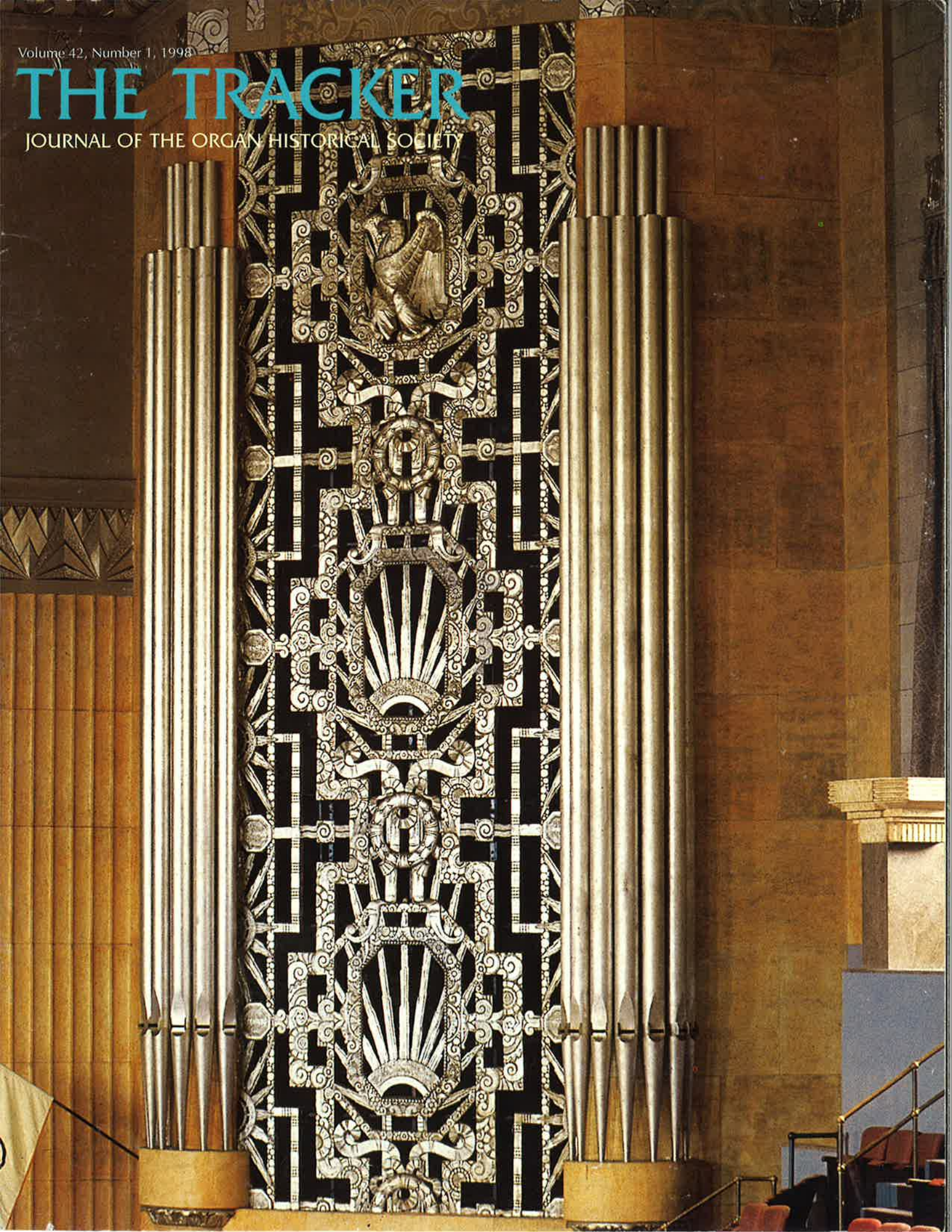


Volume 42, Number 1, 1998

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY







## The Organ Historical Society

Post Office Box 26811, Richmond, Virginia 23261  
(804)353-9226 FAX (804)353-9266 e-mail: <tracker@organsociety.org>

### The National Council Officers and Councillors

TERM  
EXPIRES

Barbara Owen	President (1999)
28 Jefferson Rd., Newburyport, MA 01950	
Scot Huntington	Vice-President (2001)
34 Summer St., Westerly, RI 02891	
Mark Brombaugh	Secretary (1999)
United Church on the Green, 323 Temple St., New Haven, CT 06511	
David M. Barnett	Treasurer (appointed)
423 N. Stafford Ave., Richmond, VA 23220	
Jonathan Ambrosino	Councillor for Conventions (1999)
318 Highland Ave., Norwalk, CT 06854	
J. Michael Barone	Councillor for Organizational Concerns (2001)
MPR, 45 E. 7th St., St. Paul, MN 55101	
John Lovegren	Councillor for Education (1999)
269 McKinley Ave., Grosse Pointe Farms, MI 48236	
Lois Regestein	Councillor for Historical Concerns (2001)
6 Worthington St., Boston, MA 02120	
Peter Sykes	Councillor for Publications (2001)
42 Boynton St., Boston, MA 02130-3209	
Richard Walker	Councillor for Finance & Development (1999)
P. O. Box 170, Hurricane, WV 25526	

### OHS Staff

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

### THE TRACKER® Staff

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

### Committees

Robert Zanca	Biggs Fellowship
4113 Tchoupitoulas St., New Orleans, LA 70115	
Alan M. Laufman	Convention Coordinator
P. O. Box 104, Harrisville, NH 03450	
Michael Rowe	1998 Convention, Denver, Colorado
6292 Arapahoe, No. 2, Boulder, CO 80303-1438	
Elizabeth Towne Schmitt	OHS Pipe Organ Database
1100 Joyce, Rolla, MO 65401 SCHMITT@UMREU	
Charles Ferguson	International Interests
Box 44, E. Vassalboro, ME 04935	
Kristin Farmer, Lee Garrett, Alan Laufman, Julie Stephens, Michael Friesen, Chairman	Nominating Committee
John K. Ogasapian	OHS American Organ Archives Fellowship
Durgin 217, University of Massachusetts - Lowell 01854	
Mary Gifford	Organ Citation
80 N. Malden Ave., LaGrange, IL 60525 (708) 354-5290	
Scott Carpenter	Recital Series
806 Madison Avenue, Winston-Salem, NC 27103 (336) 748-9354	
Cecil Adkins, Beth Alice Bullard, William Gatens, John Ogasapian, Lee Orr, John Panning, Marilyn Stulken, William T. Van Pelt	
Peter Sykes, Councillor & Chair	Research & Publications
Jon Moyer	Slide-Tape Program
204 W. Earle St., Greenville, SC 29609	

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

Members may join any number of chapters.

Chapters, Founding Date	Newsletter, Editor, & Annual Dues	Membership Inquiries
Boston Organ Club 1965, '76 OHS Charter		Alan Laufman Box 104 Harrisville, NH 03450
Central New York, 1976	<i>The Coupler</i> , Cullie Mowers, \$5	Phil Williams Box F Remsen, NY 13438
Chicago Midwest, 1980	<i>The Stopt Diapason</i> , George J. Horwath & Robert Voves, \$15	Julie Stephens 10 South Catherine La Grange, IL 60525
Eastern Iowa, 1982	<i>Newsletter</i> , Dennis Ungs, \$7.50	August Knoll Box 486 Wheatland, IA 52777
Florida, 1998	in formation www.gulfcoast.com/bhs-florida	David C. Scribner 4775 Balmoral Dr. Pensacola, FL 32504
Greater New York City, 1969		Alan Laufman Box 104 Harrisville, NH 03450
Greater St. Louis, 1975	<i>The Cypher</i> , Eliza- beth Schmitt, \$5	John D. Phillippe 3901 Triple Crown Dr. Columbia, MO 65202-4814
Harmony Society (Western PA & Ohio Valley), 1990	<i>Clariana</i> , The Rev. John Cawkins, \$5	Walt Adkins 476 First St. Heidelberg, PA 15106
Hilbus (Washington- Baltimore), 1970	<i>Where the Tracker Action Is</i> , Gerald Lolmaugh, \$8	Ruth Charters 6617 Brawner St. McLean, VA 22102
Kentuckiana, 1990	<i>Quarter Notes</i> , \$10	Keith E. Norrington 629 Reservoir Terrace New Albany, IN 47150
Memphis, 1992	TBA, \$5	Dennis S. Wujcik 45 N. Belvedere #101 Memphis, TN 38104-2517
Minnesota Chapter, 1997	<i>The Old Toot</i> , Michael Fer- guson, \$10	Michael Ferguson 1880 St. Clair St. Paul, MN 55105
MIOHS (Michigan)	<i>The Impost</i> , \$5	Henry Van Dyke 2445 Parker Dearborn, MI 48124
Mid-Hudson, New York, 1978	<i>The Whistlebox</i> ,	Stuart L. Ballinger 11 Lown Ct. wa2bss@juno.com Poughkeepsie, NY 12603-3321
New Orleans, 1983	<i>The Swell Shoe</i> , Russel Deroche, \$10	Rachelen Lien 010 Nashville Avenue New Orleans, LA 70015
Pacific-Northwest, 1976	<i>The Bellows Signal</i> , Beth Barber	David Ruberg Box 2354 Seattle, WA 98111
Pacific-Southwest, 1978	<i>The Cremona</i>	Manuel Rosales 1737 Malman Ave. Los Angeles, CA 90026
South Carolina, 1979	<i>Newsletter</i> , to be announced	Kristin Farmer 3060 Fraternity Church Rd. Winston-Salem, NC 27107
Tannenberg (Central Pa.), 1976	<i>The Dieffenbuch</i> , John L. Speller, \$5	James McFarland 114 N. George St. Millersville, PA 17551
Wisconsin, 1988	<i>Die Winerflöte</i> , David Bohn, \$5	Phyllis Frankenstein 1253 Riverton Dr. Mukwanago, WI 53149

THE TRACKER® is published four times a year by the Organ Historical Society, Inc., a non-profit, educational organization. The Organ Historical Society "application to mail at periodical pending approval at Richmond, VA 23232-9998." POSTMASTER: Send address changes to OHS, P. O. Box 26811, Richmond, VA 23261.

Annual membership dues, (including THE TRACKER): Regular members \$27 (over age 65, full-time students, and additional member in a household \$22); Contributing members \$37; Sustaining members \$55; Donors \$67; Patrons \$100; Supporters \$175; Benefactors \$250; Sponsors \$500. Institutions and businesses may subscribe with no vote at the same rates. Foreign members and subscribers add \$12 for delivery.

Back issues of THE TRACKER (index of vols. 1-33, \$7.50) are \$5 each or \$18 per volume plus \$2.50 S&H. THE TRACKER is indexed (Vols. 37-40 only) with abstracts on CD-ROM and Internet with 400 other music periodicals by the *International Index to Music Periodicals* <mktg@chadwyck.com>.

Advertisers may inquire of the Managing Editor. Advertisements are paid for by the advertiser and do not imply OHS endorsement. THE TRACKER does not accept advertising for electronic substitutes for the organ.

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

The Organ Historical Society is not obligated to any commercial interest. There is no intention to discredit or endorse any existing organ firm. The Society will prevent or prosecute: any use of its material to imply endorsement or discredit; the name THE TRACKER; and the name THE ORGAN HISTORICAL SOCIETY. THE TRACKER® is a registered trademark. Copyright ©1998 The Organ Historical Society, Inc. ISSN: 0041-0330.

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

Hymn Accompaniment in Pennsylvania ca. 1850 . . . 14

Thomas Spacht Examines *Zwischenspielen* in Germany  
& Pennsylvania, with Visits to Period Organs

The Organ in 19th-Century Colorado . . . BY MICHAEL FRIESEN

A History of the First Pipe Organs in Colorado . . . . . 18

"A Wonderful Promise of Something to be  
Attained:" Colorado Organbuilder Charles Anderson . . . 23

&amp; His Work

Review . . . . . 8

Arthur Foote: *A Musician in the Frame of Time and Place*,  
A Book by Nicholas E. Tawa, Reviewed by John Ogasapian

Organ Update . . . . . 4

Obituaries . . . . . 8

Minutes . . . . . 10

Index . . . . . 11

## OPINION

John Ogasapian

## 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.



Memorial Auditorium(left), Lincoln Square, Worcester, Massachusetts



**COVER:** Grillework behind which resides the 1933 W. W. Kimball of four manuals and 100+ ranks at the Memorial Auditorium in Worcester, Massachusetts. The Opinion below and the Organ Update (page 4) concern the future of this great organ.

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 Jon-*gen 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 re-erected 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 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 understandable, 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, inaccessible 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 enlightened group of citizens took up its cause and sensitized their neighbors to its significance. Still, as one who grew up with it, I cannot but lament the loss of an incomparable combination: the great Kimball 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 underway 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 railroad station which is undergoing restoration. Of the three extant, huge Kimballs 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" between the two halls of the Memphis Convention Center. The Memphis organ, 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 between 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 complex were not funded so the empty building remains. Architects of the new, smallish, concert hall intended for symphony orchestra discouraged incorporating 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 auditorium. The Worcester instrument was heard during the 1983 OHS National Convention as played by Earl Miller. The magnificent hall has received declining use since the beautiful, 19th-century, Mechanics Hall was restored. Classical music performers, even orchestras, seem to favor Mechanics Hall, though orchestral performances were being held at Memorial Hall during 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 organ 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 water.

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

Having maintained the organ for several years, the Andover Organ Company purchased the charred remains 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, Andover replaced the 13-note pedal keyboard 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 non-speaking in the organ as it was originally built, were replaced with



1865 E. & G. G. Hook op. 359  
Christ the King Lutheran, Columbia, SC

JOHN MORLOCK, ANDOVER ORGAN CO.



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 also added an 8' Bassoon Bass for the original 8' Oboe of tenor C compass. Now the Oboe divides at middle C.

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 members and Andover organbuilders 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**

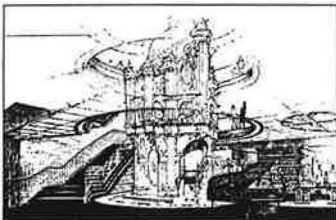
**MANUAL** 56 notes

- 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 to b24
- 2' Fifteenth
- II Mixture
- 8' Oboe Treble was TC, now MC
- 8' Bassoon Bass new

**PEDAL** 27 notes was 13 notes

- 16' Sub Bass
- Manual to Pedal Coupler

with terraced jambs and "a few modern touches . . . to complement Levsen Organ Co.'s reproduction of the original 1886 organ . . ." states the newspaper. Ron Levsen 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.



Artist's rendering of a pipe organ aboard the cruise ship Zaandam.

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



**Redman Organ Co.**

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

**Harry Wilkinson**

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

Philadelphia

PIPE ORGAN BUILDERS • EST. 1877

**SCHOENSTEIN**  
 SAN FRANCISCO

3101 20th ST., 94110 • (415) 647-5132



**ORGANBUILDING & RESTORATIONS**

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

**Dennis, Derek, Jeff & Todd Milnar**  
 and Associates

**Gilbert F. Adams**  
**Organbuilder**

5104 Unionville Road  
 Monroe, NC 28110

(704) 283-0552

**Desenclos in Denver**

LISZT: Prelude & Fugue on BACH; Remembrance of the  
 Sistine Chapel SCHUMANN: Sixth Fugue on BACH  
 FRANCK: Chorale in b TOURNEMIRE: Nos. I-V from  
 Feast of the Assumption of L'Orgue Mystique

**Desenclos in Denver** French organist Frédéric Desenclos (titulaire at the Basilica of Notre-Dame des Victoires, Paris) makes his U. S. debut playing the 1912 Kimball 3-48 in the glowing acoustics at the Cathedral of the Immaculate Conception, Denver. Desenclos played the dedication recital upon completion of the handsome rebuild in 1996 by Morel Associates of Denver; thereafter he recorded this excellent CD with a program differing from the dedication recital. (The organ will be heard during the 1998 OHS National Convention.)

CD only ICCD-01 \$14.98 + \$2.50 shipping from OHS Catalog



**RIEGER-KLOSS**

*Pipe Organs Since 1873*

"Handcrafted Elegance  
 at America's

Most Affordable Price"

-Delivery Within One Year-

**Call or Fax Toll-Free Today!**

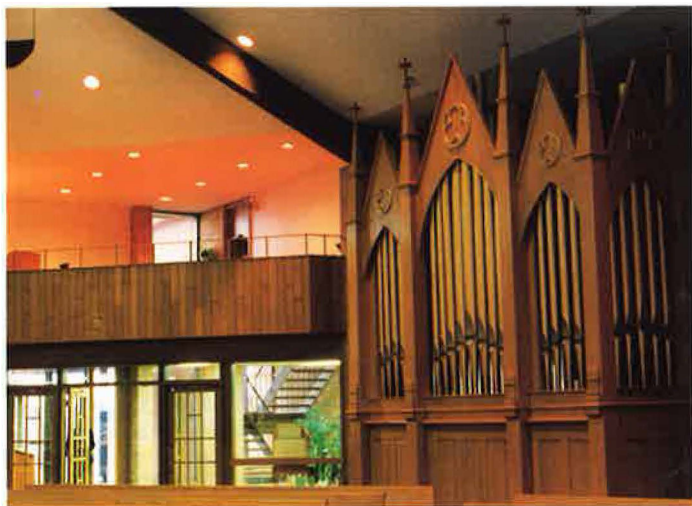
**1-800-21-ORGAN**

104 West Lake Street

Bloomington, Illinois 60108



Merrill "Jeff" N. Davis III  
 Director of Sales



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.

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 counterfeits organs 35 years later, they commissioned the Levsen 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 Davenport, IA, published March 10, 1998. The new organ has an electric console

not identified. The ship was designed in The Netherlands and will be built in Italy.

The Methuen Memorial Music Hall reports having received a \$50,000 challenge allocation from the Massachusetts Historical Commission's Massachusetts Preservation Projects Fund to repoint and replace badly deteriorated bricks of the famous building, home of the 1863 E. F. Walcker / 1949 Aeolian-Skinner. To receive the money, the Hall must match it dollar-for-dollar and has already received a total of \$14,000. The challenge allocation



# BERGHAUS ORGAN COMPANY

537 S. 25th Avenue, Bellwood, IL 60104 708-544-4052, Fax 708 544-4058  
Member of APOBA E-mail: bocorgans@aol.com Web Site: www.berghausorgan.com/

## JOSEPH ADAM

St. James Cathedral, Seattle

1907 Hutchings-Votey IV/52, op. 1623

## QUIMBY PIPE ORGANS INCORPORATED

WARRENSBURG, MISSOURI

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

## Mary Fenwick

ORGAN RECITALS

230 Hampshire Drive, Chalfont, PA 18914

920-766-2491



716-229-5888

4820 Bristol Valley Road  
14424-9309

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

JAMES CAMERON TAYLOR

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



The 1897 Hook & Hastings built for St. Patrick's R.C. in Baltimore has been rebuilt by the Andover Organ Co. for the Northfield Mount Hermon School, Northfield, MA.

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 MMMH c/o Mrs. Elaine Morrisette, 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 Combstock 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 Voix Celeste. In the Swell, a 4' Princi-

pal from Hook & Hastings op. 1906 was installed and the Dolce Cornet was redone as a 2' chorus Mixture. The Swell Gemshorn 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.

**1897 Hook & Hastings op. 1785  
Rebuilt 1997 Andover Organ Co.  
Northfield Mount Hermon School  
Northfield, Mass.**

### 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 3/4 Twelfth  
2' Fifteenth  
IV 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' Flauto Traverso  
2' Piccolo  
III Mixture  
8' Cornopean  
8' Oboe  
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, organ-builder Sebastian Gluck and this writer are interviewed on the tope 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 in 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 Right's Diaphone rank is said to have been made from a 785 year old

\$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 rk Cornet was made available as separate 2 $\frac{2}{3}$ ' and 1 $\frac{3}{4}$ ' stops and the old 1' Octave became a 1 $\frac{1}{2}$ ' Quint. New solid state controls provide a full complement of couplers. The entire organ was revoiced. 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 removed from 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 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

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

**GREAT**

8' Principal \* new  
8' Gedackt  
4' Octave  
2' Recorder  
IV Mixture  
8' Trumpet † new  
Great 4  
Swell to Great 16 8 4

**PEDAL**

16' Bordun ‡  
8' Principal \*  
8' Bordun ‡  
4' Octave  
2' Choral Bass  
16' Posaune †  
4' Trumpet †  
Great to Pedal  
Swell to Pedal

**SWELL**

8' Copula new  
8' Gemshorn  
4' Chimney Flute  
2 $\frac{2}{3}$ ' Nazard  
2' Principal  
1 $\frac{3}{4}$ ' Tierce  
1 $\frac{1}{2}$ ' Quint  
former 1' Octave  
16' Trumpet †  
8' Trumpet †  
Tremolo  
Swell 4

\* † ‡ unification

## Albert F. Robinson

A. A. G. O., Ch.M., L.T.C.L.

**920-766-2491**

**313½ North James Street, Peekskill, New York 10566**

### ORGAN BUILDING & RESTORATION

## T. R. RENCH & CO.

**RACINE, WIS. 53403**

**1405 SIXTEENTH ST. • 414/633-9566**

**Repair and  
Service**

**Tuning and  
Additions**

## Milliman Organ Co.

**ROBERT L. MILLIMAN**

**1-515-270-6913**

**3300 Patricia Dr.  
Des Moines, Iowa 50322**

## Lois Regestein

6 Worthington Street  
Boston, Massachusetts 02120

**617-739-1340**

**Recitals**

## Patrick J. Murphy & Associates, Inc.

### Organbuilders

*New Instruments, Maintenance  
and Quality Historic Restorations*

**300 Old Reading Pike Suite 1D  
Stowe, Pennsylvania 19464**

**Voice: 610-970-9817**

**Fax: 610-970-9297**

# AUSTIN ORGANS, INC.

**156 WOODLAND STREET • HARTFORD, CT 06105-1284**

**VOICE: 860/522-8293 • FAX: 860/524-9828**

**WWW: [HTTP://WWW.AUSTINORG.COM](http://WWW.AUSTINORG.COM) • E-MAIL: [AUSTINORG5@AOL.COM](mailto:AUSTINORG5@AOL.COM)  
MEMBER: ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA**

*Proud of our past ... focused on our future*



Phone 503/238-3987

Fax 503/238-0384

# Bond

## ORGAN BUILDERS, INC.

2827 N.E. Glisan Street Portland, OR 97232

WWW: <http://www.teleport.com/~bondorg/> E-mail: [bondorg@teleport.com](mailto:bondorg@teleport.com)



## ANDOVER

P.O. Box 36

Methuen, Massachusetts 01844

Toll Free Telephone 1-888-OrganCo • Fax (508) 685-8208

Visit our Web Site at <http://www.tneorg/andover/andover.html>



Kerner & Merchant Pipe Organ Builders, Ltd.

Building, Rebuilding, Restoring, Tuning  
and Repairing of Pipe Organs

104 Johnson Street • East Syracuse • New York 13057-2840  
(315) 463-8023 • FAX (315) 431-4835



LEVENSEN ORGAN CO.

PIPE ORGAN BUILDERS  
AND RESTORERS

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

## CHARLES DODSLEY WALKER, FAGO

Trinity Episcopal Church

P. O. Box 400

Southport, Connecticut 06490

# NOACK

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

Recitals-Tuning-Maintenance

# JAMES HAMMANN

4113 Tchoupitoulas St. New Orleans, Louisiana 70115



BAPTIST TEMPLE

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

Keith Bigger

227-46 114TH ROAD  
CAMBRIA HEIGHTS, NY 11411-1314  
(718) 528-9443



J.W. STEERE

## OHS Offers Research Grants

Applications are due January 1, 1999, for grants to scholars and organists 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 Talbot 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*. He graduated as valedictorian of his class at Bennington (Vermont) College with majors in microbiology, genetics, and chemistry.

**Donald Joyce** died March 10, 1998, at age 45 of cancer. He made his home in New York City where he was music director and organist at the Church of the Holy Apostles in Chelsea and organist at Central Synagogue. He also taught organ at Queens College. In addition to degrees from Juilliard, he held the Premier Prix de Verusité from the Geneva Conservatory. He was 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 removed from Chicago and installed by Wright in the residence of Robert Vaughn of Inglewood, California.

## REVIEW

**Nicholas E. Tawa. Arthur Foote: A Musician in the Frame of Time and Place, Lanham, MD: Scarecrow Press, 1997.**

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, doctorates 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 its 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 writ small and elegant. Little probably needs 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 ravishing 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 autobiography, 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 quality. In fact, until Tawa's book, there has been no serious life-and-works available, comparable to Victor Fell Yellin's study of Chadwick or William K. Kearns's of Parker.

Nicholas Tawa is one of those rare and enviable people whose retirement (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. Drawing on 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 "classicists," 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

# Sheet Music for Christmas

## Organ Sheet Music for Advent & Christmas

97-6301 Alexis Chauvet: Nine Organ Noëls edited by Carolyn Shuster \$12.50

CD available EMA-9502 \$13.98 members, \$15.98 others

97-6612 Charles Callahan: A Christmas Triptych I. Plainsong Prelude on *Of the Father's Love Begotten*, II. Berceuse on *Silent Night*, III. A Flourish on Favorite Carols \$7.50

WL6023 Guilman for Christmas gathers all of the 20 noëls of op. 60 into 75 pages. Includes essays by Guilman, William C. Carl, and editor Wayne Leupold, a chronology of Guilman's life, and a section on the French harmonium. \$23

DM9501 A Romantic Christmas 20 pieces from the 19th century, edited by Barbara Owen. Includes works by Rinck, S. S. Wesley, Lemmens, Gade, Franck, W. T. Best, Stehle, Guilman, Roques, Lefébure-Wely, others. \$9.95

K3116 Balbastre: Noëls, Vol. 1 \$4.25 K3117 Balbastre: Noëls, Vol. 2 \$5.25

W7062 Boëly: Album of Noëls, Op. 15 Fourteen noëls \$3.50

K3368 D'Aquin: Noëls (Livre d'Orgue) \$5.95

288900 Samuel Barber: Chorale Prelude on *Silent Night* \$3.95

W-1036 Boellmann Two Pieces: *Offertoire sur des Noëls* and *Communion* \$4.50

M2740 Dandrieu: Noëls Book 1, \$11.95 M2767 Dandrieu: Noëls Book 2, \$11.95

M2790 Nicolas Lebègue: Noëls Variés edited by Norbert Dufourcq \$8.95

97-4461 Wilbur Held: Nativity Suite Simple settings of O Come Emmanuel, Silent Night, Shepherds, The Three Kings, Joy to the World \$3.50

153-00259 Ives: *Adeste Fidelis* in an Organ Prelude and Variations on *America* \$6.50

493-00065 Pinkham: Seven Variations on O Come, Emmanuel \$6.95

335030 Virgil Thomson: Five Chorale Preludes O Sacred Head, The New-Born Babe (3 versions), Praise God Ye Christians Everywhere \$4.95

97-6502 Hilton Kean Jones: Nine Seasonal Voluntaries for Advent and Christmas Gloria, God Rest You Merry, Es ist ein Ros', In dulci júbilo, Adeste fidelis, Veni Emmanuel, St. Louis, Cherry Tree, Greensleeves. \$12.50

F0627 Langlais: Christmas Carol Settings for Organ Angels We Have Heard on High; He is Born; In Dulci Júbilo; Joy to the World; O Come, All Ye Faithful; Silent Night \$10

M2147 Langlais: Twenty Four Pieces, Book One Includes Noël with variations \$7.95

9661093-0-9 Thomas M. Kuras: Christmas Carol Preludes Ten preludes based on Adeste Fidelis, Angels We Have Heard on High, Antioch, Carol, Gloria, Good Christian Men Rejoice, Hark! The Herald Angels Sing, In Dulci Júbilo, It Came Upon the Midnight Clear, Joy to the World, Kingsfold, Kings of Orient, Mendelssohn, O Come All Ye Faithful, O Sing a Song of Bethlehem, O Little Town of Bethlehem, St. Louis, Silent Night, The First Noël, We Three Kings. Published in 1997 to honor the memory of the brilliant Detroit composer-organist. \$10

M2232 Stanford: Six Occasional Preludes, Opus 182. Includes *At Christmastide* \$5.95

M1855 Distler: Partita on *Wachet auf, ruft uns die Stimme* Opus 8, No. 2 \$3.95

M2008 Distler: Partita on *Nun komm' der Heiden Heiland* Opus 8, No. 1 \$6.95

493-00054 James Woodman: Six Little Partitas, Bk. 1 for manuals with optional pedal. Music for Advent, Christmas, Epiphany, based on "O Come, Emmanuel," "Lo, how a Rose," and "How brightly shines." \$8.95

WL6048 Robin Dinda: Seasonal Hymn Preludes, Volume I Advent easy chorale preludes on *Stuttgart, Consolation, Veni Emmanuel* (2 settings), *Aberystwyth, Conditte* (sic) *alma siderum, Truro, Richmond/Chesterfield, Franconia, Ave, Ave Winchester New, Nun komm' der Heiden Heiland, Psalm 42, Helmsley, Wachet auf* \$17

WL6075 Robin Dinda: Seasonal Hymn Preludes, Volume 2 Christmas easy chorale preludes on *Away in a Manger, Sussex Carol, Christe, Redemptor omnium, Divinum mysterium, Cranham, Silent Night, In dulci júbilo, Gloria, O Little Town of Bethlehem, Joy to the World, Vom Himmel hoch* \$13

WL7007 Calvin Hampton: Fanfare for the New Year was composed for the State Trumpet at the Cathedral of St. John the Divine. sheet music, softbnd \$6

GB00645 Biggs Book of Organ Music ed. E. Power Biggs includes *Walentini: Christmas Pastorale, Daquin: Cuckoo, Bach: Sheep May Safely Graze; other works in this large collection partially listed in OHS Catalog* \$12.95

M1472 Dubois: Twelve New Pieces Includes *Noël* \$12.50

M1471 Gigout: Ten Pieces for Organ: Includes *Rhapsodie sur des Noëls* \$12.95

M2464 Tournemire: Variæ Proces, Op. 21 Cinq Noëls Originaux + 30 other pieces \$15

WL7001 Frederick Hofman: Comic Variations on *Good King Wenceslaus* includes Theme (A Medieval Mishap) and variations entitled *On the Dark Side of the Moon, An Elephant in the Basement, Jumping Beans, In the Garden, and Being Chased by the Elephant in the Basement*. \$8

M-124 Music for Advent & Christmas Vol. 3 of *The Church Organist's Library* contains 17 pieces by Zachau, Hampton, Lebègue, Dandrieu, Cowell, Brahms, Scheidt, others \$12

ECS/AGO-5118 William B. Cooper: Spiritual Lullaby based on the Christmas spiritual *Baby Bethlehem* \$4.95

ECS/AGO-5120 Roger Dickerson: Chorale Prelude on *Das Neugeborne Kindelein* \$4.95

ECS/AGO-5122 Adolphus Hailstork: Toccata on *Veni Emmanuel* \$5.95

## Music for Organ & Brass Quintet

GW129 Gabrieli: *Hodie Christus Natus est* \$11

GW153 D'Aquin: *Noël Grand Jeu et Duo* \$12

## ORGAN HISTORICAL SOCIETY

VISA

BOX 26811 RICHMOND, VA 23261

MASTER CARD

SHIPPING \$2.50 PER ORDER

804-353-9226 FAX 804-353-9266

catalog@organsociety.org



# OHS National Council 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 arranged 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, Scot Huntington, Mark Brombaugh, David Barnett; Councillors Jonathan Ambrosino, Michael Barone, John Lovegren, Lois 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 Pinel, 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.

*The Tracker*, Volume 41, Number 3 will be mailed in mid-February to 4,800 recipients. An OHS World Wide Web site should be up within a month at the URL "http://www.organsociety.org". It is expandable and will start with these facets: 1) Introduction to OHS; 2) By-Laws; 3) Guidelines for Conservation and Restoration; 4) Archives; 5) Membership recruitment; 6) Brief history of the organ in the U.S.; 7) Catalog section; 8) Convention page. Several OHS e-mail addresses are now active: "catalog@organsociety.org", as well as others for these addresses: mail, tracker, conreg, dues, eurotour. Temporary clerical help is being utilized during the time of heavy catalog sales. To date, more than \$36,000 has been spent on acquiring and housing the Möller archival material, and about \$26,000 has been donated to offset this cost. We pay \$3,500 in rent yearly to store part of this material in Enfield, N.H.

There was a brief discussion of office rental rates. OHS rents are at the very lowest possible rate for Richmond. The quantity and quality of the space continue to be problematic.

## Treasurer's Report

David Barnett distributed his report. The society continues to be in good financial condition, ending the 1996-97 fiscal year with income over expenses amounting to about \$29,000.

The three items that make up the bulk of the Society's income are memberships, conventions, and merchandise sales. Membership income was down about 14%, convention profit was down slightly to about \$16,000, and merchandise sales were up about 14% with profits up about \$52,000, or 65%, to over \$132,000.

Three areas also make up the bulk of the Society's expenses: journal and Handbook printing and distribution, the American Organ Archives, and administrative expenses. Journal and Handbook expenses were down about 9%. Archives expenses were down 24% from last year with the Archives Fund balance at year's end of nearly \$7,100, up from a near-zero balance at the end of the prior fiscal year. Administrative expenses were up about 8% to about \$135,000.

Required federal, state and local tax forms either have been filed or are being finalized. An extension has been requested on filing the federal tax return because some information is still pending

on interest on the Biggs Fund CD. This is expected to be complete at the end of February. All taxes owed have been paid on time.

Membership is 3,520, up slightly from last year, with 608 expiring members not renewed as yet, which is about normal for this time of year.

There are no financial matters requiring council action at this time.

Moved Regestein, seconded Huntington to accept the report. Passed unanimously.

## Councillors' Reports

### Conventions - Jonathan Ambrosino

Councillor Ambrosino commented on Laufman's report on future conventions.

Alan Laufman presented a written report. Advance arrangements and planning for Denver 1998 are in excellent order. A hotel contract has been signed for Montreal 1999. Plans for Boston 2000 are proceeding on schedule. Suffolk University has accepted our deposit for housing at \$35/night/bed.

Edna Van Duzee-Walter and Norman Walter gave a verbal report on Upper Hudson Valley mini-convention August 3-6, 1997. Strong appreciation was expressed by council.

### Education - John Lovegren

Councillor Lovegren presented a written report. BIGGS FELLOWSHIP - Robert G. Zanca: four applications have been received thus far.

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 merchandise sales constitute an increasing part of our income and that tours are now a regular source of income. OHS net worth has increased about \$10,000 per year over the past four years.

### Historical Concerns - Lois Regestein

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 Hanners, Lutheran Church of the Good Shepherd, High River, Alberta, Canada

1879 Moline, The Church of the Good Shepherd, Vancouver, WA

1872 Johnson, Greater Hartford UCC, Hartford, VT  
1868 E. & G.G. Hook, Follen Community Church, Lexington, MA

1885-86 Durner, St. Vincent's Episcopal Church, St. Petersburg, FL

1939 Aeolian-Skinner, St. Mary's RC, Jersey City, NJ

1898 Möller, First Lutheran, Indianapolis, IN

1897 Felgmaker, 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, University of Denver, Denver

1876 Chas. Anderson, Grace Episcopal, Georgetown

1910 Kimball, Grandview Methodist, Denver

1882 Geo. H. Ryder, St. George's Epis., Leadville

1889 Wm. Scheulke, First Presbyterian, Leadville

— Farrand & Votey, South Gate Lodge, Denver

1896 Hook & Hastings, All Saints R. C., Denver

1925 Kimball, Denver Consistory, Denver

1916 Hook & Hastings, Baha'i Assembly (Second Church of Christ, Scientist), Denver

OHS TRAVEL GRANT COMMITTEE: No grants to be awarded 1997-98 because of complications arising from the death of William Hays. Lynn Edwards will be the new chair.

ARCHIVES: Archivist Stephen Pinel presented a written report. He also reported regarding the possible necessity to move the archives due to installation of a computer lab in Talbott 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 Reed 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 Wanamaker Organ* by Ray Biswanger 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.

3. Moved 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.

5. Moved Huntington, seconded Sykes to accept Kristin Farmer's proposal for a convention in Winston-Salem, NC, area in 2001. Passed unanimously. The Lancaster, PA, area convention will therefore be in 2002.

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 Archives Governing Board to pursue grants for the archives, in concert with OHS fund raising. Passed unanimously.

The next council meeting will be June 20, 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



# Index *The Tracker* Volume 41 (1997)

**Adam, Joseph** 41:1:28; 41:4:19

**Adams organs** 1890 W. K. Adams' Sons, St. Luke's Episcopal Church, Vancouver, WA 41:1:26, 29P

## **Aeolian organs**

1924 Aeolian Organ Co. Opus 1544, Somsen Hall, Winona State University, Winona, MN 41:4:9U

## **Aeolian-Skinner organs**

1942 Aeolian-Skinner Opus 1024, St. Andrew's Episcopal Church, Amarillo, TX 41:3:8U

1940 Aeolian-Skinner Opus 1015, Thomas Thomas, res., West Palm Beach, FL 41:4:9U

1941 Aeolian-Skinner Opus 1019, First Church of Christ, Scientist, Town & Country, St. Louis, MO 41:2:16U

1944 Aeolian-Skinner, First Baptist Church, Denver, CO 41:4:13

1955 Aeolian-Skinner, Hill Auditorium, Univ. of Michigan, Ann Arbor, MI 41:4:7P

**Ahrend organs** 1973 Ahrend Orgelbau, Beall Recital Hall, University of Oregon, Eugene, OR 41:1:31

**Alcorn-Oppedahl, Allison** 41:1:26

**Ambrosino, Jonathan** 41:4:13

## **Anderson organs**

1879 Charles Anderson, Community Congregational Church, Manitou Springs, CO 41:4:17

ca.1875 Charles Andrsn, Asbury Methodist Church, Denver, CO 41:4:19

1876 Charles Anderson, Grace Episcopal Church, Georgetown, CO 41:4:15, 16P

**Applegate, Dean** 41:1:25, 27, 30

**Archbold, Lawrence, and William J. Peterson** 41:1:12

## **Articles**

"The Aura of a Bergstrom Organ" (Van Pelt) 41:1:8

"The Berlin Hook Organ Project: A Progress Report" (Bozeman) 41:3:10

"A Better Portable Organ" (Van Pelt) 41:1:6

"Odyssey and Orthodoxy: J. G. Pfeffer of St. Louis" (Speller) 41:2:17

"OHS to Visit the 'City of Roses'" (Lauferman) 41:1:5

"Organs at the Heights: The 1998 OHS Convention" (Rowe) 41:4:10

"Organs of the Upper Hudson Valley" (Lauferman & Pintel) 41:3:12

"A Payer of Organs and a Voyall" (Owen) 41:2:4

"Prime Skinner Replaces USDA Prime" (WTV) 41:1:18

"The Welte Legacy" (Ambrosino) 41:4:21

**Aschenbach, The Rev. J. S. L. (obit.)** 41:2:13

**Austin, John T.** 41:4:21

## **Austin organs**

1902 Austin Organ Co., St. Elizabeth's Chapel, Denver, CO 41:4:32P

1919 Austin Organ Co., Memorial Hall, Pueblo, CO 41:4:18, 18P

1920 Austin Organ Co. Opus 952, St. Stephens Episcopal Church, Elsmere, NY 41:3:22S

1925 Austin Organ Co., Denver Zen Center (form. 4th Church of Christ, Scientist) Denver, CO 41:4:19

1925 Austin Organ Co. Opus 1206, Soldiers & Sailors Memorial Auditorium, Chattanooga, TN 41:3:7U

1926 Austin Organ Co. Opus 1416, Irvine Auditorium, Univ. of Penn., Philadelphia, PA 41:3:8U; 41:4:9U

## **Authors, articles**

Ambrosino, Jonathan 41:4:21

Bozeman, George Jr. 41:3:10

Lauferman, Alan M. 41:1:5; 41:3:12

Owen, Barbara 41:2:4

Pintel, Stephen L. 41:3:12

Rowe, Michael 41:4:10

Speller, John L. 41:2:17

Van Pelt, Wm. T. 41:1:6, 8, 18

**Baird, Barbara** 41:1:31

**Balduf, MaryAnn Crugher** 41:1:30; 41:4:17

## **Barckhoff organs**

1890 Barckhoff Organ Co., St. Denis R. C. Church, Louisville, KY 41:2:15U, 15P

1903 Barckhoff Organ Co., St. Paul's Croatian R. C. Church, Cleveland, OH 41:2:16U, 16P

**Barnes, Michael** 41:1:6

**Barney, Robert** 41:4:18

**Barone, Michael, Receives OHS Distinguished Service Award** 41:3:3, 3P

**Beach, Giles** 41:3:15

## **Beach organs**

1865 Giles Beach, United Presbyterian Church, Schaghticoke, NY 41:3:15, 15P

1872 Giles Beach, United Methodist Church, Saratoga Springs, NY 41:3:22S

**Bengston, Bruce** 41:3:7U

## **Bergstrom organs**

1881 John Bergstrom & Sons, First Methodist Church, Portland, OR 41:1:8, 9P, 9S

1897 John Bergstrom & Sons, First Congregational Church, Sonoma, CA 41:1:8

**Bethards, Jack** 41:1:16U

**Bobsin, Curtis W.** 41:2:15U

**Bohler organs** 1894 Samuel Bohler, Kissinger's Lutheran Church, Wyomissing, PA 41:3:7U, 7P

## **Bond organs**

1990 Bond Pipe Organ Co., Cone Chapel, Willamette University, Salem, OR 41:1:10, 10P, 10S, 30

1996 Bond Organ Co. Opus 25, Holy Rosary R. C. Church, Portland, OR 41:1:8, 8P, 8S

**Bosch organs** 1966 Werner Bosch, St. Mark's Anglican Cathedral, Portland, OR 41:1:3P, 7

## **Bosman organs**

ca.1850 Frans Bosman (reb.), St. Mark's Anglican Cathedral, Portland, OR 41:1:1P, 7

1990 Frans W. M. Bosman Opus 7, St. Paul's Lutheran Church, Castle Rock, OR 41:1:27, 27P

**Bozeman, Geo., Jr., & Co.** 41:1:30, 31P; 41:4:19

**Bratton, Dr. James** 41:4:11, 19

## **Bridge organs**

1756 Richard Bridge, United Methodist Church, Schuylerville, NY 41:3:16, 16S

1756 Richard Bridge, Congregational Church, Ware, MA 41:3:27P

**Brombaugh organs** 1977 John Brombaugh Opus 19, Central Lutheran Church, Eugene, OR 41:1:31

**Brown, Thomas** 41:4:17, 19

**Buschbeck, Friedemann** 41:3:6U, 6P

**Cameron, Peter** 41:4:4

**California, Sonoma** First Congregational Church 41:1:8

**California, Sacramento** Memorial Auditorium 41:1:16U

**California, Scotts Valley** San Agustin Church 41:4:8U

**Castle, Bob** 41:4:11

**Cleveland, Douglas** 41:1:6

**Collins, Lanny** 41:1:30

**Cole & Woodberry organs** ca.1887 Cole & Woodberry Bros., St. Andrew's Lutheran Church, Vancouver, WA 41:1:7

**Columbia Organ Works** 41:3:7U

**Colorado, Boulder** First United Methodist Church 41:4:12, 13P

**Colorado, Central City**

St. James' Methodist Church 41:4:12, 12P

St. Paul's Episcopal Church 41:4:12

**Colorado, Colorado Springs**

Grace & St. Stephen's Church 41:4:17, 21P

Shove Chapel, Colorado College 41:4:17; 41:4:24, 25P

U. S. Air Force Academy 41:4:17, 17P

## **Colorado, Denver**

All Saints R. C. Church 41:4:19

Annunciation R. C. Church 41:4:16P, 18

Asbury Methodist Church 41:4:19

Cathedral of the Immaculate Conception (R. C.) 41:4:13, 14P

Cathedral of St. John-in-the-Wilderness (Epis.) 41:4:11, 15, 15P

Denver Baha'i Assembly (2nd Church) 41:4:13

Denver Zen Center (form. 4th Church of) 41:4:19

Episcopal Chapel of Our Merciful Savior 41:4:19, 19P

First Baptist Church 41:4:13

Iliff School of Theology, Univ. of Denver 41:4:14, 14P

Messiah Baptist Church 41:4:19

Paramount Theater 41:4:11, 11P

St. Carmel R. C. Church 41:1:26

St. Elizabeth's Chapel 41:4:32P

Scottish Rite Consistory 41:4:12P, 13

South Gate Lodge 41:4:14, 14P 7

Temple Events Center (Temple Emanuel) 41:4:13; 30P

Trinity United Methodist Church 41:4:1P

**Colorado, Georgetown** Grace Episcopal Church 41:4:15, 16P

## **Colorado, Leadville**

First Presbyterian Church 41:4:15, 20P

St. George's Episcopal Church 41:4:15, 20P

**Colorado, Lyons** Old Stone Church (Congregational) 41:4:11, 12P

**Colorado, Manitou Springs** Community Congregational Church 41:4:17

**Colorado, Pueblo** Memorial Hall 41:4:18, 18P

**Connecticut, Ellington** Ellington Congregation Church 41:2:15U; 41:4:9U

**Connecticut, New Haven** St. Mary's R. C. Church 41:4:8U, 8P

**Cooper, Jeremy** 41:1:7

**Courboin, Charles** 41:4:24

**Cunningham, Paul** 41:1:29

**Curtis Organ Restoration Society** 41:4:9U

**Dahl, David** 41:1:7, 26, 28

**Davis, William H.** 41:3:12ff.

**Davis & Ferris organs** 1847 Davis & Ferris, Round Lake Auditorium, Round Lake, NY 41:3:6U, 12, 12P, 13P, 12S

**Denman, James** 41:1:28

**District of Columbia** See Washington, D. C.

**Durner organs** 1866 Charles Durner, St. Vincent's Episcopal Church, St. Petersburg, FL 41:1:16U; 41:3:6U, 6P

**Edge, Jane** 41:1:28; 41:4:12

**Edwards, Grant** 41:1:27; 41:4:15

**Elliot, Robert Pier** 41:4:21ff., 22P

**Emerson, Carl** 41:2:16U

**England, Norfolk** Hunstanton Hall 41:2:4ff.

**English organs** unknown, English, St. Patrick R. C. Church, Portland, OR 41:1:27, 27P

## **Erben organs**

1848 Henry Erben, Christ, Son of Justice R. C. Church, Benson, VT 41:3:21, 21S

1851 Henry Erben, First Presbyterian Church, Portland, OR 41:1:30

1835 Henry Erben, Edythe Bates Old Chapel, Round Top, TX 41:3:6U, 6P, 6S

## **Estey organs**

1904 Estey Organ Co. Opus 169, Christ Church U. M., Charleston, WV 41:3:8U, 8P

1911 Estey Organ Co., Temple Events Center (formerly Temple Emanuel, Denver, CO 41:4:13, 30P

1926 Estey Organ Co., Memorial Auditorium, Sacramento, CA 41:1:16U

**Eule, Hermann, Orgelbau** 41:3:10

## **Farrand & Votey organs**

1890 Farrand & Votey, Episcopal Chapel of Our Merciful Savior, Denver, CO 41:4:19, 19P

1896 Farrand & Votey Organ Co., South Gate Lodge, Denver, CO 41:4:14, 14P

1896 Farrand & Votey, St. Martin of Tours R. C. Church, Louisville, KY 41:3:7U, 7P

**Faulkner, Quentin** 41:1:14

**Felgemaker organs** ca.1868 Derrick & Felgemaker, Westminster Presbyterian Church, Portland, OR 41:1:6, 6P, 7P

**Ferris, Richard** 41:3:12ff.

**Fleckenstein, Paul** 41:4:18

**Florida, Clearwater** Roebing, Donald, res. 41:1:16U

**Florida, Ruskin** St. Anne R. C. Church 41:2:15

U, 15P; 41:4:9U

**Florida, St. Petersburg** St. Vincent's Episcopal Church 41:3:6U, 6P

**Florida, West Palm Beach** Thomas Thomas, res. 41:4:9U

**Foegen, Joseph** 41:4:9U

**France, Paris** Palais du Trocadéro 41:1:13P

**Frels, Rubin** 41:1:27

**Friesen, Michael** 41:4:27R

**Fritts organs** 1994 Fritts Organ Co. Opus 13, St. Andrew's Lutheran Church, Beaverton, OR 41:1:25

**Frobenius organs** 1996 Th. Frobenius & Sønner Opus 995, United Methodist Church, Saratoga Springs, NY 41:3:23, 23S

**Galema, Dr. Joseph** 41:4:17

**Gallagher, Dennis** 41:4:11

**Garner, Ray** 41:4:13

**Georgetown Loop Shay engine for Georgetown, Colorado, rail** 41:4:10P

**Georgetown, Colorado, landscape** 41:4:10P

**Germany, Berlin** Kirche zum heiligen Dreuz 41:3:10, 10P

**Gifford, Mary** 41:4:19

**Gill organs** 1899 Charles R. Gill, St. Anne R. C. Church, Ruskin, FL 41:2:15U, 15P

**Gittins, George** 41:4:21

**Hammann, James** 41:1:25

**Harker, F. Flaxington** 41:2:12P

**Harris, David** 41:2:15U

**Harris, Murray organs** 1904 Los Angeles Art Organ Co., St. Mary's R. C. Church, Portland, OR 41:1:25, 25P

**Harrison, G. Donald** 41:4:22

**Hayek, John** 41:1:31

**Hays, William (obit.)** 41:4:3

**Headlee, Will O.** 41:1:31; 41:4:12

**Heimueller, John R.** 41:2:21

## **Hinners organs**

1908 Hinners Organ Co. Opus 839, Friedens U. C. C., Schenectady, NY 41:3:22, 23S

1913 Hinners Organ Co. Opus 1662, St. Charles Borromeo, Portland, OR 41:1:30P, 31

1915 Hinners Organ Co. Opus 1943, Presbyterian Church, Aurora, OR 41:1:26, 28P

ca.1920 Hinners Organ Co. Opus 2525, St. Anne R. C. Church, Ruskin, FL 41:2:15U

1920 Hinners Organ Co., St. Anne's Catholic Church, Ruskin, FL 41:4:9U

**Holloway, James** 41:1:27

## **Hook organs**

1855 E. & G. G. Hook Opus 189, St. Paul's Episcopal Church, Salem, NY 41:3:24, 24P, 24S



1869 E. & G. G. Hook Opus 488, Woodside Presbyterian Church, South Troy, NY 41:31:1P, 26, 26S

1870 E. & G. G. Hook Opus 522, All Saints' Episcopal Church, Hoosick, NY 41:3:25, 25P, 25S

1870 E. & G. G. Hook Opus 553, Kirche zum heiligen Dreuz, Berlin, GR 41:3:10, 10P

1871 E. & G. G. Hook Opus 576, St. Mary's R. C. Church, New Haven, CT 41:4:8U, 8P

1875 E. & G. G. Hook & Hastings Opus 7994, Scottish Rite Cathedral, Chicago, IL 41:4:8U, 8P

1883 Hook & Hastings Opus 1141, Old Church, Portland, OR 41:1:5P, 27

1893 Hook & Hastings Opus 1573, St. Dominic's R. C. Church, Portland, ME 41:2:15U, 15P

1896 Hook & Hastings, All Saints R. C. Church, Denver, CO 41:4:19

1902 Hook & Hastings, Old Stone Church (Congregational), Lyons, CO 41:4:11, 12P

1905 Hook & Hastings Opus 2086, High St. Baptist Church, Danville, VA 41:4:9U

1916 Hook & Hastings, Denver Baha'i Assembly (2nd Church of Christ Scientist, Denver), CO 41:4:13

**Hope-Jones, Robert** 41:4:21

**Horlacher, John C.** 41:2:20

**Howard organs** 1895 Emmons Howard, Embury U. M. Church, Cambridge, NY 41:3:19, 19P, 19S

**Huestis, Herbert & Marianne** 41:1:28

**Hull, Dana** 41:3:7U

**Huntington, S. L., & Co.** 41:1:28

**Hutchings organs** 1901 Hutchings-Votey Opus 554, St. Anne's Chapel, Marylhurst College, Portland, OR 41:1:30, 31P

**Illinois, Chicago**

Church of the Annunciation 41:1:31

Orchestra Hall 41:2:16U

Scottish Rite Cathedral 41:4:8U, 8P

**Illinois, Venedy** St. Salvator Lutheran Church 41:2:18P, 18S; 41:3:3

**Index to Volume 40 (1996) The Tracker** 41:1:21

**Indiana, Franklin** First Christian Church 41:2:15U

**Indiana, Gary** First Methodist Church 41:1:31

**Indiana, Indianapolis** St. Bridget R. C. Church 41:3:7U, 7P

**Iowa, Bettendorf** Carmelite Monastery 41:1:26

**Iowa, Burlington** St. John the Baptist R. C. Church 41:2:27, 32P

**Iowa, Fort Madison** St. Mary's R. C. Church 41:2:21S, 25P, 26P

**Iowa, Garnaville** St. Joseph R. C. Church 41:2:28P

**Iowa, Muscatine** St. Mary's R. C. Church 41:2:29P, 29S, 30P

**Iowa, Spillville** St. Wenceslaus R. C. Church 41:2:27P, 27S; 41:3:3

**Iowa, Tripoli** St. John's Lutheran Church 41:1:26

**Jardine, George** 41:4:4, 4P

**Jardine organs**

1869 Geo. Jardine & Son, St. Stephen's Church, Episcopal, Schuylerville, NY 41:3:16, 16P, 16S

1890 Geo. Jardine & Son, St. Patrick's R. C. Church, Watervliet, NY 41:3:14, 14P, 14S

1892 Geo. Jardine & Son Opus 1090, St. Mary's R. C. Church, Corvallis, OR 41:1:29, 29P

1892 Geo. Jardine & Son Opus 1121, All Saints Episcopal Church, Portland, OR 41:1:26, 26P

**Johnson organs**

1874 Johnson & Son Opus 415, Calvary Church, Burnt Hills, NY 41:3:22, 22S

1875 Johnson & Son, Masonic Lodge, Weaver Room, Albany, NY 41:3:17, 17P, 17S

1884 Johnson & Son Opus 629, United Methodist Church, Rupert, VT 41:3:20, 20P, 20S

1886 Johnson & Son Opus 657, Church of the Good Shepherd, Allegan, MI 41:3:7U, 7P

1886 Wm. A. Johnson Opus 664, St. Stephen's R. C. Church, Cleveland, OH 41:2:16U, 16P

**Kentucky, Lexington** Adath Israel Temple (formerly) 41:3:6U

**Kentucky, Louisville**

St. Columba R. C. Church 41:2:15U

St. Denis R. C. Church 41:2:15U, 15P

St. Martin of Tours R. C. Church 41:3:7U, 7P

**Kilgen, Alfred G.** 41:2:21

**Kilgen organs**

ca.1896 Kilgen Organ Co., Annunciation R. C. Church, Denver, CO 41:4:16P, 18

1890 Geo. Kilgen, St. Pius R. C. Church, Portland, OR 41:1:25, 27P

1901 Geo. Kilgen & Son (reb.), St. Ignatius R. C. Church, Portland, OR 41:1:27

1914 Geo. Kilgen, St. Thomas More R. C. Church, Portland, OR 41:1:25

**Kimball organs**

1911 W. W. Kimball/Morel, Cathedral of the Immaculate Conception, Denver, CO 41:4:13, 14P

1914 W. W. Kimball, Messiah Baptist Church, Denver, CO 41:4:19

ca.1925 W. W. Kimball, Scottish Rite Consistory, Denver, CO 41:4:12P, 13

1926 W. W. Kimball, Scottish Rite Consistory, Denver, CO 41:4:12P, 13

1938 W. W. Kimball, Cathedral of St. John-in-the-Wilderness, Denver, CO 41:4:11, 15, 15P

**Kinetic Engineering Co. in America** 41:4:22

**Klemme, Paul** 41:1:26

**Knauff organs** 1869 Henry Knauff, St. Malachy's R. C. Church, Philadelphia, PA 41:2:14U, 14P

**Koehnken & Grimm organs** ca.1878 Koehnken & Grimm, St. John's Lutheran Church, Chehalis, WA 41:1:28

**Kremer, Joel** 41:4:11

**Lane, Norman** 41:4:24

**Lawrence, Arthur** 41:1:12R, 15R; 41:2:14R

**Le Strange, Sir Nicholas, and family** 41:2:6ff.

**Letters**

Austin, Richard L. 41:3:2

Davis, Theodore 41:2:12

Fox, David H. 41:1:3

Gibson, The Rev. Bruce A. 41:1:12

Pinel, Stephen 41:3:2

Renshaw, Martin 41:1:12

Traser, Donald R. 41:2:12

**Louisiana, New Orleans** Holy Trinity R. C. Church 41:1:16U, 16P

**Macfarlane, David** 41:4:19

**Mackie organ** 1998 Marlin Mackie, Dardenne Presbyterian

**Maine, Portland** St. Dominic's R. C. Church 41:2:15U, 15P

**Mander, N. P., Ltd** 41:3:7U

**Mansfield, Karl** 41:1:7

**Marshall organs** 1895 Lancashire-Marshall Organ Co. Opus 84, Church of the Epiphany, Chehalis, WA 41:1:28

**Massachusetts, Hull** St. Mary's of the Bay R. C. Church 41:1:7

**Massachusetts, Ware** Congregational Church 41:3:27P

**Massachusetts, Woburn** First Unitarian Church 41:3:11P

**McCarty, Randall Jay** 41:1:26

**McKean, Ronald** 41:1:25, 30

**Metson, Marian Ruhl** 41:1:30

**Metz organs** 1845 Wm. Metz, Museum of Western Jesuit Missions, Florissant, MO 41:2:19P

**Meunier, Fred** 41:4:13

**Michigan, Ann Arbor** Hill Auditorium, Univ. of Michigan 41:4:7P

**Michigan, Bloomfield Hills** Christ Church Cranbrook, Episcopal 41:3:9U

**Michigan, Allegan** Church of the Good Shepherd 41:3:7U, 7P

**Midmer organs** 1890 Reuben Midmer & Son, Millis Memorial Baptist Church, North Troy, NY 41:3:22, 22P, 22S

**Miller Pipe Organ Co.** 41:2:15U

**Mills organs** 1871 Alexander Mills, Stuyvesant Heights Christn. Ch. (from Epiphany, Brooklyn, NY) 41:4:28P

**Minnesota, Winona** Somsen Hall, Winona State University 41:4:9U

**Missouri, California** First Presbyterian Church 41:1:27

**Missouri, Catawissa** St. Patrick's R. C. Church ("Rock") 41:2:24P, 24S

**Missouri, Dardenne Prairie** Dardenne Presbyterian Church 41:4:9U

**Missouri, Florissant** Museum of Western Jesuit Missions 41:2:19P

**Missouri, Moselle** St. Mary's R. C. Church 41:2:20P, 20S

**Missouri, New Melle** St. Paul's Lutheran Church 41:2:22P, 22S

**Missouri, Perryville** Shrine of Our Lady of Miraculous Metals 41:1:16U, 16P

**Missouri, Portage des Sioux** St. Francis R. C. Church 41:2:28, 29S

**Missouri, St. Louis**

First Church of Christ, Scientist, Town & Country 41:2:16U

Fourth Church of Christ, Scientist 41:2:16U

SS. Peter & Paul R. C. Church 41:2:23

St. Vincent de Paul R. C. Church 41:2:21S, 23, 28P

Solomon Temple Missionary Baptist Church 41:2:16U

Shrine of St. Joseph R. C. Church 41:2:21S, 23P, 24

Trinity Lutheran Church 41:2:21S, 22

**Missouri, Starkenburg** St. Martin's R. C. Church 41:2:21P, 21S

**Moline organs** 1879 Moline Pipe Organ Co., Church of the Good Shepherd, Episcopal, Vancouver, WA 41:1:26, 28P

**Monkey quint pipes** 41:2:23, 23P

**Möller organs**

1904 M. P. Möller Opus 515, First Christian Church, Albany, OR 41:1:29

1962 Holtkamp/Möller, U. S. Air Force Academy, Colorado Springs, CO 41:4:17, 17P

**Morel & Associates** 41:4:13

**Mourfee, John J.** 41:2:20

**Murray, Thomas** 41:4:14, 19

**Music illustration from computer software** 41:4:26P

**Mustel harmonium** 41:4:19

**Neswick, Bruce** 41:1:25

**New Jersey, Camden** Polish National Catholic Church 41:2:15U

**New Jersey, Dover** St. Mary's R. C. Church 41:2:16U

**New Jersey, Hoboken** SS. Peter & Paul Roman Catholic Church 41:2:16U

**New Jersey, Jersey City**

First Congregational Church 41:1:29

St. Michael's R. C. Church 41:2:16U

**New Jersey, Paterson** Broadway Baptist Church 41:2:16U

**New York, Albany** Masonic Lodge, Weaver Room 41:3:17, 17P, 17S, 18

**New York, Brooklyn** Stuyvesant Heights Christian Church (formerly Epiphany Episcopal) 41:4:28P

**New York, Burnt Hills** Calvary Episcopal Church 41:3:21, 21S, 22

**New York, Cambridge** Embury U. M. Church 41:3:19, 19P, 19S

**New York, Elsmere** St. Stephens Episcopal Church 41:3:22S

**New York, Green Island** United Methodist church 41:3:21, 21P, 21S

**New York, Greenwich** Baptist Church 41:3:26P

**New York, Hoosick** All Saints' Episcopal Church 41:3:25, 25P, 25S

**New York, Katonah** Methodist Church 41:1:28

**New York, New York** Calvary Episcopal Church 41:3:12

**New York, North Troy** Millis Memorial Baptist Church 41:3:22, 22P, 22S

**New York, Round Lake**

Round Lake Auditorium 41:2:12P; 41:3:6U, 12, 12P, 13P, 12S

United Methodist Church 41:3:20, 20P, 20S

**New York, Salem**

St. Paul's Episcopal Church 41:3:24, 24P, 24S

United Methodist Church 41:3:19, 19S

**New York, Saratoga Springs** United Methodist Church 41:3:22S; 23

**New York, Schaghticoke** United Presbyterian Church 41:3:15, 15P

**New York, Schenectady** Friedens U. C. C. 41:3:22, 23S

**New York, Schuylerville**

United Methodist Church 41:3:16, 16S

St. Stephen's Church, Episcopal 41:3:16, 16P, 16S

**New York, Shushan** United Presbyterian Church 41:3:18, 18P, 18S, 20, 20S, 21P

**New York, South Troy** Woodside Presbyterian Church 41:3:1P, 26, 26S

**New York, Tivoli** Watts de Peyster Methodist Church 41:1:26

**New York, Troy**

Christ & St. Barnabas' Episcopal Church 41:3:18, 18S, 19P

Troy Music Hall 41:3:15

**New York, Watervliet** St. Patrick's R. C. Church 41:3:14, 14P, 14S

**Noack organs** 1980 Noack Organ Co. Opus 93, First United Methodist Church, Corvallis, OR 41:1:6P, 30

**North Carolina, Winston-Salem** St. Paul's Episcopal Church 41:3:8U

**Newman, David Bruce** 41:1:19, 28

**Nickel, Timothy and Nancy** 41:1:27

**Noel, Dr. Tom** 41:4:11

**Notes**

Jardine Update (P. Cameron) 41:4:4

Oldest Organ in Texas (Bozeman) 41:4:4

**Nutall, James** 41:4:22

**Obituaries**

Aschenbach, The Rev. J. S. L. 41:2:13

Hays, William 41:3:3, 41:4:3

Kuras, Thomas M. 41:3:3

**Odell organs** 1890 J. H. & C. S. Odell, Troy Music Hall, Troy, NY 41:3:15

**Ogasapian, John** 41:1:14R; 41:2:13R; 41:4:26R

**Ohio, Cleveland**

St. Paul's Croatian R. C. Church 41:2:16U, 16P

St. Stephen's R. C. Church 41:2:16U, 16P

Severance Hall 41:1:16U

**Ohio, Shaker Heights** Plymouth Church 41:4:8U, 8P

**Ohio, Shawnee** St. Mary's R. C. Church 41:1:28

**OHS donors & gifts, 1996-97** 41:3:30

**OHS Minutes: Annual Meeting** July 16, 1997 41:3:29

**OHS Minutes: National Council** (Feb. 7-8, 1997) 41:1:17; (July 12, 1997) 41:3:28

**Opinion**

"A Book and a Perspective" (JKO) 41:4:3

"Hysteresis to Hysteria in Paris" (WIVP) 41:2:3

"Laurels Are Not for Resting" (Owen) 41:3:2

"Vectors of Interest Converge" (JKO) 41:1:3

**Oregon, Albany** First Christian Church 41:1:29

**Oregon, Aurora** Presbyterian Church 41:1:26, 28P

**Oregon, Beaverton** St. Andrew's Lutheran Church 41:1:25



**Oregon, Castle Rock** St. Paul's Lutheran Church 41:1:27, 27P

**Oregon, Corvallis**  
First United Methodist Church 41:1:6P, 30  
St. Mary's R. C. Church 41:1:29, 29P

**Oregon, Eugene** Beall Recital Hall, University of Oregon 41:1:31

**Oregon, Eugene** Central Lutheran Church 41:1:31

**Oregon, Milwaukie** Milwaukie Presbyterian Church 41:1:27, 27P

**Oregon, Portland**  
All Saints Episcopal Church 41:1:26, 26P  
Calvary Presbyterian ("Old") Church 41:1:27  
Dairyland Opera House, Alpenrose Dairy 41:1:18, 18P, 19S, 28  
First Methodist Church 41:1:8, 9P, 9S  
First Presbyterian Church 41:1:30  
Holy Cross Lutheran Church 41:1:26  
Holy Rosary R. C. Church 41:1:8, 8P, 8S  
Portland Municipal Auditorium 41:1:19  
Oaks Park Roller Skating Rink 41:1:  
Old Church (See also Calvary Presbyterian) 41:1:5P, 27  
St. Anne's Chapel, Marylhurst College 41:1:30, 31P  
St. Charles Borromeo 41:1:30P, 31  
St. Ignatius R. C. Church 41:1:27  
St. Mark's Anglican Cathedral 41:1:1P, 3P, 7  
St. Mary's R. C. Church 41:1:25, 25P  
St. Thomas More R. C. Church 41:1:27  
St. Patrick R. C. Church 41:1:27, 27P  
St. Pius R. C. Church 41:1:25, 27P  
Temple Beth Israel 41:1:7, 11P  
Trinity Episcopal Cathedral 41:1:6, 32P  
Westminster Presbyterian Church 41:1:6, 6P, 7P

**Oregon, St. Benedict** Mt. Angel Abbey 41:1:24P, 31

**Oregon, Salem** Cone Chapel, Willamette University 41:1:10, 10P, 10S, 30

**Organ Clearing House** 41:1:5ff.; 41:2:15U; 41:4:8U

**Organ Update** (WTVP) 41:1:16; 41:2:14; 41:3:6; 41:4:8

**Ott organs**  
1996 Martin Ott, St. Mary's R. C. Church, Portland, OR 41:1:25, 25P  
1996 Martin Ott, Mt. Angel Abbey, St. Benedict, OR 41:1:24P, 31

**Pape, Dr. Uwe** 41:3:10

**Payne, George** 41:4:9U

**Peebles & Herzog** 41:1:28

**Pennsylvania, Annville** St. Paul's Lutheran Church 41:1:29

**Pennsylvania, Jim Thorpe** St. Paul's United Methodist Church 41:3:6U

**Pennsylvania, Philadelphia**  
Irvine Auditorium, Univ. of Pennsylvania 41:3:8U; 41:4:9U  
St. Malachy's R. C. Church 41:2:14U, 14P

**Pennsylvania, Wyomissing** Kissingner's Lutheran Church 41:3:7U, 7P

**Pergallo Organ Co.** 41:2:16U

**Perkins, Harley** 41:1:27, 31

**Pfeffer, J. G.** 41:2:17ff., 19P

**Pfeffer organs**  
J. G. Pfeffer, St. Salvator Lutheran Church, Venedy, IL 41:3:3  
ca.1860 J. G. Pfeffer, St. Martin's R. C. Church, Starkenburg, MO 41:2:21P, 21S  
ca.1860 J. G. Pfeffer, St. Mary's R. C. Church, La Grange, TX 41:2:22  
1862 J. G. Pfeffer, St. Mary's R. C. Church, Moselle, MO 41:2:20P, 20S  
1865 J. G. Pfeffer, Trinity Lutheran Church, St. Louis, MO 41:2:21S, 22  
ca.1865 J. G. Pfeffer, St. Salvator Lutheran Church, Venedy, IL 41:2:18P, 18S  
ca.1867 J. P. Pfeffer, St. Bridget R. C. Church, Indianapolis, IN 41:3:7U, 7P  
J. G. Pfeffer, St. Wenceslaus Church, Spillville, IA 41:3:3  
1870 J. G. Pfeffer, St. Paul's Lutheran Church, New Melle, MO 41:2:22P, 22S

1874 J. G. Pfeffer, St. Vincent de Paul R. C. Church, St. Louis, MO 41:2:21S, 23, 28P

1876 J. G. Pfeffer, St. Wenceslaus R. C. Church, Spillville, IA 41:2:27P, 27S

1878 J. G. Pfeffer, St. Mary's R. C. Church, Fort Madison, IA 41:2:21S, 25P, 26P

1887 Pfeffer & Son, St. Mary's R. C. Church, Muscatine, IA 41:2:29P, 29S, 30P

ca.1890 J. G. Pfeffer, St. Patrick's R. C. Church ("Rock"), Catawissa, MO 41:2:24P, 24S

1896 J. G. Pfeffer, Shrine of Our Lady of Miraculous Metals, Perrysville, MO 41:1:16U, 16P

1898 J. G. Pfeffer, St. John the Baptist R. C. Church, Burlington, IA 41:2:27, 32P

1903 J. G. Pfeffer, St. Joseph R. C. Church, Garnaville, IA 41:2:28P

1905 J. G. Pfeffer & Co., St. Francis R. C. Church, Portage des Sioux, MO 41:2:28, 29S

1890 J. G. Pfeffer, Shrine of St. Joseph R. C. Church, St. Louis, MO 41:2:21S, 23P, 24

**Pierce Organ Pipe Co.** 41:2:27P

**Pierce, Samuel, Pipe Organ Co.** 41:1:10

**Pilcher organs** 1898 Henry Pilcher's Sons Opus 348, Milwaukie Presbyterian Church, Milwaukie, OR 41:1:27, 27P

**Pilcher organs** 1977 Pilcher, Adath Israel Temple (formerly), Lexington, KY 41:3:6U

**Pinel, Stephen** 41:4:6R

**Portland (OR) landscape** 41:1:4P

**Quimby Pipe Organs** 41:2:16U

**Ratajak, Beverly** 41:1:31

**Reisner, Inc., auction of surplus equipment** 41:3:7U

**Reuter organs** 1928 Reuter Organ Co. Opus 227, Temple Beth Israel, Portland, OR 41:1:7, 11P

**Reviews: Books**  
*Ars et Musica in Liturgia* (Brouwer & Leaver, eds.) 41:2:13  
*Dictionary of Art* (Turner, ed.) 41:4:27  
*French Organ Music from the Revolution to Franck* 41:1:12  
*Messiaen Companion, The* (Peter Hill, ed.) 41:1:15  
*Pipe Organs of Ann Arbor* (Wilkes) 41:4:6  
*Registration of Baroque Organ Music, The* (Owen) 41:3:5  
*Restoration Cathedral Music 1660-1714* (Spink) 41:4:5  
*Wiser than Despair: The Evolution of Ideas . . .* (Faulkner) 41:1:14

**Reviews: Music** Complete Organ Volunteers (Russell, Wm.) 41:2:13

**Reviews: Software** *Quickscore Elite Music Notation . . .* 41:4:26

**Rhode Island, Central Falls** Notre Dame Church 41:1:26

**Richards, Sen. Emerson** 41:4:13

**Robinson, Dana** 41:4:14

**Roosevelt organs**  
1885 Hilborne L. Roosevelt Opus 294, Our Saviour Lutheran Church, Cathlamet, WA 41:1:28  
1888 Roosevelt, First United Methodist Church, Boulder, CO 41:4:12, 13P  
1888 Roosevelt Organ Co., Trinity United Methodist Church, Denver, CO 41:4:1P

**Rosales organs** 1987 Rosales Organ Co. Opus 11, Trinity Episcopal Cathedral, Portland, OR 41:1:6, 32P

**Rus, Charles** 41:1:29; 41:4:13

**Ryder organs** 1882 George Ryder, St. George's Episcopal Church, Leadville, CO 41:4:15, 20P

**Schuelke organs** 1889 Wm. Schuelke, First Presbyterian Church, Leadville, CO 41:4:15, 20P

**Shelton, Frank** 41:4:17

**Skinner organs**  
1916 Skinner Organ Co. Opus 265, Dairyland Opera House, Alpenrose Dairy, Portland, OR 41:1:18, 18P, 19S, 28

1925 E. M. Skinner Opus 542, St. Michael's R. C. Church, Jersey City, NJ 41:2:

1927 E. M. Skinner Opus 567, Christ Church Cranbrook, Episcopal, Bloomfield Hills, MI 41:3:9U

1928 E. M. Skinner Opus 740, SS. Peter & Paul Roman Catholic Church, Hoboken, NJ 41:2:16U

1928 E. M. Skinner Opus 741, St. Mary's R. C. Church, Dover, NJ 41:2:16U

1929 E. M. Skinner Opus 816, Severance Hall, Cleveland, OH 41:1:16U

1929 E. M. Skinner Opus 712, St. Paul's Episcopal Church, Winston-Salem, NC 41:3:8U

1932 Aeolian-Skinner Opus 899, Roebbling, Donald, res., Clearwater, FL 41:1:16U

**Smith, Bernard** 41:2:4

**Smith, Christianus** 41:2:4

**Smith, Joseph** 41:1:27

**Speldrich organs** ca.1895 Milk Ranch org./Jos. Speldric, Mt. Angel Abbey, St. Benedict, OR 41:1:24P, 31

**Speller, John L.** 41:4:5R

**Steer[e] & Turner organs** 1870 Steer & Turner, Baptist Church, Greenwich, NY 41:3:26P

**Steele & Turner organs** ca.1883 Steere & Turner, Newman U. M. Church, Shushan, NY 41:3:18, 18P, 18S

**Steere organs**  
1892 J. W. Steere & Sons Opus 339, United Methodist Church, Salem, NY 41:3:19, 19S  
1893 J. W. Steere & Sons Opus 356, Luther Memorial Church, Madison, WI 41:3:7U, 7P  
1895 J. W. Steere & Son Opus 403, Christ & St. Barnabas' Episcopal Church, Troy, NY 41:3:18, 18S, 19P  
1896 J. W. Steere & Son Opus 415, Masonic Temple, Albany, NY 41:3:18  
1899 J. W. Steere & Son, St. James' Methodist Church, Central City, CO 41:4:12, 12P  
1907 J. W. Steere & Son, United Methodist Church, Round Lake, NY 41:3:20, 20P, 20S  
1916 J. W. Steere & Son, Ellington Congregation Church, Ellington, CT 41:2:15U; 41:4:9U

**Stevens, Bruce** 41:3:5R; 41:4:12

**Stevens organs** 1844 George Stevens, Plymouth Church, Shaker Heights, CA 41:4:8U, 8P

**Still, Tamara** 41:1:30

**Stover, Earl J.** 41:2:16U

**Strege, John** 41:1:7

**Stulken, Marilyn** 41:4:15

**Sykes, Peter** 41:3:5R; 41:4:19

**Tallman organs** 1900 Francis J. N. Tallman Opus 50, Calvary Episcopal Church, Burnt Hills, NY 41:3:21, 21S

**Taylor, J. C. & Co.** 41:2:15U; 41:3:7U

**Tellers organs** 1912 Tellers-Sommerhof Opus 55, Holy Trinity R. C. Church, New Orleans, LA 41:1:16U, 16P

**Tennessee, Chattanooga** Soldiers & Sailors Memorial Auditorium 41:3:7U

**Texas, Amarillo** St. Andrew's Episcopal Church 41:3:8U

**Texas, Kingsville** First Church of Christ, Scientist 41:1:27

**Texas, La Grange** St. Mary's R. C. Church 41:2:22

**Texas, Round Top**  
Bethlehem Lutheran Church 41:3:7U  
Festival Hall 41:3:7U  
Edythe Bates Old Chapel 41:3:6U, 6P, 6S

**Texas, Victoria** Trinity Episcopal Church 41:1:27

**Thomas, Thomas** 41:1:16U; 41:3:6U

**Trupiano, Lawrence** 41:2:16U

**unknown English organs** ca.1630 unknown English, St. Luke's Church, Smithfield, VA 41:2:1P, 4ff. 10S, 5P, 8P

**unknown organs** ca.1885 unknown, Holy Cross Lutheran Church, Portland, OR 41:1:26

**Van Pelt, William T.** 41:1:8; 41:2:14, 16; 41:3:6; 41:4:8

**Vermont, Benson** Christ, Son of Justice R. C. Church 41:3:21, 21S

**Vermont, Rupert** United Methodist Church 41:3:20, 20P, 20S

**Vickery, Robert** 41:1:19

**Virginia, Danville**  
High St. Baptist Church 41:4:9U  
Mt. Vernon Methodist Church 41:4:9U

**Virginia, Smithfield** St. Luke's Church 41:2:1P, 4ff. 10S, 5P, 8P

**Visscher, William** 41:4:8U

**Visual Art of Music and the Pipe Organ, The (Review)** 41:4:27

**Vocalion reed organs** 1893 Vocalion, St. Paul's Episcopal Church, Central City, CO 41:4:12

**Votteler organs** 1898 Votteler, Calvin Christian Reformed Church, Sheboygan, WI 41:2:14U, 14P

**Wandke organs**  
1864 Wandke, Johann Traugott, Festival Hall, Round Top, TX 41:3:7U  
1867 Wandke, Johann Traugott, Bethlehem Lutheran Church, Round Top, TX 41:3:7U

**Warren, Wayne** 41:1:26; 41:2:15U

**Washington, D. C.**  
Calvary Methodist Church 41:4:9U  
Georgetown, Holy Trinity R. C. Church 41:1:16U

**Washington, Cathlamet** Our Saviour Lutheran Church 41:1:28

**Washington, Chehalis** St. John's Lutheran Church 41:1:28

**Washington, Chehalis**  
Church of the Epiphany 41:1:28  
Church of the Good Shepherd, Episcopal 41:1:26, 28P

**Washington, Vancouver**  
St. Andrew's Lutheran Church 41:1:7  
St. Luke's Episcopal Church 41:1:26, 29P

**Weiler, Jeff** 41:2:16U

**Welte console, New York residence** 41:4:25P

**Welte Philharmonic Organs, catalog illus.** 41:4:22P

**Welte organs**  
1928 Welte, Grace & St. Stephen's Church, Colorado Springs, CO 41:4:17  
1931 Welte-Tripp, Shove Chapel, Colorado College, Colorado Springs, CO 41:4:17

**Welte-Tripp** 41:4:24ff.

**Welte-Tripp Erecting Dept. from brochure ca.1930** 41:4:24P

**West Virginia, Lewisburg** Carnegie Hall 41:3:8U

**West Virginia, Charleston** Christ Church U. M. 41:3:8U, 8P

**White, Glenn** 41:1:7

**Whitelegg, Richard Oliver** 41:4:22ff.

**Wirsching organs** 1910 Wirsching Organ Co., Iliff School of Theology, Univ. of Denver, Denver, CO 41:4:14, 14P

**Wisconsin, Sheboygan** Calvin Christian Reformed Church 41:2:14U, 14P

**Wisconsin, Madison** Luther Memorial Church 41:3:7U

**Woodberry & Harris organs** 1891 Woodberry & Harris Opus 92, United Presbyterian Church, Shushan, NY 41:3:20, 20S, 21P

**Woodberry organs** 1899 Jesse Woodberry & Co., United Methodist church, Green Island, NY 41:3:21, 21P, 21S, 7P

**Wooten, George** 41:1:16U; 41:3:7U

**Wurlitzer organs**  
1930 Wurlitzer Organ Co., Paramount Theater, Denver, CO 41:4:11, 11P  
Wurlitzer Organ Co., Oaks Park Roller Skating Rink, Portland, OR 41:1:27

36. **Verdammniß.**

Man ru - hen al - le Wä - der, Nie - der, Men - schen, Städt' und Län - der, Es  
schläft die gan - ze Welt. Ihr a - ber, mei - ne Ein - nen, Auf, auf, ihr  
sollt be - gin - nen, Was eu - rem Schöp - fer wohl - ge - fällt. schläft die gan - ze

## Toward an Understanding of Some Hymn Accompaniment Practices in Germany and Pennsylvania around 1850

by Thomas Spacht

**D**URING 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, *zwischen-spielen*.

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 *zwischen-spielen* between each phrase of the chorale. On the jacket notes, Richard Wetzels 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.<sup>1</sup>

The mention of interline interludes can be found in many sources from the 17th and 18th centuries.<sup>2</sup> Even before the 19th century, there were remarks about interludes in the 18th century, as, for example, this: "... for such inept 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 Choral-Melodienbuch* 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*

**Dr. Thomas Spacht** is Professor of Music at Towson University in Baltimore, Maryland. He received degrees from Oberlin College, Syracuse University, and the DMA from Eastman School of Music. He also studied organ and harpsichord with Gustav Leonhardt and has done master classes and seminars with André Isoir, Luigi Tagliavini, and Harold Vogel. He was a recitalist at the OHS National Convention in 1991.



121. Berömmß. Phil. Nicolai. 1599.

"Wachet auf!" ruft uns die Stimme, Der Wächter sehr und doch mit  
auf der Binne: "Wachet auf, bucht die Stadt gegen die  
Jungfrau.  
1. mo. 2. do.  
Iem!" en? Weht auf, der Bräut' - gam kömmt! Eicht

Tacte, oder ohne Tact" (according to the meter, or without meter). If according to the meter, then interludes would be used at rests between the lines. Hiller also provides illustration of the very slow tempo of congregational singing (syllables held variously for one or two beats). This custom controlled the amount of time the organist had for the interlude: just one part of a measure, as a rule. Later, Hiller offers details about the interludes: they should have only a few notes, be in one to three voices, could be simply broken chords, and normally played without pedals. When a melodic line begins with the same note as the previous line, an interlude is unnecessary because the congregation already has the note. Interludes must always lead to the first note of the next melodic line and should not try to portray the meaning of the text.

As stated above, the practice of interludes continued through most of the 19<sup>th</sup> century. Christian Palmer, a hymnologist, thought interludes necessary, although they were less used in his time because of the increased practice of rhythmic congregational singing and the use of fermatas (which, in the 18<sup>th</sup> century, were thought to indicate the place for interludes). Writing in *Evangelische Hymnologie* (Stuttgart 1865; reprinted Leipzig 1978), Palmer states, "One either holds out the last note of the melody on the organ, as does the congregation, so that from this note, the pitch for the next phrase may be clear and understood; or one lifts the hands completely from the manuals and makes, just like the congregation, a pause in the playing. This last option (pausing), still widely experienced and recommended is the ugliest — a true subversion of the chorale; whenever the pause appears, the ear lacks something, and the new entrance bursts in so clumsily, that the complete character of the organ is simply undermined. As a cohesive, mediating element in the service, one has to consider that the congregation must take a breath — not so with the organ. It is of much more beauty that 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. Gunterberg in *Der fertige Orgelspieler* (Meissen, 1823-1827) illustrates the plan:

Manual I (right hand): Principal 8', Hohlflöte 8', Cornet IV or Trompet 8'  
Manual II (left hand): Viola di Gamaba 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.<sup>3</sup>

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, Campbelltown, 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 along 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.

122. Versmaß.

Dresdner Gesangbuch von 1593.

Herz - lich - lieb - hab - ich - dich, o - Herr, Ich - bit - te, sei - von - mir - nicht  
 Tie - gan - ge - Welt - er - freut - mich, nicht, Ach - Erb' - und - Hun - mel - frag' - ich

fern, nicht, Mit - Wenn - bei - ner - Gna - de - Tann - Gna - den! Und  
 1. mo. 2. do.

Wenn - mit - gleich - mein - Herz - ger - bricht. Bist - du - doch - mei - ne - Zu - ver -

[The information regarding the discovery can be found in a newspaper article from the *Daily News*, Lebanon, Pennsylvania, (September 14, 1985) by Marylouise Zengerle).

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.



1872 Dieffenbach, Salem Church (UCC), Bethel, Penn. Console at right

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 *zwischenpielen* 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



The image shows a musical score for the hymn "Wachet auf! ruft uns die Stimme." (Part 2). It consists of three systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are in German. The first system has the lyrics: "auf, die Sam - pen nehmt! Das - le - lu - ja! Macht euch be-". The second system has the lyrics: "reit Zur Hoch - zeit - freud'; Weht ihm ent - ge - gen, es ist". The third system has the lyrics: "Bei." (with a note "a)"), "Bei - lig - ler Je - su, Zur Hoch - zeit." (with a note "b)"), and "Der Klang der Ho - ren".

Die Abänderung unter a) ist für No. 141 und 142 des älteren Gesangbuchs und für No. 103 des ref. Gesangbuchs.

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 Klinck 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, Scandanaiva, and the U. to *Zwischenspiele* and an eighth printed in Groningen in 1899 mit *Voor en Tusschenspielen en Sluitingen*. (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.<sup>4</sup>

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.

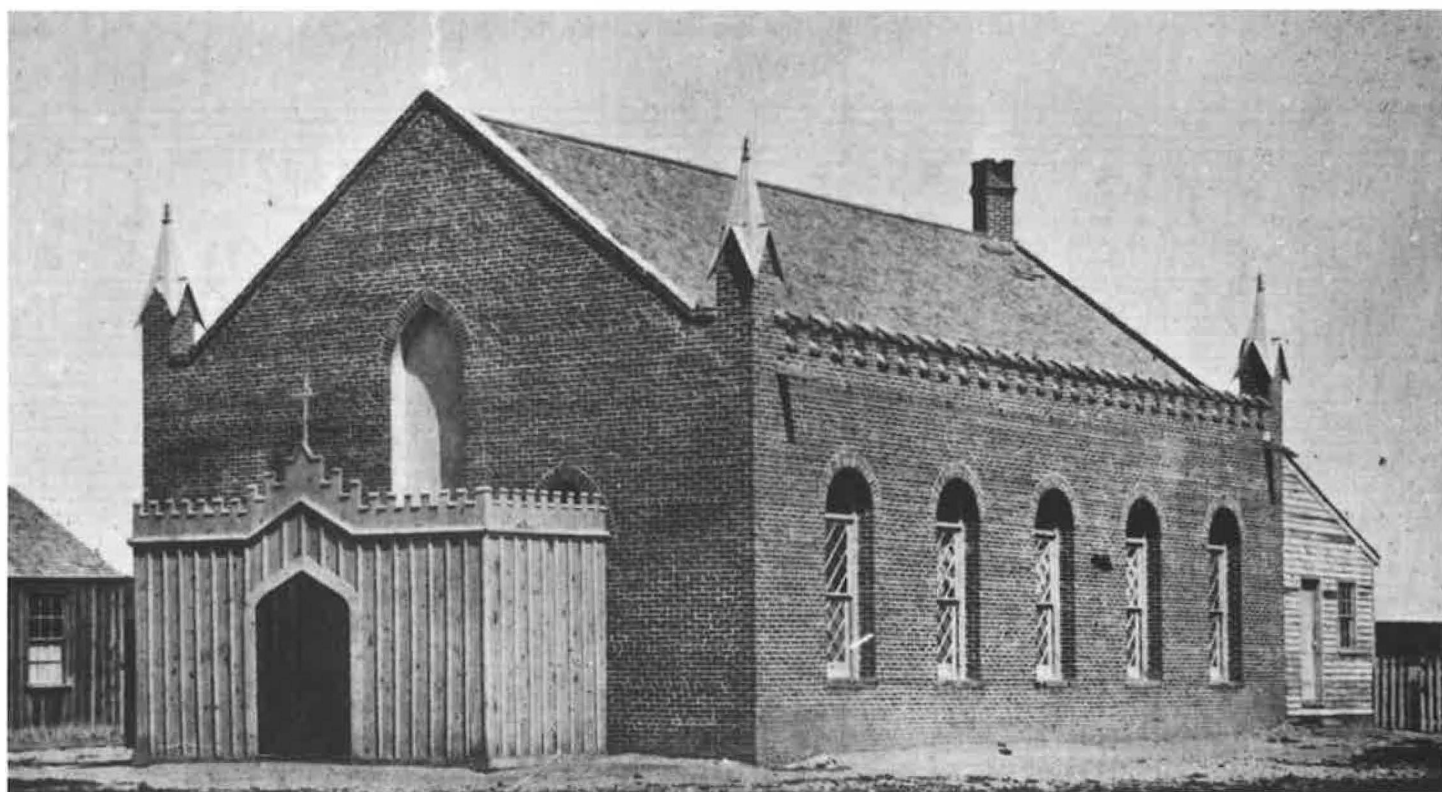
#### NOTES

1. *Music of the Ephrata Cloister, Harmonists and Moravians*, vol. 2 in *American Communal Music of the 18th and 19th Centuries*: (Chesterhill, Ohio: Quakerhill Enterprises).

2. Jan Roelof Luth, "'Daer wert om't uitgekregen . . . ' Bijdragen tot een geschiedenis van de gemeentesang in he Nederlands Gereformeerde protentantism ca. 1550-ca. 1852" (Kampen, The Netherlands, 1986).

3. Jan Roelof Luth, "Some Data concerning Organ-accompaniment and Organ-registration in Germany during the Nineteenth Century," in *Ars et Musica in Liturgia*, 1993, eds. Frans Brouwer and Robin A. Leaver.

4. Email from Bartlett Butler, July 13, 1997.



*Bishop Machebeuf lived in the frame addition to the rear of St. Mary's Catholic Church, Denver, which was located at F Street (later Fifteenth Street) and Stout Street. The church was erected in 1860.*

# 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.

**Michael D. Friesen**, a native of Wyoming, specializes in organ history and is Research/Archives Chair of the Chicago-Midwest Chapter of the OHS. He was OHS National Secretary from 1987 to 1991 and has received two American Organ Archives Fellowships and the OHS Distinguished Service Award. He contributes frequently to *The Tracker* and is a member of its Editorial Review Board.



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 to come to Colorado by the next spring. Effects of the 1857 Panic catalyzed some, unprepared and unemployed, to start west in hope 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 near 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 area was to Colorado history, it is also Central City and Nevadaville's connections with Charles Anderson, the pioneer Colorado organ-builder, that make the telling of gold rush history so interesting to the topic of pipe organs in Colorado.

The district waxed and waned over the next few decades because of several factors. These included the constant fluctuation as some camps developed on their own into independent communities and others were absorbed into nearby towns where the land made constructing roads and buildings easier. Others functionally disappeared when mining lodes played out. In addition, the vagaries of the veins' quality and accessibility in combination with the development of various smelting techniques and changes in mining methods (which thus affected the economics of mining) led to many boom-and-bust cycles. Then, too, there was a constant ebb and flow of people when discoveries were made elsewhere of gold and silver (the two primary precious metals deemed important enough to mine in the

19th century), which meant not only that prospectors and concomitant services such as smelterers, assayers, and transporters stam-peded off to new locations, but also many people who provided them with supplies and social life left as well. In this manner, such other mountain mining towns as Georgetown and Leadville, established somewhat later, where pipe organs also arrived in the 19th century, eventually shared the same fate.

In the long term, the population of mining towns dissipated when the mining veins began to play out or became much more difficult and expensive to mine. Many communities did not survive, and while a fairly large number of churches were built by all denominations throughout the Colorado mining regions, few rose to the level of stability and economic security that was necessary to lead them to buy pipe organs. This is so in spite of the prosperity around them, simply because so much of the wealth (both mineral wealth and the money from selling it) was exported out of the area, and because much of it turned out to be relatively short-lived. Consequently, organ historians of the West are convinced that most of the instruments that ever existed have been accounted for, and very few, if any, are likely to have been built and therefore disappeared along with any settlements that did not survive. In reality, most organs came to commercial cities outside the mountains, such as Denver 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, at the confluence of 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 return to Washington 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.<sup>1</sup>

### 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.<sup>2</sup>

### 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 much volunteer labor in order to complete its first building in time for Christmas Eve Mass that year.<sup>3</sup> The church was windowless and unplastered and "almost destitute of decorations" but it was of brick.<sup>4</sup>

The region had been scouted out in early 1860 by Bishop Jean Baptiste Miège of 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.<sup>5</sup>

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.)<sup>6</sup>

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."<sup>7</sup> 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. . . .<sup>8</sup>

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.<sup>9</sup>

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.<sup>10</sup> 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 heretofore led organ historians to be cautious of that information.<sup>11</sup>

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 guiding care 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 flock. 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. . . .<sup>12</sup>

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 churches of Denver and Central City. The other places of worship would do well to go and do likewise.<sup>13</sup>

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 as the best means 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,  
J. P. Machebeuf,  
Catholic Pastor.<sup>14</sup>

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.<sup>15</sup> 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 ever 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 repairing 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 had perhaps three registers. 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.<sup>16</sup>

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 candlesticks, 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."<sup>17</sup>



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 exists 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.<sup>18</sup> 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.<sup>19</sup>

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



*Enlargement of St. Mary's Cathedral in Denver began in 1871 and included new side aisles, raised walls, and a bell tower. The building was demolished in 1900.*

organ, as well as ten dollars freight "of the same from Denver" was "paid in full." The same ledger confirms that payment to Father Raverdy on May 29, 1872, on page 59.<sup>20</sup> 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 assume 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, surmising 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, al-

though 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.<sup>21</sup> 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 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.

tering of receipts, that Machebeuf bought several organs, reed or pipe, over time for parishes that are unidentified. Perhaps further research may uncover some answers to these quandaries.

The Cathedral of St. Mary's in Denver existed until 1900 at its downtown location on the northeast corner of Fifteenth and Stout Streets, when because of its hemmed-in location in a commercial district and its poor physical condition, the building was razed in preparation for the construction of a new cathedral. Planning for a new cathedral had begun in the late 1880s, shortly before Machebeuf's death. A pro-cathedral was temporarily established in 1891 in the basement of the Cathedral School at 1842 Logan Street. Ground was broken in 1902 for a new building at the northeast corner of Logan Street and Colfax Avenue. 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.<sup>22</sup>

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.<sup>23</sup> 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.<sup>24</sup>

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.<sup>25</sup>

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:





*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 wood 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.<sup>26</sup>

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.<sup>27</sup>

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.<sup>28</sup> Similar comments and information appeared in subsequent reports.<sup>29</sup>

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 tasty 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. . . .<sup>30</sup>

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 newspapers as a musician, but it is not known if he was organist at a church. The program had included an improvisation by Johnson, who also played Buck's Triumphal March. Other than Wely's Offertoire, two other organ solos played by Mr. Hume were not identified. The concert concluded with the audience rising *en masse* to sing the Doxology. Tickets were \$1 each, and proceeds were to be devoted to the organ fund.

Further "organ" concerts (more accurately, vocal entertainments employing solos, duets, and choruses with the organ used for accompaniment, plus some solo organ pieces) were given on May 21, 1874, and on March 29, 1875, but those accounts are not cited here. They indicate that the proceeds were to be for the organ fund and that the instrument had not yet been fully paid for. However, it is not known whether Johnson was still carrying an accounts receivable with the church, or whether they had borrowed the remaining amount internally or locally.

The Johnson was enlarged by two stops to 19 ranks by Charles Anderson in 1883 when the Baptists built a new edifice at 1745 Stout Street (on the north side of Stout between Seventeenth and Eighteenth Streets) and moved the organ there. The new stops were a reed on the Great and a reed on the Swell. Comments about that work are contained in an article about Anderson in this issue. The organ was sold to Zion Baptist Church (an African-American congregation) at 24th Avenue and Ogden Street in 1937 after First Baptist held its last service in the 1883 building on May 2, 1937. They had broken ground for a new



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.

church at Fourteenth Avenue and Grant Street on June 23, 1935, and dedicated it on December 4, 1938. The Johnson/Anderson organ survived at Zion until 1950 when it was broken up for parts and replaced by an electronic. First Baptist now houses a four-manual Aeolian-Skinner organ, Op. 1047A of 1945, formerly in the residence of Senator Emerson Richards, Atlantic City, New Jersey, and moved to Denver in 1950.<sup>31</sup>

### BIBLIOGRAPHIC 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.

2. Wilbur F. Steele, "Religious Bodies," in James H. Baker, and LeRoy R. Hafen, eds., *History of Colorado*, 5 vols. (Denver: Linderman Co., Inc., 1927), Vol. 3, pp. 1192-95; Jerome C. Smiley, *History of Denver*, 2 vols. (Denver: The Denver Times - The Times-Sun Publishing Co., 1901; 2nd ed., Denver: J. H. Williamson & Co., 1903), Vol. 2, pp. 717, 720, 725-26. The fact that the Methodists had these firsts is a result of that denomination's very active missionary philosophy at the time, and made it dominant among Protestant bodies in Colorado in the nineteenth century. For but one example, the University of Denver, founded in 1863 as the Colorado Seminary, is a Methodist institution.

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. Thus 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.

3. Thomas J. Noel, *Colorado Catholicism and the Archdiocese of Denver, 1857-1989* (Denver: University Press of Colorado, 1989), pp. 12-13. He reaches the same "frontier" conclusion as Cochran relative to the Catholic Church, p. vii.

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.

5. Frank Hall, *History of the State of Colorado*, 4 vols. (Chicago: The Blakely Printing Co., 1889), Vol. 1, p. 405.

6. Biographical sources about Machebeuf include entries in *Appletons' Cyclopaedia of American Biography*, 4:121, *National Cyclopaedia of American Biography*, 12:409, and *Dictionary of American Biography*, VI/2:61-62; Cochran, p. 25ff; the Rev. Wm. J. Howlett, *Life of the Right Reverend Joseph P. Machebeuf, D. D., Pioneer Priest of Ohio, Pioneer Priest of New Mexico, Pioneer Priest of Colorado, Vicar Apostolic of Colorado and Utah, and First Bishop of Denver* (Pueblo, CO: The Franklin Press Co., 1908); and Lynn Bridgers, *Death's Deceiver: The Life of Joseph P. Machebeuf* (Albuquerque: Univ. of N. M. Press, 1997).

7. W. B. Vickers, *History of the City of Denver, Arapahoe County, and Colorado* (Chicago: O. L. Baskin & Co., 1880), p. 281.

8. Hubert Howe Bancroft, *History of Nevada, Colorado, and Wyoming, 1540-1888*. [Vol. XXV] (San Francisco: The Historical Co., 1890), p. 564.

9. Paul Porchea [pseud.], *The Musical History of Colorado* (Denver: Charles Westley, Publisher, 1889), p. 154. Paul Porchea was the pseudonym of Ella Baber-Pathorne, 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 melodeon with him, but if Baber-Pathorne 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, 1941), p. 87, which states somewhat unprofessionally 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-

bling saloon in the Territory had boasted of an orchestra and had resounded day 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 reissued in a 1970 edition by the same publisher, the offending paragraph was excised by editor Harry Hansen.) It should also be pointed out that Howlett, who was Machebeuf's principal biographer, does not mention any melodeon.

It is appropriate here to note that most sources on Denver music history contain many errors and assumptions like this, particularly with regard to music in the churches. For examples, see Malcolm G. Wyer, 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 amazingly 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. In fact, music was already to be found in multiple more "legitimate" venues within the first two years of Denver's existence when Machebeuf arrived in 1860. Of course, the trap that there was supposedly little or no culture in the West has ensnared 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 developing cultivated tradition of the eastern urban centers."

11. Hall, Vol. 1, p. 405; Noel, p. 17; Smiley, Vol. 2, p. 727; and Wilbur F. Stone, *History of Colorado*, 5 vols. (Chicago: S. J. Clarke Publishing Co., 1918), Vol. 1, p. 678. Orpha Ochse in *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975) mentions the organ based on Smiley, but as a careful researcher, she even qualifies the comment with the possibility that it was a reed organ, pp. 309 and 479, note 6.

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).

14. *The Weekly Commonwealth and Republican*, 22 January 1863, p. 1 (the daily edition does not survive).

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 has 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 manuscript "Organs for Lu-

# 1873 Wm. A. Johnson, Westfield, Mass., Op. 396 First Baptist Church, Denver, Colorado \*additions by Charles Anderson, 1883

## GREAT

8' Open Diapason	58 metal
8' Melodia	58 wood
8' Dulciana	58 metal
4' Octave	58 metal
4' Flute d'Amour	58 wood and metal
2 2/3' Twelfth	58 metal
2' Fifteenth	58 metal
8' Clarinet (reeds) [TC]	46 metal
8' Trumpet*	58 metal

## SWELL

8' Open Diapason	58 wood and metal
8' Stop'd Diapason	58 wood
8' Salicional	58 metal
4' Fugara	58 metal
4' Flute Harmonique	58 metal
2' Piccolo	58 metal
8' Oboe & Bassoon (reeds)	58 metal
8' Vox Humana* [TC]	46 metal

## Tremolo\*

## PEDALE

16' Bourdon (Sub Bass)	27 wood
8' Floete	27 wood

Swell to Great

Great to Pedale Swell to Pedale

Blower's Signal

Great Organ Forte Great Organ Piano

**Sources:** Nathan Allen Scrapbook collection, Vol. 2 in Watkinson Library, Trinity College, Hartford, Connecticut (original 1873 specification); and Linscome, p. 109, based on organ specifications compiled by James M. Bratton (revised 1883 specification). The Linscome citation contains differing nomenclature for two Swell stops: "Stopped Diapason" and "Harmonic Flute," and labels the second pedal stop in error as if it were a mechanical Pedale forte.

theran Education"; review of St. Louis city directories; and reading of these newspapers: *St. Louis Republican*, *St. Louis Democrat*, *Der Anzeiger des Westens*, *Missouri Blätter*, and *Westliches Post*. No copies of the *Chronicle* are known to survive, which considering the Salers connection, would likely have mentioned the transaction. The St. Louis Mercantile Library holds many uncatalogued items and newspapers, however, and eventually something may surface to answer these interesting questions. It should be noted that both the Pilchers and Metz left Missouri, a border slave state, for Illinois, a free state, shortly after the Civil War began, which is indicative of their sympathies and not just unsettled economic conditions.

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, librated 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 used 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 the music fairly 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. . . . Albuquerque, with its new organ and professional organist, was on the advance line of civilization and culture. . . .

See also Bridgers, pp. 101, 117.

18. These books, entitled "diaries," were pre-printed volumes 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 labelled "St. Patrick's, Central City."

21. Noel, pp. 301-03; Lynn 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. 1. 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 Rt. Rev. J. P. Machebeuf Until the Day of His Death* (Denver: C. J. Kelly, 1889), p. 93, state simply that Bourion's plans were "too ambitious."

22. Noel, pp. 313-317; Hugh L. McMenamin, ed., *The Pinnacled Glory of the West: Cathedral of the Immaculate Conception* (Denver: Smith-Brooks Printing Co., 1912).

23. *Daily Rocky Mountain News*, 30 June 1866,

p. 4.

24. Hall, I, 407, Vickers, pp. 277-81, and Bancroft, p. 563.

25. *Daily Rocky Mountain News*, 23 April 1873, p. 4.

26. *Daily Rocky Mountain News*, 25 May 1873, p. 4.

Minor typographical errors have been corrected.

27. *Denver Daily Times*, 26 May 1873, p. 2.

28. *Denver Daily Times*, 28 May 1873, p. 4.

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.

31. *Rocky Mountain News*, 20 July 1950, p. 18; 25 November 1950, p. 9. The Aeolian-Skinner opus list dates the instrument as 1944, but the nameplate is dated 1945. The Aeolian-Skinner was dedicated in its new location on November 26, 1950. Contracts for the Kimball and the Aeolian-Skinner are in the archives of the church. See also Clarence W. Kemper, *The Story of "Old First" or Seventy-Five Years of the First Baptist Church of Denver* (Denver: First Baptist Church, 1938) and Maud Stevens, *A Century of Baptist Faith, 1864-1964* (Denver: First Baptist Church, 1963), although the information on music and organs in both sources is very sketchy. No primary sources survive in the church archives about the Johnson organ or Mr. Anderson's work. This Article has thus attempted to redress the lack of information, mainly through retrieval of contemporary newspaper accounts.



# "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 tonally intact. Nevertheless, arriving at a unique time in a unique place and perhaps under unique circumstances did not result in an organbuilding monopoly in the West for Anderson, who nevertheless filled an interesting slot in American organ history.<sup>1</sup>

Little is known of Anderson's background. He was born in Stockholm, Sweden, in December 1831 and is said to have come from 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.<sup>2</sup> 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.<sup>3</sup> 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.

*Anderson*

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.<sup>4</sup>

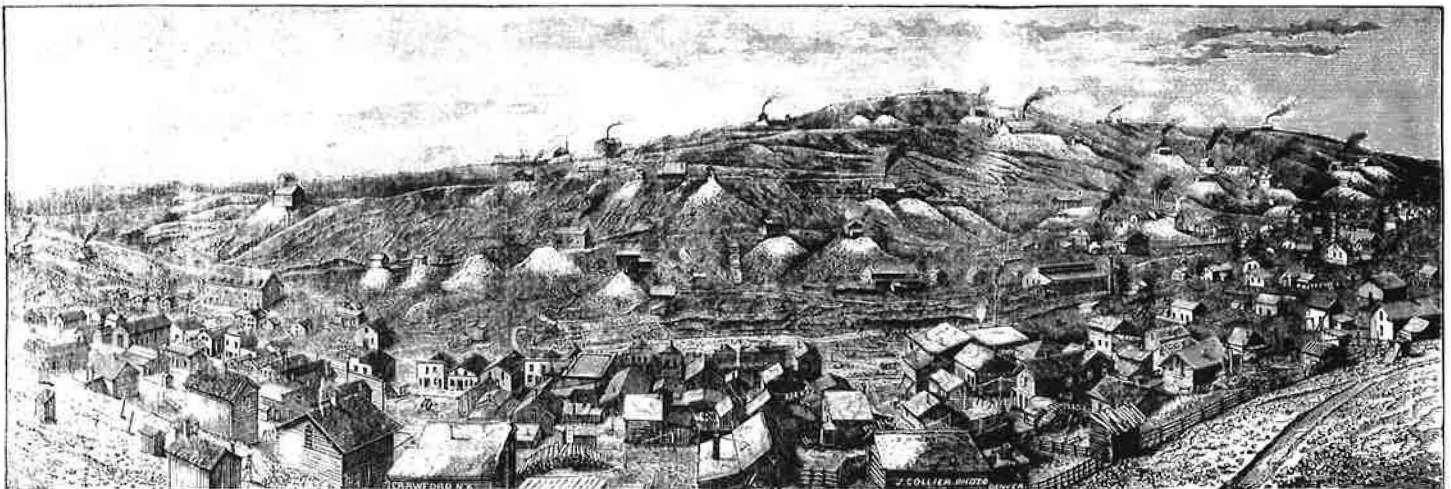
Why Charles decided to come to Colorado is unknown, but one is tempted to believe that he, like others, hoped to gain from the flourishing mineral industry, having arrived shortly after the 1859 gold rush began. The 1860 census listed him as a "watchmaker," age 33 [*sic*], with personal property valued 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.<sup>5</sup> He is also listed in the 1861 Poll Book of registered

voters for the first elections in Colorado Territory.<sup>6</sup> 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.<sup>7</sup>

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."<sup>8</sup> Both an 1869 railroad gazetteer and an 1871 Colorado directory gave his address, predictably, as Main Street in Nevada and his occupation as a jeweler.<sup>9</sup> 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.<sup>10</sup> 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

*This engraving of Nevadaville, where Charles Anderson first lived and worked in Colorado, accurately depicts the multitude of mines and their tailings. Main Street, where Anderson's jewelry business was located, runs across the width of the illustration, near the bottom. The image is from Frank Fossett's Colorado: Its Gold and Silver Mines, Farms and Stock Ranges, and Health and Pleasure Resorts. (Denver: Daily Tribune Steam Plant, 1876; 2nd ed., New York: G. C. Crawford, 1879).*



was given as simply “watchmaker” at 412 Larimer Street with his home at 402 California Street, while the Colorado Business Directory (a state gazetteer under variant titles thereafter) for that year listed him as a “jeweler.” We may take the fact that he worked as a jeweler rather than as an organbuilder for so long a period at face value, as it seems fair to conclude that there was not much of a market for pipe organs in the territory at the time.

What led Anderson to build an organ 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 or 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.<sup>11</sup>

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.<sup>12</sup>

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.



*Charles Anderson (1831-1922), Colorado organbuilder photograph discovered and identified by James M. Bratton*

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.

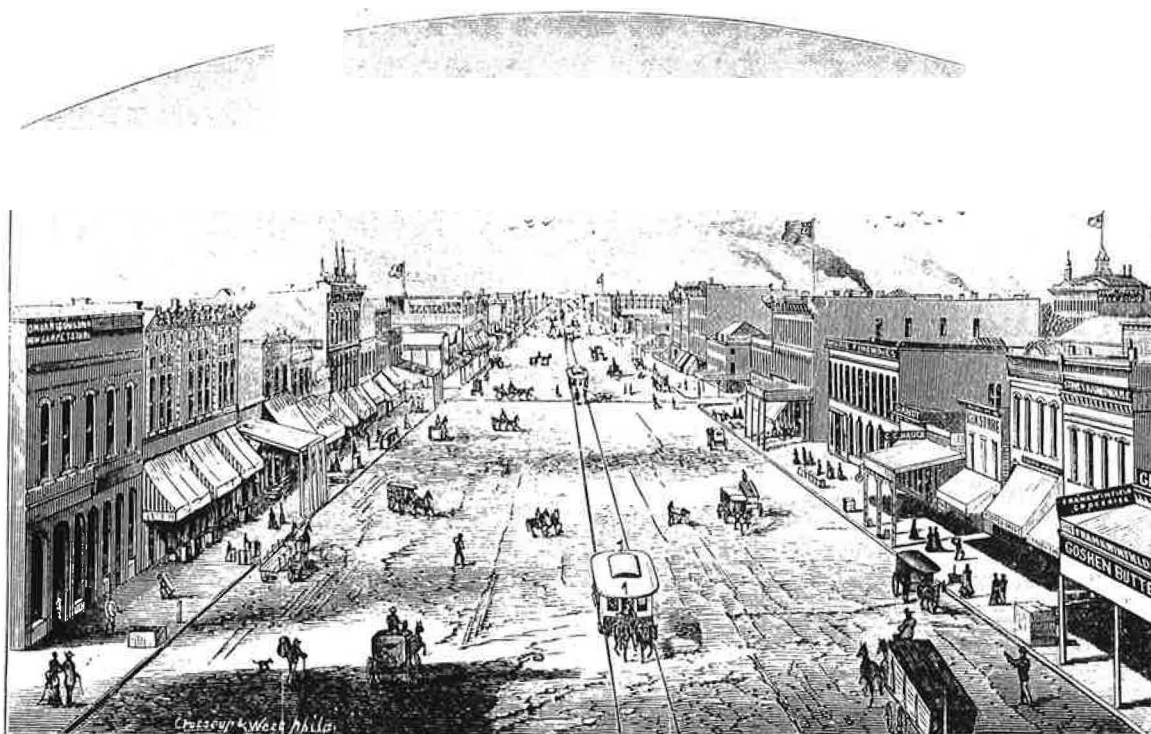
Mr. Silsbee’s background is obscure. He was listed in the aforementioned 1871 Colorado directory as an artist rooming at the corner of G and Champa Streets, and in the 1873 Denver city directory with the same occupation, living and working at the southwest corner of G and Larimer Streets.<sup>13</sup> 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 Silsbee who was Anderson’s partner, so his whereabouts after 1876 are not known.<sup>14</sup> 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 stenciling. Only one organ is known to have been built under the Anderson-Silsbee moniker, so their association probably did not last beyond 1875.<sup>15</sup>

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. 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 in the Denver directory in 1876 but in 1877 was shown as a watchmaker working for Augustus B. Ingols, a watchmaker and jeweler at 263 & 265 Fifteenth Street. By the spring of 1877 Charles

had placed an organ in the First Congregational Church in Denver and in Grace Episcopal Church in Georgetown, of which more details are provided in Part II. The 1878 edition gave no occupation for Anderson.

The year 1879 is the first time that Charles 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 moved into 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. Only 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 Cofield'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" in 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.<sup>17</sup> 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.<sup>19</sup> 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 organbuilding 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 all along. Unfortunately, no printed catalog, brochure, or list of customers has been found, and thus an "opus list" of organs has been reconstituted 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 physically 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 be necessary to make, indicate to this 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 inasmuch 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 violinmaker, and thereafter generally appeared with one or 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 name on various occasions in this regard. The Denver Musical Instrument and Supply Company was advertised as "successors to L. [Leo] Ruschenberg & Company and the Ferenczy-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 violinmaking from them. This certainly seems to be worthy of remark as being no small achievement, since violinmaking 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 demands 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.<sup>20</sup> She died January 22, 1895,<sup>21</sup> and was buried from Trinity Memorial Episcopal Church, where Charles had in-



## Frank Damrosch and the Organ

**F**RANK HEINO DAMROSCH, son of Leopold Damrosch and brother of Walter Damrosch, a family who exerted great influence on New York City musical organizations and institutions in the last quarter of the 19th century and the first quarter of the 20th, was born on June 22, 1859, in Breslau, Germany and immigrated to this country in 1871 when his father accepted the position of conductor of the Männergesangverein Arion, a German singing society. Leopold founded the Oratorio Society in 1873 and the New York Symphony in 1878.

Frank, believing as a young man that his musical talent was inadequate, decided to learn a trade. Theodore Steinway, a friend of the family, arranged for him to become an apprentice to a cabinetmaker with the thought that he could then join the Steinway piano firm. It is said that he "was clever with tools, and the idea was attractive because it was connected with the mechanics of music."<sup>1</sup> However, the combined arduousness of the ten-hour workday and his commute (an hour's walk each way) caused him to end that experiment. He learned of Colorado's promise from a New York businessman, Rudolph Keppler, who had traveled West after silver was discovered in Leadville in 1878 and decided with great courage, since he had no first-hand knowledge of the circumstances and no job, to go to Denver to begin a business career. Frank relied on a hundred dollars in his pocket to live on as a start and worked in a succession of menial positions, including a liquor wholesaler arranging barrels, but gradually found kindred souls in music, playing the piano at the boardinghouse for informal chamber music concerts and meeting other musicians who then played for their mutual fulfillment in their homes.

His principal biographers, Lucy and Richard Stebbins, weave a charming, if not somewhat romanticized, tale of how Frank was introduced to the world of the organ:

In the autumn of 1879 Frank assumed new duties for which his education and culture had prepared him, although he was a novice in the bypath which led to his lifelong career. The Congregational society of Denver was building a new church and intended to install a pipe organ; its membership was not large, but included many leading citizens who did not neglect the worldly interests of their denomination; the more fashionable the church, the greater their reflected glory. The name of Frank's famous father had been heard even in Denver, and he himself had in these months gained something of a reputation as a pianist; so it was not altogether strange that the music committee of the new church invited him to become their organist and choirmaster. Since he had never played an organ, he refused, but there was a dearth of organists in the little city — and the committee persisted, explaining that he was especially needed to show off the new instrument at the service of consecration. After some argument, Frank consented to play for the great occasion. He had done all that could be expected in proclaiming his unfitness, and he was eager to try the organ. The committee promised him several weeks to study its mechanics, and in the interval of waiting he prepared a program and rehearsed the quartet with the church piano. As the inaugural day approached, he grew uneasy; the organ was not finished, [and he] began to fear it never would be finished in time for him to learn the pedals and stops. He knew how surely the bass would punish his uninstructed and unwary feet, and he had not only his own reputation to protect, but that of the Damrosch family. Only one hour before the service, the organ was finally declared complete. He had to play it without any opportunity to practice; but, by eliminating all but the most essential pedaling and using the stops with gingerly caution, he achieved success, and everyone else was as delighted as he himself was relieved. The music committee, undismayed by his connection with the liquor business and the fact that he was not a "professing Christian," renewed their efforts to secure him as organist and director. Frank agreed — but made the cool stipulation that the music committee which engaged him should be abolished, otherwise his

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 keener, 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.<sup>2</sup>

Frank's biographers continue:

In Denver there was competition, not among organists but among churches. Even the colored folk supported three congregations, two for African Baptists and one for Methodists. Every society had its peculiar source of pride. The Presbyterians featured an outspoken pastor who proclaimed his hatred of Indians. The Catholics had the largest and richest communion; 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 California 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 construction 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 Emmanuel 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.<sup>3</sup>

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."<sup>4</sup> Unfortunately the statement is not footnoted, so his source is unknown; it could have been a mistaken assumption from his reading of Stebbins' comments, since so little primary source material on Frank appears to have survived. However, given his prior experience, 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."<sup>5</sup>

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 "edifice."<sup>6</sup>

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 un-

stalled an organ in 1886, but there is no evidence that the Andersons were parishioners there.<sup>22</sup> On June 30, 1898, Charles remarried; his second wife, a widow, was Martha E. Johnson.<sup>23</sup> 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.<sup>24</sup> The 1900 census shows that Martha 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.<sup>25</sup> 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 dated. It should be noted that in several instances, documentation for later organs provide some details 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 duplicate listings of earlier instruments 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 possible exception 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 the kind brought 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.<sup>27</sup>

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."<sup>28</sup>

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 said to have been a parlor organ, intended by Mr. Anderson for his home, but if that were so, it would have been a rather substantial instrument for a residence. Mrs. Elvans was presumably the wife of attorney John R. Elvans. No other details about her life, as an organist or in general, are known.

In 1873, William A. Johnson's Opus 396 arrived for the First Baptist Church at 18th and Curtis Street and was claimed to be the first organ in Colorado. After that claim was made, the following item appeared in a local newspaper:

#### A Correction.

I noticed an error in your yesterday's issue, stating that the new pipe organ just arrived for the Baptist church in this city, will be the first pipe organ in the territory. There is now a pipe organ in the First Presbyterian church, Seventeenth street, in this city, which has been in use in that church for nearly ten months past. This organ is of home manufacture, and of course, a small sized organ, yet it is a pipe organ and should have the credit of being the first one in the territory. C. W. SANBORN.<sup>29</sup>

This citation is made only to verify the Presbyterian legitimacy of the Anderson organ, although the "correction" is not correct, having omitted mention of the first such instrument in Colorado being at St. Mary's Catholic Church, Denver. (The only possible excuse for the omission is that it likely was no longer there in 1873, as postulated in the companion article in this issue.)

Readers will note that the newspaper accounts ascribe different titles to this congregation. The history of the church is complicated to explain. The First Presbyterian Church was established on December 15, 1861, although it was not the first Presbyterian congregation to be organized — an 1860 effort that had led to a house being rented for a church had apparently failed. This new congregation met at a temporary location until a church on the northeast corner of the alley between Arapahoe and Lawrence Streets on F (now Fifteenth) Street was completed in February 1864. On November 18, 1868 the congregation split between the Old School and New School divisions of the Presbyterian denomination, with the New School retaining possession of the F Street property. The Old School Presbyterians met in temporary locations until a site at the corner of H (now Seventeenth) and Stout Streets was procured, where a new church was completed and dedicated on March 10, 1872 (lettered streets were changed to numbered streets in 1873).<sup>30</sup> Denver thus had two First Presbyterian Churches, both divisions trying to retain the same legal name. However, the Old School congregation became known variously as the H Street, Westminster, and Stuart Reunion Church, and not until 1880 was the name 17th Street Presbyterian legally adopted.<sup>31</sup>

By April 1875 the Presbyterians no longer had the Anderson organ, as will be evident with the informa-

known, 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.<sup>9</sup> 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.<sup>10</sup> 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.<sup>11</sup>

#### BIBLIOGRAPHIC NOTES

1. Lucy P. and Richard P. Stebbins. *Frank Damrosch: Let the People Sing* (Durham: Duke University Press, 1945), p. 52. Chapter IV, pp. 56-79, covers the bulk of Frank's career in Denver. See also Walter Damrosch, *My Musical Life* (New York: Charles Scribner's Sons, 1923), pp. 182-85, for Frank's brother's recollections.

2. Stebbins, pp. 64-66.

3. Stebbins, p. 66.

4. George Martin, *The Damrosch Dynasty: America's First Family of Music* (Boston: Houghton Mifflin Co., 1983), p. 64.

5. Stebbins, pp. 69-70.

6. Stebbins, pp. 72-73.

7. *Rocky Mountain News*, 6 December 1884, p. 8.

8. *Rocky Mountain News*, 8 February 1885, p. 2; 12 April 1885, p. 16; and 3 May 1885, p. 7. After Frank left Denver, the tradition continued. The *Rocky Mountain News* of 2 January 1887, p. 12, reported, for example, that "the services of song last Sunday evening, under the direction of Mr. J. H. Blood, proved as much of a success as those formerly held under Mr. Damrosch [*sic*], the church being filled with an appreciative audience. The pastor spoke on Beethoven."

9. See, for example, the *Rocky Mountain News*, 29 October 1882, p. 1; 1 January 1883, p. 10; 12 May 1883, p. 1.

10. Martin, p. 126.

11. Primary sources about Frank are scant, and no authors have delved thoroughly into such possibilities in Denver, particularly newspaper coverage. The best source of summary information on Damrosch's varied activities there is provided by Sanford A. Linscome, *A History of Musical Development in Denver, Colorado, 1858-1908*, D.M.A. diss., University of Texas at Austin, 1970, pp. 125, 289-290, 294, 350-54, and 463-4, who provides citations for his descriptions, many from newspapers. It is obvious that there are more press accounts to be sought. Frank Damrosch manuscripts said to be at the Denver Public Library (cited for example, in Edgar C. McMechen's essay on music in James H. Baker and LeRoy R. Hafen, eds., *History of Colorado* (Denver: Linderman Co. Inc., 1927), cannot be found. He could not be located in the 1880 Federal Census for Colorado.

Damrosch's personal reminiscences, unfortunately consisting of only three pages as "Years in Denver" in Malcolm G. Wyer, ed., "Music in Denver and Colorado," *The Lookout from the Denver Public Library* 1:1 (January 1927), 65-67, are not very helpful. He states therein that all of his correspondence to his family about his activities in Denver was burned in a fire in 1887. Writing about his experiences there 42 years later at age 68, as well as lacking such written records to help his memory, it is understandable that his dates are also confounded. He states that he was organist and choir director at First Congregational, saying that they built a new church in the fall of 1879, and later was organist at the Unitarian church and at the synagogue. As noted earlier, while he may have taken the Congregational position in the fall of 1879, the new church was not done until May of 1881.

The Stebbins provided a bibliographic essay, but did not footnote their book, deeming them on p. 260 as unnecessary encumbrances, so it is difficult to identify miscellaneous family sources they may have used that gave rise to their assertions. The Martin book is generally well documented, but a similar comment may be made about his sources that are not necessarily obvious. Martin also states, p. 446, that some family material that was available to the Stebbins' can no longer be found. However, some documentation could not be accessed by the author at this time, and upon further research may shed better light on Damrosch and his association with the organ.

Michael D. Friesen



Church, and not until 1880 was the name 17th Street Presbyterian legally adopted.<sup>31</sup>

By April 1875 the Presbyterians no longer had the Anderson 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 proffered 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 Old School Presbyterians had made plans for an organ. The ladies had a strawberry festival in June 1871, the “good object” of which was “the purchasing of an organ for the church.”<sup>32</sup> What must have been a reed organ was procured for the dedication, as a press account states that “Phillip Phillips, the ‘sweet singer in Israel,’ contributed three fifths of the cost of the organ” but did not otherwise identify it.<sup>33</sup> Three months later the Anderson had arrived.

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 delicante” was installed.<sup>34</sup>

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 building was razed in 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.<sup>35</sup> 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.<sup>37</sup> 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 28, 1890, in the 1878 location, 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 & Votey still survive. (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.<sup>38</sup>

### 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 just being completed in this city at No. 402 California street. It has nearly 600 pipes, and was built by George M. Silsbee and Charles Anderson. The instrument is both sweet and powerful in tone. Its case is pine, trimmed with black walnut, neatly varnished. In front are twenty ornamental pipes, a double keyboard, and seventeen stops. The value of the organ is estimated at about \$2,500, and it is likely that ere long it will be sold to one of our congregations.<sup>39</sup>

A rival newspaper immediately rejoined as follows:

PIANOS AND ORGANS.

## COFIELD’S TEMPLE OF MUSIC,

412 Larimer Street, Denver Colo

Chickering & Son’s  
**PIANOS.**  
Mason & Hawlin  
**ORGANS.**  
Old Pianos taken in exchange for New Instruments. Pianos Tuned and Repaired.



Musical Merchandise  
at every Sunday School.  
**Sheet Music & Music Books.**

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.<sup>40</sup>

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; width, 10 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 it in the city, that it may be one of the principal attractions at our first centennial.<sup>41</sup>

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 skillful 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 4 inches wide, four feet 3 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 skilled builders were complimented for their achievement. It is, in short, an instrument that would not be out of place in any church edifice in the land, and no doubt it will shortly adorn some house of worship in Denver.<sup>42</sup>

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 "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.<sup>43</sup>

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 de-

clining 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 Schormoyer & Orvis, a partnership of Louis Schormoyer 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.<sup>44</sup>

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 Schormoyer & 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.<sup>45</sup>

Clark had begun a music store in 1878, located at 307 15th Street in partnership with W. W. and F. 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.<sup>46</sup> 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.<sup>47</sup>

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 was sold shortly after its public unveiling to Temple Emanuel, a Reform Jewish congregation. The only "contemporary" attribution of that is Porchea, who states that:

the third pipe organ was one built in Denver by Messrs. Anderson and Silsbee, for what is now the Temple Emmanuel [*sic*], of the Jewish faith. Its proportions at that time were: height 16 feet, width 14 feet, depth 4 feet and 3 inches, pipes 600, manuals 2, and pedal bass cost \$2,500. A very fine organ recital was given on the organ before its removal, at the store of J. B. Cofield's Temple of Music; Messrs. Powell and Howe, and Mesdames Thayer and Cole took part. It was moved in May of [the] same year, and although added to and improved by its original builder, it is still and in all probability will continue to be known as one of the finest organs in Denver.<sup>49</sup>

As noted previously, this was not the third pipe organ in Denver, and while this account erroneously implies that the organ went to Temple Emanuel soon after its inauguration, the passage otherwise appears to be factually reliable.

Cofield's Temple of Music, Denver  
1875 Anderson & Silsbee  
2 manuals, 17 registers

enlarged 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 TC

8' Open Diapason

8' Melodia

8' Dulciana

4' Principal

2 $\frac{3}{4}$ ' Twelfth

2' Fifteenth

**SWELL** 58 notes

8' Violin Diapason

8' St'd Diapason

8' Salicional

4' Violina

4' Flute Harmonic

8' Oboe and Bassoon

8' Vox Humana

Tremulo

**PEDAL** 27 notes

16' Ped. Sub Bass

8' Ped. Violoncello

Swell to Great

Great to Pedal

Swell to Pedal

Wind Indicator; Hitchdown swell pedal

Source: examination of extant instrument; description adjusted to 1882 stoplist, excluding later alterations

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 Schormoyer is identified by the *Tribune* as the organist, they surely did not have the Anderson organ at that time.<sup>50</sup> 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.<sup>51</sup>

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 first synagogue no longer exists. The growth of the congregation led to the construction of a new \$32,000 synagogue of modified Moorish design at the northeast corner of 24th and Curtis Streets, which was dedicated on September 1, 1882.

When in 1882 Temple Emanuel began to construct a new synagogue, the congregation's leaders had evidently decided to acquire a pipe

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.<sup>52</sup>

The contract was finalized in May, and the organ was delivered shortly after the temple was dedicated on September 1. Accounts of the ceremony mention the instrument's impending arrival only briefly. The *Tribune* stated that "Opposite to the altar and over the lobby is a large organ and choir gallery, reached by a broad and easy flight of stairs. The organ is being built by Mr. C. Anderson, of this city, and is strictly of home manufacture. It is not yet completed, and will require two weeks further time. It will have twenty-one stops and 900 pipes." The choir gallery and organ case were said to be finished in black walnut, matching the pews.<sup>53</sup> The exercises included the use of an "organ," which could either mean that the Anderson was operable but not finished, or that a reed organ was played. Musicians from other churches participated in the service. The organist was William H. Cutler, and one of the singers was Mr. "Ehrman," obviously William Ehrmann, Anderson's partner-to-be.

This knowledge poses some very interesting or problematical observations. Given the scale of Anderson's operation, it is nigh impossible that he could have built an organ such as this from scratch in four months, since he and Silsbee together spent almost a year constructing the instrument displayed at Cofield's. While it has been speculated that could have ordered many parts from suppliers, pipemakers, or possibly a complete organ from another builder to meet such a short timeframe, the press was insistent that the instrument was completely locally made. It seems much more likely 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 had 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



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.

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.<sup>54</sup>

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 repairable, in spite of what was apparently an initially hasty conclusion by the press:



... The building was insured for \$17,000 and the loss is considered total. The handsome pipe organ which was placed in the church [sic] at a cost of \$3,000 was ruined. . . . [The temple had been erected in 1882] and a \$3,000 organ placed within 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. . . . Professor Henry Houseley, 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 rehearsal. He was astounded to find the place in flames, and expressed genuine regret at the destruction of the fine pipe organ. . . .<sup>55</sup>

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 topped 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 twin towers at the sides, a configuration it appears to have received in the 1899 relocation. Facade pipes apparently originally extended across the front, although these were later moved to the sides of the towers, probably so as to not block a stained glass window, a situation that presents itself both at the 1899 temple and at Asbury, both with centered windows.

The Anderson organ remained in the 1899 synagogue until being replaced in 1911 with a \$6,500 three-manual Estey, that firm's Op. 853, which was placed in a rear gallery (the Estey still survives in the building, although in poor condition). At that time the Anderson instrument was sold to Asbury Methodist Church in Denver.

The 1899 temple was in use by Emanuel congregation until 1955, when they sold the building and prepared a move to their current location at 51 Grape Street, a striking synagogue complex. Its first phase was finished and dedicated in 1957, with the sanctuary's dedication occurring in 1960. The 1899 temple, which still exists, was sold in 1955 to the First Southern Baptist Church, which occupied it until 1977, when the Lovingway Pentecostal Church became the tenant. In 1982 that congregation departed, and with the building threatened with demolition, various non-profit organizations rallied to turn it into the Temple Events Center Uptown, a performance center and offices for various arts groups, where for a time the Denver Chapter of the American Guild of Organists maintained its headquarters. The center operates with inadequate finances and the status of the building is uncertain. Temple Emanuel's new edifice con-

tains a three-manual, 52-stop Austin organ, Op. 2349, purchased for \$62,000 in 1961.<sup>57</sup>

Asbury was founded in 1880 and in 1890 constructed a large Romanesque church of red and cream sandstone with a magnificent tower at the northwest corner of West 30th Avenue and Vallejo Street, where it remains to this day. The congregation in recent years declined in membership such that it disbanded in 1997 and sold the building to a developer who intends to convert it to residential use, so the organ's future is uncertain.

The 1882 specification of the instrument accompanies this article, the 1875 version not being known. The organ was altered in 1962 with stop changes and the addition of further pedal stops on electric action by Smith Gauntt of Denver. Dean Woodhull of Denver has done other revoicing.

### 1876 (installed 1877) - Grace Episcopal Church, Georgetown

Georgetown, Colorado, originated with the discovery of a lode of gold by the brothers George F. and David T. Griffith, who established their first camp as "George's Town." Bancroft relates that smelting problems "paralyzed mining for a time. For two weeks in 1863 John T. Harris was the sole denizen of the town, the population having run after the better paying discoveries at Idaho, Spanish bar, and Empire, leaving Georgetown to desolation."<sup>58</sup> However, with the discovery in 1864 of multiple veins of silver ore in the area, a "silver rush" began, and a sister camp named Elizabethtown (for the Griffiths' sister-in-law) was begun for those mines. (It was not the first or last time that mountains of silver were passed by in frantic searches for gold. For example, the existence of silver in lead ore in Leadville (whence its name) was not realized until 1878.) The community consolidated under the present name in 1868.

This valley of the Clear Creek watershed at the foot of Loveland Pass near Argentine Pass (the Latin term for silver is "argentum," from whence the French term "argent" meaning money derives) grew to a peak of 5,000 population in 1877, and in the decade from 1880 to 1890 was the largest silver producer in the world. Located in the mountains about 45 miles west of Denver, Georgetown became known as the "Silver Queen of the Rockies" and has maintained much of its charm to the present, having never suffered a major fire as did so many other mining towns. A major claim to fame is the Georgetown Loop Railroad, built in 1883-84, which crosses over itself in a spiral to the town of Silver Plume, rising 638 feet in two miles, quite an engineering feat for the time. The town became the center for a complex of narrow-gauge rail lines, but only the Loop survives, restored from 1975 to 1984.

Georgetown fell into economic somnolence after the Panic of 1893 led President Grover Cleveland to get Congress to repeal the Sherman Silver Purchase Act, which changed the United States' monetary basis from a bi-metallic standard to a gold standard. Many silver mines were forced to close when silver prices plummeted and have never reopened. Economic stagnation is of course a great preservation agent of things historic. Georgetown is now a rediscovered tourist town of great attraction with many Victorian structures, and the Georgetown-Silver Plume Mining Area

was declared a National Historic Landmark District in 1966, with over 200 19th and early 20th structures identified as historic places.

Grace Episcopal Church was founded in 1867, its first service being held on Sunday, July 14 at Patterson's store. The name arose from a lady in the parish who had been a member at Grace Church in New York, and who donated \$1,500 to the building fund. The foundations were installed that year and the shell followed the next. The building was finished in 1869, but shortly thereafter damaged in a severe windstorm on Thanksgiving Day, November 18, which knocked it over to one side.<sup>59</sup> The parish reset and repaired the church, the first to be built in the town, reopening it in 1870, but advisedly never put a steeple back on the building, since the winds sweeping down the valley were a warning against having too high a structure. The church was banded together with strong cables, which remain to this day.

In lieu of a steeple, Grace instead put their bell on a tower alongside the church. Grace had acquired it from a sister congregation, St. Mark's in Black Hawk, which had placed the order with McNeely of Troy, New York. However, when their rector, the Rev. Cortlandt [or Courtland] Whitehead, returned from a fund-raising trip back East, he found that money he had previously raised and entrusted to the officers had disappeared and the congregation was dispersed, so with the consent of the Bishop, as Grace's rectorship was vacant, the 1870 bell was diverted to Grace and he became their new pastor. The church was consecrated on Ascension Day, Thursday, May 9, 1872. Of frame construction in the Gothic Revival style, with a steep gable roof and lancet windows, it is painted green and sits perched on a hill just above downtown, harmonizing with the pastel hues of buildings of that district. It is the oldest surviving Episcopalian church in Colorado and one of the oldest west of the Mississippi River.<sup>60</sup>

In the spring of 1877, the parish's new organ, which still exists, was announced. Since it bears the date 1876 on the nameplate, this likely means that the organ was finished in late 1876 but not installed until early 1877 (probably because by the time the organ was ready in the shop, the winter weather made it impossible to travel there to install it, as hinted by a comment about church "reopenings" cited below). The Anderson was described as follows:

#### The 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 it upon the auditorium floor. This has been done without injuring the appearance of the church interior, the front harmonizing both with the interior finish of the church and with the organ.

The organ just purchased and put in place was made by Mr. C. Anderson, of Denver, an old acquaintance in Nevada, Gilpin county. Mr. Anderson has furnished the Congregational Church in Denver (and perhaps others) with one of his instruments, and it gives excellent satisfaction. We are pleased to see Mr. Anderson patronized in preference to any organ builder outside the state, so long as he furnishes as good an instru-



Dated 1876 on its nameplate, the organ was delivered by Anderson to Grace Episcopal Church in Georgetown during the Spring of 1877.

ment for the same money. This instrument cost the church \$1000, in Denver. The case, which is of ash, trimmed with walnut, is seven feet three inches wide, five feet deep, and fourteen and a half feet high. The following is its complement of stops. [The specification is then given].

It was our pleasure to hear the organ played by Mr. Dayton Field and we congratulate the Episcopal church upon the possession of so fine an instrument and particularly upon the public spirit displayed by the church and congregation incurring the expense.

The members of the choir; which is under the direction of Mr. A. B. Rea, are as follows; Soprano, Miss Lulu Wright; Alto,

Miss Lottie Hollister; Tenor; Mr. G. W. Collins; Basses, Dr. R. J. Collins and Mr. Stephen Horton. Mr. Dayton Field presides at the organ. It must be very gratifying to the Rector, the Rev. Gabriel Johnston, to see so much interest taken in the musical part of the service.<sup>61</sup>

The rival press provided a few more details about the instrument:

**NEW ORGAN.** Our friends of Grace Episcopal church have just purchased and put in place a fine pipe organ, at a cost of \$1,000. It 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

Grace Episcopal Church, Georgetown  
1876 Charles Anderson  
installed 1877

1 manual, 7 stops, 7 ranks, 325 pipes

**MANUAL** 54 notes, enclosed

8 Op. Dia.	54 metal
8 St. Dia.	42 stopped wood
8 Bass.	12 stopped wood
8 Dolce	42 open wood, melodia type
4 Principal	42 metal
4 Bass	12 open wood
4 Flute	42 open wood
2 Fifteenth	54 metal

**PEDAL** 25 notes

16 Sub Bass	25 stopped wood
-------------	-----------------

Man'l to Pedals

Two combination pedals:

Forte On, Forte Off

Hitchdown swell pedal

Source: examination of extant instrument. Nomenclature is as it appears on the draw-knobs. "Foot marks" are not present on the knobs, only the number. The right combination pedal draws the 8' Open Diapason, 8' Stopped Diapason, 4' Principal, and 2' Fifteenth. The left pedal cancels them. The pedalboard is straight and flat. The organ may be pumped by hand.



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.<sup>52</sup>

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 pipetop, 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."<sup>63</sup> 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.<sup>64</sup> 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.<sup>65</sup>

#### 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 25, 1870.



*Built by Anderson in 1881 for First Congregational Church in Denver, this organ was moved to the congregation's new edifice in 1907, where it was photographed.*

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, be 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."<sup>66</sup> 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.<sup>67</sup>

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.<sup>68</sup> 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."<sup>69</sup> A photograph of the





Capitol Avenue Presbyterian Church in Denver was built in 1883 and housed an 1884 Anderson organ. The church was razed in 1964. No image of the organ is known to exist.

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.<sup>70</sup>

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.<sup>71</sup>

### 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 clew [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.<sup>72</sup>

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 study. . . . 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.<sup>73</sup>

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 Batiste voluntary as the prelude (one paper said it was a piece by Bach), and there were four an-

them, including works by Southard, Barnby, Mendelssohn's "Lift Thine Eyes," and Dudley Buck's "Creation" as a Te Deum.<sup>74</sup>

### 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."<sup>75</sup> 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."<sup>76</sup>

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 fit."<sup>77</sup>

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."<sup>78</sup> 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.<sup>79</sup>

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-

**Trinity Memorial Episcopal Church, Denver**  
**1886 Anderson & Ehrmann**  
**2 manuals, 8 stops, 8 ranks, 409 pipes**

**GREAT 58 notes**

8' Open Diapason	58 metal
8' Dulciana	12 stopped basses, 46 metal trebles
4' Octave	58 metal

**SWELL 58 notes**

8' Viola [TC]	46 metal, common bass with StD
8' Stopped Diapason	58 wood
8' Aeoline [TC]	46 metal
4' Harmonic Flute	58 metal

**Tremolo**

**PEDAL 27 notes**

16' Bourdon	27 wood
Swell to Great	
Swell to Great at Octaves	
Great to Pedal	
Swell to Pedal	

Source: Henry R. Ruby, by memory, as told to Larry Burt in 1967; therefore nomenclature or details may not be precise.

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.<sup>84</sup>

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 them, 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 two-manual, seven-rank 1936 Kimball organ in 1951, dismantling and storing the Anderson. He eventually broke it up for parts.<sup>85</sup>

**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

tember 28, 1873. The proposal was advanced by his successor, Bishop John Franklin Spalding, who laid the cornerstone of a small chapel at the corner of 26th and Curtis Streets on March 18, 1874. The building was ready for use by Trinity Sunday, having been pushed to rapid completion, and was consecrated on September 16, 1875. The Bishop used Trinity as his headquarters for five years, rather than St. John’s parish (the Pro-Cathedral until a Cathedral was built in 1881). It is stated that “various circumstances concurred to make Trinity Memorial the Bishop’s Church. His position requiring him to be the organizer and leader in Mission work, has put such work in Denver into a natural and close relation to this Parish, making it to some extent the centre and base of Missionary operations.”<sup>80</sup>

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 a 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.”<sup>81</sup> 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.”<sup>82</sup>

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 Episcopalian parishes that bought Anderson organs. The announcement of the new organ appeared in February 1886, a

**Unity Church, Denver**  
**1887 Anderson & Ehrmann**  
**2 manuals, 18 stops, 18 ranks, 960 pipes**  
**Specification of Organ as Constructed**

**GREAT 58 notes**

16' Bourdon	58 wood	No. 1 scale
8' Open Diapason	58 metal	7 inch scale, large pipes in front
8' Melodia	58 wood	Best Michigan pine, No. 1 scale
8' Dulciana	58 metal	Spotted metal from Tenor C, full tone
4' Octave	58 metal	Full scale
4' Flute d’amour †	58 wood and metal	There are 37 stopped wood basses with pierced stoppers and 21 open spotted metal trebles.
2 2/3' Twelfth *	58 metal	Full scale
2' Fifteenth *	58 metal	Full scale

**SWELL 58 notes**

8' Open Diapason	58 wood and metal	Moderate tone (7 stopped wood basses)
8' Stopped Diapason	58 wood	Full scale
8' Salicional	58 metal	Delicate (The word “stringy” is crossed out on the contract.)
4' Flute Harmonic	58 metal	Double length from mid C
2' Piccolo	58 metal	Spelled as “Piccolo” on contract; no annotations on contract
8' Trumpet ‡	58 metal	No annotations on contract
8' Oboe & Bassoon	58 metal	No annotations on contract

**Tremolo**

**PEDAL 30 notes**

16' Open Diapason	30 wood	Listed as “Great Open Diapason” in newspaper; no annotations on contract
16' Bourdon	30 wood	Medium scale
8' Violoncello	30 metal	All metal

**Swell to Great**

**Swell to Great at Octaves**

**Great to Pedal**

**Swell to Pedal**

**Combination Pedals:**

**Great Piano**

**Great Forte**

**Swell Piano**

**Swell Forte**

† Listed on contract as “Fluto [sic] Traverso, wood or metal.”

\* The Twelfth and Fifteenth are listed on the contract “to draw together,” but they are each provided with drawknobs and can be registered separately.

‡ This reed is listed as “Cornopean” in the newspaper, is scribed as such on the pipes, but the draw-knob is engraved “Trumpet”.

Sources: Norman Lane’s description of extant instrument; the 1886 contract; and the *Denver Republican*, 29 June 1887, p. 6. Stop names are given as they appear on drawknobs. A few names differ slightly in either the contract or the newspaper. Pitch errors as well as typographical mistakes in stop names in the newspaper have been silently corrected. The Pedal Violoncello was an addition and may have been substituted for a mechanical device which is both illegible and crossed out on the contract. Comments are from the contract unless otherwise stated.

## THE UNITY CHURCH ORGAN.

A Magnificent Structure Which is Being Erected at Home.

The Only Organ-BUILDER in This Part of  
the West - Something About the Great Machine.

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 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 the old man hears the strains of the famous wedding march float out upon the air? Or perhaps some darker theme suggests itself to him; 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 flooding 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  $5\frac{1}{2} \times 8$ , which is held down by 300 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  $4\frac{1}{4}$  inches by 8 feet  $9\frac{1}{4}$  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. 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 19th Street. The new church was dedicated on September 4, 1887.

In December the Society contracted with Anderson for an organ for the new building, which is believed to be the congregation's first pipe organ. A copy of the handwritten contract, made available to Denver organ historians, is reprinted here:

Article of agreement made this day by and between C. Anderson, Organ Builder of Denver, Colorado, party of the first part, and First Unitarian Society of Denver, Colorado, party of [the] second part.

To wit:

The party of the first part shall build an organ according to the Specifications annexed of the best material and in the most workmanlike manner, warranted perfect in all respects, to be completed and set up in the Church, corner 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. Cleaveland  
Fred Walsen  
W. J. Acheson, Secty.<sup>87</sup> } Committee

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.<sup>88</sup>

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."<sup>89</sup> 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



The 1887 Anderson organ at the Unity Church, Denver, was removed in 1958.

shortly before the organ's completion.<sup>90</sup> (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 accommodated 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."<sup>91</sup>

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.<sup>92</sup>





The 1888 Anderson organ built for the Hallack residence was moved to St. Mary's Episcopal Church, Denver, in the early 1940s and was replaced there in 1970 and dispersed or destroyed. Keydesk at right.

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 4' 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.<sup>93</sup>

#### 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."<sup>94</sup>

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.<sup>95</sup> 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



Constructed about 1888, the Hallack residence at 1701 Sherman Street in Denver contained an Anderson organ. It was probably the last he built.

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-

ees were. He never returned to New York and thereafter began advertising as an organ-builder in Denver. Regardless, George Foot undoubtedly knew of the Anderson organ, its home-to-be, and may have even helped work on the house, the instrument, or both.<sup>96</sup>

Erastus died in Kansas City, Missouri, on December 6, 1897, and his widow continued living in their home until her death on May 27, 1939.<sup>97</sup> The lot where the house was situated was by then ripe for more intense development, and was soon slated for demolition in order to build an apartment building. Father Gustave Lehman of St. Mary's Episcopal parish in Denver, which had built a new church in 1939, finishing it in 1941, had become aware of the organ's languishing existence in the house. A talented musician who sang, played the organ, and composed music, and being in need of a suitable instrument for St. Mary's, he repeatedly tried to buy it, but could not get the price lowered from \$1,500, which was unaffordable. Finally, as the structure was set for demolition in 1942 (the date is not clear in sources), on the coldest day of the year, the contractor offered the Anderson to him for \$150 if it was removed that day. The work was hurriedly done without heat, and the organ was placed in St. Mary's balcony and vestibule unassembled for a year and a half. Ultimately, Frank Bock, a parishioner, reassembled the Anderson, including a new electric motor. A photograph of the organ while at St. Mary's as well as its specification accompanies this article.

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 Liff Avenue).<sup>98</sup>

#### date unknown - 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

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

<b>GREAT</b> 58 notes	
8' Open Diapason	metal
8' Dulciana	metal; stopped metal basses
8' Melodia	wood
<b>SWELL</b> 58 notes	
8' Viola	metal
8' Gedeckt	wood
8' Aeoline	metal
4' Harmonic Flute	metal
Tremolo	
<b>PEDAL</b> 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 fluted engraving.

Source: Larry Burt records



**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 st'd wood basses, 46 open wood
8' Dulciana	58 metal
4' Octave	58 metal
2 2/3' Twelfth	58 metal
2' Fifteenth	58 metal

**SWELL 58 notes**

8' Violin Diapason	46 metal, common bass with StD
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 metal reeds, 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 Tenor C Violin 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.<sup>99</sup>

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 as 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 1879 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 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 1, 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.<sup>100</sup>

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.<sup>101</sup>

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 arriving 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 Central City in 1872 that cannot be definitively 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 Northville, Michigan, Lancashire-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.<sup>102</sup> 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

State Archives, the Archives of the Roman Catholic Archdiocese of Denver and the Archives of the Episcopal Diocese of Colorado, Norlin Library of the University of Colorado at Boulder, Penrose Library of the University of Denver, Pikes Peak Library District of Colorado Springs, the Newberry Library of Chicago, Northwestern University Library, Evanston, Illinois, church and synagogue staff, Dr. James Bratton and Norman Lane of Denver, Larry Burt of Broomfield, Colorado, Stephen Pinel of the OHS American Organ Archives, as well as family members who indulged the author many diversions and excursions from vacation time over the years to visit libraries and churches in search of that "just one more thing to check." The author alone is responsible for all compilation of material and conclusions, and would welcome additional information for attribution.

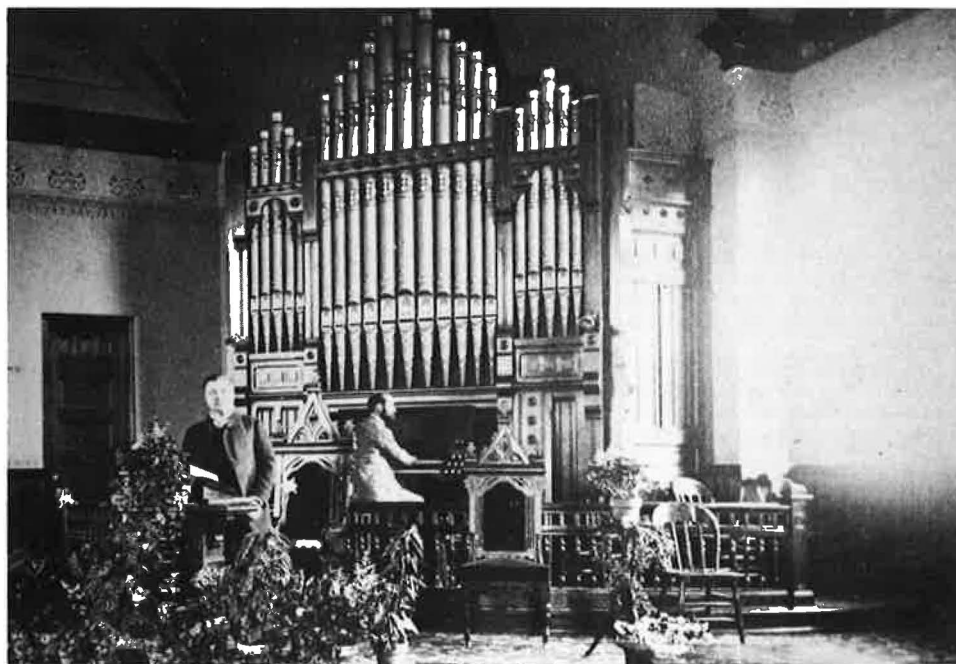
### Bibliographic Notes

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 6. 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, as Maine is not known to have attracted any particular wave of Swedish immigrants.

4. Gilpin County was named after William L. Gilpin, the first Territorial Governor of Colorado, who was a disciple of Alexander von Humboldt, a German geographer, who believed that nature determined patterns of development. Gilpin asserted that Denver was destined to exist as a primary city of the United States because of its location along the Isothermal Zodiac, a zone where moderate temperatures would attract 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 influence on city building 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.



Charles Anderson built this 13-rank organ at an as yet unknown date for First Presbyterian Church in Colorado Springs, where Jim Bratton and Larry Burt located and copied this photograph. The organ was moved in 1923 to the Congregational Church in Manitou Springs (below).



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, Nevada City, Voter 59. Anderson voted for Hiram P. Bennet 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's Gazetteer of the Chicago and Northwestern Railway, and Branches, and of the Union Pacific Rail Road. A Guide and Business Directory* (Chicago: Bassett Brothers' Steam Printing House, 1869), p. 353 [located at the Denver Public Library]; *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."

10. Ninth U.S. Census, 1870, Gilpin County, Colorado, Post Office of Central City, Manufacturers Census Schedules for the Year Ending June 1, 1870, Page 2, Line 7. Microfilm located at the Colorado State Archives.

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 the main rail line to California with a head-start on train service (its first train arrived in late 1867) and unhindered by mountains to its west, would become the major trading center of the Rocky Mountain region and doom Denver to extinction. 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. 5). While the man's name was indeed Charles, who was listed as "organs" 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.

13. *The Rocky Mountain Directory* . . . , pp. 292-93. This also shows a J.R. Silsbee, also an artist, and an E.B. Silsbee, a musician, living at the same address, who may have been brothers of George. "E.B." may have been the Ed Silsby who is reported to have played second violin in an orchestra at Progressive Hall on Blake Street and who also operated a dance hall on Ferry Street. He was said to have been an "artist with the violin." See John St. John Irby, "The Dance Went On: Reminiscences of Early Denver," *Denver Times*, 17 November 1901, p. 28, and Linscome, Sanford A., *A History of Musical Development in Denver, Colorado, 1858-1908*, D.M.A. diss., University of Texas at Austin, 1970, p. 64.

14. There is certainly no evidence that links Silsbee/Silsby to the "Silsby & Co." that operated in Bel-lows Falls, Vermont around 1811. See *The Tracker* 9:4 (Summer 1965), p. 5.

15. According to Larry Burt, 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. Burt, since either the original was missing or there had never been a nameplate. Thus it is not known how Messrs. Anderson and Silsbee labelled their work. The "new" nameplate has been gone for many years.

16. *Daily Rocky Mountain News*, 17 August 1875, p. 4.

17. *Rocky Mountain News*, 3 September 1879, p. 8; 2 July 1880, p. 5; 8 July 1880, p. 8; 11 August 1880, p. 1; 17 August 1880, p. 1; 8 January 1881, p. 2; 13 February 1881, p. 6; 1 April 1881, p. 2; and 3 April 1883, p. 5; all as listed in the local history card file at the

Denver Public Library, and 15 January 1883, p. 1 and 6 December 1884, p. 8, as listed in Linscome, p. 485. There are undoubtedly other references that have not been found.

18. Tenth U.S. Census, 1880, Roll T9-88, Arapahoe County, Colorado, City of Denver, E.D. 16, Page 4, Sheet 333A, Line 35. He is undoubtedly the "E. W. Erhmann" cited in Porchea, Paul [pseud.], *The Musical History of Colorado* (Denver: Charles Westley, Publisher, 1889), p. 161, as being a tenor singer from Stockholm, soloist in the Haydn and Handel Society, Denver Opera Club, and Denver Chorus Club, and a tenor in Presbyterian and Congregational choirs, said to have arrived in town in 1878. Because Porchea is prone to errors, the citing of Stockholm is surely inaccurate. "Erhmann" is not a Swedish name.

19. 1885 Colorado State Census, Arapahoe County, City of Denver, E.D. 11, Page 4, Line 19.

20. Tenth U.S. Census, 1880, Roll T9-88, Arapahoe County, Colorado, City of Denver, E.D. 12, Page 25, Sheet 261A, Lines 2-3.

21. Death notices appear in the *Denver Post*, 24 January 1895, p. 5 and *Rocky Mountain News*, 23 January 1895, p. 3, where her age is given as 62.

22. Parish records of Trinity Memorial Episcopal Church, located at the Archives of the Episcopal Diocese of Colorado, Denver, were examined.

23. Marriage certificate 22427, Book 1200, Page 78, County of Denver records, located at the Colorado State Archives.

24. Plymouth and First Congregational Church merged in 1930 and moved to a new location in 1958. Records of both congregations would be applicable to several aspects of this article. However, in spite of multiple entreaties, access to them was denied to this author. Other researchers have been told that no records from First Congregational survive. As will be seen later in this article, the situation is particularly frustrating, because so little is known about Anderson's organ for First Congregational Church. Perhaps a future researcher will be able to convince the church authorities there to grant such admittance.

25. Fourteenth U.S. Census, 1920, Roll T625-162, Arapahoe County, Colorado, City of Denver, Vol. 15, E.D. 233, Sheet 11A, Line 12. The 1910 Federal census was not searched for information because it is not soundexed for Colorado and the task was deemed too tedious by the author at this time.

26. *Daily Rocky Mountain News*, 8 June 1872, p. 4.

27. *Daily Rocky Mountain News*, 11 June 1872, p. 4.

28. *Daily Central City Register*, 11 June 1872, p. 3.

29. *Daily Rocky Mountain News*, 25 April 1873, p. 4. Incidentally, Meinhardt (in Porchea), p. 153, cited this article but confounded the information, making it seem that C. W. Sanborn was the organbuilder.

30. The renumbering of the street grid in 1873 occasions some explanation. For example, A was now 10th Street, H became 17th, M became 22nd, and so forth. There were never a 1st through 9th Streets. There were eventually three grids, which arose due to the juxtaposition of the adjacent rival towns of Denver and Auraria, with the former lying generally north of Cherry Creek and east of the South Platte River, and the latter lying south of the creek. Each platted their streets approximating the general course of the creek adjacent to them, making both layouts lie in a general northeast-southwest and northwest-southeast direction. See Jerome C. Smiley, *History of Denver*, 2 vols. (Denver: The Denver Times - The Times-Sun Publishing Co., 1901; 2nd ed., Denver: J. H. Williamson & Co., 1903), Vol. 1, pp. 444-45. There was much rivalry between the two towns, such that they were "laid out as much at variance as possible," with streets nearly at right angles to each other. Since there was no fixed line of demarcation, many lawsuits over property lines ensued even after Denver absorbed Auraria in 1860. However, a flood on May 19, 1864 along the creek permanently washed out an apparently sufficient quantity of land along both banks, "forever quieting all dispute between the litigants." See Junius E. Wharton and D. O. Wilhelm, *History of the City of Denver from the Earliest Settlement to the Present Time* (Denver: Byers & Dailey, Printers, 1866), p. 53. The title is amazingly presumptuous, considering that Denver was at most seven years old at the time. The flood is recounted in detail in the *Daily Rocky Mountain News* of 17 October 1875, p. 4. Soon thereafter Denver

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.

31. James H. White, comp. and ed., *The First Hundred Years of Central Presbyterian Church, Denver, Colorado, 1860-1960* (Denver: Great Western Stockman Publishing Co., 1960), pp. 12-30.

32. *Daily Rocky Mountain News*, 25 June 1871, p. 1.

33. *Daily Rocky Mountain News*, 12 March 1872, p. 1.

34. *Denver Daily Times*, 16 August 1875, p. 4 and 30 September 1875, p. 4; *Daily Rocky Mountain News*, 14 October 1875, p. 4.

35. William C. Jones and Kenton Forrest, *Denver: A Pictorial History from Frontier Camp to Queen City of the Plains* (Boulder: Pruitt Publishing Co., 1973), p. 235, and White, p. 23.

36. *Rocky Mountain News*, 25 June 1882, p. 1; *Denver Times*, 24 June 1882, p. 4; and *Denver Tribune*, 25 June 1882, p. 12; White, p. 27, and Emma S. Hill, *An Authorized and Complete History of the Central Presbyterian Church of Denver, Colorado, 1860-1930* (Denver: Eames Brothers, Printers, 1930), p. 36. The title is a misnomer; it is not complete by any definition.

37. Minutes of Trustees, Central Presbyterian Church, 1874-93, 8 December 1879, p. 171, and 6 September 1880, p. 181.

38. Hill, pp. 22-23, 28, 40, 47, 48, and 53-54.

39. *Denver Daily Times*, 10 April 1875, p. 4.

40. *Daily Rocky Mountain News*, 11 April 1875, p. 4.

41. *Denver Daily Times*, 28 April 1875, p. 4.

42. *Daily Rocky Mountain News*, 28 April 1875, p. 4.

43. Porchea, pp. 150-51.

44. *Daily Rocky Mountain News*, 19 March 1873, p. 4; 3 March 1875, p. 1; 21 December 1875, p. 4; Porchea, p. 158; and W. B. Vickers, *History of the City of Denver, Arapahoe County, and Colorado* (Chicago: O.L. Baskin & Co., 1880), p. 382.

45. Porchea, p. 152; Vickers, p. 368.

46. *Rocky Mountain News*, 3 October 1879, p. 8; Vickers, p. 371.

47. *Rocky Mountain News*, 7 December 1879, p. 10. The November 1880 issue of the *Monthly Musical Review*, identified as Vol. 1, No. 11, is the only known surviving copy of this publication, and is located at the Denver Public Library in the Western History Collection. There is no organ-related coverage in it. A second *Monthly Musical Review* began publication with Vol. 1, No. 1 in August 1885, which may have been its successor or a revival, although it was published by The Denver Music Company, Emil Schmidt, Manager, whose connection to Clark is unknown. It lasted until at least February 1886. The only two extant copies, Nos. 1 and 7, are at the Colorado Historical Society. They also do not have any organ-related coverage.

48. Addresses of the various businesses were compiled from entries in Denver city directories and Colorado business directories for the years in question. Addresses in Porchea are often incorrect.

49. Porchea, pp. 154-55. Because Porchea is known to contain inaccuracies, one wishes that an absolutely reliable source about the migration of this instrument could be found. The author could find no mention of a May move of the organ in newspapers, which one would half expect if there had been a purchaser for it.

50. *Daily Rocky Mountain News*, 30 September 1875, p. 4; *Denver Tribune*, 30 September 1875, p. 4.

51. Minutes Book, Board of Trustees, Temple Emanuel Congregation, 3 September 1876, p. 66.

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

53. *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.

54. 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 almost as much a process of elimination as anything else.

55. *Rocky Mountain News*, 6 November 1897, p. 10.

56. Minutes book, 15 May 1898, p. 260.

57. Most historical background and some statistics have been derived from Marjorie Hornbein, *Temple Emanuel of Denver: A Centennial History* (Denver: Temple Emanuel, 1974), especially pp. 29, 42, 47, 60, 63, 73, 149, and 153, although on p. 42 she wrongly attrib-



utes the 1873 First Baptist organ to Anderson; Jeanne E. Abrams, *Historic Jewish Denver* (Denver: University of Denver, 1982), p. 6, and Allan D. Breck, *The Centennial History of the Jews of Colorado, 1859-1959* (Denver: University of Denver, 1960), pp. 32, 33, and 59, although on p. 59 he makes the wrong assumption about Anderson's organ.

58. Hubert Howe Bancroft, *History of Nevada, Colorado, and Wyoming, 1540-1888* [Vol. XXV of series] (San Francisco: The Historical Co., 1890), pp. 590-1. Other historical details about Georgetown are drawn from a variety of sources, but primarily the essays in *Historical Georgetown*, published as a centennial edition of the *Gazette* in 1968.

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.

60. The primary sources for the parish history are James G. Rodgers, "Grace Church, Georgetown, 1867-1962," *The Colorado Episcopalian*, July 1962, p. 13; the Rev. George Leslie, *History of the American Church in the Diocese of Colorado* (Longmont, CO: The Ledger Publishing Co., 1899), pp. 42-43; Wilbur F. Stone, *History of Colorado*, 5 vols. (Chicago: S.J. Clarke Publishing Co., 1918), Vol. 1, p. 645; *Historic Georgetown*; and Allan D. Breck, *The Episcopal Church in Colorado, 1860-1963* (Denver: Big Mountain Press, 1963), various pages.

61. *Georgetown Courier*, 24 May 1877, p. 3.

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

63. *Georgetown Courier*, 14 June 1877, p. 3.

64. See Bancroft, p. 591, and *History of Clear Creek and Boulder Valleys, Colorado* (Chicago: O.L. Baskin & Co., 1880), p. 290.

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.

66. *Denver Tribune*, 21 May 1881, p. 3.

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. 653-57.

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 author by Larry Burt.

71. See *Organ Handbook 1997* [published by the Organ Historical Society for the Portland convention of the Society], p. 63.

72. *Rocky Mountain News*, 11 February 1883, p. 6.

73. *Denver Republican*, 6 May 1883, p. 1.

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."

75. *Rocky Mountain News*, 7 October 1883, p. 2.



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.

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 convocation 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.

83. *Rocky Mountain News*, 28 February 1886, p. 6.

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 keydesk.

85. Henry R. Ruby, "The Little Things in Church Music," *The Colorado Episcopalian* 17:4 (April 1957), p. 13, and comments to the author by Denver organ historians.

86. *Daily Rocky Mountain News*, 4 June 1871, p. 1; Stone, Vol. 1, pp. 674-76.

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.

89. *Rocky Mountain News*, 2 January 1887, p. 12.

90. *Denver Republican*, 29 June 1887, p. 6.

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

92. *Denver Evening Times*, 2 September 1887, p. 4; *Rocky Mountain News*, 4 September 1887, p. 4, and 5 September 1887, p. 2; *Denver Republican*, 5 September 1887, p. 2.

93. Information on the organ's peregrinations 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 Meunier of Denver, and controlled since 1995 by the console of an electronic with supplemental electronic stops.

94. Vickers, pp. 464-65; Will C. Ferril, ed., *Sketches of Colorado*, 4 vols. (Denver: The Western Press Bureau Co., 1911), Vol. 1, pp. 190-91.

95. House layout furnished by Larry Burt; photographs of many rooms in the house are liberally 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 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.

97. *Denver Republican*, 7 December 1897, p. 1; *Rocky Mountain News*, 28 May 1939, p. 1.

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.

100. Juanit L. and John P. Breckenridge, eds., "Community Congregational United Church of Christ," *El Paso County Heritage* (Dallas: Curtis Media Corp., 1985), pp. 78-79.

101. Porchea, p. 155.

102. This comment is derived from a list of 19th-century organs in Colorado compiled by James Bratton.



# PIPEDREAMS A program of music for the king of instruments

## Program No. 9827 7/6/98

**Going On Record** . . . a summer quarterly review of recent releases of organ music on compact disc.

BACH: 3 Attributed Pieces (*Wachet auf, ruft uns die Stimme*, BWV Anh. II 66; Sarabande in C, S. 990; *Vom Himmel hoch*, BWV Anh. II 63) - Douglas Myers, tpt; Stephen Rapp (1995 Richards, Fowkes/St. John's Lutheran Church, Stamford, CT) Raven OAR-420 (OHS)

COPLAND: Scherzo, fr Symphony for Organ and Orchestra (1924) - Dallas Symphony/Andrew Litton, cond; Wayne Marshall (1992 Fisk/Meyerson Symphony Center, Dallas, TX) Delos CD-3221 (OHS)

ALAIN: *Litanies* - John Balka (1992 Fisk/Meyerson Symphony Center, Dallas, TX) Pro Organo CD-7032 (OHS)

DURUFLE: Scherzo, Op. 2 - Mark Laubach (1987 Berghaus/Grace Lutheran Church, River Forest, IL) Pro Organo CD-7052 (OHS)

SOUSA: *Liberty Bell March* - Richard Morgan (1930 Skinner/St. Peter's Episcopal Church, Morristown, NJ) JAV Recordings CD-102 (888-572-2242)

DUPRE: *Esquisse*, Op. 41, no. 1 - Stephen Tharp (1933 Skinner/Girard College, Philadelphia) Ethereal CD-108 (OHS)

DUPRE: *Invention in E*, Op. 50, no. 4; *Chorale-prelude, Rejoice greatly, o my soul*, Op. 59, no. 1 - James Biery (1972 Casavant/Cathedral of Saints Peter and Paul, Providence, RI) Naxos CD-8.553862 (OHS)

DUPRE: *Magnificat Verses* (3), fr Op. 18 - Robert Delcamp (1983 Möller/West End United Methodist Church, Nashville, TN) Naxos CD-8.553918 (OHS)

GOTTLE: *America, I love you* - Chris Elliott (1930 Wurlitzer/Plummer Auditorium, Fullerton, CA) CPE-106 (OHS)

SCOTT: *Tot Trumpet* - Lyn Larsen (1996 Wurlitzer/Place de Musique, Barrington, IL) Hopeful Heart CD-202 (Hopeful Heart Association, P.O. Box 16786, Phoenix, AZ 85011)

DIEMER: Psalm 24, MARCELLO: Psalm 18 - Emmanuel Brass; Joan DeVee Dixon (1990 Reuter/Munger Memorial Chapel, Clarksville, AR) UO CD-1998 (Music Department, University of the Ozarks, Clarksville, AR 72830)

PACHELBEL: *Chorale-prelude, Der Tag, der ist so freudenreich*. SCHAFFNER: *Dances* - Philip Cooper (1793 Tannenberg /Moravian Church, Lititz, PA) AFKA CD-540 (OHS)

MARTIN: *Hail, gladdening light* - Choir of Grace Cathedral/John Fenstermaker, cond; Christopher Putnam (1934 Aeolian-Skinner/Grace Cathedral, San Francisco) Gothic CD-49098 (OHS)

## Program No. 9828 7/13/98

**Organ Plus** . . . a miscellany of music for organ and various other instruments.

BOZZA: *Frigariana* - Joachim Pliquet, tpt; Arvid Gast (1957 Schuke/Heilsbronnen Church, Berlin) Christophorus CD-74574 (Koch Imports [KI]; 516-484-1000)

PURCELL (arr. Muhr): *Royal Suite in D* - Gerd Zapf, tpt; Roland Muhr (1736 Fux/Fürstentfeld Cloister) Calig CD-50832 (KI)

POULENC (trans. Scholze): *Elegie* for Horn and Keyboard - Peter Damm, fh; Hansjürgen Scholze (1750 Silbermann/Dresden Cathedral) Ars Vivendi CD-2100198 (KI)

RHEINBERGER: *Con moto*, fr Suite in c, Op. 149 - Trevor Williams, vn; Christopher

Green, vcl; Simon Lindley (Leeds Town Hall) Prezioso CD- 800.008 (OHS)

ANON.: 3 Hymns. BACH: *Chorale-prelude, Nun danken alle Gott* - Klaus Glocksien, bag pipe; Johannes Kohlhaus, f; Heinz-Jacob Spelmans (1982 Klais/Altenburg Cathedral) Koch/Schwann CD-315006 (OHS)

BADINGS: *Dialogues for Flute & Organ* (1967) - Gunilla von Bahr, f; Hans Fagius (1975 Christensen/Harnosand Cathedral) BIS CD-160 (Qualiton Imports [QI]; 718-937-8515)

RAFF: *Cavatina*, Op. 85, no. 3 - Robert Murray, vn; Ardyth Lohuis (1929 Skinner/St. Paul's Church, Winston-Salem, NC) Raven OAR-200 (OHS)

MATALON: *Variations for Organ and Percussion* (premiere) - Timothy Tull, Nancy Nelson, per; McNeil Robinson (1959 Möller/St. Luke's United Methodist Church, Houston, TX) MPR tape

BACH: *Chorale-prelude, Du Friedenfürst, Herr Jesu Christ*. TELEMANN: *Chorale-prelude, Gott, der Vater, wohn uns bei* - Ludwig Güttler, tpt; Friedrich Kircheis (1732 Silbermann/Crosta Parish Church) Capriccio CD-10015 (KI)

STRAUSS: *Feierlicher Einzug* (Festival Entry) - Empire Brass; Michael Murray (1936 Aeolian-Skinner/Church of the Advent, Boston) Telarc DE-80218 (Public Radio Music Source [PRMS]; 800-756-8742)

## Program No. 9829 7/20/98

**Bon Schantz** . . . concert performances on the 1985 Schantz pipe organ at the Church of St. Leo the Great in St. Paul, MN. Works with orchestra were recorded during a regional convention of the American Guild of Organists. Philip Brunelle conducted, and soloists were James Higdon (Poulenc), John Chappell Stowe (Albright), and Wilma Jensen (Hanson). Solo selections feature Amy Johansen (Langlais, Parker, Jongen). All are drawn from the Pipedreams archive.

LANGLAIS: *Incantation pour un jour Saint*. POULENC: *Concerto for Organ, Strings and Timpani*

PARKER: *Allegretto*, fr *Organ Sonata in e-flat*

ALBRIGHT: *Gothic Suite (Masque, Cake-walk, Tarantelle Demente)*

JONGEN: *Cantabile*, Op. 37

HANSON: *Concerto for Organ, Strings and Harp*, Op. 22, no. 3

## Program No. 9830 7/27/98

**Son of San Francisco** . . . Bay-area favorite Tom Hazleton returns to home territory for concert performances at the Castro Theater (26-rank Wurlitzer) and Trinity Episcopal Church (1924 E. M. Skinner 4m) on Bush Street, where California landmark instruments were recorded during an Organ Historical Society convention by Scott Kent, plus the 36 rank Wurlitzer at San Sylmar (Pro Arte CD-434, tCD-435, OHS). Included on 7-CD set OHS-88 *Historic Organs of San Francisco*

IRVING BERLIN: *There's no business like show business* †

JULE STYNE: *Mame* ‡

LEONARD BERNSTEIN: *Tonight* †

GUY ROPARTZ: *Sur un theme Breton*

WILLIAM WALTON: *Crown Imperial Coronation March* †

WALTER DONALDSON: *Just a bird's eye view of my old Kentucky home*

RICHARD RODGERS: *Out of my dreams*

SIDNEY TORCH: *On a spring note*

HAYDEN WOOD: *The Horse Guard, White-hall March*

JOHNNY MERCER: *Blues in the night*

PETER TCHAIKOVSKY: *Andante cantabile*, fr String Quartet No. 1 †

GEORGE GERSHWIN: *Andante*, fr Piano Concerto in F

RICHARD RODGERS: *South Pacific Medley*

## Program No. 9831 8/3/98

**American Organs Here and There** . . . capsule coverage of some recent organ installations showing an interesting variety of styles.

BOYVIN: *Suite on the 4th Tone* - Norma Stevlingson (1988 Jaekel/Pilgrim Congregational Church, Duluth, MN; r. 10.10.93)

BACH: *Jesu, joy of man's desiring*. DAQUIN: *The Cuckoo*. LANGLAIS: *Song of Peace*.

HOLLINS: *A Trumpet Minuet* - Robert Burns King (1992 Schantz/St. Mary's Episcopal Church, Richmond, VA; r. 11/15/92)

BACH: *Fantasy in g*, S. 542. BACH: 2 *Chorale-preludes, Nun komm, der Heiden Heiland*, S. 659/661. GEORGESHEARING: *Sacred Sounds* (There is a happy Land; I love Thee, my Lord). MENDELSSOHN: *Organ Sonata No. 1 in f* (1st mvt.) - David Higgs (1979-1992 Wahl/1st English Lutheran Church, Appleton, WI; r. 10/18/92)

McKEAN: 3 *Etudes* (*Quercus*; *Borneo*; *Tiaga*). VIERNE: *Final*, fr Symphony No. 1, Op. 14 - Ronald McKean (1993 Rosales/1st Presbyterian Church, Oakland, CA; r. 11/7/93)

## Program No. 9832 8/10/98

**Music for Pentecost** . . . spirited and creative variants on themes of heavenly grace.

JOHN COOK: *Improvisation on Veni Creator Spiritus* - Marian Ruhl Metson (1935 Aeolian-Skinner/Church of the Advent, Boston) Raven OAR-150 (OHS)

KREBS: *Chorale-prelude, Komm, heiliger Geist, Herre Gott* - Timothy Valentine, ob; Edwin Swanborn (1969 Noack/Trinity Lutheran Church, Worcester, MA) Northeastern CD-211 (P.O. Box 3589, Saxonville, MA 01701-0605)

STOCKMEIER: *Finale (Veni Creator Spiritus)*, fr *Organ Sonata No. 8* - Wolfgang Stockmeier (1977 Kreienbrink/St. Joseph's Church, Osnabrück) CPO CD 999 130-2 (KI)

CHARLES GABRIEL: *Hymn-prelude, Since Jesus came into my heart* - June Kelly, p; Dan Miller (1990 Möller/Calvary Church, Charlotte, NC) DDS CD-1003 (Music Department, Calvary Church, 5801 Pineville-Matthews Rd., Charlotte, NC 28226)

REGER: *Pfingsten*, Op. 145, no. 6 - Rosalinde Haas (Albiez organ/Frankfurt-am-Main) Dabringhaus & Grimm CD-3351 (KI)

BUXTEHUDE: *Chorale-prelude, Komm, heiliger Geist, Herre Gott* - Harald Vogel (1637 Stellwagen/St. Jakobi Church, Lübeck) Dabringhaus & Grimm CD-3268 (OHS)

TOURNEMIRE: *Fresque Symphonique Sacrée (pour Pentecôte)*, Op. 76, no. 2 - Georges Delvallée (1889 Cavaille-Coll/St. Sernin Basilica, Toulouse) ADDA CD-581211 (OHS)

GERALD NEAR: *Anthem, Spiritus Domini - Gloria Dei Cantores/Elizabeth Patterson*, cond; David Chalmers, o, Paraclete Press CD-006 (1-800-451-5006)

DURUFLE: *Prelude, Adagio & Chorale Variations on Veni Creator*, Op. 4 - John Scott (1872 Willis-1976 Mander/St. Paul's

Cathedral, London) Hyperion CDA-66368 (OHS special order)

## Program No. 9833 8/17/98

**Italian Serenade** . . . early Baroque and late Romantic repertoire from the organ's spiritual home.

G. GABRIELI: *Canzon Primo Tono a 8* (1587); *Ricercar del Primo Tono* - Luigi Ferdinando Tagliavini, Liuwe Tamminga (15th- and 16th-century organs of San Petronio Basilica, Bologna) Tactus CD-510001 (KI)

MERULA: *Toccata & Genus Cromaticum del Primo Tono*. BARBIERI: *Laudans exultet* (motet entabulation) - Tagliavini and Tamminga at San Petronio (see above) Tactus CD-460001 (KI)

TRABACI: *Gagliarda Prima* - Gabriele Cassone, tpt; Antonio Frigé, o. Nuovo Era CD-7053 (KI)

CATENACCI: *Magnificat* - Loredana Bacchetta, s; Lorenzo Ghielmi (1794 Ettori/St. Antonio Church, Villa di Tirano) Nuovo Era CD-7027 (KI)

PUGLIANI: *Sonata in G*. SCARLATTI: *Sonata in G*, K. 144. GHERARDESCHI: *Rondo No. 1* - Antonio Frigé (1824 Biroldi/Assumption Church, Taceno; 1978 Mascioni/St. Alessandro Church, Barzio) Nuovo Era CD-7042 (KI)

BOSSI: *Organ Concerto in B-flat minor*, Op. 100 - Arturo Sacchetti, o; Minsk Philharmonic/Silvano Frontalini, cond. Bongiovanni CD-5512-2 (QI)

## Program No. 9834 8/24/98

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

LANGLAIS: *Hymne d'actions de grâce (Te Deum)*, fr 3 Gregorian Paraphrases - Erik William Suter, o

BUXTEHUDE: *Toccata in d* - Brian Zuro, o

SCHEIDT: *Magnificat Verses* - David Boe, o

WIDOR: *Variations* (1st movement), fr *Organ Symphony No. 5*, Op. 42

- Christopher Harrell, o

DeGRIGNY: *Récit de Tierce en taille* - Michael Lizotte, o

EBEN: *Moto ostinato*, fr *Sunday Music* - Bruce R. Frank, o

RHEINBERGER: *Romanze* - Andrew Frel, o

MESSIAEN: *Chants d'oiseaux*, fr *Livre d'Orgue* - Haskell Thomson, o

NICOLAI (arr. Liszt): *Overture on Ein feste Burg* - Gregg Punswick, 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 Flentrop 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.