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Erben Renewal

IN PAST YEARS, YOUR NATIONAL COUNCIL has formulated several ambitious long-range plans for the Society. Many of the important goals articulated in those plans have been achieved but much remains to be done, especially to increase membership and income. Beyond those perennial challenges, as in any healthy organization our aims and methods must evolve as conditions change. In particular, our approach to documenting, preserving, and fostering appreciation for historical organs continually needs to advance. As the OHS moves into its second half-century with newly invigorated leadership, a combination of fresh and reexamined objectives ought to guide our progress. Because the long-range planning process is too important to be left to one person's or a small committee's vision, as coordinator I urgently invite suggestions from all our members as to where we should be headed. Several members have already communicated good ideas to me, and I would appreciate hearing soon from more of you so that the proposals I shall present on your behalf to National Council can reflect your concerns as broadly as possible. You are welcome to e-mail me directly at ksl@nic.com. All comments will be seriously considered.

Of course, there is no end to what we might wish to accomplish, but we can't do everything; our goals have to take account of budget realities. That's no reason to be timid. For starters, let me offer some personal opinions for discussion. These thoughts have emerged partly from my handling requests for information directed to the OHS by non-members—several inquiries weekly from all over the country and abroad, mostly asking for help in disposing of unwanted organs or raising money for restorations. Fewer questioners ask about the identities or histories of particular organs, and even fewer want to acquire fine old instruments, a sad state of affairs. Still, the steady stream of queries of all kinds via the Internet shows that our Web presence is vital for spreading our message; we need more links from other websites to extend our reach. Further, to improve communication, a membership directory ought soon to be in the works if funds permit.

ONE: In view of recent losses caused by natural disasters, fires, church closings and property development, and changing liturgical and musical fashions, not to mention the degrading effects of a populist government that scorns intellectual and artistic achievement, our heritage of historical organs is more seriously imperiled than ever before. We must act vigorously to protect, through "landmarking" legislation if possible, America's dwindling stock of exceptional old organs, since these exemplify the highest accomplishment of American ingenuity in the service of music. Not only that; "historical" does not mean "old." We should start now officially to recognize distinguished modern instruments, such as the Walt Disney Concert Hall organ, a milestone in design conceived by Manuel J. Rosales and Frank O. Gehry. At the same time, we should condemn the unethical practice of "lead mining;" that is, exploiting intact organs of high quality merely as convenient sources of materials for ersatz new construction. Intentionally destroying a good organ's integrity for no better reason deserves censure.

TWO: Our message of historical preservation has to become more persuasive and more widespread. Hence we would do well to learn from other organizations experienced in related areas such as adaptive reuse of structures, wildlife and natural resource conservation, and the promotion of antique car collecting, for example. Public education has to involve each of us more actively on every

level; it isn't (and never has been) enough to preach to ourselves. Happily, the Biggs Fellowship committee (under Derek Nickels's excellent direction) is gradually building an "alumni association" of which we can be proud. I wish we could also afford to offer scholarships to organ students at schools that emphasize historical performance practice, since without informed players, our efforts are doomed. Our Historic Organ Citation and Historic Organ Recital committees likewise promote our aims, one step at a time. To boost the organ's image more swiftly, couldn't we get one on the Antiques Roadshow?

THREE: New technologies in such areas as three-dimensional digital imaging and computer-assisted drafting, scientific analysis of materials, dendrochronology, and other procedures commonly used today in museums make possible a depth of forensic examination that greatly extends the scope and accuracy of documentation. Our European colleagues, such as the sophisticated personnel of GOArt, have something to teach us in this regard, while Taylor & Boody's research on and restoration of the 1800 Tannenberg organ at Old Salem has set an enviable standard in this country. Organbuilders and historians alone can't do this work; we need to cooperate more often with museum conservators, university laboratories, and even law-enforcement agencies to gain access to the requisite technologies and skills that can bring our understanding of historical organ construction to a higher level.

FOUR: The OHS American Organ Archives is an invaluable resource recognized worldwide for the strength and accessibility of its holdings. Yet before long the Archives will run out of space again, while Archivist Stephen Pinel's tireless work is already seriously underfunded, so that acquisitions are suffering and cataloguing is backing up. As an integral aspect of our mission, the American Organ Archives needs to rest on a firmer logistical and financial foundation, preferably built from permanent endowment support.

FIVE: The Archives and the scholarship it helps generate promise that our publications program will never run out of attractive material. Gregory Crowell, our distinguished Director of Publications, has made a great start in configuring the OHS as a cornucopia for serious musicological and organological studies. This effort, too, needs targeted support from endowment.

SIX: Another avenue for outreach, as well as for boosting our bottom line, has been the catalogue operation managed successfully for many years by William Van Pelt. Now, with sales of CD recordings shrinking overall and music downloading on the rise, we should prepare to re-evaluate the store's effectiveness and potential for profitability. Improved tracking of costs and income will soon provide the information we need to decide whether the OHS should remain in the retail business or spin off this space- and labor-consuming enterprise. For now, it provides a valuable service to our customers and occasionally generates a new member, but we might all be better off in a few years with a different approach. Perhaps we should start giving away CDs as membership benefits.

SEVEN: On the bright side, the Phoenix Project, a joint endeavor of the OHS and the Organ Clearing House (and soon other collaborators, I expect), has quickly gained attention from as far away as Colombia. The purpose of the Phoenix Project is to provide free advice and referrals, primarily to assist churches and other institutions that have lost organs for one reason or another, in acquiring suitable historical replacements. Secondly, we seek homes for organs orphaned by church closures. Already we have arranged several promising adoptions, and in the process have identified organs by prominent builders such as Henry Erben (in Montreal) that had not been listed in the OHS Pipe Organ Database. The Phoenix Project, like our unique database, depends on the generously offered expertise of our members, who constitute a tremendous repository of information, experience, and energy.

EIGHT: The biennial American Organ Archives symposia have raised the OHS's profile in the academic community. Building bridges to sister organizations such as the American Musical Instrument Society and various early keyboard societies can further promote our distinctive message among scholars and aficionados. Now in view for 2008 is a conference hosted by the Research Center for Music Iconography at the City University of New York Graduate Center, on the subject "Organs in Art/Organs as Art," an international gathering to consider organs in terms of visual aesthetics and iconography. The OHS's participation remains to be defined, but here is another opportunity to nurture favorable perceptions.

NINE: A test of our effectiveness over the next few years will be the accomplishment of several projects in which the OHS is not directly involved but can exert positive influence. One of these projects is the effort to document and restore Henry Erben's only extant intact three-manual organ (1868), in Manhattan's Old St. Patrick's Cathedral, the nation's second-oldest Roman Catholic cathedral, which celebrates its bicentennial in 2009. Inspired by the church's visionary organist, Jared Lamenza, a campaign committee involving your Vice-President and a direct descendent of Henry Erben is planning for what will be a costly but revealing task, one no less significant than the Tannenberg restoration in displaying the greatness of American organ builders. I hope every OHS member will take pride in the outcome of this major Erben renewal project, which could not have been envisioned without all the preparatory work accomplished by this Society over the past fifty years.

Please let me know what you have in mind for the next decade!

Laurence Libin, vice president of the OHS since 2005, is emeritus research curator of musical instruments at the Metropolitan Museum of Art. Upon his retirement in 2006 after thirty-three years at the Met, he was named honorary curator of Steinway & Sons and received the Anthony Baines Prize of the Galpin Society for contributions to organology.

MADER FUND GRANTS

THE RUTH AND CLARENCE MADER Memorial Scholarship Fund is pleased to announce that Randall D. Engle, Carolyn Shuster Fournier, and Tina Frühauf have been selected to receive research grants in 2006. Mader Fund grants range from \$200 to \$1000, and preference is given to projects leading to publications related to organs or organ music. Research projects selected for funding this year represent a wide variety of interests, ranging from Dutch Calvinist church history and German-Jewish culture to contemporary French organists and builders.

Randall Engle plans to expand the research he has already completed regarding the pipe organ controversy that took place in Dutch churches from the earliest years of the Reformation to 1641, a controversy resulting from John Calvin's prohibition of musical instru-

ments in church. Engle will conduct archival research in the Netherlands. He holds the degrees master of theology in sacred music as well as master of divinity, and he is currently completing a PhD degree at the University of Wales, with a concentration in theology.

Dr. Carolyn Shuster Fournier, a French-American organist and musicologist, is currently engaged in writing a series of articles based on interviews with French organbuilders and organists, as well as an article about Joseph Ermend-Bonnal. A Mader Fund grant will assist with expenses involved in completing research for these articles. Dr. Fournier is titular organist of the Aristide Cavaillé-Coll choir organ at La Trinité Church, Paris.

A Mader Fund grant has been awarded to Dr. Tina Frühauf to support research in preparation for an Eng-

lish-language edition of her monograph, *Orgel und Orgelmusik in deutsch-jüdischer Kultur* (Hildesheim: Georg Olms, 2005) *Organ and organ music in German-Jewish culture*. Included in the new edition will be additional information concerning the continuation of German-Jewish music culture in countries of exile, and an analysis of the role of the organ in the synagogue in the United States. Dr. Frühauf holds the position of Editor, *Répertoire International de Littérature Musicale*, at the Research Foundation of the City University, New York.

Information about Ruth and Clarence Mader Memorial Scholarship Fund research grants may be obtained from the website www.maderfund.com, or from Dr. Orpha Ochse, Research Project Chair, 900 E. Harrison Ave., #C-38, Pomona, CA 91767 (e-mail address: ocochse@att.net).

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Schwab, Koehnken, Grimm

Organbuilding in Cincinnati's German Enclave in the Nineteenth Century

by BARBARA OWEN

Immigrants from Germany had been coming to the American continent from the early years of the eighteenth century. Pennsylvania in particular attracted Lutherans, Schwenkfelders, Mennonites, and Moravians seeking religious freedom, as well as merchants and craftsmen seeking their fortune. These ancestors of the present-day “Pennsylvania Dutch” brought both sacred and secular music with them. An early group of Pietists even brought a small organ at the beginning of the century, said to have been the first to be heard in Philadelphia, and German-born Philip Feyring, in the 1760s, was the first to build substantial organs in that city. In the same period, the Moravians of Bethlehem and Nazareth included organbuilders J.G. Klemm, David Tannenberg and J.P. Bachmann, and at the end of the century the Krauss and Dieffenbach families began building organs.¹ Perhaps because they were rural German-speakers, and their organs continued to be built in an antiquated style until well into the nineteenth century, they seem to have had little influence on the English-based organbuilding schools blossoming in the eastern urban centers at the very time this early German enclave was dying out.

Germans, including some who served as mercenaries in the War of Independence, continued to trickle into the Atlantic ports as the nineteenth century opened. As with non-English-speaking immigrants to the present day, they were often shunted to low-paying jobs and poor housing in the east, de-

spite the fact that many were educated professionals or skilled craftsmen. The Germany they left, though, was still only a loose confederation of sovereign states and free cities. Devastated by the Napoleonic wars in the first two decades of the nineteenth century, the German people formed a loose confederation in 1815, but continued to be plagued by political and economic problems which eventually broke out in the short-lived 1848 Revolution. It was not until the 1870s that Germany, under the leadership of Bismarck, became fully unified and more politically and economically stable. Thus to many Germans during the first half of the nineteenth century, emigration to the United States, despite its difficulties, held many attractions, particularly after the opening up of the Northwest Territory at the beginning of the century. This area, bounded by the Great Lakes and the Ohio and Mississippi rivers, included the present states of Ohio, Indiana, Illinois, Michigan, Wisconsin and part of Minnesota. Its attractions included virgin forests, rich soil and, perhaps most important at the time, navigable waterways.

The earliest settlers of this area were hunters and farmers from New England and other eastern states, and among their earliest permanent settlements was Cincinnati, founded in 1788, even before Ohio officially became the seventeenth state in 1803. The advantage of its site at the confluence of the Ohio, Licking, and Miami rivers was soon recognized by Yankee entrepreneurs, and shipping and industry began to develop there. By 1818 the town was said to have had over 200 workshops and factories, and the demand for skilled labor began to attract immigrants. Germans had trickled into the area since the earliest days, but most were initially from Pennsylvania, or Prussian

¹ For a well-researched and detailed account of the Pennsylvania German organbuilders, see Ray Brunner, *That Ingenious Business* (Birdsboro, PA: Pennsylvania German Society, 1990).

military personnel who, like Major David Ziegler (who would become Cincinnati's first mayor in 1803) opted to take their chances on the expanding frontier, rather than to return to their depressed homeland. Businessman Martin Baum (coincidentally the city's second mayor) was known to have recruited German immigrants arriving in Philadelphia, Baltimore, and New Orleans to work in his various enterprises during the early decades of the nineteenth century.²

By the second decade of the nineteenth century, steamboats began plying the Ohio River, increasing commerce as well as opportunities for the steadily growing number of German immigrants seeking a better life in the new world. Many, dubbed the "thirtys," left their homeland in the 1830s due to political oppression; another wave, the "forty-eighters," came after the 1848 revolution failed to establish a unified Germany under a republican form of government. Those already arrived and thriving would write to friends and relatives, urging them to emigrate as well—a process known as chain migration. "This process would connect Cincinnati to specific places and regions in the German-speaking realm of Europe, especially in the north- and southwestern regions, as well as the former provinces of Austria-Hungary."³ By 1850 Germans made up about a fourth of Cincinnati's population; by 1870 about a third.⁴ Along with St. Louis and Milwaukee, the other growing cities of what would become known as the "German Triangle," Cincinnati offered countless opportunities for skilled carpenters, metalworkers, masons, bakers, brewers, butchers, tailors, and printers who saw little future in their homeland and who, as immigrants, would have had a hard time competing with established businesses on the East Coast.

This was equally true of organbuilders. In 1819 Cincinnati had only a half dozen church buildings; by 1847 there were seventy-six, representing twenty-six religious bodies.

² Don Heinrich Tolzmann, *German Cincinnati* (Arcadia Publishing, 2005), 26.

³ *Ibid.*, 29.

⁴ *Ibid.*, 28.



Some of these—Episcopal, Congregational, Unitarian, Presbyterian, Methodist, and Swedenborgian—harked back to the early Anglo-American settlers from the east; the rest were German imports, primarily Lutheran, Reformed and Catholic. German Jews were also part of the mix, building the first of their temples in the 1830s. By mid-century Irish Catholics, overflowing from eastern cities, were joining the workforce and building their own ethnic churches. With such an explo-

Above: Schwab organ, 1857. St. Alphonsus Roman Catholic Church, New Orleans. Photo by William T. Van Pelt.

**GALLUS GRIMM.**

sion of places of worship, coupled with the difficulty and cost of shipping organs from the organbuilding centers of the east, opportunity beckoned—not only from Cincinnati, but from Louisville, Covington, Newport, St. Louis, and other cities springing up along the Ohio River and its connections as well.

The need for organs in Cincinnati's earliest days was first met by an Englishman, Adam Hurdus (1760–1843), a merchant and industrialist who arrived in 1806 and soon founded a Swedenborgian Church, for which he provided an organ in 1808, later building organs for the New Jerusalem Temple (1819) and Christ Catholic Church (1822), as well as some chamber organs. Luman Watson (1790–1834), a clockmaker from Connecticut, moved to Cincinnati in 1809 and was one of the founders of Christ Episcopal Church. While clocks were his main item of trade, he is recorded as having built an organ in 1820 for this church, followed by a larger one in 1822, as well as some sort of mechanically-operated clock-organ for the Western Museum in 1823. In 1833 William Nash, an organist and music teacher, is said to have built an organ for the Unitarian Church.⁵ It will be seen, though, that organbuilding was very much of a sideline with all of these. References to organs built elsewhere are almost nonexistent, although Christ Church is said to have purchased a new organ from Philadelphia around 1832, and the Second Presbyterian Church may have acquired an organ from Boston in 1837. In this period, any organ from

the East Coast would have had to be shipped down the coast to New Orleans, and from thence up the Mississippi to the Ohio in order to get to Cincinnati, no doubt at some substantial cost. As the number of churches in the city grew, so did the need for a local builder of organs.

As Germans have always put a high priority on organ music in their churches, it is perhaps no surprise that the first experienced full-time organbuilder to arrive in Cincinnati was from Germany. It is not entirely certain when Matthias Schwab (1808–1862), a Catholic said to have been born near the city of Freiburg im Breisgau and presumably one of the “thirtys,” arrived in Cincinnati, but he is known to have established a workshop at the corner of Schiller and Sycamore Streets in 1831. His early organs may have been small, for the earliest that we have any actual record of is a two-manual organ of twenty-two or twenty-four stops built in 1834 for St. Anne's Catholic (then) Cathedral in Detroit, mentioned in a newspaper article published ten years later.⁶

Schwab was twenty-three years old when he set up his Cincinnati workshop, old enough to have completed a full apprenticeship, and the organs he was soon to build demonstrate that he was a trained organbuilder when he arrived. A rather detailed account of a twenty-seven-stop organ built in 1838 for St. Louis Cathedral in St. Louis, Missouri, may give a clue to where he received that training, as well as to suggest which “Freiburg” he may actually have been born near. In describing the wind system of the St. Louis organ, it was stated, “The bellows is constructed after an approved plan, invented by Oleysius Moser of Fryburgh in Switzerland.”⁷ Despite the inaccurate spelling, this is obviously the noted Swiss builder Aloys Mooser (1770–1839) of Freiburg/Fribourg, who apprenticed with the sons of Andreas Silbermann, and later worked for other organbuilders, including Anton Walter of Vienna, before opening his own workshop. His masterpiece was the sixty-two-stop organ for the Cathedral of Freiburg, Switzerland, begun in 1824 and completed in 1834.⁸ Schwab would have been sixteen years old in 1824, and could have come to Mooser as an apprentice around that time. If he took part in the building of the Cathedral organ, he would surely have learned many of the tricks of Mooser's trade in the process. Thus, if Schwab did indeed apprentice with Mooser, it would appear that he headed straight for America very shortly after he was released, having by then earned journeyman status. Perhaps he was a “chain migrant,” having been informed of the need for organbuilders by some relative or friend already in Cincinnati. Apparently Schwab married just before leaving. His wife, Solomena Yeck (1820–1894), is said to have been born

5 Kenneth Wayne Hart, “Cincinnati Organ Builders of the Nineteenth Century, Chapter One,” *The Tracker* 20, no. 3 (Spring 1976): 9–11.

6 *Daily Cincinnati Gazette*, June 4, 1844, cited in Michael Friesen, “Some Notes and Miscellaneous Sources Concerning Matthias Schwab, Cincinnati Organbuilder, Part I,” *The Stopt Diapason* 45 (Autumn 1994): 2–4.

7 *Missouri Republican*, September 20, 1838.

8 Willy Hardmeyer, *Orgelbaukunst in der Schweiz* (Zürich: Musik Hug, 1975), 18.

near Basel in Switzerland, which strengthens his associations with that country. However, the couple's six children were all born in Cincinnati.⁹

Schwab's 1834 organ for Detroit was replaced by a larger organ in 1856, and the 1838 St. Louis organ was rebuilt by Pfeffer in 1886. Although the interior of this organ was entirely replaced during the twentieth century, the handsome Greek Revival-style casework remains. The original keydesk was apparently detached and reversed, as it is described as "resembling a piano forte." According to the newspaper account, it took Schwab and a workman named Joseph Himmel (or Hummel) "several months" to install it, and "competant [*sic*] judges" pronounced it "to be second to no other now in the United States." It is interesting that special notice was made of the nine-stop Swell division: "By an ingenious piece of mechanism, though very simple in its construction, and which is put into operation by means of a pedal, the unappreciable advantage of a *Swell*, or the means of procuring a *Crescendo* and *Diminuendo* are obtained. This is an invention of recent date...."¹⁰ Recent in Germany and Switzerland, perhaps, although English organs had incorporated small short-compass Swell divisions from the late-eighteenth century. Schwab's Swell was apparently of the same the full fifty-eight-note compass as his "Main" (Great) division. Thus a noteworthy difference between Schwab's work and that of the English-oriented builders in the East is that the latter were still building organs with short-compass Swells and the old English G-compass manuals in the 1830s and 1840s, while in the same period this German-trained builder was not only making full-compass Swell divisions but also employing the modern C compass that had been common in his homeland for some time.

It is possible that in 1838 Schwab had contracted for, or perhaps only proposed, an organ for St. Patrick's Church in New Orleans. An item in the *Waldo Patriot*, a paper published in a part of Maine with a significant German population, reported in December of that year that "An organ of immense size is being built at Cincinnati, for St. Patrick's Church, at New Orleans, the cost will be \$12,000."¹¹ It seems probable that this item may have been copied from some obscure German-language newspaper, or perhaps relayed to a German citizen of Waldoboro by someone in Cincinnati. While no builder was named, it must surely have been Schwab. However, St. Patrick's present impressive building had only been begun in 1838, and was not completed until 1840, at which time the church was facing serious financial difficulties which could have caused a contract with Schwab to be cancelled. Not until 1843 did St. Patrick's finally acquire an organ. It was indeed of large size, and is said to have cost more than



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\$10,000, but it was built not by Schwab, but the New York builder Henry Erben.¹² If Schwab had in fact begun building an organ for the New Orleans church in 1838, he may have had to recycle parts of it in some later organ.

In June of 1844 an article appeared in the *Daily Cincinnati Gazette* that attracted attention as far away as Vermont, where in November it was copied (with commentary) in a publication called *The World of Music*. The Vermont editor states—with, it would seem, a tinge of wonderment—that "They have an Organ Manufactory in Cincinnati. An enthusiastic German of Cincinnati, is one of the most successful manufacturers of the Organ in the Western country."¹³ But of greatest interest is that the article claimed that by this date Schwab had already built thirty-seven organs, with four of the largest—those in Detroit and St. Louis, along with a German Church in Baltimore and one being built for the Catholic Cathedral in Cincinnati—being specifically cited. And the latter two boasted 32' Pedal stops. Two other organs were mentioned in the 1844 article, one for an unknown church in Mississippi, the other for a "German Catholic" church in Pittsburgh. This latter must have been St. Philomena's Church, which completed a building in 1844 and, like St. Alphonsus in Baltimore, was served by the German Redemptorist order.¹⁴

⁹ Kenneth Wayne Hart, "Cincinnati Organ Builders of the Nineteenth Century, Chapter Three," *The Tracker* 20, no. 4 (Summer 1976): 5.

¹⁰ *Missouri Republican*.

¹¹ "An Immense Organ," *Waldo Patriot*, December 21, 1838.

¹² Alan M. Laufman, ed., *Organ Handbook 1989* (Richmond, Virginia: Organ Historical Society, 1989), 67.

¹³ Cited in Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), 183–84.

¹⁴ See <www.diopitt.org>.



Above: Koehnken & Grimm organ, 1875. Mother of God Roman Catholic Church, Covington, Kentucky. Photo by Fritz Noack.

Considering how many churches there were in and near Cincinnati in the 1840s, Schwab must have built a fair number of smaller organs between 1831 and 1844, only a few of which have yet been identified. Kenneth Wayne Hart, who did considerable research in Cincinnati newspapers for the 1830–60 period, notes that while notices of out-of-town organs often cite Schwab as the builder, most in-town notices “list no builder at all.”¹⁵ It is thus likely that many organs that cannot be otherwise identified were in fact the work of Schwab.

“The organ recently finished for a German Catholic Church, in Baltimore,” cited in the 1844 article, was in St. Alphonsus’s Church on Saratoga Street. It was described in 1843 as having been built by M. Schwab of Cincinnati and having thirty-three speaking stops on three manuals, one of which was a Rückpositiv, the case of which still exists, although the

main case was discarded in the 1960s. The keydesk was built into the back of the case of this division, allowing the organist to face the altar.¹⁶ Two years later Schwab built another three-manual organ for Baltimore, having thirty-eight stops. This was for the Church of the Immaculate Conception, and by March of 1845 it had been “completed in its internal arrangement, though not in its exterior finish,” and (like the St. Louis organ) had been “pronounced by competent judges to be unsurpassed in arrangement and tone by any in the country.” This, too, had a console that permitted the organist to “sit with his face towards the sanctuary.”¹⁷ Whether it also was built into a Rückpositiv case is unknown, as no part of this organ survives. This kind of console arrangement was not uncommon in the Catholic organs of Switzerland, Austria, and southeastern Germany. The two Baltimore organs are the only ones Schwab (or any other Cincinnati builder) is known to have built on the East Coast, and would have had to have been delivered by the water route. A possible explanation for their having been ordered from Cincinnati rather than Philadelphia or New York may be that there was at one time some connection between the Baltimore Diocese and that city. Also, of course, at least one (if not both) of these churches was ethnically German, for Baltimore—an entry port for immigrants—had a fairly sizable German population in this period.

In January of 1846 Schwab completed what may have been his largest instrument, a three-manual of forty-three or forty-four stops, including a 32’ Pedal stop, for the large new Greek Revival building of the Cathedral of St. Peter in Chains in Cincinnati, at a cost of either \$5,000 or \$5,400. One can now only imagine how impressive this organ must have sounded in the Cathedral’s large and reverberant interior, as no trace of it survives. In the fall of the same year Schwab completed a two-manual organ costing \$2,800 for St. Mary’s Catholic Church in Cincinnati, the casework of which still exists, and the following year he completed an eighteen-stop organ for St. John the Baptist Catholic Church, also in Cincinnati, said to have had a “sweet and powerful” sound.¹⁸ Up to this point all the organs Schwab is known to have built were for Catholic churches, and these continued to be his most faithful customers, but by the late 1840s we begin to find organs—at first fairly small ones—being built for Protestant churches. These included St. Paul’s Evangelical Congregational Church in Cincinnati (1846), St. Paul’s Episcopal Church in Springfield, Illinois (1848), Christ Episcopal Church (now Cathedral) in Indianapolis (1850) and Christ Episcopal Church in Madison, Indiana (1851).

With constant improvement in river traffic, Schwab’s customer base was expanding. In 1838 he had built a three-man-

¹⁶ *United States Catholic Magazine* 2 (1843): 303. Cited in Thomas S. Eader, “Baltimore Organs and Organ Building,” *Maryland Historical Magazine* vol. 65:3 (Fall 1970): 273.

¹⁷ *Catholic Telegraph*, March 13, 1845. Cited in Hart “Chapter 3,” 6.

¹⁸ Hart, “Chapter 3,” 7.

¹⁵ Hart, “Chapter 3,” 6.

ual organ for St. Peter's Catholic Church in Lexington, Kentucky, and in 1841 a small organ for St. Boniface's Catholic Church in Louisville. In addition to the Episcopal Church in Springfield, Illinois, Schwab also built an organ for St. James's Catholic Church in Wheeling, (now) West Virginia in 1848, and in 1851 a two-manual organ for St. Joseph's Catholic Church in St. Louis. This organ was replaced or rebuilt in 1890 by George Pfeffer, retaining Schwab's classic three-sectional casework.

In 1849 Schwab did finally build an organ in New Orleans, for St. Louis Catholic Cathedral, which was then undergoing enlargement. It seems to have suffered ill luck from the outset, for in January of 1850 the uncompleted tower collapsed, damaging it, and after the tower was rebuilt in 1851 the church paid \$2,000 for "reinstalling the organ." Schwab's organ served faithfully until 1891, when the tower was struck by lightning, which also traveled to the organ, "demolishing several reeds" (and probably a lot more), as it was replaced two years later by a new Pilcher organ.¹⁹ Schwab was to provide New Orleans with another large organ in 1857, a three-manual organ of thirty-five stops for St. Alphonsus Catholic Church. It played a rather prominent part in the church's consecration on August 2, at which "the new organ will be, for the first time, opened" by the church's organist, a Mr. Groenveldt.²⁰ Two days later Schwab took out an advertisement "to invite organists, professors and amateurs of music, to try his new organ, just put up in St. Alphonsus Church, on THIS (Tuesday) MORNING, from 9 to 11 o'clock." Another notice in the same issue added that "The instrument is a very fine one, and several talented organists will give it utterance."²¹ This organ was rebuilt by William Schuelke in 1910, but Schwab's handsome five-sectional classic case was retained and although still *in situ* in 1989, the church had already been closed, and its ultimate fate is unknown.²²

In 1853 Schwab built an organ of two manuals and thirty-one stops in a black walnut case for St. John's Catholic Cathedral in Milwaukee, which was consecrated, along with the new Cathedral building, in July of that year. A contemporary account, cited in a church history but apparently taken from a newspaper, was somewhat less than flattering regarding its tonal qualities: "The great organ is very full and heavy; the more delicate stops, however, are disproportionate, and lack an oily smoothness of tone; besides the combination of stops does not meet our idea of a perfect instrument of that size. It is and probably will be for many years, the most powerful instrument in this part of the country; but we venture to say that not three summers will pass away, before there will be four or five organs in this city, more harmonious in all their parts, and better adapt-

ed to the churches in which they are placed."²³ One must wonder, though, what this organ, built by one trained in early nineteenth-century Germany, was being compared to. If the writer's frame of reference was perhaps the more refined Anglo-American style of organ still being built in Boston or New York in this period, then he may indeed have been taken somewhat aback by an organ voiced in what appears to have been a more robust, foundational, and assertive Germanic mode.

In 1856 Schwab replaced his earlier organ in Detroit's St. Anne's Catholic Church with a larger one. When St. Anne's constructed a new building in 1886 Schwab's organ was sold to St. Joachim's Catholic Church, where it remained in use until that church was destroyed by fire in 1934.²⁴ In the same year he built an organ for the new St. Joseph's Church (now Cathedral) in Baton Rouge, Louisiana. In 1860 two organs were completed that remain the only relatively complete examples of Schwab's work. A two-manual, twenty-stop organ in a handsome classic case was provided for St. Joseph's Catholic Church, just across the river in Covington, Kentucky, and a one-manual, seven-stop organ—possibly built a little earlier—for St. Joseph's Convent Chapel. In 1970 St. Joseph's was closed, and its buildings demolished. This might have spelled doom for the Schwab organs had not some local organists and organbuilders recognized their value. The smaller organ found a home in St. Francis Xavier Catholic Church in Falmouth, Kentucky, and the larger one, restored and somewhat modified, was installed in the west gallery of the Cathedral Basilica of the Assumption in Covington. During restoration a board was discovered inside inscribed "Matthias Schwab 1860" and "J.H. Koehnken."²⁵ Another chapter in the Cincinnati organbuilding saga was about to begin.

In 1838, when he installed the St. Louis organ, Schwab is recorded as having had an employee named Joseph Himmel (or Hummel) with him, about whom nothing further is known. Much more is known about a young man, Johann Heinrich Koehnken (1819–1897), who came to work for Schwab in 1839. He was a native of Altenbülstedt near Hannover, the youngest of three brothers, and a Protestant. His father was a landlord and wool dealer, whose sons attended school until the age of fourteen, the usual age for beginning an apprenticeship.²⁶ At the age of seventeen Johann Heinrich completed a four-year apprenticeship with a carpenter, and in 1837, with his elder brother, named simply Johann (1812–ca. 1868), he embarked for America. According to his granddaughter, Gertrude Wulfekoetter, "he came over here when he was relatively young, in order to escape compulsory military service—a very common practice in those days."²⁷

23 *Fifty Years at St. John's Cathedral*, Milwaukee: St. John the Evangelist Cathedral, ca. 1903. Cited in online history of the Cathedral.

24 Alan M. Laufman, ed., *Organ Handbook 1995* (Richmond, Virginia: Organ Historical Society, 1995): 38, 41.

25 Hart, "Chapter 3," 8.

26 Jon P. Neill, "Johann H. Koehnken, Master Organ Builder: Family History and Pipe Organ History," manuscript genealogy, dated 2005, 5.

27 Letter to author from Gertrude Wulfekoetter, 2 July 1966.

19 *Organ Handbook* 1989, 20.

20 *Daily Picayune*, July 27, 1857.

21 *Daily Picayune*, August 4, 1857.

22 *Organ Handbook* 1989, 81.

The two brothers arrived in Baltimore in March of 1837, worked there for a brief time, then traveled overland to Wheeling, (West) Virginia. Johann Heinrich, by then a journeyman carpenter, found work in a furniture factory there (for a dollar a week plus meals), while Johann continued his travels down the Ohio River to Louisville, Kentucky.²⁸ Soon Johann Heinrich also moved on via the Ohio, landing in Cincinnati, where he obtained work in Schwab's organ factory and obviously found it to his liking. It would appear that Johann also worked there for a while, for his eldest son was born in Ohio in 1843. At some point Johann anglicized his name to John Konkey (sometimes Conkey or Koenke), and by 1851 he was back in Louisville, where the directory lists him as an "organ and piano maker," but in subsequent years just "organ maker" or "organ builder."²⁹ At least two organs can be attributed to John Konkey, both apparently rebuilds, although he is also known to have done repairs and tuning, and may have been the maker of a few small unidentified organs in the area. About 1852 he "remodeled and improved" a 792-pipe organ in the Second Presbyterian Church of New Albany, Indiana, just across the river from Louisville. Curiously, one of his improvements was to convert its 54-note (German?) C compass to a sixty-six-note G compass, a compass already being abandoned by the eastern Anglo-American builders. He also provided a bellows with an inverted fold, claimed to be a "new invention," but perhaps really the same as Schwab's Swiss "improved plan" and the type employed by his brother. As to the sound of the organ, "For power of tone few organs will excel this, nor can softer tones be conceived of than it can produce in the hands of a skilful player."³⁰ According to the online history St. Boniface Church, Louisville, Konkey also either replaced or rebuilt Schwab's 1841 organ in 1854.

In February of 1862, Konkey and his eldest son, John, described as a music teacher, enlisted in the Union Army, but both were injured in the autumn of that year and mustered out on disability.³¹ While the younger Konkey's injuries were serious enough to incapacitate him permanently, his father, though now partially blind, seems to have at least attempted to resume his trade as an organbuilder and piano tuner, according to an article in a New Albany paper in 1866. Citing the excellence of his work on the Second Presbyterian organ fifteen years earlier, it also makes a curious and questionable allusion to his "long practical experience in the best organ manufactories of England."³² Considering the various entries in census records and directories, and the fact that his three children were born in either Ohio or Kentucky, there seems

to have been no time in his life when he could have gone abroad, and he (or the reporter) may simply have been falsifying his experience at Schwab's factory. Or was he perhaps distancing himself from his brother for some unknown reason?

Meanwhile, Johann Heinrich Koehnken—now usually known as John Henry—continued to work steadily for Schwab, learning all aspects of the trade. He is listed in city directories of the 1850s as a "cabinet maker," then "organ maker," and once as "tinner," perhaps as a result of having learnt to make metal pipes.³³ In 1842 he became an American citizen, and the following year he married Anna Catherina Brandt, daughter of one of the "thirtys," and settled down to raise a family in the predominantly German Over-the-Rhine neighborhood.³⁴ Having come to Schwab with a background in woodworking, he seems to have quickly absorbed all other aspects of organbuilding, and by the 1850s he is recorded as doing much of Schwab's out-of-town installation work, possibly because Schwab was no longer in good health, but also because he was someone Schwab clearly trusted to carry out such work.

Schwab fathered six sons, five of whom lived to adulthood. In European tradition, one or more of them would have been expected to learn their father's trade and carry on his business. But this was America in the mid-nineteenth century. All the Schwab sons appear to have gone on to higher education, with the possible exception of Matthias Jr., who became captain of one of the city's fire departments, and died fighting a fire in 1869. Two others went into law, and two into medicine; one of the latter, Dr. Louis Schwab, even served a term as mayor of Cincinnati.³⁵ Thus, like his counterpart George Hook in Boston, Schwab chose a skilled employee of long standing rather than a son to succeed him when he retired in 1860. The name of the firm was then formally changed to Koehnken & Company, although Schwab seems to have retained some connection with it until his death two years later.

The "& Company" consisted initially of two employees who became partners in the newly organized firm, Frederick P. Denghausen and Gallus Grimm (1827–1897). Little is known of Denghausen, a native of Hannover who came to work for Schwab around 1847 and withdrew from the partnership in 1864. Grimm is another story, however. A native of Aixheim, near Württemberg, he was the son of a carpenter, who taught him that trade.³⁶ However, in 1849, at the age of twenty-two, he apprenticed himself to Martin Braun (d. 1878), a member of an organbuilding family who, having previously worked in Vienna, established a workshop in Hofen near Spaichingen in 1833, and built seventy organs between 1835 and 1886.³⁷ In

28 Neill, "Koehnken."

29 Michael D. Friesen, "A Survey of Kentucky Organbuilders" *The Tracker* 17, no. 3 (1993): 13–14.

30 Undated 1851/2 clipping, cited in Alan M. Laufman, ed., *Organ Handbook 1993* (Richmond, Virginia: Organ Historical Society, 1993): 47.

31 Neill, "Koehnken," 4.

32 *New Albany Daily Ledger*, September 10, 1866, cited in Laufman, *Organ Handbook 1993*, 47.

33 Kenneth Wayne Hart, "Cincinnati Organ Builders of the Nineteenth Century, Chapter Four," *The Tracker* 21, no. 1 (Fall 1976): 4.

34 Neill, "Koehnken," 5.

35 Hart, "Chapter 3," 5.

36 Hart, "Chapter 4," 5.

37 Hermann Fischer, *100 Jahre Bund deutscher Orgelbaumeister 1891–1991*



Above: Mathias Schwab façade (1838) at the Basilica of St. Louis King of France, St. Louis, Missouri. OHS Archives.

1853, after working for four years with Braun, Grimm married Helene Efinger, and the couple emigrated to Cincinnati, perhaps because he had relatives there among the rather extensive clan of Ohio Grimms. He apparently went right to work for Schwab, who was no doubt delighted to acquire a workman trained in the same southeastern German tradition in which he had received his own training. Thanks to the “chain migration” principle, various other Grimms are recorded as having worked in the organ shop, mostly for short periods, although cabinetmaker Gebhardt Grimm, possibly a brother or cousin of Gallus, worked there steadily from 1860 to 1898.³⁸

There seems to have been no shortage of work for the partnership, even during the depressed economic conditions brought about by the Civil War. An account book from the period 1860–1864 survives in the Cincinnati Historical Society. It indicates that sixteen new organs were built in this period, and twenty-one were repaired and rebuilt. There were nine full-time employees during this time, as well as six who worked for shorter periods. Not surprisingly, all had German surnames. Whether any had received organbuilder training in Germany is unknown. More likely they were all trained in the Cincinnati

workshop. Few are known to have done any significant work on their own, but Joseph Lorenz is credited with having built an organ for St. Bonaventure Church in Cincinnati in 1870, and John Closs (1823–1896), who had worked for Schwab since 1853, established his own workshop around 1860 and is known to have built several organs, including those in the Catholic Cathedral of Fort Wayne (in the 1860s) and Trinity Church in Cincinnati (1878).³⁹

One of the largest organs built by Koehnken in this early period was a two-manual instrument of thirty-one stops (with a life-sized statue of St. Cecilia atop the case) built in 1863 for St. Anthony’s Catholic Church in Cincinnati. Rescued by a group of enthusiasts as the closed church was being torn down in 1962, it was stored for a few years before being extensively rebuilt for the Chapel of Colombiere College in Clarkson, Michigan, in 1969. The two-manual organ built in 1860 for Holy Trinity Catholic Church in Cincinnati was not so fortunate, for when that church building was razed in 1954 to make way for an expressway, the organ was destroyed along with the building.⁴⁰

(Lauffen: Orgelbau-Fachverlag, 1991), 157–8. Interestingly, a later member of the Braun clan, Eugen, sold the business after World War I and came to St. Louis to work as an organbuilder.

³⁸ Hart, “Chapter 4,” 5.

³⁹ Hart “Chapter 1,” 12.

⁴⁰ Henry S. Humphreys, “The Koehnken Orgelbau A casualty to progress,” *Music, the AGO/RCCO Magazine*, vol. 4:9 (September 1970): 24.

Although Schwab had built at least six known three-manual organs in the 1831–59 period, it was not until 1866 that Koehnken received a three-manual contract, and it was not from a Catholic cathedral, but a Jewish temple. K.K. B’nai Yeshurun, better known as the Plum Street Temple from its location in Cincinnati, was no ordinary temple, however. For nearly half a century it was presided over by the dynamic and visionary Rabbi Isaac Meyer Wise (1819–1900), who emigrated from Bohemia in 1846 and became the Rabbi of the Plum Street Temple in 1854, holding that post for the rest of his life. Wise was, among other things, also the founder of Hebrew Union College and one of the founders of modern Reform Judaism (one of the reforms being the use of choirs and musical instruments—particularly organs—in the temple service). In 1860 Rabbi Wise spearheaded a movement to replace his growing congregation’s small temple with something infinitely grander. The resulting impressive “Byzantine-Moorish” edifice remains today one of the architectural treasures of Cincinnati.⁴¹ It is located directly across the street from the massive Greek Revival Catholic Cathedral, and both structures are worth a side trip by anyone intrigued by innovative nineteenth-century American architecture.

But such a unique building must have a unique organ, and in 1866 Koehnken provided the three-manual, thirty-eight-stop instrument that has not only survived, but has recently been carefully and authentically restored by Fritz Noack. The façade of the organ, located in the rear gallery, was designed by the building’s architect, James Keys Wilson, and serves as a kind of visual echo to the elaborate Ark at the front of the room. However, its basic layout reflects that of some large organs built by Walcker in the mid-nineteenth century, and one must wonder if someone (perhaps Grimm?) might have shown a picture of one of these organs to the architect as a suggestion. Musically, it is an ideal vehicle for the accompaniment of voices, whether of the congregation or a soloist, yet its chorus, strong Germanic reeds, and varied palette of 8’ and 4’ stops make it suitable for a wide range of organ literature as well. While other large Koehnken organs often have reeds at 16’ and 8’ in the Pedal, the Plum Street organ is the only one known to have

had a 4’ Pedal reed. Noack has surmised that the musical Rabbi (who is known to have played the violin and directed the choir) was aware of the use of such stops for playing solo lines in Europe, “and wanted this sophisticated feature in ‘his’ organ.”⁴² Koehnken would build at least two more known organs for Reform temples, possibly due to recommendation by Rabbi Wise: in 1869 a two-manual, twenty-four-stop organ in a slightly exotic case for Cincinnati’s Mound Street Temple, moved in 1907 to St. Henry’s Catholic Church and since 1976 in Covenant Seminary, St. Louis; and in 1876 an organ of unknown size for Temple Sinai in New Orleans, which no longer exists.

During its first four years (1860–1864) the Koehnken firm built sixteen recorded organs, eight for Cincinnati churches, half of which were for Protestant churches, among them St. Paul’s Episcopal Church, which had a two-manual, twenty-four-stop instrument built in 1861. With the exception of an organ built in 1863 for St. Louis Catholic Church in Buffalo, New York, the rest were for locations in Ohio and nearby areas of Kentucky and Indiana. This was to be the geographical pattern for all of the more than sixty known organs built under the Koehnken or Koehnken & Grimm name from 1860 until the firm’s closure in 1897. This is in rather stark contrast to Schwab’s earlier output which, though only about a



third of Koehnken’s, ranged as far as Baltimore, New Orleans, Baton Rouge, Detroit, Milwaukee, Wheeling, and Pittsburgh.

The reasons for this are not too hard to discern. One was the building of railroads crisscrossing the country, an activity that increased considerably following the Civil War. No longer was water the only practical transportation option, and organs from the major organbuilding centers of the East were now arriving with some regularity in Cincinnati and other western urban centers, at first mostly in Protestant churches. New York’s Henry Erben had built organs for churches in St. Louis and Louisville as early as the 1840s, and in 1840 even a small organ for the Odd Fellows’ Hall in Cincinnati. Boston’s Hook (later Hook & Hastings) firm made its first appearance in Cincinnati in 1858, with an organ for Central Presbyterian Church,

41 “Isaac M. Wise Temple” (descriptive flyer published by the Temple).

42 Fritz Noack, “Koehnken’s Magnum Opus Restored,” *The Tracker* 50, no. 2 (Spring 2006): 16. This article also includes the stoplist and scales of the Plum Street Temple organ.

followed by thirteen others prior to 1900. Whereas Erben's early organs would have come by water via New Orleans, Hook's would have come by rail, probably via the Baltimore & Ohio Railroad, which had reached Wheeling, West Virginia, by 1852, "with disastrous results for river traffic."⁴³

The Germans of Cincinnati had long been noted for their musical activities, which included an active *Singverein*, bands, and the celebration of *Maifest*. This latter eventually was adopted by the whole city, which established the first of its annual May Festivals in 1873. For this event, Koehnken & Grimm built a one-manual organ of ten stops, being described as "of unusual power and beauty of tone," but intended largely for the accompaniment of choral events. With the exception of a Doppel Flute and reeds at 16' and 8', this was just a 16'-based principal chorus plus a 16' "Double Open" in the Pedal, and it was voiced on six inches of wind pressure, "or about double that of ordinary church organs."⁴⁴

The popular May Festivals and other cultural events led directly to the building in 1877 of the vast Music Hall—significantly on the edge of the German Over-the-Rhine district. The hall was provided with a substantial four-manual organ, but this was not from the modest local manufactory, but from the much larger steam-powered E. & G.G. Hook & Hastings factory in Boston. The only Cincinnati organ-builder connected with it was John Closs, who for the next two decades (almost literally to the day of his death) was its curator, and took great pride in keeping it in perfect tune.⁴⁵

Then there was the matter of competition springing up much closer to home, mostly during the period of western expansion following the Civil War. Not too surprisingly, the majority of these firms were founded by Germans. George Kilgen, one of the "forty-eighters," settled first in New York City, but in 1873 moved to St. Louis, where he and his sons founded a firm that survived until the middle of the twentieth century. He was preceded there by Johann Georg Pfeffer who, also with his sons,

established a workshop there in 1858 that built organs until the first decade of the twentieth century. Other "forty-eighters" included Andreas Moeller, thought to be the first to build an organ in Detroit, and Gottlieb Votteler of Württemberg, who in the 1850s established a firm in Cleveland that later became the Holtkamp company. William Schuelke opened up a successful business in Detroit in 1875, and Mathieu Van Dinter from the Netherlands established a business there shortly after, later moving to Indiana. In 1859 a non-German immigrant, the Englishman Henry Pilcher, came to St. Louis from the East Coast, moving to Louisville around 1874, where he and his sons and grandsons established a thriving organ factory that operated until the middle of the twentieth century. Even before the end of the nineteenth century, some of these builders had already rebuilt or replaced earlier organs by Schwab and Koehnken & Grimm.

With convenient rail freight service from the East and

throughout the Midwest, and organbuilders established in virtually every urban center in the Midwest by the 1870s, there was less inducement for churches along the Ohio and Mississippi rivers to procure organs from Cincinnati. The city itself no longer had to depend on home-grown builders for organs, but it is much to its citizens' credit—especially those of German ethnicity—that despite the increased competition,

many churches in the Cincinnati/Covington area continued to patronize Koehnken & Grimm well into the 1890s. Indeed, during the 1870s, three-manual organs were built for Central Christian Church (1872), St. Francis de Sales Catholic Church (circa 1872), and St. George's Catholic Church (1874), all in Cincinnati, and a two-manual organ of twenty-four stops was built for St. John's Unitarian Church there in 1868. Of these, only the casework of the St. George's organ survives. In 1876 an organ of nearly the same size as the Plum Street Temple organ was built across the river for Mother of God Catholic Church in Covington, and although electrified and altered in 1958, it is said to be capable of being restored to its original state. An organ built in 1878 for Assumption Catholic Church in nearby Mount Healthy, Ohio, may have had three manuals, but the last



Opposite: Koehnken & Grimm organ, 1866/91. *Concordia Lutheran Church, Cincinnati.* **Above:** Nameplate. Photos by Fritz Noack

⁴³ Christopher Tunnard and Henry Hope Reed, *American Skyline. The Growth and Form of our Cities and Towns* (New York: New American Library, 1956), 91–92.

⁴⁴ *Benham's Musical Review*. Indianapolis, 1873, 151.

⁴⁵ Closs Obituary in *Cincinnati Star*, April 18, 1896, reprinted in *The Tracker* 3, no. 1 (October 1958): 12.

known organ of this size was built in 1882 for St. Francis Xavier Catholic Church in Cincinnati. All other known organs built after this date were of one or two manuals, the largest being an 1883 two-manual organ of twenty-six stops for St. Paul Congregational Church in Cincinnati. A few of these smaller organs still exist reasonably intact, some by virtue of having been relocated to another church.

Koehnken fathered ten children; only two of these were boys, and of the two only Herman Heinrich lived to adulthood. Although said to have had considerable musical ability, he apparently had no interest in his father's business and instead became a pharmacist, with a store in downtown Cincinnati.⁴⁶ Grimm had married Helene Efinger shortly before leaving Germany, and six children were born in Cincinnati, two of which were sons.⁴⁷ One, Adolph, went into medicine (like two of Schwab's sons), but the other, Edward, followed in his father's footsteps and worked in the Koehnken & Grimm factory.

When John Closs died in 1896, the great Music Hall organ required a new tuner, but in his obituary it was stated that "nobody in Cincinnati....can do it as well as John Closs would have done it, and rather than have an amateur try it, the directors have sent to Boston for an expert to come out from the factory of Hook & Hastings, the original builders, and take up the work."⁴⁸ The experts in the Koehnken & Grimm factory a few blocks away might have rankled a bit at that comment, but the reality was that at the time of Closs's demise Cincinnati's days as a respected center of the organbuilding craft were already fast fading, and soon to come to an end.

Both the partners were getting on in years. In 1893 John Henry and Anna Brandt Koehnken celebrated their fiftieth wedding anniversary, and according to Mrs. Carl Board, one of their granddaughters, their employees, relatives, and friends threw a dance party "with lots of music and refreshments" for them in the factory.⁴⁹ In 1896 Koehnken retired and turned over the business to Grimm and his son Edward, who changed the firm's name to G. Grimm & Son. Koehnken had but a short time to enjoy his retirement, as he died of a cerebral hemorrhage in February of 1897. Gallus Grimm, although eight years younger than Koehnken, followed shortly after, succumbing to a heart attack in August of the same year, and only Edward was left to carry on. While organs continued to be built by others for area churches, there was little work to be had by the lone local workshop, and that seems to have been mostly in rebuilding and maintenance. Nonetheless, Edward Grimm continued for a few more years, briefly in partnership with John Rimmer, and finally sold the business (but not the factory) to Alfred Mathers in 1907. Rimmer and Mathers were probably former employees of Koehnken & Grimm, and they continued to engage in

maintenance and rebuilding on a small scale into the 1920s. But neither they nor Edward Grimm had the capability to carry on a viable business of building new organs in the face of changing times, new technologies, and increased competition from newer and larger builders outside of the Cincinnati area.

The Cincinnati builders were, in their earliest period, somewhat isolated from the Anglo-centric East Coast organbuilding culture, but not necessarily from that of their homeland. Earlier German builders such as Tannenberg certainly were not, and it would stand to reason that the Cincinnati immigrants, particularly Schwab and Grimm, were likely to have stayed in touch with some of their colleagues in Germany out of a desire to keep up with developments in organbuilding there. This is hinted at in a story handed down concerning the large two-manual organ of 1863 in St. Anthony's Church, Cincinnati. Much of the best clear pine used by northern organbuilders came from the southern states, and at the outbreak of the Civil War this supply was cut off. According to tradition in St. Anthony's, this shortage required Koehnken & Grimm to order many of the wood pipes for this organ from Germany,⁵⁰ something that would suggest connections with friends in the organ trade there. Nonetheless, considerable research by several individuals, while glean- ing a certain amount of information from descendants about the family and background of Koehnken (who was not trained in organbuilding before his arrival), has drawn pretty much of a blank regarding Schwab and Grimm with regard to their lives, work, and connections in Germany. Kenneth Wayne Hart, in his thesis of 1972, had to admit that "much of Matthias Schwab's personal life remains uncovered [and] he remains a mystery."⁵¹ And little has been uncovered since. The same is largely true of Grimm, since about all that is known of his background is his birthplace and where he apprenticed. No significant correspondence or memorabilia has yet been found relating to their homeland and their friends and family remaining there.

The style of organ that Schwab brought from southwestern Germany, and passed on to Koehnken, was not much different from that which Grimm knew in his home region of Württemberg, and its influence is seen in organs they built into the early 1870s, after which it began to be slightly tempered by contemporary eastern American influences. Classical or Greek Revival case designs were not uncommon in central Germany during the first half on the nineteenth century, and all presently identifiable Schwab cases, usually made of good furniture wood such as walnut, adhere to this style. Some of the earliest Koehnken cases may have also been in this style, but by the middle 1860s all of Koehnken's known cases are in a contemporary Gothic or modified Romanesque style, but still unique in their design. By the late 1870s, however, this was merging into a more simplified and generic Gothic style hardly distinguishable from cases by

⁴⁶ Neill, "Koehnken," 9.

⁴⁷ Hart, "Chapter 4," 5.

⁴⁸ Closs Obituary.

⁴⁹ Hart, "Chapter 4," 9.

⁵⁰ Neill, "Family History," 14.

⁵¹ Hart, "Chapter 3," 5.

other builders of the period. From the late 1880s and into the 1890s there was a gradual disappearance of upper case woodwork, making the homogenization of Koehnken & Grimm's visual style into the American mainstream virtually complete.

In terms of tonal resources, Schwab's large early organs of the 1830s and 1840s were clearly in advance of even the largest organs being built by the major eastern builders such as Hook or Erben, who were still strongly influenced by English tradition. By the middle 1850s and the 1860s these eastern builders had caught up with, and in some areas even surpassed, the tonal and mechanical development of the more conservative Cincinnati builders—partly due, ironically, to contemporary influences from Germany. It is unfortunate that so few descriptions of Schwab's early organs have yet been found. The earliest (and best) is a newspaper account of the 1838 St. Louis Cathedral organ,⁵² apparently written by a layman not well acquainted with stop and technical terminology, although it is probable that he obtained the stoplist, compasses, and other details from either the builder or the organist. The stoplist is given in English, and perhaps that is indeed how it appeared on the stop-knobs, for this was not an ethnic German establishment. It had been founded by the French, the priest at the time the organ was built was Italian (as was the organist, a Mr. Mallaramo) and his successor was Irish, but English was apparently the spoken language there by the early nineteenth century.⁵³ It may be that the terms "Main" (for Manual I) and "Small" (for Manual II), used in this description, originated in this early period as English-language counterparts of the usual German terminology. While "Small" soon became "Swell," "Main" (designated by "M" on the stopknobs) continued to be used for the Great division by Koehnken well into the 1860s and beyond.

Below is the stoplist of the St. Louis organ, with pitches added, "dittos" eliminated, haphazard order corrected, etc., by the writer, but with no spelling changes:

| MAIN ORGAN (58 notes) | SMALL ORGAN (58 notes) |
|----------------------------------|------------------------|
| Double Open Diapason 16' | Open Diapason 8' |
| Open Diapason 8' ⁵⁴ * | Stopped Diapason 8' |
| Stopped Diapason 8'* | Dulciana 8' |
| Double Twelfth 5½' [37 pipes] | Principal 4' |
| Principal 4' | Flute 4' |
| Flute 4' | Viola 4' [possibly 8'] |
| Twelfth 2½' | Twelfth 2½' |
| Fifteenth 2' | Fifteenth 2' |
| Tierce 1½' | Oboe 8' |
| Cornet IV [232 pipes] | |

⁵² *Missouri Republican*, September 20, 1838.

⁵³ See Gregory M. Franzwa, *The Old Cathedral* (Archdiocese of St. Louis, 1965) for details of the Cathedral's early history.

⁵⁴ *The newspaper account calls this and the following stop "Double stopped diapason" but this makes no sense, especially since these replace the two more obvious and necessary stops listed above.

Sesquialter III [174 pipes]
Clarionet 8'
Trumpet 8'
Horn 8' [37 pipes]

PEDAL (21 notes) [*sic*]⁵⁵
Double Open Diapason 16' [or 32']⁵⁶
Double Stopped Diapason 16' [or 32']⁵
Trombone 16'⁵
Cymbale [Compound stop? Reed?
Possibly a misplaced manual stop?]

There were also couplers, as the account states that "the lower keys can be played either with or without the upper ones" and that "the pedals may be used separately or with either organ or jointly with both." This would indicate the standard Manual II to I, I to Pedal, and II to Pedal.

It will be seen that the Main Organ had a chorus based on 16' pitch and the Small Organ a chorus based on 8' pitch. The reporter seems to have been at a bit of a loss to describe the sound of the organ, rather lamely acquiescing to the pronouncement of the "competant judges" that it was second to none, while observing that "the base [*sic*] is superior to any thing we ever heard in music"—so at least that 32' stop (and probably also the 16' chorus) made some impression.

Mechanically, certain things were worthy of comment, one being that "ingenious piece of mechanism," the swellbox. What is noteworthy, though, is that it contained nine ranks of full fifty-eight-note compass at a time when East Coast builders were still making small short-compass Swells, and many builders in Germany were still not making them at all. Also noteworthy was the "Swiss" bellows, which "furnishes the wind with a regularity which adds greatly to the music." This must surely have been a double-rise bellows with an inverted set of ribs, later mentioned by John Conkey and found in extant Koehnken organs of a subsequent period. Again, this is something of a surprise, since such bellows are usually claimed to be an English invention of the early nineteenth century, although not adopted by eastern American builders until well into the second half of the nineteenth century. On the basis of this organ alone, Schwab must be regarded as a rather avant-garde builder in his time.

Of Schwab's other early organs, we have only "flash-light glimpses," but they tend to corroborate the St. Louis story. No description has been found of the two large three-manual

⁵⁵ This is probably an error, unless there was no low CC[♯]. However, 20- or 22-note pedal compasses, even in organs larger than this, were not uncommon in southeastern German, Swiss, or Viennese organs in this period.

⁵⁶ ⁵The newspaper account says that all *four* of these Pedal stops are "22 feet long," which is obviously an error of some kind. However, it may be that the Double Open (and/or Stopped) Diapason was of 32' pitch, as the account goes on to say that "the whole number of pipes exceeds 1860, the longest being about 32 feet long," and we know from accounts of other organs that Schwab was capable of making 32' pipes. Just what the "Cymbale" was is hard to say; it is not the kind of compound stop one would expect on the Pedal, and may even have been some sort of reed stop. Either that, or it is a manual compound stop that the reporter somehow confused with the Pedal stops.

organs built for Baltimore in the 1840s, and all that we know for certain is that one of them had a Rückpositiv, the case of which still exists—the only known instance of such a division in Cincinnati work. Like the St. Louis organ, it also had a detached keydesk, which seems to have been usual in larger organs. No stoplist has yet been found for what was apparently Schwab's largest organ, with forty-three or forty-four stops on three manuals, built in 1846 for St. Peter in Chains Cathedral in Cincinnati, which had a 32' Pedal stop (the largest pipe said to have weighed 400 pounds), and must certainly have had a 16' chorus on its "Main" division. But it too is gone without a trace, as is the two-manual, thirty-one-stop organ in St. John the Evangelist Cathedral of Milwaukee, with its black walnut case and "very full and heavy" Great division—no doubt again based on the 16' series. A smaller organ of two manuals and eighteen stops built in 1847 for St. John the Baptist Catholic Church in Cincinnati, likewise long gone, was said to have had a "sweet and powerful" sound.⁵⁷

A one-manual Schwab of 1851 had served Christ Episcopal Church in Madison, Indiana, for almost a century when it was destroyed in 1950 in favor of an electronic instrument, which lasted only eighteen years before being replaced by a small Möller pipe organ. The stopknob faces were salvaged, however, and give us the stoplist of one of Schwab's smaller church organs.⁵⁸

| MANUAL | PEDAL |
|--------------------|---------------|
| Op. Diapason 8' | Subbass [16'] |
| St. Diapason T. 8' | |
| St. Diapason B. 8' | P. Coupler |
| Dulciana 8' | |
| Principal 4' | |
| Flute 4' | |
| Twelfth 2⅔' | |
| Fifteenth 2' | |
| Trumpete 8' | |

Based on other small Cincinnati-built organs of the period, the manual compass was probably fifty-four notes, and the pedal a single octave.

The only two-manual Schwab organ still in existence is a transitional one, completed in 1859–60 for St. Joseph's Catholic Church in Covington, Kentucky, and bearing the signatures of both Schwab and Koehnken inside. Rescued when the church was closed, and installed in 1975 in one of the galleries of the Cathedral Basilica of the Assumption in Covington, its German roots are still evident in its classic five-sectional casework and

conservative stoplist, here using German nomenclature, since St. Joseph's was an ethnic German parish.⁵⁹

| MAIN ORGAN (54 notes) | SWELL ORGAN (54 notes) |
|-------------------------|--|
| Bourdon 16' | Hohl Floete 8' |
| Principal 8' | Violine [42 notes, shares H. F. bass] 8' |
| Viol de Gamba 8' | Gedackt 8' |
| Gedackt 8' | Dulciana 8' |
| Octav 4' | Principal 4' |
| Rohrfloete 4' | Rohrfloete 4' |
| Quinte 3' | Hoboe 8' |
| Super Octav 2' | |
| Mixture III [162 pipes] | PEDAL (25 notes) |
| Trumpete Discant 8' | Subbass 16' |
| Trumpete Bass 8' | Violon Bass 8' |

COUPLERS, ETC.

Octave Couppel [sub-coupler, Main]
 Couppel M. & Sw.
 Couppel Pedal & M.
 Calcantenruf [bellows signal]
 Two combination pedals affecting the Main manual

Mechanically, we find a double-rise bellows with an inverted fold, and a type of keydesk that would characterize Koehnken (and Koehnken & Grimm) organs for nearly a decade thereafter—a boxy affair with square corners and a two-piece folding lid, supported by S-shaped solid brackets. This rather distinctive keydesk (along with other characteristics) recently helped to identify a one-manual organ in Junction City, Ohio, as either a late Schwab or an early Koehnken.

Some tonal characteristics worth noting are that the bass octaves of the Swell stops are (as in some later Koehnken organs) unenclosed, and the bass octave of the Hoboe is of cylindrical Clarinet construction. Here, too, we see the beginnings of a trend, becoming more pronounced in later Koehnken organs, of dispensing with a full chorus on the secondary manual in favor of more 8' and 4' color stops—a trend also prominent in central and southeastern German organs of the period. This is clearly seen in organs built in the 1850s by Grimm's mentor, Martin Braun. The specification of his 1853 organ for the parish church of Möhringen—an organ Grimm may even have worked on before his departure—is, with the exception of the grouping of upperwork into compound stops, very similar to that of several Koehnken & Grimm organs:

| MANUAL I. (54 notes) | MANUAL II. (54 notes) |
|----------------------|---------------------------------------|
| Bordun 16' [wood] | Spitzflöte 8' [bass octave open wood] |
| Principal 8' | Gedeckt 8' [wood] |

⁵⁷ Hart, "Chapter 3," 7.

⁵⁸ Alan M. Laufman, ed., *Organ Handbook 1993* (Richmond, Virginia: Organ Historical Society, 1993), 42. Note: the image on this page is apparently not the 1851 Schwab, but the 1879 Koehnken & Grimm in St. John's UCC Church in Madison (page 39), shown in its original gallery location.

⁵⁹ Hart, "Chapter 3," 8.

| | |
|----------------------------------|--------------------------------------|
| Salicional 8' [bass octave wood] | Dolce 8' [bass octave wood] |
| Gamba 8' [bass octave wood] | Gemshorn 4' |
| Violflöte 8' [open wood] | Cornett V [based on an 8' Rohrflöte] |
| Octav 4' | Clarinet 8' [wooden boots] |
| Rohrflöte 4' [metal throughout] | |
| Mixtur V | PEDAL (25 notes) |
| [including 12th and 15th] | Subbass 16' [stopped wood] |
| | Violonbass 16' [wood] |
| COUPLERS | Octavbass 4' [open wood] |
| Coppel Manual (II to I) | Posaune 16' [wood] |
| Coppel Pedal (Man. I to Ped.) | |

A slightly smaller organ built by Braun in 1858 for the parish church of Döggingen has the same Manual I (minus the 4' Flute), and a small Manual II containing only a Gedeckt 8', open Dolcefloete 8', Salicional 8', and Gemshorn 4'. The Pedal is the same as the 1853 organ, minus the reed.⁶⁰ After Koehnken and Grimm took over Schwab's workshop (and workforce), change at first came slowly, but it seems to increasingly reflect the influence of Grimm and his mentor, Braun. In this regard it is of interest to note that, while Schwab was making manual divisions of fifty-eight notes in 1838, by 1860 (and thus after the arrival of Grimm), compasses of fifty-four manual notes and twenty-five pedal notes had become standard, remaining so until the late 1860s.

To date, the most extensively researched and examined Koehnken & Grimm organ is the impressive 1866 three-manual instrument in the Plum Street Temple, Cincinnati, and, although its architect-designed casework is atypical, in all other respects it helps to link the firm's earlier work with its later work. It is also Koehnken's largest surviving organ, and although its stoplist has appeared in several other publications, it is cited here for reference:⁶¹

| | |
|---|---|
| MAIN ORGAN (54 notes) | SWELL ORGAN (54 notes) |
| Principal 16' | Bourdon 16' [wood] |
| Principal 8' | Principal 8' |
| Gedackt 8' | Gedackt 8' ["Doppelgedackt"] |
| [wood bass, metal from c ¹] | Violine 8' [bell gamba] |
| Melodia 8' | Salicional 8' |
| [38 pipes, shares Ged. bass] | [42 pipes, shares Violine bass] |
| Flauto 8' [open wood] | Principal 4' |
| Viola di Gamba 8' | Rohrflöte 4' |
| Quint 5 1/3' | [chimneyed metal from c ⁰] |
| Octav 4' | Piccato 2' [tapered] |
| Nachthorn 4' [open metal] | Cornet III [from c ⁰ , 5 1/3'] |
| Quint 2 2/3' | Clarinet 8' |
| Cornett V [from c ^{#1} , 5 1/3'] | |

60 Bernd Sulzmann, "Die Martin-Braun-Orgeln in Möhringen und Döggingen," *Ars Organi* 56 (June 1978): 348–52.

61 Noack, "Koehnken's Magnum Opus." This article gives many other details of the organ, including pipe scales.

| | |
|-----------------------------|---|
| Sesquialtera III [1 1/5'] | CHOIR (54 notes) |
| Trumpete 8' | Hohlfloete 16' |
| | [tapered metal from f ⁰] |
| PEDAL (25 notes) | Principal 8' |
| Subbass 16' [open wood] | Fugara 8' |
| Bourdon 16' | [shares Pr. Bass, open wood from c ⁰] |
| Violoncello 8' [bell gamba] | Gedackt 8' [chimney flute from c ⁰] |
| Octav 4' | Octave 4' |
| Posaune 16' [wood] | Flauto 4' [stopped wood] |
| Trumpete 8' | Oboe 8' [bass octave cylindrical] |
| Bassethorn 4' | |

COUPLERS, ETC.

Sw. to M., Ch. to M., M. to Pedal

Two combination pedals for Main, two for Pedal

Hitchdown swell pedal

Fritz Noack, prior to restoring this organ, studied several other organs by Koehnken (including the 1860 Schwab/Koehnken in Covington), and has made note of certain characteristics common to its builder's other work in the period, which was of help in the restoration process. He observed, for instance, that while eastern builders were incorporating walnut, mahogany, and poplar into their windchests (particularly for tables and sliders), Koehnken & Grimm made every part of their chests of hard, flat-sawn pine, and he tailored his chest restoration to this usage. Likewise differing from eastern American practice was their manner of shimming the sliders by attaching the shims or bolsters to the toeboards rather than to the table.⁶² As in many East Coast organs, the basses of the Swell pipes of this organ are outside the swellbox, although in Schwab/Koehnken work all stops are full compass with their basses on the same chest as the trebles (rather than the more usual eastern offset chest). Even the small one-manual organ in Junction City has the bottom octave of all its stops outside the swell enclosure, but likewise on the same chest.

Tonally, the Plum Street organ shares many characteristics with the 1860 organ in Covington, especially with regard to the use of chimney flute and bell gamba construction for certain flute and string ranks. Somewhat unique is the Fugara, an open-wood string stop, which may reflect the influence of Braun. One addition not found in any known earlier organs is the Melodia, here only a treble stop with a shared stopped bass, although later made as an independent stop. Also making its appearance around this time was the Doppelflöte, appearing in the Swell of this organ as the 8' Gedackt. Noteworthy too is the increase in the number of 8' and 4' flue stops, of differing construction and tone color. This would characterize most subsequent Koehnken & Grimm organs of any size. In addition to reflecting contemporary usage by Braun

62 Noack, "Koehnken's Magnum Opus," 13–14.



Above: Schwab/Koehnken organ, 1860. Cathedral Basilica of the Assumption, Covington, Kentucky. Photo from Cathedral website.

and others in Germany, it also coincides with the greater emphasis being placed on stops of these pitches by German organ tutors and catechisms of the period, with their directions for combining them to achieve certain effects and colors. Although concrete evidence is presently lacking, it would appear that at least in this period, Koehnken and Grimm were keeping up with developments in their homeland with regard to tonal matters.

The Plum Street organ seems to have been one of the last to employ the fifty-four-note manual compass, at least among larger organs. The twenty-three-stop organ built in 1869 for the Mound Street Temple in Cincinnati (later moved to St. Henry's Church and now in St. Louis) has a fifty-six-note manual compass, but still had a twenty-five-note pedal. By the 1870s onward, the fifty-eight-note manual compass had become standard for Koehnken & Grimm organs, as indeed it was for most other American builders until the 1890s. But for smaller instruments such as the one-manual, nine-stop organ of 1879 in St. John's United Church of Christ in Madison, Indiana, the older twenty-note pedal compass was deemed sufficient despite the increase of the manual compass to fifty-eight notes. As dates for many of this firm's organs are difficult to ascertain, compasses can be of some help. Other indicators of the earlier (ca. 1850–1870) period are idiosyncratic spellings such as “Trumpete,” “Piccalo,” and “Couppel,” as well as the continued use of “M” on stopknobs to designate the Great division, which seems to have continued as late as the 1880s, at least in some ethnic German churches.

By the 1870s and 1880s, though, while stop-names are increasingly found in English (or with anglicized spellings such as “Floete”), the actual stoplists continued to be rather uniform. A medium-sized two manual of the 1870s, 1880s, and 1890s would have a Great principal chorus through Twelfth and Fifteenth (plus a Mixture and Trumpet if large enough), plus two or three additional 8' stops and an additional 4' stop; the Swell would be mostly 8' and 4' flues, with a 16' and/or 2' flue and a reed, if large enough. Fairly typical (although with more than the usual number of tenor C ranks) was an organ built in 1871 for Calvary Episcopal Church, an English-speaking congregation in Cincinnati, which had an oak case and a reversed, detached console:⁶³

| | |
|-------------------------------|-----------------------------------|
| GREAT ORGAN (58 notes) | SWELL ORGAN (58 notes) |
| Bourdon Treble 16' [from c°] | Open Diapason 8' [from c°] |
| Bourdon Bass 16' [12 pipes] | Salicional 8' [from c°] |
| Open Diapason 8' | Clarabella 8' [wood, from c°] |
| Viola di Gamba 8' | Stopped Diapason Treble [from c°] |
| Dulciana 8' | Stopped Diapason Bass [12 pipes] |
| Melodia 8' [from c°] | Violine 4' |
| Octave 4' | Rohrflute 4' |
| Flute Harmonique 4' | Oboe 8' [from c°] |
| Twelfth 2½' | |
| Fifteenth 2' | PEDAL (25 notes) |
| Mixture II | Dbl. Open Diapason 16' [wood] |
| Trumpet Treble 8' [from c¹] | Bourdon 16' [wood] |
| Trumpet Bass 8' [25 pipes] | |

COUPLERS, ETC.

Swell to Great, Swell to Pedal, Great to Pedal
 Bellows Signal
 Balanced swell pedal

Not very different, although slightly smaller and with a twenty-seven-note pedal, is a later organ built in 1889 for Our Lady of Perpetual Help Church in Cincinnati.⁶⁴ Since this was a German Church, there are still a few hints of Germanic stop nomenclature:

| | |
|-------------------------------|-------------------------------|
| GREAT ORGAN (58 notes) | SWELL ORGAN (58 notes) |
| Bourdon 16' | Geigen Principal 8' |
| Open Diapason 8' | [shares Gedackt bass] |
| Doppel Floete 8' | Gedackt 8' |
| Melodia 8' | Gamba 8' |
| Dulciana 8' | Aeoline 8' |
| Octave 4' | [shares Gamba bass] |
| Quint 2½' | Flute Harmonic 4' |
| Super Octave 2' | Violine 4' |
| Mixture III | Trumpet 8' |

⁶³ Hart, “Chapter 4,” 7.

⁶⁴ *Tenth Annual Convention* (booklet) (Richmond, Virginia: Organ Historical Society, 1965), [15].

PEDAL (27 notes)

Double Open Diapason 16'

Sub Bass 16'

Violoncello 8'

As the nineteenth century drew to a close, many changes were in the air. Electrical and pneumatic action mechanisms were being actively experimented with, not only in the East, but by some of the younger midwestern builders as well. There were changes in tonal philosophies as well, with a decline of emphasis on chorus work and the introduction of more imitative flutes and strings—quite different from the older types. Yet in 1895 Koehnken & Grimm built an organ for Clifton United Methodist Church in Cincinnati with virtually the same stoplist as that cited above, the main difference being that the single reed was on the Swell, and there was an additional 4' flute on the Great. And of course it had the firm's usual slider chests and mechanical action, for while the partners must have been aware of the widespread use of cone-valve windchests, pneumatic stop actions, and Barker-machine key actions in their homeland, there was never an indication of any desire to investigate them. What had once been an almost cutting-edge operation in the middle of the nineteenth century was, as the century approached its close, increasingly old-fashioned and anachronistic, and some of the firm's earlier work was already being rebuilt or replaced by other builders.

Time and fashion have not been kind to the craftsmanship of the Cincinnati German organbuilders. The upsetting stories of the demolition of churches and organs for freeways and fast-food emporiums, especially in the period following World War II, are legion. Even when the historical and musical importance of these organs began to be recognized, the recognition sometimes came too late. No fewer than eight Koehnken (and Koehnken & Grimm) organs were visited during the 1965 OHS convention, some of which now no longer exist, have since been rebuilt beyond recognition, or are presently under threat. Yet not only are those remaining fine and viable musical instruments, they are also representative of a unique chapter in American organ history that is eminently deserving of preservation and further study. The loss of any of the remaining Koehnken & Grimm organs would be particularly regrettable now, when interest in nineteenth-century organ music is increasing, along with recognition of the importance of hearing and playing "period" music on "period" instruments. And this writer can personally attest to the revelatory nature of playing as basic and familiar a part of the German Romantic literature as Brahms's chorale preludes on the restored organ of the Plum Street Temple.

Barbara Owen is a past president of the OHS, and the author of several books and many articles dealing with organs and organ music. She is currently librarian of the AGO Organ Library at Boston University and organist of St. Anne's Episcopal Church in Lowell, Massachusetts.

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So What?

by JAMES L. WALLMANN

Remarks given on Friday, June 30, 2006, at the Fiftieth Anniversary Convention in Saratoga Springs, New York.

I offer my congratulations to the Organ Historical Society on the occasion of its fiftieth anniversary. As one who himself has only recently passed the big “five-oh,” I can relate to the experience of reaching the half-century mark. It is a characteristic of humans that we like to personalize inanimate objects and things—in this case, an organization devoted to the King of Instruments. At fifty, the Society would be considered to be in its middle age. As a *middle-aged* 51-year old, I am not comforted by the fact that I do not know anyone who is 102.

Organ groups come in many shapes and sizes. Some are societies, others are guilds, while some are colleges—royal colleges, at that. There are organizations of church musicians based on denominational lines—for example, the Presbyterian Association of Musicians or the National Association of Pastoral Musicians. There are national, quasi-professional groups of organists. The American Guild of Organists and the Royal College of Organists come to mind. I say “quasi-professional” because the AGO and RCO grant certifications and attempt to raise the professional level of organists. The German Gesellschaft der Orgelfreunde (GdO) is an example of a non-denominational, national organization open to professional and amateur organists, scholars, organbuilders, and “friends of the organ” (as indicated by the name

of that society). Groups focused on historic organs include this Society, the British Institute of Organ Studies, and the Organ Historical Trust of Australia. The Koninklijke Nederlandse Organisten Vereniging in Holland combines elements of the AGO, GdO, and OHS.

There are also regional groups devoted to the organ. In North America we are most familiar with chapters of the AGO or OHS and centres of the Royal Canadian College of Organists. Abroad, regional groups not attached to a mother organization seem more common—the Huddersfield Organists’ Association (established in 1903) is an example, as are the Stichting Groningen Orgelland and Stichting Organum Frisicum in the Netherlands. Groups oriented to a particular organ style are also known—think of the American Theatre Organ Society or a now defunct organization I was once part of, the American Organ Academy, which was devoted to historically-informed organs and performance.

Amateur groups are also found. In my previous home in California, the Organ Workshop in Contra Costa County met monthly to play local instruments. Although a member, I rarely attended meetings because the organs did not interest me and the playing was from amateurs like me. However, I think it is wonderful that a group like this exists. The Westfield Center is an example of an organization devoted to scholarship in symposia and learned publications. There are even social groups devoted to the or-

gan—consider the St. Wilfred Club of New York City.

Organbuilders have trade groups at the national and international level. There have even been groups of organbuilders formed as a bargaining unit for labor purposes. Societies focused on a particular organbuilder also exist. The Gottfried-Silbermann-Gesellschaft is devoted to that German organbuilder, while the Association Aristide Cavaillé-Coll honors the French master. Individual organs have their own groups as well. The Atlantic City Convention Hall Organ Society and the Friends of the Wanamaker Organ are two such organizations in this country. Many more groups like this exist in Europe. The restoration of an historic organ can be the impetus to form an association, often for fundraising purposes. If the organization can sponsor concerts, issue recordings, and publish books about the instrument, then so much the better. We should probably expand this category to include groups formed to acquire, maintain, or rebuild organs. Naturally, such groups are often part of a larger ecclesiastical, educational, or historical body.

Let us not forget student groups, whether a student chapter of the AGO or a less formally organized group of organ students at a particular conservatory, college, or university. Although generally not membership organizations such as the ones mentioned above, I think it proper to count the numerous associations that sponsor competitions in organ playing or improvisation with our

survey of organ groups. Organ travel and study tours are another category to note. Non-organ groups can also be part of the organ scene. I am thinking of churches, municipalities, museums, music schools, orchestras, and historical societies which may have stewardship of notable instruments.

The purpose of ticking off these organ groups is to put the OHS in its context. What has the Society accomplished in its fifty years? Let me mention seven achievements.

First, the Society has helped to focus attention on the organ heritage of North America. While historical and antiquarian societies have been around for a long time, the Society was ahead of its time when it valued what were old and forgotten instruments in the 1950s and '60s. As the Society matured, it realized that organs with non-mechanical key actions were also worthy of attention. The Historic Organ Citations Program is an important part of this effort. Another fine tool is the OHS Pipe Organ Database.

Second, conventions are the device through which the Society brings historic organs to the attention of its members and the larger community. Organizing conventions allows the Society to focus on instruments in a particular region. One prominent organist-scholar once complained to me that the problem with the OHS is that it listened to organs only because they were old, not because they were necessarily any good. To a certain extent, the Society has to plead guilty to this charge. However, I think that listening to unexceptional historic instruments is part of the process of evaluating our organ heritage. For one thing, average organs put into relief the truly exceptional examples of the organbuilder's art. In addition, perhaps in a generation or two tastes will change and the instruments we now find pedestrian will be heard with different ears, ears that are enchanted by the old sounds. At the opposite end of the spectrum, sometimes significant organs are heard which would otherwise remain silent. For ex-

ample, this [2006] convention and the heroic efforts of Society members have made possible the instrument we heard at the Troy Savings Bank Music Hall.

The third accomplishment of the Society is the community it nurtures. I am impressed that the Society has always attracted organists, organbuilders, academics, and friends of the organ. There truly seems to be something for everyone. I would also like to acknowledge the social aspect of this community. It is possible to become snobby about the Society and the wonderful things it does and the marvelous publications it puts out, forgetting that there is nothing wrong about getting together with old friends and making new ones. As far as I'm concerned, if the Society did nothing more than to give its members an enjoyable time once a year at conventions, it will have justified its existence. But of course, the Society has done much more and this leads me to my fourth point, which concerns the publications of the Society.

The Tracker has seen its ups and downs, but we can be proud of fifty years of this periodical. While not everything about American organ history has appeared in the pages of *The Tracker*, chances are a majority of the important contributions have. The *Organ Handbook* (like this year's *Organ Atlas*) has been a valuable reference source for many years. You need to know that I mentioned to Stephen Pinel that, by changing the title from *Organ Handbook* to *Organ Atlas*, bibliographers and library catalogers would be forever confused. Stephen reminded me that the *Atlas* discloses this change of title. See page [iii]. I also note that the OHS Press has wisely included the "Library of Congress Cataloging-in-Publication Data" on the copyright page of the *Organ Atlas*, a sign that Society publications are intended to be taken seriously as musicological research.

Books produced by the Society, now under the imprint of the OHS Press, have included some excellent titles on organbuilders such as Skinner,

Austin, Murray Harris, Hope-Jones, and Hook. I am not unfamiliar with books on the organ in foreign languages and last year's festschrift for Barbara Owen is as good a collection of essays on musical topics as one will find anywhere.

Fifth, I would like to recognize the OHS Catalog. Where else can one find so many books and recordings on the organ? The Society needs to distribute its own publications, of course, but making nearly 4,000 items available to members and online and mail-order customers is a nice benefit.

As my sixth point about the accomplishments of the Society, I would like to say something about the American Organ Archives, the largest collection of books and periodicals on the organ in the world. As a member of the governing board of the Archives, I think I have the right to speak frankly about this subject. First of all, I am pleasantly surprised that the Archives have been supported for so long by the Society. The reason I am surprised is that the mission of the Archives seems tangential to the purpose of the Society. Let me explain this heresy. *Books are not organs*. If the Society is interested in promoting and preserving historic organs in North America, why doesn't it focus on recording the sounds of these instruments and measuring their technical characteristics? Better yet, why not *preserve* actual historic organs? The answer, of course, is that the Society has neither the funds nor the physical space to preserve historic organs. As I reconsider my heresy articulated above, the answer must be that books, periodicals, manuscripts, and ephemera are indeed related to the organ. A wise organbuilder once explained to me his support for the Archives: "The Society cannot save every historic organ, but it can have every book about the organ." This is, in fact, the goal of the Archives—to have a copy of every book ever written in any language about the organ. This is an impossible goal for the Archives or any other library to reach, to be sure, but the Archives will get as close as it can.

From time to time the Archivist and I speculate about what percentage of books on the organ ever published are at the Archives. The Archives has almost 15,000 books on the organ. How many more books exist? 1,000? 2,000? 5,000? 10,000? It is hard to say, but I believe the Society has at least three-quarters of the books ever published on the organ. The Archives has original editions of only about one-fifth of the approximately 200 books on the organ that were published from 1511 to 1855.¹ Books on the organ published before 1800 rarely come on the market, and it is unlikely the Archives will ever be able to obtain more than a handful of these rare titles. The important national libraries such as the Library of Congress, British Library, Bibliothèque nationale de France, and the Berlin State Library will always be ahead of the Archives in this respect. The Archives should focus on obtaining microfilm or digital copies of these rare books. Even titles from the first half of the nineteenth century are becoming increasingly scarce. It is unlikely that a collection such as that assembled by the Archives in the last twenty years could be still be assembled in 2006. Books from the mid- to late-nineteenth century are found in great quantities at the Archives, and the coverage is close to complete for many categories of organ books in the twentieth century. The acquisition of the Henry Karl Baker collection of books on the organ in 2004 was a huge coup for the Society; about 500 titles were added to the collection of the Archives. Unfortunately, with budget cuts in the past couple of years, it has not been possible for the Archives to keep up with all the new titles it should be purchasing, and one sincerely hopes that this situation will be remedied.

1 This number does not include booklets printed at the dedication of an organ. 1511 is the year of the first book on the organ, Arnolt Schlick's *Spiegel der Orgelmacher und Organisten*, while 1855 is when *The organ, its history and construction* by Hopkins and Rimbault, and Johann Gottlob Töpfer's *Lehrbuch der Orgelbaukunst* appeared. These two famous nineteenth-century titles form a convenient dividing line in the historiography of books on the organ.

The seventh and final accomplishment of the Society is a bit more subtle than the previous six, but no less significant. I speak of the influence the Society has had on the international organ scene. Look in your 2006 *Organ Atlas* at the letter from the British Institute of Organ Studies (BIOS) written by its chairman, Professor Peter Williams.² Dr. Williams is a careful writer not given to casual words of praise. As a courtesy to a sister organization, he was fully capable of writing something nice, complimentary, and bland. Instead, he is positively effusive in his praise for the Society: "It is no idle flattery for me to assure you that [the] OHS is the society we all keep in mind as the standard-bearer in our areas of interest." The British Institute of Organ Studies and the Organ Historical Trust of Australia are each thirty years old in 2006. These are the two foreign organizations most analogous to the Society. Both of these groups have looked to the Society for inspiration and direction. There are no comparable societies in continental Europe. Why is this? In these countries, national and denominational-based organ groups do a little bit of the same work, while government agencies in charge of the preservation of historical monuments (including historical buildings and their furnishings) are actively involved in evaluating, managing, and funding conservation and restoration projects concerning organs. Local groups are sometimes formed to focus on a particular historic instrument. I do not see national groups like the OHS, BIOS, or OHTA being formed in these countries. What I do see, however, is continued cooperation among the Society and other organ groups, and an opportunity for the Society to influence and inspire other organizations, as well as learn something itself.

These are some of the accomplishments of the OHS. Were some opportunities missed in the past fifty years? Un-

doubtedly. But I am generally optimistic and prefer to focus on the positive. (As an aside, the problem with being an optimist is that you can never be pleasantly surprised.) Further, organizations grow and develop. It would be naïve to expect an unbroken upward progression of successes since 1956.

When I consider why the Society is where it is, I suppose credit must first of all go to the members who have supported the organization—you and me, just because we pay dues, get *The Tracker* in the mail, and perhaps attend a convention or two. Maybe we have even donated money to the Society. But the volunteers and professional staff who have actually run the OHS deserve at least as much credit. There have been many devoted officers and National Councillors, as well as some not so devoted. Bill Van Pelt deserves to be singled out for his role as Executive Director for twenty-three of the Society's fifty years. The Society is what it is today because of him. If you haven't already read it, I recommend the recent tribute to Mr. Van Pelt in *The Tracker*.³

From the vantage point of 2006, it is possible to look back to the earliest years of the Society, identify a particular goal articulated by a founder which has blossomed with the mature Society, and conclude that the early members of the Society must have had remarkable vision. I do not doubt that this is true in some cases, but I am not sure that this is an accurate representation of the historical record. I was not there in 1956 when the Society was formed, nor in 1961, when the Society was legally incorporated, nor have I read the historical record. I am intrigued by what Dr. Allison Alcorn-Oppedahl writes about those early years.

By the time of actual incorporation, there were many people with many differing ideas about what the OHS was and what the OHS and its various

2 Jonathan Ambrosino, ed., *An Organ Atlas of the Capital District Region of New York State* (Richmond, Va.: OHS Press, 2006), xiv.

3 Allison Alcorn-Oppedahl, "A Passion for the Organ: William T. Van Pelt Retires as OHS Executive Director," *The Tracker* 50, no. 1 (Winter 2006): 8–12.

arms were intended to do. This is all my opinion, mind you, based on reading correspondence and business records. I suspect others would disagree with me. However, I do feel pretty strongly about its being an accurate read.⁴

Dr. Alcorn-Oppedahl, who is writing the history of the Society, summarizes:

At the second meeting, one year later, was the discussion about whether to make the OHS an official organization. By that second meeting, attendance had doubled (from 10 at the 1956 meeting to 20 in 1957). Committees were formed in the following areas: Incorporation, Constitution, and Specific Aims. Basic aims were stated, from which the Specific Aims Committee was to work. A year later, at the next meeting, the committee issued a “provocative report” which was sent back to committee. In 1959, the Constitution Committee finally submitted an outline which was then accepted, having included the work of the Specific Aims Committee. In 1961, the OHS was incorporated. What seems to have happened is that individual personalities steered the society in directions most closely allied with that individual’s interests. Originally stated “aims” got so forgotten that there were, as early as the early ’60s, repeated arguments about how the society was intended to function. It tended to function the way that was desired by whichever personality was the strongest and did the most work. I’m not sure it’s changed so much, actually.⁵

I look forward to reading Dr. Alcorn-Oppedahl’s finished work. Very little has been written about the history of any organ group.

Let me share an anecdote about one of the aims of the Society. As I was reviewing the old by-laws in connection with their revision two years ago, I noticed that one of the stated purposes of the Society was “[t]o use its good office to have significant American organs preserved in their original condition, carefully restored, or worthily rebuilt.” This

last phrase, “worthily rebuilt,” struck me as something of an oxymoron; how can one “rebuil[d]” an historic instrument (and a *significant* one at that) and do this “worthily”? I suggested changing this phrase to read: “To use its good office *and influence* to have significant organs, *particularly those in North America*, preserved in their original condition or carefully restored.”⁶ Only later did I discover that this phrase, “worthily rebuilt,” is in the articles of incorporation of the Society filed in Pennsylvania. In the legal hierarchy, articles of incorporation take precedence over bylaws. In other words, notwithstanding what the new bylaws state, the Society arguably stands for the “worth[]y rebuil[d]ing” of “significant” American instruments. I am not concerned, however, because I trust the leaders of the Society to be benevolently ignorant of this out-of-date clause.

One of the great things about the organ is that it can appeal to people at so many different levels. For example, some like the sound of the instrument, others appreciate organ music, while some focus on historical performance practice. The instrument as an object leads to a focus on the technology of the instrument, the craftsmanship involved in building organs, or the visual or architectural aspect of organs. Historians can be attracted by the organ and its role in music history, church history, local history, or the history of technology. My list is not exhaustive and I imagine that each of us has one or more points of interest that make us friends of the organ.

As I have studied organ history, some themes repeat themselves over time and place. For example, consider the organ of the Nieuwe Kerk in Amsterdam. The organist of the Nieuwe Kerk in the first decade of the twenti-

eth century was of a decidedly Romantic inclination and wanted to rebuild or replace the glorious Baroque instrument with something closer to his tastes, but he was opposed by the supervisor who kept watch over the organs in Amsterdam. With some of the same phrases that would characterize what passed for dialog in the American organ scene a generation or two later, the supervisor wrote a devastating critique of the organist in a letter from 1906 to the Nieuwe Kerk organ committee, at the same time showing a real appreciation for the instrument under his care (even if he was wrong about its being the only one with spring windchests):

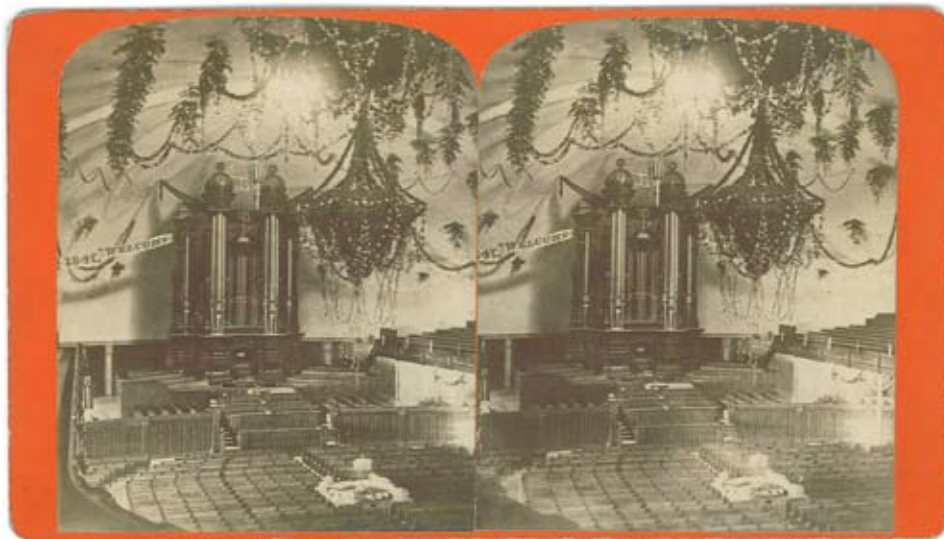
This organ is without a doubt one of the most splendid looking of our entire country, but is also one of the best sounding. The reason for this is that the organ is the only one here or abroad with spring windchests; also, the organ has no wooden pipes. The tone of this splendid instrument is therefore remarkably powerful and strong, but never screaming or forced – everything is perfectly balanced. One must respect such a splendid and monumental masterpiece of the art of organbuilding, and I would therefore find it sacrilege to spoil this organ by incompetence. The organist says that the third manual has a stop the organ does not need (Sexquialter) and that there are already too many screaming mixtures. I must inform you that there is not to be found on this organ a single screaming stop. If the organist knew what a mixture was, he would not have said this. To take away this stop reminds me of a house with three stories where a window letting in light on the third floor is boarded up.... I have spoken personally with the organist and told him very clearly that if the organ screams, then the fault is not with the organ but solely and completely with the organist.⁷

⁴ Allison Alcorn-Oppedahl, personal communication to the author, June 13, 2006 (edited for publication).

⁵ Ibid. (edited for publication).

⁶ Amended and Restated Bylaws §2(c) (emphasis added). The old language quoted from the former By-laws was in Article II, Section 1, clause (c). Note that the spelling of “bylaws” also changed when this document was amended and restated: from the old “by-laws” (with hyphen) to the modern “bylaws” (no hyphen).

⁷ Henk Verhoef, ed., *’s Hemels overdaad: De orgels van de Nieuwe Kerk te Amsterdam* (Zutphen: Walburg Pers, 2005), 320 (Appendix 26) (translation by the author). An English translation of this book appeared as *The profusion of heaven: The organs of the Nieuwe Kerk in Amsterdam* (Zutphen: Walburg Pers, 2005), but appendices containing original source documents are not translated from the Dutch.



Lest we praise the Dutch experience too much, consider the situation of Henk Loohuijs.⁸ Loohuijs had a day job with a bank, but was an accomplished amateur organist. In 1932, Loohuijs was appointed organist of the Nieuwe Kerk, one of the most prominent positions in the Dutch capital.⁹ One of fourteen applicants, only three candidates made it to an audition before a jury. The three-member jury of distinguished organists included the teacher of Loohuijs, but the jury saw fit to recommend another candidate, the professional organist Adriaan Engels. The church authorities, however, ignored the jury's recommendation and selected Loohuijs, presumably because he had already served as assistant organist at the Nieuwe Kerk for some time. It is not impossible, however, that the church authorities saw a financial benefit to naming Loohuijs, because he had a day job, after all, and professional musicians had to live from their church jobs.

I recently had the occasion to do a little bit of research on a famous American organ. Now I do not hold myself out as a historian of the American organ, or of any country's organs for that matter. I have spent more time researching Dutch and German organs and organbuilders

than American ones. My particular area of interest is the history of books on the organ. At any rate, consider the Mormon Tabernacle organ in Salt Lake City. These are pioneer-era photographs of the original Tabernacle organ before the choir seats were put on steeper risers to the impost level of the instrument in the late 1800s, and before the case was widened in 1916. Some of these old photographs were made as stereo cards to be viewed in a stereoscope. I pulled these digitized images from the online Special Collections of the Brigham Young University library. Here is an original stereo card I found via the internet and bought for a few dollars. As you see, these stereo cards are not very large but the detail is good. Although the BYU library catalog dates these photographs to particular years between 1867 and 1875, I am not convinced these dates are correct. It seems to me that with a little research, it would be possible to triangulate the dates by examining the various features in the photographs. For example, when was the Tabernacle decorated as it was here? Were these streamers hung in mourning? Perhaps for Brigham Young's funeral in 1877? The chronology of the early years of this mighty instrument is a bit sketchy, at least as I read the history.¹⁰ This iconographical evidence should be

exploited to give us a fuller picture of the pioneer organ. Here are some close-ups of the keydesk. It does not appear to me that these last two photographs show the same keydesk.

From its earliest days to the beginning of the last quarter of the twentieth century, the Tabernacle organ has represented the latest in American organ design: the original Ridges organ in 1867 was made with parts from W.D. Simmons in Boston; a local builder expanded the instrument in 1885; Kimball introduced new developments about fifteen years later; Austin rebuilt the organ in 1916; the instrument we now know and love was a product of G. Donald Harrison in 1948, supplemented by a few additions from 1989 by Schoenstein and Co. under the direction of Jack Bethards. The organ could have represented every trend in American organbuilding of the past 150 years if Flentrop had built a four-manual tracker in 1965 to be replaced by a five-manual Fisk with servo-pneumatic levers in 2000.

The Tabernacle organ has a fascinating history. The case was built by one of the leading cabinetmakers in Utah. When the transcontinental railroad came to Salt Lake City, visitors marveled that this imposing instrument was to be found in the middle of the wilderness. Daily organ concerts have been taking place for about a century. The Mormon Tabernacle Choir, of course, is at least as famous as the instrument. Finally, the visual impression of the organ practically defines an American religious movement.

Lest you think that my focus on the Tabernacle organ smacks of religious favoritism, let me hasten to add that looking at the history of this instrument provides the springboard for a look ahead. In my view, looking at the organ not just as a musical instrument but as it relates to music history, developments in technology, religious practices, architecture, and local history—to name a few of the many ways to look at the King of Instruments—represents its future.

8 The story is recounted in Herman de Kler, "Amsterdam, 1932: bankbediende Henk Loohuijs wordt organist van de 'Kathedraal van Nederland,'" *Het Orgel* 100, no. 3 (2004): 16–29.

9 The Hague is the seat of government.

10 Barbara Owen, *The Mormon Tabernacle organ: An American classic* (n.p., 1990) is the leading work.



New organs will be built in the next fifty years (and I speak of the wind-blown instrument, not the electronic substitute) and old ones will be appreciated for what they are, but the common thread is that any organ reflects the people who pay for it, build or restore it, play it, listen to it, compose for it, and see it. This is where the Organ Historical Society

Opposite: Stereoscope of the Mormon Tabernacle organ in Salt Lake City. From the author's collection.

Above left: "1867" photo and close-up.

Above right: "1875" photo and close-up.

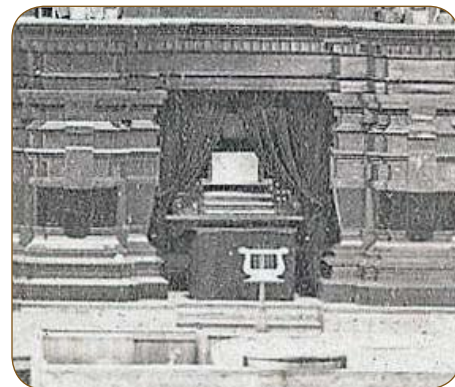
Courtesy L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Provo, Utah.

has an important role to play. We preserve and transmit this history like no other organization in North America.

Of course, there are and will be challenges. The graying of Society membership, budgetary pressures, declining musical standards in some churches, and meager support for our cultural heritage are all problems, it seems to me. I think the Society and other organ groups are not immune from larger trends in society, music, and religion. If fewer people are going to church, there will likely be less support for the organ. Perhaps a better way to phrase it is to say that if fewer people are going to churches which support the pipe organ, then there will be less support of the instrument. In the United States, I do not expect to see the widespread secularization in society that has already taken place in much of Western Europe; in Europe, historic organs are now generally supported as part of a country's cultural heritage, not necessarily as an instrument of church worship. It is both an advantage and disadvantage for the organ in North America to be a church instrument—an advantage because many religious groups continue to offer support for the organ and a disadvantage because the organ gets pigeonholed as only an instrument of Christian worship.

There are still many opportunities to reach out and educate others about the organ and I am optimistic about the future of the instrument and the OHS. As a player on the international scene, the Society has the advantages of the American market—the organ scene in North America is large and varied, with a fine assortment of instruments in different styles from the nineteenth century to the present day; there are new instruments being built for churches, universities, and individuals; and the United States is still the richest country in the world, even if support for the organ is not as great as we would like to see.

I expect the Organ Historical Society to have a wonderful centennial in 2056, perhaps in this very same region and



hearing many of the same instruments, only fifty years older. Only a handful of us will be there, but our influence will be felt in that day because of what we and our Society are doing today.

Long live the Organ Historical Society!

James L. Wallmann holds degrees in music and law from Brigham Young University and Georgetown University, respectively, and practices corporate law with Hanson Building Materials America in Irving, Texas. In addition to the book reviews he writes for The American Organist, Jim is secretary of the American Organ Archives Governing Board and a member of the Publications Governing Board of the Organ Historical Society.

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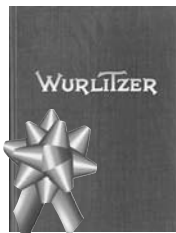
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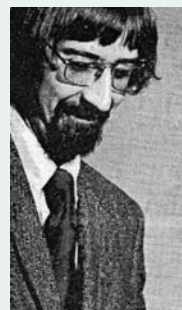


THE OHS PRESS ANNOUNCES AN UPCOMING PUBLICATION BY

ALLISON ALCORN-OPPEDAHL, PH.D.

The Passionate Rebel

50 Years of the Organ Historical Society



ON WEDNESDAY, JUNE 27, 1956, during the convention of the American Guild of Organists, a group of young people, enthusiastic about the early American pipe organ, met in the choir room of St. Bartholomew's Episcopal Church in New York City. The word had been passed through the grapevine to gather people who had an interest in early American organs and their builders. Barbara Owen's original idea, Kenneth F. Simmons agreed to moderate the meeting. Ten people were in attendance at this relatively spur-of-the-moment gathering: Horace Douglas, Dorothy Ballinger, Robert Clawson, Albert F. Robinson, Barbara J. Owen, Donald R.M. Paterson, Kenneth F. Simmons, Charlene E. Simmons, Homer D. Blanchard, and Randall E. Wagner. The desire for this meeting was three-fold:

1 *To determine if people intrigued by early American organs and their builders might also be interested in establishing an organization to promote these concerns.*

2 *To see if a central file could be kept, containing information about "old organs which are to be sold or scrapped," in order to prevent these examples of early American organbuilding from being lost or destroyed.*

3 *To investigate working out a newsletter whereby notes of interest could be mutually exchanged.*

By the end of the meeting, a newsletter was established, but not yet an official organization or society. Simmons agreed to receive and compile data, Robinson volunteered to mimeograph the material and post to the mailing list. Owen offered to keep a file on organs for sale. There would be no charge for this newsletter. Business settled, the group was off to do what it loved to do: track down old...well, trackers. That night the group visited Sea and Land Presbyterian Church, Judson Memorial Church, St. Peter's, and the Bowery Mission. At St. Peter's the housekeeper answered the rectory door and asked, "Whom shall I say is calling?" Stumped only momentarily, Homer Blanchard shot back, "Tell him the Organ Historical Society is here!" And so it began.

A publication documenting a society's fifty-year history smacks of the dull, dry, and boring. For better or worse, the OHS has never been dull, dry, or boring. Passions run high in OHS, and it seems they always have, but archival and primary

source research is showing that the passion stems from a profound belief in what the Society stands for. This is a beautiful story of devotion to a cause and of fighting to save part of American culture that is prone to demise through time, fad, fashion, and sometimes ignorance.

The history is divided according to "programs" of the Society, rather than strictly chronologically. After an introduction, the chapters proceed according to education and outreach, publications, conventions, recordings, administration, etc. Perhaps of more long-term use will be the appendices of officers, councilors, recitalists/lecturers, organ citations, convention committees and locales, and convention organs, the latter compiled by Dr. Stephen Schnurr.

The Organ Historical Society has a marvelous fifty years to document. Dull, dry, and boring is not in the picture—not with the personalities that have combined to make the Organ Historical Society the strong and respected professional organization it has become. There is much of which to be proud, and much to lay down in writing for that researcher fifty years from now who undertakes the writing of the OHS 100th anniversary history.

Historical Organs in the Museum Context

by JOHN KOSTER

When the subject of historical organs comes up, one naturally thinks first of churches, where the vast majority of them have resided since they were made. Secondly, one might think of organs in other auditoria, such as concert halls and theaters, or in residences. If pressed, one might recall the occasional instrument in a museum, for example, organs installed in mansions that later became museums, such as the George Eastman House in Rochester, New York, or the Frick Collection in Manhattan. In addition there are the purpose-built organs installed in museums for concert use. Some of these have been of considerable importance in the history of the organ in America—for example, the Skinner organ of 1922–24 in the Garden Court of the Cleveland Museum of Art, especially as rebuilt by Walter Holtkamp in 1933 with a new unenclosed Positiv (fig. 1); or the D.A. Flentrop organ of 1958 commissioned by E. Power Biggs for installation in the Romanesque Hall of Harvard University's Busch-Reisinger Museum. In general, however, museums are seldom regarded as major attractions for organ enthusiasts.

The actual and potential importance of museums in the organ world is more readily perceived when one considers instruments in a different category from those just mentioned: organs acquired by museums not as functional objects used for worship or entertainment, but as artifacts of aesthetic or historical value com-

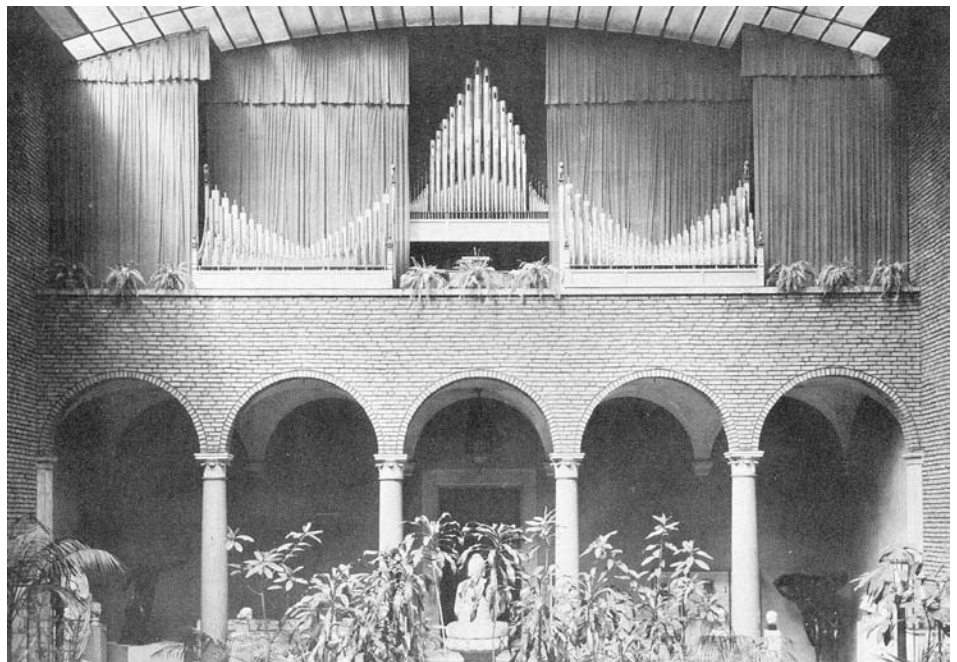


Figure 1

parable to that of paintings, period furniture, mummies, farm equipment, or whatever might suit a particular institutional mission. In this context, several organs in local historical societies visited during recent OHS conventions come perhaps most readily to mind, including the David Tannenberg organs of ca. 1780 in Whitefield House of the Moravian Historical Society, Nazareth, Pennsylvania, and of 1804 in the Museum of the Historical Society of York County (Pennsylvania); also the organ by Giles Beach, 1849, at the Farmer's Museum in Cooperstown, New York. The inclusion of organs in regionally-oriented museum collections is, of course, not just an American phenomenon. Two organs of

surpassing local and global historical importance preserved in their respective national collections are the third-century organ found on the site of the Roman city of Aquincum in present-day Budapest (now in the Hungarian National Museum) and the organ of ca. 1400 from the church in Norrlanda, Gotland (now in the State Historical Museum in Stockholm). Outstanding aesthetically is the empty organ case of 1526 from Scheemda, with its painted wings and embossed front pipes, long on display in the main hall of the Rijksmuseum in Amsterdam (fig. 2).

Of a different order than the presence of an organ or two in mixed collections of art objects or historical ar-



Figure 2

tifacts is the inclusion of organs in systematic collections of musical instruments. There are significant organs in most of the major European and American public instrument collections, which in this country are in four institutions on the Eastern Seaboard—the Museum of Fine Arts (MFA), Boston; the Yale University Collection of Musical Instruments; the Metropolitan Museum of Art (MMA) in New York; and the Smithsonian Institution—and at the National Music Museum (NMM) at the University of South Dakota in Vermillion. Understandably, single-manual positives and chamber organs predominate in



Figure 4

these collections, but three of them include a church organ: a seventeenth- or eighteenth-century Italian single-manual at Yale; a single-manual by Christian Dieffenbach of Bethel Township, Berks County, Pennsylvania, 1808, at the NMM;¹ and at the MMA, in a gallery overlooking the vast space of the Arms and Armor Court, a two-manual organ by Thomas Appleton, Boston, 1830 (fig. 3). Both the Dieffenbach and Appleton organs were set up in public areas of their institutions and restored to playing condition soon after they were acquired.

At the NMM, a demonstration of the Dieffenbach is a regular part of tours given to the many school groups making field trips to the Museum. Even though, in this part of the country, most of the children have probably heard an organ of some sort in church, it is equally likely that for many of them the Dieffenbach is the first truly classical, aurally and visually distinguished organ that they have experienced. This would also be so even if the Dieffenbach, rather than being in rural South Dakota, were in a museum in one of the many large, ethnically and religiously diverse metropolitan areas with fine organs in their churches and concert halls. Schools groups rarely visit churches, and if they go to concert halls it is to hear *Peter and the Wolf*, not Bach toccatas. My wife, growing up Jewish in New York City, and a frequent museum-goer from her earliest years, cannot recall ever having heard an organ until she was an adult, except perhaps the Wurlitzer at Radio City Music Hall. It would be nice to think that if she were growing up today, she would chance to hear the Appleton.

While no other playable organ is on display at the MMA, to be seen and heard at the NMM in addition to the Dieffenbach are a Toggenburg house organ by Josef Looßer, Lüpfertswil, Gemeinde Cappel, St. Gall, Switzerland,²

1 See my article, "A Pennsylvania Organ in South Dakota," *The Tracker* 50, no. 2 (Spring 2006): 37.

2 Photograph and description in Susan Ferré,



Figure 3

and a recently acquired chamber organ by David Dutton, Mont Vernon, New Hampshire, about 1850 (fig. 4).³ Also on display and partially playable, at least for demonstration purposes, is a remarkably compact early seventeenth-century chest organ with eight full ranks, possibly by a German (Nuremberg?) builder working in Poland or Bohemia (fig. 5). One of the advantages of gathering these instru-



Figure 5

"Raising the Raisin Organ," *The Tracker* 50, no. 2 (Spring 2006): 36.

3 The organ is described in my article, "A Chamber Organ from the Granite State," *National Music Museum Newsletter* 33:2 (May 2006): 4–5.



Figure 6

ments of varied origins together in one place is that organs of quite distinctive schools can be compared directly, from the piercing brilliance of the Germanic Renaissance, to the subdued refinement of the Anglo-American tradition as practiced in rural New Hampshire. The effects of different pitch standards and tuning systems can also be compared: the Dieffenbach is tuned at A440 in equal temperament, the Looßer at A405 in an irregular “good” temperament, and the Dutton at A455 in meantone.

As noted by Laurence Libin in a recent issue of *The Tracker*, the history of organs is closely related to that of stringed-keyboard instruments.⁴ This larger context is readily apparent in the major instrument collections. The NMM’s holdings, for example, include a superb spinet by Johann Heinrich Silbermann of the famous organbuilding family (fig. 6). Also in Vermillion, clavichords and pianos like those familiar to Christian Dieffenbach and to early players of the 1808 organ are on display in

the same room. In other galleries are harpsichords from the same periods as the Museum’s earlier organs. Similarly, the context of the Dutton organ is enriched by the presence of other domestic keyboard instruments from the same region and period, including reed organs from Concord, New Hampshire, and pianos by the leading Boston manufacturers. Of course, the context need not be confined only to keyboard instruments, nor even to musical instruments and other musical materials. Other possibilities are shown by the recent installation of a magnificent eighteenth-century Italian organ, owned by the Eastman School of Music, in the Fountain Court of the University of Rochester’s Memorial Art Gallery, where, regularly presented in mini-recitals, it is exhibited together with a considerable number of Baroque paintings and sculpture.⁵

A broad view of the more recent history and technology of keyboard instruments, for better or worse, is provid-

ed at the NMM by its growing collection of early electronic instruments, both with keyboards and without (fig. 7). A notable recent acquisition in this vein is a collection including two complete choralcelos (fig. 8) and extensive documentary materials about this early-twentieth-century missing link. In the choralcelo (pronounced like the Lutheran “chorale” plus “sello”) electric pulses generated at all needed pitches by a dynamo-like rotating “interruptor” mechanism are directed through an organ-like console to several separate units with electromagnets acting on various sound-producing elements—piano strings and bars of metal or wood with resonators. About a hundred of these now nearly forgotten instruments were made between 1914 and 1917 and, like organs, were installed in churches, theaters, department stores, and residences. In the NMM context, much of the technological and cultural background of the choralcelo can be observed: the traditional organ with its stops and manuals, the instruments of the Javanese gamelan with their bars and resonators, and the many instruments (the glass armonica, harmonium, and theremin, for instance) showing the Romantic urge to invent new means of producing ethereal sounds.



Figure 7

4 “Organ History, with Strings Attached,” *The Tracker* 49, no. 3, (Fall 2005): 3–5. See also my own article, “Some Remarks on the Relationship between Organ and Stringed-Key Instrument Making,” *Early Keyboard Journal* 18 (2000): 95–137.

5 See the recent CD recording, “The Eastman Italian Baroque Organ,” played by Hans Davidson, David Higgs, and William Porter (Loft Recordings, LRCD 1077), and the description of the installation on the gallery’s website at <http://mag.rochester.edu/visit/organ.html>.



Figure 8

At the Boston Museum of Fine Arts, a chamber organ by John Avery, London, 1792 (acquired in 1917) remains playable and on display in the musical instrument gallery. Of that museum's other organs, a regal by Simon Bauer is also on display, though not playable, while several others, including a seventeenth-century South German or Austrian positive, an organized square piano by Alpheus Babcock with William Goodrich, Boston, 1829, and a chamber organ by Hilborne Roosevelt, Philadelphia, 1885/86, are unplayable and stored away. At the National Music Museum, a sizeable five-rank, two-manual theatre organ with all the usual traps by the Reuter Organ Company, Lawrence, Kansas, 1927, has been in storage since it came to the Museum in 1993. There are hopes that the NMM's Reuter theatre organ might eventually be set up and restored in an expanded building, but this would be long off.

The reasons that museums, after going to the trouble of acquiring musical instruments, should not only fail to restore them all to their intended functionality, but also then relegate many of them to long-term storage are frequently misunderstood. To ask the question "What's

the good?" (or at least to ask it rhetorically without intending to consider a measured reply) shows, I think, a certain poverty of imagination. For church organs, which might otherwise wantonly be discarded to accommodate some new fad, there is, of course, a *Realpolitik* by which restoration is often the only viable possibility for their preservation. At museums the situation is different. Museum curators are not expected to respect the intended purpose of a Chippendale chest of drawers by keeping their shirts and underwear in it, or that of an Egyptian sarcophagus by interring their deceased colleagues. No one questions the public display of an empty sarcophagus with its lid opened so the interior decoration is exposed, even though it was intended to be sealed with a mummy inside and the whole to be kept out of mortal view in perpetuity. Of course, display of a chest of drawers may serve its secondary purpose as an attractive piece of furniture, but the same is true of organs and other musical instruments.

The Tannenberg and Beach organs in the historical society museums visited by the OHS are playable, but they would certainly have been worth preserving in

these museums and worth a visit even if they could not be heard. In fact, they, like the MMA's Appleton, the NMM's Diefenbach, and all other organs in museums, are silent most of the time, available only to be viewed by most museum visitors. Nevertheless, the thoughtful museum attendee, even one without any particular interest in music, should not fail to be impressed by the stately architecture of their cases, by their fine materials and artisanship, and by the idea that such imposing work was conceived, funded, and accomplished, both in cities and villages, so early in the history of the United States. Likewise, in Stockholm the casual viewer of the unrestorable organ from Norrlanda, lacking its pipes and bellows, should at least marvel that such a wonderful machine was built in a remote medieval town, while organists can learn something of the origins of their art by more closely examining the oldest existing keyboard (fig. 9).

In general, the mission of museums is to form collections and to preserve, document, present, and interpret them. Preservation is often a simple matter of maintaining a favorable environment in the galleries and storage areas.



Figure 9

In the course of recent discussions of the pros and cons of restoring the exceptionally rare English chamber organ of 1630 at Historic St. Luke's Church in Smithfield, Virginia, it was noted that, since its arrival there in 1957, the organ underwent significant deterioration "as a result of rodent damage and excessively low humidity."⁶ This would not have occurred in a pest- and climate-controlled museum. On the other hand, when the MFA's Avery organ was restored according to the ethos prevalent in the 1950s, valuable information about the instrument's original pitch and temperament was destroyed forever with the trimming of the metal pipes to accommodate tuning slides. Any restoration of organs or other instruments in museum collections should be done judiciously and conservatively only after all due consideration, and on a case-by-case basis. A distinct advantage of the museum situation is that any materials removed from an instrument during restoration (e.g., three ranks of pipes that had been added to the 1808 Dieffenbach organ in 1884), as well as the notes, measurements, drawings, and photographs that should be made as part of the restoration process can be preserved in the same institution.

Unplayable and even unexhibited instruments can be put to significant use in

endeavoring to fulfill a museum's further goals of documentation, presentation, and interpretation. An important but frequently forgotten role of the museum is as a research institution. This can be either active, as curators write books and articles, or passive, by making the museum's holdings accessible to researchers from outside. In this capacity, a large musical instrument collection can be regarded as similar to a natural history collection with thousands of drawers containing type specimens of beetles, ferns, and fossil brachiopods, or to a library with thousands of books in its stacks waiting to be read. Publicly available search aids, such as checklists, are essential. (A checklist of the Yale collection, for example, can be found on its website at www.yale.edu/musicalinstruments/.) Just as necessary are facilities from which items can efficiently be retrieved for study, and a professional staff to do this as well as to answer inquiries and supervise visiting researchers.

Typically, only something on the order of one to ten percent of a major museum's holdings are on display at any one time, and many of the objects in storage will never be displayed. While exhibition is an important means of presentation and interpretation, it is by no means the only one. The enormously important Babcock organized piano at the MFA, the second-earliest known example with his patented full one-piece cast-iron frame, has been in study or storage areas of the museum since its arrival in 1993.

Even without consideration of a musical restoration, it would be enormously expensive to do the cosmetic restoration of the case that would allow the instrument to be exhibited as a fine piece of furniture in the context of an art museum. Eventually this might be done, but in the meantime the instrument has been presented to the most interested section of the public in the form of a scholarly article by Darcy Kuronen, the museum's curator of musical instruments.⁷

At the NMM a large number of nineteenth-century square pianos are in storage, and it is safe to say that few of these will ever be placed on public view. Some arrived in deplorable condition, for all practical purposes unrestorable either cosmetically or musically. Yet, when I came to write an article about the technological evolution of the piano, these unseen instruments, supplemented by a few instruments on display and a few from other collections, provided illustrations of every stage of development.⁸ Just to demonstrate for this arti-

6 Barbara Owen, "Reflections on a Chamber Organ," in John R. Watson, ed., *Organ Restoration Reconsidered: Proceedings of a Colloquium* (Warren, Michigan: Harmonie Park Press, 2005), 92.

7 Darcy Kuronen, "An Organized Piano by Alpheus Babcock," in Watson, *Organ Restoration Reconsidered*, 59–169.

8 John Koster, "The Technological Development of the Piano in American Squares," in Boje E. Hans Schmuhl and Monika Lustig, eds., *Geschichte und Bauweise des Tafelklaviers* (23. Musikinstrumentenbau-Symposium, October 2002), *Michaelsteiner Konferenzberichte* 68 (Augsburg: Wißner-Verlag, and Michaelstein: Stiftung Kloster Michaelstein—Musikinstitut für Aufführungspraxis, 2006), 291–304.

cle a similar potential with the Museum's organs, I gathered and photographed together representative wooden pipes from four instruments (fig. 10). Even without sound, the radical nature of the theatre organ pipe, with its very wide scaling, high cutup, and leathered upper lip, is plain, as is the delicacy of the Dutton organ. This illustration, like the photographs and descriptions of instruments in the other articles mentioned, provide a much closer look at the instruments than is available to any casual visitor to Boston or Vermillion. These publications and many others, such as my own detailed catalogue of the MFA's entire collection of keyboard instruments,⁹ are available for consultation in libraries far away. Moreover, resources like these are increasingly available on-line. The NMM and MFA, for example, actively maintain fairly detailed checklists of their keyboard holdings (at <www.usd.edu/smm> and www.mfa.org/collections/index.asp?key=27). The NMM checklist includes stoplists of all the museum's organs, while the MFA site includes many detailed photos of pipes and internal construction.

One could imagine an organ museum, perhaps a large deconsecrated church already containing a fine nineteenth-century American instrument, into which could also be installed organs of various nationalities and eras from other redundant churches here and abroad, as well as positives and chamber organs. That such a museum would principally appeal to organ enthusiasts like ourselves is, however, problematic. It should be recognized that the existing musical instrument collections already provide something of the sort, albeit in miniature, and that they could present, perhaps better than they already do, the history of the organ within a wider context that is enlightening both to specialists and a wider audience. For now, at least, we should not forget that museums house organs dating back not just to the

Middle Ages, but all the way to Roman times and, in American collections, from the Renaissance to the Roaring Twenties.

FIGURES

1. Organ by E.M. Skinner, 1922–24, behind the drapes in the Garden Court of the Cleveland Museum of Art, as rebuilt in 1933 with exposed Positiv by Walter Holtkamp. In 1971, the organ was again rebuilt by the Holtkamp firm and moved into a new auditorium in the Museum. *Photo from William H. Barnes, The Contemporary American Organ*, 6th ed. (New York: Schirmer, 1956).

2. Organ by Johan van Emden, 1526, from the Hervormde Kerk in Scheemda, since 1879 in the Rijksmuseum, Amsterdam. *Photo from Rijksmuseum website*.

3. Organ by Thomas Appleton, Boston, 1830, in the balcony overlooking the Arms and Armor Court in The Metropolitan Museum of Art, New York. *Photo from the New York City AGO website*.

4. Chamber organ by David Dutton, Mont Vernon, New Hampshire, about 1850; National Music Museum, Vermillion, S.D. (NMM 10778, gift of W. Thomas Edwards in memory of Stephen E. Long, Seattle, Washington, 2004). *Photo by Bill Willroth, Sr.*

5. Chest organ, early seventeenth-century, possibly by a Nuremberg-trained maker (Johann Jacob Hannss?) working in Poland or Bohemia; National Music Museum (NMM 4031, Rawlins fund, 1986).

6. Spinet by Johann Heinrich Silbermann, Strasbourg, 1785; National Music Museum (NMM 6205, Rawlins fund, 1999).

7. Display of early electronic instruments at the National Music Museum, including a rare fingerboard Theremin, a standard Theremin, and, with keyboard, an Emicon, all from about 1930. *Photo by the author*.

8. Choralcelo display at the National Music Museum, including a console and components from three instruments by the Choralcelo Company, Boston, 1915–

Figure 10



17 (NMM 11314, 11315, and 11316, gift of Wade Jenkins, Hanover, Massachusetts, 2006). *Photo by the author*.

9. Keyboard of the organ from Norrlanda, Gotland, about 1400; Statens Historiska Museet, Stockholm. *Photo by the author*.

10. Pipes from four organs at the National Music Museum, Vermillion, S.D., all stopped, tenor g, except for the first: from left to right, e' of the Open Diapason 8' by David Dutton, Mont Vernon, New Hampshire, about 1850; Gedackt 8' by Christian Dieffenbach, Bethel Township, Berks County, Pennsylvania, 1808; Copel 8' by Josef Loober, Lüpfertswil, Gemeinde Cappel, St. Gall, Switzerland; and Tibia 8' (from 16' unit) by the Reuter Organ Company, Lawrence, Kansas, 1927 (respectively, NMM 10778, gift of W. Thomas Edwards in memory of Stephen E. Long, Seattle, Washington, 2004; NMM 4905, Arne B. & Jeanne F. Larson Fund and J. Laiten Weed Estate, 1990; NMM 4897, purchase funds gift of Margaret Ann and Hubert H. Everist, Sioux City, Iowa, 1990; and NMM 5492, Board of Trustees, 1993. *Photo by the author*.

John Koster has been conservator and professor of music at the National Music Museum (University of South Dakota) since 1991, and is the author of the prizewinning catalogue Keyboard Musical Instruments in the Museum of Fine Arts, Boston (Boston, 1994).

⁹ John Koster, *Keyboard Musical Instruments in the Museum of Fine Arts, Boston* (Boston: Museum of Fine Arts, 1994; also published under the imprint of Northeastern University Press, Boston).

From Tschantz to Schantz

by JACK L. SIEVERT



THE FAMILY

The Schantz family of organbuilders is able to trace its roots back for several hundred years to Bern, Switzerland. The earliest reference to a Schantz (actually, Tschantz) appears in the State Church records in 1550. As far as the Ohio organbuilding family is concerned, however, the earliest records date to Christen Tschantz, born around 1745 in Switzerland, with the date of death uncertain. He was the father of Johannes A. Tschantz, born in 1770 and the grandfather of Abraham J. Tschantz, born in May of 1797, both of whom were also born in Switzerland. Although the founder of the Schantz Organ Company was also Abraham J. Tschantz, the A.J. Tschantz born in 1797 was the grandfather of the firm's founder.

Above: 1876 (T)Schantz staff. A.J. Tschantz seated at right of organ.

The elder Abraham and his wife, Anna, moved to Sonnenberg, Wayne Co., Ohio, in 1824. They settled on a farm located near Kidron, Ohio, and built a large house with a stone first story and a frame second story. The frame portion was painted white and was reported to be the first house to be painted by the Swiss Mennonite settlers in this area. Both Sonnenberg and Kidron are located only a few miles southeast of Orrville, Ohio, the present home of Schantz Organ Company.

In the house near Kidron, a son, John A. Tschantz, was born on November 15, 1826. He married on June 10, 1847, and on March 7, 1849, a son, Abraham J. Tschantz, was born, their only child, and ultimately the founder of the Schantz Organ Company.

Edison Schantz, one of the three sons born to Abraham J. Schantz, reports that Abraham:

did not like farming, but was mechanically inclined. In order to keep him from leaving the farm, his father built a shop and hired a cabinetmaker to teach him the trade. When he was 19 he had learned the trade and employed several other cabinet makers to make bureaus, cupboards, tables, beds, chests, stands, etc. which were readily sold to the farmer's wives and daughters.

Around 1869 someone brought a reed organ to the shop and asked father to repair it. This was his first experience with a reed organ but he succeeded in repairing it. After-wards he told his men that he believed he could make one. In 1873 he made his first reed organ and gradually increased the output so that his shop was too small to supply the demand.

Father said that he would open the doors and windows and play loud when the people drove by on Sunday morning on their way to church, and although musical instruments were forbidden by the Mennonite church, the people always drove slowly so they could hear the organ.

About this time the church at Winesburg, Ohio (originally Evangelical and Reformed, currently the Winesburg Community Church), about nine miles from father's home, purchased a one manual (Votteler) pipe organ. When it was being installed, father being interested, went to see what it was like. The man installing the organ needed a helper and noticing that father was very much interested, asked him if he could help him a few days. Of course, father was delighted to have the experience and remained and helped install the organ. When he returned home, he told his parents that some day he would build pipe organs.

By 1875 the demand for the reed organ was larger than could be supplied in the shop on the farm, so in that year A.J. Tschantz built a new building on South Main Street, Orrville, Ohio (no longer in existence), and began turning out reed organs in a much larger scale, many being sent to foreign countries.

Although not mentioned in the family history developed by Edison Schantz, Bruce Schantz, Edison's nephew, recalls being told that A.J. Tschantz apprenticed for several years with the Barckhoff Organ Co. of Salem, Ohio. It is believed that A.J. first began building pipe organs about the time the new shop was completed on South Main Street.

Returning to the Edison Schantz family history:

The following was taken from the history of the "Orrville Band": "A meeting was called on the evening of August 11, 1875 for the purposes of organizing an Orrville Band. A committee was appointed to obtain subscriptions and it was decided to give the largest contributor the privilege of naming the band. A subscription of \$150.00 cash and permission to meet in the organ factory for one year was received from A.J. Tschantz. This being the largest donation, the organization was named the 'Tschantz Cornet Band.'"

During these early years, A.J. Tschantz secured patents on various items, among them being a disk harrow, an iron pump for wells, a pump for use on water tanks on threshing machines, and in 1890 on a pneumatic oil can (which was to help the housewife fill kerosene lamps without spilling the kerosene). The latter was sold a short time later to the Nail City Stamping Company, Wheeling, WV, for \$5,000.00, a considerable sum for that time.

In 1899 father dropped the "T" in the Tschantz name making it Schantz. The reason being that people away from home did not know how to pronounce the name, and from that time forward the name has always been Schantz.

It is unknown when the first pipe organ actually was built although it is certain that some were built in the South Main facility. (Note: A photograph and specification of an 1891 Tschantz pipe organ accompany this article although it is uncertain whether or not this was the first pipe organ built by Tschantz. Particularly note the single 16' Open Wood pipe incorporated in the left side of the case). In 1901 A.J. Schantz built a new facility on East Oak and South Walnut streets, Orrville, which remains the current site of the facility. (Note: About this time the firm ceased building reed organs and devoted its entire energies to pipe organs and organ blowers). In 1913 his three sons, Edison Franklin, Oliver Arthur, and Victor Abraham, took over the managing of the organ business, father devoting his time to the manufacture of Zephyr Organ Blowers, also a patent of his.



A.J. Schantz died on September 14, 1921, aged seventy-two years, six months, six days.

Of the three sons who continued with the organbuilding business, Edison remained a bachelor. His duties were primarily developing the visual of the case designs and the tonal direction. Oliver served as sales manager and had one son, Paul, who was born in 1911 and died in 1997. Oliver died of throat cancer in 1939, at fifty-six years of age, at which time Paul assumed his father's duties as sales manager for the company. Victor was the shop manager, supervising the physical manufacture of the instruments. In his early years Victor apprenticed for about eighteen months with the Rudolph Wurlitzer Company in North Tonawanda, New York, in order to expand his knowledge of electro-pneumatic actions. The first known project to utilize electro-pneumatic action was in St. Francis Catholic Church, Cleveland, in 1915. The instrument was a III/28, with the bulk of the instrument utilizing tubular-pneumatic action, but with an electro-pneumatic Echo division of six ranks. However, no complete Schantz instrument utilizing electro-pneumatic action appears to have been built prior to 1916, the cut-off date for the present historical study.

Above: A.J. Tschantz 1849-1921.



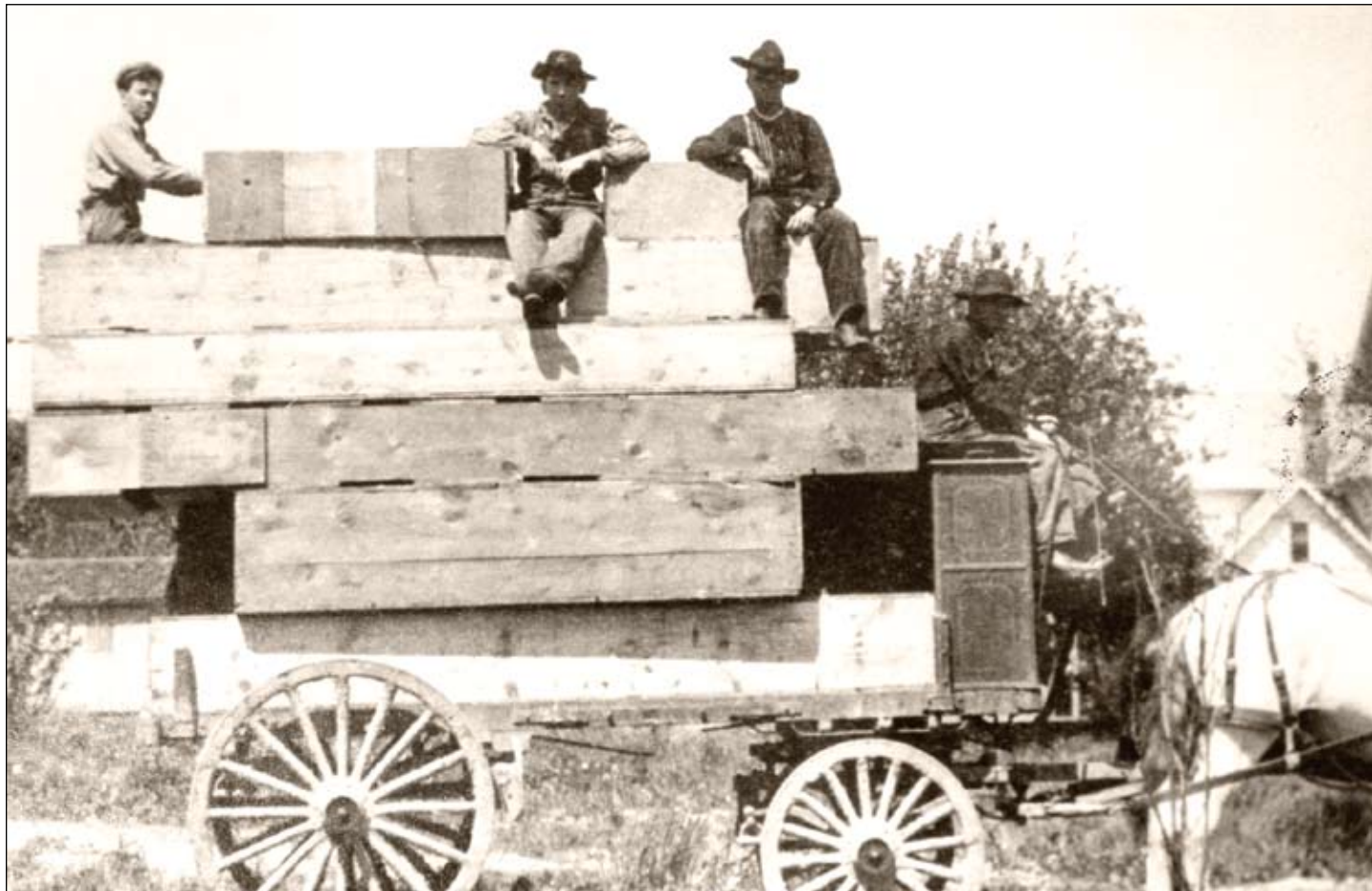
*Above: First (T)Schantz plant from 1873.
Later occupied by the Will-Burt Co.*

Victor Schantz and his wife Bess had two sons, Bruce (b. 1913) and John (b. 1920), who both entered the organ business. Bruce succeeded his father as factory superintendent, and John, a graduate in organ from the Oberlin Conservatory, assumed duties as tonal director. John remains active in the operation of the business to this day. These three men of the third generation of the Schantz organbuilding family managed the operation of



*Above: 1875 (T)Schantz reed organ.
Below: Delivery of an early Schantz pipe organ.*

the company for over forty years, overseeing its expansion from a modest number of employees just after the Second World War, to nearly 100 by the 1980s. One of Bruce's sons, Victor (b. 1953), continues the family heritage as president of the firm and factory manager. Two others of the family, Edward (Ted), brother of Victor, and Bruce Whiting, cousin of Victor, also work in the plant as part of the manufacturing and production team.



THE EARLY SCHANTZ INSTRUMENTS

Significant detailed documentation of the earliest Schantz pipe organs no longer exists, however a number of photographs and original contract specifications have been uncovered, some of which accompany this article on early Schantz history.

Of the early tracker instruments, only one is certain to still exist, the instrument in what is now Second United Church of Christ, Tiffin, Ohio (originally First Reformed Church). The Tiffin instrument, dating from 1904, continues to be serviced by the Schantz plant, and has never been rebuilt or changed, aside from a redecoration of the façade pipes at some point in time in the past.

It is known that Schantz tracker organs were built along with the reed organs in the early years. Later tubular-pneumatic organs were built at the same time as mechanical-action instruments, and these overlapped with electro-pneumatic unit and pitman-chest instruments. The first tubular-action instrument is believed to have been built in 1906, and the last new tracker in 1912. Actually, two tubular unit organs were built as late as 1935, however neither of these is extant. The array of tubing in these tubular unit organs was almost incomprehensible.

Research for this article arbitrarily stopped with contracts signed in 1916, and after this time it appears that all the instruments continued to employ tubular action until electro-pneumatic actions with pitman or unit chests were introduced. The one exception was the 1915 six-rank Echo division in an otherwise three-manual tubular instrument in St. Francis Catholic Church, Cleveland, mentioned above.

The earliest documented specification dates from 1891 and details a twenty-rank tracker instrument installed by [T.] Schantz in the First United Brethren Church of Canton, Ohio. The first Schantz pipe organ installed in Orrville, Ohio, the home town for Schantz, was completed in 1901 in the Presbyterian Church. It was an eleven-rank instrument that continued in service until 1937, when a new twelve-rank electro-pneumatic Schantz was installed in the same building.

In the earliest years, the pipes were primarily obtained from the Gottfried Company of Erie, Pennsylvania. In 1947 Jack Cook, a pipemaker who had worked for E.M. Skinner, joined Schantz and set up a pipe shop; after that time, virtually all pipes for Schantz organs were made in-house.

An early Schantz brochure, believed to have been printed around 1906, contains photographs of the company's early installations and a series of suggested sample specifications for smaller instruments. The first six, representing small one- and two-manual designs, are described as being available "with either tracker or pneumatic action at the option of the purchaser." Unfortunately none of these sample specifications are directly related to any of the photographs in the brochure.

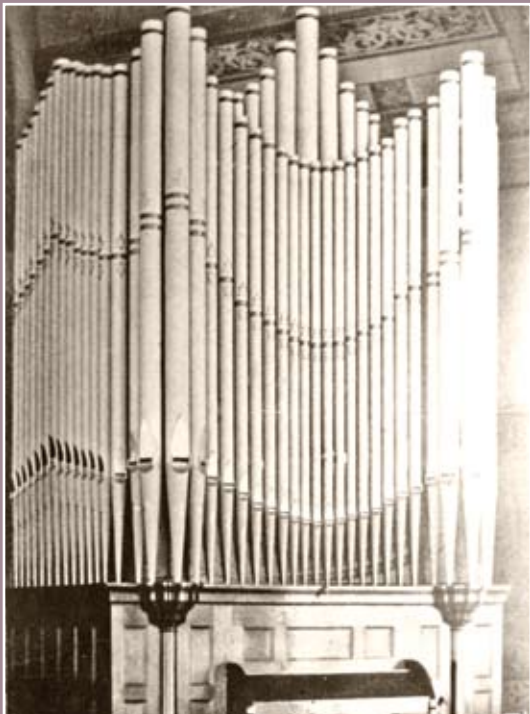
Another interesting note is that only rarely were any of these sample specifications used precisely without change in



Top: Second Schantz plant from 1901 in Orrville, Ohio.

Center: 1893 (T)Schantz at the Methodist Episcopal Church, Canal Dover, Ohio.

Bottom: Steere & Turner organ overhauled by (T.)Schantz in 1896 at Third Presbyterian Church, Dayton, Ohio.



Left: 1904 Schantz at the Presbyterian Church, Orville, Ohio.

Right: 1907 Schantz at the Penitentiary Chapel, Moundsville, West Virginia. Installed by Oliver and Victor Schantz.



contract specifications. The closest one-manual stoplist was for a 1906 Schantz tracker installed in the Lutheran Church of Wilkes Barre, Pennsylvania. Incidentally, this appears to be the first one-manual instrument built by the firm, as well as being the most distant installation to date. Its stoplist is given below.

The first known Schantz with tubular-pneumatic action was also built in 1906 and installed in Zion Reformed Church of New Bremen, Ohio. It contained ten ranks of pipes, and was provided with a number of sub and super couplers, in addition to the usual unison couplers.

A typical nine-rank, two-manual stoplist, virtually identical to one of the brochure stoplists and of tubular design, was installed in 1907 in the Presbyterian Church of Millersburg, Ohio. Here, too, the stoplist is given below. Unfortunately, no photographs were found for the Wilkes Barre, New Bremen, or Millersburg installations.

In 1907 Schantz embarked on a somewhat unusual project in Moundsville, West Virginia (see photo). An article appeared in the *Orrville Courier*, the local newspaper, dated February 15, 1907. "Oliver and Victor Schantz are in the West Virginia penitentiary. But don't get alarmed, the sentence is very light and they will undoubtedly get out again in a few days. The way they got into the trouble came about by building a large organ for use in the great chapel of the penitentiary where the prisoners are assembled for services and entertainment. When an organ is completed, the boys go and set it up in perfect condition, and that is how they got into the pen."

A relatively recent aside to the Moundsville venue was noted in the November 28, 2003, issue of the Massillon, Ohio *Independent* newspaper:

So what happened to all those notorious cartoon villains that Scooby-Doo and his gang rounded up?

Turns out, they're all held at "San Hanna-Barbera," known in the non-cartoon world as the former West Virginia Penitentiary.

In January (2004) the Cartoon Network will begin airing three 30 second "Scooby-Doo" TV ads that were filmed at the Civil War-era prison, which closed in 1995.

So, is Scooby-Doo playing the old Schantz tracker organ in the chapel? Who knows?

In the early years virtually all the Schantz instruments were two-manual designs up to twenty ranks in size. In 1908 a tubular organ of twenty-four ranks, apparently the largest to date, was installed in St. John's Church, Canton, Ohio, which included the first Mixture (III ranks) in any of the known installations up to that time. Also in 1908 a nineteen-rank instrument similarly containing a three-rank mixture was installed in The Church of God, McMechen, West Virginia.

In 1909 Schantz made its first venture into the theater organ field with the installation of a tubular-action instrument in the Alhambra Theater, Cleveland, Ohio. Although a photo of the installation accompanies this article, no specification has yet been found. On the back of the photo was written that this was for first pipe organ used in a theater in Cleveland.

In 1910 a second theater organ installation was completed in a building located at 105th and Euclid Avenues, also in Cleve-

land, although the actual name of the theater is never mentioned in the contract. The instrument contained fifteen ranks of pipes, and was essentially a modified church organ in design, with no percussions or sonorities that are normally associated with the fine theater organs by other builders in the 1920s.

A small electro-pneumatic unit organ of four ranks was installed in a theater in Ashland, Ohio, in 1920, and this appears to complete Schantz's venture into the theater organ field.

Some of the earliest church instruments contained a Trumpet as the only reed. However, in many of these early organs, the pipework was comprised entirely of flues and often offered a reedless 8' Oboe Gamba in the Swell. Occasionally an Oboe/Bassoon with actual reeds was substituted for the Oboe Gamba, but very rarely was there a Trumpet. Also, it appears that frequently the Swell 8' Aeoline was tuned slightly sharp for use as a Celeste with the 8' Salicional, taking the place of an independent Celeste rank.

The first documented three-manual installation (stoplist below) was an interesting, very small instrument of tubular design, containing only nine ranks of pipes, for the Urban A. Deger Studio, Dayton, Ohio, installed in 1915. Other unusual features of this instrument were noted in the contract specifications:

Great drawknobs to be made of ebony
Swell drawknobs to be made of rosewood
Choir drawknobs to be made of boxwood
Pedal drawknobs to be "black"

The first three-manual organ of any size was actually not contracted until 1916 for St. Coleman's Catholic Church of Cleveland, Ohio, this of thirty-three ranks. Unfortunately, the instrument was destroyed by a tornado in 1950. The stoplist for this instrument is also given below.



Above: Rebuild with new case and façade by (T)Schantz in 1899 on organ of unknown make in St. Johannes German Evangelical Church, Wheeling, West Virginia.

SCHANTZ OPUS LIST OF THE EARLY INSTALLATIONS THROUGH 1916

When a new organ was built by the firm, it is so indicated. Similarly, if the project was a rebuilt or a relocated instrument, this is also indicated. Occasionally there was a record of a project where the exact organ size was uncertain, and these projects are indicated by +/-.

Although the earliest new pipe organ by Schantz that can be documented dates from 1891, it is entirely possible that there were earlier projects, and that the company records have been "thinned out" from time to time over the years and are not at all complete, even in some relatively recent projects.

1891 – First United Brethren Church, Canton, OH
II/19 – tracker, new

1893 – Methodist Church, Canal Dover, OH
Photo only, no contract, size unknown

1895 – Methodist Episcopal Church, Canal Dover, OH
II/7 – tracker, new (same as previous listing?)

1896 – 3rd Presbyterian Church, Dayton, OH
Photo only, rebuild of Steere & Turner
No contract; age or size unknown

1898 – 1st Presbyterian Church, Columbus, OH
Photo only, rebuild of Hook & Hastings
No contract; age or size unknown

1899 – First Methodist Episcopal Church, Akron, OH
Re-winding and repair existing tracker of unknown age, make, or size

1899 – Protestant Evangelical Church, Wheeling, WV
(Also known as St. Johannes German Church) Move and rebuild a tracker of unknown age, make, or size; new case with new façade pipes by Schantz plus addition of one set of pipes; photo only, no contract.

1900 – St. Francis Catholic Church, Newark, OH
Rebuild and reinstall a tracker of unknown age, make, or size, in a different location in the same church; new façade cases by Schantz

1901 – Kenyon College, Gambier, OH
Photo only, no contract, size unknown
Façade definitely known to be by Schantz

1901 – St. Paul's Episcopal Church, Mount Vernon, OH
Rebuild of an existing tracker of unknown age, make, or size plus the addition of one set of pipes

- 1901** – Presbyterian Church, Orrville, OH
II/11 – tracker, new
- 1901** – St. Luke's Episcopal Church, Wheeling, WV
II/15 – tracker
Move, rebuild and reinstall a tracker of unknown age or make. Apparently 9 ranks, to which Schantz added 6 more ranks, for a total of II/15
- 1902** – St. Paul's German Lutheran Church, Massillon, OH
II/21 – tracker, rebuild and enlargement of an unknown make or age
- 1902** – Calvary Lutheran Church, Springfield, OH
Rebuild of an existing tracker of unknown make or age but the contract implies the instrument was a two manual of some size
- 1902** – St. Mary's Catholic Church, Urbana, OH
I/6 – tracker, rebuild with some new parts; original instrument of unknown make or age
- 1902** – Reformed Church, Wooster, OH
Photo only, no contract, size unknown. One-half of project cost funded by the Carnegie Foundation
- 1903** – First Congregational Church, Akron, OH
Rebuild of an existing tracker of unknown age, make or size
- 1903** – St. Paul's Evan. and Reformed Church, Butler, PA
II/12, tracker, new
- 1903** – Grace Reformed Church, Tiffin, OH
II/12 – tracker, new
- 1903** – Reformed Church, Evans City, PA
Photo only, no contract, minor work on organ of unknown, age, make or size
- 1904** – Woodland Methodist Episcopal, Akron, OH
Precise work unknown, possibly a new tracker. Size and specifications unknown
- 1904** – St. John's Reformed Church, Bucyrus, OH
II/11 – tracker; new, replaced by Schantz Opus 59, II/11, converted to electro-pneumatic action in 1948
- 1904** – First Reformed Church, Tiffin, OH
II/14 – tracker, tubular Pedal, now 2nd UCC
New. Still in regular use in 2005 never having been restored
- 1904** – **1905** – St. Vincent's Catholic Church, Akron, OH
Photo only, no contract, 19 +/- ranks, tracker
In 1942 there is a record of a project of 14 +/- ranks, possibly additions to the existing instrument and possibly including an electrification of the action, details uncertain. In 1984 under Schantz Opus P-1087, which indicates a project less than a new organ, a rebuild of an instrument was performed, possibly on the same organ
- 1905** – Bartges Methodist Episcopal Church, Akron, OH
Extent of work unknown, not believed to be a new organ
- 1905** – Calvary Evangelical Church, Akron, OH
II/13 – tracker, new
Photo listed as Calvary United Brethren, Akron, OH; Presumed to be one and the same project
- 1905** – English Lutheran Church, Magnolia, OH
II/8, tracker, new
- 1906** – Universalist Church, Norwalk, OH
New action for existing tracker of unknown make or size. In 1919 Schantz added a new Zephyr blower
- 1906** – Zion Reformed Church, New Bremen, Ohio
II/10 – new, first known Schantz with tubular pneumatic action. In 1936 all new electro-pneumatic chests plus two ranks of additions were provided for the existing organ
- 1906** – Broadway Methodist Episcopal Church, Toledo, Ohio
II/13 – tubular, new
- 1906** – The Lutheran Church, Wilkes Barre, Pennsylvania
(Specification in part 2)
I/6 – tracker, new
- 1907** – North Hill Reformed Church, Akron, OH
(Renamed Trinity Reformed Church)
II/10 – tubular, new
In 1922 Schantz provided a new console
- 1907** – South Main Street Methodist Episcopal Church, Akron, OH
II/14 – tubular, new
- 1907** – First Methodist Episcopal Church, Barberton, OH
II/11 – tubular, new
Noted as the first pipe organ in Barberton; replaced by an electronic in 1961



1907 – St. Patrick's Catholic Church, Kent, OH
II/13 – tracker, new

1907 – Bethany Presbyterian Church, Cleveland, OH
II/14 – tubular, new

1907 – First English Lutheran Church, Crestline, OH
II/11 – tubular, new

1907 – Brown Auditorium, Ohio Northern University,
Ada, OH
II/13 – tubular, new
New case front and console in 1913

1907 – The Presbyterian Church, Millersburg, OH
II/9 – tubular, new
In 1936, a file for this church contains an unsigned
contract for a II/12 electro-pneumatic instrument
followed in 1940 by an actual signed contract for a
II/10 electro-pneumatic organ

*Above: Photo of Alhambra Theater, Cleveland, copyright 2004. The
American Theatre Organ Society <www.atos.org>. All rights reserved.
Reprinted with permission.*

1907 – The Chapel of the West Virginia Penitentiary,
Moundsville, WV
II/13 – tubular, new

1907 – High Street Church of Christ, New Philadelphia, OH
II/15 – tracker
The contract says “a rebuilt organ”, thus if not a
Schantz, make and age are unknown

1907 – The Methodist Episcopal Church, Orrville, OH
II/10 – tubular, new

1907 – First Methodist Episcopal Church, Wapakoneta, OH
II/12 – tubular, new
In 1941, an all new Schantz of II/6 was installed using
pipes from the tubular instrument

1908 – First Methodist Episcopal Church, Barberton, OH
II/11, tubular, new
When the Evangelical United Brethren denomina-
tion merged with the Methodist denomination, the
name was changed to Lakeview United Methodist
Church. The pipe organ was replaced with an elec-
tronic in 1961.

1908 – St. Joseph's Catholic Church, Canton, OH
New in 1908 at II/12, but the size was crossed out in the contract page and a contract for a rebuild in 1924 indicates that the organ was tubular but only 8 ranks

1908 – St. John's Church, Canton, OH
II/24 – tubular, new

1908 – First Methodist Episcopal Church, Byesville, OH
II/9 – tracker, new

1908 – The Church of God, McMechen, WV
II/19 – tracker
Rebuild of an instrument of unknown make or age

1908 – **1909** – The Methodist Episcopal Church,
New Lexington, OH
II/11 – tubular, new
(apparently a Carnegie Foundation project)

Undated photos exist for two additional projects believed to have been built in these earliest years. No contracts or specifications have yet been found, but the churches are believed to have held Schantz pipe organs during the early twentieth century.

First Reformed Church, Canton, Ohio

St. Bernard's Catholic Church, Akron, Ohio

1909 – Congregational Church, Medina, OH
II/16, tubular, new, with photo

1909 – United Brethren Church, Lima, OH
II/11, tubular, new
In 1922 the organ was rebuilt and enlarged to II/12 retaining the tubular action

1909 – The Christian Church, Massillon, OH
II/12 – tubular, new
New console in 1919

1909 – First Congregational Church, Talmadge, OH
II/12 – tubular, new

1909 – The Methodist Episcopal Church, Ravenna, OH
II/11 – tubular, new
Replaced in 1927 with a new III/17 Schantz with electro-pneumatic action. In 1927 the 1909 tubular Schantz organ was moved to St. Francis Catholic Church, Toronto, OH. In 1976 the 1927 electro-pneumatic Schantz was replaced by another new Schantz, Opus 1380, II/31, electro-pneumatic action.

1909 – First Methodist Protestant Church, Pittsburgh, PA
II/13 – tubular, new

1909 – First Methodist Episcopal Church, Circleville, OH
II/14 – tubular, new

1909 – Immanuel (may be Emmanuel) (German) Evangelical Lutheran Church, Cleveland, OH
II/14 – tubular, new

1909 – St. Philomene Catholic Church, Cleveland, OH
II/14 – tubular, new

1909 – First Methodist Episcopal Church, Kent, OH
II/11 – tubular, new

1909 – Alhambra Theater, Cleveland, OH
Photo only, no contract, size unknown

1910 – Catholic Church, Leipsic, OH
Minor work on an organ of unknown make, age, or size

1910 – Krettner Street Evangelical Church, Buffalo, NY
II/13 – tubular, new

1910 – United Presbyterian Church, Dalton, OH
I/9 – tracker organ of unknown make or age installed in this church by Schantz

1910 – The Congregational Church, Cuyahoga Falls, OH
II/8 or 9 – tubular, new

1910 – Grace Methodist Episcopal Church, Youngstown, OH
II/11 – tubular, new

1910 – Theater of uncertain name at Euclid Ave. and 105th St., Cleveland, OH
II/15 – tubular, new
Believed to be the Astor Theater in 1936, when the Schantz organ in this theater was repurchased by Schantz and removed. John Schantz believes the instrument was resold to a church, but which church has not yet been discovered.

1911 – St. Philip's and St. James' Catholic Church, Canal Fulton, OH
I/8 – tracker, rebuild of previous organ of unknown make or age

1911 – Central Methodist Episcopal Church, Mansfield, OH
II/15 – tubular, new

- 1911** – Holy Angels Catholic Church, Sidney, OH
II/22 – tubular, new
- 1911** – Plymouth Congregational Church, Toledo, OH
II/11 – tubular, new
- 1911** – St. Mary's Catholic Church, West Park, OH
I/6 – tubular, new
- 1912** – St. John's Catholic Church, Lima, OH
I/14, tracker
This project was a rebuild of another builder's instrument of unknown make or age but with a new case by Schantz
- 1912** – St. Peter's Catholic Church, Upper Sandusky, OH
II/15 +/-, probably tubular, new
- 1912** – St. Thomas Aquinas Catholic, Zanesville, OH
II/18, tubular, new
Electrified in 1926 by Schantz when a Vox Humana was added, increasing the size to II/19
- 1912** – The Evangelical Lutheran Church, Ashland, OH
II/9 – tracker (believed to be the last all-new tracker built by Schantz for the next 60 years)
- 1912** – The Music Studio of Emil R. Keuchen, Buffalo, New York
II/11 – tubular, new
- 1912** – St. Paul's Catholic Church, New Berlin, OH
I/10 – tracker (rebuild of organ of unknown make reusing existing wind chest and pipes but new key and stop action as well as a new case)
- 1913** – Lutheran Church, Wyandotte, MI
Mechanical restoration of existing tracker of unknown make, age, or size
- 1913** – Zion Evangelical Lutheran Church, Lima, OH
II/10 – tubular, new
- 1913** – The United Presbyterian Church, Cadiz, OH
II/9 – tubular, new
In 1955 under Opus 258, Schantz performed work on an organ in this church which is presumed to be the same instrument
- 1913** – Literary Institute Chapel of St. Mary of the Springs, Shepard, OH
II/12, tubular, new



*Top: 1903 Schantz in St. Paul's Reformed Church, Butler, Pennsylvania.
Center: 1903 Schantz in the Reformed Church, Evans City, Pennsylvania.
Bottom: 1904 Schantz in St. John's Reformed Church, Bucyrus, Ohio.*



1913 – Second German Reformed Church, Dayton, OH

II/11 – tubular, new

Very minor rebuild in 1950

1913 – Broadway Methodist Episcopal Church, Dayton, OH

II/15 – tubular, new

1913 – Monroe Memorial United Presbyterian Church,
Akron, OH

II/9 – tubular, new

1913 – The Church of the Evangelical Association,
Fremont, OH

II/8 – tubular, new

1913 – Loudonville, OH, Presbyterian Church

Tubular, new, original size uncertain, but known to
have been a two-manual instrument of modest size,
rebuilt by an independent builder

1913 – The Methodist Episcopal Church, McComb, OH

II/8 – tubular, new

Minor rebuild in 1946

1914 – 1st Lutheran, Bellefontaine, OH

Repairs to organ of unknown age, make or size

1914 – Evangelical Association, Buffalo, NY

II/18, action unknown but probably tubular

This project was a rebuild, move, and enlargement of an
existing organ of unknown make or age

1914 – St. John Lutheran Church, Cleveland, OH

II/14 – Felgemaker tracker moved from Northminster
Presbyterian Church, Columbus, OH

1914 – Northminster Presbyterian Church, Columbus, OH

II/19 – tubular, new

1914 – St. Rose Catholic Church, Girard, OH

II/6 – tubular, new

Moved to a new church in 1940

1914 – St. Peter's Catholic Church, Mansfield, OH

II/18 – tubular, new

1914 – Grace Mennonite Church, Pandora, OH

II/13 – tubular, new

Very minor rebuild in 1946, replaced by a new Schantz
in 1971

1914 – Zion Reformed Church, Waukon, Allamakee Co., IA

II/13 – tubular, new

1914 – First Christian Church, Wellsville, OH

II/14 – tubular, new

1914 – Church of the Immaculate Conception (Roman Cath-
olic), Youngstown, OH

II/19 – tubular, new

1914-5 – College Hills Presbyterian Church, Beaver Falls, PA

II/7 – tubular, new

Replaced by Schantz Opus 180 in 1953, II/7,
electro-pneumatic

Above: 1903 Schantz tracker in Grace Reformed Church, Tiffin, Ohio.

- 1915** – St. Francis Catholic Church, Cleveland, OH
III/28 mainly tubular, new
3 manuals and Echo, the latter which played from the Choir manual and was affected by the Choir couplers; tubular except for the Echo, which was electro-pneumatic
- 1915** – The Urban A. Deger Studio, Dayton, OH
III/9 – tubular, new
- 1915** – The Christian Church, Conneaut, OH
II/15 – tubular, new
- 1915** – Reformed Church, Garrettsville, OH
Work on an organ of unknown age, make, or size
- 1915** – Church of God, Martinsville, IL
II/8 – tubular, new
- 1915** – Evangelical Church, Upper Sandusky, OH
II/10, tubular, new
- 1915** – St. Mary's Catholic Church, Van Wert, OH
II/9 – tubular, new
- 1915** – The Methodist Episcopal Church, Windham, OH
II/7 – tubular, new
- 1916** – Episcopal Church, Bucyrus, OH
II/9 +/-, action uncertain, new
- 1916** – Christian Church, Chardon, OH
II/9, tubular, new
Very minor rebuild in 1943, destroyed in the 1950s
- 1916** – St. Bernard's Catholic Church, Corning, OH
I/7, probably a tracker
The project appears to consist of two ranks of additions, and a new case to an existing organ of unknown make
- 1916** – St. John the Evangelist Catholic Church, Delphos, OH
The project was essentially a rebuild plus one rank of additions to an organ of unknown make, size, or action
- 1916** – Methodist Episcopal Church, East Palestine, OH
In 1916 Schantz added a new 1 h.p. blower to an organ of unknown make, age, or size, and in 1941 Schantz did a very minor rebuild of the same instrument. In 1956, under Schantz Opus 199, a new grille was added. In 1957 a new Schantz, Opus 317, of II/14 was installed.

- 1916** – The Lutheran Church, Jewell, OH
II/8 – tubular, new
- 1916** – The Lutheran Church, Attica, OH
II/8 – tubular, new
- 1916** – Christ Reformed Church, Orrville, OH
II/14 – tubular, new
- 1916** – Zion Lutheran Church, Perrysburg, OH
II/9 – tubular, new
- 1916** – The Presbyterian Church, Shreve, OH
II/7 – tubular, new
- 1916** – The Lutheran Church, Shippensburg, PA
II/7 – tubular, new
- 1916-7** – St. Coleman's Catholic Church, Cleveland, OH
III/33 – tubular, new
Appears to have had a very minor rebuild in 1942 followed by rather substantial work in 1949 under Opus 100. In 1953 under Opus 215 a new façade was provided.

The majority of the above listed instruments were built in the facility on South Walnut Street, Orrville. Although the original building on this site dating from 1901 is still in existence, it has been expanded numerous times over the years to its present size of over 40,000 square feet of space. Similarly, the number of employees has grown from only a few workers in the early days, to approximately 100 at the current time.

Pipes, chests, consoles, and casework as well as organ blowers are all built in this single facility. Currently windchests can be provided with electro-pneumatic unit design in the smallest instruments, to pitman or electro-pneumatic slider-chest actions in medium and larger installations. No digital voices are found in company-built Schantz pipe organs, with the exception of an occasional thirty-two foot register or a percussion stop (such as chimes).

Oddly enough there is no way of knowing precisely how many Schantz pipe organs have been built during the lifetime of the firm. From 1873 to World War II the organs were not numbered. When the firm resumed pipe organ production following the war, the instruments began with Opus 1.

The firm is currently engaged primarily in the manufacture and installation of new pipe organs with a backlog of contracted projects approaching two years. It also engages in the occasional restoration and/or expansion of its own product, as well as selected instruments of other makes. In addition, Schantz maintains a company service department covering several hundred instruments in an area immediately surrounding the Orrville facility.



SPECIFICATIONS OF THE 1891
SCHANTZ TRACKER ORGAN
INSTALLED IN
The First United Brethren Church
Canton, Ohio

GREAT

| | |
|-------------------|----------------|
| 8' | Open Diapason |
| 8' | Melodia |
| 8' | Dulciana |
| 4' | Principal |
| 4' | Flute Harmonic |
| 2 $\frac{2}{3}$ ' | Twelfth |
| 2' | Octave |
| 8' | Trumpet |

SWELL

| | |
|-----|------------------|
| 16' | Bourdon |
| 8' | Stopped Diapason |
| 8' | Salicional |
| 8' | Celeste |
| 8' | Aeoline |
| 4' | Violina |
| 4' | Flauto |
| 2' | Flautino |
| 8' | Oboe |
| | Tremolo |

Above: From left to right: Bruce Schantz (third gen.), John Schantz (third gen.), Victor Schantz (second gen.), Paul Schantz (third gen.), Edison Schantz (second gen.). Late 1940s.
Opposite: Current Schantz Plant.

PEDAL

| | |
|-----|---------------|
| 16' | Open Diapason |
| 16' | Bourdon |
| 8' | Violon Cello |

Bellows Signal

SPECIFICATIONS OF THE 1904
SCHANTZ TRACKER ORGAN
INSTALLED IN
First Reformed Church
Tiffin, Ohio
(Currently Second United Church of Christ)

GREAT ORGAN

| | | |
|----|---------------|----------|
| 8' | Open Diapason | 61 pipes |
| 8' | Melodia | 61 pipes |
| 8' | German Gamba | 61 pipes |
| 8' | Dulciana | 61 pipes |
| 4' | Octave | 61 pipes |
| 4' | Flute d'Amour | 61 pipes |

SWELL ORGAN

| | | |
|-----|-------------------------|----------|
| 16' | Burdon [sic] Bass | 12 pipes |
| 16' | Burdon Treble | 49 pipes |
| 8' | Open Diapason | 49 pipes |
| 8' | Stopped Diapason Bass | 12 pipes |
| 8' | Stopped Diapason Treble | 49 pipes |
| 8' | Salicional | 61 pipes |
| 4' | Flute Harmonic | 61 pipes |
| 2' | Flautina | 61 pipes |
| 8' | Oboe & Bassoon (reeds) | 61 pipes |
| | Tremolo | |

PEDAL ORGAN

| | | |
|-----|-----------------------|----------|
| 16' | Bourdon | 27 pipes |
| 16' | (Sw) Lieblich Gedeckt | |

MECHANICAL REGISTERS

Swell to Great coupler
Great to Pedal coupler
Swell to Pedal coupler

Bellows Signal
Pedal Check

PEDAL MOVEMENTS (tubular)

Great Forte, double acting
Great Piano, double acting
Swell Forte, double acting
Swell Piano, double acting

Balanced Swell Pedal
Two wind indicators, one for organist

SPECIFICATIONS OF THE 1906
SCHANTZ TRACKER ORGAN
INSTALLED IN
The Lutheran Church
Wilkes Barre, Pennsylvania

MANUAL

| | | |
|----|---------------|----------|
| 8' | Open Diapason | 61 pipes |
| 8' | Melodia | 49 pipes |
| 8' | Unison Bass | 12 pipes |
| 8' | Dulciana | 49 pipes |
| 4' | Principal | 61 pipes |
| 4' | Flute d'Amour | 61 pipes |
| | Tremolo | |

PEDAL ORGAN

| | | |
|-----|---------|----------|
| 16' | Bourdon | 30 pipes |
|-----|---------|----------|

MISCELLANEOUS

Manual to Pedal Coupler
Bellows Signal

SPECIFICATIONS OF A 1907
SCHANTZ TUBULAR ORGAN
INSTALLED IN
The Presbyterian Church
Millersburg, Ohio

GREAT ORGAN

| | | |
|----|---------------|----------|
| 8' | Open Diapason | 61 pipes |
| 8' | Melodia | 61 pipes |

| | |
|-------------|----------|
| 8' Dulciana | 61 pipes |
| 4' Octave | 61 pipes |

SWELL ORGAN

| | |
|--------------------------|----------|
| 8' Stopped Diapason | 61 pipes |
| 8' Salicional | 61 pipes |
| 4' Harmonic Flute | 61 pipes |
| 8' Oboe Gamba (reedless) | 49 pipes |
| Tremolo | |

PEDAL ORGAN

| | |
|-------------------|----------|
| 16' Grand Bourdon | 30 pipes |
|-------------------|----------|

PEDAL MOVEMENTS

Great Forte
Great Piano
Swell Forte
Swell Piano

Balanced Swell Pedal
Crescendo Pedal

MECHANICAL STOPS

Great to Great Octave
Swell to Great Sub
Swell to Great
Swell to Great Super
Great to Pedal
Swell to Pedal

Blower Signal
Wind Indicator
Crescendo Indicator

SPECIFICATIONS OF THE 1915
SCHANTZ TUBULAR ORGAN
INSTALLED IN
The Urban A. Deger Studio
Dayton, Ohio

GREAT ORGAN

| | |
|------------------|----------|
| 8' Open Diapason | 73 pipes |
| 4' Octave | 73 pipes |

SWELL ORGAN

| | |
|------------------------------|----------|
| 8' Stopped Diapason | 73 pipes |
| 8' Salicional | 73 pipes |
| 8' Aeoline | 73 pipes |
| 4' Flute Traverse | 73 pipes |
| 4' Violina (from Salicional) | |
| Tremolo | |

**CHOIR ORGAN**

| | |
|---------------------------------|----------|
| 8' Melodia | 73 pipes |
| 8' Dulciana | 73 pipes |
| 4' Flute d'Amour (from Melodia) | |

PEDAL ORGAN

| | |
|------------------------------|----------|
| 16' Bourdon | 30 pipes |
| 8' Bass Flute (from Bourdon) | |

COUPLERS

Great Unison
Great Super
Swell Sub
Swell Unison
Swell Super
Swell to Great Sub
Swell to Great
Swell to Great Super
Choir to Great
Great to Pedal
Swell to Pedal
Choir to Pedal

COMBINATIONS

Swell – 1, 2, 0
Great – 1, 2, 0
Choir – 1, 2, 0

PEDAL MOVEMENTS

Balanced Swell Pedal
Balanced Crescendo Pedal
Great to Pedal Reversible
Sforzando Pedal

MISCELLANEOUS

Wind indicator
Crescendo indicator

Note an unusual feature of this instrument:
Great drawknobs were made of ebony
Swell drawknobs were made of
rosewood
Choir drawknobs were made of
boxwood
Pedal drawknobs were “black”

SPECIFICATIONS OF THE 1916-7
SCHANTZ TUBULAR ORGAN
INSTALLED IN
St. Coleman's Catholic Church
Cleveland, Ohio

GREAT ORGAN

| | |
|-------------------|-----------|
| 16' Open Diapason | 61 pipes |
| 8' Open Diapason | 61 pipes |
| 8' Keraulophone | 61 pipes |
| 8' Doppel Flute | 61 pipes |
| 8' Viol d'Gamba | 61 pipes |
| 4' Octave | 61 pipes |
| 2' Super Octave | 61 pipes |
| III Mixture | 183 pipes |
| 8' Trumpet | 61 pipes |

SWELL ORGAN

| | |
|---------------------|----------|
| 16' Manual Bourdon | 73 pipes |
| 8' Open Diapason | 73 pipes |
| 8' Stopped Diapason | 73 pipes |

| | |
|-------------------|-----------|
| 8' Salicional | 73 pipes |
| 8' Aeolian | 73 pipes |
| 8' Quintadena | 73 pipes |
| 4' Flute Traverse | 73 pipes |
| 4' Violina | 73 pipes |
| 2' Piccolo | 61 pipes |
| II Cornet | 122 pipes |
| 8' Oboe | 73 pipes |
| 8' Vox Humana | 73 pipes |
| Tremolo | |

CHOIR ORGAN

| | |
|------------------|----------|
| 8' Viol Diapason | 61 pipes |
| 8' Melodia | 61 pipes |
| 8' Dulciana | 61 pipes |
| 4' Flute d'Amour | 61 pipes |
| 8' Clarinet | 61 pipes |

PEDAL ORGAN

| | |
|----------------------|----------|
| 16' Open Diapason | 30 pipes |
| 16' Bourdon | 30 pipes |
| 16' Lieblich Gedeckt | 30 pipes |
| 8' Viol Cello | 30 pipes |

COUPLERS

Great 16'
Great Unison Off
Great 4'
Swell 16'
Swell Unison Off
Swell 4'
Choir 16'
Choir Unison Off
Choir 4'
Swell to Choir 16'
Swell to Choir
Swell to Choir 4'
Swell to Great 16'
Swell to Great
Swell to Great 4'
Choir to Great 16'
Choir to Great
Choir to Great 4'
Great to Pedal
Swell to Pedal
Choir to Pedal

COMBINATIONS

Great – 1, 2, 0
Swell – 1, 2, 3
Choir – 1, 2, 3

MISCELLANEOUS

Balanced Swell Pedal
Balanced Crescendo Pedal
Sforzando Pedal
Great to Pedal Reversible

INDICATOR LIGHTS

Wind and Crescendo

(Organ destroyed in 1950 by a tornado)

Jack L. Sievert holds a master of music degree from Northwestern University, and is a past president of the American Institute of Organbuilders. He has been with the Schantz Organ Company for thirty-three years, and currently serves as the firm's executive vice president.



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PATRICK DAVIS is a junior at Thomas R. Proctor High School. He is the Emily Clark Bink Organ Scholar at Grace Episcopal Church in Utica, New York, and studies organ with Steven Best of First Presbyterian Church in Utica. He is a Curran Scholarship winner for excellence in music. Prior to his service at Grace, where he performs regularly as an assistant organist, he was the full-time organist and organ scholar at St. George's Episcopal Church in Utica. He has performed at *Utica Monday Nite* concerts held at Grace Church, and has also played organ at St. Peter's by the Lake in Inlet and other local churches. He also plays violin and piano and is a member of the Proctor High School String Ensemble and Orchestra as well as the Proctor High School Jazz Band. He was selected for Area All-State Orchestra as a violinist. Patrick is also a member of Junior B Sharp and the American Guild of Organists.



TREVOR DODD lives in Battle Creek, Michigan, where he is a 2006 graduate of Lakeview High School. His first time experiencing a real pipe organ was his first concert singing with the Battle Creek Boychoir in 1996. His interest grew over the years and he started to collect organ pipes that he and his mother found while shopping for antiques. That all led to the summer of 2005, when he received a mostly-complete organ that had sat in a garage for years. He spent the rest of the summer and all of the fall getting it all to work again in the basement of his home. Since its completion, he has started taking organ lessons so that he can actually play what he has built. Trevor hopes that what he has learned from this can help him achieve his dream of becoming an organbuilder.



JOHN WALTHAUSEN is currently in his third year of organ study with Charles Dodsley Walker at the Church of the Heavenly Rest in New York City. (Mr. Walker is the organist at Trinity Episcopal Church, Southport,) Connecticut, and organist emeritus at Heavenly Rest. John also studies with Farrel Goehring, organist of Bethesda Episcopal Church in Saratoga Springs. John has studied with Mollie Nichols, organist and choir director at the Church of the Heavenly Rest. John is a ninth grader at the Browning School in Manhattan, where he accompanies the high school choir. He studies piano at the Manhattan School of Music under Miyoko Lotto. On a recent trip to Rome, John had the amazing experience of meeting the Italian tracker organbuilder Barthélémy Formentelli at the Church of the Gesù, where he was installing a small organ in the style of the Italian Baroque. During the installation, John had the opportunity to assist Signor Formentelli in the tuning and voicing of the new instrument. In August 2005 John was awarded a scholarship for organ study by the American Guild of Organists.

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Who Built the First Organ in America?

A Historiography

by MICHAEL D. FRIESEN

INTRODUCTION

Discussion about what was the first pipe organ in America, and its corollary about who was the first organbuilder, has been a frequent subject for many writers since the nineteenth century. A nearly countless array of articles and books—be they music, cultural, or church histories—have asserted answers to the two-part question that titles this essay. Were the answers that simple, however, the matter would have long since been settled, but the fact remains that certainty about this subject continues to elude historians, and resolutions of the question will probably never be completely arrived at due to the lack of adequate surviving documentation. The topic also becomes as much an issue of definition and/or assumptions as it does of sufficient proof.

This essay presents a historiography (i.e., a compilation and evaluation of historical writings) about the first organs and organbuilders. This also means that many of the citations used as a basis for this article are secondary sources, but then are commented upon in light of known primary sources. As will be noted, the plural expression of “first” is a contradiction in terms itself, since it should mean only something singular. In fact, there were numerous “firsts” associated with the topic of the organ in America, and thus there is no single answer to either of the above two questions.

The subject may be framed in several ways. First, one must consider what “America” is. While in times past, historians used the terms “America” and “United States” almost as synonyms, particularly in writing “heroic” history (meaning that the only accomplishments worthy of note were the work of upper-class Anglo-Saxon males)—as if all other Americas and people were

inferior—that approach is no longer appropriate. Various sources used for this paper in fact employ “America” in exactly this context in their titles or texts. For our purposes, a proper historiographical review must necessarily hold that “America” means a large part of the New World. Obviously, America consists of two large continents connected by an isthmus. However, the New World also includes islands of the Caribbean Sea, all of which were colonized from Europe, whence pipe organs and the knowledge of organbuilding came. Confining the subject to organs in this country would make the subject more precise, but not necessarily make any answers more accurate.

Accordingly, this essay will touch upon the entire range of the Americas and their adjacent islands. Because the historiography is uneven, however, a complete survey of the earliest organs and organbuilders in that part of the globe is not possible here. (Admittedly, some writers have made certain distinctions between North and South American instruments and builders, but heretofore no one has addressed the entire geographic spread.) Instead, specific “firsts” will be pointed to. Even for North America, a breakdown among Canada, Mexico, and the United States of America (to use their modern entity names for convenience’s sake) should be undertaken. However, the principal focus here is inevitably on the United States—or, more precisely, what became the United States.

Next, one may break down the question as it pertains to what eventually constituted the United States by switching the focus among various unequal considerations. These include such variations as organs and organbuilders in the thirteen original British colonies, those in the Spanish missions in territories that later became part of the nation, and those that arrived after this

country formally achieved independence from England in 1783, when it really was then finally the United States. In addition, the word “state” refers to political boundaries, and thus would here mean any of the fifty states regardless of when it became a state, but exclude all of this country’s territories and similar political jurisdictions elsewhere (of which there are many). The use of an ultimate geographical boundary admittedly approaches the topic from a point in time and moves backward instead of forward, but it also helps to frame the issue. In other words, it is readily possible to qualify one’s approach in order to achieve a desired result. Indeed, many historians have done just that.

Since most people, including historians, seek to establish “firsts” for their causes in an unending quest for greater legitimacy and perceived prestige for their arguments, it is inevitable that such would have been done in the field of the organ, too. So the historiographical focus here is on organs and organbuilders that at some point or another been the subject of claims of “first” activity, as opposed to all “early” candidates—an important distinction. Again, this essay does not seek to provide a definitive discussion of all possible “first” organs and organbuilders within the confines of the eventual future borders of this country, either. That point is especially important with reference to organs in the Spanish missions of the Southwest. Instead, it employs the more traditional construction of generally looking within the first Eastern Seacoast colonies of what became the United States, although organs of Spanish missions elsewhere are covered briefly herein as well. After all, a topic of “What was the first organ anywhere in what eventually became the United States?” would also have to account for the possibilities in Alaska and Hawaii (which became states in 1959), ignore the commonwealth of Puerto Rico because it is not a state, and, in the case of Spanish missions, also inventory any of them that happened to be on the land of the Gadsden Purchase in 1853, to name yet more examples.

Finally, there is the corollary question of who was the “first” organbuilder. In some respects, the subjects of “first organ” and “first organbuilder” cannot be separated, as the answers to these really separate questions may be linked in a variety of ways. For example, the first known builder(s) likely did not build the first known instrument(s). Thus the “first builder” who was the first to construct an instrument here is a subset of the “first organ” topic, as are nuances including, but not limited to, the first builder to complete an organ, the first native-born builder, the first foreign builder to have one of his instruments imported to America, the first amateur versus first professional builder, the first builder of an organ for church use versus one for secular use, and the like. In fact, the very meaning of the title of this article would be changed if its word order were “Who in America Built the First Organ?”.

Because the subject of “first organ” and “first organbuilder” is therefore rather elusive, an exhaustive treatment of all the possibilities would probably not be a very satisfactory or even a

very useful exercise, as there would still remain topics open to conjecture. Many statements presented at the time as facts by historical writers about the organ have since been proven to be wrong or very doubtful, as will be seen as this article progresses. However, because the theme is fascinating enough and the literature on such instruments and men is relatively fragmented, the author thinks that it is appropriate to summarize in one place the major stories, theories, discoveries, and conclusions that have so occupied writers of multiple generations in their fascination with and admiration of the pipe organ, and to update the scholarship to a current state as well as is possible. Their quest for the proof of achievement in the particular sphere of the organ is a valid part of the larger search for similar accomplishments in other cultural history fields.

This essay, then, provides a summary of several “first” organs, and biographies of several “first” builders, some brief and some lengthier, depending on how their lives have been treated in historical writings in the past. It does not claim to present a complete historiography of sources that have in some fashion addressed these topics. Recitations of repetitive assertions would soon become tedious discussions. Readers should note that they need to keep in mind both this author’s and the sources’ assumptions as they go along.

ORGANS AND ORGANBUILDERS IN THE SIXTEENTH- AND SEVENTEENTH-CENTURY SPANISH NEW WORLD

The genesis of this essay arose from an article that this writer discovered some years ago, entitled “Wer hat in Amerika die erste Orgel erbaut? [Who Built the First Organ in America?]” by the indefatigable German-American historian Heinrich A. Rattermann of Cincinnati, published in 1877.¹ Rattermann mentioned a couple of organbuilders of the early eighteenth century in what would become the United States, as well as citing material on the Jesuit missionary Father Anton Sepp (1655–1733), who came to Buenos Aires, Argentina, in 1691 and subsequently built an organ. After briefly summarizing information about an organbuilder named Heinrich Neering (to whom this essay will turn in due course), Rattermann thus concluded that Sepp was the first person to build a pipe organ in America.

The attribution of this accomplishment to Sepp was incorrect, however, as music historians have known for some time that organs were not only imported into, but also fabricated in Latin America far earlier—imported starting in the mid- to late-sixteenth century, and locally built by the early seventeenth century. The phenomenon began in Mexico, followed by vari-

1 *Der deutsche Pionier* [Cincinnati], April 1877, 3–6. Rattermann wrote extensively on many aspects of German-American culture in this and numerous other German-language publications, and, as the title of the journal that he edited suggests (“*The German Pioneer*”), he was especially interested in promoting the “firsts” that immigrant German-speaking people accomplished in the New World.

ous locations in Central and South America, and thus on both continents of America.² The imported organs were Spanish, and the local instruments were constructed by immigrant Spaniards, by Creoles (i.e., persons born in America of Spanish blood), and even by native peoples trained in this craft. Mr. Rattermann may perhaps be excused for his lack of knowledge or interest in Spanish-American culture, and thus his error, since he was not trying to be a world historian. Therefore, in this respect, if the sources are reliable, the first known organ in America arrived in or by 1530 (some thirty-eight years after Christopher Columbus's discoveries of islands of the New World), but its provenance, size, and builder's name are unknown.

That leaves, however, the question of who was Father Anton Sepp, and what did he accomplish? Relative to the field of music, his name is virtually unknown to organ historians, and he receives no entries in general biographical dictionaries of musicians or musical instrument makers. He is mentioned only briefly in general surveys of Latin American and Paraguayan music history. In fact, very little is known about early organs in South America, as musicologists have thus far focused much more attention on Mexico than on any other Latin American country.³ In addition, only generalized bio-

graphical sketches of Sepp appear in some modern sources on Latin American history or in reference works on religious figures, wherein this writer learned that Sepp had been educated in Germany and then was posted to the Jesuit missions among the Guaraní Indians in Paraguay, where he spent the rest of his life. Most of these sketches do say, however, that he was either an organbuilder or a musical instrument maker. That this fact was notable enough to be mentioned in non-music sources meant that there is clearly a story here—not very well told, or almost totally untold in modern times outside of specialized Jesuit histories—not only about Sepp, but on early organs in Paraguay and other countries in South America. In fact, there was already a fair number of such instruments in existence in this vast region by the beginning of the 18th century.

Of Neering and Sepp, Rattermann has this to say:

The name of the man designated as the first organbuilder in America, Heinrich Neering, is definitely a German one. However, we know of an even older organ that was built in America, and by a German as well.

Our oldest organbuilder in America is the German Jesuit missionary P. [i.e., Pater] Antonius Sepp, born in Recheegg (known today as Recha) near Kaltern on the Etsch in Tyrol, who, since 1691, has worked in the Paraguayan missions near Buenos Aires. Pater Sepp wrote letters about his experiences in the missions in German and Latin, which can be found printed in two parts: the first part published in 1696 in Brixen, with a second edition in Nürnberg, and a third edition in Ingolstadt in 1712. The second part appeared in 1704 in Nürnberg, and a second edition was published in Ingolstadt in 1710. In the second part ...[he] gives an account of how he cultivated music among the Indians, how he taught them to sing and how to play many different musical instruments, and how he built them an organ. This was in 1700. [Rattermann then reprints an extensive excerpt from Sepp's writings, which is not reprinted here.] That is as far as Pater Sepp is concerned. That Neering mentioned above is a German, there is no confusion. Therefore not only the first organ in America, but also the first organ in the United States, was built by a German.⁴

The year 1700 is only relative, however, as Sepp's writings are not clear about dates (at least in texts in translation that this writer has seen), and Rattermann's citation of Sepp's published works is somewhat inaccurate as far as date sequences and places of publication.⁵ Research by this writer has indicated that Sepp not only may have built an organ in Paraguay as early as 1694,

2 It is asserted that Fray Pedro de Gante imported the first organ to Mexico in 1530, only nine years after Hernan Cortés's conquest, said to be located either in Texcoco or in the newly-built cathedral in Mexico City. There were a number of such instruments reported by 1568, and by 1615 there were local organbuilding workshops. See José-Antonio Guzmán-Bravo, "Mexico, Home of the First Musical Instrument Workshops in America," *Early Music* 6, no. 3 (July 1978): 350; Guy Bovet, "Orgel: Lateinamerika" in *Die Musik in Geschichte und Gegenwart* (Kassel: Barenreiter, 1997), vol. 7, 1001; John Fesperman, "The Mexican Legacy of Organs," *The Musical Times* 125, no. 2 (February 1984): 107; and Peter Williams and Barbara J. Owen, "Organ: Organs in the Americas," in Stanley Sadie, ed., *The New Grove Dictionary of Musical Instruments* (London: Macmillan, 1984), vol. 2, 890. 1530 is the first date mentioned in connection with organs in the New World that this writer has discovered. Fesperman's *Organs in Mexico* (Raleigh: The Sunbury Press, 1980), 15, indicates only as "legend" that the 1530 organ at the Mexico City Cathedral may still exist elsewhere. Clearly, this issue is unresolved. Incidentally, because organs were an unknown phenomenon to them, the native peoples had to develop a new vocabulary for the instruments; e.g., the Zapotec Indians called them *Pichiquequiti*, and the Nahuas termed them *Evatlapitzalzhuahuatl*.

3 The standard best sources on music, musicians, and musical instruments of the world are *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols. (London: Macmillan, 2001), and *The New Grove Dictionary of Musical Instruments*, 3 vols. (London: Macmillan, 1984). In the former, authors Peter Williams and Barbara Owen included only one sentence on South American organ history in their eighty-seven-page essay on the organ, namely: "Although Mexican organs became well-documented and studied in the final decades of the 20th century, little is still known about those elsewhere in Latin America other than that significant numbers of older organs have been reported, especially in Peru" (p. 612). The bibliography includes only fourteen works for Central and South America, partially covering the countries of Argentina, Brazil, Chile, Guatemala, Peru, Uruguay, and Venezuela (p. 649), most of which are inventories of organs, not accounts of organ history. Accordingly, based on known research, we cannot be sure if there were organs or organbuilders anywhere else in America prior to 1530. It is conceivable, however, because the Spanish were establishing themselves in numerous locales in South America during the same period, and immediately instituting western European religious practices with their associated cultural artifacts, which could have included organs.

4 Rattermann, 3–6. Translated from the original German by the author.

5 Rattermann had already set the stage for his article, as he had commented separately a year earlier that "The first organ in America ever heard by human ears delighted by its lovely tones was built by the Innsbrucker Jesuit priest Anton Sepp in 1693 in Buenos Aires, and after he played it, the Indians thought that he was a miracle worker sent from God." See "Rede des Herrn H.A. Rattermann" in "Das Stiftungsfest des Deutschen Pionier-Vereins," *Der deutsche Pionier* 8, no. 3 (June 1876): 117. The translation is by the author. The cited date of 1693 is not reliable, either. It should also be mentioned that Paraguay is not really "near" Buenos Aires, unless we accept that Rattermann was speaking in a global sense.

but that it was preceded at his mission by an organ already imported from Europe by 1691, as well as by an organ built locally by the Guaranís that was copied after the European model (the Indians there were excellent copiers of all manner of European artifacts, so this is entirely conceivable).⁶ Sepp is not known to have been trained as an organbuilder; thus he would have to be deemed an amateur, rather than a professional, builder. Sepp built or supervised the construction of many pipe organs during his tenure. In addition, organs were built in other Jesuit missions in South America under the direction of other priest-musicians. A full description of Father Sepp's activities, especially in the context of the missions in Paraguay and elsewhere in South America, is, however, beyond the scope of this article, especially because so little material by and on him has yet been translated from the original Latin, German, and Spanish sources dating from the seventeenth and eighteenth centuries. Sepp is worthy of a separate biography.

There has been no comprehensive survey of pipe organs in the Spanish missions in the Southwest region of the present-day United States, but there could have been such instruments in place before the end of the sixteenth century. A historian recounts that Cristóbal de Quiñones, a Franciscan missionary and native Mexican, entered what is now New Mexico sometime between 1598 and 1604, and that "before his death in 1609, he had learned the language of the Queres Indians, erected the church and monastery at San Felipe, installed an organ in the chapel there, and taught many of the natives so successfully that they were skilled singers of the church services." An organ was also in Zia, installed sometime between 1605 and 1635, which was the tenure of Bernardo de Marta, an immigrant Spaniard, whom the natives called "the organist of the skies" in admiration of his playing skills. Yet another organ was installed by Friar García de San Francisco y Zúñiga in the church and monastery at Senecú between 1630 and 1659. A "fine organ" was purchased in 1659 for the convent at Abó, and there is evidence by 1661 of numerous others.⁷ Another historian states that "[a] little organ with gilt pipes went to Santa Fe in 1610, and a few decades later eighteen of the kingdom's churches had organs."⁸ On that basis, Eugene Nye asserted that

"[t]he first organ in what is now the United States seem to have been imported from Spain as early as 1610...." However, these instruments were likely built in Mexico and brought to their destinations, not constructed in Spain or on site.⁹

If we specifically ignore any further search for organs in Spanish missions to the west, there is the question of Florida, Spain's sole colony on the Eastern Seaboard. Wiley Housewright, in chronicling the early history of music there, states that "[o]ne indication of the maturing of a church, whether a mission or a cathedral congregation, is the sophistication of its service music. The acquisition of an organ has been considered an act of cultural awareness and therefore worthy of notice by music historians." He further asserts that "[n]o documentation has been found to establish the date of the installation of the earliest organ in Florida, or the name of the first organist," and that "[i]t is unlikely that explorers or earliest settlers of Florida installed organs at a date as early as 1598. The official historians or others would have commented on the event." (This writer believes that he used the date of 1598 as a comparative to the New Mexico information presented above, because he does not say why this date is relevant.) Housewright recounts such calamities as the sacking of St. Augustine by Sir Francis Drake in May 1586, when the parish church was burned to the ground, and notes that if the building had housed an organ, it would have been destroyed.¹⁰

Nevertheless, there was an organ in the St. Augustine church by about 1700, but it could have been there as early as 1687. That year, Don Antonio Ponce de León is recorded as being the chief sacristan of the church, and his name appears later as also being the parish organist. Amy Bushnell states that Don Antonio was "notary of the ecclesiastical court, and notary of the tribunal of the Holy Crusade. Periodically he was appointed defense attorney for Indians. While visiting Havana, probably in 1701, he was made ecclesiastical visitador for Florida and church organist for St. Augustine."¹¹ Thus Housewright concludes that while "the identity of an organist was firmly documented in 1702, ... it is probable that his service in that office began in

and secondary sources that he used, concluding with a bibliography. This writer was unable to determine on which source(s) he based his assertion.

9 Eugene M. Nye, "Notes on Early-Day Organ Building and Organ Builders in the Southwestern United States," *The Bicentennial Tracker* (Wilmington, Ohio: Organ Historical Society, 1976): 117. For earlier commentaries on the subject of Mexican and mission organs in OHS publications, see, for examples, Robert J. Reich, "A Challenge," *The Tracker* 7, no. 2 (December 1962): 6-7; G. Daniel Marshall, "Some Historic Organs In Mexico," *The Tracker* 8, no. 4 (Summer 1964): 4-6; the letter to the editor by George Bozeman, Jr., in *The Tracker* 18, no. 4 (Summer 1974): 21; and John T. Fesperman, "Organs and Organ Building in the Americas before 1775," *The Bicentennial Tracker*, 24-28.

10 Wiley L. Housewright, *A History of Music & Dance in Florida, 1565-1865* (Tuscaloosa: University of Alabama Press, 1991), 23, 24. He also asserts that "[o]rgans of the California missions were not installed until the years 1769 to 1823," without citing his source (25).

11 Amy Bushnell, *The King's Coffin: Proprietors of the Spanish Florida Treasury, 1565-1702* (Gainesville: University Presses of Florida, 1981), 40.

6 Otto Mayer-Serra, *Música y músicos de Latinoamérica*, 2 vols. (Mexico City: Editorial Atlante, S.A., 1947), 2:909-10. Whether the first building of organs by the Guaranís occurred under Sepp, or had already occurred by the time he arrived, thus leaves open the question as to who first instigated organbuilding in that part of South America, since the Sepp documentation that is available is unclear. See also "Organ Building in America," *The Magazine of American History* 1, no. 4 (April 1877): 261-62, and 1, no. 5 (May 1877): 330.

7 Lota M. Spell, "Music Teaching in New Mexico in the Seventeenth Century: The Beginnings of Music Education in the United States," *The New Mexico Historical Review* 2, no. 1 (January 1927): 29-34. Ms. Spell cites her sources for these assertions, and she claims that the first pipe organ ever to be seen north of the Rio Grande was to be found in New Mexico (35).

8 Paul Horgan, *Great River: The Rio Grande in North American History*, 2 vols. (New York: Rinehart & Co., Inc., 1954), vol. 1, 227. Mr. Horgan did not employ footnotes, but rather provided only chapter-by-chapter lists of primary

1687, or perhaps earlier.”¹² Nothing is known of the instrument, which could have been Spanish or Mexican in origin. Robert Kapitzke states: “It is not clear when the parish church of St. Augustine first received an organ, but it certainly had one in the late 1600s when Father Alonso Leturiondo requested the position of organist be given to a priest of minor orders. The Crown approved and funded the position ...”¹³



Above: View of the Roman Catholic church (later cathedral) of Notre Dame de Québec, first built in 1647, and housing organs dating from 1660 and 1663. (George Gale, *Historic Tales of Old Quebec [Québec: The Telegraph Printing Company, 1923], 64a.*)

Ironically, Don Antonio returned home from Cuba on one of the troop ships that had been dispatched to fight Colonel James Moore and his men during the unsuccessful British siege of St. Augustine in December 1702, only to find that the wooden church, along with most of the other structures of the town, had been burned to the ground the day before by the withdrawing English and Indians. A further irony is that by choice, the result of the battle tactics meant that “St. Augustine was destroyed, but kept Spanish. Otherwise the town might have been saved, but it would have become English. Obviously the Spanish authorities preferred destruction and retention of sovereignty.”¹⁴ A final irony is that “Don Antonio presented his title as organist notwithstanding and was added to the payroll in that capacity since, as the royal officials pointed out, it was not his fault that there was no organ.”¹⁵

OTHER SEVENTEENTH-CENTURY ORGANS AND ORGANBUILDERS IN THE WEST

Relative to Canada, this is one area where there is virtual unanimity on the subject of the “first” organ, undoubtedly because the common and reconcilable primary sources are Jesuit documents and publications, such as the *Jesuit Relations*. The first known pipe organ in that country arrived in late 1660 in Québec City (before the St. Lawrence River would have frozen up for the winter), destined for the Roman Catholic Church of Notre-Dame de Québec (which became the cathedral in 1674, and a basilica in 1874). The stone building had been the Jesuit Chapel, and was being readied at the time for handing over to the first priest as a parish church. Probably of French manufacture, the instrument was being played in early 1661, and it was followed shortly thereafter by a second organ which arrived in September 1663 from Paris (brought by Bishop François Xavier de Laval), which was also likely a French instrument. Regrettably, almost no other details are known about either organ.¹⁶

Turning to the West Indies, namely the islands that lie between South America and North America, there are two known “first” organs, although there has been no comprehensive survey of organs installed in that region. In 1697, the Mexico City organbuilder Francisco de Orsuchi was “paid 450 pesos for which he had been contracted in order to construct an organ for the Oratorio de San Felipe Neri in the city of San Cristóbal de la Habana,” i.e., Havana, Cuba. Unfortunately, no other details are given.¹⁷ This may have been the first locally-built instrument.

The first known pipe organ to arrive in this region from Europe was built in 1699 by Bernard Smith [“Father Smith”] (ca.1630–1708) of London for the Anglican church of St. Michael’s (later St. Michael’s Cathedral when the See of Barbados

use exactly the same sources dating from 1687 to 1707 for their commentaries. The parish church was never rebuilt; masses were held instead in the hospital chapel. According to Kapitzke, a new organ and organist was received in 1724, when “Buenaventura Lazaro de Ortega, a soldier turned priest, was awarded the title of organist” (12).

16 Hugh D. McKellar, “Canadians and Their Organs, 1660–1815,” *Music: The A. G. O. and R. C. C. O. Magazine* 12, no. 11 (November 1978): 44–47; Hugh D. McKellar, “A History of Two Elliot Organs in Québec Cathedrals: After the Fire There Came a Still Small Voice,” *The Tracker* 30, no. 3 (Summer 1986): 29–33; Antoine Bouchard, “Organ building” in *Encyclopedia of Music in Canada* (Toronto: University of Toronto Press, 2nd ed., 1992), 710–12; and Hellmut Kallmann, *A History of Music in Canada, 1534–1914* (Toronto: University of Toronto Press, 1960), 19–20. Kallmann discredits a claim that the first organ in Canada arrived in 1657 and states that the 1661 “date is significant not only in Canadian, but in all North American musical history: there is no record of an organ in the United States until about 1700,” a curious juxtaposition of terms, since Mexico is certainly in North America.

17 Efraín Castro Morales, *Los órganos de la Nueva España y sus artífices* (Puebla: Gobierno del Estado, 1989), 20. The translation is by the author (leaving the church name in its original Spanish), who thanks Edward Pepe for calling this source to his attention. According to Manuel Fernández Santalices, in his book *Las antiguas iglesias de la Habana: tiempo, vida y semblante* (Miami: Ediciones Universal, 1997), a description of the oratory written in 1755 said that “in the upper choir there is a small organ of rich voices” (68) [translation by this writer].

12 Housewright, *Music & Dance*, 23.

13 Robert L. Kapitzke, *Religion, Power, and Politics in Colonial St. Augustine* (Gainesville: University Press of Florida, 2001), 12. Father Leturiondo wrote the letter of request on January 4, 1697, and the Crown replied on June 18, 1698 (note 17, page 180).

14 Charles W. Arnade, *The Siege of St. Augustine in 1702* [University of Florida Monographs: Social Sciences, No. 3, Summer 1959], (Gainesville: University of Florida Press, 1959), 57, 61.

15 Bushnell, *King’s Coffer*, 40. By 1707 Don Antonio was also the chaplain of the fort, and thus was a man of many talents. Both Housewright and Bushnell

was created in 1824) in Bridgetown, Barbados. The parish, formally known as St. Michael and All Angels, had built its first church over a period of five years, consecrating it on September 29, 1665. For an early New World building, it was by all accounts an impressive accomplishment, with a purported seating capacity of 3,000 worshippers and a 124-foot high steeple which ultimately housed a set of eight bells, plus a clock that chimed the quarter-hours.

Interest in an organ arose in 1693 when parishioner John Mills, the Comptroller of Customs for Barbados, bequeathed three hundred pounds in his will for such a project, which the Vestry honored by starting the process of erecting an organ loft that year. By 1694, they had commissioned an intermediary, William Brookes of London, a merchant, to purchase an organ for them and to have it shipped.¹⁸ It was not until 1696, however, that the organ loft was finally constructed. (It appears that the parish moved rather slowly as far as accomplishing things, although it also could have been difficult to create a gallery for the organ if the building had never been intended to house such a feature.) In addition, the Vestry had instructed Mills's executors to purchase Bills of Exchange (a form of letter of credit, or money order) with the legacy, but one of the bills worth fifty pounds—a not-inconsequential sum—had been dishonored for reasons that are not clear. This also not only led to delays, but meant that additional fund-raising from parishioners was required to meet the contracted obligation.¹⁹

Fortunately, the parish's Vestry meeting records have survived for this period and have been reprinted, offering a rare glimpse into the acquisition of such an important asset. The excerpts relevant to the organ are reproduced chronologically below. Dates have been converted to the modern calendar, but otherwise the text is given as originally written and published, with spelling and grammar left unchanged.

23 December 1697:

It is ordered that the protested bill of fifty pounds drawn by Major Robert Morris which came back be immediately put in suite, either in the excheqr. or any other court of Justice, as the Attorney General shall advise, and that in case Thos. Duboys the present Churchwarden do demand the money for the immediate sending it forward towards the purchase of an organ, he shall for the time be out of the money, receive the principal and interest for the same at the rate of ten pr. cent., pr. annum, out of the said recovery and damages, and the Churchwarden for the time being is hereby ordered to apply the said debt (so recovered) to that use and no other whatever.

Ordered that the Churchwarden do immediately invest the same sum of money that have been collected from the several subscribers (towards the purchasing an Organ in Bills of Ex-

change), together with ye above sum of fifty pounds due from Robert Morris, and that the said sums be remitted to Mr. Wm. Brooke merchant in London, with directions to him, to lay the same out in purchasing an organ for the Parish of St. Michael, and that Mr. Benjm. Cryer, Thomas Duboys and Christianus Gardner or any of them, do address the sd. Brooke in this affair, and it is further ordered that the sd. Cryer, Duboys and Gardner, direct Mr. Brooke to insure the full value of said organ, and procure some able person to come over with said organ, who understands the setting up of such an instrument.

Ordered that the sum of ten pounds sterlg. out of the subscriptions above mentioned be laid out in double refined sugar and sent as a present to Dr. John Blowe [*sic*], whose advice and directions to the Organ maker, is desired in making thereof.

25 February 1698:

Its further ordered that Benjm. Cryer Esq., Thomas Duboys Esq. and Mr. Christianus Gardner do forthwith write to Mr. Wm. Brooke merchant in London and to procure an able Organist for the Parish of St. Michael, and to agree with him on the best terms for the space of four years not exceeding fifty pounds pr. Annum.

18 February 1699:

It is further ordered and desired that, Benjm. Cryer Esq., Thomas Duboys Esq., and Christnus. Gardner Esq., do continue their farther correspondence with Mr. Wm. Brooke Merchant in London concerning the Organ and Organist, according as by a former order is directed.

29 August 1699:

Ordered that Mr. Christianus Gardner, Mr. Wm. Griffith Esq., and Mr. Wm. Weaver, or any two of them do consult with and employ a workman to make the loft fit and convenient to receive and set up the organ in, which is left to their management and contrivance to be done out of hand.

21 March 1700:

[I]t was agreed and ordered as followeth. That the two extraordinary stops for the Organ (sent by Mr. Bernard Smith more than his contract) being the Trumpet and Voice humane, at ye price of one hundred and thirty pounds sterly. and the exchange at ye price of seventy pounds sterly be kept and added to ye Organ for the use of the parish and that the said Smith be accordingly paid for them provided he has complied with his contract and completed the other part of the Organ as he ought to do.

Also agreed at the same time with John Henry Norring his workmanship and care in putting up the said two extraordinary stops that he shall receive and be paid forty pounds current money with which he is content and has promised to undertake it.

Ordered that the Parish Acctts. depending with Mr. Wm. Brooke, which he has sent, be examined and adjusted by Wm. Heysham and John Merring Esqrs., Churchwardens for ye year seventeen hundred, and that balance due to said Brooke be remitted him by the first opportunity after ye money is collected by ye said Churchwarden.

1 May 1700:

It is further ordered the same day that Edwd. Wilbone be allowed six pounds pr annum for the constant attendance on

¹⁸ A merchant at that time meant someone involved in international trade, not a retailer, as the word later came to mean.

¹⁹ Gerald Hudson, "The Organs and Organists of the Cathedral Church of St. Michael, Barbados," *The Organ* [London] 29:116 (April 1950): 169–70. This source must be used with caution, as it has some garbled dates and facts.

blowing of the bellows belonging to the Organ, and that his salary be reckoned from Whitsunday next.

4 July 1700:

Ordered that a new pair of Bellows be made and added to the Organ for which Mr. Norring is to receive twenty pounds sterlg. the Parish standing to the charge of all materials.

1 August 1700:

Ordered that John Milles Esq., late Comptroller of his Majesties Customs in the Island, have his name inscribed in Gold letters on the Organ, he having given £350 sterling towards the same.

2 September 1700:

Ordered that the Churchwarden remit unto Mr. Wm. Brooke Merchant in London the sum of £95 sterling, in full balance of his acct. and interest.

Ordered the Mr. Hy. John Norring be allowed sixteen pounds pr annum for the constant keeping in time [*sic*: tune] and good order the Organ of this Church during his stay in this Island, for one year.

2 September 1701:

Ordered that Mr. Wm. Brooks deliver up or cause Mr. Edward Jordan's Bond, Organist of this Parish, being for thirty pounds sterling money d.d: him in England.

Ordered that the Churchwarden do pay or cause to be paid to Mr. Bernard Smith in London the sum of two hundred pounds sterling in full for the extraordinary stops the said Smith sent over to this Parish at the said price, to be raised with convenient speed.

Ordered that Mr. John Henry Norring be allowed five and twenty pounds a year for keeping the organ in very good order.

2 June 1702:

Ordered that Mr. Jos. Sheene the present Churchwarden pay unto John Hy. Norring fifteen pounds curt. money in full satisfaction for keeping the Organ in good order, to this present date.

3 October 1702:

[O]rdered that Mr. Edward Jordan receive twenty five pound pr. Annum for keeping the Organ in tune and good order to commence from this day.²⁰

This interesting chain of entries, while clearly incomplete as to the entirety of the transactions and parameters of the organ, tells us numerous things. Brookes not only found the church a builder, Mr. Smith, and an organist, Edward Jordan (perhaps related to the organbuilder Abraham Jordan?), but also an organ installer, as well as the organ consultant they wanted. John Blow (1649–1708) was the organist at Westminster Abbey, and undoubtedly recommended Smith for the job.

20 "Records of the Vestry of St. Michael," *The Journal of the Barbados Museum and Historical Society* 17, no. 4 (August 1950): 190–204. There are a few obvious typographical errors in this transcription, and others that appear to be such, which the above reproduction takes into account. This writer has not seen copies of the original minutes.

Presumably John Henry Norring was an employee of Smith's who was not only willing to undertake a long ocean voyage to set up the instrument, but then to be away from home for some time as well. It is hard to account for the five-year period from 1694 to 1699 that it took for the organ to be delivered, which could have been due to any combination of factors, including the builder's backlog, contract negotiations, financing troubles, or other administrative delays.²¹

The organ was shipped in the fall of 1699, based upon a London newspaper notice that reads: "A new organ set up in the Banqueting-house Chappel, with a Dial in the middle of it, this being the first of that make; the other is packt up in Boxes there, in order to be sent to Barbadoes."²² On that basis, Andrew Freeman assumed that the two organs were identical, which may not be true. It could be just as well construed by the phraseology that the reporter was merely noting that Smith was the builder of both instruments, which had been finished about the same time. This is not the only interpretation issue at hand. The entry of 21 March 1700 is not clear on the matter of the two extra reed stops. If St. Michael's had not originally ordered them, then the Chapel authorities would also have had to agree to the same contract changes in order for the two organs to have become duplicates of each other. Did Smith deliberately enlarge the organ and hope or expect that he would be paid more, or had he simply furnished the additional registers at his own expense because he felt the organ would then be better, for which the parish thus acted honorably in paying for them beyond what they had bargained for? Furthermore, one notes that in the Vestry minutes the reeds were deemed "extraordinary," not merely "extra" stops, which may indicate a tacit acknowledgement of the rarity of reeds in organs sent to humid climates or to places where there would likely be no one of sufficient talent to keep them in working order and in tune.

The specification of the Banqueting House Chapel instrument in Whitehall is known (it had three manuals and nineteen stops, without a Pedal division), and it was valued at £1,500, whereas the parish records are not clear as to how much their instrument ultimately cost. The Barbados organ could have been similar or identical in tonal resources on the basis that it was going to a large church, as noted earlier, and its price could have been substantial (reading between the lines of

21 Norring's name, however, does not appear in any discovered English record in connection with Smith, whose only known employees were his nephews Christian and Gerard, and his son-in-law, Christian Shrider, according to Stephen Bicknell, *The History of the English Organ* (Cambridge: Cambridge University Press, 1996), 135. The fact that they were all German, however, adds to the possibility that Norring was a shop worker, although this may only be a coincidence, as Norring could of course have been engaged by Brookes independently of Smith.

22 *London Post*, 2–4 October 1699. The *Post* was a double-sided single-sheet newspaper published every three days, hence the dating given here. The quote appears in Watkins Shaw, "Some Stray Notes on 'Father' Smith," *The Organ* 51:201 (July 1971): 28.

the Vestry entries), but this is still all conjecture on the basis of the sources at hand. Finally, a duplicate specification would not necessarily mean an identical physical design. The Banqueting House case was set up with a rebuilt organ inside it at St. Peter-ad-Vincula in the Tower of London in 1891, where it may still be seen, now housing a 1999 Létourneau instrument. If both the Chapel and the Barbados organs had the same case design, then the surviving case in London would give an aesthetic sense of its counterpart's setting in Bridgetown. Ultimately, this is an interesting, but inconclusive story.²³

Negotiations were conducted by the Rev. Benjamin Cryer, the rector of the parish, Thomas Dubois, and Christianus Gardner, who were both vestrymen and wardens during the period in question. Norring was engaged to keep the organ in tune and in good mechanical condition in September 1700 for £16 annually for the first year of its installation (obviously a truncated year); followed by £25 in September 1701 for the second year; and then he received a final payment of £15 in June 1702, implying that he was leaving Barbados soon. This is confirmed by the notation that thereafter Mr. Jordan was paid £25 starting on October 3, 1702 to perform the same functions in addition to his organist duties.

Although precisely what it was is shrouded in mystery, the Smith organ was monumental for its time and place. One contemporary writer claimed that "the Church in the Bridgetown is as large as many of our Cathedrals. There is an organ in it as fine as in most in England." Another stated, with some hyperbole, that the organ was an "excellent one, worthy of a place in the largest church in the world!" That such an instrument came to Bridgetown is perhaps understandable, given that already by the 1640s, Barbados had a population of about 18,000, similar to the mainland English colonies of Virginia and Massachusetts, and it became wealthy due to West Indies trade and sugar production, facilitated of course by slavery. George Washington is said to have attended St. Michael's during his stay in Barbados from October to December 1751, and thus heard the organ, although his diary entries for that period of time are partially lost, and those that do survive do not mention this. A hurricane in 1780 damaged the original church so badly that a new church was built between 1783 and 1786, and concurrently the parish decided to replace the organ. A new instrument, possibly built by George Pike England, was ordered through Longman & Broderip of London in 1785. When it arrived in 1788, the Smith instrument was sold to another Anglican church on the island, St. Philip's, where it survived until 1831, when a hurricane that year completely destroyed the building.²⁴

Where Mr. Norring went on to after his stay in Bridgetown, however, leads this essay squarely into the eighteenth century.

One last "first" organ claim of the seventeenth century, supposedly dating from 1700, can be quickly dispatched with as a myth. Henry Lahee stated that in 1700, the "first pipe organ to reach America from Europe was placed in the Episcopal Church at Port Royal, Va."²⁵ In fact, that parish did not have a pipe organ until 1771. An instrument that was thought to have been that organ (albeit obviously misdated), which eventually migrated to the Smithsonian Institution in Washington, D.C., is not even that organ. Rather, it is an instrument by Jacob Hilbus (1787–1858) dating from about 1814 that was originally installed in Christ Church Episcopal in Alexandria, Virginia.²⁶

ORGANS AND ORGANBUILDERS IN THE EARLY EIGHTEENTH CENTURY: THE FIRST DECADE

Several "first" organ dates arise in the first decade of the eighteenth century that represent the introduction of the organ into Britain's North American colonies, at least insofar as specific years or dates can be assigned to these events. Two "first" organ stories both occur in 1703, which have been widely commented upon in the literature. Accordingly, they are treated in chronological order below, followed by the appearance of (or claims for) organs that arise later in the decade.

Trinity Church (Anglican) in New York City built its first church shortly after organizing the parish in 1697, and the first

bean Islands (Gainesville: University Press of Florida, 1994), 21, 189; Donald Jackson, ed., *The Diaries of George Washington, Volume 1, 1748-65* (Charlottesville, University Press of Virginia, 1976), 24ff. In addition, William Johnston (1732–1772), a son of Thomas Johnston, the Boston organbuilder, arrived in Barbados in 1770 and became organist of nearby St. George's Church, but had connections at St. Michael's, because he was buried from the latter parish upon his premature death two years later (see Neville Connell, "William Johnston, American Painter, 1732–72," *The Journal of the Barbados Museum and Historical Society* 24, no. 4 (August 1957): 152–60). Incidentally, Hudson transcribes the word "exchange" as "eccho" in the entry of 21 March 1700, which he erroneously dates as 1699, implying that Smith added the Echo division for seventy pounds. This does not square with other transcriptions and the entry of September 2, 1701, and would mean that an entire division cost less than two stops, which is very strange, and thus likely not correct. However, the word "exchange" is also problematic, as not only does it seem too high as some form of transaction fee, but it refers to something being added to the organ in a physical sense, not a value sense. Unfortunately, the issue is simply not clear.

25 Henry C. Lahee, *Annals of Music in America* (Boston: Marshall Jones Company, 1922), 3. He gave no attribution for this assertion then, and still didn't in a letter of December 13, 1938, as published in *The Christian Science Monitor* explaining his research (reprinted in part in Hamilton C. MacDougall, *Early New England Psalmody: An Historical Appreciation, 1620–1820* (Brambleboro, Vermont: Stephen Daye Press, 1940; reprinted, New York: Da Capo Press, 1969), 132). Mr. Lahee's "fact" then made its way into many other music reference works for years afterwards.

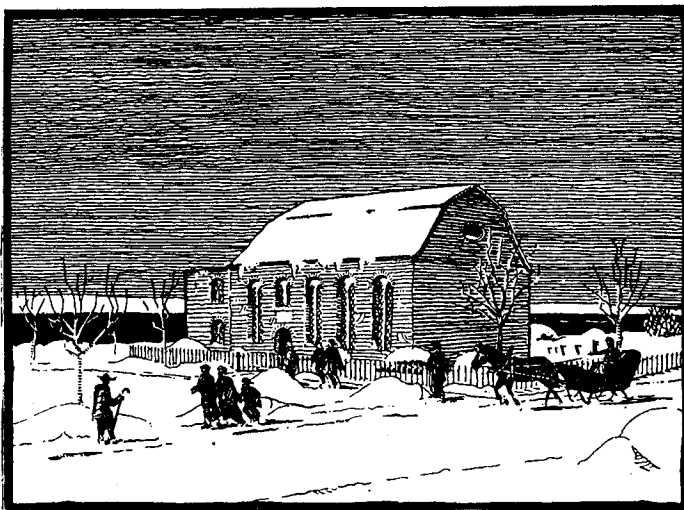
26 See Cleveland Fisher, "The Port Royal Confusion—Among Other Things!," *The Tracker* 12, no. 1 (Fall 1967): 1–2, 7–10, for an account of the issues. Talmadge Whitman Dean made a long and strenuous effort to decipher the issue in his dissertation *The Organ in Eighteenth-Century English Colonial America* (Ph.D., University of Southern California, 1960), 49–65, but ultimately still failed to recognize Hilbus.

23 Andrew Freeman, *Father Smith: Otherwise Bernard Schmidt, being an Account of a Seventeenth Century Organ Maker* (London: At the Office of "Musical Opinion," 1926), 39; Shaw, 28. The extant case has an ornate crest with a circular center, which may be the "dial" that the *London Post* referred to. It was certainly not a clock.

24 Hudson, 169, 170, 172; Edward E. Crain, *Historic Architecture in the Carib-*

service was held on Sunday, March 13, 1698. Some five years later, on August 4, 1703, the Vestry met, and recorded the following discussion in their minutes:

Ordered, That ye Reverend Mr. Vesey Rector, Coll. Wenham & Capt Willet C: Wardens, Coll: Peartree Capt' Tothill & Capt' Lurting be a Committee to meet with Mr. Regnier Mr. Britt Lieu't Hobson & Mr. Carter & they to Conferr with & discourse Mr. Henry Neering Organmaker, about making & Erecting an Organ in Trinity Church in New York & if they shall think meet agree with him on as easy terms as possible.²⁷



Above: A 1698 view of the first Trinity Church building in New York, which would have had an organ by “Henry Neering” (John Henry Norring) if negotiations in 1703 had been successful. (E. Clowes Chorley, ed., *Quarter of a Millenium: Trinity Church in the City of New York, 1697–1947* [Philadelphia: The Church Historical Society, 1947], 11.)

The individuals named here served a variety of roles in the parish. William Vesey was of course the Rector, as stated. Thomas Wenham was a Warden, and later a member of the Vestry, as was Richard Willet.²⁸ William Peartree, Jeremiah Tothill, and Robert Lurting were on the Vestry at the time. Mr. Regnier (first name not stated) was apparently then only a parishioner, but later served on the Vestry. Men titled as Colonels or Captains were either in the King’s Militia or ship captains, and thus were prominent citizens. For example, Wenham was also a member of His Majesty’s Council, Peartree was the Mayor (from 1703 to

1708), and Lurting was Alderman of the Dock Ward and later the Mayor (from 1722 to 1735). This writer could not ascertain Messrs. Britt, Hobson, and Carter’s roles.²⁹ However, ten people formed a formidable group with which to negotiate, especially with people of such stature.

Nothing came of the negotiations. The parish did not have a lot of money, and as it probably could not afford to buy an organ, Mr. Neering apparently went on his way. The Vestry record goes silent on the subject of an organ until 1738, the year after the church was enlarged. In a 1704 account of the parish, Rev. Vesey mentions only the benefaction of a bell, given to the church by the Bishop of London, valued at £60. Five years later, in 1709, it is recorded that he “wrote to the Archbishop of Canterbury about their need of ‘a sett of Organs,’” so it is quite clear that neither Mr. Neering nor anyone else furnished the church with such an instrument any time soon.³⁰ It was not until 1741 that Trinity obtained its first organ, built by Johann Klemm [John Clemm] (1690–1762) of Philadelphia, after the church had been enlarged and altered several times over the period from 1720 to 1737.

Since various sources have claimed Mr. Neering to be the first organbuilder in America, this idea should be examined.³¹ It seems clear that Mr. “Neering” was in fact John Henry Norring, the aforementioned installer and tuner of the Smith organ in Barbados, given the range of orthographical variation in

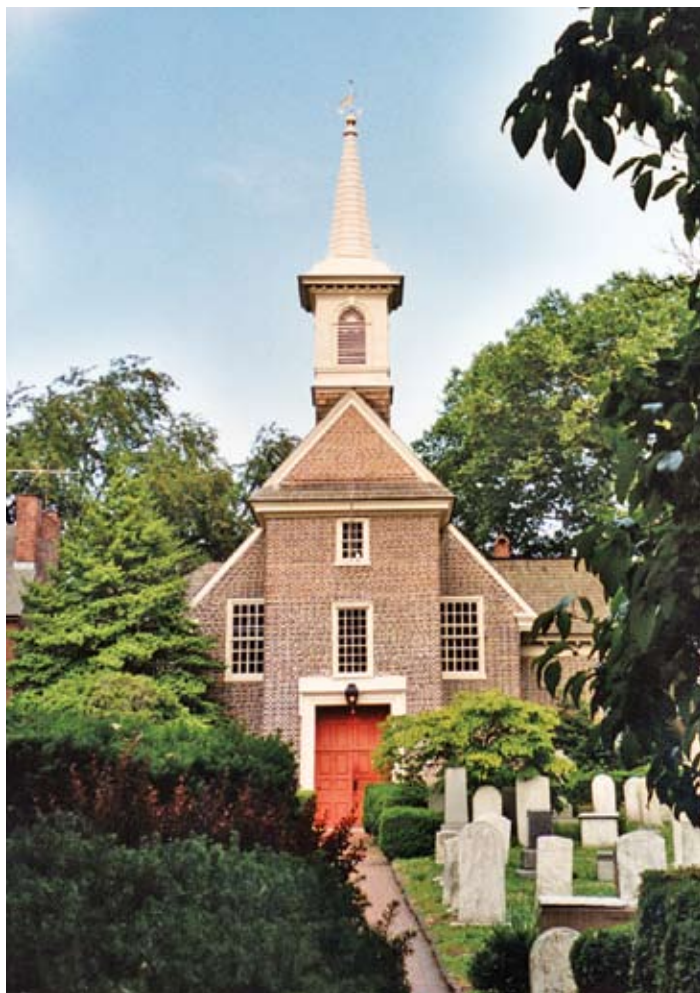
29 “Wardens and Vestrymen of Trinity Church, from the Foundation of the Parish to the Present Time,” in Rev. William Berrian, D.D., *An Historical Sketch of Trinity Church, New-York* (New York: Stanford and Swords, 1847), 352ff.

30 “A Summary Account of the State of the Church in the Province of New York, as it was Laid Before the Clergy, Convened Octob. 5th 1704, at New York, by the Appointment of His Excellency Edward, Lord Cornbury, and Colonel Francis Nicholson,” in E.B. O’Callaghan, *The Documentary History of the State of New-York* (Albany: Weed, Parsons & Co., 1850), vol. 3, 112; Morgan Dix, compiler and ed., *A History of the Parish of Trinity Church in the City of New York*, 2 vols. (New York: G.P. Putnam’s Sons, 1898), vol. 1, 154. All other later histories of Trinity base their discussions of its early organ history on Dix.

31 For example, see Martin Lochner, “Die ersten deutschen Drucker, Gelehrten und Orgelbauer Amerikas,” *Evangelisch-Lutherisches Schulblatt* [St. Louis] 53, no. 3 (March 1918): 80–81, who says that “The first church organ in America was built in 1703 by the German organbuilder Heinrich Neering in New York for St. Trinity Church [sic] there. Around 1737 the organbuilder Matthias Zimmermann lived in Philadelphia. In 1748 the German teacher Gottlieb Mittelberger imported the first large church organ, which was built in Heilbronn. Other famous German organbuilders of this time in America were Harttafel, Klein, Tanneberger, and Adam Geib.” Lochner must have meant Klemm when he wrote Klein, as there is no known early German organbuilder in this country by that surname. Another example is A.B. Faust, “Der deutsche Schulmeister in der amerikanischen Geschichte,” *Deutsch-Amerikanische Geschichtsblätter* [Chicago] 10, no. 4 (October 1910): 193–207, which is actually an essay covering all manner of professions and trades, only loosely centered around teachers and education, where on page 204 he says that “The first organbuilder is Henry Neering, who as early as 1703 was in negotiations for an organ with Trinity Church in New York.” He goes on to mention Klemm and Tannenber as well. Also cited by Faust is an essay by Oscar G. Sonneck, “Deutscher Einfluss auf das Musikleben Amerikas,” in *Buch der Deutschen in Amerika* (Philadelphia, no publisher given, 1909), 358. Since no one adds any new details, all such sources must be derived from the Vestry minutes. All translations are by the writer.

27 Quoted in Isaac N. Phelps Stokes, *The Iconography of Manhattan Island, 1498–1909*, 6 vols. (New York: Robert H. Dodd, 1915–1928), vol. 4, 446. This is the only source that transcribes the minutes entry completely and with the original orthography. Some writers have inserted the word “to” after “meet,” erroneously trying to improve the syntax, not realizing that “meet” meant “it is appropriate [or worthwhile],” not the coming together of a group for a discussion.

28 The “C: Wardens” phrase above was shorthand for Churchwardens. Wardens were responsible for the physical property of a church, whereas the Vestry established policy for a parish and were responsible for its overall affairs.



Above: Present-day view of Gloria Dei ("Old Swedes") Church, Philadelphia, purportedly the site of the first use of an organ in the British colonies. Photo by Michael D. Friesen.

names prevalent at the time. He probably migrated northward to the American colonies after his stay in Bridgetown ended in 1702, and he happened to be in New York City in 1703. No record of his presence elsewhere in the colonies has surfaced, and presumably he went back to England after his stay in New York without ever having built an organ in North America. No other biographical information on Norring is known, or whether or not "Norrington" was a corruption or Anglicization of his German surname (which could have been Nehring).³²

On November 24, 1703, an ordination service for the Reverend Justus Falckner occurred at Gloria Dei Lutheran Church, a Swedish parish in Wicaco [Wicacoa], a short distance south of Philadelphia (and since incorporated into the city in the South-

wark neighborhood). The church ultimately became Episcopalian, and bears the nickname "Old Swedes" in recognition of its origins. Falckner was the first Protestant clergyman ordained in America, and thus it was a significant event. It is this service which has laid the groundwork for numerous authors' claims that the first organ used in America was present at the time. But what the organ was, let alone whether it was really there at all, is quite another matter.

The origin of this story is an account by the prolific, but problematic, historian Julius Sachse, who wrote various histories of German-American religious life in Pennsylvania around the end of the 19th century and the early 20th century. In describing the ordination service, which he stated was attended by a group of pietistic theologians known by various names, but primarily as the Hermits (or Mystics) of the Wissahickon, led by Johannes Kelpius (1673–1708), he included this passage:

The service was opened with a voluntary on the little organ in the gallery by Jonas the organist, supplemented with instrumental music by the Mystics on the viol, hautboy, trumpets [Posaunen] and kettle-drums [Pauken].³³

This religious community lived in rudimentary structures along the banks of the Wissahickon River, a few miles upstream of Philadelphia, near Germantown (both areas long since incorporated into the city), and hence the origin of their name. That the Mystics were also musicians, since they sang and composed hymns as well as having owned musical instruments, is undisputed, as those facts appear in other sources. However, Sachse is the only source for mention of an organ, and that is wherein the problem lies. It is his footnote for the above passage which is the more telling:

This is the earliest reference to a church organ in any Protestant church in America. It is not known to a certainty just where or when they obtained it. If it had been sent over from Sweden, that fact would undoubtedly have appeared upon the records. There is a strong probability that this instrument was brought over by Kelpius and his party in 1694, and that it was originally set up in the Tabernacle on the Wissahickon.

The present writer has seen a letter by Kelpius in which reference is made to an organ, but all trace of this paper now seems to be lost. There is also an account that Dr. Witt and others of the Community built an organ at Germantown or Wissahickon at an early day. Among the musical instruments brought over by the Brotherhood was a virginal (a keyed instrument, something like a pianoforte). This afterwards reverted to the widow of Magister Zimmermann, and appears in the inventory of her effects.³⁴

³³ Julius F. Sachse, *The German Pietists of Pennsylvania, 1694–1708* (Philadelphia: Published by the author, 1895; reprinted, New York: AMS Press, 1970), 354–55. He repeated this passage word-for-word in his later book *Justus Falckner: Mystic and Scholar, Devout Pietist in Germany, Hermit on the Wissahickon, Missionary on the Hudson, a BiCentennial Memorial* (Philadelphia: New Era Printing Co. for the author, 1903), 64, which is usually quoted.

³⁴ Sachse, 354.

³² The name Neering, or anything like it, does not appear in the census of New York City conducted about 1703, which otherwise does include virtually all the other names cited in the Vestry's 1703 minutes. See "Census of the City of New-York [About the Year 1703]," in O'Callaghan, *Documentary History*, vol. 1 (1849), 611–24.

In other words, Sachse had no primary source at hand, and refers to a lost letter, which may or may not have ever addressed an organ's being at Gloria Dei, versus mentioning an organ's presence only generally. So who potentially owned an organ? Evidence has proven that the parish did not. The church itself had been built between 1698 and 1700, and was dedicated in an incomplete state on the first Sunday after Trinity, July 2, 1700. (It is the oldest church in Pennsylvania.) Raymond Brunner notes that Falcker had written to Germany in 1701, describing the condition of the churches in Pennsylvania, and requesting that an organ be furnished to Gloria Dei (since it was then the only building in a viable state to house such an instrument).³⁵ Descriptions of the building in 1702 do not mention an organ, and work was still being done on the building in 1704.³⁶ The Rev. Dr. Kim-Eric Williams, a specialist on the topic of New Sweden Lutheran parishes, reaches conclusions from reading the parish minutes and other records that are inescapable:

It is unlikely that there was an organ at this date [i.e., 1703–04]. The job of bell-ringer, *klockare*, often meant that the person was a cantor, teacher, clerk or organist but not necessarily. The 1686 Church Ordinance only prescribed that the person should be literate. Thus when the minutes state that a *klockare* (clerk, cantor, assistant) by the name of Sven Kåhlsberg was chosen by the parish meeting in May, 1702, it does not mean that there was an instrument to play. Indeed we know that Gloria Dei did not have a pipe organ as late as 1714 since on the 24th of November of that year Bishop Svedberg wrote back to them saying that he could send them neither bells nor an organ because of the war conditions.³⁷

Therefore, if there was an organ used at the ordination service, it would have to have been brought in from elsewhere, as otherwise the only musical instrument that is known of in the Swedish or German church circles around Philadelphia was a spinet owned by Andreas Rudman, another Swedish minister present in the area. It has been conjectured that a portable organ of some sort was owned by the Mystics and lent for the occasion, which would have either been brought to America from Germany by the group in 1694, or sent later, or built by

them in Pennsylvania. There is no proof for any of this. Rudman and Kelpius knew each other well, and the Mystics had been present at the dedication in 1700 as well as at Falckner's service, where the presence of music is not in dispute; only the issue of an organ. Rudman's description of the dedication mentions only hymn-singing. If the Mystics already had an organ, why would it not have been brought to Wicaco for use in 1700, instead of waiting until 1703? Although Kelpius was a musician, nothing in his background suggests that he had any training in the construction of organs; there certainly were no organs in the Philadelphia area by then that could have been copied; and the Mystics lived in somewhat primitive conditions—hardly an environment in which to fabricate a relatively complicated musical instrument. None of the primary sources on Kelpius or his followers mention an organ when any other musical reference is made, and later secondary sources all appear to be derived from Sachse.

Sachse also refers to the organist as “Jonas.” But who was Jonas? Only a few names of the forty Hermits of the Wissahickon are known, and a Jonas is not otherwise recorded by others as being one of them. It has been conjectured that this was Jonas Aurén, a Swedish minister present in the area at the time, but there is also no corroboration for the assertion that Jonas was an organist. Other literature indicates that his background and work was as a geographer, linguist, surveyor, and printer, and that he had little theological training. None mentions music.³⁸ This assertion, then, is wrong, and compounded by a translating problem of *klockare* by all parties. As a minister, Aurén would not have been the *klockare*, so some other Jonas was the person in question. Thus there was likely no organist, either.

Furthermore, the records of Gloria Dei are now finally being carefully translated into English from Swedish in preparation for publication in stages. The 1703 records are as yet unpublished, but they give only notice of the ordination service, not a detailed description. No eyewitness account of the event is known to have survived. Williams has additionally been able to prove that Sachse's narration of the ordination rite was fabricated, as well as the certificate of ordination that was purported

35 Raymond J. Brunner, *“That Ingenious Business:” Pennsylvania German Organ Builders* (Birdsboro, Pennsylvania: The Pennsylvania German Society, 1990), 46–47.

36 Thomas Holm, writing in 1702, stated the following in his description of Gloria Dei: “With all this we want some ornaments for our church, which are not to be procured here, such as a couple of bells, handsome chalices and pattens [*sic*], and chandeliers or lustres [i.e., lights]. We have also room for a small organ.” See Thomas Campanius Holm (1670–1702), *A Short Description of the Province of New Sweden, Now Called, by the English, Pennsylvania, in America* (Philadelphia: McCarty & Davis, 1834), 106.

37 Kim-Eric Williams, *The Journey of Justus Falckner (1672–1723)* (Delhi, New York: American Lutheran Publicity Bureau, and Philadelphia: Lutheran Archives Center, 2003), 32. His commentary is well footnoted to primary sources. This recently-published monograph is the most detailed and accurate review of the entire context of the activities of early Pennsylvania Lutheran clergy and churches in Falckner's circle.

38 The anonymous author of *Church Music and Musical Life in Pennsylvania in the Eighteenth Century*, 3 vols. in 4 [Publications of the Pennsylvania Society of the Colonial Dames of America, No. IV, prepared by the Committee on Historical Research] (Philadelphia: Printed for the Society, 1926; reprinted, New York: AMS Press, 1972), 1:198, calls him Pennsylvania's first organist. This work relies heavily and uncritically on Sachse in many areas. Andreas Sandel, another Swedish minister present at the time, is the apparent source of the name Jonas, as his diary mentions “Jones [*sic*] the organist” as having accompanied Rudman on a trip to New York in 1702, but he does not provide a surname (see “Extracts from the Journal of Rev. Andreas Sandel, Pastor of ‘Gloria Dei’ Swedish Lutheran Church, Philadelphia, 1702–1719,” in a translation by B. Elfoing, *Pennsylvania Magazine of History and Biography* 30, no. 3 (1906): 292). On Aurén, see Kim-Eric Williams, *The Eight Old Swedes' Churches of New Sweden* (Wilmington, Delaware: New Sweden Centre, 1999), 10; and Richard Hulan, “New Sweden and its Churches,” in Oliver K. Olson, ed., *The Church in New Sweden* (Milwaukee: Lutheran Quarterly, Inc., 1988): 17–18.

Right: Johannes Kelpius, who purportedly owned an organ in 1703, as painted by Dr. Christopher Witt, ca. 1705. Kelpius is wearing an academic robe with a hood or cowl (which looks like a turban in the painting), and is seated on a wooden armchair at a writing desk upon which an open book is lying. He is holding an eye open with his left hand, as he was afflicted with ptosis, a disease that causes the eyelid to droop. A wall clock, which was perhaps built by the artist, is depicted hanging in the upper right-hand corner. This work has been claimed to be the first oil painting made in America, but it is more accurately described as “one of the earliest, if not the earliest, oil portrait extant that originated in Pennsylvania,” a much more cautious evaluation. The painting is in fragile condition due to the materials that were used, thus the poor reproduction. (The Historical Society of Pennsylvania, Philadelphia. Used by permission.)



to be Sachse's discovery.³⁹ Other scholars have noted problems with Sachse's sources and with his undocumented claims (one historian stated, diplomatically, that “[u]nfortunately, Dr. Sachse was given to picturesque conjectures”). Accordingly, and regretfully, one cannot believe anything that Sachse says if it cannot be corroborated. No independent proof of an organ at Gloria Dei in 1703 has been found. Indeed, the church did not obtain an organ until around 1738, when John Clemm built one for them. All that can be said is that it is possible that there was an organ in the Philadelphia area in the early part of the 18th century, that it somehow could have been connected to the Mystics, that it could have been built locally or imported from Europe, and that it ultimately may have migrated to Germantown and then to Philadelphia. Indeed, it is not until later that there are sources that document such an instrument, or the probability of such an instrument, with more certainty; obviously, the preceding represents a long string of assumptions at best.

Other “first” claims relative to the organs in the Philadelphia area center around another follower of Kelpius, Christopher Witt (1675–1765), the “Dr. Witt” that Sachse mentions (quoted earlier), who arrived in America from England in 1704 and joined the Mystics one year after Falckner's ordination. While it is generally agreed that Witt owned an organ, because it appears in the inventory of his Germantown household conducted after his death, there is no documentation as to its provenance. A modern reference work makes the astonishing claim that the “[f]irst organ built in the colonies was constructed by Dr. Thomas Witt of Philadelphia (1704).”⁴⁰ Of course, it refers to

Christopher, as Thomas was not his name, and ascribes a year of arrival as a date of construction, which is likely conflated thinking. This writer's survey of the literature on Witt has unearthed no proof of the date of the instrument, either.

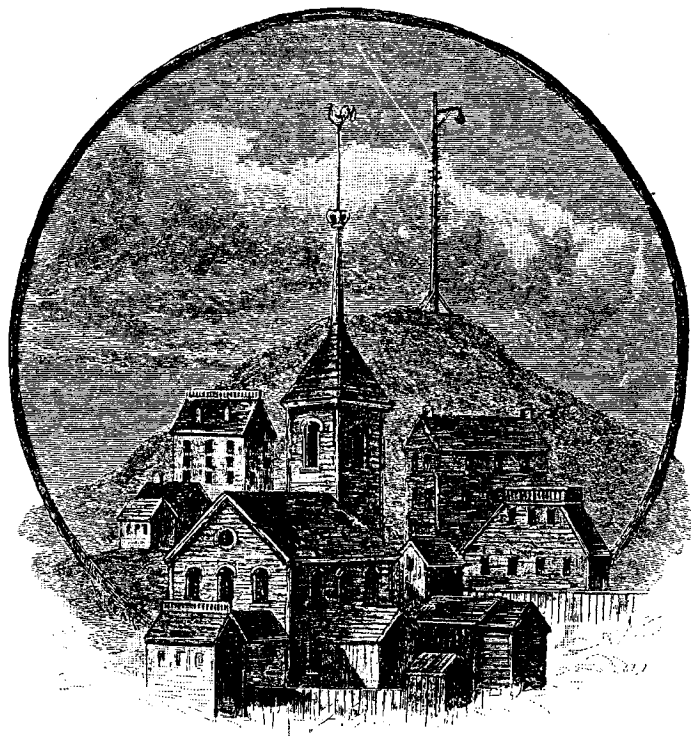
While this evidence does strengthen the theory that the Mystics in general had access to an organ in some fashion, there clearly is no connection between Witt and the 1703 ordination service. The Mystics dispersed after Kelpius' death in 1708, so if Witt built them an organ for use in worship, it would have happened between 1704 and 1708. Those writers who do mention organs in connection with Witt generally state that he was an organbuilder and/or that he is believed to have built the instrument that was in his possession, but almost no one claims that he was the first organbuilder in the colonies.⁴¹ He was a multi-talented person, however, being a physician, clockmaker, botanist, artist, musician, and astronomer, and as such could indeed have

39 *Colonial Records of Swedish Churches in Pennsylvania*, Peter S. Craig, editor, Kim-Eric Williams, assistant editor and translator, volume 3 in preparation; personal communications from Williams to this writer, August 30 and September 13, 2004, and August 21, 2006. Volume 1, 1646–1696, and volume 2, 1697–1702, have just been published in 2006 by the Swedish Colonial Society in Philadelphia. The authentic order of service and certificate text are given in Dr. Williams's afore-cited book.

40 Richard B. Morris and Jeffrey B. Morris, eds., *Encyclopedia of American History* (New York: HarperCollins Publishers, 7th ed., 1996), 914. There are neither footnotes nor bibliographies in this volume. The origin of this statement is thus elusive, and it could be the result of misreading secondary sources, rather

than being a summary of any one unnamed source. The writer did not attempt to determine in how many editions this error has appeared.

41 The one exception that this writer has found is an anonymous article entitled “Der ‘Pennsylvanische Deutsche,’” *Deutsch-Amerikanische Geschichtsblätter* [Chicago] 7, no. 1 (January 1907): 28–31, which includes the statement “The first clock and the first organs in America were made by Dr. Christopher Witt of Germantown, and he was also the first portrait painter in oils in the country. The first botanical gardens in America were those of Dr. Witt in Germantown and Bortram's [sic: John Bartram] by Greys Ferry in Philadelphia.” The translation is by this writer. The article of course was oriented towards Germans living in Pennsylvania, so Witt's inclusion is curious because he clearly was not German. He also did not make the first clock.



*Above: View of the first (1689) building of King's Chapel, Boston, where the Brattle organ was first installed. In the background is Sentry Hill, later known as Beacon Hill, before it was cut down to a lower elevation. (Justin Winsor, ed., *The Memorial History of Boston*, 1:214.)*

built an organ (Witt's painting of Kelpius is the only known image of the man). Nothing is known of his background in England. If he did not learn organbuilding there, what instrument would have been present nearby that he could have used as a model? The possibilities are slim to none until the 1720s. An organ that Ludovic [Ludwig] Christian Sprogel, another member of the Mystics, sold to Christ Church (Anglican) in Philadelphia in 1728 was not locally made, so the Sprogel connection also proves little, except that the instrument cannot have been the work of Witt, Kelpius, or any of his band of followers.

Two specific organs are associated with Witt. He sold an organ to St. Michael's Lutheran Church in Germantown in 1742, for which there are few details. Where the organ in his home went after his death is unknown. It could have been the early one that has been discussed, or yet a third instrument. Again, however, "selling" is not necessarily "making," as there is no known primary source that proves that Witt built organs.⁴² Those he owned or was involved with could have had other origins. Sorting out early organs in the Germantown area is a problematic exercise, and Brunner has provided about as clear

a discussion of such instruments as is possible with currently-known information.⁴³

Perhaps the best-known story about the "first" organ in America is that of the so-called "Brattle Organ" in Boston, named after its owner, Thomas Brattle, a Puritan, who willed it to the Brattle Square Church in 1713 (the church taking its name from its location in Boston, and that name itself arising from the influential and established Brattle family, of which Thomas was a member). It is well known and well recounted how the Puritan congregation refused the gift on theological principles, believing it improper to use musical instruments in worship, and accordingly, the organ went to King's Chapel, the nearby Anglican parish, which agreed to accept it. This is the first known organ in New England, and although it was a chamber instrument, by default it became the first church organ in the British American colonies.

The date of this instrument is not certain. Brattle had traveled to England in 1689, and he could have bought it or contracted for it then. The first known contemporaneous reference to the organ is in a diary entry of Judge Samuel Sewall of Boston on September 3, 1708, in which he said, in reference to a room in a house where he had attended a funeral, that "I used to go to the same Room for the Sound of Mr. Brattle's Organs," indicating that the instrument had already been in the area some time earlier. Another diary kept by the Rev. Joseph Green of Salem refers to it in an entry dated May 29, 1711, as follows: "I was at Mr. Thomas Brattles, heard ye organs and saw strange things in a microscope."⁴⁴ The organ was later altered and put into a new case—the state in which it exists now in the chapel of St. John's Episcopal Church in Portsmouth, New Hampshire, having been restored by the firm of C.B. Fisk in 1965. Unfortunately, no date or maker's name was uncovered during the restoration work. The organ probably dates from around 1700 and may be the work of Bernard Smith on stylistic grounds, but neither of these aspects of the instrument can be stated with certainty.⁴⁵ One could say that it is the oldest surviving organ to

43 Brunner, 47–48.

44 M. Halsey Thomas, ed., *The Diary of Samuel Sewall, 1674–1729*, 2 vols. (New York: Farrar, Straus and Giroux, 1973), 1:602; "Diary of Rev. Joseph Green, of Salem Village," *Essex Institute Historical Collections* [Salem] 10:1 (1869): 90. It should be noted that it was common parlance at the time to speak of an organ as "organs" (witness other quotations in this article), but this did not mean the presence of more than one instrument. The term derives from double-cased instruments, where, for example, a "choir organ" in its own case on a gallery rail is separate from the rest of the organ in the main case, and hence [two] "organs" in that manner of speaking then.

45 The best summary of the Brattle organ is in Barbara Owen, *The Organs and Music of King's Chapel, 1713–1991* (Boston: King's Chapel, second edition, 1993), 1–7. Because it is a general work, it is not footnoted, but there is a bibliography. King's Chapel was founded on June 15, 1686, and built its first church between 1687 and 1689, with worship first held in the building on June 8, 1689. The parish actually changed names in colloquial references, depending on who was on the throne at the time; for examples, "His Majesties' Chapel" during the reign of William & Mary from 1688 to 1702; "Queen's Chapel" from 1702 to 1714 during the reign of Queen Anne when the Brattle organ

42 Even Sachse was circumspect enough in this case to state, still with unfounded assumptions as to size and uniqueness, that Witt "possessed a large pipe organ, said to have been of his own construction, and the only instrument of the kind in the possession of a private individual in America" in his 1895 work cited above, page 412. The issue is, of course, "who said?"

come contemporaneously to this country (for there are older organs now present in the United States that were brought here later), but more precisely, it is the oldest such surviving partially-intact instrument, as only the windchest, wood pipes, and some of the metal pipes are original.

The historiography on the Brattle organ is extensive. Virtually every writer on “first” or early organs mentions it, and in general, they capture the essence of the story, although erring in details, so it is not necessary to give an extensive account of the instrument here.⁴⁶

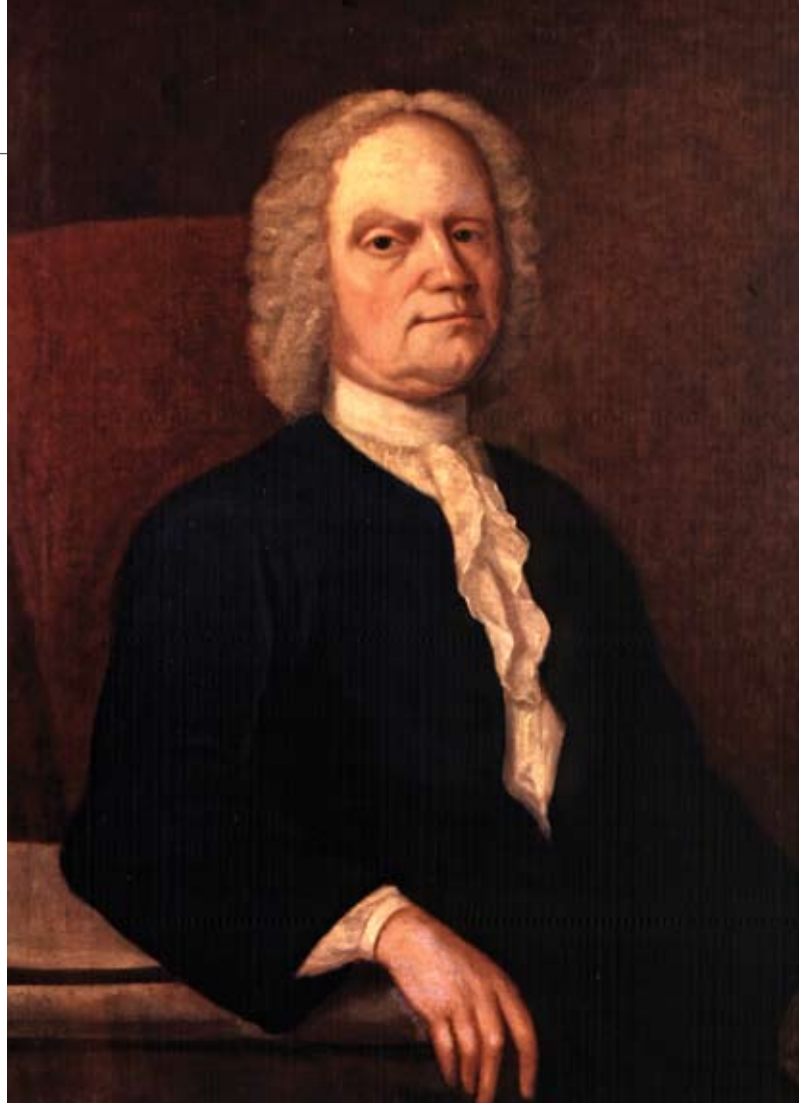
THE EIGHTEENTH CENTURY PROGRESSES: OTHER “FIRST” ORGAN AND ORGANBUILDER CLAIMS

Historical writers writing about organs in America tended to shift the “first” emphases in their claims as they recognized that the country had grown and more musical instruments had arrived, although there was clearly still a great deal of positing going on. One example of this was the claim made in 1878 that “so far as is known,” the South Dutch Reformed Church, then on Garden Street (now Exchange Place) in New York City, possessed the first church organ in America in 1727. It was a gift from William Burnet, the Colonial Governor of New York, and the article gave rise to similar claims later.⁴⁷ The instrument, however, was a chamber organ probably brought to this country in 1720 along with other household furnishings when Burnet arrived to take up his post, and not a church organ built specifically for such a purpose. The gift was thus made sometime between 1720 and 1727, but the instrument’s size and provenance

was installed; and for a period of time during the Revolutionary War, “Stone Chapel” (reflecting the building material of a new church erected from 1749 to 1754) in refusing to recognize King George III. After the United States gained independence, however, “King’s Chapel” was again reverted to, although the congregation left the Church of England in 1785 and became Unitarian.

⁴⁶ Examples of articles that focus on, or devote more than passing mention to, the Brattle organ, are: “First Organ,” *New York Evangelist* [New York] 32, no. 28 (11 July 1861): 6; “The First Organ,” *The Ladies’ Repository: A Monthly Periodical, Devoted to Literature, Arts, and Religion* [Cincinnati] 21, no. 7 (July 1861): 441; Henry K. Oliver, “An Account of the First Organs in America,” *The Organist’s Quarterly Journal and Review* [Boston] 1, no. 5 (January 1875): 84–86; “The First Organ Brought to America,” *New York Times*, 26 June 1883, 5; Sumner Salter, “Early Pipe Organs in America,” *Musical Opinion & Music Trade Review* [London] 15:176 (1 May 1892): 360–61; Edwin A. Tilton, “The Brattle Organ,” *The Organ* [Boston] 1:8 (December 1892): 173–74 (this was reprinted without an author attribution in *The Etude* [Philadelphia] 20, no. 1 (January 1902): 26–27); Henry C. Lahee, “Organs and Organ Building in New England,” *New England Magazine* [Boston] 17, no. 4 (December 1897): 485–505; Arthur W. Brayley, “The First Organ in America,” *New England Magazine* 27, no. 2 (October 1902): 130, 212–19; and John Henry Edmonds, “Some Organs and Organists in Colonial Boston,” *The Diapason* [Chicago] 15, no. 9 (August 1923): 4, 29.

⁴⁷ “The First Church Organ in America,” *The Christian Intelligencer* [New York] 49, no. 15 (11 April 1878): 3; “New York Real Estate in the Financial District,” *Wall Street Journal*, 20 August 1914, 6; Rev. Charles E. Corwin, “First Church Organ in New York in 1727; Story of Early Days,” *The Diapason* [Chicago] 23, no. 1 (December 1931): 12. Corwin does not claim that it was the first organ in America. Rather, he says that it was custom-ordered from Europe and presented in 1727, but cites no evidence to that effect.



Above: Self-portrait of Gustavus Hesselius, ca. 1740. (Atwater-Kent Museum, Philadelphia. Used by permission)

are unknown. It was likely English in manufacture. This instrument may, however, be safely credited with being the first organ in New York City, and the first organ in this country introduced into a non-Anglican parish, according to all known evidence.⁴⁸ This church was the predecessor of what is now known as the Collegiate Church in New York City.

Christopher Witt was not the only Philadelphia-area artist who had an association with the organ. Gustavus Hesselius (1682–1755), a Swedish immigrant painter of portraits and religious subjects, came to Philadelphia in 1712 with his brother Andreas, a Lutheran minister who had been called to serve in New Sweden (the area along the Delaware River from New Jersey to Delaware). Connections were naturally formed with Gloria Dei in Wicaco, where Gustavus soon painted an altarpiece (since lost). He moved to Annapolis, Maryland in 1720, returning to Philadelphia in 1730. At some point Hesselius developed a relationship with John Clemm, who arrived in Philadelphia from Germany in 1733, and who installed an organ in the Moravian Church in Bethlehem, Pennsylvania, in

⁴⁸ Although few additional details are known, the best summary of this situation is still John Ogasapian’s *Organ Building in New York City: 1700–1900* (Braintree, Massachusetts: The Organ Literature Foundation, 1977), 1–2.



Edward Bromfield

Above: Lithograph of a painting by John Greenwood of Edward Bromfield, Jr., ca. 1745, with Bromfield's autograph signature reproduced below. (Justin Winsor, ed., The Memorial History of Boston, 4:509)

1746. Hesselius was clearly involved in the transaction, but exactly how is not clear. How they met and what the two men's connections were is a subject also shrouded in mystery. Perhaps because Hesselius also owned a chamber organ, some historians have believed that he must have been an organbuilder, and an art historian, Charles Henry Hart, actually claimed that Hesselius was the first organbuilder in America, probably on that basis. Hart also claimed him to be the first artist in America, an assertion that is in dispute in the art history field, but beyond the scope of this essay.⁴⁹

49 Charles Henry Hart, "The Earliest Painter in America," *Harper's New Monthly Magazine* [New York] 96, no. 3 (March 1898): 566–70; Charles Henry Hart, "Gustavus Hesselius: The Earliest Painter and Organ-BUILDER in America," *Pennsylvania Magazine of History and Biography* [Philadelphia] 29, no. 2 (April 1905): 129–33. An unattributed statement appears on page 473 in the June 1892 (vol. 16, no. 4) issue of the same journal, to the effect that "The First American Maker of the Spinnet—Gustavus Hesselius manufactured spinets in Philadelphia as early as 1743, several specimens of his work being known...." This is clearly not true, as Johann Behrendt of Philadelphia holds that honor. Although Hesselius is also claimed elsewhere to

In all likelihood, however, Clemm was the builder of the Bethlehem organ, and he could have been the builder of the instrument in Gustavus' home as well. Although a Lutheran, Hesselius became a member of the Moravian Church in Philadelphia in the mid-1740s until 1751, when it was then possible to hold dual memberships in different religious denominations. (Hesselius was a member of Gloria Dei, and after his death was buried in the adjoining parish cemetery, but the gravestone no longer exists.) It is perhaps through this association that Hesselius may have been engaged in 1744 to act as a contractor and supervisor for the construction and installation of the Bethlehem instrument, as it is not certain if Clemm had built any organs for Moravian churches prior to that time (although the Philadelphia church is a possibility). They may have been cautious about the transaction and wanted a certain amount of oversight by someone whom they trusted.⁵⁰ Since Gustavus was, however, trained as a wood-engraver and did all manner of painting and gilding, it is conceivable that he did some physical design aspects, woodworking, or decorating of Clemm's Bethlehem organ.

It is therefore not difficult to give John Clemm (an Anglicization he adopted upon immigration to this country of his given name Johann Klemm) his due as the first proven organbuilder to actually construct an organ in the colonies that became this country. This fact was noted by Sumner Salter already in 1892, although he erroneously stated that the first organ built by Clemm was for Trinity Church in New York City in 1737. This we know is wrong—not only was it completed in 1741, but it was built in Philadelphia, not in New York, and, finally, there was at least one earlier project.⁵¹ The ca.1738 instrument that Clemm built for Gloria Dei in Wicaco (it was installed in 1737 or 1738, based on dates documenting the church's renovations at the time) may well have been the first locally-built (i.e., in the Philadelphia-area) organ. Later writers echo Salter's observation. This would also make Clemm the country's first known professional organbuilder, as he was trained in that craft, and the organ as the first such instrument specifically built for a church.

have made spinets, that is probably not true, either, and may be a conflation of facts, as there is proof that Clemm did build them. The first Hart article above was the sole basis for Albert F. Robinson's assumption that Hesselius was an organbuilder, in his article "A Reply to Kenneth Simmons: Hesselius Did!," *The Tracker* 24, no. 1 (Fall 1979): 18–19.

50 The historiography on Hesselius as an artist has been extensive in recent years, but none of it has turned up any further evidence about organbuilding. This thus seems to have been a relatively unique situation. See the entries on Gustavus Hesselius by Roland E. Fleischer in the *Dictionary of Art* (New York: Grove's Dictionaries, Inc., 1996), 14, 492–93, and *American National Biography* (New York: Oxford University Press, 1999), 10, 704–06. The documentation of the Hesselius/Clemm organ project is in Brunner, 63.

51 "While the honor of possessing the first organs in America undoubtedly to New England, it appears that the honour of building the first organ in America belongs to New York city." Sumner Salter, "Early Pipe Organs in America," *Musical Opinion & Music Trade Review* [London] 15:177 (June 1, 1892): 418.

ORGANS AND ORGANBUILDERS IN THE EIGHTEENTH CENTURY: THE 1740s AND BEYOND

An anonymous writer, probably from Boston, commissioned by the Federal Government to write an historical essay on musical instrument manufacturing to accompany census returns from 1860, made the following claim in the section on organs: “The first organ built in this country appears to have been erected by John Clark, in 1743, for the Episcopal church in Salem, Massachusetts. In 1754 it was presented to the Episcopal church in Marblehead, and a new one put in its place by Thomas Johnson [*sic*], of Boston, who had built one in 1752 for Christ’s church in that city.”⁵² Salter transmogrified this information to no better a state, by asserting that “In 1743, an organ built by J. Clarke, of London, and purchased by subscription, was imported and set up in St. Peter’s Episcopal Church, Salem. In 1754 it gave way to one by Thomas Johnston, the American Father Schmidt, of one manual and six stops.” This claim was then echoed by later writers.⁵³ In fact, John Clarke was a captain and Commander of the Salem Fort, and a member of the Vestry at St. Peter’s, not an organbuilder, nor was he a resident of London. Clarke probably arranged for the acquisition or helped to fund it, or both. The organ was thus likely indeed imported from England and was by an English builder, but no details are known. It also could have been a chamber organ from the Clarke household, and not a church organ at all. The instrument must have been quite small if it was sold to a different parish only some eleven years later.

Another “first” claim ascribed to the 1740s arises from George Hood, who stated in 1846 that “The first organ built in this country was made by Edward Bromfield, Jr., of Boston.” A variant on that sentence then appeared in F.O. Jones’s musical handbook of 1886: “The first American organ was built by Edward Bromfield, Jr., at Boston in 1745.”⁵⁴ Of course, the question immediately comes to mind: What is an “American” organ? Surely an organ built in America is by definition an American instrument, even if its style is European. In this case, the writers were likely alluding to the fact that Bromfield was a native of Boston, and thus an American (as opposed to an immigrant), rather than positing that there was an American style of organbuilding.

⁵² “Church Organs,” in *Manufactures of the United States in 1860; Compiled from the Original Returns of the Eighth Census, under the Direction of the Secretary of the Interior* (Washington: Government Printing Office, 1865), cxlix–cli. The quotation is from page cli. This essay was reprinted under the title “The View from Boston: A History of the Organ,” *The Tracker* 30, no. 4 (Fall 1986): 22–23.

⁵³ Salter, 418. It should be noted that of course these churches were not Episcopalian until 1789, when that denomination was established in the United States to replace the Anglican Church.

⁵⁴ George Hood, *A History of Music in New England: With Biographical Sketches of Reformers and Psalmists* (Boston: Wilkins, Carter, 1846; reprinted, New York: Johnson Reprint Corporation, 1970), 152; F.O. Jones, ed., “Organ, History of in America,” *A Handbook of American Music and Musicians* (Canaseraga, New York: F.O. Jones, 1886; reprinted, New York: Da Capo Press, 1971), 123. Various later writers echo this same line of thought.

Bromfield’s story, however, is interesting. He came from a long-established Boston family, and although he was the third generation of males named Edward, is generally referred to as “junior.” Born on January 30, 1724 (modern calendar) in Boston, he died at a young age there, on August 18, 1746. His grandfather (January 10, 1649–June 1734), who is said to have “descended from an old family of influence and property in Wales,” emigrated from London to Boston in 1675 and became a prominent merchant, also serving in government as an assembly representative, justice of the peace, and overseer of the poor.⁵⁵ His home, described as a “large House with Ten Fire-Rooms in it, with Stable, Coach-House, Warehouse, Gardens and Orchard, well stock’d with choice Fruit, and other Conveniences...[situated] in the Common, near Beacon-Hill” was located on Rawson’s Lane, but is now known as Bromfield Street, which was named for the family.⁵⁶



Above: Engraving of the Bromfield mansion of 1722 where Edward Bromfield, Jr., built his pipe organ. Justin Winsor, ed., The Memorial History of Boston, 2:521

⁵⁵ Daniel Denison Slade, M.D., “The Bromfields” and “The Bromfield Family,” *New-England Historical and Genealogical Register and Antiquarian Journal* 25, no. 2 (April 1871): 182–85; 25, no. 4 (October 1871): 329–35; 26, no. 1 (January 1872): 37–43; and 26, no. 2 (April 1872): 141–43. This particular reference appears on page 329. Also see the two essays in Justin Winsor, ed., *The Memorial History of Boston, Including Suffolk County, Massachusetts, 1630–1880*, 4 vols. (Boston: James R. Osgood & Co., 1881–82), 2:521–22; 4:509–10. The former is by Edwin L. Bynner and entitled “Topography and Landmarks of the Provincial Period,” and the latter is by Joseph Lovering and entitled “Boston and Science.” This particular reference appears on pages 509–10. Winsor claims that the eldest Edward emigrated from Hampshire, and refers to Edward Jr. equally as “Edward Bromfield the Third.”

⁵⁶ Advertisement of Bromfield home “to be Lett,” *The Boston Weekly News-Letter*, 25 March 1743, 2. The name “Beacon” for Beacon Hill derived from the warning signal that was erected on the hill, consisting of a tall pole with wooden rungs for climbing, with an iron pot filled with tar hung from a cross-beam. The tar would be lit to give an alarm if any danger to the town was detected, such as Indians or wolves. It can be seen in the illustration of the first King’s Chapel accompanying this article.

Edward Jr.'s father (November 5, 1695–April 10, 1756) also became a prominent and wealthy merchant as well as government official, serving as selectman from 1731 to 1735, overseer of the poor from 1735 to 1756, and assembly representative from 1739 to 1743. He built a mansion in 1722 that was the first dwelling erected on Beacon Street, described as “nearly opposite of the present-day Athenaeum” (which is situated at 10 ½ Beacon Street).⁵⁷ That striking home “was of three stories, and richly furnished There were large mirrors in carved mahogany frames with gilt mouldings; and one apartment was hung with tapestry, representing a stag-hunt. Three steep flights of stone steps ascended from Beacon Street to the front of the mansion; and behind it was a paved court-yard, above which rose successive terraces filled with flowers and fruit-trees.” The home was demolished in 1845, the hill was cut down, and Ashburton Place, the Freeman Place Chapel, and other houses on smaller lots took its place.⁵⁸ They have long since been replaced by office buildings and the Suffolk County Courthouse.

Virtually everything that is known about Edward Jr. is derived from an extended tribute written in 1746 by his pastor, the Rev. Thomas Prince of Old South Church, where the Bromfield family held their membership, Edward joining the congregation on June 21, 1741.⁵⁹ He was a genius, and in 1738 at age fourteen and a half years entered Harvard College, where he obtained his undergraduate degree in 1742 and his M.A. in 1745. Young Bromfield immersed himself in science and mathematics, but was also interested in mechanical objects, theology and philosophy, and drawing. These pursuits led him to fabricate improvements in the microscope, make sundials and optical instruments, create maps, and write treatises. Edward was also a musician, a skill that, in combination with his mechanical skills and understanding of mathematical principles, undoubtedly was the impetus for his endeavor to construct a pipe organ.⁶⁰

Prince writes:

... As he was well skilled in Music, he for exercise and recreation, with his own hands, has made a most accurate Organ, with two rows of keys and many hundred pipes; his inten-

tion being twelve hundred, but died before he completed it. The workmanship of the keys and pipes [is] surprisingly nice and curious, exceeding anything of the kind that ever came here from England, which he designed, not merely to refresh his spirits, but with harmony to mix, enliven and regulate his vocal and delightful songs to his great Creator, Preserver, Benefactor and Redeemer. He thought the Author of nature and music, does, by his early choristers of the air, with which the day-spring rises, teach us to awake with them, and begin our morning exercise with grateful hymns of joy and praises to him. And what is surprising was, that he had but a few times looked into the inside work of two or three organs which came from England.⁶¹

As noted, various writers have claimed that this was the first pipe organ constructed in this country, but such statements are erroneous. It is probably more accurate to state that this was the first organ built by a native-born American, an assertion that is plausible. Edward's organ would have had about twenty stops, based on the approximate pipe count, and it would have been a very large instrument for the time. The organs in the vicinity that would have been available for Bromfield to view and model his work after were few: the Brattle organ at King's Chapel; a small organ either built by or an English instrument imported by William Claggett of Newport, Rhode Island, about 1736 at Christ Church (Anglican) [“Old North”], Boston; the organ, also likely English, at St. Peter's in Salem (mentioned earlier in connection with John Clarke); and the newly-arrived, London-built Abraham Jordan instrument of 1744 at Trinity Church (Anglican) in Boston. Bromfield could have also traveled to see the 1733 Richard Bridge organ at Trinity Church (Anglican) in Newport, Rhode Island. Bromfield's project was apparently built or started about 1745.

Prince implies that the organ was intended only for private enjoyment, and not for Old South Church (as some writers have assumed), which would have been consistent with Puritan beliefs in a congregation such as Old South's, which was against the use of instrumental music in worship. The organ was either set up or stored at Old South (if the latter, perhaps after Bromfield's death), where it apparently remained unfin-

57 Slade, 332.

58 Winsor, 2:521–22.

59 Rev. Thomas Prince, letter to publisher, *The American Magazine [and Historical Chronicle]* 3, no. 12 (December 1746): 548–51, reprinted with editorial comments as “Biography: Mr. Edward Bromfield, Jun.,” *The Panoplist; or, The Christian's Armory* 2, no. 5 (October 1806): 193–97, both Boston publications; *An Historical Catalogue of the Old South Church (Third Church), Boston, 1669–1882* (Boston: Printed for private distribution, 1883), 41.

60 Prince's tribute has been used in part by most other writers as their basis for biographical details about Edward Jr. and his organ project. The most detailed biography available is Clifford K. Shipton, “Edward Bromfield,” in *Sibley's Harvard Graduates: Biographical Sketches of Those Who Attended Harvard College*, Vol. IX, 1741–1745 (Boston: Massachusetts Historical Society, 1960), 108, 132–35. This sketch was reprinted in Clifford K. Shipton, *New England Life in the Eighteenth Century: Representative Biographies from Sibley's Harvard Graduates* (Boston: Massachusetts Historical Society, 1963; reprinted, Cambridge: The Belknap Press of Harvard University Press, 1995), 482–86.

61 Prince, 549 (his spelling has been modernized by the writer). Prince (May 15, 1687–October 22, 1758) was an historian and author, as well as clergyman (he became minister of Old South Church in February 1717). He, like Edward, was a Harvard College graduate (Class of 1707) and appreciated music. Prince contributed to the preface of Thomas Walter's *The Grounds and Rules of Musick Explained...* (Boston, 1721), and as a hymnist, produced *The Psalms, Hymns and Spiritual Songs of the Old and New Testament. Faithfully translated into English Metre. Being the New-England Psalm-Book Revised and Improved...with an Addition of Fifty Other Hymns...* (Boston, 1758). The sources for this information are Allen P. Britton and Irving Lowens, completed by Richard Crawford, *American Sacred Music Imprints, 1698–1810: A Bibliography* (Worcester: American Antiquarian Society, 1990), 107 and 603, and Clifford K. Shipton, *Sibley's Harvard Graduates: Biographical Sketches of Those Who Attended Harvard College*, vol. v, 1701–1712 (Boston: Massachusetts Historical Society, 1937), 341–68. However, it should be noted that on page 367, in listing the Rev. Prince's written works, Mr. Shipton misdates the letter cited in note 59 above. It was not published in the July 1746 issue, 319–21. Those pages instead contain a letter by Nathan Hale on an unrelated topic.

ished until the beginning of the Revolutionary War; there is no record of whether it was ever made usable.⁶² Given the Puritan mindset, it would not be surprising that, even though the instrument was something of great potential value—and furthermore had been made by a devoted member—it still would have been left to languish for such a long period of time. Such reasons probably explain why the organ was not simply discarded, but also why it was not completed by someone else, such as Thomas Johnston.⁶³ The instrument did not survive the war. It is said that “during the siege of Boston the organ and the library of Josiah Quincy, Jr., were removed for safety to a store belonging to William Phillips, where unfortunately both were burned.”⁶⁴ (Phillips was Edward’s brother-in-law and a deacon at Old South.)⁶⁵ This was done because the church itself was commandeered by British troops and badly damaged. Old South did not obtain a pipe organ until 1822, when a Thomas Elliot instrument from London was imported, ordered through Henry Bromfield, a family member then living in London.⁶⁶

It is unfortunate that Edward, described in death notices as a “pious and singularly ingenious young Gentleman,” should have died of a “violent fever” at age twenty-three, thus robbing society of a talent that could have immensely benefited the arts and sciences of what would become a new nation.⁶⁷ He was interred in the burial ground adjoining King’s Chapel, but the gravestone, which reportedly included the fact that he built the first organ in this country, is no longer legible.⁶⁸ It is said that Edward’s father never recovered from the death of his

son.⁶⁹ A portrait of Edward, previously thought to have been the work of John Smibert (1688–1751), but now attributed to John Greenwood (1727–1792), is in the possession of Harvard University. It depicts Edward in a velvet skull-cap and a heavy robe (which is academic garb), pointing to a microscope on a table. In the background is a bookcase filled with books, one of which is titled *Newton’s Optics*. Interestingly, Greenwood had begun his apprenticeship in 1742 under Thomas Johnston, the well-known painter, japanner, and organbuilder.

ORGANS AND ORGANBUILDERS IN THE EIGHTEENTH CENTURY: SOME FINAL CLAIMS

Mention has already been made of Thomas Johnston (ca. 1708–1767) of Boston, who built a few organs in the 1750s and 1760s (and perhaps as early as the 1740s). Some writers have made the distinction that he was the first professional organbuilder in this country, as opposed to Edward Bromfield, who was deemed an “amateur.”⁷⁰ Others have remarked upon “first” organ claims for Johnston, such as Salter, who noted that in “1752 Thomas Johnston, of Boston, built an organ for Christ Church, which is commonly supposed to have been the first organ built in America, the Clemm organ in Trinity Church, New York, not being generally known.”⁷¹ However, although Johnston built organs on a respectable scale, no evidence has come to light to show that he was trained in the craft, as Clemm had been. Thus, questions arise as to how one defines “professional,” and how Johnston learned to build organs. In any case, he was certainly the first organbuilder in Boston to actually finish an instrument, and the still-extant elegant Hanoverian case of his organ of 1759 in Christ Church (“Old North”) in Boston is strong evidence of professional work. It is quite interesting that Salter called him the “American Father Schmidt,” a parallel reference to “Father Smith” (as cited earlier).

Other writers give even some “first” credit to William Goodrich (1777–1833). Oliver states that “Yet, although there were others who carried on the business before his time, William M. Goodrich, 1800 [*sic*] to 1833, was the first organbuilder in America, really worthy of the name,” while Jones remarks that “The first American builder who became noted as such was William M. Goodrich.”⁷² So does a person become “first” when one builds instruments that are good enough, or finally achieves widespread name recognition?

Sometimes family members create stories unsustainable by the facts, as in the 1871 claim by Julius Pratt, the son of Henry

62 Joseph Lovering, writing in Winsor, 4:510, says that “he did not live to complete more than a few hundred” pipes, and states that Edward “lived long enough, however, to develop a character and exhibit tastes and talents which have embalmed his name in the memory of succeeding generations, and he might have achieved great distinction in science if his life had been spared.”

63 Tellingly, the Old South records at the Congregational Library in Boston do not mention the organ. It was therefore not officially acknowledged. For additional context on Boston organs of the time, see Barbara Owen, *The Organ in New England: An Account of its Use and Manufacture to the End of the Nineteenth Century* (Raleigh, NC: The Sunbury Press, 1979), 22, 27, 398; and Barbara Owen, “Eighteenth-Century Organs and Organ Building in New England,” in *Music in Colonial Massachusetts, 1630–1820*, 2 vols., Part I: *Music in Public Places*, and Part II: *Music in Homes and in Churches* (Boston: The Colonial Society of Massachusetts, vol. 53, 1980 and vol. 54, 1985, respectively), 54:691–93.

64 Winsor, 2:510.

65 Slade, 38.

66 Hamilton A. Hill, *History of the Old South Church (Third Church), Boston, 1669–1884*, 2 vols. (Boston: Houghton-Mifflin & Co., 1890), 2:480–81.

67 Death notices are in *The Boston Weekly News-Letter*, August 21, 1746, 1, and *The Boston Weekly Post-Boy*, August 25, 1746, 2, which mention only “a few days illness.” The cause of death was mentioned by the Rev. Prince in his funeral sermon in 1756 for Edward Jr.’s father, entitled *The Case of Herman Considered. In a Sermon on Psal. LXXXVIII. 15. Occasioned on the Death of Mr. Edward Bromfield, Merchant of Boston, in New-England. April 10, 1756* [I am afflicted and ready to die]... (Boston: Kneeland, 1756), 31, as follows: “That most hopeful youth, his eldest son of his own name, whom he had brought up to learning for public service, and proved one of the most ingenious and pious youths this country ever bred, but on August 18, 1746 was, to the exceeding grief of his parents, and the great loss and sorrow of others, snatched from us by a violent fever, in the 23d year of his age.”

68 “First Organ,” *New York Evangelist*, 11 July 1861, 6.

69 Hill, 2:24.

70 For example, the essay by an unnamed writer entitled “Some Notes on the Organ and Organ Playing in New England,” *The Musician* 13:1 (January 1908): 38–39, itself drawn from an article in the *New York Tribune* of November 17, 1907.

71 Salter, 418.

72 Oliver, 86; Jones, 123.

Pratt (1771–1849) of Winchester, New Hampshire, that his father had in 1788 built the first church organ in New England. This occasioned follow-up correspondence showing how that assertion could not be true.⁷³ Pratt was an early builder, but not the first on any score, as has been discussed in this article.

Some “first” claims remain mysteries. Everett Truette left this intriguing item on the table for us to decipher, if it is even possible to do so. He writes:

The first organ ever built in the United States is said to be still in existence, and located in Brattleboro, Vt. This instrument, which is for sale, is about the size of an upright piano, and does not look unlike one. There are two draw-stops on either side of the key-board, and the pipes are inside the box or case. A long iron pedal, similar to that in the Brattle organ, works the bellows. The owner claims that he can prove its authenticity, and that every pipe in the instrument is perfect. A photograph may be seen at this office.⁷⁴

Which organ this might have been, and if it could still be extant, is difficult to determine. The claim that it was provable to be the first could have also been as spurious as any other. Many early chamber organs had iron pedals to work the bellows like the Brattle organ, so that was not a unique feature. If the photograph migrated to Truette’s scrapbook,⁷⁵ it might be possible to match up the instrument with other period examples, eventually leading to an identification.

CONCLUSION

This article has endeavored to present the most recent and careful scholarship on many of the early organs and organbuilders in America. This has been necessary because so many historians have relied upon and repeated generalizations or assumptions that can be traced back to limited or problematic primary sources, or only to secondary sources. Of course, not every organ or organbuilder present in this country up to the end of the eighteenth century can possibly be, or ought to be, discussed here; other individuals were in the colonies building or supplying organs at the same time as those mentioned in this article, but for various reasons they do not fit a “first” niche.

In an essay like this, which traces so many early organs, it may also be worthwhile to bring up the topic of “oldest” instruments. Mention has already been made of the “oldest” organ in the country, the Brattle organ, but there are a couple other instrument situations worthy of note. Based on current knowledge, the oldest known surviving organ part made in what became this country is the chest that survives from John Clemm’s organ of 1751 for Augustus Lutheran Church in Trappe, Pennsylvania, now in the possession of Raymond Brunner. The old-

est known surviving organ made here is David Tannenberg’s organ for Zion Lutheran Church in Moselem Springs, Pennsylvania of 1770; although, similar to the Brattle organ, it should be more precisely characterized as the oldest surviving mostly-intact instrument, because it has been altered.

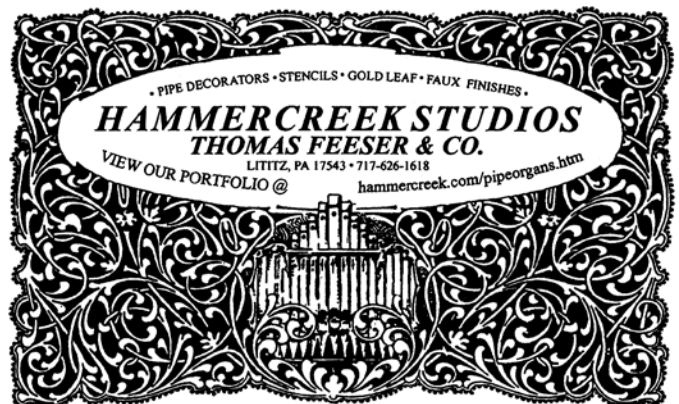
Even the Organ Historical Society has entered the “first” organ fray in its marketing efforts—witness the listings in the 2006 OHS Catalog for a Tannenberg recording and book, respectively, claiming that David Tannenberg (1728–1804) was “America’s first native-trained organbuilder” and “America’s first professional organbuilder.”⁷⁶ Nevertheless, this is yet another example of how categorizations can be created so that a “first” label can be applied. As Messrs. Morris have noted in one of the works cited in this article, “[f]or historians there is no quicksand more treacherous than a “first.” In most cases “firsts” might more prudently be phrased as “earliest known.” ... Priority is often a matter of definition. Whether one accepts 1636 or 1786 as the year of the earliest known strike depends on what kind of work stoppage constitutes a “strike.”⁷⁷ Clearly, similar parallels can be made in discussing the history of organbuilding.

Researchers continue to look in the historical record, searching for previously unknown sources that may shed more light on this elusive topic. As more primary sources are electronically scanned and made more widely available (and more easily searchable) by advanced technology, new discoveries may mean that this article will probably have to be revised as well. Nevertheless, the art of organbuilding, in its finest tradition, will remain timeless.

Michael Friesen, of Loveland, Colorado, is President of the Organ Historical Society. He specializes in the history of eighteenth- and nineteenth-century organs in America, and has published numerous articles. He received the Society’s Distinguished Service Award in 1996. He is currently a Ph.D. candidate in History at the University of Colorado.

76 The 2006 OHS Catalog, 21, 72. Tannenberg was not the first professional organbuilder in America, as has been seen, and we cannot be sure that he was the first person trained in this country to be an organbuilder (which is a possibility only if in fact he had no background in the craft prior to working with John Clemm).

77 Morris and Morris, eds., xv.



73 Paper presented by William Shrigley, *American Historical Record* 1, no. 3 (March 1872): 136–38.

74 “Mixtures,” *The Organ* 2, no. 2 (June 1893): 41.

75 The scrapbook is located in the Boston Public Library, and a microfilm copy (not indexed) can be viewed at the American Organ Archives.



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—David J. Way

The long-awaited arrival of the new Walcker organ destined for the Boston Music Hall had a significant impact on the design of American pipe organs, but not in the manner envisioned by the committee responsible for its selection.

The Boston Music Hall was opened in 1852. From the beginning it was intended that the hall would have an organ, but one of such importance and splendor as would befit the hall and the erudite citizens of Boston—so not just any instrument would do. The hall temporarily rented an instrument built by Thomas Appleton and owned by the Handel & Haydn Society. An addition was built out the rear of the building to house the organ, which was completely covered by a lattice-work grill, including the console area. Dr. Jabez Baxter Upham, President of the Music Hall Association, was not content to let the idea of a magnificent organ get lost during the first years when the Association was concentrating on paying off the construction debts and attempting to make the hall profitable. During the summer of 1853, Upham traveled to Europe to visit the crowned heads of organbuilding to see what the state of the art might be. He visited all the cities whose instruments were justifiably famous,

Above: A late photo of the organ on the stage of the Boston Music Hall. The statue of Beethoven (center) exists at the New England Conservatory. Note the arch of the organ chamber behind the center flat.



including London, Paris, Haarlem, and Hamburg. He visited organ factories and likely met such luminaries as Hill, Cavaillé-Coll, Ladegast, Schulze, Weigle, and E.F. Walcker. At the time, Henry Erben in New York City had the largest organ factory in America, but this was soon joined by establishments erected by W.B.D. Simmons and the Hook brothers as their respective businesses boomed. Walcker's *magnum opus* for the Ulm Münster was nearing completion in the Ludwigsburg works, and undoubtedly the huge scale of this instrument, coupled with Mr. Walcker's hyperbole extolling the virtues of his "scientific" approach to the craft of organbuilding, convinced the good Dr. Upham that Mr. Walcker would build an instrument that would set American organbuilding on its collective ear.

Several years later, the Association formally voted on June 11, 1856, to expend a sum not to exceed \$25,000 to purchase a *Grand Organ* for the hall.¹ There was no time lost before the matter began to be debated in the pages of the public press, in

1 Records in the Archives of the Methuen Memorial Music Hall.

particular defending the virtues of the resident builders' using indigenous materials more suitable to the American climate (a criticism which later proved to be particularly prophetic). Regardless, the Association formally voted on October 6, 1856, to send Dr. Upham to Europe with the express purpose of entering into contract for the construction of one *Grand Organ*.² Upham once again took the opportunity to consult with such authorities as W.T. Best as to the appropriate design for a concert instrument of grand proportions. He again visited organ factories and sought out the famous antique masterpieces he had perhaps missed on his first trip. His last stop was Ulm, Germany, to see the completed instrument in the grand space it was designed to fill, and which he had seen under construction on his visit several years earlier. By all accounts it was a stupendous instrument already reaching the status of legend, in spite of the fact that the majority of the instrument were placed in the tower behind a large arch that was detrimental to the instrument's sound projection. One can imagine Dr. Upham's being overwhelmed by both the grandeur of the space as well as the colossus thundering into the vast, rolling acoustic. His decision made, he traveled straight to Ludwigsburg, where he was likely received with all the pomp and ceremony the Walcker factory could muster for such an important commission. On February 20, 1857, after what was probably a protracted discussion about every detail of the organ, a contract formally was entered into with E.F. Walcker & Co. for what would become the largest instrument Herr Walcker would build for the remainder of his illustrious career. The forty-page contract was written in both German and English.

Eberhard Walcker (1794–1872) was born into an organ-building family. His father, Johann Eberhard Walcker (1756–1843) began his work as a builder in 1780. His largest work was clearly in the late-eighteenth-century classical Bavarian tradition. Like the instruments of the illustrious Bavarian builder Johann Nepomuk Holzhey (1741–1809), famous for such instruments as those at Rot an der Rot and Neresheim, the instrument had a large selection of tone color at eight- and four-foot pitches, an independent Pedal division including a plenum reed, and had a large flue-based chorus through Cornet. The organ contained imitative string and overblowing flute registers necessary for playing the gallant literature popular at the time.

CONSTATT CHURCH³

J.E. Walcker, 1787–1794

Hauptwerk

| | |
|-----------|-----|
| Bordun | 16' |
| Principal | 8' |

| | |
|----------------|------------------------|
| Viol di Gamba | 8' |
| Salicional | 8' |
| Quintatoena | 8' |
| Gross-Gedekt | 8' |
| Flautavers | 8' |
| Octav | 4' |
| Gemshorn | 4' |
| Klein-Gedekt | 4' |
| Quint | 3' |
| Wald-Flöth | 2' |
| Mixtur, 6 fach | 2' |
| Cornet, 5 fach | 8' from c ¹ |

Positiv

| | |
|------------------|----|
| Lieblisch Gedekt | 8' |
| Principal | 4' |
| Juval-Flöth | 4' |
| Octav | 2' |
| Cymbal, 3 fach | 1' |
| Vox Humana | 8' |

Pedal

| | |
|----------------|-----|
| Principal-Bass | 16' |
| Sub-Bass | 16' |
| Violon-Bass | 16' |
| Octav-Bass | 8' |
| Posaunen-Bass | 16' |

E.F. Walcker's first organ as an independent organbuilder was constructed in 1820, and it is still extant in the Ordenskapelle of the Ludwigsburger Schloß. the Walcker firm restored the instrument in 1980 in celebration of the firm's two-hundredth anniversary.

Manual CC-f¹, 54 notes

| | |
|----------------|-----|
| Grossgedeckt | 8' |
| Viola da Gamba | 8' |
| Salicional | 8' |
| Principal | 4' |
| Flöte | 4' |
| Waldflöte | 2' |
| Mixtur, 4 fach | 1½' |

Pedal CC-g⁰, 20 notes

| | |
|--------------|-----|
| Subbaß | 16' |
| Violabaß | 8' |
| Pedal coppel | |

In both instruments, the chorus of the main division carries through two-foot with a flute, not a principal, register for a less prominent and more blended upper termination. This is

² Ibid.

³ Werner Walcker-Meyer and Reinhard Raue, "German Organ Building in the Nineteenth Century," *BIOS, Journal of the British Institute of Organ Studies* 8 (1984):82–90.

common in the instruments of the Walcker firm for the period, and examination of the factory proposal for the Boston combination pedals indicates the Forte Hauptwerk registration contains the Waldfloete 2' and Mixtur, but omits the Octav 2' from the specification. This is an interesting insight into the registration practice of the period.

E.F. Walcker's first landmark contract was for the Paulskirche in Frankfurt am Main (Opus 6, 1833). This was a large instrument of three manuals and seventy-four stops, displaying many of the hallmarks typical of the large organs built throughout his illustrious career. Present in this early instrument are the free reeds, forte and piano Pedal divisions, a rich representation of mutation stops as members of the harmonic series, including a Hauptwerk Cornett 5 fach beginning at 10 $\frac{2}{3}$ ', and Pedal mutations at 10 $\frac{2}{3}$ ', 6 $\frac{2}{3}$ ', and 5 $\frac{1}{3}$ '. The Hauptwerk is the largest division, out of scale with the rest of the instrument, based on an Untersatz 32', with thirteen ranks of tierce mixtures, four sixteen-foot stops, and a richly structured chorus from 32' through 1' with four mutation stops and three mixtures. The organ is well supplied with imitative string and overblowing flute registers, the trademark Physharmonica 8' capable of expression by variable wind pressure, and a large variety of pipe forms. The Pedal had two open flues of thirty-two foot pitch. This instrument was followed by several large and influential instruments⁴ that gained Walcker considerable notoriety as a trend-setter in the infancy of the German romantic organ.

Once the contract with Walcker was signed, the progress of the instrument was documented regularly in the local musical press, and the Ludwigsburg factory was now a tourist destination for both the curious and the *cognoscenti*. While the actual construction was to last one to three years, there were, of course, delays. The case, designed by the famed Boston architect Hammatt Billings and which was to be constructed by the brothers Herter (Gustav and Christian) of New York City, went through several changes, many at the instigation of the Herter brothers.⁵ Mail traveling by steamship could be exchanged between New York and Ludwigsburg at the relatively speedy rate of a week to ten days. The dimensions and weight of the front pipes were especially crucial information for the Herter designers.

Political unrest caused further delays both in Germany and at home. Military unification in Germany brought with it inflation and economic hardship. The Civil War assumed front page status and pushed thoughts of a new organ far from people's minds. The Herter factory undoubtedly lost many skilled cabinet makers to the war effort—a pressure keenly felt in the American organ factories as well.

The organ was finally ready for shipment in 1862, and was given a rigorous *Orgelprobe* by a faculty of four distinguished experts who were duly impressed by the exceptionally high quality of the Walcker workmanship. One can imagine that seeing row upon row of gleaming and exquisitely constructed tin pipes, finely constructed and finished wooden components of oak and fir, newly invented technical controls, and the precise elegance of German craftsmanship could not fail to impress. The Americans were assured they were getting an instrument of the finest quality money could purchase. In the midst of depressing war news that seemed to grow worse with each passing day, this surely was a welcome *divertissement*. Carefully crated, the organ was shipped overland to Rotterdam in December 1862, where it was consigned to the brig *Presto* for the trans-Atlantic voyage. Despite the vessel's name, the journey was carried out *adagio* at best. Given the adage that if anything can go wrong, it will, the *Presto* and her unusual contents narrowly escaped ending up at the bottom of the ocean during a particularly nasty tempest. Of particular concern for the weary Bostonians was the possibility of a blockade of Boston Harbor by the Confederacy, or even worse, the threat of the ship's being overtaken by a ship allied with the Confederacy, and the contents' being claimed in the name of the rogue nation as contraband. Just imagine after all the delays, hand-wringing, and anticipation; indeed, the final indignity would have been to have the organ's ending up at a dock in Richmond with its pipes destined for an artillery factory's smelter.

The precious cargo did finally arrive in March of 1863. Surely Upham's whiskey flowed freely in the Music Hall Association Board Room that day. The Music Hall was closed and the work proceeded on the installation with all possible haste. The stage was modified to accommodate the instrument and its massive black walnut case. The Swell division and several large regulators were installed in the rear addition formerly occupied by the rented Appleton organ. This proved unfortunate, as the joint where the addition's roof met the back wall of the hall was prone to leaking. No organ, native or European, is happy when exposed to water, and as the Swell division was repeatedly subjected to roof leakage, the mechanical problems plaguing this division seemed a regular occurrence. The large box bellows were located under the stage in the basement. Because the hall was used regularly in all seasons save the hottest summer months, it was equipped with new marvel-steam heat.

Constant heating is disastrous for any organ, and particularly so for one of imported woods that may not have been sealed or properly seasoned. While any instrument subjected to such tropical conditions would have suffered during the harsh winter heating season, the complexity of the Walcker action, and cone-valve windchests in particular, compounded the problem. The Music Hall had central steam heat—a relatively new and luxurious invention for the time. The temperature control would have been basic at best, usually done simply by turning radi-

4 Stuttgart, Stiftskirche, (Opus 28, 1839; IV/74); St. Petersburg, Russia, St. Petri, (Opus 32, 1839, III/63); and his largest and most famous work, the Ulm Münster, (Opus 122, 1854, IV/100).

5 Barbara Owen, *The Organ in New England* (Raleigh: Sunbury Press, 1979), 234.

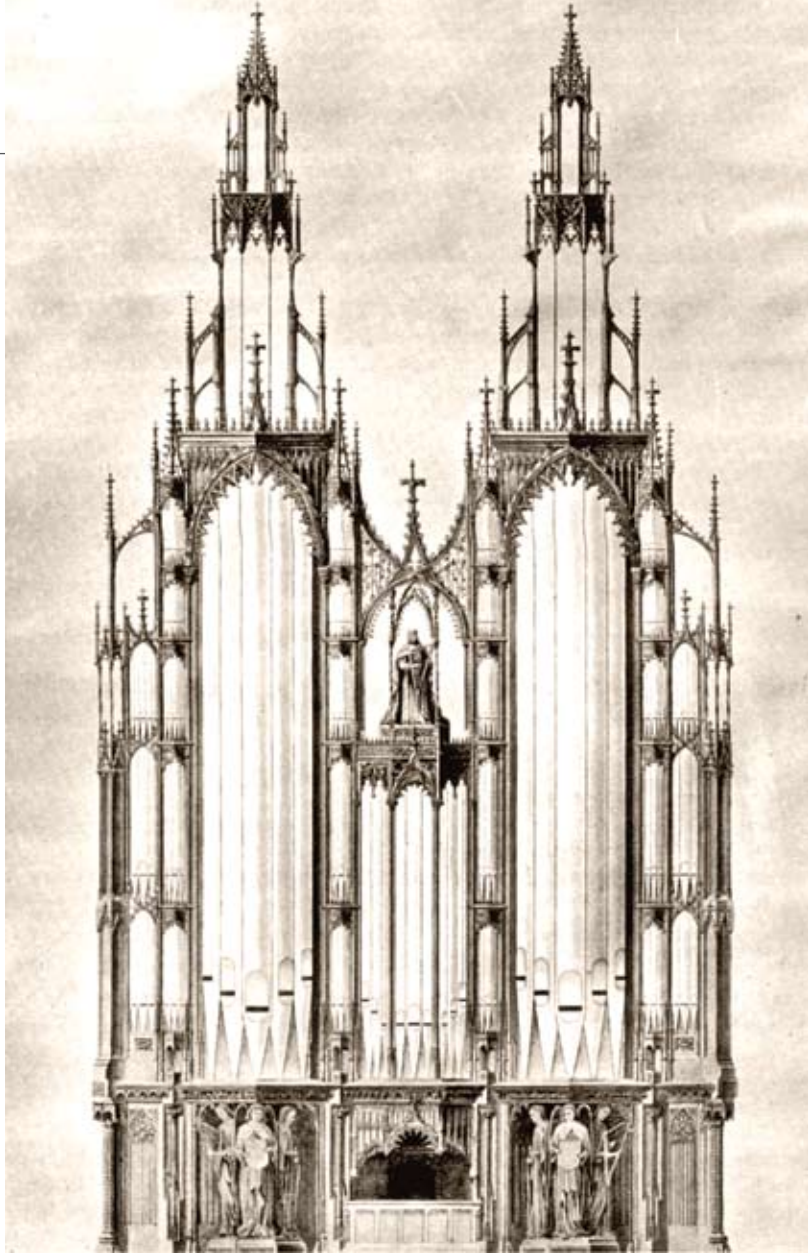
tors on and off. Even an American organ built with slider chests could have suffered major problems under such heating conditions—the tables would crack, the toeboards and chest would warp unless they were of the highest quality, properly seasoned materials and constructed during the winter months, when the whole system would be under maximum shrinkage. It is just possible that the construction of the cone chests might have kept the problem from becoming even worse, and the most serious problems probably involved keeping the action in adjustment, not the chests themselves.

The opening of the organ occurred with all the pageantry the directors could muster, and no doubt it was all the war-weary population talked about for some time. The organ received huge amounts of press when it was new (not all of it of undiluted enthusiasm). However, as fame can be fleeting, the organ's allure and press-worthiness was soon overshadowed by the events of the war, the eventual end of the war, the assassination of the President, and the reconstruction and recovery that followed.

By the early 1870s, the management of the Hall was more interested in making money, and if that meant programming to the front row, that's what they did. Due to an almost total lack of available practice time, students at the New England Conservatory gradually began playing their recitals elsewhere. The organ, which was heavily used in spite of tuning and mechanical problems, probably suffered from benign neglect more than anything else. It was probably a constant battle dealing with a water motor that was unreliable (it was an early and therefore imperfect form of the later very reliable machine), box bellows that bound up in certain atmospheric conditions, the roof leak over the Swell, the complicated action, and tight access that made action adjustment a trial. Tuning problems were caused by temperature stratification in the heated hall, the un-insulated brick rear wall radiating heat in summer and cold in winter into the confines of the organ case, the Swell in its leaky addition, and winding problems caused by insufficient valve opening if the action was allowed to get seriously out of adjustment.⁶ Most Walcker organs of the period are built with windchests on several levels—the immense size of the chromatic chests, with large pipes standing on their wind, typically required a large chest for the basses⁷ and one or more chests for the treble pipes or the upperwork. No details have yet turned up that describe the technical layout of the Walcker with any certainty. If this instrument did in fact have chests at multiple levels (or the chests on one level, but arranged perpendicularly to the case, with the basses next to the thermal radiation from the back wall), this could account for

6 The maladjustment was perhaps an over-compensation for cone-valve/roller arm tolerances, which needed precise regulation in order to supply proper wind to the pipes. If adjusted tightly during the winter, they would cipher during the shoulder season, and if adjusted tightly during the shoulder season, they would have too much wasted motion to open properly in the winter.

7 This could account for the strange separation of the Great reed stops into treble and bass, although this division of stops could simply have been a misunderstanding of the typical American practice of divided stops.



Above: Ulm Münster, E.F. Walcker and Co. Opus 122, 1849-56.

a perpetual out-of-tuneness caused by temperature stratification that is mentioned in some contemporary accounts.⁸

Finally, after a generation's service, the *Great Organ* no longer captivated the musical public, and to some, was even something of an embarrassment. In 1863, the *Great Organ* served a function not unlike that of the great Town Hall instruments of England. These instruments played the works of the great symphonic and operatic literature in transcription for the enjoyment of those who had no other access to large symphonic performances. The preludes and fugues of Bach were considered concert literature and were heard more often in concert than in a religious context. Vocal music, whether performed by a soloist, quartet, or massed choir, was very popular, in the great oratorio tradition of Britain, and the organ provided the necessary accompaniment. By 1881—the year the Boston Symphony was formed—public interest had shifted from the organ as a sym-

8 Owen, *Organ in New England*, 244-45.

Gloria in Excelsis

C. F. Walcker & Co
Königsberg i. Pr. Werkstatt
Op. 100
Jahre: Feb. 1857 - Oktober 1863

Assso

Han

phonic medium to a concert stage full of musicians performing the music the way the composers had intended. Furthermore, the orchestra needed the space occupied by the high-maintenance, Wagnerian diva of an organ.

The organ was originally delivered at the Parisian concert pitch of A435, but following the war, was re-pitched to the higher concert pitch of A450.9.⁹ The Music Hall organ was re-pitched by having its cone-tuned pipes shortened, and the slots of the slotted pipework were lengthened.¹⁰ The newly formed Boston Symphony would have expected to play at the *diapason normal* concert pitch of A435, and to lower the pitch of the organ once again would now require that all the shortened pipes either be laboriously lengthened, or moved up one semitone, with a new low C constructed for every stop. This would have been prohibitively expensive.¹¹ The decision to remove the organ seems to have been made quickly and quietly. Had the instrument's loyal supporters turned to the press and excited public sentiment in the organ's favor, its fate may have been otherwise.

The organ was quietly sold to W.O. Grover in 1884 for eventual installation in a large new concert hall planned for the perpetually under-funded New England Conservatory. The organ was removed by the Geo. Hutchings Organ Co., and placed in a building constructed for it near the Conservatory. The money for the hall inevitably was not forthcoming, however, and when Grover passed away in 1897, the organ was sold at an estate sale. Many organbuilders were in attendance, no doubt thinking they could get a year's supply of cheap tin at bargain rates. One can only imagine their surprise when the organ was purchased by railroad tycoon Edward Searles of Methuen, Massachusetts, for \$1,500.

Searles constructed a massive brick carriage house to store the instrument. As a home for the instrument he commissioned a lavishly elegant hall designed by the noted British architect Henry Vaughn, and attached it to an organbuilding workshop where the organ was painstakingly restored by James Treat and the Methuen Organ Co. The old Walcker mechanism was discarded, and the pipework placed without alteration on massive new slider chests, with electro-pneumatic pulldowns. Treat built a new console with terraced jambs, but preserved the original console as an artifact. Treat probably repitched the organ to A435 at this time by adding new low C pipes to every stop. This

process of re-pitching required the original pipework to be shortened further once it was shifted by one note, again at the sacrifice of some of the instrument's original brilliance. The organ was rededicated on December 9, 1909, by Everette Truette.

The organ's recent history is relatively well known. The organ factory was purchased by Ernest Skinner when he was forced out of the Aeolian-Skinner Company and established himself in business independently. The factory subsequently burned in June of 1943, after Skinner had already turned over his assets to prevent a bankruptcy foreclosure on his failing business. Only a miracle saved the organ hall from complete destruction. Even though Skinner had grand plans for restoring the organ and opening it as a public concert venue, these plans never came to pass, although luminaries such as Marcel Dupré and Lynwood Farnum occasionally gave public concerts, and the hall and organ were sometimes used for oratorio performances. In May of 1946, the Methuen Memorial Music Hall, Inc., was formed to acquire and manage the Searles Organ Hall as a non-profit public performance venue. The Aeolian-Skinner Organ Company, under the direction of G. Donald Harrison, was selected to rebuild the organ, largely along baroque lines, following specifications drawn up by Arthur Howes, then chairman of the Music Department at nearby Phillips Andover Academy. Few mechanical changes were made, yet the overall character of the organ was substantially changed, and although many original ranks survive in some form with relatively little tonal alteration, the chorus structure was radically altered. With three exceptions, the original reeds were all discarded, or substantially altered. The mixtures were completely reworked (some with new pipework, some with heavily altered original material), moved, and re-pitched. Many of the string ranks were revoiced, and when the organ was formally rededicated in June of 1947, fewer than half the original Walcker ranks remained.

The organ persists as a source of public fascination, and the large and loyal attendance at the summer concert series is a testament to the organ's unique appeal to the concert-going public. No doubt the spectacular case—like no other in the world—is in large measure a source of the instrument's ageless appeal. As even a five-drawer Herter Bros. bureau can bring six figures at auction, the artistic value of the case as an art object is truly incalculable. Even if the artisans could be found who could reproduce the statuary and carvings, the case would cost at least three to four million dollars alone to replicate. While not of the same scale as the original location, the present hall is probably a far more sympathetic acoustic space than the original hall. The organ sounds like no other, due no doubt to the amount of Walcker foundation work still extant and forming the backbone of the chorus. To be fair, the Aeolian-Skinner rebuild is now recognized as unfortu-

9 The Cincinnati Music Hall organ, built by E. & G.G. Hook & Hastings in 1878, had the unusually high pitch of A456.1, possibly at the insistence of the conductor, Theodor Thomas. See Hermann Hemholtz, *On the Sensations of Tone*, 2nd ed. (1885; repr., New York: Dover, 1954), 511.

10 This work had the effect of scaling the pipework slightly larger, and with the cut-ups now proportionately higher in relation to the length of the pipe, the organ would have been less brilliant and slightly flutier in tone. The reeds would have been sharpened to the point that they would have become quite dull or even stopped working entirely, unless they were substantially reworked.

11 William King Covell, "The Boston Music Hall Organ," Reprinted from *The Organ*, XI: 42 (October 1931), 43 (January 1932), London: *Musical Opinion* (1931), 4.

Opposite: Original console. Photo by Len Levasseur.

nately heavy-handed, although at the time all involved believed they were making improvements. Instruments like the Walcker are now rare even in Germany, and the few remaining examples demonstrate just how majestic such instruments can be, and how the music they were built to play comes to life when performed on authentic pipework.

The history of the *Great Organ* is, in itself, a fascinating story, but this essay is also concerned with how the immigrant behemoth in Boston changed people's perceptions of what an organ should be. It is true that certain aspects of Eberhard Walcker's ideas of what constituted a cutting-edge instrument never caught on in this country—box bellows and cone-valve chests, which were prone to trouble in our humid climate, proved inferior to the well-engineered slider chests and double rise reservoirs of the American builders. Yet while the American builders eschewed many of the technological advances of the Walcker because of unreliability, many of the instrument's new and unusual tonal features were in fact taken to heart.

This organ, with its scintillatingly brilliant tin principal choruses no doubt was an impetus for the increase in the relative volume of American organs from the mid-1860s into the 1870s. Specific stops such as those of the string, Quintadena, and Doppelflöte families, as well as the unusual free reeds, found their way into the American organbuilding lexicon. Specifically, German-inspired string voicing raised the art of the organ string-tone in this country to heretofore unknown levels. It is the string voicing of the Walcker that probably had the most significant effect on American organ tone in the decades after the Civil War. The Americans wisely did not give up their wonderfully crafted reed stops, nor did they easily give up their English-inspired Diapason choruses, although they took on a slightly German accent with the use of slotting, stronger mixture and mutation voicing, and a generally brighter, more focused tone. The unusually large and complete Pedal division of the Walcker, with its array of thirty-two foot stops, curiously, did not catch on. Nor did the crescendo mechanism and pneumatic stop action (except in the largest "trophy" organs). American organbuilders as a whole remained a conservative group, and not prone to making potentially expensive experiments with unproven mechanical innovations. The organists, however, wanted more of the novelties they had witnessed either firsthand in Europe, or had read about in up-to-date journals. It is interesting to conjecture what direction American organbuilding might have taken had Willis or Cavaillé-Coll built the Music Hall organ, instead of Walcker. The smooth, high-pressure reeds and narrow-mouthed Diapasons of Willis, and the harmonic flutes, acidic strings, and fiery reeds of the Parisian school never found favor in the United States. Only on the rarest of occasions did American builders import reeds (generally from France) for placement in their most important instruments.

Opposite: 32' Principal with muse Euterpe. Photo by Len Levasseur.

THE GREAT ORGAN¹² BOSTON MUSIC HALL

Boston, Massachusetts

F f Walcker & Co
Ludwigsburg kdm Württemberg
O P C C
Begun Feb 1857 finished Oct 1863

¹³

I. Manual.¹⁴ (Great) CC-a³, 58 notes; white¹⁵

- | | |
|--------------------|--|
| I. M. Principal. | 16.' English tin, CC#-b° façade; "slotted" tuning ¹⁶ |
| I. M. Tibia major. | 16.' open wood, CC-BB from Principal 16'; "Ulm measure" |
| I. M. Viola major. | 16.' proof tin, CC-BB wood; "strong Gamba intonation," "Ulm measure" |
| I. M. Diapason. | 8.' English tin, basses in the façade |

¹² Ferdinand Moosman and Rudi Schäfer, *Eberhard Friedrich Walcker 1794–1872* (Saarbrücken: Musikwissenschaftliche Verlagsgesellschaft, 1994), 180–95.

¹³ *Ibid.*, 230. This phrase "O P C C" has long puzzled researchers. The Walcker version of the opus list does not list an Opus 200, and their records assign the opus number 191 with the year 1862 to this instrument. Hermann Fischer and Theodor Wohnhass reconstructed the Walcker opus list using several sources, including factory records, and their research attempted to reconcile conflicting information. They assigned the opus number 193 and the year 1863 to this instrument (which the Walcker version assigned to the Ev. Kirche in Würth, a two-manual instrument of seventeen registers). Had Opus 200 been assigned by Walcker, it would have fallen correctly in 1863, and depending on which version of the two opus lists one examines, falls within opera 193/194 to 201/205, which were assigned to instruments constructed in 1863. Fischer and Wohnhass assign Opus 200 to the Kath. Kirche in Steinbach, a lowly I/10, and an instrument that was not assigned an opus number in the Walcker version of the list. It seems most likely that Walcker wished to assign a number of significance to this landmark instrument, and the curious OPCC on the name plate in all probability refers to someone assigning this number to the American instrument. The nameplate, (prominently placed over the console) like the other plaques on the case front, is etched and gilded onto a highly polished slate. Since these plaques were part of the overall case design, and their frames are part of the case cabinetry, in all probability the production of the plaques was the responsibility of the Herter factory. The wording of the nameplate was either based on information furnished to them by Walcker, or perhaps directly from Upham himself. It is also not out of the realm of possibility that Upham and the Boston commission in charge of the organ project also wished the instrument to be assigned a number of significance.

¹⁴ There are several conflicting versions of the stoplist, most based on printed sources widely available when the organ was installed. This version is taken directly from the original console, which is now missing a number of labels, most significantly from the Forte Pedal department.

¹⁵ The stop labels were lettered in an elegant Spencerian script on porcelain, with a thin gold band around the perimeter. The labels then had a thin pastel glaze applied to color-code the stops belonging to a particular division for quick identification. The Great stops were a simple white label, the others are tinted.

¹⁶ This type of tuning slot, typically cut into the front of the pipe opposite the back seam, and starting at some proportional length below the top of the pipe is often referred to by its French term: *expression*. The type of tuning slot in bass pipes aids in more prompt speech especially in string pipes, as well as contributing to an overall increase in volume as it allows a pipe to be driven harder. Some builders also believe this type of tuning slot allows for a richer harmonic development in larger pipes.



| | | | | | | |
|------------------------|---------|---|-----------------|-----------------|-------|-----|
| I. M. Floete. | 8.' | open wood, double mouths $g^{\sharp o}$ to top | | | | |
| I. M. Viola di Gamba. | 8.' | English tin | | | | |
| I. M. Gedekt. | 8.' | wood | | | | |
| I. M. Gemshorn. | 8.' | proof tin, 2:3 taper | | | | |
| I. M. Quint. | 5 1/3.' | proof tin, 2:3 taper | | | | |
| I. M. Octav. | 4.' | English tin, "tuning stop" | | | | |
| I. M. Fugara. | 4.' | English tin | | | | |
| I. M. Hohlfloete. | 4.' | pipe metal, capped basses and open trebles, large-scale | | | | |
| I. M. Flûte d'amour. | 4.' | open, of pine and pearwood, narrow-scale | | | | |
| I. M. Tertz. | 3 1/5.' | proof tin, 2:3 taper | | | | |
| I. M. Quintfloete. | 2 2/3.' | proof tin | | | | |
| I. M. Octav. | 2.' | proof tin | | | | |
| I. M. Waldfloete. | 2.' | proof tin, 2:3 taper | | | | |
| I. M. Cornett. 5 fach. | 5 1/3.' | from g^o , proof tin; 16' harmonic series; 5 1/3' draws Quint | | | | |
| g^o 16 (Rohrfloete) | (5 1/3) | 4 (large-scale) | 3 1/5 (tapered) | 2 (large-scale) | | |
| c^1 16 (Rohrfloete) | 8 | (5 1/3) | 4 | 3 1/5 | | |
| I. M. Mixtur. 6 fach. | 2 2/3.' | proof tin, principal-scale; 8' harmonic series; 1 1/5' stopped metal | | | | |
| CC | 2 2/3 | 2 | 2 | 1 3/5 | I | 1/2 |
| c^o | 4 | 2 2/3 | 2 | 2 | 1 3/5 | I |
| c^1 | 8 | 4 | 2 2/3 | 2 | 1 3/5 | I |
| c^3 | 16 | 8 | 4 | 3 1/5 | 2 2/3 | 2 |
| I. M. Scharff. 4 fach. | 1 1/3.' | proof tin, principal-scale; 4' harmonic series | | | | |
| CC | 1 1/3 | I | 4/5 | 1/2 | | |
| c^o | 2 | 1 1/3 | I | 4/5 | | |
| c^2 | 4 | 2 2/3 | 2 | 1 3/5 | | |

| | | |
|-----------------------------------|------|--|
| I. M. Bafson. | 16.' | CC-BB, free-reed, wood, screw-type tuning device |
| I. M. Ophycleide. 8 ^{va} | 8.' | (16') free-reed, treble of Bafson from c^o , wood, extreme treble of tin, screw-type tuning device |
| I. M. Trombone. | 8.' | CC-BB, zinc |
| I. M. Trompete. 8 ^{va} | 4.' | (8') treble of Trombone from c^o , proof tin, harmonic trebles |
| I. M. Clairon. | 4.' | proof tin, extreme treble with doubled flue ranks |

II. Manual. (Swell) enclosed; pink

| | | |
|-------------------------|---------|---|
| II. M. Bourdon. | 16.' | wood, large-scale |
| II. M. Principal. | 8.' | English tin |
| II. M. Salicional. | 8.' | proof tin |
| II. M. Gedekt. | 8.' | wood, Doppelfloete construction $g^{\sharp o}-c^3$ |
| II. M. Quintatoen. | 8.' | proof tin |
| II. M. Dolce. | 8.' | proof tin, cylindrical |
| II. M. Quintfloete. | 5 1/3.' | tapered, wooden Spitzfloete |
| II. M. Principal Octav. | 4.' | English tin |
| II. M. Rohrfloete. | 4.' | pipe metal |
| II. M. Traversfloete. | 4.' | CC-b ^o pearwood; c^1-b^2 harmonic, tapered, turned maple; all with circular mouths and "embouchure" windway. Moved to solo and replaced with new Vox Humana 8' by E. & G. G. Hook. |
| II. M. Nasart. | 2 2/3.' | proof tin, tapered |
| II. M. Octav. | 2.' | proof tin |

II. M. Mixtur. 5 fach. (VI) 2.' *proof tin, principal-scale; draws Nasar*
2 $\frac{2}{3}$ '

| | | | | | | |
|----------------|--------------------|--------------------|-----------------|-----------------|---------------|-----------------|
| CC | (2 $\frac{2}{3}$) | 2 | 1 $\frac{1}{3}$ | 1 | $\frac{4}{5}$ | $\frac{1}{2}$ |
| c ¹ | 4 | (2 $\frac{2}{3}$) | 2 | 1 $\frac{1}{3}$ | 1 | $\frac{4}{5}$ |
| c ² | 4 | (2 $\frac{2}{3}$) | 2 $\frac{2}{3}$ | 2 | 2 | 1 $\frac{3}{5}$ |

II. M. Trombone. Baß. 8.' CC-BB

II. M. Trombone. Disc. 4.' (8') *treble of Trombone from c°, flared brass resonators*

II. M. Baßon. Baß. 8.' CC-BB, *free-reed, flared tin resonators, screw-type tuning device*

II. M. Hautbois. Disc. 4.' (8') *free-reed, treble of Baßon from c°, flared resonators, screw-type tuning device*

II. M. Cornetto. 4.' *proof tin, extreme treble with doubled flue ranks*

II. M. Swell. *the function of this knob is unknown¹⁷ (olive)*

II. M. Calcant. *signal to the Bellows pumpers (olive)*

III. Manual. (Choir) blue

III. M. Gedekt. 16.' *wood*

III. M. Principalfloete. 8.' *proof tin*

III. M. Spitzfloete. 8.' *proof tin, 2:3 taper*

III. M. Bifra. 8 & 4.' *proof tin, narrow stopped 8' + narrow-scale 4'¹⁸*

III. M. Gedekt. 8.' *wood*

III. M. Viola. 8.' *proof tin, "to sound like a soft Physharmonica"*

III. M. Principalfloete. 4.' *proof tin*

III. M. Hohlpipeife. 4.' CC-b¹ *stopped maple Doppelfloete, open metal trebles*

III. M. Dolce. 4.' *proof tin*

III. M. Flautino. 2.' *proof tin, tapered*

III. M. Superoctav. 1.' *proof tin*

III. M. Sexquialtera. 2 $\frac{2}{3}$.' *proof tin, principal-scale*
CC 2 $\frac{2}{3}$ (CC-f¹ Rohrfloete) 1 $\frac{3}{5}$ (tapered)

III. M. Clarino. Baß. 8.' CC-BB, *proof tin*

III. M. Clarin. Disc. 4.' (8') *treble of Clarino Baß*

III. M. Physharmonica. 8.' *free-reed of great power, without resonators, capable of expression control*

¹⁷ This stop and the similar stop controlling the Swell zur Vox Humana are not listed in any of the printed descriptions of the organ. Since the expression shutters were connected mechanically to the balanced swell shoes, one possible explanation is that these stops were some sort of locking mechanism affecting either the pedal itself, or the shutters, and which needed to be engaged to allow the expression mechanism to function (similar to the American Pedal Check, which locked the pedal keys in position until the stop knob was drawn). There was one blank knob to balance the two jambs with forty-eight stop knobs per side.

¹⁸ Covell speculated that the four-foot rank may have been tuned sharp to the eight-foot to produce a mild undulating "celeste" effect. See Covell, "Boston Music Hall Organ," 13. Considering that this register had its own dedicated tremulant, this is probably unlikely, and the difference between the two ranks (one stopped, one open) and their proximity to each other would have made this type of tuning treatment difficult to control.

by means of variable wind pressure, by swell pedal

III. M. Tremulo Bifra. "slower than Vox Humana" (white)¹⁹

IV. Manual. (Solo) green

IV. M. Bourdon. 16.' CC-b° *wood, remainder pipe metal, small-scale*

IV. M. Geigenprincipal. 8.' *proof tin*

IV. M. Concertfloete. 8.' *fir, square, "embouchure" mouth construction, harmonic from f[#]*

IV. M. Æoline. 8.' CC-BB *wood, remainder proof tin, softest stop in the organ*

IV. M. Gemshorn. 4.' *proof tin, 1:2 taper*

IV. M. Piffaro. 4 & 2.' *proof tin, narrow stopped 4' + narrow-scale 2'*

IV. M. Quint. 2 $\frac{2}{3}$.' *pipe metal, stopped flute*

IV. M. Piccolo. 2.' *proof tin, Rohrfloete construction*

IV. M. Cornò. Basetto. 8.' *proof tin, typical Clarinet construction with amplifier bells*

IV. M. VOX. humana 8.' *wood resonator reed rank with a tin flue-helper in the treble, and with double-reed shallots in the treble with upside-down tongues. Enclosed in its own swell box. Later replaced and the Swell Traversfloete 4' was moved to this position.*

IV. M. VOX angelica. 4.' *free reed, short, flared, turned and bored maple, resonators, softest reed in the organ*

IV. M. Swell zur Vox. humana *the function of this stop is unknown (olive)*

IV. M. Tremulo VOX. humana (white)

Pedal. Forte. CC-f¹, 30 notes; orange

PEDAL Principal Baß. 32.' CC-EE, BB-f¹ *open wood; FF-AA[#] façade of English tin*

PEDAL Octav Baß. 16.' CC-DD *open wood; remainder English tin; DD[#] - e° façade*

PEDAL Sub Baß. 16.' *open wood, very large-scale, inverted mouths*

PEDAL Contra Violon. 16.' *open wood, narrow-scale, inverted mouths with boxed beards*

PEDAL Octav Baß. 8.' *proof tin*

PEDAL Hohlfloeten Baß. 8.' *open wood, inverted mouths*

PEDAL Violoncell. 8.' *proof tin*

PEDAL Octav Baß. 4.' *proof tin*

PEDAL Grand Bourdon. 32.' *wood, harmonics-mixture of the 32' series; draws Sub baß 16'*

CC (16) 10 $\frac{2}{3}$ (open) 8 (open) 6 $\frac{2}{3}$ (conical, open at c°)
4 (stopped, very large-scale)

¹⁹ Moosmann and Schäfer, *Walcker*, 190.

| | | |
|--------------------|------|--|
| PEDAL Bombardon. | 32.' | free-reed, wood resonators, screw-type tuning device |
| PEDAL Trombone. | 16.' | zinc, very thick. Replaced by E. & G.G. Hook. |
| PEDAL Trompete. | 8.' | proof tin, flared resonators |
| PEDAL Corno. Baßo. | 4.' | proof tin, flared resonators |
| PEDAL Cornettino. | 2.' | proof tin, flared resonators |

Pedal. Piano. (enclosed with the Swell organ); ochre

| | | |
|-------------------|------|---|
| PEDAL Bourdon. | 16.' | wood |
| PEDAL Viola. | 8.' | proof tin, "very delicate tone" |
| PEDAL Floete. | 8.' | open wood |
| PEDAL Floete. | 4.' | open wood |
| PEDAL Waldfloete. | 2.' | proof tin, tapered |
| PEDAL Baßon. | 16.' | free-reed, zinc, screw-type tuning device |

Couplers. by unlabeled pistons in the keyslip between manuals II and III

Copula I/Pneumatic; (connects the I. Manual action to the Barker machine); II/I; III/I; IV/I

Couplers. by foot pedal²⁰

Copula Pedal zum Hauptwerk

Copula Pedal zum Swell Organ

Copula Pedal zum III. Man.

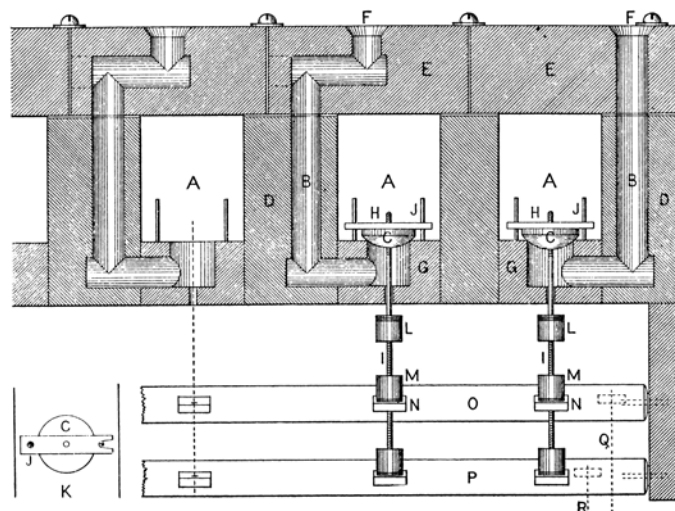
Copula Pedalwerk zum IV. Man.

Copula Pedal zum I. II. III. & IV. Man.

Copula zum Forte Pedal (couples forte pedal to pneumatic machine)

Combination Pedals (based on the 1857 contract, slightly different upon installation)

- I. *Piano Hauptwerk*²¹
Diapason 8', Gemshorn 8', Gedekt 8', Gamba 4'
PEDAL: Bourdon 16', Violon 16', Violoncell 8'
- II. *Forte Hauptwerk*
All Great 16', 8' 4' stops
PEDAL: Octav 16', Violon 16', Bourdon 16', Octav 8', Violoncell 8'
- III. *Fortissimo Haupt. Werk*
All Great 16' through Waldfloete 2' (no Octav 2'), Mixtur 5 fach



Above: Walcker cone-valve chest showing ventil chamber (a), cone valve (c), action rollers (o, p), upstop button (l), and engagement button (m).

PEDAL: Sub Baß 16', Violon 16', Bourdon 16',
Octav 8', Violoncell 8', Octav 4', Baßon 16'

IV. *Völleswerke.*

Full Organ (without Vox humana or Physharmonica)

V. *Piano Solo*

Bourdon 16', Concertfloete 8', Piffaro 4 + 2', Corno Basetto 8' (omitted upon installation)

VI. *Solo Orgel IV. Man.*

Concertfloete 8', Corno Basetto 8', Vox Angelica 4' (reportedly only the *Corno Basetto* alone upon installation)

VII. *Full Swell.*

(added during installation)

VIII. *Zungen Stimmen. I. II. III. IV. Ped. & M.*

(all reeds)

Barker-pneumatic lever to the *Great* action and its couplers, and the pedal action

Pneumatic stop action with mechanical combination action (visibly moving the stops)

Cone-valve windchests with ventil stop activation

Register Crescendo lever (blind) with indicator

Wind pressure: 3¾"; pitch A435²²

Water motor²³

²⁰ The Pedal couplers and combination pedals were identified by labels placed on the nameboard. Prior to the installation of the Walcker, combination pedals in American organs were typically unidentified, or occasionally labeled in the vicinity of the lever itself. Following the installation of the Walcker, the American builders were quick to begin the practice of identifying foot levers with labels located on the nameboard, especially in larger instruments. The large four-manual E. & G.G. Hook installed in Mechanics Hall, Worcester, Massachusetts (Opus 334, 1864), is the earliest known example of such identification in the work of this firm. The organ was likely already in production when the Walcker was being installed.

²¹ The labels are color-coded porcelain discs inset on the nameboard.

²² Factory inscriptions on the pipework.

²³ This information was supplied to the writer by Barbara Owen. This is a very early date for a water motor, and it is probable that the apparatus, being an early and unperfected form of this useful invention, was unreliable. There were also six stations for human power should the motors fail, and the Calcant stop in German instruments usually engaged a bell to signal the pumpers to start or stop. The bellows were remotely located in the cellar underneath the organ, so the pumpers would have been quite isolated from any activity on the stage platform. By 1874 the water motor had been replaced with a steam engine.

ULM MÜNSTER

Ulm, Germany

E.F. Walcker (Opus 122, 1849–1856)²⁴**I. Manual.** *CC-a³, 58 notes*

| | | |
|-------------------------|----------------------------------|---------------------------------|
| Manual Untersatz | 32' | <i>from c^o, wood</i> |
| Principal | 16' | |
| Tibia Major | 16' | |
| Viola di Gamba | 16' | |
| Octava | 8' | |
| Gemshorn | 8' | |
| Viola di Gamba | 8' | |
| Gedekt | 8' | |
| Salicional | 8' | |
| Flöte | 8' | |
| Quint | 5 ¹ / ₃ ' | |
| Octava | 4' | |
| Flöte | 4' | |
| Röhrflöte | 4' | |
| Fugara | 4' | |
| Terz | 3 ¹ / ₅ ' | |
| Octava | 2' | |
| Waldflöte | 2' | |
| Superoctav | 1' | |
| Cornett VIII | 10 ² / ₃ ' | |
| Mixtur V | 8' | |
| Mixtur IV | 4' | |
| Scharff V | 2' | |
| Contra Fagotto | 16' | |
| 2 nd Fagotto | 16' | |
| Trompete | 8' | |
| Posaune | 8' | |
| Clarino | 4' | |
| Clarinetto | 2' | |

II. Manual.

| | |
|---------------|---------------------------------|
| Gedekt | 16' |
| Salicional | 16' |
| Principal | 8' |
| Flöte | 8' |
| Piffaro II | 8' + 2' |
| Gedekt | 8' |
| Dolce | 8' |
| Quint | 5 ¹ / ₃ ' |
| Octav | 4' |
| Spitzflöte | 4' |
| Viola | 4' |
| Kleine Gedekt | 4' |
| Traversflöte | 4' |
| Octav | 2' |
| Piccolo | 2' |
| Mixtur VIII | 8' |

| | |
|------------|----|
| Cymbal III | 1' |
| Trompete | 8' |
| Posaune | 8' |
| Fagott | 8' |
| Clarinette | 8' |
| Corno | 4' |

III. Manual.

| | |
|---------------|--|
| Bourdon | 16' |
| Principal | 8' |
| Gedekt | 8' |
| Piffaro II | 8' + 4' |
| Harmonica | 8' |
| Spitzflöte | 8' |
| Octav | 4' |
| Gemshorn | 4' |
| Dolce | 4' |
| Nasard | 2 ² / ₃ ' |
| Octav | 2' |
| Flautino | 2' |
| Mixtur V | 4' |
| Oboe | 8' |
| Vox Humana | 8' |
| Physharmonica | 8' <i>(expressive by wind variation)</i> |

IV. Manual. *(manual reed stops separately playable)*

| | |
|--------------------|-----|
| I. Contra Fagott | 16' |
| I. Trompete | 8' |
| II. Trompete | 8' |
| II. Fagott | 8' |
| III. Oboe | 8' |
| III. Vox Humana | 8' |
| III. Physharmonica | 8' |
| I. Clarino | 4' |
| I. Clarinetto | 2' |

Pedal Forte *CC-f¹, 30 notes*

| | | |
|--------------|----------------------------------|---|
| Principalbaß | 32' | <i>(façade; wood with tin-plate covering)</i> |
| Principalbaß | 16' | |
| Subbaß | 16' | |
| Bourdon | 16' | |
| Violon | 16' | |
| Quint | 10 ² / ₃ ' | |
| Octava | 8' | |
| Flöte | 8' | |
| Violoncell | 8' | |
| Viola | 8' | |
| Terz | 6 ² / ₅ ' | |
| Quint | 5 ¹ / ₃ ' | |
| Octava | 4' | |

| | |
|-----------------|-----|
| Grand Bourdon V | 32' |
| Cornett V | 4' |
| Bombardon | 32' |
| Posaunenbaß | 16' |
| Fagottbaß | 16' |
| Trompete | 8' |
| Posaune | 8' |
| Clarine | 4' |
| Corno Basso | 4' |
| Cornettino | 2' |

Pedal Piano *(played from its own, separate clavier)*

| | |
|-------------|-----|
| Gedekt | 16' |
| Violon | 16' |
| Flöte | 8' |
| Flöte | 4' |
| Hohlflöte | 2' |
| Serpent | 16' |
| Bassetthorn | 8' |

Couplers

Copula I/Pneumatic
 Copula I/II, I/III, I/IV, II/III, II/IV

Copula Forte Pedal/I Manual
 Copula Piano Pedal/II Manual
 Copula Forte Pedal/Piano Pedal
 Copula Physharmonica

Tremulant Vox Humana
 Register Crescendo/Decrescendo pedals
 on either side of pedal board
 Barker pneumatic action to all manuals
 and forte pedal
 Cone-valve ventill chests
 Pneumatic stop action
 Unspecified combination pedals

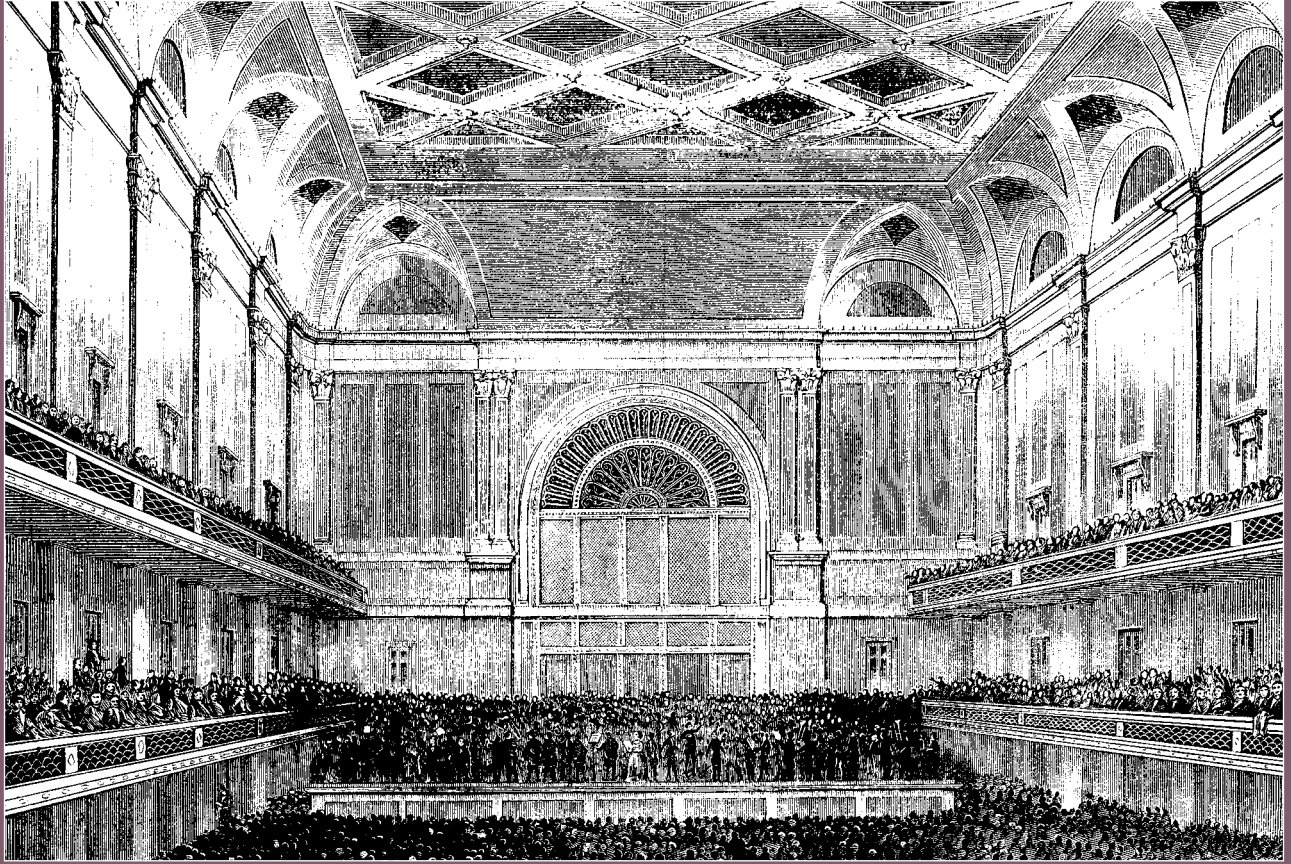
All Principal, Octav, and Gamba ranks with “expression” tuning slots.

In all likelihood, the Oboe was under expression.

Above: The Boston Music Hall ca. 1852, before the organ was installed, and showing the lattice work and organ chamber housing the Appleton organ, where later the Walcker Swell division and portions of the wind system were installed.

Below: The Hall, seating 3,000, decorated for its Centennial celebration, 1876. Images courtesy of the MMMH Archives.

²⁴ Moosmann and Schäfer, *Walcker*, 146–153.





The gigantic Ulm instrument was E.F. Walcker's *magnum opus*, and was the instrument which, once Upham and the Boston contingent saw it, decisively clinched the deal for Walcker. While the Ulm disposition is overly bloated with many duplications, the comparatively leaner Music Hall instrument shows many similar tonal characteristics. One can imagine the Boston contingent's expressly selecting certain stops that they deemed necessary for inclusion in their great "scientific" enterprise. Many of these stops were either Walcker specialties (free reeds, orchestral string voicing, compound stops based on the 32' and 16' harmonic series, individual cone-valve chests, register crescendo, pneumatic stop action, stabilizer reservoirs and concussion bellows, and the terraced dynamic manual differentiation—the list goes on and on), or common-place to a Bavarian organist, but completely new and strange to American ears (manual compass to a³ and Pedal compass to f¹, Gemshorn, Spitzfloete, Quintadena, Viola, Fugara, Gedekt, Scharff, Violon, 32' Bombardon, etc.).

There were certain American demands that needed to be met, in particular the all important Swell division, occupying the dynamic foil to the Great, as the Walcker's secondary manual. The German builders typically interpreted an enclosed division (if there was one at all) as the softest division in the organ—a collection of delicate flutes and strings (such as a *Fernwerk*). In Walcker's previous instruments, only individual solo stops had the benefit of expression (typically the Oboe and Vox Humana).

Above: Console detail showing multi-colored stop faces, nameboard, and manual coupler pistons. Photo by Adam Sablich.

Clearly the American committee's requirement for the enclosure of the secondary division was a radical departure for a German organbuilder, but it was unthinkable that a modern American organ could be built without it. What is curious is that even though the American contingent had been to Paris to examine Cavallé-Coll's instruments, they did not pressure Walcker to include several examples of his signature sound effects, such as his distinctive and powerful harmonic flute choruses and Voix Céleste. For an instrument that was supposed to teach the Americans the latest and greatest in European organbuilding, the absence of even a single undulating stop is telling.

The Walcker instrument grew out of the Bavarian Roman Catholic organ culture, spiritually descended from the organs at Weingarten, Ottobeuren, Neresheim, Ochsenhausen, and even Salzburg, among others. The organ was viewed as a giant color dispenser, and Walcker's quest for designing an instrument along "scientific" principles led to his perfection of (or invention of) many new tone colors, especially in the realm of imitative orchestral tone (traverse flutes, violas, etc.) and free-reed tone as both color stops and chorus stops. The derogatory comparison some make between a mid-century Walcker and a large harmonium is not an unjust analogy. The concertina-like twang of many free-reed registers calls to modern minds the Parisian bistro, Van Gogh, and Monet. The high-languid placement and slow speech of the fluework (with a comparative absence of attack transients) no doubt heightened this effect. With the exception of the few rarely encountered free reeds used in this country as specialty stops (Euphone 16', Vox Angelica 8', Serpent 16', and Bombard 32'), this style of reed tone

never captured the imagination of the American musical public (or British for that matter). Nevertheless, we are quite charmed by them today and wonder why our ancestors were less than enthusiastic in their acceptance of these unusual sonorities. (It must be said, however, that no American builder knew how to make one, let alone voice one, and they had to import them from Europe, as we do today).

In typical south-German style, the chorus reeds are French, i.e., having parallel, open shallots with domed bottoms. This type of construction produces a blaze of harmonics and a fiery tone, but offers the builder little in the way of regulation at the shallot. Therefore, typical of this French type of reed tone, the bass is very powerful and easily overpowers the treble region, thus requiring harmonic trebles in an effort to keep the treble power uniform with the bass. The Walcker examples were not as rich or as grand as the Clicquot/Dom Bedos/Cavaillé-Coll examples found in the environs of Paris, but were slightly more transparent, like the Alsatian Silbermann or Riepp reeds, which helped them blend more harmoniously with the Principal registers. One can imagine that the chaste Bostonians found such raucous reed tone to be rather uncomely and vulgar. Consequently, imported French reeds only appeared in the largest and most famous instruments as a badge of distinct prestige.²⁵

While the English excelled at true Diapason voicing and high-pressure reed tone and the French at harmonic flute and low-pressure reed voicing, the Germans excelled at string voicing and, at mid-century, brought the art of imitative string voicing to a degree of high perfection. (The German fondness for string tone persisted well into the twentieth century until the reactionary *Orgelbewegung* erroneously deemed string tone a musical blasphemy and wholly unsuitable for Bach.) It was the Walcker strings that, above all else, American builders saw as a true artistic advancement worthy of their attention.

The Walcker's scintillating principal choruses (with pure tin pipes blown to the hilt), the open-shallot French-style reeds, and the plenum mixtures all containing tierces, combined to produce a blazingly brilliant chorus that must have peeled paint off the Music Hall walls. In hindsight, this type of plenum was far more appropriate for Bach than the neo-baroque "Bach" organs crafted on many mistaken theories 100 years later. Boston's upperwork—twenty-two ranks of mixture-work alone—was balanced by a plethora of weighty sixteen-foot manual tone spread across the dynamic spectrum (six stops in all). The mixtures, oddly constructed predominately with unisons and tierces but miserly with fifth-sounding pitches, would have combined well with the variety of Trumpet registers. The pon-

derous open-wood Floete stops would have added considerable fundamental power, if not beauty, and would have thickened the chorus like flour in gravy. The expansive Gross Flute, remarkably unhandsome Tibia Plena, and coarse Philomela stops so popular during the rise and subsequent heyday of the symphonic organ claim these stops as their elder progenitors.

The combination-pedal settings offer interesting clues to German performance practices of the time. The presence of sixteen-foot manual stops on every division, and at many dynamic powers is essential for the proper performance of German romantic music. A contemporary nineteenth-century composer of German organ music took for granted the ability to register horizontally, combining stops of the same pitch to produce a new sonority. The number of eight-foot manual stops in the *Great Organ*—twenty-five in all—provided lush orchestral effects. The relatively large number of four-foot stops (fourteen) made an infinite number of tone color combinations available at eight and four alone (although some were probably difficult to tell apart). Interesting and attributable to "scientific" tonal construction are the numbers of stop families that are paired at eight and four, or four and two, or eight, four, and two (*Gamba* + *Fugara*; *Gedekt* + *Rohrfloete*; *Viola* + *Dolce* + *Flautino*; *Gedekt* + *Hohlpfeife*). Even more interesting is the artful pairing of every possible pipe construction form Walcker could come up with (stopped wood 8' + open wood 4'; the oil and water *Bifra* and *Piffaro* pairing, open wood 8' + half-stopped wood 4'; tapered metal 8' + open metal 4'; harmonic wood 8' + tapered metal 4', string 8' + flute 4', flute 8' + string 4', string 8' + overblowing flute 4', etc.). With this wealth of color just at the eight- and four-foot pitch levels alone, it is interesting that the organ was faulted for being lack-luster at the piano and mezzo piano dynamic level, and in its element only at fortissimo.

The chorus structure of the *Great Organ* was very highly developed. The Great had a principal chorus from 16' through 2' plus fourteen independent ranks of mixture work, flute choruses from 16' through 2' with a dazzling variety of pipe forms mixed and matched, a three-stop reed chorus, and a string chorus at 16', 8', and 4'. The Swell had a plenum from 16' through five-rank Mixtur; a flute chorus 16' through 2 $\frac{2}{3}$ '. The Choir, the secondary to the Swell and tertiary to the Great, had a gentle plenum from 16' through 1', flute chorus from 16' through at least 4', and strings at 8' and 4', if not 2'.²⁶ The curiously-named Solo—most analogous to the sweetly-voiced Choir typically found in American instruments—was likely named thus as the proper appellation for the fourth manual, and in absence of any other proper English terminology ex-

25 Examples include the organs for the Philadelphia Centennial Exposition, the Cathedral of the Holy Cross in Boston, and the Cincinnati Music Hall (E. & G.G. Hook & Hastings, 1875, 1876, 1877, respectively); Chickering Hall in Manhattan, Trinity Church in Boston, the Church of the Incarnation in Manhattan (Hilborne Roosevelt, 1876, 1876, 1883, respectively); and the Chicago Auditorium (Frank Roosevelt, 1890).

26 The tapered Flautino was intended as a hybrid stop that could function as a member of any of the flue families of tone found on this division. The Fifteenth in the J.H. & C.S. Odell (1882) organ at the Troy Savings Bank Music Hall is similarly tapered, and produces a pointed, clear, transparent two-foot line without harshness or stridency, and works well in any combination of stops, no matter how unlikely.

cept possibly Echo (which had yet to be invented). Containing perhaps the most singularly beautiful stops in the organ (this is still does today, since several of these stops survived the lamentably thorough rebuild by Aeolian-Skinner in 1947), this was the instrument's softest division, and the stops were artfully voiced specifically for delicacy and refinement. The manual keyboards were originally arranged in order of decreasing volume, with the Great as the bottom keyboard, the Swell second, followed by the Choir (equal in volume but of more transparent timbre than the Swell),²⁷ with the Solo last.

The concept of terraced dynamics, based on a desire to make the organ more expressive, influenced builders as well as composers, but it was not a new idea to the nineteenth century. At the height of the Baroque period, Gottfried Silbermann set out the principle in the contract for his first important organ, Freiberg Cathedral (1714). Arp Schnitger was still alive, and the great Hamburg school of organbuilding, which reached its full artistic flower during the Renaissance, was in its death throes. It is said the first seeds of decadence are pure genius. Silbermann scaled and voiced this instrument according to the following formula:

The Hauptwerk, based on a Principal 16', was large and full-bodied (*gross und gravitatisch*); the Oberwerk (based on a Principal 8') was sharp and penetrating (*scharf und penetrant*), the Brustwerk (based on a Principal 4') was delicate (*delicat*), and the Pedal (based on a Principal 16' and Untersatz 32') was of forceful and penetrating scaling (*von starken und durchdringenden Masuren*). Silbermann's description of his *magnum opus* for the Hofkirche in Dresden, built forty years later, was identical. Josef Gabler, in his 1737 contract for Weingarten Abbey (finally completed in 1750), made similar descriptive assignments of his organ divisions and, like Silbermann before him and Walcker after him, arranged his keyboards from bottom to top in descending order of power: Hauptwerk sharp and penetrating (*scharff und penetrant*), the Oberwerk was full-bodied and gentle (*gravitatisch und douce*), the Brustwerk was delicate and sweet (*delicat und lieblich*), and the Echowerk was gentle and pleasant (*douce und annehmlich*). The Pedal description was identical to Silbermann's. These exact same descriptions would have applied to the Walckers built a century later.

One musical shortcoming of the Boston instrument was the dynamic power of the Great alone proved louder than the other three divisions coupled together²⁸ and was ostensibly an instrument by itself (this is a problem found on E. & G.G. Hook organs built between 1870 and 1877—it is hard to achieve a balance between the Great and the other divisions of the organ when playing louder than *mezzo piano*. Particularly in the smaller Hook catalog instruments for instance (Stonington, Connecticut, E. & G.G. Hook, 1870), the relation-

ship between the two manual departments calls to mind the small German organs of the period containing a well-developed main division through Mixture, but the secondary division is a lowly *Fernwerk* consisting of a handful of soft flutes and strings; the division bears no structural relationship to the rest of the organ, nor does it contribute anything to the full ensemble (Krautsand, Germany: Philipp Furtwängler, 1849. I M: 16.8.8.8.4.2.III ; II M: 8.8.8.4.2; Ped: 16.8.4.).

The Walcker compound stops also bear close examination. One of the "scientific" principles that greatly occupied nineteenth-century builders in general, and Walcker and Cavaillé-Coll in particular, was the harmonic series of tone generation. In his 1868 masterpiece for the Cathedral of Notre-Dame in Paris, and in his unrealized plan for a grand organ for St. Peter's Basilica in Rome, Cavaillé-Coll provided a full complement of mutation stops up through the seventh harmonic for the 32' series (Pedal), 16' series (Bombarde) and 8' series (Grand Choeur)²⁹. The only compound stop in the Walcker Pedal was the synthetic thirty-two foot "Cornet" called Grand Bourdon 32'. The Great was well represented by mutations at 5½', 3½', and 2½'. All the mixtures in the organ contained tierces; the tierce-plenum had long been popular in Germany (even Arp Schnitger and his son, ca. 1678–1729, provided compound stops called Sesquialtera and Terzian which gave the organist the flexibility of drawing a plenum chorus with or without the tierce, as well as serving double duty as solo stops). Bach was well acquainted with new instruments in Saxony, Thuringia, and Brandenburg that provided some form of tierce plenum, either by adding a big Cornet into the ensemble (typical practice for organs built by Wagner, Hildebrandt, and Gottfried Silbermann), drawing an independent tierce with the plenum stops, or having large tierce mixtures as part of the chorus (Altenburg, Heinrich Gottfried Trost, 1735; Weingarten Abbey, Josef Gabler, 1750). Walcker's apparent reluctance to use the 1½' pitch in the mixture stops is curious, since this pitch adds considerable fire and grit to the ensemble, adding increasing intensity above c².³⁰ This gap in the harmonic series between the 1½' and the 1' is hard to explain in view of his preoccupation with the harmonic series. The tierces in the mixtures would help knit the fiery French-style reeds into the chorus and had a reedy quality of their own. The whole ensemble, with or without reeds, was always principal dominated—the tin-rich principal stops, blown to their limit, with strongly-voiced mixtures

29 The pitches represented for the 32' series, based on a Principal Basse 32' were: 16', 10⅔', 8', 6⅔', 5½', 4⅔', and 4'. The 16' series in the Bombarde, based on a Principal 16' were 8', 5½', 4', 3½', 2½', 2⅔', 2'. The 8' series in the Grand Choeur was: 4', 2½', 2', 1½', 1½', 1½', and 1'.

30 The Italians avoided low fifths and rarely specify a 2½' stop unless the organ is based on sixteen-foot pitch, preferring instead the 1½' as the lowest fifth in the eight-foot plenum. Certain baroque builders in parts of Austria and Croatia as well as renaissance England eschewed this pitch, thus providing their choruses with both brilliance and transparency. See Ladislav Saban, "The Organs of Ivan Jural Eisl in Croatia," *The Organ Yearbook* III (1972): 41–51.

27 Covell, "Boston Music Hall Organ," 10.

28 Ibid.

and upper work, would have quite surprised the Americans accustomed to their elegantly chaste pre-war instruments. The Walcker's introduction to America of a red-blooded German principal tone would have been as much an ear-opening experience for the local musical *cognoscenti* as Schulze's contemporary landmark instrument at Doncaster Parish church (1862) was for startled British ears. It didn't take long for American builders to begin pushing their own voicing to new limits in imitation of the powerful Walcker voicing.

With its pipework voiced for cone chests (on which each pipe had its own valve and subsequently faster speech than found on the bar-and-channel slider chest), the Walcker pipes were intentionally voiced to speak slowly, with high languid placement for maximum harmonic development (a trait also found in the E. & G.G. Hook & Hastings organs built in the early 1880s, when the Walcker-trained organbuilder Moritz Baumgarten was the head voicer). The immediacy of the pneumatic blow resulting from the opening of the individual valve chests still gave the slow-voiced pipework a precise attack. The precise and mathematically exact nature of the wind delivery to each pipe under any demand through carefully calculated toeboard holes was the chief reason Walcker made the switch from slider chests to cone-valve chests. The Methuen Organ Company replaced the original chests with slider chests—those of the Great in particular being of such immense proportions that their channels take a perceptible amount of time to energize once the note is played. With such a cushioned wind-flow, the Walcker pipework is given an even slower, gooey speech that no amount of Aeolian-Skinner revoicing could overcome.³¹

Many of the largest German romantic organs have been lost to war and changes of fashion, of course, and even spectacular survivors like the Ladegast organs at Schwerin (Opus 58, 1867) and Merseburg (Opus 17, 1855), as well as the immense Walcker at Riga are only able to provide a suggestion of how the Boston organ must have sounded. However, there is one Walcker instrument in astoundingly original condition that can give a realistic impression of the actual sound of the Music Hall instrument. The instrument built for the Votivkirche in Vienna still retains its original cone-valve chests, action, pipework (except for two ranks of tin front pipes that were confiscated during World War I for melting into bullets), action, console, and wind system. While separated from the 1863 Boston behemoth by fifteen years of changing taste and tonal refinement, and built eight years after Eberhard had passed away, the tierce choruses, free reeds, orchestral stops, myriad strings, and forest of foundation stops are all present.

Above: Photo by Scot L. Huntington.



VOTIVKIRCHE

Vienna, Austria

E.F. Walcker & Co. (Opus 306, 1878)

I. Hauptwerk *CC-f³, 54 notes*

| | | |
|------------------|--------|---|
| Principal | 16' | <i>CC-FF# wood; remainder façade</i> |
| Flauto Major | 16' | <i>open wood</i> |
| Principal | 8' | <i>bass in façade</i> |
| Floetenprincipal | 8' | <i>CC-BB open wood, remainder tin</i> |
| Bourdon | 8' | <i>CC-BB wood, remainder metal</i> |
| Hohlfloete | 8' | <i>open wood, partly with double mouths</i> |
| Gemshorn | 8' | <i>CC-BB open wood, remainder tapered tin</i> |
| Viola di Gamba | 8' | <i>CC-BB wood, remainder tin</i> |
| Quintatön | 8' | <i>wood</i> |
| Quinte | 5 1/3' | <i>CC-BB wood, remainder tin</i> |
| Octav | 4' | <i>tin</i> |
| Rohrfloete | 4' | <i>wood</i> |
| Floete | 4' | <i>CC-b° open wood, remainder tin</i> |
| Terz | 3 1/5' | <i>tin, tapered</i> |
| Nasard | 2 2/3' | <i>tin, cylindrical</i> |
| Octav | 2' | <i>tin</i> |

³¹ Arthur Howes, "The Methuen Organ," *The Organ Institute Bulletin* (Summer, 1951): 11–12.

| | | |
|-------------|---------------------------------|--|
| Cornet V | 8' | from g ^o ; 8' (stopped), 4', 2 ² / ₃ ', 2', 1 ³ / ₅ ' (tapered) |
| Mixtur V | 2 ² / ₃ ' | tin |
| CC | 2 ² / ₃ | (bottom octave stopped) 2 1 ³ / ₅ (tapered) 1 ¹ / ₂ 1 |
| Scharff III | 1' | |
| CC | 1 | ² / ₅ (tapered) ¹ / ₂ |
| Fagott | 16' | free reed, wood bass, tin treble |
| Posaune | 8' | CC-BB wood, remainder tin |
| Clairon | 4' | tin |
| Cornettino | 2' | tin |

II. Nebenwerk

| | | |
|---------------|---------------------------------|---|
| Bourdon | 16' | wood |
| Salicional | 16' | CC-b ^o wood, remainder tin |
| Principal | 8' | CC-EE wood, remainder tin; FF-e ^o façade |
| Gedeckt | 8' | wood |
| Aeoline | 8' | CC-BB wood, remainder tin |
| Octav | 4' | tin |
| Hohlfloete | 4' | stopped wood |
| Spitzfloete | 4' | tin, tapered |
| Super Octav | 2' | tin |
| Mixtur V | 2 ² / ₃ ' | tin, tierce rank tapered |
| Trompete | 8' | tin |
| Fagott & Oboe | 8' | free reed, wood (turned resonators), expressive by altering wind pressure |
| Corno | 4' | free reed, tin, 8' at c ¹ ; f ^{#2} flue pipes |

III. Schwellwerk (enclosed)

| | | |
|------------------|----|--|
| Geigenprincipal | 8' | CC-b ^o wood, remainder tin |
| Spitz Floete | 8' | CC-b ^o wood, remainder tin |
| Lieblich Gedeckt | 8' | wood, double mouths |
| Concertfloete | 8' | wood, inverted mouths |
| Dolce | 8' | CC-b ^o wood, tin, conical |
| Fugara | 4' | tin |
| Gemshorn | 4' | tin |
| Travers Floete | 4' | wood (turned), harmonic at f ^{#1} |
| Piccolo | 2' | tin |
| Clarinette | 8' | free reed; CC-f ^o wood, remainder tin, double-length at f ^{#2} |

Forte Pedal CC-d¹, 27 notes

| | | |
|-------------------|---------------------------------|--|
| Grand Bourdon V | 32' | collective |
| CC | 16 | 10 ² / ₃ 8 6 ² / ₅ 4 |
| Principalbaß | 16' | open wood |
| Violonbaß | 16' | open wood, inverted mouths |
| Quintbass [sic] | 16' | stopped wood |
| Octavbaß | 8' | open wood |
| Floetenbass [sic] | 8' | open wood |
| Terzbaß | 6 ² / ₅ ' | open wood |
| Octavbaß | 4' | metal |
| Bombardon | 16' | wood |

| | | |
|----------|----|-------|
| Trompete | 8' | metal |
| Clarino | 4' | metal |

Piano Pedal (enclosed with Schwellwerk)

| | | |
|-------------|-----|-----------|
| Subbaß | 16' | wood |
| Bourdon | 8' | wood |
| Violoncello | 8' | open wood |

Coppel: II/I; III/I; III/II

Coppelungen & Collectivepedale (toe levers)

Piano Pedal (connects Piano chest to action)

III. Manual mit Piano Pedal (tutti with full Piano Pedal)

Forte II. Manual mit Pedal (tutti with appropriate pedal stops)

Forte I. Manual mit Pedal (tutti with appropriate pedal stops)

Tutti mit Coppel I. und II. Manual (tutti without reeds)

Coppel I. Manual zum Pedal

Coppel II. Manual zum Pedal

Coppel III. Manual zum Pedal

Solo III. Manual zum Pedal (Clarinette ensemble with appropriate pedal)

Zungenstimmen (all reeds)

Two balanced expression pedals (Oboe, Schwellwerk)

Cone-valve chests

Barker machine to the Hauptwerk and its couplers

Eberhart Walcker's "scientific" improvements and subsequent contributions to the German romantic organ can be broadly summarized as follows:

- 1) He was a proponent of the theorist Abt Vogler's "Simplification System," whereby synthetic voices and organ tone could be produced by combining pitches representing the harmonic series (like pipe equivalents of Hammond draw-bars). This was the basis for Walcker's synthetic 32' compound stops (used by Walter Holtkamp Senior a century later), and the many mutation stops found in large Walcker instruments (and through his influence, in the instruments of Ladegast and Schulze as well, including, on the largest instruments, mutations of the 32' series on the manuals). Close examination reveals pipe forms for the mutation stops that promoted good blend, especially the use of stopped or tapered pipes. The Grand Bourdon 32' is a classic example of Vogler's theory that synthetic stops and resultant tones can be produced by providing pipes sounding specific pitches of the harmonic series.
- 2) Walcker perfected the construction and voicing of large pipes, in particular the bass octaves of 32' and 16' pipes. He provided quite large scales for his 32' pipes in particu-



Eberhard Friedrich Walcker (1794-1872)

lar—larger than was usual in earlier instruments—so these pipes could produce a tone that was both distinctly audible and had clear intonation. Examination of the 32' façade pipes of the Boston organ shows that he made the tin walls of unusual thickness, including the upper lips (necessary for the production of power and stability from the intense vibrations of these large bass pipes—a common failing in the bass pipes of older instruments). In addition, he made the front beveled section of the languids as a separate movable piece that could be fastened in place with bolts once the ideal voicing parameters of a particular pipe were determined by the voicer. The Principal 32' pipes in the Boston organ are an exceptionally fine example of this type of register. This author even wonders if the languid adjustments have ever been changed since the time the pipes were installed. The mouths of the large wooden basses were provided with moveable plates that could be adjusted up or down for prompt speech as the pressure at the toe was adjusted during the tonal finishing.

- 3) Walcker's use of cone-valve chests, on which each pipe had its own valve and discrete wind delivery, overcame the wind supply problems of bar and channel slider chests, on which a large number of wind-hungry pipes (particularly large basses) would require large pallets and channels to deliver the requisite cubic wind supply needed to wind

the pipework fully (i.e., inadequate wind flow can create drop in pressure known as “robbing”). This windchest system also permitted borrowing from one division to another, a system Walcker used on his largest instruments to gather all the reed stops of the organ together on one manual in the manner of the classic French Bombarde. The comparatively large number of reed stops in his large instruments, and the mechanical devices to make their use more flexible, indicate the importance of reed stops in Walcker's tonal conception. (The Boston organ had ten chorus reeds, and the Ulm organ had eleven.) The cone-valve chests also permitted the specifications of huge divisions, with many stops at sixteen- and eight-foot pitches—many more than could be winded by normal slider chests. (Only a system of multiple slider chests, as favored by Willis for example, could wind so many stops in one division and which then required complicated actions with heavy touch often requiring mechanical assistance.) Walcker's immense three-manual organ for Frankfurt am Main of 1833 (the first with two Pedal divisions) set the stage for the fully developed high-romantic German organ (thereafter emulated by Ladegast and Schulze, among others). This organ accomplished for Walcker's budding career what St. Denis did for Cavaillé-Coll, Birmingham Town Hall did for Hill, and the Great Exposition did for Henry Willis I.

- 4) Walcker followed Vogler's simplification system of chromatic chests, which allowed the action to be connected to the chest in chromatic keyboard order and therefore without requiring an intermediary rollerboard to transmit mo-



Above: Votivkirche: underside of manual chest showing action roller and roller arms, and cone-valve engagement buttons. Lower right showing “expression” tuning slots. Photo by Scot L. Huntington.



Top: Open Gr. Flute d'Amour 4'; Solo Concertfloete 8' embouchure.
Center: Tapered Sw. Quintfloete 5 1/3'; turned and bored maple pipes:
 Solo free reed Vox angelica 4'; Sw. Traversfloete 4' embouchure mouth.
Bottom: Pedal Principal Bass 16' with adjustable upper lip; Grand
 Bourdon 32' eight-foot rank, inverted mouth. Photos by Kevin Gilchrist.

tion sideways. Chromatic windchests do create an acoustic problem (adjacent half steps played simultaneously produce an annoying beating), and they also distribute the weight of the pipes unequally, with all the weight being at the bass end. If the chest is arranged perpendicular to the case to minimize the necessary width such large chests demand, the natural curve of the pipework would put the bass pipes at the rear, and the small treble pipes would stand at the case, with the sound able to emanate from the case without the tonal obstruction of a dense forest of bass pipes.

- 5) Walcker was a pioneer in creating new tonalities, especially in the creation of orchestral imitations such as the Traversfloete, whose pipes are constructed like actual flutes (cylindrical wooden pipes with bored interiors and a complicated block-and-mouth construction that imitated the embouchure formed by lips directing an airstream across an oval hole). He also was a proponent of free reeds (although perhaps not to the extent of his competitor Ladegast). He developed a host of imitative string stops, and he improved voicing techniques to secure precise attack with a brilliant harmonic structure in a wide dynamic range. The fine tone of his wooden string basses was especially realistic. He also developed open wood flutes of tremendous fundamental power; they were perhaps not exactly "pretty," but they supplied great power and intensity to the ensemble, using the inverted Melodia-type mouth for prompt speech.
- 6) Walcker used improved wind regulation systems, with a series of large central regulating reservoirs and smaller shock-absorber regulators close to the pipework. His development of the "box bellows," which acted like a large cylinder pump, overcame the problem of wedge bellows, which create varying pressures as the moving end of the bellow traverses an arc through its range of motion. He also developed a system whereby the wind pressure to selected free reeds such as the Physharmonica could be regulated by the organist's operating a balanced swell-pedal as a means of providing dynamic expression to these stops, which change dynamics but not pitch when the air pressure is varied.
- 7) Walcker developed the register Crescendo device, which added all the stops of the organ in sequence from the softest to the loudest without moving the stop knobs, and which could be stopped in any position at will. Coupled with this was a perfected form of pneumatic stop action that made the manipulation of the stopknobs quick and easy for the performer.
- 8) Walcker pioneered the provision of a separate Pedal division of lightly-voiced stops (Piano Pedal) which might be played from a separate pedalboard positioned

above the main pedalboard (Paulskirche, Frankfurt am Main, Opus 6, 1833) or, as in later organs, enclosed with the Swell division.³²

9) Walcker was a pioneer in the erection, voicing, and tuning of the organ in the factory, thereby shortening the erection time at the site. Previously, large organs were principally constructed and voiced on site. In particular, the large and fragile metal basses had to be shipped in the flat and fabricated on site. This was one more important cog in the wheel of the “factory organ,” which promulgated efficiency and profit over artistic individuality. Even the largest 24' pipes of the Boston façade were crated and shipped already assembled. Given the rigors of trans-Atlantic travel and the length of time the pipes must have lain flat and prone to becoming oval in shape, they were likely fitted with internal supports to help retain their form during the long and arduous voyage.

10) Walcker closely followed the formulas created by Töpfer, precisely calculating toehole sizes, toeboard borings, tuning lengths, metal thicknesses, and cut-ups. This applied mathematical precision to the construction and voicing of pipework, rather than relying on the intuition and empirical ear of the pipe maker and voicer. Walcker was a proponent of heavy-gauge, high-quality pipework of nearly pure tin content. This ensured the longevity and stability of the pipework, as well as its ability to produce well-developed harmonics. In particular, pipes so constructed could be pushed hard for maximum power and brilliance without the tone's breaking up and becoming unfocused. Pipes of such high tin content and thickness are extremely hard and durable. The pipework in the Boston instrument is of exceptional quality, and is some of the finest examples of the pipe maker's art this pipe maker and organbuilder has ever seen. Obviously, Walcker was concerned about producing an instrument of the highest possible quality and using only the finest materials. He also embraced the use of tuning slots, which helped to create prompt speech and a well-developed harmonic structure at increased volume levels in basses and finicky string pipes in particular, not to mention the resulting tuning stability.

It is almost easier to examine where the Walcker didn't succeed in changing the course of American organbuilding, than to dissect where it did. The Walcker was a tremendously complicated machine, with perhaps too much instrument crammed into too small a space. The huge size of the instru-



Top: Pedal Bassoon 16' free reed, screw-tuner detail; Bombardon 32', wooden resonators and long resonance boots.

Center: Crescendo dial indicating exact number of registers engaged.

Bottom: Bombardon 32' block, shallot, and boot assembly; Pedal Corno Basso 4' showing elegant flared resonator construction.

Photos by Kevin Gilchrist.

³² G.A. Audsley in particular was a great proponent of enclosed divisions, and he was especially enthusiastic about the pioneering enclosure of the Boston Pedal division, although he advocated an enclosed Pedal division with its own expression control.



Top: Solo Aeoline 8' box-beard construction; Gr. Mixtur tapered rank with narrow mouth and typical Walcker stamping.

Center: Solo Piffaro stopped 4' arched mouth; Principal 32' right tower interior showing load-bearing hooks suspended from top cornice structure.

Bottom: Gr. Principal 16', elegant raised Roman mouth sans ears, nicking and languid counter-bevel; Gr. Cornet 16' Rohrflöte, Roman mouth with ears arched cut-up and nicking. Photos by Kevin Gilchrist.

ment, a veritable lumberyard of basses and space hogs, required that the divisions be placed not only on multiple windchests, but that these be very possibly placed on several levels, with consequently complicated action runs and difficult access. The expensive and labor intensive cone-valve chests (*Kegelladen*) were not designed to withstand the extremes of Boston weather, where the temperature can reach 90°F with 80% humidity in the summer, and sink to freezing temperatures and 10% humidity in the winter). In order to keep the action tight and responsive, each note on a windchest had a long horizontal wooden roller underneath, with roller-arms that engaged the valve-stem of each cone-valve (each pipe had its own valve) and, like the pluck on a harpsichord, the pluck of each valve needed to happen at precisely the right place in the key travel to stagger the pluck and keep the action maneuverable. Consequently, nothing could be too tight, or individual notes would cipher. After years of hard use and the brutal Boston climate, the high-maintenance Teutonic prima-donna required constant regulation and adjustment. Conversely, the tried and true American-built slider chests, with their pedestrian “set and forget” action, might have weathered the climate changes just fine, but not the extremely dry conditions of constant winter heating. Subjected to such extremes, toeboards warp and leak, sliders jam, and under the driest conditions, the tables can split, creating runs, and the sponzels can loosen, creating ciphers. It is just possible that the finely-crafted Walcker cone-chests, in spite of their pesky action adjustments, may actually have worked better under the impossible conditions of constant, exceptionally dry central heat than American-built slider chests under the same conditions. It is not surprising that the organ, after twenty-years of being baked to pieces, was worn out. An organ of lesser quality would not have lasted even that long under the same conditions.

The wind generation system employed “box bellows” (*Kastenbälge*) that leaked like a screen door in the winter, and seized up tight in the summer. Had Walcker used the normal German type of wedge bellows (*Keilbälge*), as he had at Ulm Münster just a few years before, this would not have been an issue. Mechanical blowing was applied at the outset, but the technology was in its infancy and therefore trouble-prone and unreliable. The supplemental mechanics for human power were therefore a wise back-up provision.

The Walcker Barker lever assist was an especially quiet and efficient design, but curiously it was not adopted by the Americans, who preferred the more utilitarian design pioneered by Barker and improved by Cavaillé-Coll. The complicated wind system, with its array of feeder bellows, holding reservoirs, shock absorber regulators, and small concussion bellows, for all its expense and scientific theory, was no more steady or reliable than the typical American double- or triple-rise reservoir, with a pair of feeders located close to the organ. Nevertheless, the elaborate Walcker system easily overcame the challeng-

es posed by long wind trunks and remote pumping stations. The windchest layout was chromatic, also based on the famous charlatan theorist Abt Vogler's "Simplification System," in other words, with an action as cheap and direct as one can make it, running in a straight line from the keyboards to the valves. However, there was nothing simple about Walcker's *tour de force* action engineering. The major drawback of the chromatic chest is that this arrangement piles all the basses at one end of the chest, which robs wind in a bar and channel chest, explaining the large ventill chambers of the Walcker. These chests concentrate the weight in one place, which can create load problems for the floor joists. However, the ventill-type bass chest allows the basses to stand on their wind, thereby eliminating tubing, which can restrict wind flow.

Walckers' array of free reeds didn't exactly set the world on fire—American builders would subsequently supply them on occasion³³ (the Euphone 16' being the most common), and they were imported from Europe. The expressive Physharmonica was not popular either, and I only know of one that was furnished by an American builder³⁴ before Ernest Skinner provided examples in the two large theater organs he supplied to the Colony Theater (Opus 485, 1924) in New York City, and the Metropolitan Theater (Opus 545, 1925) in Boston.

The novel register Crescendo lever, a notched block running in a guide track over the pedalboard that the organist slid with his foot, appeared in American-built instruments on occasion, and was used by E. & G.G. Hook and Frank Hastings in their three trophy triplets: Holy Cross 1875, Centennial Exposition 1876 and Cincinnati Music Hall 1877. It first appeared in their signature organ for Plymouth Church, Brooklyn (Opus 360, 1866). This device was used in conjunction with pneumatic stop action, as it operated blindly, i.e., it did not physically move the stop knobs, allowing the original registration to remain in place while the crescendo was operated. The device affected the speaking stops of the whole organ, but not its mechanical couplers, which could still be used independently of the register machine.

Walcker's scaling followed the mathematical scaling progressions, wind requirements, reed measurements, and length measurements set down by the German theorist Johann Gottlob Töpfer in a series of important publications published between 1833 and 1865.³⁵ Aristide Cavaillé-Coll was also conducting extensive scientific research into the acoustical and mathematical properties of organ pipes. However, Töpfer's influence cannot

be overstated.³⁶ Although Georg Andreas Sorge had proposed the scaling of organ pipes based on logarithmic formulas nearly a century before (1764),³⁷ his work received relatively little notice in Europe. In this country, David Tannenberg had access to a copy of Sorge's treatise and followed his recommendations for logarithmic scaling and the use of equal temperament. Töpfer's extensive experiments and published equations paved the way for the inartistic factory organ pipe production that used the same standardized scales from one organ to the next, regardless of the acoustical requirements of the room.³⁸

Regardless of what one thinks about this organ as a musical work, past or present, there is no denying the impact of the stupendous case. Indeed, it was a veritable symphony of black walnut, at once both dour and ominous, yet jubilant, and remains one of the most spectacular pieces of furniture ever constructed in this country. It boasted the first 32' front in North America (and most likely the first burnished tin façade as well). The case never disappoints the first-time visitor (no matter how familiar he may be with its photographic image), and the effect on the nineteenth-century viewer must have been stupefying. Although the famous case spawned few imitators, the central portion of the famous organ in the Salt Lake Tabernacle was a near knock-off (although chastely shorn of the Greek symbolism). The Salt Lake City organ even did Boston one better—its 32' façade pipes (of wood) went clear down to low C, four notes longer than the E façade of the Boston Music Hall Walcker.³⁹

36 Further investigation and study needs to be done to see whether Töpfer's mathematical formulas changed the American approach to pipe making and scaling. A copy of Töpfer's 1855 treatise, *Lehrbuch der Orgelbaukunst*, which originally belonged to the organbuilder Emmons Howard (1871–1922), is now in the library of the Boston Organ Club.

37 Georg Andreas Sorge, *The Secretly Kept Art of the Scaling of Organ Pipes*, trans. Carl Bleyer, Bibliotheca Organologica 33 (Buren: Frits Knuf, 1978).

38 I.e., pipe diameter progressions halving on the seventeenth note, or in certain instances, the eighteenth. These scale progressions are still in wide use today.

39 Although 32' façades were not exceedingly rare in Europe, most began at 24' F. There were several reasons for this, not the least of which was available height. Below 24' F, the pipes become notoriously recalcitrant to voice and to handle. The 32' façade was more an architectural phenomenon than a musical one (pipes of wood producing a much more solid tone). Many of the antique instruments that dared to feature this profound pitch had large pipes that supplied little more than an expensive draft (Alkmaar, van Hagerbeer, 1645). Organs from the gothic period might put a collection of these large pipes, but only to 24' F or 22' G, in a side tower or flat, tubed off from the main instrument (Haarlem, Claes Willemsz, 1545; Exeter, Lawrence Playssher, 1513/ John Loosemore 1665). Bertold Herring's bold and striking façade at the Marienkirche, Lübeck (1518) lasted until Allied bombs destroyed it and the church during World War II. Herring may have known the large and famous 32' façade at Halberstadt (1316). See Karl Borman, *Die Gotische Orgel zu Halberstadt* (Berlin: Verlag Merseburger, 1966), 57–60. This was surely the first instance of pipes of this pitch ever attempted successfully. The presence of pipes down to 32' C on Buxtehude's Marienkirche organ (rather than the more typical F as in the new instrument Friedrich Stellwagen built for Stralsund in 1659) created both a bit of envy and rivalry with his good friend, Johann Adam Reinken, organist at the famed Catherinenkirche in Hamburg, who caused his

33 Plymouth Church, Brooklyn, Euphone 16', Vox Angelica 8', E. & G.G. Hook, 1866; Joseph Ely Residence, Lowell, Massachusetts, Euphone 16', J.H. Willcox & Co. 1871; Chicago Auditorium, Contra Bombard 32', Serpent 16', Euphone 16', Frank Roosevelt, 1890.

34 Temple Emmanu-El, New York City, built by Thomas Hall in 1869. The Physharmonica 8' was in the Choir division.

35 The most extensive treatment in English of Töpfer's theories can be found in F.E. Robertson, *A Practical Treatise on Organ-Building* (London: Sampson Low, Martson & Co., 1897; repr. by The Organ Literature Foundation).

Many organ builders began producing instruments with dramatically increased power and brilliance immediately after the Walcker opened (a practice reaching a peak in the 1870s), while other more conservative builders found the whole effect vulgar, and continued to work in their time-tested, sweet-toned classical style. Builders (perhaps influenced by up-to-date players) quickly adopted German stop nomenclature (William Johnson in particular), and broadened their tonal palette considerably, introducing stops found on the Walcker that obviously tickled the American ear (double-mouth flutes, exotic string stops and orchestrally-inspired stops, especially members of the Quintadena family, and the occasional free-reed). The manual key compass was extended two notes from g^3 to a^3 , thus rendering American instruments capable of playing any music being composed in Europe contemporaneously. The terraced dynamic differentiation between the divisions became more pronounced, often with the Great becoming disproportionately large in comparison to the ancillary divisions. While the practice of painted decoration and stenciling of front pipes quickly replaced the expensive practice of gilding following the Civil War, occasionally either a consultant⁴⁰ or a builder⁴¹ would specify burnished tin façades (usually with the rounded “Roman” mouth typically found in continental organbuilding). When cost was no object, the façade pipe mouths might be gilded, in direct imitation of the Walcker façade. Players, and consultants in particular, be-

lieved the high tin content of the pipework found throughout the Walcker to have special attributes, and specified “pure tin” for principal choruses, strings, and in particular the ubiquitous Vox Humana. The technically complicated Crescendo mechanism found its way into the occasional concert organ. In general, the size of organs required by the most well-heeled customers grew to similarly leviathan proportions, although the four-manual organ remained the province largely of the “concert” organ (or the largest of prestigious church instruments conceived of as concert organs) until the 1880s.

The Great Organ’s most enduring legacy was its tonal impact. The Americans continued to build organs in their comfortable Anglo-American style, but now with a German accent. They assimilated much of the organ’s true artistic statement, but stripped of its bloated duplication. The Walcker popularized the concept of the grand “concert organ” in a secular venue. It was an instrument built in the English Town Hall tradition for a very public space. Like the Town Hall organs, it was a source of civic pride and, briefly, even of national pride. It demonstrated to us what monumentally-scaled organbuilding was all about, and which many could only imagine from written descriptions. The large concert and cathedral organs built by the Americans in the post-Walcker era owe their success to the lessons learned here on how to build a powerful organ for a grand space.

The massive case overwhelms even today, and is one of the most recognized and beautiful cases in the world, comparable to those at Haarlem and Weingarten. Its elegant proportions, uniqueness of design, fluid lines and, yes, even its over-the-top abundance form an organ case nearly devoid of religious symbolism (except for King David and Saint Cecilia), and yet so American (a little brash, a little overdone, a little naïve, perhaps a trifle tacky, and unabashedly strong, proud and confident). Our love affair with this organ begins and ends with the case, even though the instrument that case contained had precisely the same attributes.

It is with this organ that the Americans began their development of a national style, drawing from many organ cultures, yet artfully woven into a new whole. The *gnädige Frau* came, but didn’t conquer. A foreigner in a strange land, she ultimately remained foreign and strange. The American organbuilders drew from her for inspiration, but didn’t copy. Instead, they studied her secrets, chose the most worthy for their purpose, then made them their own.

Scot Huntington is an organbuilder and restorer in Stonington, Connecticut. He is currently the councilor for conventions, and served two terms as vice president of the OHS.

Opposite: Organ in its present location at the Methuen Memorial Music Hall. Photo by Len Levasseur.

antique 24’ façade to be extended to 32’ C with new Pedal towers, “to be of a quality equal to the organ at the Marienkirche” (Stellwagen/Besser, 1671). These were the pipes that J.S. Bach was quoted in his obituary as having said were the finest he had ever heard, and that few builders knew how to construct them and to make them speak properly. Bach would certainly have been in a position to make the comparison, as he likely knew both the aged Lübeck example, as well as the four principal churches in Hamburg, and Casparini’s famous “Sun-organ” in Görlitz, all of which had 32’ façades. Reinken is even reported to have tried to prevent Arp Schnitger from producing pipes to 32’ C for his *magnum opus*, which he was constructing for Hamburg’s Nicolaikirche in 1686 (in unabashed rivalry with Catherinenkirche), thereby eclipsing a jealous Reinken’s singularly unique possession. By the time the Mormon examples were constructed 1867–1870, the following instruments were known to have had 32’ façades down to either C or D: Halberstadt, unknown 1316; Lübeck, Herring 1518; Hamburg Stellwagen 1671, Schnitger 1686, Hildebrandt 1762; Haarlem, Müller 1738; Salem, unknown ca. 1700/Riepp 1770; Weingarten, Gabler 1750; Paris, Cliquot 1779; St. Florian, Christmann, 1774; Birmingham, Hill 1834; Frankfurt am Main, E.F. Walcker, 1833; St. Denis, Cavaillé-Coll 1841; Ulm, Walcker 1856; Basel, Haas 1857; Liverpool, Willis 1854. For more on the Salt Lake organ, see Barbara Owen, *The Mormon Tabernacle Organ* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1990), 8–10.

⁴⁰ Boston organist B.J. Lang, acting as consultant to the First Congregational Church of North Brookfield, Massachusetts, E. & G.G. Hook, (Opus 774, 1874). This organ is still extant.

⁴¹ Plymouth Church, Brooklyn, E. & G.G. Hook, (Opus 360, 1865); as well as many instruments built by James Treat and his Methuen Organ Company for the railroad tycoon Edward Searles and clients in Methuen, Boston, and San Francisco during the last decade of the nineteenth century.



THIS TRIPLE ISSUE OF *The Tracker* commemorates the fiftieth anniversary of the Society, and offers articles on everything from the first organs to be built in the Americas to monumental twentieth-century instruments. Along the way we encounter neglected or misunderstood corners of American organ history, including the earliest roots of the Schantz firm, the history of organs in American synagogues, the nineteenth-century German-American school of organ-building, and a complete reassessment of one of the country's most famous organs. In addition, there are special articles that pay tribute to the Organ Historical Society's past (James Wallmann) and challenge us for the future (OHS Vice President Laurence Libin). The "Organ Update" column by James Cook continues a survey of organs in this country that are also marking their fiftieth anniversary.

The present issue of *The Tracker* will not be the last publication to ring in this anniversary year, however. Allison Alcorn-Oppedahl is hard at work on a book-length history of the OHS, which will be published in 2007. Allison continues to search for photographs of key figures and events in OHS history, and anyone who has material that might be of use to her in preparing this book is invited to contact her at aoppedahl@tiu.edu.

James Wyly and Susan Tattershall's book on the very important manuscript on the Gilles Brebos organs at the El Escorial complex near Madrid is ready to go to press. The book will include a thorough and accurate translation of the manuscript, which will be reproduced in facsimile. In addition, a scholarly interpretation of the manuscript will make accessible for the first time in English a wealth of information about the construction, use, and playing of Spanish organs and organ music in the sixteenth century. This book will be quite expensive to produce, yet we intend to offer it at an affordable price. Anyone wishing to offer support is invited to contact me at publications@organsociety.org.

Three major and diverse publications are currently in the final stages before going to press. These include the reprint with addendum of Edward Flint's book on the Newberry Memorial Organ in Woolsey Hall, Yale University, the autobiography of organbuilder Charles McManis (a fascinating and entertaining account of a life in service to this country and the organ), and a festschrift in honor of scholar and performer Peter Williams (known for his groundbreaking books *The European Organ*, *A New History of the Organ*, *The Organ Music of J.S. Bach*, among many others). Anyone wishing to offer financial support for these projects is invited to contact me at the e-mail address given above.

From this it is clear that the Organ Historical Society embarks on its second half-century with an eye toward the exploration, celebration, and preservation of historical organs.

Gregory Crowell
Director of Publications

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- | | | |
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| • 1886 Barckhoff | St. James Lutheran Church, Logansport, IN | ongoing restoration |
| • 1896 Lancashire-Marshall | St. Joseph's Church, Peoria, IL | ongoing restoration |
| • 1896-1934 Kimball | First Presbyterian Church, Lexington, KY | 2006-07 renovation |
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The American Synagogue Organ: A Brief Account

Part One

The Jacksonian Period to the Progressive Era

by SEBASTIAN GLÜCK

Issues of how we worship can be just as volatile as the current fixation upon who is even entitled to worship. Modern organized religion is self-destructing with fierce battles about the gender of the clergy and the gender preference of the worshipper, rather than focusing on ethical or humanitarian issues. Yet “faith fragmentation” regarding ceremony is hardly new. It occurs periodically in every pivotal movement, from the Protestant Reformation to the various splits and reunifications within the Lutheran Church. There endures a continuum of evolution and history embracing the conflicts between the three main branches of Judaism, and today we witness Muslims, brother against brother, battling to the death.

The mere contemplation of a pipe organ in a synagogue can be so contentious as to cause a rift within an American synagogue, even forcing the formation of a new congregation. Even some Reform Jews are adamant about their revulsion, and the organ in the synagogue has gone the way of the organ in many an American church. Usually, it is eliminated in its entirety, or replaced by a so-called praise band to attract the MTV generation. In some congregations, all music has been eliminated. Some contemporary congregations actually forbid the acquisition and use of a pipe organ, now and in the future, in their founding charters.

The near-extinction of the pipe organ in American synagogues has left this sizeable component of our nation’s organ-building history in the dust. The hundreds of American synagogue pipe organs, most undocumented and now destroyed, do not even occur to the modern organist. Yet they were designed, built, voiced, and finished for the spectacular architectural gems that housed them, and for generations accompanied some of the greatest choral music to come out of Europe and America from the second quarter of the nineteenth century to the middle of the previous one.

THE PROBLEMS OF DOCUMENTATION

If one barely scratches the surface, it becomes evident that synagogue instruments were commissioned and built in abundance, yet many factors hinder the researcher’s path toward any complete or reliable account of how many were built, where they were, and what befell them.

The wholesale inaccuracy of Hebrew-to-English transliteration in the naming of congregations can be traced back to early in the Reform movement, when its proponents deliberately supplanted Hebrew with the native language of the culture. While the two principal dialects of Hebrew—the *S’phardit* and the *Ashkenazi*—bear some differences in pronunciation well known to Jews, this does not account for the most common distortions. One can state with surety that the names of American synagogues bear little resemblance to the Hebrew they are supposed to approximate.

Unlike Greek or English, there is no “th” sound in ancient or modern Hebrew. Congregational names such as Beth-El (House of God) or Keneseth Israel (Assembly of Israel), in which a poor transliteration is grafted to an Anglicized word, are not uncommon. The “th” is more accurately “ht,” a hard, aspirated consonant, and it should be closer to the German pronunciation, Germany being the cultural origin of the Reform movement. Likewise, the second letter of the Hebrew alphabet can either be a “b” sound or a “v” sound, depending upon whether it has a little dot in the middle of it. Removing the dot changes it from a “b” to a “v,” and if we throw in the German pronunciation of “w” as “v,” Beht Ahabah becomes “Beth Ahawah”. If we couple this convolvement with seemingly endless variant spellings, such as Bene Jeshrun, B’nai Jeshurun, and B’nai Yeshurun, it is difficult to know if listings are being duplicated, or whether one is overlooking important information in its entirety due to the inaccuracy of the only existing record.

Other documentation frustrations lie within builders' records. Here, the oddities of orthography multiply, as do the ambiguities of entries. The unnamed "Jewish Temple" and "Synagogue" (or merely "Jewish") appear in mid-nineteenth-century opus lists, for at the time, there may have been only one congregation in each municipality. Entries such as "Third Street Temple" or "Kalurah Temple," could mean something other than a Jewish house of worship, from Baptist to Methodist to Masonic. The conflict within the Jewish faith over the terms "synagogue" and "temple" presently continues.¹

Builders' opus lists from the nineteenth and early twentieth centuries often are incomplete or inaccurate. Some merely list dates and names of institutions, with no indication of size beyond the number of manuals. Some did not bother to provide dates at all. Others did not list opus numbers, or used a serial number system that was bizarre enough that the number was meaningless to anybody but the most knowledgeable historian.²

Further frustration comes from the use of the ambiguous term "register," which could include everything from couplers to bellows signals to duplexed and unified stops, so that the actual size of the organ, in terms of ranks, can be so misrepresented as to give the historian a markedly skewed impression of organbuilders' actual productivity and output, and a misleading sense of the organs' resources.

As with the majority of churches, records of an organ's purchase and installation were almost never kept. Stoplists of synagogue organs are extraordinarily rare archival finds. One might determine that a synagogue organ had been built, and might establish the date within an acceptable margin of error, only to uncover no information beyond the mere fact of its existence.

When a synagogue building is sold, or the organ discarded, all record of the instrument seems to vanish, except in the rare, private, unpublished notebook, the existence of which is almost always unknown. My office is usually called after the fact—after the wrecking ball has struck, after the instrument has been relegated to the landfill—with no hope of documentation of any kind, including the name of the organbuilder. Even information provided by colleagues is often of little help, containing inaccurate stop names, no indication of mechanical controls, no pipe count, no pipe materials listed, no action type discerned, no date, et cetera. Since I began my documentation project, every case of a synagogue organ's destruction that has been reported to me has been at the hands of the congregation, as neo-funda-

mentalism takes hold, and the revulsion toward "churchly" aspects of dignified worship intensifies nationwide.

Whereas the National Socialist Party burned many European synagogues along with their contents and their worshippers after 1938, many American synagogues were razed by their builders to make way for larger edifices to accommodate their growing congregations. Some buildings were sold to churches or developers as these synagogues built newer, larger facilities in the suburbs during the prosperity that followed the Second World War. It was this transition to the "modern," suburban complex that often marked the substitution of the pipe organ by an artificial unit, or the elimination of the organ altogether. As part of a "new chapter in the life of the congregation," vast archives were culled, and nearly all papers pertaining to the organs were discarded. The past was a cancelled check, the future a promissory note.

Photographs of synagogue organs are few and far between. The subject of most interior photographs was the *Bimah*, the raised, sacred precinct occupied by the *Aaron Kodesh* (holy cabinet), or Ark of scrolls, and its attendant Rabbinate and Cantor. While the organ and choir loft were frequently located immediately above this most important feature, they almost never appear in these photographs. Whether this is simply a question of liturgical and religious focus, or a subconscious uneasiness about the organ's use in the synagogue is difficult to assess. Were the organ standing in the rear gallery, the best vantage point for the photographer, it would naturally be excluded. By the second quarter of the twentieth century, the prevailing architectural esthetic of synagogue design secreted the organ, organist, and choir behind elaborate grilles or colonnades, screened from view, the disembodied music oozing into ornate, acoustically deadened sanctuaries, seemingly without an earthly source.

Sadly, in more recent decades, many congregations have dwindled, or quite literally died off, and after the sale of the building, no records were saved.

EUROPEAN RUMBLINGS

The socio-theological background of the matter is lengthy and complex, but a brief account will facilitate the understanding of the evolution, and eventual destruction, of the incredible pipe organ culture in America's Conservative synagogues and Reform temples. Nearly all of those spectacular organs have been destroyed, as have the vast majority of pre-1938 synagogues (and synagogue organs) in central Europe, the birthplace of the tradition.

Beginning in the fourth century, the ongoing precarious position of the world's Jewish communities waxed and waned with periods of tolerance (but rarely acceptance) and extreme cruelty, during which restrictive and discriminatory regulations had been a limiting force upon all aspects of their lives. This imposition of systematic oppression became increasingly crushing for the next 1,400 years, and it was not until the early

1 Reform (and some Conservative) congregations freely use the term "Temple." This may be considered offensive and ignorant by the Orthodox, who hold that there can be only one Temple, yet to be rebuilt, in Jerusalem. *Beht Kneset* (House of Assembly), *Beht Midrash* (House of Study), and *Beht Tefilah* (House of Prayer) are used by some Orthodox congregations, and the simple prefix of "Congregation" is the most neutral, often used by Conservative congregations.

2 Reuben Midmer & Son, Inc. used a numbering system all their own. Opus 4920, indicates the organ was their twentieth instrument, signed in their forty-ninth year of business, which happened to have been 1923.

nineteenth-century Napoleonic era that these legal restrictions upon the lives of Jews were either relaxed or eliminated.

Following this emancipation, Jews still found themselves estranged from modern European society. Their insular customs, from their own religious restrictions to the use of the Hebrew language and Yiddish dialects, still separated them from their countrymen. Even the prosperous and highly educated could not scale the barriers, many of them self-constructed and kept in place by thousands of years of tradition. Civil and political parity were, for the most part, granted; it would be up to the Jews themselves to find a path to cultural integration, if that was what they wanted.

The Jewish Enlightenment, the *Haskalah*, is most associated with Rabbi Moses Mendelssohn (1729–1786) a philosopher, metaphysicist, political theorist, and theologian, who sought to reconcile religious tradition with the practical aspects of a socially and politically integrated modern life.³ His nineteenth-century intellectual successors in Hamburg, Seesen, and Berlin codified the developing Reform movement, reevaluating traditional laws and modes of worship that had remained unchanged for millennia. This idea of a more universal theology, social acceptance, and intellectual utopia spread throughout Europe.

While Jews had been in America at least as early as 1654, when twenty-three Jewish men, women, and children fled Recife, Brazil during the Portuguese re-conquest, and settled in Nieuw Amsterdam, the Jews of the Enlightenment did not begin to arrive until the 1830s. The importation of Reform Judaism to America was via German immigrant rabbis, and American Jewish services were held in German with German prayer books during the early stages of the movement. Eventually, English-language prayer books and sermons, priestly robes, the abandonment of dietary laws, the use of organs and choirs, the discontinued use of the male head covering (*kipah*) and prayer shawl (*tallit*), and even the introduction of Protestant hymnody, all entered the Reform sphere.

The first Reform seminary, Hebrew Union College, was established in Cincinnati by Rabbi Isaac Mayer Wise in 1875. The movement's notoriety came to a head when they celebrated the ordination of its first group of new clergy by the consumption of scripturally forbidden shellfish. For many, Reform Judaism had so precipitously devolved that a more traditional, middle ground movement emerged, known as Conservative Judaism. The Conservative Seminary, Jewish Theological Seminary, is still based in New York City.

³ Five of Moses Mendelssohn's six children forsook Judaism for Christianity. When his grandson Felix was six, his parents baptized him and his siblings in the Lutheran church, while they themselves remained Jewish. Upon Felix's confirmation as a Lutheran at the age of fourteen, his father wrote to him that he and Leah had raised their offspring as Christians because it was the faith of the most civilized people. By 1812 came the official promise that German Jews would be granted full civil equality if they converted to Christianity. Like many German Jews, they were seeking "tickets of admission to European culture," in the words of the poet, Heinrich Heine. The famous composer lived, died, and was buried as a Lutheran.

STYLISTIC TRENDS

The question often arises as to whether or not there was (or is) a recognizable tonal direction, or elements of style, peculiar to the American synagogue organ and synagogue instruments in general. In all areas of research, one must take care not to hatch a theorem and then forage for facts, however few and far between, to support it. While one might observe minor design trends in American synagogue organs during the second quarter of the twentieth century, the broader picture suggests that church, synagogue, and secular venue instruments were on an essentially equal artistic plane.

American and European organbuilders of the nineteenth and twentieth centuries were engaged in the practical business of building pipe organs, often with emerging industrial methods. The majority of them were commissioned by Christian churches. Synagogue organs were likely seen as a share of the market, but not a specialized niche market.

In the United States, the organist may not have been involved in the design of the instrument (although there are, of course, exceptions to this). Most American houses of worship built during this period were new, built to accommodate rapidly expanding populations of immigrants, a surge of new births, and the nation's rapid Westward expansion. In the process of building a new building, the organ was not necessarily afforded the protracted and carefully studied design process we enjoy today. As musicians and advocates, we may not wish to think of the organ as a mere furnishing, akin to pews and chandeliers, but the ordering of the instrument by a board of trustees more likely left the tonal design to the expertise of the builder, especially for a sanctuary that existed only in the form of a drawing. That having been said, there were stellar landmark instruments in each period, but they were not the norm, and followed the pattern of "average" and "notable" observed in the Christian market.

American Reform Judaism, the only Jewish movement to embrace pipe organs and choral ensembles, is a transplant and descendant of the Reform movement of the central European intellectual enlightenment, in which the liturgical and musical models were deliberately those of the Protestant church. If the characteristics of worship were to be in harmony with Utopian hopes for more universal observance, there was no perceived need to develop a synagogue style of organbuilding. Liturgical music could distinguish itself by the application of lush Western choral harmonies to ancient modes and chants. The role of the *Chazzan* (Cantor) was assumed by a star lyric baritone, and the organ, for the most part, remained a traditional organ.

This having been said, it should be noted that the "average" synagogue instrument usually presented an "average" or conservative approach for smaller instruments, yet departures were often made from this essentially safe environment in the presence of both funds and sophistication on the part of the builder and the client. Synagogue architecture was far more exotic and fanciful than that of churches, and with this

artistic license came the occasional instrument that was notable for its individuality of visual and tonal design. Waves of prosperity within certain American Jewish communities brought great synagogues and expansive tonal schemes, often with their own quirks and even exoticisms.

STRIFE AND TRIUMPH: CHARLESTON, 1840

In 1840, a famous court case involving Congregation Kahal Kadosh Beth Elohim (Holy Community of the House of God) in Charleston, South Carolina, swirled about the construction and use of the first pipe organ in an American synagogue. The commissioning of the organ was determined by a small majority of six votes, leading to the angry departures of traditionalist members, charges of violating the synagogue's constitution regarding the manner in which the vote was taken, and allegations that those who purchased and held the instrument in trust to the congregation were of dubious faith.

In a February 1846 decision, the Court of Appeals held that, "being unable to decide the merits of this religious controversy, it must rely upon the judgment of the majority of the congregation." The judge's opinion reads, in part:

The congregation was agitated by a proposition to establish an organ in the new Synagogue, to be used in the religious services on the Sabbath, and other occasions. This use of instrumental music was regarded by some as an innovation upon long established usages, and as a desecration of the Sabbath.

Whilst laws are stationary, things are progressive. Any system of laws that should be made without the principle of expansibility, that would, in some measure, accommodate them to the progression of events, would have within it the seeds of mischief and violence... For all laws, however wise, cannot be subjected to Procrustean limitations... Let the oldest member of any civil or religious corporation, look back and see, if he can, in any instance, trace the original identity of his institution, throughout its entire history. Those who now, in the case before us, insist with most earnestness on a severe observance of ancient rites and forms, would hardly recognize or understand the same, as they were practiced by their remote ancestors who founded the Synagogue... If two Jewish congregations, one from Poland, and the other from Spain, were to be brought together, whilst professing to be governed by the same rituals, they would probably find themselves unable to understand each other in their observances of them.

The Jews in every part of the world, by whatever forms they may be governed, could, no doubt, recognize the general spirit and prevailing principles of their religion, to be essentially the same. But in mere form, a resemblance could not be traced with anything like tolerable uniformity.

The Charleston organ was the best of its era, the work of New York organbuilder Henry Erben. The tonal design, like-



ly between sixteen and eighteen ranks was (on paper) indistinguishable from its English contemporaries of similar size, or what Erben might have created for an American Protestant church of the period. In the Georgian manner, pitch indications were neither given nor required. It was built to a conservative and forthright English design. The specifications were as follows:⁴

CONGREGATION KAHAL KADOSH BETH ELOHIM

90 Hasell Street between Meeting and King Streets

Charleston, South Carolina

Henry Erben, New York City, 1841

GREAT ORGAN

Open Diapason
Stop'd Diapason
Principal
Twelfth
Fifteenth
Sesquialtra
Cornet
Trumpet

CHOIR ORGAN [That is, Bass]

Stop'd Diapason
Principal

SWELL ORGAN

Stop'd Diapason
Dulciana
Violana
Flute
Hautboy

Above: Beth Elohim, Charleston, South Carolina. The present case from the 1872 reedless II/15 James M. Mandeville organ, has housed several later organs. Photo by William T. Van Pelt.

⁴ *The Southern Patriot*, March 16, 1841. The organ was said to have cost \$2,500.

PEDALS

Large Open Diapason

Great to Pedals

Swell and Choir Bass to Pedals

The organ was housed in a neoclassical mahogany case in sympathy with the Doric revival sanctuary, designed by New York architect Cyrus L. Warner. The date of the organ suggests the possibility of G-compass manuals, with the Choir Bass unenclosed.⁵ From the material available, one cannot determine whether the Sesquialtra and Cornet were a split affair or two different stops, and the number of ranks is not certain; Erben stops of these species contained anywhere from two to four ranks, depending upon the size of the room and the organ. The Pedal compass remains unknown as well. The organ no longer exists, having been rebuilt many times on non-mechanical actions. No unaltered historic material remains.

Reform Jews had far more on their plates than questions of family pews, liturgical vestments, the consumption of forbidden foods, pipe organs, choirs, or the use of English in the worship service. German intellectuals who had battled anti-Semitism (and Jewish traditionalists) in Germany and central Europe found themselves in a new nation founded upon the principle that “all men are created equal,” but the evidence was absent. When Rabbi David Einhorn delivered his inaugural sermon on September 29, 1855 at Baltimore’s Congregation Har Sinai (Mount Sinai), he proclaimed his mission to “emancipate Judaism” from the features that did not apply to modern life. This was not the only emancipation that concerned him, as Abolitionism went hand-in-hand with the Jewish psyche. Preaching against slavery was a dangerous business in the South, and in April 1861, he fled for his life to Philadelphia, the beginning of a career in the Northeast during a period of tremendous philosophical development in the American Reform movement.⁶

Many Jews had settled in the South and prospered prior to the Civil War. Synagogue building in the South bloomed following the war, and with that came a good number of syn-

agogue organs, many of them quite substantial, mechanical-action instruments.

RECONSTRUCTION: THE RABBI OF PLUM STREET

The construction of one of the most important synagogue organs in the nation’s history coincided with the tail end of the American Civil War. From a purely tonal standpoint, it was neither overly influential nor pivotal, and its unusual nature should not be mistaken as such. It remains important because of how it was commissioned, the purposes it was meant to serve, and what it turned out to be (as well as what it turned out not to be). While it set the climate for exquisite music in the synagogue, it did not set any organbuilding trends for the faith, seemingly a one-off.

The 1866 III/46 Koehnken rear gallery instrument at Cincinnati’s Congregation K’hillah K’doshah B’nai Yeshurun (Holy Community of the Sons of the Righteous) was commissioned by Rabbi Isaac Mayer Wise. A Bohemian-born intellectual who came to these shores in 1846 on the heels of the Charleston decision, Wise is generally credited with the vision and formation of what we now recognize as Reform Judaism in America. He brought with him the broad changes that had begun in Germany. Among these innovations were worship services conducted in the vernacular language with men and women seated together, the use of organ and choir, and the relaxation, elimination, or reinterpretation of restrictive religious laws that did not appear to apply to modern life.

The 1866 building, distinguished by a pair of seemingly precarious minarets, is known also as The Plum Street Temple or The Isaac Mayer Wise Synagogue. It is a stunning Moorish revival structure built to the designs of James Keys Wilson, who likely also designed the integrated organ façade, which, like the *Bimah*, echoes the structure of the temple front. The interior design, relationship of volumes, and lighting of the building must be experienced to be appreciated.

The instrument serves the greater body of solo organ literature last, a peculiar product of an unconventional kinship between the practitioner of an insular lineage of organbuilding and a sophisticated clergyman with a focused purpose. The organ is not a bold, brilliant, roof-raiser populated by classically structured choruses. It is a subtle, gentle, if somewhat lumbering accompanimental instrument filled with delicate (but not dull) colors, which Rabbi Wise may have felt worked toward the enhancement of worship in the new tradition. The organ’s pipes energize gently and slowly before arriving at steady-state singing tone, a possible frustration to modern American ears accustomed to the strident immediacy of much late twentieth-century work.

With no principal stops higher than 4’ pitch, and its brooding, tierce-flavored 16’ ensemble, it is more akin to the German Romantic organ than anything being built in Amer-

⁵ The 1845 Erben in the First Presbyterian (Old Whalers) Church, Sag Harbor, New York, has a GG-F compass with low G-sharp omitted, resulting in a fifty-eight-note rank. The coupled pulldown Pedal of twenty-five notes extends to GG. The builder’s 1844–5 organ for St. Paul’s Episcopal Church in Richmond, Virginia, also had a GG compass, but with a CC Pedal range. By the end of the decade, Erben had, for the most part, moved to the modern C compass, although as late as 1863, he had built with the archaic 10 $\frac{2}{3}$ ’ compass. Pedal compasses for documented Erben instruments were almost always from CC, but the accuracy of documentation may be questioned in cases in which the Pedal has been altered, or was a later addition.

⁶ Marc Lee Raphael, *Profiles in American Judaism: The Reform, Conservative, Orthodox, and Reconstructionist Traditions in Historical Perspective* (San Francisco: Harper & Row, Publishers, Inc., 1984), 15.

ica at the time. Johann Koehnken's training was in the shop of Matthias Schwab, the firm that Koehnken took over with Gallus Grimm after the death of the founder. It is this undiluted German tradition that made so much sense to Rabbi Wise, a (self-trained?) musician, a central European, and a man not even six months younger than Koehnken.

When played in conjunction with vocal and instrumental ensembles, the organ blends with the other instruments and enhances the music in a way that many organs of its era cannot. The artist's palette of nuanced colors can be selected and mixed for essential liturgical functions: the accompaniment of ancient cantorial chants, background meditations during the services' many spoken prayers, ethereal modulations beneath the *Amidah* (silent devotion), and support of choral and congregational singing, a staple of the responsorial Jewish service. The basic scales seem narrow, although the flutes are notable for how they grow and soar in the space. The two solo reeds are untraditionally disposed, seemingly in the wrong departments, and the nearly inexplicable *cantus firmus* reed may very well have been the rabbi's idea.⁷

THE GOTHAM GIANTS

The Plum Street Temple organ survives in sharp contrast to the most monumental American synagogue organ of the century, the first of several four-manual instruments commissioned by the nation's most prominent and wealthy congregation, Temple Emanu-El in New York City. The 1869 IV/83 west gallery organ by Hall, Labagh & Co. was meant to be unrivaled mechanically, tonally, and visually:

The wood cut on the first page represents the front of the Organ in EMANUEL TEMPLE. The design is by Mr. LEOPOLD EIDLITZ, the Architect of the building.

It will be perceived that there are but few pipes standing in front; the whole interior work of the Organ is exposed to view. The large pipes being illuminated by gilding and polychrome, present a novel and imposing appearance. The front pipes belong to the Tuba Mirabilis, and its Octave on the Solo Organ. They are composed of pure tin, illuminated as before mentioned, and harmonize perfectly with the other embellishments of the Temple.⁸

The Gothic-Moorish pastiche that was the Emanu-El case, with its trio of columned pavilions surmounted by six spires, framed an extravagant, even wild, array of gilded and stenciled pipes in the open. Although no photograph has been found with the Eidlitz-Hall & Labagh pipe array in place, one need only look at the (in)famous 1869 IV/64 organ for St. George's Episcopal Church, built by George Jardine & Son,

to grasp what greeted the visitor. The circumstances of the St. George's design present a similar situation in which Eidlitz (1823, Prague–1908, New York City), America's first Jewish professional architect, designed the building, the organ's façade, and the polychrome decoration.

The Odell instrument that eventually replaced the Jardine organ retained Eidlitz's architectural treatment, but the case's five arches were filled with bland flats of façade pipes, with French ("Roman") mouths in frowning formation, the daring, wild abandon of the original design supplanted by a staid infill that enabled less egress of sound and less visual distraction for the worshippers.⁹

The most sophisticated and luxurious synagogue organ yet built in America, the tonal design of the Hall, Labagh & Co. organ was notable. There can be no doubt that it was influenced by the 1863 IV/123 instrument in the Boston Music Hall, built by E.F. Walcker & Cie, principally to the designs of Eberhard Friedrich Walcker (1794–1872) of Ludwigsburg, Germany. Setting aside the sluggish action and leisurely Germanic speech for which the Boston organ was known, it displayed features that no doubt inspired: a groundbreaking Pedal division of 24 ranks, subdivided into *Forte* and *Piano* sections, with three 32' stops; a Pedal compass of 30 notes; an abundance of varied *mezzo-forte* fluework, the 4' stops nearly matching the 8' ranks in number; impressive chorus-work, incorporating thirty-three ranks of mutations and upperwork for all harmonic series; chorus and orchestral reed tone; and the novelty of free reed stops such as the *Physharmonica*. Neither organ included an undulant, even though the *Voix Céleste* had been built in France for at least two decades. This was an odd lapse in up-to-dateness in light of the importance of the commissions.¹⁰

TEMPLE EMANU-EL

Northeast corner of Fifth Avenue

and Forty-Third Street

New York, New York

Hall, Labagh & Co. New York, New York, 1869

GREAT MANUAL

| | | |
|-----|----------------------|----|
| 16' | Double Open Diapason | 58 |
| 8' | Great Open Diapason | 58 |
| 8' | Second Open Diapason | 58 |
| 8' | Stopped Diapason | 58 |
| 8' | Viola | 58 |

7 Fritz Noack, "Koehnken's Mangum Opus Restored: The 1866 Koehnken Organ at Plum Street Temple in Cincinnati," *The Tracker*, 50, No. 2 (Spring 2006): 16.

8 *Exhibition of the Organ, Temple EmanuEl*, N.Y. Hall, Labagh & Co., Organ Builders, Nos. 3, 5, & 7 Bedford Street, New York. Gregory Bros., Printers, 34 Carmine Street, New York.

9 Eidlitz's son was also an architect, and among his more important works are Chicago's Dearborn Station and the Buffalo Public Library, as well as his collaborative work on the New York Times Building. He was named Cyrus Lazelle Warner Eidlitz, likely to honor the architect of the Charleston synagogue.

10 *Exhibition of the Organ, Temple EmanuEl*, "Scheme of the Organ."

| | | |
|-------------------|----------------------------|-----|
| 8' | Clarabella | 58 |
| 8' | Viol de Gamba | 58 |
| 4' | Principal Octave | 58 |
| 4' | Wald Flute | 58 |
| 2 $\frac{2}{3}$ ' | Twelfth | 58 |
| 2' | Fifteenth | 58 |
| V | Cornet (5 $\frac{1}{3}$) | 290 |
| IV | Mixture (2 $\frac{2}{3}$) | 232 |
| 16' | Opheclide [<i>sic</i>] | 58 |
| 8' | Trumpet | 58 |
| 4' | Clarion | 58 |

SWELL MANUAL

| | | |
|-------------------|------------------------|-----|
| 16' | Bourdon | 58 |
| 8' | Open Diapason | 58 |
| 8' | Violon Principal | 58 |
| 8' | Stopped Diapason | 58 |
| 8' | Salicional | 58 |
| 8' | Pyramid Flute | 58 |
| 4' | Violana [<i>sic</i>] | 58 |
| 4' | Harmonic Flute | 58 |
| 2 $\frac{2}{3}$ ' | Twelfth | 58 |
| 2' | Fifteenth | 58 |
| V | Mixture | 290 |
| III | Scherff [<i>sic</i>] | 174 |
| 16' | Fagotta [<i>sic</i>] | 58 |
| 8' | Cornocean | 58 |
| 8' | Oboe | 58 |
| 4' | Clarion | 58 |
| | Tremulant | |

CHOIR MANUAL

| | | |
|-------------------|-------------------------------------|-----|
| 16' | Bell Gamba | 58 |
| 8' | Open Diapason | 58 |
| 8' | Dulciana | 58 |
| 8' | Viol d'Amour | 58 |
| 8' | Traverse Flute | 58 |
| 4' | Principal | 58 |
| 4' | Rohr Flute | 58 |
| 2 $\frac{2}{3}$ ' | Nasard | 58 |
| 2' | Piccolo [<i>sic</i>] | 58 |
| III | Sesquialtera | 174 |
| 8' | Clarinet | 58 |
| 8' | Physharmonica (<i>free reeds</i>) | 58 |

SOLO MANUAL

| | | |
|-----|--------------------------------|-----|
| 8' | Keraulophon | 58 |
| 8' | Concert Flute | 58 |
| 4' | Gems Horn | 58 |
| 4' | Hohl Flute | 58 |
| 16' | Euphone (<i>free reeds</i>) | 58 |
| 8' | Vox Humana (<i>II ranks</i>) | 116 |

| | | |
|----|----------------|----|
| 8' | Tuba Mirabilis | 58 |
| 4' | Tuba Octave | 58 |

PEDALS

| | | |
|--------------------|------------------------|-----|
| 32' | Open Diapason | 30 |
| 16' | Violon Bass | 30 |
| 16' | Contra Gamba | 30 |
| 16' | Bourdon | 30 |
| 10 $\frac{2}{3}$ ' | Quint | 30 |
| 8' | Bell Open Diapason | 30 |
| 8' | Violoncello | 30 |
| V | Mixture | 150 |
| 32' | Bombard [<i>sic</i>] | 30 |
| 16' | Trombone | 30 |
| 8' | Trumpet | 30 |
| 4' | Clarion | 30 |

The builders were wont to flaunt technical innovation, as the industry competed for the most advanced gadgetry to ease the labors of the organist:

...there are 10 Mechanical and Coupling Registers, and 10 Combination Pedals, by means of which all the most important combinations can be made by the Organist without raising his fingers from the keys. The Pneumatic Lever Action is applied to all four Manuals, as well as to the Pedals and Registers.¹¹

The organ was not quite a technological triumph. An April 6, 1897 memorandum from Choir Committee Secretary Wm. Spiegelberg to the congregation's president, Lewis B. May, reads, in part:

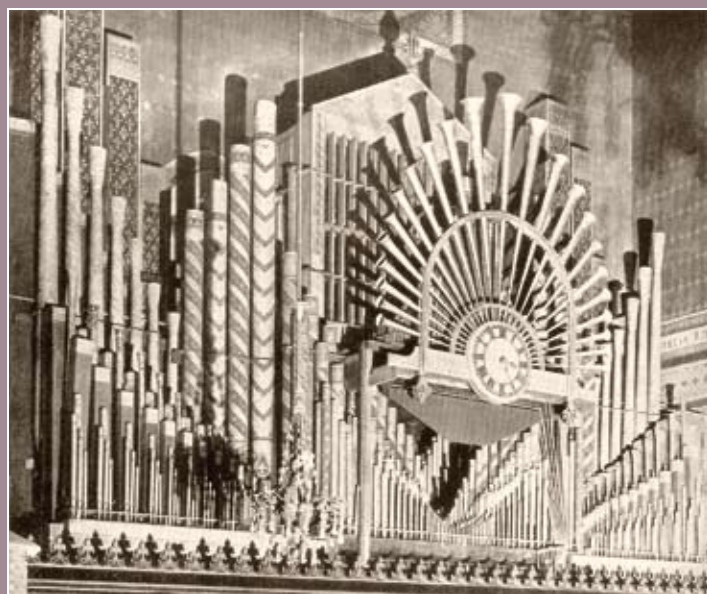
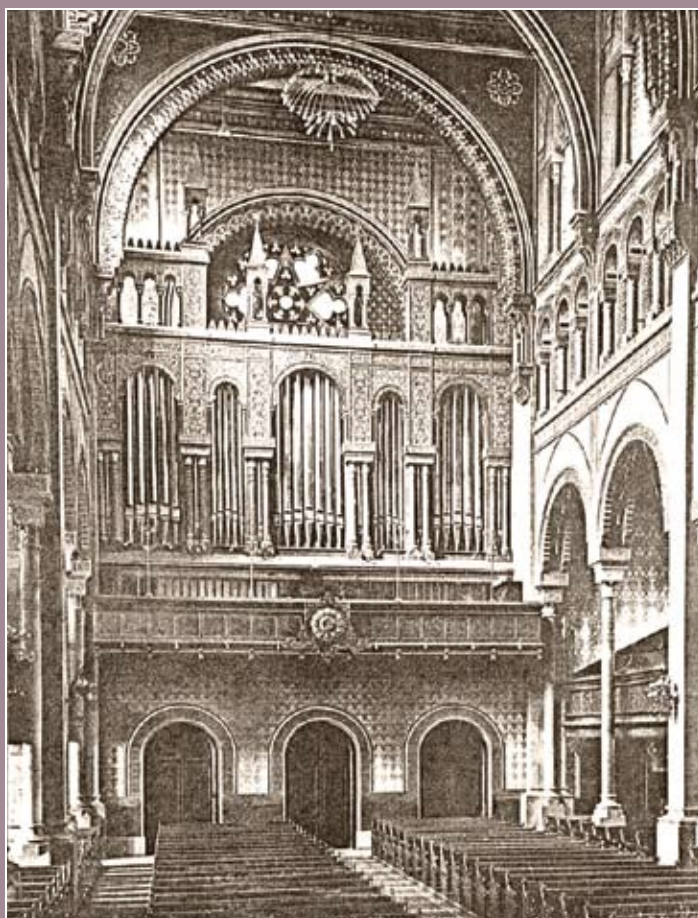
We beg to call your attention to the present condition of our Organ which is such that we are confronted with the choice either of having extensive repairs made upon the same, in the near future, or of having a new organ built. Both our Organist and Conductor have repeatedly given notice that our organ, in its present condition, may break down at any moment during services. Our organ has now been in use about twenty seven years, and while it is true, that an organ, such as we now have should, perhaps last longer, circumstances have, nevertheless, arisen as a result of which we find out organ in its present condition. The wind bellows are entirely worn out, and a number of the pipes are worn so thin that they may give out at any moment.

The Committee have gone into the matter carefully and have had the organ examined by a number of organbuilders, and have come to the conclusion that, should extensive repairs be practical, they would be very expensive and would, perhaps, only afford relief for a limited time.

With this in view, your committee advise the building of a new organ and we believe that an instrument can be placed in the Temple, second to none in this city, and fully equal to the finest organ in the country, at an outlay, not exceeding \$20000. This would include a Chancel or Pulpit organ.¹²

¹¹ Ibid

¹² Temple Emanu-El Archives.



Left: Temple Emanu-El, New York City. This conservative treatment retains the Eidlitz framework, without the exuberant stenciling and sculptural treatment of the Hall, Labagh & Co. organ. Emanu-El's next instrument would be completely hidden by grillework. Photo courtesy of Ed Odell.

Above: St. George's Episcopal Church, New York City. The pipe array, designed by Leopold Eidlitz is strikingly similar to that of the Temple Emanu-El array, which was visible through Eidlitz's architectural framework. Photo courtesy of Joseph Blanton.

Subsequent memoranda indicate much ongoing repair work, taking longer than anticipated. That notwithstanding, the organ finally was replaced by J.H. & C.S. Odell & Co.'s IV/65 Opus 386. Contracted for in the summer of 1901, and likely installed a little over a year later, the Odell organ was three-quarters the size of its predecessor. The new instrument incorporated the Hall, Labagh & Co. Choir 16' Bell Gamba, Pedal 32' Open Diapason, and five ranks of flue pipes that made their way into the Echo organ. The compass of the less ambitious Pedal division retreated to the more archaic range of twenty-seven notes. Built as the American tonal palette was changing, the organ's upperwork and mutations accounted for only twelve percent of the ranks, as opposed to thirty-four percent for its predecessor. Classical chorus building was absent, except for the Great division, and by this time Odell's scaling practices had moved toward much thicker 8' tone and substantially subdued higher pitches. Gone as well was the 32' Bombard, which may have been the first in an American synagogue.

A clear selling point was contemporary technology. Odell's patent for their pneumatic pulldown action was granted only three years before the contract was signed, and no house of worship in New York City could resist the allure

of an electrically operated, remotely sited Echo department, which accounted for fifteen percent of the new organ's resources. The main instrument occupied Eidlitz's original case, and the Echo and one-stop Echo Pedal were placed in the triforium above the *Bimah* behind five mute pipe fences. In an early engraving, the very same arcade is depicted filled with exuberant worshippers. The famous building was razed in 1927 when the congregation, after merging with Temple Beth-El, built a new complex a mile north at the site of the former John Jacob Astor mansion. The fate of the 1901–2 organ is currently unknown.

Founded as Congregation *Ahavath Chesed* (The Love of Kindness), New York's Central Synagogue commissioned an instrument from Jardine & Son for their 1872 sanctuary, a Moorish revival structure by Prussian-born Jewish architect Henry Fernbach (1829 Lowenberg–1883 New York City), Eidlitz's collaborator on the Emanu-El building. If we are to trust the "purple prose" of a contemporary review published with its stoplist, the III/44 organ in the East gallery was a colorful powerhouse:

"Scheme of an organ built by Jardine & Son, East 39th Street, for the new Jewish Synagogue on Lexington Avenue and 55th Street. There are three manuals and pedals—com-

pass of manuals being 50 [*sic*] octaves or 61 notes, compass of pedals being 2½ octaves or 30 notes.”¹³

**CONGREGATION AHAVATH CHESED
“CENTRAL SYNAGOGUE”**

652 Lexington Avenue at Fifty-Fifth Street
New York, New York

Jardine & Son, New York, New York, 1872¹⁴

GREAT ORGAN

| | | | |
|-----|-------------------------------|--------------|----------|
| 16' | Double Open Diapason | metal | 61 |
| 8' | Grand Open Diapason | metal | 61 |
| 8' | Stopped Diapason | wood & metal | 61 |
| 8' | Gamba | metal | 61 |
| 8' | Melodia (bass grooved) | wood | [49?] 61 |
| 6' | Gross Quint | metal | 61 |
| 4' | Principal | metal | 61 |
| 4' | Night Horn | metal | 61 |
| 3' | Twelfth | metal | 61 |
| 2' | Fifteenth | metal | 61 |
| | Grand Mixture (3, 4 & 5 r'ks) | metal | 244 |
| 8' | Trumpet | metal | 61 |
| 4' | Clarion | metal | 61 |

SWELL ORGAN (*balanced expression*)

| | | | |
|-----|-----------------------------|--------------|-----|
| 16' | Bourdon | wood & metal | 61 |
| 8' | Open Diapason | metal | 61 |
| 8' | Stopped Diapason | wood & metal | 61 |
| 8' | Dulciana | metal | 61 |
| 8' | Vox Celleste [<i>sic</i>] | metal | 61 |
| 4' | Principal | metal | 61 |
| 4' | Echo Flute | metal | 61 |
| 2' | Piccolo | metal | 61 |
| | Cornet of 3 ranks | metal | 183 |
| 8' | Cornocean | metal | 61 |
| 8' | Hautbois | metal | 61 |
| 8' | Vox Humana | metal | 61 |
| | Tremulant | | |

CHOIR OR SOLO ORGAN

| | | | |
|----|--|--------------|----------|
| 8' | Stopped Diapason | wood & metal | 61 |
| 8' | Liebligh Gedackt | | |
| 8' | Claribella [<i>sic</i>] (bass grooved) | wood | [49?] 61 |
| 8' | Salicional | metal | 61 |
| 8' | Clariance, or Viol d'Amour | metal | 61 |

| | | | |
|----|----------------------------|--------------|----|
| 4' | Violino [<i>sic</i>] | metal | 61 |
| 4' | Walde Flute [<i>sic</i>] | wood & metal | 61 |
| 2' | Flageolet | metal | 61 |
| 8' | { Cremona | metal | 61 |
| 8' | | | |
| 8' | Bassoon | | |

PEDAL ORGAN

| | | | |
|-----|-------------------------|-------|----|
| 16' | Double Open Diapason | wood | 30 |
| 16' | Double Stopped Diapason | wood | 30 |
| 12' | Grand Quint | wood | 30 |
| 8' | Violoncello | metal | 30 |
| 4' | Octave | metal | 30 |
| 16' | Trombone | metal | 30 |

The foundation stops are grand and solid, rich, deep, sonorous, and fill to its utmost the needs of the building, rolling almost as a solid body even to its furthest ends. It is in its fine Diapasons that this organ excels and in the crowning merits of its manufacture. The mixtures are brilliant, and the fancy stops varied and beautiful in character, and are introduced with great care and most successfully. Some of the stops are of unsurpassed beauty, and from their positive individuality are not only admirable in solos, but in combinations, where their characters stand out and are not absorbed one into another. They do, indeed, form combinations as positive as beautiful, and far more varied than can be provided by a full orchestra. This noble instrument has successfully assessed its grand and brilliant powers, and took its rank by general consent among the finest organs in the country.¹⁵

None of Jardine's work of this scope or period survives, so it is impossible to know if this was the accurate appraisal of a *cogniscento*, or the mere flurry of an enthusiastic amateur. Certainly, like that of Emanu-El, the stoplist reads as grand and desirable, one that would have pleased a contemporary musician such as César Franck, or a recitalist of today. One is inclined to believe the rhetoric, as Jardine's more ambitious instruments of the period—at least on paper—remain a fascinating study, from their unusual reeds to their inventive upperwork. Furthermore, on occasion Jardine's organs were far more daring visually than any of their contemporaries. It was shortly after this instrument's completion that the firm's work, under the control of the founder's son, became less classically structured, although he retained the penchant for fanciful stop names.

The Jardine organ was replaced in 1937 by an undistinguished three-manual electro-pneumatic instrument by George Kilgen & Son of St. Louis, Missouri, their Opus 5905. The east gallery instrument, housed in Jardine's original Moorish case, was destroyed by fire along with the synagogue's interior in August 1998. Upon the restoration of the building, two new instruments were built by Casavant Frères, Limitée, of St. Hyacinthe, Québec. The *Bimah*, to the west, is served by their II/11 Opus 3812 of 2001, and the east gallery

¹³ *The New York Weekly Review*, December 7, 1872.

¹⁴ The obvious error of a fifty-octave manual range (instead of five) is to be noted. The two open wood flutes, with the indication of “(bass grooved)” were most likely forty-nine-note ranks, borrowing their bass octaves from the attendant stopped flutes. Spelling idiosyncrasies, such as *Vox Celleste*, *Calribella*, *Walde Flute*, and *Violino* might be typographical errors, or eccentricities of the builder. The string called *Clariance* is likely a name of the builder's invention.

¹⁵ *The New York Weekly Review*, December 7, 1872.



by their IV/63 3813 of 2002, with its three-stop Solo division, housed in a new case. The sound of the organ is processed through an artificial electronic reverberation system, installed 130 years after the building was built.

Waves of immigrants during the last quarter of the nineteenth century brought many Jews to America, so new congregations were formed and new synagogues were built in nearly every state in the Union. Both Reform and traditionalist immigrants of all classes came to these shores, and as time marched on, the pattern of Orthodox congregations adopting Reform practices, or reformers splitting off and forming new congregations, gave way to the establishment of communities with clearly established outlooks and worship styles. The Orthodox forbade music and retained all traditional rules of prayer and daily conduct. The Reform congregations, and some middle-ground Conservative synagogues, commissioned pipe organs from America's growing fleet of organbuilders.

As the century turned, synagogue organs were being built everywhere, by organbuilding shops large and small. William A. Johnson Organs (and Johnson & Son) built their first of four synagogue organs in 1870. It was a two-manual organ of "22

registers" for Congregation Beth Israel, Hartford, Connecticut. Their synagogue instruments, none of which survive, represented less than one-half percent of their entire opera, a Jewish commission coming about once a decade. Opus 545 for Congregation Mishkan Israel (Dwelling Place of Israel), or the Court Street Temple, in New Haven, Connecticut, was built in 1880; Opus 709 of 1889 was a three-manual organ for Temple Beth Emeth (House of Truth) in Albany, New York.

The following year saw the construction of Opus 737, another three-manual for Temple Beth Zion (House of Zion) in Buffalo, New York, a Byzantine, copper-domed building of Medina limestone. As taste and technology changed, it was succeeded in 1925 by Opus 1151 of the Rudolph Wurlitzer Manufacturing Company, one of only four synagogue instruments they built between 1922 and 1929 (none of which were stock models). Late in the autumn of 1961, chemicals used to refinish the pews ignited, and a voracious fire consumed the building, the magnificent dome collapsing into the frescoed sanctuary. A new temple building was dedicated in 1967, and still houses Casavant Frères, Limitée's III/48 Opus 2870. The Wurlitzer connection is oddly maintained: the brass Trompette-en-Chamade was salvaged from Wurlitzer's Opus 501 of 1922, a Style 260 Special III/15 removed from Buffalo's Lafayette Theatre in 1962.

Above: Congregation Beth Ahabah (House of Love), Richmond, Virginia. M.P. Möller. Photo by William T. Van Pelt.



Other firms had a much larger share of the synagogue market during this period, especially the powerful and prestigious firms such as Hook & Hastings, who built synagogue instruments from the late 1860s onward in Louisville, Richmond (Virginia), Boston, Dayton, Baltimore, Troy (New York), Houston, Detroit, Providence, Pine Bluff, Mobile, Philadelphia, Pittsburgh, and Williamsport (Pennsylvania). Their most prized Jewish contract remained the 1898 contract for Opus 1789, a sizeable three-manual organ for Temple Emmanu-El in San Francisco.

What came with this proliferation of builders and commissions was variety, which was not limited to size, tonal blueprint, and visual design, but encompassed quality and longevity as well. Mergers and splits amongst small firms following the Industrial Revolution resulted in many a short-lived organ company, sometimes leaving behind hopeless installations plagued by failed, experimental pneumatic and electro-pneumatic actions with proprietary parts.

Above: Temple B'Nai Israel (Sons of Israel), Natchez, Mississippi. Henry Pilcher's Sons. Photo by William T. Van Pelt.

Opposite: Congregation Emanuel, Denver, Colorado. Estey Organ Co. Photo by William T. Van Pelt.

The first decade of the twentieth century brought a surge in organbuilding during a time some consider to have been a stylistic and artistic nadir. Vertically structured tonal traditions were abandoned as principal *plena* and matched reed choruses gave way to collections of 8' colors—imitative, suggestive, or neutrally accompanimental—that were the stamp of the orchestral style. Maybe by necessity, a new mode of organ composition evolved, one that could actually be played on these organs, as there seemed to be no academic reaction within sight. For an essentially responsorial liturgy, in which muted cantorial accompaniments, light colors for meditations, and full-bodied forces for unison congregation singing were needs to be filled, such a tonal fabric could still do its basic job.

Few organs of this period remain, and those that survive do so primarily in altered form. Oscar Wilde averred that “indifference is the revenge the world takes on mediocrities,” and the few survivors have either fallen silent or been rebuilt beyond recognition. A study of a half a dozen original synagogue organs from the period reveals that there could shine a beacon of brilliance amidst the organic *hoi polloi*. The random sampling is as follows:

Congregation Beth Ahabah (House of Love), Richmond, Virginia. M.P. Möller, Hagerstown, Maryland. Opus 544, 1904, III/35: electro-pneumatic action (bar-and-membrane chests). 61[73]/32[44].

Temple Sherith Israel (Remnant of Israel), San Francisco, California. Los Angeles Art Organ Company, Los Angeles, California. Contract No. 45, 1905, III/57: electro-pneumatic action (wet cell batteries). 61/30.

Washington Hebrew Congregation, Washington, DC. W.W. Kimball Co., Chicago, Illinois. Opus (“KPO”) number unknown, ca. 1908, IV/approx 55–60: tubular-pneumatic action. 61/30.

Temple B'Nai Israel (Sons of Israel), Natchez, Mississippi. Henry Pilcher's Sons, Louisville, KY. Opus 481, 1905, II/10: mechanical action. 61/30.

Congregation Rodef Shalom (Pursuer of Peace), Pittsburgh, Pennsylvania. W.W. Kimball Co., Chicago, Illinois. Opus (“KPO”) number unknown, ca. 1906, IV/approx 50: tubular-pneumatic action. 61/30.

Congregation Emanuel (God is With Us), Denver, Colorado. Estey Organ Co., Brattleboro, Vermont. Opus 853, 1911, III/27; tubular-pneumatic action. 61/32.

The Richmond instrument, designed by W.L. Mayer of Pittsburgh, stands behind a dignified neo-Georgian façade above the *Bimah* and is wholly typical of the period; the two very minor tonal changes made by the original builders in 1940–1 made little difference in its palette. Its only design distinction is its forty-four-note pedal ranks for use with the octave coupler. The organ continues to be maintained on a

very limited basis, but is not used for regular Sabbath services. When I was there to document the organ, a shiny baby grand was delivered during my work, and the Sabbath services were sung through a lone handheld microphone. There was overt hostility to the concept of an organ, despite my having being invited by a lifelong member to assess the organ. The future remains uncertain.

The unaltered Natchez instrument, the congregation's third, is maintained and in regular use. Both technically and tonally, it is indistinguishable from most any church organ of that period of comparable scope.

The Denver organ has little of interest outside of its Swell 16' Contra Viol and its labial Oboe and Clarinet, neither of which were anomalies for Estey. Its distinction is its survival, especially since the congregation moved to a new facility in 1955. The building has passed through the hands of several owners, and was to be razed, but was saved through the combined efforts of the municipal and the private sector. The building is now operated as a cultural, community, and events center, so the organ is protected, although in need of restoration.

The two Kimball instruments appear as large collections of unrelated colors, and one will find no structured chorus work amongst the fanciful stop names and array of pastels. Both Great departments contain independent mutations, including 1½' Larigots, but there is not a principal chorus to be found in the sea of 8' stops that displaced the classical sensibilities of the past. It is difficult to imagine that a quarter of a century later, the Kimball firm would go on to the spectacular achievements in tonal architecture for which it is admired.

The Pittsburgh instrument is maintained but not restored, and still is used for services. The Washington instrument is not used by the church that presently occupies the building. It is unplayable and has been raided for pipes by those who felt they had the right to do so. The Jewish congregation moved to a new building mid-century and has just restored their 1954 III/69 Opus 1285 of Aeolian-Skinner.

The San Francisco instrument is a standout; it is at once conservative and progressive, the product of educated and thoughtful design. The Los Angeles Art Organ Co., which had just reorganized from the Murray M. Harris Organ Co., benefited from the



voicing skills of the renowned English voicer John W. Whiteley, who formerly worked in the Hope-Jones shop in Birkenhead and had briefly entered into partnership with William Thynne. Thynne was the Englishman who had perfected and brought prominence to the incisive string tone that was to evolve and thrive in the Anglo-American sphere until its development was crushed by the ideologues of the mid-20th century.

Influences of both Audsley and Roosevelt are here: ten of the Great's fifteen ranks are enclosed within the Choir division, and string stops are abundant, including two 16' Pedal ranks, one of them a wooden Dulciana. The choruses are developed, their third-flavored upperwork kept polite with small toe holes and arched cutups. Reeds are generous in both quantity and scale, and contribute to the organ's "English cathedral" sensibility, as does the large and weighty Pedal department. The three-rank Echo section, high in the dome, was the first in a San Francisco house of worship, and foreshadows the many Echo divisions found in synagogue organs built in the two decades that followed. Its intended effect was negated by the greater-than-expected amplifying force of the resonant dome, but the remainder of the organ's departments balance well in the sanctuary. The organ's history, design, and pipe construction are meticulously detailed elsewhere¹⁶ but the stoplist gives a hint of this instrument's special nature:

TEMPLE SHERITH ISRAEL

2266 California Street at Webster Street

San Francisco, California

Los Angeles Art Organ Company

Los Angeles, California, 1904–5

GREAT ORGAN (*partly enclosed with Choir)

| | | | |
|-----|--------------------------|--------------|----------|
| 16' | Double Open Diapason | wood & metal | 61 |
| 8' | First Open Diapason | metal | 61 |
| 8' | Second Open Diapason | metal | 61 |
| 8' | Viola d'Gamba* | tin | metal 61 |
| 8' | Viol d'Amour* | metal | 61 |
| 8' | Doppelflute* | wood | 61 |
| 4' | Octave | metal | 61 |
| 4' | Harmonic Flute* | metal | 61 |
| 2' | Fifteenth | metal | 61 |
| IV | Mixture* [12.15.17.22] | metal | 244 |
| 8' | Trumpet* (harmonic) | metal | 61 |
| 4' | Tuba Clarion* (harmonic) | metal | 61 |

SWELL ORGAN (balanced expression)

| | | | |
|-----|-----------------|-------|----|
| 16' | Bourdon | wood | 61 |
| 8' | Open Diapason | metal | 61 |
| 8' | Violin Diapason | metal | 61 |

| | | | |
|-----|-------------------------|-------|-----|
| 8' | Salicional (tin) | metal | 61 |
| 8' | Aeoline | metal | 61 |
| 8' | Unda Maris | metal | 61 |
| 8' | Spitz Flute | metal | 61 |
| 8' | Stopped Diapason | wood | 61 |
| 4' | Geigen Octave | metal | 61 |
| 4' | Flauto Traverso | metal | 61 |
| 2' | Harmonic Piccolo | metal | 61 |
| V | Cornet [12.15.17.19.22] | metal | 305 |
| 16' | Contra Fagotto | metal | 61 |
| 8' | Cornoepan (harmonic) | metal | 61 |
| 8' | Oboe & Bassoon | metal | 61 |
| 8' | Vox Humana | metal | 61 |
| 4' | Clarion | metal | 61 |
| | Tremolo | | |

CHOIR ORGAN (balanced expression)

| | | | |
|-----|-----------------------------------|--------------|----|
| 16' | Contra Gamba | metal | 61 |
| 8' | Geigen Principal | metal | 61 |
| 8' | Dulciana | metal | 61 |
| 8' | Quintadena | metal | 61 |
| 8' | Melodia | wood | 61 |
| 8' | Lieblich Gedackt | wood | 61 |
| 4' | Fugara | metal | 61 |
| 4' | Flute d'Amour | wood & metal | 61 |
| 2' | Piccolo | metal | 61 |
| 8' | Clarionette | metal | 61 |
| | Tremolo (also affects Echo Organ) | | |

ECHO ORGAN

| | | | |
|----|------------|--------------|----|
| 8' | Aeoline | metal | 61 |
| 4' | Wald Flute | wood & metal | 61 |
| 8' | Vox Humana | metal | 61 |

PEDAL ORGAN

| | | | |
|-----|---------------|-------|----|
| 16' | Open Diapason | wood | 30 |
| 16' | Gamba | metal | 30 |
| 16' | Dulciana | wood | 30 |
| 16' | Bourdon | wood | 30 |
| 8' | Octave | metal | 30 |
| 8' | Violoncello | metal | 30 |
| 8' | Flute (open) | metal | 30 |
| 16' | Trombone | metal | 30 |

While the orchestral style was to persevere for at least another decade, the Season of Titans had yet to arrive.

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Opposite: Temple Sherith Israel, San Francisco, California. Los Angeles Art Organ Company. Photo by William T. Van Pelt.

¹⁶ David Lennox Smith, ed. Orpha Ochse, *Murray M. Harris and Organ Building in Los Angeles, 1894–1913* (Richmond: The Organ Historical Society Press, 2005), 121–45.



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As the OHS continues its fiftieth anniversary celebration, Organ Update continues its description of instruments that were also born in 1956. Much of the news of fifty-year-old organs centers on electro-pneumatic and electro-mechanical instruments, as might be expected. Moreover, in addition to stories of restored, relocated or renovated mechanical-action organs, there is also news to report about tubular-pneumatic organs – one of which is twice the age of the OHS. In fact, recent work on organs of all mechanical types, of older ones and those more recent, supports the work of the OHS in both the breadth and the depth of its mission.

To begin with news of electro-pneumatic organs, OHS member Dr. Karl Moyer played a fiftieth anniversary recital on the Alumni Memorial Organ in Lyte Auditorium of Millersville University (central Pennsylvania) in March 2006. The organ by **Reuter Organ Co.** was installed in 1956, and Franklin Mitchell, then Reuter's new tonal director, completed the tonal finishing. Dr. Moyer described the importance of the instrument at its installation and of its subsequent history in the program of the anniversary recital.¹

...I first saw and played [the organ] in summer 1956, never imagining that I would take a faculty position here in 1964. As such, I have known the organ throughout its entire 50 years.

A new console was fitted to the existing organ in the early 1990s during renovations to the auditorium, but the instrument speaks in its original voicing and as important evidence of Mitchell's tonal work and of the transitional era in American organbuilding.

Another electro-pneumatic organ, though one of slightly older vintage than the OHS, has been acquired by Robert

Bergford of St. Louis Park, Minnesota. **Hinners** no. 3030 (1934) was originally installed in a church in River Falls, Wisconsin, then removed in 1978 to a private residence in St. Paul, Minnesota. Mr. Bergford has begun installing the seven-rank organ in his basement, adding a 1916 Austin Open Wood to the Pedal and a 1930s Cornopean in place of the Great Dulciana, which was re-used in the 1978 Zimmer that replaced the Hinners in its original home. Mr. Bergford expects to retain the core of the instrument as he received it, but to add additional chests and ranks in the future.²

Many electro-mechanical organs built by **Wicks Pipe Organ Co.** in 1956 are still in use, most of them enlarged or updated in recent years. According to John Sperling, Tonal Director Emeritus at the firm, several of these are particularly notable. One of these, Opus 3591, is celebrating its fiftieth anniversary this year as the church in which it is installed celebrates one hundred twenty-five years of worship. The two-manual organ of fourteen ranks was installed in February and was played at the church's seventy-fifth anniversary celebration in March 1956. The organ was enlarged by one rank in 1990, when new couplers and new wiring were installed. Wicks Opus 7 was a new tracker-action organ in 1908, originally installed in the German Evangelical Church (later the United Church of Christ) of Marine, Illinois. The organ was relocated to a new building in 1946, where it served until a new Wicks organ, Opus 3596, was built ten years later—simultaneously with the formation of the OHS. The new electro-mechanical organ, which used some pipes from Opus 7, was rebuilt and enlarged with digital voices in 1998, but the original pipework both from 1908 and from 1956 remains in use. Although many more Wicks organs from 1956 are still in use, one par-

ticular instrument, Opus 3598, illustrates another aspect of their fifty-year history through its travels. Originally installed in the First Baptist Church of Lansdale, Pennsylvania, in March of 1956, the organ was re-installed without changes in 1972 in St. Matthew's Lutheran Church in Moorestown, New Jersey. The organ was then renovated in 1989 with the addition of a new console, new expression shades, and a new four-rank mixture on the Great.³

Although there are few tubular-pneumatic organs in use today, compared to either mechanical-action organs on the one hand or different electric actions on the other, three such instruments deserve mention in this review. One of these, possibly the only remaining tubular-pneumatic on the West Coast, is a Kimball from 1906 in Albany, Oregon, making it twice as old as the OHS and still in use, though not without some evidence of its age. According to Eric McKirdy, who recently performed a recital on the organ, it was built by **W.W. Kimball** in 1906 and shipped to Albany, where it was installed by two employees of Eilers' Piano House of Portland. It still stands in the church as they left it, its pipes, action, case and console intact. The stoplist is typical of instruments of the time:

Great [61 notes]

8' Open Diapason
8' Melodia
8' Dulciana
4' Octave

Swell [61 notes]

8' Violin Diapason
8' Stopped Diapason
8' Salicional
4' Harmonic Flute
8' Oboe [labial]

Pedal [30 notes]

16' Bourdon

¹ I am indebted to Dr. Moyer both for notifying me of the anniversary recital and for sending a copy of the recital program, which provided the details about the organ's history.

² Private e-mail received June 5, 2006.

³ All information on Wicks organs comes from personal correspondence with John E. Sperling, Tonal Director Emeritus of Wick Pipe Organs.

Unison, sub and octave couplers are present both in intra-manual and inter-manual form, and the organ has a pneumatically operated crescendo pedal. Because of disuse, the leather primaries in the chests had hardened, but through the efforts of Lanny Hochhalter, it has been revived and is now playable again, although not without some remaining difficulties. Decisions are now being made by the church board (now a Berean Fundamentalist church) about the organ's future.⁴

Another tubular-pneumatic instrument dates from a slightly later period and is described by Fr. Richard P. Harris:

Casavant Opus 1213 (1927) was originally installed as the "practice organ" at Mount Allison Ladies College, Sackville, New Brunswick, Canada. It was removed from Mt. Allison in 2003 to make room for more music storage! We acquired the organ in pieces last December [2005], and it will eventually be installed in the Chapel of Our Lady of the Sign in Fredericton Junction, New Brunswick.⁵

A third tubular-pneumatic organ has suffered more alterations during its eighty-nine years of service, but its fate is in many ways more typical for its genre. **Henry Pilcher's Sons** installed one of their small two-manual tubular-pneumatic organs, Opus 943, in the Ashland Methodist Episcopal Church of Ashland, Alabama, in 1917. The seven-rank organ served faithfully until 1955, when electro-pneumatic primaries were fitted to the chests by a local builder. Then, in the 1980s, another builder built new electro-me-

chanical chests and made extensive changes to the pipework. Ultimately poor workmanship in that phase of the organ's life caused multiple failures, both in the mechanism and the pipes. In 2004 Barger & Nix of McDonald, Tennessee, completed new chests, replaced pipes that could not easily be rescued, and essentially built a new instrument that incorporates all surviving pipes of the original. New façade pipes were fashioned by A.R. Schopp's Sons so that the organ once again looks and sounds as healthy in the room as it did in 1917.⁶

Turning to tracker-action organs, it is fitting first to consider an 1893 organ built by **C.S. Haskell**. Its key action is fully mechanical, but its stop action, controlled by an Estey-style keyboard, is pneumatic. The Great Melodia plays on a tubular-pneumatic chest, added around 1910, whose primaries work off the Great chest. That alteration remains, as does the use of an electric blower in place of the original water motor. The usual unison couplers are present along with a Swell to Great super coupler. Both the Great Dulciana and the Swell had been cut down to 2' stops in the 1970s, but Alan Binger has recently completed a restoration of those stops to their original use, using Estey pipes. The organ thus continues to serve in its original location, and with this stoplist, it once again sounds as it has since 1910.⁷

Great:

8' Open Diapason 8
8' Melodia
8' Dulciana
4' Gemshorn

Swell:

8' Open Diapason
8' Stopped Diapason
8' Salicional
4' Flute harmonique
8' Oboe

Pedal:

16' Bourdon

Continuing with descriptions of recent changes to tracker organs, Marilyn Polson sends word that the 1876 **E. & G.G. Hook** in the Congregational Church of Wells River, Vermont, sustained some water damage during efforts to suppress a small fire in April. The organ had been modified by Michael Loris in 1978, with further modifications by Watersmith Pipe Organs in 1993. Marilyn says that repairs are being made by Andover Organ Co., and the organ should be re-installed in October.⁸

Jesse Woodberry's Opus 199 (1901) has made another move and is now in its fourth location. The organ was originally installed in St. Patrick's Convent in Tyngsboro, Massachusetts, but was later moved to St. Patrick's Church (Roman Catholic) in Lowell, Massachusetts. In 1983, the Organ Clearing House, which had stored surviving components for ten years, assisted Old Donation in acquiring the organ for their church in Virginia Beach, Virginia. Extensive rebuilding and repairs, including tonal changes and a new case, were required because of missing pipes and other components. The work was completed by Mann & Trupiano and resulted in this stoplist, which lists first the names that appear on the drawknobs, then a description of the stops themselves.

Great [61 notes]:

Stop't Diapason 8' stopped wood
Principal 4' open metal
Sesquialtera three-rank mixture

⁴ Information in this paragraph is derived from private e-mail received June 3, 2006 from Eric McKirdy, who performed a close duplication of the organ's dedicatory recital on May 9. A complete copy of his notes, with many more details of the organ's history and restoration to date, can be found on the OHS Pipe Organ Database web site, accessible through the society's home page at <http://www.organsociety.org>.

⁵ Private e-mail received May 28, 2006.

⁶ William Barger, of Barger & Nix, was kind enough to describe in detail the work needed to revive the remaining Pilcher pipes. He also added further details to the description of the organ on the OHS Database.

⁷ Alan Binger, of Freehold, New Jersey, completed the restoration on the Sea Bright organ and provided the information in the paragraph in a private e-mail June 12, 2006.

⁸ Private e-mail received June 4, 2006.

Swell [61 notes]:

Stop't Diapason 8' stopped, wood
 Pyramid Flute 4' tapered metal,
 some labeled
 'Gemshorn'
 Fifteenth 2' open metal
 Nineteenth & Seventeenth
 double draw: full-
 compass 2 $\frac{2}{3}$ plus 1 $\frac{3}{5}$
 from c¹ on second
 draw

Pedal [27 notes]:

Bourdon 16 Stopped wood

The instrument has unison couplers, and the adjustable Tremolo affects the entire organ. Ron Tindall of Newport News is carrying out the re-installation of the organ, seen in the photograph in its new location. It is expected to be playing by the end of June 2006.⁹

A **Hinners** tracker from 1919 is still in its original location in the Forreston Reformed Church, Forreston, Illinois. Still in regular use, the organ is undergoing a multi-staged restoration begun by Berghaus in 2005. Repairs have been made to the action, and the original

wind pressure has been restored. Future work will include repacking the stoppers on basses, and releathering the reservoir and pneumatic action of offset basses and the pedal stop.¹⁰

Although the complete story of organs damaged or destroyed by the 2005 hurricane season has yet to be written, all OHS members know of the devastation rampant in New Orleans churches. Perhaps some of the most sober news was the report made by the Diocese of New Orleans in February, when they announced the closing of some thirty parishes in southern Louisiana. With respect to organs, Roy Redman reports that the **Hinners** at Trinity United Methodist and the **Möller** at Grace Lutheran were lost. All the news is not bad, however; **Hook & Hastings** Opus 1366 at Felicity United Methodist was successfully removed and placed in storage in January. The full restoration of the 1857 **Erben** at St. Michael's Church in Convent, Louisiana, has now been completed by Redman Organ Co.; the rededication recital was played by Grant Helmers of Richmond, Virginia, on April 2, 2006.¹¹

⁹ Information in this paragraph comes from the OHS Database and from an article Ed Godshall, Organist-Choir Master at Hickory Neck Church, wrote for the church Newsletter. The article is available through the Database entry on the organ in its Toano location. The photograph is by Lauren Brown.

¹⁰ Davis Folkerts submitted complete information on this organ as an addition to the OHS Database. Full details on the organ and its history have been entered there and provided the information used in this paragraph.

¹¹ Roy Redman supplied the basic information on organs of New Orleans in a private e-



Above: Jesse Woodberry/Mann & Trupiano organ (1901/1983/2006) in Toano, Virginia. (Photograph by Lauren Brown)

Items of interest for future editions of "Organ Update" should be sent to James H. Cook, Box 549033 BSC, Birmingham, AL 35254, or via e-mail to jhcook@bsc.edu.

mail of June 3, 2006. A full report on the restoration of the Convent Erben was included in the March issue of *The Swell Shoe*, the newsletter of the New Orleans chapter of the OHS.

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Minutes of the National Council Meeting

Friday and Saturday, February 17 and 18, 2006

The American Organ Archives, Princeton, New Jersey

These minutes follow the order of the agenda and do not necessarily follow the order in which they were discussed.

Call to Order: The meeting of the National Council of the Organ Historical Society was called to order by President Michael Friesen on Friday, February 17, 2006, at 1:45 p.m., in the American Organ Archives of the Organ Historical Society, Princeton, New Jersey. A quorum of Council members was established. Present: Michael Friesen (President), Laurence Libin (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, Jack Bethards, Carol Britt, Scot Huntington (arrived 2:57 p.m.), James Johnston, Paul Marchesano, and David Barnett (Treasurer).

Approval of Minutes:

Moved—Libin; second—Britt, to approve minutes of the Rochester, New York, meeting, held October 14 and 15, 2005, as circulated by the Secretary and to be published in accordance with Robert's Rules of Order. Motion passed unanimously.

REPORTS

Executive Director: Vacant.

Treasurer: David Barnett. A written report was submitted by the Treasurer. Income from memberships is approximately at the budgeted amount, and catalogue sales are better than projected. However, expenses are higher than budgeted.

Moved: Marchesano; second—Johnston, that National Council limit the budget spending for Council meeting expenses for Fiscal Year 2005–2006 to \$6,500 as included in the budget for the same Fiscal Year and that Councilors will personally bear the expenses of attending the February and June 2006 meetings of the Council. Motion passed unanimously.

The National Council instructed the Councilor for Archives to notify the Archives Governing Board that their expenditures for Fiscal Year 2005–2006 cannot exceed the Archives budget plus designated gifts to the Archives for this Fiscal Year.

Moved: Marchesano; second—Schnurr, that National Council reduce the approved budget line item expense for the journal to \$42,500. Motion passed unanimously.

President's Report: Michael Friesen. The President issued a written report. The President has been dealing with numerous transition issues with the Society.

Vice-President's Report: Laurence Libin. There was no formal report.

COUNCILORS' REPORTS

Archives: Carol Britt. Councilor Britt presented a verbal report. The Archivist has made a trip to Ohio to acquire the records of the Toledo Organ Company, which were present in the Archives during the meeting. Vice-President Libin reported that plans for the October 11–14, 2007, Archives Symposium in Rochester, New York, are progressing.

Conventions: Scot Huntington. A written report was submitted by Councilor Huntington. Attached to the

report was an itinerary for the 2007 Central Indiana National Convention. The 2009 Cleveland Convention is well on its way in creating a full itinerary.

Education: Paul Marchesano. Councilor Marchesano submitted a written report. One Citations ballot has been considered by the Citations Committee since the October meeting of Council, with approval for three organs. One ballot for one organ is presently under consideration by Committee. Furthermore, one citation is being considered for possible recommendation to the National Council for rescission. There are now more than 23,000 entries in the Pipe Organ Database. Four applications for the E. Power Biggs Fellowship have been received.

Finance and Development: James Johnston. The Endowment Fund Advisory Board submitted a written report through Councilor Johnston. Between December 31, 2004, and December 31, 2005, the Endowment Fund increased from \$271,726.15 to approximately \$290,561.95. Councilor Johnston will write a letter to those carrying unfulfilled pledges to the Endowment Fund.

Organizational Concerns: Jack Bethards. Councilor Bethards provided verbal updates on the Distinguished Service Award and the Membership Committees.

Moved: Bethards, second—Johnston, that National Council approve a change of the operating procedures of the Distinguished Service Award Committee, that the award would not be given to employees and contractors and to clarify the criteria that it would instead be given for

direct volunteer service to the programs of the Society. Motion passed, one abstention.

Research and Publications: Allison Alcorn-Oppedahl. Councilor Alcorn-Oppedahl submitted a written report, primarily containing remarks from the Director of Publications, Gregory Crowell. Volume 50, Number 2, of *The Tracker* is in process.

OLD BUSINESS

Five and Ten Year Plan: Libin. The Vice-President offered to write about the Plan to *The Tracker*, asking for input of ideas from the membership for the Plan.

Guidelines for Restoration: Huntington. There was no report.

Fiftieth Anniversary Endowment Fund: Johnston. There was no report.

Archives Operating Procedures: Britt. There was no report.

Employee Policy Manual: Bethards. There was no report.

Membership Survey: Marchesano. There was no report.

Executive Director Search: Bethards. The Councilor distributed a draft organizational chart of the Society.

Moved: Marchesano; second—Libin, that National Council go into Executive Session. Motion passed unanimously.

The meeting came out of Executive Session.

Discussion regarding the Society booths at the American Guild of Organists National Convention in Chicago resulted in agreement that the President

will cause the display to be created, with the Secretary and Joseph McCabe staffing the table during the Convention.

The meeting recessed for the day at 6:49 p.m.

The meeting reconvened on Saturday morning, 18 February 2006, at 9:16 a.m. Present: Michael Friesen (President), Laurence Libin (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, Jack Bethards, Carol Britt, Scot Huntington, James Johnston, Paul Marchesano, and David Barnett (Treasurer).

Moved: Marchesano; second—Johnston, that National Council approve the 2006 National Convention budget and pricing as supplied on February 18 by the Saratoga Springs Convention Committee. Motion passed, one opposed, one abstention.

Moved: Marchesano; second—Alcorn-Oppedahl, that National Council go into Executive Session. Motion passed unanimously.

The meeting came out of Executive Session.

The meeting recessed for luncheon at 12:25 p.m. The meeting was reconvened at 1:45 p.m. by the Vice-President, who presided for approximately ten minutes until the President returned. The Treasurer had left due to illness.

The Council discussed the issue of dealing with incoming inquiries to the Society in the absence of an Executive Director, much of which will be channeled through the Vice-President for the interim.

Moved: Marchesano; second—Johnston, that National Council return to Executive Session. Motion passed unanimously.

The meeting came out of Executive Session.

NEW BUSINESS

Moved: Libin; second—Huntington, that National Council form a committee to investigate organ tour options for the Society. Motion passed unanimously.

The Vice-President will investigate options for persons to serve on this committee.

Moved: Libin; second—Huntington, that National Council publish a membership list of the Society during the 2006-2007 Fiscal Year. Motion passed unanimously.

Moved: Marchesano; second—Bethards, that if a Convention Committee obligates the Society for any costs over and above those defined in the Convention Sourcebook or by National Council action, the Committee Chair shall be responsible for raising funds to cover such costs. Failure to do so will result in subtraction of the amount of resulting losses from the Convention Chair stipend. Motion passed, one opposed.

Moved: Schnurr; second—Marchesano, that National Council rescind its motion of October 2005 to grant six Citations to the 2006 National Convention Committee. Motion passed, three opposed.

The National Council directed the Secretary to send to members of the Council and Convention Committee Chairs copies of the Convention Sourcebook as approved in Buffalo, New York, in July 2004 along with motions passed by the National Council regarding Conventions since that date as being the official state of the Sourcebook at this time. Councilors are encouraged to

comment on the Sourcebook and items to be considered for its improvement, for collection by the Secretary. These will be considered at the June 2006 Council meeting with a view towards issuing a new edition of the document.

Resolved: Huntington; second—Marchesano, that National Council expresses its appreciation to Len Levasseur for his selfless contributions to the Society. Resolution passed unanimously.

The Council reached consensus that a committee consisting of Jack Bethards (Councilor for Organizational Concerns), David Barnett (Treasurer), and Paul Marchesano (Councilor for Education) will constitute a Catalogue Oversight Committee until a Catalogue Director or Executive Director is hired.

UPCOMING MEETINGS

Saturday and Sunday, June 24 and 25, 2006, in Saratoga Springs, New York.

Friday and Saturday, October 20 and 21, 2006, in Philadelphia, Pennsylvania.

ADJOURNMENT

Moved: Johnston; second—Marchesano, to adjourn. Motion passed unanimously. Meeting adjourned at 6:01 p.m.

—*Respectfully submitted, Stephen Schnurr, Secretary.*

—*Approved in Saratoga Springs, New York, June 24, 2006.*

Annual Meeting
Tuesday, June 27, 2006
United Church
of Cohoes,
Cohoes, New York

Call to Order: The meeting was called to order by President Michael Friesen at 2:12 p.m. and a quorum was established.

Approval of Minutes: Moved: Joseph McCabe; second—Charles Horton; to accept the minutes of the 2005 Annual Meeting, held Wednesday, July 13, 2005, at Tillinghast Hall, Bridgewater State University, Bridgewater, Massachusetts, as printed in *The Tracker*, Volume 49, Number 4, page 34. Motion passed unanimously.

President's Report: Michael Friesen. A moment of silence was observed in remembrance of those members who had died since the previous annual meeting: Thomas E. Cadman, Hoyle Carpenter, Heinrich Fleischer, Robert D. Gault, Dr. George H. Gort, Norman A. Hall, George Thomas Hazleton, Robert A. Horsey, Forrest Mack, Noel Mander, John K. Ogasapian, Lee C. Olson, William F. Parker, Lyle Petska, Michael J. Revay, Robert P. Tennant, Hiroshi Tsuji, Henry T. Vollenweider, Reverend David VonRotz, Lucius R. Weathersby, and Frederick Wells.

The President noted that this day was the Fiftieth Anniversary of the founding of the Society in New York City, New York. The President recognized the presence of two founding members, Barbara Owen and Randall Wagner.

The President recognized and introduced James Thomashower, Executive Director of the American Guild of Organists, and Kathryn Libin, President of the American Musical Instrument Society. Mr. Thomashower congratulated the Society on its anniversary and invited attendees to the National Convention of the AGO, to be held the following next week in Chicago, Illinois.

Ms. Libin also extended the congratulations of the AMIS on the OHS's anniversary.

The President continues his work in providing leadership in all areas of the Society's work. Much of this work is tied directly to that of transition to a new Executive Director, Daniel N. Colburn, II. Noting that many persons were involved in assisting with this transition, the President particularly thanked the Treasurer, David Barnett, for his industrious efforts. The President also thanked the Councilor for Organizational Concerns, Jack Bethards, for his efforts in the search for a new Executive Director.

The Society has begun cooperation with the AAAO program, a joint venture to promote the pipe organ, comprising the American Guild of Organists, the Associated Pipe Organ Builders of America, the American Institute of Organbuilders, and the Organ Historical Society. The Royal Canadian College of Organists has announced this month that it will initiate a program similar to the Society's Historic Organ Citation Committee. The Society is supporting the British Institute of Organ Building in opposing a ban on the use of lead in the European Union that would prevent the building of pipe organs.

Vice-President's Report:

Laurence Libin. Like other members of the National Council, the Vice-President has been active in many issues of the transition to a new Executive Director. One of his many tasks was spending time answering general and specific inquiries about the Society and its various programs and activities. For these tasks, Mr. Libin has frequently

called on various Society members for assistance. The Vice-President has also been exploring different avenues for the OHS to refocus its Organ Tours program. A forthcoming opinion piece in *The Tracker* will ask the membership to respond to the Vice-President with thoughts for future goals of the Society. Mr. Libin is also involved in planning several future symposia for the Society. The Vice-President spoke about the new Phoenix Project, in cooperation with the Organ Clearing House, to assist churches in need of an organ to locate suitable ones.

Treasurer's Report: David Barnett. For the 2004-2005 Fiscal Year ending September 30, 2005, the Society's income was \$1,312,132 and expenses were \$1,295,121; Income exceeded expenses by \$19,877. When income earmarked for Designated Funds is excluded, primarily the Organ Historical Society Endowment Fund and E. Power Biggs Fellowship Fund, the *operating* deficit for the Fiscal Year was \$20,423. Assets at the year's end were \$618,596 with \$97,225 in deposit accounts, \$293,906 in investments, \$199,270 in merchandise inventory for resale, and \$28,195 in other non-cash assets. Liabilities totaled \$80,500, mostly deferred income from membership dues paid in advance. Designated Funds totaled \$343,991 and undesignated retained earnings totaled \$194,105. The paid Member/Subscriber count for mailing the last issue of *The Tracker* was 3,545.

Executive Director's

Report: Daniel N. Colburn, II. The Society's new Executive Director began his work officially on Monday, June 19, 2006. He plans to improve communications between the national organization, membership,

and chapters; maximize cooperation and integration among the various areas of the Society; initiate a focused and energized fund raising effort; seek financial stabilization; and support the work of Dennis Northway as Chair of the Membership Committee.

COUNCILORS' REPORTS

Archives: Carol Britt. In March, a group of students from the Eastman School of Music visited the Archives to conduct research. A fire at the Baltic Mill, Enfield, New Hampshire, did not damage the area of the mill containing Archives material. The final payment for the Henry Karl Baker collection has been made. Records of the Skinner/Aeolian-Skinner firm have been acquired from Edward M. Stout, III, of California. In addition, the records of the Toledo Pipe Organ Company of Columbus, Ohio, have been accepted at the Archives. The Archives Governing Board has a new member, William C. Parsons, formerly of the Music Division of the Library of Congress, Washington, DC.

Councilor Britt called attention to the need to raise funds for acquisition costs of the Skinner/Aeolian-Skinner firm. The membership is asked for their direct assistance with this most important, \$10,000 project.

Resolved: Jonathan Ambrosino; second—Robert Barney, that the Organ Historical Society expresses its profound gratitude to Edward Millington Stout, III, for his generous gift of the Skinner/Aeolian-Skinner archives. Resolution passed unanimously.

Conventions: Scot Huntington. Reports were

submitted by the Chairs of present and upcoming Conventions: Stephen Pinal (2006 Saratoga Springs, New York), Joseph Roberts (2007 Central Indiana), David Dahl (2008 Seattle/Tacoma, Washington), and Joseph McCabe (2009 Cleveland, Ohio). Mr. Dahl and Mr. McCabe were introduced to provide a few comments on their convention preparations.

Education: Paul Marchesano. Since the last Annual Meeting, nine Historic Organ Citations have been awarded. The Pipe Organ Database continues to have a phenomenal usage by the world at large. The Councilor acknowledged Elizabeth Towne Schmitt, one of the co-chairs of the Database Committee, and Stephen Schnurr, chair of the Historic Organ Citations Committee.

Finance and Development:

James Johnston. As of March 31, 2005, the Endowment Fund contained \$277,205.71. As of May 31, 2006, the fund stood at \$314,292.15. The Councilor recognized Dick Walker and James Stark, two of three members present who serve on the Endowment Fund Advisory Board.

Organizational Concerns:

Jack Bethards. Councilor Bethard's report traced the steps the Council took to search for a new Executive Director. A report from Dennis Northway, Chair of the Membership Committee, was also provided, which detailed his efforts to contact lapsed members and to provide press releases about the Society's fiftieth anniversary as part of an effort to obtain new members. The Chicago-Midwest Chapter of the Society has produced T-shirts celebrating anniversaries of

the Society and the Chapter for distribution at the 2006 National Conventions of the Society and of the American Guild of Organists. The Councilor's work for the immediate future will focus on continuing to assist the new Executive Director in orientation to his new position, assisting the Membership Chair, consulting with other Council members regarding the future of catalogue operations, and improving communication with and support of our chapters.

Councilor Bethards led the membership in a standing ovation for the extraordinary work of William T. Van Pelt as Executive Director. The Councilor also recognized the presence of the Chair of the Distinguished Service Award Committee, Daniel Schwandt.

Research and Publications:

Allison Alcorn-Oppedahl. The Publications Governing Board has met thrice since the last Annual Meeting, each time by conference call. The next issue of *The Tracker* will be a double-issue, volume 50, numbers 3 and 4, celebrating the Society's fiftieth anniversary. Volume 51, number 1, will promote the 2007 Central Indiana National Convention. The OHS Press is in various stages of production for a number of monographs. The festschrift in honor of Barbara Owen, revealed at the 2005 Annual Meeting, has received excellent reviews in several journals. There are three recipients of the Alan Laufman Grant this year: Tina Frühauf, Randall Engle, and Scott Hyslop.

The Chair of the Publications Governing Board, Scot Huntington, presented the new Executive Director with a deluxe edition of the Barbara Owen festschrift, inscribed to Mr. Colburn by Ms. Owen.

The President introduced the Director of Publications, Gregory Crowell, who mentioned several books which are approaching the final processes of publication. The President also introduced Len Levasseur, graphic layout artist, and Jonathan Ambrosino, editor of the 2006 *Organ Atlas*. Finally, the President mentioned that the National Council is looking to institute a Publications Prize.

OLD BUSINESS

E. Power Biggs Fellows:

The three Biggs Fellows for the 2006 National Convention were introduced by Biggs Fellowship Committee Chair Derek Nickels: Patrick Davis of Utica, New York; Trevor Dodd of Battle Creek, Michigan; and John Walthausen of New York City, New York.

Distinguished Service

Award: Past recipients of the award were recognized for their efforts on behalf of the Society by the Chair of the Distinguished Service Award Committee, Daniel Schwandt. The 2006 Distinguished Service Award was presented to Edna Van Duzee. Past Award recipients Barbara Owen and Michael Friesen were introduced to provide remarks on Ms. Van Duzee's service to the Society.

Nominating Committee:

David Dahl. Nominating Committee Chair Dahl reported on the results of the work of the Nominating Committee for the 2007 National Council Elections:

President:

Laurence Libin
Joseph McCabe

Secretary:

Stephen Schnurr
Michael Diorio

Councilors

(three positions open):

Research and Publications:

James Hammann, Allen Kinzey

Finance and Development:

James Johnston, Randall Wagner

Education:

James Cook, Will Headlee

NEW BUSINESS

2007 National Convention:

Joseph Roberts. The Convention Chair was introduced for his presentation and invitation to the Membership to attend the July 2007 National Convention of the Society, to be held in Central Indiana.

ADJOURNMENT

Moved: Monsignor Thomas Smith; second—Isaiah Hyman, to adjourn. Motion passed unanimously. Meeting adjourned at 3:28 p.m.

—*Respectfully submitted,*
Stephen Schnurr, Secretary.

—*Draft, Tuesday, July 18, 2006.*

Minutes of the National Council Meeting

Friday and Saturday, October 14 and 15, 2005

**East Avenue Inn,
Rochester, New York**

These minutes follow the order of the agenda and do not necessarily follow the order in which they were discussed.

Call to Order: The meeting of the National Council of the Organ Historical Society was called to order by Vice-President Laurence Libin on Friday, October 14, 2005, at 1:27 p.m., in the meeting room of the East Avenue Inn, Rochester, New York. A quorum of Council members was

established. Present: Laurence Libin (Vice-President), Allison Alcorn-Oppedahl, Jack Bethards, Carol Britt, Scot Huntington, Paul Marchesano, and David Barnett (Treasurer). Also present: James Wallmann (Archives Governing Board). Arrived late: Michael Friesen (arrived 1:40, from which time he presided over the meeting) and Stephen Schnurr (arrived 2:05 p.m., from which time he recorded minutes). Absent: James Johnston (became ill en route) and William Van Pelt (Executive Director).

The Vice-President introduced new members of the National Council to those present.

Approval of Minutes:

Moved—Marchesano; second—Huntington, to approve minutes of the Richmond, Virginia, meeting, held March 4 and 5, 2005, as circulated by the Secretary and to be published in accordance with Robert's Rules of Order. Motion passed unanimously.

REPORTS

Executive Director: William Van Pelt. A written report was received from the Executive Director. 2005–2006 Renewal notices were sent to the membership in September. The 2005 Euro-Tour netted \$13,000 in profit. The 2008 National Convention hotel contract has been signed and the 2009 Convention hotel contract is in negotiation. A 2005 OHS Catalogue Supplement will be sent to the printer within days. Attached to the report was a letter of resignation from the Executive Director.

Treasurer: David Barnett. A written report was submitted by the Treasurer. Memberships totaled 3,737 on September 30, 2005, a decrease of 130 members (3.4%), with membership income at \$176,088 (a decrease

of 11%). Journal advertising totaled \$13,751.00 for the Fiscal Year 2004–2005, an increase of 55.8%. Catalogue sales for 2004–2005 are 5.8% below figures from the previous year, while expenditures decreased 7.1%. Total gifts amounted to \$102,646.62, an increase of 86.5% over the past year.

President's Report: Michael Friesen. The President continues his work as liaison for all Society activities, for which he provided a brief oral summary.

Vice-President's Report: Laurence Libin. The Vice-President made brief introductory remarks.

COUNCILORS' REPORTS

Archives: Carol Britt. Councilor Britt presented an oral report regarding the Archives Governing Board meeting that morning. Councilor Britt will be the Chair of the Archives Governing Board. The resignations of Rollin Smith and Laurence Libin from the Archives Governing Board have been received. The Archivist continues to work to solve the issue of problematic humidity in the Archives. He has submitted a plan for organization of the M.P. Möller firm's drawings in the New Hampshire storage space. There is not at present further space for storage at that location. The 2007 Symposium plans are progressing, likely to be held in October, in cooperation with the Eastman Rochester Organ Initiative, in Rochester, New York.

Moved: Huntington; second—Libin, that National Council approve the membership of William Parsons to the Archives Governing Board. Motion passed, one abstention.

Moved: Bethards; second—Marchesano, that National

Council approve the Archives Governing Board request to solicit funds until the March 2006 meeting of the Council. Motion passed, one opposed, one abstention.

Conventions: Scot Huntington. A written report was submitted by Councilor Huntington. The 2005 National Convention in Brockton, Massachusetts, brought an average daily attendance of 250 persons. The event produced approximately \$3,000 profit. Final preparations for the 2006 National Convention in Saratoga Springs, New York, are being attended. The 2007 Central Indiana Convention is finalizing its list of organs to be heard. The 2008 National Convention in Seattle, Washington, has begun to formulate its itinerary. The 2009 Cleveland National Convention Committee has begun to set its itinerary and to analyze instruments. Also, Cleveland hotels have been visited.

Moved: Huntington; second—Marchesano, that the Saratoga Springs Convention Committee's request for five hotel rooms at the Convention be granted. Motion passed unanimously.

Moved: Huntington; second—Bethards, that National Council grant the Saratoga Springs Convention Committee's request to send a publicity letter to the membership regarding the Convention at non-profit bulk rate. Motion passed unanimously.

Moved: Huntington; second—Libin, that National Council grant the Saratoga Springs Convention Committee's request to present six Citations during the 2006 National Convention, pending award by the Citations Committee. Motion passed, one opposed.

Moved: Marchesano; second—Huntington, that National Council limit National Conventions in the years 2010 and beyond to a maximum of four full days and one evening. A Convention Committee may request an additional optional day. Motion passed.

The meeting recessed for the day at 6:11 p.m.

The meeting reconvened on Saturday morning, October 15, 2005, at 9:16 a.m. Present: Michael Friesen (President), Laurence Libin (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, Jack Bethards, Carol Britt, Scot Huntington, Paul Marchesano, and David Barnett (Treasurer). Absent: James Johnston and William Van Pelt (Executive Director).

Education: Paul Marchesano. Councilor Marchesano submitted a written report. Deadline for applications for the E. Power Biggs Fellowship for the coming year will be February 28, 2006. Since the July meeting of the Council, one Citation has been awarded. The Citations Committee Chair has been involved in several Citations presentations since July. The online Pipe Organ Database has experienced considerable use.

Finance and Development: James Johnston. A report from the Endowment Fund Advisory Board was submitted in the absence of the Councilor. At the end of the 2004–2005 Fiscal Year, the Endowment Fund totaled \$286,794.06, whereas the Fund totaled \$257,947.52 the previous year.

Organizational Concerns: Jack Bethards. Discussion of the Councilor's various assignments occurred as means of introduction to his duties.

Moved: Schnurr; second—Libin, that National Council appoint Dennis Northway of Chicago, Illinois, as Chair of the Membership Committee. Dr. Northway may constitute his Committee as needed. Motion passed unanimously.

Research and Publications: Allison Alcorn-Oppedahl. Councilor Alcorn-Oppedahl submitted a written report, primarily containing remarks from the Director of Publications, Gregory Crowell, and the Chair of the Publications Governing Board, Scot Huntington. Crowell and Pamela Gurman continue to work towards bringing *The Tracker* back on schedule. Several books are in process. The Director of Publications has produced a style sheet for the OHS Press and is writing a Press survey. *Litterae Organi* has now been published, though the seventy-five deluxe bound copies of the book had to be returned due to damage before receipt. Repaired copies have been received at headquarters. An application for the Alan Laufman Research Grant is in the final stages of formation. Councilor Huntington discussed new ideas regarding the *Organ Handbook* for the 2006 National Convention.

OLD BUSINESS

Ten-Year Plan: Libin. There was no report.

Guidelines for Restoration: Huntington. The Committee continues to gather data related to its work.

Fiftieth Anniversary Endowment Fund: Johnston. There was no report.

Archives Operating Procedures: Britt. The Archives Governing Board

continues to work on revisions to this document.

Employee Policy Manual: Bethards. There was no report.

Membership Survey: Marchesano. There was no report.

NEW BUSINESS

Resolved: Alcorn-Oppedahl; second—Marchesano, that National Council expresses its deep appreciation to William T. Van Pelt for his many years of dedicated service to the organization. Resolution passed unanimously.

The meeting went into Executive Session to discuss transition issues as they relate to the departure of the Executive Director.

Moved: Britt; second—Alcorn-Oppedahl, that National Council appoint Scot Huntington as member of the Publications Governing Board. Motion passed unanimously, one abstention.

The meeting recessed for luncheon at 11:58 a.m. The meeting reconvened at 1:34 p.m.

2005 Old Colony Convention Evaluation information was distributed by the Treasurer to the Council, followed by reflective conversation.

Moved: Marchesano; second—Bethards, that National Council adopt a revised balanced budget for the Fiscal Year of 2005–2006 with income and expenses of \$1,139,200.00. Motion passed, one opposed.

Moved: Marchesano; second—Alcorn-Oppedahl, that National Council adjust the special allocation for the E. Power Biggs Fellowship

for 2006 to \$5,000.00. Motion passed unanimously.

Moved: Marchesano; second—Bethards, that National Council transfer the balance of the Preservation Trust Fund monies to the Helen Harriman Fund. Motion passed unanimously.

Moved: Marchesano; second—Britt, that National Council transfer the balance of the Development Fund monies to the Endowment Fund. Motion passed unanimously.

The Council discussed fundraising issues.

President Friesen expressed his appreciation to Councilor Alcorn-Oppedahl for her service as Councilor for Archives and then undertaking a second area of responsibility in the same term of office by moving to Research and Publications.

UPCOMING MEETINGS

Friday and Saturday, February 17 and 18, 2006, in Princeton, New Jersey.

Saturday and Sunday, June 24 and 25, 2006, in Saratoga Springs, New York.

Friday and Saturday, October 20 and 21, 2006, in Philadelphia, Pennsylvania.

ADJOURNMENT

Moved: Libin; second—Bethards, to adjourn. Motion passed unanimously. Meeting adjourned at 5:29 p.m.

—*Respectfully submitted, Stephen Schnurr, Secretary, assisted by Allison Alcorn-Oppedahl.*

—*Approved, Friday, February 17, 2006, in Princeton, New Jersey.*

THE UNIVERSITY OF OKLAHOMA SCHOOL OF MUSIC

is pleased to
announce the appointment of

Dr. John D. Schwandt

as Associate Professor of Organ
and Director for the newly established

American Organ Institute

at the University of Oklahoma



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MM in Organ - Indiana University, 1996
DM in Organ - Indiana University, 2001

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Dr. Steven C. Curtis, Director

500 West Boyd Street Norman, OK 73019-2071
(405) 325-2081
website: music.ou.edu

GEORGE THOMAS HAZLETON

passed away suddenly on March 13, 2006 in his sleep. A noted theatre organist, Tom had literally played just about every theatre organ of note in the country and indeed in Europe and Australia/New Zealand as well.

Tom was born in Monterey, California, in 1942. He got an early start at music, and was playing regularly at Saint Mary's Episcopal Church and First Methodist Church in Pacific Grove (where his family lived) during his early teen years in the mid-1950s. Tom's introduction to the organ as a kid was the II/12 Murray M. Harris tubular-pneumatic organ that was originally installed in the Pacific Grove First Methodist Church. Tom always greatly admired the work of MMH organs. His love for the Skinner and Kimball orchestral organ product was also paramount. Tom's many recordings clearly show his vast repertoire of classical and theatre organ literature.

After graduation from Pacific Grove High School in 1960 Tom went on to study at the San Francisco Conservatory of Music, as well as with legendary Grace Cathedral organist Richard I. Purvis. Probably better than anyone, Tom was able to grasp his teacher's style, registrations, and music as it pertained to that magnificent Aeolian-Skinner in Grace Cathedral. Tom was recognized as a leading figure in the rebirth of the symphonic and orchestral pipe organ, and he raised the standards of theatre organ performance to a high level achieved by very few. Tom first came on the national theatre organ scene when, in the early 1960s, he became the last house organist for the San Francisco Granada/Paramount Theatre on its IV/32 Style 285 Wurlitzer. Edward Millington Stout, III, had meticulously restored the organ in the late 1950s and early 1960s, and Ed and Tom remained close friends for forty-eight years.

For many years, Tom was the senior organist for Bill Breuer's Pizza

and Pipes/Capn's Galley pizza chain in the Bay Area. Tom left this position in the early 1980s when the restaurant changed hands, and he subsequently devoted his time to concerts and organ design. Through the years, Tom opened dozens of newly installed theatre pipe organs, church pipe organs, and hundreds of electronic instruments. For many years, the Allen Digital Organ Company employed Tom in Macungie, Pennsylvania. A few years ago, Tom returned to California and settled in the San Diego area.

Tom's superb musical taste ran the gamut. One minute he could be playing some smoky, naughty back barroom jazz, and the next minute playing a Bach prelude and fugue. His musical talent was endless. Being around Tom and working with him was always a delight. Tom had an ear for organ regulation and tuning that was flawless. If there were a problem with an organ he was about to play, he would think nothing of rolling up his sleeves and going to work. There were a few organs that he was asked to play that were anything but musical. One such instrument, he later told me, "...was so bad, I didn't know what key I was playing in." Yet Tom, the ultimate professional, made such events a success because of his talent on the bench and off the bench, giving the audience true entertainment and musical rewards that are very rare.

A Requiem Mass for G. Thomas Hazleton was held at All Saints Episcopal Church in San Diego, California, on Saturday, April 8, 2006 at 3:00pm. Tom considered All Saints his home church after moving to the San Diego area.

Condolences to the family of Tom Hazleton may be sent to 3224 San Helena Dr., Oceanside, CA 92056-3259. The family suggests donations in Tom's name be made to the All Saints Organ Fund at the above address

—Thomas L. DeLay

FORREST CAMPBELL MACK

died on May 24, 2006 at the University Commons Nursing Home in Worcester, Massachusetts, after a lengthy battle with cancer. He was born on January 18, 1942 in Newburyport, Massachusetts. He was a graduate of the University of Massachusetts at Amherst and received a Degree in Library Science from Simmons College. He was a longtime resident of Waltham, and worked at the Watertown Library until his retirement in 2003. He was a member of the Organ Historical Society and, as an avid hiker, he was also a longtime member of the Appalachian Club.

Mack is survived by his brother Lawrence S. Mack and family of Westford, Massachusetts, and his sister, Marilyn E. (Mack) Webb and family of Bass River, Nova Scotia, Canada. A memorial service was held at Old South United Presbyterian Church, Newburyport, Massachusetts, on Tuesday, May 30, 2006.

Donations in his name may be made to the Organ Historical Society.

DR. LUCIUS R. WEATHERSBY,

37, a visiting artist at Amherst College and assistant professor of music and African world studies at Dillard University in New Orleans, died suddenly March 17, 2006.

Born April 8, 1968, in Houston, he was the son of Curtis and Melba Richardson. He grew up in Many, Louisiana, and was educated at Dillard University, where he received a B.A. degree in German and music in 1989, the University of Northern Iowa (M.Mus., 1999), the New Orleans Baptist Theological Seminary, and the Union Institute in Cincinnati (Ph.D., 2002).

Following the devastation of hurricane Katrina, Dr. Weathersby was offered faculty positions at both Brown University and Amherst College. He selected Amherst. In September 2005 Dr. Weathersby was brought to the opening event of the Springfield, Massachusetts, Chapter of the American Guild of Organists and was immediately embraced

by the entire community. In January, 2006 he was appointed Music Director at South Congregational Church, Springfield, Massachusetts. Plans were underway for a series of local recitals and lectures, growth of the music ministry at South Church, and international travel. He was under the management of Kingsdale Artist Management.

Dr. Weathersby performed in Europe, Central America, and throughout the United States. In addition to teaching and performing, he previously served as music director at churches in Louisiana, Iowa and Arizona.

As director of music at the Church of the Beatitudes in Phoenix, Arizona, he founded a distinguished concert series. He also lectured extensively about African-American music, Baroque music and keyboard technique. As conductor, Dr. Weathersby led numerous orchestral and vocal ensembles. While in Iowa, he conducted members of the Waterloo Cedar Falls Symphony. In Phoenix, the Sanctuary Choir of Church of the Beatitudes performed many major choral works with members of the Phoenix Symphony. Dr. Weathersby lectured on such topics as

Afro-American music, keyboard techniques and the music of the Baroque at Cambridge University, Yale University, the University of London and chapters of the American Guild of Organists.

As a composer, Dr. Weathersby showed versatility in works for organ and brass including his *Fanfare for Choir* (1993), *Seven Last Words* for chamber orchestra (1994), *Suite in d* for piano (premiered by members of the Phoenix Symphony, 1996), *Tranquillity Suite* for organ (1997), *Spiritual Fantasy* (premiered by the composer on the C.B. Fisk organ at the Myerson Center of the Performing Arts, 1997) and other compositions.

Lucius Weathersby was not only an artist, performer and great lecturer, but also an outstanding person. His spirit, humility, smile and grace touched many lives, and will carry on in eternity. His joy of life and love of music was infectious and, even in his short time with us, he made a lasting impression on all those he met.

Besides his parents, of Dallas, he is survived by a six-year-old son, Lucius Weathersby of New Orleans; one brother, LeVar Richardson of Dallas; and his favorite aunts, Bobby Hollins and Gloria Thomas, both of Many, Louisiana.



A memorial service of scripture and music was held on Monday, March 20, 2006 at the South Congregational Church in Springfield, Massachusetts. Led by the Rev. Peter E. Heinrichs, the Senior Minister, and Rev. Dr. Christine Fontaine, the Associate, the service included compositions by Dr. Weathersby performed by the Chancel Choir. In his mother's note read to those assembled, she wrote that the memory of Lucius will be well served if we all "take care of ourselves, our body and our spirit" for Lucius's death was caused by stroke following years of elevated blood pressure that went untreated until recently.

—E Lary Grossman, PhD

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