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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

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OPINION

Jonathan Ambrosino

From the President

PRESENTING AN HISTORIC ENTITY to a modern public often brings with it radical alteration of the entity in question. Independence Hall in Philadelphia is no longer a seat of government; it has become the embodiment of its historical icon, the cradle of liberty, for all to walk through and see. Such modern-day access implies ramps and elevators for those unable to walk, air-conditioning for sweat and radiators for chill, not to mention wiring, plumbing, lighting, telephones and security systems. Surely the cradle of liberty is now cradled in laser-beam motion detectors.

As a culture we are conditioned to having our history pre-digested, sized up in convenient, manageable portions, making us less and less pilgrims to a shrine and increasingly mere consumers of history as a marketed tourist item. If we have "done it and bought the T-shirt," chances are that we have gone into a structure that, even with much sensitivity and thought, has probably been shamelessly altered to keep pace with modern expectations — even of an experience that is supposed to be "historic."

Our old organs are increasingly becoming the equal of these types of "historic" experiences. We look at, hear and play organs highly touted for their historic significance, yet changes and "restorations" mean that we can play sounds and yield musical results neither sanctioned nor envisioned by the original builders. In so doing we are secretly pursuing our own goals — a wonderful, vital and seemingly rare goal when building a new organ, but fraudulent and dangerous when piggybacked onto the important cause of preservation and restoration. Moreover, as more projects tout historical awareness without actually practicing it, genuine conservation-oriented restoration increasingly comes off as a fluke exception to the more normal sort of intrusive rebuilding now being called "restoration."

These days the word restoration is more often invoked as a marketing ploy rather than as an indication of serious intent to preserve the past. By appealing to the public's sense of nostalgia, organists and organbuilders alike are finding a plausible means of selling organ projects. While many such endeavors are surely more sensitive than the wholesale rebuilds of yore, the syndrome continues to yield organs that have new actions, new consoles and new stops. How long are we going to pretend that the results are historic?

This troubling development seems a retrogression from the heady ideals in force at the beginning of the conservation movement. In the 1970s when a real restoration ethic began to emerge simultaneously in both tracker and electric-action realms, restoration meant just that: making the organ go again by cleaning it up and changing only those perishable materials the builder expected would be renewed over the long-term life of the instrument.

COVER: The 1883 Hook & Hastings 3-40, op. 1171, at The First Church in Roxbury will be heard during the OHS National Convention to be conducted in the vicinity of Boston, August 16-20, 2000. Registration information will be sent to members in the late Spring. The organ was severely water damaged in 1982 and restoration was completed by a consortium of builders in 1993, the full story of which appears in *Organ Update* of Volume 38, No. 1.

Old organs that are truly old remain our most active and vital link to the past we seem so desperate to understand and link ourselves with. If we are to honor that desire, we must embrace restoration with a passion for the old. We must learn anew that our egos find their best expression in new instruments — and that restoration of the best sort will require untold creativity in resolving towering challenges. We must accept and embrace the fact that not changing requires a stance every bit as bold and courageous as that of building a path-breaking new organ.

Although in theory it should be the simplest thing possible to leave something alone, it does not seem a very easy thing for most of us to accept. We would do well to ponder why.

LETTERS

Editor:

Perhaps the following chronology will amplify and clarify the comments made about Oberlin Conservatory's Holtkamp organs in *The Tracker* (42:3:31 and 42:4:5) by Messrs. Ambrosino and Spacht, respectively:

1882 — Roosevelt Organ Company builds Opus 93 for the



1977 Holtkamp No. 1918, the renumber No. 1776, at Texas Tech University, Lubbock

Rochester, New York, residence of Harold C. Kimball. This organ was moved to Oberlin's old Warner Concert Hall at a date as yet unknown to me, presumably around the turn of the century.

1927 — E. M. Skinner rebuilds the organ as Opus 667, retaining the Roosevelt facade but replacing the original built-in keydesk with a fore-standing console.

1950-52 — Holtkamp Company rebuilds the organ as Job No. 1646, discarding the pipe facade, but retaining the impost and the Skinner console.

1964 — Holtkamp Company completes a substantially new 3-81 rank organ as Job No. 1776 for the new Warner Concert Hall, reusing some parts of the previous instrument ("5 ranks," according to the E. M. Skinner/Aeolian-Skinner Opus List, p.81).

1977 — No. 1776, having been displaced by a Flentrop in 1974, was removed by the Holtkamp Company after purchase by Texas Tech University in Lubbock, Texas. The organ emerged from a couple of years of disassembled storage on the Tech campus while a new recital hall was essentially designed and built around it and was reassembled without change under the direction of Walter Holtkamp, Jr., as Job No. 1918. The organ remains in use at Tech's School of Music to this day.

I have known, played, and admired this instrument ever since my arrival here in Lubbock only a few months after its rededication (by local native and former Tech faculty member Gerre Hancock) in 1977. While the pendulum of taste in tonal design and scaling has swung well away from the practices of Walter Holtkamp, Sr., this organ continues to impress by the quality of its construction, the comprehensiveness of its stoplist (especially for teaching), the refinement of its tonal finish and the abstract beauty of its pipe display. I am happy to marshal this information about this organ, which must be one of the least familiar of the larger Holtkamps.

Incidentally, word is that the work of E. M. Skinner survives in this organ, possibly in the presence of some of the offset chests. I suppose that a forensic organ historian could confirm this.

Kent Stalker, Ph.D.
Lubbock, Texas

Editor:

Recently, while doing research at the OHS American Organ Archives on organbuilder J. W. Steere, I noticed all the index cards gave his birth year as 1824. This date has shown up in print whenever his name is mentioned. However, my research over the years has shown this date to be in error.

The *Boston Organ Club Newsletter* (August, 1969, p. 3) began a 6-part series entitled "Steer & Turner — The Westfield Years, 1867-1880 — An account by E. A. Boadway, taken principally from newspapers of the period." Here it is stated, "John Wesley Steer was born in Southwick, Mass., April 10, 1824. . . . A drawing made from a photograph for his obituary shows him to have been a handsome man with a modest beard." A copy of that obituary from a local Springfield paper dated December 12, 1900, states that "John W. Steere, 75 . . . died suddenly yesterday afternoon . . . Mr. Steere was born in Southwick, April 10, 1825. . . ."

In 1890, a genealogy of the Steere family was published privately by the family from research done by James Root. Page 151 shows John Wesley Steere to be a sixth generation of John Steere, who came to Rhode Island ca. 1660 from England. Here it is stated that J. W. was "b. in Southwick, April 10, 1825. . . ."

"A COPY OF RECORD OF MARRIAGE," bearing a date of May 18, 1846, found in the Massachusetts State Archives by Susan Armstrong-Ouellette, shows the following:

Date of Marriage: January 18, 1846

Place of Marriage: Westfield

Name of Groom: John W. Steer, Age 20

Also, for the record, Mr. Boadway's research from the series cited above indicates that Mr. Steer added an "e" to the end of his name shortly after moving his organ business to Springfield per city directory for 1880-81. The same record of marriage, cited

above, records "Name of Father: John Steer." However, the spelling of the family name has always been "Steere." It is possible, then, that John Wesley's father had dropped the "e" at some point and that John W. was just adding it back.

Stephen Pinel, AOA archivist, tells me he has much work ahead of him changing the dates on all those index cards. By the way, having seen the space allocated to the archives before, we can be justly proud of the space the archives presently occupies, thanks in part to the financial support it has received but especially Mr. Pinel's hard work.

Keith Bigger
Bronx, New York

OBITUARIES

Vernon de Tar, the organist and choirmaster at the Episcopal Church of the Ascension in Manhattan for 42 years and a teacher at the Union Theological Seminary, Yale University, and the Juilliard School, died on October 7, 1999, in Kennett Square, Pennsylvania, where he lived. He was 94. He is survived by his daughter, Nina A. Fuller of Riverside, Texas.

Francis E. Dugal, 68, of Florence, Massachusetts, founding partner in the firm of Messrs. Czelusniak et Dugal, Inc. died of a heart attack August 2, 1999, following a long illness. A native of Hatfield, Mass., Mr. Dugal served in the Army during the Korean War, and with William F. Czelusniak, founded the organbuilding firm which will continue to bear his name.

Marie-Madeleine Duruflé-Chevalier, 78 years old, widow of Maurice Duruflé and renowned concert organist and teacher, died Tuesday, October 5, 1999, in France.

Michael R. Israel, 36, succumbed on Tuesday, September 14, 1999, in Asheville, North Carolina, after a lengthy illness. A graduate of the University of Louisville, he was service department manager for the Miller Pipe Organ Company in Louisville and had served as organist and director of music for several churches in the Louisville area. He was an E. Power Biggs Fellow and a recitalist at the 1993 National OHS Convention.

J. Paul Schneider, 82, died in East Lansing, Michigan on January 11, 2000, after more than 10 years battling Parkinson's disease. Mr. Schneider, a long-time member of OHS, had an intense interest in tracker organs. During his retirement he researched tracker organs in Michigan and wrote for *The Tracker*. In 1983 through his influence an 1866 S. S. Hamill organ was obtained for University Lutheran Church in East Lansing, fulfilling a long-time dream. Memorials are to the OHS Endowment Fund.

Winfred L. "Vern" West, the indefatigable bus coordinator for the OHS 1998 Denver convention, died August 20, 1999, at his home in Breckenridge, Colorado, of heart failure. Mr. West was a retired librarian, an avid preservationist, and a rabid railroad enthusiast, and he nurtured a fascination with historic pipe organs, particularly theatre organs.

REVIEW

Bob Jefferson: Steve Laurie, Organ Builder: His Life and Works. (1998, available from Bob Jefferson, 23 Hume Rd., Somers, Victoria 3927, Australia).

Bob Jefferson, in his introduction, ingenuously admits that it all began with just wanting to write a book. Because of his interest in organs, he decided to write about an organbuilder; because he lived in Victoria and was familiar with some of his instruments, he chose Steve Laurie, a builder whose name is probably unfamiliar to most Americans. Initially reticent, his subject seems to have rather rapidly warmed to being interviewed by his would-be biographer, and the result is an often frank, sometimes funny, and rather endearing portrait of the vicissitudes and triumphs of a hard-working and resourceful small-scale organbuilder.

If, upon reading this book, readers in places far from Australia happen to be reminded of a friend or acquaintance, it is probably no accident. Schnitzers, Cavaillé-Colls, Willises, and Skinners are the exception, not the rule, in organ history, but there are many Steve Lauries around the globe — honest workmen who love their

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Kristin Farmer Receives 1999 Distinguished Service Award

KRISTIN GRONNING FARMER of Winston-Salem, North Carolina, received the 1999 OHS Distinguished Service Award at the society's annual convention in Montreal. Farmer has served the OHS in many ways, including president, vice president, and councillor. Beginning this year she assumes the responsibilities of convention coordinator. Heard in recital at OHS national conventions and at the Charleston Spoleto Festivals, she maintains an active playing schedule in addition to her work with John Allen Farmer, Inc., Organbuilders, where she specializes in gilding, pipe stencilling, polychrome painting and faux finishes.

2000 OHS Convention in Boston

THE YEAR 2000 OHS CONVENTION will be conducted in the area of Boston, Massachusetts, August 16-23, with more than 30 organs to be visited. Convention headquarters will be at Suffolk University located in the center of Boston, where conventioners will have overnight accommodations for the week in a recently built, air conditioned, dormitory at a fraction of the cost of a Boston hotel room. Hotel space will be available as well.

Among the most famous instruments to be seen and heard are the 1863 E. & G. G. Hook at Immaculate Conception Church; the 1875 E. & G. G. Hook & Hastings at Holy Cross Cathedral; the Aeolian-Skinners at Church of the Advent and at First Church of Christ, Scientist, The Mother Church; the Harvard Flentrop so closely associated with E. Power Biggs; as well as many other Hook and Hook & Hastings organs, Skinners, and organs by Hutchings, Jardine, Wicks, Frazee, Fisk, Noack, Andover, Simmons, Woodberry & Harris, Michell, and more. Pictures of some organs and other information appears on the OHS website at WWW.ORGANSOCIETY.ORG and will be updated as planning proceeds.

Registration information will be sent to members in late Spring. The registration fee, which has yet to be set, will include all events and transportation to them, though public transportation may be used for a few events located where buses cannot travel. Several meals will be provided with the registration fee and others will be taken in the wide variety of Boston's restaurants, on one's own.

2000 OHS European Organ Tour in Switzerland

THE SIXTH OHS EUROPEAN ORGAN STUDY TOUR will visit more than 30 organs in Switzerland September 26 to October 7, 2000. Registration is limited to 35 participants and reservations must be made no later than May 1. In previous years, registration was complete within three weeks of an announcement of the tour. Registration brochures are available from OHS.

Built over a period of four centuries, the organs are located in cathedrals, abbeys, churches, and at least one museum in more than 20 cities, towns and villages on the itinerary. Leaders of the tour are OHS members Martin Weyer of Marburg, Germany, and Bruce B. Stevens of Richmond, Virginia.

The cost of the tour is set at \$1,895 which includes hotel accommodations (double occupancy; \$485 single supplement) for eleven nights, breakfasts, tour bus transportation, etc., Not included are overseas air travel or other meals.

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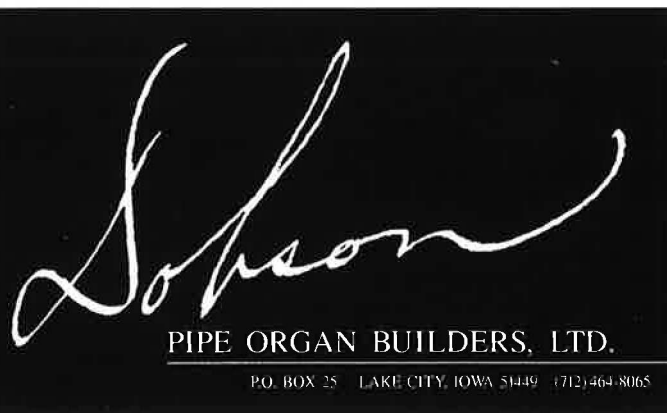
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1895 Farrand & Votey op. 761

ORGAN UPDATE

SEEKING TO REFURBISH and to continue using their handsome Farrand & Votey op. 761 built in 1895, the Church of Christ Uniting in Richfield Springs, NY, has entered into a concerted fund-raising effort. Originally tubular-pneumatic, the key action was electrified on the original ventill windchests in the 1940s using substandard equipment, but the original, attached and ornamentally carved keydesk and stopknobs were retained and remain in use. The work proposed adopts OHS *Guidelines for Conservation and Restoration*, retaining all of the original organ and mechanism, but replacing most of the 1940s electrical apparatus with new, solid-state switching equipment. Tonally, the 24-rank organ will remain original except that the early replacement of a 2 $\frac{2}{3}$ ' Octave Quinte by a 20th-century 8' Dulciana

will be reversed if funds are forthcoming. Visually, the organ is unique in that it is contained in two cases elaborately carved and stenciled by Tiffany Studios and located at the left and right of the chancel area. The keydesk is attached to the nave side of the case at the left, and within it are the Great and notes 1-12 of the three Pedal ranks. In the right case are notes 13-30 of the pedal and the Swell. The entire project is expected to

1895 Farrand & Votey, op. 761 original stoplist

Great expressive	Swell expressive
8' Open Diapason	16' Bourdon
not enclosed	8' Violin Diapason
8' Viola da Gamba	8' Dolce
8' Spitz Flute	8' Voix Celeste
8' Doppel Flute	8' Stopped Diapason
4' Octave	4' Gemshorn
4' Hohl Flute	4' Flute Harmonique
2 $\frac{2}{3}$ ' Octave Quinte	2' Flageolet
2' Super Octave	3 rks. Cornet
8' Trumpet	8' Oboe
Pedal	Tremulant
16' Open Diapason	
16' Bourdon	
16' Lieblich Gedeckt sw	
8' Violoncello	

cost no more than \$32,000 according to church officials and Sidney Chase, the organbuilder who has proposed the restorative repairs and cleaning. He reports that the original wind system remains intact and involves a large reservoir filled by three box feeders beneath; they are pumped by a crankshaft that was driven by a water motor. Wind is now raised via an electric blower.

The OHS emblem organ at St. Paul's Episcopal Church in Windsor, VT, remains in the gallery though an electronic has been purchased and is used for church services, reports *The Monadnock Organist*, newsletter of the Monadnock Chapter, AGO. The 1m tracker was built by S. S. Hamill in 1868 and occupies the case of the previous organ. That organ was built ca. 1825 by Lemuel Hedge, a pioneer Vermonter.

Jacoby Symphony Hall in Jacksonville, FL, will receive the 97-rank Casavant op. 553 of 1913 for the brand new, 1,800 seat home of the Jacksonville Symphony Orchestra. With consultant Jeff



OHS emblem organ

Weiler, the board selected an older Casavant to meet tonal expectations. The installation and mechanical renovation of the organ are contracted to Michael Quimby of Warrensburg, MO. Conducting tonal preparation and finishing, Weiler is assisted by Jonathan Ambrosino in keeping all of the existing pipes with little or no rescaling, though ranks of Great upperwork (Twelfth, Fifteenth, and Mixture V) which were replaced by Casavant in the 1970s has been voiced to more closely match the original pipework. A few new ranks are being added, including a 4' Clairon and two ranks to celeste with existing unison ranks. Solid-state control systems and new console mechanisms will replace those installed within a console provided by Casavant in 1957, when the original was removed. It is not known to exist. Completion in 2000 is expected. The organ was built for First Baptist Church of Syracuse, NY, from which it was removed to storage a decade ago when the congregation relocated.

The organ installed in 1892 by Richard Walter Jackson of Chester, IL, at Zion United Methodist Church in Gordonville,

mo, has been removed for restoration by Alan Nagel of the St. Louis Pipe Organ Co. reports Mike Kasten, organist of the church. He said the organ has been used almost every Sunday since it was installed, or at least as long as anyone can remember. It is believed to have been purchased second-hand and was originally built by Jackson ca. 1880. It bears a nameplate of the Jackson Pipe Organ Co. of Chester, IL. Only four or five Jackson



1892 Jackson, Gordonville, Missouri

organs are known to exist. The Gordonville organ has one manual, a pedal keyboard, and eight drawknobs: an independent Pedal Bourdon, a manual-to-pedal coupler, and six manual stops. The church, founded in 1848, constructed the present building in 1876 and enlarged it in 1892 to accommodate the organ. Reinstallation of the restored organ is expected in Summer, 2000.

St. Mary's Episcopal Church, Hamden, in Baltimore closed December 31, 1999, the 1901 Adam Stein 3m organ still contained within it. Believed to be the largest, unaltered Stein organ, it was played during the 1991 OHS convention by James Hammann, assisted by Rachelien Lien, and is heard on the 4-CD set OHS-91 *Historic Organs of Baltimore*.

Jonathan Ambrosino, OHS president, reports that the original and intact 4-109 Aeolian-Skinner Op. 892 of 1932, '33, '34, and '36 at Northrop Auditorium of the University of Minnesota in Minnea-



1901 Adam Stein, Baltimore

polis will be restored "with strictly no alterations. Plans call for every aspect of the instrument, including the electrical system and electropneumatic console, to be retained and restored." Ambrosino serves as an independent consultant on the project. The organ received an OHS Citation on November 30, 1999, during a recital played by Dean Billmeyer, university organist and OHS member. Speakers at the presentation included OHS National Councillor Michael Barone, President of OHS Twin Cities Chapter Michael

Ferguson, and Director of the School of Music Jeffrey Kimpton. Curator of the instrument is OHS member Gordon Schultz.

The Wicks Organ Co. has removed from the original slider windchests most of the 12 ranks of pipes in the 2m Tellers-Sommerhoff organ of 1911 at Sts. Peter & Paul Church in Hamburg, NY, to become a new 3m organ there as built on Wicks Direct-Electric® windchests. The original tubular-pneumatic action was electrified by the Delaware Organ Co. in 1969, saving the original ivory-covered keyboards, ivory drawknobs, and leaving the organ visually and tonally intact. The Wicks replaces all of the original work except the pipes. OHS member, organbuilder, and E. Power Biggs Fellow Joseph M. McCabe has saved and moved to storage all of the original organ including the handsome case of raised panels, pillars, carvings, key desk, etc. — essentially the entire organ except for the pipes — all of which could be refurbished and reassembled with replacement pipes for a fraction of the cost of a new pipe organ.



OHS E. Power Biggs Fellow and organbuilder Joseph McCabe salvaged most of the 1911 Tellers-Sommerhoff at Sts. Peter & Paul Church, Hamburg, New York.

The 1904 Hutchings-Votey 3m of 35 stops and 37 ranks at First Church of Christ, Scientist, in St. Louis has been rebuilt by "Martin Ott of St. Louis and Organ Supply Industries," according to the dedication program, to comprise 52 stops and 41 ranks. Consultants were John R. Near and Lawrence I. Phelps. The dedication recital was played by Douglas Cleveland on October 17, 1999.

The 1891 Johnson & Son Op. 756 built for the Congregational Church, Canaan, CT, and restored for Our Lady of Lourdes Roman Catholic Church in Greenwood, SC, has been relocated to Westminster Presbyterian Church, Gainesville, FL. Willis Bodine played a dedication recital on October 31, 1999. The most recent move was done by church volunteers supervised by Ben Williams and Mike Sapanaro of the Knowlton Organ Co. Williams modified the 1981 addition of a Great Mixture to the original 2-9 specification so that the 2' of the Mixture may sound independently via a double-draw. Mann & Trupiano of New York had restored the organ in 1981 and moved it to Greenwood in a project engineered by Alan Laufman's Organ



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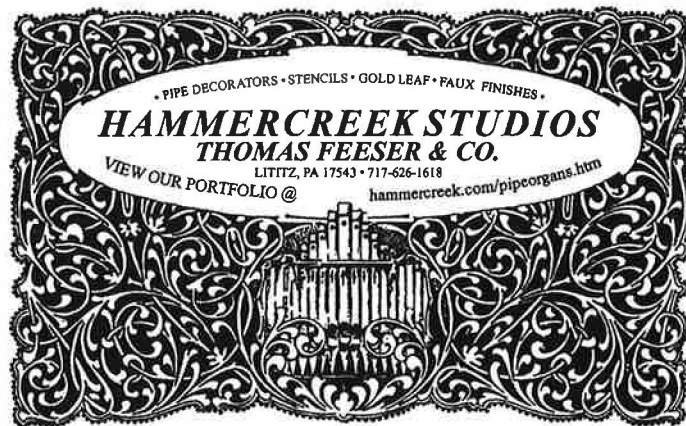
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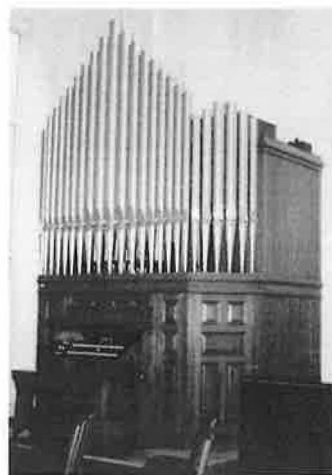


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1891 Johnson & Son op. 756,
now in Gainesville, Florida

Clearing House, which had removed the organ from the Canaan church in 1979.

The 1852 E. & G. G. Hook op. 140 at the Lodi, New York, Historical Society, has been reassembled with restorative repairs by Culver Mowers. The instrument was cited by OHS as "an instrument of exceptional historic and musical merit, worthy of preservation" and a plaque was presented at a recital played by Will Headlee on October 10, 1999. Built for St. John's Episcopal Church in Canandaigua, NY, the 2-14 organ was moved in 1910 to the Methodist Church in Lodi, and the case was altered to its present shape. The Methodist building now houses the Lodi Historical Society's. The building ceased to be used as a church in 1969 and the organ was disassembled and stored in 1975-6. At the same time, the Lodi Historical Society acquired the building and undertook its restoration over the next 15 years or so. The organ was removed from storage in 1988, fund-raising for its reassembly was begun, and Culver Mowers was retained. The organ first played again in 1994, longer than three decades after it was heard during the 1962 OHS convention with Luigi Tagliavini in attendance. Among 12 others who have known the organ, he is quoted in a booklet produced by the Lodi Historical Society, "Some of the sounds, especially the flutes, are the most beautiful I have ever heard." Illustrated in color and tracing the organ's history, the booklet is sold for \$10 by the Lodi Historical Soci-



1852 E. & G. G. Hook in 1910 case

ety, South Main St., Lodi, NY 14860. Funds will be used for further restoration of the organ including a replicated Great Trumpet, the original having been supplanted by a string rank nearly a century ago.

A rare, Chicago-built, Pilcher organ has been restored and enlarged by John Allen Farmer for Galloway Memorial Episcopal Church in Elkin, NC, in consultation with John R. Shannon, professor emeritus of Sweet Briar College and former organist of the church. Built as op. 59 in 1864 by the firm which was operated by Henry Pilcher's sons (who would relocate to Louisville in 1874), and bearing the nameplate "Pilcher Bros. Chicago," the organ was first located in Freeport, IL, at St. Mary's Roman Catholic Church. In 1931, the six-rank instrument was moved to St. Mary's in the Huntley section of Chicago, at 10911 North Woodstock Street, where it was heard during the 1984 OHS convention. Supplanted by an electronic, the organ was sold by St. Mary's and removed by Farmer in 1996. Then, the castellations that had been at the tops of the outside flats of the case in 1984 were no longer extant, reports Farmer. The top, center of the case had been "crudely truncated" years earlier relates Farmer, who added new tops in the style of the new location.



1864 Pilcher Bros., Elkin, North Carolina

As well, he added a 27-note, 16' Bourdon, windchest, and Pedal clavier where there had been a 13-note clavier with pull-downs only, the pipes and mechanism (including the coupler) recycled from a 1905 Votey organ. Kristin Farmer faux-grained the pine case in replication of walnut and applied 23-kt. gold leaf to the facade pipes and ornamental medallions. John Farmer writes, "The majority of the original pipework was retained although most of the top octaves required new replacements. The organ is voiced on gentle wind (2½ inches) and tuned in Bendler-Young."

The 1932 Aeolian-Skinner op. 883 at Lasalle Junior College, Newton, MA, has been sent to the dump within the past few months, according to the president of the college. Built for the National Cathedral in Washington, DC, with 2m and 20 ranks, 26 stops, the organ was rebuilt as a 3m and moved to the Newton school by E. M. Skinner & Son in 1938, after Skinner had left Aeolian-Skinner and while his new firm, E. M. Skinner & Son, was building the large, new organ for the cathedral as op. 510. The Lasalle organ remained unaltered until it was discarded in the Fall of 1999 during renovation of Winslow Hall, home of both an auditorium in which the organ was located and a gymnasium which has been converted to classrooms. The school has about 750 students. The organ had not been used for eight years, according to a spokesperson in the President's Office.

William T. Van Pelt

Henry Crabb:

An Ancient Tradition of Organbuilding Moves from Devonshire to New York

by John L. Speller

THE WEST OF ENGLAND or West Country — as the southwestern counties of England, Cornwall, Devon and Somerset are known — and in particular the City of Exeter in Devon, was for centuries the home of a flourishing tradition of English organbuilding. We hear as early as 1284 of Roger de Ropford, a craftsman from Paignton, Devon, working on the instruments (*organa*) and clock at Exeter Cathedral.¹ Later, in 1513, we hear of Laurence Playssher, who built a large organ for the same cathedral. This cost the princely sum of £164 15s 7½d, and apparently included the earliest-known tin Double Diapason basses in England.²

In the 16th and 17th centuries the West of England cloth trade was at the height of its prosperity, and there was plenty of money to spend on organs. Several members of the Chappington family were at work building organs in the region, based in the north Devonshire town of South Molton. The earliest known organbuilding member of the Chappington family, Richard Chappington, Sr., flourished around 1540, and the ensuing decades saw Thomas, Hugh, John, Ralph and Samuel Chappington all engaged in the trade. The last of the line was Richard Chappington, Jr., who worked on into the 1630s. So far as religion is concerned, after the Reformation the West of England was somewhat conservative and isolated. This meant that organbuilders continued to find work in Devonshire until the eve of the English Civil War. This was in marked contrast with some other parts of the country where Puritan influences were strong and organs were very much out of favor.

After the Restoration of the Monarchy in 1660 the West Country school of organbuilding revived once more under John Loosemore. Loosemore was born in 1613 or 1614 at Bishops Nympton, a village in north Devon, and died in Exeter in 1681. He was the son of Samuel Loosemore (1577-1642), an early 17th-century organbuilder from Bishops Nympton, who had probably trained with the Chappingtons. John Loosemore seems to have come from a very musical family, and was probably a kinsman of Henry Loosemore, who was organist of King's College, Cambridge, from 1627 until his death in 1670 — both before and after the Civil War. George Loosemore, Henry's son, was organist of Jesus College, Cambridge, before the Civil War and of Trinity and St. John's Colleges after the Restoration of the Monarchy.³ John Loosemore's official title at Exeter Cathedral was "Clerk of the Works," and he seems to have done much more around the cathedral than just build organs. He built his great organ on the quire screen of Exeter Cathedral from 1662 to 1665. While he was planning the Exeter organ Loosemore did extensive research, including going on a trip to look at

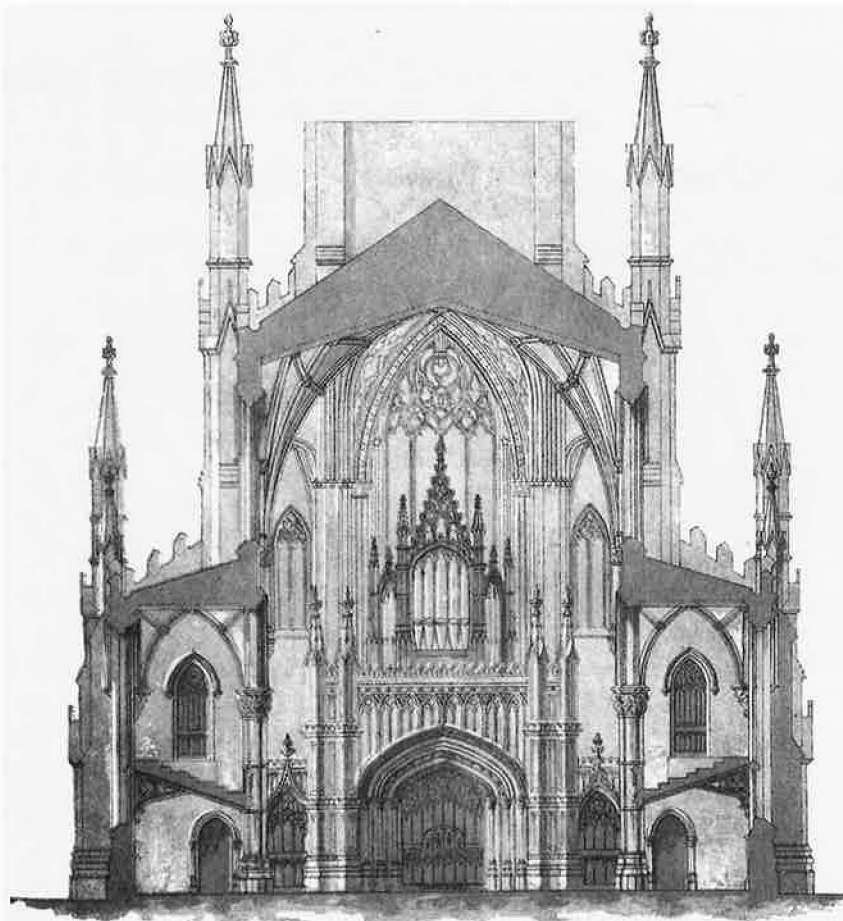
John Speller was, like Henry Crabb, born in the West of England. He was educated at Bristol University, where he obtained bachelor's degrees in science and theology, and at Oxford University, where he obtained a doctorate in theology. As an organbuilder he apprenticed with James R. McFarland & Co., and was a director of Columbia Organ Works, Inc. of Columbia, Pennsylvania, 1987-1999. Since 1993 he has resided in St. Louis, Missouri, where he is currently employed by Quimby Pipe Organs, Inc., of Warrensburg, Missouri. He has also worked as archivist of the St. Louis Cathedral Basilica.



The organ built in 1846 by Crabb for the Church of St. John the Evangelist, Stockport, New York, appears above as it was installed in the Cathedral of the Immaculate Conception, Albany, New York.

the organ in Salisbury Cathedral. Like its 16th-century predecessor, the new Exeter instrument featured tin Double Diapason basses. These were unfortunately melted down in the nineteenth century and the metal used to make part of the present 32' Contra Violone.⁴ The beautiful case on the pulpitum, inscribed "JOHN LOOSEMORE BUILT THIS ORGAN 1665," still survives and houses the present "Father" Willis / Harrison & Harrison organ, although its proportions were changed somewhat in the 19th century. The inscription on John Loosemore's gravestone, originally set in the floor of the cathedral at the entrance to the south choir aisle, but moved in recent years to the north choir aisle, proclaims: "May this majestic organ placed nearby, be a perpetual monument of his Art and Genius." The case and some of the pipework of Loosemore's one-manual organ built in 1665 for Sir George Trevelyan of Nettlecombe Court, near Williton, Somerset, has also survived. Another instrument, built for the Song School at Exeter Cathedral, survived down to the 1890s. On his death in 1681 Loosemore was succeeded by his son-in-law John Shearme.⁵

There may also have been a connection between Loosemore and the Crang family.⁶ The most famous member of this family, John Crang,⁷ came from North Molton, Devon, a village very close to Bishops Nympton, and was at work as an organbuilder in the middle of the 18th century. He subsequently moved to London and later formed a partnership with another Devonian, James Han-



In his drawing of Holy Trinity Church, Brooklyn, New York, architect Minard Lafever shows the case of an organ that Henry Crabb built in 1847. **Opposite:** The organ appears in a painting of 1860.

cock. He seems to have had some influential patrons. In 1757 Crang took over the maintenance of the organ at the Foundling Hospital in London, which had been donated by Handel. Sir George Amyand, Member of Parliament for Barnstaple, the constituency where Crang had grown up, donated a three-manual Crang organ to Barnstaple Parish Church in 1764. Amyand was the executor of Handel's will, and it may have been through Amyand's influence with Handel that Crang came to service the Foundling Hospital organ.

Crang's apparent successor, so far as the Devon end of his business was concerned, was Paul Micheau, an organbuilder of French Huguenot ancestry. Micheau was baptized at Barnstaple, Devon, on October 23, 1734, and died at his workshop in Paul Street, Exeter, on November 12, 1824.⁸ The first mention of Paul Micheau in connection with organs is at Barnstaple in 1764, when he was working with John Crang on the installation of the new three-manual organ donated by Sir George Amyand, M.P.⁹ Micheau built several substantial organs, including three-manual instruments at St. Sidwell, Exeter and St. Saviour's, Dartmouth. Micheau's successor was Henry Crabb, who at first occupied Micheau's former premises in Paul Street, and then moved to No. 18 Sidwell Street in 1830. Crabb's organs display some of the same distinctive characteristics as those of Micheau, such as making the five-rank Cornet playable on the Swell rather than in the customary position on the Great Organ. This was a feature of Micheau's organ at St. Sidwell's, Exeter, and of Crabb's *magnum opus*, the fine three-manual he built for Penzance Parish Church, Cornwall, in 1836.

Two factors contributed to a sour economy in the West of England: the decline of the cloth trade because of the Industrial Revolution and the general depression in trade following the Napoleonic Wars. These, together with the substantial financial loss on Crabb's Penzance organ, conspired to deal the final death-blow to this centuries-old tradition of organbuilding in Devon. That is not, however, the end of the story for Henry Crabb kept the tradition

alive by moving across the Atlantic to Flatbush, Long Island, New York, and continuing to build organs in America down to his retirement in 1860. His sons carried on the business for a time after their father's retirement. Crabb proclaimed his firm's lineage, stretching back to John Loosemore and beyond, proudly displaying on his trade card the words, "Builders of the Exeter Cathedral Organ."

After Crabb's move to the United States, his former premises in Sidwell Street were briefly occupied by another organbuilder, John Smith, of whom nothing further is known — unless he is to be identified with John Smith, Jr., of Bristol. The Bristol builder might have bought Crabb's firm and operated it for a short while as an Exeter branch. If so, he might perhaps have given Crabb the wherewithal for boat tickets to relocate himself and his large family to New York. One fact that makes this conjecture plausible is that John Smith is known to have completed the work on Trevelyan's Nettlecombe Court organ after Crabb moved to New York.¹¹

Henry Crabb (or Crabbe, as the name is sometimes spelled) was born at Lymptstone, Devon, a village situated 8½ miles south-east of the City of Exeter, near Exmouth, on 18 February 1793. He died in Brooklyn, New York, on 21 November 1872. The generations of Henry Crabb and his wife Fanny (*née* Carnel) are set down in Henry Crabb's handwriting on the fly-leaf of the Crabb family Bible as follows:¹²

Containing the names of the Offspring of Henry Crabb Organbuilder and Fanny his wife.

Came, From Lympton [sic] near Exeter, Devon, G^t Brittain [sic]

Henry Crabb born on the 18th of February 1793

Fanny Crabb born at Exmouth 13 of April 1795

1 Son Henry LeTisseur Crabb born at Lympton, Oct 21, 1816

2 Son Richard Carnel Crabb born at, ditto July 12 1818

3 Jane Charlotte Crabb born at ditto Feb^r 26 1820

4 Margaret Susan Crabb born March 2 1822

5 Fanny Carnel [sic.] Crabb born October 15 1823

6 Ebenezar Crabb born August 12 1825

7 Stephen Crabb born July 6 1827

8 Charles Crabb born February 28 1829

9 Mary Crabb born January 2 1831

10 Charles Crabb the second born Dec^r 20 1832

11 Jane Crabb born February 14 1834

12 Samuel Crabb born March 5 1836

13 Samuel Trevelyan Crabb born at Flat bush Long Island Sep^r 28 1838

14 Emma Crabb born at Flat bush Sep^r 7 1840

Samuel 2nd and Emma were baptized in the Episcopal Church

The first 12 Children were Baptized at the Parish Church of Lympton and registered in the Parish record

situated about eight miles from the City of Exeter

the Capitol [sic] of Devonshire Old England

Margaret Susan died at Exeter Old England

April 21 1824 buried in the Grave yard of

Gulliford Chapel near Exeter at Lympton

Charles Crabb died at Exeter August 19 1829

Jane Charlotte Crabb died at Exeter Jan^{ry} 1832

Samuel Crabb the first died at Flat bush Long Island

the first one buried in America in the Grave yard

of the Dutch Reform Church Flat bush August 6 1838

Samuel Crabb the second died in Brooklyn

July 29th 1870 and was buried at Glen Cove

Episcopal Church grave yard

It may be noted that Crabb's last son was named Samuel Trevelyan Crabb. This would have been in honor of Sir John Trevelyan of Nettlecombe Court, Somerset, to whose 1665 Loosemore organ Crabb added a second manual in the 1830s.

Henry Crabb is said to have built an organ in 1826 at St. Lawrence, Exeter, though this instrument had gone long before the

church was destroyed by German bombs in World War II. The following year, 1827, found him carrying out repairs on an 18th-century organ by an unknown builder, originally in the Parish Church of St. John the Baptist, Wellington, Somerset, and later in the possession of the Toms family of Wellington. When in 1957 Henry Willis III relocated this organ to West Buckland Parish, Somerset, he found an inscription to the effect that a new reservoir had been made and installed by Harry Crabb of Exeter in 1827.¹³ The instrument was destroyed in the early 1980s.¹⁴

The year 1829 found Crabb working on a much-traveled organ. In 1796 Robert and William Gray of London had made a chamber organ for the residence of the Rt. Hon. Spencer Perceval, the only British Prime Minister ever assassinated.¹⁵ During a temporary lull in the Napoleonic Wars, perhaps in 1803, Perceval gave the instrument to Napoleon Bonaparte as a token of goodwill and the instrument was taken to Paris and re-erected in the Tuilleries Palace.¹⁶ After the fall of Napoleon, Mrs. Perceval demanded the organ back, and in 1817 it was returned to her. She sold it to Charles Bailey of Chipley, near Nynehead, Somerset. It was acquired for Wiveliscombe Congregational Chapel, Somerset, by John Lean in 1829. John Lean called in Henry Crabb to restore the instrument, alter the case and re-erect it in Wiveliscombe.¹⁷ The instrument remained in Wiveliscombe until 1910 when it was relocated to Australia, where it survives in St. Peter's Church, Watson Bay, near Sydney. Also in 1829, Crabb built an organ for Little Castle Street Congregational Chapel, Exeter, parts of which survive in the organ now in Heavitree United Reformed Church, Exeter.

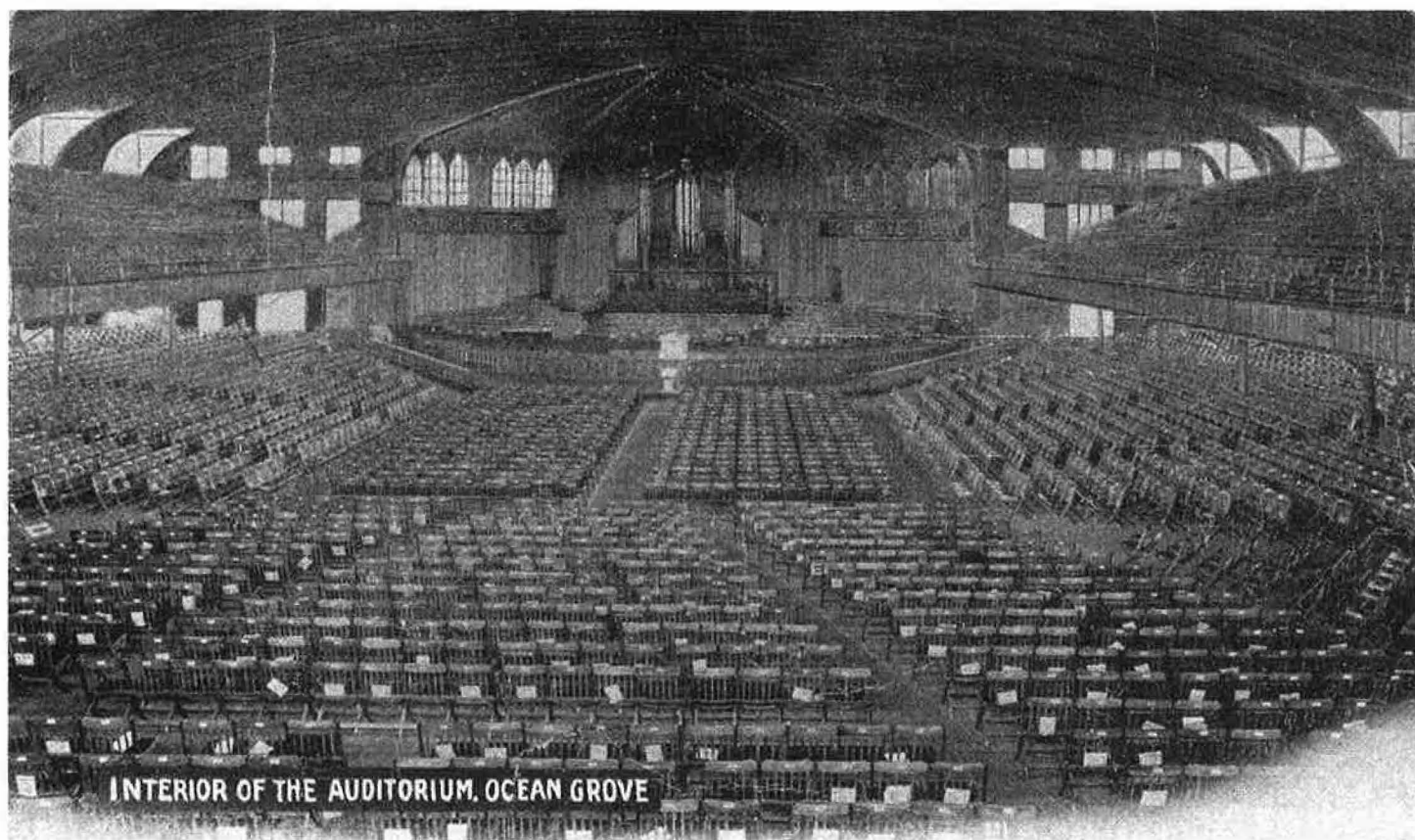
In 1830 Crabb was busy from Cornwall to Somerset. He carried out repairs on the organ at Launceston Parish Church, Cornwall, and added an octave of pedals, at a total cost of £130.¹⁸ He built a new organ for St. Edmund's Church, Exeter.¹⁹ He also built a new organ for Holy Trinity Church, Wellington, Somerset, a chapel-of-ease of the Parish Church of St. John the Baptist, Wellington.²⁰ This organ was the gift of Edward Ayshford Sanford, Member of Parliament for the rotten Borough of Wellington, a constituency abolished by the Great Reform Act of 1832. Charles Bailey of Chipley, near Nynehead (who has already been mentioned in connection with the Wiveliscombe Congregational Chapel instrument²¹) acted as agent in the construction of the Holy Trinity, Wellington, organ. Rather unusually, two organbuilders, the casemaker, and various other workmen all assembled at Bailey's premises in Chipley to construct the instrument. Bailey sent Sanford an accounting for the instrument, complete down to the cost of the screws and hide-glug used in its construction. This has happily survived in the Somerset Record Office in Taunton.²² The instrument was a small two-manual instrument of twelve stops. The Great Organ, was built by Henry Crabb using some pipework, including a Sesquialtra and Fifteenth, supplied by John Gray of London. The Swell was largely the work of John Burnell,²³ an organbuilder whose workshop was in High Street, Taunton, and included a Hotboay [sic] stop. The case was made by James Blackmore. Henry Crabb was paid £158 16s 8d for his share of the work, which included working on the organ at Chipley for ten weeks between March 3 and June 7, 1830, and for a further six weeks between June and September.

While working at Chipley on the Holy Trinity, Wellington organ, Crabb was also busy planning his additions to the organ John Loosemore had built for Sir George Trevelyan at Nettlecombe Court in 1665. Crabb outlined his preliminary plans in a letter written to Sir George's descendent, Sir John Trevelyan, from Chipley on May 30, 1830.²⁴ He proposed to make a new mechanism and tonal additions including a divided three-rank Sesquialtera/Cornet. Crabb subsequently seems to have decided to expand these proposals by adding a second manual to the instrument. Ad-



ditional alterations were in the pipeline when Crabb moved to America, and had to be completed by John Smith of Bristol. When he wrote his last letter to Trevelyan from Exeter on January 11, 1836, Crabb was clearly experiencing difficulties completing his *magnum opus* at Penzance, and writes that, "I have been thrown quite out of the way as it regards my engagements in consequences of the various hindrances at Penzance." The stop list of the Nettlecombe Court organ as rebuilt by Crabb (with the work completed by Smith) was as follows:²⁵

Great Organ GG, AA-ff ^m (58 notes)		
Open Diapason (T.C.)	partly Loosemore, some in facade; rest Crabb	
Stopt Diapason (treble)	Loosemore	
Stopt Diapason (bass)	Loosemore	
Principal	partly Loosemore, some in facade; rest Crabb	
Flute	Loosemore	
Fifteenth	Crabb	
Sesquialtera (bass: 15-19-22)	Crabb completed by Smith	
Cornet (mid C: 12-15-17; 15-19 at top)	Crabb completed by Smith	
[blank]	formerly occupied by Smith Cremona?	
Swell		
Swell Dulciana	Crabb	
Swell Flute	actually a Principal; part Loosemore Fifteenth	
Pedal		
One octave of pull-downs	Smith	
Coupler		
Great to Swell	disconnected	



INTERIOR OF THE AUDITORIUM, OCEAN GROVE

In 1895, the Crabb organ which had been built in 1841 for the Dutch Reformed Church, Washington Square, Manhattan, was moved to the auditorium in Ocean Grove, New Jersey. Richard Ferris had added some stops in 1853, their preparation having been provided in the original construction by Crabb.

In 1831 Crabb built a small barrel organ for the Parish Church of St. Ia the Virgin in St. Ives, Cornwall.²⁶ This survives in the St. Ives Museum. At some time in the early or mid-1830s Crabb also built a new two-manual organ for the Wesleyan Methodist Chapel in Penzance, Cornwall. The stoplist of this organ was noted by organbuilder Alexander Buckingham when he tuned the instrument in January 1842:²⁷

Great Organ FF, GG, AA, BB to f^m (59 notes)

Double St. Diapason bass and treble

Open Diapason

Stop Diapason

Principal

Twelfth

Fifteenth

Tierce

Sexquialtra 2 ranks

Swell g-f^m (35 notes)

Dulciana

Stop Diapason

Principal

Cornet 2 ranks

Pedal

"18 notes to C" [with pipes?]

Buckingham reports that this instrument cost £200 plus the old organ, for which an allowance of £80 was made. The three-tower mahogany case was 15' 9" high (7' to the impost), 9' 2" wide and 8' deep. He was complimentary about the quality and quantity of the materials used, but complained that the wind pressure was too low, the trebles were too soft in comparison with the bass notes, and that the trebles were bored too small and thus received insufficient wind to speak properly. All these criticisms suggest an organbuilder who was not so much inept as very conservative. It is not known what became of the instrument.

The people of Penzance however, must have been satisfied with the Crabb organ in the Wesleyan Chapel, since in 1836 Henry Crabb also got the contract to build a large new three-manual instrument for the Parish Church of St. Mary in Penzance. The specification of this remarkable instrument was as follows:²⁸

Great Organ

GG to f^m, 59 notes

Open Diapason

Open Diapason

Stop Diapason

Principal

Principal

Twelfth

Fifteenth

Tierce

Sex 3 ranks

Mixture 3 ranks

Trumpet

Clarion

Octave Clarion

Swell f-f^m, 37 notes

Double Diapason

Open Diapason

Stop Diapason

Principal

Twelfth

Fifteenth

Cornet 5 ranks

Furniture 3 ranks

Trumpet

Hautboy

Choir GG-f^m, 59 notes

Dulciana

Stop^d Diapⁿ

Principal

Flute

Twelfth

Fifteenth

Cremona [treble]

Bassoon [bass]

Pedals GG-c, 18 notes

Double Diapⁿ

The influence of William Hill's Birmingham Town Hall organ of 1834 is apparent in the presence of a 2' Octave Clarion on the Great Organ. The Penzance instrument cost £1 400 and Cambridge don John Hanson Sperling commented that "some parts of it are very good." The instrument was a lavish one, constructed from Spanish mahogany, and Henry Crabb seems to have suffered an enormous loss on the job. According to Stephen Stoot, a Cornishman who became tonal director of Casavant,²⁸ local tradition in Penzance stated Crabb committed suicide after being financially ruined in the course of building this organ. Stoot's legend was wrong in one respect: Crabb did not commit suicide, he moved — or possibly fled — to the United States.

On his arrival in New York City late in 1836 or early in 1837, Henry Crabb initially worked with Firth & Hall, a large music dealer and publisher with premises at No. 1 Franklin Square, New York City. The firm was run by John Firth (1789-1864) and William Hall (1796-1874), who among other things supplied organs. It is not entirely clear how much of Henry Crabb's early work in the U.S. was done under the aegis of Firth & Hall and how much he did on his own. Crabb soon seems to have become disenchanted with Firth & Hall and left them rather in the lurch with a number of unfilled contracts when he left to work independently. In 1838 Firth & Hall brought in another Devonian, Thomas Robjohn (1809-1874), to replace Crabb.²⁹

Crabb established his workshop at Flatbush on Long Island. The village of Flatbush became part of the City of Brooklyn in 1894. According to Henry Stiles' *History of the City of Brooklyn*, Crabb "for many years had a large organ factory in the village; at one time at the rear of the Allgeo house in East Broadway, and in later years in Clarkson Street."³⁰ He built one of his earliest instruments for the University in 1839.³¹ In a discussion of organbuilders, the editor of the *Musical Review* wrote in 1839 that "Mr. Crabb and his sons . . . have hardly had a fair chance to show their skill, yet in what they have done they have given indication of superiority in some particulars."³²

Stephen Pinel has collected evidence suggesting that as well as an organbuilder Henry Crabb was something of a musician in his own right. One is tempted to conjecture that Crabb received his musical training while a chorister at Exeter Cathedral. Under such circumstances it would not have been unlikely that Crabb would have formed a friendship with Paul Micheau when he came to service the cathedral organ, and this might have resulted in Micheau taking on Crabb as an apprentice when his voice broke. However he received his training, shortly after his arrival in the United States, in February 1838, Crabb in any case became organist of St. Paul's Episcopal Church in Flatbush at the salary of \$150 a year.³³ Furthermore, at the consecration of Trinity Church, Wall Street, on May 21, 1846, there is mention of a Mr. Crabb singing alto in the choir, and this may have been either Henry Crabb or one of his sons.³⁴

In 1839 Henry Crabb was at work repairing an organ of unknown provenance at First Presbyterian Church, Cherry Valley, New York. In the hall of this church there is a piece of framed pine, apparently from a former organ, on which is the following inscription:

August 16, 1839

Double feeders added to the Bellows. Pedals sound pedal pipes — Action to Swell Bass Copula Stops pedal Keys and the organ revoiced and equalized by Henry Crabb from old England — a decidedly indifferent organ made into a decent instrument by Henry Crabb Senior Henry Crabb Junior and John Crabb — Repaired by Julius Hoffman 1883.³⁵

The Cherry Valley Church later had a C. E. Morey organ, and the old instrument was presumably broken up.

Another early Crabb organ was the 1841 instrument in the Dutch Reformed Church, Washington Square, Manhattan. A number of prepared for stops were added in 1853 by Richard Ferris. It is likely that Ferris also added additional couplers and converted the organ from G-compass to C-compass. In 1895 the organ was given to the Ocean Grove Camp Meeting Association in New Jersey, where it was the precursor of the famous Hope-Jones organ. At that time the stoplist was as follows:³⁶

Great Organ C-g^m, 56 notes

8' Open Diapason
8' Stop Diapason
4' Principal
3' Twelfth
2' Fifteenth
III Rks. Sesquialtera
8' Trumpet

Swell Organ C-g^m, 56 notes

16' Bourdon T.C.
8' Open Diapason T.C.
8' Dulciana T.C.
8' Stop Diapason Bass
8' Stop Diapason T.C.
[?4' Principal]
III Rks. Cornet
8' Trumpet T.C.
4' Clarion, T.C.

Choir Organ C-g^m, 56 notes

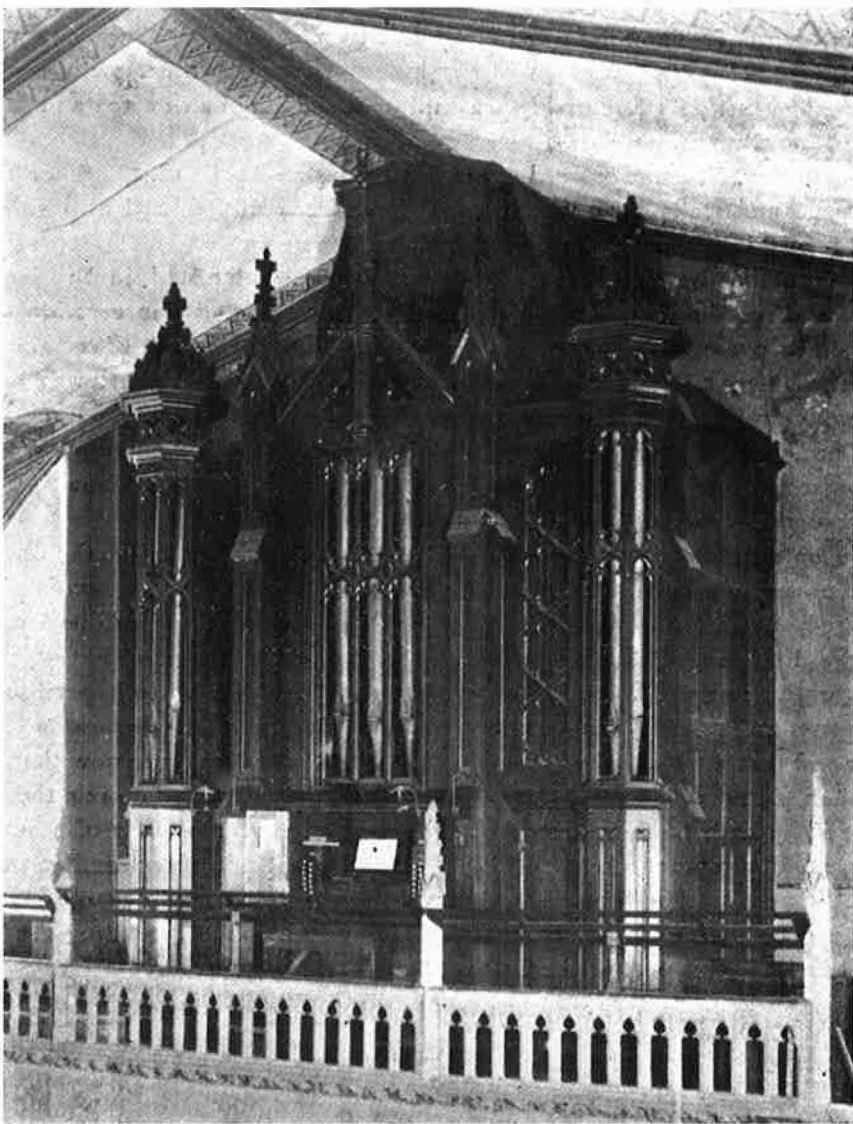
8' Dulciana
8' Stop Diapason
4' Principal
4' Flute
8' Cremona

Pedal Organ C-c', 25 notes

16' Open Diapason
16' Double Stop Diapason

Couplers, &c.

Swell to Great
Choir to Great
Swell to Choir
Great to Pedal
Swell to Pedal
Choir to Pedal
Bellows Signal



The organ built in 1813 by John Lowe at St. John's Chapel in New York was rebuilt by Crabb in 1851, including the new case seen here, for St. Clement's Episcopal Church in New York.

There is a letter, dated March 17, 1841, in the Manuscript Collection of the New York Historical Society between Henry Crabb and the Rev. Dr. Morris, Rector of St. Mark's Church in the Bowery, New York City, connected with a bid Crabb gave on repairing the organ, including enlarging the bellows and adding an octave and a half of pedal pipes. There is no evidence that the work was actually carried out, and the 1824 Thomas Hall organ was replaced by a new three-manual Erben in 1846.

In 1846 Crabb built an organ of 9 stops with a Swell for the Church of St. John the Evangelist (Episcopal), Stockport, New York, dedicated on September 13, 1846. The instrument was located in a gallery over the west door of the church and was the gift of James Wilds of Columbiaville.³⁷ The instrument was subsequently relocated in circa 1880 as the sanctuary organ of the Cathedral of the Immaculate Conception (Roman Catholic), Albany, New York. The account in the Albany church's history states, apparently erroneously, that the original donor of the organ to St. John's, Stockport had been Martin Van Buren. It also describes the builder as "Crabb, St. Sidwells, Exeter, England," although he had in fact moved to Flatbush from St. Sidwell's Parish in Exeter nearly a decade before building the organ. An illustration in the same church history shows the handsome gothic case.³⁸

Perhaps the largest instrument Henry Crabb built in America was the three-manual instrument he constructed in 1847 for Holy Trinity Episcopal Church, Clinton Street, Brooklyn Heights, New York. This was the church where the celebrated George William Warren was organist from 1860, and the instrument was rebuilt by William A. Johnson of Westfield, Massachusetts, in 1870. Unusu-

ally for Johnson, he so admired Crabb's work that he incorporated much of it in the new instrument. The rededication program of February 28, 1870, gave the original 1847 stop list as follows:⁴⁰

Great Organ	Swell Organ	Choir Organ	Pedal
Open Diapason	Bourdon	Open Diapason	Open Diapason 16 ft.
Stop Diapason	Open Diapason	Open Wood Bass	
Principal	Stop Diapason	Stop Diapason	Copulas
Twelfth	Principal	Clarabella	Great and Swell
Fifteenth	Twelfth	Dulcianna [sic.]	Choir and Swell
Tierce	Fifteenth	Principal	Great and Choir
Sesquialtera	Cornet	Fifteenth	Pedals and Great
Mixture	Trumpet	Cremona	Pedals and Choir
Trumpet	Hautboy		

The program states that the instrument was "Built by HENRY CRABBE, Esq., Flatbush, L.I., 1847 (or thereabouts.) The Diapasons and Mixtures, for which Mr. Crabb has always been justly celebrated (including the very fine Pedal Diapason) remain exactly as built by him." Two illustrations of the fine gothic organ case at the west end of the church appear in a book on the architecture of Minard Lafever.⁴¹

Some time before 1849 Henry Crabb built a new organ for the Strong Place Chapel in Brooklyn. The instrument cost \$1,700, implying a moderate-sized two-manual instrument.⁴² A few months later, in 1850, Crabb built a 2-22 organ at St. Ann's Church (Episcopal), Brooklyn. The church was torn down to make way for the Brooklyn Bridge, at which time in 1880 Henry Erben advertised the organ for sale with the following stops:

Great Organ C-f ^m , 54 notes	Swell Organ C-f ^m , 54 notes
	pipes
Trumpet	54
Mixture two Ranks	70 [?]
Sesquialtera [sic.]	108
Fifteenth	54
Twelfth	54
Principal	54
Open Diapason	54
Cremona	37
Stop'd Bass	17
Stop'd Treble	37
Flute	42
Dulciana	42
	Hautboy
	Cornet
	Principal
	Principal Bass
	Open Diapason
	Stop'd Diapason Bass
	Stop'd Diapason Treble
	Bourdon
	Pedal C-f, 18 notes
	Open Diapason 16 ft. pipes
	Couplers
	Great to Swell [i.e. Swell to Great]
	Swell to Pedal
	Great to Pedal

The organ had a Grecian case in grained oak, with 13 gilt façade pipes, and measured 22 ft. high, 18ft. 6 in. wide and 11ft. 3 in. deep.⁴³ Also in 1850 Crabb built an instrument of two manuals and 22 registers, with 1½ octaves of pedals for the Church of the Restoration (Universalist) in Brooklyn, dedicated on July 2, 1850.⁴⁴

Shortly after this, in 1851, Crabb relocated the 1813 John Lowe organ formerly in St. John's Chapel, New York City, to St. Clement's Episcopal Church, 423 West 46th. Street, New York City. The instrument had been in storage in the tower of St. John's Chapel since 1839, when it had been replaced by a new instrument by Thomas Robjohn, and was then sold to St. Clement's, where it lasted into the present century and was repaired by Louis F. Mohr & Co. in 1903.⁴⁵ This, it will be recalled, was the organ that had been captured by the British in the War of 1812. The worry surrounding the recovery of it is believed to have been a major factor in Mr. Lowe's death. According to *The American Musical Directory for 1861*, this instrument had three manuals and 32 registers, with 1½ octaves of pedals.⁴⁶

In 1852 Crabb built a new two-manual eighteen-stop organ for the Episcopal Church of the Transfiguration at No. 1 East 29th Street, Manhattan. The instrument had 2 manuals and eighteen registers, with one octave of pedals.⁴⁷ This church had no pews and was originally known as the "Protestant Episcopal Free Church." It is best known today as "The Little Church Round the Corner." The Henry Crabb organ lasted until 1885, when it was replaced by Roosevelt Op. 175.⁴⁸

In 1853 Henry Crabb was asked to bid on a new organ for Trinity Chapel, 25th Street, in that fast-growing part of Manhattan. A combination of the distance of his workshop and the up-market character of his firm meant that he never really stood much chance

of getting the contract. Crabb's proposal for the uptown Trinity Chapel of Trinity Parish, Wall Street, dated Flatbush, January 19, 1853, was for building the following organ:

Great Organ	Choir Organ
8' Open Diapason	8' Open Diapason
8' Open Diapason*	8' Dulciana
8' Stopt Diapason	8' Stopt Diapason
4' Principal	4' Principal
4' Open Flute*	4' Stopt Flute*
2 2/3' Twelfth	2 2/3' Twelfth*
2' Fifteenth	2' Fifteenth*
III Rks. Sesquialtera*	III Rks. Dulciana Sesquialtera*
III Rks. Mixture*	8' Clarionet Treble / Bassoon Bass*
8' Trumpet	
4' Clarion*	
Swell Organ	Pedal Organ
16' Stopt Double Diapason	16' Open Diapason, wood
8' Open Diapason	16' Dulciana*
8' Stopt Diapason	8' Principal
8' Dulciana*	V Rks. Sesquialtera (12, 15, 17, 19, 22)*
4' Principal	16' Trombone*
V Rks. Cornet	16' Serpent (soft free reed)*
8' Trumpet	Couplers
8' Hautboy*	Pedals and Swell
4' Clarion*	Pedals and Great Organ
	Pedals and Choir Organ
	Great Organ and Swell at unison
	Great Organ & Swell at the Octave above
	Great Organ & Choir at the Octave below
	Choir Organ and Swell at Unison

The cost of this instrument would have been \$7,000 (or \$3,000 less if the stops marked with an asterisk* were omitted.) In his review of Crabb's proposal, written on February 11, 1853, the organist Dr. Edward Hodges noted that Thomas Hall's proposal was \$3,000 cheaper. He added:

Mr. Crabb is accounted one of the best voicers in the country, and the magnitude of his estimate may arise from his intention to bestow particular care upon the voicing of every pipe in the instrument. Indeed, his letter indicates as much. Now, to do this, with a settled determination to spare no pains to make every individual pipe (of more than two thousand) perform its assigned duty, may occupy a thorough workman many months longer than would be consumed by an inferior hand in getting through the work in a careless and perfunctory manner. In justice to Mr. Crabb, for whom I entertain great respect, I may mention that the reason I did not apply to him in the first instance for an estimate was, that his workshops are at Flatbush, where (in the event of my being selected to supervise the work) I should find it impossible to give that frequent attendance which the undertaking would require. Mr. Crabb's offer, however, I presume can hardly be thought of, in the face of so many lower estimates.⁴⁹

It is unfortunate that the low bid won. If he had been successful in obtaining the Trinity Chapel contract, Henry Crabb might well have produced a more distinguished instrument than Thomas Hall and would doubtless have won for himself lasting fame.

In 1854 Crabb rebuilt the E. & G. G. Hook of Boston organ, Op. 36 of 1839, in the Church of the Messiah (Unitarian) in Manhattan, revoicing the instrument and adding an Open Diapason and a new Swell. It is interesting that the Hook organ was revoiced, suggesting that Crabb's voicing was considered superior to that even of the Hook brothers. Likewise, William A. Johnson seems to have respected Crabb's voicing at Trinity Episcopal Church, Brooklyn, sufficiently to leave it unaltered, while Dr. Hodges in his discussion of the Trinity, Wall Street proposal notes that "Mr. Crabb is accounted one of the best voicers in the country" and that he was wont "to bestow particular care upon the voicing of every pipe in the instrument."

Other work performed by Crabb at indeterminate times included repairs and revoicing of the 1840 Henry Erben organ at St. Paul's Episcopal Church in Brooklyn, which had also been worked on by George Jardine. Also a new instrument of 10 or 12 stops in the First Place Methodist Church in Brooklyn.⁵⁰

The only known American-built Crabb organ to survive largely unaltered is the instrument that was lately in Watson Memorial United Methodist Church, Chatham, Virginia. The organ, long thought to be the work of Henry Erben, is in fact signed inside by Henry Crabb and dated 1855. The original location of this instru-



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ment is not known for certain, although it is quite likely that it is the small instrument built for the Lunatic Asylum Chapel in Flatbush, Long Island, New York, in 1855. This instrument may have been bought by Levi U. Stuart and relocated in 1893 to St. Vitus Roman Catholic Church, East Cleveland, Ohio.⁵¹ Whatever its original home, the St. Vitus organ was purchased by Warren Miller of Cleveland Heights, Ohio, in 1950. Mr. Miller subsequently moved to Sandusky, Ohio, and later sold the organ to Mr. and Mrs. Thomas W. Irish, of Oberlin, Ohio, who subsequently moved it to the Episcopal Church in Axtel, Ohio. In 1978 this church sold it to Darrell Bailey of Chatham Hall, Chatham, Virginia, who in 1981 gave it to Watson Memorial Methodist Church where his wife had been organist and choir director, on condition that it was given a thorough restoration. The restoration work was entrusted to the Brooklyn firm of Mann & Trupiano, and was completed in 1985.

An offset bass chest containing 12 Open Diapason pipes existed when the organ passed to ownership of Watson Memorial Church. Whether it was original or a later 19th-century addition was uncertain but its nature implied an afterthought. It was omitted from the organ and the space it occupied was used for a new Pedal windchest and 16' Bourdon. The new Pedal is played by a 25 note clavier which replaces the 13-note pull-down present when the organ was acquired by Watson Memorial.

The organ is housed in a Greek Revival case and has the following stop list:⁵³

The only American-built Crabb organ known to survive largely intact was relocated in December, 1999, to Centralia Presbyterian Church near Chester, Virginia. Built in 1855, it was restored for Watson Memorial United Methodist Church, Chatham, Virginia (left) in 1985 and also briefly served Redeemer Lutheran Church in Richmond after it was displayed at the Science Museum of Virginia, Richmond, during the "Festival Organ" exhibit in November 1996 through January 1997 (left, top). The earliest definite history traces this organ to St. Vitus Roman Catholic Church, East Cleveland, Ohio, in 1950 and earlier. It may be the same organ as seen on the next page at First Congregational Church, Hudson, Ohio.

Manual C-f", 54 notes

8'	Open Diapason T.C.	zinc and common metal
8'	Dulciana T.C.	common metal
8'	Stop'd Diapason Treble T.C.	stopped wood
8'	Stop'd Bass	stopped wood
4'	Principal Treble	common metal
4'	Principal Bass	zinc and common metal
2'	Fifteenth	common metal

Pedal C-c', 25 notes (added 1985)

16'	Bourdon	stopped wood
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Manual to Pedal Coupler

In 1996 the instrument again became redundant. In November 1996, it was installed temporarily by Columbia Organ Works at the Science Museum of Virginia in Richmond as part of the travelling exhibition "Festival Organ," organized by Lynn Edwards of the Westfield Center for Early Keyboard Studies, where it was visited



The organ photographed ca. 1880 at First Congregational Church in Hudson, Ohio, is believed by OHS Archivist Stephen Pinel to be the Crabb organ built in 1855, installed in Hudson in 1860, and restored in 1985 by Mann & Trupiano for Watson Memorial Methodist Church, Chatham, Virginia, from whence it is now thrice removed. If it is the same organ, it may have been used in as many twelve locations, perhaps more, in its existence.

by 30,000 people. After the exhibit closed in February, 1997, the organ served Redeemer Lutheran Church in Richmond, on loan from Watson Memorial Church. This beautiful and historic instrument, in good condition as a result of Mann & Trupiano's restoration work, was sold in November, 1999, by Watson Memorial Church to Centralia Presbyterian Church in Chester, Virginia, where it was installed by the Lewis & Hitchcock firm in December.

Also in 1855, Crabb built a substantial two-manual organ for Christ Episcopal Church in Bridgeport, Connecticut. A correspondent reported that "the builder of that fine organ in the church of Holy Trinity, Brooklyn, Mr. Henry Crabb of Flatbush, has fully sustained his well earned reputation on the organ in Christ Church. It numbers 32 stops, nearly all of which are full and has a swell the most effective we have ever heard, being the full compass of the Great Organ." The organ was situated in a gallery 25 feet above the floor of the church.⁵⁴

Henry Crabb's last significant instrument appears to have been built for the Dutch Reformed Church, Flatbush, in 1857. The instrument cost \$2,249.93 and was substantially enlarged in 1887. It was replaced by a new instrument in 1898. Crabb retired in 1860, although his sons appear to have continued the business for a time after their father's retirement. Fanny Carnel Crabb died at the age of 76 on November 1, 1871, and her husband Henry followed her a year later on November 21, 1872, aged 79. Both were buried in St. Paul's Episcopal Cemetery, Glen Cove, Long Island.⁵⁵

Crabb had found himself in ruinous financial condition during his time in Exeter and after his move to America was always careful to make sure that his bids were more than adequate. This caution is probably one reason why he got fewer important contracts than

he might have done and is, as a consequence, less well-known than he deserves to be. He was, nevertheless, an extremely fine organbuilder, perhaps the finest in New York in the middle of the 19th century. So far as Crabb's native Devonshire is concerned, there were, of course, later organbuilders in Exeter. In a very real sense, however with Crabb's death in 1872, the old Exeter tradition of organbuilding, stretching back for several centuries, finally came to an end.

I should like to express my thanks those on both sides of the Atlantic who have supplied me with information for this article and made helpful corrections and suggestions. My special thanks are due to Stephen Pinel, William Drake, Stephen Bicknell, and Larry Trupiano.

NOTES

1. C. F. C. Beeson, *English Church Clocks, 1250-1850* (London: Phillimore, 1971), p. 14. At this early period it is difficult to know whether the word *organa* refers specifically to organs or merely to musical instruments in general. Cathedrals often possessed several organs in medieval times. The largest organ would usually be the one on the pulpitum or quire screen, but often this was used only for the Great Fifty Days of Easter, and its doors were kept closed the rest of the year. There would sometimes be a second or-gan reserved for festivals of the Blessed Virgin Mary, and a third instrument for everyday use. During the penitential season of Lent all the organs would be silent. Most organs were small one-manual instruments, although in late medieval times the main pulpitum instrument might have two manuals, usually with separate Great and Chayre cases.

2. See, for example, the discussion in Stephen Bicknell, *The History of the English Organ* (Cambridge University Press, 1996), 37-40.

3. Ian Spink, *Restoration Cathedral Music 1660-1714* (Oxford: Clarendon Press, 1995), 202ff.

4. This was done by Henry Speechly, a London organbuilder who worked on the organ in 1876. The lowest 7 notes of the Contra Violone are zinc, with the rest of the rank being made of spotted metal. The old tin pipes were presumably used — with lead added — to make some of the spotted metal pipes. These pipes are too large to fit in the main case, and are sited along the west wall of the south transept of the cathedral.

5. Andrew Freeman had in his card index a reference to another 17th-century Exeter organbuilder named Charles Rewallin, fl. 1697, who may or may not have worked with Loosemore. There is also a virginal by Charles Rewallin, compass GG short to D in alt, dating from 1675, in the Somerset County Museum in Taunton Castle.

6. The name "John Crang" is found at numerous times in the records of Hartland Parish Church, Devon, around the time John Loosemore was working on the organ there in the 1630s. This may have been an ancestor of the later organbuilder John Crang, and it is possible that he or one of his descendants worked with Loosemore — see Betty Matthews, "John Loosemore and the Organs of Hartland Church," *The Organ*, 54 (October 1974), 83.

7. John Crang's dates are uncertain. Betty Matthews, "Barnstaple Parish Church and its Connections," *The Organ*, 62 (October 1983), p. 169, notes that two John Crangs were born in North Molton, Devon in the early 18th century — one the son of John and Grace Crang in 1710, and the other the son of James and Jane Crang in 1717. One of these two died December 12, 1789. James Boeringer, *Organa Britannica* (Bucknell University Press, 1983), 1, 78, states that Crang died in 1792, but this is probably confusion with Crang's partner James Hancock, who died in Maidstone, Kent, in that year.

8. Bernard Edmonds in "Notes and Queries," *BIOS Reporter* 2:4 (October 1978), p. 9.

9. Betty Matthews, "Barnstaple Parish Church and its Musical Connections," *The Organ*, 62 (October 1983), 172.

10. William Drake has a copy of an invoice dated November 20, 1837 from Smith to Trevelyan for this work. It included "Making an octave of German Pedals and action ... Complete a first rank Sesquialtra & Cornet, a Cremona to G — agreement ... [and also] Additional Pedals and movements." It is not entirely clear whether this would have been John Smith, Jr., or John Smith, Sr., who operated separate firms in Bristol at the time.

11. A photocopy of this was supplied in 1974 to Lawrence Trupiano by a descendant of Crabb whose name and address are now unfortunately lost.

12. Michael Wilson, *The English Chamber Organ, History and Development 1650-1850* (London: Cassirer, 1968), 121f.

13. A more substantial relocated organ by August Gern of London, dating from the turn of the century was installed in the church in the early 1980s. At this point all of the instrument was destroyed apart from the 18th-century keyboard and pipework. The organbuilder responsible for installing the Gern stored these for a few years but, failing to find a customer for them, destroyed them in the early 1990s. This was especially tragic since the keyboard with carved ivory keyfronts was one of the finest surviving from the 18th century.

14. Perceval was shot in 1812. His assassin was apprehended and tried but found not guilty by virtue of insanity and committed to an asylum.

15. I am grateful in connection with this to Stephen Bicknell for bringing to my attention a fascinating question about organs in the Tuilleries Palace. According to Jean-Albert Villard, "John Abbey, Organ Builder: His Work in France (Part 1)," *Journal of the British Institute of Organ Studies*, 10 (1986), p. 8, in 1825-26 Sébastien Erard received official commissions for three organs, including a one-manual instrument for the Chapel Royal in the Tuilleries Palace, completed in 1828. Erard, who had himself worked in London between 1790 and 1796, recruited the Englishman John Abbey to assist in constructing these instruments. Was the desire for an English-influenced organ the result of the experience with the previous Gray organ in the Tuilleries Palace?

16. Bernard Edmonds, "Notes and Queries," *BIOS Reporter*, 4:3 (July 1980), p. 11. Edmonds erroneously gives Bailey's address as Minehead. Nynehead is the correct address.

17. Boeringer, 1, 246, which reproduces Sperling vol. 2, fol. 53.

18. Boeringer, 1, pp. 248, 274, which reproduces Sperling, vol. 2, fol. 60.

19. This was an interesting Gothic revival church designed in the 1820s by County Architect Richard Carver of Taunton. It was a light lancet style building with a polygonal lantern and dome, situated on the western outskirts of Wellington on the main Exeter road. Originally built to cater for working class people who could not afford the pew rents at St. John's, Wellington, it was rendered superfluous by a combination of the abolition of pew rents at St. John's and the opening of a new church at All Saints', Rockwell Green, half a mile to the west, at the turn of the century. Trinity Church closed for worship in 1932, although it reopened briefly in the late 1940s while St. John's was closed for renovation. It was demolished in 1960 and only the graveyard now remains.

20. Bailey was also responsible for supplying an organ to Nynehead Parish Church, Somerset, in 1821.

21. Somerset Record Office manuscript number DD SF 4544.

22. Burnell's only other known instrument was a large two-manual of 1837 in the Priory Church of St. Andrew, Stogursey, Somerset. This survives in a rebuilt form. Burnell's bill for the Trinity Church, Wellington organ

shows an item of £10 7s. 6d. for pipework supplied by a "Mr. Edbury." This was probably Joseph Edbury of London.

23. Also preserved in the Somerset Record Office. I am grateful to organbuilder William Drake of Buckfastleigh, Devon, who currently has the Nettlecombe organ under restoration in his workshop, for drawing this correspondence to my attention.

24. Michael Wilson, *The English Chamber Organ*, p. 86, augmented with further material from William Drake.

25. The date of this instrument is uncertain, Sperling, vol. 2, fol. 54, giving the date as 1836 and describing it as "a small organ by Crabb of Exeter." According to Noel Boston and Lyndesay Langwill, *Church and Chamber Barrel Organs*, Privately Published, April 1967, p. 75, the instrument was made in 1831 at a cost of £150 — see Boeringer, 1, 249.

26. L. A. Barnard, "Buckingham's Travels," *The Organ*, 54 (October 1974), 47.

27. Sperling, vol. 2 fol. 55, cited by Boeringer, 1, 248.

28. Letter in *The Organ*, 26 (July 1947), 143.

29. On the Robjohn brothers, see Stephen L. Pinel, "Thomas and William Robjohn: A Study of Innovative Organ Building," *Journal of the American Musical Instrument Society*, 20 (1993), 65-104.

30. Cited by Lawrence Trupiano in the rededication program of the Crabb organ at Watson Memorial United Methodist Church, Chatham, Virginia, October 27, 1985, 4.

31. The instrument is mentioned as nearly complete in the *Musical Review*, and *Record of Musical Science, Literature and Intelligence*, 1:8 (Wednesday, 27 June 1838), 96. It is also not entirely clear whether "the University" refers to New York University (founded 1831) or Columbia University (founded 1754.)

32. Peter T. Cameron, "A Chronology of the Organ Builders Working in New York City from the Mid Eighteenth Century to the Early Twentieth Century," in *The Bicentennial Tracker* (Wilmington, Ohio: Organ Historical Society, 1976), 85.

33. Richard O. Chittick, *St. Paul's Church in the Village of Flatbush: An Historical Sketch of One Hundred Years 1836-1936* (Privately Published), 10.

34. A. H. Messiter, *A History of the Choir and Music of Trinity Church, New York, From its Organization, to the Year 1897* (New York: Edwin S. Gorham, 1906), pp. 47, 315.

35. *Boston Organ Club Newsletter*, 8:7 (September 1972), 3.

36. Cameron, "A Chronology of the Organ Builders Working in New York City," *Bicentennial Tracker*, p. 84. See also, David H. Fox, *Robert Hope-Jones* (Richmond, Virginia: Organ Historical Society, 1992), caption to photograph on p. 76. It is unclear whether a 4' Principal has been omitted in error from the stoplist or whether there was not in fact one there.

37. *The Churchman*, 16:29 (September 19, 1846.)

38. Christine Sevier, *History of the Albany Cathedral of the Immaculate Conception 1852-1927* (Privately Published, 1927), 78.

39. Program of George William Warren's Annual Concert at the Church of the Holy Trinity, Brooklyn Heights, Monday Evening, February 28, 1870, 2.

40. Jacob Landy, *The Architecture of Minard Lafave* (New York: Columbia University Press, 1970), figures 44 and 50.

41. *New York Daily Tribune*, Thursday, March 22, 1849, 2. There was also a Strong Place Baptist Church, which opened in 1853 and had a Richard Ferris organ — see *The American Musical Directory for 1861* (New York: Thomas Hutchinson, 1861), 234.

42. The advertisement with stop list appeared in *The American Art Journal*, 32:15 (February 7, 1880), p. 235. According to the F. R. Webber notebooks the instrument subsequently went to Centennial Baptist Church, Clement & Willoughby Streets, Brooklyn. The ascription to Crabb is given in *The American Musical Directory for 1861*, 237.

43. *The Brooklyn Eagle*, June 19, 1850, 3; *The American Musical Directory for 1861*, 241.

44. *The Keraulophon*, 8:4 (October 1976), p. 5, gives the date as 1845, but the correct date of installation at St. Clement's is 1851 — see Stephen L. Pinel, "John Lowe of Philadelphia," *The Tracker*, 40:1 (1996), 17, fn. 54.

45. *The American Musical Directory for 1861*, 222, which, however, suggests that the instrument was newly built by Crabb and gives the date as 1850.

46. *The American Musical Directory for 1861*, 224.

47. *The Keraulophon*, 8:1 (July 1976), p. 4.

48. John Ogasapian, "Edward Hodges' 'Memo Book' on the Trinity Chapel Organ, Part II," *The Tracker*, 25:3 (Spring 1981), 4-6.

49. *The American Musical Directory for 1861*, 238.

50. This instrument is mentioned in the *Brooklyn Daily Eagle*, November 5, 1855, 3. The organist's name is given as Mrs. Brown, though the name of the organbuilder is not given. As Henry Crabb was a local Flatbush organbuilder he is a likely candidate, and the date is right for the instrument. Stephen L. Pinel's forthcoming article on Levi Stuart gives further details of the instrument's history.

51. Rededication program of the Chatham organ, 2.

52. *Musical World*, 11:4 (January 27, 1855), 39.

53. Rededication program of the Chatham organ, 4.



Earliest known photograph of Trinity Episcopal Church, Apalachicola, Florida

Erben Organs of Trinity Episcopal Church, Apalachicola, Florida

by Robert C. Delvin

MARCH 10, 2000, will mark the bicentennial of the birth of the American pipe organbuilder, Henry Erben (d. May 7, 1884). Long regarded as one of the most important figures in the history of American organbuilding, he was certainly also one of the most colorful.¹ During his lifetime, his reputation for unwavering excellence as an organbuilder, his forays into Tammany Hall politics, as well as his intransigent personality, far outdistanced the boundaries of his native New York City, where he spent his entire career. Henry Erben was one of the most sought after American organbuilders of the 19th century. His business practices made him a formidable competitor. Erben's work, numbering in excess of perhaps 1,000² instruments, was to be found throughout North and South America. The country's most prestigious churches, as well as most cathedrals built in the United States during the 1840s and 1850s, possessed large Erben organs.³ Yet Erben also had a significant market among rural congregations, providing small, one-manual instruments built to the same exacting standards as his large organs. Such is the ca. 1858 Henry Erben organ in Trinity Episcopal Church, Apalachicola, Florida — proudly and lovingly preserved.

Apalachicola: Early and Ante-bellum History

A history of the Henry Erben organs in Apalachicola should not begin without a brief explanation of the name Apalachicola and something of the early history of the town and region.⁴ The word Apalachicola is found in several Native American languages. In the Choctaw tongue it means "allies" or "friendly people." In the Creek language it was used to describe a ridge of earth produced by sweeping the ground in preparation for a council or peace fire. The most reliable translation derives from the Hitchiti language spoken by the Apalachicola Indians of the northern Florida Territory, as "those people residing on the other side."⁵ Today residents of Apalachicola prefer to translate their city's name as "the land of friendly people," an appealing if not literal translation.⁶

The seat of Franklin County, Apalachicola is located in the panhandle of Florida about sixty miles east of Panama City (on present day U.S. Highway 98) at the mouth of the Apalachicola River, where the river empties into a body of water known as East Bay. The fresh water flowing into East Bay creates a delta complex of swamps, bayous and winding streams. East Bay merges with the larger Apalachicola Bay, one to fourteen miles in width and thirty-six miles in length. These two bays comprising 204,320 acres⁷ are separated from the Gulf of Mexico by a narrow string of barrier islands, the most significant being St. George's Island with Dog Is-

land to the east and St. Vincent Island to the west. Early white visitors and settlers were impressed by the region's two chief characteristics: the abundance of marine life, especially oysters, and the shallow waters.⁸

The identity of the earliest Europeans to reach Apalachicola is unknown, although it is possible that survivors of the ill-fated, 1528 expedition of the Spaniard Panfilo de Narvaez may have reached one of the barrier islands guarding Apalachicola Bay. During the 17th and 18th centuries the Spanish, French, and English all competed for the rich Indian fur trade of the Florida Territory. International intrigue hindered attempts at permanent settlements along the Gulf coast. The French and Indian War, culminating in the Treaty of Paris in 1763, transferred ownership of Florida to the British, ending nearly 250 years of Spanish control. British rule lasted for only twenty years. The Union Jack was lowered at the close of the American Revolution. Because of its support of the American colonies during their War of Independence, Spain received Florida back for the short period of 1781-1819. The Territory was subsequently ceded again to the United States under the Adams-Onís Treaty, with actual transfer of control finally taking place in 1821. At the time of the transfer, Apalachicola and nearly 1.5 million acres of interior countryside was known as the Forbes Purchase, named after John Forbes of the Pantón, Forbes and Leslie Trading Company who between 1804 -1818 amassed this vast tract of land in payment for accumulated Indian debts.⁹

In 1821 Apalachicola was a low swampy area infested with insects and malaria. During hurricane season it was frequently buffeted by fierce storms off the Gulf of Mexico—an inhospitable place for human settlement. Yet within a few years a small community grew up at the mouth of the river to serve as the port of the newly created Apalachicola Customs District. Although originally known as Cottonton, the town was incorporated in 1829 as West Point because of its geographical situation along the western bank of the Apalachicola River. Residents soon petitioned the Legislative Council of the Territory of Florida,¹⁰ however, to change the name of West Point to conform to the name of the river and bay. The name "Apalachicola" became official in 1831. While the official act inserted an extra "p" in the spelling, citizens preferred and continue to use only the single letter. In the following year, Apalachicola was designated the seat of Franklin County. At this time the population of the town numbered roughly 200 people.

The population of Apalachicola in the early years varied greatly with the season. It peaked during the cotton shipping months of October-May and was smallest during the fever-ridden summer months. In 1833 postmaster William Price wrote, ". . . for 4-5 months during the year there prevailed a most malignant fever which carried away a large portion of the inhabitants, and all who

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Photographed ca. 1890, the 1859 Erben at the front of Trinity Church

were able abandoned the place during the sickly season.”¹¹ Still the town continued to grow and prosper. A special territorial census taken in 1838 numbered the population at 2,066, consisting of 1,890 whites, 169 slaves and 7 free Negroes.¹²

The navigation system formed by the Apalachicola, Chattahoochee, and Flint rivers comprised six hundred miles of water transportation. Before the arrival of the railroads it provided the only commercially viable means of access to the interior of the Forbes Purchase, western Georgia and eastern Alabama. As early as 1822, 266 bales of cotton were loaded at Apalachicola for shipment to New York, the product of “the first seed ever planted in the neighborhood [which has] exceeded all expectations.”¹³ In 1827 the first steamboat *Fanny* cleared Apalachicola Bay. Other steamboats soon followed. In 1842 alone, 287 vessels dropped anchor in coastal waters off the port.¹⁴ While cotton was the major product shipped down the Apalachicola River, other interior products were shipped as well, including lumber, staves, cedar, and live oak timbers. Exports during the first six months of 1832 included 16,000 bales of cotton, 491,000 feet of lumber and 40,000 slaves.¹⁵ Subsequent years saw a steady increase in shipping activity. By 1837, the year in which Trinity Church was organized, the number of bales of cotton shipped out of Apalachicola had risen to 32,291. The year 1840 saw 72,232 bales leave the port, and a record 153,392 bales were shipped in 1845.¹⁶ On the eve of the Civil War Apalachicola was the third busiest port on the Gulf of Mexico, superseded only by New Orleans and Mobile.

The shallow river and bay limited the draft of the vessels capable of negotiating the coastal waterways. Vessels drawing more than twelve feet of water were forced to anchor in the Gulf beyond St. George Island, three to ten miles from the city wharves. These ships were serviced by lighter craft, primarily steamboats. Schooners were the favored vessel of the coastal trade and constituted

the bulk of Apalachicola shipping. Schooners from New York would arrive in Apalachicola where they would be loaded with cotton and depart for Liverpool, England or other European ports. After unloading, the ship would return to New York with passengers and foreign goods. Ships might also return directly to Apalachicola loaded with salt in ballast or manufactured goods. An active trade also transpired between Apalachicola, New Orleans and Havana. Local merchants frequently sailed to New York or New Orleans to select goods for their stores. The list of fine merchandise advertised by Apalachicola merchants was both extensive and varied, including many types of foodstuffs, wine and spirits, fabric and clothing, hardware and household goods. Among the latter were cutlery, clocks, table silver, fine china, stemware, carpets, furniture, mattresses, and musical instruments: violins, flutes, tuning forks and pianoforte keys.¹⁷ In spite of the rigors of frontier life, disease, and a frequently inhospitable climate, Apalachicolans made every attempt to provide themselves with the comforts of urban life and culture. Their strategic location made this possible.

Trinity Episcopal Church

The people of Apalachicola developed a lifestyle that was considered open and friendly by some, wild and wicked by others. In 1837 a group of “concerned” citizens petitioned Congress for judicial aid arguing that

like other seaport towns in new countries, our population is transient; we are visited by a number of strangers and adventurers from all quarters. Our streets are sometimes filled with seamen and boatmen, who soon discover that offenders cannot be brought to justice here, and avail themselves of such opportunities to indulge their vicious propensities.¹⁸

Apart from enforcing civil behavior many residents desired the moralizing influence of organized religion. The social infrastructure already included several banks, physicians and dentists, a

daily newspaper, private schools and academies, a library with 200 volumes, an agricultural society and an historical society. In peak season one could also obtain the services of a hairdresser or a portrait painter.¹⁹

As early as 1835, the Rev. Fitch W. Taylor of the Diocese of Maryland conducted Protestant Episcopal Church services in Apalachicola and in the neighboring port of St. Joseph, organizing embryonic congregations in both towns. In the following year Mr. George Field, a layman, urged the citizens of Apalachicola "of the propriety of having the service of the Episcopal Church statedly performed."²⁰ Every Sunday between late 1836 and late 1837, Field read the offices of Morning and Evening Prayer from the Episcopal, Book of Common Prayer. Based on the popularity of these services the assembly voted to formally organize and obtain an Episcopal clergyman. On February 11, 1837, the congregation was incorporated as Christ Church, by Act Number 58, 15th Session of the Florida Territorial Legislative Council.²¹ The first vestrymen included prominent professional and businessmen of the community: Colin Mitchell, Dr. John Gorrie,²² Elizur Wood, George Middlebrooks, Hiram Nourse, William G. Porter,²³ Cosam E. Bartlett,²⁴ Ludlum S. Chittenden, and George Field.²⁵ The first vicar of the mission congregation was the Rev. Charles Jones of New York.

At the organizing convention of the Episcopal Church in the Diocese of Florida, held on January 17, 1838, at St. John's Church in Tallahassee, seven congregations were represented: Tallahassee, Jacksonville, St. Augustine, Key West, Pensacola, St. Joseph, and Apalachicola. Apalachicola was represented by George Field.²⁶ On a motion by Field, it was "resolved that the minutes of this convention be so amended as that the church at Apalachicola shall be Trinity, and not Christ, as it has been hitherto called."²⁷

Several of the Church's vestrymen were also Directors of the Apalachicola Land Company, the organization authorized by the U.S. Supreme Court in 1835 to carry out the obligations of the Forbes Purchase. The Company donated two city lots to Trinity Church for the purpose of building a church. With the property secured, George Field organized a campaign to raise funds for the construction of a building. An initial amount of \$7,500 was collected from subscriptions, and an additional \$11,575 was raised from the sale of pews. The church's floor plan would consist of two side aisles with no central aisle, after the manner of a New England meeting house. The church was also furnished with a raised, box pulpit, which the preacher mounted by ascending a set of stairs through a door from the vestry room.²⁸ Pews near the front were considered more valuable and sold for \$300-\$425. The prized seats were those facing inward at the front of either side aisle, selling to C. S. Tomlinson for \$750 and Joseph Foster for \$575. Pews toward the rear and middle of the church sold for \$125-\$250. The rearmost pews were left unsold and may have been reserved for sojourners or the poor. A copy of the original pew plan dated April 1, 1839 hangs today in the narthex of the church. The practice of selling and renting pews was controversial and the subject of much debate, with opponents likening the church "to a den of thieves." Numerous stories circulated about young men being asked to vacate a pew by the sexton, or the pew's owner, and consequently going over to the Methodists.²⁹ Pew rental at Trinity Church ceased by mid-century.

Despite an abundance of native timber in the region, Apalachicola in 1837 lacked the skilled labor and tools necessary for building large, fashionable, frame structures. The Episcopalians, as well as several prominent individuals, therefore chose to have their church building and homes constructed in the North and shipped to Apalachicola. The handsome, Greek-revival church was built cut-to-measure of white pine in White Plains, New York, disassembled, shipped in sections by schooner, and reassembled in Apalachicola with mortise-and-tenon joints secured by wooden pins and hausers. The earliest known exterior photograph of Trinity Church, shows a portico with large Ionic columns, a square, flat-roofed, louvered belfry, and large rectangular, triple-hung windows giving the building an air of colonial sophistication, which impresses visitors to this day.³⁰ An interior photograph, dated 1892, shows wall surfaces and a ceiling of stenciled wainscot.³¹ The wall behind the semi-circular chancel rail is decorated with fleur-de-lis in the shape of a cross, symbols of the Holy Trinity, and

the inscription "The Lord is in His Holy Temple." The stenciling motifs continued across the ceiling and are still clearly visible. The photograph shows the original pew configuration with their attached doors.³² It also shows Henry Erben organ case situated to the right of the chancelrail. A gallery supported by four Ionic columns extends across the back of the nave. Access to the gallery is gained through exterior doors on either side of the main church entrance.

The building project required two years to complete. In 1839 George Field reported to the Diocesan Convention that the "Episcopal Church edifice in Apalachicola . . . is to be complete by March First next, [and] is in a very considerable state of forwardness."³³ The Diocesan Convention met at Trinity in 1840. The Rev. A. Bloomer Hart was appointed rector and the following year the church was consecrated by the Rt. Rev. James H. Otey, Bishop of Tennessee.

The Henry Erben Organs

There is very little documentary evidence with which to trace Henry Erben's activity in Florida, thus leaving the details surrounding the purchase of the Apalachicola Erben organs open to conjecture.³⁴ Yet based on the evidence which has survived, it appears fairly conclusive that Henry Erben sold not only one but two organs to Trinity Church. How did this come to pass?

Henry Erben began to establish Southern connections early in his career; first while serving an apprenticeship (1816-1821) to another prominent, New York organbuilder Thomas Hall; then as Hall's employee (1821-1824); and finally as Hall's partner (1824-1827), accompanying several instruments south as installer and later as the firm's principal salesman. During these trips Erben may also have contracted work in his own name, either with or without his partner's knowledge.³⁵ Following the demise of the Hall & Erben firm in 1827,³⁶ Erben continued to cultivate his Southern market. By the mid-1840s nearly twenty per cent of his work went to what would become the Confederacy and Border States.³⁷ The Erben opus lists for the period 1833-1860 indicate sixteen organs going to the port city of Charleston alone, fourteen to New Orleans, six each to Mobile and Montgomery, as well as eight to congregations in Florida.³⁸ Erben also maintained a branch, service operation in Baltimore between 1847 and 1863, at which facility organ cases and mechanisms were manufactured. This facility also had a showroom for ready-made organs, "suitable for small churches, chapels, and lecture rooms at prices from \$300 to \$1,000."³⁹

Henry Erben is known to have published at least three opus lists during his career: ca. 1843,⁴⁰ 1874 and 1880. These lists were not arranged chronologically as a historical record of his work to date, but rather geographically by state and then city or town. They were intended for the very practical purpose of providing prospective customers with a reference tool for locating examples of Erben's work in a particular region, prior to ordering an instrument from him.⁴¹ Erben is believed to be the first American organbuilder to employ this sort of promotional material.⁴² Consequently Erben's reputation in a region frequently preceded his work. Since many of Apalachicola's early settlers, including several charter members of Trinity Church, were originally from the mid-Atlantic states, it is quite feasible that some of these individuals were already familiar with Henry Erben's reputation as an organbuilder, or even with specific instruments. The composite listings for Florida indicate the following instruments⁴³:

St. John's Episcopal Ch.	Tallahassee	1836 ⁴⁴
St. Paul's [Trinity]	St. Augustine	1836 ⁴⁵
" "	"	1851 ⁴⁶
Trinity	Apalachicola	1840 ⁴⁷
Trinity	Apalachicola	1859 ⁴⁸
St. Paul's	Key West	1847 ⁴⁹
" "	"	1852 ⁵⁰
St. Paul's [Christ]	Pensacola	1844 ⁵¹
Christ	"	1849 ⁵²

The earliest Erben organs to arrive in the Territory of Florida were those for St. John's Episcopal Church, Tallahassee, and Trinity Church, St. Augustine, both in 1836. St. John's Church presumably had its Erben organ in place when the organizing conven-

tion of the Episcopal Church in the Diocese of Florida met there in January 1838. It is likely that George Field, representing Apalachicola during the hot, summer months for cooler and healthier northern climates. Apalachicolans took advantage of these northern retreats to visit family and friends, conduct business, and acquire luxury goods unavailable to them on the frontier. A member or members of the Apalachicola congregation may well have used such an opportunity to hear, inspect, and order an organ on behalf of the new church.⁵³

As stated previously, it was not uncommon for more affluent residents to leave Apalachicola during the hot, summer months for cooler and healthier northern climates. Apalachicolans took advantage of these northern retreats to visit family and friends, conduct business, and acquire luxury goods unavailable to them on the frontier. A member or members of the Apalachicola congregation may well have used such an opportunity to hear, inspect, and order an organ on behalf of the new church.⁵³

Two further pieces of evidence help establish the early presence of an organ in Apalachicola. An article appearing in *The Churchman* states that an organ was in place at the time of the consecration of Trinity Church, on "Sexagesima Sunday" of that year.

Until this winter [1840-1] Apalachicola destitute of a clergyman, remained unconsecrated. It is now separated from all 'unhallowed, worldly and common uses' and its tolling bell and organ-choir make blessed music for its citizens.⁵⁴

In 1840, Trinity Church sponsored a "Christmas Oratorio" by one Baron LeFleur, "a finished performer on the organ and piano-forte, with admission of one dollar for the church."⁵⁵ In 19th-century America, the term "oratorio" was often used to denote a sacred concert including a variety of performance media, soloists and ensembles.

It is also known that Henry Erben shipped instruments to Southern clients via the coastal trade routes described above. In a letter addressed January 26, 1858, to Archbishop Antoine Blanc of New Orleans, Erben wrote:

I have shipped by the Black Warrior, which sails this day, an Organ for St. Michael's Convent, to Rev. Mr. Vignonet. The steamer will be in New Orleans, February 4. One of my workmen, Mr. [Alexander] Mills, is at Father Mullins. If you see Mr. Vignonet, please so inform him for fear my letter miscarries. . . .

Respectfully yours,
Henry Erben⁵⁶

Based on this evidence, it seems reasonable to assert that the original organ for Trinity Church was ordered and shipped at approximately the same time as the church structure. While it is unlikely that Erben ever personally visited Apalachicola, he would have sent an employee to assist in the installation of the organ and to instruct the congregation in the general maintenance of the instrument.

Precisely what this organ was like is unknown. It was probably a small affair: one manual of GG-f³ compass,⁵⁷ with perhaps 3-5 speaking stops, and possibly an octave or so of pull-down pedals. The organ and choir were likely situated in the gallery at the rear of the church, in keeping with the standard musical practice early 19th century America, notwithstanding the opinion of some that the gallery was reserved for the seating of slaves.⁵⁸ This location would also have been in keeping with the original floor and pew arrangement of Trinity Church.

In his history of music and dance in Florida, Wiley L. Housewright relates an amusing anecdote concerning the early musical



The Erben was situated in the gallery after the Pilcher organ arrived in 1922 until 1974. It and the preceding 1840 Erben may have occupied the gallery during a part of the 19th century as well.

life of Trinity Church and the seemingly perennial problem of disappearing hymn books. Quoting from a notice published by the church in a local newspaper, the (Apalachicola) *Commercial Advertiser* of April 27, 1844:

It is possible that some persons have in their possession a few copies of Music Books of Handel and Haydn's edition belonging the choir of Trinity Church; by returning them, favor will be conferred upon the choir, there being left only one out of a dozen copies.⁵⁹

A roster of the musical personnel of Trinity Church is lacking from this period, although references to music-making, the purchase of music books for the choir, and expressions of gratitude to church musicians appear frequently in early parish reports. That the well-known *Boston Handel and Haydn Society's Collection of Sacred Music* (first published, 1822) formed the basis of the choirs' repertoire, also speaks well of the aspirations and sophistication of these early Florida musicians.

In the decade prior to the Civil War, Trinity Church reflected the prosperity of Apalachicola. The salary of Trinity's clergyman, was surpassed only by the salaries offered in Tallahassee and Key West.⁶⁰ The annual "Report of Trinity Church, Apalachicola to the Diocese of Florida for 1859 is instructive for the statistical picture it gives of the life of the congregation that year.

To the Rt. Rev. F.H. Rutledge, D.D.,
Bishop of Florida

Baptisms — children, 4. Confirmations, 4. Communicants — added, 6 ; died, 2 ; removed, 2; total, about 70 [adults]. Burials, 4. Sunday Schools — Teachers, 11; scholars, white, 69; colored, 25; total, 94.

Contributions:	Foreign Missions	\$ 38.00
	Diocesan Mission	47.00
	Episcopate Fund	5.00
	Bishop's Salary	100.00
	Lamps	115.00
	Towards the new Organ	564.00
	Repairs	473.00
	Given in materials by several persons	100.00
	Collection in Sunday School	13.60
	Sunday School Library	70.00



ROBERT DEL VAN

The keydesk of the 1859 Erben: the right pedal above the pedal keyboard activates the Principal, Flageolet, and Gamba. The left pedal retires them. Stops must be drawn to be affected. The swell pedal is located to the right of the pedal keyboard. The swell mechanism has been modified so that it is closed by releasing a cord which is attached to a knob located beneath the left key jamb and visible in the photograph.

The Parish is gradually extending, and the services are liberally sustained. We hope that some arrangement will soon be made to enlarge the sacred edifice. The Ladies have been instrumental in supplying the Church with a handsome set of lamps, and also, in augmenting the Sunday School Library.

The new organ has a fine tone and gives general satisfaction.

Respectfully submitted,
W. T. Saunders, Rector

May 1st, 1860⁶¹

It is apparent from the above report, that at some point prior to 1859, the Vestry of Trinity Church determined to replace their Erben organ. The motivation for their decision is unknown, as is the fate of the earlier instrument. Was it replaced because of faulty workmanship, inadequate size, or natural disaster? In the absence of vestry minutes from this period, a definitive answer to these questions is not available. Faulty workmanship seems improbable, however. Erben's organs were highly esteemed for the quality of materials and workmanship that went into each instrument re-

gardless of size. From 1824 all Erben organs carried generous warranties against defects in workmanship.⁶² If the original organ was ordered prior to the completion of the church structure, it may have proven inadequate for the musical needs of the congregation. It is well documented that Erben customers commonly exchanged their existing organs for new or larger instruments, often with financial incentives from Erben.⁶³ Natural disaster seems a more probable cause for replacing the earlier instrument. Trinity Church suffered extensive damage from hurricanes in both 1852 and 1853. In his report to the Diocese for 1852, the Rev. W. Trebell Saunders recorded that:

The past season has been one of trial and calamity to the congregation of Trinity Church. On the 23^d of August, the City was visited by a gale of the most terrific violence, which, in its general ravages, crushed in the doors and windows of the church, and greatly damaged the interior. Had the wind have continued in full force a short time longer, the building would, in all likelihood, have been prostrated to the ground; as it was, it remained little better than a wreck. The loss was heavy. It is my happiness, however, to report that it has been thoroughly repaired, and much improved in every respect. We thank God for this and that things were no worse. During the season, the attendance has been unusually large, and the services, sustained by an efficient choir, have had, we trust, a salutary effect upon the hearers.⁶⁴

The following year Saunders was again grieved to report:

One of the most serious obstacles to the prosperity of this parish consists in the periodical storms, which, although the church was originally well built, always inflict more or less damage upon it. Thereby not only is a severe tax imposed upon the members, but the interruption in the services during repairs, occurring at the most important time of the season, is felt as a sad grievance. Last year, I had to report that this edifice had been nearly destroyed, and repaired at a heavy cost, and now it is my painful duty to record the same calamity. On the 9th of October, a wind swept over the city, blowing with such violence that, had its continuance have been as long as usual, universal ruin must have ensued. Providentially, it ceased in a few hours. With a spirit deserving the highest praise, the members design restoring all things again. The cholera, which has for some weeks been ravaging the city, has so far, through God's mercy, passed by the people of my charge. May these visitations, the storm and the pestilence, exercise a beneficial influence on the community, arresting the attention of the careless sinner, and causing him "to consider in the day of adversity."⁶⁵

While the basic church structure survived these "calamitous" storms, it is likely that many of the interior furnishings, including the organ, did not. It remains a curious fact, however, that a second organ for Apalachicola is missing from the "Florida" opus lists. This may simply have been an oversight, as the Erben opus lists are known to have inconsistencies,⁶⁶ or it may be that the instrument was not originally intended for the Apalachicola church.

Henry Erben's reputation for irascible behavior towards clients and church authorities was especially apparent during negotiations with a buyer over the design and price of a new organ.⁶⁷ More often than not Erben set the terms for a prospective contract, entertaining little or no debate.

Committees calling upon Mr. Erben stated their needs and financial limitations and he specified the organ. If a committee attempted to urge upon him plans inconsistent with his own, it was dismissed with denunciations emphasized by words from his private vocabulary, expressive if not elegant, his walking stick frequently assisting both emphasis and exit.⁶⁸

In addition to these larger "negotiated" installations, by the 1840s Erben was also building stock model instruments of limited size and design. These organs, generally of one manual, with or

without pedals were intended primarily for “small churches, chapels, or lecture rooms,” built several at a time, and were available on fairly short notice. Erben placed advertisements in journals and newspapers announcing the availability of such instruments at his “organ manufactory.” The following advertisement was published in the 1861, *American Musical Directory*:

HENRY ERBEN
ORGAN MANUFACTURER
168, 170 & 172 CENTRE STREET
NEW YORK
HAS CONSTANTLY ON HAND
ORGANS OF EVERY SIZE AND DESCRIPTION

Finished or nearly so, contained in handsome Grecian and Gothic cases, painted oak, black walnut, mahogany, or any color desired, with gilt front pipes. If an organ is not finished when ordered, it can be completed within six weeks from that time.

No. 1 Organ has three stops: 7 feet 5 inches high; 4 feet 9 inches wide; 2 feet 6 inches deep.

No. 2 Organ has five stops: 9 feet 5 inches high; 5 feet 6 inches wide; 3 feet 6 inches deep.

No. 3 Organ has eight stops: 11 feet 6 inches high; 7 feet 3 inches wide; 4 feet 8 inches deep.

No. 4 Organ has twelve stops: 13 feet high; 9 feet 6 inches wide; 7 feet deep.

The above dimensions are for Grecian cases; if Gothic cases, they will be somewhat higher.

All the first class Organs in this city have been manufactured at this establishment. Parties desirous of making contracts are invited to examine these Organs, where they will have the advantage of seeing and hearing precisely what they may require.

The organ purchased by Trinity Church in 1859 matches the description set out as “No. 3 Organ” above, with seven speaking stops and the eighth stop functioning as a manual to pedal coupler. Contemporary Erben instruments of nearly identical size and description can be found at St. Michael’s Roman Catholic Church in Convent, Louisiana (1857),⁷⁰ and the Old Court House at the Richmondtown Restoration, Staten Island (1860).⁷¹ The price of \$564 for the Apalachicola instrument is in line with a six-stop, Erben organ purchased by Christ Church, Pensacola a decade earlier for \$500.⁷²

Of the nine known organs built by Henry Erben for churches in the State of Florida, only the Apalachicola instrument remains, giving it the double distinction of being the only extant Erben in Florida, as well as the oldest pipe organ in the state.⁷³ Unlike many other organs in Southern churches which suffered destruction at the hands of Union soldiers, or had their metal pipe work melted down for ammunition by Confederate forces, the organ of Trinity Church survived the Civil War unscathed. Because of its strategic location, the port of Apalachicola was placed under Union naval blockade from June 1861 until the end of the War. Apalachicolans, including parishioners of Trinity Church, were divided in their loyalties. Many of those with Confederate sympathies fled to other parts of Florida, Georgia, or Alabama. Ardent Northern sympathizers retreated to whence they came. Those who remained, regardless of their political loyalties, kept a low profile, eking out an existence from the coastal waters as best they could. When Union soldiers entered Apalachicola in 1862 they were met with no resistance. There was little destruction of personal property and no battles of any significance took place in the vicinity of Apalachicola.

During the economically hard-pressed decades that followed the Civil War, there was scant money to think about replacing the little organ with yet a larger or more fashionable instrument. A parochial report from 1869 paints a dismal picture of the town and parish:

It is a day of great adversity with us. The decline of the city, and the re-moval of a large portion of the population, have weakened the Parish, and rendered the attendance small in comparison with former years. The few who remain are steadfast in the faith, and do what they can to support the Services of the Church.⁷⁴

The economy of Apalachicola had become so depressed by the end of the next decade, that from 1879-1882 Trinity Church had not the means to support a clergyman. Somehow, Trinity Church

managed to survive periods “of adversity,” weathering natural and man-made disasters as well. One of the worst recorded tropical storms to hit Apalachicola came ashore in 1899, causing extensive property damage and loss of life. The following year, a fire sparked by a wood-burning stove destroyed the nearby Methodist Church along with seventy other buildings in Apalachicola’s business district.

By the third decade of the 20th century, however, Apalachicola was experiencing better times, largely through its burgeoning seafood industry. The church’s fortunes again reflected that of the city. In 1921 Trinity’s rector, the Rev. George E. Benedict, generated several strong appeals to remodel the front of the church. As a result, a recessed chancel was added to the existing building, complete with a stepped high altar and reredos, three Tiffany-styled stained glass windows, a new pulpit, and a divided choir. On Easter Day, March 27, 1921, Mr. and Mrs. John G. Ruge offered to donate a new pipe organ as a memorial to his parents, Mr. and Mrs. Herman Ruge.⁷⁵ A seven-rank instrument by Henry Pilcher’s Sons (Opus 1107) was installed the following year in an alcove to the right of the chancel.⁷⁶ The Pilcher record books indicate that Opus 1107 cost \$2,950 and that it was rebuilt in 1933 as Opus 1753 at a cost of \$1,327. The present specifications are as follows:

Great	Swell	Pedal
8’ Open Diapason	8’ Viola	16’ Bourdon
8’ Melodia	8’ Stopped Diapason	Great to Pedal
8’ Dulciana	4’ Flute	Swell to Pedal
Swell to Great 16’	Swell to Swell 16’	
Swell to Great 8’	Swell to Swell 4’	
Swell to Great 4’	Unison Off	
Great to Great 4’		
Unison Off		

Following the installation of the Pilcher organ in 1922, the Erben was partially dismantled, relocated to the gallery and allowed to sit mute for a period of nearly fifty years.

The Erben organ has occupied at least three locations in the church during its 140-year existence. The earliest known photographs of the instrument (from c.1890) show it at the front of the nave to the right of the chancel rail. When the organ was placed here is uncertain. According to the original floor plan this position was taken by the pew of C. S. Tomlinson. Apalachicola historian George L. Chapel is of the opinion that the second organ may also have been initially located in the rear gallery.⁷⁷ A raised platform in the center of the gallery permits the organ case to fit neatly beneath the ceiling. This is supported by references in the 1868 parish report concerning improvements and new windows for the organ loft. The report also refers to cosmetic repairs and painting of the church building, as well as the remodeling of the chancel “for which we were indebted to the taste and liberality of a gentleman of the congregation.”⁷⁸ The total improvements to the church created an indebtedness of \$1,400, which a “few liberal-minded friends of the church assumed as a loan, paying the mechanics’ bills.”⁷⁹ The Rev. Mr. Saunders had previously expressed “the hope that some arrangement [would] soon be made to enlarge the sacred edifice” (1859 Report). Space was apparently an issue of concern. An enlargement of the structure was not forthcoming however. The Civil War and the church’s subsequent financial difficulties prevented any expansion of the building. More than likely, the gallery was converted to seating with the organ and choir being relocated to the main level following the reconfiguration of the chancel. The Erben was moved once again, after its 1975 restoration, to its present location at the front left corner of the nave.

Description of the 1859 Erben Organ

Manual: CC-g³, 56 notes.

Left stop jam (top to bottom):

Open Diapason: CC-g³, 56 open metal pipes. Pipes 1-10 are offset to either side of the wind chest.

Dulciana: F g³, 39 open metal pipes.

Stop’d Diapason Treble: F-g³, 7 stopped wood pipes; 32 metal chimney flutes from c-g³.

Stop’d Diapason Bass: CC-E, 17 stopped wood pipes

Right stop jam (top to bottom):



The key action is via stickers which are lifted by the keytails. The tops of the stickers communicate with arms of the backfall which are attached to pull-down wires at the front of the windchest. The windchest bungboard is attached with woodscrews of which six are visible in the photo. A roller board of eight rollers transfers the bass notes C#, D#, F, G, A, B, c#, d# to the right side of the windchest. Thus, the pipes are arranged chromatically on the chest except for the lowest 15 notes, which alternate left-and-right. Below the manual keyboard, stickers from the Pedal keys are rising to the coupler. Bases of the Open Diapason are offset at the sides and all other pipes are behind shutters.



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Gamba: F-g³, 39 metal pipes with bells. Pipe mouths have wide tuning ears.

Flageolet: CC-g³, 56 tapered metal pipes. CC pipe is signed "D A Carnes / Sept. 6, 1859 / Organ N^o 3."

Principal: CC-g³, 56 open metal pipes. CC pipe is signed "A Polster / 2nd scale / Organ No 3."

Pedal: Manual to Pedal coupler.

Pedal Keyboard: CC-G, 20 keys; There are no independent pipes. Pedals couple to the bass of the manual. Pedals have narrow, wood naturals with gently sloping sharps. The pedals are original and constructed of black walnut.

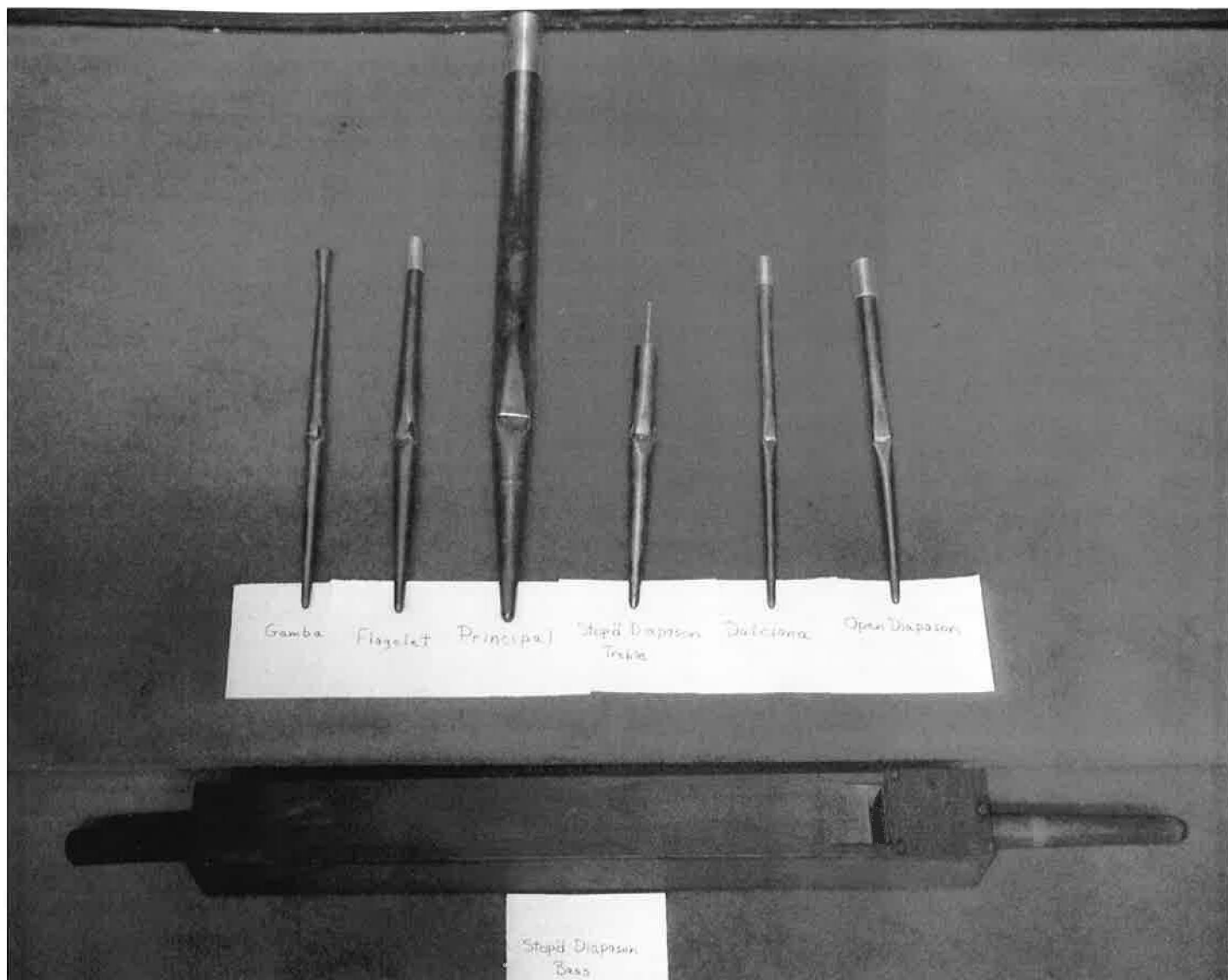
Hitchdown Swell Pedal: Horizontal shutters behind the facade enclose the entire organ. An iron, foot pedal on the right hooks the swell open. A corresponding pedal on the left, (now missing) releases it. The latter pedal has been replaced with a cord located to the left and beneath the manual. When pulled it releases the swell shutters abruptly.

Machine Stop: Controlled by two iron pedals, the right pedal brings on the Gamba, Flageolet, and Principal. The left pedal retires them. The stop knobs must be drawn in order to be affected.

Organ Case: Measuring 11'6" x 7'3" x 4'8", the case is in the "Grecian" style as described in the 1861 advertisement quoted above. The applied finish appears to be in good condition, with only a few mars on the lower case, and some minor sun blistering on the left side case panels, due to its present location near a large window. The interior of the case is painted gray. The facade consists of five flats of 3-7-3-7-3, half-round, wooden dummy pipes in gilt paint. Above the two, end flats is carved gilt foliage. Originally the central flat was also similarly decorated, although now missing. Flats 2 and 4 have rounded tops. The central three flats are hinged at the top and lift to expose the swell shutters. A large cornice surrounds the entire front and sides of the organ case. Situated above the cornice and extending across the three central panels of the facade is a low triangular-shaped, wooden decoration in the same dark finish as the case.

Key desk area: The key desk is recessed into the central front of the case, enclosed by sliding doors which retire into opposite sides of the case front. The key desk area, including the music rack, is constructed of mahogany and black walnut. Ebony stop knobs are arranged in vertical rows on either side of the keyboard with engraved ivory inserts. They are attached to square shanks of walnut. Keys are also of black walnut with ivory key coverings. Flanking the music rack on the outer side panels of the key desk area is a pair of antique swivel-armed tin candle sconces. These may or may not be original. On the facing panel above the music rack is mounted the familiar shield-shaped silver nameplate bearing "Henry Erben, New York."⁸⁰ The date has unfortunately been cut out.

Key Action: The key action is of the reversed, fanned back fall variety, typical of Erben organs of this size.⁸¹ Vertical stickers rising from the backs of the keys engage fanned back falls coming forward to the pallet wires at the front of the wind chest. The key action is light and remarkably even. Action components are constructed of black walnut and mahogany. A roller board of eight rollers transfers the CC# action to the right side of the wind chest. The basses of the Stop'd Diapason are situated along the back of the wind chest, while the basses of the Open Diapason are divided on stair-stepped offset racks along the sides of the manual wind chest. The order of the stops on the wind chest are from front to rear: Gamba,⁸² Flageolet, Principal, Stop'd Diapason Treble, Dulciana, Open Diapason, Stop'd Diapason Bass.



Representative pipes of the 1859 Erben

Wind mechanism: The original bellows handle (still functional) projects from the right side of the case, although the bellows check mechanism is missing. The original feeder bellows and reservoir are also intact.

Tonal characteristics: The sound of this organ is attractive and consistent with Erben's general tonal characteristics. The builder's Anglo-American training under Thomas Hall is evident in such things as the basic diapason ensemble of Open Diapason, Stopped Diapason, and Principal: at once clear and harmonically rich, yet gentle and unforced. The Open Diapason is also very effective when used alone. The lightly voiced Stop'd Diapason Bass provides a smooth transition to the Dulciana and Gamba, and together with the Stop'd Diapason Treble, blends well with the Principal and for a lighter ensemble. The Principal is the brightest register in the instrument. The tapered Flageolet works well in combination with either the Stop'd Diapason or the full ensemble. The "Bell" Gamba is an especially fine stop, used alone or in combination with the Stop'd Diapason. The Dulciana, the mildest register in the instrument, is most effective when used alone.

Restoration of the Henry Erben organ

In 1974 a fund drive was initiated by the Rev. Sidney Ellis for the restoration of the Erben organ. The National Park Service awarded Trinity Church a grant of \$3,100 for this purpose. An additional \$3,100 was allocated by the Episcopal Diocese of the Central Gulf Coast. The organ was removed from the church in the following year and entrusted to the care of Pennington Pendarvis of Blountstown, Florida. Under Mr. Pendarvis' supervision a number

of repairs were carried out. His original proposal included the following:

1. Refinish the case.
2. Releather the wind chest.
3. Replace broken trackers and miscellaneous wooden action parts.
4. Replace ivory on keys.
5. Releather the reservoir.
6. Replace damaged pipe work. Note: The pipe work is not in the best condition due to age and vandalism but it is usable. Some of the lower Diapason pipes are broken beyond repair and would have to be replaced. I prefer to keep the organ as original as possible.
7. Install an electric blower. Note: The hand pump would be retained so that it could be played in case of a power failure or if it be preferred to be hand pumped.⁸³

Items 2, 3, 5, and 7 appear to have been carried out. The case, however, does not appear to have been refinished and the ivory key coverings also look original. The ten lowest pipes of the Open Diapason are painted a silver gray, thereby disguising any pipe maker's identification marks. A few additional pipes of other metal ranks have also been painted. These may represent repairs by Pendarvis or non-original pipe work. Tuning slides were added to all metal pipes except for the Gamba. The presence of several paving bricks on the floor of the case suggests that an attempt may have been made to raise the wind pressure as well.

The people of Trinity Church are justifiably proud of their historic organ. It has survived seven score years of use and neglect, natural disaster, political and economic hard times, as well as the Apalachicola climate, an accomplishment of no small magnitude



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Trinity Church as the organs are presently arranged, Erben at the left, Pilcher at the right.

in itself, and a worthy testimony to the materials and craftsmanship with which Henry Erben endowed his instruments.

The organ is well-maintained and used regularly for church services and concerts, however it still begs for a historic restoration. An expert and detailed examination would doubtless reveal valuable information regarding its history and provenance. A lecture-recital by this author is planned for March 12, 2000, showcasing the organ and commemorating the bicentennial of Henry Erben's birth.⁸⁴

Notes

1. The literature on Henry Erben is extensive. The reader is referred to the following for thorough studies of his life and work:

James Johnson, "Henry Erben American organ builder: a survey of his life and work" (Master's thesis. Yale University, 1968).

John Ogasapian, *Organ building in New York City, 1700-1900*. (Braintree, Mass.: Organ Literature Foundation, 1977).

_____, "Toward a biography of Henry Erben, Part I" *The Tracker* 21:4 (Summer, 1977) 1-5.

_____, "Toward a biography of Henry Erben, Part II" *The Tracker* 22:1 (Fall, 1977) 3-13.

_____, "Toward a biography of Henry Erben, Part III" *The Tracker* 22:2 (Winter, 1978) 10-22.

_____, "Toward a biography of Henry Erben, Part IV" *The Tracker* 22:3 (Spring, 1978) 7-18.

_____, *Henry Erben: Portrait of a nineteenth-century American organ builder* (Braintree, Mass.: Organ Literature Foundation, 1980).

Stephen L. Pinel, "An American organbuilder of international stature: Henry Erben of New York" *The Tracker* 34:3 (March, 1990) 12-31. This article concludes with "An Erben Bibliography: sources for further reading and investigation."

2. See Ogasapian, Henry Erben, p.14-17.

3. Pinel, "An American organbuilder," p.19.

4. For a thorough history of the region, see William Warren Rogers, *Outposts on the Gulf: Saint George Island & Apalachicola from early exploration to World War II* (Pensacola: University of West Florida Press, 1986); also, William Warren Rogers and Lee Willis III, *At the water's edge: a pictorial and narrative history of Apalachicola and Franklin County* (Virginia Beach: Donning Company, 1997); and Harry P. Owens, "Apalachicola before 1861" (PhD. dissertation, Florida State University, 1966).

5. John R. Swanton, *Early history of the Creek Indians and their neighbors* (Washington: Government Printing Office, 1922) pp. 11, 129, quoted in Rogers, *Outposts*, xix.

6. "Early Apalachicola," *Apalachicola Times*, November 1992, p.5.

7. Rogers, *At the water's edge*, p.12.

8. Ibid.

9. Ibid., pp.11-19.

10. The Territory of Florida did not achieve statehood until March 3, 1845.

11. William D. Price to Andrew Stevenson (Representative from Virginia), October, 1833, in Carter, *Territorial Papers*, XXIV, pp. 902-903, quoted in Owens, p. 82.

12. From *The Sixth Census*, 1840, quoted in Owens, p. 82.

13. *Nile's Register*, XXII (June, 1822) 224, quoted in Owens, p. 74.

14. Rogers, *At the water's edge*, p. 38.

15. Dorothy Dodd, "Apalachicola: antebellum cotton port" unpublished manuscript (Florida State Library, 1979), p. 3.

16. Owens, p. 221.

17. From a partial list of goods advertised in the *Apalachicola Gazette*, 1837-1839, quoted in Owens, p. 211.

18. 23d Cong., 2d sess., H. Rept. 19, 4 quoted in Rogers, *Outposts*, p.19-20.

19. Rogers, *Outposts*, pp. 20-21.

20. Jimmie J. Nichols, "Apalachicola Diary," *Apalachicola Times*, 10 September, 1998, p. 2B.

21. Ibid.

22. Dr. John Gorrie (1803-1855), physician, postmaster, notary public, hotel owner, and bank president, was an early pioneer in the invention of the artificial manufacture of ice, refrigeration and air-conditioning. In 1851, Gorrie was granted the first U.S. Patent for mechanical refrigeration.

23. William G. Porter operated Apalachicola's largest commission house during the antebellum period.
24. Cosam Emir Bartlett was the editor of Florida's first daily newspaper, *The Apalachicola Gazette*, 1836-1839.
25. George L. Chapel, "From generation to generation in the church: a history of Trinity Episcopal Church, Apalachicola, Florida," Apalachicola, 1995.
26. Joseph D. Cushman, *A goodly heritage: the Episcopal Church in Florida, 1821-1892* (Gainesville: University of Florida Press, 1965), p.17.
27. Ibid, p. 3.
28. From personal reminiscences of parishioner, H.L. Grady, in an address to the Diocesan Council, Missionary Meeting, St. Augustine, Florida, April 11, 1921.
29. Ibid, p. 4. The first window shown in this early photograph is clearly fake, painted on the exterior wall surface for added symmetry. A later photograph, without the fourth window, shows architectural details painted in a contrasting dark color, heightening the sense of chiaroscuro.
30. Trinity Church is on the National Register of Historic Places.
31. A recent discovery of plaster within the walls, opens the possibility, that the interior of the church may originally have been plaster and lath. When the walls were resurfaced is unknown, although it may have followed one of the devastating hurricanes of 1852-1853. In 1856 the church was partially blown off its foundation by another storm. It was re-aligned with the aid of logging chains and teams of oxen.
32. The pew arrangement was reconfigured to three aisles in 1921. The pew doors were removed, but still exist along with the original chancel rail, suspended from rafters above the church's ceiling.
33. Ibid, p.6.
34. Early parish records from Trinity Church are no longer extant.
35. Ogasapian, *Henry Erben*, p.7.
36. Thomas Hall continued to work as Erben's employee until 1843.
37. Ogasapian, *Henry Erben*, p.11.
38. Ogasapian, "Toward a biography of Henry Erben, Part IV", p.16.
39. From an 1858 Baltimore Directory. Quoted by Barbara J. Owen, "Henry Erben's Baltimore Branch," *The Tracker* 1:3 (April 1957), 6-7.
40. For a discussion of the dating of this list see Ogasapian, "Toward a biography of Henry Erben, Part IV", p.10.
41. Ibid.
42. Pinel, "An American organbuilder," p.15.
43. Ogasapian, "Toward a biography of Henry Erben, Part IV," p.17. Items in italics are additions or corrections supplied by Stephen L. Pinel, American Organ Archives, Princeton, New Jersey.
44. Church and organ destroyed by fire January 19, 1879. From unpublished "Notes on Henry Erben" by Stephen L. Pinel.
45. Not included in the 1843 list. "St. Paul's" is an error. Name should read Trinity Church. Erben organ replaced by an 1851 Erben. Pinel, "Notes."
46. Erben organ relaced in 1890 by Hook & Hastings, Opus 1593. Pinel, "Notes."
47. The fate of this organ is unknown.
48. Not included in any of the Erben lists. Pinel, "Notes."
49. Discredited by Pinel, "Notes."
50. Church and organ destroyed by fire, 1886. Pinel, "Notes."
51. "St. Paul's" is an error. Name should read Christ Church. No information on the organ is available. Pinel, "Notes."
52. Organ destroyed by Union forces, May 1862. Pinel, "Notes."
53. George Field may have been responsible for procuring the Erben organ. Wiley L. Housewright, *A history of music and dance in Florida, 1565-1865*. (Tuscaloosa & London: University of Alabama Press, 1991), p.131.
54. "Trinity Church, Apalachicola, Florida", *The Churchman*, 11:1 (13 March 1841), p. 3.
55. Dorothy Dodd, "Apalachicola: antebellum cotton port", p. 9. From the *Apalachicola Gazette* (December, 1840).
56. Stephen L. Pinel, "From the OHS American Organ Archives," *The American Organist*, 31:11 (November, 1997), 70.
57. It is difficult to date precisely when Erben converted from G to C manual compass based on extant instruments. Examples of both exist from the period of the late 1840s. However in instruments built from 1850 onwards, the standard compass tends to be 56 notes, CC-g³. For examples, see Orpha Ochse, *The history of the organ in the United States* (Bloomington & London: Indiana University Press, 1975). pp.156-157, and Ogasapian, *Henry Erben: portrait*, pp. 35-39.
58. Rogers, At the water's edge, p. 32.
59. Housewright, p.131.
60. Cushman, p. 32. St. John's, Tallahassee \$2,000; St. Paul's, Key West \$900; Trinity, Apalachicola \$800.00.
61. Protestant Episcopal Church in the U.S.A. Diocese of Florida, *Journal of the...convention of the Diocese of Florida* (Tallahassee: Florida Sentinel Office, 1860), p. 24.
62. Pinel, "An American organbuilder," p. 16.
63. Ibid.
64. Protestant Episcopal Church in the U.S.A. Diocese of Florida, *Journal of the...convention of the Diocese of Florida* (Tallahassee: Florida Sentinel Office, 1852,) p.29.
65. Protestant Episcopal Church in the U.S.A. Diocese of Florida, *Journal of the ...convention of Diocese of Florida* (Tallahassee: Florida Sentinel Office, 1853) p.29.
66. Ogasapian, "Toward a biography, Part IV", p. 10.
67. The most notable example of such negotiations in the career of Henry Erben concerns the building of his instruments for Trinity Church, Wall Street, New York City in 1846. See Ogasapian, "Toward a Biography of Henry Erben, Parts II-III", *The Tracker* 22:1 (Fall, 1977), 3-13, and *The Tracker* 22:2 (Winter, 1978), 10-22.
68. Frank E. Morton, "Henry Erben and his work", *The Diapason* 1:2 (January 1910), 1.
69. Reproduced from *The Tracker* 29:1 (Fall, 1985), 13.
70. A contemporary instrument of nearly identical description can be found at St. Michael's Roman Catholic Church, Convent, LA (1857). This instrument and the Apalachicola instrument share the double distinction of being the only extant Erben organs in their original locations in their respective states as well as the oldest playable instruments in each state. See Pinel, "From the OHS American Organ Archives", pp. 70-71. Originally installed in the chapel of Greenwood Baptist Church, Brooklyn, New York. From an unpublished description by Stephen L. Pinel.
72. Protestant Episcopal Church in the U.S.A. Diocese of Florida, *Journal of the...convention of the Diocese of Florida* (Tallahassee: Florida Sentinel Office, 1849), p.15. "During the past year there has been purchased for this Church a new organ, of six stops, from the factory of Mr. Erben, at a cost of \$500, with the freight, insurance and other expenses, amounting to \$605. The case is of black walnut, and in the Gothic style. It is of sufficient compass for the building—the tones are excellent, and afford great satisfaction."
73. At the time of this writing, the two organs of Trinity Episcopal Church, Apalachicola are the only pipe organs in Franklin County, Florida.
74. Protestant Episcopal Church in the U.S.A. Diocese of Florida, *Journal of the...convention of the Diocese of Florida* (New York: American Church Press Co., 1869), p. 21.
75. Ibid, p. 74. "Herman Ruge a native of Hanover, Germany migrated to Apalachicola in the 1840s and established a hardware store and machine shop. His sons John G. (1854-1931) and George H. worked with their father. In 1885 the family business became the Ruge Brothers Canning Company. Through the process of pasteurization, the Ruges became Florida's first successful commercial packers of oysters."
76. The Pilcher console, originally recessed into the base of the organ case, was subsequently relocated to the opposite side of the chancel.
77. From conversations with Mr. Chapel February, 1999.
78. Protestant Episcopal Church in the U.S.A. Florida Diocese, *Journal of the...convention of the Diocese of Florida* (Jacksonville: C. Drew's Book and Job Printing Office, 1868), p. 30.
79. Ibid.
80. Above the Erben nameplate appears the nameplate of Pennington Pendarvis of Blountstown, Florida, and subsequently Atlanta, Georgia, who restored the organ between 1974-1975.
81. See Pinel, "From the OHS American Organ Archives", p. 71.
82. The Convent, Louisiana Erben has a Hautbois in place of the Gamba.
83. From a letter dated November 20, 1973, to the Rev. Sidney G. Ellis, Vicar, Trinity Church, Apalachicola, Florida.
84. The author was introduced to the Trinity Church organ in 1995 during a visit with the church's organist, Dr. R. Bedford Watkins, retired Chairman of the Piano Department of Illinois Wesleyan University. Through the energetic efforts George Chapel and Dr. and Mrs. Eugenia Watkins, the Ilse Newell Concert Series has been established at Trinity Church, offering a wide variety of instrumental and vocal performances by musicians from across the U.S. The Erben organ has been featured in a number of these concerts. The preceding study is the product of a sabbatical research leave from Illinois Wesleyan University, where the author serves as Music, Fine Arts Librarian. An entertaining, if not totally accurate interview with the author, concerning the Henry Erben organ in Apalachicola, appears in *The Franklin Chronicle*, 2-15 April 1999, p.1, 5.

MINUTES

OHS Annual Meeting
Sunday, August 22, 1999
Hotel du Parc

Montreal, Quebec, Canada

Call to Order: The meeting was called to order by President Barbara Owen at 9:05 a.m., and a quorum was established. President Owen gave a brief report. Both the Archives move and the extensive service of Alan Laufman were applauded. Members who died during the past year were remembered: William Albright, Jerry W. Archer, Margaret "Peggy" Biggs, Owen Carey, John Rice Churchill, Katharine Dopp, Vernon Spencer Elliott, Jr., Michael Farris Joseph Horning, Donald Joyce, James McCamley, Harry Edward Odell, Lawrence Phelps Charlene (Betty) Simmons, Fred Tulan, and George Wright.

Approval of Minutes: It was moved by Alan Laufman, seconded by Beth Barber, to approve the minutes from the 1998 Annual meeting, held June 23, 1998, in Denver, Colorado. Motion passed.

Treasurer's Report: A brief summary report from treasurer David Barnett was given by William Van Pelt. As regards last year's summary, membership income is up by 17 per cent; catalog sales are up 15 per cent.

Executive Director's Report: Executive Director William Van Pelt recognized current and past council members and presidents. The newly formed endowment and various fund-raising intentions for it were mentioned. Van Pelt also recognized the excellence of two publications with which the society had involvement—Rollin Smith's book on Aeolian organs and Ray Biswanger's treatment of the Wanamaker organ in *Music in the Marketplace*.

Councillors' Reports

Councillor for Finance: Richard Walker

Councillor Walker proclaimed the society to be in excellent financial condition. A thirty-one thousand (nine-and-one-half per cent) increase was budgeted for the 1999-2000 budget. The Archives governing board was recognized for its extensive fund-raising efforts to provide for the move of the Archives. Councillor Walker suggested that the Möller project is coming to a close. The endowment fund and its creation were discussed.

Councillor for Historical Concerns: Lois Regestein

Councillor Regestein discussed the move of the American Archives of the Organ Historical Society to its new improved location. There were two awards for next year by the Archives Grants program—George Nelson and Nancy Radloff. Tentative plans for an Archive Symposium to be held fall 2000 / spring 2001 were mentioned. Archivist Stephen Pinel was called away to his church employment (emergency) and unable to give a report. Committee chair Mary Gifford discussed the current 256 historical organ citations and the survey ascertaining their current conditions. There are five citations to be presented at the Montreal convention. The current list of all citations is available from Mary Gifford. Committee chair Elizabeth Towne Schmitt mentioned the current 9500 entries in the database with 750 stoplists. There is ongoing investigation into Web availability of the database.

Councillor for Organizational Concerns: Michael Barone

Councillor Barone referenced the 20 OHS local chapters. The newly formed Committee for Bylaw Review will be reviewing the society's bylaws over the coming months for possible update. The annual Distinguished Service award was given to Kristin Farmer for her long devotion to the Society in many capacities.

Councillor for Conventions: Jonathan Ambrosino

Councillor Barone delivered Councillor Ambrosino's report in his absence. The future conventions are currently 2000 in Boston, 2001 in Winston-Salem, 2002 in Chicago, 2003 in Central Pennsylvania. Kristin Farmer is now taking over as Convention Coordinator because of Alan Laufman's retirement.

Councillor for Research and Publications: Peter Sykes

President Barbara Owen delivered Councillor Peter Syke's report in his absence. Volume 43, No 2 of *The Tracker* is due for publication immediately post-convention. The anticipated publication schedule will put this issue of *The Tracker* up-to-date by the end of the 1999 calendar year. A biography of Clarence Eddy by William

Osborne is in the works. Two convention CDs (Philadelphia and Portland) are still being produced.

Councillor for Education: John Lovegren

Councillor Lovegren mentioned the availability of funding for Historical Organ Recitals and the two awards this past year. There has been one slide-tape rental. Committee chair Bruce Stevens discussed the success of the European organ tour to Germany this summer and the investigation stages of a trip to Switzerland next fall (2000). Committee chair Robert Zanca discussed the E. Power Biggs fellowship award program and introduced the two Biggs fellows for the Montréal convention—David Brockman and Daniel Schwandt.

Old Business

Will Headlee thanked the nominating committee and provided the results of the election: 1223 ballots returned, 1103 in favor of bylaw revision. Elected to the three councillor positions were Alison Alcorn-Oppedahl, Patrick Murphy, and Paul Marchesano. Elected to secretary was David Wallace. Elected to President was Jonathan Ambrosino.

New Business

1. Nominations for a nominating committee were taken from the floor; nominated were Beth Barber, Mark Brombaugh, Richard Hill, Rosalind Mohnsen, Joseph Roberts, Thom Robertson, Richard "Dick" Walker. A paper vote was taken with Michael Friesen counting the ballots. Elected were Rosalind Mohnsen (who, with the largest number of votes, will be chair), Beth Barber, Mark Brombaugh, Thom Robertson, and Richard Walker.

2. It was moved by Marchesano, seconded Zanca, to extend honorary membership in the OHS and free convention registration for life to Alan Laufman. Motion passed.

Adjournment

A motion to adjourn was offered by Barone, seconded by Fox.

OHS National Council
Wednesday, August 18, 1999
Hotel du Parc

Montréal, Québec, Canada

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 8:45 a.m. and a quorum established. Present were officers Barbara Owen, Scot Huntington, Mark Brombaugh, David Barnett; Councillors Jonathan Ambrosino, Michael Barone, John Lovegren, Lois Regestein, Richard Walker, Executive Director William T. Van Pelt; and Archivist Stephen Pinel.

Approval of Minutes: The minutes of the February 19-20, 1999, meeting were approved previously by mail.

President's Report: President Barbara Owen presented a written report.

Executive Director's Report: William Van Pelt distributed a written report. **MEMBERSHIPS:** There are approximately 3,900 voting and non-voting members of OHS as of early July. The Treasurer's Report shows membership income as of June 30 at \$133,724 with three months to go before the end of the fiscal year. **THE TRACKER:** Volume 43, Number 1 has been received by members. Volume 43, Number 2 will be mailed to members with the convention handbook shortly after the convention. *The Tracker* is on schedule. **WEB SITE:** On April 25, OHS opened an online catalog featuring more than 1,422 items of books, CDs, and sheet music, with more being added weekly. Sales have been adequate. The other OHS website has been updated slightly, including a new online membership form, Montreal convention information, and links to the online catalog. There is also a link from the online catalog to the original website. **CATALOG:** A new 1999 Catalog Supplement A was mailed in early July. Catalog sales to date appear to be on-target with budget projections. **EURO-TOUR:** The Euro-Tour in the former East Germany was fully subscribed with 36 participants who visited and played 52+ organs in 15 days, July 24 - August 7. Income will more than meet the budgeted profit of \$6,000. There were no unexpected problems and all participants seemed well pleased with the results.

Treasurer's Report: David Barnett distributed a report current to June 30, 1999.

Councillors' Reports:

Finance and Development - Richard Walker

Councillor Walker presented a written report. He extended congratulation to the Archives Governing Board and the Archivist for a very successful drive for gifts and grants for relocating the archives.

Historical Concerns - Lois Regestein

Councillor Regestein presented a written report.

Archives - Stephen Pinel, archivist. The Archives Governing Board received pledges for \$82,730.00 toward the expenses of relocating the archives within the Westminster Choir College Talbott Library. The relocation has been completed with an official opening date planned for September 1, 1999. The American Organ Archives catalog is now online on OCLC. This may be accessed at <http://library.rider.edu>. The society's agreement with Rider University for housing the archives has been extended to 2024.

Organ Citations Committee - Mary Gifford, chair. The committee has approved the following citations:

Detroit, Michigan	Ste. Anne's R.C.	1899 Geo. Kilgen & Sons
Brooklyn Heights, New York	Episcopal Ch. of St. Ann and the Holy Trinity	1925 E. M. Skinner
Sacramento, California	Sacramento Memorial Auditorium	1927 Estey
Chesterfield, Massachusetts	First Congregational Church	1867 Johnson
Lodi, New York	Lodi Historical Society	1852 E. & G. G. Hook
Montréal, P.Q., Canada	Immaculée Conception R.C.	1961 von Beckerath
Frelighsburg, P.Q., Canada	Bishop Steward Memorial Church of the Holy Trinity	1867 S. R. Warren
Sainte-Hyacinthe, P.Q., Canada	Cathedral de Saint-Hyacinthe	1885 Casavant
Sainte-Cécile de Milton, P.Q., Can.	Église Sainte Cécile	1892 Casavant
Vaudreuil, P.Q., Canada	Église Saint-Michel-de-Vaudreuil	1871 Louis Mitchel
Michigan City, Indiana	First Congregational Church	1891 Roosevelt

The Chair of the committee presented the plaque to the First Congregational Church in Michigan City, Indiana, 1891 Roosevelt, at a concert given by Chicago-Midwest Chapter President Stephen Schnurr on July 11, 1999.

OHS Archives Research Grant Committee - Lynn Edwards, chair. Two awards were approved for this year: George Nelson, \$500.00, for research of various organ builders for incorporation into his "The Organs of the United States and Canada Database (OUSCDB)" and Nancy Saultz Radloff, \$300.00, for research on the use of the organ in the Anglican/Episcopal church in America before 1830.

OHS Pipe Organ Database - Elizabeth Towne Schmitt, chair. Corrections and new information for the database continue to come in, with nearly 9500 total entries. Research into getting the database on the web continues.

Archives Symposium Planning Committee - John Ogasapian, chair. The committee is being gathered, aiming for a two-day symposium at the Archives in October, 2000.

Organizational Concerns - Michael Barone

Councillor Barone had no report.

Research and Publications - Peter Sykes

Councillor Sykes sent a written report. *The Tracker*, Vol. 43, no. 2 will be distributed soon after the convention, Vol. 43, no. 3 will be distributed in the fall, and Vol. 43, no. 4 after Christmas, bringing *The Tracker* up to date in publishing and distribution. The biography of Clarence Eddy by William Osborne continues towards publication. Convention CDs for Philadelphia and Portland are in preparation. Issues surrounding updating the slide-tape presentation, extending our publications and producing symposia are being studied.

Conventions - Jonathan Ambrosino

Councillor Ambrosino presented a written report.

1999—Montreal, Quebec, Canada:

Thanks to the tremendous efforts of Bridget Chatterley and Alan Laufman, this convention is here and promises to be superb. Two issues of note: 1. Please note the extensive Handbook this year, 160 pages in length. This is mostly due to the bilingual nature of the book.

2. We have managed to pay our convention chairman \$4,500 for her time. In return her service has been exemplary, thorough, timely and at all times in the best service of the Society. Is this a precedent we wish to establish more concretely?

2000—Boston, Massachusetts:

Scot Huntington has refined his initial list of organs to visit into a workable itinerary, which continues in development. Alan Laufman has agreed to serve on the Boston Convention committee.

2001—Winston-Salem, North Carolina:

Kristin Farmer continues in the planning of this convention.

2002—Chicago:

Stephen Schnurr of the Chicago convention committee has agreed to move the Chicago Convention from 2004 to 2002 in place of the proposed Vermont convention. Under New Business I will ask that Council approve the Chicago convention.

2003—Central Pennsylvania:

Ruth Brunner continues apace.

2004 and beyond: unassigned

New Convention Coordinator:

Following Alan Laufman's announcement in April that he would retire from his duties both as Convention Coordinator and Handbook Editor, Kristin Farmer has agreed to assume Convention Coordinator duties directly after the Montreal convention. This change of duties is thereby moved up two years.

Convention Sourcebook:

The last time the OHS Convention Sourcebook was updated was during the period 1993-94. Five years have elapsed since this revision, and several issues which have been raised since that time indicate that it would be a very good idea to undergo another Sourcebook revision. I propose that we employ the system used last time (gathering comments from the past three years' convention chairs), and coordinate their input with that of the Convention Coordinator, Executive Director and Councilor for Conventions.

Future Convention Planning

Interleaved conventions, hoping for a schedule that puts major conventions in the odd-numbered years and minor conventions in the even numbered years. More symposia in the wake of the Westfield Center's change of hand, and certain change of focus.

Education - John Lovegren

Councillor Lovegren presented a written report.

Biggs Fellowship - Robert G. Zanca, chair: Six applications returned. Three Biggs Fellows chosen by Biggs committee. Two Biggs Fellows to be in Montreal. Use of e-mail produced generally positive for facilitating and expediting communication, but difficulties of coping with word processing attachments in differing formats caused difficulties for application forms.

Historical Organ Recitals - Scott Carpenter, chair: no activity since February meeting.

Slide-tape presentation - Jon Moyer, chair: no activity since February meeting.

Old Business

Moved Huntington, Seconded Ambrosino for the "Full-time student under age 25" membership category to read "Age 25 and under."

New Business

Moved Lovegren, Seconded Huntington that any gift in excess of \$2,500 designated to the Biggs Fellowship Fund be applied entirely to the Biggs Fellowship Fund principal. Passed.

Moved Huntington, Seconded Lovegren that the society contract with Jonathan Ambrosino to be Acting Handbook Editor for the Boston 2000 Convention, the agreement to be reported to council. Passed, Ambrosino abstaining.

Moved Ambrosino, Seconded Lovegren to accept the proposal of the Chicago convention committee to hold a convention in the year 2002. Passed.

Moved Walker, Seconded Lovegren to direct the treasurer to adjust the 1998-99 budget so that the Archives may expend a total of \$35,000 in the fiscal year ending September 30, 1999. The Archives Special Fund is to be adjusted as necessary to accommodate the \$35,000 FY 98-99 expenditures. Should the Archives Special Fund be reduced below zero, restore the Archives Special Fund to zero level at September 30, 1999, by a transfer of funds from retained earnings. Passed.

Moved Ambrosino, Seconded Huntington to appoint Kristin Farmer as Coordinator of Conventions. Passed.

Moved Ambrosino, Seconded Huntington that council honor the service of Alan Laufman extending complementary registration to all future conventions and bestow honorary membership. Passed.

Moved Ambrosino, Seconded Huntington that the convention sourcebook be revised and that a committee consisting of the Councillor for Conventions, Scot Huntington, Kristin Farmer, William Van Pelt, Bridget Chatterley, Michael Rowe, and Cliff Fairley be formed to review the present sourcebook and make recommendations, and that Jerry Morton be charged with producing the revised sourcebook by the Boston 2000 convention. Passed.

Moved Ambrosino, Seconded Barone to revise the process by which the Archives Budget is arrived at:

1. That there will be a set figure in the budget every year, based upon Archives' need and available Society funding; surpluses or deficits will not be carried forward into the Archives Budget for the following fiscal year.

2. Monies in the Archive Special Fund will be reserved for use in the Fiscal Year after they are received. Archive Special Fund monies are to be set at the discretion of the Archives Governing Board, over and above what is budgeted in item 1.

3. At the close of the fiscal year any deficits are covered from monies reserved from the Archives Special Fund and the balance is available for the use of the Archives Governing Board in the new fiscal year. Passed.

Moved Walker, Seconded Lovegren to ratify the extenuation of the existing agreement for housing the archives between OHS and Rider University for an additional ten years, expiring in the year 2024, as evidenced in the letter dated June 10, 1999 from Dr. Elizabeth Smith of Rider University. Passed

Moved Walker, Seconded Huntington that the Councillor for Organizational Concerns form a committee to review the existing bylaws and recommend revisions. Passed.

Moved Walker, Seconded Ambrosino that a committee be formed and chaired by the Vice President to review and revise the Guidelines for Conservation and Restoration. Passed.

Moved Huntington, Seconded Regestein that Historic Concerns cause the listing of Historic Organ Citations to be published in *The Tracker* annually. Failed, 1 abstention.

Moved Huntington, Seconded Regestein that Publications establish an opus list series with Volume One to appear before the end of 2001. Passed.

Moved Lovegren, Seconded Barone to accept a balanced budget of \$362,700. Passed.

Moved Huntington, Seconded Barone to establish a Councillor at Large Position. Failed, one abstention.

Moved Walker, Seconded Lovegren, to refer establishing a Councilor at Large position to the bylaws revision committee. Passed.

Adjournment

Moved Walker, Seconded Barone, to adjourn the meeting. Meeting adjourned at 5:40 p.m.

Mark A. Brombaugh, Secretary

REVIEW, continued from page 4

work, never lose their respect and enthusiasm for the organ, and do their best to bloom where they are planted. It is high time that we heard the story of one of them.

Laurie's middle-class British childhood alone makes delightful reading, and no future chronicler of the John Compton firm should miss Laurie's first-hand account of his apprenticeship (Chapter 2), but his larger apprenticeship was served in a rather odd assortment of fields other than the pipe organ which ranged from assembling imported Hammond organs for Boosey & Hawkes in England to building wire recorders (remember those?) for Pyrox in Australia, before eventually gravitating to the old established Melbourne organbuilding firm of Fincham, where he livened things up a bit by introducing some of the procedures and technical tricks he had learned at Compton's.

In 1957, nine years after settling in Australia, Laurie launched his own business, decidedly one-man at the onset, although it later expanded to employ several men and to occupy proper factory facilities. Like many another, he began by working out of his home, doing odd voicing jobs for other builders and bits of maintenance work before getting his first new organ contract the following year. In retrospect, he admits that it was probably "a foolhardy thing to do" (do I see smiles of recognition on the faces of organbuilder readers?) but he obviously had no regrets, and building organs was his life-work from that point onward.

The remainder of Laurie's story reads like the story of organ-building in the second half of the 20th century in miniature. Larger and more prestigious builders may have the luxury of innovating an setting trends, but the smaller ones do not. They must follow or go out of business. Laurie makes no bones about his convictions concerning the desirability of electric action, and particularly the judicious use of the unification principle, ingrained in him at Compton's, yet when mechanical action became popular, he was flexible enough to make some small organs of this type and indeed seems rather proud of this accomplishment.

Similarly, while he was obviously of the opinion that most older organs would benefit from a certain amount of modernization, he nonetheless carried out some creditable restorations when this was desired by the owners of the organs. He also was willing to make slider chests, and it came as a surprise to this reader that it was Laurie who developed the "Slic" slider motor, which was quite popular in the U. S. thirty or so years ago, before the availability of the more powerful and durable solenoid-type slider motors now in general use.

Jefferson's book is divided into two almost equal parts, the first biographical, which culminates in two chapters by Laurie himself. Chapter 8 deals with his past and present employees, some of whom have gone on to found their own companies or work for others. A hint of days gone by slips in with Laurie's gentlemanly reference to the "ladies," whose duties were of course confined to secretarial work and occasional key-holding. Chapter 9 gives us Laurie's own reflections on the changes and trends, both tonal and mechanical, that he has observed in his half-century as an organbuilder. There is more than a hint of bitterness here concerning the failure of his rebuilding project in Adelaide Town Hall, although overall Laurie's attitude tends to be optimistic and upbeat.

The second section, beginning with some "Comments Concerning the Instruments" by the author, deals in detail with Laurie's instruments, divided between a chapter devoted to some new, rebuilt, and restored organs of note, a chapter on Laurie's new instruments and a chapter on rebuilds and restorations, followed by a complete chronological worklist, from 1958 to 1998.

Stoplists, pictures, and notes on the instruments are plentiful in this section, and it is obvious that the author has personally seen many of the instruments described. Historians will probably find numerous items of interest here, especially in Chapter 14 dealing with rebuilds and restorations. And in Chapter 12 we find in full detail the Adelaide Town Hall story, at least as seen from Steve Laurie's perspective, as well as the tale of what would have been Laurie's largest organ — had it ever been built.

Bob Jefferson has unquestionably put much time and research into this book. There is a bit of the flavor of a "labor of Love" about it, yet he succeeds in giving us a reasonably three-dimensional picture of his subject, warts and all. Jefferson's style is in general quite readable and even enjoyable, although one stumbles occasionally upon redundancies in the biographical section, and a few places where he gets a bit ahead of himself chronologically and then has to back up. Again, there are some redundancies between references to specific organs in the biographical section and comments in the section on the organs.

A little objective copy-editing might have tightened up some of these places, yet such is the richness of the source-material that they do not detract significantly from the fact that this book is indeed quite a good "read," as well as an interesting reflection from the mirror of the organ world during the half-century just past, and as such it is an intriguing historical document.

Barbara Owen
Newburyport, Mass.

PIPEDREAMS A program of music for the king of instruments

Program No. 2010 3/6/2000

Nothing Like a Dame . . . we enjoy a visit with the irrepressible British recitalist Dame Gillian Weir. In 1989 she became the first woman organist to be named Commander of the British Empire by Queen Elizabeth II.

BACH: Toccata & Fugue in d, S. 565 -- (1738 Müller/St. Bavo, Haarlem) BBC-678 (OLF)

BULL: 2 Pieces Dr. *Bull's My Self*; Dr. *Bull's Jewell* -- (1978 Phelps/Hexham Abbey, England) Australian Argo 460 186 (OHS)

HEILLER: *Tanz Toccata* -- (1992 Fisk/Meyerson, Dallas, TX) MPR tape (r. 4/11/94)

BONNET: *Eljes*. DANDRIEU: Noel, *Bon Joseph écoute moi*. BOSSI: Scherz in g, Op. 49 -- (1969 Aeolian-Skinner/Performing Arts Center, Milwaukee, WI) Koss-1013 (OHS)

FRANCK: *Pastorale*, Op. 19 -- (1928-83 Frobenius/Arhus Cathedral, Denmark) Collins Classics 3CD-70442 (OHS)

MESSIAEN: *Apparition de l'église éternelle*. JONGEN: *Sonata eroica* -- (1992 Fisk/Meyerson Center, Dallas) MPR tape (r. 4/11/94)

Program No. 2011 3/13/2000

Max and Johann . . . contrasting the two most prolific and respected German organ composers, **Max Reger** (1873-1916) and **Johann Sebastian Bach** (1685-1750).

BACH: Prelude & Fugue in C, S. 553 -- Piet Kee (1738 Müller/St. Bavo, Haarlem, The Netherlands) Chandos CD-0527 (OHS)

REGGER: Prelude & Fugue in C, Op. 7, no. 1 -- Rosalinde Haas (1983 Albiez/Our Mother Church, Frankfurt-Niederrad) MD&G CD-3361 (OHS)

BACH: Prelude & Fugue in d, S. 554 -- Piet Kee (1738 Müller/St. Bavo Church, Haarlem, The Netherlands) Chandos CD-0527

REGGER: Prelude & Fugue in d, Op. 56, no. 2 -- Rosalinde Haas (1983 Albiez/Frankfurt-Niederrad) MD&G CD-3361 (OHS)

BACH: Prelude & Fugue in e, S. 555 -- Hans Fagius (1982 Arvidson/Mariefred Church, Sweden) Bis 2CD-329/30 (OHS)

REGGER: Prelude & Fugue in e, Op. 69, nos. 1 & 2 -- Rosalinde Haas (1983 Albiez/Frankfurt-Niederrad) MDG-3359 (OHS)

BACH: Prelude & Fugue in f, S. 556 -- Keith John 1978 Kleuker/Notre Dame des Neiges/Alpe d'Huez, Switzerland) Priory-235

BACH: Prelude & Fugue in g, S. 557 -- Kevin Bowyer (1962 Marcussen/St. Hans Church, Odense, Denmark) Nimbus-5377 (OHS)

REGGER: *Chorale prelude, Herr, nun selbst den Wagen halt*, Op. 79b, no. 12 -- Rosalinde Haas (1983 Albiez/Our Mother Church, Frankfurt-Niederrad) MD&G-3359 (OHS)

BACH: Prelude & Fugue in g, S. 558 -- Hans Fagius (1982 Arvidson/Mariefred Church, Sweden) Bis 2CD-329/30 (OHS)

REGGER: *Capriccio in g*, Op. 129, no. 5 -- Peter Sykes (1931 Steinmeyer/Blessed Sacrament Cathedral, Altoona, PA) Raven 430 (OHS)

BACH: Prelude & Fugue in a, S. 559 -- Kevin Bowyer (1962 Marcussen/St. Hans Church, Odense, Denmark) Nimbus-5377 (OHS)

BACH: Prelude & Fugue in B-flat, S. 560 -- Keith John 1978 Kleuker/Notre Dame des Neiges/Alpe d'Huez, Switzerland) Priory CD-235 (OHS)

REGGER: Fantasy & Fugue on BACH, Op. 46 -- Peter Sykes (1931 Steinmeyer/Altoona, PA) Raven OAR 430 (OHS)

Program No. 2012 3/20/2000

Happy Birthday, Herr Bach . . . a celebration of history's foremost organ composer, with music from his youth and his maturity, plus some surprises (of course!).

BA H: Chorale-prelude, *Der Tag, der ist so freudenreich* -- Bernard Foccroulle (1778 Rommel/St. Basilus Church, Zella-Mehlis, Germany) Ricercar CD-246812 (OHS)

BACH: Partita, *Christ, der du bist der helle Tag*, S. 766 -- Simon Preston (1942 Marcussen/Sorø Abbey, Denmark) DG 429 775

BACH: Prelude & Fugue in C, S. 547 -- Olivier Latry (1985 Xavier Silbermann/Dominican Convent, Paris) BNL-112738

BACH (arr. Biggs): Sheep may safely graze, fr Birthday Cantata No. 20 -- E. Power Biggs (1761 J.-A. Silbermann/Arlesheim Parish Church, Switzerland) CBS/Sony CD-30539 (OLF)

GRAINGER (after BACH): Blithe Bells -- Stuart Forster (1931 Skinner/Holy Rosary Cathedral, Toledo, OH) JAV 113 (OHS)

BACH: 3 Large Kyrie Settings, fr Clavierübung III, S. 669-671 -- Jonathan Dimmock (1737 Treutmann/Grauhof Cloister, Germany) Arkay 3CD-6161 (OHS)

BACH: Chorale-prelude, *Wachet auf*, S. 645 -- Peter Sykes (1990 Nordlie/1st United Meth., Sioux Falls, SD) Titanic-181 (OHS)

WIDOR: March of the Night Watchman, fr Bach's Memento (1925) -- Herman van Vliet (1879 Cavaillé-Coll/St. Françoise-de-Sales, Lyon) Festivo CD-145/6 (OHS)

WATSON: Happy Birthday, Herr Bach -- Rupert Gough (1974 Harrison & Harrison/Wells Cath., England) Priory-595 (OHS)

C. M. SCHÖNBERG: I dreamed a dream, fr *Les Misérables* -- Hakan Hagegard, bar; Gunnar Idenstam (1949 Marcussen/Oscar-skyrkan, Stockholm) Proprius CD-9040 (Sounds of Scandinavia; 612-938-7745)

BACH: Fantasy in G, S. 572 -- Käte van Tricht (1939 Sauer/Bremen Cathedral, Germany) Dabringhaus & Grimm CD-3241 (OHS)

Program No. 2013 3/27/2000

All Things Bright and Beautiful . . . the optimistic and engaging music of American composer and performer **Emma Lou Diemer**, whose original works and hymn-tune arrangements never fail to uplift the spirit. Music is performed variously by:

Emma Lou Diemer (1974 Casavant/1st Presbyterian Church, Santa Barbara, CA) composer's tape (r. 7/8/93)

Choirs of 1st Presbyterian and 1st United Methodist Churches, Sioux Falls, SD

Emma Lou Diemer (1990 Nordlie/FUMC, Sioux Falls, SD) MPR tape (r. 4/28/95)

Sue Lowcock Harris, flute, Michael Matteo, perc., Emmanuel Brass, Joan DeVee Dixon (1991 Reuter/University of the Ozarks/Clarksville, AR) RBW CD-014/015 (OHS)

Calvert Johnson (1990 Bosch/Sharp Memorial United Methodist Church, Young Harris, GA) Calcante CD-06 (OHS)

Emma Lou Diemer (1980 Reuter/Ascension Lutheran Church, Thousand Oaks, CA) Ventura County AGO tape (r. 5/3/98)

Program No. 2014 4/3/2000

Going On Record . . . a review of recent releases, including a mini-Bach celebration, dialogues for organ and flute, and some grand improvisations around Cole Porter and George Gershwin.

BACH: Prelude & Fugue in C, S. 531 -- Harald Vogel (1976 Brombaugh/Central Lutheran Church, Eugene, OR) Loft CD-1009 (OHS)

BACH: 3 Neumeister Chorales (*Wir Christen-leut*, S. 1090; *Herzliebster Jesu*, S. 1093; *Der Tag der ist so Freudenreich*, S. 719; *Gott ist mein Heil*, S. 1106) -- Christopher Herrick (1979 Metzler/Zofingen Stadtkirche, Switzerland) Hyperion CD-67215 (OHS)

BACH: Prelude in G, S. 541; Chorale-prelude, *Liebster Jesu, wir sind hier*, S. 731 -- Douglas Reed (1998 Taylor & Boody/Mount Saint Joseph Ursuline Motherhouse chapel, Maple Mount, KY) Mulberry Street CD-1002 (OHS)

BOCCHERINI: Minuet in A. BOZZA: Aria -- Eva Amsler, f; Rudolf Lutz (1998 Glatter-Götz/Laufen Monastery, Bavaria) Ambitus CD-96815 (JAV ; 718-434-5620; www.greatorgancds.com)

GERSHWIN (arr. Marshall): I got rhythm Improvisation -- Wayne Marshall (1992 Fisk/Meyerson Symphony Center, Dallas, TX) Delos CD-3228 (OHS)

WARREN: There will never be another you -- Dan Bellomy (1926 Wurlitzer/Brooklyn Paramount Theatre) Cambria -1108 (OHS)

PORTER: Anything goes -- Tom Hazleton (Wurlitzer/Nethercutt Salon, Sylmar, CA) Klavier CD-77025 (OHS)

ELGAR: Nimrod, fr *Enigma Variations* -- Tom Hazleton (Wurlitzer/Nethercutt Salon, Sylmar, CA) Klavier CD-77025 (OHS)

MAQUAIRE: Andante, fr Organ Symphony No. 1, Op. 20 -- Michael Eckerle (1996 Göckel/St. Francis Church, Pforzheim) Unda Maris CD-20041 (OLF)

BOYVIN: Suite du 6ème Ton -- Aude Heurtematte (1978 Cluquot/Souigny Church, France) Temperaments 316004 (OHS)

KREBS: Chorale-prelude, *Herzlich lieb hab ich dich* -- Mathias Schmutzler, tpt; Felix Friedrich (1735 Trost/Waltershausen Parish Church, Germany) VKJK-9809 (OHS)

BALBASTRE: Noel, *Au jo deu de pubelle*. MESSIAEN: Outburst of joy, fr Ascension Suite -- J. Melvin Butler (1965 Flentrop/St. Mark's Cathedral, Seattle) Loft-1013 (OHS)

Program No. 2015 4/10/2000

The Stations of the Cross . . . a profound progression of fourteen poems by Paul Claudel with musical commentary by Marcel Dupré, reflecting upon Christ's crucifixion. Performances are from the following:

Françoise Renet (1889 Cavaillé-Coll/Basilica of St. Sernin, Toulouse) Festivo CD-105 (OHS; 804-353-9226; www.ohscatalog.org)

Catherine Combiér Donovan, n; Fr. Francis Kline (1985 Bedient/Cathedral of St. John the Baptist, Charleston, SC) Mepkin-1001 (OHS)

Jean Marchand, n; Jacquelin Rochette (1963 Casavant/Basilica Notre-Dame-du-Cap, Cap-de-la-Madeleine, Quebec) REM CD-311174 (OHS)

Stephen Hamilton (1928-1983 Welte-Möller-Gould/St. Mark's Episcopal Cathedral, Minneapolis, MN) Arkay-6115 (OHS)

Harald Feller (1989 Jann/Waldsassen Basilica, Germany) Calig CD-50959

Marcel Dupré (1862 Cavaillé-Coll/St. Sulpice) Westminster LP-18916 (out-of-print)

Marilyn Mason (1965 Möller/National Shrine of the Immaculate Conception, Washington, D.C.) Mark LP (out-of-print)

Clarence Watters (1971 Austin/Trinity College, Hartford, CT) AFKA-508 (OHS)

Barry Busse, n; Douglas Butler (1962 Holtkamp/St. John's Abbey, Collegeville, MN) MPR tape

Program No. 2016 4/17/2000

Music for an Easter Uprising . . . songs, improvisations and anthems on themes of celebration and revival.

DURUFLÉ: Choral Improvisation on *Victimae Paschali Laudes* -- Marie-Madeleine Duruflé-Chevalier (1965 Möller/National Shrine of the Immaculate Conception, Washington, D.C.) Gothic-49107 (OHS)

TRADITIONAL: Chant, *Victimae Paschali Laudes*. NIBELLE: Toccata, *Victimae Paschali Laudes* -- Jacques Kauffmann (unidentified French instrument) Skarbo CD-1957 (OHS)

MAILLY: Easter Flowers -- Arturo Sacchetti (1930 Steinmeyer/Evangelical Church, Rome) Arts CD-47393 (AI; 800-288-2007)

TRADITIONAL: Chant, *O filii et filiae*. DANDRIEU: Offertory for Easter -- Gregorian Choir of Paris/Jaan-Eik Tulve, cond; Jean-Patrice Brosse (St. Bertrand-de-Comminges) Pierre Verany CD-94034

BACH: Chorale-prelude, *Christ ist erstanden*, S. 627 -- Fynske Chamber Choir/Alice Joensen, cond; Kevin Bowyer (1962 Marcussen/St. Hans Church, Odense, Denmark) Nimbus 2CD-5457/8 (OHS)

SCHILLING: Canzona, *Christ ist erstanden* -- Bernhard Kratzer, tpt; Martin Sander (1983 Sandtner/Blessed Lady Cathedral, Villingen) Fermate CD-20008 (OHS)

JACOB: Festal Flourish -- Marilyn Keiser (1996 Schantz/Fairmont Presbyterian Church, Cleveland Heights, OH) Arkay CD-6162 (OHS)

HALLOCK: Anthem, At the lamb's royal banquet. PHILLIPS: Anthem, On this bright Easter morn -- Choir of All Saints, Beverly Hills/Thomas Foster, cond; Craig Phillips (1951 Casavant) Gothic-49097 (OHS)

WOLFF: Fanfare for Easter Day; Partita, Christ the Lord is risen again -- Jeremy Filsell (1939 Walker/Buckfast Abbey) Herald-229 (OHS)

DAVIES: *Reliqui domum meum* -- Kevin Bowyer (1995 Marcussen/Tonbridge School, Kent, England) Nimbus CD-5509 (OHS)

CALLAHAN: Chorale-improvisation, Where you there? -- James Culp (1955 Aeolian-Skinner/First Presbyterian Church, Kilgore, TX) Hallmark CD-350282 (OHS)

BLISS: Fanfare -- Colin Walsh (1960 Harrison/Lincoln Cathedral) Priory-379 (OHS)

BARNARD: Hymn, Christ triumphant, ever reigning -- Wells Cathedral Choir/Malcolm Archer, cond; Rupert Gough (Wells Cathedral) Hyperion CD-12101 (OHS)

Program No. 2017 4/24/2000

The Fritts Organ at Pacific Lutheran University . . . recital performances from the inaugural season of an impressive new instrument in Tacoma. This 54-stop, mechanical-action instrument (a gift of Gottfried and Mary Fuchs) stands in a balcony of the Lagerquist Concert Hall in PLU's new Mary Baker Russell Music Center. The shop of organbuilder Paul Fritts, a PLU graduate, is nearby in Tacoma. These performances were taped at the organ's dedication and during programs presented as part of the symposium "The Organ in the New Millennium."

BUXTEHUDE: Toccata in f, KREBS: 2 Chorale-preludes (If you allow but God to guide you; From heaven above). KAUFFMANN: Chorale-prelude, A mighty fortress. HYMN: All creatures of our god and king. BACH: Chorale-prelude, Have mercy on me, O Lord -- David Dahl (r. 11/8/98)

BACH: Prelude & Fugue in C, S. 531 -- Craig Cramer (r. 4/10/99)

CINDY McTEE: Agnus Dei (1998). SCHUMANN: Fugue No. 1 on B-A-C-H, Op. 60 -- David Dahl (r. 4/8/99)

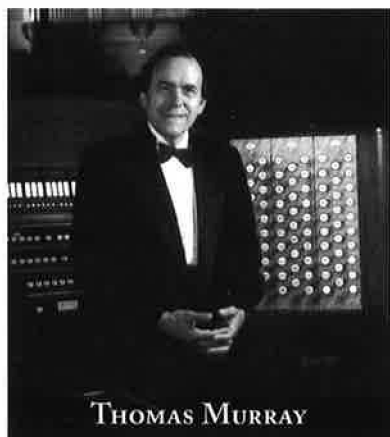
BACH: Chorale-prelude, *Wir Christen-leut*, S. 1090 -- Craig Cramer (r. 4/10/99)

MESSIAEN: Communion ("Birds and Water Springs"), fr Pentecost Mass -- David Dahl (r. 11/8/98)

BACH: Fantasy & Fugue in g, S. 542 (with interjected Trio in G, S. 1027a) -- Craig Cramer (r. 4/10/99)

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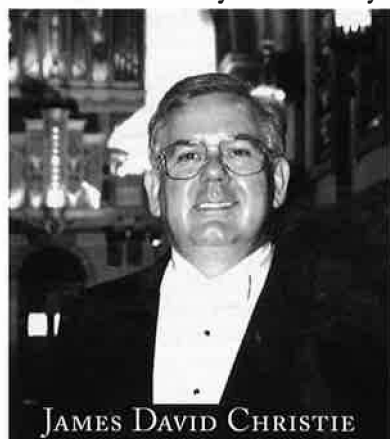
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Bach: *Allein Gott in der Höh sei Ehr* (trio); *Prelude & Fugue in a* **Balbastre:** *Noël: Où s'en vont ces gais bergers?*
Franck: *Pièce héroïque*
Rheinberger: *Passacaglia* from Sonata VIII
Vierne: *Final* from Symphonie III
Dupré: *Prelude & Fugue in f*
Alain: *Litanies* **Hoiby:** *Rock Valley Narrative* **Tikker:** *Tiento de Batalla sobre la Balletto del Granduca*
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Few recordings preserve the work of Messrs. Skinner and Harrison. Not since Aeolian-Skinner's own brief series of recordings in the early 1950s, "The King of Instruments," has there been a systematic effort to document the evolution of these organs. But unlike "The King of Instruments" series, "Great Organbuilders of America" also documents Ernest M. Skinner's organs with equal respect for their orchestral nature.

"Great Organbuilders of America: A Retrospective" picks up where "The King of Instruments" left off, with eight volumes in a continuing series of appropriate music, thorough notes by such authorities as Skinner experts Jonathan Ambrosino and Joseph Dzeda, musicologist John Ogasapian, and professional photography showcasing the architectural environment of the organs. This series's goal is to preserve in sight and sound the orchestral ideals of Ernest M. Skinner and his development from the 1910s to the '30s, overlaid with G. Donald Harrison and the development of his ideals from the late '20s to his death in 1956.

This series is being partially underwritten by A.R. Schopp's Sons of Alliance, Ohio; makers of fine organ pipes for over 100 years. Without the patronage and support of the Schopp family this project would not be possible.

I believe it is crucial that the unique musical approaches of Skinner and Harrison be preserved in the sound of their most significant instruments. More important though is the furtherance of musical appreciation for these artistic treasures.

— Joseph Vitacco, President, JAV Recordings

- JAV 113: Op. 820, Holy Rosary Cathedral, Toledo (1930), *Stuart Forster*
JAV 102: Op. 836, Saint Peter's Church, Morristown (1930), *Richard Morgan*
JAV 104: { Op. 837, Huntington Seminary, Long Island (1930);
Op. 866, Yale Divinity School (1932), *Timothy Smith*
JAV 101: Op. 927, Trinity Church New Haven (1935), *Peter Stoltzfus*
JAV 111: Op. 940-A, Church of the Advent, Boston (1936-'64), *Mark Dwyer*
JAV 109: Op. 948, Saint Mark's, Philadelphia (1937), *Peter Stoltzfus*
JAV 103: Op. 985-A, St. Paul's Chapel, Columbia, (1939-'64), *Walter Hilse*
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