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# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



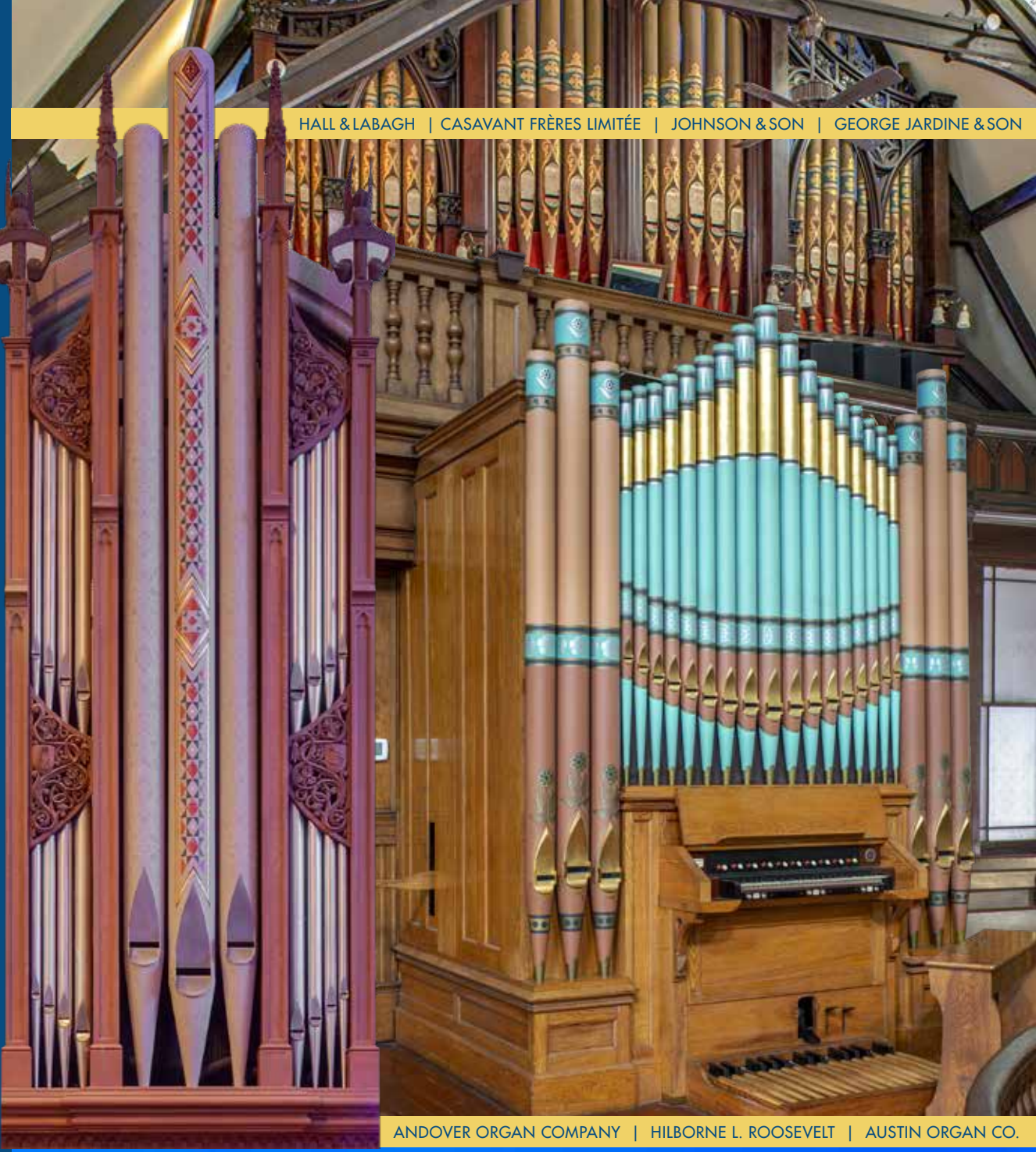
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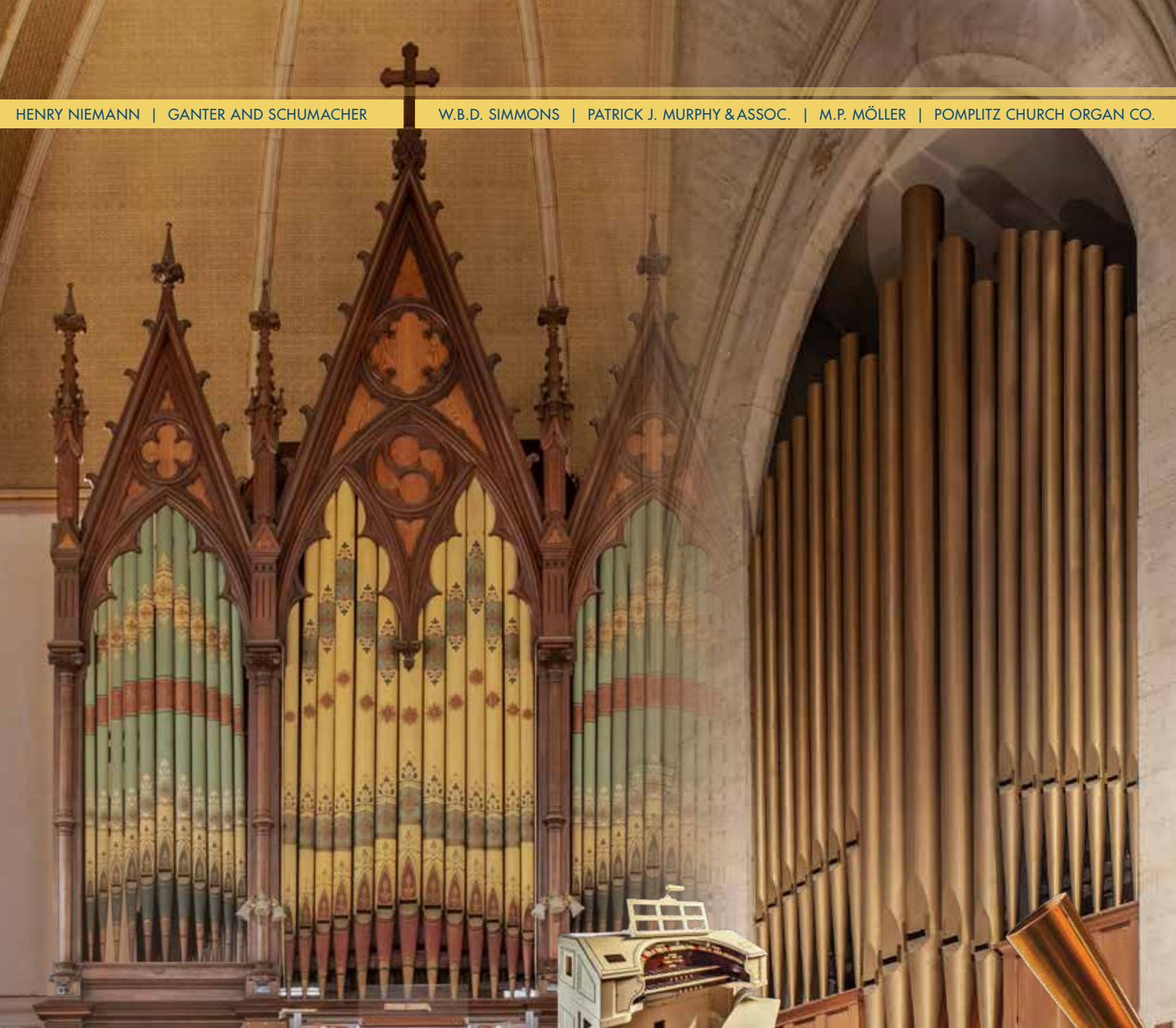


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# 2024

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## CONTENTS

From the CEO EDWARD MCCALL	3
In Memoriam	6
New Members	6
Donors	8
The Last Roosevelt Frank Roosevelt and Baltimore's Overlooked Legacy SEBASTIAN M. GLÜCK	14
The Estey Pipe Organ at Polytechnic High School, Los Angeles JAMES LEWIS	30
Adam Stein's Organs for the Peabody Conservatory ROLLIN SMITH	34
Tribulation and Truce The Installation of Möller Opus 5542 THOMAS FIELDING	38
50 Years Ago in <i>The Tracker</i> SCOT L. HUNTINGTON	42
Clarence E. Morey An Illustrated Introduction to His Life and Work BYNUM PETTY	48
News	54
The Last Page E. Power Biggs's Cadenza	55



### ON THE COVER

Captain Frank Roosevelt  
Company E, 12th Regiment,  
New York National Guard

IT WAS MOTHER'S DAY YESTERDAY; for many, a day of celebration and also a day of memories, vivid and intense. The day provides us all with a strong reminder of what is profoundly important in our lives: not career-chasing antics, the latest iteration of a cell phone, or the consumption of social media posts, both real and fake. No, it is the human interaction with loved ones that lies at the heart of our lives. We owe a debt of gratitude to our mothers, living and deceased, for the examples they were and are.

Henry Higgins, that colorful character in Lerner and Lowe's *My Fair Lady*, sings a hilarious song in the opening of Act 1 entitled "Why can't the English?" Do you know it? This smug aristocratic elocutionist is decrying the state of the spoken word, not just throughout the United Kingdom but around the world.

Oh, why can't the English learn to set a good example

To people whose English is painful to your ears?

The Scotch and the Irish leave you close to tears.

There even are places where English completely disappears.

In America, they haven't used it for years!

The central tenet of linking mothers with Henry's outburst is the idea of setting a good example. Sometimes, it takes an act of courage, bravery, or just plain strong will to act in a way that inspires others to follow.

This is not about leadership, but rather about being the first to take the lead—more powerful than just being the opening bidder in a game of bridge or an auction. It is about raising one's hand and saying, "I am taking an action that hopefully will compel others to do the same." My friends, the OHS happily finds itself in this exact situation. Allow me to share the details.

A little over one month ago, I was approached by an OHS member requesting a Zoom meeting. At the meeting, this member expressed a great deal of gratitude and support for the direction of the society. What was particularly important was, as stated above, a desire to provide significant financial security now, before death, so that this would be an example for others to follow. Although not said aloud, the implication was, "Why wait, when I have the means and ability to contribute today"?

Here is the text of the member's letter to the OHS"

To the Board of Directors and Ed McCall, CEO

The growth and stabilization of the Organ Historical Society in recent times is cause for celebration. I am a long-time member of the OHS and recent accomplishments demonstrate,



# From the CEO | CONTINUED

to me at least, an unwavering commitment to the mission, the vision, and the core values surrounding the pipe organ.

I have watched the OHS grow, pause, and take the time to re-evaluate its posture on several occasions, and to pursue new paths appropriate for the time. Today the OHS is proudly housed in one headquarters where all the operations of this unique non-profit come together.

The OHS management team, led by CEO Edward McCall, has responded to the many challenges of operating a non-profit organization with courage, steadfastness, and vision. Coming through the pandemic with nary a scratch is a remarkable achievement.

I have witnessed growth in all areas of the OHS: the Archives, with many new and significant collections, the OHS Biggs Scholars, the new and improved Database, the online catalog, THE TRACKER, and conventions. I am impressed by new initiatives such as the Barbara Owen Education Fund, providing students with free memberships, as well as the superlative James M. Weaver Prize in Organ Scholarship. One cannot forget the ground-breaking video series *Kaleidoscope of Colors*, which everyone can still enjoy on YouTube.

Strong leadership and indisputable growth in program offerings has given me tremendous confidence in the Organ Historical Society. For these reasons, I am announcing a gift to the OHS of \$1.5 million as an investment to endow the future.

Bestowing significant investment capital is much more than a singular gift. It provides dividends to the OHS that can be used for organizational growth and institutional sustainability. My hope is that this gift will inspire others to evaluate seriously their charitable giving now or in the near future to support the OHS.

Please join me by showing confidence in the Organ Historical Society, an institute for the pipe organ that we all cherish.

April 12, 2024

With respect, I wish to remain anonymous.

This extraordinary gift will provide greater stability to our non-profit organization, but it does not eliminate the need for operational funding, program donations, Annual Fund giving, and the rest. Nor does it mean that the board and management team will lessen our efforts on development and program initiatives. On the contrary, we are inspired by this welcome show of support.

Now we turn to the convention in Baltimore, where David Storey and his team have created a week-long festive program. There we will celebrate the pipe organ in all its glory and splendor. Delegates from across the country are set in mid-July to descend on the city by the harbor. The program is filled with exceptional instruments, top-drawer performers, a few educational lectures, a beautifully written handbook, and more than a few tempting eateries!

The planning and execution of an OHS national convention are labors of love. It takes more than 18 months, hundreds of meetings (in-person and online), and thousands of emails, phone calls, letters, contracts, and so on to make it all come together. Plan A quickly turns into Plan B, and by the time of the convention you find yourself on Plan X or Y. I am especially grateful to the people who have given time and talent to making this week a success: Chris Anderson, Sean Cureton, Ted Davis, Charles Eberline, Charles English, Jonathan Gregoire, John Holland, James Houston, Len Levasseur, Sean O'Connor, Stephen Pinel, Marcus Prater, Marcia Sommers, Rollin Smith, Bill Van Pelt, and Anne Walkenhorst (please forgive any omissions), and also to the many unidentified volunteers. Please put the 2025 Milwaukee dates in your calendar now; it's never too early to plan.

Last week I had the privilege of taking my 95-year-old mother out for a Mother's Day lunch. Increasingly I find myself doing, saying, and thinking things as she did years ago! She provided and set a good example for me and continues to do so with her energy and positive outlook on life. As she puts it, "I'm 95 years *young*." Let's thank all the moms and other family members who have set a good example and commit to paying it forward.

Happy Summer to all!





# ORGAN HISTORICAL SOCIETY

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E-MAIL: mail@organhistoricalsociety.org • WEB: www.organhistoricalsociety.org

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Scattered leaves ... from our Sketchbook



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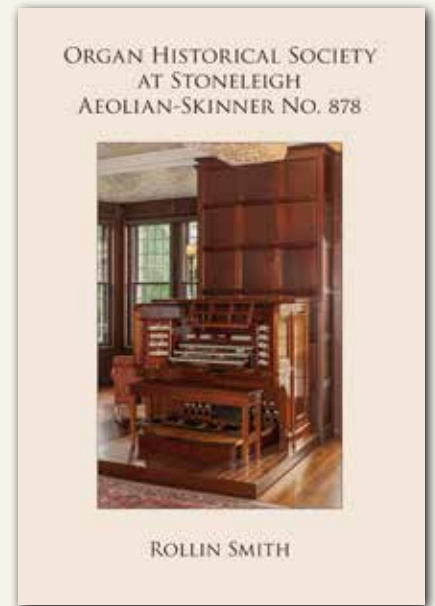


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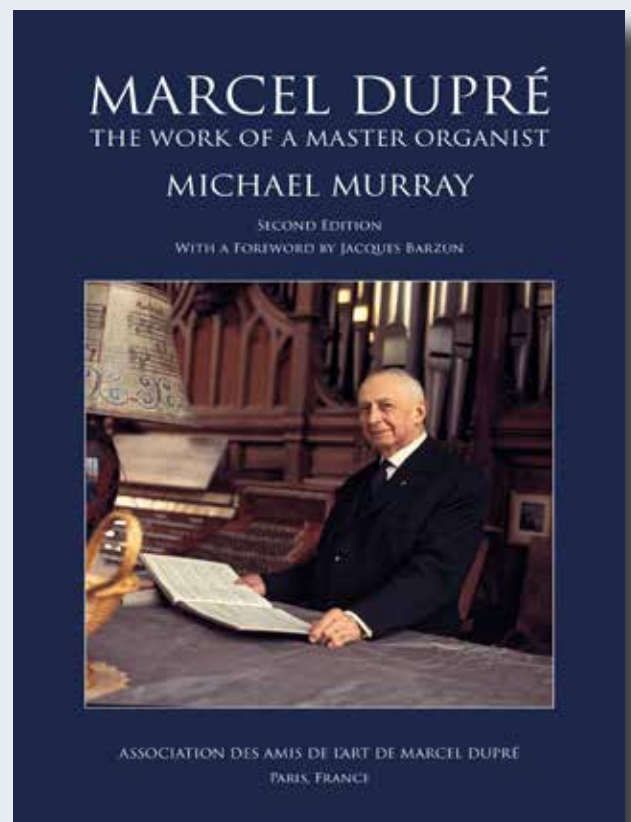
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# The Last Roosevelt

## *Frank Roosevelt and Baltimore's Overlooked Legacy*

SEBASTIAN M. GLÜCK

### LAST BUT NOT LATE

WOLFGANG AMADEUS MOZART, Georges Seurat, Christian Dior, Amedeo Modigliani, and Gregory Hines—artists who broke fresh ground, exerted lasting influence, and died so young that we cannot know what else they might have given to humanity. We speak and write of their “late” work, but in fact it was their work at the time of their early deaths. The Roosevelt brothers spent only the last third of their very short lives commanding legions of craftsmen to build the instruments that bear their name, and we do not know what would have happened had they lived to work another three or four decades. Recent scholarship is only beginning to dismantle the seemingly endless errors of past attempts to chronicle the life and work of the Roosevelt brothers. The goal of future research must be to develop a trustworthy account.

The last confirmed contract signed with the Roosevelt Organ Works was for the organ built for Congregation Oheb Shalom, which some historians continue to confuse with other congregations in the city of Baltimore. When Frank Roosevelt announced the closure of the firm on October 4, 1892, an article in the *New York Times*, written while the Oheb Shalom instrument was nearing completion, stated that “the number of church organs built by the Roosevelts reached 537.”<sup>1</sup> That may have been the number of completed organs at the time of the interview, but not the last to bear a numbered Roosevelt nameplate.

1. “No More Roosevelt Organs. The Famous Manufactory’s Profits Do Not Warrant Continuance,” *New York Times* (Oct. 5, 1892): 9.

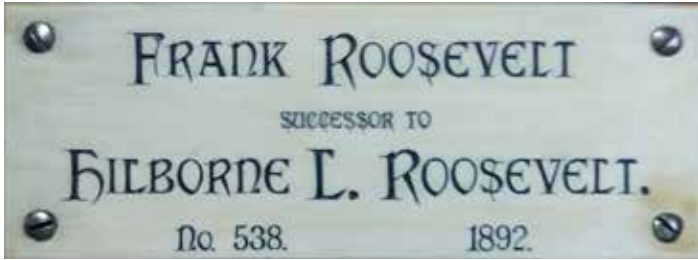


*Temple Oheb Shalom*

The synagogue instrument’s design and history have been documented incorrectly by the serial transmission of erroneous information, compounded by simple presumption, with fallacious particulars that have gone completely unchallenged, in part because of the organ’s lack of accessibility. The path to accuracy has been obstructed further by a chronic disregard for archival documents and the surviving, albeit altered, instrument.

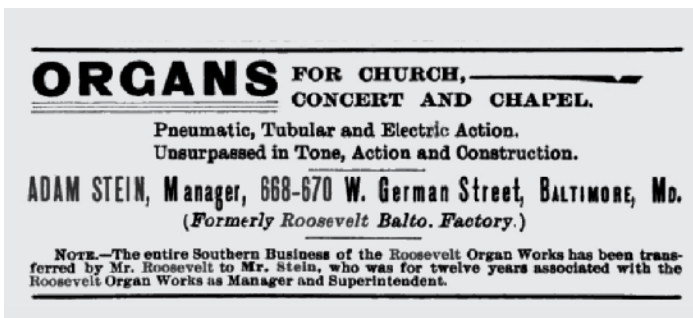
Stubbornly misattributed to Prussian immigrant Adam Stein because he and his staff installed and tonally finished the instrument, the Oheb Shalom organ was nonetheless the work of the Roosevelt firm, and not, as has been suggested, “Stein Opus Zero.” The temple organ’s nameplate survives in pris-

tine condition, and like other “successor” nameplates, it does not indicate the city of manufacture. Its size, date of installation, and the names of the pipemakers who contributed to its construction clearly indicate that it was built in New York. It also had the same exquisitely precise hand-engraved font used on all Roosevelt nameplates and knob heads, which was more elegant than the clumsier stylistic emulations by Adam Stein. This suggests that all Roosevelt engraving was accomplished in New York City by the same artisan.



*The nameplate for Frank Roosevelt's organ No. 538 in Baltimore's Temple Oheb Shalom*

There are those who insist that the very late Roosevelt organs were de facto Adam Stein organs because Stein's hands and ears may have determined their final sound. This theory must be adjusted to consider that before the 1887 consolidation of the previously dispersed Roosevelt manufactory in Manhattan, the Philadelphia and Baltimore branches produced organs of different character by dint of their local voicing personnel unless Stein was sent to supervise the largest and most prestigious instruments of the factory's output. The more important instruments would have differed according to the musical tastes of those with the most power and influence on the client end of the transaction.



*An 1896 display ad announcing Adam Stein as successor to Frank Roosevelt*

Moth-eaten declarations that “Adam Stein organs were indistinguishable from those built by Frank Roosevelt” ring folkloric in the complete absence of any unaltered Stein instruments larger than a dozen ranks, save a III/40 instrument

built a decade after Stein installed the temple Roosevelt,<sup>2</sup> by which time he would have developed as an independent artist. The number of representative instruments by both builders is low, and the fragmented nature of the Stein remnants limits comparative evidence.

Other East Coast firms founded by former Roosevelt employees built organs with similarities to their predecessor's, but some reverted to practices they had learned in their native lands. Oscar Müller and his Walcker-trained partner George Abel formed a partnership in New York City that built tubular-pneumatic organs, conspicuously abandoning the electric playing action that was Roosevelt's calling card. Their organs bore differences in technology and choice of pipe construction, but their stoplists and consoles appeared strikingly similar to those of Roosevelt.

Organ No. 538 was a nearly standard example of Frank Roosevelt's youthful work that by a quirk of fate was built toward the end of his life. As we examine the Roosevelt organs of 1888 to 1892 and the brothers' shared vision of progressive organbuilding, we can engage in reasoned speculation about how American and global organbuilding might have taken a different course had both men lived past their mid-30s. Would they have been the first to bring the classical revival to our shores, and would it have manifested differently? Would their growing eclectic internationalism have jumped the gun on G. Donald Harrison? Or would they have hired the notorious Robert Hope-Jones, who upon Frank's death was hired immediately to rebuild and enlarge Roosevelt's first Baltimore contract?

## THE ROOSEVELTS

Hilborne and Frank Roosevelt were two of four brothers who were first cousins of President Theodore Roosevelt. Their father did not live into old age, and both siblings died notably young, at 36 and 33 years, respectively. Even if one takes into account the financial advantage and social privilege they enjoyed as landed progeny of a Dutch family in early 17th-century New Amsterdam, their accomplishments are nothing short of astounding. Among those achievements was the founding and operation of one of the finest and most prestigious organbuilding firms in the history of the craft.

The Roosevelt enterprise never lacked for orders, and neither brother was a hands-on, factory-floor organbuilder; both preferred instead to keep pace with the social and civic obligations expected by their highly educated peers within their elevated socioeconomic milieu. They entrusted the building of organs to a staff of fine craftsmen, the initial core of which Hilborne had hired when he first set up his shop

2. Built for St. Mary's Church (Protestant Episcopal) in Baltimore, Maryland, this organ was completed in 1902 and dedicated on January 12, 1902. The structure has been abandoned for two decades, and the state and future of the organ are unknown.

with family money. Hilborne was intelligent enough to perceive and accept his limitations, as did Frank upon his succession. Both men knew what they wanted to achieve and how they wished to spend their time, but this approach in no way diminished the brothers' pivotal contributions to the history of organbuilding or the quality of their products.

### HILBORNE LEWIS ROOSEVELT

Named after the dashing, sophisticated Philadelphia physician Hilborne West, who had married into the Roosevelt family, Hilborne was indeed a formidable force. It was 22-year-old Hilborne who founded the organ company after devoting nearly half of 1872 to a self-devised Grand Tour, visiting the most prominent organbuilding workshops on the Continent and in Great Britain. He secured important technical information, pipe-scaling data, and price lists from French pipe-makers while keeping a diary of his activities and opinions. A sense of entitlement, a wealthy family with connections, and enormous personal drive made for a powerful combination that drove the inquisitive esthete. When Hilborne returned to New York City, he set up a facility staffed by experienced organbuilders whom he lured from other workshops and built organ No. 1 for the Church of the Holy Communion, a gift to the parish from his mother, Mary West Roosevelt.

Hilborne was a curious and clever inventor who was particularly fascinated by the application of electricity to the improvement of the pipe organ, as well as to all aspects of modern life. He counted among his friends and business partners Alexander Graham Bell and Thomas Alva Edison and invested in all manner of developing enterprises, including burglar alarms, phonographs, electric batteries, and the newly devised telephone. He invented and patented everything from pipe organ valves and combination-action mechanisms to the telephone switch hook and rubber overshoes that could be donned hands-free. He held seats on the governing bodies of municipal and musical organizations and was a member of the most exclusive clubs. As expected of his class, he dutifully married the beautiful socialite Katherine Shippen (after the cancelation of his 1881 engagement to Louise Leavitt, who nonetheless attended his wedding with her family), and during the summer of 1884, "Kate" gave birth to their only child, Dorothy Quincy Roosevelt.

As Hilborne's list of society contacts and contracts grew, so did his business. With the help of Frank, the firm soon expanded to factories in New York, Philadelphia, and Baltimore, with an additional sales office in Chicago. Contracts continued to be signed despite several recessions and depressions of the nation's economy. Industry applied to art for the betterment of humanity was made possible by new machinery, greater access to natural resources, and an evolving system of transportation that facilitated remote installations. During the present century, it is considered proper to hold "factory



*The Trinity Ivy board of directors, 1882  
Frank Roosevelt, managing editor (center)  
Trinity College Archives, Hartford, Connecticut*

organbuilding" in contempt except for the selective, nearly cultish nostalgia recently bestowed on two or three previously disparaged firms, but the historical record shows that industrialized organbuilding was in fact a badge of honor during the reign of the Roosevelts.

Hilborne's mystique has been enhanced in modern minds by his uncanny resemblance to his cousin Theodore, including his hairstyle, his moustache, and his pince-nez spectacles. The future president was nearly a decade younger than Hilborne, so "Teddy" actually may have emulated "Hilly." American organ historians have made a star of second-born Hilborne and painted a portrait of Frank as the quiet youngest brother, working in the immense shadow cast by the founder, sequestered in his office with the company ledgers. This is a complete falsehood.

### PHILADELPHIA BEFORE BALTIMORE

Hilborne's first instrument in Pennsylvania did not present well, despite the novelty of three stops mounted in two locations some distance from the main organ, activated by electrical impulses through cables draped above the exhibition floor. Organ No. 15, a III/46 ranks for the north gallery of the Great Hall of the 1876 Centennial Exposition in Philadelphia, could not be heard over the clatter and throng, and great difficulty was encountered in finding the organ a new home when the exposition closed. The 200 voices of the Handel and Haydn Society were invited to present concerts with the

organ in June and September, but it is unknown whether silence prevailed or the music could be heard.

In light of that struggle, why Philadelphia? Roosevelt had been unable to lure a single client in Boston since the installation of his organ No. 29 that same year in Trinity Church Copley Square, a stark reality that made the more accessible Philadelphia a sensible place to expand by taking over the organbuilding facilities vacated by the Standbridge brothers. It was more than just a trio of brick buildings; it was a complex that was already designed and equipped to build organs of up to four manuals.

Roosevelt organ No. 73, which remains nearly unaltered in St. Charles Borromeo R.C. Church in South Philadelphia, retains its original nameplate, engraved "Built at Philadelphia Factory 1880." It was the builder's ninth organ in Pennsylvania and his fourth three-manual organ for that city since his heavily publicized but ineffectual organ for the Centennial Exposition.

On September 2, 1884, an undocumented Roosevelt organ was presented to the public at the International Electrical Exhibition in West Philadelphia. A front-page newspaper account recorded that "in the gallery the large Roosevelt organ is played by electricity, the keyboard being thirty feet distant from the organ, and connected with it only by wire."<sup>3</sup> It has not been determined how large the instrument was, or whether it was an organ on its way to another destination and only temporarily installed there. It may even have been one of the batch of Nos. 137, 138, and 139, a series of one-manual organs headed to similar demonstrations in London, Paris, and Berlin, or a fourth "cutting" from the same run that was not assigned a serial number. Foreshadowing the future custom of the city's Wanamaker Department Store, the organ was played every afternoon and evening.<sup>4</sup>

Philadelphians wanted Roosevelt organs, but to date, no ledger stating which organs were produced there has been found, and some of the most significant Pennsylvania contracts were known to have been built in New York City. Native New Yorker Beaufort John Anchor, one of the earliest and youngest of Hilborne's employees, was sent to Philadelphia as the company's representative in 1885, and it was Anchor who purchased the Philadelphia Roosevelt works in 1892 when Frank chose to close the company.<sup>5</sup>

### FRANK'S OTHER BROTHERHOOD

Although Hilborne broke with class expectations and did not pursue a formal education, to the disconcertion of his school-superintendent father, Frank prepared at St. John's Military Academy in Ossining, N.Y., for enrollment in Trinity Col-

lege, Hartford, Conn. It was during Frank's freshman year that Roosevelt organ No. 43 graciously was donated by an alumnus, Robert H. Coleman, and installed in the college's new chapel.<sup>6</sup> Frank earned his bachelor of arts in 1883, as the Trinity Term President of his class.

Frank was a brother of the exclusive Epsilon Chapter of Delta Psi and lived in Jarvis Hall, where Phi Kappa and elite Delta Psi brothers, lacking a house until later times, made every effort to reside in close association. Fraternal bonds hold beyond the grounds of each alma mater, so the educated, well-placed men from any chapter were considered one's brethren. Frank's residency at "J.H." contradicts the persistent falsehood that he had moved to Philadelphia in 1880 to establish and manage that city's short-lived branch of the firm in the wake of an imagined disagreement with Hilborne. He was still in college, forging relationships with those who would be his conduits to social and business associates in the future. After Frank's untimely death, when St. Anthony Hall (the traditional name given to the Delta Psi house) was built, the Chapter Room altar was given in his memory by alumni in 1896.<sup>7</sup>

Frank was the president of the Lawn Tennis Association and the Coaching (carriage) Club and business manager of the Glee Club. He was a member of the Trinity Dramatic Combination and the Library Committee, managing editor of the *Trinity Ivy*, and a member of the German Club, helpful in communicating with Roosevelt's staff of German organbuilders. Delving into deeper levels of secret societies on campus, he was a member of Delta Psi's Eating Club and its Shakespeare Club and a Demon of Mu Mu Mu, with its off-campus nocturnal rituals enacted with dangling skeletons, Luciferian costumes, incantations, grips, and monikers. The truly secret "nuisance" societies published only rosters of scrambled Grecian and alphanumeric codes, so whether Frank was a Cerberus or a member of the Grand Tribunal will remain unknown.

At least through 1883, there is no evidence that future organbuilder Frank Roosevelt was a resident of Philadelphia, estranged from Hilborne, or in charge of the Philadelphia organ factory. It was Hilborne who had a Philadelphia address on Walnut Street as early as 1878. The residential address later listed for Frank in Philadelphia was the former residence of Standbridge, one of three conjoined Philadelphia buildings that made up the Standbridge complex that Hilborne had purchased, but it was not Frank's residence.

Commensurate with his class, Frank Roosevelt was espied frequently in a number of key East Coast cities during the decade, much in demand as a wedding usher and as a guest at

3. "Electricity's Wonders," *Baltimore Sun* (Sept. 3, 1884): 1.

4. "Electrical Exhibition," *Philadelphia Inquirer* (Sept. 22, 1884): 2.

5. "B.J. Anchor of Philadelphia Dead," *The Diapason* (Nov. 1939): 3.

6. In 1878, Hilborne Roosevelt installed a III/40-rank organ (No. 41) in Coleman's residence in Cornwall, Pa.. It had a 32' Double Open Diapason, the only one in a private house in the United States.

7. National Register of Historic Places Nomination Form, United States Department of the Interior, National Park Service, 1985

cultural and society events noted in the newspapers. He deftly managed a busy social life while maintaining the desired and expected degree of privacy. When he was in Philadelphia for social events and fraternal meetings, newspaper accounts described him as being “from New York” or stated that he and others “came down from New York,” further confirming that he was not a Philadelphian.

Having eschewed college, Hilborne could not tap directly into the collegiate Greek alliance except through Frank. Hilborne filled top managerial positions from within the regional gentry, men with neither interest nor experience in organbuilding but who were born into the old, privileged circle. Walter Floyd Crosby and William N. Elbert, both of whom Hilborne selected to be ushers for his February 1, 1883, wedding, were the general managers of the New York and Philadelphia factories, respectively.

Mining engineer and precious-metals prospector Walter Floyd Crosby was a direct descendant of General William Floyd, a signer of the American Declaration of Independence. He was a grandson of Ebenezer Crosby, a staff surgeon of George Washington, and most important, a descendant of the Dutch captain Isaac Bedloe, the original owner of Oyster (later Bedloe's) Island, upon which now stands the Statue of Liberty.<sup>8</sup> Crosby began his studies at the Rensselaer Polytechnic Institute but graduated in 1877 from Columbia University's School of Mines, where he was a brother of Delta Phi.

Crosby's shared 17th-century Dutch colonial heritage brought him closer than anybody else to Hilborne, but this shared ancestry and class privilege cannot explain how Crosby became one of the respected organ designers of the era. Apparently, he absorbed voluminous knowledge from both brothers and the men in the main workshop and was the designer and construction manager of the firm's largest and most important organs after Hilborne's death, such as the IV/81 organ No. 380 of 1888 for Trinity United Methodist Church in Denver, Colorado, which survives in slightly altered form. Concert organist Clarence Eddy unequivocally attributed the IV/127 design of organ No. 400 to Crosby:

The Specification of the Chicago Auditorium organ was drawn by Mr. Walter F. Crosby, the very able manager of Roosevelt's organ works. To this gentleman credit must be given for the design of this gigantic scheme.

The undersigned was called upon to decide certain important questions at different times, and, aside from Mr. Roosevelt, was the only person whose opinion was consulted upon the subject.

Yours very truly, CLARENCE EDDY.<sup>9</sup>

8. “Walter F. Crosby Dead,” *New York Times* (Apr. 6, 1915): 11.

9. “A Note from Mr. Clarence Eddy,” (*Bloomington, Ill.*) *Pantagraph* (Oct. 8, 1888): 3.

Engineer-inventor and “insubordinate collegian” William N. Elbert, Frank's fellow Trinitarian Demon of Mu Mu Mu from the class of 1879, was listed as salesman (1881), superintendent (1882), and eventually manager (by 1887) of the Philadelphia works. Secretary of Phi Beta Kappa, president of the Athletic Association, captain and pitcher for the Baseball Association, champion shot putter, football player, member of the Noisy Club of Paradise, the Dining Hall Committee, and the Executive Committee of the German Club, and secretary of the Alpha of Kappa Beta Phi, this avid amateur oarsman was just the type to get along with the Roosevelt brothers.

A confirmed bachelor with no known children, Frank was free to pursue artistic, social, financial, and real estate ventures and did not break stride. He was handsome and fit, differentiated from his brothers and cousins by remaining clean shaven or sporting a trim beard and having no need for eyeglasses. He was as much of a clubman as any other elite New Yorker, a founder and treasurer of the hand-picked Calumet Club, of which it was written, “It has become the fashion among a certain set of writers to call the Calumet a ‘dude’ club, and constantly to dilate upon the so-styled effeminate character of its members, in an endeavor to give the impression that these members are idle young men devoted to the lighter pursuits of life.”<sup>10</sup>

The Calumet Club was established as a place for rich, powerful, educated, and highly cultured men to discuss art, music, and literature, sequestered from the hoi polloi. Outsiders envied its members, who consequently endured a stigma similarly inflicted on intellectuals and esthetes today by those unable to distinguish between refinement and androphilia. The Calumet Club was the seed from which professional golf grew in the United States, another connection to Hilborne's father-in-law, who was the developer behind many golf clubs along the New Jersey shoreline.

A strapping 5'10½" and committed to fitness, Frank was far from delicate. When not supporting his favored cultural and charitable organizations, he rapidly advanced in rank within the National Guard. It was with his men of Company E of the Twelfth Regiment, to whom he was so devoted, that he died of exposure during the motorman strikes in the brutal winter of 1895.

## ROOSEVELT IN BALTIMORE

The first Roosevelt organ installed in Baltimore (and the state of Maryland) was the utilitarian organ No. 51 of 1879, a II/8 New York-built instrument for the Episcopal Church of Saint Michael and All Angels. After the organ's installation, there was a dangerous possibility that Baltimore would be another Boston, a city with plenty of organbuilders and no real interest in Roosevelt organs. Should they set up shop and hope for

10. *New-York Daily Tribune* (May 28, 1892): 23.



*Captain Frank Roosevelt in his National Guard uniform  
Company E, 12th Regiment, New York*  
PHOTO Author's Collection

business, or should they find a less costly way to enter the Baltimore market?

It has been stated repeatedly that the Philadelphia and Baltimore factories were established in 1880, but Roosevelt and his company were absent from Baltimore city directories until 1883. The simultaneous founding of two remote factories would have been too great a risk, even for the determined Hilborne. Philadelphia was half as much a bird's flight from New York as was Baltimore, so Philadelphia was chosen for the trial run, followed by the foray into the American South.

The delayed expansion of the enterprise to Baltimore was more difficult to staff and manage than historians have led us to believe. It may have been inconceivable to Hilborne, accustomed to privilege, wealth, and connection, that an ambitious man's empire could be spread too thinly, having sailed smoothly through the first three decades of life.

### THE JUMP START

Roosevelt took advantage of an earlier social and business connection to make another attempt to enter the Baltimore market. One of the richest men in the nation was Baltimore

native Thomas DeKay Winans, with whom Hilborne had collaborated on the design of organ No. 27 of 1876. This was a 1/9 open-air organ in a pavilion built on the grounds of the Winans' Newport, Rhode Island, cottage BLEAK HOUSE, built by Winans as an escape, during season, from ORIANDA HOUSE on his Maryland country estate, Crimea, four miles northwest of Baltimore. Thomas Winans was one of the sons of Ross Winans, a locomotive manufacturer whose clients included the Baltimore & Ohio Railroad and Nikolay Pavlovich Romanov (Czar Nicholas I) of Russia, who hired Winans to mastermind the construction of the Moscow-to-Saint Petersburg Railway.

Thomas Winans died at the age of 57 on June 11, 1878, three weeks shy of two years after the organ was completed. In his will, he left no legacies to charities, endowed no institutions, and dispensed small amounts of money to specified relatives and friends. "All the household furniture, pictures, jewelry, and plate he bequeaths to his daughter, Celeste Winans, and all the rest and residue of the estate, of every description, is given to his two children, Ross R. and Celeste Winans."<sup>11</sup> If one were to have inverted and shaken all the buildings on Winans's estates, anything that fell out of them would have belonged to Celeste, including the organ.

The Newport organ was removed from its pavilion, reconfigured, enlarged, and moved to Baltimore, but it was not installed at the Crimea estate, despite the vast acreage and a sizable Carpenter Gothic chapel on the grounds. In fact, Crimea was available for rent in the spring of 1879.<sup>12</sup> Via newspaper advertisements, Ross Jr. offered pasturage for Northerners who wished to winter their horses at Crimea, where he sold stud privileges with Count, a Russian stallion purchased from the Imperial Stables at Moscow for siring desirable foals.

In July 1880, Celeste M. Winans transferred her interest in the property in the Rhode Island estate to her brother,<sup>13</sup> and organist George Washbourne Morgan of New York City, who had helped design the Newport organ and had given a series of afternoon recitals on the Roosevelt organ at the Centennial Exposition, likely was instrumental in persuading the family to rebuild the organ as a two-manual instrument for the "Music Hall" of Alexandroffsky, their enormous house in Baltimore proper. Like the organ, the house was an enlargement of an existing property. Documentation of the revised stoplist and reconfiguration of the instrument to two manuals has yet to be found. Even with space for 300 people beneath its tall ceiling, it is difficult to imagine the 16' manual Trumpet and two open 16' Pedal stops, originally built on nearly ten-inch pressure, being left as they were. In his 1888 sales

11. "The Will of Mr. Winans," *Newport Daily News* (June 18, 1878): 1.

12. "Suburban and Country," *Baltimore Sun* (May 31, 1879): 3.

13. "Real Estate Transfers," *Baltimore Sun* (July 5, 1880): 4.

book, Frank Roosevelt listed it simply as an organ for "Miss Winans," noting it as "rebuilt."

Fortune smiled: in the winter of 1882, an important social event in Baltimore gave the Roosevelt-Winans organ exposure to the city's elite and a mention in the newspaper of record:

*A Brilliant Social Reception.* — A brilliant reception was given last night by Mr. and Mrs. Ross R. Winans at their residence, on Hollins Street. The company numbered about 300, and flowers and music were features of the evening. The spacious and elegant parlors, where the guests were first received, were perfect floral bowers of the handsomest and costliest varieties, and the main saloon or music room was decorated in the same manner, numerous potted plants adding to the general effect. It is estimated that the floral decorations alone cost several thousand dollars. The orchestral music was by the Peabody Orchestra, under direction of Prof. Asger Hamerik. Selections were also played upon the large organ erected especially for Mr. Winans by Prof. George W. Morgan, of New York. The music was from Handel, Mendelssohn, Wagner, Weber, Morgan, Hamerik, Beethoven, Mozart, Gounod, and other well-known composers.<sup>14</sup>

Roosevelt's name was not mentioned, but notice had been given and status granted. Nineteen more Roosevelt organs would be built in Baltimore in the decade that followed, and the city would be home to the company's final instrument at Oheb Shalom.

Keeping the distant facility in culturally different Baltimore well managed and adequately staffed was not an easy prospect and demanded something more than an old-money socialite or fraternity brother to run the show. There were other organbuilders in Baltimore at the time, and any one of them might have been hired to help install Roosevelt organs between 1879 and 1883. Adam Stein, who served as Roosevelt's sporadic Baltimore manager and soi-disant successor, was listed in that city's directory as an organ builder by 1880 at 343 North Carey Street. No separate business address was listed for Stein, and that same address was listed in later years as his residence.

In the 1880 directory only, engineer and organbuilder Ferdinand J. Polster, who had been listed as a piano and organ builder in earlier city directories and was a key employee and engineer at Wm. Knabe & Company for half a century, was listed as the manager of Stein's business. Ferdinand's relationship, if any, to Arnolph Polster, a New York pipemaker whose signature appears on Ferris pipes as early as 1857 and on Roosevelt pipes as early as organ No. 4 in 1873, has not been established.

14. "A Brilliant Social Reception," *Baltimore Sun* (Feb. 22, 1882): 1.

Was Adam Stein building small organs for Roosevelt before 1883? A brief Baltimore newspaper item on January 3, 1883, stated that "a fine church organ has been completed and shipped from the factory of Mr. Hilborne L. Roosevelt, 218 German Street, for the use of the Memorial P.E. Church of Pomfret, Conn."<sup>15</sup> This was organ No. 117, a I/5 that almost certainly had divided manual stops; it may have incorporated tracker-pneumatic action like other extant but slightly later Roosevelt instruments of its size. While it would have made more sense to build this small organ in New York City, the date of the article indicates that the organ was ordered, built, and shipped from the Baltimore factory address in the later months of 1882.

Questions await answers by way of evidence: Was Roosevelt leasing the space from Stein beginning in 1883? Who owned the German Street buildings that had been vacated by James Hall, an already-established builder who had moved to new facilities and whose firm continued to operate in the city after Roosevelt's departure? Had Adam Stein taken over the German Street premises first, and how did his arrangement with Roosevelt come to pass?

Organ No. 119 of 1883 in Chapel of the Holy Cross, Washington, DC, a I/6 with divided manual stops and a single pedal rank, bore a nameplate that was engraved:

HILBORNE L. ROOSEVELT  
NEW YORK  
BUILT AT BALTIMORE FACTORY  
1883

The organ, with the sole surviving Baltimore-only nameplate known to this author, survives in the nation's capital.<sup>16</sup> This indicates that manufacturing on at least a small scale was taking place in Baltimore, and that the facility was not used exclusively as a service outpost or for regional rebuilding and benchwork.

It was not until 1883 that Hilborne was listed in the Baltimore directory, in which he also advertised as

ROOSEVELT, HILBORNE L.  
Church, Concert, Chapel,  
and Chamber Organs  
A. Stein, Manager  
218 German Street

A degree of confusion concerning the movements of Hall, Stein, and Roosevelt can be excused by the fact that from September to December 1886, Baltimore street addresses were renumbered. The change of the east-west dividing line

15. "Brief Locals," *Baltimore Sun* (Jan. 3, 1883): 4.

16. The organ was relocated to Georgetown Baptist Church, Washington, D.C.

from Calvert Street to Charles Street and the introduction of a “hundreds block” system created the impression that everybody in the city had moved in coincidence with Hilborne’s death. It was also at this time that “Jew Alley” was thoughtfully changed to “Ajax Alley.”<sup>17</sup>

Neither Hilborne nor Frank considered Baltimore his home, and a perusal of newspapers suggests that they never socialized there as they had in New York and Philadelphia. One or both of them certainly spent plenty of time in Baltimore in 1882 or 1883 to design and sign the contract for organ No. 131, a III/29 for Saint Luke’s Episcopal Church. That instrument was their first significant project in Maryland and the one that ushered in the presence of Roosevelt as an organbuilder in the city. In 1884, the firm installed its III/44 organ No. 143 in the cathedral,<sup>18</sup> the first Roman Catholic cathedral in the nation, consecrated in 1876 by a relative, the nephew of the future Saint Elizabeth Ann Seton, Archbishop James Roosevelt Bayley (Trinity College, Hartford, Class of 1835). The Roosevelt organ exists in modified form behind the altered case of the 1821 Thomas Hall organ that preceded it.

### THE BALTIMORE EXPANSION AND SYDNEY CENTENNIAL HALL

In 1886, Hilborne tendered a bid for a V/167 organ for the Centennial Hall of the Town Hall in Sydney, Australia. It was to have four 32’ Pedal stops including two Double Open Diapasons and a free-reed Contra-Bombard, 22 16’ stops, 33 ranks of reeds, and 46 ranks of compound stops and mixtures.<sup>19</sup> At least two dozen instruments had been built in Roosevelt’s facilities the previous year, not including the 20 serial numbers “reserved for Roosevelt Portable Organs,” not all of which can be confirmed to have been produced. With a greater number of orders anticipated for the following year, and more serial numbers reserved for Portables, how would the Sydney organ be built?

In 1886, Hilborne decided to construct an addition to the Baltimore factory with every intention of taking the East Coast by storm, commanding enough manufacturing capacity to build anything, even if it had to be built in three different facilities and brought together at the mother ship in Manhattan:

Mr. Abell has just finished for Hilborne L. Roosevelt, the well-known organ builder, of New York, for his Baltimore branch, a substantial addition to his factory, located

at 218 German Street. The new building is 26 by 50 feet, four stories in height, and contains, in addition to increased work-room a wareroom for the setting up and finishing of organs, of the largest size. The new building is furnished with all conveniences for the comfort of the employees and proprietors. T.B. Marshall was the contractor.<sup>20</sup>

The newspaper piece indicates that the new erecting room would accommodate “organs of the largest size.” Baltimore native Louis C. Miller, who began to work for Roosevelt in the enlarged facility at the time of its completion, moved to New York upon the 1891 consolidation of organbuilding in the main Roosevelt plant.

### FRANK ROOSEVELT, SUCCESSOR

Hilborne suffered horribly during the final three months of 1886, struggling to breathe until he succumbed to a painful death five days after Christmas and nine days after his 36th birthday. Frank, the youngest of the three surviving brothers in that branch of the family, chose to continue building organs, announcing in print his succession to leadership and the retention of key personnel:

I have the honor to inform you that I have succeeded to the business of my brother, the late Hilborne L. Roosevelt.

Having been intimately associated with his work and plans for some time past, I will continue to manufacture on the same basis which he adopted at the start and practiced throughout, and with the same high aims which he always had in view, viz.: to endeavor that every instrument, whether large or small, shall be of the best materials and most honest workmanship possible, and shall produce the most artistic results, preferring quality to quantity in every detail and shunning competition in the latter feature at the expense of the former. It will be my ambition to maintain, and if possible to increase the enviable reputation gained by my predecessor through many years of work.

The factories will be continued as heretofore in New York, Philadelphia and Baltimore, and the same corps of assistants and workmen, comprising among them some of the most skilled organ builders in the world, will be retained.

Mr. Walter F. Crosby will continue to officiate as general manager, and Messrs. Wm. N. Elbert and A. Stein will remain as managers of the Philadelphia and Baltimore factories, respectively.

I remain very respectfully,  
Frank Roosevelt<sup>21</sup>

17. “Street Directory—Old Numbers,” *R.L. Polk & Co.’s Baltimore City Directory for 1887* (Baltimore: Nichols, Killam & Maffitt, 1887), 17.

18. The building is known today as The Basilica of the National Shrine of the Assumption of the Blessed Virgin Mary, where the Roosevelt organ remains in mechanically altered form.

19. The winning entry was built by William Hill of London and included a 64’ Trombone.

20. “Some Fine Warehouses,” *Baltimore Sun* (Jul. 22, 1886): 1.

21. *Music Trade Review* (Mar. 20, 1887): 247.

From January 1, 1887, with organ No. 359 onward, it was Frank who took the firm to its apogee. He continued to develop and patent refinements to the Roosevelt method of organbuilding and secured some of the firm's most important contracts, in part because he befriended the architects, designers, sculptors, and benefactors of every wealthy congregation that might need an instrument of status. With Tiffany, La Farge, and Saint-Gaudens in his little black book, Frank could have one foot in the world of industry and still maintain his stature as a gentleman.

Business was by no means hampered by Hilborne's untimely death, and by the spring of 1887, even the Philadelphia works were working overtime: "Frank Roosevelt has succeeded his brother, the late Hilborne L. Roosevelt, in the management of their celebrated organ factories. The Philadelphia factory is running extra hours to fill its orders."<sup>22</sup> Frank opened an additional sales office in Chicago, manned by Delta Psi brother William J. Davis. There was so much confusion about which organs were being built in which city that a newspaper piece erroneously established a phantom Roosevelt factory in Boston, the nut the brothers could never quite crack:

What is said to be the largest organ in the world is building at the Roosevelt Organ Works, Boston, for the Auditorium building, Chicago. It will be operated by electricity. Electric motors are now used for pumping the organs in eight churches in New York City at the cost of \$10 per month per horse power. The water motor consumed too much water, and the gas engine was too noisy.<sup>23</sup>

Frank was listed in the Philadelphia directory in 1888, and by 1889, he appeared as an organbuilder in city directories for all three cities with established Roosevelt manufactories. These facts do not indicate that he maintained homes in any place other than New York. The businesses were registered to him for forthright legal reasons or financial advantage. Frank was a full-time New Yorker who stood as best man at the 1890 wedding of Walter Damrosch, through whom he secured the contracts to build organs for Andrew Carnegie's Music Halls in Pittsburg and New York City.<sup>24</sup>

On Valentine's Day of 1891, Frank announced that the Roosevelt manufactory was to be consolidated in New York City. He had leased the campus of buildings once used by the Union India Rubber Company, which had manufactured everything from submarine parts and inflatable boats to medical equipment, tubing, tents, bags, aprons, nursing bottles, and chest expanders using Charles Goodyear's patented pro-

22. *Lancaster (Pa.) New Era* (Apr. 2, 1887): 2.

23. *Pittsburg Dispatch* (Nov. 29, 1889): 4.

24. The poorly placed New York organ was not intended for major solo recitals, but rather to accompany the New York Oratorio Society, founded in 1873 by Damrosch's father, Leopold.

cesses. It occupied the entire city block from 131st to 132nd Streets, bounded by Lexington Avenue to the east and using 1945 Park Avenue as the address for the campus of nine buildings. The northeast corner of the property was nipped at a 45-degree angle to accommodate the curve of the Harlem River where brick and coal companies crowded the shoreline, although it is unknown how many Roosevelt organs were sent to their destinations by vessel.

The New York facility, under the direction of Walter F. Crosby, had a voicing staff of eight men working in three voicing rooms and in the field. Trusted tonal finishers among the 150-man staff included string specialist George Engelfried and Baltimorean Adam Stein, who was responsible for much of the tonal finishing in the field. At the time, the firm advertised for "first-class cabinetmakers" and was signing contracts for large organs in important venues. It was the intention that the Philadelphia and Baltimore branches were to be maintained as Roosevelt outposts for service and tuning work.

Frank adhered to exceptional standards, and no matter how much he charged for an instrument, he could not consistently generate a worthwhile profit, despite his acknowledged prowess as a treasurer for organizations run by others. Quality came at a price not just to the client but to the builder, and in 1889, the public learned that Roosevelt had been underbid for a Pennsylvania contract:

The contract has been let for what is expected to be the finest organ in the city. It is now being made by the firm of Granville Wood, Northville, Mich., from special designs.

Superintendent Sam Hamilton has charge of that part of the improvements. It will be the first organ built by the firm in this vicinity, and it is stated that they underbid Messrs. Roosevelt and other competitors for a chance to place an organ of their make in Pittsburg.

The cost of the organ complete will be over \$5,000.<sup>25</sup>

In the spring of 1892, Roosevelt began to lease out portions of the Manhattan property, including an entire building suitable for a standalone operation:

TWO ADJOINING STEAM-HEATED LOFTS, well lighted, 50x50 and 35x90, third floor, with use of elevator, power, and electric lights, as desired; also four-story brick building, with basement, all 35x40, and steam heat; yard and entrance on 131st st; has two Babcock boilers and four steam dry kilns; well adapted for large laundry, or will be changed to suit tenant; light on three sides; power and electric light, as desired; all protected by wet pipe sprinkler and watch clock systems. Apply ROOSEVELT ORGAN WORKS, 1945 Park av., New York.<sup>26</sup>

25. "Making the Old New," *Pittsburg Dispatch* (Apr. 21, 1889): 2.

26. (*New York Sun* (Apr. 3, 1892): 10.

Weary of the struggle and blessed with a name that opened doors to exclusive opportunity, he ceased organbuilding operations in 1892 so that the business entity could be closed by the end of that year, selling the company's patents and licenses to Farrand & Votey of Detroit.

### THE FRANK ROOSEVELT SOUND

What did Frank Roosevelt's instruments sound like? Ecclesiologist, historian, and organ scholar Frederick Roth Webber was a meticulous keeper of notebooks, a prolific letter writer, and a man who had played and documented many American organs from the second half of the 19th century. In a letter to organ historian James Suttie, Webber assessed Roosevelt's II/9 organ No. 514 at Saint Mary's Convent Chapel in Peekskill, New York, a small organ built the same year as No. 528 for Keneseth Israel in Philadelphia:

My respect for the younger of the Roosevelt brothers mounted . . . its tone was remarkable and full and brilliant. His Flûte harmonique is really unusual, and I'd call it a first class Gemshorn harmonique, voiced on the fluty side. I always detested Harmonique flutes until hearing this one.

The Doppel flöte increases in scale and in brilliancy in the upper octaves. . . . In both flutes he seems to halve his scales in a way so that he gets more power and considerable brilliancy in the upper octaves. The Diapason is big, yet not too hooty. It's almost an organ in itself, but better than E.M. Skinner's old-time "driving" Diapasons.<sup>27</sup>

These observations about such a small instrument open a window into the sound of the later Roosevelt work, written by a man who had relocated a Roosevelt organ to his own home.

By contrast, 1892 also brought a scathing review of the instrument built immediately after the Keneseth Israel organ, organ No. 529 for the Collegiate Dutch Church in New York City:

I was greatly disappointed in the organ (although a brand-new Roosevelt), which reflects no credit whatever on the builder, except perhaps in the decoration of the displayed pipes. The general effect of the instrument is unbalanced, coarse, glaring, and decidedly unsympathetic. Although a small two-manual instrument . . . if I were to judge from the efforts of the organist, the action must be hard and unwieldy.<sup>28</sup>

The disparity between opinions can be accounted for by acknowledging a number of factors. When Frank was at the helm, there were contracts for organs in acoustically dead

rooms like the Collegiate Dutch Church, reviewed by somebody who hid behind a *nom de plume* and may have held a grudge. Unless it was strictly mechanical, the assessment of the playing action does not seem plausible.

The company also built tonally advanced, reed- and mixture-laden concert hall organs in non-resonant rooms and hampered by their installation in poorly proportioned side chambers, and similarly well-developed specifications were drawn up for organs in large, resonant Gothic Revival Catholic churches where their aggressive tone could be enhanced by the length of the nave and the height of the vaults.

Frank Roosevelt occasionally imported reeds for large, prestigious organs from Henri Zimmermann of Paris, most famous for the reeds he built for Aristide Cavallé-Coll. In 1872, Hilborne had secured price lists from Paul Ferat and Samuel Pierce as well as Zimmermann, who had a display at the 1876 Philadelphia Centennial Exposition where Hilborne displayed Organ No. 15 with the hopes of taking the world by storm. Other American builders such as Jardine and Hook & Hastings imported from Zimmerman before Hilborne Roosevelt started his company, but organists have chosen to romanticize the few Roosevelt purchases as something more involved and specialized. He did not purchase stops from Cavallé-Coll.

Frank Roosevelt was a businessman and probably would not have imported goods unnecessarily, especially if he could recruit the best men to work in his large facility. He may have done business with his former employee, reed specialist Anton Gottfried, who had formed his own firm two years before the Roosevelt closure. The *schiffchen* shallots<sup>29</sup> in the brilliant Roosevelt manual Trumpets of this period contributed a "slap" and blaze on normal pressures of the era and may have borne the influence of Nicholas Chatelain, an Alsatian pipemaker who was an apprentice under Zimmermann before his employment by Roosevelt, although Chatelain had left the Roosevelt works by 1888. Absent from the Oheb Shalom organ, despite its size, was Roosevelt's substantially scaled 16' Trombone of this period, built by Walter L. Royall with sleeved zinc resonators and wooden shallots, pipes that produced a majestic, brassy roll that injected drama into the full organ.

Both militantly belittled and defensively sanctified in American organbuilding well into the present era, the enclosure of much of the Great division in as many instruments as possible had been Hilborne's calling card beginning with his first instrument. Roosevelt was probably inspired by the contemporary French practice of placing anything higher than 4'

29. "Schiffchen," or little boat, refers to the angled cap at the end of the shallot. Unlike flat-bottomed English shallots that preserve the fundamental, or open-faced, parallel-bodied, domed French shallots that provide a splattery blaze of harmonics, this style adds brilliance without losing the focused tone as one would in a French shallot.

27. "The Webber Correspondence – II," *The Tracker* (Spring 1982): 14–15.

28. Juxtus Frankus, "Organ News in New York," *The Organ* (Dec. 1892): 186.

pitch, as well as the chorus reeds, on a separate soundboard that could be called to action by a foot control, but he may also have been disappointed by the French practice of enclosing only one manual division. As expected, all but the Double, First, and Second Open Diapasons stood within the Choir division's expression enclosure.

### THE TEMPLE ARCHITECT

Joseph Evans Sperry was born in 1854 in Georgetown, South Carolina, and led an erratic professional life until he settled for the second time in Baltimore and became a prolific but historically obscure architect. Sperry's family moved to Baltimore when he was 14 years old, and in 1870, at the age of 16, he purchased classified advertising as an architect in the business section of the Baltimore city directory, apparently with little success.

There is no established record of Sperry's architectural education, but between 1872 and 1876, he was employed as a delineator in the offices of Ephraim Francis Baldwin, who had been appointed head architect of the Baltimore & Ohio Railroad. Baldwin's Richardsonian Romanesque work of this period was an early influence on Sperry's esthetic, a stylistic mode that would be reinforced by his later employment with Charles L. Carson. Sperry was elected to the Baltimore Chapter of the American Institute of Architects in 1875, but resigned in 1879.<sup>30</sup>

Despite the security of a job in an established firm with connections, Sperry once again launched his own office in 1877, and the following year, he entered into partnership with James Bosley Noel Wyatt, possibly because he could not blossom without the input of educated mechanical and electrical engineers. Once again removing himself from a sensibly stable situation, Sperry moved to Kansas City in 1887, only to return to Baltimore the following year to marry and reopen a solo practice.

Within a year he took employment with yet another architect, this time with prestigious and prolific society architect Charles L. Carson, a Methodist and Knight Templar of the Beauseant Commandery who had designed the new Baltimore Hebrew Congregation in 1890. In November 1891, Carson, who was in failing health, was selected as the architect for the new Oheb Shalom temple.<sup>31</sup> When he died on December 18, 1891, his obituary stated that "the formation of a partnership between Mr. Carson and his chief assistant, Mr. J. E. Sperry, was contemplated, to date from January 1, 1892."<sup>32</sup>

30. Sperry joined the AIA again in 1914, served a term as the chapter's president from 1919 to 1920, and was made a fellow of the Institute in 1923.

31. "In and about Town," *Baltimore Sun* (Nov. 25, 1891): 8.

32. "The Obituary Record: Charles L. Carson, the Well-Known Architect," *Baltimore Sun* (Dec. 19, 1891): 8.

### THE TEMPLE BUILDING

Historians give Sperry credit for the Oheb Shalom building, but one must conclude logically that it was the work of Carson. The building committee selected Carson's vision after viewing his completed presentation drawings, and although such designs are, as a matter of course, subjected to sometimes relentless revision before construction, it was Carson's magnificent temple that the congregation approved mere weeks before his death. As the supplanting architect of record and a competent delineator, Sperry may have modified the details, but he did not devise the grand scheme.

For a congregation with only 267 members to embark on the construction of 1,250-seat synagogue was a statement of optimism. The congregation counted among its membership many prosperous citizens, but the temple was built with contributions ranging from \$50 to \$3,000, an indication that members of all financial strata had participated in the funding process.<sup>33</sup>

The robust grandeur of the temple was magnified by its emplacement on high ground facing the elegant greenbelt of Eutaw Place. Some historians have stated that the building was inspired by the 19th-century Great Synagogue, or Tempio Maggiore, in Florence, Italy, but the similarities were confined to a central dome and a pair of domed towers that flanked the principal facade. The Florentine building was Venetian Byzantine in flavor, its interior paved with busy Moorish ornament, whereas in Baltimore, the influences are distinctly Richardsonian Romanesque, particularly in the rusticated, random-range stone blocks and thick walls with deeply inset arched windows. The most notable departure from the Richardsonian esthetic was the use of roughly hewn white marble, a material normally dressed to a fine, planar surface, in lieu of the brown sandstone so characteristic of the style. It was a solid Italianate composition with a clean, crisp Renaissance interior, ornamented with the assistance of Louis Comfort Tiffany and his studios.<sup>34</sup> The loggias atop the towers of stacked cubes created a "fortress church-as-palazzo" effect, and the octagonal pavilions made an elegant transition to the pierced drums of the temple's smaller domes.

### DEDICATORY MUSIC

The dedication took place on the afternoon and evening of Friday, September 8, 1893. The immense auditorium was packed for the four o'clock ceremony, which began with the *Marche Triomphale* in E-flat Major, Op. 34, by Alexandre Guilmant, "rendered on the great organ by Organist Frederick W. Wolff," who had trained at the Leipzig Conservatory. Other music included a dedicatory anthem written by

33. Louis F. Cahn, *The History of Oheb Shalom, 1853-1953* (Baltimore: Baltimore Hebrew Congregation, 1953), 39.

34. "Preparing to Dedicate a Synagogue," *Baltimore Sun* (Aug. 17, 1893): 8.



*Interior of Temple Oheb Shalom view toward the bema*

the cantor, Rev. Alois Kaiser, another unidentified choral anthem, a setting of Psalm 150, and “Hallelujah” from Handel’s *Messiah*, after which Sabbath services were conducted.<sup>35</sup>

Documentation of the extra-liturgical and secular use of the organ is at present elusive, although three months after the dedication of the building, a joint service for the city’s four prominent Reform congregations was held beneath the dome of the new temple, and the Roosevelt organ was grand enough to support all four choirs and the singing of a thousand in attendance:

The Oheb Shalom, Har Sinai, Fell’s Point, and Baltimore Hebrew Congregations held union services in the new Oheb Shalom Temple, Eutaw Place. The beautiful building was brilliantly illuminated with gas and electric lights and every seat on the main floor was occupied.

The music was furnished by the combined choirs of the four congregations, comprising fifty voices, led by Mr. Solomon N. Frank. “America” was one of the selections. Mr. Harold Randolph was organist.<sup>36</sup>

The organ’s tonal design and placement within the building suggest that it may not have been envisioned as a concert organ like Roosevelt’s III/48 organ No. 528 for Keneseth Israel in Philadelphia, which was delivered the same year. The Oheb Shalom organ was a sizable, high-quality desideratum, an adjunct to Reform choral services.

The pipes of the Oheb Shalom organ were built and voiced by personnel who had worked in different plants, albeit tonally finished by Stein once they reached Baltimore. How much of the infrastructure was built in New York and how much in Baltimore we do not know. Were the post-consolidation organs, some of them immense, the truest embodiments of *Einheitskunstwerken*, works of art that could not have been achieved without collective and cooperative intellect and esthetic vision?

Upon Frank Roosevelt’s announcement of the closure of the company in 1893, Adam Stein began to use the 668–670 West German Street factory as the locus of Adam Stein Organ Works before the Oheb Shalom organ was dedicated in the late autumn of 1893, and Stein was completing his first known instrument for Baltimore in the winter of 1893, before the dedication of the temple organ.

35. “Baltimore,” *The American Israelite* (Sept. 28, 1893): 3.

36. “At Other Churches,” *Baltimore Sun* (Dec. 1, 1893): 7.

Although Farrand & Votey in Detroit quite legitimately advertised that it was “exclusive owners of Farrand & Votey and Roosevelt Patents,” Stein advertised himself personally as the “Successor to the Roosevelt Baltimore Works” in an undistinguished quarter-page ad in the 1901 Baltimore city directory. He shared the page with three cigar-box makers, his publicity overshadowed by the full-page advertisement, with an impressive photograph of a three-manual organ with a stenciled facade, for the Henry Niemann workshop on Lombard Street. Niemann had been a student of Barker in London and Cavaillé-Coll in Paris.

Although Frank Roosevelt’s press release declared a planned January 1893 dissolution of the business, and Farrand & Votey was the known recipient of the technical and intellectual property, evidence that clearly describes the process and timeline of the denouement has yet to be discovered. We simply do not know how and where these very late organs—and this final instrument—came together.

Frank Roosevelt’s business plans at the time the contract for organ No. 538 was signed in 1892 are not known. Had he already decided to shutter his shop, or had he planned to conquer the world in the years to come? After all, the 16’ Violone was prepared for future addition, as if it was assumed that the company would complete the organ in the future. Or was that to pull the wool over the client’s eyes, giving the impression of stability well into the future? Was its somewhat customized design due to input from the temple organist, or did Walter F. Crosby, general manager and frequent designer, devise a plan to consume the inventory of stock ranks in anticipation of a closure plan that had already been solidified?

## THE ORGAN

The congregation did not relocate the organ from its previous home, the former Fifth Presbyterian Church on the east side of Hanover Street between Pratt and Lombard. It had purchased that church in January 1858 and remodeled it into a synagogue that was consecrated on April 13, 1858, with services conducted by Isaac Mayer Wise of Cincinnati. Twelve days later, an organ and choir were introduced, as “the synagogue [was] supplied with an organ from the manufactory of Messrs. Pomplitz & Rodenwald [*sic*].”<sup>37</sup> That organ, built for an 800-seat sanctuary, would have been too small for the vast, new building, which was intended to have all things new, modern, and fine. The size of the new building was also one of the main reasons that Oheb Shalom chose to commission an instrument of three manuals instead of two.

By the time the new temple was built, the Pomplitz workshops had been closed, and 19 Roosevelt organs had been installed in Baltimore since 1879. The Eutaw Place building was

to be the first temple designed and built specifically for the congregation, and a fresh start was the order of the day. Wolff, the dedicatory organist, had presided over the contracting of Roosevelt’s organ No. 377 at Grace Episcopal Church in 1888, and organ No. 531 at Emmanuel Episcopal Church in 1892.<sup>38</sup> Both of these Baltimore organs incorporated material from their predecessor instruments, and Wolff may have influenced strongly the decision to install a Roosevelt organ in the temple. A month after the temple dedication, Harold Randolph, who became director of the Peabody Conservatory in 1898, filled the post of temple organist.<sup>39</sup>

The new Roosevelt organ and the temple choir were located in a seven-arched loggia above the apsidal bema, centered beneath a hemidome that drew the observer’s eye to the Aron Kodesh (the ark where the Torah scrolls are kept) of Mexican onyx, Sienna marble, and bronze. As was typical of Roosevelt’s work, visual interest lay in the surface decoration of the pipes, and not in any creative architectural treatment of the organ’s public face. Two stenciled pipe stockades covered the organ chamber, one facing the left balcony and the other, under which the keydesk was attached, facing the choir loft. Neither the organist nor the choir could be seen behind the drapes that hid them from congregational view.

The windchests were of the Roosevelt ventil type, but their method of activation, whether tracker-pneumatic or tubular-pneumatic, cannot be determined with certainty because the instrument was electrified as part of an early 20th-century campaign of alteration.<sup>40</sup> The keydesk was attached and faced the case, so its position does not confirm the type of action.

The specifications presented herein describe the organ as it was originally designed and built, reconstructed by this author from present-day physical evidence. It reflects Roosevelt’s highly standardized nomenclature and range of mechanical appurtenances. The temple organ contained pipes built and signed by Leonard Gutfleisch of the New York facility (the Great 16’ Double Open Diapason) and Oliver Benjamin Culley of the Philadelphia shop (the Swell Cornet). There is no record whether this final instrument actually came together in the New York erecting room, or whether it was shipped without being assembled and tested. The pneumatic tubing could have been shipped to Baltimore to avoid “building the organ twice” in the usual manner.

There was no feature of the Oheb Shalom organ that set it apart from other late three-manual Frank Roosevelt instru-

37. “Local Matters. New Hebrew Synagogue,” *Baltimore Sun* (Aug. 7, 1858): 1.

38. “A New Organ for Emmanuel Church,” *Baltimore Sun* (June 16, 1892): 8.

39. “Pithy and Pertinent,” (*Hagerstown, Md.*) *Herald and Torch Light* (Nov. 9, 1893): 8.

40. Modifications to the organ included the addition of four ranks of pipes, two sets of tuned percussions, and a new detached electric console with extra stop controls for preparations that were never fulfilled.

TEMPLE OHEB SHALOM  
FRANK ROOSEVELT ORGAN, NO. 538 (1892)

Compass: Manuals, 61 notes, C–c<sup>4</sup>

Pedal, 30 notes, C–f<sup>1</sup>

All manual ranks are 61 pipes unless indicated

All pipes are metal unless wood is specified

**GREAT ORGAN** (enclosed in Choir)

- 16 Double Open Diapason (unenclosed, C–F<sup>#</sup> stopped wood)
- 8 Open Diapason (unenclosed)
- 8 Doppel Flöte (stopped wood, c–c<sup>4</sup> double mouths)
- 8 Viola di Gamba
- 4 Octave
- 4 Hohl Flöte (open wood, c<sup>3</sup>–c<sup>4</sup> metal)
- 2½ Octave Quint
- 2 Super Octave
- Mixture 4 Rks. (244 pipes, all ranks cylindrical)
  - C 15.17.19.22
  - f<sup>#</sup> 12.15.17.19
  - f<sup>#1</sup> 8.12.15.17
  - f<sup>#2</sup> 1. 8.12.15
- 8 Trumpet (g<sup>#2</sup>–f<sup>3</sup> harmonic; f<sup>#3</sup>–c<sup>4</sup> flue pipes)

**SWELL ORGAN** (enclosed)

- 16 Bourdon Bass (wood, 12 pipes, C–B) ] split knob
- 16 Bourdon Treble (wood, 49 pipes) ]
- 8 Open Diapason
- 8 Stopped Diapason (wood)
- 8 Spitz Flöte (tapered)
- 4 Octave
- 4 Flute Harmonique (c–c<sup>4</sup> overblowing)
- 2 Flageolet (tapered)
- Cornet 3, 4, & 5 Rks (245 pipes, off-unison ranks tapered)
  - C 12.15.17
  - c<sup>1</sup> 8.12.15.17
  - c<sup>2</sup> 1.8.12.15.17
- 8 Cornopean (c<sup>1</sup>–f<sup>3</sup> harmonic; f<sup>#3</sup>–c<sup>4</sup> flue pipes)
- 8 Oboe (f<sup>#3</sup>–c<sup>4</sup> flue pipes)

**CHOIR ORGAN** (enclosed)

- 8 Geigen Principal
- 8 Concert Flute (wood, C–B stopped; f<sup>#1</sup>–c<sup>4</sup> overblowing)
- 8 Dolce (C–E quintadenas)
- 4 Fugara
- 4 Flute d'Amour (stopped wood, c<sup>3</sup>–c<sup>4</sup> open metal)
- 2 Piccolo Harmonique (c–c<sup>4</sup> overblowing)
- 8 Clarinet (c<sup>3</sup>–c<sup>4</sup> open metal flue pipes)

**PEDAL ORGAN**

- 16 Open Diapason (wood)
- 16 Violone (prepared for future insertion)
- 16 Bourdon (wood)
- 10½ Quint (stopped wood)
- 8 Violoncello (wood)

**COUPLERS**

- Swell to Great
- Swell to Great 8<sup>ves</sup>
- Choir to Great
- Swell to Choir
- Great to Pedal
- Swell to Pedal
- Choir to Pedal

**MECHANICAL ACCESSORIES**

- Swell Tremulant
- Choir Tremulant
- Bellows Signal
- Eclipse Wind Indicator

**PEDAL MOVEMENTS**

- Great Organ Forte
- Great Organ Piano
- Swell Organ Forte
- Swell Organ Piano
- Great to Pedal Reversible

**BALANCED EXPRESSION PEDALS**

- Great & Choir
- Swell

ments of moderate size. It was a fine organ built by a nonpareil organbuilder according to a proven and recognizable tonal formula, although it did not match any of the stock configurations offered in the firm's lavish catalog. To the Roosevelt scholar, the omissions are more noticeable than the inclusions, and any outside influences on its tonal plan are not known at this time. The conservative nature of the organ's design may have been a reflection of the city's and the congregation's insular German population.

The Great was identical in design to many dozens of Roosevelt Great divisions. In accordance with the standard practice of the builder, all but the 16' and 8' Diapasons stood within the expression enclosure of the Choir division, which was habitual and unwavering in its tonal appointment. Despite the occasional omission of a mixture during this late period, the Great included a tierce mixture of four ranks throughout. Unlike other Roosevelt mixtures built in the German Romantic style, all pipes of the Mixture were cy-

lindrical instead of building tapered pipes for the off-unison pitches.

The conservative Swell division was designed with neither a string nor an undulant, and no preparations were made in the console or the windchest for their future installation. Neither Hilborne nor Frank Roosevelt was enamored of undulants, despite having visited Cavaillé-Coll in Paris and having heard examples in New York City imported by Jardine. The Roosevelts' inclusion of what they called the "Vox Celestis" in some organs during the company's final years, and the stop's presence in some of the stock designs offered in the Roosevelt style book published for release in 1888, do not prove that they were a common feature. Even their most important contracts, such as the III/44 organ No. 143 of 1884 for the Roman Catholic Cathedral of the Assumption in Baltimore, contained no undulating ranks.

The Vox Humana, a fixture of the American Victorian organ, was omitted. There is strong evidence that the Roosevelt design office granted it low status, sometimes omitting it even from substantial three-manual designs unless the client requested it. The Swell 8' Oboe was given priority, followed by the 8' Cornopean, both present in the Oheb Shalom design. The division contained a "Cornet 3, 4, & 5 ranks," usually reserved for three-manual instruments during this period, an expansion beyond the common three-rank Dolce Cornet.

The Pedal division included provision in the console and the windchest for the future insertion of a metal 16' Violone, a feature that crept into Roosevelt organs after Hilborne's death. Such stops, installed or prepared, were nearly a fixture from 1887 onward and confirm a change in the company's tonal posture from Hilborne's ambivalence about the inclusion of 16' string tone. The change may have come as the result of Frank's unexpected leadership or through the influence of Walter F. Crosby or one of the concert organists who were consultants to Frank Roosevelt for larger, more prestigious instruments.

Hilborne Roosevelt preferred the lighter Pedal 16' Dulciana or 16' Gamba, a New York taste inherited from Hall, Labagh & Co., George Jardine & Son, and Henry Erben. With three 16' flue stops in the Pedal, the 10 $\frac{3}{4}$ ' Quint could be used to create the musician's choice of 32' Resultant rumbles. The most unusual Pedal rank was the wooden 8' Violoncello, which Roosevelt had normally made of metal. The wooden variety was heard in the work of Roosevelt's successor firms like Müller & Abel, who retained older German modes of pipemaking and non-electric actions. The disappointment at Oheb Shalom was the omission of a 16' Trombone, for which no preparation was made in the infrastructure.

## MODERNIZATION AND ADDITIONS

On July 17, 1924, the congregation signed a contract with Lewis & Hitchcock to make alterations and additions to the

organ that were very much in line with what American organists desired three decades after the Roosevelt organ was completed. The contract was to provide a new "Skinner-type" console; furnish and install electric primary actions to replace the tubular-pneumatic key- and stop-actions; remove, clean, and reinstall all the existing pipework; and re-leather the pneumatic actions in the organ that had not been recovered in the recent past.

The contract also called for a reservoir, windchest, tremulant, and pipes for the addition of an 8' Voix Céleste II, wired together to draw by a single knob, in the Skinner manner (with an undulant that commenced at tenor C), a 4' Violina, and an 8' Vox Humana for the Swell; a metal 16' Violone to occupy the Pedal toeboard prepared for it; the addition of tremulants to both the Swell and Choir divisions;<sup>41</sup> and the fashionable addition of tuned percussions: a 61-bar Harp to the Choir and a set of 25 Chime tubes to the Great. Some decades later, an inexpensive supply-house console with altered nomenclature and unfulfilled additions was wired into the organ.

In 1953, Oheb Shalom's centennial year, the congregation purchased land in Pikesville, Maryland, for the purpose of building a new campus to the designs of functionalist architect Sheldon Joseph Leavitt, with Walter Adolf Georg Gropius, founder of the Bauhaus school in Weimar, as consulting architect. The building was completed in 1960, along with Austin Organs' Opus 2345, a III/31 instrument concealed behind an architectural screen. The inoperable and slightly altered 1892 organ remains in the Eutaw Place building, now owned by the Most Worshipful Prince Hall Grand Lodge, Free and Accepted Masons and Its Jurisdiction, Inc. The Grand Lodge continues to safeguard the organ and is aware of its historical and musical stature.

*SEBASTIAN M. GLÜCK is an organbuilder and historian with an interest in the lives and work of the Roosevelt brothers. He has served the OHS as Councilor for Research and Publications, Chair of the Historic Organ Citations Committee, and a member of the Guidelines for Conservation Committee. A Colleague of the American Institute of Organbuilders, he is a past editor of its Journal of American Organbuilding. For decades, he has been an invited lecturer and has published dozens of articles for international societies in the field, and is an Artisan Guest Lecturer and honorary life member of the General Society of Mechanics and Tradesmen. He earned his AB in Architecture and MS in Historic Preservation at Columbia University, where he is a brother and past literary chairman of the Society of the Alpha Delta Phi.*

41. It is unknown whether these were replacements for existing tremulants, which were standard equipment on Roosevelt organs, or whether they had not been installed in 1892.

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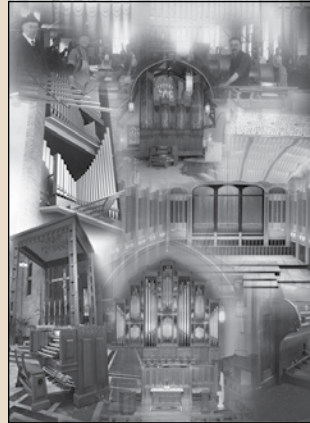
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# The Estey Pipe Organ at Polytechnic High School, Los Angeles

JAMES LEWIS

THE CIRCUS WAS IN TOWN for three days, and the citizens of Los Angeles were invited to enjoy the many daring acts being performed under a huge tent erected on the pristine lawn of Polytechnic High School's football field. This was only one of many fund-raising activities offered during the 1923–24 school year to raise money for the purchase of a pipe organ for the school's new auditorium.<sup>1</sup>

Polytechnic High School demolished its original auditorium in 1923 and began construction on a new building that would seat 2,000. Designed by architect Albert C. Martin, the auditorium's interior was in Spanish Renaissance style with a coffered and stenciled ceiling, gold-leaf organ screens, proscenium, and large amber-glass chandeliers. The architects provided space for an organ, but no funds were allocated for the purchase of an instrument, so the students and alumni associations took on the responsibility of raising money for an organ.

As funds accrued, Polytechnic High School announced that it was accepting bids for an organ, and the opportunity to place a large instrument in one of Los Angeles's leading high schools attracted proposals from many organbuilders. After reviewing submissions, Poly High chose the Estey Organ Company to supply its new facility with a four-manual organ, with 34 speaking stops, a console equipped with Estey's "Luminous Piston" stop action, and an automatic roll player in a cabinet separate from the console.

Sale and installation of the organ were handled by Estey's local representative, Charles M. McQuigg (1881–1945), who had joined the Murray M. Harris Organ Company of Los Angeles in 1903 and had worked alongside the firm's voicer, John Whitely, to complete the 1904 Louisiana Purchase Exposition organ in St. Louis. Between 1906 and 1912, McQuigg was



*Polytechnic High School, Los Angeles*

head voicer for Harris, joining Estey as the company's Southern California representative in 1912.

The following letter by McQuigg to the company office tells of securing the Polytechnic contract.

Estey Organ Co

June 2, 1924

I have wired you of the sale and am pleased to enclose herewith, signed contract for the Polytechnic High School. The competition has been most keen. Skinner was here, Austin, Pilcher, Kimball, Robert Morton, Wurlitzer and all the rest, including Aeolian.

This four-manual with our player will make a wonderful organ for this new auditorium and it ought to do us a world of good. We need a nice, large organ with the luminous console in Los Angeles and this one, along with the Friends Church at Whittier, will surely show folks out here what a real organ is like.

I am mailing, under separate cover, some sheets of drawings from the architects which will give you all the information available at this time. They want to know at

1. *Los Angeles Record* (March 28, 1924): 8.

once how the spaces for the organ, as shown, suit us and what changes we might want. Please write me particulars at once for the architect's use, giving conduits size, tone openings, whether best divided, etc. Great is to be enclosed, either with Choir or separate. You use your good judgement as I have promised these people the best organ in California, for its size. McQuigg<sup>2</sup>

By April 1925, the completed organ had arrived in Los Angeles, and McQuigg was busy installing it in the still-unfinished auditorium. As work progressed, he discovered that the instrument was mildly voiced and he was spending too much of his time loudening most of the stops. The only stop that was too loud was the labial Tuba Mirabilis, voiced on 15-inch wind pressure—one of three “reedless” reed stops in the organ.

Estey Organ Co.: April 16, 1925

We are progressing rather slowly with this organ for various reasons. It is ready to tune and in fact I have the Great all done, except the Tuba, which is not in yet. The rest of the organ is pretty well regulated and we are about ready to tune it. We are working on this at night altogether, as the decorators have the place in the day and it is too noisy. We start about four-thirty in the afternoon and stay as long as we can.

It is very surprising that the stops are so soft. I have had to boost almost everything so far. The Opens are coming out fair, but as they were, there was not much more tone in them than in a small organ. You have used big, fine scales, but did not blow them up at all. Also, the Swell Bourdon could hardly be heard. I have this stop very good in the treble, but the bass from tenor C down is very poor.

I have not done the Solo yet, but from the way it looks there will be plenty of changing. The First Violins are so very soft that they might as well be Salicional. I take it for granted that this set ought to stand out boldly and I do not think I will be able to make of it what it ought to be. The same is true of the Stentorphone. As it is, it is not as big as the Great First Open.

In regards to the Tuba Mirabilis on 15" wind, it is just as loud as all the rest of the organ together. Of course, when the other sections have their reeds in, it will be somewhat different, but it looks like I ought to tone it down quite a bit. It is a wonderful set, but out of balance with the rest of the organ.

I am anxious to have this organ absolutely right and the best we can do, as everyone is looking forward to it and expecting a great deal. The school authorities are highly pleased, as far as they have heard the organ. We are

doing the best we can. I am not in the office very much, so other matters will have to wait. McQuigg<sup>3</sup>

As soon as the main office in Brattleboro received McQuigg's letter, it shot back a reply insisting that the organ had been properly finished when it left the factory, and suggesting that perhaps McQuigg was at fault and did not have the wind pressures set correctly.

McQuigg: April 21, 1925

This will acknowledge receipt of yours of the 16th, which has particularly to do with the question of the volume of tone as you found it when the organ was shipped from the factory.

We are utterly unable to reconcile your statement with our records here. We were a little short of wind in regulating the total organ, as our factory supply would not be adequate to play the full organ at one time, but each section was complete and the report on our regulating slip seems to show that everything was all right.

We wonder if you are sure that you have the pressure on the various sections set correctly. It would do no harm for you to increase the pressure ½" or even up to 1". You might have to slightly alter the cut-up of a few pipes, but in general it would not be much trouble.

As far as the Tuba Mirabilis is concerned, we hope you will not cut down the volume of this materially. The whole idea of this stop is to be a regular “rip-snorter” that will cut through everything that can be brought against it. It would be a great mistake, in our judgement, to cut this down so that it will practically balance the rest of the organ. Estey Organ Co.<sup>4</sup>

By the end of April 1925, McQuigg had the Polytechnic organ finished except for a few minor problems, and in the following letter, he reinforced his original complaints:

Estey Organ Co. April 29, 1925

We have put in a whole lot of very hard work at night on this job and I am glad to report that it is done, at least for just now. We may have to go back for a few things when the place is all seated and finished. The decorators are still working and the seats are yet to be put in.

A very fine organist here, Mr. [C. Percival] Garratt, played for two hours last night and he was just wild about the organ. The school authorities are also highly pleased. Personally, I find some things that could be better. This is not a complaint, but simply a constructive criticism. I think the Vox Humana is much too soft and too delicate. It goes out of tune with the tremolo which makes it bad. The First Violins in the Solo is much too soft. It lacks the

2. Correspondence file for Opus 2225. OHS Library and Archives, Villanova, Pa.

3. Ibid.

4. Ibid.



*Polytechnic High School students pose with the automatic roll-playing console.*

punch and character that is intended. The ranks are about like Salicionals. The Tuba Mirabilis, while a wonderful stop, is not as prompt in repetition as it might be. This is especially true in the lower notes. The Lieblich Gedeckt can hardly be heard and it is blowing as loud as can be without barking too much. The action, especially on the Solo, is not as snappy as it ought to be. #6 wire is run from the generator, which seems large enough.

The reeds, Cornopean, Tuba and Orchestral Oboe, are simply great and the best I have ever heard. The whole organ is very lovely in tone and the varied effects in the hands of such a player as Mr. Garratt are a treat to anyone. The auditorium will not be opened for several weeks, so I cannot send any stuff for publication until it is.

McQuigg<sup>5</sup>

The completed instrument was dedicated by school organist Frank Anderson before an audience of students, faculty, and community supporters. For some years, the organ was in use daily, and the Estey Company published a publicity article describing the many ways in which the new organ was being used:

**The Uses of the Polytechnic High School Organ**

Installed in the beautiful new auditorium of the Los Angeles Polytechnic High School is a magnificent four-manual, luminous stop console, Estey pipe organ with an

automatic player. The organ, the culmination of dreams and plans of fifteen years, is the gift of the students, faculty, alumnae, and friends of the school.

The organ daily justifies its purchase by the constantly increasing service it renders to the school and to the community. It is used in a variety of ways un-thought of when plans for its installation were being considered.

The most important use of the school organ is its function as a solo and accompaniment instrument in the assemblies of the student body. From the first assembly of the year to Commencement, there has hardly been a week that the organ has not contributed to the dignity and festivity of the occasion. Speakers of national renown have commented, without exception, on the influence of the organ in the atmosphere

it creates for the speaker. It is indeed inspiring to hear the voices of two thousand students singing "America" to the accompaniment of the mighty organ. The only assemblies at which the organ is out of place are the athletic rallies. The Band of the ROTC is the logical "pep" producing medium for such a necessary occasion.

For the less important weekly assemblies, the organ is also much in demand for solo numbers and to accompany song practice of the school. Some may feel that this is the function of the school orchestra, but the organ in Polytechnic supplements, but in no way supplants the orchestra.

Weekly free organ recitals by the school organist are given to satisfy demands of the students for organ music. Short programs are given every Friday during the last twenty-five minutes of a forty-five-minute lunch period. The attendance is purely voluntary. The audience at the first recital was seventy-five; in less than a month the number had been increased to about eight-hundred. The programs are made up of selections requested by the students. It is interesting to note that there has never been a request for a "jazz" number. Naturally, the greater part of the requests are for well-known compositions of a pronounced melodic type. Orchestral numbers heard in the large movie houses are often requested the following week. It is here that the automatic player is of great use. Complete symphonies are available in the fullness of transcription impossible to the human organist. These, and other orchestral transcriptions, are particularly valuable for the classes in music history and music appreciation.<sup>6</sup>

5. Ibid.

6. Ibid.

**LOS ANGELES  
POLYTECHNIC HIGH SCHOOL  
ESTEY ORGAN, OPUS 2225 (1925)**

Compass: Manuals, 61 notes, C–c<sup>4</sup>  
Pedal, 32 notes, C–g<sup>1</sup>

Wind pressure: Great, Swell, Choir, and Solo 10"  
Pedal 6"

Great ranks 61 pipes

Swell, Choir, and Solo ranks 73 pipes

sc. = scale

**GREAT**

- 8 Open Diapason (sc. 39)
- 8 Second Open Diapason (sc. 43)
- 8 Dulciana (sc. 56)
- 8 Gemshorn
- 8 Gross Flute
- 8 Melodia
- 4 Flute Harmonic
- 8 Tuba
- Harp

**SWELL**

- 16 Bourdon
- 8 Open Diapason (sc. 41)
- 8 Salicional
- 8 Viol d'Orchestre (tapered)
- 8 Viol Celeste (tapered)
- 8 Stopped Diapason
- 4 Flauto Traverso
- 8 Oboe (labial)
- 8 Cornopean
- 8 Vox Humana
- Tremolo
- Chimes

**PEDAL**

- 32 Resultant
- 16 Open Diapason (44 pipes)
- 16 Bourdon (32 pipes)
- 16 Lieblich Gedeckt (Sw.)
- 8 Bass Flute (ext. Open Diap.)
- 8 Tuba Mirabilis (Solo)

**SOURCE**

Correspondence file for Opus 2225. OHS Library and Archives, Villanova, Pa.

**CHOIR**

- 8 Violin Diapason (sc. 45)
- 8 Viol d'Amour (sc. 56)
- 8 Clarabella
- 8 Unda Maris
- 4 Flute d'Amour
- 8 Clarinet (labial)
- Tremolo

**SOLO**

- 8 Stentorphone (sc. 37)
- 8 Gross Gamba
- 8 First Violins III (183 pipes, tapered)
- 8 Concert Flute
- 4 Wald Flute
- 2 Piccolo (61 pipes, sc. 70)
- 8 Orchestral Oboe
- 8 Tuba Mirabilis (15" wind, labial)
- Tremolo

**COUPLERS**

- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4
- Solo to Great 16, 8, 4
- Solo to Swell 16, 8, 4
- Solo to Choir 16, 8, 4
- Swell to Choir 8
- Great to Great 16, 4
- Swell to Swell 16, 4
- Choir to Choir 16, 4
- Solo to Solo 16, 4
- Great to Pedal 8
- Swell to Pedal 8, 4
- Choir to Pedal 8
- Solo to Pedal 8
- Pedal Octaves



*Polytechnic High School organ student at the Estey Luminous Piston console*

In 1932, ownership and maintenance of the organ were transferred from the Polytechnic High Student Body Association to the Los Angeles City School District.<sup>7</sup> The following year, rainwater leaking into the chambers damaged windchests and some offset wooden pipework. While the repair work was under way, the school requested that the original Luminous Piston console be replaced with a standard stop tablet console, but the school district denied this.<sup>8</sup>

After many years of use, interest in the Estey organ waned until finally, with no one in the faculty or student body capable of playing the instrument, it sat silent in the large auditorium. During a renovation of the building in 1978, the organ was removed, stored, and eventually broken up for parts.

7. Letter from Charles McQuigg to Estey Co., March 7, 1932.

8. Letter from Charles McQuigg to Estey Co., October 19, 1933.



# Adam Stein's Organs for the Peabody Conservatory

ROLLIN SMITH

## STEIN ORGAN ON STAGE OF PEABODY CONCERT HALL

The only surviving image of the organ is a plate-glass photograph with five cracks on the right half. This image was identified by Steven Bartley and restored by Len Levasseur. Courtesy of the Maryland Center for History and Culture, BCLM—Hughes Photograph Collection.

CHANGES WERE EFFECTED at the Peabody Conservatory of Music during 1897 and 1898. In April 1897, Asger Hamerik retired as director of the conservatory and was succeeded by the pianist Harold Randolph. In May, it was announced that S(tephenson) Archer Gibson and Miles Farrow, both students of Randolph and graduates of Peabody, had been appointed associate professors and would teach organplaying, Gibson also teaching theory. The next year, Farrow succeeded Otto T. Simon as director of the Peabody chorus.<sup>1</sup> Both young men were at the height of their profession in their native city, had prominent church positions, and were destined for great things.

The choice of the two men is interesting in retrospect because both eventually moved to New York City, where

their paths diverged. Miles Farrow (1871–1952) had begun his musical career as organist of the Catholic Cathedral of the Blessed Virgin Mary in Baltimore; in 1894 he became organist and choirmaster of St. Paul's Episcopal Church. He was a fine boy-choir trainer<sup>2</sup> and in 1909 moved to New York as organist of the Cathedral of Saint John the Divine, where he built the choir in time for the consecration of the apse and ca-

2. Farrow even published a book after a tour of 17 English cathedrals: *About the Training of Boys' Voices* (New York: E. & J.B. Young and Co. 1898). He found the finest choirs in England at Magdalen College, Oxford, St. Paul's Cathedral, London, and King's College, Cambridge. "At Holy Trinity, Sloan Square, where Mr. W.G. Alcock is organist, there is a very large and excellent choir, there being forty boys and fourteen men. The boys sing with 'head' tones entirely as also at St. Margaret's Westminster, where Mr. Edwin Lemare is the organist and choirmaster. He is unquestionably the greatest organist in England, possessing a technique that is amazing." "Church and Organ Music," *The Musical Times* (July 1900): 464.

1. "Peabody Faculty," *Baltimore Sun* (May 27, 1899): 7.

thedral crossing, and founded the choir school. He resigned from the cathedral in 1931 because of failing health and was an invalid until his death in the summer of 1952.

Archer Gibson (1875–1952) was appointed organist of Baltimore's Mount Vernon Methodist Episcopal Church at the age of 19, left the next year to become organist of Temple Har Sinai, and on March 9, 1897, was appointed to succeed Edwin Aler<sup>3</sup> as organist of the First Presbyterian Church, where he played one of the finest organs in the city, the 1888 Frank Roosevelt No. 381. The famous preacher Maltie Babcock, pastor of Brown Memorial Presbyterian Church, was called to New York's Brick Church in 1900 and the following January invited Gibson to join him as his organist. Gibson's new duties began on May 1, and he proved a successful and popular exponent of high-church Presbyterianism. But his talents immediately led him to an alternate career, that of what he termed "housework": playing the organ in private homes of the wealthy. The first years of the 20th century were the beginning of the rage for large residence organs among the captains of industry, and Gibson soon aligned himself with the Aeolian Company and attracted such patrons as Emily Vanderbilt Sloan, Andrew Carnegie, Charles Schwab, Henry Clay Frick, and John D. Rockefeller.

### PEABODY'S NEW ORGAN

Just before the announcement of the new organ teachers, the Baltimore organbuilder Adam Stein (1844–1922) had been given a contract for a new organ for the Peabody Institute of the City of Baltimore Conservatory of Music's concert hall.<sup>4</sup> Since 1883, Stein had been manager of the Baltimore branch of the Roosevelt Organ Works. When Frank Roosevelt announced in October 1892 that the company would cease operation, Stein began building organs under his own name; indeed, a number of late Roosevelts are claimed to have been from his shop.

The Peabody organ installation coincided with the hall's renovation, during which "a series of electric lights was installed behind the supporting beams of the stage arch." In addition, the hall was painted a dark yellow, with the color becoming increasingly lighter toward the ceiling. The

3. A noted organist and composer, Edwin B. Aler (1863–1897) committed suicide at the age of 34 in February 1897. He had checked into the Stafford Hotel early Thursday evening and drank a combination of laudanum and arsenic.

4. "To Absorb a School. Peabody Conservatory Will Take In the Graduates Institution as a Whole," *Baltimore Sun* (May 24, 1898): 12.



S. Archer Gibson, 1895

old window frames were also replaced and painted.<sup>5</sup>

The organ was a modest two-manuals-and-pedal with 15 speaking stops, variously described as costing \$3,000<sup>6</sup> and \$3,200,<sup>7</sup> and was installed at the rear of the stage. The simple case, with white woodwork and gilt pipes,<sup>8</sup> was arranged in three sections: 10 / 21 / 10.

Researching an organ's history is often frustrating. In the case of this instrument, we have a photograph of it in the auditorium and the program of the inaugural recital, but we lack the most important document of an organ's story: its stoplist.

A comparison of four extant Stein stoplists (one organ of 10 ranks, two organs of 13 ranks, and one of 17 ranks) suggests that a 15-rank instrument probably would have had the following stoplist. The 15th rank would have been either a 2' Super Octave or a Trumpet on the Great. Although Gibson had a Vox celeste on his Roosevelt at the First Presbyterian Church, none of the contemporary Steins had one.

Peabody's was the first organ in a Baltimore concert hall, but "can hardly be considered a concert organ, because of its limited scope. Still the possession of an organ of any description by a concert hall in the city is something quite new and should increase the interest in organ music, which up to the present has been fostered entirely by the church organists upon church organs."<sup>9</sup>

ADAM ✦ STEIN.  
1898.  
BALTIMORE.

Adam Stein nameplate

5. "Die Orgel für das Peabody-Institut," *Der (Baltimore) Deutsche Correspondent* (July 10, 1898): 4

6. *Ibid.*

7. "Die Welt der Töne: Die neue Orgel im Peabody," *Der (Baltimore) Deutsche Correspondent* (Dec. 1, 1898): 7.

8. "Peabody's New Organ," *(Baltimore) Sun* (Nov. 30, 1898): 10. In 1983, the concert hall was renamed the Miriam A. Friedberg Concert Hall, in honor of the late wife of Sidney Friedberg, president and chairman of the bowling-alley company Fair Lanes, Inc., whose \$2 million gift made possible the restoration of the hall.

9. "In the Music World: First Recital on New Peabody Pipe Organ a Dual Affair," *Baltimore Sun* (Dec. 3, 1898): 7.

**POSSIBLE STOPLIST FOR THE  
ORGAN IN  
PEABODY CONCERT HALL  
ADAM STEIN ORGAN NO. 668 (1898)**

Contract: May 1898, \$3,000–\$3,200  
Inaugurated: December 2, 1898  
Compass: Manuals, 58 notes, C–a<sup>3</sup>  
Pedal, 30 notes, C–f<sup>1</sup>

**I. GREAT**

- 8 Open Diapason
- 8 Viola di Gamba
- 8 Melodia
- 8 Dulciana
- 4 Octave
- 4 Flute
- 2 Super Octave

**PEDAL**

- 16 Bourdon

**II. SWELL (expressive)**

- 16 Bourdon (1–12)
- 16 Bourdon (13–58)
- 8 Open Diapason
- 8 Stopped Diapason
- 8 Salicional
- 8 Æoline
- 4 Flute Harmonique
- 8 Bassoon (1–12)
- 8 Oboe (13–58)
- Tremulant

**COUPLERS**

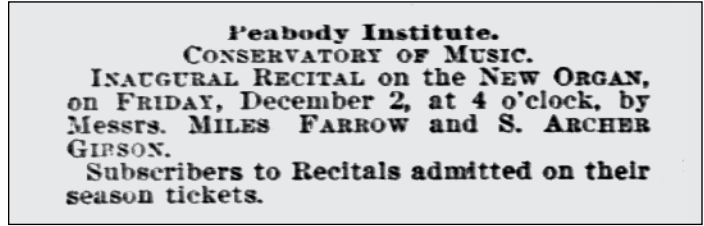
- Swell to Great
- Swell to Great 8<sup>ves</sup>
- Swell to Pedal
- Great to Pedal

- Swell Piano, Forte
- Great Piano, Forte

The first recital on the new organ was played jointly by Peabody's newly appointed organ professors, Farrow and Gibson, on the afternoon of December 2, 1898. The reviewer noted that the arrangement "could not have been altogether agreeable to them. The respective styles of each, however, appeared very clearly defined, more so, in fact, than would have been noticed at two different recitals. . . . The unusual grace and taste displayed by Mr. Farrow stamps him as an artist of discrimination, while Mr. Gibson's strong playing and his sure technique gain for him a position which is very high among local organists."<sup>10</sup>

Fantasia and Fugue in G Minor	Bach
S. Archer Gibson	
Concerto No. 6 in B-flat	Handel
Invocation and Christmas Musette	Maily
Miles Farrow	
Fifth Symphony in F Minor, Op. 42	Widor
Allegro Vivace — Allegro Cantabile	
Prayer and Cradle Song, Op. 23	Guilmant
S. Archer Gibson	
Double Thème Varié in C Minor	Rousseau
Miles Farrow	

10. Ibid.



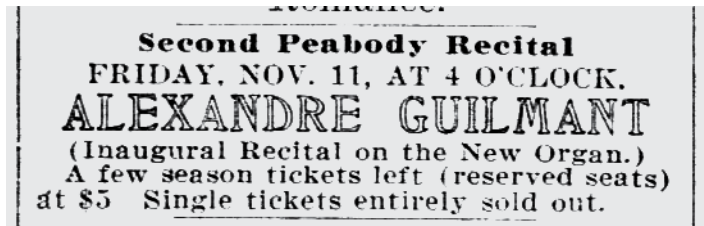
Display ad for inaugural recital, December 2, 1898

This was the only organ in the school, and page 15 of the Peabody 1900–1901 catalog noted that "pupils are allowed to practice upon this instrument upon payment of a small fee."

By the fall semester of 1901, Gibson had left for New York and Miles Farrow was the only organ teacher, but the large number of students made another organ necessary. Adam Stein built a two-manual practice organ "for the accommodation of the additional pupils who desire to practice, the larger organ in the concert hall being already used continuously for lessons and practice."<sup>11</sup> The organ had three ranks with one eight-foot stop on each manual and pedal, and was blown by an electric motor.

<b>GREAT</b>	<b>SWELL</b>	<b>PEDAL</b>
Open Diapason	Violin Diapason or Geigen Principal	Violoncello
<b>COUPLERS</b>	<b>MECHANICAL ACCESSORIES</b>	
Swell to Great	Bellows Signal	
Swell to Great Octaves	Wind Indicator	
Swell to Pedal		
Great to Pedal		

With a flourishing organ department, it was not long until a large organ replaced the modest Stein in the concert hall. On May 25, 1904, it was announced that a new three-manual, 47-stop tubular-pneumatic organ by the Hutchings-Votey Company of Boston was to be installed. It was dedicated by Alexandre Guilmant on November 11. The great French organist was winding down his third American tour, had just completed some 50 recitals at the Louisiana Purchase Exposition in St. Louis, and was to sail back to France in less than two weeks.<sup>12</sup>



Guilmant display ad

11. "Peabody's Fine Schedule," *Baltimore Sun* (Oct. 20, 1901): 8.

12. The Hutchings was replaced in 1925 by a 48-rank E.M. Skinner organ, No. 537.



*Hutchings-Votey organ on stage*



The Stein organ was moved and installed in the Maryland Avenue Presbyterian Church and used for the first time by organist Gertrude Woods on September 4, 1904.<sup>13</sup> When the church made improvements in 1910, “The handsome organ, which at the present time is badly located, is to be placed in a chamber to be built for it at the back of the church, behind the pulpit.”<sup>14</sup>

The last we hear of the Peabody Stein organ is a short ad found by Steven Bartley in Baltimore’s *Evening World* of December 8, 1954: Bids were invited by T.W. Hay for the “2 manuel tractor action” organ of 20 stops in the Maryland Ave. Presbyterian Church.<sup>15</sup>

13. “New Organ for Md. Ave. Church,” *Baltimore Sun* (Sept. 3, 1904): 6. Thanks to Steven Bartley for this article.

14. “Maryland Avenue Congregation Plans Many Improvements,” *Baltimore Sun* (July 30, 1910): 8. Thanks to Steven Bartley for this article. An article in the *Evening Sun*, May 23, 1910, 10, mentioned an anonymous lady who gave \$2,000 to move the organ; another article in November 5, 1910, 9, reported that the organ was “being enlarged and rebuilt.”

15. “Organ—Stein Pipe,” (*Baltimore*) *Evening Sun* (Dec. 8, 1954): 79.

**Above:** The organ case as installed in the Maryland Avenue Presbyterian Church. Courtesy of Steven Bartley. Restored by Len Levasseur.

# Tribulation and Truce

## *The Installation of Möller Opus 5542*

THOMAS FIELDING

ST. JOHN'S R.C. CHURCH in Delphos, Ohio, was consecrated in 1881, but the builder of its first organ is unknown. Its second organ was M.P. Möller's Opus 5542, installed in 1929. The contract, dated March 5, 1929, gives the cost of the new organ as \$15,500 "and the old organ."<sup>1</sup> The parish financial ledger lists a total cost of \$17,348.92, and an article on the instrument's dedication confirms this.<sup>2</sup> The shop contract also states that the organ would be ready to use on or before August 1, 1929. The installation was fraught with delays, and the dedication took place six weeks later, on Monday, September 16.

St. John's first American-born pastor was the Right Reverend Monsignor Frederick Rupert (1845–1936), and he proved to be a thorn in the side of the M.P. Möller Company. He first wrote a letter dated April 18 in which he denied Möller's request to begin on-site work on June 15, citing the many parish activities.<sup>3</sup> In addition, Möller's Chicago office (which had been responsible for the sale) had not provided blueprints and plans for the organ for Msgr. Rupert's approval. Within a month, Möller provided the plans. By May 15, Msgr. Rupert disputed the design for the casework: instead of



*St. John's R.C. Church, Delphos, Ohio*

1. Möller shop contract, March 5, 1929.

2. "Delphos Church Will Dedicate \$18,000 Organ," *Lima News* (September 14, 1929).

3. Letter of April 18, 1929 from Msgr. Frederick Rupert to E.O. Shulenberger.

dummy pipes in the facade, he asked for speaking pipes. His complaint reached M.P. Möller himself, who replied personally because the request would require a complete redesign of the instrument. “The use of speaking pipes in an organ front has been practically discontinued by all leading builders for many years, as not producing the best in musical results in the organ.”<sup>4</sup> Möller argued that “builders of cheap organs”<sup>5</sup> used a combination of exposed and enclosed pipework that compromised the tonal integrity of an instrument. He finally cited Charles Courboin, the organist of the John Wanamaker Store in Philadelphia, to support his argument.

George William Ford (1895–1938), head of Möller’s Chicago office, was annoyed that Msgr. Rupert had directed his complaint to Möller rather than to him, and he advised Möller that “the least you write him the better you are off. For many years I have advised him in every instance to put the organ under expression entirely, and I don’t think I was out of my mind the day I was in Delphos. But, we cannot go back and tell him we did not say it, because he is too old a man to argue with.”<sup>6</sup> Möller countered that if they did not placate Msgr. Rupert’s demands, the only solution was to redesign the facade with a few speaking pipes and to cover the rest in grille work. Enraged, Ford replied:

This old priest is 82 years old, very irritable and very old-fashioned. You have irritated him considerably by writing several letters asking him about one thing and the other pertaining to the installation of the organ . . . do not write any more letters to Delphos, Ohio. If you want to know any more about the installation write us here at Chicago. Please have everybody distinctly understand this, because we went down there personally and have them all straightened out and feeling alright [*sic*] again, and don’t want to get them upset again.<sup>7</sup>

Ford entrusted the installation of the instrument to Hans Eskild Madsen (1883–1960) of St. Mary’s, Ohio. Madsen, an immigrant from Möller’s native Denmark, was one of the company’s regional employees. Ford wrote to Möller’s secretary, Elden Orville Shulenberg (1877–1944), asking him to be sure that Madsen completed the job without compromise because the people of Delphos “are very particular.”<sup>8</sup> However, the project was already behind schedule. In a telegram dated July 25, 1929, Ford complained to Möller that Madsen had not been told anything about the organ installation preparations and did not have a crew of workers ready. Möller



*The organ as originally installed in 1929*

urged him to “push it through,”<sup>9</sup> with instructions for preparing the organ chambers. The Chicago office decided to “finish the room where the organ goes, instead of building swell boxes. . . . If you use this it would be well to paint it when finished on the inside, to get nice tone deflection.”<sup>10</sup> The work was to be done by a Delphos carpenter under Madsen’s supervision. Then an angry letter arrived from Möller about the chambers and swell boxes because they were not specified in the original contract:

We have thousands of plans and many thousands of details, and the organ salesman should be more definite, as he is the only one on the ground and we have to rely very much on imagination, and I find, while I have been handling the plans recently, that I have to write about three letters for information which should have come with the contract, or which should be determined by one, due to general indefiniteness.<sup>11</sup>

On July 30, Möller shipped three more boxes of organ parts to Delphos. Excitement grew as the instrument neared completion. On September 3, 1929, the Delphos city man-

4. Letter of May 17, 1929, from M.P. Möller to Msgr. Frederick Rupert.

5. *Ibid.*

6. Letter of May 20, 1929, from G.W. Ford to M.P. Möller.

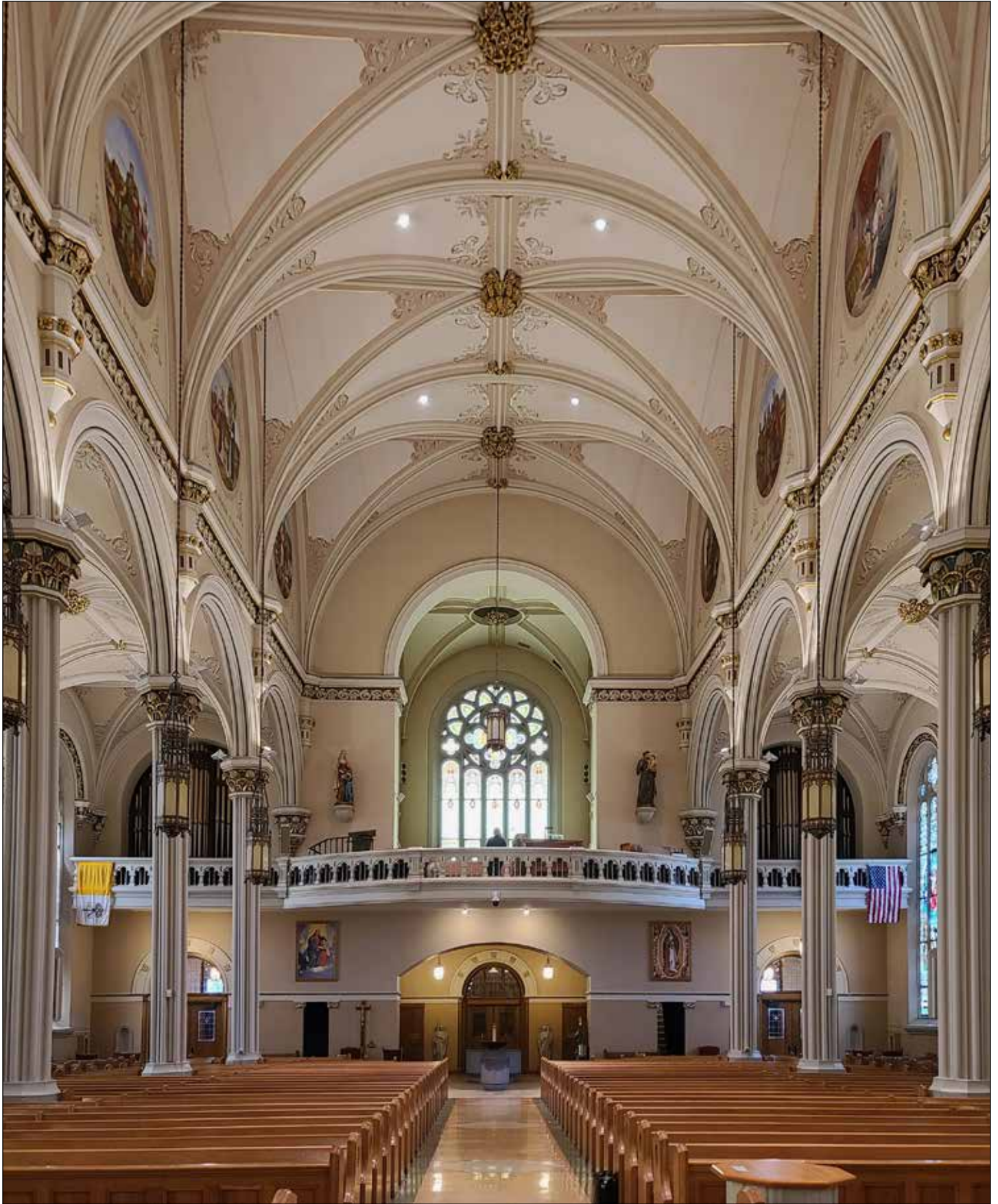
7. Letter of May 27, 1929, from G.W. Ford to M.P. Möller.

8. Letter of June 21, 1929, from G.W. Ford to E.O. Shulenberg.

9. Letter of July 26, 1929, from M.P. Möller to H.E. Madsen.

10. *Ibid.*

11. Letter of July 26, 1929, from M.P. Möller to G.W. Ford.



*The Möller organ today*

ST. JOHN'S R.C. CHURCH  
DELPHOS, OHIO  
M.P. MÖLLER ORGAN, OPUS 5542

Contract: March 5, 1929, \$15,500  
Compass: Manuals, 61 notes, C–c<sup>4</sup>  
Pedal, 32 notes, C–g<sup>1</sup>

**II. GREAT** (enclosed with the Choir)

16 Double Open Diapason  
8 First Open Diapason  
8 Second Open Diapason (ext.)  
8 Doppel Floete  
8 Melodia  
8 Viola da Gamba  
8 Spitz Flute  
8 Spitz Flute Celeste  
4 Principal (ext.)  
4 Flute Traverso (ext.)  
8 Tuba  
4 Clarion (ext.)  
Great 16, Unison Off, 4  
Swell to Great 16, 8, 4  
Choir to Great 16, 8, 4

**III. SWELL** (enclosed)

16 Bourdon  
8 Open Diapason  
8 Stopped Diapason (ext.)  
8 Viol d'Orchestra  
8 Salicional  
8 Vox Celeste  
4 Violin (ext.)  
4 Flute d'Amour (ext.)  
2½ Nasard (ext.)  
2 Flautino (ext.)  
8 French Trumpet  
8 Oboe  
8 Vox Humana  
Tremulant  
Swell 16, Unison Off, 4

**I. CHOIR** (enclosed)

16 Contra Viole  
8 English Open Diapason  
8 Doppel Floete  
8 Concert Flute  
8 Gamba (ext.)  
8 Dulciana  
8 Unda Maris  
4 Solo Flute (ext.)  
4 Dulcet (ext.)  
8 Clarinet  
8 French Horn  
Tremulant  
Chimes  
Choir 16, Unison Off, 4  
Swell to Choir 16, 8, 4

**SANCTUARY** (enclosed)

8 Echo Flute  
8 Muted Viole  
8 Viole Celeste  
4 Violina (ext.)  
4 Wald Flöte (ext.)  
8 Vox Humana  
Tremulant  
Chimes

**PEDAL**

32 Resultant Diapason  
16 First Double Open Diapason  
16 Second Double Open Diapason (Gt.)  
16 Contra Bourdon  
16 Contra Viole (Ch.)  
16 Lieblich Gedeckt (Sw.)  
8 Octave (ext.)  
8 Bass Flute (ext.)  
8 Cello (Ch.)  
16 Tuba (ext.)  
8 Tuba (Gt.)  
Great to Pedal 8, 4  
Swell to Pedal 8, 4  
Choir to Pedal 8, 4



ager asked the Möller shop for a photograph of the new organ for the *Lima News*. The article appeared on September 14 and contains an amusing collection of errors, including a reference to the sanctuary organ's "vile celeste." Remarkably, the cover-page photograph supplied by the Möller Company is of a different organ from an unidentified church.

On September 16, Bishop Samuel Stritch (1887–1958) blessed the instrument and gave a sermon. Ralph M. Gerber (1908–1989), organist of the Chicago Temple and "demonstrator for the Mohler [*sic*] company,"<sup>12</sup> performed ten organ pieces, including Bach's Toccata and Fugue in D Minor. A roster of regional vocal soloists and the church's men and boys' choir performed sacred pieces by Franck, Gounod, and

Mendelssohn, and the program concluded with the "Hallelujah Chorus."

On September 25, 1929, just nine days after the dedicatory concert, Msgr. Rupert wrote to Möller expressing unanimous satisfaction with the instrument "without any adverse criticism"<sup>13</sup> by the parish organ committee. He agreed to make the final payment immediately "because all are satisfied and we have all the money on hand in Bank."<sup>14</sup>

In 1944, for \$15,498.47, the parish renovated the church building. Möller moved the organ from its centrally located rear gallery case to chambers above the side aisles, where it remains today.

13. Letter of September 25, 1929, from Msgr. Frederick Rupert to M.P. Möller.

14. *Ibid.*

12. *Delphos Daily Herald* (September 16, 1929): 2.



# THE TRACKER

Journal Of The Organ Historical Society, Inc.

Volume XVIII Number 4

Summer 1974



## 50 Years Ago in *The Tracker*

SCOT L. HUNTINGTON

Back issues of *THE TRACKER* are searchable at  
<http://TheTracker.OrganHistoricalSociety.org>

### VOLUME XVIII, NO. 4, SUMMER 1974

**A**T 24 PAGES, this issue of *THE TRACKER* was the result of a steady growth over the preceding decade since its humble beginnings at 8 pages. The content remained predominately, if not exclusively, concerned with the 19th-century American organ, with an occasional mention of new tracker-action instruments. Conventions were still three days with optional post-convention self-guided visits. Convention travel was typically still by yellow school bus and private car, with occasional use of comfortable tour buses. For 1974's June convention, centered in Keene, New Hampshire, with travel through the Monadnock Mountain region and environs, registrants made their own lodging arrangements, and the convention "headquarters" was a local church. Most meals were provided by home-cooked church fare—a once quaint and popular community custom and fundraiser now nearly extinct 50 years later.

The lead article was a thorough review of the Keene convention, listing the program for each event; no recital programs had been passed out, and the performers had announced their pieces. The instruments heard ranged from an early 19th-century Henry Pratt organ (one of the oldest ex-

tant New England-built organs), a rare Flight & Robson barrel organ from 1825, and one of the earliest extant two-manual E. & G.G. Hook organs at Northfield, Mass. (No. 48, 1842), to modern instruments built by Noack (Op. 29, 1966) and Berkshire (Op. 20, 1967). The programing included several OHS firsts: a concert on a large 1905 reed organ by the Williams Organ Co. of Chicago, a visit to a builder's grave (Henry Pratt, d. 1849), a boy choir, an organ relocated to a renovated barn, a one-manual, much-travelled four-stop E. & G.G. Hook chamber organ (No. 153, 1853) then in private hands and temporarily set up at convention headquarters, an unaltered and still hand-pumped Estey tubular-pneumatic organ (Op. 533, 1908) in a country church without electricity, and a 1971 one-rank, 13-stop chapel organ.

In this era of OHS convention concerts, Baroque music was still predominant fare, and although Reger, Mendelssohn, Scott Joplin, Elgar, and Vierne made appearances, there was a broad selection of early composers, including Sweelinck, Frescobaldi, John Bull, Buxtehude, Bach family members, Balbastre, Couperin, and Clérambault, who had been regular convention fare since the young society's inception in 1956.

It would be another several decades before performers consistently programmed music more idiomatically suited to an instrument's time period. In the 50 years since the 1974 convention took place, one of the important "anchor" organs has been relocated to Germany, too many small churches have closed, too many organs sit unused in a haze of praise music and television screens (an 1849 Hook was sidelined in favor of a second-hand Hammond), the church with the tubular-pneumatic Estey now has electricity and a toilet, although the organ is no longer used regularly, two organs have been rebuilt, and several more have thankfully received proper restorations or significant conservation work.

Henry Pratt's earliest organ in the Winchester library is intact, but in an upstairs part of the building now unused for lack of accessibility. Several small Pratt parlor organs still extant, although two have ended up in storage in unknown locations because of poor record keeping. Interest in the work of this early pioneering New England builder is being revived: one of his two surviving church organs in the Sturbridge Village Museum will be restored in the coming year.

Notice was made of two unfortunate losses: Steere & Turner No. 176 (1883) in the First Baptist Church of Urbana, Ohio, was discarded in 1973 through ignorance and replaced with an imitation instrument, retaining only the Steere's colorful facade. The interior pipes and mechanism were junked or recycled for lumber. The parishioners were chagrined to learn that they could have refurbished the organ for what they paid for the imitation (which has surely been replaced at least once), and they did not know of the existence of either the OHS or the Organ Clearing House.

OHS Archivist Homer Blanchard wrote about the dissolution of William Johnson Op. 315, 1870. A large and complete two-manual organ of 25 ranks, originally built for the Fourth Street Methodist Church in Wheeling, W.Va., it was later owned by the Salvation Army when the church folded. The pipework was purchased by a local organbuilder at the eleventh hour when the building was demolished in 1966 as part of "urban renewal."

As we see Johnson organs continuing to disappear or be threatened, I am reminded of the recent loss of the large unaltered two-manual Op. 595 (1883) in Rochester, N.Y., on Christmas Day 2021 when a savage fire destroyed the church but left the chambered organ miraculously relatively intact. However, building authorities considered the remains too unsafe to allow anyone to rescue the pipework, and the whole organ went down with what remained of the building. The iconic three-manual Johnson & Son (Op. 778, 1892), at Sacred Heart R.C. Church in Waterbury, Conn., was removed to storage this past April, just days before the transfer of ownership of the building to the city and after numerous unsuccessful attempts to find it a new home over the preceding two years.

The most striking news that came out of the 1974 Annual Meeting was the surprise announcement that the OHS was removing the notice in all official documents of the Society that it was headquartered at the York (Pa.) Historical Society, home of David Tannenberg's last organ and the first formal headquarters of the fledgling organization. Henceforth, all official correspondence was to be directed to Norma Cunningham (Cunningham Organ Co., Wilmington, Ohio), *THE TRACKER*'s publisher, who performed much of the official OHS business. Thomas Cunningham was authorized by council to determine the minimum requirements necessary for the Society where it remains incorporated in Pennsylvania to this day.

Council discussed the creation of a commemorative plate or tile with the OHS emblem. The Society had quite a business in trinkets that eventually grew into the OHS store. Council accepted a proposal for a New Haven, Conn., convention in 1975, the first of two landmark conventions presented in the Nutmeg State. Council further made a recommendation that all committee members resign automatically at the end of each presidential term in order to give the new president the authority to appoint new committees. I am not aware that this ever took effect, and the institutional memory that would have been lost every two to four years would have been significant. However, under my term as president in 2011, several committees were populated by members who had been ensconced on them for 20 years or more, myself included, and it was decided to repopulate those committees more regularly to bring new members into active participation in Society affairs. Work on a major Bicentennial issue of *THE TRACKER* was continuing apace as the authors and topics were being finalized and special advertising rates were under discussion. The research and information presented in this landmark publication were staggering, and it remains one of the most important publications of the OHS to this day.

The "New Tracker Organs" noted several significant instruments, only one of which survives. The first was a large three-manual organ by Casavant for the University of Iowa's School of Music in 1971. It was one of the last instruments designed by Lawrence Phelps during his association with the firm, was installed after he had formed Lawrence Phelps & Associates, and was designed in consultation with University Organists Gerhard Krapf and Delbert Disselhorst. The instrument was a landmark installation in its day. Following severe flooding in Iowa City in 2008, Clapp Recital Hall was heavily damaged and closed (the organ, in an upper gallery, was unscathed). Eventually the building was torn down in 2011, and the Dobson Organ Co. removed the organ for eventual installation without change in St. Andrew's Presbyterian Church, in Iowa City. Shortly before the flood in 2008, Casavant refurbished the organ and updated the combination action with a new multilevel system.

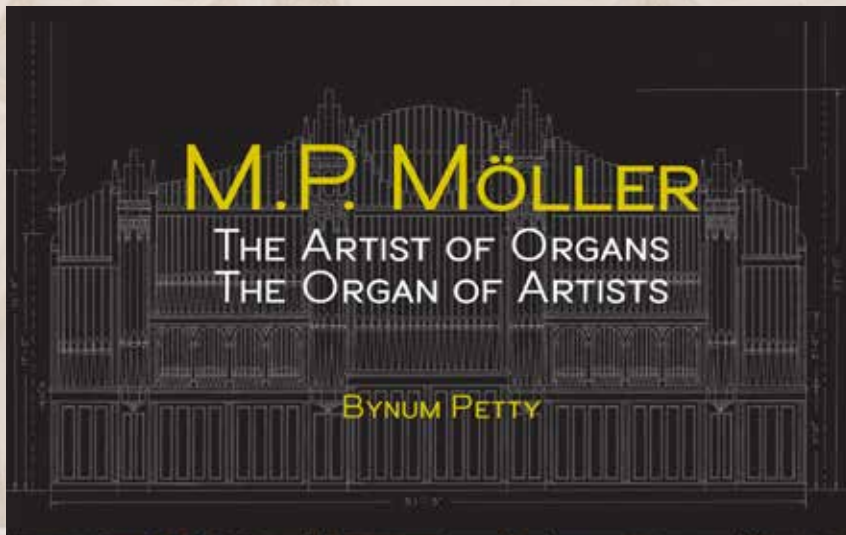


*St. Andrew's Casavant organ*

An only slightly smaller Phelps organ was installed in Boston's First and Second Church (Unitarian) in 1972. The first organ in the stately edifice was a large three-manual 1869 Walcker, likely designed by the church's noted organist and composer, Eugene Thayer. This organ was replaced successively by George Hutchings and Ernest Skinner, the latter's 100-rank instrument being destroyed when the church burned to the ground in 1968, leaving only the tower and part of two walls. A new edifice was built within the walls, and Casavant installed a large three-manual tracker there in 1972. The Iowa and Boston organs, along with the large four-manual Casavant tracker installed in the Cathedral of St. Peter and Paul in Providence, R.I., were the last major organs designed by Phelps during his association with Casavant and culminated a decade of state-of-the-art neo-Baroque work by the firm that propelled it to the forefront of North American organbuilding in the 1960s.

The noted Austrian company Rieger Orgelbau installed a large three-manual organ in St. James' Episcopal in Richmond, Virginia, replacing a 1915 Austin that in turn had replaced an 1875 Erben. The organ was destroyed by fire in 1994 when the church was struck by lightning. The church was rebuilt, and C.B. Fisk installed a large three-manual instrument in 1998.

The summer of 1974 was also to prove significant to the OHS of the future, for a teenaged Stephen Pinel was brought to the Keene convention by his high-school teacher-mentor, Edna Van Duzee, the tireless curator of the monumental 1847 Davis & Ferris organ in the Round Lake, N.Y., outdoor auditorium. At the Keene convention, this young student met the OHS movers and shakers, Alan Laufman, Ed Boadway, and Barbara Owen, and eventually a young photographer named William Van Pelt. These became his mentors and nurtured what has become a lifetime of research into the 19th-century American organ. Within the decade, Pinel would become the second archivist of the OHS, taking over from Homer Blanchard and moving the collection of cardboard boxes from Delaware, Ohio, to a corner cage in the Westminster Choir College library. Under his determined guidance over the next 25 years, the American Organ Archives of the OHS grew into the crown jewel of the OHS and the largest collection of its kind in the world. Today, the OHS Library and Archives groans under the weight of its enormity that can barely be contained within the walls that now confine it. The financial support of you, the loyal members of the OHS, is the key not only to its survival, but also to its continued expansion as the world's largest collection of organbuilder files and American organ ephemera.



M.P. Möller was the largest organ company in the world and built more pipe organs than any other organbuilder in history. Documenting such an enterprise is a formidable task that has been admirably achieved by Bynum Petty, the OHS's former archivist. This revised and enlarged second edition of his original study of the company, *An Organ a Day*, traces its beginning in 1854 to its eventual sale in January, 1993. A wealth of archival photographs illustrates every facet of the company, including its most important instruments. Many detailed stoplists of the largest organs, a transcript of M.P. Möller's 1921 diary, and a complete catalogue of Möller Artiste player organ rolls are included. The last of 24 appendixes is a complete Geographical Index of the company's 11,850 organs.

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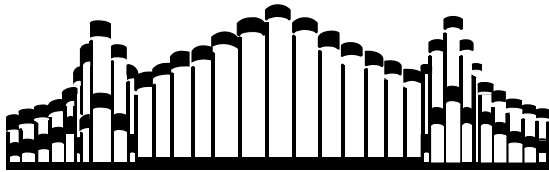
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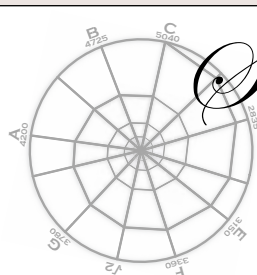
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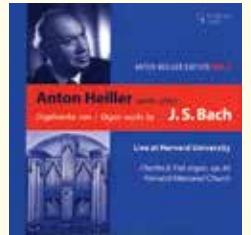
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# Clarence E. Morey

## *An Illustrated Introduction to His Life and Work*

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Clarence E. Morey, Organbuilder of Utica, New York, in a 1901 photograph given to E.A. Boadway in 1957 by Edward C. Hertwig.

AFTER THE DECLARATION OF INDEPENDENCE—the founding document of the United States—was adopted by delegates to the Second Continental Congress on July 4, 1776, little was known about the concurrent history of the pipe organ in America for more than 100 years. Not until the publication of the *Musical Courier*, originally the *Musical and Sewing Machine Gazette: Devoted to the Piano, Organ and Sewing Machine Trades* (1880),<sup>1</sup> and later Everett E. Truette’s *The Organ: A Monthly Journal Devoted to the King of Instruments* (1892), was much attention given in print to the pipe organ in America. About a decade later, the Scottish architect George Ashdown Audsley published in two volumes his encyclopedic *The Art of Organ-Building* in 1905. Although it is universal in scope, a significant portion of the book is devoted to the state of organbuilding in the United States. Following Audsley’s example, William Harrison Barnes published the first edition of *The Contemporary American Organ* in 1930, a book that would enjoy many revised editions over a period of more than 50 years.

As important as they are, these late 19th- and early 20th-century studies are overshadowed in quantity and quality by those after the end of World War II and especially those after the founding of the Organ Historical Society in 1956.<sup>2</sup> From the 1970s onward, monographs and essays on American pipe organs have burgeoned beyond expectation, led by the intrepid work of Barbara Owen. Today there is no dearth of published American organbuilding history, but it is far from complete, with much more to be discovered.

Understandably, the work of large organ companies would be first in the queue, if for no other reason than the massive quantity of documents by those companies held in the OHS archives. Thus, histories of Aeolian, Aeolian-Skinner, and Möller have been given their fair space, but what of

lesser builders who worked in seeming anonymity? Initially, uncovering primary research material about Henry Erben, August Pomplitz, Jacob Hilbus, and Henry Berger was tedious, time-consuming, and costly unless it was funded by a university research grant. With the advent of widespread use of the Internet, research has become relatively easy and for the most part free.

Yet the Internet and all the attendant technology do not preclude the occasional “even a blind sow finds an acorn every now and then” phenomenon—and here begins our story with



Methodist Church, Boonville, N.Y., No. 161 (1894)

1. Thanks to Charles N. Eberline for the information about this periodical.

2. The unofficial founding of the Organ Historical Society occurred on June 27, 1956, during the 23rd national convention of the American Guild of Organists in New York City. On May 3, 1961, the OHS was incorporated in the Commonwealth of Pennsylvania, with its headquarters at the York County Historical Society, York, Pa.

the remarkable discovery of two notebooks of Utica, New York, organbuilder Clarence E. Morey. These two handsome volumes in the OHS Library and Archives are bound in heavy textured leather with the organbuilder's name and address embossed in gold. The inside front and back covers are lined with a finer leather. Each volume contains about 50 organ photos, some of which are identified, others not. Volume 2 contains an index of its contents, but that for Volume 1 is missing.

### REGIONAL PERSPECTIVE AND HISTORY

Clarence E. Morey was born in 1872 in the picturesque village of Little Falls, N.Y., lying in the Mohawk River valley with the river running through the center of town. The village depended on the river for its livelihood because it provided power—albeit at times unreliable—for the mills located along its length through town. Because of the inexpensive source of energy for its industries, Little Falls was a village of middle-class citizens who enjoyed a comfortable lifestyle.

For the most part, the Mohawk River flows west to east and terminates as it enters the Hudson River at Cohoes not far to the north of Albany. It was not until the completion of the Erie Canal—taming at once the fickle nature of the flood-prone Mohawk—that commerce blossomed in the valley, and into this resplendent environment Clarence E. Morey was born. After attending the local grammar school, he completed his education at Fairfield Seminary, a nearby coeducational, liberal arts, and boarding preparatory school that emphasized competency in the classics, history, literature, Latin, mathematics, art, German, voice, piano, and violin. Because it was a seminary—that is, a private college for the education of those, especially women, who would be teachers—preparatory courses were offered for state certification. For those not college-bound, classes in commercial disciplines of shorthand and the recently invented typewriter were offered.

The Morey family placed great importance on the value of education and was pleased that Clarence married Eugenia E. Brockett, a classmate of his at Fairfield. Eugenia attended Syracuse University, and their older son, Frank, attended Dartmouth College. By the time of their marriage, Clarence and Eugenia had moved upriver to nearby Utica, where he was employed in the law office of Edward D. Matthews and later by Crouse & Brandegee, high-quality manufacturing tailors with over 1,000 employees. Utica, like Little Falls, depended on the Mohawk River for energy to power its fabric mills. But with the opening of the Chenango Canal linking Utica to the Susquehanna River and the vast coal reserves of the Binghamton, Scranton, and Wilkes-Barre region, steam power supplanted water power, making way for unprecedented growth, especially in the textile industry.

### THE ORGANS

To a lesser extent—but no less culturally—steam power made Utica an upstate center of pipe organ manufacturing. In the early 1830s, Alvina Andrews made reed organs in Waterville, N.Y., about 15 miles southwest of Utica. Later he practiced his trade there as a builder of pipe organs with Henry T. Levi, formerly a journeyman working for the Hook brothers in Boston. Outgrowing his Waterville facilities, about 1850 Andrews moved his factory to Utica. Around the same time, Andrews hired John G. Marklove, an English immigrant who had studied at Oxford and had apprenticed at the staid organbuilding firm of Gray & Davison in London. A decade later, Alvinza Andrews died at the age of 63. Some of his employees established their own firms, John G. Marklove being one; but the majority were hired into the Marklove organization, assuring continuity of mechanical and tonal quality.

John Marklove drowned in August 1891 while on holiday in Scarborough Beach, Maine, and with his death our story takes us to the leather-bound notebooks of Clarence E. Morey. Clifford F. Marklove managed his father's factory for a few months before renaming the business Marklove Organ Company, a partnership of the younger Marklove and Albert L. Barnes, a Utica organist and music teacher. This association was not a brief one because Clifford Marklove's primary interests were in the management of Buckingham, Moak, & Marklove, a Utica art and music shop; but during this time the Marklove Organ Co. produced four organs, Nos. 155–158. Less than two years later, Clifford Marklove sold his shares of the business to Clarence E. Morey, and the business name was changed to Morey & Barnes.

A short digression here is appropriate to examine the extraordinary talents and troubled life of Barnes. The overwhelming force in his life was chronic depression, a force so strong that he ended his life in 1906 at the age of 45. In Utica, he was a prominent organist whose recitals and concerts were commonly sold-out. He was a much-loved musician in Utica, so much so that a month after his burial, a concert performed by a massed choir of 400 was held in his honor. But Barnes was a composer, too; and although his work in this genre is small, one piece—the monumental Fugue in G Minor—cements his place in American music history. It was dedicated to and first performed by Clarence Eddy, who declared it one of the best pieces of organ music ever written by an American.<sup>3</sup>

In 1898, Clarence Morey took sole control of the company bearing his name. Given his prior experience in other business ventures, he was an ideal manager of a skilled work force he inherited from Marklove and perhaps even Andrews. The firm

3. The score is available from Michael's Music Service (<https://michaelsmusic.com/music/Barnes.FugueInGMinor.html>), and a confident performance by Jillian Gardner playing the 92-rank Petty-Madden organ at Jones Concert Hall, Waco, Texas, may be found at [https://www.youtube.com/watch?v=hG0N\\_V-DaKc](https://www.youtube.com/watch?v=hG0N_V-DaKc).

prospered under his care and continued for eleven years after his death in 1935. From the two leather-bound notebooks, photos of several organs and their stoplists have been selected, but most remain anonymous and await further study.

### THE WORK LIST

The last known published work list of Morey covers organs No. 155 (1895) through No. 386 (1927). Appended to this list in typewritten script are Nos. 387 (1927) through 416 (1935).<sup>4</sup> The final organ built by John G. Marklove was No. 154, Church of the Holy Communion, Utica, N.Y. The C.E. Morey company continued Marklove's sequence of numbering as follows:<sup>5</sup>

4. This information comes from a list once held by Alan Laufman, who copiously filled each page with comments, dates, and emendations. It is now in the OHSLA.

5. For an annotated list, see Stephen L. Pinel, "John G. Marklove: English-American Organbuilder, Utica, New York, 1858 – 1891, Part III," *The Tracker* 62, no. 3 (July 2018): 33–47.

#### MARKLOVE PIPE ORGAN CO.

- No. 155, First Baptist, Watertown, N.Y.
- No. 156, Baptist, Carthage, N.Y.
- No. 157, Presbyterian, Shortsville, N.Y.
- No. 158, Memorial Presbyterian, Rochester, N.Y.

#### MOREY & BARNES ORGAN CO.

- No. 159, Baptist, Whitesboro, N.Y.
- No. 160, Baptist, Cassville, N.Y.
- No. 161, Methodist, Boonville, N.Y.
- No. 162, Universalist, Cortland, N.Y.
- No. 163, St. James Lutheran, Gloversville, N.Y.
- No. 164, St. John's, Schenectady, N.Y.
- No. 165, St. Mary's, Cortland, N.Y.
- No. 166, Welsh Congregational, Granville, N.Y.
- No. 167, Baptist, Holley, N.Y.
- No. 168, Baptist, Corinth, N.Y.



*Cherry Valley, New York, No. 276 (1911)*

## C.E. MOREY

### DISTRICT OF COLUMBIA

**Washington** Petworth Methodist, 319

### FLORIDA

**DeLand** St. Barnabas Episcopal, 367

**Palm Beach** Bethesda by the Sea  
Episcopal, 273

**Palm Beach** Hotel Royal Poinciana  
Chapel, 263

### MAINE

**Saco** First Methodist, 296

**Waterville** Masonic Lodge, 190

### MASSACHUSETTS

**Amesbury** Point Christian, 303

**Pittsfield** Zion's Lutheran, 255

### NEW JERSEY

**Bayonne** Sixth St. Methodist, 254

**Bloomfield** First Baptist, 285 (1912)

**Jersey City** Christ Lutheran, 262

**New Monmouth** First Baptist, 363

**Newark** Lutheran, 259 (1909)

**Newark** St. Paul's Lutheran, 338

**Paterson** Embury Methodist, 298

**Paterson** First English Lutheran, 329

**Paterson** Simpson Methodist, 325

### NEW YORK

**Albany** Calvary Evangelical, 283

**Albany** Calvary Methodist, 300 (1914)

**Albany** St. Andrew's Episcopal, 179

**Alexandria Bay** Methodist, 242

**Alexandria Bay** Methodist, 391

**Ames** Baptist, 370

**Amsterdam** First Methodist, 291

**Amsterdam** St. Luke's Lutheran, 225

**Amsterdam** St. Stanislaus (Polish), 194

**Amsterdam** Zion's Lutheran, 272

**Antwerp** Methodist, 306

**Bainbridge** St. Peter's Episcopal, 192  
(1902)

**Big Moose** Community Chapel, 411

**Black River** Methodist, 292

**Blooming Grove** Reformed, 376

**Boonville** Baptist, 279 (1911)

**Boonville** Masonic Lodge, 361

**Boonville** Methodist, 161 (1894)

**Boonville** Presbyterian, 365

**Boonville** Trinity Episcopal, 270

**Broadalbin** Presbyterian, 412

**Brooklyn** Bethany Norwegian Lutheran,  
400

**Brooklyn** Flatbush Church of Christ,  
304

**Brooklyn** New York Avenue Methodist,  
397

**Buffalo** Jefferson Street Church of  
Christ, 236

**Buffalo** Resurrection Lutheran, 352

**Buffalo** Resurrection Lutheran, 381

**Buffalo** Richmond Ave. Ch. of Christ,  
223

**Camden** Presbyterian, 336

**Canajoharie** Methodist, 317

**Canajoharie** SS. Peter and Paul, 278

**Carthage** Baptist, 156

**Cassville** Baptist, 160

**Central Square** Methodist, 393

**Chateaugay** Presbyterian, 347

**Chatham** Emmanuel Lutheran, 357

**Cherry Valley** Presbyterian, 276

**Churchville** Baptist, 267

**Clayton** Methodist, 384

**Clayton** St. Mary's, 189 (1901)

**Cleveland** St. Mary's, 403

**Clinton** Methodist, 335

**Clinton** St. James Episcopal, 388

**Cohoes** Sacred Heart R.C., 200

**Cooperstown** First Methodist, 207  
(1904)

**Corinth** Baptist, 168

**Cortland** St. Mary's, 165

**Cortland** Universalist, 162 (1895)

**Deposit** Methodist, 181

**Dolgeville** Universalist, 345

**Dundee** First Baptist, 301

**Elmira** South Side Baptist, 343

**Fonda** Methodist, 323 (1917)

**Fort Plain** Baptist, 171

**Fort Plain** Holy Cross Episcopal, 193

**Frankfort** SS. Peter and Paul, 232

**Fulton** First Baptist, 305

**Geneva** St. Stephen's, 220

**Ghent** Christ Lutheran, 413 (1933)

**Gloversville** North Main St. Methodist,  
274

**Gloversville** St. James Lutheran, 163

**Granville** Welsh Congregational, 166

**Hagaman** Reformed, 284

**Hamilton** First Methodist, 364

**Hancock** Methodist, 184

**Herkimer** St. Francis de Sales, 202

**Herkimer** St. Joseph's, 328

**Herkimer** Universalist, 395

**Holland Patent** Presbyterian, 414

**Holley** Baptist, 167 (1897)

**Hyndsville** Methodist, 307

**Ilion** First Baptist, 233

**Johnson City** All Saints Episcopal, 386

**Johnson City** First Baptist, 369 (1924)

**Kendall** Lutheran, 286

**King Ferry** Presbyterian, 247

**Kingston** Clinton Ave. Methodist, 226  
(1906)

**La Fargeville** Methodist, 382

**Lee Center** Methodist, 416

**Liberty** St. Paul's Lutheran, 261

**Lima** Genesee Wesleyan Seminary, 375  
(1925)

**Little Falls** Trinity Slovak, 315

**Little Falls** Universalist, 266 (1910)

**Lyons** First Baptist, 256

**Lyons** St. John's Lutheran, 248

**Malone** Baptist, 314

**Marcellus** Presbyterian, 277

**Marion** Baptist, 208 (1904)

**Marion** Presbyterian, 287

**Marion** Second Reformed, 379

**Massena** Methodist, 310 (1915)

**McKownville** Methodist, 387 (1927)

**Mechanicville** Baptist, 177

**Mendon** Presbyterian, 230

**Middleville** Methodist, 378

**Minetto** Methodist, 308

**Mohawk** Methodist, 265

**Moravia** Baptist, 313

**Morris** All Saints Chapel, 415

**Mount Upton** Baptist, 324

**Mount Upton** Methodist, 197

**Naples** Methodist, 372

**New Berlin** Methodist, 344

**New Berlin** St. Andrew's Episcopal, 203

**New Hartford** Methodist, 224

**New Hartford** Presbyterian, 371

**New Hartford** St. Stephen's Episcopal,  
396

**New York City** Fordham Methodist,  
297

**New York Mills** St. Mary's, 341

**Newark** Baptist, 172

**Newark** Church of the Evan. Assoc., 358

**Newark** Masonic Lodge, 206

**Newburgh** First Congregational, 238

**Newburgh** Grace Methodist, 209

**Newburgh** Lutheran, 258

**Niagara Falls** First Baptist, 185

**Niagara Falls** Niagara River Masonic  
Lodge, 243

**Northville** First Methodist, 389

**Nunda** Church of the Redeemer  
Universalist, 322

**Oakfield** St. Michael's Episcopal, 244

**Olean** Trinity Methodist, 380 (1927)

**Oneida** Presbyterian, 368

**Oneida** St. Joseph's, 349

**Oneida** St. Patrick's, 174

**Oriskany** Baker, Seward, res., 281 (1911)

**Oriskany** St. Peter's Episcopal, 182

**Oriskany Falls** Methodist, 249

**Oswego** St. Matthew Lutheran, 410

**Oxford** Congregational, 401

**Palmyra** Baptist, 180 (1900)

**Pittsford** Presbyterian, 222

**Plattsburgh** First Baptist, 354 (1921)

**Poland Baptist**, 260  
**Port Jervis Grace Episcopal**, 309  
**Port Jervis St. Peter's Lutheran**, 257  
**Port Leyden Congregational**, 394 (1929)  
**Potsdam Baptist**, 333 (1917)  
**Prospect Methodist**, 406  
**Rensselaer Methodist**, 311  
**Rhinebeck Third Lutheran**, 316  
**Richfield Springs Methodist**, 355  
**Richfield Springs St. Joseph's**, 227  
**Richmondville Methodist**, 288  
**Rochester Christ Lutheran**, 237  
**Rochester Emmanuel German Methodist**, 271  
**Rochester First Evangelical**, 280  
**Rochester Friedens Lutheran**, 290  
**Rochester Grace Presbyterian**, 211  
**Rochester Memorial Presbyterian**, 158  
**Rochester St. Paul's Lutheran**, 240  
**Rochester Westminster Presbyterian**, 201  
**Rome First Methodist**, 188  
**Rome First Methodist**, 360  
**Rome First Presbyterian**, 250  
**Rome St. John's Lutheran**, 330  
**Rome St. Peter's**, 191  
**Rome Welsh Congregational**, 331  
**Saint Johnsville Grace Christian**, 195  
**Sand Lake Presbyterian**, 374  
**Saugerties Atonement Lutheran**, 231  
**Saugerties First Baptist**, 228  
**Schenectady St. John's**, 164  
**Schenectady St. Mary's (Polish)**, 219  
**Scotia First Baptist**, 215  
**Shortsville Presbyterian**, 157  
**Staten Island, Mariners Harbor First Reformed**, 282  
**Staten Island, Port Richmond Dutch Reformed**, 295  
**Stone Arabia Lutheran**, 183  
**Syracuse Calvary Baptist**, 251  
**Syracuse Central Ch. of Christ**, 245  
**Syracuse Friedens Lutheran**, 212  
**Syracuse Salem Evangelical**, 253  
**Syracuse St. Anthony of Padua**, 334  
**Syracuse St. John's**, 216  
**Syracuse St. John's Lutheran**, 294  
**Tarrytown Asbury Methodist**, 246  
**Theresa Methodist**, 198 (1903)  
**Treadwell Methodist**, 408  
**Utica Bethany Presbyterian**, 339  
**Utica Bethesda Congregational**, 239 (1907)  
**Utica First Methodist**, 377  
**Utica First Moravian**, 404 (1931)  
**Utica Holy Trinity (Polish)**, 362 (1923)  
**Utica Immanuel Baptist**, 218  
**Utica Moravian**, 175  
**Utica Moriah (Welsh)**, 186 (1901)  
**Utica Olivet Presbyterian**, 169 (1898)  
**Utica Our Lady of Lourdes**, 392

**Utica Reconciliation Universalist**, 214  
**Utica St. Andrew's Episcopal**, 289  
**Utica St. Anthony of Padua R.C.**, 373  
**Utica St. Paul's Lutheran**, 235  
**Utica Trinity (Polish)**, 187  
**Utica Trinity Moravian**, 326  
**Vernon Methodist**, 405  
**Verona St. Peter's**, 407  
**Warsaw Congregational**, 196  
**Watertown Bethany Methodist**, 398  
**Watertown First Baptist**, 155 (1895)  
**Watertown Hope Presbyterian**, 327  
**Waterville Methodist**, 234  
**Webster Immanuel Lutheran**, 320  
**Webster Presbyterian**, 366  
**Wellsville Christian**, 173 (1899)  
**Wellsville St. John's Episcopal**, 241  
**Wellsville St. John's Episcopal**, 269  
**West Oneonta Baptist**, 399 (1930)  
**West Sand Lake Second Lutheran**, 275  
**Whitesboro Baptist**, 159  
**Whitesboro Baptist**, 176  
**Whitesboro Methodist**, 346  
**Wolcott First Baptist**, 321  
**Worcester Methodist**, 385  
**Wyoming Baptist**, 390

#### NORTH CAROLINA

**Southern Pines Congregational**, 293 (1913)

#### PENNSYLVANIA

**Canton Church of Christ**, 264  
**Dunmore First Methodist**, 229  
**Huntingdon St. James Lutheran**, 206  
**Kennett Square First Baptist**, 383  
**Manheim St. Paul's Episcopal**, 409 (1933)

**Pittston First Methodist**, 217 (1905)  
**Pittston Methodist**, 204  
**Pittston St. Casimir's R.C.**, 268  
**Sayre Redeemer Episcopal**, 402  
**Scranton Green Ridge Baptist**, 199  
**Scranton Petersburg Presbyterian**, 302  
**Scranton St. Joseph's**, 210  
**Scranton St. Paul's Evangelical**, 356  
**Scranton St. Peter's Lutheran**, 221  
**Scranton Zion's Lutheran**, 252 (1908)  
**Smethport Baptist**, 178  
**South Fork Wicks, John S., res.**, 170  
**Taylor Calvary Baptist**, 213  
**Waverly Baptist**, 332 (1917)

#### SOUTH CAROLINA

**Aiken Baptist**, 340  
**Aiken Cumberland Methodist**, 348  
**Aiken St. Thaddeus Episcopal**, 351  
**Greenwood First Baptist**, 299  
**Greenwood First Presbyterian**, 318  
**Greenwood Lander College**, 312  
**Greenwood Main Street Methodist**, 337 (1919)  
**Kingstree Methodist**, 342

#### VERMONT

**Barre Universalist**, 350

#### VIRGINIA

**Roanoke Virginia Heights Lutheran**, 353  
**Salem College Lutheran**, 359



*Clarence E. Morey, top row far left, and the shop crew standing in front of and inside C.E. Morey, Op. 174, built for St. Patrick's R.C. Church in Oneida, New York, 1901.*



**BAPTIST CHURCH**  
**SCOTIA, NEW YORK**  
**C.E. MOREY ORGAN, NO. 215 (1905)**

Compass: Manual, 61 notes, C–c<sup>4</sup>  
Pedal, 30 notes, C–f<sup>1</sup>

Mechanical key and stop action

**GREAT**

- 8 Open Diapason
- 8 Gamba
- 8 Melodia
- 8 Dulciana
- 4 Octave
- 4 Flute d'Amour
- 2 Fifteenth

**SWELL**

- 16 Bourdon Bass (1–12)
- 16 Bourdon Treble (13–61)
- 8 Open Diapason
- 8 Stopped Diapason
- 8 Salicional
- 8 Vox Celeste (13–61)
- 8 Aeoline
- 8 Oboe Gamba
- 4 Violina
- 4 Flute Harmonic
- 2 Piccolo  
Tremulant

**PEDAL**

- 16 Bourdon

**COUPLERS**

- Swell to Great
- Great to Pedal
- Swell to Pedal

**PEDAL MOVEMENTS**

- Great Forte, Mezzo



**PRESBYTERIAN CHURCH**  
**CHERRY VALLEY, NEW YORK**  
**C.E. MOREY ORGAN, NO. 276 (1911)**

Compass: Manual, 61 notes, C–c<sup>4</sup>  
Pedal, 30 notes, C–f<sup>1</sup>

Mechanical key and stop action

**GREAT**

- 8 Open Diapason (1–17 in facade)
- 8 Dulciana
- 8 Melodia (1–12 stopped)
- 4 Octave
- 4 Flute d'Amour (bored stoppers, 24 open metal trebles)
- 2 Fifteenth

**SWELL**

- 16 Bourdon Bass (1–12)
- 16 Bourdon Treble (13–61)
- 8 Open Diapason
- 8 Salicional (1–12 stopped metal)
- 8 Aeoline (1–12 from Stop't. Dia.)
- 8 Stopped Diapason
- 8 Oboe Gamba
- 4 Violina
- 4 Flute Harmonic  
Tremulant

**PEDAL**

- 16 Bourdon

**COUPLERS**

- Swell to Great
- Swell to Great at Octaves
- Great to Pedal
- Swell to Pedal

**PEDAL MOVEMENTS**

- Great Forte, Mezzo
- Swell Forte, Mezzo

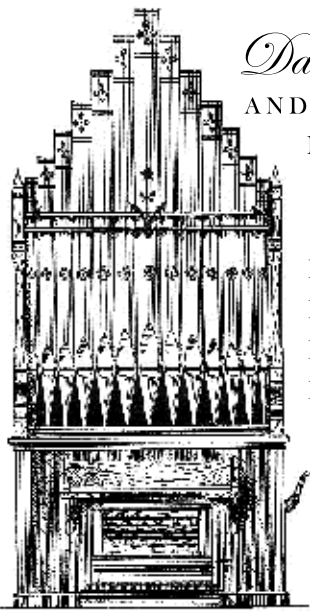


**GRUENSTEIN AWARD**

*The Diapason* is pleased to announce that its third Gruenstein Award is presented to John J. Mitchell for his article, “The Great Toulousain Dynasty: The History, Evolution, and Legacy of Les Facteurs d’orgues Théodore Puget, Père et Fils, 1838–1960.” The first part of Mitchell’s work is featured in the May 2024 issue of *The Diapason*, with the concluding installment to appear in the July 2024 issue.

John Mitchell is director of music and organist of Saint John Neumann Catholic Church in Reston, Va., where he oversees several musical groups and accompanies liturgies. He earned his doctor of musical arts degree in organ performance from the University of Houston. The article published in *The Diapason* is an excerpt from his dissertation on the Puget family, which was completed in May 2023. He is a member of *The Diapason’s* 20 Under 30 Class of 2021

The biennial Gruenstein Award honors the legacy of the founding editor of *The Diapason*, Siegfried E. Gruenstein, and the scholarship and creative writing of young authors who have not reached their 35th birthday. The next Gruenstein Award will be presented in 2026. For information contact [thediapason.com](http://thediapason.com). and [jjmitchellorganist.com](http://jjmitchellorganist.com).



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## E. POWER BIGGS'S CADENZA THE MOZART SONATA IN C, K. 336.

E. POWER BIGGS's manuscript of his cadenza to "Epistle" Sonata in C, K. 336 ❶. He recorded it three times: at Boston Symphony Hall with Arthur Fiedler and the Fiedler Sinfonietta (released Dec. 1945), at Salzburg Cathedral with Bernard Paumgartner and the Camerata Academica (released July 16, 1956), and at St. Martin's Cathedral (the Stadtpfarrkirche) in Eisenstadt, Austria, with Zoltán Rozsnyai and the Columbia Symphony (released April 18, 1966). We wish to thank Carl Klein, archivist of the AGO Organ Library of the Boston Chapter, who graciously provided this scan from the E. Power Biggs papers in the library.

Biggs plays the reorganized manuscript ❷ version of the cadenza on his 1956 recording. When his cadenza was published in *17 Sonatas for Organ and Instruments*, Vol. 3 (New York: Music Press, 1942), edited by Carl August Rosenthal, it was considerably rewritten ❸. All three versions are presented here.

❶

# Biggs's Cadenza

## SONATA IN C, K. 336

Cadenza by E. Power Biggs

Engraved by Rollin Smith

W.A. MOZART

**Allegro**

The musical score is presented in six systems, each with a treble and bass clef. The first system starts with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro". The score includes various musical notations such as slurs, ties, and ornaments (tr). Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in the right hand and a sustained chord in the left hand.

# Biggs's Cadenza

The image displays a musical score for a piano cadenza, organized into five systems. Each system consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The first system shows a complex melodic line in the right hand with many beamed notes. The second system features a more melodic right hand with some rests and a steady eighth-note accompaniment in the left hand. The third system has a right hand with repeated eighth-note patterns and a left hand with sustained chords. The fourth system is highly technical, with rapid sixteenth-note runs in both hands and a trill in the right hand. The fifth system begins with the instruction "cadenza ad lib." above the right-hand staff, indicating a section where the performer has freedom. The score concludes with a final melodic phrase in the right hand and a steady eighth-note accompaniment in the left hand.

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