employ to enable him with his increased facilities for turning out work to execute orders nearly as fast as they come in. . .

There is further information on G. House in Buffalo directories for the years 1849 and 1876.

### III

The organ was well received in Detroit, at least if we are to take the word of an enthusiastic reporter writing in the public press on January 5, 1850. (8)

. . . This writer has had opportunities of examining many instruments of the kind, made by different builders, and he has no hesitation in pronouncing the one just erected in the Mariners' Church, by Messrs. House and Co., of Buffalo, to be superior in tone (reference being made to both

quality and quantity) to any he has ever before listened to. The organ is only a medium sized one, having but one set of keys, yet when its full volume of tone is emitted, it is sufficiently powerful for the Church, . . . The style of the case is Gothic, in imitation of black walnut, to correspond to the interior finish of the Building. It is 8½ feet wide, 6 feet deep, 15 feet high, and contains the following stops, viz: Open Diapason to G, 59 pipes, stop diapason, principal, dulciana, violano, flute, fifteenth, trumpet; one octave of pedals, and swell to 4 feet C. It has 12 drawn stops, including pedals, bellow, etc. The workmanship of the whole will bear closest scrutiny.

The trustees of Old Mariners' were not long in taking steps to retain the House instrument, for the *Detroit Daily Advertiser* on February 6, 1850, carried the following information under the heading "Mariners' Church."

At a meeting of the Rector and Mariners connected with the Mariners' Church, Detroit, held on Monday, Feb. 4, 1850 it was unanimously

Resolved, That the ORGAN which is now in the Mariners' Church, be purchased for the use of the said Church

Resolved, That a committee of three persons, consisting of J. W. Kelsey, W. H. Barse, and H. Joy, be appointed to solicit subscriptions for the object

Resolved, That the Rector be appointed Treasurer to receive funds from the committee

Resolved, That the proceedings of this meeting be published in the daily papers of this city.

Detroit, Feb. 4, 1850

In the report of the special committee to the trustees on February 28, 1851, slightly more than a year following the original announcement in the public press, we find a note that "... contributions have been made by members of different Episcopal Churches in Detroit, towards the purchase of a new organ."

The Reverend David R. Covell, Rector of Mariners' and Superintendent of the Detroit Episcopal City Mission from 1942 indulged in fancy and inaccuracy when he wrote: "Members of a number of Episcopal Churches gave over \$1,000 toward the sweet-toned, two-manual pipe organ." (2)-13. To be sure the organ was "sweet-toned." And incidentally its cost was only \$800. But the organ about which he wrote in 1942 never had been a two-manual instrument nor was it one at that time. It was the original House instrument of one manual and two octaves of pedals.

With all the information currently available, apparently it is impossible to completely clarify two matters pertaining to the original organ. Among contemporary writers there seems to be unanimous agreement that the House organ was originally installed in the gallery above the entrance to the church. This can be assumed to be wholly accurate.

Unmistakable evidence, however, indicates that the instrument was moved to the front of the church, as shown in the accompanying photo, after the edifice was in use for a considerable period. For example,

one of the windows of the original building at the time of this investigation was behind the large pedal pipes. The crude cover over the window bears evidence of having been installed even after the organ was relocated there. Certainly, if the organ had been erected in that spot originally, the builder would have had the foresight to provide a more suitable and more effective cover for the window.

Furthermore, there is a long, jointed gas-light fixture tightly wedged between the case and one of the pedal pipes, further evidence of a latter-day, non-professional job. The gas-light fixture on the organ itself above the music rack as shown on one of the photographs was never put into operable condition after the relocation.

That the organ was originally installed in the gallery before the consecration of the church we are certain. Without a doubt, an organ builder of House's apparent reputation never would have been guilty of such make-shift and crude arrangements for the organ as those which existed in the front of the church in the 1950s. It can be concluded rather accurately, therefore, that the organ was indeed moved at some unknown date about which currently-available records are silent. We know only that immediately prior to the relocating of the Old Mariners' building itself, the organ was in the front of the church. The matter will continue to remain one of conjecture unless additional records or news items come to light.

The other matter of seeming uncertainty relates to the pedal division. Apparently there is only one contemporary account of the organ in which technical details are given. This says that the pedal had a "one octave range." However, as of 1955, the pedal board contained 25 keys, a two octave range.

But the present organ, or existing church or public records, gives no evidence whatsoever that the original organ, or the pedal division, had ever been rebuilt or enlarged. Such alteration of a small tracker-action organ could be detected without great difficulty.

Several possible explanations suggest themselves here. First, the contemporary reporter, or even the typesetter of the local press, could have been careless with the facts or even misinformed. More likely, however, is the conclusion that the "one octave range" description refers to the one octave of large, wood pipes which the organ indeed did possess as the lowest octave of the Stopt Diapason Bass, 8', rather than to the number of keys on the pedal board itself. Suffice it to say that the instrument as examined in 1955 had two octaves of pedal keys.

That these pipes were part of the original organ is quite clear. The original installation was hand pumped, a fact substantiated by the initials of "organ boys" carved on virtually the entire exposed area of the pedal pipes, as well as expense account records showing payments to "organ boys."

#### IV

In conclusion, it can be stated unequivocally that the organ in Old Mariners' in 1955, immediately prior to its being relocated, was the original House instrument of 1849. In every detail but one it coincides exactly with the contemporary description of the original organ. That one possible exception refers to the

range of the pedal division which has already been discussed. Stop disposition and the number of mechanical actions, 12, given in the contemporary account of 1849 are identical with those found in the organ in 1955.

Referring to the full front view of the organ itself, the stops are arranged as follows. Left side, top to bottom: Trumpet, 8'; Fifteenth; Principal, 4'; Stopt Diapason Bass, 8'; Open Diapason Bass, 8'; Pedals (a coupler). Right side, top to bottom: Bel-lows (blower's signal); Flute, 4'; Violano, 4'; Stopt Diapason, 8'; Dulciana, 8'; Open Diapason, 8', making the 12 mechanical actions mentioned and listed in contemporary accounts.

The compass of the manuals is from GG to f<sup>3</sup>, 59 notes and that of the pedals, CC to c, 25 notes. The draw knob shanks are square, and the fronts of the draw knobs themselves are mother-of-pearl engraved with the stop names.

The Trumpet, Principal, and Fifteenth run the full compass of the keyboard. But the Flute, Violano, Stopt Diapason, and Open Diapason begin on f and run to the top. The "bass" stops, Stopt Diapason and Open Diapason, run from manual e on down.

Dynamically the stops can be described thus. The Flute is *pp*, the softest stop on the organ. Then follows the Violano, *p*, and the Dulciana which is *mp*. The Stopt Diapason is *mf*, and this is topped by the Open Diapason which is *f*. The Principal and Fifteenth are *f*, and the Trumpet is *ff*.

The Dulciana is more like our present-day Geigen Diapason with a full-bodied tone. It is definitely not the soft stop we so often hear today. The voicing of the Fifteenth can best be described by using the word "beautiful." It blends with practically all the other stops or combinations thereof and yet is not at all obtrusive.

The Trumpet is unusual by modern standards in that all its pipes are made using reeds. The upper octave or so is not flue pipes as has been the tendency for many years. This is clearly shown in one of the accompanying photographs. The tongues are made of an extremely light-weight brass, a fact which contributes to its refined yet positive tone. And it should also be noted that the Open Diapason is made of a much lighter weight metal than is customary today. The organ in 1955 was indeed the "sweet-toned" instrument described in original accounts in 1849.

The Swell effect is built around only that portion of the organ extending from c upwards. The shutters are actuated by a wooden toe stud which hooks either all the way open or all the way closed. The toe stud is located slightly to the right of center in front of the organist above the pedal board and is barely discernable in the full front view photograph.

As far as can be determined from all available evidence, no tonal changes and only one minor non-tonal change were made in the original House instrument and this only when the organ was relocated from the gallery to the front of the nave. At that time, mechanical blowing equipment was installed. In its present location the organ shows no evidence whatsoever of the manual blowing arrangements with which the original organ was equipped. As a matter

of fact, in the relocation, components were so closely placed to the walls that a hand-blowing operation would have been both impractical and impossible.

## V

After all the original enthusiasm over the organ installed without charge by Mr. House in 1849, it is indeed strange that it is so difficult, if not totally impossible, to determine from contemporary extant records the degree of adequacy of the music program of Old Mariners'. We find only a few queer little bits of information and very sketchy entries pertaining to music in the account books.

For example, as early as 1858 there was trouble between the trustees and the organist regarding finances. On April 20 of that year, a Mr. Ward, with the title of "acting organist," wrote the trustees asking them to pay arrearages due him and thereafter to pay him a salary, the implication in part being that up until that time at least no regular salary was paid. The records show the request was refused!

However, two years later, April 2, 1860, an appropriation was made for an organist (unnamed) at the rate of one dollar per Sunday beginning January 1. Whether the action was retroactive or in the nature of future planning records do not indicate.

Other than these incidents, we know little of the music program and organists unless we examine the offering receipt books of the church and list amounts and purposes for which money was received and, presumably, spent.

Expense account records for Mariners' for its early years appear to be missing. Existing records show only the offerings which were received and the specific purpose for which they were given. Records which are preserved were poorly kept and are very incomplete.

In the record of offering receipts for November 1, 1849, the first records kept by the church, to March 1, 1852, the first two years and four months in the life of the newly-established congregation, there is no mention either of "organist" or "organ boy." It is very likely that, in the custom of the time, both posts were filled temporarily at least by volunteers from the congregation. During this period, however, there is one musical notation: "Music Books, etc. - - \$39.93."

It should be pointed out that this was a very substantial sum of money in its day and one wonders what the "etc." might have included.

It was not until 1871 that church records show offerings for an organist. But substantial receipts are shown for "Choir of the Church" beginning in March of 1869. However, the use to which funds so designated were put is not explained.

It is more than likely that somewhere in diaries, letters or newspapers of the day there may be informative bits about the music of Old Mariners'. But thus far, exhaustive searches have been fruitless.

From the records of offerings received for the music program:

1865	Whit Sun	May 20	Organ Boy	5.76
	7th Sun. Trin.	Jul 15	Organ Boy	2.07
	9th Sun. Trin.	Jul 29	Tuning Organ	10.00
	13th Sun. Trin.	Aug. 26	Tuning Organ	4.31
	18th Sun. Trin.	Sep 30	Organ Boy	4.58

1867		Feb. 24	Organ Boy	5.67
		Jun 16	Organ Boy	4.35
		Sep 29	Organ Boy	4.48
		Oct 29	Organ Boy	3.83
1868		May 31	Organ Boy	2.86
		Jun 19	Collection, Music	1.25
		Jun 21	Organ Boy	1.00
		Nov 29	Organ Boy	2.30
1869		Jan 31	Organ Boy	4.85
		Mar 14	Choir of Church	3.00
		May 29	Choir of Church	2.82
	11th Trlnty	Aug 29	Choir of Church	2.70
		Oct 31	Choir of Church	2.11
		Dec 12	For the Choir	5.26
1870		Jan 30	Organ Boy	2.14
		Feb 13	Additional Hymns	3.19
		Feb 20	Additional Hymns	2.00
		Feb 27	Additional Hymns	.81
		Mar 13	Additional Hymns	2.00
		Mar 27	Additional Hymns	1.17
		Apr 24	Organ Boy	3.50
	2nd in Trinity	Jun 26	Organ Boy	1.53
		15th Trinity	Sep 25	Organ Boy
	Advent	Nov 27	Organ Boy	2.14
	1871	1st Epiphany	Jan 8	Organ Boy
2nd Epiphany		Jan 15	Organ Boy	1.71
3rd Epiphany		Jan 22	Organ Boy	3.21
		Jun 18	Organist	2.24
NOTE: First record of collection for the organist.				
W.A. Society, Mercy		Jun 18	Organ Boy	3.25
		Jun 25	Organist	1.87
		Jun 25	Organ Boy	.75
		Jul 16	Organist	2.09
		Jul 23	Organist	1.21
		Jul 30	Organ Boy	1.68
		Aug 20	Collection, Organist	1.68
		Aug 27	Collection, Organist	1.48
		Sep 3	Organ Boy	4.50
			Organist	10.00
		Oct 22	Organist	3.02
		Oct 29	Organ Boy	1.93
		Nov 12	Organist	2.62
		Nov 19	Organist	1.60
		Nov 26	Organist	2.61
		Dec 17	Organist	2.54
W.A. Society, Mercy		Dec 24	Organist	3.79
		Dec 31	Organ Boy	2.46
		Jan 21	Organist	2.33
		Jan 28	Organist	2.19
		Feb 18	Organist	3.11
		Feb 25	Organist	1.73
		Mar 17	Organist	2.60
		Mar 24	Organist	2.67
		Apr 21	Organist	3.61
		Apr 28	Organist	2.60

The volume of original records covering the years from 1872 to 1915 deals with finances only for the years 1872 to 1885, then in a poor, sketchy fashion. There is only one note concerning expenditures for music. It is, "Dec. 14, 1872 . . . for music . . . \$10.00."

To all intents and purposes, this fine old instrument was deliberately destroyed. The decision to do away with it and substitute a modern instrument was far from unanimous and stirred considerable controversy not only within the congregation itself but also among organists, organ buffs, and the historically oriented. Sources in possession of the actual facts refuse to respond to inquiries for information.

The only part of the organ remaining in Old Mariners' is a portion of the original case now used to form a backdrop for the baptismal font. No pipes from the House instrument are stored in the building as is generally believed by some. Two sets of flue pipes, however, are in the hands of an organ buff

in Royal Oak, Michigan, fortunately a person who is aware of their historical significance. But a diligent search has failed to find even a trace of the other flue pipes or reed stop.

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# MÜLLER AND ABEL:

## Successors to the Roosevelt Tradition

by Chester H. Berry

New York City's list of notable organ builders would not be complete without Müller and Abel. After Frank Roosevelt closed his organ factory in 1893, these two former employees opened their own plant. F. R. Webber wrote of them, "They built organs of fine quality, and their booklet of suggested stoplists reveals the fact that they followed the Roosevelt tonal pattern." None of their business records have been found, but in the New Brooklyn Reformed Church, Brooklyn, N.Y., stands what is believed to be their last instrument, opus 62 (1902).

Unfortunately, only about ten Müller and Abel organs are known to exist today, of which only two are playable and in original condition. Four of these remaining organs are particularly worthy of note, for each is tonally original, and together they span the range of Müller and Abel's production. They are: opus 7, the earliest known Müller and Abel; opus 23, a large, original two-manual; opus 56, a large, original three-manual; and the above-mentioned opus 62, supposedly their last organ. From these few survivors emerges the fact that although they indeed followed the tradition of painstaking voicing and unsurpassed materials established by the Roosevelts, Müller and Abel added their own creative talents to produce distinctively fine organs. It appears that Müller and Abel preferred a more assertive diapason tone than did Frank Roosevelt, that they held to the concept of an organ composed of choruses, as opposed to individual stops (a concept that was then being swiftly eroded), and that they invariably used a tubular-pneumatic action instead of the Roosevelt tracker-pneumatic action.

The earliest known surviving Müller and Abel organ stands in the front of St. John's Evangelical Lutheran Church at 259 Washington Avenue, Brooklyn, N.Y. Identified as opus 7 on the pipework, it should be contemporary with the building, which has a cornerstone dated 1894. The specification gives a good idea of Müller and Abel's early thinking:

GREAT		SWELL (Enclosed)	
(Unenclosed)		16 Bourdon	61
8 Open Diapason	61	8 Violin Diapason	61
(Enclosed)		8 Aeoline	61
8 Viola di Gamba	61	8 Vox Celeste (tc)	49
8 Dulciana	61	8 Stopped Diapason	61
8 Doppel Flute	61	4 Harmonic Flute	61
4 Principal	61	III Dolce Cornet	183
2 Fifteenth	61	1-49: 12.15.17.	
8 Trumpet	61	50-61: 10.12.15.	
PEDAL		8 Oboe	61
16 Open Diapason	30	Tremolo	
16 Bourdon	30		
8 Violoncello (wood)	20		

Despite its moderate size, the organ has an excellent tone. The 8 ft. Diapason on the Great is rather full in texture, as might be expected for this era, but the complete diapason chorus is quite clear and bright, especially for three ranks. The organ stands on "A" chests, the only known instance of the use by this

builder—all other surviving organs used the usual diatonic chests.

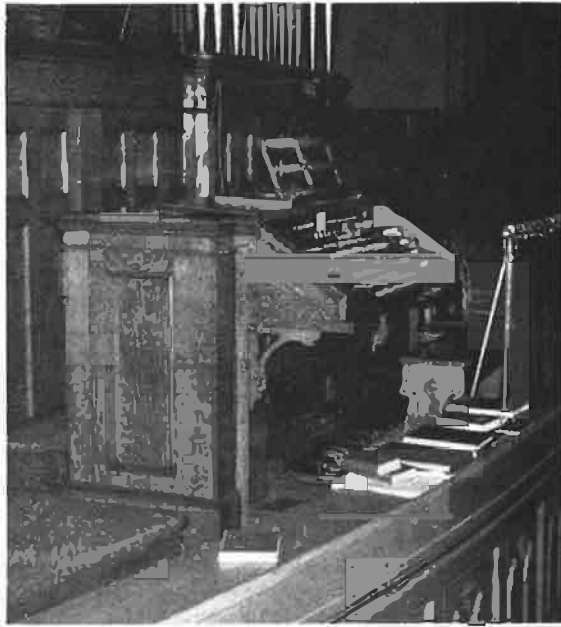
The organ was electrified in 1929 by Clark & Fenton, who installed a new stopkey console, extended the pedal stops to 32-note compass, and added a Vox Humana, on its own separate chest, to the Swell. More recently, the Pedal has been enlarged by the addition of a 4 ft. Regal (derived from the Vox Humana) and two 4 ft. couplers.

A large two-manual organ with the original tubular-pneumatic action and console can be seen in the Twelfth Church of Christ, Scientist, 147 West 123rd Street, New York City. The building, which has a cornerstone dated 1897, was erected for a Lutheran congregation in then-fashionable Harlem. The organ has suffered at the hands of what F. R. Webber rightly christened "The worst of all possible pests, the name-plate stealer", but is identified on the pipework as opus 23. The specification reads:

GREAT		SWELL (Enclosed)	
(Unenclosed)		16 Bourdon	61
Gr. Double Open Diap.	16' 61	8 Violin Diapason	61
Gr. Open Diapason	8' 61	8 Aeoline	61
(Enclosed with Swell)		8 Vox Celeste (tc)	49
Gr. Viola di Gamba	8' 61	8 Stopped Diapason	61
Gr. Dolce	8' 61	4 Harmonic Flute	61
Gr. Flute Harmonique	8' 61	III Dolce Cornet	183
Gr. Doppel Flute	8' 61	1-49: 12.15.17.	
Gr. Octave	4' 61	50-61: 10.12.15.	
Gr. Hohl Flute	4' 61		
Gr. Octave Quint	2 2/3' 61		
Gr. Super Octave	2' 61		
Gr. Mixture 3 and 4 rks	202		
1-18: 17.19.22.			
19-30: 15.17.19.			
31-42: 12.15.17.			
43-49: 8.12.15.17.			
50-61: 8.10.12.15.			
Gr. Trumpet	8' 61		
Bellows Signal			
SWELL (Enclosed)			
Sw. Bourdon	16' i Boss 61		
Sw. Open Diapason	8' 61		
Sw. Salicional	8' 61		
Sw. Aeoline	8' 61		
Sw. Vox Celestis	8' (tc) 49		
Sw. Stopped Diapason	8' 61		
Sw. Quintadena	8' 61		
Sw. Gemshorn	4' 61		
Sw. Flauto Traverso	4' 61		
SW. Flageolet 2'			61
SW. Cornet 3 rks			183
1-49: 12.15.17.			
50-61: 10.12.15.			
(Enclosed with Swell)			
Sw. Cornopean			8' 61
Sw. Oboe			8' 61
Sw. Vox Humana			8' 61
Tremulant			
PEDAL			
Ped. Open Diapason			16' 30
Ped. Bourdon			16' 30
Ped. Violoncello			8' 30
Ped. Trombone			16' 30
PEDAL ACCESSORIES			
(Identified by plates over Swell manual, L to R)			
Swell Forte			
Swell Mezzo			
Swell Piano			
Full Organ (hitchdown)			
Swell Crescendo Lever (not labeled)			
Great to Pedal Reversible Coupler			
Great Forte			
Great Mezzo			
Great Piano			
COUPLERS			
Great to Pedal			
Swell to Pedal			
Swell to Great			
Swell to Great Octaves			

The similarity to Frank Roosevelt's work, particularly his later work, is here quite evident. The organ has two fully developed divisions, each containing a complete diapason chorus backed by flute choruses and string stops, plus a trumpet-type chorus reed. The Pedal, designed to provide foundation, has no upperwork, but can produce a very full-toned bass.

One of the largest Müller and Abel organs known to have been built, and the largest surviving in original condition, is opus 56, built 1901. This organ is located in the rear gallery of the German Zion Evangelical Lutheran Church at 125 Henry Street, Brooklyn, N.Y. The specification is an expansion of the above two-manual scheme into three-manual format:



Muller and Abel, Opus 56, German Zion Evangelical Lutheran Church, Brooklyn, N. Y.

GREAT (Unenclosed)		SWELL (Enclosed)	
Grt. Double Open Diapason 16'	61	Sw. Bourdon 16'	61
Grt. Open Diapason 8'	61	Sw. Open Diapason 8'	61
(Enclosed with Choir)		Sw. Salicional 8'	61
Grt. Gemshorn 8'	61	Sw. Aeoline 8'	61
Grt. Viola di Gamba 8'	61	Sw. Vox Celestis 8' (tc)	49
Grt. Doppel Floete 8'	61	Sw. Stopped Diapason 8'	61
Grt. Octave 4'	61	Sw. Octave 4'	61
Grt. Hohl Floete 4'	61	Sw. Flute Harmonique 4'	61
Grt. Octave Quint 2 2/3'	61	Sw. Flageolet 2'	61
Grt. Super Octave 2'	61	Sw. Cornet 3 rks	183
Grt. Mixture 4 rks	202	1-49: 12.15.17.	
1-18: 17.19.22.		50-61: 10.12.15.	
19-30: 15.17.19.		Sw. Cornopean 8'	61
31-42: 12.15.17.		Sw. Oboe 8'	61
43-49: 8.12.15.17.		Sw. Vox Humana 8'	61
50-61: 8.10.12.15.		Tremulant	
Grt. Trumpet 8'	61	CHOIR (Enclosed)	
PEDAL		Choir Geigen Principal 8'	61
Ped. Open Diapason 16'	30	Choir Dolce 8'	61
Ped. Bourdon 16'	30	Choir Concert Flute 8'	61
Ped. Lieblich Gedacht 16'	Sw. Bdn.)	Choir Quintadena 8'	61
		Choir Fugara 4'	61
Ped. Quint 10 2/3'	30	Choir Flute d'Amour 4'	61
Ped. Violon Cello 8'	30	Choir Piccolo Harmonique 2'	61
Ped. Trombone 16'	30	Choir Clarinet 8'	61
		Tremulant	
PEDAL ACCESSORIES (Identified by plates over Swell manual, L to R)		COUPLERS	
Swell Forte	} also works pedal stops	Great to Pedal	
Swell Mezzo		Swell to Pedal	
Swell Piano		Choir to Pedal	
Full Organ (hitchdown)		Swell to Great	
Great and Choir Crescendo Lever		Choir to Great	
Swell Crescendo Lever		Swell to Great Octaves	
Reversible Pedal (Great to Pedal)		Swell to Choir	
Great Forte	} also works pedal stops	Bellows Signal (now works Chimes on Choir manual)	
Great Mezzo			
Great Piano			
Choir Forte			
Choir Piano			

Though only three ranks larger than the Frank Roosevelt, opus 408 (1890), in the Schermerhorn Street Evangelical Church, a moderate walk distant, this organ shows considerable superiority, particularly in regard to design for complete choruses. Where Frank Roosevelt has a 4 ft. Gemshorn on the Swell, Müller and Abel placed a 4 ft. Octave. The Roosevelt

organ had no independent 2 ft. on the Swell, nor did it include a 4 ft. Tugara on the Choir, an important stop here, for it is the Octave of the Geigen. Only in the Pedal division did Roosevelt outdo Müller and Abel, with the addition of a 16 ft. Violone, which this organ could use, but which Müller and Abel appear never to have used. (The remaining discrepancy of two ranks in favor of this organ is accounted for by the fact that the Roosevelt does not have a Gemshorn on the Great, or an Aeoline on the Swell — the latter would be no loss.) Otherwise, the two organs are identical; for a complete specification consult the 14th Annual Convention program.



Muller and Abel, Opus 62, New Brooklyn Reformed Church, Brooklyn, N. Y.

The organ held to be the last Müller and Abel stands in the front of the New Brooklyn Reformed Church on Herkimer Street at Dewey Place in Brooklyn, N.Y. Opus 62, built 1902, it is one of the smallest organs known to have been built by this firm, and shows their late thinking in regard to such instruments:

GREAT (Unenclosed)		SWELL (Enclosed)	
Grt. Open Diapason 8'	61	Sw. Bourdon 16'	61
(Enclosed with Swell)		Sw. Violin Diapason 8'	61
Grt. Dulciana 8'	61	Sw. Aeoline 8'	61
Grt. Viola di Gamba 8'	61	Sw. Vox Celestis 8' (tc)	49
Grt. Doppel Floete 8'	61	Sw. Stopped Diapason 8'	61
Grt. Gemshorn 4'	61	Sw. Flute Harmonique 4'	61
Bellows Signal		Sw. Cornet 3 rks	183
PEDAL		1-49: 12.15.17.	
Ped. Bourdon 16'	27	50-61: 10.12.15.	
Ped. Lieblich Gedacht 16'	Sw. Bdn.)	Sw. Oboe 8'	61
		Tremulant	
COUPLERS		MANUAL ACCESSORIES	
Great to Pedal		3 pistons plus cancel to Great	
Swell to Pedal		3 pistons plus cancel to Swell	
Swell to Great		PEDAL ACCESSORIES	
Swell to Great 8ves		Swell Crescendo Lever	
		Register Crescendo Lever	

This organ has recently disintegrated into unplayable condition. It shows many of the inventive devices used by Müller and Abel in their later organs, such as the combination pistons (which were blind presets), a new form of coupler mechanism, explained in detail in a later section, and the addition of a register crescendo lever, then a relatively unknown device. It was placed to the left of the Swell Crescendo, rather than to the right as is universal today. The organ also shows the disintegration of the concept of an organ composed of choruses — the Great has a Dulciana, but not an independent twelfth and fifteenth, which would have cost about the same amount. The "eight foot" organ is on its way.

Still, for 14 voices, the organ has some merits. The Diapason and Gemshorn on the Great pair off satis-



factorily, as do the 8 ft. and 4 ft. Flutes on the Swell. The string-toned ranks are still being voiced with great care; they speak clearly and add some brilliance to the other stops.

The tonal structure of Müller and Abel organs, though similar to that of Frank Roosevelt, shows both originality and careful thought. The principal chorus of each manual is based on an 8 ft. diapason stop. On the Great, this will always be a full, round-toned stop, somewhat similar to the Odell diapasons of the time. With the exception of the very small organ in the New Brooklyn Reformed Church, the chorus will extend at least to 2 ft. pitch; these harmonic-reinforcing stops are considerably lighter in tone than the 8 ft. stop. The result is a chorus of full but clear tone, better than the average for the period. The Swell 8 ft. diapason is invariably a softer, much milder stop than its Great counterpart, and can often be substituted as the 8 ft. stop on the Great through couplers to produce an excellent chorus. The 4 ft. Gemshorn is an Octave which, when on the Swell, is to the 8 ft. Diapason what the Great Octave is to the Great 8 ft. Diapason. The Swell 2 ft. Flute is full and sufficiently penetrating to serve as a 15th in the Swell chorus. On the organ at German Zion Lutheran Church, the Choir Diapason chorus is the 8 ft. Geigen, 4 ft. Fugara, 8 ft. Quintadena (for a 12th), and 2 ft. Piccolo; together, these stops form a fine Geigen chorus which is slightly softer than the Swell chorus.

String stops on Müller and Abel organs are always quite bright in tone. The Great Viola di Gamba is very transparent in texture, and, at mezzo-piano volume, the most powerful string-toned stop on the organ. A Salicional is softer, about piano strength, and somewhat thinner in tone. An Aeoline will sometimes replace the Swell Salicional and is a very soft stop of very bright quality. The Celeste stop will be of a similar rank, but excluding any of the etchiness that poorer twentieth century examples often show.

Flute stops are quite similar to Frank Roosevelt's work. The most characteristic are the stopped flutes, particularly the Doppelflute. Open and harmonic flutes tend to be less pronounced in flute quality, often having some foundational tone in their speech. 2 ft. flutes appear to be always flute-diapason hybrids, capable of serving in either capacity.

Müller and Abel's reeds again show the originality of their builders for they are generally brighter and more forceful than other builders'. The big disappointment here is the Pedal Trombone—invariably a thunderous, blasting stop, almost a diaphone, whose monumental roar can be distinctly heard (and felt) under full organ.

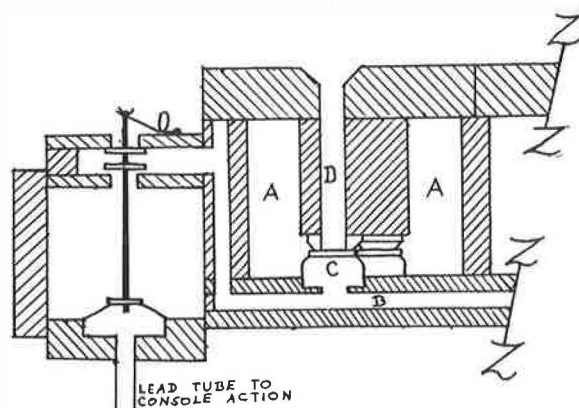
Consoles on Müller and Abel organs are quite similar to those of Frank Roosevelt, as can be seen in the picture of Twelfth Scientist's console. Even Roosevelt lettering was adopted for the knob labels and name-plates. Stop-knobs are arranged in terraced jambs flanking the manuals; coupler-knobs are placed over the manuals. All known Müller and Abels had 61-note manuals (CC to c<sup>4</sup>) and 30-note pedals (CCC to F) except the organ in the New Brooklyn Reformed Church, whose pedal extends only to D (27 notes). Pedal claviers are flat with parallel keys.

The coupler action of Müller and Abel's earliest organs is "tracker action" between the keyboards, hence corresponding keys of coupled manuals drop as

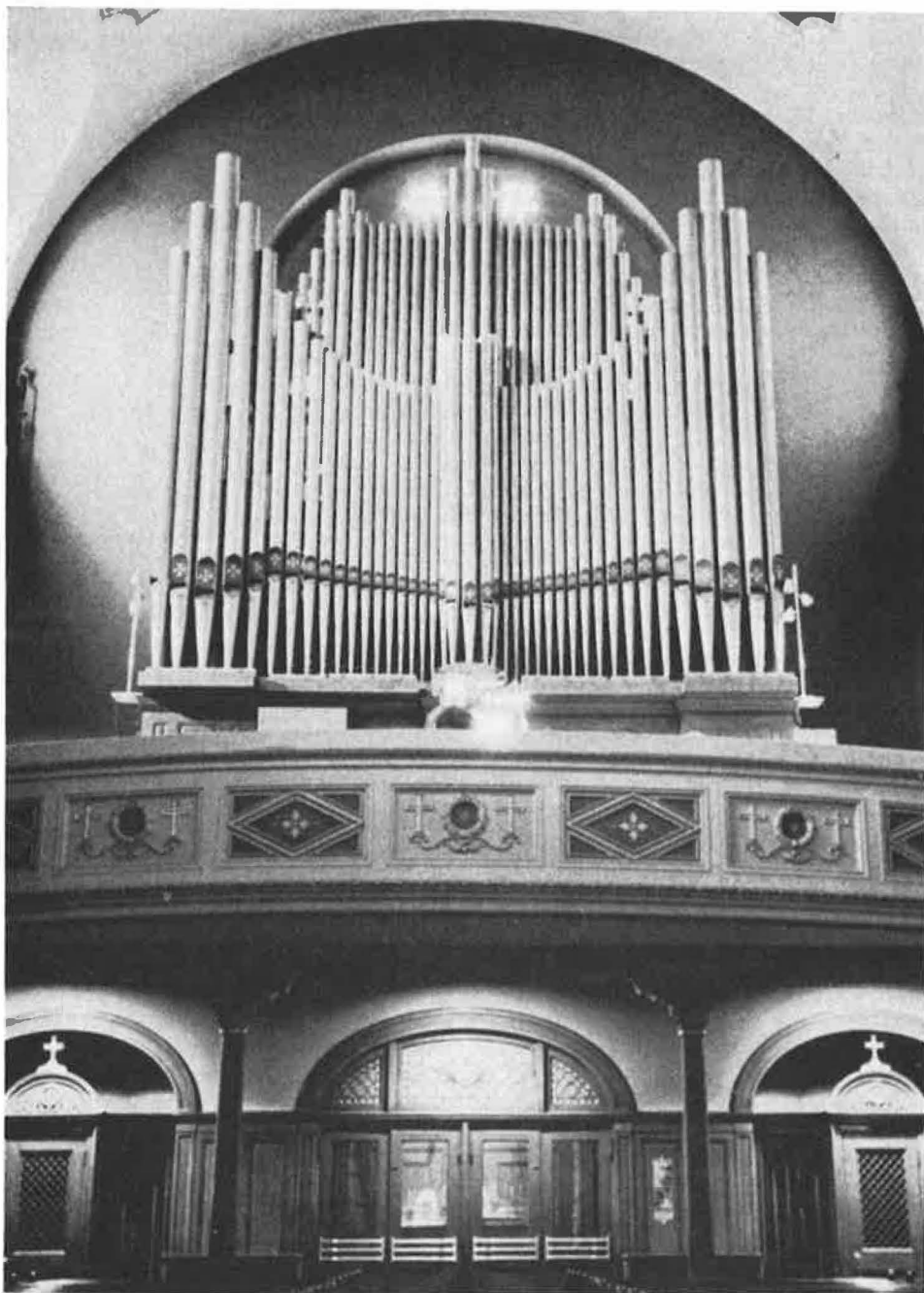
one plays, as on a tracker. Somewhere between opus 56 and opus 61, this mechanism was abandoned for a system whereby only the exhaust valves were moved by the coupler action, hence the keys of a coupled manual remain stationary, as on modern electric actions. When this second mechanism was adopted, tilting tablets were substituted for knobs as coupler controls.

Combination mechanisms also were changed during production of Müller and Abel organs, and at about the same time as the coupler action was changed. At first, a footlever combination action was used, similar to Roosevelt's, but unfortunately lacking the adjustable feature. There were usually three double-acting levers to each division, the first drawing the softer 8 ft. flues; the second drawing all the 8 ft. and 4 ft. flues, and perhaps a soft reed; the third drawing all stops (except celestes and Vox Humana). The arrangement of the levers can be seen in the picture of the console of the German Zion Evangelical Lutheran Church. Later, a different system was used, which utilized pistons located in the key slips in place of the levers. There were three pistons provided, plus a cancel, to each division; the three pistons corresponding to the three levers. The pistons do not move the knobs as did the levers; rather, once pressed in, a piston remains in and adds to any stops drawn the stops assigned to that piston. Pressing a second piston releases the first; the cancel returns to the "out" position whenever pushed and restores exclusive control to the knobs. The positioning of the pistons can be seen in the photo of the console in the New Brooklyn Reformed Church. This latter system was an early form of the "blind" combination system, as opposed to the "absolute" system in which the knobs are rearranged to the desired registration. Considerable controversy over the relative merits of these two forms of stop control continued for many years, raging across the pages of early issues of *THE AMERICAN ORGANIST*; though many prominent figures in the organ world favored the "blind" system, including George Ashdown Audsley, it has all but disappeared today.

Yet a third change occurred during this time of transition; the spellings found on the console. Up to opus 56, Müller's name was spelled in the German manner, but on opus 61 and 62, it is spelled Mueller. By opus 56, "flöte" had become "floete". Whether this



**Müller & Abel Windchest**  
NOT DRAWN TO SCALE



Muller and Abel, Opus 9, St. Joseph's R. C. Church, New York, N. Y.

reflects anything more than mere whim it is impossible to say.

All known Müller and Abel organs were built with tubular-pneumatic action. The chests used were quite unusual, however particularly in the form of pouch used, as can be seen in the drawing. The chests operated as do all ventil chests: a stop-chamber "A" is filled with wind only when the stop above it is to speak (the valve controlling this wind supply is called a ventil, hence the name of this form of chest), thus when the key channel "B" is exhausted (i.e., a key is played), all of the pouches, "C", in wind-filled chambers will collapse, pulling the valves off the seats, and

allowing the wind to enter the pipe-feet through borings, "D". The originality of the design for these particular chests is questionable, considering their similarity to the membrane-chests of Walcker. The chests had some disadvantages. The peculiar pouches were hard to shape, requiring tedious stretching over forms by skilled hands (which undoubtedly contributed to the elimination of many aging Müller and Abels). The pouches suffer pressure from both sides, accelerating wear. And the large total surface area of the pouches undoubtedly resulted in large wind losses. Still, this form of chest had many advantages over slider chests in common with all ventil chests; most significantly in the elimination of the alternately sticky/leaky sliders and the large pallets which re-

quired substantial force, either human or pneumatic, to open.

Müller and Abel's casework can be compared in the accompanying photos.

The reason for the firm's demise is not known; however, it is believed that financial problems forced the company to close in 1902. This would be understandable—Müller and Abel attempted to build organs of Roosevelt quality without the personal financial backing that the Roosevelts were able to give their company.

A list of all known Müller and Abel organs follows:

- Opus 7 (c1894) St. Luke's Evangelical Lutheran Church, Brooklyn
- Opus 9 (c1895) St. Joseph's R. C. Church, 404 East 87th Street, New York; electrified and tonally altered by Midmer-Light, 1961; 2m 34 rks in original specification (courtesy Louis J. Iasillo), specification similar to Twelfth Scientist.
- Opus 14 (c1896) Lutheran Church of the Redeemer (L.C.A.), Ditmas Avenue at 22nd Street, Brooklyn; originally in congregation's old building in Williamsburg section of Brooklyn (which still stands and is used as a synagogue); electrified by Aeolian-Votey Co. in 1929, using new chests; 3m 41 rks, specification similar to German Zion Lutheran.
- Opus 23 (c1897) Twelfth Church of Christ, Scientist, described above.
- Opus 34 (1897) East 68th Street Reformed Church - building sold in 1969 to Alliance Church, 355 E. 68th Street, New York; organ is presently dismantled and standing in the church which is being refurbished; organ is to be rebuilt as a contemporary instrument soon. Original specification (courtesy of Louis F. Mohr & Co.) shows 2m 20 rks, similar to St. Luke's, Brooklyn.
- Opus 36 (1898) Ascension R. C. Church, 221 West 107th Street, New York; rebuilt in 1936, electrified with new console 1961 using French names for stops; original specification (courtesy of Louis J. Iasillo) shows 3m 42 rks, similar to German Zion Lutheran.
- Opus 56 (1901) German Zion Evangelical Lutheran Church, Brooklyn, described above.
- Opus 61 (1902) St. Augustine's R. C. Church, 167th Street at Fulton Avenue, Bronx; unplayable for about a decade, console disconnected; 2m 34 rks, similar to Twelfth Scientist; third manual (bottom) was to be Solo Organ—five stops prepared for.
- Opus 62 (1902) New Brooklyn Reformed Church, described above.
- Opus (?) St. Paul's R. C. Church, Court and Congress Streets, Brooklyn; unplayable for many years, console removed; reported to have been a 3m.
- Opus (?) Synagogue, 323 East 6th Street, New York; according to Peter T. Cameron this was formerly St. Mark's Lutheran Church, and contains a playable but unused 2m.
- Opus 45 (1899) Recently removed from Methodist Church, Katonah, N.Y.; church now has Odell; specifications of old organ (courtesy of Peter T. Cameron) indicates 2m 14 rks, similar to New Brooklyn Reformed Church.

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# PIPEDREAMS A program of music for the king of instruments

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## Program No. 9615 4/8/96

Going On Record . . . a spring quarterly review of recent organ music CD releases.

BACH: Toccata in d – Carol Williams (1938 Harrison/Winchester Cath.) Melcot CD-001\*  
 “The Organs of Paris” LULLY: Marche de Thesee – Guy Morancor (1973 Kern/Basilique Notre-Dame-des Victoires). GUILAIN: Grand Jeu, fr Suite #3 – Michel Bouvard (1963 Kern/St. Severin). SAINT-SAENS: Improvisation, Op. 150 – Francois-Henri Houbart (1846 Cavaillè-Coll/Sainte-Madeleine). MULET: Rosace, fr Byzantine Sketches – Lynn Davis (1903 Mutin/Saint-Philippe-du-Roule). BACH: Valet will ich dir geben, S. 735 – Dominique Merlet (1964 Kern/Notre-Dame-des-Blancs-Manteaux) CD3-45867\*

BACH: Fugue in g, S. 578 – Wolfgang Rübsam (1985 Brombaugh/Southern College, Collegedale, TN) Naxos CD 8.553135\*

HURFORD: Magnificat & Nunc Dimittis – Battle Creek Boychoir/Brooks Grantier, cond; Wanza Grantier (1928 Skinner/1st Presbyterian Church, Battle Creek, MI) Battle Creek Boy Choir CD-1001 (616-963-1911)

DYSON: Praise. CALLAHAN: The 2nd Song of Isaiah – Girls’ Choir of St. Paul’s Cath., Buffalo/Dale Adelman, cond; Daniel Fortune (1952 Schlicker) Pro Organo CD-7076 (800-336-2224)

WILKOMIRSKI: Aria for Violin and Organ – Robert Murray, vn; Ardyth Lohuis (1968 Aeolian-Skinner/St. Stephen’s Episcopal Church, Richmond, VA) Raven CD-370\*

LINDBLAD: Toccata a la Bernstein, fr Hommages – Per Frenndahl, o, Swedish Discifol CD-1069

WIDOR: Moderato (1st mvt), fr Symphony No. 7 – Jane Parker-Smith (1989 Van den Heuvel/St. Eustache, Paris) ASV CD-958

VIITALA: Toccata – Carol Williams (1992 Willis-Shepherd/Emmanuel Church, Northwood, England) Melcot CD-012\*

“Historic Organs of Maine” DUNHAM: Sortie, Op. 17, no. 2 – Rosalind Mohnsen (1854 Hook/Westbrook United Methodist Church). WESLEY: Variations on God Save the King – Lois Regestein (1848 Stevens/Alfred Congregational Church). DUBOIS: Fiat lux – Lorenz Maycher (1922 Skinner/Lewiston United Baptist Church). HYMN: O praise ye the lord – Ronald Stafford (1928 Skinner/St. Luke’s Cathedral, Portland) OHS-92\*

## Program No. 9616 4/15/96

On Wisconsin . . . a tour of organs old and new in Milwaukee and around the state.

BUXTEHUDE: Praeludium in C – John Behnke (1989 Steiner-Reck/Concordia University, Mequon) OHS tape (r. 7/90)

MULTAT: Passacaglia in g – George Damp (1995 Brombaugh/Lawrence University, Appleton) MPR tape (r. 5/5/95)

WALDON: Toccata in G – Mark Edwards (1983 Taylor/Heritage Hill State Park, Green Bay) OHS-90\*

KARG-ELER: Legend in E, Op. 141, no. 1 – Rosalind Mohnsen (1925 Wangerin/Masonic Temple, Madison) OHS-90\*

BACH: Fughetta, Gottes Sohn ist kommen, S. 803 – Wolfgang Rübsam (1995 Brombaugh/Appleton University) Naxos CD 8.553135\*

BRAHMS: 3 Chorale-preludes, Op. 122 (No. 3, O Welt, ich muss dich lassen; No. 6, O wie selig; No. 10, Herzlich tut mich verlangen) – George Damp (1995 Brombaugh/Lawrence U.; r. 5/5/95)

BACH: 4 Chorale-preludes (Liebster Jesu, S. 706; In dich hab ich gehoffet, S. 712; Ich hab mein Sach Gott heimgestellt, S. 707/8) – Wolfgang Rübsam (95 Brombaugh/Lawrence U.) Naxos 8.553135\*

McDONALD: Dew of the morning – Frank Rippl (1907 Felgemaker/Outagamie County Historical Society, Appleton).

DUPRE: Gottes Sohn ist kommen – Todd Miller (1942 Wangerin/St. Luke’s Episcopal Church, Racine). CARR: Variations on the Sicilian Hymn. GUILMANT: Fughetta on the Sicilian Hymn – Michael Hoerig (1909 Hinners/St. Martin’s Church, Martinsville) OHS-90\*

YON: Humoresque. DURUFLE: Scherzo, Op. 2. GUILMANT: Scherzo Symphonique in C, Op. 55, no. 2 – Gillian Weir 1969 A-S/Milwaukee Performing Arts Center) Koss CD-1013\*

## Program No. 9617 4/22/96

More of Mendelssohn . . . beyond the familiar Sonatas (Op. 65) and Preludes & Fugues (Op. 37), this collection explores repertoire off the beaten track.

MENDELSSOHN: Fugue in e (1839); Variations on Herzlich tut mich (fragment); Chorale No. 3 in D (1844?) – Rudolf Innig (1910 Klais/St. Stephanus Church, Beckum) Dabringhaus & Grimm 4CD-4487/90\*

MENDELSSOHN: Allegro, Chorale & Fugue in d/D (1844) – Thomas Murray (1938 A-S/Columbia U. Chapel, NYC) Pipedreams CD-1001\*  
 MENDELSSOHN: Fairies March, fr A Midsummer Night’s Dream – Michael Stairs (1930 Aeolian/Longwood Gardens) DTR CD-8901\*

MENDELSSOHN (arr. Conte): Ruy Blas Overture, Op. 95 – Peter Conte (1930 Aeolian/Longwood Gardens) DTR CD-9303\*

MENDELSSOHN (arr. Bossert): Preludes & Fugues, Op. 35 (exceptional organ transcriptions of works originally created for piano solo) – Christoph Bossert (1850 Schönmach/St. Peter & Paul Church, Kastelruth) Schpir CD 830-860\*

MENDELSSOHN: Motet, Veni Domine, Op. 39, no. 1 – Terville Vocal Ensemble/Gabriel Baltes, cond; Carlo Hommel (1969 Kern/St. Maximin de Thionville) K617 CD-018\*

MENDELSSOHN: Chorale Variations, Wie gross ist des Allmüht’gen Güte – Peter Planavsky (1965 Pirchner/St. Augustin Church, Perchtoldsdorf) Motette CD-11271\*

MENDELSSOHN: Fugue in e, Op. 35, no. 1 – Christoph Bossert

## Program No. 9618 4/29/96

Organ Interest in Indianapolis . . . from concerts and compact discs, performances at Christ Church Cathedral and East 91st Street Christian Church. Thanks to the Indianapolis Chapter, AGO, for facilitating this broadcast!

WEAVER: Fantasia for Organ (1977) – John Weaver (1992 Schantz/East 91st Street Christian Church) Gothic CD-49060 (800-735-4720)

REGER: Chorale Fantasia, How brightly shines the morning star, Op. 40, no. 1 – Carla Edwards (r. 6/30/93 at East 91st St. Christian) (MPR tape)

BACH: Fantasia, Christ lag in Todesbanden, S. 695 – Wolfgang Rübsam (1993 Taylor & Boody/Christ Church Cathedral) Naxos CD 8.553134\*

LUBECK: Praeludium in d. BUXTEHUDE: Chorale Fantasia, Ich ruf zu dir – Harald Vogel (r. 6/29/93 at Christ Church Cath.) (MPR tape)

SOWERBY: Magnificat & Nunc Dimittis in D – James Diaz, o (1989 Wolff): Choir of Christ Church Cath./Frederick Burgomaster, cond (r. 11/95 at Christ Church Cath.) (MPR tape)

BACH: Chorale-prelude, Wer nur den lieben Gott, S. 647 – John Weaver (Gothic CD-49060)

HOWARD HANSON: Concerto for Organ, Harp and Strings – Larry Smith, o (1992 Schantz); Indianapolis Chamber Orch/Kirk Trevor, cond (r. 6/30/93, East 91st St Ch.) (MPR)

## Program No. 9619 5/6/96

Little Crayfish in the Brook . . . scavenging amidst the numerous and imaginative works of Bach’s exceptional pupil Johann Ludwig Krebs (1713-1780), who spent nine years at the Thomasschule in Leipzig, studying keyboard with Bach and singing in the choir. Later, while attending Leipzig University, he assisted Bach at the Thomaskirche and played harpsichord in Bach’s Collegium Musicum.

KREBS: Prelude & Fugue No. 1 in C – Gerhard Weinberger (1939 Trost/Altenburg Castle Church) Christophorus CD-77103 (Qualiton Imports [QI]; 718-937-8515)

KREBS: Little Prelude in C; Chorale-prelude, Herzlich lieb hab ich dich – Irmtraud Krüger (Altenburg Castle) D&G CD-3384 (out-of-print)

KREBS: 3 Chorale Sets, fr Klavierübung (Jesu, meine Freude; Christ lag in Todesbanden; Jesus meine Zuversicht) – Les Solistes du Concert Royal de Nancy; Dominique Ferran (1746). A. Silbermann/Saint-Quirin) K617 CD-002\*

KREBS: 3 Chorale-preludes for Trumpet and Organ (In allen meinen Taten; Komm Heiliger Geist; Es ist gewisslich an der Zeit) – Pascal Vigneron, tpt; Pierre Mea (1989 Giroud/Grand-Bornand Parish Church) BNL CD-112820\*

KREBS: Chorale-prelude, Ach Gott, erhöhr mein Seufzen – Gijbert Lekkerkerker (1862 Witte/GroteKerk, Naarden) De Bazuin CD-5511 (OLF)

KREBS: 3 Chorale-preludes (Fantasy on Jesus, meine Zuversicht; Zeuch ein zu deinen Toren; Meinen Jesum lass ich nicht) – Gerhard Weinberger (1750 Gabler/Weingarten Abbey) Christophorus CD-74565 (QI)

KREBS: Fantasia in F; Chorale-prelude, Wir glauben all an einen Gott (attr. Bach); Prelude & Fugue in G – Irmtraud Krüger (Altenburg)

## Program No. 9620 5/13/96

Piccolo Spoleto Spotlight . . . highlights from the 1995 Organ Recital Series of Charleston’s famous music festival. For more information concerning South Carolina’s 1996 Piccolo Spoleto events (which run 5/24-6/9, with organ recitals on weekdays at 10 o’clock), call 803-724-7305. Thanks to Paul Jacoby for the recital tapes.

LEIGHTON: Festival Fanfare – Lee Kohlenberg (1994 Jones/St. Michael’s Episcopal)

YON: Toccata for Flute Stops – Charles Miller (1992 Ontko & Young/1st Scots Presbyterian)

LOCKLAIR: Rubrics – Florence Jowers (1967 Austin/St. Matthew’s Lutheran)  
 BARBER: Wondrous Love Variations – William Trafka (St. Michael’s Episcopal)  
 SOWERBY: Whimsical Variations – David Schelat (1st Presbyterian)

BRUBECK: Blue Rondo a la Turk. BUXTEHUDE: Fugue in C (Jig). ELMORE: Rhumba, fr Rhythmic Suite – Gregory d’Agostino (1967 Reuter/Grace Episcopal)

BACH: Contrapunctus 8, fr Art of Fugue – Francis Kline (1976 Kney/Cath. St. Luke & St. Paul)

ALBRIGHT: Sweet Sixteenths – Keith Shafer (1964 Schantz/St. John’s Lutheran)

SPELLER: Chorale-prelude, Veni Creator – Kim Heindel (St. Michael’s Episcopal)

OCHSE: Chaconne. WOOLEN: Postlude on Solemn Ite – John Connor (St. John’s Lutheran)

## Program No. 9621 5/20/96

Song of Sunshine . . . a visit with the remarkable young blind British organist David Liddle.

HOLLINS: Grand Choeur #1 in g; Song of Sunshine; Theme, Var. & Fugue in E – (1911 Foster & Andrews/Hull City Hall) Priory CD-398\*

FREDERIC WOOD: Scenes in Kent – (1974 Casavant/Hamline UMC, St. Paul r. 5/2/95)

LIDDLE: Ballade No. 1, Op. 2 – (1978 Petty-Madden/Trinity Cath., Trenton) DTR CD-8706\*

WHITLOCK: Scherzo. LIDDLE: English Organ Mass (after John Merbecke) – with alto Ann Moser (r. 5/2/95 at Hamline U. Meth. Church)

HOLLINS: Concert Over. No. 3 in f – (r. 5/15/94 at St. Thomas Church, NYC) (MPR tape)

## Program No. 9622 5/27/96

Westminster Organ Festival . . . performances sponsored by Westminster Choir College on the 1991 Skinner-Mander organ at Princeton University Chapel.

DeGRIGNY: 5 Versets on Veni Creator – David Craighhead, o

RHEINBERGER: Vision, Op. 156, no. 5 – Eugene Roan, o

WHITLOCK: Toccata, fr Plymouth Suite – Mark Brombaugh, o

LEIGHTON: Festival Fanfare. MESSIAEN: O the depth of the riches (No. 8) fr Meditations on the Mysteries of the Holy Trinity. PINKHAM: Psalm, O praise the lord, fr Fanfares – Thomas Faracco, t; Joan Lippincott, o

COOK: Fanfare. HOWELLS: Prelude, Sine Nomine – Mark Brombaugh, o

HEBBLE: Fantasia, Stained Glass (premiere). PARRY: Fantasia & Fugue in g – Frederick Swann, o

## Program No. 9623 6/3/96

Pieces of Eight . . . eight different soloists provide a composite look at the largest, least-known, and eighth of Charles-Marie Widor’s ten famous organ symphonies.

WIDOR: Allegro risoluto (mvt. 1), fr Symphony No. 8 in B, Op. 42, no. 4 – Charles Krigbaum (1928 Skinner/Woolsey Hall, Yale) Alfa SK-306\*

WIDOR: Moderato cantabile (mvt. 2) – Günther Kaunzinger (1990 Jann/Waldsassen Basilica) Novalis CD 150-098 [QI]

WIDOR (arr. Waddington): Moderato cantabile (mvt. 2) – Rupert Waddington, vcl; Timothy Byram-Wigfield (1879 Willis/St. Mary’s Cathedral, Edinburgh) Herald CD-169\*

WIDOR: Allegro (mvt. 3) – Thomas Trotter (1879 Cavaillè-Coll/St. Francois-de-Sales, Lyon) Argo CD 433 152 (OLF)

WIDOR: Prelude (mvt. 4a) – Charles Echols (1979 Marrin/St. Mary’s Cathedral, Saint Cloud, MN) MPR tape

WIDOR: Var. (mvt. 4b) – David Little (1956 A-S/St. Thomas, New York City) MPR tape

WIDOR: Adagio (mvt. 5) – Odile Pierre (1888 Puget/Notre Dame de la Dalbade, Toulouse) Motette CD-11251

WIDOR: Finale (mvt. 6) – G. D. Cunningham (1929 Willis/Alexandra Palace, London) Beulah CD-1PD5\*

WIDOR: Finale (mvt. 6) – Herman van Vliet (1877 Cavaillè-Coll/St. Etienne de Caen) Festivo CD-147 (to be released in early 1997\*)

## Program No. 9624 6/10/96

American Muse . . . a delightful demonstration of the diverse flavors of home-grown organ compositions.

DAVID CHERWIEN: 5 Hymn Interpretations (Holy, holy, holy; He leadeth me; The Lord’s my shepherd; Salvation unto us has come; On Jordan’s banks) – Morlishor Brass; Lutheran Festival Chorus; David Cherwien (1970 Reuter/Lutheran Church of the Good Shepherd, Minneapolis) Summa CD-1992 (Summa Productions; 612-872-8831)

GARDNER READ: 4 Preludes on Old Southern Hymns (Mercy, o thou son of David; How

happy are the souls; David, the king, was grieved; Once more, my soul) – Rochester Singers/Samuel Adler, cond; Barbara Harbach (1983 Fisk/Downtown United Presbyterian, Rochester; NY) Gasparo CD-258 (PRMS)

PHILIP GLASS: Mad Rush – Donald Joyce (1986 Brombaugh/Southern College; Collegedale, TN) Catalyst CD-61825\*

GERRE HANCOCK: Air – Bruce Neswick (1991 Richards-Fowkes/St. Barnabas Church, Greenwich, CT) Raven OAR-240\*

MOONYEEN ALBRECHT: 4 Psalms for Flute & Organ. GORDON YOUNG: Elegy, fr Triptych

Francaes Shelly, f; Steven Egler (1986 Marcussen/Wichita State University, Kansas) Summit CD-174 (PRMS)

DANIEL PINKHAM: Sonata No. 3 for Organ and Strings – London Sym Orch/James Sedares; James David Christie (1993 Walker/Abbey Road Studios, London) Koch CD-7179\*

MICHAEL McCABE: 3 Pieces for Ceremony – Chicago Brass Quintet; Paul Vander Weele (1963 Casavant North Shore Congregation Israel) Centaur CD-2221\*

## Program No. 9625 6/17/96

Phascinating Philadelphia . . . the City of Brotherly Love is home to some of the largest and rarest instruments of the American Industrial Era. These four instruments alone contain more than 53,000 pipes, and make a quality of sound which is seldom encountered these days. The Philadelphia Convention Hall instrument will be played for the last time on 6/30, prior to that building’s planned demolition.

These and other of the city’s historic pipe organs will be featured during a week-long convention of the Organ Historical Society (6/30-7/6).

HANDEL: Allegro, fr Concerto No. 4. VIERNE: Andante, fr Symphony No. 1 – Keith Chapman (Wanamaker/Hecht’s Department Store) Vantage V2CD6964001\*

ELGAR: Pomp & Circumstance March No. 1 in D. BACH: Air. MULET: Tu es Petra, fr Byzantine Sketches – Ted Alan Worth (1926 Austin/Irvine Auditorium, Univ. of Pennsylvania) Curtis Restoration CD-141601 (out-of-print)

DELIUS: Serenade, fr Hassan – Ted Alan Worth (1933 Skinner/Girard College) DTR CD-9301\*

KARG-ELERT: Fugue, Canzona & Epilogue, Op. 85, no. 3 – Harry Wilkinson (Girard College) Pro Organo CD-7044\*

GRIEG: Triumphant March, fr Sigurd Jorsalfar – Carlo Curley (Girard College) Argo CD 430-202 (OLF)

CLARK: Torchlight March. PURVIS: Earth Carol. WIDOR: Toccata, fr Symphony No. 5 – Thomas Hazleton (1931 Möller/Philadelphia Convention Hall) PORC CD-9301 (out-of-print)

BACH: Come, sweet death – Virgil Fox Wanamaker/Hecht’s Store) Bainbridge CD-2501 (out-of-print)

## Program No. 9626 6/24/96

Manhattan Matinee . . . playing the daylight out of nine of New York City’s foremost instruments. New York City will be the site for the American Guild of Organist’s Centennial Convention (July 7-12), when most of these instruments will be played. Information, 212-870-2310.

JOHNSON: Trumpet Tune in A – Christopher Herrick (1971 Aeolian-Skinner/St. Bartholomew’s Church) Hyperion CD-66605\*

HOBY: Anthem, At the round earth’s imagined Corners – Choir of Trinity Church, Wall Street/James Simms, cond; Larry King, o (1962 Aeolian-Skinner) Gothic CD-49035\*

BUXTEHUDE: Prelude & Fugue in f# – Claudia Dumschat (1967 Beckerath/St. Michael’s Episcopal Church) Pro Organo CD-7054 (Pio Organo; 800-336-2224)

DUPRE: Prelude & Fugue in g, Op. 7, no. 3 – Kyler Brown (1932 Aeolian-Skinner/Church of St. Mary the Virgin) B&V CD-1001\*

COPLAND: Fanfare for the Common Man – Dorothy Papadakis (1954 A-S/Cathedral of St. John the Divine) B&V CD-1001\*

VIERNE: Naïades, Op. 55, no. 4. KARG-ELERT: Claire de lune, Op. 72, no. 3 – Marsha Heather Long (1954 Aeolian-Skinner/Cathedral of St. John the Divine) Koch CD-7008\*

PARKER: 3 Pieces (Wedding Song, Op. 20, no. 2; Scherzino, Op. 66, no. 3; Fantasia, Op. 20, no. 4) – Albert Ahlstrom (1895 Müller & Abel/St. Joseph’s Church) Raven OAR-340\*

WEAVER: Fantasia on Sine Nomine – John Weaver (1962 Casavant, Madison Avenue Presbyterian Church) B&V CD-1001\*

HAMPTON: Var. on Amazing Grace – Thomas Stacy, e; Harry Huff (1994 Mander/St. Ignatius Loyola Church) Catalyst CD-61979 (PRMS)

BAIRSTOW: Gloria in excelsis, fr Communion Service in D – Choir of St. Thomas Church/Gerre Hancock, cond; Michael Kleinschmidt (1956 Aeolian-Skinner) Koch CD-7093\*