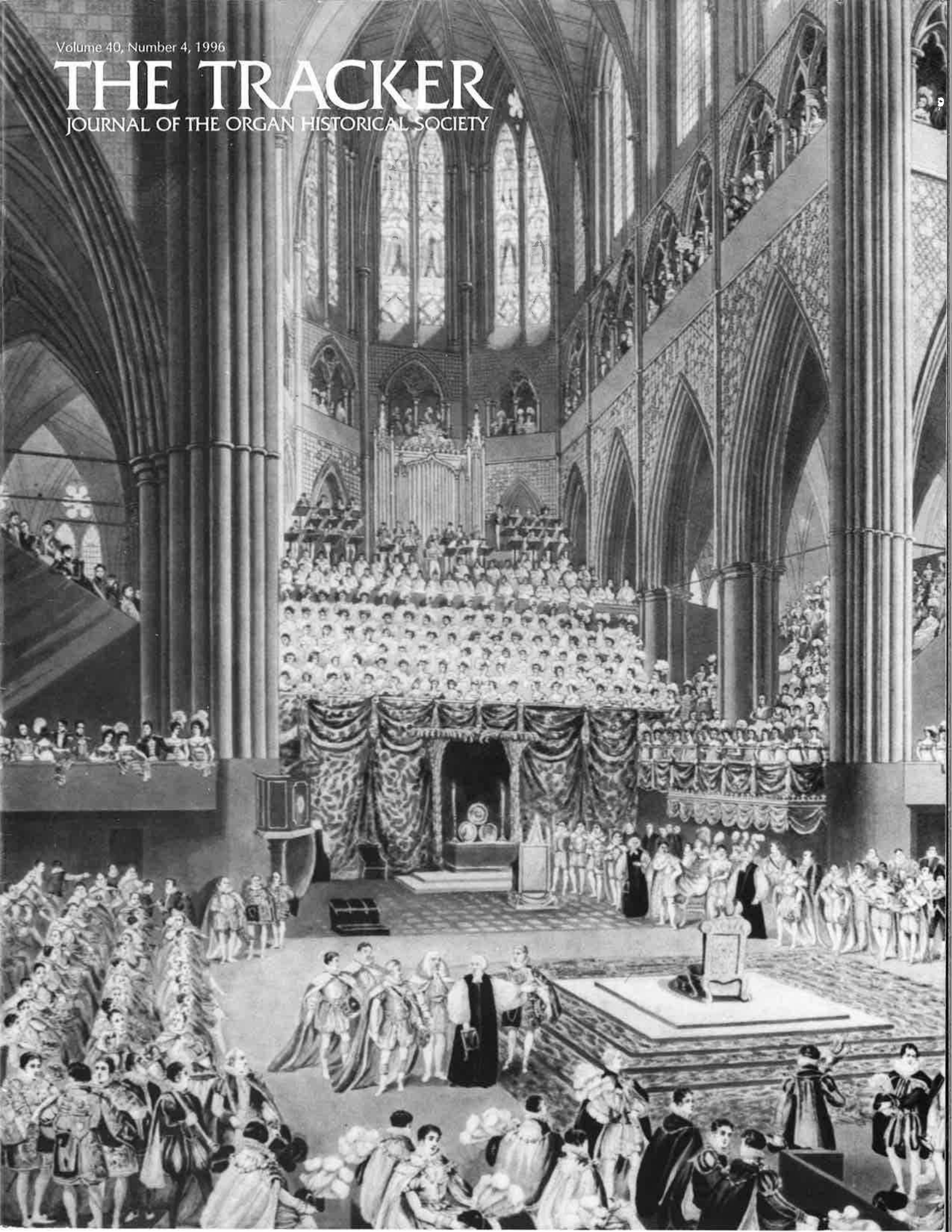


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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: For the Coronation of King George IV of England in 1821, two organs were constructed in Westminster Abbey by Thomas Elliot who hired Henry Corrie as foreman of the project. Corrie came to Boston in 1822 to install an Elliot organ and remained in America. Stephen Pinel describes his career on page 11. The engraving appears by courtesy of the Dean and Chapter of Westminster.

Late from London: Henry Corrie, Organbuilder . . . 11
After Becoming a Journeyman Organbuilder in London, Corrie Worked in Boston and Philadelphia from 1822 in a Substantial Career Newly Described by Stephen Pinel

A Note About Nomenclature and Pitches 24
Pitches are Defined by Stop Names in 18th & 19th Century Organs Built in English-Speaking America, by W. T. Van Pelt

Mr. Vanderbilt's Kapellmeister at Biltmore 26
Caryl Florio, Son of the Robjohn Family of Organbuilders, Serves at Biltmore in Asheville, N. C., by Howard Penny

Reviews

Aeolian-Skinner Remembered by Charles Callahan, continuing the collection of letters, Reviewed by Jonathan Ambrosino . . . 3

The History of the English Organ by Stephen Bicknell, Reviewed by John Speller 6

Organ Update 8

Pipedreams Program 32

OPINION

John Ogasapian

The Work Waits

THE TEN-YEAR cumulative list of *Doctoral Dissertations in Music* covering work completed between February of 1984 and April of 1995 has just been published by the American Musicological Society, and a few minutes' comparison with its predecessor volume, published in 1984 (admittedly applying thoroughly arbitrary criteria to extract a thoroughly unscientific result) reveals something interesting and somewhat perplexing. Leaving aside studies of literature by particular composers, there are but three dissertations related to American organbuilding. Of the three, two studies concern late twentieth-century figures and the third is on a 19th-century maker. By comparison, the 1984 compilation listed no fewer than twelve dissertations related to American organbuilding, five of them on twentieth-century subjects, five on nineteenth century topics and remaining two on the 18th century.

Why this evident flagging of interest in American organ history, when so much remains to be done, when the general and area studies of American organbuilding that came out in the latter 1970s are ripe for revision and updating, and when numerous makers and locales remain undocumented? To some extent, I suppose the situation grows out of changes in musicological fashion. During the past decade, criticism and the application of poststructuralist literary theories to music have become stylish, and old-fashioned narrative history has gone out of favor. And of course it is narrative history whose tools and techniques best lend themselves to the study of instruments and instrument making in general, and organs and organbuilding in particular.

But to quote Sweeney Todd, the work waits. Shifts of scholarly fad and fashion in no way affect the number of significant builders whose output remains undocumented, or the amount of material that lies undisturbed in libraries, historical society collections and even in our Society's own carefully tended and well-explored Archives. There is enough to be done in inventorying alone for the labor of many hands; discoveries still to be made by seasoned researchers and apprentices, students, graduate students and non-students alike. Let the theses and dissertations begin! Amen.

Michael Friesen Receives OHS 1996 Distinguished Service Award

Michael Friesen of Crystal Lake, Illinois, received the Organ Historical Society's 1996 Distinguished Service Award at the society's annual convention in Philadelphia. An indefatigable researcher, organ historian and writer, Friesen is a respected authority, particularly on organs of the American midwest. He serves on the editorial review board of *The Tracker* and has served as a member or chair of various committees including the 1984 Chicago convention, as well as secretary of the National Council. Michael was presented the award by his wife, Susan, who herself with Elizabeth T. Schmitt received the honor in 1991.

OBITUARIES

Ramona Cruikshank Beard died in January 1996 at the age 92 in Tallahassee, Florida. Ms. Beard was a member of the keyboard faculty at Florida State University for 30 years, retiring in 1973. She was also organist at First Presbyterian Church, Tallahassee, for more than 20 years.

Joseph Wilson Pool III of Nags Head, North Carolina, died October 16, 1996, at age 58 of cancer. He retired after 30 years from the Manteo High School, where he taught industrial arts. Mr. Pool, a member of OHS, AIO, ATOS, and AGO, maintained organs and installed a 3-30 Kilgen in his residence. According to Mr. Pool's wishes, the organ has been donated to Mt. Olivet United Methodist Church, Manteo.

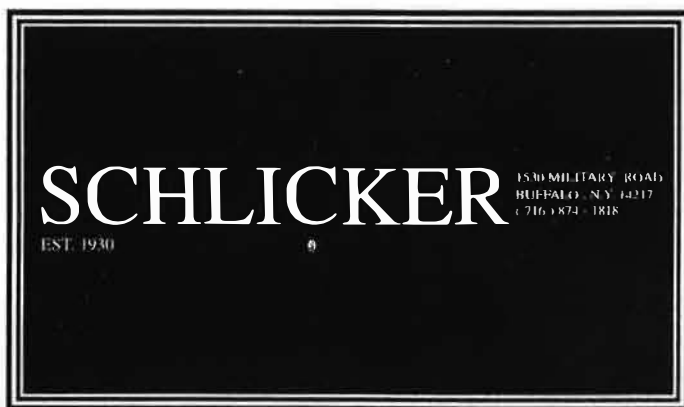
BOOK REVIEWS

Charles Callahan, ed. *Aeolian-Skinner Remembered* (Minneapolis: Randall Egan, 1996), 562 pp., 44 illustrations. ISBN 0-9652850-0-6. \$60 plus s/h. Available from the publisher.

Aeolian-Skinner Remembered is conceived as a companion volume to *The American Classic Organ: A History in Letters*, published by OHS in 1990. The second book, published by Randall Egan, duplicates the visual and conceptual format of the OHS volume: a collection of letters, supplemented by biographical data on the correspondents, occasional footnotes to clarify items in the letters, and pipe-shop notes meant to convey something of the technical development of the instruments under discussion. Also included are telling essays — a nice refinement on the original concept — from Bill Bunch, John Tyrrell, John Kellner, Lawrence Schoenstein, Allen Kinzey, and J. Michael Harrison (the son of G. Donald). These two convenient volumes form a corps of unparalleled primary source material.

While the first book covers 1924-1956 and centers on the rise of G. Donald Harrison, the second book essentially concentrates on the post-Harrison ears, coupled with numerous letters from all periods that Callahan has been able to unearth since the publication of the first book. From a literary perspective, *Aeolian-Skinner Remembered* is as dramatic as its predecessor, unfolding like a mystery novel in its absorbing discussions on things dear to an Aeolian-Skinner lover's heart. Technical developments are discussed as they evolve; clients articulate their (sometimes outlandish) requests; problems are addressed and solved, only to resurface later and be revisited.

Where Harrison was the star of the first book, the second volume has no real central figure but features many of the same characters: William King Covell, organ observer and author — pedantic, thorough, and theoretical; the ever-loquacious Senator Emerson Richards, by now with a memory on the wane, an ego on the rise, and an ever-sharper sense of observation — the spiciest correspon-



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

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dent of the lot; Joseph Whiteford, the ambitious young vice-president of Aeolian-Skinner, whose talents and motives emerge gradually. The correspondence of G. Donald Harrison's son, J. Michael, which the younger Harrison made public a few years ago, is also included. These letters show GDH at his most tender and include a revealing assessment of the House of Willis, a major character in the first volume. There are also entries from Skinner's Chicago salesmen Walter Hardy and Lawrence Schoenstein. Indeed, the book opens with a 1933 memo from company president Arthur Hudson Marks to Hardy and Schoenstein's predecessor, Stanley



Williams, explaining the deposing of Ernest Skinner. Although it only confirms what the evidence leads one to suspect in that disastrous divorce between Skinner and his own company, Marks' words are still scorching to read:

I have done everything in my power to keep E. M. on the pedestal and to avoid humiliating him. It has not been possible to get him to realize that he went over the top a few years ago and has been slipping since that time. This is perfectly natural at his age and he had the alternative of remaining the Grand Old Man of the Skinner Company, resting on his laurels and pushing Harrison into the limelight or of bucking the inevitable and trying to hold the limelight. He himself chose to try and hold the limelight and apparently felt that he could oust Harrison. . . . The fact is that Harrison has arrived and is today in the limelight because of his achievements. Neither E. M. nor the Company can keep E. M. in the center of the stage.

Hard evidence of this kind is the book's glory: it is history's own narration. The essays only serve to strengthen the narrative, clarifying threads in the story and offering perspective tempered by time and distance. Given that these essayists were all involved first-hand with Aeolian-Skinner organbuilding, it may be prudent on the part of Callahan who did not work for Aeolian-Skinner, to resist the temptation to comment on the proceedings at length. After a brief introduction, Callahan steps back and essentially lets the writers speak for themselves, unaided. Because of this, the book is really for the initiated and will be enjoyed in direct proportion to the reader's knowledge. The novice should expect to become confused here and there.

In small details, the confusion is harmless, like overbearing secrets whispered in public. In the provision of tantalizing technical details, such as the original shop orders for the Tubas and State Trumpet at the Cathedral of St. John the Divine, there is a kind of titillation in reading the hard facts behind legends. But the aura can be misleading: the finished stops were modified from the initial details in the orders Callahan includes. The same can be said for virtually all the pipe shop notes, but here Callahan judiciously points out that they reflect "works in progress," not finished results. Some larger items go unexplained. One topic of particular interest, covered in more than a dozen letters between Lawrence Schoenstein and Joseph Whiteford, is a new type of key action, devised and patented by Schoenstein (#3094890). For the record, this was something akin to a slider chest in which there existed no grid or pallet box, but rather two crossed sliders, one for stops, the other notes. The note sliders were to have been Mylar tape, into which was cut a shape (either as a diamond, spade, oval, pearl) to convey wind to the pipes, customizing the attack and thus pipe speech. The idea was ingenious, but Mylar proved too unstable a material to be employed reliably in this application. After considerable experimentation, the project was abandoned.

All of the above is perhaps understandable, as it requires first-hand technical knowledge of the organs in question or awareness of some admittedly arcane information. Perhaps Callahan ought to have raised his voice, however, when the writers don't get their facts right and begin to rewrite history. One thorny example involves the

landmark Aeolian-skinner organs in the Groton School and Church of the Advent, Boston, finished in September 1935 and April 1936, respectively. In these two instruments G. Donald Harrison achieved a successful, musically eclectic style based mostly upon reasoning, deduction, and good taste. After the April 1936 dedication of the Advent organ, Harrison and Carl Weinrich (of Westminster Choir School and Princeton fame) set out for Germany.

Against these facts so eloquently clarified by letters in *The American Classic Organ*, we read in *Aeolian-Skinner Remembered* a lecture by Harrison in 1952, telling of his 1936 trip to Germany:

After returning to the States I realized that the pure classic, or baroque type instrument was unsuited, not only for church use, but to the normal acoustical environment which is found in our churches. It was then that the idea of blending the classical and modern in one whole seemed to be the answer to the organ for the country and, indeed, it would result in an instrument which would be an expression of our own times.

Here is a case where the organ builder decided to hold the bag and I persuaded several churches to allow me to build instruments of this type, such as the organ in Groton School, Groton, Massachusetts and the instrument in the Church of the Advent, Boston.

Which makes a good story, and is in keeping with Harrison's modest bent: how much better to credit the hallowed past rather than his own abilities. It is equally interesting when, a decade later in a letter to King Covell, Senator Emerson Richards parrots the same notion: Germany started Harrison and the American Classic organ on its way. In his opening chronology of events, Callahan also adopts this revised sequence, writing:

1936 GDH becomes an American citizen; he remarries and visits Germany for the first time. Aeolian-Skinner builds important organs for Groton School and Church of the Advent.

Was Harrison so modest as to nudge his friends into a revisionist history? Perhaps so; given the times, such a statement might have put his work in a more fashionable light. But the facts of this particular story are otherwise: Harrison's trip to Germany is notable for how *little* it affected his work, encouraging him to refine what he had already well begun. That Harrison would choose to alter his own history only highlights this fascinating point. Of course, there is no question that Harrison returned from Germany with ideas and inspiration: so-called baroque reeds (the Krummhorn, Rohr Schalmel, etc.), the first really high-pitched Zimbel-type mixtures of the 20th-century, and even stronger conviction to use light pressures and pipes of high tin content. But the basic and highly personal chorus formula that he was to use until his death (broad 4', slightly narrower 8', large 2' and 2 2/3', and large-scaled mixtures, all lightly blown with low cut-ups and often very large-scale trebles), as well as the structure of the tonal design, scaling and balance relationships, and the role of chorus reeds — all of this was firmly established in the Groton and Advent organs, and in some ways even earlier, for the June 1935 organ for Trinity Church, New Haven, already adheres to these basic tenets. Against this, the trip to Germany was probably more a confirmation than a revelation. To claim otherwise might well be another demonstration of modesty on Harrison's part.

To criticize *Aeolian-Skinner Remembered* on these terms, however, is to accuse the book of not being what it never sets out to be. This is not a work of scholarship, nor does it strive to be. Callahan should be praised for his considerable skill as gatherer and presenter, for he has found what few else have and brought it to public attention. True, to reap the deeper meaning of each book requires more background than neither volume can adequately include. And even if you know what you're looking for, it will take you a while to find it: the book, like its predecessor, tragically lacks an index. But there is priceless, invaluable material here, and we would be much the poorer without it. The hunt is always worthwhile.

If this book serves another purpose, it is to remind us of the fervor of the anti-romantic period, so recent in time that we are now attempting to wave it away — just as Whiteford's time dismissed Harrison, and Harrison's Skinner, and Skinner's Hutchings, Hutchings' the Hooks, and so on backward through history. Moreover, the nearness of the material to our own day sets up an



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increasingly uneasy emotion in the reading. Most of these letters are personal — almost all were never meant for public consumption, and some are as recent as 1972, from people still alive and building organs. Decide for yourself whether it is appropriate to be reading the words of Robert Sipe, Donald Gillett, John Tyrrell, William Bunch, or Allen Kinzey hung afresh on the clothesline — let alone both Helen Harrison and Emerson Richards quoting Don Harrison as saying, “Joe [Whiteford] was just waiting for me to die or get out.” But, all in all, it makes for great reading. Especially if you know Aeolian-Skinner organs, you’ll find this book a gold mine — almost to the letter. *Jonathan Ambrosino, Norwalk, Connecticut*

Stephen Bicknell, *The History of the English Organ*. Cambridge University Press, 1996. ISBN 0-521-55026-2. xxi + 407 pp. Available from OHS Catalog, \$59.95

To understand the concept of this beautifully produced book, it is only necessary to look at John Tebbitt’s color photograph on the dust jacket, which shows bright shafts of sunlight streaming through the mullioned windows of Adlington Hall, Cheshire, onto



the little-altered two-manual, 17th-century English organ. Here is a book that offers a total aesthetic experience, a book that deals with organs in their full historical and cultural context, rather than simply being a mine of information for the lover of historic instruments — which it certainly is also.

The book begins helpfully with a brief description of the working of an organ for the benefit of non-specialists. This description is, as is most of the book, informative without being patronizing. The main part of the book deals with the history of

the English organ beginning around the year 900 A. D. Owing to the paucity of information in the earliest period, the account is at this stage in large part agnostic, though it is none the worse for its avoidance of the wild conjecture that has characterized many of the previous studies of this period. As we approach the Tudor period, more definite conclusions become feasible, and Mr. Bicknell presents some very interesting material including much that is new, at least to me. There is a fascinating description of a slider chest, made of routed solid wood, discovered in use as a domestic door at Wetheringsett in 1977 and thought to date from around 1520. There is also an interesting account of the chest from an instrument of ca. 1500 which once stood in the Collegiate Church of Wingfield in Suffolk. I was much struck too by the startling revelation that the organ built at Exeter Cathedral in 1513 may have contained metal pipes as large as twenty feet long.

After this promising start to the English organ industry, we come to the Reformation period, an unfortunately lean period for English organbuilding, during which the number of instruments in the kingdom declined to almost nil from a number it was not to attain again until the 19th century. Stephen Bicknell’s forceful description of the sufferings of some of the great organbuilders of the period such as John Howe actually brought tears to my eyes. It might be helpful to add that the organbuilding trade was one of the major sources of resistance to Henry VIII’s break with the Church of Rome, and this led to the forceful suppression of the Worshipful Company of Organ Makers, whose membership was forced to seek refuge in other trade guilds such as the Skinners company. Not unrelated is the fact that John Howe’s son Thomas was examined in 1561 on suspicion of adhering to the Roman faith.

The fourth chapter deals with foreign influences on the English organ before the year 1600. Again, Mr. Bicknell has some interest-

ing new material to present on foreign-born organbuilders working in England. At first this material surprises us, but perhaps it should not. In the days before the Reformation there was very free interchange between the countries of Europe — probably more so, at least among the upper classes, than even today when there is an European Economic Community. Latin provided a common intellectual language, a situation which endured for centuries. At Oxford University in 1860 Matthew Arnold was the first Professor of Poetry to lecture in English rather than Latin. Today in a world replete with xenophobia, rigid immigration controls, and outbreaks of ethnic cleansing, Stephen Bicknell's book provides an interesting window on organbuilding in a world where other philosophies once prevailed.

After the brief but colorful revival led by William Laud, Archbishop of Canterbury, in the early 17th century, the lights of English organbuilding were extinguished once more in the Civil War and Commonwealth period under Oliver Cromwell. Mr. Bicknell devotes a chapter to trace the fortunes of one of England's leading organbuilding families, the Dallam and Harris/Harrison clan, who fled to France because of their Catholic faith and built a number of instruments in Brittany, some of which survive to this day. With the restoration of King Charles II in 1660 English organbuilding began to revive once more and in a sense has developed continuously since then down to the present day. Mr. Bicknell does, however, make many thought-provoking observations, pointing out, for example how almost all the organs built in the 1660s had been replaced within twenty years and that a dramatic transformation of organbuilding fashions, due in part to continental influences, had taken place in the meantime. From here the story is continued through the Glorious Revolution of 1688 and into the Georgian period to the end of the 18th century. This is followed by a brief interlude on chamber organs from the 17th to 19th centuries, before Mr. Bicknell undertakes the somewhat dauntingly large task of reviewing the 19th century.

Most histories of the organ in the past have been written by organists or musicologists, and though Mr. Bicknell has skills in these areas, as well as being almost frighteningly literate, he is primarily experienced as an organbuilder. (Among other things, he was involved with much of the technical design of the new Mander organ at St. Ignatius Loyola in New York City.) This makes a very refreshing change and enables him to discuss the construction of instruments in a more informed manner than is generally the case with histories of the organ. In a general history like this, it is not of course possible to discuss a particular period like the 19th century in as much detail as, for example, in Nicholas Thistlethwaite's monumental study, *The Making of the Victorian Organ*, but in spite of this in some ways I prefer Mr. Bicknell's book as giving a more balanced overview. It is also very interesting to read such a well-informed discussion of such topics as the voicing techniques of Father Willis.

The remainder of the book, in covering the 20th century, navigates waters that have hitherto largely been uncharted. While we are still too close to the events for complete objectivity, I strongly suspect that Stephen Bicknell's account will go down in history as the first balanced overview of the period. In charting the progress through the Imperial Organ style of 1900-39 through the Classical Revival of 1939-80 down to the organ of the present day, Stephen Bicknell's study is all the more valuable for the inclusion of a discussion of American as well as English trends. He is clearly an admirer of G. Donald Harrison, whom he sees, perhaps unconventionally but I think correctly, as the inheritor not so much of the tradition of Henry Willis III as of that of the 19th-century English organbuilder T. C. Lewis.

One common thread which emerges from the discussion is epitomized by Mr. Bicknell's statement that the history of the English organ has a strong cyclical element: "... a crisis (religious turmoil, war, economic decline) is followed by foreign influence and radical change." When I first saw the title I wondered if *The History of the English Organ*, rather than *A History* ... might not be somewhat arrogant. Now that I have read the book I am sure that the definite article is deserved and appropriate. This is a wonderful book, undoubtedly the finest of its kind ever written, and I heartily recommend it.

John L. Speller, St. Louis, Missouri

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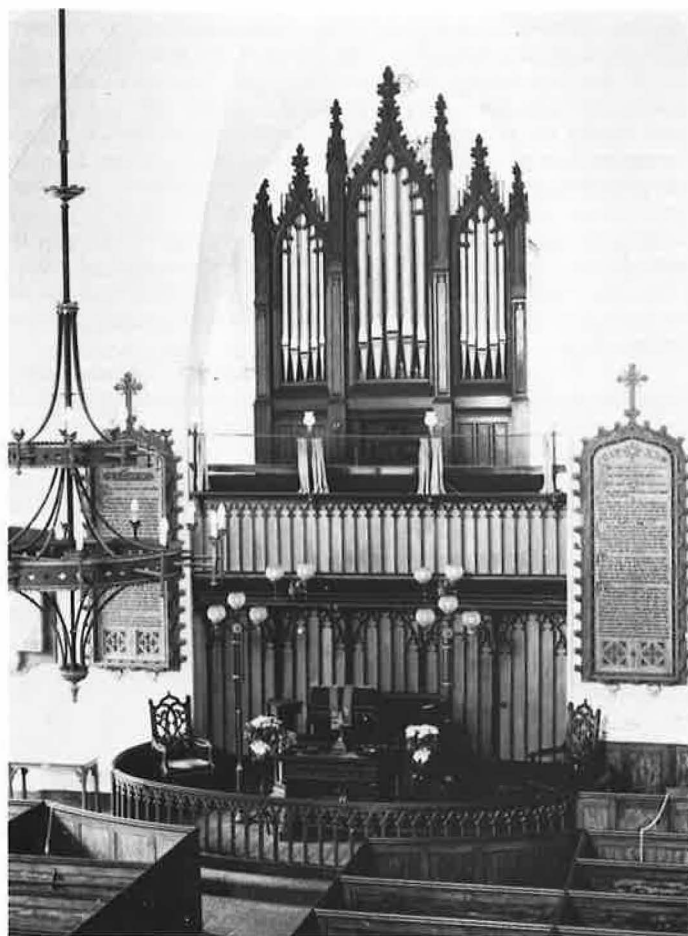
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1845 Henry Erben, Huguenot Church, Charleston, South Carolina

ORGAN UPDATE

THE 1845 HENRY ERBEN 2-12 at the Huguenot Church in Charleston, sc, will receive repairs from the Knowlton Organ Co. of Davidson, nc. The organ received extensive repairs in 1969 from the Hartman-Beatty Organ Co. of Englewood, nj, including extension in the bass of the tenor-F Swell Hautboy with a separate stop of 17 Bassoon pipes and the placement of a tenor-C Trumpet in the Great. The original Great trumpet had been removed in 1928 by James N. Reynolds of Atlanta in favor of an 8' Keraulophon. Reynolds also extended the Pedal compass to 20 notes. James Polzois of Charleston added a 27-note Pedal clavier in 1984. With intentions of taking the organ to New York, soldiers of the Union Army had removed half of it to a boat for shipment when the organist of the Huguenot Church, T. P. O'Neale, and others convinced them to leave the organ in Charleston. It was moved to Grace Episcopal Church and returned to the Huguenot Church in 1866. James S. Darling's performance on the organ during the 1985 OHS convention is available from OHS as cassette C-7.

The 1896 Morey & Barnes op. 165 tracker at St. Mary's Church in Cortland, ny, was feted on its centennial with a releathering contract for its double-rise reservoir and a recital played October 15, 1996, by OHS member J. R. Daniels. Former OHS president Culver Mowers, who will releather the organ, presented an OHS Historic Organs Citation.

Over a period of seven years, William Kurzdorfer has restored the 1903 Kimball 3-37 at St. Louis Roman Catholic Church, Buffalo, ny, as a gift to the parish where he is organist. Now an electrician, he earlier worked seven years for organbuilders. On the cover of the weekly church bulletin, he is listed with the pastoral staff, trustees, and parish council officers as "Curator of 1903 Kimball Pipe Organ." David Snyder, who described the organ in *The Tracker* 24:2:12, reports that Kurzdorfer has releathered Kimball's vent windchests and reversed several tonal



1903 Kimball, Buffalo, NY

changes made by Tellers in 1952 when the original tubular-pneumatic action was converted to electropneumatic.

The 1855 Henry Crabb 1-6 moved to storage in October, 1996 at Watson Memorial United Methodist Church, Chatham, va, as reported in the last issue, was subsequently placed on loan to the Science Museum of Virginia in Richmond. It was erected there in November



1855 Henry Crabb, Science Museum of Virginia, Richmond

by Larry Pruett of Columbia Organ Works in conjunction with the travelling exhibit *Festival Organ* created by Lynn Edwards of the Westfield Center. Some 35,000 people including the state legislature saw and heard it in the grand acoustics of the domed atrium at the Science Museum, a former train station. In late January, Pruett moved it to Redeemer Lutheran Church in Richmond where it supplants an electronic. A fire extinguisher resides near the ailing electronic, which has smoked in church on several occasions despite efforts to repair its fire producing circuitry. The Crabb, on loan to Redeemer and restored by Larry Trupiano in 1986, is for sale.

A 2m Pilcher tracker of 16 stops sans pipes will be rebuilt to have 18 stops and 23 ranks by B. Rule & Co. of New Market, TN, for the Tennessee Valley Unitarian Universalist Church of Knoxville, TN. The organ was assigned opus number 1456 and described as "old organ from First Baptist Church, Griffin, Georgia" in the ledgers of the Pilcher firm in November, 1928, when it was purchased by the University of the South in Sewanee, TN, for the then incomplete All Saints Chapel. As requested by Alan Laufman, members of the Griffin church researched their organ heritage and reported that the Pilcher was built for them in 1891 and was taken in trade when they bought Pilcher op. 1330 in 1926. Since then the Griffin church has owned a larger Möller and their present Schantz. But, we digress. Back at Sewanee's All Saints Chapel, a Casavant supplanted the 1891 Pilcher tracker in 1959, the Pilcher was moved to a "swallow's nest" position in the university's theatre, Guerry Hall, and subsequently fell into disuse and abuse by thespians. In 1994, most remaining pipes were removed by the Milnar Organ Co. of Eagleville, TN, and five sets were used in an electric-action organ built for a small recital hall at the school. Also used in the electric organ were four very old ranks and two modern ones taken from the non-functioning electric-action organ compiled ca. 1965 in the former St. Luke's Chapel. Because St. Luke's Chapel appears on the Pilcher list for op. 139 of 1874, the remains of the 1874 organ may coincide with Dennis Milnar's report of an old hand pumping mechanism existing when he salvaged the pipes, many of which were old, in the 1960s electric organ. Bradley Rule's rebuild of the Griffin/Sewanee Pilcher for the Unitarians, scheduled for delivery in Spring 1998 will include the original Open Diapason, Pedal Bourdon, case, and mechanical key and stop actions.

The Christmas Eve 1996 edition of *The Tribune* newspaper of New Albany, IN, announced on the front page the upcoming celebration for the 110th anniversary

of the 1886 Carl Barckhoff 2m at St. Mary's Roman Catholic Church. On December 31, the Kentuckiana Chapter of OHS presented recitalists David Lamb, Michael Israel, Lynn Thompson, Chris Pickering, Mary Vessels and Keith Norrington. Funds were collected for the organ's maintenance fund. A color picture of the organ appears on the cover of *Historic Organs of Louisville*, a 4-CD set produced by OHS, and is heard in the set as played by Lois Regestein.



1888 A. B. Miller, Lebanon, PA

The 1888 A. B. Miller 3-30 tracker at Salem Lutheran Church in Lebanon, PA, received minor damage when ceiling plaster fell into it in the Fall of 1996. R. J. Brunner & Co. is to remove pipes in February prior to ceiling repair. Later, they will clean the organ and repair any damage. The Andover Organ Co. completed restoration of the wonderful organ in January, 1975. Thomas Murray played it for the 1976 OHS convention as has Bruce Stevens on his CD of Rheinberger Sonata No. 11 available from OHS.

Major tonal changes and rebuilding of the 3m Aeolian-Skinner op. 1109 of some 60 ranks dedicated March 28, 1952 by Alexander McCurdy have been contracted at Myer's Park United Methodist Church in Charlotte, NC. Structural failure of the building led to removal of the organ in summer, 1996 by John Dower of Lincolnton, NC. Dan Angerstein, most recently with the now-defunct Möller firm, has been contracted to make significant tonal changes and enlargement to the entirely intact Aeolian-Skinner, which includes an original reed chorus in the Great — an unusual feature from this period of Aeolian-Skinner. With recently arrived organist Lester Ackerman, whose previous Texas church received a new Möller designed by

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Angerstein, plans have been set for an antiphonal division to be added using the original Aeolian-Skinner console connected to electronic voices and some pipes, replacement of the 8' and 4' Principals in the Great, revoicing original flues and several reeds, and installation of a new 4m console in the front with solid-state equipment. OHS has asked the church to reconsider the tonal changes and has encouraged refurbishing.



ca. 1855 Jardine, Newberry, SC

The ca. 1855 Jardine 1-4 at St. Luke's Episcopal Church in Newberry, sc, restored by John Farmer in 1985, will be moved in Fall, 1997, to the chapel of the South Carolina Episcopal Home at Still Hopes, near Columbia, sc. The organ was entirely undamaged — did not even get wet — when St. Luke's edifice was destroyed by a tornado of March 28, 1984. The electronic which shared the same channel with it was entirely smashed. Schantz's 2m op. 2129 of ten ranks was installed in January 1997.

The excellent 1892 Hook & Hastings 2m tracker op. 1524 with detached and reversed console at Holy Trinity Roman Catholic Church in Philadelphia will be restored by Guilbault-Thérien of St. Hyacinthe, Quebec. The ceiling fell throughout the church in June 1995 as reported in this column in 39:2. Closed after the ceiling fell, the church enjoys committed diocesan support despite low

attendance. OHS member Harry Wilkinson, organist before the collapse, has articulated the value and worthiness of the organ to church officials, Guy Thérien reports that no further damage was inflicted as the fallen ceiling, portions of which were resting on the Swell box, was removed. Plans are to remove the organ in March, 1997, and return it three to four months later, restored with no changes.

The 1863 Stevens 2m tracker at St. James Episcopal Church in Paso Robles, ca, one of perhaps only three mid-19th-century trackers built for California locations to remain essentially intact, will receive restorative repairs by William Visscher. The organ arrived at St. James in 1924 from Trinity Church in San Jose, for which it was built.

John Dower & Co. of Lincolnton, nc, refurbished the 1906 M. P. Möllerop. 897 2-16 tracker at the Associated Reformed Presbyterian Church in Chester, sc, retaining the original tonal and mechanical characteristics. Modern wind regulators, installed in the late 1970s by Earl Glass of Charlotte, remain.

The 1869 Jardine rebuilt to 1-6 with Pedal by Brunner & Heller for the chapel of the York (PA) Hospital was moved in October, 1996, to The Brethren House retirement facility in New Oxford, PA, by



1869 Jardine at York, now at New Oxford

Ray Brunner of Silver Spring, PA. The handsome organ, found for the hospital by the Organ Clearing House, originally had three ranks contained in a handsome black walnut case which was meticulously restored by Brunner & Heller in 1983.

In the Christmas Eve, 1996, issue of *The New York Times*, an article concerning the 1930 Kilgen at St. Patrick's Cathedral on Fifth Avenue relates that some \$500,000 remains to be raised of the \$1.2 million organ repair project. The difference has already been spent on cleaning and refurbishing much of the organ. So much has been accomplished, relates the article, that donors are somewhat incredulous that a need remains. The article mentions other major organ repair projects seeking funds, most visible among them that at the Cathedral of St. John the Divine for its famous Aeolian-Skinner. Also affecting fund raising is an interest new to Metropolis: organs of the early style exemplified at St. Thomas Church by the new Taylor & Boody.

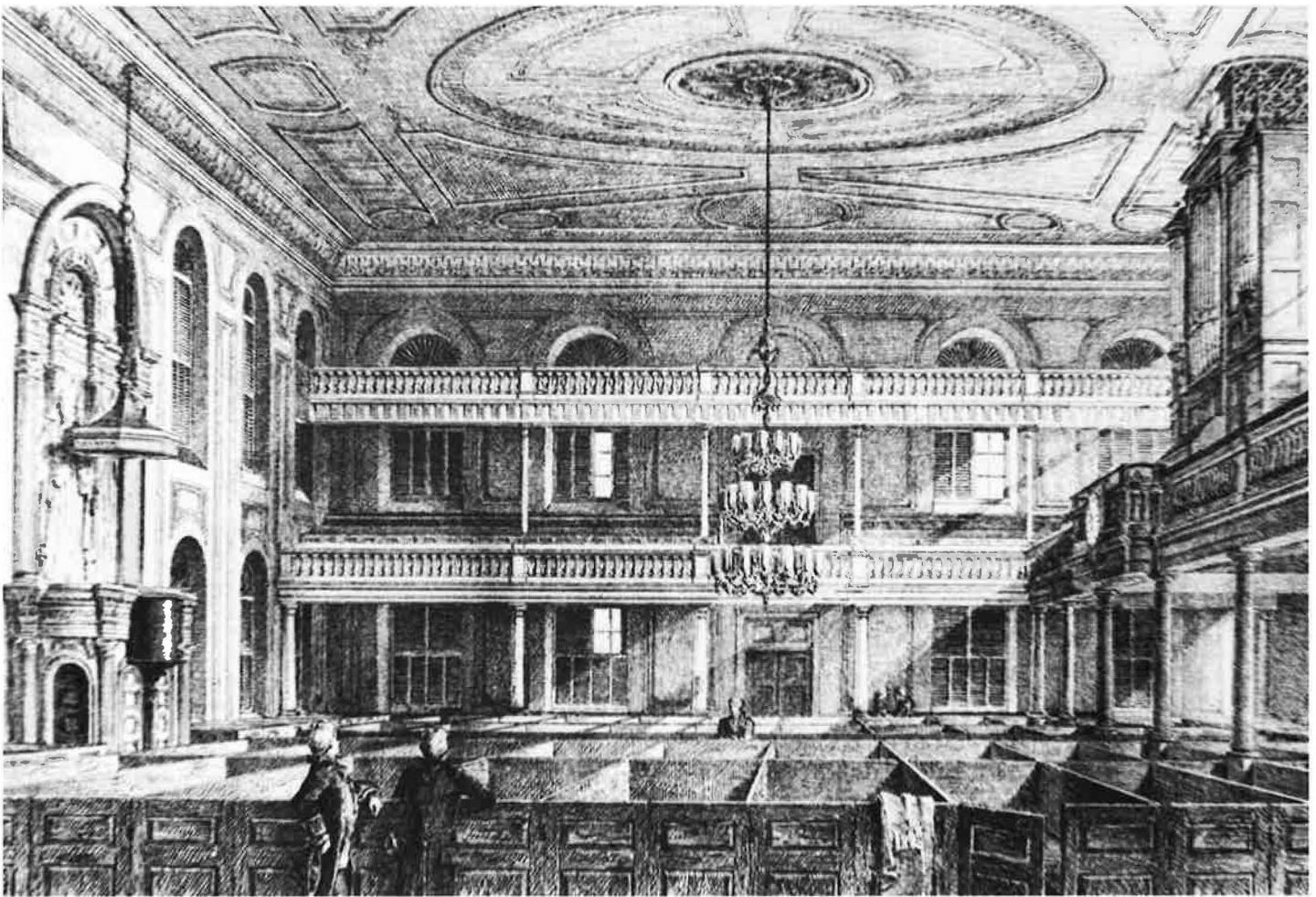
W. T. Van Pelt



1892 Hook & Hastings, Philadelphia, before damage

W. T. VAN PELT

W. T. VAN PELT



The organ built for Boston's Old South Church by Thomas Elliot brought Henry Corrie to America in 1822 to install it. This engraving shows a projecting console added by E. & G. G. Hook in 1859.

Late from London: Henry Corrie, Organbuilder, and His Family

by Stephen L. Pinel

DURING JANUARY AND FEBRUARY of 1824, Henry Corrie (1786-1858) installed a two-manual organ in Christ Church, Episcopal, New York City. The minutes of the vestry record:

Resolved, That the Vestry of Christ Church takes pleasure in expressing their appreciation of the manner in which Mr. Henry Corrie has fulfilled his engagements to build their organ. That he has given entire satisfaction and that the instrument which he has furnished the Church is in their opinion & as far as they have learned in the opinion of some of the best judges, equalled by few & excelled by none in the country.¹

Corrie's organ at Christ Church held its reputation for many years. In 1839, Elam Ives, Jr. (1802-1864), the editor of New York's *Musical Review*, called it "one of the best organs in this city,"² despite the fact that Henry Erben (1800-1884) had already installed at least five organs of far greater dimensions.³ Unfortunately, Corrie's only New York organ was destroyed in 1847 when sparks from a fire next door at the organ factory of George Jardine (1800-1882) set the church ablaze.⁴ But enough ephemeral documents describing this instrument survive to give us a fairly good idea of what it was like.

The lives of Henry Corrie and his family tell very human stories. One can imagine, for instance, the pride Henry must have felt as he stood watching from inside the case of an organ he had erected in Westminster Abbey as the Prince Regent, George IV, was crowned King of England.⁵ Or, the family's embarrassment when William Archibald Corrie (1824-1896), Henry's second-eldest son, was

court-martialed, found guilty, and dishonorably discharged from the Union Army during the Civil War.⁶ In between, Henry saw four of his children grow up, marry, and begin families of their own.⁷ He endured both the praise and the wrath of the musical press. And in the midst of it all, he became the leading maker of organs in Philadelphia during the 1830s and '40s, earning the approbation of such notable individuals as the composers Benjamin Cross (1786-1857) and Charles Hommann, and the piano maker Thomas Loud.⁸

Who was Henry Corrie? Most scholars of musical history, even those intimately familiar with American organbuilding are only vaguely familiar with his name. The only "modern" article on Corrie was written by Eugene M. McCracken (1921-1969) in 1959.⁹ That author began his survey with the cautious words:

Few endeavors bring the sense of both satisfaction and failure as that of researching the histories of early American organbuilders. . . . There are long gaps within the Corries' history of which nothing has come to light, and much about them is speculative. Yet what is known seems to indicate they belong in the Organbuilders' Hall of Fame.¹⁰

Stephen L. Pinel is the archivist of the OHS American Organ Archives and has written and lectured extensively about 19th-century organbuilding, particularly in New York. His articles have often appeared in *The Tracker*. He is also the author of *Old Organs of Princeton*.



For the Coronation of George IV at Westminster Abbey in 1821, Corrie removed the 1730 Christopher Schrider organ, erected two new ones built in the shop of Thomas Elliot for whom Corrie was foreman for the Coronation project, then re-erected the Schrider organ in its original location.

Now thirty-eight years later, and one hundred and seventy-five years after Corrie arrived in Boston, a more complete story can be told. Enough new information has surfaced to rewrite his biography, to describe and list many of his instruments, and to place him and his family in some sort of historical and musical context. Finally, a more complete chronology of the Corries adds one additional piece to the puzzle of early nineteenth-century American organbuilding.

Henry Corrie in England

According to McCracken, Henry Corrie (often spelled "Corri" before 1830) was born in London on 24 April 1786.¹¹ While nothing is known of his parentage or early family life, there was at least one other instrument-making Corrie active in late eighteenth-century London: a "Mr. Corri" who made piano-fortes.¹² If there was a connection between Henry Corrie and the piano maker, it has thus far been impossible to determine.

During the late eighteenth century, London was the largest and most cosmopolitan city in Europe. There were churches in almost every block, and Henry would have had countless opportunities to see and hear fine organs built by a number of distinguished makers. What we know of his formal training comes to us from his own words: he served his apprenticeship with George Pike England (1765?-1815) for three years at the same time as W. A. A. Nicholls (fl. 1817-1823).¹³

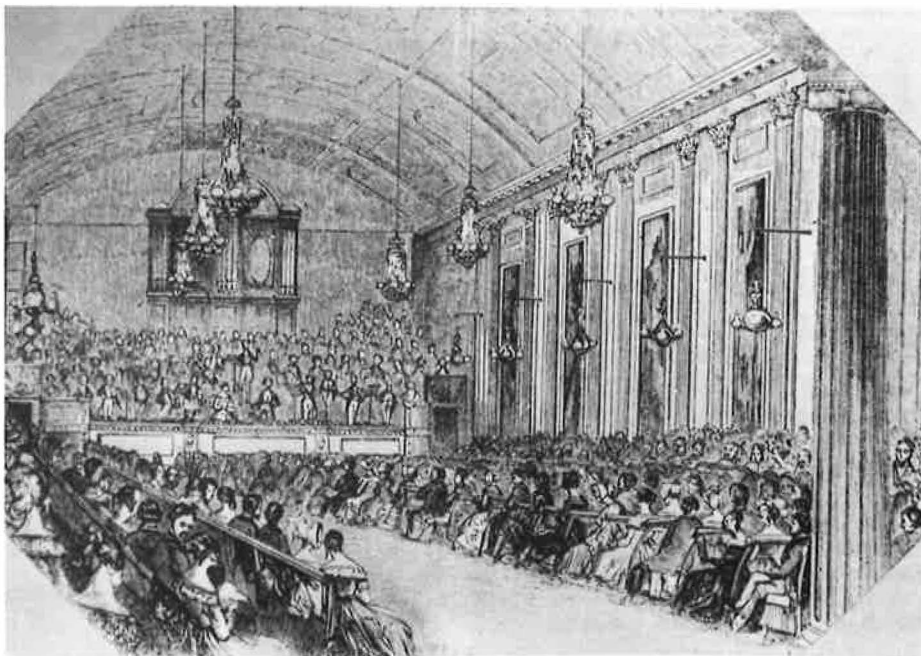
G. P. England was a respected and prolific London organbuilder. He was a third generation member of an instrument-making family that began building organs as early as 1759,

when his grandfather, George England (d. 1773?), erected an organ at Dulwich College, London. According to Guy Oldham, G. P. England's work continued the Harris and Bridge tradition,¹⁴ suggesting that Corrie came from a long line of celebrated organ-builders. England died in 1815 – not 1816, as many modern sources indicate¹⁵ – and his premature death scattered his workforce. Nicholls, who had been his foreman, joined forces with England's widow Ann, and they continued the business.¹⁶ Corrie ventured out on his own.

It is difficult to determine the exact dates of Corrie's association with G. P. England. Had the "three years" of apprenticeship been served between 1812 and 1815, Corrie would have been 25 to 28 years old – too old in those days to be learning a trade. More likely, he served his apprenticeship as a teenager, beginning sometime around the turn of the nineteenth century, and continued in England's employ until the latter's death.

During the seven years following England's death, Corrie was occupied with two quite notable projects. First, he became the official tuner of the 1804 Elliot organ in the Hanover Square Rooms.¹⁷ This London concert hall was the city's most desirable performing space. It had been erected in 1774 under the direction of Giovanni Andrea Gallini, Johann Christian Bach (1735-1782), and Carl Friedrich Abel (1727-1787). Every famous singer and instrumentalist of the period appeared there, but it was the premiere of Joseph Haydn's *Twelve London Symphonies* in 1792 and 1794 which makes the hall significant even today.¹⁸ According to Pearce, the organ was a small, two-manual instrument with pedals, although the pedal keyboard may have been a later addition since most English organs did not yet have pedals.¹⁹

Corrie's second London assignment involved repositioning the organs for no less an event than the coronation of King George IV. The organ in Westminster Abbey had been built by Christopher Schrider (d. 1751) between 1727 and 1730 and was used for the coronation of George II.²⁰ By 1821, when the Prince Regent was about to become King of England, the century-old instrument must have seemed a bit archaic by the standards of the day. When plans for the coronation were formalized, the 1730 Schrider organ was removed in favor of two new ones erected for the occasion. Entrusted with the commission, Thomas Elliot (1759?-1832) engaged Corrie to serve as foreman of the project. Thus, Corrie took down the Schrider organ, erected two new ones assembled from parts in the Elliot shop, and then re-erected the Schrider organ in its original place following the coronation.²¹ This must have occupied Corrie for the better part of 1821, for Christopher Hibbert notes that the preparations in the Abbey took months.²²



Hanover Square Rooms, London, and 1804 Thomas Elliot organ



King George IV

Of the coronation itself, Lord Denbigh relates: "Of the splendor of the whole spectacle it is impossible for me to give you the *slightest* idea."²³ As the Prince Regent arrived in procession at the West door of the Abbey, the combined choir and instrumentalists — presumably, including the "Corrie" organ — burst forth in a robust performance of the "Hallelujah Chorus."²⁴ The ceremony, which lasted for about five hours, was encumbered by a sternly admonitory sermon by the Archbishop of York. He preached of a Sovereign's duty to encourage morality and religion, a charge the profligate King George IV, whose sexual escapades and indulgent spending habits were a national embarrassment, was totally unable to fulfill. Corrie witnessed the entire event standing inside the case of the organ on the Great soundboard.²⁵

These two important London assignments corroborate that Corrie was a highly respected organbuilder. Elliot would never have entrusted so important a commission as the coronation ceremony of an English king to anyone in whom he did not have complete confidence. Nor was it the end of their collaboration: Elliot was pleased enough with Corrie's work to call on him again.²⁶ Midway through 1822, Elliot hired Corrie to take a large, three-manual organ across the Atlantic Ocean to Boston in the United States of America. Family tradition relates that Corrie was quick to accept the offer; having illegally married his first cousin, Frances George (1782?-1875), he was in trouble with English authorities.²⁷

Henry Corrie in Boston

With origins reaching back to 1669, Boston's Old South Church was founded as the Third Congregational Church of the city. Their Standing Committee, to whom was referred the need to acquire an organ, reported on 18 September 1820:

That as an Organ appears to be wished for by many of the Society, the Committee would recommend to the Pew holders to cause one to be procured and placed in the Meeting House forthwith, and in order to carry this object into effect, they would recommend that a Committee of three should be chosen to provide the same, with full power to have it built of the size, form and price as they in their discretion shall think proper and most suitable for our House of Worship. . . .²⁸

After investigating the options, a new organ was ordered from Thomas Elliot in London.²⁹

Just shy of two years later, Elliot shipped the completed instrument on the *London Packet*, which left England on 11 August 1822. After stopping briefly at the Isle of Wight, the *Packet* arrived in Boston on September 28.³⁰ Corrie must have immediately begun work on the organ, for it was first used at a meeting of the Society for the Propagation of the Gospel on November 7.³¹ The November

Organs built or installed by Henry Corrie

DATE	MAN.	LOCATION	CHURCH:
"Corrie" organs erected in London:			
1821	3	London	Westminster Abbey (Coronation Geo. IV)
Organs built or erected by Corrie from Boston:			
1822	3	Mass. Boston	Old South Church (Elliot)
1823	1	Maine Hallowell	Old South Church (G. P. England)
1823?	1	Unknown	Small Organ (1)
1824?	1	Unknown	Small Organ (2)
1824	2	N. Y. New York	Christ Church, Episcopal
Thomas Appleton organs voiced by Corrie:			
1824	1	Mass. Leominster	Unitarian Church
1825	2	S. C. Charleston	Independent Unitarian Church
1825	2	R. I. Providence	Beneficent Congregational Church
1825	2	Mass. Salem	Barton Square Congregational Church
1826	2	Mass. Gloucester	Universalist Church
1827	3	Mass. Boston	Hollis Street Church
1827	2	Mass. Boston	Purchase Street Church
1827?	2	N. Y. New York	First Unitarian Church
1828	2	Conn. Hartford	North Congregational Church
Corrie organs built or rebuilt from Philadelphia:			
1829	2	Pa. Philadelphia	St. Peter's Church, Episcopal
1830	1?	Tenn. Nashville	Christ Church, Episcopal
Corrie & Hubie organs built, rebuilt, or erected from Philadelphia:			
1831	2?	Md. Emmitsburg	Mount St. Mary's Seminary, R. C.
1831	1?	Pa. Philadelphia	First Unitarian Church
1832	2	N. Y. Utica	Trinity Church, Episcopal
1832	2	Pa. Easton	St. John's Evang. Lutheran Church
1832?	2?	Pa. Philadelphia	Church of St. John the Evangelist, R. C.
1833	2	N. Y. Utica	Trinity Church, Episcopal (enlarged)
1833	2	Pa. Philadelphia	St. Peter's Church, Episcopal
1833	1	Pa. Pottsville	St. Luke's Church, Episcopal
1834	1	N. J. Salem	St. John's Church, Episcopal
1834	2	Ohio Cincinnati	Christ Church, Episcopal
1834	1	Pa. Philadelphia	Residence of Stephen H. Tyng
1834	2?	Va. Richmond	St. Peter's Church, R. C.
1835	2	Mich. Detroit	St. Paul's Church, Episcopal
1835	3?	Pa. Pittsburgh	St. Paul's Cathedral, R. C.
1835	2	Pa. Philadelphia	Church of the Epiphany, Episcopal
1835	2	Pa. Philadelphia	First Dutch Reformed Church
1836	2	Ohio Cincinnati	St. Paul's Church, Episcopal
1836	2	Pa. Pittsburgh	Trinity Church, Episcopal
1836?	1	Pa. Philadelphia?	Unknown Church
1837	3?	Pa. Philadelphia	Third Dutch Reformed Church
1837	1	N. J. Burlington	St. Mary's Church, Episcopal
Death of John Hubie, 21 October 1837			
1838	1	Del. Wilmington	St. Andrew's Church, Episcopal
1838	1	Pa. West Chester	Holy Trinity Church, Episcopal
1839	2	Ky. Louisville	St. Paul's Church, Episcopal
1839	1	Pa. Philadelphia	Loud's Piano Rooms — For Sale
1839	1	Pa. Philadelphia	St. Joseph's Church, R. C.
Philadelphia Organ Manufactory:			
1840	1	Del. Wilmington	St. Andrew's Church, Episcopal
1841	1	Pa. Philadelphia	First Universalist Church
1842?	2?	Md. Baltimore	Church of St. Vincent de Paul, R. C.
1844?	2?	Pa. Philadelphia	St. Peter's Church, R. C.
1846	2?	Pa. Southwark	Trinity Church, Episcopal
1853	1	Pa. Hartsville	Neshaminy Presbyterian Church
1854	1	Pa. Germantown	First Presbyterian Church
1854	2	Pa. Philadelphia	Church of the Nativity, Episcopal
Undated:			
	1?	D.C. Georgetown	Convent of the Visitation, R. C.
Likely by Corrie:			
1829	1?	Pa. Philadelphia	St. Thomas's Church, Episcopal
1830	1?	Pa. Lewistown	St. Mark's Church, Episcopal
1830	1?	Pa. Philadelphia	Philadelphia Musical Seminary
1833	1	Md. Elktion	Trinity Church, Episcopal
1834	1	Ohio Chillicothe	St. Paul's Church, Episcopal
1835	1?	Tenn. Columbia	St. Peter's Church, Episcopal
1836	1	Pa. Manayunk	St. David's Church, Episcopal
1837	1?	Pa. Francisville	St. Matthew's Church, Episcopal
1837	1?	Pa. Yardleyville	St. Andrew's Church, Episcopal
1838	1?	Pa. Kensington	Emmanuel Church, Episcopal
1841	1	Pa. Carlisle	St. John's Church, Episcopal
1842?	1?	Pa. Hamiltonville	St. Mary's Church, Episcopal
1843?	1?	Pa. Chester	St. Paul's Church, Episcopal
1845	1?	Del. Newark	St. Thomas's Church, Episcopal

Leads:

Churches in Connecticut, Florida, and Vermont.

This list has been assembled from dozens of sources. Some of the questionable organs on the list may turn out to have been built by James Hall, Henry Knauff, J. C. B. Standbridge, or some other maker. Documentation for the known organs is found in the footnotes which accompany this article.

OLD SOUTH ORGAN.

A description of this costly instrument seems to be expected from us, and of course becomes a natural appendage to our work. As we do not mean to draw a comparison of its merits, we shall content ourselves with the following abstract relation of its contents :—

This Organ is built by Mr. Thomas Elliot, of London, by an express order from a committee of the Old South Church, transmitted hence two years ago. In speaking of the excellencies of the instrument, we shall first notice its Diapasons. Of these there are three—two open, and one stop diapason in the great Organ. One of the open diapasons is of metal throughout, by reason of which it unites a grave solemnity of tone with much grandeur. Its pedal pipes, consisting of one and a half octaves, possess a very peculiar character, and evidently demonstrate the importance and value of pedals, without which its power would be inadequate to supply the volume of sound that is indispensably necessary to be used in the Old South Church. We are at a loss to say whether the richness, beauty and smoothing of the treble is more enchanting than the fine, full, and sonorous tones of the Bass. We are now speaking only of the diapasons in the great organ; the effect of them with pedal basses (the right hand being engaged with the melody in the treble, while the left is accompanying it on the swell) is beautiful, and shows the diapasons off to the utmost advantage possible.

The Principal is not so powerful as might be expected in an organ of this magnitude; nor do we think the twelfth, fifteenth, sesquialtera and mixture, compare with the fundamental parts of the instrument. The trumpet is admirable, and truly brilliant in its tones. It compensates for the deterioration in force, of the intermediate stops, and makes the full organ rich and sonorous.

The powers of the Choir Organ, we think much too feeble to answer the intended purpose of accompanying an extensive choir in this large building; and we presume, had the builder known the great quantity of sound necessary to be used in this church, he would have voiced his pipes fuller and louder, however such an expedient might have detracted from their present smoothness of tone.

The Swell (or Echo Organ) possesses great delicacy united with the most perfect imitations it is intended to display. The Reed stops in this department are the finest we have ever heard. The invention of the swell is of recent date, and is a wonderful improvement in Organ Building, as great effect can be produced by a judicious use of it, as it affords the player an opportunity of throwing in much coloring and shading, and it is almost impossible to tire the ear with it, especially if he is dexterous at the pedals; as he can then play the Bass with his feet, while his hands are engaged alternately at each set of keys. If the main organ is deficient in power for this large building, the defect is in a great measure compensated by the mellowness and richness of its tones, as well as the exquisite delicacy of its imitative stops, which, we conceive, cannot be excelled. They are clear, and so different in point of power, and so distinct in themselves, that while we know them as imitations, we are almost disposed to consider them as the instruments they are intended to imitate.

We have been favoured with the following correct account of its contents, by the person sent from England to erect this noble instrument, viz.

GREAT ORGAN.

2 Diapasons, 58 each	116 pipes
1 Stop Diapason	58
1 Principal	58
1 Twelfth	58
1 Fifteenth	58
1 Sesquialtera, 3 ranks, each	174
1 Mixture, 2 ranks, each	116
1 Clarion	58
1 Trumpet	58

754 pipes

Its compass is from double G G to F in alt.

CHOIR ORGAN.

1 Stop Diapason	58
1 Dulciana	47
1 Flute	58
1 Principal	58
1 Fifteenth	58
1 Cremona	42

321 pipes

Its compass is from double G G to F in alt.

SWELL ORGAN.

1 Open Diapason	37
1 Stop Diapason	37
1 Principal	37
1 Trumpet	37
1 Haut Boy	37

185 pipes

Its compass is from F below middle C to F in alt.

Whole number of Pipes, 1260.

Height, 19 feet	} Three Rows of Keys, and one and a half Octave Pedals for the feet.
Width, 13	
Depth, 9	

The Above-mentioned organ is said to have cost nearly Nine Thousand Dollars. Mr. S. P. Taylor is appointed Organist.

NEW ORGAN

At Doctor WARE's Church. Middle-street.

This elegant instrument lately erected in the second, or Old North Church, Middle-street, was built by Mr. Thomas Appleton, of this city, and in point of architecture and symmetry of proportion in its exterior, is not surpassed by any organ extant. Mr. Appleton has comprised in his instrument, a greater power, volume of tone and brilliancy, than we have ever witnessed in any organ of this size. Its dimensions are 17 feet in height, 9 feet in breadth, and 5 feet in depth; and its contents are as follows:

GREAT ORGAN.

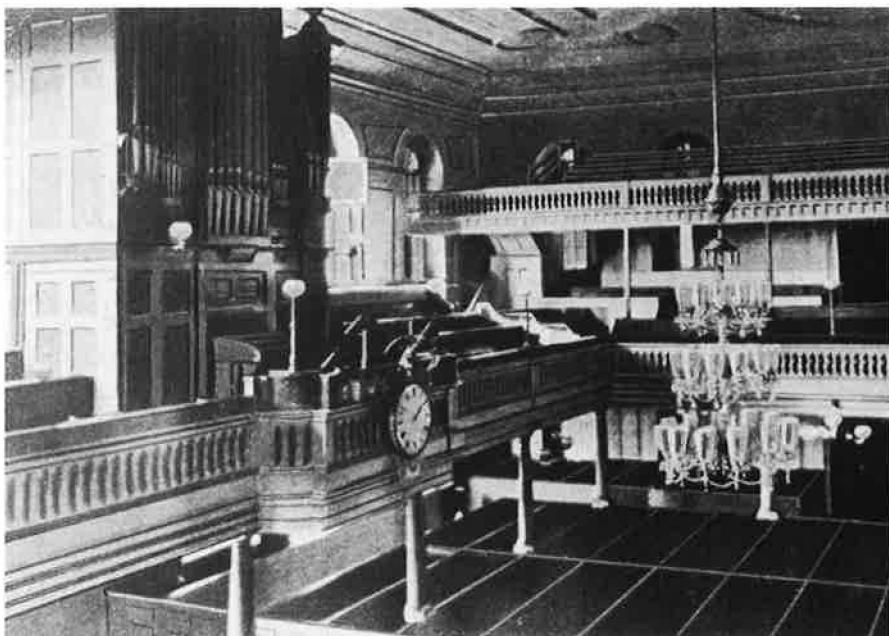
Open Diapason	58 pipes
Stop do	58
Principal	58
Twelfth	58
Fifteenth	58
Flute	58
Sesquialtera, 3 ranks	84
Cornet, 4 ranks	120
Trumpet	58

610 pipes

1822 issue of the *Euterpeiad* contains a full description of the instrument,³² which is published with this article in a sidebar.

As a skilled organbuilder, Corrie was quite welcome in Boston. "His reception in America has been so favorable as to have induced him to send out for his family, in order to settle in Boston," he told a writer for the *Hallowell Gazette*.³³ For a year and a half, Corrie performed a variety of jobs in several different places. He built at least three new organs, one of two manuals and pedals for Christ Church in New York City and two smaller ones.³⁴ He also did some installation work. An account of May 1823 records Corrie placing a W. A. A. Nicholls organ in the Old South Church in Hallowell, Maine:

This Organ has been built about six years; and is said to possess considerable merit, and even some celebrity. It was made in England, in the manufactory of one of the first artists of his time, of the name of *England*. The order was given to him by a trader in musical instruments in New-York, with directions to spare no expense in essentials, as it was for a particular purpose. Mr. England died before the instrument could be executed; but the order fell into the hands of Mr. Nicholls, his son-in-law, his partner and successor; and who had been his apprentice also, and possessed considerable skill. It has five stops, namely; a stop diapason, a principal, a dulciana, (or dulceana,) a hautbois, and a flute; with a swell, of which the panels are of glass. It also has two shifting movements. Its tone is both sweet and powerful; and its qualities equal throughout; except that the hautbois, (or reed) stop is rather large, so as to give it more spirit. — Its front is Gothic, with gilt



Old South Church, Boston, and the 1822 Elliot organ described in a contemporary account on the previous page were photographed after a new console was installed in 1859.

pipes, (which however are merely ornamental,) these pipes being thrown into five compartments.

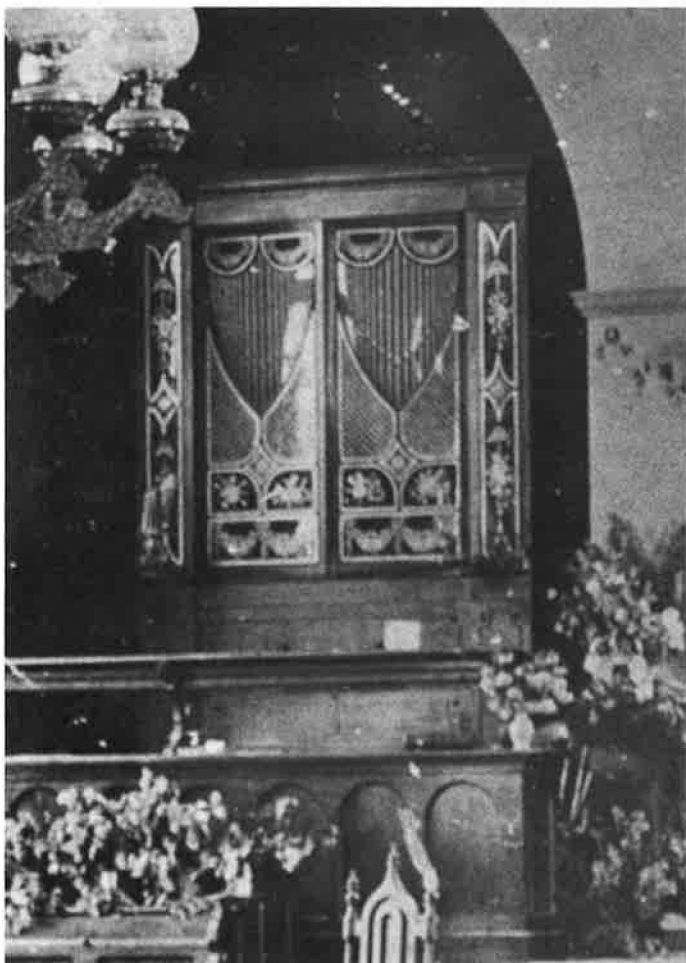
It has been the luck of the present proprietors of this instrument, (says a writer in the *Hallowell Gazette*,) to have had it put up and tuned by Mr. Henry Corrie, an English artist, who was sent from London by Mr. Elliot to put up the new organ in the Old South Meeting-house in Boston. . . .³⁵

Yet another reference to Corrie is found inside the 1805 William Gray instrument formerly housed in the Fogg Museum at Harvard University, and now in Christ Church, Cambridge. After tuning and making minor repairs, he inscribed "Henry Corrie, Organ Builder, May 12 Boston 1824, Late from London" on the key cover.³⁶

That same month, Corrie became an employee of Thomas Appleton (1785-1872), whose account book shows semi-regular payments to Corrie between May of 1824 and March of 1828.³⁷ John W. Moore (1807-1889), America's first prominent musical lexicographer, describes Corrie's role in the Appleton shop: "Corrie was employed by Mr. Appleton, in voicing and tuning, for several years, and was probably one of the most talented men he ever had with him."³⁸ An unsigned article in the *New England Magazine*, probably written by John Rowe Parker (1777-1844), was quite specific about which of Appleton's organs Corrie had voiced:

- Leominster, Mass., Unitarian church
1 row of keys, 1824.
- Charleston, S. C. Mr. Gilman's church
2 rows of keys, May 1825.
- Providence, R. I., Mr. Wilson's church
2 rows of keys, July 1825.
- Salem, Mass., Mr. Colman's church
2 rows of keys, Oct. 1825.
- Gloucester, Universalist church
2 rows of keys, May 1826.
- Boston, Mr. Pierpont's, Hollis-st.
3 rows of keys, May 1827.
- Boston, Mr. Ripley's, Purchase-st.
2 rows of keys, July 1827.
- Hartford, Conn., North church
2 rows of keys, April 1828.³⁹

Corrie's influence on Appleton undoubtedly extended far beyond the handful of instruments he voiced or tuned. Associated with several of England's more prestigious makers, Corrie was current on "modern" trends in English organbuilding. Moreover, Barbara Owen postulates that it was Corrie who taught Appleton the art of voicing organ pipes.⁴⁰ Corrie continued to work in the Appleton shop until early 1828, when he and his family relocated to Philadelphia.



COURTESY ALAN M. LAUFMAN

"Henry Corrie, Organ Builder, May 12 Boston 1824, Late from London" was inscribed on the on the key cover of this 1805 William Gray organ while it was at Harvard University. The organ appears in a detail from a photograph taken while it was located 1859-1907 in the Congregational Church of Alfred, Maine.



Thomas Appleton



Henry Knauff

Henry Corrie in Philadelphia

On 24 April 1828, Vestry Minutes of St. Peter's Church in Philadelphia note that Corrie submitted an estimate to repair the organ.⁴¹ Originally built by Thomas S. Hall (1794-1874) in 1815, it was one of the first instruments Hall completed on his own

following the unfortunate death of John Lowe (1760?-1813).⁴² It may be that Hall's organ was not a good instrument, for in January of 1829, after only fourteen years, Corrie received the commission to replace it. Installation began in September, and on 29 November 1829, Corrie's new organ was "opened" at divine service.⁴³

Corrie was already listed in DeSilver's Philadelphia directory (published on 1 April 1828),⁴⁴ so it was probably not the prospect of the job at St. Peter's which enticed him to Philadelphia. Why he relocated there seems obvious: in Boston, the organ-building market was cornered by William Goodrich (1777-1833) and Thomas Appleton, and in New York by Henry Erben (1800-1884) and Thomas Hall. Corrie could establish an organ-building enterprise in the large port city of Philadelphia without any serious competition.

Two largely concurrent Philadelphia organs, built in 1829 and 1831 for St. Thomas's Episcopal Church⁴⁵ and the Philadelphia Musical Seminary⁴⁶ respectively, were probably Corrie's work, but their attributions are uncertain. The first definite Corrie contract after St. Peter's was a small one-manual organ built in 1830 for Christ Church, Episcopal, Nashville, Tennessee.⁴⁷ This was the first a series of organs that Corrie shipped to the Western Reserve and adjoining territories, including locations in Kentucky, Michigan, Ohio, and two in Western Pennsylvania.

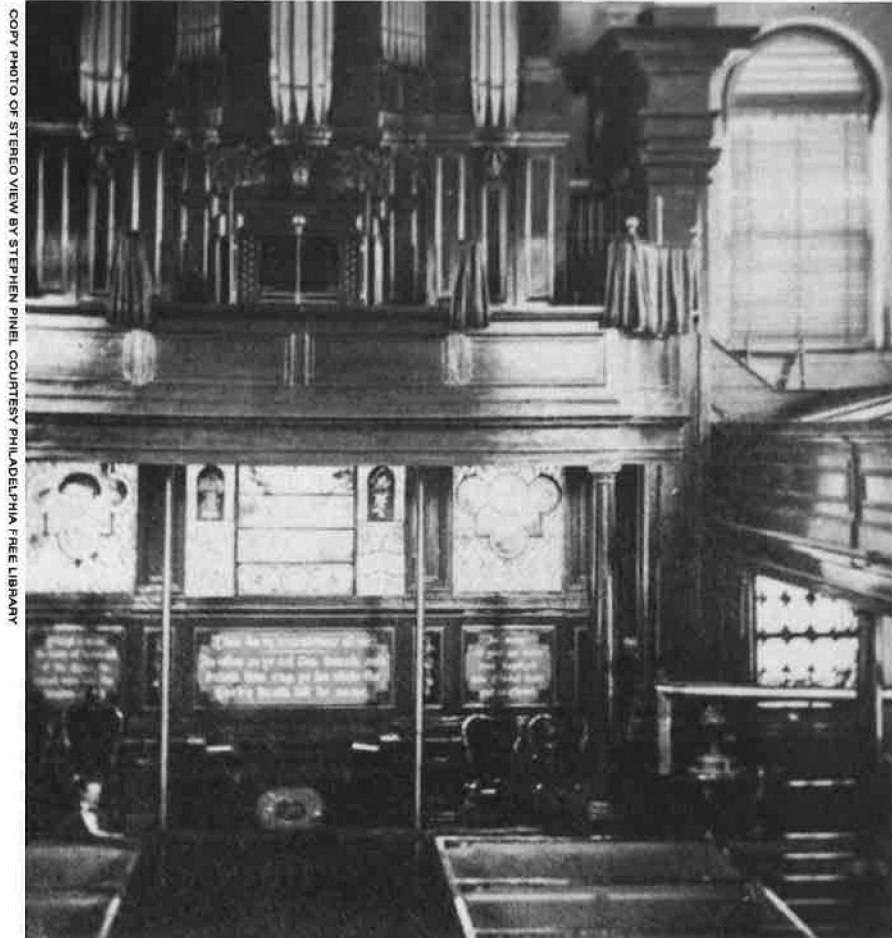
In 1831, Corrie joined forces with John Hubie (1788?-1837), and the two men established a partnership which became known as Corrie & Hubie. Hubie (occasionally misspelled as Huber) first appears in Mercein's New York directory in 1820 at "Hester n. Orange" Streets, undoubtedly working for Thomas Hall, who had a shop nearby.⁴⁸ Annual listings place Hubie on or around Hester Street through 1830.⁴⁹ The following year, he appears in Philadelphia as Corrie's partner at 112 W. Market Street.⁵⁰ Their collaboration continued until Hubie's premature death on 21 October 1837; he was only forty-nine years old.⁵¹

How and when Corrie of Boston met Hubie in New York must remain a mystery, but there were several possibilities. In January and February of 1824, Corrie was in New York installing an organ at Christ Church. Then, on 10 October 1825, the diary of Stephen Wardwell (1744-1840) records that Corrie was again en route to New York:

Mr. Appleton, the builder of our Organ [at Beneficent Church, Providence, R. I., 2m, 1825] and Mr. Corrie who tuned it were here this day, the latter of whom tuned most of the organ this afternoon. They are bound for New York.⁵²

This excursion likely resulted in a contract between Appleton and the First Unitarian Church of New York. Although not so indicated by the *New-England Magazine*, Corrie was probably responsible for the installation and voicing of this instrument, which occurred during January and February of 1827.⁵³ Why else would he have accompanied Appleton to New York? And it is clear from the schedule of payments in the Appleton account book that Corrie was working somewhere other than Boston during the early months of 1827. Any of these New York sojourns could have provided Corrie a possible opportunity to make Hubie's acquaintance.

Perhaps more important than when or how Corrie met Hubie is the close working relationship that existed between these men. Thomas Hall and Thomas Appleton knew each other, because Appleton later visited the Hall shop. An account of their meeting is preserved among the latter's correspondence.⁵⁴ The Hall circle also included Corrie, Hubie,



In 1829, Corrie replaced the 1815 Thomas Hall organ contained within this case built in 1764 by Philip Feyring at St. Peter's Episcopal Church, Philadelphia. This ca. 1860 photograph shows the keydesk of the John C. B. Standbridge organ installed in it in 1856. The case, now painted white, contains the recently restored E. M. Skinner op. 407 of 1923.

James and Wilfred Hall, and even the youthful Henry Erben. Further proof of a connection is the fact that James and Wilfred Hall were among the administrators of Hubie's estate. Hubie had known James Hall because both men worked together under Thomas in New York during 1826.⁵⁵ After James returned to Philadelphia in 1827, later to become Corrie & Hubie's competitor, Hubie still thought enough of him to appoint him an administrator of his estate. This suggests a long and intimate friendship, not at all characteristic of the venomous competition which later characterized the relationship between Thomas Hall and Henry Erben.⁵⁶

As partners, Corrie and Hubie were perfectly matched. Hubie was a cabinetmaker; Corrie was an expert with pipes. Production immediately rose, and by 1837, the firm had built a number of



Nameplate from unknown organ, photographed 1958 by Eugene McCracken

substantial instruments. At least two organs were shipped to Cincinnati,⁵⁷ one to Detroit,⁵⁸ and one was built for Mount St. Mary's R. C. Seminary in Emmitsburgh, Maryland.⁵⁹ Closer to home, the partnership installed organs in the Church of the Epiphany,⁶⁰ the First Dutch Reformed Church,⁶¹ and the Third Dutch Reformed Church,⁶² all in Philadelphia.

Quite typical for the partnership was the chronology of an organ Corrie & Hubie installed in Trinity Church, Utica, New York in January of 1832. It was through the rector, the Rev. Benjamin Dorr (d. 1869), who later became the rector of Christ Church in Philadelphia, that the contract went to Corrie & Hubie. Trinity Church had been using a second-hand organ built about 1816 for St. George's Church in New York City, when the clerk of the Vestry recorded:

Resolved that a Committee consisting of Messrs. Green, Walker, Collins, Porter and Miller be appointed to sell the present organ for the highest price that can be obtained for it, not less than \$200, and that the same Committee circulate a subscription for the purpose of purchasing a new organ.⁶³

Dorr contracted for the organ personally: "Resolved that the expenses of the Rev. Dorr in going from New York to Philadelphia to contract for the Organ be paid by the Treasurer."⁶⁴

Installation occurred between November of 1831 and January of 1832. The completed organ brought satisfaction; with absolutely no reservations, the vestry recorded:

Resolved that the Organ erected for Trinity Church by Messrs. Corrie & Hubie of Philadelphia be accepted and paid for according to the Contract, and that the thanks of the Vestry & Congregation of said Church be presented to the builders of said Organ for the Science, Skill & Fidelity they have displayed in the Construction of the Instrument. And it being considered by the members of the said Vestry as but an act of justice toward the builders of the Organ, they take pleasure in expressing their own, & the general opinion of others who have seen and heard the Instrument in question as to its excellence, that in its architecture it is elegant & chaste and in its music extremely sweet & harmonious as well as powerful and sublime. The lovers of good Church Music as exhibited in the deep toned Organ, so various and grand, cannot fail on hearing the powers & seeing the beauty of this instrument of Messrs. Corrie & Hubie to consider them as highly worthy of general patronage.⁶⁵

What greater acclamation could they receive?

Ten years earlier, when Corrie first arrived in Boston, it was not as an organbuilder, but as an installer and finisher of organs. Even after his business was later established in Philadelphia, he still occasionally acted in this capacity. Writing in 1851, the Rev. John W. Richards, pastor of a church in Easton, Pennsylvania, notes:

The church was consecrated Jan. 1, 1832, by the name of "St. John's Ev. Lutheran Church." This church cost about \$18,000, including the Organ, (which cost \$2,000,) and a bell weighing 1501 pounds. The organ was built by Heckman, but [was] finished by Corrie, of Philadelphia, A. D. 1833. It contains 16

Three Musicians Examine a Corrie & Hubie Organ

From *Episcopal Recorder* vol. 13, no. 29 (17 October 1835), page 115

ORGAN.

The undersigned having been requested by the Organ Committee of the Church in Crown street, to examine and report their opinions of the Organ built for the said Church by Messrs. Corrie and Hubie, respectfully state that they have attended to that request, and take great pleasure in expressing their entire approval of the tone and workmanship of said Organ, and believe, so far as it is their province to judge, that the builders have faithfully complied with their contract.

Signed,

THOMAS LOUN,
BENJAMIN CROSS,
CHARLES HOMMANS.

Oct. 1, 1835.

Having been lately gratified in hearing the excellent Organ built by Messrs. Corrie and Hubie of this city for the first Reformed Dutch Church in Crown street, while under the examination of a Committee of Professional gentlemen, who, after subjecting it to the severest tests and most critical investigation, have expressed their unqualified approbation;—I send you a description thereof for the information of that portion of your readers who take an interest in whatever relates to the "concord of sweet sounds," or the superiority of Philadelphia artists.

The great Organ contains ten stops. Compass from C. C. to f. in Alt. They are the double open Diapason—the open and stopped Diapason—the Viol de gamba—Principal—Twelfth—Fifteenth—Sesquialtra, with three ranks and one hundred and sixty-two pipes, Night Horn, and Trumpet, with provision for the addition of a Clarion, when desired.

The Swell has eight stops; the open Diapason—the stopped Diapason—the Dulciana—Principal—Flute—Twelfth—Fifteenth, and Hautboy, with provision for the addition of a Clarionet.

The continuance of the keys down, or Choir Organ Bass, is as follows: the open and stopped Diapasons, Principal, Fifteenth, Flute, and Bassoon.

The Pedals contain an Octave and a Fifth from C. C. to G. comprising the double open Diapason sixteen feet—sub Bass sixteen feet—and Octave or open Diapason eight feet with twenty pipes in each stop. There is a coupling stop which unites the two rows of finger keys ad libitum, and another to connect the Pedals with the lower keys of the great organ: to which are added three shifting movements, the first of which, placed to the right, takes off the Trumpet (and Clarion) of the great Organ. The second takes off the Sesquialtra, Twelfth, and Fifteenth, of the great Organ. The third (placed to the left of the other two) takes off the Twelfth, Fifteenth and Hautboy of the Swell, and the Fifteenth and Bassoon of the Choir Organ Bass. These shifting movements are constructed on an entire new plan, so as to act with ease and certainty on the stops which they govern, without being sustained by the foot of the performer, leaving both feet at full liberty to act on the Pedals and Swell while said stops are off, which may instantly be brought on again without interruption to the performer.

This instrument may safely be pronounced equal in all respects to any one of the same size and number of stops in the United States, and in several respects superior; particularly in the purity and equality of tone, and in the mechanical ingenuity displayed in the arrangement and combination of the different parts; and having been constructed of the best materials, must long remain a splendid monument of the superiority of the builders, when time with them shall be no more.

I had intended to have made some remarks on the peculiar qualities of the several stops, but having already extended this communication to a greater length than I intended, I must refer all who are interested, to hear and examine for themselves, as no description can convey a perfect idea of their several excellencies. Suffice it to say, that in the hands of an able performer, the instrument is capable of producing unrivalled effects. PULLMEL.



1846 Henry Corrie organ, Trinity Episcopal Church, Southwark, Philadelphia

stops, viz: — 8 in the great organ, 6 in the swell, and 2 pedal stops.⁶⁶

One of the more unusual organs erected by the firm was built for the First Dutch Reformed Church of Philadelphia in 1835. The design had been drafted by Henry Knauff (1809-1897), a Philadelphia organist who later became a significant organbuilder in his own right. The Rev. Dr. George Washington Bethune (1805-1862), minister of the First Dutch Reformed Church, appointed Knauff, then the church's organist, to design a new organ. Knauff had some avant-garde ideas about organbuilding. He went to Boston to consult Appleton about the project, but the master organ builder was apparently unwilling to build such an organ.⁶⁷ As a second choice, Knauff recommended Corrie & Hubie, and the church contracted with them for the organ.

The organ was completed in September of 1835; a detailed description of the instrument is published with this article. It featured a number of characteristics atypical of the English-American organbuilding tradition of the time. Among them were C-compass manual and pedal keyboards, a double (i.e. of 16 foot pitch) manual stop on the Great, and a Swell division where most of the stops were full compass.⁶⁸ These oddities were apparently not the norm for Corrie & Hubie, since a similar-sized organ built the same year for St. Paul's Episcopal Church in Detroit, Michigan was constructed more in accordance with the standards of the day.⁶⁹

Corrie & Hubie secured a number of prominent contracts during the years of their association. In 1835, they built a two-manual organ for St. Paul's R. C. Church in Pittsburgh, Pennsylvania, which ultimately became the cathedral church.⁷⁰ In 1836, a two-manual organ was shipped to Trinity Church, Episcopal in Pittsburgh which later became the Anglican Cathedral.⁷¹

Getting an organ from Philadelphia to Pittsburgh in the 1830s was no easy task. Referring to the latter instrument, Lahee relates:

It was transported over the mountains on the famous Portage road that operated by a series of inclined planes, on which cars were hoisted by steam power. The cars formed the top part of the canal-boats on the canal from Holidaysburg [sic] to Pittsburgh [sic], and were run off the boats into the incline flatcars or trucks. The freight charges in those days were enormous, as compared with the small ones now [i.e. 1903]. To bring such a bulky thing as an organ from Philadelphia here was an enormous undertaking.⁷²

Still another organ was built for St. Peter's R. C. Church in Richmond, Virginia in 1834,⁷³ and in 1837, a smaller organ was built for St. Mary's Episcopal Church in Burlington, New Jersey.⁷⁴ Their production reached its peak during the mid 1830s with about five or six organs a year. Following Hubie's death, the number of organs immediately dropped. Although Corrie continued in business on his own, he was never again as successful as he had been with Hubie as his partner.

Philadelphia Organ Manufactory

In 1839 and '40, Corrie completed at least two contracts on his own. The first was built for St. Joseph's R. C. Church in Philadelphia,⁷⁵ and was the only Corrie organ known to exist until modern times. The other organ was built for St. Paul's Episcopal Church in Louisville, Kentucky.⁷⁶

Corrie was apparently uncomfortable working on his own. On 1 June 1840, the following public announcement appears:⁷⁷

PHILADELPHIA ORGAN MANUFACTORY CONDUCTED BY HENRY CORRIE.

D. B. Grove respectfully announces that he has made an arrangement with Henry Corrie to carry on the business of Organ Building in all its departments, (separate from his Piano Forte Manufactory,) and that he is prepared to enter into contracts, and to execute all orders in this line of business from the largest Cathedral Organ down to Chamber instruments, which he will warrant to be made of the very best materials, and most durable workmanship, and respectfully solicits the patronage of churches and musical public in general.

Hints regarding the business arrangement between Corrie and Grove can be gleaned from the minutes of the First Universalist Church in Philadelphia, which bought an organ from the Philadelphia Organ Manufactory in 1841. Grove took care of the business arrangements, leaving Corrie free to build the organs, suggesting perhaps that Corrie's talents lay in the technical and mechanical realm rather than the financial end of running an organ business. Throughout the negotiations, Corrie is not even mentioned. The minutes include phrases like the "Committee on Organ reported that they had seen Mr. Grove, Organ Manufacturer. . ."⁷⁸ "On Motion the Report was accepted and the Committee were authorized to purchase Mr. Grove's organ..."⁷⁹ and the "Committee on Organ appointed at Vestry Meeting beg leave to Report, that in pursuance of their appointment they have purchased from D. B. Grove's, the organ erected in the Church, for \$900.00. . ."⁸⁰ Similar phrases are found in the minutes of St. Andrew's Church, Wilmington, Delaware, which bought a Corrie organ in 1840.⁸¹ How long the arrangement between Corrie and Grove continued is difficult to determine. The advertisement in the *Episcopal Recorder*, which ran only one year, was not renewed. Grove continued his piano-making business, but his shop was ultimately destroyed by fire in 1847.⁸²

By the early 1840s, we cease to have a reliable picture of Henry Corrie's work. This is due in part to fewer located references to him, and in part to increasing and more newsworthy competition from organ builders outside the city. Admittedly, James Hall was active locally between 1827 and 1845, but he never built any of the larger instruments. Henry Knauff opened his shop in 1837 but, although he secured a significant contract that year from the Second Presbyterian Church, his activities during the 1840s were modest. The same year, E. & G. G. Hook of Boston built their Opus 32 (1837) for the Tenth Street Congregational Church;⁸³ this was the first in a long chain of distinguished organs that firm built for Philadelphia churches. Also that year, Henry Erben built a large three-manual organ for Christ Church. This instrument received an unprecedented amount of press coverage.⁸⁴ These large instruments dwarfed Corrie's efforts of the previous decade.

Corrie & Brady

Later in the 1840s, Corrie joined forces with a man named James Brady, and in 1848, the firm is actually listed in the directory as Corrie & Brady. Brady was listed as early as 1840 as a cabinetmaker at 185 Noble Street. Their association lasted at least as long as 1853, when Corrie and Brady are both listed separately but at the same business address: 322 High Street. At least one organ known to have

had a Corrie & Brady nameplate was in existence as late as 1902. A short item in the *Music Trades* notes:

AN OLD ORGAN IN VERMONT.

According to the "News," of Rutland, Vt., P.H. Brehmer has in his piano warerooms, at 25 Merchant's Row, an old pipe-organ bought at Whiting, which is quite a curiosity, and as a relic is valuable. The organ was made by Corrie & Brady, at Philadelphia, about one hundred years ago.

It has a case of solid mahogany, and is about 3 feet 9 inches by 6 feet 6 inches at the base. The pipes number about 310. There is one keyboard.

— August 2, 1902.⁸⁵

Brady later went back to cabinetmaking and continued to be listed in Philadelphia directories as late as 1876.

Henry Corrie in Later Years

By the late 1840s and early '50s, one hears less and less of Henry Corrie. Occasionally, there is an advertisement:

ORGANS: — A new six stop Organ with Pedals, suitable for a Church, also one of three stops, which would answer for a parlour or lecture room; both are furnished with all the modern improvements — octave couplers, composition pedals. For Sale cheap at 322 Market street, upstairs.⁸⁶

Corrie is not named in the ad; only the street address identifies him as the advertiser.

Of larger organs, one of his last was built for Trinity Episcopal Church, Southwark, Philadelphia in 1846,⁸⁷ after which the vestry tendered him a resolution of thanks.⁸⁸ Smaller organs dating from the early 1850s include a \$425.00 organ for Neshaminy Presbyterian Church, Warwick, Pennsylvania in 1853,⁸⁹ and an organ built for First Presbyterian Church, Germantown, Pennsylvania, in 1854.⁹⁰ Corrie continues to be listed as an organbuilder in city directories through 1858.



William A. Corrie, organbuilder and Union officer

On 19 August 1858, Corrie died of a stroke,⁹¹ and two days later was buried in Laurel Hill Cemetery in Philadelphia.⁹² He was survived by his wife, Frances, who died 30 March 1875 at age 94,⁹³ and four of his children.

Corrie's Family

At least three of Corrie's sons and one son-in-law were active as organbuilders. George J. Corrie (1816-1902), the eldest, is first listed as an "Organ manufacturer" in 1839 and 1840. Apparently, he worked with his father formally between John Hubie's death in 1837, and the formation of the Philadelphia Organ Manufactory in 1840. At least two later references to George's work as an organbuilder are found in the diaries of the Moravians in Salem, North Carolina, in December of 1845.⁹⁴ He made repairs on two organs, and the Salem congregation paid his travelling expenses from Philadelphia. In 1847, he appears in Philadelphia directories as a teacher of music. On 18 August 1845 he married Sarah H. Evans (1816-1891),⁹⁵ and he remained in Philadelphia until his death on 11 September 1902.⁹⁶ He was buried in Laurel Hill Cemetery in Philadelphia on September 13th.⁹⁷

William A. Corrie (1824?-1896) first appears working for the family firm in 1855 at 322 Market Street. After his father's death in 1858, William Corrie continued the business, working for a short time in partnership with his brother-in-law John Wright (1820?-1873) under the name Corrie & Wright. On 19 August 1861, William joined the Union Army, attained the rank of Colonel, and took part in the battle of Deep Bottom, Virginia, where he was wounded on 16 August 1864. On 3 August 1865, he was dishonorably discharged after being found guilty of "Disobedience, Inciting and Encouraging the enlisted men of his command in acts and expressions of a mutinous character, and Conduct unbecoming an officer and a gentleman."⁹⁸ After the war, he went back to organbuilding on a part-time basis, but increasing health problems resulting from his war injuries ultimately incapacitated him. He married Mary A. Haviland (1824?-1900) on 12 March 1849,⁹⁹ and spent his latter years in poor health. He died in Philadelphia on 7 December 1896,¹⁰⁰ and was buried on 11 December 1896 in Woodlands Cemetery.¹⁰¹

Henry's youngest son, John H. Corrie (1827?-1907), is listed as an organbuilder only in 1853. About 1855, he relocated to Reading,

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The long established reputation of Mr. Corrie as an Organ Builder, (being the only one in this city who has served a full and regular apprenticeship to the business, by which alone a full and practicable knowledge of every department can be acquired) joined to the ample resources of the subscriber, is the best guarantee that the Instruments made at this manufactory will not be surpassed by any other manufacturer, (Domestic or Foreign) in respect to durability, elegance of design, and the sweetness, purity, and power of tone, for which Mr. Corrie's Instruments have been so highly and extensively celebrated. The long experience of Mr. Corrie has resulted in some very important discoveries and improvements, (lately introduced) which greatly improves the tone and general effect of the instrument, and by which he is able to overcome with certainty some of the defects which builders have had to contend with; in confirmation of which, the organ in St. Joseph's church, in this city, and St. Paul's church, in Louisville, Kentucky, may be referred to as examples.

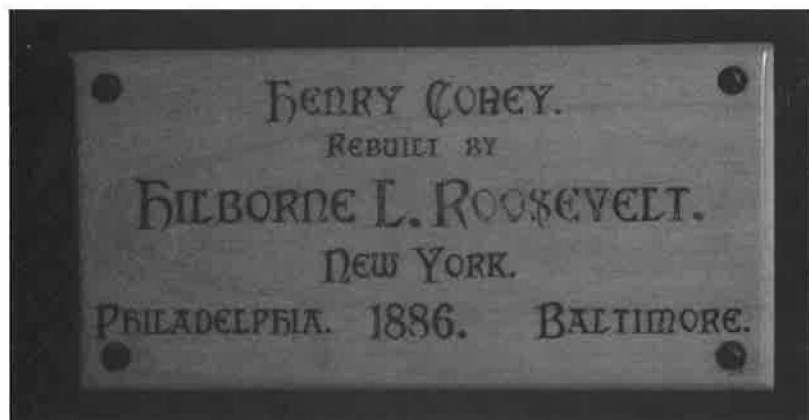
The subscriber having always on hand a full supply of well seasoned materials, and the best workmen, feels justified in assuring those who may be pleased to patronise him establishment, that their expectations shall not be disappointed, and respectfully solicits orders from all parts of the United States and the British Provinces.

N. B. Six or seven Organs on hand for sale, for churches and parlors, varying in price from \$500 to \$1200.
June 20—1 yr.

This notice, copied from the 22 May 1841 edition of Episcopal Recorder, ran for one year which began June 1, 1840.



The organ at St. Joseph's Roman Catholic Church in Philadelphia was built by Henry Corrie in 1839 as a one-manual instrument and was subsequently enlarged. Hilborne Roosevelt rebuilt it in 1886, recognizing the original builder on the nameplate and misspelling "Corrie".



Massachusetts, where he became a pipemaker for Samuel Pierce (1819-1895). On 28 August 1850, he married Miss Bella Wright (1828?-1921), the sister of John Wright, at the Church of the Redemption in Philadelphia.¹⁰² John H. Corrie joined the Union Army during the Civil War on 5 August 1864, completing his military duty on 28 June 1865. Like his older brother, he was injured, and later in life received a pension from the United States Government.¹⁰³ Following the War, he returned to Reading, where he and his wife raised three children. He died there on 17 Septem-

ber 1907,¹⁰⁴ and was buried in Laurel Hill Cemetery in Reading, Massachusetts.¹⁰⁵

According to directories, John Wright (1820?-1873) first appears in the Corrie household at 7 South 7th Street in 1853. He married Maria L. Corrie (1819?-1897), Henry's daughter, on 17 July 1850 at the Church of the Redemption in Philadelphia.¹⁰⁶ Wright was listed as an organbuilder all through the 1850s, later working as a partner with William A. Corrie, but the venture was cut short when William joined the Union Army. John went back to organ work after the war on a part-time basis. He died on 17 March 1873,¹⁰⁷ and was interred in Laurel Hill Cemetery in Philadelphia on May 8th.¹⁰⁸

Genealogy of the Immediate Corrie Family

Henry John Corrie b. 24 April 1786 m. 1814? d. 19 August 1858	France (George) Corrie b. 1782? m. 1814? 30 March 1875
George J. Corrie b. 8 October 1816 m. 18 August 1845 d. 11 September 1902	Sarah H. (Evans) Corrie b. 19 December 1816 m. 18 August 1845 d. 8 December 1891
Maria L. (Corrie) Wright b. 1819? m. 17 July 1850 d. 19? September 1897	John Wright b. 1820? m. 17 July 1850 d. 17 March 1873
William A. Corrie b. 1824? m. 12 March 1849 d. 7 December 1896	Mary A. (Haviland) Corrie b. 1824? m. 12 March 1849 d. 20 September 1900
John H. Corrie b. 1827? m. 28 August 1850 d. 17 September 1907	Bella (Wright) Corrie b. 1828? m. 28 August 1850 d. 24? January 1921

This genealogy has been assembled from the following sources: marriage and death notices from Philadelphia and Reading, Massachusetts newspapers; cemetery records; vital records of the City of Philadelphia; census returns; probate records; and soldiers' pension files from the Civil War. Most specific references can be found in the footnotes which accompany this article.

Concluding Remarks

Henry Corrie and his family were not major producers of church organs in a way comparable with Henry Erben, Thomas Appleton, or the Hooks. Because of that, however, they may give us a much clearer picture of what it was actually like for first-generation European immigrants involved in this country's musical instrument making trade. Beginning with their training in the old country, the difficulties they endured while immigrating, and their initial struggle to survive, they accepted whatever jobs they could to eke out a living. Once established, they enjoyed a period of stability and success. And late in life, as advancing age and diminishing abilities caught up with them, they passed the mantle of their profession on to a younger generation. All through this chronology were the successes and failures of everyday human existence.

Henry Corrie and his family did make a contribution to the betterment of American church music. Their organs were almost always the first instruments owned by their respective congregations, and they did enjoy a certain amount of success, especially during the 1830s when their organs were eagerly sought. As McCracken so aptly stated in 1959, the "research on the Corries is far from finished."¹⁰⁹ Many of their instruments remain to be identified, and there are still pertinent questions regarding their lives and work which deserve answers.

Acknowledgements

A study of this length could not be put together without the help of numerous people. First, I would like to thank Barbara Owen. She not only generously provided materials from her personal files, but she was a constant source of encouragement as the research for this article progressed.

Secondly, many other people helped in various ways, including Mrs. C. Nelson Bishop, E.A. Boadway, Jonathan Bowen, Michael D. Friesen, R. Earl Hood, Alan M. Laufman, James R. McFarland, Jerry Morton, Patrick J. Murphy, Robert J. Reich, Dorothy Rush, Nicholas Thistlethwaite, William T. Van Pelt, and Martin R. Walsh.

Thirdly, of collections, the Philadelphia Free Library and the Philadelphia Historical Society deserve special mention. Their vast holdings of Philadelphiaiana was the source of much of the material in this article, and their able staff were always generous with their time and assistance.

Notes

1. MS, Vestry Minutes, 9 March 1824. Christ Church, Episcopal, New York, New York. [Custody of the American Organ Archives, Westminster Choir College, Princeton, New Jersey, hereinafter AOA. Unless otherwise stated, all church records are in the custody of the church bearing their name.] A description of this instrument, including its stoplist, is published in "Organ in Christ Church," *Lyre* 1:5 (October, 1824), 77, and is included elsewhere with this article.

2. [Elam Ives, Jr.], "Organ Building," *Musical Review, and Record of Musical Science, Literature and Intelligence* 2:4 (15 June 1839), 52-53.

3. Among those were three-manual organs built for St. Patrick's Cathedral, R.C., Mott Street (1826), The Church of the Ascension, Episcopal (1830), St. Thomas' Church, Episcopal (1831), St. Peter's Church, Episcopal, Chelsea (1838), and St. Peter's Church, R.C., Barclay Street (1839), all in New York City. For the most current material on Erben see Stephen L. Pinel, "An American Organbuilder of International Stature: Henry Erben of New York," *Tracker* 34:3 (1990), 12-21; and John Ogasapian, *Henry Erben: Portrait of a Nineteenth-Century American Organ Builder*. (Braintree, Massachusetts: Organ Literature Foundation, [1980]).

4. See "Destructive Fire — Christ Church Destroyed," *New York Daily Tribune*, 31 July 1847, 2; "Destructive Fire at Christ Church and Vicinity," *New York Herald*, 31 July 1847, 2; and "Fires last Night — Christ Church Destroyed," *Commercial Advertiser*, 30 July 1847, 2.

5. This story, presumably from an interview with Corrie, was originally published in the *Hallowell Gazette*, a newspaper issued in Hallowell, Maine. The same year, the article was reprinted as the "Organ at Hallowell" in the *Euterpeiad* 3:5 (25 May 1823), 38-39. I have made every attempt to locate the original article in the *Hallowell Gazette*, but the Hallowell Public Library appears to have misplaced the original bound volume of 1823; no other copies can be located.

6. MS, Civil War Pension File No. 647,857, William A. Corrie. [National Archives, Washington, D.C.]

7. Refer to the genealogical chart of the Corrie family published with this article.

8. There is a published letter of commendation from these men in "Organ," *Episcopal Recorder* 13:29 (17 October 1835), 115, which appears in facsimile elsewhere with this article.

9. E. M. McCracken, "Elusive Corries," *Tracker* 3:2 (January, 1959), 1-5.

10. *Ibid.*

11. I have been unable to determine the source of this date. McCracken was in touch with several Corrie descendants living in Pennsylvania in the late 1950s. There is no one in the vicinity of Philadelphia now with an obvious Corrie family connection.

12. "Mr. Corri," the piano-forte maker, was listed at 41 Broad Street, Golden Square, London in 1794. See *Pierce's Piano Atlas*, 8th ed., 1982.

13. *Euterpeiad*.

14. *New Grove Dictionary of Musical Instruments*, ed. by Stanley Sadie. S.v. "England" by Guy Oldham. The most recent information about Harris, Bridge, and the Englands is found in Stephen Bicknell,

Payments to Henry Corrie and members of the Corrie family by Thomas Appleton 1824-1828

pg:	date:	entry:	amount:
16	May 8, 1824	pay Corri	\$ 10 —
17	June 18, 1824	payd Corri	20 —
17	July 8, 1824	pay Corri	10 —
19	Aug 19, 1824	pay Corri	10 —
19	Sept 15, 1824	pay H Corrie	20 —
19	Oct 4, 1824	pay H Corrie for Smith for painting	5 —
20	Oct 9, 1824	pay H Corri	20 —
20	Dec 1, 1824	pay Corri	10 —
21	Dec 24, 1824	pay Corri	5 —
21	Jan 10, 1825	pay Corri	5 —
21	Feb 12, 1825	pay Corri	5 —
22	Feb 17, 1825	pay Corri	5 —
22	Feb 24, 1825	pay Corrie	10 —
22	Mar 12, 1825	pay Mrs Corri	5 —
22	Mar 19, 1825	pay Mrs Corri	2 —
23	Mar 26, 1825	pay Mrs. Corri	10 —
23	Mar 26, 1825	pay Corrie house rent	25 —
23	Mar 26, 1825	pay Mrs Corri	3 —
23	Apr 13, 1825	pay Mrs Corrie	10 —
23	May 4, 1825	pay Mrs Corri	5 —
23	May 6, 1825	pay Mrs Corri	5 —
23	May 13, 1825	pay Mrs Corri	3 —
24	May 21, 1825	pay Mrs Corri	5 —
24	May 25, 1825	pay Mrs Corri	5 —
24	June 4, 1825	pay Mrs Corri	5 —
26	July 12, 1825	paid Corrie	15 —
27	Oct 6, 1825	paid H Corrie	100 —
27	Nov 24, 1825	paid Mrs Corrie 1 Load Wood &c	9.50
27	Dec 10, 1825	Mrs Corrie	25 —
28	Dec 10, 1825	paid H. Corrie	21 —
34	June 30, 1826	paid Mr King for H Corrie	10 —
34	Sept 2, 1826	paid H Corrie	160 —
35	Dec 13, 1826	paid E Kingman for Corrie [illeg.]	24.50
36	Jan 7, 1827	paid Mr Goddard for Corrie	22 —
37	Mar 26, 1827	paid Corrie Not [probably "Note"]	16 —
41	Feb 9, 1828	paid H Corrie in advance	120 —
42	Feb ?, 1828	paid H Corrie	50 —
42	Mar 1, 1828	paid H Corrie	25 —
42	Mar 15, 1828	paid Mr Sears for H Corrie	50 —

The original copy of the Appleton ledger is owned by Mrs. C. Nelson Bishop of Reading, Massachusetts. Column one provides the page number in the ledger, two the date of the entry, three the entry, and four the amount of the payment.

It should be noted that Mrs. Corrie was receiving money from Thomas Appleton, perhaps for domestic work, and that Henry Corrie was sometimes being paid through an intermediary, ostensibly while away from Boston.

The irregularity in payments may have been because Appleton seems not to have paid his employees until he received payment from a church for an organ.

History of the English Organ. (Cambridge: Cambridge University Press, [1996]).

15. MS, Letter from Nicholas Thistlethwaite to the author, 6 May 1995. The date of 1815 is according to the most recent research by Thistlethwaite.

16. *Loc cit.*, no. 14.

17. *Euterpeiad*.

18. *Dictionary of Music and Musicians*, ed. by Sir George Grove. S.v. "Hanover Square Rooms." (London: MacMillan and Co., 1890), 661; and the *New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie. S.v. "London — Concert Life — Halls."

19. Charles William Pearce, *Notes on English Organs of the Period 1800-1810, Cathedral, Collegiate, Parochial and Otherwise, taken chiefly from the MS of Henry Leffler*. . . (London: Vincent Music Company, [1909]), 161.

20. Jocelyn Perkins, *Organs and Bells of Westminster Abbey*. (London: Novello & Co., 1937), 31-32.

21. *Euterpeiad*.

STOPLISTS

Thomas Elliot (1804) Hanover Square Concert Room London, England

GREAT ORGAN, GG to f³, lacking GG#, 58 notes.

Open Diapason (No. 1)	58 pipes.
Open Diapason (No. 2)	58 "
Stopped Diapason	58 "
Principal	58 "
Twelfth	58 "
Fifteenth	58 "
Sesquialtera, IV ranks	232 "
Trumpet	58 "

SWELL ORGAN, f to f³, 37 notes.

Open Diapason	37 pipes.
Stopped Diapason	37 "
Hautboy	37 "

PEDAL ORGAN, CC to F#, 19 notes.

"Large pipes" 19 pipes.

Source: Charles William Pearce, *Notes on English Organs of the Period 1800-1810, Cathedral, Collegiate, Parochial and otherwise, taken chiefly from the MS. of Henry Leffler....* (London: Vincent Music Co., n.d.), 161.

Henry Corrie (1824) Christ Church, Episcopal Anthony Street, New York, New York

GREAT ORGAN, GG-f³, lacking GG#, 58 notes.

Open Diapason	
Stop Diapason	
Dulceano to gamut G [G-f ³ , 47 pipes]	
Principal	
Twelfth	
Fifteenth	
Sesquialtra bass	
Cornet treble	

SWELL ORGAN, g-f³, 35 notes.

Open Diapason	
Dulceano	
Stop Diapason	
Principal	
Trumpet	
Clarinet	

CHOIR ORGAN BASS, GG-f#, 23 notes.

Dulceano to gamut G [G-g, 12 pipes]	
Stop Diapason	
Principal	

PEDAL ORGAN, GG-G, 13 notes.

[Communicates with the keys of the Great Organ. No pipes.]

Source: "Organ in Christ Church," *Lyre* 1:5 (1 October 1824), 77.

Corrie & Hubie (1835) St. Paul's Church, Episcopal Detroit, Michigan

GREAT ORGAN, [GG-f³, 58 notes, lacking GG#?].

Open Diapason	
Stop'd Diapason	
Principal	
Twelfth	
Fifteenth	
Sesquialter	
Trumpet	

SWELL ORGAN, [g-f³, 35 notes?].

Open Diapason	
Stop'd Diapason	
Dulciana	
Principal	
Flute	
Hautboy	

CHOIR ORGAN BASS, [GG-f#, 23 notes, lacking GG#?].

Stop'd Diapason	
Principal	

PEDAL ORGAN, [Compass not given].

Double Open Diapason, 16 feet.

Source: "Communicated," *Detroit Journal and Advertiser* 3:23 (15 May 1835), 3.

22. Christopher Hibbert, *George IV, Regent and King, 1811-1830*. ([Worcester and London: Trinity Press, 1973]), 189, 192.

23. As quoted in Hibbert, 193.

24. "Coronation of George the Fourth," *Times* [London], 20 July 1821, 2.

25. Euterpeiad. "Soundboard," of course, is a common English term for windchest.

26. It is difficult to determine whether Corrie was a regular Elliot employee at this time; or, if Elliot was hiring him on a job-by-job basis. Corrie's biography in the *Euterpeiad* 3:5 (25 May 1823), 39, mentions no work for Elliot other than the coronation and Boston organs, but one phrase, "... after serving his time with Mr. England, [Corrie] became a tuner of organs, as well as an organ maker," certainly implies that he was working independently. In a letter to the authorities of Boston's Old South Church, (soon to be published with Barbara Owen's article on the Elliot organ by Positif Press,) Elliot refers to Corrie as "my man," suggesting a more personal association. Although the evidence is equivocal, it seems more likely to me that Corrie was independent following England's death, and Elliot was hiring him for specific jobs.

27. This story was related to McCracken by William A. Corrie (a grandson of William A. Corrie, the organbuilder, and great-grandson of Henry Corrie) about 1959, and is preserved in an undated letter from McCracken to Barbara Owen circa 1958. The information is included here as a courtesy from Barbara Owen. The Corries asked McCracken not to include it in his 1959 article on grounds that it was "family tradition."

If indeed Henry and Frances Corrie were in trouble with English authorities, would not the entire family have left the country altogether and at once? After arriving in America, Corrie relates in the *Euterpeiad* 3:5 (25 May 1823), 39: my "reception in America has been so favorable as to have induced [me] to send out for [my] family, in order to settle in Boston." This suggests to me that he had the intention — at least initially — of returning to England to rejoin his family there. Therefore, this author suspects that the "family tradition" is more a fantasy than a reality. In a second letter to Owen, presumably referring to the same circumstance, McCracken described it as "an offense against the crown," but no further information is given. Any competent English genealogist with good sources could prove the story mythical by showing that Henry Corrie and Francis George were not first cousins. In the meantime, and for our purposes, the story makes excellent reading.

28. Hamilton Andrews Hill, *History of the Old South Church (Third Church), Boston, 1669-1884*. (Boston and New York: Houghton, Mifflin and Company, 1890), 447.

29. The most detailed information to date on the 1822 Elliot organ in the Old South Church is by Barbara Owen, "An Elliot Organ in Boston." This article-length manuscript will soon be published in a *Festschrift* for Noel Mander issued by John Brennen and the Positiv Press, Oxford.

The contract, still in the records of the Old South Church, is dated 14 March 1821, and the organ was due to be finished in June of 1822.

30. "Ship News — Port of Boston," *Boston Patriot and Daily Mercantile Advertiser*, 30 September 1822; and "Shipping," *Boston Daily Advertiser*, 30 September 1822. Sincere thanks is expressed to Martin R. Walsh, who found these two references to the *London Packet* in Boston newspapers. It should be noted that Corrie was apparently not a passenger aboard the *Packet*; which ship he came on has not been determined from the sources available.

31. Hill, 481.

32. "Old South Organ," *Euterpeiad* 3:15 (November, 1822), 133.

33. As reprinted in the "Organ at Hallowell," *Euterpeiad* 3:5 (25 May 1823), 38-39.

34. *Ibid.*

35. *Ibid.* This 1816 Nicholls organ was ultimately destroyed with the church by fire in 1878. For more information on the organs of Hallowell, see: Alan M. Laufman, "Tracker Organs in Hallowell," *Tracker* 7:2 (1962), 10-12.

36. Barbara Owen, "Tracing an English Chamber Organ," *Tracker* 22:2 (1978), 3.

37. MS, Thomas Appleton, Account Book. The original document is owned by Mrs. C. Nelson Bishop, Town Historian, Reading,

Massachusetts. [A copy is in the AOA.] Please consult the table for a detailed list of these payments.

38. John W. Moore. *Complete Encyclopaedia of Music*. (Boston: Oliver Ditson & Co., [1852]), 688.

39. [John Rowe Parker], "Organ-Building in New-England," *New-England Magazine* 4 (March, 1834), 212.

40. Barbara Owen. *The Organ In New England*. (Raleigh: Sunbury Press, 1979), 73.

Although it has been speculated that Henry Corrie spent the winter of 1822-1823 working in Windsor, Vermont with Lemuel Hedge (1786-1853), no conclusive proof of their association has as yet been found. In fact, on 9 January 1823, the Vestry of Christ Church in New York City addressed Corrie "of Boston," and then on 10 February 1823, signed a contract with him for an organ. By early May 1823, Corrie is documented in Hallowell, Maine. It seems unlikely that he could have been in Vermont at that time.

For more information on Lemuel Hedge, see Guy Hubbard, "Influence of Early Windsor Industries Upon the Mechanical Arts," *Proceedings of the Vermont Historical Society for the Years 1921-1923*, 165; and E. A. Boadway, "Since Mr. Hedge and Windsor. . ." *Boston Organ Club Newsletter* 6:10 (October, 1970), 6-8.

41. These minutes were examined by McCracken; specific references are extracted from his 1959 article.

42. Stephen L. Pinel, "John Lowe of Philadelphia," *Tracker* 40:1 (1996), 13-17; and MS, Stephen L. Pinel, "Becoming America's Premier Organbuilder of the 1820s: Thomas Hall of Philadelphia and New York" (Unpublished paper, New York University, 1991), 20-22.

43. McCracken, 2. This was the First Sunday of Advent.

44. *DeSilver's Philadelphia Directory and Stranger's Guide for 1828*. (Philadelphia: Robert DeSilver, 1828), 17.

45. St. Thomas' Episcopal Church in Philadelphia had an organ installed early in 1828. An anonymous author in the *Register of Philadelphia* 1:15 (12 April 1828), 240, notes: "Coloured Organist. — An organ has recently been purchased by the vestry of St. Thomas's Church; a coloured woman, a member of the congregation, acts as organist." The lady organist was Ann Appo, who died 26 December 1828, age nineteen. For additional details see Eileen Southern, "Musical Practices in Black Churches of Philadelphia and New York, ca. 1800-1844," *Journal of the American Musicological Society* 30:2 (Summer, 1977), 308.

Another reference to the organ is found in the parochial report to the annual convention of the Diocese of Pennsylvania. See: *Journal of the Proceedings of the Forty-Sixth Convention of the Protestant Episcopal Church in the State of Pennsylvania . . .* (Philadelphia: Jesper Harding, [1828]), 56, in which the Rev. Peter Van Pelt reports: "By the introduction of an organ, additional effect has also been given to its services." But that organ, whatever its origin, was apparently not satisfactory, for Van Pelt reports the following year: "The organ, of which mention was made in our last report, has been exchanged for one of great power and value." See: *Journal of the Proceedings . . .* (Philadelphia: Jesper Harding, 1829), 79. This second organ is the one I suggest could have been the work of Henry Corrie.

46. "Philadelphia Musical Seminary," *Episcopal Recorder* 9:27 (1 October 1831), 107.

47. MS, Vestry Minutes, 8 February 1830. Christ Church, Nashville, Tennessee. [Courtesy of Fletch Coke, Church Historian.]

48. *Mercein's City Directory, New-York Register, and Almanac for the Forty-Fifth Year of American Independence . . .* (New-York: Published by William A. Mercein, 1 June 1820), 253.

49. *Longworth's American Almanac, New-York Register, and City Directory, for the Fifty-Fifth Year of American Independence . . .* (New-York: Thomas Longworth, 1830), 338.

50. *DeSilver's Philadelphia Directory and Stranger's Guide. 1831*. (Philadelphia: Robert DeSilver, May, 1831), 44.

51. Notice of Hubie's death is found in the *Public Ledger* [Philadelphia], 23 October 1837, 3, and reads: "DIED. — On the 21st inst. in the 49th year of his age, Mr. John Hubie, Organ Builder. His friends, and those of his family, are respectfully invited to attend his funeral, from his late dwelling, George street, west of Schuylkill and Eighth street, to-morrow morning at 10 o'clock."

Henry Corrie (1836?), For sale by James Hall (1842) From an unknown church, Philadelphia vicinity

MANUAL, GG-f3 [lacking GG#], 58 notes.

Open Diapason to Gamut G [47 pipes].

Stop'd Diapason all through.

Principal " "

Flute " "

Twelfth " "

Fifteenth " "

"The Organ was made about six years ago, by Mr. Henry Corrie of this city, and has been exchanged for a larger instrument, and can be now had for the low sum of three hundred and fifty dollars. Apply to James Hall, No. 367 market street, Philadelphia"

Source: "Church Organ For Sale," *Episcopal Recorder* 20:28 (1 October 1842), 4.

Henry Corrie (1839) Chamber Organ for sale Loud's Piano-Forte Room Philadelphia, Pennsylvania

CHURCH OR CHAMBER ORGAN

For sale, a small church or chamber organ, of three stops, viz: Viol de Gamba, Principal and Fifteenth, with handsome mahogany case, about seven feet high, six feet wide and three feet deep.

The instrument, which is new, with full rich tones, and built by Corrie of this city, is considered one of the best instruments of that celebrated maker. Inquire at Thomas Loud's piano forte-room, No. 176 Market st.

Oct. 19-21.

Source: "Church or Chamber Organ," *Episcopal Recorder* 17:30 (19 October 1839), 119.

Papers of Administration are located in the Municipal Archives of the City of Philadelphia: Year 1837; file 294; book O; page 393. Cemetery Records of the City of Philadelphia indicate that the cause of death was "debility," i.e. weakness of the body, but does not indicate the location of his grave.

52. An excerpt from Stephen's Wardwell's diary as cited in William Dinneen, "Early Music in Rhode Island Churches," *Rhode Island History* 17:4 (October, 1958), 116.

53. In 1844, this organ was sold second-hand for \$900 to the First Ecclesiastical Society of Middletown, Connecticut. In March of 1873, it was moved again to the Second Congregational Church of Middle Haddam, Connecticut, where in 1950, it was damaged by the installation of electronic organ speakers on the Great soundboard. In 1992, it was restored by Mann & Trupiano of Brooklyn, New York, and was visited on the 39th annual convention of the Organ Historical Society in June of 1994. It is believed to be the only Appleton organ extant that Henry Corrie may have contributed a part in its construction. For more information see Alan M. Laufman, *Organ Handbook 1994* (Richmond: Organ Historical Society, Inc., 1994), 55-57.

54. MS, Hall & Labagh, Business Correspondence II, 54-55, [AOA].

55. James Hall appears in the New York directory for 1826-27 at 95 Pump Street; John Hubie at 200 Hester Street.

56. John Ogasapian, *Organ Building in New York City: 1700-1900*. (Braintree, Massachusetts: Organ Literature Foundation, [1977]), 43-44; and Stephen L. Pinel, "Thomas S. Hall: Nineteenth-Century New York Organbuilder," *Diapason* 80:2 (February, 1990), 14-15.

57. The first was installed in Christ Church, Cincinnati in March of 1835. See William Henry Venable, *History of Christ Church, Cincinnati, 1817-1917*. (Cincinnati: Stewart & Kidd Co., 1918), 28; "Christ Church, Cincinnati," *Episcopal Recorder* 13:3 (18 April 1835), 11; and "Oratorio," *Cincinnati Advertiser and Ohio Phoenix*, 25 March 1835, 3.

The second was installed in St. Paul's Church, Cincinnati, in November and December of 1836. See "New Church at Cincinnati," *Churchman* 6:29 (3 September 1839), 1138; MS, Letter from the Rev. Benjamin I. Haight to the Rev. William Rollinson Whittingham, Bishop of the Diocese of Maryland, 16 January 1837. [Maryland

A NOTE ABOUT NOMENCLATURE & PITCHES: Organs built in New York and in Boston during most of the 19th century adhered very closely to English nomenclature. In these English models, and even more so in the American adaptations of them, pitches of stops are defined by the name of the stop. Thus, pitches are rarely given in printed specifications. For readers new to thinking in these terms, it will be helpful to know that the following stop names always appeared at the pitches indicated, and at no other pitch unless indicated:

16'	8'	4'	2'
Double Open Diapason	Open Diapason	Principal	Fifteenth
Open Diapason ¹	Violin Diapason	Octave	Piccolo
Dulciana ¹	Stopped Diapason	Flute	Flageolet
Tenoroon	Doppel Flute	Night Horn	
Bourdon	Melodia	Flute D'Amour	
Subbass	Clarabella	Flute Harmonic ²	
Double Stopped Diapason	Dulciana	Violina	
Trombone	Bell Gamba	Clarion	
	Viol da Gamba		
	Gamba		
	Keraulophon		
	Salicional		
	Violoncello ³		
	Trumpet		
	Hautboy		
	Oboe		
	Clarinet		
	Cremona		
	Vox Humana		

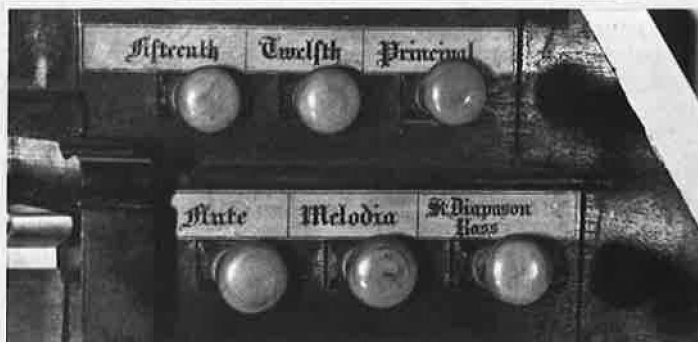


¹The Open Diapason and Dulciana appear at 16' pitch in Pedal divisions only. In manual divisions, these stops at 16' pitch are indicated by the prefix "Double," or by length.

²This stop only appears at 8' pitch in very large organs built later in the century, and is always so indicated if at 8' pitch.

³The Violoncello is usually the second or third stop to appear in a Pedal division, and is usually at 8' pitch, though it sometimes appears in large organs at 16' pitch. Its pitch is occasionally ambiguous in unspecific stoplist notation.

Stops at 2 3/4' pitch are almost invariably called "Twelfth," and are usually of principal character. Independent stops at 1 3/4' pitch are



rare, but are invariably called "Tierce" when they appear. Stops which appear with the suffixes "Treble" or "Bass" indicate limited or divided compass. The Stopped Diapason is often divided at Tenor C or Tenor F so that its bass range may be used with a short-compass stop, such as a Dulciana or Melodia, or so that it may be coupled to the Pedal while maintaining another registration in the upper part of the manual keyboard. Before ca. 1865, Swell organs were usually of short compass; that is, though the keyboard would be complete, only one or two stops would play in the bass, the rest would play down to Tenor F or Tenor C. Sometimes, the bass was provided by permanently coupling the bass range of the Swell keyboard to another division. Therefore, examining a stoplist for the number of pipes in a given stop yields much information. A Swell organ, for instance, with many stops of 44-note compass and only one of 56 notes (or perhaps all of 44 notes and one Stopped Diapason Bass of 12 notes) is of short compass ending at Tenor C.

The G-compass organ, which had disappeared by 1860, had manual divisions that proceeded into the octave below modern, C-compass organs. Therefore, 8' ranks actually had pipes that spoke at 10 1/2' pitch at low G on the keyboard. Pedal divisions, when present in these organs, may also have proceeded to the G below 16' C, so that the longest pipe in the division spoke at 21 1/2' pitch (though it was often called 24' pitch). Often, G-compass organs had no Pedal division, or may have had a C-compass Pedal.

When the 32' pitch was present, it was usually so noted by length of pipe.

Diocesan Archives, Baltimore Maryland. Used with permission of Dr. Garner Ranney, Historiographer of the Diocese of Maryland.] Haight writes: "My church is as you know finished. The organ was completed in time for Christmas [1836], & a very superior instrument it is." One further bit of documentation for the completion of this instrument is the fact that Henry Corrie had a letter waiting for him at the Cincinnati Post Office during December of 1836. His name is found in the "List of Letters," *Cincinnati Advertiser and Ohio Phoenix*, 7 December 1839, 4.

58. This was St. Paul's Episcopal Church; see: "Communicated," *Detroit Journal and Advertiser* 3:23 (15 May 1835), 3.

59. Mary M. Meline, *Story of the Mountain, Mount St. Mary's College and Seminary, Emmitsburg, Maryland*. (Emmitsburg, Maryland: Weekly Chronicle, 1911), 258, 263, 300-301.

60. MS, Vestry Minutes, 14 April 1835 and 5 April 1836. Church of the Epiphany, Philadelphia [Custody of St. Luke's Church; examined through the courtesy of Jonathan Bowen, 23 May 1995]; and the *Fiftieth Pastoral Report of the Church of the Epiphany . . . Philadelphia . . .* (Philadelphia: Patterson & White, 1884), 42-47.

61. "Organ," *Episcopal Recorder* 13:29 (17 October 1835), 115.

62. "Philadelphia," *New York Musical Review and Choral Advocate*, 6:10 (10 May 1855), 158.

63. MS, Vestry Minutes, 18 April 1831. Trinity Church, Utica, New York. [Currently these minutes are the property of All Saints' Church, Utica, New York, and were examined through the courtesy of Christine Mangano, Parish Secretary, in October of 1994.]

64. *Ibid.*, 18 February 1832.

65. *Ibid.*, 11 January 1832.

66. John W. Richards, *Sermon on Psalms 48: 12, 13, "The Walk about Zion," in Reference to St. John's Evangelical Lutheran Church, Easton, Pa.* (Easton: W.H. Hutter, 1851), 7.

I have been unable to identify the organ builder "Heckman" further.

67. All of this is contained in "Obituary [Henry Knauff]," *Public Ledger* [Philadelphia], 2 November 1897, 2.

68. See: "Organ," *Episcopal Recorder* 13:29 (17 October 1835), 115.

69. "Communicated," *Detroit Journal and Advertiser* 3:23 (15 May 1835), 3. Key compasses are not indicated in this article, but presumably, if they were innovative, they would have been noted by the communicator.

70. See: "Oratorio," *Poulson's Daily American Advertiser* [Philadelphia], 16 September 1835, 3, which relates: "Oratorio. — On Monday evening we attended the Oratorio at St. Paul's Church, and had the pleasure of hearing the new and splendid organ lately erected in the church. It is an instrument which does equal honor to the skill of its constructor, Mr. Corey [sic], of Philadelphia, and to the spirit and liberality of the congregation of St. Paul's."

71. MS, Vestry Minutes, December 1835, and 28 November 1836. Trinity Church, Pittsburgh, Pennsylvania. [Examined for the author by Lynn Wohleber, Archivist of the Episcopal Diocese of Pittsburgh, June 1991, for which thanks are here extended.]

72. Henry C. Lahee, *Organ and Its Masters . . .* (Boston: L. C. Page & Company, 1903), 280-281.

73. Albert L. Stoutamire, *History of Music in Richmond, Virginia from 1742 to 1865*. (Ph.D. dissertation, Florida State University, 1960), 164-66.

74. George Morgan Hills, *History of the Church in Burlington, New Jersey: Comprising the Facts and Incidents of Nearly Two Hundred Years, From Original, Contemporaneous Sources*. (Trenton, N.J.: William S. Sharp, 1876), 444.

75. This organ is described in detail in McCracken's 1959 article. Unknown to McCracken was the fact the organ had been rebuilt in 1870 by Henry Knauff — see the *Catholic Standard* [Philadelphia], 19 February 1870 — even before it was rebuilt by the Roosevelt Organ Works as their Opus 335 (1886), and made into a two-manual organ with twenty-eight registers. Recently, the organ has

been rebuilt again by Joseph Chapline. Does any of the original Corrie material remain?

76. MS, Vestry Minutes, 9 September 1839, 26 November 1839, 23 April 1840. St. Paul's Church, Episcopal, Louisville, Kentucky. [Custody of the Filson Club, Louisville, Kentucky, used with permission.]

77. "Philadelphia Organ Manufactory," *Episcopal Recorder* 19:9 (22 May 1841), 36.

78. MS, Vestry Minutes, 21 September 1841. First Independent Universalist Church, Philadelphia, Pennsylvania. [Custody of the Philadelphia Historical Society; hereinafter as PHS. Quoted with permission.]

79. *Ibid.*

80. *Ibid.*, 20 June 1842.

81. MS, Vestry Minutes, 15 June 1840. St. Andrew's Church, Wilmington, Delaware. [Quoted with permission.]

82. "Local News," *Public Ledger*, 14 April 1847, 2.

83. William T. Van Pelt, *Hook Opus List, 1829-1916* (Richmond: Organ Historical Society, 1991), 11.

84. "Description of the Large Organ," *Churchman* 7:4 (8 April 1837), 3; and the Rev. Benjamin Dorr, *Historical Account of Christ Church, Philadelphia, from its Foundation, A.D. 1695 to A.D. 1841*. . . (New York: Swords, Stanford and Co., 1841), 325-29.

85. "An Old Organ in Vermont," *Boston Organ Club Newsletter* 13:1 (January-February, 1977), 11.

If this was the organ acquired from the Union Church in Whiting, Vermont, it was probably installed there in 1876. It appears on the Hook & Hastings second-hand list as Opus 69 (1876), a one-manual organ with nine registers. Hook & Hastings could have received the organ in trade when they supplied a new instrument to an unidentified customer.

Interestingly, Mr. Philip H. Brehmer, the proprietor of the Rutland piano warerooms, acquired a Kinetic organ blower for a small, unidentified one-manual instrument in October of 1913. On the back of the card in the manuscript records of the Kinetic firm (now housed in the American Organ Archives), is the stoplist of this organ: Open Diapason, Dulciana, Stop Diapason treble, Stop Diapason bass, Principal, Flute, 12th, 15th, Tierce, and an 8 foot pedal bass of 13 notes (perhaps pulldowns with no independent pipes).

If we assume that this "Corrie & Brady" organ had a fifty-four note manual compass, divided at tenor E, and that the Open Diapason, Dulciana and Flute were short-compass stops, the organ would have had about 380 pipes, close to the number relayed by the *Music Trades*. And an independent Tierce stop was quite common during the early 1850s, just after American organbuilders changed from mean-tone to equal temperament. The evidence presented here suggests to this author the possibility that this organ was built by Corrie & Brady for an unidentified location, and was then located first in Whiting, Vermont, and later in Rutland. What happened to it after its tenure in Rutland is not known.

86. "Organs," *Episcopal Recorder* 25:21 (7 August 1847), 83.

87. See *Journal of the Proceedings of the Sixty-Third Convention of the Protestant Episcopal Church in the State of Pennsylvania, Held in St. Andrew's Church, Philadelphia, On Tuesday, May 18, Wednesday, May 19, Thursday, May 20, and Friday, May 21, 1847*. (Philadelphia: King & Biard, 1847), 90, where the Rector, Rev. John B. Clemson reports: "This church was re-opened with appropriate services by the Bishop, on Sunday, November 22, 1846; having been closed since the 26th April preceding; during which it was enlarged and materially improved, at a cost of \$7,500, including \$1,500 for a new organ."

88. Thos. C. Middleton, "Some Facts Supplementary to the Article 'Catholic Choir Music in Philadelphia,'" *American Catholic Historical Society III* (1888-1889), 251.

89. D. K. Turner, *History of the Neshaminy Presbyterian Church of Warwick, Hartsville, Bucks County, Pa., 1726-1876*. (Philadelphia: Culbertson & Bache, 1876), 240-41.

90. MS, John Clark Finney, *Encyclopedia of the First Presbyterian Church in Germantown, 1959*. (n.p.: [1959]), 65-66. [PHS]

91. "Death Notices," *Public Ledger*, 21 August 1858, 2: "On Thursday, Aug. 19, Henry Corrie, in the 76th year of his age. The relatives and male friends of the family are invited to attend the

funeral, from the residence of his son-in-law, John Wright, No. 15 South Sixteenth street, on Sunday afternoon, at 3 o'clock."

92. MS, Interment Permit No. 5504, 21 August 1858, Laurel Hill Cemetery, Philadelphia, Pennsylvania: Section L, Lot No. 339.

93. MS, Interment Permit No. 11711, 17 May 1875. Laurel Hill Cemetery, Philadelphia, Pennsylvania: Section L, Lot 339 (Holding vault from date of death until 20 May 1875); and "Death Notices," *Philadelphia Inquirer*, 2 April 1875, 5: "CORRIE. — On the 30th ult., FRANCIS, relict of the late Henry J. Corrie, in the 94th year of her age. The relatives and friends of the family are respectfully invited to attend the funeral, this (Friday) afternoon, at 1 o'clock, from the residence of her daughter, Mrs. M.L. Wright, No. 1712 Delancy Place. Interment at Laurel Hill."

94. MS, *Salem Diacony Journal* (December 1845), 320: "By Salem Congregation pd. George J. Corrie in part for services rendered in tuning & repairing two church organs (6 weeks & 2 days @ \$2.50 pr. day \$95 & traveling expenses from Philad. to Salem \$29.25 & traveling expenses from Salem to Philad. \$31.25 - total \$155.50." [Archives of the Moravian Church, Salem, North Carolina.]

95. MS, Marriage Register, 18 August 1845. Church of the Advent, Philadelphia, Pennsylvania. [PHS]

96. "Died," *Philadelphia Enquirer*, 13 September 1902, 7, relates: "CORRIE. — On September 11, 1902, George J. Corrie, in the 86th year of his age. Due notice of the Funeral will be given."

97. MS, Interment Permit No. 4227, 13 September 1902. Laurel Hill Cemetery, Philadelphia, Pennsylvania: Section U, Lot 413.

98. MS, Civil War Pension File No. 647,857. National Archives, Washington, D.C.

99. MS, Marriage Records, 12 March 1849. Church of the Redemption, Philadelphia, Pennsylvania [PHS]; and MS, Civil War Pension File No. 647,857. National Archives, Washington, D.C.

100. "Death Notices," *Public Ledger*, 8 December 1896, 8; his obituary is found as "Colonel William A. Corrie," *Public Ledger*, 9 December 1896, 2.

101. MS, Death Certificate (1896) No. 17271; City and County of Philadelphia, State of Pennsylvania. Municipal Archives, City of Philadelphia; and MS, Burial Records: Section L; Lots Nos. 34 & 35. Woodlands Cemetery, Philadelphia.

102. MS, Marriage Register, 28 August 1850; Church of the Redemption, Philadelphia, Pennsylvania [PHS]; and "Married," *Public Ledger*, 18 December 1850, 2.

103. MS, Civil War Pension File No. 877,849. National Archives, Washington, D.C.

104. "Necrology — John H. Corrie," *Reading Chronicle*, 21 September 1907, 2.

105. Death Certificate for John H. Corrie; 17 September 1907; Town of Reading, Massachusetts. Reading Town Hall; Secured for the author by Mrs. C. Nelson Bishop, for which thanks are here expressed.

106. The *Public Ledger* of 29 July 1850 announced: "MARRIED. — On the 17th inst. at the Church of the Redemption, by the Rev. George Dunborrow, John Wright to Maria L., daughter of Henry Corrie."

107. MS, Death Registers, 17 March 1873. Municipal Archives, City of Philadelphia.

108. MS, Interment Permit No. 11007, 6 May 1873. Laurel Hill Cemetery, Philadelphia, Pennsylvania: Section L, Lot 339. Apparently the ground was frozen at the time of his death, so the body was placed temporarily in a holding vault, which accounts for the delay between the date of death and the date of interment.

109. McCracken, 5.

Mr. Vanderbilt's Kapellmeister at Biltmore

by Howard Penny

The fin de siècle brought an interesting confluence of people to the hinterlands of North Carolina. A son of the richest man in the nation who wanted not only the best of everything but also the latest technology, an innovative organbuilder, and the musician-scion of an important organbuilding family came together to provide an organ and music for the village of Biltmore. George Washington Vanderbilt, Ernest Skinner of the Hutchings Organ Co., and Caryl Florio (a.k.a. William James Robjohn) found that the latest technology was not without its problems.

WE CAN IMAGINE YOUNG William Robjohn, standing at the rail of the ship on which he had just crossed the Atlantic Ocean and looking at the City of New York where he was to live, full of enthusiasm for what lay ahead in this exciting new land of America. The year was 1858¹ and he was fourteen years old. England seemed far away now, and the consumption the English doctors thought would be helped by a sea voyage seemed better (and, as time went on, disappeared completely). He had crossed the Atlantic with his father, William (1803-1878), who had come to join his brother Thomas (1809-1874) in the organbuilding business in this rapidly growing city.

Both brothers had been with the firm of Gray & Davison in England, though at different times. Thomas had immigrated to Troy, New York, in the early 1830s and around 1838 became associated with Firth & Hall, music publishers and music and musical instrument dealers, in New York City. By 1837 Firth & Hall had begun taking orders for church organs, employing Henry Crabb (1793-1872) to oversee the operation. In 1839 Crabb, also an Englishman, left Firth & Hall to go out on his own; Thomas was hired to succeed him as manager of the organ manufactory. Thomas built or supervised the building of several instruments, notably the organ at St. John's Chapel, Trinity Parish, New York City, where he worked with Dr. Edward Hodges, Trinity Church organist, in its design.² Dr. Hodges (1796-1867) called Thomas Robjohn "an admirable mechanic, not a mere mechanic, but a man of mechanical genius."³

William had remained behind in England and was eventually recruited to be "head man" for Gray & Davison. His son later wrote, "That was what he was called but in fact he directed the whole business, for Mr. Gray was dead and his son-in-law, Davison, knew nothing whatever about organbuilding."⁴ William was a talented builder and innovator himself, inventing several stops including the Keraulophon, according to his son, and patenting perhaps the first completely adjustable combination action.⁵ He also oversaw the construction of a number of sizeable instruments, including those for Magdalen College-Oxford (1855), Birmingham Music Hall (1856), and the important four-manual organ built for the Great Handel Exhibition at the Crystal Palace (1857).⁶

Thomas had experienced difficulty in keeping his New York organbuilding business afloat and found it necessary, or perhaps desirable, to move into a number of other areas — brass founding, jewelry and clock making. When William began to experience difficulties with Frederick Davison over patent assignments, William left Gray & Davison and immigrated to New York with his family. William's arrival in New York reunited the two brothers and they joined forces as organbuilders.⁷ They eventually abandoned their business and joined the Odell brothers in New York, working as voicers. According to Stephen Pinel, the Robjohn brothers "were among the more celebrated innovators of the New York organ-building profession in the mid-nineteenth century."⁸

Over the next sixty years, New York was to see some of the greatest advances in technology affecting human life that had been made in centuries or was ever dreamed possible. In the last quarter of the 19th century, the telephone, the electric light, the skyscraper, and the subway made their appearance. The motor car came on the



William James Robjohn, a. k. a. Caryl Florio, 1843-1920

scene just as the century ended and the radio's development started in 1901. The younger William, born November 2, 1843, may have sensed this potential as they left the ship and found his uncle Thomas who was to help the family get situated in this new land.

A boarding house which provided meals and rooms was secured for them not too far away from Trinity Church, where Dr. Hodges, also an Englishman, had been organist. In October 1858 he had been debilitated by another stroke and would not return to his responsibilities at Trinity.⁹

Young William was full of music and, though having only minimal instruction so far, could sing well. He enjoyed making tunes fit words for his family's amusement. The family was soon situated, and William was accepted for the Trinity choir by Henry S. Cutler (1825-1902), who had been brought from Boston's Church of the Advent and appointed to the post of organist temporarily because of Dr. Hodges' illness. Cutler recognized the fine quality of William's treble voice and his musical talent. William readily absorbed everything musical and was soon to become Cutler's leading and first boy-treble soloist.¹⁰ His progress in organ playing and choir singing apparently advanced rapidly. Whether Cutler or previous teachers offered lessons or whether he was completely self-taught we do not know. But he was precocious and had the desire to learn and do all he could himself, including composing an anthem which was sung by the Trinity choir.¹¹

This progress was interrupted, however, when he was somewhat mysteriously sent off to Elmira, New York. Robjohn writes later in his autobiography,

My parents took me out of the choir after I had been in it a little over a year and sent me to Elmira, N. Y., where I was to live with a cousin of my mother's and learn the jewelry trade. I spent

Howard Lee Penny, a native of New York and retired English teacher, organist, organ technician and sales representative, lives in Asheville, N. C., where he writes, composes, studies organ with Marilyn Keiser, and is a communicant of All Souls Cathedral.

some very unhappy months there. But not long after my own arrival in Elmira something (I never knew what) sent my parents out to Elmira also.¹²

The tragic accidental drowning in April 1862 of a sibling, Thomas, at age 10 was a blow to the family, and the failure to find the body until seven weeks later added to the anguish.¹³ It may have been a catalyst in the decision, a few months later, for father William and his brother Thomas to accept positions with J. H. & C. S. Odell. In 1863 William's family headed back to New York City.

Apparently young William was brought back into the fold at Trinity Church, and he soon was Cutler's assistant at Trinity and acting choirmaster during the summer.¹⁴

Young William, much to the horror of his family, had also a love and flair for the theater with its music, dancing, singing and costumes, and it was probably after the move back to the City, that he began his flirtation with the stage. Perhaps smitten like many at the stage door, he soon proved his ability to sing, dance, and memorize lines to the satisfaction of directors and other actors, and he began to appear on-stage in productions.

The American popular theater in the 1860s was in flux. If the entertainments could be said to have structure, the purpose was to provide a vehicle for a variety of acts or features. Minstrels, pantomimes in the *commedia dell'arte* tradition, or shows with simple or vague plots were all popular means of presenting a variety show, which included everything from music to circus acts. The verbal parts of the shows often depended on topical allusions and humor, much of it extemporized, and, thus, the shows were constantly changing. The music was minimal and was usually adapted from other sources rather than being original.¹⁵

Those associated with the theatre were generally considered disreputable or immoral by the general populace. Part of this conception arose from the itinerant lives of many of the performers; part from the progressive (i.e., suggestive) nature of their roles on stage.

It is perhaps not surprising that the Robjohns were somewhat scandalized by William's association with the theatre. They no doubt thought this work would ruin his reputation (and perhaps theirs) and he would never be able to continue in church work or any other reputable work if it became known that he fraternized with actors and the like. Thus, shortly after the Robjohns moved back to New York, young William, at age 19, left home without his family's blessing and toured with acting troupes.¹⁶ What roles he played or in what capacity he contributed to the shows has not been discovered, but his quick mind and versatile talents would, no doubt, have been a great asset to a variety show.

The theatrical troupe was in Chicago to do a run when William met George F. Root (1820-1895) — important music educator, composer, publisher — during a visit to the large music emporium of Root & Cady. Mr. Root offered him a job in the store. We do not know whether he left the theater altogether or worked some at both, but evidently he was growing weary of the theater as a full-time occupation. At any rate, he seems to have begun a reentry into serious music.

By 1868 he had returned to New York City, apparently with the theatre and wanderlust out of his system, and assumed his career as a professional musician. In 1868 he became organist and choirmaster at St. Luke's Episcopal Church on Hudson Street, but he also worked as a choral and opera conductor, a translator, accompanist, pianist, music critic, editor, and composer.¹⁷ In addition to anthems and hymns, he wrote a piano trio and, in 1869, a light opera, *Mercury's Tricks*. In the following years he composed four string quartets (1872-1896), a piano concerto in A-flat (1875-1886), two grand operas (*Gilda* in 1879 and *Uncle Tom's Cabin*, performed and conducted by the composer in Philadelphia in 1882, two symphonies in 1887, and a saxophone quartet for this instrument just being introduced in the United States by Edward A. Lefebvre.¹⁸

In about 1870, apparently bowing to family pressure or to on-going family conflict, he abandoned the Robjohn cognomen and



William Robjohn 1803-1878



George F. Root 1820-1895

assumed the pseudonym Caryl Florio, which he kept the rest of his life. He wrote in his notes toward an autobiography:

For this I had more than one reason. [It] was evident that I was now committed, beyond recall, to a life of musical activities; second, my father's bitter dislike to such a life was, if anything, more pronounced than ever; the third, some of the rest of the family entertained feelings and ideas similar to his; for example, my aunt, his brother's [Thomas] wife, was as irritated and offended at my musical pursuits as my father. According to her I was "disgracing the family" and doing general social damage to all who had the misfortune of being related to me. So to save the "family name" I abandoned it. I was soon shown that I was much mistaken. I was now "ashamed of my name," "hiding under an alias, like a thief or a swindler," and doing many other shameful things: in short, in her opinion I had made the matter worse instead of better. However, the change of name having been made I stuck to it, and have ever since been known as Caryl Florio . . .¹⁹

Considering that Robjohn/Florio had no formal musical education, at least any which has been documented, his musical career was far-reaching. In addition to his church work and composing, he conducted operas in New York, Havana, and Philadelphia. A pioneer advocate of early music, he organized a Palestrina choir in 1886 in New York, specializing in medieval and renaissance music, rare indeed in the 1880s. He also had two stints in higher education at Baptist Female Institute, Indianapolis, Indiana, and at Wells College in Aurora, New York.

During these years the Vanderbilt family was flourishing in New York City, and the large family had several mansions of noteworthy architecture and prominence. George Vanderbilt (1862-1914), the youngest son of William Henry and grandson of the commodore, had often visited the North Carolina mountains around Asheville with his mother for the fresh mountain air. Vanderbilt, only in his twenties and still single, had found suitable land and prepared to build a mansion to the design of Richard Morris Hunt, who designed many of the other Vanderbilt mansions. This would be a spectacular structure in the style of a French Renaissance château overlooking the mountains. Here he could entertain and run an experimental, partially self-sustaining farm on the vast acres — more than a hundred thousand — he had purchased. Of course a church would be included in the project for him and his family, guests, staff, and workmen at the site. Along with this, a suitable musician had to be hired to oversee the church music but also to arrange musical entertainment for the mansion to be called "Biltmore."

Many members of the Vanderbilt family attended St. Bartholomew's in New York City when in residence in the city. The organist at St. Bartholomew's in New York offered several prospective candidates for Vanderbilt. Many of those interviewed were not particularly interested in relocating to the hinterlands. Much was happening in New York City in the 1890s:

Electric lights were coming into use; the Metropolitan Opera House Co., Ltd., had opened with William Henry Vanderbilt's backing, along with the Museum of Art; the first skyscraper was completed in the spring of 1887 and Carnegie Music Hall organized in the spring of 1889. On December 27, 1892, the cornerstone was laid for the Cathedral of St. John the Divine, which was to be of grand proportion.²⁰

Caryl Florio's qualifications seemed to be appropriate with his background of church music and also his experience with the theater. Furthermore, a composer might find inspiration and a conducive environment amid the tranquil mountains of North Carolina.

George Vanderbilt began negotiations with Florio and others, as he wanted a musician in place for the opening Christmas Eve service of 1895 when the mansion would receive its first guests. Caryl, now in his fifties, was perhaps looking toward the future, and a position with the Vanderbilts would provide security and a pleasant place to live in an area so grandly embellished to him by George Vanderbilt during his interviews. Many of Caryl's family were now gone or moved to other places in the west, so he had little to hold him in the city. After several meetings with Mr. Vanderbilt, Caryl agreed to move to Biltmore, North Carolina, and begin a new life there.

A new Hutchings electric pipe organ, Opus 391 — a two-manual organ and 25 registers — was installed, at Mr. Vanderbilt's behest, in the All Souls Church in Biltmore Village during December of 1895



George S. Hutchings ca. 1896



Ernest M. Skinner

so that it would be ready for the Christmas Eve service when the house would finally open and receive its first guests.

Before Caryl left New York he had been a part of the group of organists who were forming an organization which would promote organ recitals and, in general, improve organ playing by offering examinations and degrees certifying the proficiency of its members. This was to be placed under the certification of New York State so that levels of scholarship would be consistent. Thus, in May of 1896, Caryl Florio traveled back to New York City to sign the original

register of organists who were founding the American Guild of Organists. He surely must have considered this an honor, as would Mr. Vanderbilt, since Caryl was listed as the organist at Biltmore, North Carolina.

Upon his return to Biltmore, Caryl began to have problems with the new organ. He had no confidence in this new electrical way of operating the organ which was developed at the Hutchings factory by the young organbuilder and inventor, Ernest Skinner — then only in his twenties — whom Hutchings had hired around 1890 and who had developed the new electric action.

George Vanderbilt had incorporated the latest improvements in his new mansion, such as central heat, refrigeration, electricity and instant running water and, of course, wanted the same innovations for All Souls Church. The Hutchings Company had placed a large new electric organ in St. Bartholomew's, New York City, the Vanderbilts' church. It is probable George Hutchings resisted placing this type of innovative instrument so far away in North Carolina, but Mr. Vanderbilt would have nothing but the electric pipe organ. Forward-looking Mr. Vanderbilt agreed with Mr. Skinner that electricity was the wave of the future.

A service of dedication was planned for November of 1896 for All Souls Parish, and Caryl had been diligently preparing the Boy Choir he formed (paying 5 cents per week per boy) and the rest of the service music. The organ of late seemed to be reacting very slowly, and in September he went to practice and found it would not play at all. He suspected the damp condition in the building, with the plaster and mortar in the brick slowly curing, had something to do with it. Mr. Hutchings was contacted and Ernest Skinner was immediately put on the train to Biltmore. Upon arriving, Mr. Skinner found the batteries were completely dry, causing the failure, and once re-filled, the organ worked but still had dead notes. Further inspection revealed that warped junction strips from the dampness had broken wires and the warping also caused actions to work improperly. Mr. Skinner requested someone in the area who could be trained to make repairs on the organ, and Mr. Vanderbilt sent down his electrician from the estate, Charles Waddell. After Mr. Skinner returned to Boston and explained what was going on, Mr. Hutchings wrote Hunt, Mr. Vanderbilt's architect, that it would take three or more years for all the mortar and plaster to dry thoroughly in the building. The organ worked for the ceremony but, as time went on, it proved to be constant trouble. Mr. Waddell became quite adept at fixing problems with the organ as they arose; however, when there were sudden changes in the weather, the organ grew almost useless and it became a chore to make repairs constantly before a choir rehearsal or service. At one point, in 1897, Caryl wrote Mr. McNamee (one of Mr. Vanderbilt's most trusted overseers and employees) that

1895 Hutchings Organ Company, Opus 391

All Souls Episcopal Church, Asheville, North Carolina

Manuals: 61 notes

Pedals: 27 notes

Great Organ

8' Open Diapason	metal, 61 pipes
8' Dolcissimo	metal, 61 pipes
8' Melodia (Stopped Bass)	wood, 61 pipes
4' Octave	metal, 61 pipes
4' Flute d'Amour	wood and metal, 61 pipes
2 2/3' Octave Quinte	metal, 61 pipes
2' Super Octave	metal, 61 pipes
8' Trumpet	metal, 61 pipes

Swell Organ

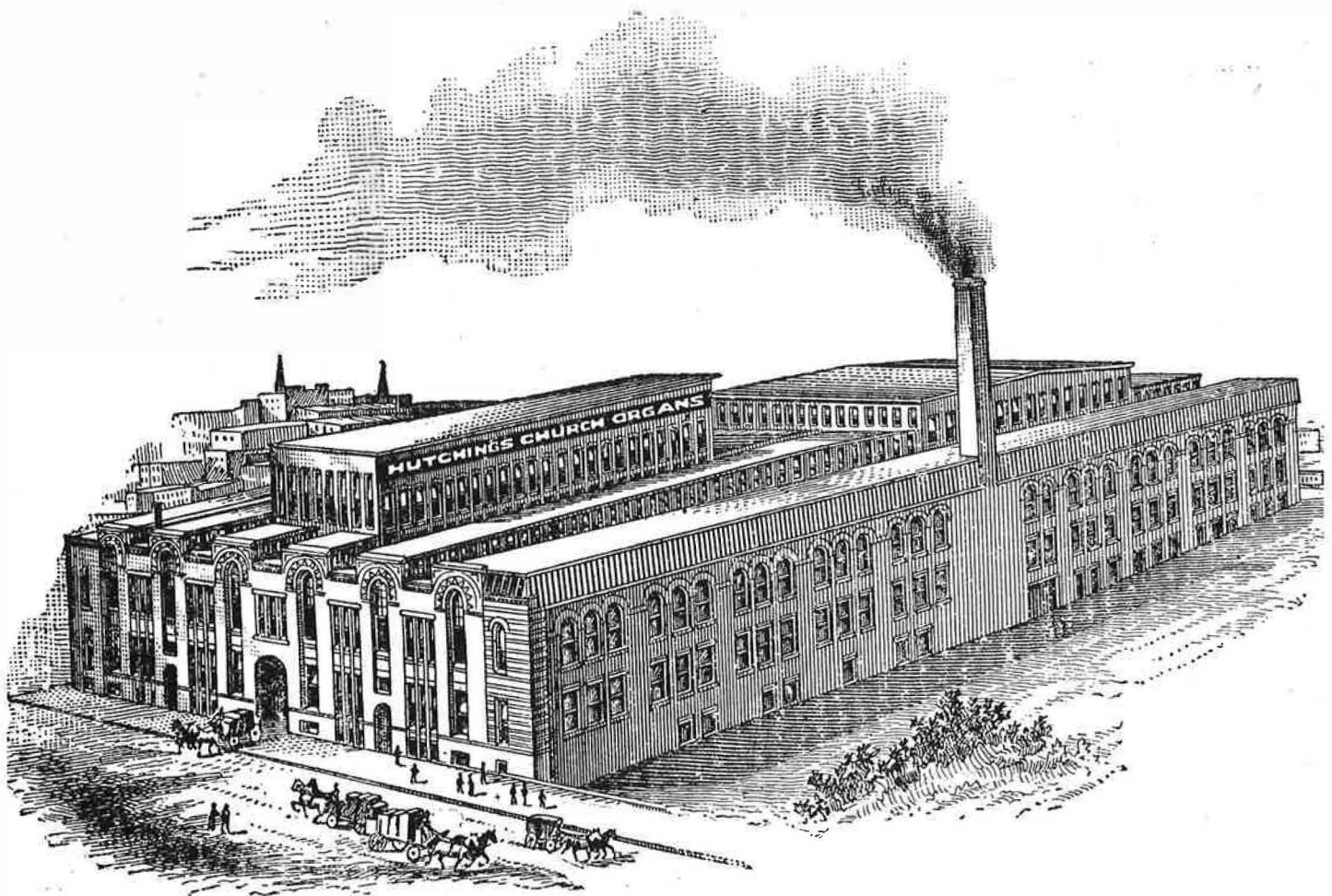
16' Bourdon Treble	
Bourdon Bass	wood, 61 pipes
8' Violin Diapason	wood and metal, 61 pipes
8' Salicional	metal, 61 pipes
8' Aeoline	metal, 61 pipes
8' Stopped Diapason	wood, 61 pipes
4' Flute Harmonique	metal, 61 pipes
4' Violina	metal, 61 pipes
II rks. Dolce Cornet	metal, 122 pipes
8' Oboe	
Bassoon	metal, 61 pipes

Pedal Organ

16' Bourdon	wood, 27 pipes
8' Violoncello	metal, 27 pipes

Mechanical Registers (Electric)

Swell to Great, Coupler
Great to Pedal, Coupler
Swell to Pedal, Coupler
Blower's Signal
Wind Indicator
Cost: \$4,950



**OUR NEW LOCATION:
THE LARGEST AND BEST-EQUIPPED CHURCH-ORGAN FACTORY
IN AMERICA.**

... if Mr. Vanderbilt still intends to have an Electric Organ in his house, it is evident that there will have to be someone here or near here to keep the two organs in usable condition.²¹

A suggestion was made to bring someone from the Hutchings factory to live in Biltmore and who could also sing in the choir. Caryl responded,

To get all our people together on the chanting and other details of the service has been a long and hard labor, and every new comer is for a while a disturbing element.²²

Thus, Caryl would not turn away any of his choir members who were part of the team which he had carefully trained.

As the years from 1898 to 1900 passed, the problems with the organ grew gradually worse. Finally, in March of 1901, Mr. Waddell wrote a letter to the Hutchings-Votey Organ Company. He had now become quite adept at getting the organ to operate for church services and choir rehearsals. In this letter, he describes one episode for the factory and, as an electrician who originally knew nothing about the organ, had become able to describe trouble quite well in organ terminology. He writes,

... it suddenly turned cold ... and blew a gail [sic] for the whole week. I went to the church Saturday afternoon to test the organ and see if everything was working. I found the wind chests leaking badly, the combination pedals either would not go on or else would not come off when on, the odd numbers (1, 3, 5 etc.) on the pedal cello would not respond although the magnets were working, the pedal Bourbon [sic] on several notes was syphering [sic] badly, the Diapason on the swell would not shut off when on, #15 Swell manual was syphering; the swell shutters would only partially respond to the movement of the pedal, and the air valves in the shutter mechanism were leaking to such an extent, the motor [blower] could hardly keep up the supply of air.

All these I had to attempt to remedy before the choir rehearsal at eight o'clock. I did get the greater part fixed, but the pedal cello

is still out, as there seems to be something the matter with a valve somewhere cutting off [f] the air pressure. . . .

Is it your hope that the re-building of the organ would prevent such another occurrence?²³

By this time Caryl Florio was becoming exasperated and probably depressed over the continuing situation. No organ had appeared for the mansion dining room as Mr. Skinner had not developed a player mechanism to operate it and, with the constant trouble at the church, Mr. Vanderbilt did nothing.²⁴ (Soon several companies would build player mechanisms which would become very fashionable toys for the wealthy.)

Whether Caryl began to tire of the bucolic mountain scene and longed for a more cosmopolitan environment, he decided to return to New York City, where he had previously prospered. After some serious reflection, he resigned his job at All Souls Church and returned to New York in 1901. He was now almost sixty years old and found that the City had changed. He probably found it a more difficult place to live.

Mr. F. F. Harlan had replaced Florio at All Souls, but the organ problem continued. Finally, in 1903, the organ was rebuilt and worked much more reliably. Ironically, Florio returned to Asheville that year to live out the remaining seventeen years of his life. He worked in Asheville as an organist and choirmaster, though not at All Souls, but his composing days were over. His family was now gone or dispersed, and those remaining had no appreciation for this lone family member who had changed his name and lived far off in the mountains.

George Vanderbilt's life was cut short by his early death in 1914. He had defrayed all the expenses of the church until his death. Indeed, Vanderbilt had exhausted much of his inheritance and income on building and furnishing "Biltmore," the largest of the



many Vanderbilt family dwellings and, with 250 rooms, the largest residence in the United States.

Caryl was perhaps alone and abandoned as the years went on. At the age of 77, he died in comparative poverty and obscurity in a sanitarium at Morganton, North Carolina, on November 21, 1920²⁵ and was buried in the Riverside Cemetery in Asheville, beside the always flowing river, the French Broad, which runs through that city.

All records at All Souls except those of recent times have been lost. The Hutchings was apparently put on slider-chests with pull-down actions around 1915 by an unknown builder. After a series of useless reworkings and stop-gap measures, a new Casavant replaced the Hutchings, making use of some of the Hutchings pipes. This organ was recently refurbished by Casavant. The church is now known as the Cathedral Church of All Souls, serving the Diocese of Western North Carolina.

Material was gratefully received from the archives of the Biltmore Estate.



Notes

1. Stephen L. Pinel has cleared the confusion about the year of immigration in "Thomas and William Robjohn: A Study of Innovative Organ Building," *Journal of the American Musical Instrument Society*, 19 (1993), p. 79. The article is the most complete study to date of the careers of the Robjohn brothers.

2. John Ogasapian, *English Cathedral Music in New York: Edward Hodges of Trinity Church* (Richmond, Va.: Organ Historical Society), p. 112 ff.

3. Quoted in Pinel, p. 65.

4. Caryl Florio, Diary entry, August 1, 1912. Quoted in Rollin Smith, *The Aeolian Pipe Organ and Its Music*, Chap. 7.

5. See *The Tracker*, 28:3:17P; also, Pinel, p. 66.

6. See Pinel's article for a detailed examination at the Robjohns' organbuilding efforts.

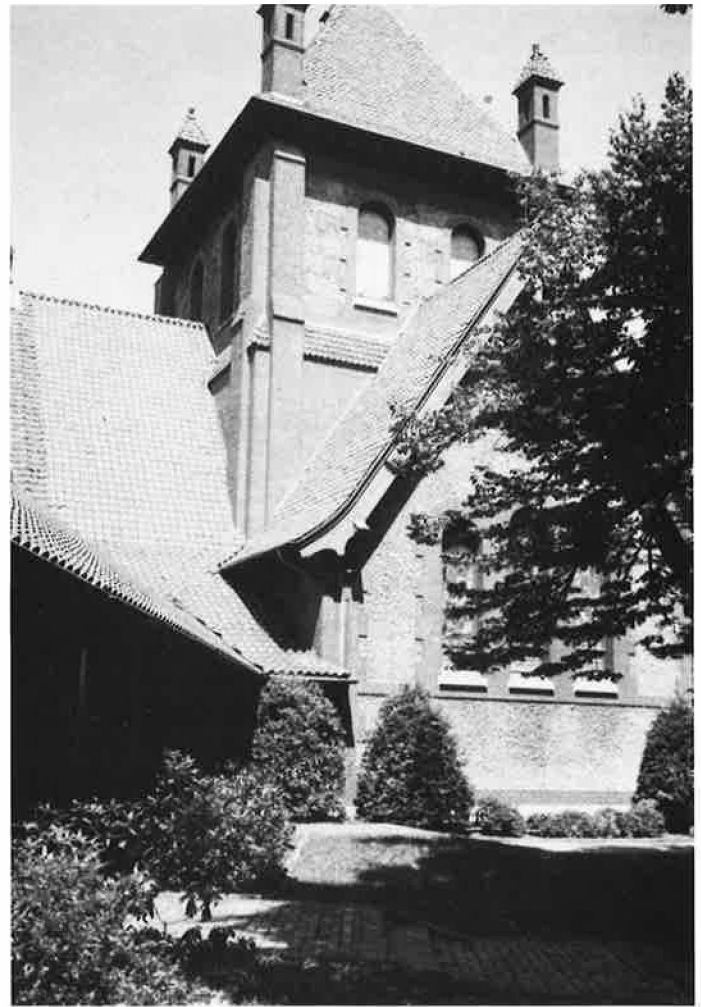
7. Pinel, pp. 77-80.

8. Pinel, p. 65.

9. Ogasapian, p. 201.

10. A. H. Messiter, *A History of the Choir and Music of Trinity Church, New York* (New York: Gorham, 1906). See also Ogasapian, pp. 199-201.

11. Rollin Smith, Chap. 7.



All Souls, Asheville

12. Caryl Florio, Autobiography (unpub.), p. 15. Quoted in Pinel, p. 82.

13. Pinel, p. 85.

14. Rollin Smith, Chap. 7.

15. Mordden, *Better Foot Forward* (Viking Press, 1976), p. 14.

16. Florio, Autobiography.

17. Rollin Smith, Chap. 7.

18. Richard Jackson, *Democratic Souvenirs: An Anthology of 19th-Century American Music* (New York: C. F. Peters, 1988).

19. Quoted in Rollin Smith, Chap. 7, Note 9.

20. E. R. Ellis, *The Epic of New York City*, (PLACE : Coward McCann, 1966), p. .

21. Caryl Florio, letter to Mr. McNamee (March 19, 1897). See Appendix I.

22. Florio letter.

23. Charles E. Waddell, letter to Hutchings-Votey Organ Co. (March 21, 1901). See Appendix II.

24. After a hundred years, plans are finally in place to install an organ, E. M. Skinner Opus 248 with player mechanism, behind the facade that was provided during original construction.

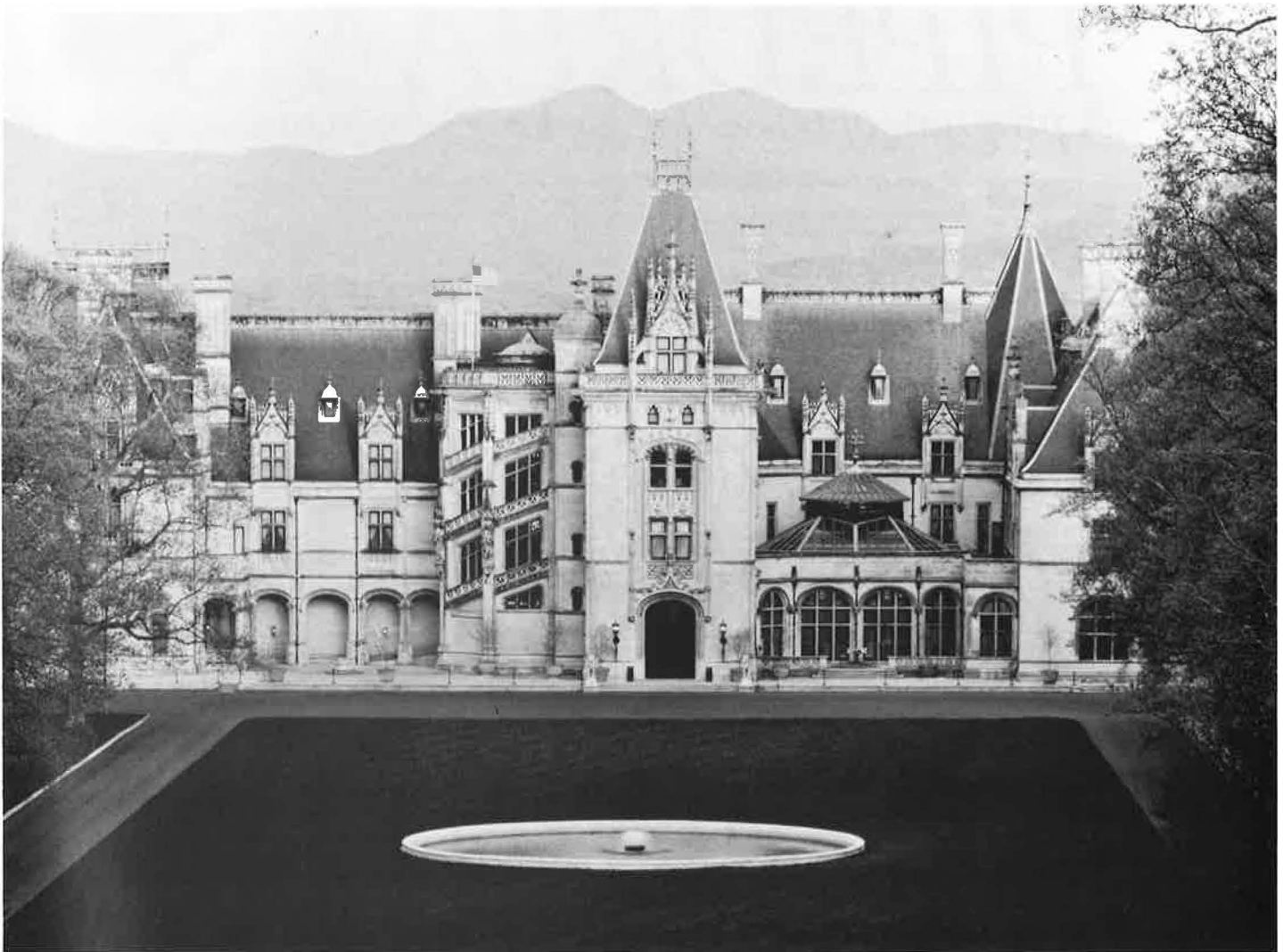
25. "Caryl Florio, Musician-Composer," (obituary), *New York Times* (November 22, 1920), 15.

Appendix I

P. O. Box 169
Asheville, NC
March 10th 1897

Dear Mr. McNamee,

If Mr. Vanderbilt still intends to have an Electric Organ in his house, it is evident that there will have to be some one here, or near here, to keep the two organs in usable condition. The organ in the church, for example, is again playing tricks; in fact it began playing them two weeks after Mr. [George H.] Ryder had gone



Biltmore, Asheville, North Carolina

away. I did hope that when Mr. Vanderbilt saw for himself how thoroughly unreliable an electric organ was, he would re-consider his determination; for an organ placed as his will be there is nothing better than the old "tracker" organ with pneumatic action.

If Mr. [George H.] Ryder can secure such an amount of work as will warrant him in coming to this part of the world it would of course be a great convenience to have him within reach; unfortunately he is a tenor, so I can offer him nothing in the choir without turning away some of those I have now; and that I am unwilling to do. To get all our people together on the chanting and other details of the service has been a long and hard labor, and every new comer is for a while a disturbing element. If he were but a bass, the case would be different.

I enclose the Hough & Dunham bill, endorsed.

Yours sincerely,
Caryl Florio

P. S. I also return Mr. Ryder's letter.
C.F.

Appendix II

ELECTRICAL DEPARTMENT
Biltmore Estate
CHAS. E. WADDELL, Electrician
BILTMORE, N.C.
March 21, 1901.

The Hutchings-Votey Organ Co.
Boston, Mass.
Gentlemen;

Mr. McNamee showed me the last letter received from you in regard to the organ and his reply, and in discussing the subject I remarked that the hopeless aspect to my mind was the affect the

violent and sudden changes of temperature of our climate had on the organ.

He requests me to write you the particulars of the case I had in mind; some two or three weeks ago we had had fair warm weather, then it suddenly turned cold, the wind whipping around to the north and blew a gail for the whole week, I went to the church Saturday afternoon to test the organ and see if everything was working, and I found the wind chests leaking badly, the combination pedals either would not go on or else would not come off when on, the odd numbers (1, 3, 5 etc.) on the pedal cello would not respond although the magnets were working, the pedal Bourbon on several notes was syphering badly, the Diapason on the swell would not shut off when on, #15 Swell manual was syphering, the swell shutters would only partially respond to the movement of the pedal, and the air valves in the shutter mechanism were leaking to such an extent the motor could hardly keep up the supply of air.

All these I had to attempt to remedy before the choir rehearsal at eight o'clock. I did get the greater part fixed, but the pedal cello is still out, as there seems to be something the matter with a valve somewhere cutting off the air pressure.

Since that time we have had rather warm damp weather and have had less trouble.

Is it your hope that the re-building of the organ would prevent such another occurrence?

I sincerely hope we will be able to get it fixed permanently, and satisfactorily.

Very truly yours,
[Chas. Waddell]

PIPEDREAMS

A program of music for the king of instruments

Program No. 9709 3/3/97

Sebastian and Sons... a select survey of the work of diligent offspring laboring nightly in the shadow of their immortal father, a Bach family album.

J. S. BACH: Toccata in C, S. 564 — Harald Vogel (1991 Ahrend/San Simpliciano Basilica, Milan) Deutsche Harmonia Mundi CD-1024

W. F. BACH: 2 Fugues for Keyboard, F. 31 (No. 1 in C; No. 4 in d) — Leo van Doeselaar (1828 Lohman/Reformed Church, Farmsum, The Netherlands) Etcetera CD-2003-1 (Qualiton Imports [QI]; 718-937-8515)

W. F. BACH: Fugue in B-flat, F. 34 — Leo van Doeselaar (1727 Müller/Jacobin Church, Leeuwarden) Etcetera CD-2003-2 (QI)

C. P. E. BACH: Sonata in F, Wq. 70, No. 3 — Roger Sherman (1982 Brombaugh/Christ Church, Tacoma, WA) Loft CD-1001 (1005 Belmont Place East, Seattle, WA 98102)

J. C. BACH: Concerto No. 5 in E-flat — London Bach Consort; Stephen Farr (Kenneth Tickell trunk organ) Meridian CD-84295 (Organ Historical Society, 804-353-9226)

J. C. F. BACH: Cello Sonata in A — Anner Bylsma, vcl; Bob van Asperen (1985 Rama & Raadgever trunk organ) Sony Classical CD-45945 (Public Radio Music Source [PRMS]; 800-756-8742)

W. F. BACH: 3 Chorale-preludes, P. 38 (No. 2, *Christe, der du bist*; No. 6, *Wir Christenleut*; No. 5, *Wir danken dir*; Fugue in g, F. 37 — Wolfgang Baumgatz (1797 Holzhey/Neresheim Cloister) Christophorus CD-77109 (QI)

J. S. BACH: Adagio & Fugue in C, S. 564 — Harald Vogel (1991 Ahrend/San Simpliciano Basilica, Milan) Deutsche Harmonia Mundi CD-1024

Program No. 9710 3/10/97

Fiddling With Bach... whether with arrangements, transcriptions, technological enhancements or interpretive diversity, we seem incapable of keeping our hands off.

BACH (trans. Dupré): Sinfonia to Cantata No. 29 (*Wir danken dir*) — Michael Murray (1949 Aeolian-Skinner/Boston Symphony Hall) Telarc CD-80104 (PRMS)

BACH (trans. Rachmaninoff): Suite from Violin Partita in E, S. 106 — Keith John (1972 Grant, Degens & Bradbeer/St. Mary's, Woodford) Priory CD-002

BACH (arr. Cavasanti): Trio Sonata in e, S. 526 — Lorenzo Cavasanti, f; Sergio Ciomei (Pinchi chamber organ) Nuora Era CD-7234 (Koch International [KI]; 516-484-1000)

BACH: Prelude & Fugue in D, S. 532 — Kevin Bowyer (1912 Harrison/St. Mary-Redcliffe, Bristol) Priory CD-267

BACH (trans. Fox): Air on the G String, fr Orchestral Suite in D — Virgil Fox (Aeolian-Skinner/Riverside Church, NYC) RCA CD-61251 (OHS)

BACH (arr. Thiry): Preludes & Fugues in C/c, s. 846/7, fr *Well-tempered Clavier Book I* — Louis Thiry (1970 Koenig/Reformed Church, Auteuil) Arion CD-448306

BACH: Partita on *Christ, der du bist der helle Tag*, S. 766 — Wolfgang Rübsam (1992 Taylor & Boody/Christ Church Cathedral, Indianapolis) Naxos CD-8.553134 (OHS)

BACH (trans. Reger): Chromatic Fantasy & Fugue in d, S. 903 — Nicolas Kynaston (1782 Stumm/Amorbach Abbey) IMP Masters CD-90 (Allegro Imports)

Program No. 9711 3/17/97

Lachrimae, Music for Passiontide... sorrowful and reassuring meditations for a time of stress and uncertainty.

BACH: Chorale-prelude, *An Wasserflüssen Babylon*, S. 661 — Bernard Foccroulle (1714 Silbermann/Freiburg Cathedral) Ricercare CD-113101/2

SCHUMAN: When Jesus wept — Barbara Harbach (1983 Fisk/Downtown United Presbyterian Church, Rochester, NY) Gasparo CD-258 (OHS)

PACHELBEL: 2 Passiontide Chorale-preludes (*O Mensch bewein; O Lamm Gottes unschuldig*) — Robert Brealet, t; Marilyn Mason (1985 Fisk/University of Michigan, Ann Arbor) Musical Heritage Society CD-512823 (MHS; 1710 Highway 35, Ocean, NJ 07712)

LANGLAIS: Aus tiefer Not — Pascal Vigneron, tpt; Jean-Paul Imbert (1989 van den Heuvel

/Church of St. Eustache, Paris) BNL CD-112845 (OHS)

PERSICHIETTI: Hymn & Hymn-prelude, Drop, drop, slow tears. GRAHAM: Anthem, Drop, drop, slow tears — Madrigalia Ensemble/Roger Wilhelm, cond; Peter DuBois (Austin/Asbury 1st United Methodist Church, Rochester, NY) Madrigalia CD-1001 (OHS)

TRADITIONAL (arr. Ferguson): Ah, holy Jesus — St. Olaf College Choirs/Anton Armstrong, cond; John Ferguson (1963 Casavant/Central Lutheran Church, Minneapolis) Association of Lutheran Church Musicians CD-001 (ALCM; 612-927-8849)

SANDSTROM: *Lacrimae, lacrimae* — Christian Lindberg, tb; Gunnar Idenstam (Marcussen/Oscar's Church, Stockholm) Bis CD-488 (PRMS)

LISZT: Variations on *Weinen, Klagen, Sorgen, Zagen* — Jane Parker-Smith (1989 Klais/Ingolstadt Cathedral) Collins Classics CD-12492 (AI)

Program No. 9712 3/24/97

An Easter Alleluia... four centuries of music for a festival of rebirth and renewal, the triumph of life over death.

GORDON SLATER: An Easter Alleluia — Francis Jackson (1911 Forster & Andrews/Hull City Hall) Amphion CD-124 (AI)

PEDRO DE ARAUJO: Batalha on the 6th Tone — Joaquim Simoes da Hora (1723 Gomes/Coimbra University, Portugal) Movieplay Classics CD-11036 (OHS)

DANDRIEU: Gloria, from Mass for Easter Sunday — Gregorian Choir of Paris; Jean-Patrice Brosse (Cathedral of St. Bertrand-de-Comminges) Pierre Verany CD-794034 (OHS)

RICHARD SHEPARD: Anthem, Ye choirs of new Jerusalem — Llandaff Cathedral Choir/Michael Smith, cond; Michael Hoeg (Llandaff Cathedral) Priory CD-510 (OHS)

DANDRIEU: Variations on *O Filii ei Filiae* — James Barrett (1994 Allen, Lauck & Gorman/Cathedral of Our Lady of Lourdes, Spokane, WA) AGOS CD-5001 (AGO Spokane, 4419 N. Hawthorne St., Spokane, WA 99205)

ALEC WYTON: This joyful Easter tide, ROBERT POWELL: That Easter Day — Marilyn Keiser (1994 Goulding & Wood/Christ Church Cathedral, New Orleans) Pro Organo CD-7067 (OHS)

FLOR PEETERS: Chorale-fantasy, Christ the Lord has Risen — Galliard Brass Ensemble; Marilyn Mason (Aeolian-Skinner/Hill Auditorium, University of Michigan, Ann Arbor) Musical Heritage Society CD-513534 (MHS)

BACH: Chorale-prelude, *Heut triumphieret Gottes Salm*, S. 630 (fr *Orgelbüchlein*) — Christopher Herrick (1992 Metzler/Rheinfelden Stadtkirche, Switzerland) Hyperion CD-66756

PEETERS: Hymn-prelude *O Filii ei Filiae* — Andrew Linn (1988 Jones/Emmanuel College, Cambridge, England) OXRecs CD-58 (OHS)

PIERRE COCHEREAU: 4 Improvisations for Easter (*Hact Dies; Victimae Paschali; Alleluia de Paques; O Filii ei Filiae*) — Pierre Cochereau (Cavaillé-Coll/Notre Dame Cathedral, Paris) Solstice CD-94/6 (OHS)

Program No. 9713 3/31/97

A Blessing of Brahms... both early and late in life, the special power of organ music spoke profoundly through the art of Johannes Brahms (1833-1897). This centenary tribute includes it all. In his teens, while studying with Robert and Clara Schumann, Brahms thought of becoming a professional organist, but gave up the notion as being fiscally impractical. His four early works show that he well understood the instrument's potential. His very last compositions, the Chorale-preludes, were dedicated to the memory of his lifelong friend, Clara Schumann. This program provides a sampler overview of available Brahms recordings, almost all of which encompasses his complete works.

BRAHMS: Prelude & Fugue in a, WoO 9 — Robert Parkins (1978 Flentrop/Duke University, Durham, NC) Naxos CD-8.550824 (OHS)

BRAHMS: Fugue in a-flat, WoO 8 — Carole Terry (1965 Flentrop/St. Mark's Cathedral, Seattle) MHS CD-512523 (MHS; 1710 Highway 35, Ocean, NJ 07712)

BRAHMS: Chorale-prelude & Fugue, *O Traurigkeit, o Herzeleid*, WoO 7 — Jean-Charles Ablitzer (1971 Schwenkedel/St. Christopher's Cathedral, Belfort) Harmonic CD-9035 (AI)

BRAHMS: Prelude & Fugue in g, WoO 10 — Peter Sykes (1990 Nordlie/1st United Methodist Church, Sioux Falls, SD) Titanic CD-181 (OHS)

BRAHMS: Chorale-prelude, *Mein Jesu, der du mich*, Op. 122, no. 1 — Christoph Albrecht (1721 Wagner/St. Mary's Church, Berlin) Ars Vivendi CD-2100222

BRAHMS: Chorale-prelude, *Herzliebster Jesu*, Op. 122, no. 2 — Jacques van Oortmerssen (1906 Setterquist/Kristine Church, Falun, Sweden) Bis CD-479 (OHS)

BRAHMS: Chorale-prelude, *O Welt, ich muss dich lassen*, Op. 122, no. 3 — Georges Athanasias (1989 Jan/Waldsassen Basilica) Tudor CD-790 (OLF)

BRAHMS: Chorale-prelude, *Herzlich tut mich erfreuen*, Op. 122, no. 4 — Rudolf Innig 1907 Klais/St. Dionysius in Rheine) Dabringhaus & Grimm CD-3137 (OHS)

BRAHMS: Chorale-prelude, *Schmücke dich, o liebe Seele*, Op. 122, no. 5 — Jonathan Dimmock (1989 Probenius/St. Stephen's Episcopal Church, Belvedere, CA) Arkay CD-6113 (AI)

BRAHMS: Chorale-prelude, *O wie selig seid ihr doch, ihr Frommen*, Op. 122, no. 6 — Hermann Schaffer (1911 Steinmeyer/Christuskirche, Mannheim) Motette CD-10711 (OHS)

BRAHMS: Chorale-prelude, *O Gott, du frommer Gott*, Op. 122, no. 7 — Jean-Charles Ablitzer (1971 Schwenkedel/St. Christopher's Cathedral, Belfort) Harmonic CD-9035 (AI)

BRAHMS: Chorale-prelude, *Es ist ein Ros entsprungen*, Op. 122, no. 8 — Richard Wegner (1951 Möller/Immanuel Lutheran Church, Baltimore) Immanuel CD-1010 (410-435-6861)

BRAHMS: Chorale-prelude, *Herzlich tut mich verlangen* (2 settings), Op. 122, no. 9/10 — Kevin Bowyer (1965 Marcussen/Odense Cathedral, Denmark) Nimbus CD-5262

BRAHMS: Chorale-prelude, *O Welt, ich muss dich lassen*, Op. 122, no. 11 — Carole Terry (1965 Flentrop/St. Mark's Cathedral, Seattle) MHS CD-512523 (MHS; 1710 Highway 35, Ocean, NJ 07712)

Program No. 9714 4/7/97

Out of the Woodson... performances by and conversations with American organist Susan Carol Woodson, a Memphis native who lives in Belgium.

JOHN WEAVER: Toccata in G DIETRICH BUXTEHUDE and JOHANN HANFF: Chorale-preludes on *Ein feste Burg* ANTON KERCKHOVEN: Fugue in C

MAX REGER: Fantasy in d, Op. 135 FLOR PEETERS: Trumpet Tune, Op. 116, no. 6 PEETERS: Concert Piece, Op. 52a

PEETERS: Choral Variations on *Herr Jesus hat ein Görtchen* BENJAMIN CARR: Flute Voluntary in A JEAN ALAIN: Aria

REGER: Fugue ind, Op. 135b Ms. Woodson is heard in concert (Weaver, Carr, Alain, Peeters Op. 52a) at the University of St. Thomas St. Paul, MN (1986 Kney, r. 10/31/94).

Other performances are available on compact disc, available from the Organ Literature Foundation (617-848-1388): Barcarolle CD-248.002 - Reger (1984 Kleuker/l'Eglise du Chant d'Oiseau, Brussels); Mitra CD-16261 - Buxtehude, Hanff, Kerckhoven (1972 König/Steinfeld Basilica); Mitra CD-16279 - Peeters Op. 116 & Variations (1990 Klais/Hallgrimskirke, Reykjavik, Iceland)

Program No. 9715 4/14/97

Back in Baltimore... for concert performances on new, historic and unusual instruments.

MENDELSSOHN: Sonata No. 3 in A, Op. 65. ARNAT: Fanfare. KODALY: 4 Epigrams. TRADITIONAL: Hymn, Stand up and bless the Lord — Lawrence Bowie (1953 Aeolian-Skinner/t. 7/7/91 at St. Michael and All Angels Episcopal Church, Baltimore) OHS-91 (Organ Historical Society [OHS]; 804-353-9226)

CROSS: Rhapsody Rag. SOKOL: Variations on Yankee Doodle — 1899 Welte Pneumatic Orchestrations (Durward R. Center Music Room) DRC CD-1001 (OHS)

PAINE: Concert Variations on the Austrian Hymn — Thomas Spacht (1884 Roosevelt/r. 7/9/91 at Assumption Basilica, Baltimore) OHS-91 (OHS)

STANLEY: Trumpet Voluntary. GRANDJANY: Aria in Classic Style for Organ and Harp — Wallace Ford, h; Henry Lowe, o. LOCKLAIR: The peace may be exchanged, fr Rubrics.

PEETERS: Cadenza e Finale, fr Concerto for Piano and Organ — Leon Wanenchak, p; Randall Mullin, o. BACH: Fugue in Eb, S. 552 — Margaret Budd, o (1995 Holtkamp/r. 9/16/95 at Brown Memorial Woodbrook Presbyterian Church) MPR tape

Program No. 9716 4/21/97

Going On Record... a wide-ranging sampler of recent organ music releases on compact disc.

PURVIS: Processional (Lyra Davidica) — Leander Chapin Claflin (1985 Petty-Madden/Trinity Cathedral, Trenton, NJ) DTR CD-9605 (OHS)

FRESCOBALDI: Kyrie, fr Messa della Madonna — Canticum Vocal Ensemble; Lorenzo Ghielmi (1558 Ategnati/San Maurizio Church, Milan) DHM CD-77345 (Public Radio Music Source; 800-756-8742)

GOSS: Hymn, Praise, my soul, the King of Heaven — English Brass; Choir of St. Paul's Cathedral/John Scott, cond; Christopher Dearmley (Mander organ) Hyperion CD-88036 (OHS)

WIDOR: Variations (1st movement), fr Organ Symphony No. 5, Op. 42 — Herman van Vliet (1890 Cavaillé-Coll/Church of St. Ouen, Rouen) Festivo 2CD-145/6 (OHS)

ELLINGTON-WARREN: Theatre Organ Medley — Robert Wolfe (Wurlitzer/Thursford Collection, Norfolk, England) Laserlight CD-12613 (OHS)

BEN-HAIM: Prelude (1966). WEINBERGER: Deborah, fr 5 Preludes — Elisabeth Roloff (1971 Schuke/Redeemer Lutheran, Jerusalem; 1982 Oberlinger/Dormition Abbey, Jerusalem) MD&G CD-319-0538 (OHS)

LANGLAIS: Canzona, fr Suite Folklorique — Rosalind Mohnsen (1889 Van Dinter/St. Francis RCC, Louisville, KY) OHS OHS-93 (OHS)

ANONYMOUS: 3 Pieces — Calvert Johnson (1991 Collon/John Carroll University, Cleveland) Calcante CD-008 (OHS)

MENDELSSOHN (trans. Bossert): Prelude & Fugue in f, Op. 35, no. 5 — Christopher Bossert (1845 Schönach/St. Peter & Paul Church, Kastelruth) Intercoed CD-885.913 (OHS)

TUNDER: Praeludium in g — Christoph Lehmann (1624 Scherer/St. Stephanskirche, Tangermünde) Psallite CD-60051 (OHS)

DUPRE: Prelude & Fugue in g, Op. 7, no. 3 — David Goode (1934 Harrison/King's College Chapel, Cambridge) OXRecs Digital CD-60 (OHS)

SPETH: Magnificat Quinti Toni — Choral Schola of Schlögl; Rupert Gottfried Frieberger (1708 Egedacher/Premonsstratensian Abbey Church, Salzburg) MD&G CD-600.0727

DeJONG: Toccata — Ronald de Jong (1838 Lohman/Reformed Old Church, Zoetermeer, Holland) Festivo CD-1005 (OHS)

Program No. 9717 4/28/97

Jean Guillou at Large... revelatory attitudes and probing interpretations set this notable French virtuoso apart from the norm.

BACH: Prelude & Fugue in a, S. 543 (1969 Kleuker/Notre-Dame des Neiges, Alpe d'Huez) Dorian CD-90111 (OHS)

BACH: Chorale-preludes (*Christum wir sollen loben schon*, S. 611; *Wer nur den lieben Gott*, S. 691/690; *Allein Gott*, S. 711); Prelude in a, S. 569 (1988 Kleuker-Steinmeyer/Zürich Tonhalle) Dorian CD-90149/50/51 (PRMS)

JONGEN: Scherzo, fr Symphonie Concertante, Op. 81 — Dallas Sym Orch/Eduardo Mata, cond; Jean Guillou, o (1993 Fisk/Meyerson Symphony Center, Dallas, TX) Dorian CD-90200 (OHS)

HAYDN: Flute Clock Piece in G. SEIXAS: Toccata in g (1969 Kleuker/Alpe d'Huez) Dorian CD-90112 (PRMS)

GUILLOU: The Fires of Silence, fr Hyperion (1989 van den Heuvel/Church of St. Eustache, Paris) Dorian CD-90134 (OHS)

GUILLOU: Improvisation on Themes of Wagner (1986 Kney/University of St. Thomas, St. Paul, MN; recorded in concert 7/18/94)

PROKOFIEV: March, fr Love for Three Oranges (1969 Kleuker/Alpe d'Huez) Dorian CD-90112 (OHS)

MUSSORGSKY (trans. Guillou): *Tuileries*, Baba Yaga, and The Great Gate at Kiev, fr Pictures at an Exhibition (1988 Kleuker-Steinmeyer/Zürich Tonhalle) Dorian CD-90117 (PRMS)