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Central New York
1976
Chicago Midwest
1980
Eastern Iowa
1982
Florida
1998

City, 1969
Greater St. Louis, 1975

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The Worcester Kimball

I was born in Worcester and in my student years, back in the early 60s, I was among those who first raised the alarum about Mechanics Hall and its great Hook organ. The eventual happy outcome notwithstanding, I remember all-too-well the initial indifference among the powers-that-were and how close a call both hall and instrument had before the community as a whole came to see the architectural and musical treasure that stood, so long neglected, in its midst.

At that time the Worcester Memorial Auditorium in Lincoln Square, not far north of Mechanics Hall, was the center of the city’s concert life. A marvelous Art Deco building, inside and out, it was (and remains outwardly) arguably the premiere jewel in a half-mile necklace of fine architecture, including the Worcester Art Museum and a handful of significant churches. Attendees at the 1983 OHS and AGO regional conventions will remember Earl Miller’s recital on its 1933 IV/122 W.W. Kimball, that company’s masterpiece, recognized as such with an OHS citation.

The Auditorium was the site of the Worcester Music Festival. Although The Diapason articles at the time of its installation made much of its connection to the Festival, in fact the organ was rarely used in that series of concerts. I do recall a performance of the Saint-Saëns Third Symphony. And after Virgil Fox gave solo recitals at the Auditorium in two consecutive years under the sponsorship of the local AGO chapter, E. Power Biggs was soloist for one of the concerts of the Worcester Music Festival, the first time an organist was so featured. He played a Handel concerto, which I can recall struck me, even then as a teen-ager, as a bizarre choice, given the forces on the stage: the hundred-plus-rank Kimball and the hundred-plus-piece Detroit Symphony Orchestra.

I wondered then — and I wonder now — why Biggs didn’t suggest the Poulenc Concerto, or the Hindemith (both of which he recorded around that time for Columbia). Maybe he did. The Worcester Festival program committee was very conservative. Gershwin and Rachmaninoff passed muster, but not Stravinsky. So maybe one criterion for inclusion — as with the Dictionary of American Biography — was that a composer be dead; and at the time both Hindemith and Poulenc were in the company of the quick. In any event, the next year, Virgil Fox was soloist in an arrangement for organ and orchestra of the Allegro from Widor’s Sixth Symphony and the Jongen Sinfonia Concertante.

Once Mechanics Hall had been restored, the Festival and other concert activity moved there; and by the 1980s, their fortunes reversed, it was the Auditorium’s turn to fall into a state of genteel dilapidation. And now history repeats itself for a Worcester concert hall, this second time, however (to rephrase Marx) as tragedy, albeit not as tragic as events might easily have been. The shell of the Auditorium will remain, but its imposing Art Deco interior is to be converted into an annex for the Worcester County Court House. This time the City Elders have been wiser and more prudent regarding the organ. The instrument (at this writing) is to be taken down and stored, possibly — like instruments in Cincinnati and San Francisco — to be reerected in the old Union Station, which is now being restored. The main waiting room — presumably where the organ would speak — has the acoustics of a medieval cathedral, and assuming that nothing is done to change them in the process of restoration, the results may well be electrifying to say the least. Nevertheless, there is cause for regret that a landmark instrument will have been separated from the site for which it was designed and built. In the end, probably the most that can be said
Memorial Auditorium, Worcester, Massachusetts, will become an office building.

is that the situation makes the best of a sad, if economically understand­
able, set of circumstances. Worcester will again be the scene of
an AGO regional in 1999. The Auditorium should and would have
had a place on that program; but that is, of course, now out of the
question. The great Kimball will be missing, citation or no, inacces­
sible in storage; anticipating, to be sure, a far better fate than has
awaited similarly dislocated organs in the past: indeed, far better
than was in store for the Mechanics Hall Hook before an enlight­
ened group of citizens took up its cause and sensitized their neigh­
bors to its significance. Still, as one who grew up with it, I cannot
but lament the loss of an incomparable combination: the great Kim­
ball in its original site, and the site itself: that marvelous Art Deco
interior, forever gone.

ORGAN UPDATE

The Worcester, MA, City Council has voted to convert the Memorial
Auditorium into an office building. The elegant, Art-Deco, 4,500-seat
auditorium was completed in 1933 and is the home of W. W. Kimball
op. 7119 of four manuals and 108 ranks. In early May, attempts were under­
way to convince the city government to fund removal of the organ as work
began on the building. A proposed new site for the organ is the massive rail­
road station which is undergoing restoration. Of the three extant, huge Kim­
balls built for municipal halls, only the Worcester organ remains in the
building for which it was constructed, though perhaps not for long. The two
which have lost their homes recently were both built in 1928: one for the
Minneapolis Auditorium and the other a unique instrument “divided” be­
tween the halls of the Memphis Convention Center. The Memphis or­
gan, removed to storage in 1996 by the Miller Organ Co. of Louisville, KY,
when OHS members and others lobbied to save it, is two essentially distinct
organs, one of approximately 70 ranks and the other of approximately 40,
which could be played together from a single console when the partition be­
tween the halls was opened. After removal of the organ, plans to demolish
the building and erect a $55- to $60-million meeting and concert hall com­
plex were not funded so the empty building remains. Architects of the new,
smallish, concert hall intended for symphony orchestra discouraged incor­
porating a part of the Kimball in it by estimating the expense of doing so to
be $3 million. The carefully stored and mostly restored Minneapolis Audit­
orium Kimball (1928) awaits funding for its installation in the new audit­
orium. The Worcester instrument was heard during the 1983 OHS National
Convention as played by Earl Miller. The magnificent hall has received de­
clining use since the beautiful, 19th­
century, Mechanics Hall was restored.
Classical music performers, even or­
chestras, seem to favor Mechanics Hall,
though orchestral performances
were being held at Memorial Hall dur­
ing 1997 as a serious structural fault
was under repair at Mechanics Hall.

Little Organ Boasts Big History
(edited from a press release
by Eleanor Richardson)

When the 110-year-old Hook or­
gan was damaged by a fire at Calvary
Baptist Church in Haverhill, MA, in
1979, it looked like the end of the line
for the little instrument. Parts of the
case, the facade pipes, and all of the
pedal pipes had been destroyed and it
had been thoroughly soaked with wa­
ter.

Small to start, with only one man­
ual and 13 pedal keys, E. & G. G.
Hook’s opus 359 was built for the
Methodist church in Chatham, MA, do­
nated by Capt. E. Crosby in 1865.
Thirty-two years later it was moved to
the Congregational Church in Tyngs­
boro, MA. It was moved to Haverhill in
1945.

Having maintained the organ for
several years, the Andover Organ
Company purchased the charred re­
mains and staff dubbed it the “Cooked
Hook.” After drying it for several
years, they decided to renovate it, re­
building most of the action and the
windchest. For the Pedal division, An­
dover replaced the 13-note pedal key­
board with one of 27 notes from a Hook & Hastings organ and a Pedal
windchest also built by the Hook firm.
The 27 pedal pipes were all salvaged
from other organs built by the Hook
firm. In this small organ, the original
13 Pedal pipes (16' pitch) were called
“Pedal Sub Bass,” were tubed off of the
rearmost slider of the main windchest
and played in the Manual as well.
The melted case pipes, which were non­speaking in the organ as it was
originally built, were replaced with

1865 E. & G. G. Hook op. 359
Christ the King Lutheran, Columbia, sc
speaking pipes for the bass of the Open Diapason. Originally, the Open Diapason had used the Stopped Diapason Bass. This Stopped Diapason Bass of 12 notes was retained and a Stopped Diapason Treble was salvaged from another Hook to replace the original Melodia. The original Melodia is said to have been ruined by water. Andover bass. This Stopped Diapason Bass of 12 notes was retained and a Stopped Diapason Treble was salvaged from another Hook to replace the original Melodia. Originally, the Open Diapason was used by the Stopped Diapason Treble, and the case was destroyed. Hence his firm's construction of a new case copied in spirit and many details from photographs of the old organ and new windchests with all-electric action.

Meanwhile, Christ the King Lutheran Church in Columbia, SC, sought to improve on their Wicks organ of two manuals and as many ranks. Dr. Robert Hawkins, professor at Lutheran Theological Seminary and husband of the pastor, The Rev. Karen Hawkins, found a picture of the restored "Cooked Hook" on Andover's website. The church had already contacted the Organ Clearing House and was considering other alternatives when the Hook organ was selected. The organ was delivered in March 1998 by OHS member and Andover organbuilder John and Fay Morlock.

1865 E. & G. G. Hook op. 359
Restored and rebuilt 1998
by Andover Organ Co.
Christ the King Lutheran Church,
Columbia, SC

MANUAL 56 notes
8' Open Diapason formerly TC
8' Stopped Diapason Treble former Melodia TC
8' Stopped Diapason Bass 12 pipes
8' Dulciana TC
4' Principal
4' Flute Treble MC
4' Violin Bass 16' TC
2 2/3' Fifteenth II Mixture
8' Oboe Treble new TC, now MC
8' Bassoon Bass new

PEDESTAL 27 notes was 13 notes
16' Sub Bass
Manual to Pedal Coupler

Parishioners of Bethany Lutheran Church in Ishpeming, MI, remembered having stored the pipes of their 1886 Schuelke op. 44, a 2-22, in the church attic when they replaced the organ with an electronic. Having had their fill of a succession of short-lived counterpart organs 35 years later, they commissioned the Levens Organ Co. of Buffalo, IA, to use 1,015 of the pipes in a new organ to comprise a total of 1,444 pipes at a cost of $200,000, according to the Quad City Times of Rock Island, IL, published March 10, 1998. The new organ has an electric console with terraced jamb and "a few modern touches...to complement Levens Organ Co.'s reproduction of the original 1886 organ...," states the newspaper. Ron Levens explains that church members carefully stored the pipes 35 years ago but the mechanism and the case were destroyed. Hence his firm's construction of a new case copied in spirit and many details from photographs of the old organ and new windchests with all-electric action.

Holland-America, a cruise ship company, has announced that a new 1,440-passenger ship devoted to musical tours will be "highlighted by a towering atrium pipe organ ornamented with mechanical figures of dancing musicians." A drawing shows a free-standing organ in baroque style rising through three decks in the atrium of the ship. Member Robert Sunkel provided a clipping from the firm's Mariner magazine wherein CEO A. Kirk Lanterman announces the plans and writes that the Zaandam will sail in late 1999. An accompanying press release declares that the instrument will be playable "by hand or operate automatically." The builder of the organ is

At Bethany Lutheran Church in Ishpeming, MI, pipes of the 1886 Schuelke were saved when an electronic was purchased, and are now in a new pipe organ there.
tion also requires that the fund-raising must be completed and work commence during mild weather in the year 1998. Tax-deductible donations may be sent to MMNH c/o Mrs. Elaine Morissette, 10 Overlook Dr., Methuen, MA 01844-2372.

A 2-13 tracker built ca. 1885 by The Carl Barckhoff Church Organ Co. of Salem, Ohio has been acquired for Zion Lutheran Church in Comstock Park, MI, by John D. Lyon of Eastpointe, MI and Wayne T. Warren of Apollo Beach, FL. The organ was removed in the spring, 1998, from True Light Church of God in Christ in Detroit. Formerly, the edifice was used by a Hungarian Baptist congregation and had been the home of Concordia Lutheran Church from 1906. The original home of the Barckhoff is unknown. The "Germanic" stoplist (in English nomenclature) includes a vestigial Swell of three stops 8’ Geigen Principal, 8’ Melodia, and 4’ Flauto Traverso; a comparatively large Great 16’ Bourdon (divided), 8’ Open Diapason, 8’ Stopped Diapason, 8’ Gamba, 4’ Octave, III Mixture; and two Pedal stops 16’ Subbass and 8’ Violon.

The 1897 Hook & Hastings op. 1785 removed by the Andover Organ Co. from St. Patrick’s Roman Catholic Church in Baltimore after a fire in 1983 was rebuilt by the firm and installed in 1997 at Sage Chapel of the Northfield Mount Hermon School in Northfield, MA. It replaces Estey op. 3079 of 3m built for Sage Chapel in 1938. That Estey had replaced a 1909 Hook & Hastings op. 2211 of 2m which stood almost precisely where the “new” 1897 Hook & Hastings stands now. St. Patrick’s determined to sell their organ in 1994, rather than to repair and reinstall it. As vice-president of Andover, Ben Mague, an alumnus of the Mount Hermon School where he took lessons on a similar Estey, designed an entirely new action and keydesk for the Hook & Hastings to replace that damaged in the fire. Under the tonal direction of Robert Newton, the Great Mixture was enlarged to four ranks and a III Cornet was made from pipes of the Hook & Hastings Aeoline, the Estey Viola and Vox Celeste. In the Swell, a 4’ Principal from Hook & Hastings op. 1906 was installed and the Dolce Cornet was redone as a 2’ chorus Mixture. The Swell Gemsbom was moved from 4’ to 8’ pitch as a Celeste for use with either the Salicional or the Spitz Flute. The Pedal was enlarged by rescaling the Violon Cello to principal scale with pipes from the Estey and by adding three stops: an 8’ Flutebass, 4’ Choralbass, and a 16’ Trombone, all of Estey pipes.


GREAT 61 notes
16’ Double Open Diapason
8’ Open Diapason
8’ Doppel Flute
8’ Concert Flute
8’ Viol de Gamba
4’ Octave
4’ Harmonic Flute
2'/3' Twelfth
2' Fifteenth
4’ Mixture
III Cornet
8’ Trumpet

SWELL 61 notes
16’ Bourdon
8’ Open Diapason
8’ Spitz Flute
8’ Stopped Diapason
8’ Salicional
8’ Celeste
4’ Principal
4’ Flautino Traverso
2’ Piccolo
III Mixture
6’ Cornopean
8’ Glock
8’ Vox Humana
Tremolo

PEDAL 30 notes
16’ Double Open Diapason
16’ Bourdon
8’ Violoncello
8’ Flutebass
4’ Choralbass
16’ Trombone
Coupling Manual
Great to Pedal
Swell to Pedal

In the December 1997 issue of Common Bond published by the New York Landmarks Conservancy, organbuilder Sebastian Gluck and this writer are interviewed on the topic of organ restoration. Writer Kim Lovejoy lists the OHS Guidelines for Conservation and Restoration as a valuable resource, and carefully reports the good advice of Gluck including, “Avoid sprinkler systems and water pipes in the vicinity of the organ — water damages more organs than fire.” The article is based on Gluck’s presentation at
Caring for Religious Properties, a training workshop presented by the Conservancy in November.

The Atlantic City Convention Hall Organ Society has been established with Stephen Smith as president and other officers Charles Swisher, Harry Bellangy, Jack Clotworthy, and David Scribner. A website has been established at http://www.acchos.org. Membership dues may be paid at several levels beginning at $20 which may be sent to ACCHOS, 1009 Bay Ridge Avenue, Suite 108, Annapolis, MD 21403. The famous organ at the hall was designed by Senator Emerson L. Richards and built by the Midmer-Losh Organ Co. of Merrick, Long Island, New York, according to the website, which continues, “Designed in 1928, construction began in May, 1929, and the instrument was completed in December, 1932. Installation required 80 technicians at the height of work. The first public recital was given on May 11, 1932. The instrument has 447 ranks (363 flues, 84 reeds) and 336 stops: 314 voices, 230 flues, 84 reeds, 22 Percussions - 7 melodic, 15 non-melodic. The official number of pipes is 33,112, but the actual number is thought to be in the region of 32,000-plus. The pipes are placed in chambers behind ornamental grills in eight locations around the auditorium. There are ten 32-foot stops and the 64-foot pipe of the Pedal swell’s lowest notes contain more than 10,000 feet of lumber. The metal CCCC pipe of the Pedal Left’s Open Diapason rank weighs around 2,200 pounds.”

The 1920 Austin op. 890 at St. Mary’s Catholic Church, Dayton, OH, has been restored by Peebles-Herzog, Inc., of Columbus, retaining all of the original tonal material, rebuilding the entire windchest mechanism as originally constructed, and installing solid-state control systems. A dedication recital was played by Scott Montgomery on December 7, 1997. In 1919, a contract for construction of the organ was let to Austin at a cost of $18,075. The 1996-97 restoration cost $106,168. The main organ includes 35 ranks (22 at 8’ pitch) in three manual divisions and Pedal; there is also an Echo of 7 ranks (6 at 8’ pitch) and 1-rank Echo Pedal.

The 1969 Holtkamp 2-14 built for the Memorial Chapel at Duke University (the small chapel seating 150 and adjacent to the Choir of the greater Duke Chapel) has been rebuilt and enlarged by Gregory A. Hand as the William Preston Few Memorial Organ for the Chapel Auditorium in the Old Main Building of Wofford College, Spartanburg, SC. For the new location, which is at least four times larger than the small chapel at Duke, Hand added an 8’ Principal and made it from the original 4’ Principal. A new Octave 4’ and the organ’s first reed, a unit Trumpet in French style, were added. A new stopped flute of large scale was made to augment the 8’ pitch in the Swell which also retains its original 8’ stop, a Gemshorn. The Swell 2’ and Trumpet was made available as separate 2½’ and 1½’ stops and the old 1’ Octave became a 1½’ Quint. New solid state controls provide a full complement of couplers. The entire organ was recoated. A new Swell windchest with pallet-and-slider action was built and substantial engineering challenges met to locate the organ in its new home. The organ was dedicated on May 3, 1998 in a recital played by Duke University Organist Dr. David Arcus. Wofford College Organist is Dr. John Bullard.

The 1969 Holtkamp 2-14 was built for the Memorial Chapel of Duke University has been rebuilt and enlarged by Gregory A. Hand for Wofford College, Spartanburg, sc.

Oregon Douglas Fir. The resonators of this stop’s lowest notes contain more than 10,000 feet of lumber. The metal CCCC pipe of the Pedal Left’s Open Diapason rank weighs around 2,200 pounds.”

The 1969 Holtkamp 2-14 organized for the 1969 Holtkamp 2-14 Memorial Chapel of Duke University has been rebuilt and enlarged by Gregory A. Hand for Wofford College, Spartanburg, sc.

**1969 Holtkamp Organ**
Rebuilt and Enlarged 1997
by Gregory A. Hand
Wofford College, Spartanburg, sc

<table>
<thead>
<tr>
<th>GREAT</th>
<th>SWELL</th>
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<tr>
<td>8’ Principal † new</td>
<td>8’ Copula new</td>
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<td>6’ Gedackt</td>
<td>8’ Gemshorn</td>
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<td>4’ Octave</td>
<td>4’ Chimney Flute</td>
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<td>2’ Recorder</td>
<td>2½’ Nazard</td>
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<tr>
<td>IV Mixture</td>
<td>2’ Principal</td>
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<td>8’ Trumpet † new</td>
<td>15’ Tierce</td>
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<td>Great † new</td>
<td>1½’ Quint</td>
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<td>Swell to Great 16 8 4</td>
<td>Swell to 1’ Octave</td>
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<td>PEDAL</td>
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<td>16’ Grand †</td>
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<td>8’ Principal †</td>
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<td>8’ Bourdon †</td>
<td>8’ Bourdon †</td>
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<td>4’ Octave</td>
<td>4’ Octave</td>
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<td>2’ Choral Bass</td>
<td>2’ Choral Bass</td>
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<tr>
<td>16’ Positans †</td>
<td>16’ Positans †</td>
</tr>
<tr>
<td>4’ Trumpet †</td>
<td>4’ Trumpet †</td>
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<tr>
<td>Great to Pedal</td>
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**Recitals**

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OHS Offers Research Grants

Applications are due January 1, 1999, for grants to scholars and organisms seeking to conduct research in the OHS American Archives in Princeton, New Jersey. The grants of up to $1,000 defray expenses of travel and housing. Topics must concern the organ, its music, and/or its players. Preference will be given to topics associated with American organbuilders and their instruments.

Grant proposals should include an outline of the research to be conducted, types of library materials to be used, and a curriculum vitae listing previous publications. Applications will be received by Lynn Edwards, Chair, OHS Archives Research Grants Committee, 185 No. Poland Rd., Conway, MA 01341.

Recipients will be announced in February, 1999. The OHS American Organ Archives are housed in Talbott Library of Westminster Choir College of Rider University, Princeton, New Jersey.

OBITUARIES

William J. Bunch, organbuilder, died May 2 at age 81. A native of Portland, Oregon, he began work with Balcom & Vaughan Pipe Organ Co. of Seattle in 1938 following graduation from the University of Washington. He became shop foreman at Aeolian-Skinner in 1955 and progressed to vice president of the firm. In 1966 he returned to Balcom & Vaughan and operated it until his retirement at age 70. A long-time OHS member, he donated much historical material to the OHS American Organ Archives. He is survived by Maxine, his wife of 55 years, four children and many grandchildren.

Owen J. Carey, designer of the OHS website, died December 6, 1997 in an automobile accident at age 30. Organized as the NEO Press, he and partner Len Levasseur developed the AGO website and others. He was the advertising manager of the Northeast Organist magazine, earlier the New England Organist, and was also a specialist in Iberian and Mexican organ music, which he performed and recorded. The Donald Joyce Scholarship Fund has been established at the Copland School of Music, Queens College, Flushing, N. Y. 11367.

George Wright, famous theatre organist, died May 10. He began playing the organ while attending high school in Sacramento, California, and soon became interested in them technically as well. He was known for virtuosic playing and imaginative arrangements, especially via recordings made on the five-manual Wurlitzer recently installed by Wright in the residence of Robert Vaughn of Inglewood, California.

REVIEW


Among the talented disciples clustered around John Knowles Paine in Boston during the late 19th century, Arthur Foote stands out, not only for the consistent artistic quality and craftsmanship of his music but also for the background from which he created it. Unlike Paine, Parker and Chadwick, he had no European training, although he did attend the opening performances of Wagner’s Festspielhaus in Bayreuth in 1876. On the other hand, he was the only one of the group to earn a graduate degree in music, Harvard’s first MA in the field. Nowadays, doctors abound in the various areas of music, and it is easy to forget that the master’s was considered a “terminal” degree in composition and performance until well past the mid-20th century. Foote subsequently authored highly successful theory texts and prepared editions of keyboard music by
Bach, Handel, Mozart, and Beethoven; yet he never held an academic appointment as prominent as Paine’s professorship at Harvard, Parker’s at Yale, MacDowell’s at Columbia, or Chadwick’s directorship of the New England Conservatory. Instead, he worked as organist of First Church in Boston (where one of his predecessors was Paine’s first pupil, Whitney Eugene Thayer), performed solo recitals and chamber music, composed and taught piano in his Newbury Street Studio. In his fifties he lectured for one summer at the University of California, Berkeley, then declined permanent appointment as chair of his music department to return to New England and semi-retirement as a teacher of piano and sometime lecturer at New England Conservatory. He continued as such during the 1920s, by which time he had all but given up composing.

Like his contemporaries, Foote’s music went into eclipse for a generation after his death. In a regularly scheduled departmental meeting, Harvard’s music faculty formally noted the hundredth anniversary of Foote’s birth, but no performances of his music commemorated that event at Harvard or New England Conservatory, nor did the Boston Symphony take notice of the date.

Today a number of Foote’s pieces are recorded — among them not only shorter piano works, but larger chamber pieces, like the Op. 20 Sonata in G minor for piano and violin and the exquisite A minor Piano Quintet, Op. 38. Much of his music is back in print, although only the organ music is available in a complete modern edition. Among these latter works, the genre most often found is the small-scale character piece in a distinctive style, occasionally suggestive of Wagner but wrt small and elegant. Little probably needs to be said of his anthems; they are generally disappointing, probably because Foote’s medium, as for many of his contemporaries, was the ubiquitous solo quartet. Chadwick’s anthems are no better, and if Parker fared relatively well in the idiom, it must at least in part be attributed to his activities and experience as a conductor, rather than church musician. Be that as it may, nobody who has heard or played “Night” or the ravising Prelude from the Op. 50 pieces for organ will dispute Foote’s genius or his place as at least a minor master in the Western musical canon.

If access to Foote’s music has left something to be desired, so has the bibliography on him. Foote himself left an informal autobiographi, and Wilma Reid Cipolla (who authored the New Grove entry on him) prepared an authoritative catalog of his works nearly twenty years ago. But in general the recent bibliography is either specialized (like Douglas Moore’s study of the cello music), or of uneven scholarship in American art music of the late 19th and early 20th centuries. While Foote fared relatively well in the idiom, it must at least in part be attributed to his activities and experience as a conductor, rather than church musician. Be that as it may, nobody who has heard or played “Night” or the ravising Prelude from the Op. 50 pieces for organ will dispute Foote’s genius or his place as at least a minor master in the Western musical canon.

Nicholas Tawa is one of those rare and enviable people whose retribution (from his professorship at the University of Massachusetts, Boston) has in no way slackened the quantity and quality of his scholarship in American art music of the late 19th and early 20th centuries. Do not doubt the Foote collection at Williams College, as well as materials in the libraries of New England Conservatory and the Harvard Musical Association, he has produced a thoroughly researched, well-written, and highly readable study. The nearly 500-page volume includes a bibliography, index, and 90-odd pages of musical examples.

Tawa places Foote in his context and cultural milieu; indeed, the book relates Foote to such figures as Isabella Stuart Gardner, Theodore Thomas, and Edward MacDowell — and of course, Foote’s fellow Boston “classicsisters,” Parker, Chadwick, and Paine. Tawa manages to focus on both the man and his music, balancing the biographical with the contextual, the analytical with the critical. Indeed, his insights are among the most valuable aspects of the work. He is clearly and unapologetically a musical conservative, unafraid of using the first person and capable of occasionally stinging but consistently acute judgements. In short, Tawa’s book fills an important niche in the American music bibliography and does so with distinction.

John Ogasapian, University of Massachusetts, Lowell
Minutes

Saturday, February 14, 1998

Princeton, New Jersey

For the sake of clarity, these minutes are not arranged in the order in which the meeting occurred but are published by reports with all motions under new business.

Call to Order

The meeting was called to order by President Barbara Owen at 9:25 a.m. Present were officers Barbara Owen, Liz Regestein, Peter Sykes, Richard Walker; Executive Director William T. Van Pelt; and ex-President and Governing Board member Kristin Farmer, Convention Coordinator Alan Laufman, the Tracker editor John Ogasapian, Archivist Stephen Finel, and Extant Organs chair Soosie Schmitt.

Approval of Minutes

The minutes of the July 12, 1997, meeting were approved previously by mail. Moved Ambrosino, second Lovegren, to re-approve. Passed.

Executive Director’s Report

William Van Pelt distributed a written report.

The catalog was printed in November and mailed to 48,000 recipients. Fiscal year sales through January were $191,072. Profits from catalog sales continue to be the largest portion of the society’s income and that tours are now a regular feature of our income and that tours are now a regular source of income. OHS net worth has increased by $10,000 per year over the past four years.

Historical Organ Recitals - Scott Carpenter: no activity since the July 1997 meeting.

SLIDE-TAPE - Jon Moyer: one rental.

EUROPEAN ORGAN TOURS - Bruce Stevens: the 1998 tour to France is “sold out” with a waiting list.

Finance and Development - Richard Walker

Councillor Walker reported. He noted that membership sales constitute an increasing part of our income and that tours are now a regular source of income. OHS net worth has increased by $10,000 per year over the past four years.

Historical Citations

Councillor Regestein presented a written report.

OHS PIPE ORGAN DATABASE: Elizabeth Towne Schmitt, chair, sent a written report. There are now nearly 9,000 entries in the database, including cross reference entries. Updating occurs constantly, with much information coming via email. ORGAN CITATIONS COMMITTEE: Mary Gifford, chair, sent a written report. Since July 4, 1997, the following plaques have been awarded:

1908 Hinners, Lutheran Church of the Good Shepherd, High River, Alberta, Canada
1879 Moline, The Church of the Good Shepherd, Vancouver, BC
1872 Johnson, Greater Hartford UCC, Hartford, VT
1868 E. & G. Hook, Follen Community Church, Lexington, MA
1885-86 Durner, St. Vincent’s Episcopal Church, St. Petersburg, FL
1939 Aeolian-Skinner, St. Mary’s BC, Jersey City, NJ
1988 Möller, First Lutheran, Indianapolis, IN
1987 Pelmegamer, Sacred Heart Music Center, Duluth, MN

Plaques to be presented in Colorado at the 1998 convention or at another time:

1903 Austin, St. Elizabeth Center, Denver
1899 J. W. Steere & Son, St. James Methodist Church, Central City
1928 Welte, Grace Episcopal, Colorado Springs
1931 Welte-Tripp, Shove-Chapel, Colorado Springs
1884 Roosevelt, Trinity United Methodist, Denver
1938 Kimball, St. John’s Cathedral, Denver
1910 The Wirsching Organ Company, Iliff Seminary Chapel, Denver, Denver
1876 Chas. Anderson, Grace Episcopal, Georgetown
1910 Kimball, Grandview Methodist, Denver
1882 Geo. H. Ryder, St. George’s Eps., Leadville
1889 Wm. Scheu, First Presbyterian, Leadville – Farrand & Votey, South Gate Lodge, Denver
1916 Hook & Hastings, Baha’i Assembly (Second Church of Christ, Scientist), Denver

Archives: Archivist Stephen Finel presented a written report. He also reported regarding the possibility of moving archives due to installation of a computer lab in Talbot Library, Westminster Choir College, that will utilize present archive space. President Owen will be in contact with president of Rider University regarding this issue. $1,000 was received from the American Organ Society, in appreciation for reed organ records being stored in the archives. The Governing Board will set up a system for response to inquiries, including e-mail.

The meeting adjourned at 12:30 p.m. for lunch, re-convening at 2:30 p.m.

Organizational Concerns - Michael Barone

Councillor Barone reported. The Minnesota chapter has begun.

Research and Publications - Peter Sykes

Councillor Sykes presented a written report. New OHS publications and recordings are selling well, especially CDs from conventions. Several books are in line for publication. The biography of Clarence Eddy by William Osborne is in the late stages of editorial review. The Aeolian Organ and Its Music by Rollin Smith and Music in the Marketplace: The Story of the Wunamaker Organ by Ray Biswas­enger are both in layout stages and one or both will be published by summer 1998. Revised Guide to North American Organbuilders by David Fox will either be reprinted or put online.

John Ogasapian presented a written report regarding The Tracker editorial policy. His report will be studied under Sykes’ direction with a report and recommendations to be presented at the next meeting.

Old Business - No old business.

New Business

Moved Barnett, seconded Ambrosino to go into executive session. Owen was requested to leave the room and Huntington took the chair.

1. Moved Ambrosino, seconded Lovegren to extend honorary membership to Barbara Owen. Passed unanimously. Regular session resumed.

2. Moved Sykes, seconded Huntington, that Honorary and Regular membership may be held simultaneously. Passed unanimously.

John Huntington, seconded Walker for headquarters staff to be authorized to institute a search for larger space and report at June meeting. Passed unanimously.

4. Moved Huntington, seconded Regestein that council’s previous ruling that national conventions must be 7 days be rescinded. Passed 7 yes, 0 no, 2 abstain.


6. Moved Walker, seconded Huntington to grant $500 to the Round Lake Historical Society. Passed unanimously. This money will come from the general fund.

7. Moved Walker, seconded Huntington to change the name of the Extant Organs List to OHS Pipe Organ Database. Passed unanimously.

8. Moved Walker, seconded Barone to rename the OHS Travel Grant to the OHS Archives Research Grant. Passed, unanimously.

9. Moved Regestein, seconded Huntington to authorize the Governing Board to pursue grants for the archives, in concert with OHS fund raising. Passed unanimously.

The next council meeting will be June 28, 1998, 9:00 a.m. at the Doubletree Hotel in Denver.

Moved by Huntington, seconded Sykes to adjourn. Passed. Meeting adjourned at 4:50 p.m.

Mark A. Brombaugh, Secretary
Toward an Understanding of Some Hymn Accompaniment Practices in Germany and Pennsylvania around 1850

by Thomas Spacht

DURING THE PAST TEN YEARS considerable research has been done relating to the customs surrounding hymn accompaniment in Germany and Holland from about 1550 until the late 19th century. In particular, a dissertation by the Dutchman Jan Luth currently is being translated in English. This 564-page work details the practices which developed in Holland during the time-span mentioned, including the development of what Peter Williams calls interline interludes, or, as they are known in German, zwischen­spielen.

Of greater interest to Americans, perhaps, is the fact that such practices were brought to the United States. A recording, American Communal Music of the 18th and 19th Centuries issued about 1985 has a piece by a member of the Van Vleck family of Lititz, Pennsylvania, from about 1811. This setting of Allein Gott has zwischen­spielen between each phrase of the chorale. On the jacket notes, Richard Wetzel says, in part, "... a coloration technique in which busy inter­ludes are inserted between the hymn tune phrases to allow the con­gregation time to think of the next line of words (often there were no hymnals), or to allow the pastor to speak the next line before the congregation sang it. The position of these interludes — most were improvised — was noted in the score with fermatas." The collection from which the piece was recorded was The Graceham Organ Book, compiled by Bishop Samuel Rinke, Moravian pastor at Grace­ham, Maryland, in the 1830s.¹

The mention of interline interludes can be found in many sources from the 17th and 18th centuries.² Even before the 19th century, there were remarks about interludes in the 18th century, as, for example, this: "... for such inexpert amateurs as have been described here are not in a position to do anything suitable at these points; yet to remain silent would be too bad." (Kauffman: Harmonische Seelen­lust, 1733). In 1793 Johann Adam Hiller's Allgemeine Choral­Melodienbuch appeared and became extremely influential in Ger­many, and especially in Saxony, where a succession of chorale books were published following his model, even as late as 1869.

Hiller gives a good deal of detailed information in the preface of his Choralbuch. The harmonizations are designed so that the chorales can be played on an organ without pedal, except that the bass would have to be played an octave higher. Better players are told to treat the notation with some freedom, but amateurs must follow it strictly. Regarding the style, Hiller remarks that there is "by no means a consistent or fixed melody, comprehended with a correct and un­derstandable harmony. How good it was when everyone sang in uni­son and did not give harmony any consideration" (Preface, xiv). This may hint at the undisciplined way in which congregations sang.

Hiller later describes the practice of playing interludes. He notes that this is connected to whether a hymn is to be sung "nach dem
necessary because the congregation already has the note. Interludes adorn the voice of the congregation with the organ's inexhaustible tones, so that it may always give perfect intonation to the following lines through the preceding phrase." Palmer argues that since interludes establish cadences and determine rests, they should be continued (Evangelische Hymnologie pp. 380-383).

Registration, too, was a part of the total picture of hymn accompaniment, and it was usually presumed that the melody would be played on a separate manual (in the older organs usually the Rückpositiv). This was particularly true if the tune was less familiar. Thus, the following registration suggested by C. C. Guntersberg in Der fertige Orgelspieler (Meissen, 1823-1827) illustrates the plan:

Manual I (right hand): Principal 8', Hohlflöte 8', Cornet IV or Trumpet 8'
Manual II (left hand): Viola di Gamba 8', Prinzipal 4', Flöte 4'

Other sources also indicate that accompanying unknown melodies requires the use of the full resources of the organ. Interline interludes were played on the manuals alone, so that the re-entry of the pedal signaled the beginning of a new melodic line. That the practices described above were carried to Pennsylvania is no surprise when one considers the number of German immigrants who came there. But did the organs of those small churches allow for at least a limited use of these practices, despite the lack of a Rückpositiv division? I had some clues, but not enough.

My friend and colleague Dr. Karl Moyer had provided me with a newspaper article and some of the music from the Landenberger Chorale-buch, für die Orgel, mit Zwischenspielen, which has some two-hundred chorales with interludes, discovered by Dr. Moyer in 1985 at Salem United Church of Christ, Campbelloon, Pennsylvania. After a computer search to locate other copies, Dr. Moyer persuaded the church they had a rare book and that it needed a home with controlled environment, although it had been in a display case with other hymnals, chalices, and church memorabilia. Additional copies of the book are in the Smithsonian in Washington, D. C. and the Free Library of Philadelphia. This book, used to accompany hymns in lieu of the congregational hymnals of the time which had only words, was printed in 1862 and again in 1870 and 1879.
During the summer of 1997, I persuaded Dr. Moyer to serve as liaison and guide for a trip into Berks County, Pennsylvania, in order to examine some instruments of the 19th century and to attempt to discover if the materials in the Landenberger book might indeed “fit” these instruments. It was our hope also to find information leading to another copy of the chorale book itself. The search was rewarded in both respects.

The trip included stops at Salem United Church of Christ, Bethel, Pennsylvania; Altalaha Lutheran Church, Rehersburg; and Huff’s Church, Alburtis. The organs — two from the Dieffenbach family (Altalaha Lutheran Church, 1817, and Salem Church, 1872) and the third by Krauss — are described in detail in Raymond Brunner’s work, That Ingenious Business: Pennsylvania German Organ Builders (Pennsylvania German Society, 1990).

All three instruments proved acceptable as vehicles for the materials in the Landenberger chorale book.

They also helped to formulate ideas about registration which might have been used. As both the church buildings and the organs themselves differ markedly from the structures and organs found in Saxony in the late 18th and early 19th centuries, it became clear that the registration suggestions in early 19th-century German sources would not apply. It is not possible to determine at present if the organs we played are sounding as they did originally; nonetheless, the impression is that they were relatively mild in tone and did not have enough power to lead a congregation singing enthusiastically. If this were the case, the need for both the song leader and the zwischenspielen becomes clearer.

The brevity and simplicity of the interludes in the Landenberger book seems logical in view of the situations in which they would have been used, assuming the churches we selected were typical of the period.

Then, unexpectedly, we discovered another copy of the Landenberger book now in the possession of the organist of one of the churches we visited. It had been removed from a closet in the church basement and taken away for safekeeping, where it remains today. At the request of the
organist, both Dr. Moyer and I agreed not to reveal the location of the book at this time. Nevertheless, its existence in a location far from the place where the first copy was found by Dr. Moyer seems to strengthen the idea that such chorale books with zwischenpielen were far from unknown in German communities in the United States during the 18th and 19th centuries. In an attempt to verify this hypothesis, I made several inquiries through sources I hoped might be able to help. The following is a response I received almost immediately, a communication from Bartlett Butler, now retired from Luther College in Decorah, Iowa:

My good friend Carl Schalk, now retired from Concordia University, River Forest, Illinois (formerly, Concordia Teachers College) compiled an annotated bibliography entitled Hymnals and Chorale Books of the Klück Memorial Library (Concordia Teachers College, 1975). It lists over 550 items; far and away the majority contain only texts of hymns, but there is a section devoted to chorale books, pp. 79ff., printed in Germany, Scandinavia, and the U. to Zwischenspiele and an eighth printed in Groningen in 1899 met Voor en Tussche Spielen en Sluiteren. (With preludes, interludes, and postludes.) One of the eight was printed in Guetersloh, is undated, but the preface is dated 1840. Schalk says it was used at the Lutheran Church in Horse Prairie, Illinois.

Returning to the Landenberger Choralbuch, the following examples from that source are provided in order to better understand the process described above. No doubt these harmonizations and Zwischenspielen represent the end period of a practice which already was being supplanted with other styles of accompaniment. Yet, as one plays the charming organs in the village churches of Berks County, it is easy to imagine the church filled with lusty singing, and to understand the difficulties of both the song leader and the organist in maintaining some kind of tempo. It is to be hoped that these instruments will be kept in good working condition, for they provide important clues to a time and a culture which could easily be lost through neglect or indifference.

NOTES
2. Jan Roelof Luth, "Daer wert om't uitgekregen ... "Bijdragen tot een geschiedenis van de gemeentesang in he Nederlands Geregormeerde protestantism ca. 1550-ca. 1852" (Kampen, The Netherlands, 1986).
A History of the First Pipe Organs in Colorado

Michael D. Friesen

As is the case with so many historical essays, there are few absolutes, a certain amount of educated or extrapolated probabilities, various inferences, some proportion of unknowns, and hopefully a sprinkling of very good stories that can be woven together from the materials that survive. Combined, they form the basis from which an historian attempts to present an accurate and balanced portrayal. Such is the situation with Colorado and its organ history because many details of instruments are frustratingly missing and much documentation is either contradictory or inadequate, a situation not much different than other studies elsewhere in this country. Nevertheless, a good account can be presented which adds yet another chapter of knowledge to our understanding of the development of 19th-century American musical culture.

A Brief Outline of the Discovery and Development of the Colorado Territory

Unlike the more gradual evolution of the Eastern United States, the Rocky Mountain West was often settled in "jump-start" fashion because for a long period of time it was perceived as an uninhabitable wilderness to be skipped over — the "Great American Desert."

Much has been written about the "frontier" and how the settling of the West fulfilled America's "manifest destiny," a national goal to conquer the land from the Atlantic to the Pacific. The West is particularly susceptible to mythologizing and romanticism, and it has long been fashionable for writers to generalize about its "rough-and-tumble" aspects and to downplay its refinements. Americans' craze for gold does explain much of the 19th-century transformation of the West, as exemplified by the 1849 California and 1859 Colorado gold rushes, but in fact, such other events as the treks of pioneers to settle Oregon territory after President James Polk's 1846 treaty with Great Britain determined its U. S. boundaries and the Mormons' establishment of a new colony in the valley of the Salt Lake in Utah in 1847 show that a desire for new opportunities took many forms.

What is true is that no matter where people went, besides working they soon established order, formed provisional governments, set up means of trade and sustenance, improved transportation, founded institutions, sought means of entertainment, and in short, built a society just like anywhere else. Where people congregated, so followed religion, first with clergy, then houses of worship, and eventually the arrival of pipe organs (although of course sometimes much later than sooner, and certainly not in all locations).

The area that encompasses modern Colorado lies in the approximate center of the Rockies that span the United States from Montana's north border with Canada to New Mexico's border with Mexico. The original Spanish explorations, which stretched north from Mexico, had resulted in the settlement of Santa Fe and other communities in what is now New Mexico by the early 1600s. This important post was some hundred miles from what became the southern border of Colorado. There is no apparent evidence, however, that the Spanish continued their searches for gold much farther north than Taos.

Areas north of what became Colorado were explored early in the 19th century, beginning with the Lewis and Clark expedition of 1804-06 authorized by President Thomas Jefferson after the Louisiana Purchase of 1803, but the Central Rockies were overlooked for many years because of a lack of maps and many false assumptions. Rivers did not head where their explorers supposed that they did. Some 800 miles of mountain ranges were "missed" between the Oregon Trail and the Santa Fe Trail, which seems astonishing now. However, it was not until after the 1844-45 mapping expedition of Lt. John Charles Frémont when his maps were published that a proper perspective of the region was reached. These points quickly serve to illustrate why Colorado (and almost equally, Wyoming) remained essentially terra incognita for so long. Such work by various explorers was only a prelude, however (and a necessary one at that), to what really brought settlers to Colorado — gold.
Gold had been discovered in a small way by William Green Russell in June 1858 along the South Platte River near where the future site of Denver would be. It was not long until the Eastern press publicized the find, with each repetition becoming more embellished. Many men, hungry for economic opportunity, prepared and unemployed, to start west in hopes of finding instant riches.

In the meantime, George A. Jackson found gold in January of 1859 near what is now Idaho Springs, managing to keep the find a secret for a few months until he could establish a claim, and in May, John H. Gregory made major discoveries in Clear Creek Canyon. Word of the gold strikes soon spread, and by June the entire area was mobbed with prospectors. Gregory's Gulch, as his find became known, formed the basis for the Central City mining district, and was soon dubbed "the richest square mile on earth." (For some time, the gold fields were popularly referred to as the "Pike's Peak region," although they were some hundred miles north of the mountain which is now present-day Colorado Springs and named after explorer Zebulon Pike, who discovered it in 1806. Lacking any other more-convenient identifier at the onset of the gold rush, the name stuck.)

The news stirred up the Eastern press so much that even Horace Greeley, editor of the New York Tribune, personally came to Colorado that summer to verify the claims, and once he legitimized the stories in his newspaper, Colorado's future was secured. (It is said that Greeley's famous maxim "Go west, young man" originated from this trip.) In effect, the Colorado gold rush began the final conquest of the west, for thereafter manifestations of that event, such as battles to drive away the Indians and the impetus to construct a transcontinental railroad, meant that a wilderness would no longer exist between the oceans.

Central City, known originally as Mountain City, was so named quickly thereafter because it was centered between Nevada (or Nevada-ville) on the west, Apex on the north, Black Hawk on the east, and Russell Gulch on the south, and it became the largest trading community in the mountains. As pivotal as the Central City and Colorado Springs. While Nevadaville went to ruins and is now a ghost town, Black Hawk and Central City, which also fell into economic somnolence, kept up a quiet existence for most of this century. They have been revived (and in many respects unfortunately transformed into a pastiche of their former selves) since the 1990 introduction of state-sanctioned casino gambling, the 20th-century version of "gold fever.”

What is now Denver is another relatively complicated tale. The initially organized community on Dry Creek near the South Platte River on the site that became Denver was established on September 7, 1858, and called Montana City. (Montana, appropriately, is Spanish for "mountain.") Another townsite, named St. Charles, was founded September 24, 1858, on the South Platte near Cherry Creek and the South Platte. Owing to complaints about the cost of lots there, a third town, called Auraria, was started in October 1858 on the opposite bank of the creek. It was named after Auraria, Georgia, from whence its founders had come, the site of a major Eastern gold field; "auraria" itself is Latin for gold. There is no connection to the present-day Denver suburb of Aurora.

In the meantime, the arriving General William Larimer claim-jumped the St. Charles Town Company on November 17, 1858, renaming the settlement Denver City in honor of James W. Denver (1817-1892), the Territorial Governor of Kansas, in which Colorado then lay. Ironically, by that time Denver had resigned the governorship, leaving in October to volunteer for the Union army and to take up his former post as Commissioner of Indian Affairs. Larimer had presumably picked the name to curry favor with the man who would eventually have to recognize the fledgling seat of government. Probably owing to the difficulty of communication, however, he did not even know that Denver had already left office. The name Denver City (later shortened to Denver) held, however, and not long thereafter Auraria was absorbed into the city, consolidating its place as the commercial center and ultimately political capital of the Colorado Territory, which was created in 1861 when the region was separated from Kansas. Denver has come to carry two famous monikers: "Queen City of the Plains" and "Mile High City," because its elevation (as measured from the fifteenth step in front of the Capitol building) is 5,280 feet above sea level.

The First Churches

The first church to be organized in what is now Colorado was the Roman Catholic parish of Our Lady of Guadalupe on June 10, 1858, in Conejos, located in the southern portion of the state near Alamosa. An adobe church was constructed the same year. However, it burned on February 17, 1926, and was replaced by a near-replica.

The first Protestant church organized in Colorado was St. James Methodist Episcopal Church on July 10, 1859, in Central City. St. James began construction of its current building in 1864, although it was not finished until 1872. On that basis the congregation has the oldest church building in the state.

The first church organization in Denver may be credited to the Methodists, who established a congregation on August 2, 1859. It progressed through a couple different names, primarily Lawrence Street Methodist Episcopal Church. Present-day Trinity United Methodist Church traces its lineage back to that date.

The first church structure to be built in Denver, however, was by a separate branch of Methodists. In the summer of 1860 a small brick church was erected by a congregation of the Methodist Episcopal Church-South at the southeast corner of E (later Fourteenth) and Arapahoe Streets. However, most of the members dispersed after the Civil War began, when many returned to fight for the cause of their home states, and the congregation disbanded by 1862. The building was then purchased that summer by St. John's-in-the-Wilderness Episcopal Church (now the Cathedral, at a different site) and was later razed.

The First Pipe Organ in Colorado

Sources do not agree as to what constitutes the "first" pipe organ in Colorado, whether that means the first to arrive, the first to be built there, what the first instrument was, or some combination thereof. Each of these versions of "first" will be covered in subsequent sections of this article. However, the proof is now at hand that the first organ to arrive may be credited to the Roman Catholic church.

On October 29, 1860, the Reverend Joseph Projectus Machebeuf, a Roman Catholic priest from France, who had come to America in 1839 and was formerly stationed as a missionary in Ohio and New Mexico, arrived in Denver, having been assigned to work in the new mission of Colorado. He proceeded to establish St. Mary's parish there, and "begged, borrowed, and bought" the most essential of materials, recruiting church volunteer labor in order to complete its first building in time for Christmas Eve Mass that year. The church was windowless and unplastered and "almost destitute of decorations" but it was of brick.

The region had been scouted out in early 1860 by Bishop Jean Baptiste Mige de Leavenworth, Kansas, who reported to Rome about the need for Catholic missions to minister to the rapidly growing population. Shortly thereafter,
Bishop Jean Baptiste Lamy of Santa Fe was notified that the region was annexed to his diocese, and that he was to send a missionary priest there as soon as possible. Lamy chose Father Machebeuf (1812-1889), his Vicar General, to go, giving him the same title in his new assignment.

Machebeuf traveled indefatigably throughout the vast missionary field of Colorado as well as Utah, and built up the territory with parishes. When Colorado and Utah were made a separate vicariate in 1868, he was consecrated Vicar Apostolic and given the title of Bishop of Epiphania in partibus infidelium. When the Diocese of Denver was created in 1887, he was named the first Bishop. The Diocese became an Archdiocese in 1941; the state has since been divided into three dioceses, the others being Pueblo in 1941 and Colorado Springs in 1984). His colleague Jean Baptiste Raverdy remained as the pastor of St. Mary's. (Many sources anglicize these French priests' and prelates' names to John, conventions that they themselves may have eventually adopted). 5

Two different historians of the 1880s state specifically that St. Mary's had the first pipe organ in Colorado, although they are wrong about the parish having the first church in Denver. Vickers states that "the Catholics have always maintained the lead in religious matters having had not only the first church in the city, but also the first church bell, the first pipe organ and the first academy." 6 Bancroft states that:

The catholics were the first to erect a house of worship here, as in most new towns in the west. When fathers Joseph P. Machebeuf and J. R. [sic] Raverdy came to Denver in 1860 they set themselves to work to finish what had been begun, and soon they had raised subscriptions enough to proceed with the work. Theirs was the first bell, and the first pipe-organ. This early church on Stout street was the root of the present cathedral. . . . 9

However, other writers claim that the first instrument at St. Mary's was a reed organ. Porchea, for example, says that Father Machebeuf brought a melodeon with him from Santa Fe when he first arrived:

. . . St. Mary's (Roman Catholic), of course, was the very first to bring even a melodeon. Bishop, the Father Machebeuf, having brought one across the plains carefully boxed up, in the wagon that brought the few household goods, from which he expected to derive a little creature comfort, when he could find time for a few hours rest from his heavy duties. 10

Porchea further states that until 1873, only "cabinet organs" (if there were "organs" at all) were to be found in Denver churches, which is not correct. Similar assertions are restated by other writers. 10 Therefore, while there may have been a reed organ at St. Mary's at first, such accounts are in any event correct only up to the point that the pipe organ arrived in late 1862, as will be further seen. Other authors have stated that St. Mary's had a church organ, which had come, along with a bell, from St. Louis in 1862, but did not specifically identify it as a pipe organ, which has here tofore led organ historians to be cautious of that information. 11

A Denver newspaper article in early 1863 stated thus:

The Catholic Church. — The Roman Catholics of this city have displayed a commendable zeal, under the guidance of the Rev. J. P. Machebeuf, in fitting up their place of worship in a style which compares favorably with eastern churches. They have a fine, new Gothic case organ, the deep, full tones of which add much to the solemnity of the service, and also have one of the large bells spoken of in Saturday's issue in a condition to peal forth its summons to the flocks. We understand that the largest one is now put up in a temporary frame until they are ready to build a brick tower from the foundation, and an addition to the font of the church. . . .

The bells that were mentioned were the subject of a separate article:

Church Bells. — We notice, in front of Burton's commission house, two large church bells, weighing respectively, nine and thirteen hundred pounds, manufactured by J. G. Stuckstede, St. Louis. They are directed to the Rev. Mr. Machebeuf [sic], and are doubtless intended for the Catholic Church of St. Louis and General City. The other places of worship would do well to go and do likewise. 13

A notice in another newspaper shows that the announcement of the new organ came from Father Machebeuf himself, and not through the observations of a reporter:

The Catholic Church.

The following communication, from the Rev. Mr. Machebeuf [sic], will be read with great interest. The note itself was not intended for publication, and yet we give it to our readers in the interest of publishing the information it desires. It is a matter of public congratulation that the church is in so flourishing a condition:

DENVER, Jan. 16th.

Ed. Commonwealth:

Will you do me the favor to publish in your Daily that we have now in the Catholic Church a fine new organ, with several instruments, beautiful gothic case, &c., &c. That we have also received to-day two Church bells, weighing, with the fixtures, over 1300 pounds. The largest is to be put up in a temporary frame, near the Church, until we are ready to build a brick tower from the foundation and an addition to the front of the Church.

As soon as circumstances will permit we will ring it three times a day, at regular hours. It is also understood that it will be at the disposition of the town, in case of fire, &c.

Yours faithfully,

P. J. Machebeuf,
Catholic Pastor. 14

Several interesting details about the organ and bells are contained in a variety of documents among Machebeuf's surviving papers, although unfortunately the identity of the instrument's builder is not given. 15 The transaction was arranged through Francis Salers, a Catholic bookseller at 39 & 41 Convent Street, St. Louis, who was also a lumber dealer and the publisher of the Daily and Weekly Chronicle, according to city directory entries. In a letter originally dated November 23, 1862 (returned for reasons unknown to the dead letter office and not reforwarded until May 29, 1863), a Mr. A. Maerk of the firm wrote Father Machebeuf as follows:

. . . we hope you will be satisfied with the Bells & Organ, the price of both is so cheap as you can buy, and now the same are much higher. . . . We preferred to send you a small Organ instead of a Melodeon, because if a requiring is necessary on [it] later you would not get it made on your place. The Bell founder made a term for payment for six months, and the Organ we paid already.

The heavier bell cost $203.04, plus $24.37½ in shipping charges; the lighter bell $116.64, plus $14.50 shipping fees; and the organ $170.00, with no freight indicated. The Salers firm apparently donated $16.25 of "freight to Omaha" which was deducted, for a total invoice of $537.84, rounding down the missing half cent. Another receipt from J. A. Horbach & Co., Omaha City, Nebraska Territory, states that they handled "2 cases containing an organ" of 540 and 133 pounds, respectively, to total 673 pounds, on November 15, 1862. A receipt dated November 19, 1862 from J. G. Stuckstede for two bells warranted them for three years.

At $170.00, the organ must have been very small. The weight of 673 pounds indicates that it would have been three pedals. Although Mr. Maerk never used the qualifying word "pipe," it is clear that the organ was a pipe organ on that basis, as well as the weight, since a reed organ is not that heavy. It is also interesting that the issue over maintainability of the instrument had resulted in the selection of an organ over a melodeon, rather than price, since $170.00 would then have bought a new reed organ.

The organ was likely the work of a St. Louis builder, of which there were three active in St. Louis at the time — namely, Wilhelm Metz, Johann Georg Pfeffer, and the Pilcher family. The Pilcher ledgers do not give any hint of such a transaction, and they were very likely not the supplier. While records of Pfeffer and Metz are not known to survive, both men were of the Roman Catholic faith, and thus more likely to be chosen to construct organs for churches of that denomination. Metz was probably better known to the Catholics at the time (since Pfeffer had just arrived in town in 1858), but beyond that issue, either of them could have built the instrument. It would not necessarily have been second-hand, either, as Pfeffer furnished an eight-stop organ in 1869 to the Lutheran Seminary in Addison, Illinois, for $680, or $85 a stop, so prices of these regional Germanic organ-builders were obviously very modest even several years later. If it was a new instrument in 1862, then the chances improve for Pfeffer to have been the builder, as Metz had moved around 1862 to Collinsville, Illinois. However, it may never be possible to determine who constructed the instrument, as no mention of this shipment could be found in surviving English or German-language St. Louis newspapers of the time. 16

A reliable testimonial about the instrument comes from Machebeuf himself, an educated man, who surely knew the difference between the two types of organs. He commented that "Six large candles, a beautiful gilt cross and fine gilt vestments, all brought from Santa Fe, were used for the occasion [in reference to the first Mass in 1860], so that Christmas was celebrated with all possible solemnity. . . . Before the following Christmas a fine bell and a good pipe organ were secured, also the first in Denver." 17
Bishop Machebeuf was off by a year in his memoirs in dating the organ and the bell, however, as they did not arrive in late 1861, but in late 1862 and early 1863, respectively. Unfortunately, although numerous of his daybooks survive and which include accountings of expenditures, none exist before 1863, and it seems that there are no separate account books for St. Mary’s parish, independent of Machebeuf’s records; thus any further details about the organ are probably lost. The 1864 volume shows payments to an unnamed organist. No photograph of the organ gallery is known to have survived, either. St. Mary’s is said to have begun offering classical masses by composers such as Mozart, Haydn, and Weber once the organ arrived, indicating that Machebeuf intended to establish as high a standard as he could with the available resources.

As this article continues to describe the various accounts of the “first” pipe organs in Denver, one is left to ponder why so many contemporary writers were ignorant of, or chose to ignore the organ at St. Mary’s. Relatively little comment is made about any Catholic churches in Denver, and such could be rooted in such factors as anti-Catholic sentiment or the nature of the Church (or Machebeuf) to eschew any hint of self-promotion of instruments in the honoring of the solemnity of the Mass. This is a situation that manifests itself in other early accounts of organs and music in Catholic churches elsewhere in the Midwest, at least in this writer’s observations. Music or the activities of the Catholic church were rarely mentioned in the newspapers, although the weekend editions commonly devoted space to local religion, goings-on at many churches, and summaries of sermons.

St. Mary’s had become the cathedral when the vicariate was created in 1868 and was enlarged beginning in 1871 when Denver began to prosper with the coming of the Kansas Pacific Railroad in 1870 (various sources date the work to the period of 1872-73, but it is more accurate to indicate that the improvements stretched out that long, even into 1874). In the meantime, a windstorm on Christmas night of 1864 blew down the tower, and the 1862 bell was shattered. It was replaced in 1865 by a larger one weighing 2,000 pounds, also cast by Stuckstedt of St. Louis. (Receipts for that transaction are in Machebeuf’s papers.)

How long the 1862 organ survived at St. Mary’s and where it went thereafter are open questions. Machebeuf’s papers add even more mysteries. First, in 1872, he sold a pipe organ to the Catholic parish in Central City, known as either St. Mary of the Assumption or St. Patrick’s for reasons to be explained below. That parish’s account book for that period, in the hand of Rev. Honoratius Bourion, its priest, states on page 102 that a “contract with Bishop Machebeuf for a pipe organ” was made, where on May 23, 1872, the amount of $175 for the organ, as well as ten dollars freight “of the same from Denver” was “paid in full.” The same ledger confirms that payment to Father Raveryd on May 29, 1872, on page 59. However, no mention of the arrival of the instrument could be found in Central City newspapers.

Second, a warranty deed on St. Mary’s Cathedral dated June 17, 1873, states in part that “the portion of the Cathedral already built is well finished, has a good organ which stands in a large gallery of octagon shape, and fine Gothic pannels [sic] well grained.”

Third, a list of parish improvements dated 1874 states in part “altering pews, stain glass, painting, new organ” for $1340.45, less $400.00 from the sale of the old organ, leaving a balance due of $940.45. The corresponding expenses list a “new organ” purchased for $875.00 as well as $300.00 for organist fees and books, and reconfirms $400.00 in proceeds from the sale of the old instrument. No builder’s name or place of origin is indicated, but $875.00 in 1874 would have purchased a pipe organ of modest size.

Fourth, an undated, untitled receipt shows “cost of Organ in Boston” as $220, plus “Freight to Denver” of $24.70, for a total of $244.70.

No evidence has been found in Denver newspapers of any of these instruments. It would be plausible to believe that the small 1862 instrument was sold to the sister parish in Central City in 1872 because a new, larger organ had been ordered (which is presumably the one mentioned as the 1874 improvement), if it were not for the 1873 deed showing that there was still an organ at St. Mary’s that year.

However, it also seems hard to believe that the 1862 instrument, surprising what is likely about its size and origin, could have increased in value to such an extent to have been the $400 trade-in in 1874. Further, since a church could spend $800 or so for a reed organ, it is possible that by 1874 (or even by 1872) the first pipe organ had indeed been replaced at St. Mary’s with a reed organ, and thus other writers at or after that time who make claims about “first” organs are correct by default.

The organ at St. Mary of the Assumption in Central City was possibly purchased in anticipation of the new stone church which Father Bourion had planned to replace the parish’s 1862 frame structure. The cornerstone was laid on August 25, 1872, but owing to financial difficulties, only the basement had been finished by 1874. Then a disastrous fire struck Central City on May 21, 1874. Accounts differ as to whether the church was destroyed, perhaps because reporters confounded whether it was the old church, which did burn, or the basement of the new one, which was essentially undamaged. It thus appears that the organ that arrived in 1872 perished two years later, since it should have been in use in the first church, although no mention of destruction of such an instrument could be found in newspaper reports about the fire.

The parish roofed over the basement of the new church as a place of worship, then staged a lottery to finish the building, only to have the proceeds stolen by one of the fund-raisers. That unfortunate incident, combined with the effects of the fire and the decline of mining in the vicinity, prevented the Catholics from completing their new church for years. They called their basement chapel “St. Patrick’s,” but Bishop Machebeuf insisted that the official name of “St. Mary of the Assumption” be retained. Finally in 1892 a new stone church on a smaller scale than the 1872 plans was begun in July and dedicated on Sunday, November 20. At that time it was somewhat disingenuously announced that the parish’s name would be changed from St. Patrick’s to Church of the Assumption. This edifice has never housed a pipe organ to anyone’s knowledge. When St. James Methodist Episcopal Church of Central City obtained a pipe organ in 1899, it was claimed that theirs was the first pipe organ in the county, indicating that St. Mary of the Assumption’s 1872 organ as well as memories of it were long gone.

One possible explanation of the other transactions is that Bishop Machebeuf appears to have had the philosophy that he would do the fund-raising for the Church in Colorado and then distribute the donations as he saw fit among the various parishes. He was gently admonished for this by his colleagues who wrote letters found among his papers, saying that he should require local parishes to collect their own monies for furnishings and similar expenditures. It is possible, based on this small smat-
The cornerstone of the Cathedral of the Immaculate Conception (to which the parish of St. Mary's was subsumed, the original name then being abandoned) was laid on July 15, 1906. Construction of the edifice was slow because of fund-raising difficulties, and it was not until October 27, 1912, that the magnificent French Gothic cathedral of Indiana Bedford limestone with twin 210-foot spires was dedicated. The organ installed in the new cathedral was built by the W. W. Kimball Company of Chicago. The cathedral was elevated to minor basilica status in 1979 and is on the National Register of Historic Places.

While it is not known what instrument was in St. Mary's after 1872 and if one or more organs were there until it was demolished in 1900 or even if they were reed or pipe organs, it is fair to credit the Catholics with the first pipe organ in Colorado.

**The Other “First” Organs**

In the spring of 1873, Denver received what was also stated to be the first pipe organ brought to the territory (as Colorado did not become a state until 1876), when a relatively large instrument, by regional standards, arrived for the First Baptist Church. However, the Baptists had neither the first nor the second organ in Colorado, because St. Mary's had such an instrument in 1862 — and because in 1872 local builder Charles Anderson had constructed the first organ to be built in Colorado. However, because it was so important to various of their contemporaries to make distinctions about what constituted a “first,” it seems appropriate to grant the Baptists a venue in this article.

First Baptist Church was organized on May 2, 1864, and met at temporary locations until a church was commenced in the fall of 1866 at the northeast corner of G (later Sixteenth) and Curtis Streets, but funds ran out with only the basement having been completed. It was temporarily roofed over with boards and fitted up with seats, remaining in that condition for worship for several years. There a Mason & Hamlin harmonium was in use. It is stated that “owing to its rather grotesque appearance it [the church] was christened by the irreverent ‘the Baptist Dugout.’” The cornerstone for the congregation’s first permanent building at the corner of Eighteenth and Curtis Streets was laid on October 15, 1872, opened for services in February 1873, and dedicated on August 31 of that year. The cost of the project was $15,000, including the land, structure, and organ.

Although the First Baptist organ was the second instrument brought to Colorado, its arrival in April 1873 was certainly a major event. The new organ, built by the celebrated manufactory of William A. Johnson, also known at that time as the Johnson Organ Company or Johnson & Co., of Westfield, Massachusetts, was his Opus 396. Johnson’s son, William H. Johnson, personally installed the instrument, arriving from San Francisco where he had just set up the firm’s Opus 394, a three-manual organ for St. John’s Presbyterian Church.

The organ’s arrival was announced as follows:

**The New Organ.**

The First Baptist church will soon boast the only pipe organ in the territory. It arrived in Denver yesterday afternoon at 3 o’clock, on a New York Central car, having come through from Westfield, Massachusetts, where it was made, without a change of car. The weight of the organ is 9,280 pounds, and it contains 886 pipes. Mr. Johnson, the builder, will arrive from San Francisco soon, when he will go to work putting the instrument in shape. This organ is larger than any other west of the Missouri river, except the Mormon organ at Salt Lake city.

As soon as the organ is in order it is proposed to give a grand concert, at which some of the best talent in the city will assist.

This will be a great addition to the church in which it is to be placed, and will assist to a great degree in the rendition of the musical portion of the exercises. Mr. C. W. Sanborn, of this city, will be organist, and he will draw about him one of the most accomplished choirs in Denver.

As stated above, this was not the only pipe organ in Colorado, a fact that the writer for the newspaper should have known, since a year earlier it had itself reported on the Anderson instrument, which was very much in use. In fact, Mr. Sanborn corrected the above statement, acknowledging the existence of the Anderson in a letter to the editor published two days later. (He did not, however, mention the existence of any pipe organ at St. Mary’s.) Also, the Johnson was not as unique in size as claimed; undoubtedly several instruments west of the Missouri were larger by then, but it was highly likely to have been the first two-manual organ in Colorado. Shown on the Johnson opus list as having 21 registers, it contained 17 ranks (see specification page 25), and had 912 pipes, not 886.

The organ was dedicated in a concert on Friday, May 30, 1873, an occasion that received considerable publicity. Various accounts follow:

![The 1873 Johnson organ, Op. 396, built for First Baptist Church, Denver, was photographed in the congregation’s building of 1883. No picture of the organ in the building of 1873 is known to exist.](image-url)
This magnificent neo-Romanesque structure was the third church home of Denver's First Baptist congregation. The building was erected on the north side of Stout Street between Seventeenth and Eighteenth Streets and razed in 1937.

**OUR BIG ORGAN.**

Rev. Winfield Scott's New Wind Instrument —

Description of the Largest Music Box in Colorado

The new organ now in progress of erection at the First Baptist church, corner of Curtis and Eighteenth streets, will be ready for use Wednesday next, in good time for the church concert Thursday evening following, in which some of the best musical talent in the city will engage. The organ was manufactured by Johnson & Co., of Westfield, Massachusetts, and will cost about $3,460. The organ is now being put together by William H. Johnson, a member of the manufacturing firm, and who has just finished the putting together of the largest organ on the Pacific coast, the one in Dr. Scott's church in San Francisco. The regular organist will be Mr. C. W. Sanborn.

Its width is thirteen and a half feet, depth ten feet, and height twenty-two feet. It has two manuals and a pedale; the compass of manuals, from CC to A, is fifty-eight keys, and the pedale, from CCC to D, twenty-seven keys. The great manual contains four hundred and fifty-two pipes, swell manual four hundred and six, and the pedale fifty-four, making a total of nine hundred and twelve pipes, besides the mechanical stops and combination pedals.

The case will correspond with the ornamental work of the church and will be built of ash and black walnut. The front pipes are decorated in gold, white metal, and colors. The bellows is of ample dimensions, double leathered, and has reversed folds. The wind chests are made in the most thorough manner; and of well seasoned lumber; the windways or channels and valves are of such proportions as to insure a steady supply of wind at all times. The swell box is double, with one set of vertical shades, operated by a balanced pedal of the most approved pattern. The manuals project from the front of the case; the upper one is bevelled and overhanging. The stops are arranged in terraces, with round rods bushed with felt, operated by Boyrer's patent oblique faced knobs. All the principal parts of the interior work of the organ are covered with shellac to protect them from the atmosphere.

The action, both manual and pedale, is prompt to the touch, and bushed at all points where necessary to render it quiet in its operation. The wood pipes are made of first quality material, mainly of pine and spruce, and covered with shellac varnish or other coating, to protect them from atmospheric moisture.

The large metal pipes from tenor F diapason pitch, and downward, are made of first quality zinc, and the smaller pipes are made of tin and lead, in such proportions as the various stops require, but in no case have they less than one-third pure tin, varying from one-third to one-half for string tones, or other peculiar stops.

The voicing of all the stops, whether flue or reed pipes, is executed according to the highest standard of artistic merit; each and every stop has its distinctive quality and quantity of tone, and the general balance of the instrument carefully preserved. The material used in the construction of the organ is of approved quality and the workmanship of superior order.

A rival paper provided similar details, but stated that the facade pipes were painted gold, red, and green to match the church, and described the case style as "gothic." It announced that Mr. Johnson would be present at the concert to show the organ's capabilities.

The organ was "up and tuned" by Wednesday, May 28, but in order to give the musicians more time to rehearse, the concert was postponed from Thursday to Friday evening, with one newspaper stating that "the Baptists have given us an instrument in which the city can well take pride" and announcing the names of all those who would be participating. Similar comments and information appeared in subsequent reports.
A review complimentary of the occasion appeared a couple days later:

The Organ Concert.

A small but critical audience occupied the Baptist church, Friday night, on the occasion of the organ concert. The organ is of a tasteful pattern and its tones are exquisitely fine, harmonious, and full of rich melody. Mr. C. W. Sanborn, the regular organist of the church, who conducted in a thoroughly efficient manner, had been careful to see that there were present all the surroundings which make such affairs successful and enjoyable.

The first number was an improvisation, by Mr. W. H. Johnson, builder of the organ, which was acceptably rendered, his touch being very soft, and his training having evidently been thorough. But Mr. Hume's playing was executed so acceptably that the audience reluctantly consented to a refusal of a repetition. Mr. Hume was fortunate in having an opportunity to illustrate the excellence of his really admirable method. All the extreme difficulties of instrumentation were surmounted with undoubted grace and seeming ease...20

Charles Sanborn was the proprietor of the Denver Transfer Company and later a miner. He was evidently not a professionally trained musician, as was the case for several of the early organists in Denver. Arthur W. Hume was mentioned in vocal entertainments employing solos, duets, and choruses with the organ used for accompaniment, plus some solo organ pieces. Mr. Hume's playing was executed so efficiently, had been carefully planned, and the setting was ideally suited to the organ. The organ was of a graceful, harmonious, and full instrument which made such performances successful and enjoyable.

Further “organ” concerts (more accurately, vocal entertainments employing solos, duets, and choruses with the organ used for accompaniment, plus some solo organ pieces) were sold to Zion Baptist Church (an African-American congregation) at 24th Avenue and Ogden Street where it was photographed ca. 1950.

The 1873 Johnson Op. 396 was moved in 1937 from First Baptist to Zion Baptist Church at 24th Avenue and Ogden Street where it was photographed ca. 1950.

BIBLIOGRAPHICAL NOTES

1. The author has compiled this introduction from a wide variety of sources on Colorado history. Since the purpose of this article is organ history, no specific citations are given here.


An excellent study of the origins and development of religious activity in Colorado is to be found in Alice C. Cochran, Miners, Merchants, and Missionaries: The Roles of Missionaries and Pioneer Churches in the Colorado Gold Rush and Its Aftermath, 1858-1870 (Metuchen, N. J.: The Scarecrow Press, Inc., 1980), and some of her ideas are incorporated into the themes of this article. Rather than being a church history or an account of specific congregations, it is an illuminating analysis of the evangelizing efforts of all denominations in the context of social, economic, institutional, and governmental factors, particularly as they related to the effects of gold mining. Her conclusion is that Frederick Jackson Turner's hypothesis that the "frontier" in America forced change on pioneers is invalid; instead of creating unique social institutions, people sought stability and continuity of established traditions imported from whence they came as soon as possible. This shows that the idea of a uniquely American culture derived from the frontier, no matter where it was (i.e. not manifesting itself just in the West), is elusive, and that which seems to be "new" is merely evolutionary.


4. It is often stated that St. Mary's had the first church in Denver, and/or the first brick church in the city. As noted above, neither is correct.


9. Paul Porchea [pseud.], The Musical History of Colorado (Denver: Charles Westley, Publisher, 1889), p. 154. Paul Porchea was the pseudonym of Ella Baber-Pathone, a concert pianist. Why she used a nom de plume is unknown. Her work was largely based on an unpublished diary of one Wilhelm Meinhardt, an immigrant German musician who had arrived in Denver in June 1886 and had begun to interview long-time Denver musicians for their recollections in anticipation of writing his own history. However, he had died shortly thereafter and she must have decided to ensure that his work was not lost. (No library is known to have the diary.) The book must be used with caution, as it contains errors large and small, particularly with regard to dates and the roles of various people, but it is valuable for its context and its stories. Therefore, it is reasonable to assume that Father Machebeuf may have indeed brought a-Onegin (which is unknown to have been performed there), but if Baber-Pathone is the only source for this assertion, it may not be true.

10. See, for example, Noel, p. 13 and Works Progress Administration, Colorado: A Guide to the Highest State (New York: Hastings House, Publishers, 1944), p. 87, which states somewhat inaccurately and inaccurately: "Certain solemn authorities have asserted rather dogmatically that Colorado enjoyed no music until 1861 [sic] when Bishop Machebeuf came from Santa Fe to Denver with a wheezy little melodeon. The fact is, however, that for two years every better gam..."
bbling saloon in the Territory had boasted of an orchestra, and by the end of 1852 and night to the combined strains of a banjo, fiddle, and jangling piano, with a cornet or piccolo on occasion.” (When the WPA guide was revised and released in a 1970 edition by the same publisher, the offending paragraph was excised by editor Harry Hanley.) It should also be pointed out that Howlett, who was Machebeuf’s principal biographer, does not mention any melodeme.

It is appropriate here to note that most sources on Denver music history contain many errors and omissions which this essay, like this, particularly with regard to music in the churches. For examples, see Malcolm G. Weyer, ed., “Music in Denver and Colorado,” The Lookout from the Denver Public Library 1:1 (January 1927) and Alice R. Williams, “Recollections of Music in Early Denver,” The Colorado Magazine [Denver] 21:3 (May 1944), pp. 81-93, and 21:4 (July 1944), pp. 147-55. Both articles massively start discussion of church music with the 1880s, apparently believing that there was none to report about prior to then. It was not until Sanford A. Linscome researched and wrote his D.M.A. dissertation entitled A History of Musical Development in Denver, Colorado, 1858-1908 (Univ. of Texas-Austin, 1970) that a systematic study was done based on primary sources, which this writer has used as a base to expand upon. Still, it is generally agreed that music was already to be found in many more “legitimate” venues within the first two years of Denver’s existence. Of course, the trap that there was supposedly little or no culture in the West has ensured many other writers who should have known better. For example, H. Wiley Hitchcock, in his book Music in the United States: A Historical Introduction (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1969), p. 45, held among other condescensions that “frontier settlements had virtually no contact with developments in the East.”


12. Weekly Rocky Mountain News, 22 January 1863, p. 3. (This edition shows that the article ran in the daily edition on Monday, January 19, which has otherwise not survived.) Mrs. Samuel Cushman, a pioneer settler of Denver, in an article entitled “Churches and Schools of Early Denver,” The Trail 1:3 (August 1908), p. 7, states: “This church claims to have had the first pipe organ and first bell. I recollect going to see the dedication of this first bell. It was out of doors and supported on timbers. It weighed 800 pounds and was sweet-toned.”

13. Weekly Rocky Mountain News, 22 January 1863, p. 4 (the reference to Saturday would thus have been to the daily edition of January 17).


15. These papers are located in the Archives of the Archdiocese of Denver in a variety of files under sometimes misleading titles such as “tax receipts,” “miscellaneous,” and the like. Furthermore, most loose items are not arranged chronologically, and it is clear that the quantity of materials that were saved varies widely from year to year. It is fortunate that some organ information survived, and this writer has therefore tried to sort it out as clearly as possible.

16. The comments and conclusions in this paragraph are drawn from a variety of sources, including unpublished research of Elizabeth Schmitt; the author’s unpublished manuscripts “Organe für Luthersche Musik”; review of St. Louis city directory; and reading of these newspapers:

17. The Rt. Rev. Joseph P. Machebeuf, D. D., The Bishop’s Arrival. His Own Account of His First Year in Colorado. Typescript of a ms., n.d., pp. 2-3, library at the aforementioned archives. Machebeuf was also likely responsible for the first pipe organ in New Mexico. In 1852, shortly after he arrived from Sandusky, Ohio, Machebeuf became pastor of San Felipe Neri parish in Albuquerque and around 1856 procured an organ for the church, according to Howlett, pp. 205-06, although the word “pipe” is not found in his account. At Albuquerque Father Machebeuf set about repairing and renovating his church, and when it was done the people were so pleased that they looked for the opportunity of doing more, and one of the principal members of the parish offered to provide an organ at his individual expense. The organ was an instrument almost unknown in New Mexico at that time, and were it not for a providential circumstance Father Machebeuf would have been obliged to refuse the gift, for there was no one in Albuquerque who could play upon it. It happened just then that the old organist whom Father Machebeuf had for two years in Sandusky was anxious to go to New Mexico to be with his old pastor, and had written letters to Father Machebeuf upon the advisability of the move. Father Machebeuf accepted the offer of the organ and wrote his old friend to come. Both his friend and the organ arrived at about the same time and were duly installed, and Father Machebeuf enrap­tured the Mexicans, who, from time immemorial, had been accustomed to hearing the mass sung to the accompaniment of a violin. On grand occasions another violin and a few guitars might be added, but only a few places could afford such magnifi­cence. The Swell bell of the organ and the professional organist, was on the advance line of civilization and culture. . . .

18. These books, entitled “diaries,” were primarily jumbles designed similarly to today’s “pocket calendars” or planners, and are housed at the aforementioned archives.

19. Howlett, p. 328 and Noel, p. 13. Newspaper notices stated that it was Mozart’s “Twelfth Mass,” which Linscome has noted was commonly credited to Mozart in the nineteenth century, but the attribution is spurious and it is presently believed to be the work of Wenzel Müller. Regardless of this, it is clear that the intent was to offer good music.

20. This parish account book is included with Bishop Machebeuf’s papers at the aforementioned archive. It is titled “St. Patrick’s, Central City.”

21. Noel, pp. 301-03; Lynch Perrigo, A Social History of Central City, Colorado, 1859-1900, Ph.D. dissertation, Univ. of Colorado, 1936, p. 449; Central City Weekly Register-Call, 25 November 1892, p. 4. There are other indications besides just the name issue that Father Bourion liked to test ecclesiastical authority. The Revs. Thomas H. Malone and William O’Ryan in their brief book History of the Catholic Church in Colorado From the Date of the Arrival of Rev. J. P. Machebeuf Until the Day of His Death (Denver: C. J. Kelby, 1899), p. 93, state simply that Bourion’s plans were “too ambitious.”


26. Rocky Mountain News, 25 May 1873, p. 4. Minor typographical errors have been corrected.


29. See the Daily Rocky Mountain News, 29 May 1873, p. 4 and 30 May 1873, p. 4. The program was published on page 1 of the May 30 edition.

30. Daily Rocky Mountain News, 1 June 1873, p. 4. The rest of the article concerned itself with the vocalists and is not reproduced here. Similar reviews appeared in other papers.


25
"A Wonderful Promise of Something to be Attained":
Colorado Organbuilder Charles Anderson and his Work

Michael D. Friesen

Part I - Biographical Sketch

Colorado is one of the few states west of the Mississippi that was home to an organbuilder in the 19th century. That person was Charles Anderson, who built organs in Central City and Denver from 1872 to 1888. California and Utah are the only other western states known to have had resident organbuilders. The later development of this portion of the country and the less-concentrated populations were of course strong influences in holding down the establishment of organbuilding firms, which need adequate markets to survive. The work of Joseph Mayer of Marysville, California is as yet not well-researched. Joseph Ridges and Niels Johnson, who worked in Salt Lake City, are perhaps better known through their involvement with the famous Mormon Tabernacle organ, although there is not as yet conclusive proof that they even built complete organs by themselves in Utah. However, Anderson constructed at least nine instruments, a few of fairly good size, of which four are extant, although not all in original condition, and three are totally intact. Nevertheless, arriving at a unique time in a unique place and perhaps under unique circumstances did not result in an organbuilding family. It is plausible that he was the son of Gustaf Andersson (1797-1872), a Stockholm organbuilder, but no sources on Swedish organbuilding history indicate this. His given name would likely have been Carl Andersson, with Charles Anderson being an Anglicization.

Charles immigrated to the United States in 1852. Where he first lived is unknown. Other writers have presumed that he lived in "the East" and that he plied the trade of jeweler there, but those assumptions are based upon his early career in Colorado before becoming an organbuilder and have not been verified. Learning when and under what circumstances he obtained training in jewelry-making would help answer questions about his dual career. Anderson had arrived in Colorado by the time of the 1860 Federal Census (which was in fact the census of Kansas Territory; Colorado Territory was not created until 1861). He was enumerated in the valley of Nevada Gulch where mining camps were springing up in the heart of newly discovered gold fields in the Rocky Mountains.

This settlement, known variously as Nevada, Nevadaville, or Nevada City, became one of many towns of semi-permanence that arose in that prosperous gold and silver mining region in what was to become Gilpin County. Nevadaville had three churches and a thriving mining, commercial, and residential population by the 1870s, but today the churches are gone and only abandoned mining structures as well as a few homes and business buildings have survived fires and general decay.

Why Charles decided to come to Colorado is unknown, but one is tempted to believe that he, like others, hoped to gain from the flourishing mineral industry, having arrived shortly after the 1859 gold rush began. The 1860 census listed him as a "watchmaker," age 33 [sic], with personal property valued at $150 and as having been born in Sweden. No real estate value was given. His wife, Ann, was listed without an occupation. There were several other people listed in the same dwelling, which was probably a boardinghouse, as all were miners except for a five-year old girl, whose relationship to either the Andersons or the prospectors cannot be ascertained. He is also listed in the 1861 Poll Book of registered voters for the first elections in Colorado Territory. One suspects that his home and/or business was destroyed on November 4, 1861, when a fire burned most of the town, although available press accounts do not identify him among the victims.

At the time of the 1870 U.S. Census, Anderson was still listed as living in Nevada City. That enumeration shows that his occupation was "jeweler," age 42 [sic], naturalized, had real estate valued at $1200 and personal property valued at $5000 (solidly middle-class assets). His wife Ann was listed as "keeping house." Both an 1869 railroad gazetteer and an 1871 Colorado directory gave his address, predictably, as Main Street in Nevada City and his occupation as a jeweler. The non-population schedules survive for the 1870 census, which list him as manufacturing jewelry for the past year of $1200 in value, using 40 ounces of gold worth $800. If that was true, his mark-up was fifty percent. He had $500 real and personal capital invested in the business and was a sole proprietor. If those statistics were accurate, his was a modest enterprise. With all the gold and silver then being mined, however, his profession was perfectly suited to the times and to the market.

Anderson's obituary stated that he was in the jewelry business in Black Hawk, and he is said to have been in that trade in Central City as well, which is plausible since the towns were so close to each other. However, those assumptions are not or cannot be verified by any directories or other contemporary sources. Charles was living in Central City by 1872, where that year he built his first organ. However, he moved shortly thereafter to Denver, where he was listed in the 1873 directory (the first to be published since 1866) in the occupation of "watches and jewelry" at 382 Larimer Street between F and G Streets, living on the north side of California Street between M and N Streets. In 1874 his occupation was the same and his residence was shown as 573 California Street, which may have been the same location. In 1875 his occupation was listed as a jeweler in the 1875 directory of Denver voters.
Anderson's first organ was done in 1872, which appears to have been done on speculation, is unknown. If, contrary to assertions in various sources, Anderson was not trained as an organbuilder, one wonders what inspired him to construct a pipe organ. One possibility is that he used an existing organ as a model. Although various sources hold that there were no pipe organs in Colorado until 1872, it is now known that there was one in Denver at St. Mary's Catholic Church in 1862. (It was relocated to Central City in 1872, although since it arrived in May and Anderson's first organ was done in June, there seems to be no connection between those two occurrences.) How often Anderson might have traveled to Denver from Nevada (given that a fair number of people in early years wintered in Denver rather than in the mountains) is unknown, but he surely would have gone there on various occasions, where he could conceivably have seen the Catholic organ and copied technical details from it. (See "A History of The First Organs in Colorado," page 18.)

Another theory is that Anderson procured portions or nearly all of an instrument for one of more of his projects from a California builder such as Joseph Mayer or John Bergstrom, the latter also a Swede, who were active by then. This theory arises because of the use of redwood that is found in his later extant instruments. The logistics of acquiring such wood from the Pacific coast became possible, although not inexpensive, when the Kansas Pacific and Denver Pacific connected Denver to the Union Pacific Railroad in 1870, but whether or not his procurement of wood extended to obtaining materials from other organbuilders is a very speculative matter.

Based on evidence presented later in this article, it seems best to conclude that Anderson did have prior organbuilding experience, he was the prime creator of his own instruments, and he bought redwood on his own account with no connection to California builders. Regardless, if Anderson had learned the profession in Sweden or elsewhere, it was not until he was in his 40s that he returned to the trade as a result of the circumstances of his location.

Anderson's first instrument of 1872 was the first of its kind built in Colorado territory. It was temporarily located in H Street Presbyterian Church, Denver, for two to three years. That instrument is shrouded in mystery. Contemporary accounts of its installation are sketchy, and subsequent references seem rather garbled.

Anderson's second instrument dates from 1875 while he was in partnership with George M. Silsbee or "Silsby," and it was temporarily installed in Cofield's Temple of Music at 412 Larimer Street, the same location where Anderson's workplace was located. Anderson's association with music retailers in Denver is interesting. His jewelry business at 382 Larimer Street in the immediately preceding 1873-74 period was located in or next to H. H. Hamilton's music store. Anderson's relationship to music retailers will be discussed in more detail later in this article.

Mr. Silsbee's background is obscure. He was listed in the aforementioned 1871 Colorado directory as an artist rooming at the corner of G and Champa Streets, and in the 1873 Denver city directory with the same occupation, living and working at the southwest corner of G and Larimer Streets. His residence from 1874 to 1876 was 629 Curtis Street, and thereafter he was no longer listed. The 1876 listing spelled his surname as Silsby, which seems to be an orthographical variant. The author has not been able to find any other information about Mr. Silsbee/Silsby, other than scattered references to his art activity in newspapers of the 1870 to 1874 period. While there are other variants of the Silsbee name in the 1880 census and in later Denver directories, no obvious candidates present themselves as being the George Sibley who was Anderson's partner, so his whereabouts after 1876 are not known. What his role in the loose partnership might have been can only be speculated upon. There are no city directory listings for such a partnership. As an artist, perhaps he designed the case, or maybe he only did pipe stencil work. Only one organ is known to have been built under the Anderson-Silsbee moniker, so their association probably did not last beyond 1875.

Interestingly, Anderson's fledgling organbuilding career in Denver did not extend to involvement with the next pipe organ to arrive in the city, E. & G. Hook & Hastings' Op. 792, which arrived about three months later for the Episcopal Church of St. John-in the-Wilderness, which eventually became the cathedral. That instrument was erected by local piano-tuner Augustus Wehrle, who announced that he was "prepared to do work of the kind on both a large and small scale," a rather premature statement considering that there was not much of a volume of pipe organs coming to Denver at that time. Why Anderson was not engaged to do the work is unknown. He was not listed by his known instruments. Only in 1886 did Anderson's address appear in the Denver Directory with the same occupation for Anderson.

The year 1879 is the first time that Charles Anderson was listed as a "pipe organ builder" at 402 California Street in both the city directory and the state business directory. This was not a consistent listing, but that term or something similar appeared thereafter in directories through 1910. The only exceptions occur in 1880, when his occupation was stated to be "engraver," and in 1882 when there was no indication of his employment. He kept the residence of 402 California Street that he had occupied in 1875 through 1888. (It had been changed to 1612 California Street in 1887 when the city's street grid was renumbered.) In addition, in 1883, a parallel listing of "watchmaker" at 369 1/2 Curtis Street was specifically given. It is presumed that Anderson's home and shop were one and the same through 1885, where he completed the bulk of his known instruments. In 1886 did a business listing of 370 Fifteenth Street appear (renumbered to 714 in 1887) in both the city directory and the state business directory, a location which he also maintained through 1888. Here at least three organs were built. Both the 1880 Federal and the 1885 Colorado state censuses termed Anderson an "organbuilder" but did not list him in the Products of Industry schedules, so unfortunately no statistics about...
At the time that Charles Anderson built the organ displayed at Coffeld's Temple of Music in Denver (1875), his jewelry business was located in the sixth building from the right on Larimer Street in Denver. In this building at No. 382 H. H. Hamilton maintained his music store. It is marked by the sign "Music, Fine Wines" (this image from Fossett (attribution in illustration caption, page 26).

his work at either time are available. The surviving 1880 non-population schedules in particular for Denver are surprisingly few in number and, thus, may have been inadequately enumerated or many may have been subsequently lost.

In 1886, when Anderson's business address became separate, he took on another partner, William C. Ehrmann. Two instruments built in 1886 and 1887 were ascribed to "Anderson & Ehrmann." Little is known about Ehrmann. He was in Denver as early as 1879 and was quite musical. Newspaper listings indicate that he was librarian of the Choral Union, a fine tenor who sang in both secular and sacred concert venues, and a member of the Denver Opera Club. By the 1883-84 period he was a member of the quartet choir at Unity (First Unitarian) Church.16

At the time of the 1880 census, he was age 22 single, and was working as a servant for the Rev. S. R. Dimock (or Dimmock), the minister of the First Congregational Church (his first name is unknown). Ehrmann had been born in New York of parents whose birthplace was Württemberg and had been unemployed for three months during the census year. This would imply that he was newly arrived in Denver and had been seeking to establish himself.

William was first listed in the 1882 Denver city directory as a carpenter, living at 21 South Fifteenth Street. In 1883 he was a partner with Elijah Smith in a carpentry business as "Ehrmann & Smith" at 370 Fifteenth Street. He was on his own again in 1884 at the same address, with his residence at 214 South Fifteenth. The 1885 edition said that William was a "carpenter and builder" at 374 Fifteenth (probably the same site as 370), but he does not appear in the 1885 Colorado census. Ehrmann was shown the next year as a "manufacturer of hard and soft wood work" at 370 Fifteenth, with his residence at 388 Twentieth Street. The 1887 edition gave the same occupation with his business address renumbered to 714 Fifteenth and his home at 713 Fourteenth. Thereafter he was no longer listed and presumably moved from Denver to whereabouts unknown. Anderson had therefore clearly moved to Ehrmann's shop in 1886 to build organs, since their business addresses are the same for this period. The nature of their partnership is not known; perhaps it was merely a pairing of complementary skills. City directories do not record any such firm. The Congregational connection in 1880 is interesting, because Anderson had placed an organ there prior to 1877 and had built a new organ for them in 1881. Through musical or church circles, Ehrmann would have soon met Anderson, and presuming he had an interest in organs as well as woodworking skills, Charles could have decided to have him help fulfill some contracts.

Another interesting musical connection with almost parallel circumstances arises out of the 1885 Colorado census, where it shows that Frank H. Damrosch was living with the Andersons then.19 Damrosch, the son of Leopold Damrosch conductor of the New York Symphony, had come to Denver on July 1, 1879, where among other activities, he founded the Beethoven Orchestral Society, opened a short-lived music store in 1882, was Supervisor of Music for the Denver public schools for the 1884-85 term, taught music, and participated in many concerts. Although never trained as an organist, he was persuaded to become the organist at the First Congregational Church around 1879, and later served in the same capacity at Temple Emanuel and Unity Church (dates are not certain) prior to his departure from Denver in 1885. All three houses of worship had or would have organs installed by Anderson in the 1880s. There is reasonable evidence that Damrosch, who had some background in cabinetmaking, helped Anderson build organs as well, although he is never identified as a partner or employee in press accounts of installations. A sidebar article describes his relationship with Anderson in greater detail. It is further striking to note the similarities of the spheres of Ehrmann's and Damrosch's lives — they were both from New York, arrived in Denver the same year, were Germans, had woodworking experience, were musicians, served at First Congregational Church at the same time as well as at Unity Church and Temple Emanuel later, and were drawn into organbuilding in some fashion. Perhaps they knew each other in New York, or at least in Denver became well-acquainted through common interests.

Charles' last organ-building project was finished about 1888. While he continued to be listed as an organbuilder beyond 1888, no new instruments are known to have been completed thereafter, and Charles apparently confined his work to maintenance activities until he retired. This seems consistent with 1888 being the last year he had a separate business address, meaning a shop. Then again, the above directory evidence indicates that he could have also maintained a parallel livelihood in jewelry and watch making along. Unfortunately, no printed catalog, brochure, or list of customers has been found, and thus an "opus list" of organs has been reconstructed only through discovery of documentation in various sources. Anderson also did not advertise in city directories, church periodicals, music journals, or other typical publications, and probably built instruments only when he was specifically sought out for such a commission.

Most indications are that Charles ran essentially a "one-man shop," which has led to speculation that he bought parts from other builders or organ supply houses in order to be able to finish instruments. Although not enough of his work survives in sufficient quantity from which to generalize much, the known 1880s organs look sound, and are not very conventional for that period, as compared to his earlier surviving 1876 work, which could lead to such a conclusion. However, some press accounts insist that his work was entirely of "home manufacture," which is reasonably plausible, as he had an average output of less than one organ a year. Such statements, which otherwise would not seem to even he necessary to make, indicate to the author that his work was a source of local pride, and were not an excuse. Since Denver was cosmopolitan enough and had many other "imported" organs by the 1880s, Anderson could have easily assimilated mainstream American organbuilding fashions into his style by then. There is no evidence that his instruments bear Swedish influence.

It is interesting to note that the year 1888 is when another organbuilder, George T. Foot, ar-
rived in Denver, where he is said to have helped with the installation of two new Roosevelt organs, Op. 380 for Trinity Methodist Episcopal Church and Op. 382 for Grace Methodist Episcopal Church, but as much as there is no evidence that Foot built more than one organ (and this not until 1911), Charles "retirement" from building was probably not due to new competition. Perhaps by then most churches in the area preferred to obtain their organs from larger and more well-known Eastern firms, or it was no longer cost-effective for him to build organs. Although he was then only in his middle 50s, Charles may have no longer desired to undertake that scale of work. There seems to be no connection between Anderson and Foot, although George may have had some involvement with Charles' last instrument, as will be further explained later in this article. In 1889 Anderson moved his home to 901 Twelfth Street, and from 1890 to 1895 he lived at 832 East Colfax Avenue.

In 1896 Charles moved his residence to 1421 Clarkson Street (near present-day St. John's Episcopal Cathedral), and then finally in 1902 to 1457 Emerson Street, where he lived the rest of his life. (None of his home or business locations survive.)

In 1910 he went to work for the Denver Musical Instrument and Supply Company at 1511 Stout Street, where he was listed as an organbuilder. From 1911 to 1914 he worked there as a viol-instrument and repairer and thereafter generally appeared with one of the other occupations designated through 1920, the last time he was listed in directories. (One year he was stated to be a "musical instrument repairer.") Although nothing is known of the scope of operations of the firm, it would seem that Charles must have done organ tuning and repairs for them. By the turn of the 20th century, there were sufficient numbers of pipe organs in Denver and vicinity to keep a maintenance person occupied. The author has run across both Anderson's and Foot's names on various occasions in this regard. The Denver Musical Instrument and Supply Company was advertised as "successors to L. [Leo] Ruschenberg & Company and the Ferency-Ruschenberg Violin Company, violin makers and repairers" in directories, so that line of work seems to have been their specialty — certainly not keyboard instruments. Charles presumably learned violinsonmaking from them. This certainly seems to be worthy of remark as being no small achievement, since violinsonmaking is as complicated a craft as organbuilding, albeit on a different scale. Although his obituary stated that he was a maker of "fine violins," the author has found no sources that shed further light on this late aspect of his work.

The same comment about intricate craftsmanship can be said of his earlier profession as a watchmaker, with all the attention to detail that such work requires. As little as we know of his background, the evidence nevertheless certainly shows that Anderson was consistently doing work that demanded artistic and technical expertise, and was therefore a man undoubtedly quite capable of building pipe organs. One may infer that his expertise was greatest in the metalworking side of the business, given his parallel career in jewelry, and thus this would explain why those who helped him were woodworkers.

Charles never had children. His first wife, nee Ann [Annie] Noble, was born in Maine in 1831, according to her tombstone and cemetery records. All other sources about the birthyear are uncertain. In the 1860 census her age was given as 26; in the 1870 census her age was listed as 36; and in the 1880 enumeration it was given as 40.26 She died January 22, 1895,27 and was buried from Trinity Memorial Episcopal Church, where Charles had in-
youth and his acknowledged inexperience would occasion continual meddling. The success of this bold stroke, which more than one persecuted organist might envy, shows that his talent commanded respect and power. In a city where competition was keen, it would have been impossible.

This account appears to be relatively accurate except for compression of the date, as the church was not dedicated until May 22, 1881. Various sources state that Damrosch began his engagement with the Congregationalists in the fall of 1879, so he must have played an earlier, smaller organ (perhaps a reed organ) while serving at their previous building.3 Frank's biographers continue:

In Denver there was competition, not among organists but among churches. Even the folk supported three congregations, for African Baptists and one for Methodists. Every society had its peculiar source of pride. The Presbyterians featured an outspokean who proclaimed his hatred of Indians. The Catholics had the largest and richest congregation; they had been first to build a church and first to own a bell and a pipe organ; but the Baptists could boast the biggest church in town. Every society which did not possess a pipe organ yearned to build one. When Frank had been playing two years for the Congregationalists, the Society of Temple Emmanuel (sic) fell into line, employing the same manufacturer but asking Frank, as a friend of many and as an organist familiar with that make of instrument, to supervise the work and suggest improvements.

His early experience with the cabinetmaker in New York helped him to be of use in a matter which he found extremely interesting. He proposed Colorado redwood for the flute stops, because it does not warp or crack. The result was even better than he hoped, for years afterward he found no deterioration in tone. What he learned about organ affairs in Denver, he put into practice on a later day when the instrument in the Metropolitan Opera House broke down and no one else could fix it.

The congregation of Temple Emanuel urged him to become their organist, and since the services did not fall upon the Christian day of worship, he could comply without resigning from the Congregational Church. As far as is known, his dual employment caused no uneasiness to adherents of either denomination.9 That "same manufacturer" was Charles Anderson of Denver, who built not only First Congregational's organ in 1881, but also the instrument that Temple Emanuel installed in 1882.

George Martin, a biographer of the Damrosch family, has a slightly different account, stating that "he undertook to build an organ for Temple Emmanuel (sic) and afterward became the temple's organist." Unfortunately the statement is not footnoted, so his source is unknown; it could have been a mistaken assumption from his reading of Stubbins' comments, since so little primary source material on Frank appears in Denver, hence we are dependent for his early career on his own words. It is possible, albeit short-lived, with cabinetmaking, and knowing of his precarious financial circumstances in Denver, it is certainly possible that Damrosch did help Anderson with his organbuilding work to earn some money, but he did not construct the temple's instrument. How he became acquainted with redwood's properties is unknown, but it is true that Anderson did use the material in more than one organ.

Frank had gone home to New York for a couple weeks in the summer of 1882 to recover from typhoid, and his family tried to convince him to stay there. They felt he could take a post as organist somewhere while he sought out musical work in the city, but he decided to return to Denver when the owner of the liquor business there offered to furnish the capital for Frank to establish a music store. He obtained stock in New York, got the Knabe piano agency, and secured rights to sell a reed organ by an unnamed manufacturer, an instrument "popular with ranchers, small Denver householders, and those poor or parsimonious congregations which did not aspire to the pipe-organ level."

Probably around 1883 Frank resigned as organist at First Congregational, because the time of services interfered with rehearsal schedules for one of his other musical activities, the conductorship of the Vienna Ladies' Orchestra. Although they were employed at the beer garden in the basement of the Opera House, the quality of their playing is said to have high, so the name was not a misnomer.

His biographers continue:

He was eager to secure additional experience as a conductor, and his resignation as organist of the Congregational Church was not improbably motivated by a preference for working with these young women whose rehearsals interfered with the hour of the orthodox Protestant services. But Frank had not finished his role of Denver organist and, in addition to playing at the Synagogue, accepted an engagement with the Unitarians, whose minister, possibly inspired and certainly encouraged by Frank, announced that he would lecture once a month on the life of some famous composer, whose works would be illustrated by the organ. The citizens were charmed by this novelty with its suggestion of metropolitan culture. At the first lecture the audience crowded the little wooden church; for the second they packed the yard, the more athletic perching on window sills to get as near as possible to the music. A boom in Unitarianism resulted, and the society built a stone church important enough to be described as an "example."

The dates when Damrosch played for Temple Emanuel are not specified in their records, but it appears that he was hired by the congregation around 1882. What instrument Frank played at the Unitarian church when he started there in 1884 is unstated in an organ given in 1886, but there is no evidence that the Andersons were parishioners there.22 On June 30, 1898, Charles remarried; his second wife was Martha E. Johns. They were married by the Rev. Frank T. Bayley, pastor of the Plymouth Congregational Church, but it is not known if either or both of them were members there.24 The 1900 census shows that she was born in September 1870 in Ohio, so she was considerably his junior. However, the birthplace must be wrong. The 1920 census says that she was 51 years of age, born in Sweden, and had immigrated in 1872.25 The date and location of Martha's death have not yet been found. Charles died on June 19, 1922 at his home. Services were held on June 21 at the Olinger Mortuary, and he was buried in Fairmount Cemetery in Denver. Charles' obituary stated that Martha was his sole survivor, and the only other detail given that has not already been covered in this article was that he was a Mason.

**Part II - The Instruments**

The known organs of Charles Anderson are presented below in chronological order, based on all currently available evidence. Most have been accurately documented, it should be noted. In several instances, documentation for earlier installations, so this chronology will attempt to provide full descriptions for each instrument in the order of their construction, rather than force the reader to cross-reference the information. Anderson is not known to have used opus numbers. Because of the possibility of duplication in his listings and the exact quantity of organs that Anderson built is unknown, no numbering scheme has been adopted here.

Stoplists or specifications for most of Anderson's organs are presented with this article, based on examinations of extant instruments or cited from other documents if the organs have been destroyed. Some could not be located. Because the details that have been captured differ from instrument to instrument, some technical information that is available for certain locations has not been published with this article in order to provide a more consistent format for ease of comprehension. Because of the difficulty of correctly dating all instruments, mechanical or tonal evolutions of Anderson's work are not included here. In general, it appears that his manual and pedal compasses grew consistent with national trends, and his tonal designs were conventional with the possibility of a tendency to eschew reed stops on the Great division. Two larger instruments, for example, have two reeds on the Swell, rather than splitting the larger and the smaller between the Great and Swell divisions, respectively.

**1872 - H Street Presbyterian Church, Denver**

The earliest newspaper notice of Mr. Anderson's first organ that has been found appeared in early June 1872 as follows: "A pipe organ, the first of its kind, was presented to Denver, has been erected in the First Presbyterian Church and will be used during service to-morrow morning." A little longer commentary appeared a few days later:

A new pipe organ, built by Mr. Anderson, of Central city, and worth probably $1,500, has been erected in the H street Presbyterian church, and on Sunday they gave an exhibition on it, Mrs. Elvans at the key-board. It is of considerable volume, but without finical brilliancy too often characterizing organs for church use, giving even when operated to its utmost strength an idea of reserved power and dignity; the opposite of that which, as in most organs of that kind, is exciting and sensational.27
The organ was therefore built in Central City and brought to Denver, and seems to have been satisfactory. Unfortunately, no details of the circumstances of how it happened to be built in Central City or when Anderson had moved there could be found in that community's surviving newspaper, which merely stated that "The First Presbyterian Church Society of Denver has a handsome pipe organ."28

Since the Denver reporter apparently had earlier experiences with organs that were too brightly voiced for his ears, implying that they had more stops, this would indicate that it was a smaller instrument. Without knowing Anderson's cost structure, which seems to have been lower than major builders in other cities (and not surprisingly so), what the $1,500 figure meant in terms of size is difficult to tell. It was very likely a one-manual organ. No specification or photograph has been found. The instrument is elsewhere found in that community's surviving newspaper, as their stone church was not built until 1887, after Frank had already left Denver. However, the Unitarians had chosen Anderson to build their organ, which decision could have been influenced by Damrosch's prior association with the church and with Anderson. The "composer concerts" did take place as related. In 1885, these composers were featured, for example: Mozart in February; Handel & Haydn in April, and Mendelssohn in May. During the summer of 1883 Leopold had enjoyed a triumphal tour of the Midwest with his orchestra, playing eight concerts in Denver that were lauded by the newspapers, which enabled father and son to visit each other as well as enhance their standing as professional musicians. Frank had indeed started a music store in October 1882 but got out of that venture by mid-1883 after he discovered how much capital and time it took, as well as finding out that his financial backer had been dishonest about pledging obligations for other ventures against the business.24 In 1884 Frank became the first superintendent of music instruction for the Denver Public Schools, a position he was to hold only for one year.

Frank's father died on February 15, 1885, and after much soul-searching, he decided to leave his blossoming career in Denver. He had been offered the position of chorus master at the Metropolitan Opera House concurrently with the appointment of his brother Walter as their conductor and decided to accept the post. Frank finished up the school term and the church year, then returned East that summer to continue his music career in New York. Among other activities, he was later Supervisor of Music in the New York City Public Schools, and eventually founded the Institute of Musical Art in New York City (now the Juilliard School of Music). For a time around 1892, he was also organist for the. Society for Ethical Culture, a non-sectarian religious institution begun by Dr. Felix Adler that emphasized ethics and a sense of duty over the dogmas of either the Christian or the Jewish religions, a philosophy which Frank had maintained from his early non-'professing Christian' years in Denver.25 He died in New York City on October 22, 1937 at the age of 78.

The bulk of Frank's long and varied career is beyond the scope of this article, but it is his connection with the organ, and particularly with the organbuilder Charles Anderson, that amplifies his place in Denver musical history.
Church, and not until 1880 was the name 17th Street Presbyterian legally adopted.

By April 1875 the Presbyterians no longer had an organ, as will be evident with the information given below for the second known Anderson instrument. This has led to the supposition that it had been built on speculation, although if Charles had intended to build a parlor organ for himself, it could also have been a loaned instrument if he had not yet settled on a more permanent residence in Denver by that time. If Charles had anticipated that the church would purchase it, his hopes were evidently not realized. If he had merely loaned it to the congregation, it may have been purchased by another church (and thus the possibility of it being double-counted as part of this chronology is very real).

The only stated reason as to why it was set up in the church was made after the fact, and the reason given then was that it was too big for a house. Charles seems not to have returned the organ to his home, however, because he maintained for many more years the same residence which was presumably too small for it.

The whole set of explanations that have been preferred seem in the aggregate rather specious — surely Charles would have measured the space available before he built such an instrument. If it was too large in terms of specification and/or volume, that could have been foreseen as well. Besides, if it was too large for his home, one wonders why that problem would have had anything to do with it no longer being suitable for the church. It would appear that the real reason that it did not stay at the Presbyterian church was that the organ was indeed loaned, and that by a certain point in time when Charles finally had another buyer for the organ, the congregation did not wish to or was unable to raise the money to pay for it. Perhaps the press did not want to embarrass the church by saying so, resulting in a disingenuous or at least somewhat convoluted explanation. However, where the organ was moved is only speculation at this point. Preparatory to building the new 1872 church, the Presbyterians had made plans for an organ. The ladies had a strawberry festival in June 1871, the "good organ" was purchased by September, and in October a $750 Estey with "six full sets of reeds, including the vox jubilante and delicate" was installed.

In any event, Seventeenth Street Presbyterian replaced the Anderson in 1875. The press noted in August that they were "taking steps for the purchase of a new organ," had ordered an $800 organ by September, and in October a $750 Estey with "six full sets of reeds, including the vox jubilante and delicate" was installed.

Seventeenth Presbyterian Church remained at its original location only about ten years; they sold the property and moved to a new site at the corner of Lincoln Street and Capitol (now 14th) Avenue, dedicating a new church on October 7, 1883, whereupon they changed names to Capitol Avenue Presbyterian and bought a new organ from Charles Anderson, to be described below. Then around 1895 or 1896 the congregation merged with the First Avenue Presbyterian Church, selling the 1883 property to the First United Presbyterian Church, which had been organized in June 1883. The Capitol Avenue Presbyterian Church continued to exist under that name until 1964.

In the meantime, the New School Presbyterians, sometimes referred to as 15th Street Presbyterian Church after the 1868 split, began to use the name Central Presbyterian Church, which was officially adopted in 1882. Outgrowing the first building by 1875, they purchased property at the corner of 18th and Champa Streets, and a new church opened for services on January 13, 1878. A new organ costing $4,700 or $5,000 was procured in 1882, but the name of the builder is not stated. According to church records, Anderson had done $3.50 of repairs in December 1879 and had billed half the cost of moving the "large organ" at $25.00 in September 1880 but is not mentioned in connection with the 1882 instrument, which was apparently purchased by the ladies society, who had been raising funds for an organ. Therefore not only was the 1882 organ "off the record" in terms of Trustee or Session minutes, which are silent about any such acquisition, but because it does not seem that Central would have had a pipe organ prior to that time, the earlier dealings with Anderson add even more mystery to the situation. Could the church have had a second-hand Anderson instrument prior to 1882 that was then relocated to whereabouts unknown?

Growth of the congregation again led them to purchase a site for a new larger church in 1890, this time at the corner of Sherman and 17th Streets. Central Presbyterian's last service was December 10, 1878, and for two years they met in the assembly parlors of the unfinished new church. On December 25, 1892, their magnificent red sandstone building was dedicated with a three-manual Farrand & Votey organ, Op. 130, in a loft above the chancel, which was replaced by a Reuter, Op. 1395, in 1962, although the striking case and some of the pipework of the Farrand organ survived. (The congregation had not liked the acoustics of their new church, however, eventually reworking the building in the 1890s and, after the turn of the century, altering the Farrand & Votey to have a detached console on the main floor after the turn of the century.) What happened to the 1882 organ is unknown.

1875 - Cofield's Temple of Music, Denver

Similar to the first organ, the next instrument by Anderson appears to have been built on speculation as well. It was first announced in the press in early April 1875:

A Colorado Church Organ.

The first church organ ever constructed in Colorado is now being erected in this city by George M. Silsbee and Charles Anderson. If we are not much mistaken, the organ now in use at the Seventeenth (sic) Presbyterian church was constructed by Mr. Anderson, some two years ago.

The completion of the organ, however, occasioned a more extended notice in the first newspaper several days later:

An evening contemporary says that the first church organ ever built in Colorado is now being erected in this city by George M. Silsbee and Charles Anderson. If we are not much mistaken, the organ now in use at the Seventeenth (sic) Presbyterian church was constructed by Mr. Anderson, some two years ago.

The completion of the organ, however, occasioned a more extended notice in the first newspaper several days later:

A Colorado Organ.

Some little time ago the Times announced that Messrs. C. Anderson and J. (sic) M. Silsbee had nearly completed the first church organ ever built in Colorado and with the exception of a small parlor organ built by Mr. Anderson several (sic) years ago, it is the only pipe organ ever built in the Territory. The parlor organ was used for a while in the 17th street Presbyterian church, but has since been taken down, Mr. Anderson not having the space for it in his house. The new organ has been set up in Cofield's Temple of Music, No. 412 Larimer street, and its first exhibition was given last evening, in the presence of several musical people of more or less celebrity.

The cases of organs are frequently built with wings, which can also be used as wardrobes by the choir; and to the uninitiated a small organ looks very large. The case of this is of pine, with black walnut trimmings, very elegant and only sufficiently large to admit the inside works. The height of the instrument is 16 1/2 feet; front, 8 feet 4 inches; depth, 6 feet 3 inches. There are 600 pipes, mostly of spotted metal. There are two manuals, great and small (sic), and pedal board on bass (sic). Its combinations are very fine, and all of the connections are fitted up with extreme care. The lumber is seasoned so that this dry climate will not open any of the joints or seams. Its power is great, in proportion to the size of the instrument, being sufficient to fill any large church. Mr. Anderson is from Stockholm, Sweden, and comes from an organ building family. Those present last evening were greatly surprised, and none the less pleased with it, S. F. Powell and Prof. Howe taking turns at the key board. The greater portion of a year has been spent in its building, and the instrument is worth $2,500. This being the first organ built in Colorado, our people ought to retain in it the city, that it may be one of the principal attractions at our first centennial.

Interestingly, this article contains its share of garbled information as well. After stating that this was the first church organ built in Colorado and by inference at least the second organ built there, the account closes by still stating that it was the first! The reporter tried to make the distinction that there was a first "church" organ and a first "parlor" organ, although the latter
was at that point in a church. Contrary to the assertion, most organs did not then contain wardrobes at the side of their cases. The reporter also seems to imply that Denver's musical talent didn't have adequate appreciation for the significance of the event or for the instrument itself. Silas F. Powell and George M. Howe were local music teachers, but there is no record if or where they were organists at churches.

The News, on the other hand, was more complimentary about the organ, which had clearly been built on speculation:

Testing a New Pipe Organ.

At Cofield's Temple of Music, No. 412 Larimer Street, last evening, a goodly company of ladies and gentlemen, some of them well known vocalists and musicians, assembled to hear an experimental test of a new pipe organ, designed for church purposes. The instrument was built by C. Anderson and G. M. Silsbee. Mr. Anderson, though at present engaged in the jewelry business, is a skilful organ-builder, having learned his trade in Stockholm, Sweden, and pursued it as an occupation for years. They have spent the better part of the year in constructing this instrument. Its dimensions are ten feet four inches wide, four feet three inches deep, and sixteen feet high, with Gothic peaks and ornamental finish. The case is built of pine, with black walnut trimmings. The pipes, most of which are spotted metal, and the remainder wood, number about six hundred. The organ has two manuals and pedal bass, and is provided with seventeen stops. It is valued at $2,500. The test trial last evening proved highly satisfactory. The keys were manipulated alternately by Mr. S. F. Powell and Prof. Howe. Mr. Powell is regarded in musical circles as a very fine organist. Under his artistic manipulation the large capacity and power of the instrument was fully demonstrated. Its tone is unusually pure and sweet, and the volume of sound quite sufficient to fill the largest building in the city. The organ was pronounced by the company present a perfect success, and the skilful builders were complimented for their achievement. It is, in short, an instrument that would not win a place in any church edifice in the land, and no doubt it will shortly adorn some house of worship in Denver. As noted previously, Anderson shared Cofield's location for his shop for a time, but whether the temporary installation was more of a convenience for Anderson or a promotional tool for Cofield is difficult to tell. Cofield's Temple of Music was one of numerous music retailers that operated in Denver in the 1870s. The first major firm in that field was H. H. Hamilton & Company, which was located at 380 Larimer Street, between 15th and 16th Streets. Hamilton came to Denver from Syracuse, New York, working as a piano tuner as early as 1868 and established his business on April 13, 1869, becoming what Porchea calls Denver's leading musical merchant.

Cofield's Temple of Music, Denver
1875 Anderson & Slisbee
2 manuals, 17 registers
devloped to 2 manuals, 21 registers by Charles Anderson and installed in Temple Emanuel, Denver, 1882
relocated to Asbury Methodist Church, Denver, 1911, and later altered
1882 stoplist, reconstructed
2 manuals, 16 stops, 16 ranks, 854 pipes
GREAT 58 notes
16' Bourdon 32 Grad
8' Open Diapason
8' Melodia
4' Dulciana
8' Principal
4' Fifteenth
SWELL 58 notes
8' Violin Diapason
8' 8' Diapason
8' Salicional
4' Violina
4' Flute Harmonic
8' Oboe and Bassoon
8' Vox Humana
Tremolo
PEDAL 27 notes
16' Ped. Sub Bass
8' Ped. Violoncello
Swell to Great
Great to Pedal
Pedal Wind Indicator; Hitchdown swell pedal
Source: examination of extant instrument; description adjusted to 1882 stoplist, excluding later alterations

Cofield's location for his shop for a time, but whether the temporary installation was more of a convenience for Anderson or a promotional tool for Cofield is difficult to tell. Cofield's Temple of Music was one of numerous music retailers that operated in Denver in the 1870s. The first major firm in that field was H. H. Hamilton & Company, which was located at 380 Larimer Street, between 15th and 16th Streets. Hamilton came to Denver from Syracuse, New York, working as a piano tuner as early as 1868 and established his business on April 13, 1869, becoming what Porchea calls "the pioneer music house of Denver and Colorado." By 1873 Hamilton had absorbed the agencies of various piano manufacturers and the music stock of smaller firms to become Denver's leading musical merchant.

Joseph B. Cofield had entered the music trade on March 19, 1873, by buying an interest in Hamilton's store, which had relocated to 412 Larimer Street in late 1874. Because of declining health, Hamilton sold out to Cofield on March 1, 1875, whereupon Joseph renamed the shop as "Cofield's Temple of Music." (Hamilton died in 1877.) Cofield consolidated his influence on the Denver music retail scene that year by purchasing the interests of Schmoyer & Orvis, of Louis Schmoyer and Orel D. Orvis, on December 20, 1875. They had opened a music store at 282 15th Street a few years earlier (sources disagree on the date) but were not successful at the business. Cofield's advertisements then claimed that his establishment had been founded in 1868.44

In the meantime, William W. Montelius, formerly a music dealer in Freeport, Illinois, opened a music establishment at 340 Larimer Street in 1876. Cofield had moved his store to 282 15th, the earlier site of Schmoyer & Orvis by 1878, and concurrently Montelius had relocated to Cofield's location at 412 Larimer. However, by 1879 Cofield was bought out by Asahel K. Clark Jr., who created yet another consolidation.

Clark had begun a music store in 1878, located at 307 15th Street in partnership with W. W. and E.A. Knight, which was entitled Knight, Clark & Company. His purchase led to a move to new quarters at 389 Lawrence Street, but only a few months later, on October 3, 1879, Montelius sold out to Clark, who relocated his business to 412 Larimer.45 Clark holds the distinction of establishing the first music journal issued in Colorado, the Monthly Musical Review, which published at least 11 issues beginning in January 1880 before succumbing.

Thus in the space of five short years, 412 Larimer Street had been not only the home of four music retailers — Hamilton, Cofield, Montelius, and Clark — but also the location for Charles Anderson. Anderson had surely previously known Cofield, who came to Colorado in 1861 as superintendent of a milling company which was located in Nevada Gulch, where Anderson lived at the time.

What happened to the organ after its April 1875 debut requires extended explanation. No newspaper articles have been found that indicate where the organ went. It has long been believed by many writers that this instrument remained at the passage otherwise appears to be factually reliable.

Temple Emanuel, the oldest Jewish congregation in Colorado, is an outgrowth of a small group organized as early as 1860 to ensure proper burials for Jews who had died. It was officially incorporated on November 11, 1874. Temple Emanuel dedicated its first synagogue at the northwest corner of 19th and Curtis Streets on September 29, 1875, conveniently a few months after the presentation of the Anderson, and it has been supposed that his organ went there directly from Cofield's. Although an "organ" at the dedication is mentioned by the News, and Mr. Louis Schmoyer is identified by the Tribune as the organist, they surely did not have the Anderson organ at that time.50 In fact, minutes from a meeting of the Temple's Board of Trustees in September 1876 indicate that during the previous month they had purchased a $260 "organ," which could only have been a reed organ, not the Anderson instrument.51

Temple Emanuel's leadership is said to have "placed great emphasis on the musical portion of the service," and they hired professional musicians at the outset. They probably would have preferred a pipe organ, too. However, it seems certain that the congregation did eventually acquire the Cofield's organ, but not until 1882, and there is some mystery as to what happened to it in the intervening time. The aforementioned "organ" is not the Anderson instrument.52

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organ for that structure. The Trustees' minutes of April 28 state that:

On motion, the President was instructed to make and enter into a contract with Mr. Anderson for an organ for the Temple for the sum of twenty-five hundred dollars, to be paid as follows:

1200 dollars during the time of building and at completion of the organ.

The remainder in six, twelve and eighteen months.22

The contract was finalized in May, and the organ was delivered shortly after the temple was dedicated on September 1. Accounts of this from scratch in four months, since he and which looks original, not as if it was a single

While it has been speculated that Charles used the 1875 instrument that presumably had been placed in storage somewhere. The establishment of an absolute chain of evidence is handicapped by various factors: the lack of an authentic nameplate (which may or may not have a date on it) on the organ, which is extant, although relocated and altered; no date having been found inside it; and no explanations in primary sources, be they newspaper accounts, minutes, or otherwise, that indicate the provenance of the instrument.

It seems that the 1875 and 1882 organs are one and the same for several reasons. First, the cited size of 17 “stops” and about 600 pipes in 1875 can be closely correlated to the 21 “stops” and 900 pipes in 1882, indicating that the organ was indeed “added to and improved” by four stops, although there were actually only 854 pipes. Such a task Anderson probably could have accomplished in four months if he already had the bulk of an instrument at his disposal. The 19th-century practice of calling registers “stops” holds up under either scenario.

Second, the 1875 organ is clearly stated to have been 10 feet, 4 inches wide, which implies that it was in a single case. The organ is now about twenty feet wide in a double case, which looks original, not as if it was a single case split into two parts. Evidence provided below during discussion of its later locations shows that there was good reason for a revised configuration. Third, the 1875 case is plainly stated to have been made of pine and trimmed with black walnut. The extant organ is clearly not of pine and has cherry trim; the panels are of a light wood, perhaps chestnut, feathered to look like quarter-sawn oak.

Fourth, it is telling to note that the estimated cost of the organ in 1875 of $2,500 exactly matches the price that the temple's trustees contracted for in 1882.

Fifth, the keydesk appears to be of an 1880s style, rather than the style that Anderson used for his 1876 instrument in Georgetown (to be described below).

All of this evidence would appear to confirm that some reworking of the instrument was necessary before it could be installed at the synagogue. Unfortunately, no photograph of the organ at Cofield's or at Temple Emanuel can be found to help address the appearance issues, there is the lack of a good physical description of the 1882 organ in the newspaper coverage, and as the extant instrument does not show obvious signs of enlargement, it may be impossible to determine how Anderson evolved the organ from 1875 to 1882.24

Returning to the history of Temple Emanuel, their 1882 synagogue served them until 1899, after which it was the home to other Jewish congregations until 1954. (It still exists, although it is unused for religious purposes.) It had been damaged by fire on November 5, 1897, which led to the decision to build anew at a different site. The Anderson organ survived the 1897 blaze, apparently relatively unscathed and quite reparable, in spite of what was apparently an initially hasty conclusion by the press:

The 1875 Anderson organ has been located at Asbury Methodist Church in Denver since 1911. It was displayed at Cofield's Temple of Music in Denver after its completion, then enlarged by Anderson and moved to Temple Emanuel, Denver, in 1882.
... The building was insured for $17,000 and the loss is considered total. The handsome pipe organ which was placed in the church is said to cost of $3,000 was ruined... [The temple had been erected in 1882] and a $3,000 organ placed within it under the supervision of Anderson, a Denver organ builder. This organ was the second one set up in Denver, the first being at the First Baptist Church. Prof. Henry R. Houstley, who has been the organist at the temple for the last six years, appeared yesterday afternoon at the temple for the purpose of conducting choir rehearsals. He was astounded to find the pipe organ and expressed genuine regret at the destruction of the fine pipe organ... It will not again be summarized how the organ was not the second such instrument in Denver, but the statement does tend to imply that it was the second Anderson organ and that it was close in date to the 1873 Johnson. Temple Emanuel decided to keep the instrument and repair it for their new synagogue, which they erected at the southwest corner of 16th Avenue and Pearl Street. The refurbishing of the organ cost $500 "exclusive of decorations," although records do not say who did the work. Dedicated on January 28, 1899, that edifice is an imposing structure primarily Moorish in style, featuring two minarets capped with copper roofs, but also with Gothic and Italianate elements. The organ was placed in a choir loft above and behind the pulpit, with a stained glass window depicting the Ten Commandments over the instrument.

Just exactly how the Anderson looked in the 1882 and the 1899 synagogues is not known. It now features a case with matching stained glass windows, having never suffered a major fire as many other buildings are. In the spring of 1877, the parish's new organ, The vestry of Grace Church (Protestant Episcopal) in this place, desiring that church improvements should keep pace with our progress in population, wealth and social refinement, determined to substitute a pipe organ for the reed and pipe combination recently used in that church. To do so it was necessary to build an organ loft over the entrance, there being no convenient place for the organ. Improvements should keep pace with our progress in population, wealth and social refinement, determined to substitute a pipe organ for the reed and pipe combination recently used in that church. To do so it was necessary to build an organ loft over the entrance, there being no convenient place for the organ.
Dated 1876 on its nameplate, the organ was delivered by Anderson to Grace Episcopal Church in Georgetown during the Spring of 1877.

The organ was purchased in Denver, where it was manufactured by C. Anderson. It contains 25 pedal, 13 face and 285 interior pipes. The dimensions are 7 feet wide, 5 feet deep and 14 1/2 feet high. We had the pleasure, the other evening, of attending a rehearsal by the choir, Prof. Field manipulating the organ, and we can promise our citizens a grand musical treat when they attend church and can hear the fine instrument.

The latter was incorrect about the facade, which has 15 pipes, and the total pipe count is 325. The first instrument was probably a reed organ with a display pipe top, rather than one of the relatively rare combination reed/pipe organs made around that period. There seems not to have been a specific dedicatory event for the organ; the author found only a subsequent reference that “The reopening of the churches last Sabbath gave universal satisfaction... We hear the new organ and the choir at Grace Church spoke of with enthusiasm, especially the solos by Mr. Collins and Mr. Horton.”

Purchased as Georgetown reached the height of its population and economic status, it is notable that the church was so bold as to say the pipe organ was bought primarily for prestige, rather than as an enhancement to worship.

The Anderson organ's specification accompanies this article. The nameplate reads “C. Anderson, Denver, Colo.”, which may explain why both newspapers chose to print “C. Anderson” as well, instead of giving his full name. Although a one-manual, seven-stop instrument, it had immediate status. Contemporary writers referred to it as a "large pipe organ, the first in Georgetown," implying that there were others in town in the 19th century, although the author has never found evidence of such. The stated price was very economical for an instrument of that size. One unusual aspect of the instrument is its very narrow round wood shanks, about a quarter inch in diameter, to which the drawknobs are attached.
The organ is in good condition, having been gradually refurbished in recent years by Norman Lane of Denver, who has reversed some unfortunate work done to it (some revoicing had earlier been done by an organ "fancier," and a Denver organ maintenance person repitched the instrument up one note in the 1960s). Some sources claim that it is the oldest organ in the State of Colorado, perhaps in the consideration of the 1882 reworking of the 1875 Anderson organ, or that it is the oldest unaltered or essentially unaltered instrument. Regardless, it is a charming and eminently suitable historic instrument by any criteria. This organ has also been the subject of various speculations, perhaps for good reason. First, there are some physical anomalies to the instrument. Because the Stopped Diapason pipework is not made as well as the rest, and because the pedal chest construction is of a different pattern than that of the manual chest, there is some question as to whether all of this instrument was built at the same time. This has fueled suspicions that it is the H Street Presbyterian organ, which had been taken down by 1875 and was thus supposedly available. If that were true, it would therefore have been enlarged or reworked for this installation, particularly if a pedal division such as this instrument has would have been added to a "parlor" organ. Other features of the organ, however, don't indicate any obvious enlargement or alteration. Another theory is that it is simply the original Presbyterian organ, just with a new nameplate dated 1876. Since no physical description of that instrument is available, there are no details to compare. If the 1872 organ is the one that in 1877 was at the First Congregational Church (see below), then this cannot also have been the 1872 organ. It is clear that it is not the Cofield's instrument or a reworking of it. The absolutely correct answer will probably never be known.

by 1877 - [First] Congregational Church, Denver
A comment made in the press when Anderson installed an organ in Georgetown in the spring of 1877, if it is correct, asserts that an Anderson organ was located in the Congregational church in Denver by then. This must have been the First Congregational Church, because at that time there was no other church of that denomination in Denver. Since records of the church may not survive (although this has not been verified), and since no period newspaper accounts have been found that indicate an organ had arrived at the church, one can only speculate that, if the organ did exist, it was replaced by Anderson in 1881. The organ could have been the instrument formerly in H Street Presbyterian Church, or perhaps even the Cofield's organ, if it had been purchased by or loaned to the Congregationalists, and then been put back on the market for Temple Emanuel to acquire in 1882. Further details follow in the discussion of the 1881 Anderson organ of this congregation.

1881 - First Congregational Church, Denver
The First Congregational Church was organized on October 23, 1864, and met in temporary locations because of small finances and membership until a small frame church was erected at the southeast corner of F (later 15th) and Curtis Streets beginning in 1869, being finally dedicated on October 23, 1870. By 1879 the need for a larger building was evident, and in 1880 lots were purchased on the north side of Glenarm Street between 16th and 17th Street for a fine new brick church, which was completed and dedicated on May 22, 1881.

Unfortunately, none of the usual loquacious press gave this occasion extended commentary, and only one even mentioned the organ in the church. Furthermore, it failed to identify the builder, or more specific about its size, or give a stoplist, stating only that "the large pipe organ is directly in the rear of the pulpit, is enclosed in a walnut case, and cost about $5,000." Frank Damrosch presided at the instrument for the church dedication. It could not have been the 1872 "parlor" organ postulated about earlier as being in their first church, as such an amount meant that it was obviously a new large organ. Whether it was a replacement for an earlier, smaller pipe organ or was the congregation's first pipe organ is unknown. If the 1872 organ formerly in H Street Presbyterian Church was later at First Congregational and then ultimately replaced by the new 1881 instrument, all hints of its further existence stop here.

The only evidence that the 1881 instrument was by Anderson is its attribution in an article (presented below) about the organ he was building in 1887 for Unity Church in Denver. First Congregational decided to move from its cramped downtown location in 1905, purchasing a site at the southeast corner of Tenth Avenue and Clarkson Street. On the afternoon of the last service at the old location, January 13, 1907, a fire broke out, damaging the organ and other furnishings, but it was salvaged and repaired for relocation to the new church, for which the cornerstone was laid on March 18, 1907. At the time of the dedication of that structure on November 3, 1907, it was stated that "the pulpit and choir are located in an alcove in the southeast corner, and the historic old organ from the original building on Glenarm street remains to remind the congregation of old scenes and old friends." A photograph of the
organ in the 1907 building accompanies this article.

The Anderson disappeared around 1923 when a two-manual Kimball organ was installed. First and Plymouth Congregational merged in 1930 at Plymouth's location at 1400 Lafayette Street, where a Hook & Hastings, Op. 1818, had been installed in 1899, and the merged congregation ultimately relocated to a new site in south Denver in 1958. First's 1907 building has since undergone additional changes of names and organs.70

There is some speculation that the now-altered organ by an unidentified builder presently in Holy Cross Lutheran Church, Portland, Oregon, could be this instrument for a variety of reasons: first, it came from a succession of Colorado churches but it cannot be traced back to an original location; second, it bears evidence of having been largely constructed in the 1880s; and third, it features very narrow stopknob shanks, just like the Georgetown instrument, although they are of metal rather than wood. Several Colorado historians suggested this possibility after having examined photographs of the Oregon organ as it appeared when it was located at Immanuel Christian Reformed Church in Fort Collins. Perhaps more information will come to light to either settle or disprove this theory.71

1883 - First Baptist Church, Denver

The early organ history of the First Baptist Church has been recounted in a separate article. Preparatory to moving into a new larger church in the spring of 1883, the Baptists had vacated their 1873 building and were meeting in a temporary location while the new church was being finished. They had left their 1873 Johnson organ in the former church for a time, which proved to be hazardous to the instru-

ment. A newspaper account in February 1883 reported as follows:

Invading Vandals.

A villainous piece of vandalism was brought to light yesterday when some gentlemen visited the old First Baptist church, which is located on Eighteenth street between Champa and Curtis. They found that some spiteful vandal had entered the church and nearly destroyed the organ. The outer casement, which is made of wood, was cut completely to pieces and the larger pipes were battered and destroyed. It was the intention of the congregation to have the organ moved into the new Stout street edifice, but this will prevent that for some time. The organ was allowed to remain in the old structure on account of the new church not being ready for its reception. The pastor of the church and the members of the congregation are utterly at a loss to comprehend the animus which inspired the work and were unable to give any clue (sic) which might (be) possible to lead to the capture of the rascal or rascals. The cost of repairing the organ will not be less than $1,000.72

It seems that the report was somewhat exaggerated, as the organ was not nearly destroyed, and in the three months or so before the new church's two dedication services on Tuesday and Wednesday, May 8 and 9, 1883, the instrument was not only repaired accordingly but enlarged by two stops by Charles Anderson, retaining its original 1873 appearance. Unfortunately, no details of the transaction appear to have survived in the congregation's records. A line in their 1883 financial ledger lists "tuning and repairing pipe organ and cabinet piano" for $90.70, which could not possibly account for a job entailing repair, relocation, and enlargement, and may have referred to a later 1883 maintenance visit. The press said relatively little about the organ. In commenting on the interior, one paper said that the organ loft and choir are back of the pulpit, and about six feet above in the chancel, and has a music room connected with it on the left, which is reached by a rear stairway. In the rear, back of the rostrum and under the organ loft and music room, are robing rooms for the candidates for baptism and the pastor's studies. . . . The organ that was in use at the old church has been remodeled and several stops added. It proves to be of sufficient power for the size of the room.73

The only known contemporaneous attribution of the work to Anderson is the article (cited below) that recounted his instrument-in-progress for Unity Church in Denver in 1887.

Accounts of the dedication services were complimentary of the building, one reporter stating that "the interior of the new church is said to be almost as magnificent as the Tabor Opera house" (which it was), as well as of the organ: "There will be an enlarged chorus choir and a magnificent organ, with Prof. Cutler as organist." William H. Cutler played a Battiste voluntary as the prelude (one paper said it was a piece by Bach), and there were four an-

dems, including works by Southard, Barnby, Mendelssohn's "Lift Thine Eyes," and Dudley Buck's "Creation" as a Te Deum.74

1884 - Capitol Avenue Presbyterian Church, Denver

The history of this congregation has already been recounted in the description of the H Street Presbyterian Church earlier in this article. When Capitol Avenue's new church was dedicated on October 7, 1883, there seems to have been very confused reporters, because the writer for one newspaper on the one hand reported that "Anderson, who built the organ at the Temple Emanuel, built the one at the new church" but in describing the interior stated that "ample space is left for the organ."75 Another reporter stated that "above the pulpit is the choir, with a sweet-toned organ," while his rival opined that "the poorest thing about the church was the organ, whose looks and tones seemed sadly out of place in the elegant temple of worship."76

It seems fairly clear that there must have been only a reed organ in the church when it opened, as the Anderson was not in fact completed until the spring of 1884 and probably had been announced as having been contracted for at the time of the dedication. The church obviously intended to have a good music program while it waited for its pipe organ, however, as evidenced by comments made in November 1883, when it was announced that its choir had dissolved and a new one would probably be organized. The press said that the "old choir was a very good one, and a portion of it at least is pretty sure to be engaged in some of the other churches. Prof. Passmore, the retiring organist, has given great and general satisfaction, and his place will be hard to fill."77

In April 1884 it was announced that "a new organ is being built for the Capitol Avenue church by G. A. (sic) Anderson. The church has thus far been without an organ, but the organ now being made will be ready for use in a few Sundays."78 Here the reporter obviously meant "pipe organ" when he used the word "organ," based on the above accounts. Inasmuch as Charles never used a middle initial, where "G. A." came from is a mystery and probably a typographical error. By April 27, the paper stated that the new organ would be completed in a few days and was due to be dedicated on Sunday, May 4. However, the pastor fell ill and the praise service or "special service of song" was postponed until May 11. The press said that "hereafter on Sunday evenings the service will be mostly musical," but unfortunately, no description or photograph of the instrument could be found.79

According to James Bratton, the Anderson was removed in 1918 and its fate is unknown. It was replaced with a new Kimball organ. Capitol Avenue Presbyterian had no connection to Capitol Heights Presbyterian Church, which had a John Brown organ built in the mid-1890s, later relocated and still extant, although unplayable, at Most Precious Blood Roman Catholic Church in San Luis, Colorado, near Alamosa.

1886 - Trinity Memorial Episcopal Church, Denver

Trinity Memorial Episcopal originated in 1874 as a mission chapel in memory of Bishop George Maxwell Randall, Missionary Bishop of Colorado and Parts Adjacent, who had labored indefatigably to build up the Episcopal Church in Colorado from 1865 until his death on Sep-
just after the Anderson arrived there, and the wards a pipe organ "to cost about one thousand dollars."s2

Anderson organs. The announcement of the church and a space has been reserved for Trinity Memorial church or­gan," and in June "a number of the musical members" of the parish had their first event, a lawn party at the home of the rector, serving ice cream, strawberries, and cakes, with musical entertainment and recitations to work to­wards a pipe organ."89

The chapel was enlarged to a church and thoroughly remodeled in 1883 under the lead­ership of Rev. Charles H. Marshall, and re­opened to worship on Sunday, August 26, 1883. A press account of the occasion stated as part of its description of the interior that "a vestry and study have been built at one end of the church and a space has been reserved into which it is hoped in time to place a fine pipe organ."88 Never a wealthy congregation, Trinity was nevertheless dedicated to good music, and fund-raising for a pipe organ began the next spring. Various accounts appear that describe the efforts. In May it was announced that "the choir of Trinity Memorial church or­ganized itself into a society Friday night and will work for the purchase of a new pipe or­gan," and in June "a number of the musical members" of the parish had their first event, a lawn party at the home of the rector, serving ice cream, strawberries, and cakes, with musical entertainment and recitations to work to­wards a pipe organ "to cost about one thou­sand dollars."89

Eventually the parishioners must have gar­nered sufficient monies to feel comfortable in contracting for an organ, and the work was en­trusted to Charles Anderson. It is interesting to note that Rev. Marshall had been at Grace, Georgetown from December 1877 to 1880, just after the Anderson arrived there, and the Anderson for Trinity arrived during his rector­ship there from 1880 to 1895. These were the only two Episcopal parishes that bought Anderson organs. The announce­ment of the new organ appeared in February 1886, a newspaper stating that it was "nearing completion" and would be "in place in a few weeks." It was finished in time for use on Easter Sunday, April 25, 1886. One account stated that "the new organ at the Trinity Memorial (Episcopal) church adds greatly to the inter­est of the service. ... The new or­gan was built by Mr. C. Anderson, of Anderson & Ehrmann, and is a very fine instrument." Another report on Easter services opined that "the services everywhere to-day will be rich in music, fine pulpit thought and worshipful minds on the part of congregations. Trinity Church has now its new organ, built by Anderson, which will greatly facilitate the choir's steady development." The Feast of the Resurrection at Trinity was celebrated with an elaborate service, including multiple anthems and responsories, a solo "I Know That My Redeemer Liveth" from Handel's Messiah, and several hymns, including one by Edward Hodges. The organist's name was not given, however, nor was a description of the organ pro­vided.84

Trinity Memorial moved to a new brick Per­pendicular Gothic church designed by Ralph Adams Cram at 20th and Glenarm Streets in 1908, bringing the organ with it, where it was installed on the left side of the nave, near the front of the church. Its specification accom­panies this article. In 1919 Trinity merged with St. Andrew's parish, taking that name. Henry (Hank) Ruby, the music director at St. Andrew's and later a Denver organ maintenance man, re­placed the Anderson with a second-hand two­manual, seven-rank 1936 Kimball organ in 1951, dismantling and storing the Anderson. He eventually broke it up for parts.85

Great Church, Denver

The First Unitarian Church was organized on June 4, 1871 as the First Unitarian Society of Denver. It met in temporary locations until a frame church in Gothic style was completed and dedicated on December 28, 1873 at the corner of 17th and California Streets, where a "cabinet organ" was in use. At that point the congrega­tion voted to call their building "Unity Church," a name which remained in use for decades. The congregation had outgrown its original location in Washington Park, and eventually broke it up for parts.

Unity Church, Denver

1887 - Unity [First Unitarian] Church, Denver

The First Unitarian Church was organized on June 4, 1871 as the First Unitarian Society of Denver. It met in temporary locations until a frame church in Gothic style was completed and dedicated on December 28, 1873 at the corner of 17th and California Streets, where a "cabinet organ" was in use. At that point the congrega­tion voted to call their building "Unity Church," a name which remained in use for decades. The congregation had outgrown its original location in Washington Park, and eventually broke it up for parts.

Unity Church, Denver

1887 Anderson & Ehrmann

2 manuals, 18 stops, 18 ranks, 960 pipes

Specification of Organ as Constructed

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<th>8' Melodia</th>
<th>8' Dulciana</th>
<th>4' Octave</th>
<th>4' Flute d'amour</th>
<th>25' Twelfth</th>
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GREAT 58 notes

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In a littered room in Fifteenth Street, which looks half carpenter shop, half a musician's studio, Mr. C. Anderson, the only organ-builder between Chicago and San Francisco, is engaged in building a great organ for the new Unity Church. There is an air of business about this peculiar workshop which is unlike any other anywhere in this part of the country. On every side are tall wooden pipes and other component parts of the organ, which look to the uninitiated like deep boxes which have been polished to a degree of brightness which makes them look like pictures in wood. Then there are the metallic pipes, shining like silver, the long, clean, curling shavings, which are lying everywhere, with here and there a bit of iron and pieces of wood in different shapes and sizes. The room is filled to overflowing with tools and materials. There is scarcely room to step. All the small tools are hung up on the wall, while larger ones lay about the benches. In the rear of the apartment stands the great frame which is the beginning of the magnificent organ. It is a proud structure and one which will send promise of something to be attained.

To the casual observer it is of little interest save as a wonderful structure of a master-builder, for it is he that breathes into those dumb pipes and other component parts of the organ, which look to the uninitiated like deep boxes which have been polished to a degree of brightness which makes them look like pictures in wood. Then there are the metallic pipes, shining like silver, the long, clean, curling shavings, which are lying everywhere, with here and there a bit of iron and pieces of wood in different shapes and sizes. The room is filled to overflowing with tools and materials. There is scarcely room to step. All the small tools are hung up on the wall, while larger ones lay about the benches. In the rear of the apartment stands the great frame which is the beginning of the magnificent organ. It is a proud structure and one which will send forth many a triumphal sound of melody in years to come. As the organ stands now it is a mighty thing of wood and metal which is but little more than begun, although five months have been spent in its construction.

To the casual observer it is of little interest save as a wonderful promise of something to be attained.

THE CREATIVE POWER.

The student of human nature would prefer rather to study the organ-builder than the organ.

A gentle, patient, mild old man, such as one often finds painting pictures in a studio or writing books in some dusty study — one who has been a builder of these great organs all his life and who has come to love the superb mechanism which fits one part to the other and so forms the magnificent whole with all his heart. When you ask the old man about his work his eyes kindle with enthusiasm, and you know then that the great structure before you is more to the organ-builder than a mere thing of wood and metal. To him it is a creation with a soul. As he works he dreams of the sublime harmonies which will be evoked from the half-human thing which he is fashioning with his slender hands. As the long hours of the summer afternoons drag slowly on, who knows but perhaps it is a chant or the sobbing notes of some grand funeral music. For the organ-builder is a musician.

If he were not so, the thing he fashions would, indeed, be soulless. He has the most delicate conception of harmony, the finest appreciation of sublime sound. And he must have to fill the office of a master-builder, for it is he that breathes into those dumb bits of metal the breath of life — in other words, he must tune the pipes, and so give voice to the creation of his hands.

A SOLITARY WORKER.

It is a significant fact that the organ-builder works alone. The great organ is solely the work of his own hands. Think how the days must ripen into weeks and the weeks into months ere it is completed! Doubtless another presence would be an intrusion. Creative geniuses live most alone.

The old man welcomes you warmly. He drops the piece of wood upon which he is at work, and goes all about the framework of the organ with you, chatting about it as if it were a living thing, and occasionally touching a chord on the key-board which reminds you instinctively of dim cathedral aisles, where one sits in the shadow of some great window, entranced by the sublime music which is floating all the place around him.

The organ-builder tells you that he always makes the pedals of an organ first. It is quite impossible to say why. Any other piece would do as well. He presumes it is only an idea of his and one which seems to grow upon him with years. As he fashions the pedals he doubtless thinks of the feet that will tread upon them in the coming year and of all the many people who will assemble to listen to the heavenly harmonies evolved from their use. He points you then to the wooden pipes, which are of all sizes, from sixteen feet to four inches in length; to the top of the organ with its swell-box six feet high; to the bellows, the handle to which looks like a great wooden paddle; to the inside bellows 5½ x 8, which is held down by 500 pounds of rock, and to various other parts of the great machine. He tells you that there will be 1,000 pipes in the organ; that it has two fronts, because it will be placed in the corner of the church; that the bottom of the front will be 13 feet 4½ inches by 8 feet 9¼ inches; that the large front is 19 feet 6 inches high; that the small front is 17 feet 6 inches high; that the highest pipe is 11 inches in diameter, and that the longest pipe is 11 feet 6 inches.

THE THREE COMPONENT PARTS.

Like all other pipe organs, this one consists of three departments — the great organ, the swell organ, and the pedal organ.

If he were not so, the thing he fashions would, indeed, be soulless. He has the most delicate conception of harmony, the finest appreciation of sublime sound. And he must have to fill the office of a master-builder, for it is he that breathes into those dumb bits of metal the breath of life — in other words, he must tune the pipes, and so give voice to the creation of his hands.

No two pipe organs are built alike, hence the opportunity afforded for the exercise of the creative genius. The stops in the new Unity Church organ, as devised by Mr. Anderson, are as follows: [the specification is then given].

The organ, when finished, will be fourteen feet in width, nine feet in depth, and twenty-one feet in height.

The front pipes of the organ, which are finished, are beautifully decorated in an Egyptian scheme of color, in soft reds, grays and blues with a tinge of gold, ornamented in antique style. The effect of this decoration will be superb when viewed together with the rich interior finishing of the church.

All the stop(ped) pipes are tuned by stoppers at the other end. Another variety of pipe is tuned with what is called a "slit curl," which looks like a small tin whistle. Still another pipe is tuned by the insertion of a tuning cone. It can be well imagined how often the organ-builder has to try these methods of tuning before the pipe acquires the desired tone. His ear must be accurate and his musical taste must be fine, else the great organ will sound like "bells jingling out of tune." There are loud pipes and soft ones, as everybody knows, and all these tones are modulated by the judgment of the organ-builder.

HYDRAULIC PRESSURE

The bellows which lays flat is capable of expanding three feet. It is worked by a hydraulic engine from the city hydrant.

The tremulant, known in ancient times as the "shaking stoppe," is a small apparatus that gives to the tone of any department of an organ to which it may be applied a waving or undulating effect resembling the vibrato in singing and the tremulando in violin playing. This is attached to one of the broad sides of the wind-trunk, which is the most modern way of attaching it to the organ. The pedal key is worked by a man's foot and the manual key by his hand.

Mr. Anderson has built seven pipe organs in Denver. They were one for the Temple Emanuel, one for the Congregational Church, one for the Trinity Memorial Church, one for the Capitol avenue Church, one for the First Presbyterian Church in Colorado Springs, and one for the Episcopal Church in Georgetown. He has also rebuilt the great organ at the First Baptist Church, and now has an order for a pipe organ which is to be fitted into one of Denver's lofty mansions.

Denver Republican, 29 June 1887, page 6
by 1886, and on November 9, 1886, the cornerstone was laid for a new larger church of brick with red stone trimmings in the Romanesque style at the corner of Broadway and Nineteenth Avenue, Denver, Colorado on or about the first day of June 1887, and to be kept in order and tune for one year, after it has been completed, and accepted, free of charge.

The party of the second part in full consideration for the above, shall pay to the party of the first part upon completion of the above organ, as above stated, the sum of Three thousand two hundred dollars ($3,200) in full payment of the said organ. One hundred dollars of which the party of the first part hereby donates to the Organ fund of same church. The said organ to be completed according to the diagram with the fronts of decorated pipes, ornamented to be composed of Gold, silver, and colors tastefully combined.

The case to be of Oak or Ash, as may be required.

In witness whereof, the party of the second part has subscribed its name and affixed its corporate seal, by the undersigned committee duly authorized, and the party of the first part has hereunto set his hand this 28th day of December A.D. 1886.

/s/ C. Anderson
The First Unitarian Society of Denver
By Henry C. Dillon
J. R. Cleveland
Fred Walse1
W. J. Acheson, Sec'y

The specifications are presented as a separate annotated exhibit to this article. The contract value is astonishingly low for that time, resulting in a cost per stop of $135 after Anderson's "donation" of $100 back to the church, as well as a year of free maintenance and tuning.88

In January, the decision was announced to the public as follows: "The organ for the new Unity church has been let to a Denver firm, Messrs. Anderson and Ehrmann, the board of trustees having every reason to believe that as good work can be done here as in the East."89 It is interesting that Ehrmann is identified here, but was not a party to the contract. This tends to confirm that he was not a legal partner of Anderson, but that they did work together in some fashion.

An extensive essay about this organ and about organbuilding in general, including illustrations of organ parts, was published shortly before the organ's completion.90 (See page 40.) Although a piece of somewhat romantic writing, the article gives remarkable insight to organbuilding and to an organbuilder's philosophy. Anderson was not, however, the only organ builder between Chicago and San Francisco at the time, even if one would draw the borders of such an exercise in different ways. The report tends to confirm that Charles worked essentially alone, although it was not as typical a trait of organbuilders as the writer conveyed. The summary of his work is as close to an "opus list" as can be derived and will be discussed further below.

At the time of the dedication of the 1887 church, the press described its exterior and interior extensively, remarking upon its design, construction, stained glass, and furnishings. The front of the church featured a rostrum five steps above the auditorium floor; with an oak gallery for the choir only six feet deep, bowed out at the sides. One side accommodating the organ which featured two facades, one speaking the length of the loft and the other facing the congregation. The one newspaper that identified it stated that "the organ, very beautiful in design, is of Denver manufacture, having been built by Mr. Charles Anderson.91

The organist of the church at the time, Mr. WIlbert E. Lewis, played most of the service, which featured an ample variety of musical selections, including works by Kreutzer, Faure, Wagner, and Smart. He played an unnamed opening voluntary and was said to have handled the organ well. Mr. Henry G. Andres of Cincinnati, who was in town to participate in two concerts featuring duo pianists, was also engaged to play an organ solo (not identified in the reports) during the exercises.92
In 1958, hemmed in by commercial development in downtown Denver in a deteriorating building, the Unitarians decided to relo­cate, purchasing the former Plymouth Congregational Church building at Fourteenth Avenue and Lafayette Street, which then was renamed First Unitarian Church, where they still worship today. The Anderson was pur­chased in 1959 (shortly before the 1887 church was demolished) by Norman Lane, then a college student and now owner of a Denver organ service firm, who set up a por­tion of it in the basement of Macky Auditorium at the University of Colorado at Boulder. In 1970 parts of it were removed to storage in Lane’s home, and the remainder put in the basement of the Unitarian church. The congregation had plans to eventually re-erect the Anderson somewhere in its new building, but this never came to pass. A fire on December 9, 1985, damaged the nave of the church, and in the process of fighting the fire, the reservoir sustained some water damage, but the organ was saved. The nave was then completely re­modeled and the church was rededicated in 1987. By that time the swell shutters, made of redwood for lightness, and the top two octaves of the Flute d’amour had been stolen. The rest of the organ was then removed to consoli­dated storage at Lane’s shop, where it remains to this day, eminently restorable, and awaiting the right circumstances. 93

1888? - Residence, E. F. Hallack, Denver

Erastus F. Hallack was born in Bethany, New York on May 30, 1832 and came to Den­ver in 1865 as a corn trader. Around 1867 he entered the lumber business with Dr. J. H. Morrison, and shortly thereafter formed a partnership with his older brother Charles as the Hallack Brothers Lumber Company, which soon grew to be largest and finest producer and purveyor of wood and manufactured wood products in the West. Around 1877 Charles and J. H. Howard joined the business, whereupon it was known as Hallack & Howard. The firm also ran a construction division, which built entire buildings, and over the course of years adopted a variety of names and associated activities, such as paint, oil and glass sales. With a planing mill and a wide range of craftsmen, the firm produced fancy millwork, windows, stairways, paneling, fur­niture, fine cabinetry, and the like. Erastus’ first home at Nineteenth and Lincoln Streets is said to have had the first bay window and the first winding staircase in Denver, plus two fountains on the lawn, and was called the “show place of Denver.” 94

Hallack began construction of a magnifi­cent new home at Seventeenth and Sherman Streets around 1887 (across the street from the site where Central Presbyterian completed a new church in 1892, still in use). The house was probably finished around 1888, although press accounts of its completion have not been found. In that “lofty mansion” Anderson installed a pipe organ — his last instrument — presumably in 1888. It was the last year that Charles main­tained an independent shop.

The organ was located in a music room on the main floor. The room featured white mahog­any woodwork and other rooms such as the li­brary featured cherry and oak. The front doors and entry were of black walnut. Intricate mar­quetry in the paneling, Victorian filigree, and parquet floors gave the home an atmosphere of great elegance. 95 It is not stated whether Erastus or his wife Kate were musicians; one may pre­sume that the organ was intended for use in amateur musicales, private enjoyment, or social entertainments.

Mr. Hallack had long been an officer of Unity Church, and his company was engaged to con­struct Unity’s 1887 building, so he was undoubt­edly familiar with Anderson’s work by then, if indeed he had not known of Charles before that. As a lumber dealer, it is very probable that Hal­lack had been Anderson’s wood supplier for some time, particularly in view of his obvious access to many species of wood, which would be another means of accounting for Charles’ use of redwood. Also interestingly, George T. Foot, who as noted previously is said to have been sent to Denver in 1888 by Frank Roosevelt to superin­tend the sequential installations of the Roose­velt firm’s four-manual organ at Trinity Method­ist Episcopal Church and their three-manual instru­ment at Grace Methodist Episcopal Church, was listed in the 1888 city directory as working as a carpenter for Hallack & Howard. Since directories were issued by mid-year and the Roosevelt was not complete until December, Foot was in Denver early enough that there must have been some involvement on Hallack & Howard’s part in constructing casework or other...
parts for the Roosevelts, as such was a massive undertaking for these large instruments. The preparations probably warranted an early on-site representative, although it is somewhat curious how Foot ended up being listed with "carpenter" as an occupation. Perhaps that was his role at Roosevelt. Interestingly, George is not mentioned in any press accounts at the time, although other Roosevelt employ-

Erastus F. Hallack Residence, Denver relocated to St. Mary’s Episcopal Church, Denver, 1942
c. 1888 Charles Anderson
2 manuals, 8 stops, 8 ranks, 433 pipes

**Great** 58 notes
8' Open Diapason metal
8' Dulciana metal; stopped metal basses
8' Melodia wood

**Swell** 58 notes
8' Viola metal
8' Gedeckt wood
8' Aeoline metal
4' Harmonic Flute metal
Tremolo

**Pedal** 27 notes
16' Bourdon wood

Swell to Great
Swell to Great Super
Great to Pedal
Swell to Pedal

The Melodia, played from the Great manual, was enclosed within the Swell box. The pedal keyboard slid into the organ when it was not in use. A few of the larger Dulciana pipes exhibited florid engraving.

Source: Lany Burt records

In 1970 the church engaged Dewey Layton of Colorado Springs, Colorado to build a new two-manual, seventeen-rank tracker organ in the neo-Baroque style costing about $14,000, which is said to have used a chest and three ranks of wood pipes from the Anderson, although this is not obvious. The rest disappeared and was presumably junked. In 1976 St. Mary’s was the first parish to vote to leave the Episcopal church after the national church body decided to ordain women as priests, and it became Anglican-Catholic. The church is located at 2290 South Clayton Street (at the northeast corner of South Clayton Street and Iliff Avenue).**

**First Presbyterian Church, Colorado Springs**
The city of Colorado Springs was founded in 1871, relatively late in terms of the history of the state, not as a function of geography or gold, but as a model town. As part of General William Palmer’s plan for the Denver and Rio Grande Railroad to operate a line from Denver south to El Paso, Texas, a site about seventy miles south of Denver near Pikes Peak was selected as a division point. He laid out a city there. Colorado Springs did not actually have any springs (hot springs were located to the west in Manitou Springs), but Palmer’s “Little London” was intended to be a model of refinement for genteel folks, and such waters were de rigueur for fashionable life and travel. Palmer made the town distinct from nearby and unrefined Colorado City, which was still a rough frontier settlement.

Colorado Springs was the site where Katharine Lee Bates penned “America the Beautiful” after visiting Pikes Peak, and it became a summer resort for the rich. It is said that in 1920 the city was the wealthiest, *per capita*, in the United States, a result in part of the nearby 1891 Cripple Creek gold strike, although the veins had dwindled by then. In modern times Colorado Springs has remained
First Presbyterian Church, Colorado Springs, Colorado relocated to Community Congregational Church, Manitou Springs, 1923

Charles Anderson, date unknown

2 manuals, 13 stops, 13 ranks, 711 pipes

Great 58 notes
16' Bourdon 58 stopped wood
8' Open Diapason 58 metal
8' Melodia 12' stoped wood basses, 46openken
8' Dulciana 58 metal
4' Octave 58 metal
2'/ Twelfth 58 metal
2'/ Fifteenth 58 metal

Swell 58 notes
8' Violin Diapason 46 metal, common bass with SBD
8' Stopped Diapason 49 stopped wood, 9 metal trebles
8' Salicional 7 stop'd metal basses, 51 open metal
4' Flute Harmonic 58 metal
8' Oboe 49 reeds metal
9 open metal trebles

Pedal 27 notes
16' Bourdon 27 stopped wood electropneumatic pull-downs replaced tracker action, new detached console, 1959

Source: examination of extant instrument. Current stop nomenclature may not be precisely as it was designated by Anderson. It is possible that a separate bass register may have been provided for the Diapason and the Stopped Diapason in the Swell, rather than the former having a grooved bass with the latter. Interestingly, much of the metal pipework is common metal, rather than spotted metal. There were presumably the three standard couplers.

prominent as the site of the Air Force Academy, other military installations, and the U.S. Olympics Training Center.

The First Presbyterian Church was established on August 17, 1872. Its first building, a frame structure at the southwest corner of Kiowa and Weber Streets, cost $3,900 and was dedicated on January 12, 1873. The first organ was surely a reed organ, said to have been provided by a friend of the pastor. The church was enlarged in 1880, being rededicated November 28 that year. A larger stone church costing $39,000 at the southeast corner of Bijou and Nevada Streets was dedicated on Sunday, March 10, 1889. It was rededicated on July 11, 1910 after the addition of a Sunday School.

None of the church histories mentions the organ that Charles Anderson built for First Presbyterian, and Trustee records and financial ledgers covering the early history of the congregation are lost. The Session minutes are silent as to acquisition of an instrument, which is not unexpected, as a Session generally dealt with membership and doctrinal matters, while the trustees were responsible for property. None of the articles that describe the dedications mention the organ, and thus the date of the Anderson is yet unknown.

Old photographs make it clear that the organ existed in the first church structure and was moved to the 1889 church, which is consistent with documentation that the organ had been constructed by 1887 (presented elsewhere in this article). Based on Anderson’s rate of production of instruments of about one a year, this would mean that it was probably constructed either in 1879-80 or in 1885, two "open slots" in the chronology of his work as we know it. The author believes that because city directory entries are more nebulous about Anderson’s occupation in the late 1870s and the style of the organ is more akin to 1880s work, that 1885 is a more likely date. However, since no Anderson pipe organ is known to have been built between the years 1877 and 1881, he nevertheless in 1897 advertised in the city directory as a pipe organ builder. Perhaps in that year he had secured the contract for the Colorado Springs organ, giving him the impetus to advertise as an organbuilder in the city directory. If so, a date of 1879 or 1880 may be correct for an organ. This writer has been unable to find a newspaper reference to arrival of the organ, nor have Denver organ historians been able to find the date. Inasmuch as the next known organ in Colorado Springs was the 1889 Hook & Hastings for First Congregational Church, the Anderson is believed to have been the first pipe organ in the city.

As part of a 50th anniversary project, First Presbyterian decided in 1922 to buy a new 3-manual, 27-stop Austin organ, Op. 1175, which was dedicated in 1924. The Anderson was sold and moved to the Community Congregational Church of Manitou Springs in 1923. The Colorado Springs Presbyterians, having later outgrown the 1889 building, demolished it and dedicated a new brick church on the same site on March 22, 1959. That building contains Reuter Op. 1234, built that year.

The First Congregational Church of Manitou Springs was organized on August 24, 1879. The cornerstone for the stone church, quarried at nearby Williams Canyon, was laid on March 25, 1880, and it was dedicated on January 11, 1883. Around 1888 a belfry was added above the entrance, and in 1891 it was enlarged to a cruciform shape and its present size with an addition to the rear. In 1922 the congregation changed its name to Community Congregational Church, and it is now part of the United Church of Christ denomination. The edifice was named to the National Register of Historic Places at the centennial of the congregation in 1979.

The Anderson organ, a two-manual of 13 stops, stands behind the altar and was electrified in 1959 by Fred Meunier, being fitted with a Reuter console, but kept tonally and visually unchanged. Gold paint has been applied in favor of the original pipe stencils. No dates could be found inside the instrument. Scribing on pipework identifies only the name of the rank and note, along with "CA" on the low C pipes.

Summary

While Charles Anderson’s output of some nine or ten instruments, not counting the 1883 enlargement of the Johnson organ, over a period of about sixteen years is not large compared to most other 19th-century American organbuilders, remaining evidence indicates that his work was well-crafted and tonally beautiful. Given his association with a variety of musicians, people in the musical trades, and a certain continuity of organists and clergy in relationship to the construction or playing of some of his instruments, it is also clear that he could command respect for his talents on his own terms.

Wilhelm Meinhardt was quite complimentary about Anderson’s reputation, even if not completely accurate about his work list. He said:

After the dedication of this organ [the 1881 Hook & Hastings, Op. 1029, at St. John’s Episcopal Cathedral], there were no organs of any size brought to Denver, for Mr. Anderson having established his reputation as an organ builder, he built and put organs in Congregational, Capitol Ave. Presbyterian, Trinity Episcopal, and Unitarian, this last being completed in ’87, and the last built by him. Because this account was published in 1889, and Meinhardt had died about 1888, he was probably unaware of Anderson’s commission for the Hallack residence organ. The Temple Emanuel instrument was mentioned earlier in his essay. Meinhardt’s assertion about Anderson’s “monopoly” is not as yet corroborated and may be somewhat exaggerated: an inventory of all pipe organs surviving in Denver between 1881 and 1888 is insufficiently complete to determine Anderson’s share of the market. However, the statement that seven organs had been built in Denver by 1887, as found in the article about the Unity Church organ, is validated by this author’s research presented herein. The eighth organ was the Hallack instrument, and the ninth was the organ built in 1872 that cannot be definitely traced after 1875. Meinhardt refers only to Denver installations, thus his list omits the Georgetown and Colorado Springs instruments, and perhaps omits the First Baptist enlargement because it was not wholly an Anderson creation. The ultimate whereabouts of the 1872 instrument may never be known. The author doubts that other unidentified organs in the West, such as those in Nevada that for years have been the subject of rumors, are Anderson instruments because not even a hint of evidence supports such assumptions, and, gradually, careful research has been identifying the true builders.

With the arrival of much larger-scale instruments in Denver starting in 1888, such as the two Roosevelts, and also examples from builders as far-ranging as Granville Wood & Son of Northumberland, Michigan, Lancer-Marshall of Moline, Illinois, and John Brown of Wilmington, Delaware, and in addition to further instruments by Hook & Hastings, as well as more "modern improvements" in organs, the tide probably did shift to where Anderson no longer desired to compete for contracts. He probably stopped building for economic reasons as well. Some people believe that he was disgusted at being "whittled down" for contracts, such as having to return part of the purchase price of the Unity Church organ to the congregation.

Wyer and other twentieth-century writers about Denver music history are silent on Charles Anderson, a serious oversight. In our time, his life and work has been known and appreciated by some organ historians, then promoted within the context of Denver’s musical history in Linscome’s groundbreaking dissertation. However, only now may some of the omissions about Anderson and his role in Denver cultural history be rectified. This is certainly not the last word on Charles Anderson.

Credits

The author expresses thanks to the many people who have assisted him in the preparation of this article, which has been researched over a period of sixteen years. In particular, appreciation is extended to the staff of the Western History Department of the Denver Public Library, the Colorado Historical Society, the Colorado
Bibliographic Notes

1. Unfortunately, many details about Anderson and his work that have been previously published are wrong or misleading as a result of determining that there are inaccuracies in his obituary, as well as typographical or factual errors in various other sources that others have relied upon. Such problems include the difficulty of determining just how many organs he built. Superseded or questioned information will be described in succeeding notes.

2. Twelfth U.S. Census, 1900, Roll T623-119, Denver County, Colorado, City of Denver, Vol. 3, E.D. 83, Sheet 2, Line 8. Many conflicting dates are given in other sources. For example, his death certificate states that he was born in 1834 (only a birth year is given, unfortunately). An obituary in the Denver Post (Tuesday, 20 June 1922, p. 5) seems to be error-prone. First, it states that he died on Sunday, which would have been June 18, although the death certificate states the date of death as June 19. Second, it states that he was born in 1826. Third, it indicates that he moved to Denver in 1883, which is erroneous. It does, however, mention that he came to America at age 21; that statement squares with an 1831 birthyear and an 1852 emigration year given in the 1900 census. Since the 1920 census (to be cited later) confirms 1852 as the year of his emigration, the author has accepted the corroboration of this information as being accurate.

Other factual problems with the obituary will be identified as necessary in the main text. Since other censuses and documentation have similar date conflicts, one is forced to conclude that he and/or his family were rather casual about dates. However, in order not to bog down this article with discussions of all the discrepancies, only the most major ones are being referred to where necessary.

3. He could possibly have lived in Maine, as his wife Ann is listed in censuses as having been born in that state. Her maiden name was "Noble," which unfortunately is a very common surname in Maine, thus precluding a reasonable search to determine where he might have stayed. Then, too, that may not necessarily have been his first destination after leaving Sweden, since Maine is not known to have attracted any particular wave of Swedish immigrants.

4. Gilpin County was named after William J. Gilpin, the first Territorial Governor of Colorado, who was a disciple of Alexander von Humboldt, a German geographer, who believed that nature determined the greatest examples of civilization. Thus Denver would be the western focus of the Great Mississippi Valley, which included the cities of St. Louis and Independence, Missouri. In actuality, as gold and railroads soon showed, climate and rivers had less to do with it than human nature and technology, given the rise of the American industrial revolution. For example, Independence was supplanted by Kansas City in importance. See Charles N. Glaab and A. Theodore Brown, A History of Urban America (New York: The Macmillan Co., 1967), pp. 74-78, for a fascinating account of this theory as it relates to the settlement of the West.

5. Eighth U.S. Census, 1860, Roll M653-348, Arapahoe County, Kansas Territory, Page 533 (Sheet 293), Line 38.

6. 1861 Colorado Territory Poll Book, District 5, Precinct 1, Nebraska City, Voter 59. Anderson voted for Hiram P. Bemis for Representative to Congress, and for the territorial legislature, A.W. Colby for Council (equivalent to Senate) and Jerome B. Chaffee for Representative. There of course not being equal suffrage at the time, his wife could not vote. It is located at the Colorado State Archives, Denver.

7. Daily Rocky Mountain News [Denver], 6 November 1861, p. 2, and 7 November 1861, p. 2; Daily Colorado Republican & Rocky Mountain Herald [Denver], 8 November 1861, p. 2. No newspaper published in Central City survives, which presumably would have given more detailed coverage to the catastrophe.

8. Ninth U.S. Census, 1870, Roll M593-95, Nevada City, Gilpin County, Colorado, Sheet 539, Page 11, Line 28. The 1920 census, to be cited later, stated that Charles and his second wife were naturalized in 1902. How
ever, the author could not find his naturalization papers using finding aids at the Colorado State Archives in order to settle this issue.

9. Brown, Project on the Chicago and Northwestern Railroad, and Branches, of the Union Pacific Railroad. A Guide and Business Directory (Chicago: Bassey Brothers' Steam Printing House, 1869), p. 353 [located at the Colorado State Archives. The Rocky Mountain Directory and Colorado Gazette for 1871 (Denver: S.S. Wallihan & Co., 1871), p. 361 (located at the Colorado Historical Society), Nevada was not on a rail line, being about a mile and a half from Central City, which was served by the Colorado Central Railroad, but was included in Brown's as being "on the stage routes."


11. The 1870 connection of the Denver Pacific to the Union Pacific, one hundred miles north at Cheyenne, Wyoming, was desperately sought politically and backed financially by leading Denver businessmen. (The Kansas Pacific made the eastern connection to Kansas City.) They feared that Cheyenne, by being on a main line to California with a head start on train service (its first train arrived in late 1867) and unbounded by mountains to its west, would become the major trading center of the Rocky Mountain West. Denver to Cheyenne. In fact, mineral wealth sustained Denver economically past the turn of the twentieth century and guaranteed that it became the major trading center of the region, a position it has solidified.

12. Some writers have speculated that he was the "C. Anderson" who was listed as an employee of Hall, Labagh & Co. of New York City in the period from 1871 to 1873 (See Peter Cameron, "Business Records of Hall, Labagh & Co.," The Tracker 14:4 (Summer 1970), p. 156. In any event the name was used in the 1870 census by Charles Lewis, who was listed as "organist" in the 1872-73 and 1873-74 New York directories living at 342 W. 38th Street and 240 W. 10th Street, respectively, in those two editions, he was clearly not the Colorado Anderson. David H. Fox's A Guide to North American Organ Builders (Richmond, VA: Organ Historical Society, 1991), p. 40 lists an otherwise unidentified Anderson as being with Hall, Labagh & Co. in 1870 as well, who is probably the same man. He, too, cannot have been the same Charles.


14. There is certainly no evidence that links Silsbee/Silsby to the "Sillsby" or "Silsbee" that operated in Bel­ ford A., Colorado, Post Office of Central City, Manufacturers Census Schedule, Line 1, Page 7. Microfilm located at the Colorado State Archives.

15. According to Larry But, the nameplate that Albert F. Robinson reported to be on the organ in 1963 (see "Who Were Anderson-Silsby?"), The Tracker 7:4 (June 1963), p. 8) was not the original, but one that had been created when work was done on the instrument in 1962. It was based upon newspaper accounts furnished by Mr. But, since either the original was missing or there had never been a nameplate. Thus it is not known who Messrs. Anderson and Silsbee labelled their work. The "new" nameplate has been abandoned the two original grids, which survives now only in the downtown area, and adopted a traditional east-west, north-south system for the rest of the city.


19. Minutes book, p. 231. The minutes for May 7, p. 232, state that the contract was "completed" (i.e. executed).

20. Denver Tribune, 2 September 1882, p. 3. Identical text appeared in the Denver Republican, 2 September 1882, p. 5, and similar comments were made by the Rocky Mountain News, 2 September 1882, p. 4.

21. Other organ historians have reached similar conclusions through realization of various of these points and personal examination of the instrument, such as Linscome, p. 293, although admittedly the reasons are as much a process of elimination as anything else.

22. Rocky Mountain News, 6 November 1897, p. 10.


59. *Daily Rocky Mountain News*, 19 November 1869, p. 1. At that time the custom of celebrating Thanksgiving on the fourth Thursday of November had not yet been established.


62. *The Colorado Miner* [Georgetown], 26 May 1877, p. 3.

63. *Georgetown Courier*, 4 June 1877, p. 3.


65. The minutes book for Grace in this period, located at the Archives of the Episcopal Diocese of Colorado, unfortunately does not record anything about the acquisition of the organ.


67. The author could not locate Anderson's will or probate records in order to determine if he had finally taken his "parlor" organ back home and thus still possessed it at his death. All such finding aids at the Colorado State Archives are silent in this regard.

68. The summary of the church history is from Stone, Vol. 1, pp. 655-57.

69. *Rocky Mountain News*, 4 November 1907, p. 5; identical text in the Denver Republican, 4 November 1907, p. 5.

70. The arrival of the Kimball organ was related to the church was unidentical text in the author by Larry Burt.


74. *Rocky Mountain News*, 6 May 1883, p. 7; and 9 May 1883, p. 4; *Denver Daily Times*, 8 May 1883, p. 4. Larry Burt, who saw the organ before its ultimate demise, was impressed with the quality of workmanship. The manner in which the additions were made was virtually indistinguishable from the original; he termed it a "factory job."


76. *Denver Republican*, 8 October 1883, p. 5, and *Denver Tribune*, 8 October 1883, p. 8, respectively.

77. *Rocky Mountain News*, 4 November 1883, p. 3. The same issue panned a concert given in the church by Professor McFadden, calling it "cheap and trashy" and stating that the organ had "been roughly handled by the professor." One suspects that he did not get the position!

78. *Rocky Mountain News*, 6 April 1884, p. 3.

79. *Rocky Mountain News*, 27 April 1884, p. 7; 4 May 1884, p. 7; and 11 May 1884, p. 3.

80. Breck/Episcopal, pp. 69; Leslie, pp. 16-17; and 1876. Proceedings of the annual convention of the Missionary District of Colorado, p. 17. Trinity Memorial should not be confused with Trinity Reformed Episcopal, which was organized in 1879 and used the First Unitarian Church at 17th and California Streets for its services, as mentioned by Vickers, p. 284.

81. *Rocky Mountain News*, 19 August 1883, p. 6; 26 August 1883, p. 6, which said that "a fine musical programme" was arranged for the service.

82. *Rocky Mountain News*, 11 May 1884, p. 3; 22 June 1884, p. 7. The author has found so many instances of strawberry festivals being held in churches of all denominations in summer months that it must have been the most common and proper social practice of the day in religious circles to raise money. Strawberries probably helped pay for church furnishings and organs as much as, if not more than, memorials and the Sunday offering plate did for many churches in the nineteenth century.

In 1883, Charles Anderson added two stops and moved the 1873 Johnson Op. 396 to a new edifice of First Baptist Church, seen on page 22 (stoplist page 25). Larry Burt photographed the organ ca. 1950 shortly before its removal from Zion Baptist Church where it had been moved in 1937.


84. *Denver Republican*, 25 April 1886, p. 9; *Rocky Mountain News*, 26 April 1886, p. 2. The vestry minutes in the parish's records housed at the archives of the Colorado Diocese do not mention the acquisition of the organ. Larry Burt, who saw the instrument in the 1940s, states that it had a quarter-sawn redwood case and keylesk.


87. This was written on plain paper. Consistent with Anderson's receipt of 1903 for tuning the organ at First Baptist Church, as found in their files, also on plain paper, it appears that he never used letterhead, either.

88. This text was provided by Norman Lane, as the church was unable to furnish a clear copy.


91. *Denver Evening Times*, 3 September 1887, p. 3.


93. Information on the organ's provenance was supplied by Norman Lane; other church details are from church literature. He states that it bears no nameplate, so whether Anderson styled the instrument with just his name or with "Anderson & Ehrmann" is unknown. The Plymouth building houses an 1899 Hook & Hastings, Op. 1818, which is tonally and visually intact, but electrified around 1948 by Fred Mennier of Denver, and controlled since 1995 by the console of an electronic with supplemental electronic stops.


95. House layout furnished by Larry Burt; photographs of many rooms in the house are furnished at the Colorado Historical Society, but unfortunately none of the music room or the organ are included.

96. Information for this paragraph was gleaned by the church's author from entries in the Denver history card file at the Denver Public Library; city directories; and articles cited previously about Unity's new church.


98. Most historical comments about the parish are from St. Mary's, 1997: *A Commemorative Book* (Denver: St. Mary's Episcopal Church, 1997), pp. 25, 27, 29, 47-8; other organ details were provided by Larry Burt, who helped dismantle the Anderson in 1942.

99. See, for example, Leland Feitz, and Jean Strang, *A Century of Service: A 100 Year History of The First Presbyterian Church, Colorado Springs, Colorado, 1872-1972* (Colorado Springs: First Presbyterian Church, 1972), pp. 4-7, 9-10, 27, and 59; and *Colorado Springs Gazette*, 5 December 1880, p. 2. Duplicatory references are not listed here.


102. This comment is derived from a list of 19th-century organs in Colorado compiled by James Batton.
Program No. 9827  7/6/98

Going On Record At a summer quarterly meeting of recent releases of organ music on compact disc.


COPLAND: Scherzo, fr Symphony for Organ and Orchestra (1924) – Dallas Symphony/Andrew Litton, cond.; Wayne Marland (1995 Richards, Fowkes/St. John’s Lutheran Church, Dallas, TX) Deeds CD-3211 (OHS)

ALAIN: Litanies – John balka (1992 Fisk/Meyserson Symphony Center, Dallas, TX) Pro Organo CD-7032 (OHS)

DURUFLE: Scherzo, Op. 2 – Mark Laubach

RHEINBERGER: Magnificat

DUPRE: Invention in E, Op. 50, no. 4

BOSS: Organ Concerto in B-flat minor, Op. 100 – Arturo Sacchetti, o.; Mikael Philharmonic/Silvano Frontalini, cond. Bongiovanni CD-5512-2 (Q1)

Program No. 9824  8/24/98

The Organ at Oberlin – faculty and student soloists demonstrate instruments by Fentrop, Aeolian-Skinner, Brombaugh and Holtkamp on the campus of the famed Oberlin Conservatory in Ohio.

LANGLAEIS: Hymne d’actions de grâce (Te Deum); 3 Gregorian Paraphrases – Eric William Suter, o.

BUXTEHUDE: Toccat in d – Brian Zuro, o.

SCHEIDT: Magnificat Verses – David Boe, o.

WIDOR: Variations (1st movement), fr Organ Symphony No. 5 – Stephen Kovacevich, o.

DEGRIGNY: Récit de Turc en taille – Michael Lizotte, o.

EBEN: Moto estimato, fr Sunday Music – Bruce R. Frank, o.

RHEINERMORS: Romanze – Andrew Freidel, o.

MESSIAEN: Chants d’oiseaux, fr Livre d’Orgue – Haskell Thompson, o.

The Oberlin Conservatory was established in 1865 and now serves approximately 500 students, a bit less than one-fifth of the total population at Oberlin College, Oberlin, Ohio. In addition to the 1974 Fentrop tracker (III/44) in Warner Concert Hall and the 1955 Aeolian-Skinner (III/68) in Finney Chapel, the campus boasts 23 other pipe organs for practice, teaching and performance.