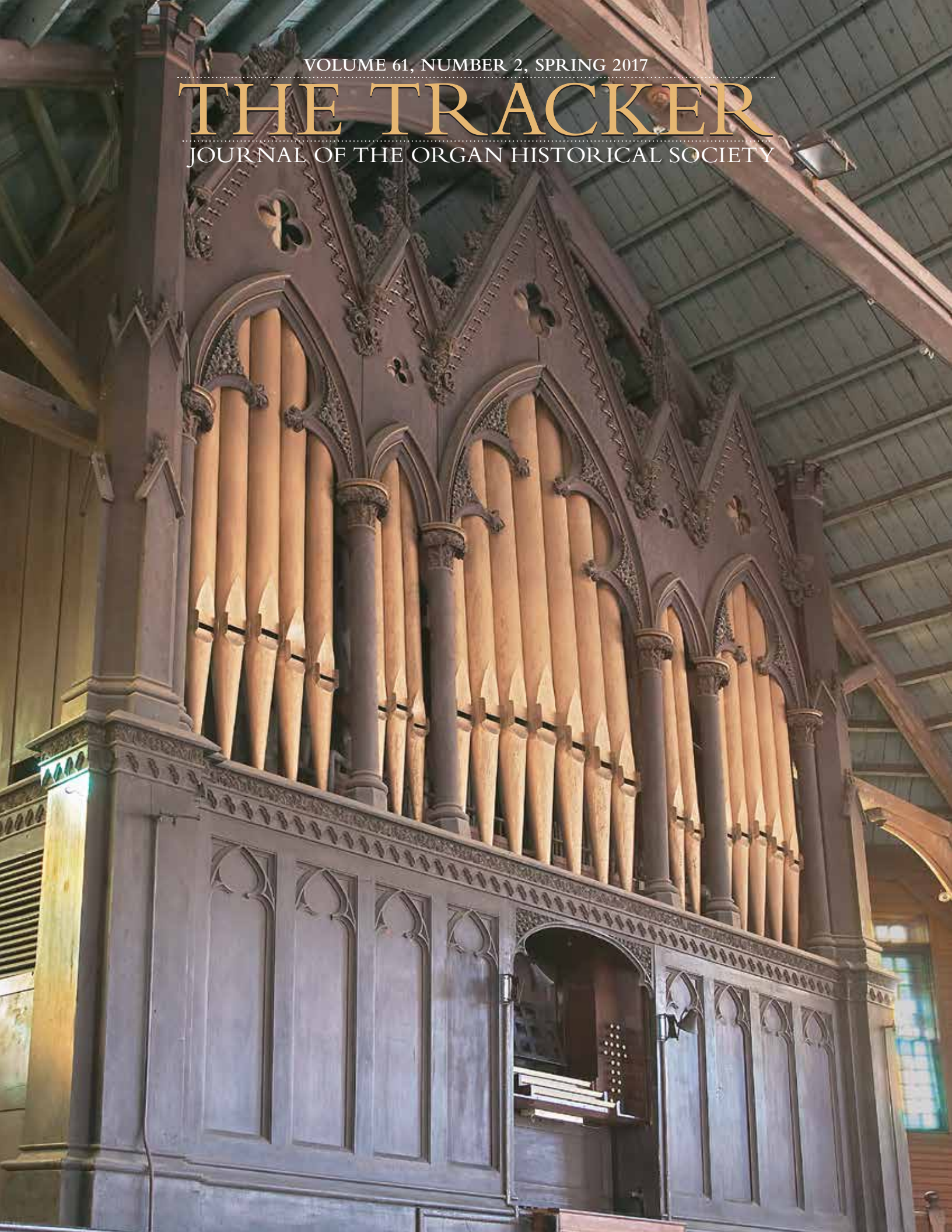


VOLUME 61, NUMBER 2, SPRING 2017

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



2017

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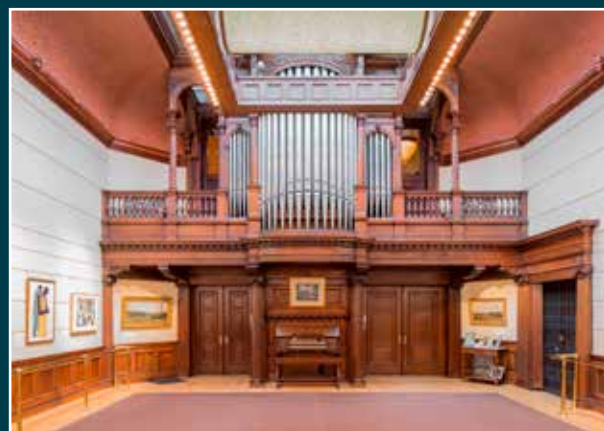
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THE TRACKER

VOLUME 61, NUMBER 2 ~ SPRING 2017

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ON THE COVER

The 1847 Davis & Ferris organ in Round Lake Auditorium.

PHOTO VICTOR HOYT

CHRISTOPHER
MARKS

From the Chair

BY THE TIME this column sees print, it will almost be time for our 2017 convention in the Twin Cities, Minnesota. Have you registered yet? Our annual conventions are the best way to experience the close community surrounding the pipe organ, to spend time with people from all parts of the world and from all walks of life who share an awe for the majesty and magic of the King of Instruments. This community is growing



every year, too, with the continued expansion of our Biggs Fellowship program, which pays expenses for first-time convention attendees (usually college and high-school students). The atmosphere is vibrant and exciting—you should join us, especially if you've never attended a convention before! Register now at www.organsociety.org/2017. Whether you attend or not, please consider giving a gift as a Friend of the Convention or to the Biggs Fellowship. Your donation will offer tangible and significant support to the OHS and the pipe organ in America.

As I write this, I've just returned from another significant OHS event. On January 29–31, a group of OHS members assembled in Radnor, Pa.—just down the road from our new home at Stoneleigh—to do strategic planning for the future of the OHS. This meeting came five years after the last strategic planning meeting we held, at which we set ambitious and necessary goals. (I've enumerated these goals—and our impressive progress in meeting them—in a past column.) That five-year plan and its results have set the stage for our latest goals, which will make the OHS the premiere organization serving the pipe organ community in the United States.

Our group was a large one, with 20 people, including board members, CEO and staff, long-time members (even a founding member), and people with only a short history with the OHS but with important perspectives from the wider pipe organ community. We were ably led by William Weary, who also led us in developing our 2012 plan. Bill was so impressed by OHS and its mission and activities then that he became a member and has been a regular convention attendee. We couldn't have asked for a more knowledgeable and capable leader.

From the Chair | CONTINUED

While there was ample time for fellowship and conversation, the group worked hard and was pushed to make an unflinching assessment of the current programs and workings of the OHS. We thought carefully not just about who our members are, but who our potential members are; not only about the programs we have, but about programs that will reach out to those potential members; not just about people who love the pipe organ now, but about those that have not yet discovered it; not just the incredible accomplishments of the last five years, but the even more incredible potential of the next five.



Left to Right—Top row: Craig Cramer, David Higgs, Jim Cook, Marian Metson, Terry Tobias, Randy Wagner. **Second row:** Mike Foley, Myles Boothroyd, Jeremy Wance, Jeff Dexter, Bill Czelusniak, Jim Weaver. **Third row:** Amanda Watson, Dave Stettler, Chris Marks, Bill Weary, Will Bridegam. **Bottom row:** Len Levasseur, Bynum Petty, Laury Libin, Annie Laver.

Three major areas emerged as those that need our most immediate action:

1. **LEADERSHIP SUCCESSION:** Our superb CEO, Jim Weaver, has made it clear that he wants to retire soon, leaving a crucial vacancy. With a new understanding of where we need to go in the next five years, the board will work soon to find a new CEO with the skills and enthusiasm to do that. We will be sure to engage the membership in this process. In addition, with terms of three directors ending this year, we will be working to ensure continuity and focus for the new board that will take office after the 2017 Annual Meeting.
2. **FUNDRAISING AND DEVELOPMENT:** The OHS is in better financial health than ever before, but to ensure the future of our existing programs and to establish new outreach initiatives, it is vital that we increase our endowments. Our current CEO and his successor will be building a plan to solidify our financial future through development.
3. **COMMUNICATIONS AND OUTREACH:** It has become clear to the OHS leadership that what we do least well is communicate—both within the organization and externally, through websites and emails. We will be working towards a better and more coordinated communications plan, with members and potential members, through a more contemporary web presence and more frequent updates.

Through all of this, we also plan to take full advantage of our new home at Stoneleigh. With a move-in planned by this fall, we will now have, for the first time, a comprehensive home. We had a visit to the Stoneleigh worksite during our meetings and saw the unbelievable progress being made there. Hard hats were required in the construction zone as we toured what will be our headquarters in less than a year. So, I will finish this report with best wishes to all OHS members from the “hard hat brigade”—our strategic planners pictured here with flattering headgear. We hope to see you in the Twin Cities; hats are optional.

Chris



Many of those who attended the Philadelphia convention made an extra effort to visit the future home of the OHS in Villanova, Pennsylvania, shortly before the beginning of renovations. Known as Stoneleigh, the estate of the Haas family is now under rigorous reconstruction to accommodate the needs of its new tenants, with funds provided by the Wyncote Foundation. These photos of reconstruction were taken in late January 2017. PHOTOS BYNUM PETTY



Construction Equipment



Future library stacks



Living room used as construction office



Archives reading room



Archivist's office



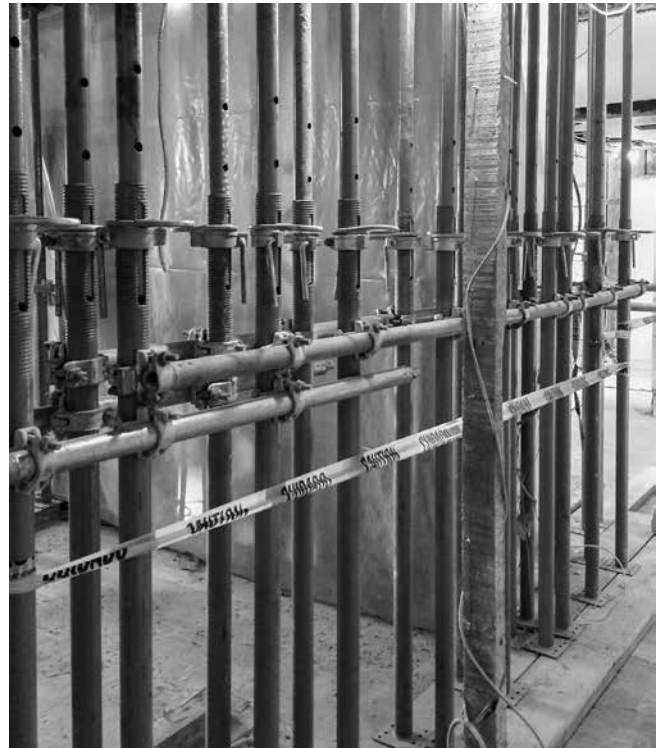
Basement passage way leading to organ chamber



Ethan Kauffman, Stoneleigh director, center;
Willis Bridegam, OHS treasurer, left



Greetings and welcome



Preparation for new elevator



Stoneleigh, April 2014

PHOTO LEN LEVASSEUR

Reaching Out!

Dear Friends,

Recently, I addressed members of the Philadelphia AGO Chapter. Each January they convene at Bryn Mawr Presbyterian Church for “January Jumpstart,” an all-day event that presents wonderful music making, workshops, and announcements of programs offered throughout the coming year. Last year the departing chapter dean, John Romeri, invited me for the 2016 gathering, and what a gathering it was, so I was delighted when chapter Sub-Dean Marcia Sommers invited me again. In addition to Philadelphia members, attendees came pouring in from other chapters: Harrisburg, Lancaster, Lehigh Valley, southwest New Jersey, and southeast Pennsylvania.

As we approach the time for the OHS move to Stoneleigh, it is exciting to have an opportunity to meet our neighbors—and the Philadelphia group has been particularly welcoming. OHS Archivist Bynum Petty and I are delighted to keep them supplied with OHS news through a monthly column in their newsletter *Crescendo*.

At the January meeting, I was joined by organbuilder Adam Dieffenbach to speak about OHS activities. Adam is president of Emery Brothers in Allentown, Pa., the firm chosen to oversee the important vetting of Aeolian-Skinner Opus 878 prior to moving and installing it at Stoneleigh. OHS Vice Chair Bill Czelusniak has been close at hand throughout the process. Both Adam and Bill confer frequently, and they have made numerous site visits to consult with the architects and with those in charge of all the construction necessary to prepare the space to receive this instrument—perhaps in late August. That date remains flexible because it is vitally important that all construction work be completed before introducing the organ into the building. As Bynum Petty (himself a

former organbuilder) observed, “There must be no particulate matter in the atmosphere!”

Adam spoke at length about details of this particular organ, built in 1931 and installed at the Charles W. Nichols residence in West Orange, New Jersey. Mr. Nichols, a “Captain of Industry,” followed the lead of many of the wealthy by contracting with the Aeolian Company to build the organ, in large part because of their specialty in designing cases to fit the grandeur of the homes, and because of their self-playing mechanisms. But the great financial crash intervened, causing a huge disruption in the musical instrument industry, and what initiated as Aeolian contract No. 1790 became Aeolian-Skinner Opus 878 after Skinner acquired Aeolian during those financially tumultuous years.

The end result is a very beautiful instrument built with Skinner pipes and chest, an Aeolian console, and an Aeolian Duo-Art player mechanism with its significant collection of player rolls. And, still more! Along with the instrument is an extraordinary mechanism called a Concertola, of which only a few examples remain. The Concertola was designed to play as many as ten Duo-Art rolls. The Concertola was operated by a hand control, a small box-like mechanism with individual switches for each title that was available, connected to a long small cable, so that it could be placed on a table some distance away, and the “master” or “mistress” of the house would then sit nearby in an easy chair and summon music by pressing the switch for the desired selection.

When I worked at the Smithsonian, we mounted a player piano exhibition in which the most splendid item was a Steinway grand piano with an oak case that matched the Old English design



of the library in which it was displayed. The control reached over to a comfy wing chair, and everyone who experienced it in action was agog when the complicated mechanism would produce whichever musical treasure was desired (most of the time!). Inventions such as these were fragile; we had to exercise great care with that one, and we will be quite sparing in our use of this when it is installed at Stoneleigh. Organbuilder Charles Kegg is currently completing restoration of the Concertola. If you like, you can Google “Concertola in Operation,” to see and hear one previously owned by John D. Rockefeller Jr. It’s fun—and amazing.

In the Philadelphia area, the AGO chapter has about 340 members, as does the OHS. Some memberships are duplicates and we hope to reach everyone. We are also excited to introduce new people to the pipe organ through the large membership of our host institution at Stoneleigh, the Natural Lands Trust (NLT). Just the kind of mission we love to fulfill!

Sincerely,

MAJOR SUPPORTERS OF THE ORGAN HISTORICAL SOCIETY

The Society expresses its profound gratitude to the following individuals and organizations whose support totals \$500 or more during 2016. All members are challenged and encouraged to join this group during 2017.

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MAHARAJAH OF MYSORE

Thank you for including the pictures of the Maharajah of Mysore, India, and the console of his 1908 Wirsching organ (Winter, 2017, p. 43). I was acquainted with the man who installed that organ, and several times heard him tell about his adventure.

Stanley Wyatt Williams (1881–1971) was born in England, apprenticed to Robert Hope-Jones in 1899, and worked in the Norman & Beard shop. In 1906, he came to the United States, and was employed by the Eucalyptian Organ Company just in time to see that company fail. He then went to work for the Wirsching Organ Company.

In 1908, the Wirsching firm sent him to India to install the Maharajah's organ.¹ On the way, he stopped in England to marry his sweetheart, Isabel Frances Robbins of Hereford. The young couple then proceeded to India on a combined honeymoon and business trip.

The Williams couple moved to Los Angeles in 1911 where Stanley was employed first by the Murray M. Harris Company, and later by its successors, the Johnston, California, and

Robert-Morton organ firms. From 1922 until his retirement in 1959 Williams was the Southern California representative for Kimball, then Skinner, and finally, Aeolian-Skinner.

When I moved to the Los Angeles area in 1957, Stanley Williams was the grand old man of the local organ community, highly-respected by performers and organbuilders alike. He and "Little Bell" (as his wife was affectionately called) attended many organ programs and social gatherings, and Stanley's favorite dinner-party story was the account of their honeymoon trip to India where he installed the Maharajah's organ.

ORPHA OCHSE

BERGSTROM OF MINNEAPOLIS

I noted in the Winter 2017 edition of *THE TRACKER*, a reference to the Vogelpohl & Spaeth pipe organ company of New, Ulm, Minn. (1890–1921), indicating there were other organbuilders in Minnesota during the same period including John Bergstrom of Minneapolis and John Rohn of St. Paul. Information about Bergstrom provided by Jack Bethards, ca. 1984, indicates Bergstrom established himself as an organbuilder in San Francisco in 1874–75. He moved to Minneapolis in 1891. The only instrument

Bergstrom is known to have worked on in Minneapolis was the organ at Wesley Methodist Church where, in 1892, Bergstrom moved an 1868 two-manual, 23 rank E. & G.G. Hook to the congregation's new building and enlarged the organ to three manuals. In a Bergstrom company catalog ca. 1897, of the more than 60 organs listed, the only Midwest installations are the Minneapolis organ, an instrument in Fergus Falls, near the western edge of Minnesota, and two organs in North Dakota towns just across the border. By 1893, Bergstrom had moved back to San Francisco. I have been unable to find any information about John Rohn in St. Paul and am interested in learning what may be known about him. The only Minnesota organbuilder that comes to mind, contemporaneous with the Vogelpohl company, is Joseph Lorenz, a German immigrant who was first active as an organbuilder in Cincinnati, Ohio, beginning in the 1860s. After a shop fire, he relocated to St. Paul, Minn., around 1882. A list of locations in which he installed organs includes 15 in Minnesota and one in Wisconsin. A ca. 1888 organ by Lorenz at SS. Peter and Paul in Richmond, Minn., will be visited during the 2017 OHS convention as will two Vogelpohl & Spaeth instruments.

LISE SCHMIDT

1. The story of this organ is recounted in Rollin Smith's *Pipe Organs of the Rich and Famous*, pp. 223–36.

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The Round Lake Auditorium Organ

MICHAEL R. HARRISON

ON JANUARY 11 of this year, U.S. Secretary of the Interior Sally Jewell announced the designation of the Davis & Ferris organ in the auditorium at Round Lake, New York, as a National Historic Landmark. This is an exceptional and exciting development for the organ community. Although over 2,500 buildings, structures, sites, districts, and objects have been landmarked since the federal government created the National Historic Landmarks Program a half century ago, this is the first time a pipe organ has been individually designated completely in its own right, separate from the building or site enclosing it. National preservation recognition at this level underscores the historic significance and integrity of the Round Lake organ, and opens the door for the potential landmarking of other important organs in the future to represent other periods and styles of American organbuilding.

The Round Lake organ was built by the New York firm of Davis & Ferris in 1846–48 for Calvary Episcopal Church in New York City, and moved to Round Lake in 1888. Containing 42 ranks in 34 speaking stops, the instrument is the oldest surviving three-manual organ by an American builder, and the largest American organ built before 1850 to survive substantially in its original form. It also contains the oldest surviving zinc pipes known in an American organ. The landmark designation declares the organ to be nationally significant “as an outstanding representation of 19th-century American

organs and the music they produce[d]” and as “a nearly intact example of the art and science of American organ building in its earliest years.”¹ (The definition of “earliest years” could be quibbled with here.) Because the instrument retains a high proportion of its original pipework as well as its original tracker mechanism, it allows organists to perform under the same mechanical constraints earlier performers encountered, and it allows modern audiences to experience the same sounds that 19th-century audiences heard.

Although national recognition of this kind for an organ has no precedent, the Round Lake organ’s importance has been recognized in Round Lake and in the historic organ community for half a century. The village has worked to preserve the instrument intact, without modernizations, since the 1950s. Stephen Pinel, former archivist of the OHS Library and Archives, has long been a champion of this instrument, performing on it and writing about it in these pages and in the 2006 *Organ Atlas of the Capital District Region of New York State*, which coincided with an OHS convention visit to Round Lake. In 2010–11, with the assistance of Pinel and Matthew Bellocchio of the Andover Organ Company, a team from the National Park Service documented the organ for the Historic American Engineering Record (HAER). (I was the historian on that team, and this article is based on the history I wrote for the documentation project.) This was the first time HAER had documented an organ, and its work laid the foundation for the landmark nomination, which the

Historian Michael R. Harrison is chief curator of the Nantucket Historical Association.

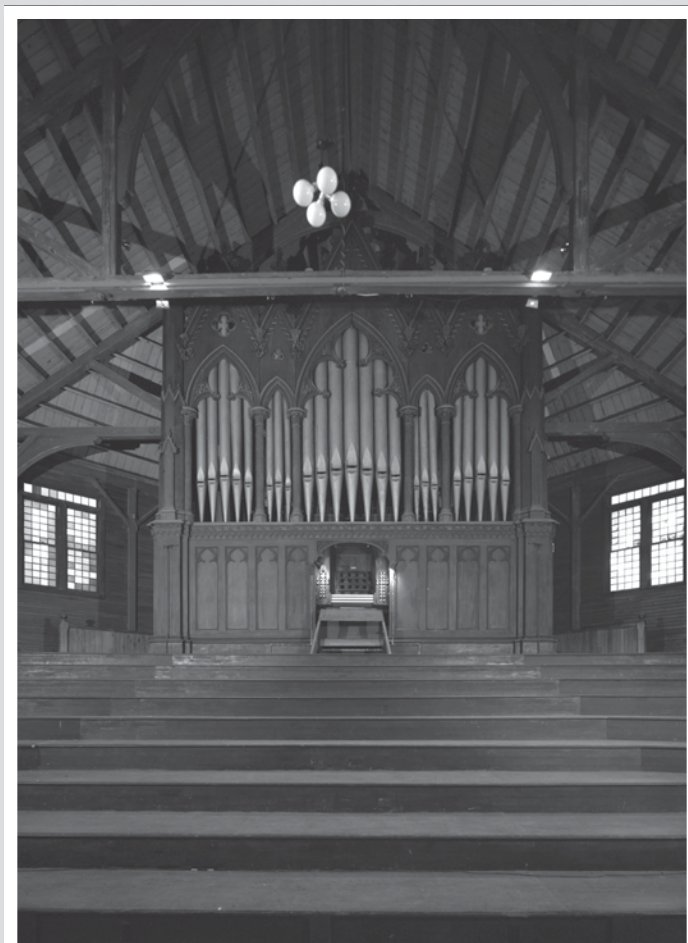
1. Steven C. Mallory and Scott Stevens, Groundroot Preservation Group LLC, “Davis-Ferris Organ,” National Historic Landmark Nomination, Dec. 3, 2015, 33.



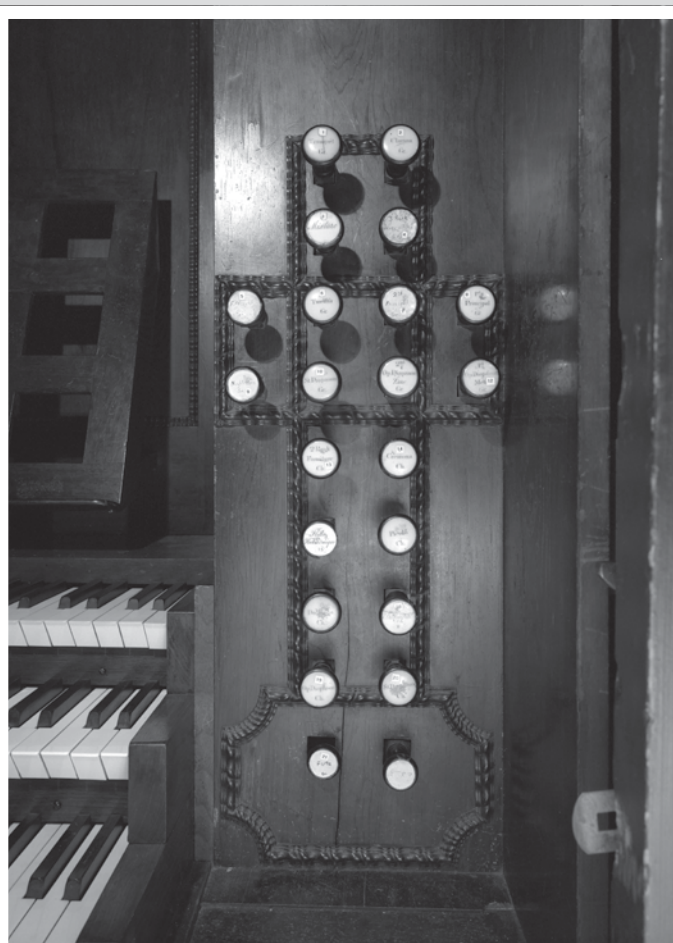
Exterior ca. 1887: The Round Lake Camp-Meeting auditorium as it originally appeared. The original speakers' stand is incorporated as the stage in the foreground. Engraving by the Moss Engraving Co., New York, published in Arthur James Weise's *History of Round Lake* (1887).



Exterior 2011: The Round Lake Auditorium, looking northeast. The organ is located in the addition at right, behind the bell tower. Photograph by Renee Bieretz, *Historic American Engineering Record*.



General view of the organ from the front of the stage. The seven pipes in the central arch of the organ case are decorative, while the pipes in the flanking arches are operational. Note the recessed keydesk behind the bench at center. Photograph by Renee Bieretz, *Historic American Engineering Record*.



Detail view of the right-hand draw knob panel. The draw knobs within the cross moulding are stops for the Great and Choir divisions. The two on the bottom engage (left) and disengage (right) the full organ. The edge of one of the two sliding doors that conceal most of the keydesk between performances is visible at right. The padlock hasp is not original. Photograph by Renee Bieretz, *Historic American Engineering Record*.

Village of Round Lake put forward after conversations with National Historic Landmark program staff, to make sure an organ could be eligible for landmark status.²

Round Lake is a picturesque 600-person community of shingled cottages and tall trees. At its heart stands an immense 2,000-seat auditorium. Long, wide, and straightforwardly built in the Stick style with a slender bell tower on one side, it attests to Round Lake's eventful past as a thriving Chautauqua where, for six decades, summer visitors found rest, recreation, Christian education, and culture on the banks of a circular lake. The auditorium was constructed in 1885 to shelter worshipers and was enlarged through the addition of an enclosed stage in 1888 for the presentation of grand choral festivals. The Davis & Ferris organ came to Round Lake at that time, brought north by rail after 40 years in New York City.

The organ dominates the auditorium's raised stage. Its 34-foot-high Gothic Revival case is replete with lancet arches, pinnacles, foliate crockets, and cusped moldings standing in dramatic contrast to the plain and utilitarian interior around it. The *en fenêtre* keydesk, enclosed in a center niche at the front of the case, contains three manuals and a pedalboard, with the drawknobs uniquely arranged in the shape of a cross on each stopjamb. The windchests and pipework for the organ's four divisions stand on three levels inside the case, with the reservoirs and main Pedal chests resting on the floor. A middle level holds the Great division toward the front of the organ and the Choir division toward the rear, with the largest pipes of the Great First and Second Open Diapasons forming the organ's facade. The top level contains two ranks of Pedal pipes added to the organ in 1878 and the Swell division in its dedicated box, a triple-thickness wood enclosure fitted with horizontal swell shades. The box once benefitted from a second row of shades behind the first, but these were removed at some point and still survive.

CALVARY CHURCH

Calvary Church in Manhattan invited architect James Renwick Jr. to design a new brownstone home for the congregation in 1845. The Gothic Revival-style building at Fourth Avenue (now Park Avenue South) and 21st Street was consecrated in June 1847 after 15-months' construction. The first pipe organ owned by Calvary Parish was a small, four-stop instrument purchased for \$225 from builder Thomas Wagstaff in late 1836. In 1844, the vestry hired Henry Erben to build a new, larger organ, for which he charged \$725, minus a credit of \$200 for the old organ that he took in trade.³

2. Historic American Engineering Record (HAER), National Park Service, U.S. Department of the Interior, "Round Lake Auditorium Organ," HAER No. NY-543-A.

3. Samuel M. Shoemaker, *Calvary Church Yesterday and Today: A Centennial History* (New York: Fleming H. Revell Co., 1936), 12, 52–53.

The exact details of the size and make-up of the Erben organ are not known, but it is clear that the church leadership felt the instrument's sound would not fill Renwick's new sanctuary, and the music committee invited bids for a new organ in early 1846. Two of these bids survive, although more were probably received. Hall & Labagh submitted specifications in March for a three-manual instrument and followed up in May with an estimate of \$3,250. The firm wrote that it would include the new organ's case, valued at \$750, in exchange for the old organ.⁴ Davis & Ferris submitted a proposal and estimate on April 11, offering to construct a three-manual instrument for \$3,000, case not included, or \$2,250 if the old organ were taken in trade. Alongside the customary assurances of quality—"The above organ will be made of the best seasoned materials, and the composition or mixture of the metals shall be rich"—Davis & Ferris suggested the novel step of fashioning certain of the metal ranks in zinc, "as there has been an entire revolution in the use of metal within this past few years." They continued,

The tone of Zinc is as pure as a bell and as durable as Iron, but we would expressly state that we would as leave make them of Metal as Zinc were it not that we have some pride in the construction of the Instrument and would prefer having it a Monument to our fame, rather to our disgrace as we are both practicals and seek for fame rather than emolument.⁵

These bids, although vastly more than Calvary Church had previously spent on an organ, were low for the size and quality of instrument the parish wanted. The new organ for Trinity Church on Broadway at the foot of Wall Street, then under construction and virtually the same size as the instrument proposed for Calvary, had a contract price of \$6,300; by the time it was completed in late 1846 it had cost the Trinity corporation, counting case and overruns, \$10,500. Similarly, the bids for the just slightly larger instrument commissioned in 1851 for Trinity Chapel on East 25th Street near Fifth Avenue ranged from \$4,000 to \$7,000, with Richard Ferris bidding \$5,750.⁶

The music committee selected Davis & Ferris to build the organ, and the church corporation signed a contract with them on May 22, 1846. The church agreed to pay \$3,000 and accept the \$750 credit by trading in the Erben organ. The

4. Hall & Labagh's proposed specification and transcriptions of related correspondence appear in Stephen L. Pinel, "A Documented History of the Round Lake Auditorium Organ," *The Tracker* 30, no. 1 (1986): 44–45.

5. Davis & Ferris, Estimate for an organ for Calvary Church, April 11, 1846, copy made from Calvary Church vestry records reproduced in Stephen L. Pinel, "Round Lake Auditorium," *An Organ Atlas of the Capital District Region of New York State* (Richmond: Organ Historical Society Press, 2006), 16–18.

6. Arthur H. Messiter, *A History of the Choir and Music of Trinity Church, New York* (New York: E.S. Gorham, 1906), 296, 303; Pinel, "Documented History," 46.

contract specified that the instrument was to be ready by May 1, 1847, and that no payments would be made to the builders until the organ was completed, installed, and accepted by the music committee. The builders were not responsible for the case. Although not specified in the contract, zinc was eventually selected for the lowest pipes in eight of the organ's original ranks—the Great Second Open Diapason, First Principal, Second Principal, Trumpet, and Clarion; the Swell Clarion; and the Choir Dulciana and Cremona. The Violoncello in the Pedal is also zinc but was added in 1878. These are now the earliest known zinc pipes in an American organ.⁷

THE BUILDERS

Richard M. Ferris (1818–58) learned organbuilding as an apprentice to Henry Erben, the leading organbuilder in New York and one of the foremost in the United States during the second and third quarters of the 19th century. Ferris started with Erben in 1830, and much of his work over the next few years involved assisting with the assembling, finishing, and tuning of instruments that the firm sold to places in the South. He returned to New York in 1835, and stayed with the firm at least into 1838, when, after a dispute with Erben, he was able to terminate his apprenticeship about a year short of its term. He worked independently repairing and tuning organs in the South before setting up his own organ works in New York in 1841. He located his firm first on Fulton Street near Nassau Street, but moved it to White Street in 1842 when he entered into a brief partnership with Henry Leaman. In 1843 or 1844, Ferris formed a new partner-

ship with William H. Davis (1816–88). Little is known about Davis. He learned piano making in the shop of his father, Morgan Davis, and during his subsequent career he claimed to have begun making organs in 1840.⁸

The organ for Calvary Church was the largest instrument they built during their brief collaboration. The partnership ended in 1849 when Davis established an organbuilding business of his own. Ferris continued without a partner until 1856, when he suffered a stroke. The next year, his half-brother Levi U. Stuart (1827–1904) became a partner, and the firm was briefly called Richard M. Ferris & Co. Stuart had learned organbuilding in Ferris's shop, as had his four brothers, and when Ferris died in December 1858 at the age of 40, Stuart continued the business until 1876, although he dropped the Ferris name in 1860.

Ferris built about 60 organs during his lifetime. His work included two three-manual organs, the one for Calvary Church (1847) and another for All Souls' Unitarian Church (1856), New York. He also rebuilt Thomas Robjohn's 1839 two-manual organ at the South Dutch Reformed Church into a three-manual instrument in 1854. Two-manual organs made up about a third of his output, and the balance comprised smaller, one-manual instruments. He built organs

predominantly for clients in New York and Brooklyn, but he also installed instruments in New Jersey, Pennsylvania, Virginia, Wisconsin, Connecticut, Michigan, Delaware, Texas, and Mississippi. In 1853, Edward Hodges, the organist at New York's Trinity Church, called him "about the best organ-pipe



Richard M. Ferris

7. Stephen L. Pinel, notes from Calvary Church vestry minutes, March 26 and May 12, 1846; "Specification for organ to be built by Mess. Davis & Ferris for Calvary Church," May 21, 1846, and Agreement to build an organ between the Rector, Churchwardens, and Vestrymen of Calvary Church and William H. Davis and Richard M. Ferris, May 22, 1846, copy of original in Calvary Church vestry records provided by Stephen L. Pinel, "Round Lake Auditorium," *Organ Atlas of the Capital District Region of New York State*, 13.

Staff at the Parish of Calvary-St. George's, New York, could not locate the 19th-century Calvary Church vestry minute books and financial ledgers in 2010, when the author was compiling this research. Citations to Calvary Church records are therefore from notes and photocopies made ca. 1985 by Stephen L. Pinel for the American Organ Archives of the Organ Historical Society and generously provided by Pinel to the author.

8. Biographical details about Ferris, Davis, and Stuart are drawn from Clare W. Beames, "Builders. Richard M. Ferris. L.U. Stuart. Their Organs," *New York Weekly Review* 21, no. 29 (July 16, 1870): 4–5; Orpha Ochse, *The History of the Organ in the United States* (Bloomington, Ind.: Indiana University Press, 1975), 164–66; Stephen L. Pinel, *Ferris & Stuart: Organbuilders in Nineteenth-Century New York*, unpublished manuscript, 1990, copy made available by the author; idem, "The Ferrises and the Stuarts: Instrument Makers in Nineteenth-century New York," *The Tracker* 30, no. 1 (1986): 15–35.

Beames gives 1837 as the date Ferris left Erben; in a later edition of the *New York Weekly Review* he revises this to 1835. But a notice reporting Ferris injured in a boating accident with coworkers on the Harlem River confirms he was still in Erben's employ in 1838; see "Melancholy Occurrence," *New York Commercial Advertiser* (April 30, 1838): 2.

maker we have.”⁹ Clare W. Beames, a New York organist, music critic, and Ferris contemporary, described him as

very nervous, precise and exceedingly irritable. If a piece of work did not exactly suit him, he would destroy it. . . . His ear was very acute, and in tuning an organ, he could scarcely satisfy himself. . . . In finishing the organ in All Souls’ Church—which was one of his last efforts—he was so over-particular about the tuning, being several months about it, that it was thought he would never get through.¹⁰

THE DESIGN OF THE ORGAN

The specification given in Davis & Ferris’s contract imagined an organ with three manuals, pedalboard, 33 speaking stops, and five couplers. This differed in certain respects from the design given in their original proposal. Most notably, the contract specification contained four additional stops and a 25-note pedalboard instead of an 18-note one. In June and August 1846, Calvary’s organist, Charles Judah, worked with Davis & Ferris to refine the specification further, eliminating a few stops and adding others to arrive at a final design with three manuals, 32 speaking stops over four divisions (Great, Choir, Swell, and Pedal), six couplers, and a hitch-down swell pedal. Under Judah’s direction, the builders also returned to an 18-note pedalboard and modified the design of the swell box, the latter change resulting in a \$200 modification to the contract.

The resulting instrument was very close in tonal design to the organ Henry Erben was building for Trinity Church, most likely an intentional similarity since Trinity was the oldest, largest, and wealthiest Episcopal parish in New York and therefore had an influential voice in matters of church practice and politics in the city.¹¹ Trinity Church’s vestry had commissioned an organ from Henry Erben in 1844 for the parish’s new Richard Upjohn-designed church. The instrument’s tonal design was the work of Edward Hodges, Trinity’s organist, an Englishman who came to New York in 1839, bringing with him contemporary English ideas about organ design as well as idiosyncratic notions from his own experience. The Trinity organ was to be the largest instrument in the city. It attracted a great deal of attention among players, builders, and the general

public. Its specification was published as early as the fall of 1845 and was probably well known among the city’s organbuilders.¹²

Davis & Ferris erected the organ in the rear gallery of Calvary Church, where its 24’ x 16’ footprint occupied about one-fifth of the available space. The vestry contracted all the woodwork in the building to carpenter John Sniffen, and it is likely he and his men built the pine organ case.¹³ Whether architect James Renwick designed the case is unknown. The form of the case superficially echoes the west and south facades of the church, but the case’s details are drawn from a different Gothic vocabulary than the one employed for the building and find no precedent on the church’s exterior.

As was conventional, the builders built the keydesk into a center recess at the front of the case, and arranged the draw-knobs on panels to either side of the manuals. The knobs were novelly arranged in the form of crosses, a choice rumored to have been “a conceit of the rector’s.”¹⁴ Wind was supplied by a hand-pumped bellows, and the builders provided a handle extending from the right side of the case for the pumper to work. The vestry resolved in February 1848 to gild or ornament the front pipes of the organ, “subject to the approbation of the Rector, & Messrs. Davis & Hoffman [vestrymen]”; it also authorized the expenditure of \$75 to pay painter Benjamin Blonk to do the work. It is not known if gilding was carried out at this time, but the vestry paid Richard Ferris & Company \$125 for organ gilding in the summer of 1859.¹⁵

In late May 1847, a newspaper reported that the organ was nearly complete after a year’s work, but that “a portion of it only, will be in readiness to use at the consecration of the Church.” The article continued,

It is the opinion of some of our most competent judges, that this Organ will be equal if not superior to anything of the kind in this country. Its power is intended to be about one third greater than the Organ at Trinity Church. For the ordinary purposes of Church worship, the Choir Organ, containing eight stops . . . will be voiced in a soft and agreeable manner. . . . The Pedal Organ (of two stops) will be very heavy; the large double Open Diapason being in scale, larger than any known of here.¹⁶

9. Ochse, *History of the Organ in the United States*, 164; Edward Hodges to Trinity Chapel Building Committee, Feb. 11, 1853, quoted in John Ogasapian, “Organ Building in New York City, 1700 to 1900” (Ph.D. diss., Boston University, 1977), 163 (note 4).

10. Beames, “Builders,” 5.

11. Two letters between Charles Judah and Davis & Ferris detailing design changes are transcribed in Pinel, “Documented History,” 48.

Stephen Pinel sums up the parallels between the Trinity and Calvary organs: “The Greats are exactly alike except for compass; the Swells are identical except for a divided Mixture, and the Choirs differ solely in that Davis & Ferris supplied two additional stops. There are also mechanical similarities: the inter-manual octave couplers, [the] swell boxes with triple-thick walls and multiple sets of shades, and [the sharp] pedal keys covered with brass.” Pinel, *Ferris & Stuart*, 138.

12. Pinel, “Documented History,” 46. Details of the gestation of Erben’s Trinity Church organ can be found in chapter 13 of John Ogasapian, *English Cathedral Music in New York: Edward Hodges of Trinity Church* (Richmond: Organ Historical Society, 1994). For a discussion of Hodges’s influence in organ reform in Bristol before his emigration to the U.S., see Nicholas Thistlethwaite, *The Making of the Victorian Organ* (Cambridge: Cambridge University Press, 1990), 153 *et seq.*

13. Shoemaker, *Calvary Church*, 54.

14. Charles A. Radzinsky, “Organ Building and Organ Builders of New York,” in Frederick W. Thornsby, ed., *Dictionary of Organs and Organists* (Bournemouth: H. Logan & Co., 1912), 108.

15. Pinel, notes from the Calvary Church vestry minutes, Feb. 1, 1848; *idem*, notes from the Calvary Church financial ledgers, Sept. 1, 1859.

16. “Calvary Church organ,” *Morning Courier and New-York Enquirer* (May 26, 1847): 2.

The organ did feature in the church's consecration service on June 4, 1847, but it was not completed.¹⁷ Financial problems at the church appear to have led the builders to delay the finishing touches until they felt more secure in their compensation. The purchase of the new building and its site plunged the Calvary corporation into deep financial difficulties. Funds ran short during construction, and the church fell behind on its debts.¹⁸ Although the vestry made an initial payment to Davis & Ferris of \$518.22 in January 1847 and tried to secure a mortgage to finance the organ the following September, it could not settle its debt with the builders in a timely fashion. Instead, in May 1848, it negotiated a two-year lease of the organ. The vestrymen agreed to pay Davis & Ferris \$175 in rent for the first year and \$87.50 for the second, with the payments to be made at the end of each year. They also agreed to retain the builders for all maintenance during the lease term at the rate of \$50 per year. The church could buy the organ during the lease for \$2,500, payable in two annual installments, for which the builders allowed a six-month grace after each year-end for the payments to be made with interest. If the church opted not to purchase the organ, it was to be returned "in good order and condition reasonable wear and tear only excepted." For their part, the builders agreed to complete and finish the organ within 40 days from the date of the agreement so that the church could "have free and uninterrupted use and enjoyment of the said organ" during the lease period.¹⁹

Just as the lease went into effect, the church found itself able to make a few installment payments on the original purchase contract. It paid \$550 by the end of 1848, but was not able to pay any more during 1849. By late 1849, it had also fallen behind on paying the rent. In arrears on many debts, a group of creditors appears to have sued the church corporation because a variety of church property was sold at public auction in late August 1849 to settle some of the debts. Among the property sold was the church's "right, title and interest" in the organ. Fortunately, this was purchased (for just \$10) by vestryman Lucius S. Comstock. Because the church's interest in the organ was encumbered by the conditions of the lease agreement, and because various vestry members had by this point advanced money to the church to pay the organ rent, Comstock assigned his purchase in trust to Philip R. Kearney,

Calvary's treasurer, where it remained as security until the church repaid the money advanced by the vestrymen.²⁰

A smattering of partial rent payments came to Ferris during 1850, in addition to the whole amounts due for organ maintenance. (Davis had left the partnership by this point.) In September, Ferris wrote the vestry,

It has become my duty of a necessity to inform you that there is still some Twenty One Hundred dollars with interest due on your Church Organ, the first payment due May 1849, has not been paid, the second due May 1850, has not been paid, and the reservation of six months grace expires on the 1st of November.

I now appeal to your honor as gentlemen and your charity as Christians that you will on the first day of November next, rather keep the organ by paying the above mentioned sum, or else put me in the quiet possession thereof without any additional trouble on my part.²¹

By this date, however, the vestry membership had turned over and a new rector was in the process of being called. These developments opened a solution to the church's financial quagmire. As a condition of accepting the rectorship, the Rev. Francis Lister Hawks—a highly respected preacher whose arrival promised to forestall damage to the church's reputation—required the vestry to re-auction all the pews, thereby raising needed funds immediately and resetting the annual pew rents to rates consistent with the church's long-term needs. The sale took place October 31, 1850, and it raised enough money to settle the church's immediate obligations. Within days, the vestry began making installment payments to Ferris: \$300 on November 6 and \$200 on November 20. It repaid the vestrymen who had advanced money for the organ rent, and the church's right and interest in the organ was released from trust that same month. Regular payments to Ferris continued through 1851 until the organ was paid "IN FULL" on November 17, 1851.²²

20. Pinel, Calvary Church financial-ledger notes, May 1, May 16, May 31, and Oct. 30, 1848; Pinel, "Documented History," 48; "City items," *New York Daily Tribune*, Aug. 31, 1849, 1, quoted in Pinel, *Ferris & Stuart*, 150 (note 22); Agreement to place the organ in trust between Lucius S. Comstock; the Rector, Churchwardens, and Vestrymen of Calvary Church; and Philip R. Kearney, Nov. 14, 1849, and Memorandum of Sale, Nov. [], 1850, both transcribed in Pinel, *Ferris & Stuart*, 533–39.

21. Richard M. Ferris to Vestry and Wardens of Calvary Church, Sept. 11, 1850, copy from Calvary Church vestry records reproduced in Stephen L. Pinel, "Round Lake Auditorium," *Organ Atlas of the Capital District Region of New York State*, 19.

22. Brent, *Master Builder*, 77; Shoemaker, *Calvary Church*, 86–88, 94–95; James Grant Wilson, ed., *The Centennial History of the Protestant Episcopal Church in the Diocese of New York, 1785–1885* (New York: D. Appleton and Co., 1886), 277; Pinel, Calvary Church financial-ledger notes, Nov. 6 and Nov. 20, 1850, Jan. 6, Feb. 2, April 7, May 8, June 10, July 22, Aug. 19, and Nov. 17, 1851; Memorandum of Sale, Nov. [], 1850.

17. "City items," *New York Daily Tribune* (June 2, 1847): 1.

18. Extended discussion of the church's financial problems appears in Shoemaker, *Calvary Church*, 63–67, 86–88.

19. Pinel, Calvary Church financial-ledger notes, Jan. 15, 1847; idem, notes from Calvary Church vestry minutes, Sept. 28, 1847; Agreement to rent the organ between William H. Davis and Richard M. Ferris and the Rector, Churchwardens, and Vestrymen of Calvary Church, May 1, 1848, transcribed in Pinel, notes from Calvary Church vestry minutes, May 22, 1848.

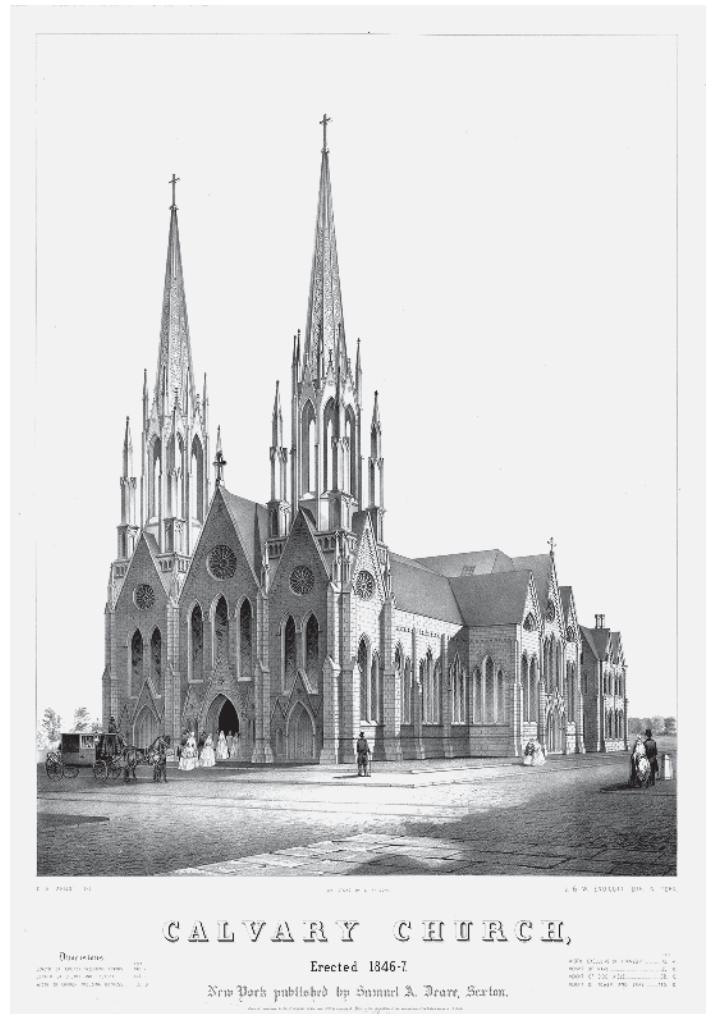
MUSIC AT CALVARY CHURCH

Calvary Church purchased a high-quality instrument from a careful and talented builder in order to cultivate a quality music program. Over the next three decades, the church hired a succession of prominent leaders in the lively New York musical scene as organists and choir directors, giving Calvary a strong reputation for good music.

Throughout the period that Calvary Church owned the organ, the accompanied quartet choir was the predominant form of Sunday music making in New York's mainstream churches. A quartet choir comprised four solo singers (soprano, alto, tenor, and bass), and the accompaniment was almost always provided by an organ. Both the organ and the singers were usually positioned in a gallery at the rear of the church where they formed an aural but not visual part of the service. In wealthy churches, these performers were paid professionals whose talents could also be appreciated in the city's concert halls and music rooms. Quartets were most common in Episcopal and Catholic churches, but in New York their popularity extended into many Baptist, Presbyterian, Methodist, Reformed Dutch, Unitarian, and Congregational churches as well. Even Congregation Emanuel, a Reform Jewish synagogue, had a quartet choir at mid-century. There were about 50 Episcopal churches in New York in 1860, of which 32 have entries in Thomas Hutchinson's 1861 *American Musical Directory*. Nearly three quarters of these churches (23) had either quartet choirs or double quartet choirs. The remaining nine churches featured either congregational singing, mixed choirs of men and women, or, in the case of three churches, choirs of men and boys after the English cathedral tradition.²³

The quartet repertoire was rich and varied, but it relied heavily on "arrangements for four voices of popular opera airs and ballads"; that is, on psalm, hymn, and other religious texts set to familiar tunes drawn from the theater and concert stages. This style, although increasingly questioned by some critics as "sentimental and secular," was very popular, and, in the wealthiest churches, was performed with great artistry and accomplishment.²⁴

Calvary's organist, when the Davis & Ferris organ was purchased, was Charles D. Judah (b. 1823), an attorney and counselor-at-law whose talents likely suited the simpler musical needs of the church's previous home and organ. In November 1847, after the new building opened, the vestry appropriated \$900 to pay Judah and "a full and efficient choir" to perform at services, a first indication of efforts to raise the quality of the music. Judah departed in 1849 for California and the Gold Rush, and was replaced briefly by 23-year-old



D.H. Arnot, delineator. Lithograph of Calvary Church, New York, published in 1847 by G. and W. Endicott, lithographers. From the Library of Congress, Prints and Photographs Division.

George F. Bristow (1825–98) before the vestry hired composer, teacher, and organist George Henry Curtis (1821–95) to organize the music for the 1849–50 year.²⁵ The music committee hired Henry Wellington Greatorex (ca. 1813–1858) in 1850 at an annual salary of \$300. About 37 years old at the time, the

25. Shoemaker, *Calvary Church*, 58, 304–05; Pinel, notes from Calvary Church vestry minutes, Nov. 16, 1847. Charles Judah "was instrumental in having shipped around Cape Horn the first grand organ ever brought to the [west] coast. This was erected under his supervision in Trinity Episcopal Church [San Francisco], and for many years he served as its organist. Later he became organist in St. Mary's Catholic Cathedral, having been converted to the Catholic faith." *Portrait and Biographical Record of the Willamette Valley, Oregon* . . . (Chicago: Chapman Publishing Co., 1903), 491.

Evidence for a church-choir year comes from a newspaper report published in the 1890s: "Since time immemorial New York churches have cherished this, the first Sunday in May, as the day to put away the old and inaugurate the new in all matters pertaining to choir lofts. The old year ended last Sunday—the new year begins to-day. All contracts for paid choristers begin to run and all changes in the plan and scope of the choir date from this date." "Chat in the Choir Loft," *New York Herald* (May 3, 1891): 10.

23. *The American Musical Directory* (New York: Thomas Hutchinson, 1861), 220–24. Forty-nine Protestant Episcopal churches, chapels, and missions are listed in H. Wilson, *The New York City Register* (New York: H. Wilson, 1859), 15–16.

24. H.E. Krehbiel, "Surplined Choirs in New York," *Harper's New Monthly Magazine* 77, no. 457 (June 1888): 68.

English-born Greatorex was a respected music teacher, vocal performer, organist, and composer.²⁶ Under Greatorex's leadership, Calvary gained a reputation for high-quality music. As a writer for the *Journal of Fine Arts* described it,

Within a few blocks of Union Park rise the stone [*sic*] spires of a magnificent church. Its solemn aisles are weekly crowded with worshippers. Its huge organ responds to the fingers of a Greatorex; its caged choir displays the skillful warblings of Madame Wallace Bouchelle, with other paid and select vocalists. Its walls resound with the eloquence of one of the most eminent of American divines [Rev. Francis Lister Hawks]. . . .²⁷

The article explained that Eliza Wallace Bouchelle was "the sister of the great composer and performer William V. Wallace" and that she sang alongside tenor Marcus Colburn, contralto Mrs. Clark, and a bass whose name the writer did not know. As for the organ,

In quality of tone and general mixture it compares favorably with a majority of our instruments. It has a prompt and noble pedal-bass, and some of its individual stops possess peculiar beauty. A judicious voicing of the whole diapason of this instrument would, undoubtedly, supply that evenness and brilliancy of tone which the ear so ardently longs for, during its performance.²⁸

It was common practice at this time for organbuilders to work with their clients to sponsor initial public recitals to show off recently completed organs. Richard Ferris arranged a modest public exhibition of the Calvary organ on Friday, July 23, 1852, fully five years after the church was dedicated. The delay was probably occasioned by the protracted period taken to pay for the instrument. The greater part of the program comprised performances by Greatorex and the organist William Berge, whose improvisation the reviewer for the *Musical World* praised for its "very novel effects." Madame Bouchelle sang "With verdure clad" from *The Creation*. "Messrs. Melvill

and Wells also performed," but it is unclear if these men were organists or vocal performers. The reporter for the *Musical World* concluded,

The Organ is a first class one . . . [and] the best we have heard for some time. The diapasons are remarkably full, and are not overpowered by Sesquialtra [*sic*], Mixture and Fifteenth, as is the case in many Organs in this city. The Solo stops are all carefully voiced; the Hautboy is very even and clear. The touch is also well-regulated and easy; and, we think the Instrument, altogether, very creditable, both to the taste of the church and to the Organ builder.²⁹

Greatorex left Calvary Church in 1853.³⁰ His immediate replacement is not known, but by mid-1854, James Gaspard Maeder (1809–1876) had charge of the music program. An Irish-born composer, conductor, vocal instructor, and stage producer, he is most frequently remembered as the husband of actress Clara Fisher.³¹ He departed in 1857 or 1858 and was replaced by the respected performer and arranger William A. King (1817–1867), an Englishman. King had most recently been organist and choir master at Grace Church, where in 1852 he published the popular *Grace Church Collection of Sacred Music*, a compilation of four-part psalm and hymn settings "arranged from the classical and sacred works of the great composers."³²

Maeder and King had the experience and connections necessary to maintain the quality of quartet-choir performance established by Greatorex. For the August 1859 funeral of congregant Col. Herman Thorn, for example, King selected a number of chants and anthems that were performed "with fine effect" by the quartet of Charles Guilmette, Ernest Perring, and sisters Madeline and Mary Gellie, all well-known solo singers who frequently appeared in concert elsewhere in the city with King and other lights of the city's classical music world. "It was remarked subsequently by several persons," a

26. Shoemaker, *Calvary Church*, 96. Biographical details for Greatorex found in James Grant Wilson and John Fiske, *Appletons' Cyclopaedia of American Biography* (New York: D. Appleton and Company, 1887), 2:733; N.H. Allen, "Old Time Music and Musicians," *Connecticut Quarterly* 2, no. 2 (April, May, June 1896): 153, 156; Philo Adams Otis, *The First Presbyterian Church 1833–1913: A History of the Oldest Organization in Chicago*, 2nd ed. (Chicago: Fleming H. Revell Co., 1913), 212–14; Frank J. Metcalf, *American Writers and Compilers of Sacred Music* (New York: Abingdon Press, 1925), 256–62; Gordon Mork, ed., *The Homes of Oberammergau by Eliza Greatorex* (West Lafayette, Ind.: Purdue University Press, 2000), 1–2. A year after starting at Calvary, Greatorex published a collection of church music containing many of his own compositions, which achieved wide circulation and popularity; H.W. Greatorex, *A Collection of Psalm and Hymn Tunes, Chants, Anthems, and Sentences, Original and Selected, From the Best Standard Composers* (Boston: Oliver Ditson and Company, 1851).

27. "Occasional Sketches. Calvary Church, New York," *Journal of Fine Arts* 3, no. 9 (Jan. 1, 1851): 148.

28. "Occasional Sketches. Calvary Church, New York," 148.

29. "A New Organ," *Musical World and the New York Musical Times* 3, no. 23 (Aug. 1, 1852): 393; Ferris's advertisement for the performance appeared under "Amusements" in the *New York Herald* (July 22, 1852): 7.

30. Greatorex left New York for Charleston, South Carolina, where he took up duties (possibly not all at once) at St. Philip's Church, Kahal Kadosh Beth Elohim Synagogue, and the Catholic Cathedral of St. John and St. Finbar. He died of yellow fever in September 1858.

31. The earliest reference found to Maeder being Calvary's organist is an encomium by "J.G. Maeder, Organist Calvary Church," dated July 7, 1854, that appears in an advertisement for Nutting's Aeolicons in *New-York Musical Review and Gazette* 6, no. 23 (Nov. 3, 1855): 372; Frederic Boase, *Modern English Biography* (Truro: Netherton and Worth, 1897), 2:687; Clara Fisher Maeder, *Autobiography of Clara Fisher Maeder* (New York: Dunlap Society, 1897), xiv et seq.

32. William A. King, *New York Grace Church Collection of Sacred Music* ([New York]: 78 Bleeker St., 1852).

Herald reporter wrote after the funeral, “that the singing was the best they had ever heard on a similar occasion.”³³

King resigned from Calvary in 1860, and the vestry hired Joseph Mosenthal (1834–96).³⁴ The Hessen-born Mosenthal was prominent in the city’s music scene for decades as a violinist, organist, conductor, composer, and arranger. Trained by Friedrich Schuppert and Louis Spohr, Mosenthal immigrated to the United States in 1853. He soon became a violinist with the Philharmonic Society and from 1855 to 1868 was a member of the Mason-Thomas Quartette, whose concerts helped establish a taste for classical chamber music in the United States. In 1858, he became organist at Trinity Parish’s St. John’s Chapel. Two years later, Calvary Church hired him, and he remained organist and choir master there for twenty-seven years. Besides his church duties, Mosenthal became director of the recently established Mendelssohn Glee Club in 1867 and over the next three decades shaped that group into an exclusive ensemble of the highest caliber whose society-event concerts inspired the founding of men’s choruses across the country. Mosenthal composed numerous original works, mostly for men’s chorus or mixed quartet, and his compositions and arrangements featured regularly in church services throughout the city. He published two collections of anthems and hymns for use in Episcopal services during the 1870s. He died in 1896 during a rehearsal in the Mendelssohn Glee Club’s rooms, lying under his own painted portrait.³⁵

By all reports, Mosenthal kept the music at Calvary at a high standard. He was praised for his ability to attract “the

services of some of the best known church singers of their day,” including tenors William Henry Cooke, William Castle, Frank Potter, and Carl Alves; basses Philip Mayer and Charles B. Hawley; and the previously mentioned Madeline and Mary Gellie.³⁶ A correspondent for *Dwight’s Journal of Music* wrote in 1861 that

The music is rendered with as much taste and genuine artistic thoroughness of execution here, as at any other church in the city. The repertoire is extensive and varied, comprising adaptations from the masses, selections from the collections of Greatedorex, King, etc., with original compositions of the organist. The choir is a quartette; the soprano and alto parts are sustained by the two sisters, Misses Madeline and Mary Gellie, and the tenor and bass by Messrs. Cooke and Philip Mayer.³⁷

“The organ is a very good one,” the *Dwight’s* reviewer concluded, and 17 years later another critic noted that “those who are familiar with it through the playing of Mr. Joseph Mosenthal, must concede it to rank among the best organs in America.”³⁸

The vestry hired Levi U. Stuart to make \$2,000 worth of major repairs to the organ over the winter of 1867–68.³⁹ Stuart’s repairs significantly altered the organ by changing its compass from G to C. When new, the instrument’s Great and Choir divisions contained 59-note ranks of pipes, from GG to f³. To bring the organ into accord with the increasingly common C compass, Stuart eliminated the lowest five pipes from all but two ranks in each of these divisions, giving them a new compass of 54 notes, C to f³. Stuart similarly altered the Pedal from an 18-note compass of GG–C to a 25-note compass of C–c¹ by cutting down the pipes of the Double Open Diapason, eliminating the lowest five notes of the Open Diapason, adding new treble pipes, and replacing the pedalboard. The Swell division, originally built with a 42-note compass of c–f³, was not altered. It is likely, but not documented, that new keyboards were fitted as part of the compass change.⁴⁰ Stuart also replaced the 4’ Second Prin-

33. “The funeral of Col. Herman Thorn,” *New York Herald* (Aug. 3, 1859): 5. For one of many concert appearances that featured the Gellies, King, and Guilmette, see Vera Brodsky Lawrence, *Strong on Music: The New York Music Scene in the Days of George Templeton Strong*, vol. 3, *Repercussions, 1857–1862* (Chicago: University of Chicago Press, 1999), 75.

34. The reason for King’s resignation is not clear, but evidence suggests a falling out. In a newspaper advertisement he wrote, “Mr. William A. King begs to announce that his engagement as organist of Calvary church expires on the 1st of May next, having resigned, he is therefore open to an engagement as organist and musical director of any church wishing his services.” “Organist,” *New York Herald* (Feb. 3, 1860): 7.

35. Joseph Mosenthal, *Anthems for the Morning and Evening Service of the Episcopal Church, Composed and Arranged for Quartette Choirs* (New York: William A. Pond and Co., 1870); idem, *Hymn Tunes in Various Metres for Quartette Choirs* (New York: William A. Pond and Co., 1877); “Chat in the Choir Loft,” *New York Herald*, May 3, 1891, 10; “Mosenthal Died Suddenly,” *New York Herald*, Jan. 7, 1896, 17; “Obituary. Joseph Mosenthal,” *New-York Tribune*, Jan. 8, 1896, 5; “Flickers,” *American Art Journal* 66, no. 14 (Jan. 11, 1896): 214; George P. Upton, ed., *Theodore Thomas: A Musical Autobiography*, vol. 2, *Concert Programmes* (Chicago: A.C. McClurg & Co., 1905), 37 *et seq.*; “Guide to the Mendelssohn Glee Club Papers, 1856–1970,” JPB 06–5, New York Public Library for the Performing Arts, Music Division, <http://www.nypl.org/archives/2631>.

Although a couple of sources report that Mosenthal left St. John’s Chapel “when the craze for surpliced choirs broke up his quartet,” St. John’s still had a solo quartet choir in 1861. “Chat in the Choir Loft,” *New York Herald*, May 3, 1891, 10; Thomas Morgan Prentice, “Boy Choirs in America,” *Munsey’s Magazine* 9, no. 1 (April 1893), 82; “Church Music in New York,” *Dwight’s Journal of Music* 18, no. 21 (Feb. 23, 1861): 380.

36. Quote from “Chat in the Choir Loft,” *New York Herald* (May 3, 1891): 10.

37. “Church Music in New York,” *Dwight’s Journal of Music* 18, no. 23 (March 9, 1861): 396.

38. “An Important Invention for Organs,” *American Art Journal* 29, nos. 14–15 (Aug. 10, 1878): 184.

39. Pinel, notes from Calvary Church vestry minutes, June 27, 1867; idem, Calvary Church financial-ledger notes, Dec. 23, 1867, and Jan. 2, Jan. 20, and March 3, 1868.

40. “Organ in Calvary Episcopal Church,” *New York Weekly Review* 21, no. 38 (Sept. 17, 1870): 6; Stephen L. Pinel, “Round Lake Auditorium,” *Organ Atlas of the Capital District Region of New York State*, 13–14. An additional stoplist reflecting the compass change appears in L.U. Stuart, *Church and Parlor Organs of Every Description on Hand and Made to Order* (New York: Francis & Loutrel, printers, n.d. [ca. 1872]), n.p. [10], copy in the Organ Historical Society Library and Archives.

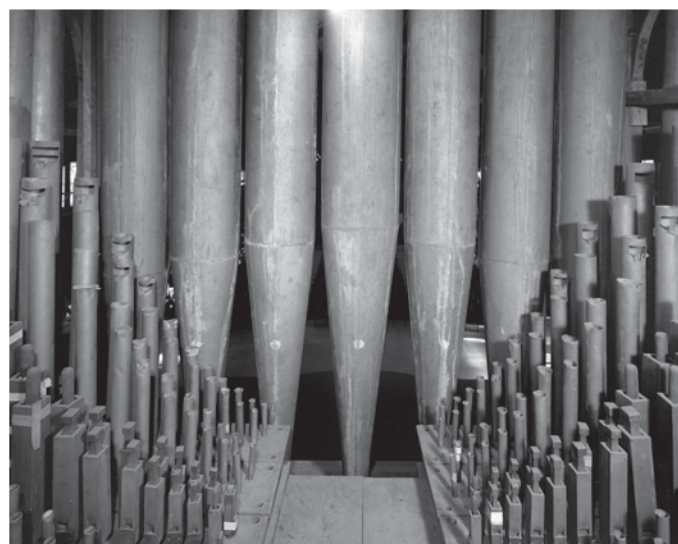


One of two triple-rise reservoirs fitted with stabilizing iron pantographs.

Photographs: on this and the next page by Renee Bieretz, *Historic American Engineering Record*.



Pipes on the Great windchest. From left to right: First Open Diapason, Second Open Diapason, Stopped Diapason, First Principal, Second Principal, Night Horn, Twelfth, Fifteenth, III Sesquialtera, III Mixture, Clarion, and Trumpet.



Treble pipes in the Great, a view looking toward the false pipes in the center of the organ facade. From foreground: Stopped Diapason, Second Open Diapason, First Open Diapason.



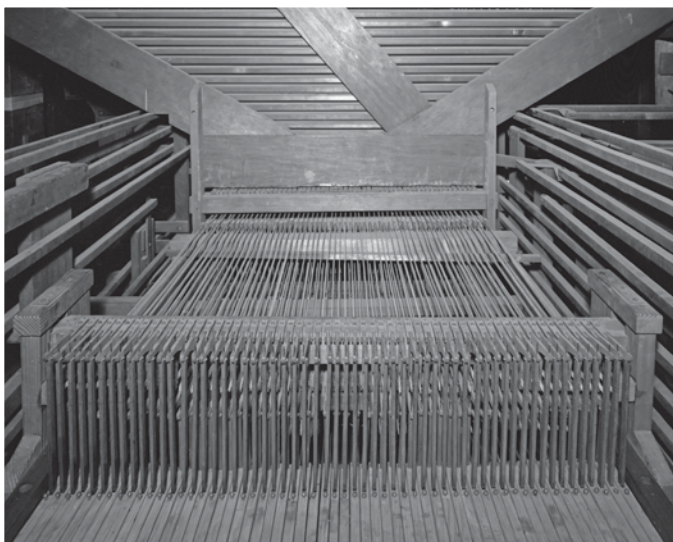
Choir windchest with pipes arranged in chromatic "N" configuration. From rear to front: Open Diapason, Dulciana, Stopped Diapason (wood except for metal trebles with chimneys), Principal, Flute, and Piccolo.



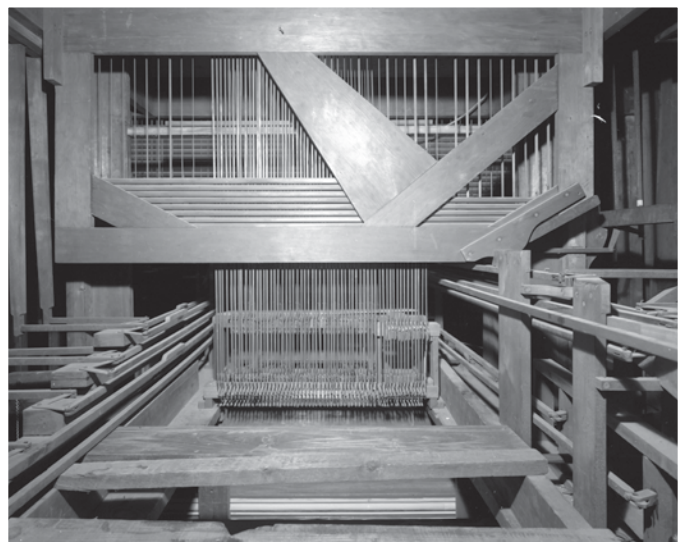
Pedal Violoncello on an auxiliary windchest immediately behind the facade.



Pull-down trackers, fitted with modern adjustment devices, rising from a rollerboard to the windchest above.



Manual 3 key action. In the foreground, stickers connecting the keys to tracker squares that pull the horizontal trackers. In the background is the back side of a roller board.



Choir key action, showing vertical trackers rising to the rollerboard and additional trackers rising from the rollerboard to the windchest. To the left and right are stop-action components.

cial in the Great with a new 8' stop, described variously in contemporary sources as a Gamba or a Salicional.⁴¹

Additional work by Levi Stuart in late 1878 added 16' Bourdon and 8' Violoncello stops to the Pedal and a new lower octave to the 8' Cremona in the Choir, as well as a new blowing apparatus.⁴²

By the early 1880s, Calvary Church also had an amateur chorus of about 20 mixed voices that assisted the professional quartet on Sundays, as well as a week-day choir of women (led by the rector), and a parish choir of women, children, and retired men (led by George W. Lay) that provided music at the church's smaller services.⁴³ In January 1887, however, the vestry decided to replace the Sunday quartet and four-part chorus with a vested boy choir that would perform in front of the congregation near the altar instead of in the gallery behind. Joseph Mosenthal objected to this change and resigned. In his place, the music committee hired 38-year-old Arthur Edmonds Crook, a Cambridge University-trained native of Bristol, England, who for five years was organist and choirmaster of St. Paul's Church, Baltimore, a prominent parish that had employed a vested boys' choir since 1872.⁴⁴

EPISCOPAL CHURCH MUSIC REFORM

Calvary Church's decision to change the style of music in its services resulted from a long-developing shift in thinking within the Episcopal Church about liturgical forms and customs. Throughout the 19th century, an increasingly vocal and influential group within the Church argued for reclaiming the catholic heritage of Episcopal worship and sought to reform many liturgical practices along conservative and archaic lines. The high-church movement in America was strengthened by the intellectual rigor and passion of the Oxford or Tractarian movement, a parallel effort started in the 1830s to reform worship practice in the Church of England, and over the course of many decades its influence brought about pro-

found changes in religious doctrine, ritual, architecture, and music on both sides of the Atlantic.⁴⁵

High-church proponents sought in part to strengthen ritualism in services of worship. They argued that liturgy and ceremony had grown too plain and should be returned to their elaborate medieval forms. This argument naturally extended to music, a central component of medieval Christian liturgical practice, and reformers sought to revive plainchant and bring the sung service of the English cathedrals to parish churches. They argued that boys should sing the high voice parts instead of women and that choirs should dress in vestments and stand at the front of the church where their presence alongside the clergy would form an essential visual and aural element of the service.

The vested choir of men and boys singing anthems and Tudor polyphony was a considerable departure from prevailing musical practice in American churches, and its introduction, slow and incremental, played out over many years. The first boy choirs began to appear in Episcopal churches in the mid-1840s. In New York, two important early sparks for change were the hiring of Edward Hodges by Trinity Church in 1839 and William Augustus Muhlenberg's establishment of a boy choir at the Church of the Holy Communion in 1846. Hodges raised the standard of performance at Trinity and its chapels and introduced music from the English cathedral choral tradition in which he had trained. He established a boys' choir, but kept it in the rear gallery and retained his female singers for solo work. His taste ran toward "pure, simple, devout and grand" music, in contrast to the musical taste of parishes such as Grace and Calvary, which he disparaged as partaking of "the Oratorical and serious Opera cast." He retired in 1858 after a series of strokes, and Trinity replaced him with Henry Stephen Cutler, recruited from Church of the Advent in Boston, a high-church parish that had a vested choir. Cutler pushed Hodges's reforms further: he identified boys capable of singing the solo work and dismissed the female singers. He split the choir into *Decani* and *Cantoris* parts in order to achieve antiphonal effects common in English cathedrals. His divided choir started in the gallery next to the organ, but soon moved to the front seats of the sanctuary and then into the chancel, where a small chancel organ had to be purchased to accompany the singers. Cutler's efforts to vest the choir were strongly opposed at first, as many felt such costume was too close to Roman

41. The stop is named "Salicional" in Stuart, *Church and Parlor Organs*, n.p. [10], and named "Gamba" in "Organ in Calvary Episcopal Church," *New York Weekly Review* 21, no. 38 (Sept. 17, 1870): 6.

42. Pinel, notes from Calvary Church vestry minutes, Oct. 16, 1878. Although the vestry minutes specified a "new cremona stop," manufacturing differences evident among the pipes of the Cremona in the organ today imply that the original stop was not replaced but simply augmented with new bass pipes. The original Cremona installed by Davis & Ferris was a short-compass stop with 42 pipes spanning c-f³, and the lowest octave of pipes (notes C-B) now in place is apparently of later manufacture than the existing c-f³.

43. The members of the various Calvary Church choirs in the 1880s are listed in sequential editions of the *Year Book of Calvary Church, New York City* (New York: Bedell & Brother, 1881-86, 1888).

44. "Musical and Dramatic Notes," *New-York Tribune*, May 3, 1887, 4; Shoemaker, *Calvary Church*, 157; "Boy Choirs in America," *Munsey's Magazine* 9, no. 1 (April 1893): 84.

45. Arguments for a return to a supposedly purer and more authentic form of worship appealed to many people in the socially and politically turbulent wake of the Industrial Revolution; as Nicholas Temperley has argued, "the Tractarian ideal of worship, like much else of the Romantic movement, was at bottom an attempt to repudiate the increasing pressures of urban materialism." Nicholas Temperley, "The Anglican Choral Revival," *Musical Times* 112, no. 1535 (Jan. 1971): 75. See also Edwin Ryan, "The Oxford Movement in the United States," *Catholic Historical Review* 19, no. 1 (April 1933): 33.

Catholic practice, but the change was achieved when the choir had to perform before the visiting Prince of Wales in October 1860.⁴⁶

In an 1861 description of Trinity's music program, Cutler defensively positioned the parish's conservative reforms as "a move in the right direction" and claimed that his new choir was "no innovation but strictly in accordance with ancient usage." He justified the exclusion of women from church performance on the precedent that female singers "are never heard in the English cathedrals" and noted that his "boys are most carefully selected, with reference to musical aptitude and refinement of character, and belong to the higher walks of life. . . . Daily they are practiced . . . in the classical works of Handel and the cathedral composers; any thing, however, which resembles in style the modern Italian is carefully avoided."⁴⁷

Trinity's prominent position and its successful implementation of musical and liturgical changes helped make such reforms a legitimate option for other churches to consider, although few followed suit right away. In fact, many Episcopal organists rejected Cutler's archaic innovations. The New York musical scene in the second and third quarters of the 19th century was dominated by German-born and -trained musicians and their students, supplemented by a high number of classically trained French and Italian singers and their students. Their performance quality was excellent, their repertoire largely modern and continental, and their rehearsal time for each Sunday reputedly brief and efficient. Organists with no background in English Cathedral practice nor training in the cultivation of boys' voices hesitated to upset their finely tuned musical establishments by substituting boys for women. They likely also felt little affinity for the antiquated repertoire espoused by the reformers.⁴⁸ "I have heard boy choirs here and in England," Joseph Mosenthal told an interviewer in 1891, "and the best ones, too, in both countries, and I am not willing yet to subscribe for them—no, not even after hearing St. Paul's, in London."

Here, [Mosenthal continued,] where our churches are smaller and our pastor and choir are both well known by the worshippers, the strictly ecclesiastic form of music necessary in the cathedral service should, I think, give way to a more poetic form of music—one that will express the more intimate relations between the clergy and people.⁴⁹

46. Leonard Ellinwood, *The History of American Church Music* (New York: Morehouse-Gorham Co., 1953), 77; "Boy Choirs in America," 81; Krehbiel, "Surpliced Choirs in New York," 66–67. Hodges quoted in Ogasapian, *English Cathedral Music in New York*, 165.

47. *American Musical Directory*, 247–48.

48. G. Edward Stubbs, "Why We Have Male Choirs in Churches," *Musical Quarterly* 3, no. 3 (July 1917): 423–24; Joseph Bennett, "Observations on Music in America. II. Church Music," *Musical Times and Singing Class Circular* 26, no. 506 (April 1, 1885): 195.

49. "Chat in the choir loft," *New York Herald* (May 3, 1891): 10.

Reformers replied that solo-quartet performances, however high quality, were little more "than a kind of divertissement thrown in for some relief to the religious proceedings. . . . [W]ho could look on the well-dressed congregation—with ladies resplendent in diamonds—as they sat listening to the picked singers in their pay, and associate them with an act of worship?"⁵⁰

"For a quarter of a century Mr. Mosenthal's popularity was a powerful check on the surplice movement," critic Henry E. Krehbiel wrote in 1888, when one-third of New York's Episcopal vestries had replaced soloists and mixed choirs with choirs of men and boys, "but it continued to wax steadily, if slowly, and only a few months ago it carried him out of Calvary Church, after twenty-eight years of eminent service" In 1882, the high-church-leaning Rev. Henry Yates Satterlee became rector at Calvary; four years later, he used the parish's 50th anniversary to call for, among other things, a restructured sanctuary and a new organ. In January 1887, the vestry polled the parish about the possibility of instituting a vested chancel choir and found the congregation in favor. Mosenthal resigned that very month on artistic grounds and "because he was unwilling to undertake to give music with a surpliced choir in the absence of an adequate system for the musical education of boys."⁵¹

The decision to adopt a vested boys' choir singing in the church chancel required an organ in the chancel, too, as it was impossible for an organist facing away from the altar in the rear gallery to direct a choir at the other end of the building. This requirement justified replacing the 40-year-old Davis & Ferris organ with a more modern instrument. Within weeks of Mosenthal's resignation, the music committee asked for a specification and quote from Frank Roosevelt, successor to Hilborne L. Roosevelt, then the city's most prominent organbuilder. The firm's proposal was accepted March 31, 1887, and a contract quickly signed for \$10,500.⁵²

Calvary Church sold the Davis & Ferris organ for \$1,500 in April 1888 to the Round Lake Association of Saratoga

50. Bennett, "Observations on Music in America. II. Church Music," 195.

51. Krehbiel, "Surpliced Choirs in New York," 68; Brent, *Master Builder*, 102; "Musical and Dramatic Notes," *New-York Tribune*, May 3, 1887, 4; Pinel, "Documented History," 51.

Mosenthal headed to Europe for an extended tour after his resignation, but returned to the city in 1891 to take up music direction at All Souls' Unitarian Church, which made use of a solo quartet. The *New York Herald* chose his return as the moment to praise Mosenthal as a "life long exponent of much that [is] best in modern church music to-day"; "Chat in the Choir Loft," *New York Herald* (May 3, 1891): 10.

52. Pinel, notes from Calvary Church vestry minutes, March 31, 1887; Shoemaker, *Calvary Church*, 157. Details of the Roosevelt organ appear in "Organ News," *Musical Opinion & Music Trade Review* 11, no. 129 (June 1, 1888): 407, and "The Organ in Calvary Church, New York," *Musical Opinion & Music Trade Review* 11, no. 131 (Aug. 1, 1888): 509–10. The organ was rebuilt by E.M. Skinner in 1907 and G. Donald Harrison in 1936. The organ at Calvary today reflects additional modifications made between 1963 and 1983.

County, New York, which was looking for an instrument to install in the auditorium at its camp-meeting grounds. Organbuilder Giles Beach of Gloversville dismantled the organ and oversaw its shipment by rail up the Hudson River valley from Manhattan, its components “completely filling four freight cars.”⁵³

THE ROUND LAKE CAMP-MEETING ASSOCIATION

In 1867, Joseph Hillman, a life insurance agent from Troy, N.Y., and leading light within the Troy Conference of the Methodist Episcopal Church, led a group of laymen in search of a permanent home for the conference’s summer camp meetings. Methodist camp meetings, organized in many places throughout the United States during the 19th century, were sponsored by the more evangelical elements of the church to bring together ministers and worshipers in the outdoors for a week or more of preaching, prayer, testimony, and spiritual renewal. Inspired by the sylvan, water-side setting of the Wesley Grove camp-meeting ground on Martha’s Vineyard, Hillman and his associates sought a picturesque place with recreational potential near a railroad, settling on a wooded site between the placid Round Lake and the line of the Rensselaer and Saratoga Railroad, about ten miles south of Saratoga Springs. They incorporated the Round Lake Camp-Meeting Association in May 1868 and set in motion efforts to prepare the land for camp use. The first Troy Conference Camp Meeting was held at Round Lake in September, with between 2,000 and 3,000 people attending.⁵⁴

That first year, the association built a simple covered preaching stand in the woods between the railroad and the lake, with rows of rustic benches facing it, and underbrush and boulders were cleared away to provide tenting grounds. The next year, the association laid out streets in a radiating plan centered on the speakers’ stand and made lots available for rental or purchase. A number of wealthy families, the vanguard being shareholders of the association, built the first private wood cottages on the grounds at this time. The association purchased small tents to shelter prayer meetings and

53. Pinel, “Documented History,” 51; Executive Committee minutes, April 7, 1888, in Round Lake Camp Meeting Association Minute Book for meetings from Nov. 2, 1881, to Sept. 28, 1895, Round Lake Village Archives, Round Lake, N.Y. [hereafter cited as RLCMA], 169; Executive Committee minutes, May 19, 1888, in RLCMA, 176; “Pebbles from Round Lake Shore,” *Schenectady Daily Union* (July 16, 1888): 3.

54. Biographical details for Joseph Hillman appear in Matthew Simpson, *Cyclopaedia of Methodism* (Philadelphia: Louis H. Everts, 1881), 444–45, 732. The history of Round Lake is summarized from Arthur James Weise, *History of Round Lake, Saratoga County, N.Y.* (New York: Press of Douglas Taylor, 1887); Mary Hesson, et al., *Round Lake: Little Village in the Grove* (Round Lake, N.Y.: Round Lake Publications, 1998); “The Methodist National Camp-meeting,” *New-York Tribune* (July 9, 1869): 5; “Pebbles from Round Lake Shore,” *Schenectady Daily Union*, July 16, 1888, 3; “The Round Lake Assembly,” *The Sun* (Aug. 2, 1891), clipping in Round Lake Village Archives, folder “RLA 1891.”

a large tent, christened the Tabernacle, to shelter gatherings of up to 2,000. The camp’s popularity grew as a healthy and respectable place to vacation and, in 1872, the association allowed cottages to be occupied as summer homes outside of camp-meeting dates. After the successful resolution of a financial crisis in 1883, the association worked to expand Round Lake’s cultural and educational facilities, building in rapid succession Alumni Hall (1884) to house the Summer School Assembly, an auditorium (1885), the Griffin Institute (1886–87), and the George West Museum of Art and Archaeology (1887). A water works and sewer system were also built in 1887, the same year a hose company was founded and the Arcade (a suite of shops) was built. By the late 1880s, a regular community had developed, and the burgeoning year-round population was numerous enough to support the construction of a permanent Episcopal church in 1892 and a Methodist church in 1893–95.⁵⁵

The association dropped the words “camp-meeting” from its name in 1887 in an acknowledgement of Round Lake’s transformation from a purely Methodist retreat into a Chautauqua. “We shorten our name because we have broadened our work,” president William Griffin declared. “Henceforth this place will be known, not as a ‘Methodist Camp Ground,’ but a ‘Christian Summer Home,’ . . . where the brotherhood of Christ shall dwell together in unity, provoking one another only by ‘love and good works.’”⁵⁶

ROUND LAKE AUDITORIUM

The auditorium was the largest of the structures built at Round Lake during the 1880s. When the camp was founded, a wood platform with a roof served as the speakers’ stand, and simple plank seats provided audience seating. In 1876, a permanent canvas canopy was installed over the seats. By 1884, this canopy had deteriorated and trustee James Lamb, a textile-mill owner from nearby Cohoes, led efforts to build a permanent auditorium. Plans were ready by November, but funding was short. In early 1885, a trustee proposed erecting the building without a finished floor or side walls, and the association approved this frame-and-roof-only approach in March 1885. The building opened the following June.⁵⁷

The 140’ x 85’, 2,000-seat auditorium was designed as a large gable-ended basilical shed. Constructed of wood with a timber-and-iron-rod truss roof, it abutted the speakers’ stand, which was left in place to become the auditorium’s stage. Marcus Fayette Cummings, an architect from Troy, probably

55. Hesson, *Round Lake*, 55–56.

56. Weise, *History of Round Lake*, 69–70.

57. Quote from “President Robinson’s Annual Report,” clipping from unknown newspaper in RLCMA, 48; Weise, *History of Round Lake*, 24, 32; minutes of trustees’ semi-annual meeting, Nov. 2, 1884, in RLCMA, 43; Executive Committee minutes, Jan. 10, 1885, in RLCMA, 47; Executive Committee minutes, March 7, 1885, in RLCMA, 53.

designed the auditorium. Although no documentation links him conclusively to the building, he designed numerous buildings on the grounds. Contractor W.H. Rose of Ballston Spa built many of Cummings's buildings at Round Lake, making him the leading candidate for the auditorium's contractor.⁵⁸

Congregational singing was a key Methodist camp-meeting activity, and vocal groups and instrumental ensembles contributed regularly at Round Lake from its earliest years. By the 1880s, more ambitious performances were occasionally staged, such as the oratorio *Joseph* by a 60-voice chorus under the direction of C.G. Norris of Troy presented in summer 1882. The construction of the auditorium encouraged more expansive thinking about musical programming, and this in turn created an incentive to improve the auditorium. In 1887, the association enlisted German-born conductor and composer George A. Mietzke, a choral-festival and music-education champion from Rutland, Vt., to formulate a plan for a grand music festival for the summer of 1888.⁵⁹ The trustees moved swiftly to implement Mietzke's plans, first by creating a Round Lake Musical Association to organize the performances and then by procuring designs for an addition to the auditorium to replace the old speakers' stand. Drawings for an apsidal annex containing a proper enclosed stage with risers were ready by the end of February, and the trustees took the cautious step of showing them to Carl Zerrahn, one of the nation's leading choral conductors, for his opinion before proceeding with construction. In March 1888, association president William Griffin and trustee H.C. Farrar went in search of a pipe organ for the new annex, contacting piano and organ dealer George G. Saxe "and others." It is not known exactly how Griffin and Farrar learned that Calvary Church in Manhattan was selling its 40-year-old Davis & Ferris organ, but they negotiated its purchase in April and procured the services of Giles Beach to bring it from New York City at the same time.⁶⁰

Giles Beach (1826–1906) was an organbuilder from Gloversville, N.Y., about 40 miles west of Round Lake. Born to a farming family, he learned organbuilding and repair in the shop of Troy builder Augustus Backus. Beach started his own organ business about 1850, and restarted it in 1856 after a brief

stint working in Westfield, Mass., possibly in the employ of organbuilder William A. Johnson. Beach's business grew through the next decade, supplying organs mostly to congregations within a 60-mile radius of his works. In 1870, he and partner Stephen Moore opened an expanded factory and retail operation that they styled the American Church Organ Works. A healthy run of commissions followed, but a fire in 1876 destroyed the factory and, with it, Beach's ambitions as a maker of original instruments. Thereafter, he focused entirely on repairing, rebuilding, and reinstalling existing instruments, work exemplified by his removal of the Calvary Church organ to Round Lake.⁶¹

Between May and mid-July 1888, the contractors Converse and Clark demolished the old speakers' stand and built the \$3,000 auditorium annex. Beach and his men probably began the organ installation in June. Beach is believed to have cut down the largest pipes in the Pedal Open Diapason to make them easier to ship and install, and he made a number of other changes as well.

- ▶ Beach increased the compass of the Great and Choir divisions from 54 to 58 notes and the Swell from 42 to 58 notes. In most of the organ, these new pipes were simply placed into toeboard holes left empty by the compass change in 1868. In the Swell, however, this increase required the construction of a small chest onto one side of the swell box to house the new pipes. It is not certain if Beach installed 58-note keyboards at this time or if they had been installed by Stuart in 1868.⁶²
- ▶ Beach installed a water engine to pump the wind-supply bellows. The Round Lake Association purchased the engine from the Ross Valve Company of Troy in late June or early July 1888 for a cost of \$165. One press report described the machine as "a beautiful water motor, doing the blowing of four good, smart men."⁶³
- ▶ Beach may have added an 8' Viol d'Amour stop to the Great division in place of the 1868 Gamba or Salicional that replaced the original 4' Second Principal.⁶⁴

58. Weise, *History of Round Lake*, 100; Mary B. Hesson, "The Round Lake Auditorium" [typescript], 10–11, Round Lake Village Archives, folder "Auditorium."

59. Weise, *History of Round Lake*, 48. For a brief biographical sketch of Mietzke, see T.D. Seymour Bassett, "Minstrels, Musicians, and Melodeons: A Study in the Social History of Music in Vermont, 1848–1872," *New England Quarterly* 19, no. 1 (March 1946): 37–40.

60. Executive Committee minutes, Jan. 21, 1888, Feb. 18, 1888, April 7, 1888, May 19, 1888, in RLCMA, 155, 161, 169, 176; "President Griffin's Report," May 9, 1888, clipping from the *Round Lake Journal*, in RLCMA, 173. Zerrahn, long-time director of Boston's Handel and Haydn Society, regularly conducted festival choirs throughout the northeast; "Carl Zerrahn dead," *Boston Globe* (Dec. 30, 1909): 8.

61. The best reconstruction of Beach's life appears in Stephen L. Pinel, "Giles Beach and the American Church Organ Works," in *Litterae Organi: Essays in Honor of Barbara Owen* (Richmond: Organ Historical Society Press, 2005).

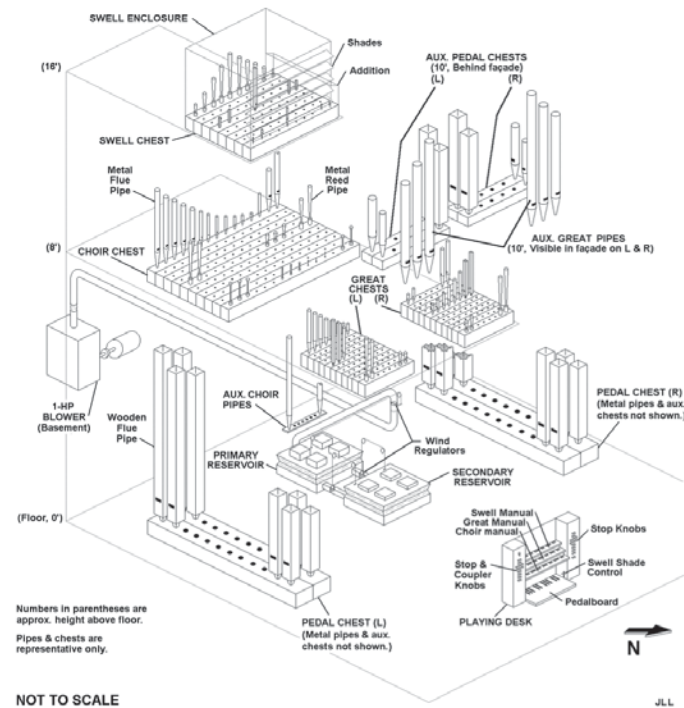
62. Ogasapian, "Organ Building in New York City," 174.

63. Quote from "Pebbles from Round Lake Shore," *Schenectady Daily Union* (July 16, 1888): 3. Executive Committee minutes, June 23, 1888, in RLCMA, 183; Round Lake Camp Meeting Association cash book 1888–1894, Round Lake Village Archives, Round Lake, N.Y., entry for Oct. 19, 1888.

64. No record of the addition of this rank has been found, but it was in place when restoration work began on the organ in the 1950s. The most likely explanations are that Beach installed it in 1888 or that the Gamba / Salicional installed in 1868 was actually this Viol d'Amour.

- Beach may also have added the Forte stop now present on the organ. The Forte engages the full Great division at once. It is operated by two draw knobs, one to engage and one to disengage.⁶⁵

Beach also did the final voicing of the instrument for its new home.⁶⁶



The general arrangement of the Round Lake Organ and the approximate relationship of its components. For clarity not all pipes are shown. Rendering by J. Lawrence Lee, *Historic American Engineering Record*.

The first Round Lake Music Festival ran for seven days in July 1888. Carl Zerrahn and George Mietzke shared the directing responsibilities, covering four days of rehearsals and three evening performances. The first evening featured Mendelssohn's *Hear My Prayer* and the Gounod "Sanctus." The second presented Thomas Anderton's cantata *Wreck of the Hesperus*, and the final evening had Mietzke's *Festival Motet* and Gounod's *The Redemption*. "Season tickets admitting to all rehearsals and concerts will be sold for \$1.50," one newspaper

reported. "Single concert tickets 50 and 35 cents." The name of the organist for these performances was not reported.⁶⁷

The festival was repeated in 1889 under the direction of Carl Zerrahn and Charles A. White of Albany. Christian A. Stein of Troy played the organ. The four evening programs presented an assortment of cantatas, songs, arias, and organ solos by German, Italian, American, French, and English composers, some performed by accompanied soloists, others by the full festival chorus. Tellingly, the choice of selections closely echoed the "Oratorical and serious Opera cast" of the music played on the organ throughout its 40 years at Calvary Church, in part a reflection of the taste-making influence of the German musicians leading the performances.⁶⁸

The music festival continued annually until at least 1898. The Germania Orchestra of Boston made its first appearance in 1891 and continued to appear annually thereafter. Zerrahn appeared through 1893; the next year Emil Mollenhauer, leader of the Germania, took up the baton. The programs continued to showcase vocal soloists and feature popular cantatas and oratorio excerpts, and, as far as can be determined, the organ was used consistently as a solo instrument each year.⁶⁹

Little is known about the use of the organ for recitals and worship in the first decades it was at Round Lake, although it seems probable that it was played frequently. The few recital notices that survive imply the organ's prominent position in the auditorium kept it in regular use amid each summer's plethora of classes, lectures, meetings, and devotional programs.⁷⁰

Educational and camp-meeting activities at Round Lake declined through the 1920s and 1930s, and the place ceased to be a religious center and summer resort by the end of the Second World War. Its transition to a hamlet with a modest year-round population is reflected in the gradual demise of the institution in its heyday. The Round Lake Association was dissolved in 1968, and residents voted to incorporate as a village in 1969.⁷¹

67. "A Festival of Music," *Schenectady Daily Union* (July 2, 1888): 3. This newspaper report misspells Carl Zerrahn's name as "Ferrohn" and renders Gounod as "Sonnod." Mendelssohn's "Hear My Prayer" has been assumed from the paper's report of "Mendelssohn's 'Hearing Prayer.'"

68. Executive Committee minutes, April 13, 1889, in RLCMA, 233; Concert programs, July 24, 25, 26, 27, 1889, Round Lake Village Archives, folder "RLA 1891."

69. Programs survive for selected performances from the 1889, 1891, 1895, and 1897 festivals in the Round Lake Village Archives, folder "Music." The 1891 season was called the "fifth" although it was actually the third; similarly, the 1895 festival was advertised as the "ninth" when it was the seventh. No references to the festival have been found after 1898.

70. Three sample notices of organ recitals scheduled in the midst of busy daily schedules at Round Lake are "Round Lake Assembly. Close of the Musical Festival," *New-York Tribune* (July 28, 1890): 4; "The Round Lake Assembly," *The Sun* (Aug. 2, 1891), clipping in Round Lake Village Archives, folder "RLA 1891"; "Preachers at Round Lake," *Troy Semi-Weekly Times* (July 18, 1902): 2. No recital programs survive dating before the late 1940s.

71. Hesson, "The Round Lake Auditorium," 6; Hesson, *Round Lake*, 24, 47, 100–101.

65. "Ferris' 1847 Organ at Round Lake, New York Will Be Featured in '67 Convention," *The Tracker* 11, no. 2 (Winter 1967): 2. It is also possible that the Forte stop was added before 1888.

66. "Our Organ," *Round Lake Journal* (July 1888): 3.

The auditorium survived, however, and continued to be used for performances and movie screenings throughout the decades of Round Lake's decline and transformation. The building received a concrete floor and fixed theater-style seating in 1914. The open side walls were glazed and the rear wall enclosed between 1911 and 1919.⁷² Although organ maintenance waned and the instrument fell into disrepair, it remained partly playable, and a Kinetic rotary blower powered by an electric motor was added to the instrument sometime in the 1920s or 1930s. A Sunday service sheet from 1944 shows the organ in use for the standard prelude, hymn accompaniment, and postlude, and a concert in the late 1940s featured the organ prominently, with organist Robert W. Boenig playing, among other works, a transcription for piano and organ of *Finlandia* by Jean Sibelius. Boenig's wife Ella, mezzo-soprano on the program, played the piano in the duet.⁷³

Enter Helen T. Hirahara (1896–1988), a trustee of the Round Lake Association and an organist, who had played the organ in the 1920s. In 1954, after moving back to Round Lake in her retirement, she took an interest in the auditorium and the organ and instigated efforts to repair them for more regular use. Hirahara and her son, John F. Lewis, not only undertook fundraising and publicity but also attempted to make repairs and replace worn or missing organ parts themselves with the aid of Paul Fischer, organist of St. Paul's Lutheran Church in Saratoga Springs.⁷⁴

By summer 1954, two manuals could be used, and Fischer organized a benefit concert to aid the local Episcopal church. The program, held August 26, 1954, mixed organ solos, violin and piano works, and songs with piano accompaniment. Stanley Saxton, a professor at Skidmore College, played the organ with Fischer serving as stop-puller, and Saxton interspersed "remarks about the organ" throughout the performance. Classically trained musicians drawn from surrounding communities played the non-organ parts of the program.⁷⁵

72. The canvas shades are mentioned for the last time in the trustee minutes in 1911, and a 1919 plan shows the new walls in place. The auditorium roof was refurbished in 1980, and the structure and foundations stabilized between 1997 and about 2000. Hesson, "The Round Lake Auditorium," 14; Jodi Ackerman, "Auditorium Repair Job a Top Priority," *Gazette* (May 23, 1999), clipping in Round Lake Village Archives, folder "Auditorium Organ (2 of 2)."

73. Marion Williams, "Famous Old Church Organ Discovered in Round Lake" (June 4, 1959), clipping from unknown newspaper, in Round Lake Village Archives, folder "Auditorium Organ (2 of 2)"; "Round Lake Auditorium Order of Service," July 23, 1944; typewritten concert program, n.d. [annotated "Auditorium / 1947 or 1948?"], both in Round Lake Village Archives, folder "Auditorium: Concerts."

74. Williams, "Famous old church organ discovered in Round Lake."

75. Adele M. Woodworth, "Concert in Round Lake Auditorium Revives Former Cultural Interest," clipping from unknown newspaper (Aug. 26, 1954), Round Lake Village Archives, folder "Auditorium: Concerts"; "Round Lake church group schedules recital on century old organ," clipping from unknown newspaper (Aug. 18, 1954), Round Lake Village Archives, folder "Auditorium Organ (1 of 2)."

Restoration efforts continued in 1955, although the scope of work done at this time is unknown. Hirahara, described by one reporter as "a tiny, energetic lady with an infectious enthusiasm," brought the organ to the attention of the recently established Organ Historical Society (OHS), whose founding members were interested in identifying extant, functional mechanical-action organs in the United States. Members such as F.R. Webber, who had begun looking into the New York organbuilders of the 19th century, knew that Davis & Ferris had built an organ for Calvary Church, but they did not know who had purchased it in 1888. They were delighted to learn in 1959 that the instrument survived in Round Lake, and they realized that it was one of the oldest surviving three-manual instruments by an American builder.⁷⁶ *THE TRACKER* quoted organist Robert James's assessment of the organ in 1967:

I have seen this organ many times . . . The tone is in general quite mild by anybody's standards and not entirely successful in the large hall. However, this is probably typical of the New York builders at that time, and, in addition, it should be kept in mind that Calvary Church, the organ's original home, is considerably smaller. The visual effect of the organ is fantastic. It sits on a high platform at the front of the hall several steps above a lower platform evidently intended for clergy, choir and possibly an orchestra.⁷⁷

The OHS put Hirahara in touch with E. Power Biggs, one of the most popular concert organists at the time, for his support and assessment. Although he visited Round Lake in 1957 while researching instruments for his recording *The Organ in America*, the Davis & Ferris organ was not in a condition to be recorded.⁷⁸

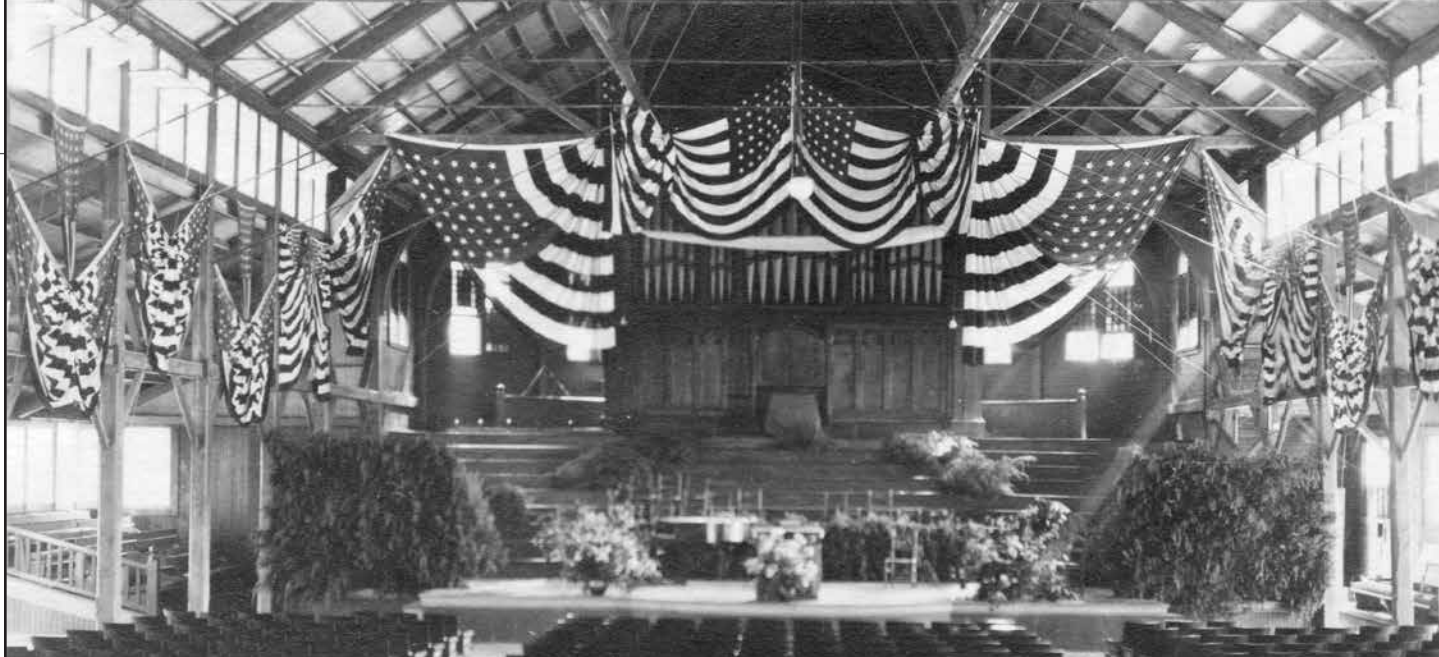
Edna Van Duzee, a Round Lake resident since 1947 whom one reporter described as "Round Lake's 'unofficial historian,'" joined Hirahara in preservation efforts in the late 1960s. The leading role she soon took in fundraising and programming lasted for the next three decades. "Ultimately," Stephen Pinel wrote in 1990, "posterity must credit the preservation of this landmark instrument to her resolute efforts."⁷⁹ Van Duzee appeared frequently as the restoration effort's public face. Nancy Curren wrote in the *Schenectady Gazette*,

76. Hirahara quote from Jo Ann Patenaude, "At 120, It Still Swells with Sound," *The Saratogian* (June 21, 1967): 9; Williams, "Famous Old Church Organ Discovered in Round Lake."

77. "Ferris' 1847 Organ at Round Lake, New York Will Be Featured in '67 Convention," *The Tracker* 11, no. 2 (winter 1967): 2. The Organ Historical Society also scheduled performances on the organ as part of its national conventions in 1967 and 2006.

78. Betty Stott, "Round Lake's Famous Organ Is 'Discovered,'" *Schenectady Union-Star* (June 5, 1959); Barbara Owen, *E. Power Biggs, Concert Organist* (Bloomington: Indiana University Press, 1987), 138.

79. "Round Lake . . . Home of the Tracker Organ," (*Saratoga County*) *Commercial News* (Aug. 7, 1974): 18; Pinel, *Ferris & Stuart*, 338.



This interior photograph of the Round Lake Auditorium was taken around 1900, and is the oldest known image of the 1847 Davis & Ferris organ. Festooned with American flags and elaborate greenery, the Auditorium was probably decorated for the Fourth of July. Archives, Village of Round Lake, New York, used through the courtesy of William Ryan, Round Lake Historian.

The coordinator of the organ recitals, Mrs. Edna Van Duzee, took me and *Gazette* photographer Ed Schultz on a guided tour of the inner sanctum of the organ. It was an adventurous ascent among the vast chimneys of the deep-throated pedal pipes, to tiptoe along the catwalk to the tracker mechanism and the myriad pipes. . . .

Vandals both human and animal have joined the incursions of weather in an unheated building to corrupt the former glories of the organ The maze of metal, leather and exotic wood parts has uncountable possibilities for breakdown, wear and disorder.

Playing the musical giant is a challenge for the most expert organist. A climb to the catwalk reveals the plight of the inner parts. Bundles of pipes lie in odd corners, waiting to be identified and put in place. Toot! "Oh, it speaks," [some]one says, and puts it back. Someone must know why it's there.⁸⁰

Two village 15-year-olds were arrested in May 1966 for causing \$750 worth of damage to the pedalboard and some of the pipework.⁸¹ Their mischief was soon repaired, and in 1967 a modest program of summer recitals was scheduled, starting with a June performance for the Organ Historical Society's annual convention. Under Van Duzee's guidance, more programs were planned in subsequent years, and a handful of summer organ concerts have taken place in the auditorium each year since.⁸²

80. Nancy Curran, "This organ can lift you, lull you or open your eyes—hear it Sundays," *Schenectady Gazette*, undated clipping [July 2, 1974], Round Lake Village Archives, folder "Auditorium Organ (1 of 2)."

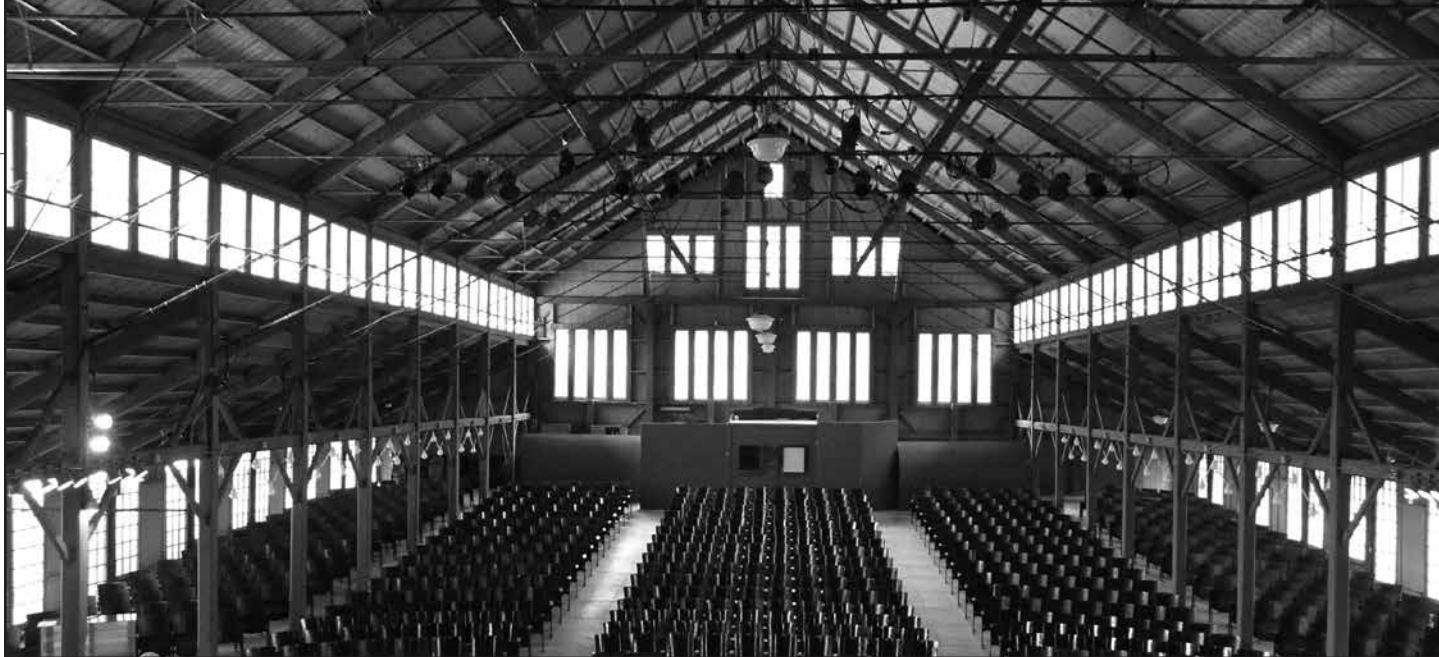
81. "Two Held for Damage to Organ," *Schenectady Gazette* (May 18, 1966): 17; Bill Blando, "Mother-Son Team Revive Historic Organ," clipping from unknown newspaper (Aug. 18, 1967), Round Lake Village Archives, folder "Auditorium Organ (1 of 2)."

82. Pinel, *Ferris & Stuart*, 540–45.

A 1968 recital program lauded the Hirahara and Lewis's "considerable . . . unselfish effort" to keep the organ playable, but acknowledged that a "thorough restoration" was still necessary. Although vitally aided by the members of the Women's Round Lake Improvement Association and other volunteers, Hirahara and Van Duzee raised funds through performances as often as possible to enlist professional assistance. Visiting recitalists offered their help and advice, and Paul Carey of Troy, "a specialist in organbuilding and repair," guided the cleaning of the organ and its pipework and the making of minor repairs to the swell box and windchests in 1972. Sidney Chase of Worcester, N.Y., and Michael Anthony Loris of Barre, Vt., performed additional maintenance in 1972 and 1973, respectively. In the middle of the decade, however, Round Lake began an association with the Andover Organ Company of Methuen, Mass., a firm focused on creating, rebuilding, and restoring mechanical-action organs. In 1976, Andover's Robert Newton cleaned and revoiced the Trumpet and Clarion in the Great, and restored the Great 4' Second Principal. This last feat was accomplished by replacing the 8' Viol d'Amour with a Second Principal stop salvaged from the 1858 Ferris organ in St. Mary's R.C. Church in Newark, N.J.⁸³

Major restoration and maintenance work on the organ has continued ever since as funding has allowed. Andover's work, led for many years by Newton and more recently by Matthew Bellocchio, has included:

83. Program for recital given by G. Daniel Marshall, July 31, 1968, and program for recital given by John Scott Whiteley, June 11, 1985, both in Round Lake Village Archives, folder "Auditorium Organ (1 of 2)"; "Famed Organ Used for Recitals," (*Saratoga County*) *Commercial News* (Aug. 23, 1972): 2; Fred LeBrun, "Pipe Dream," *Sunday Times-Union*, Aug. 15, 1976, F1; "Need \$7000 for Organ Fund," *Malta Messenger* (Aug. 19, 1996), clipping in Round Lake Village Archives, folder "Auditorium Organ (1 of 2)"; Pinel, *Ferris & Stuart*, 339; Stephen L. Pinel, "Round Lake Auditorium," *Organ Atlas of the Capital District Region of New York State*, 13.



The plain interior of the Round Lake auditorium, 2011. Photograph by the author.

- ▶ Installing an 1855 E. & G.G. Hook Trumpet to replace the missing Trumpet stop in the Swell (1977 or 1978)
- ▶ Replacing the 1868 pedalboard with a 19th-century Hutchings 30-note pedalboard (1979)
- ▶ Replacing various missing pipes
- ▶ Restoring several facade pipes that had collapsed at their mouths (date unknown)
- ▶ Restoring the Swell hitch-down pedal and reinstalling the outer set of swell shades (1997)
- ▶ Restoring the manuals and re-leathering the two triple-rise reservoirs (2009–10).⁸⁴

Consistent local fundraising, programing, and promotion have kept the organ in use up to the present, and gained for it general recognition among organists and organ historians as probably the best preserved large tracker organ built in America before 1850. As Stephen Pinel has observed, “the current value of the Round Lake Organ is not just as an antiquarian curiosity: it continues to perform music and teach us about 19th-century music when nearly all of our large instruments from the period have been destroyed.”⁸⁵ The integrity of the organ’s fabric lends modern performers and listeners a special window on New York organbuilding practice and church-music taste from the period when it was built. And the reasons that compelled the organ’s removal from a city church to a rural camp meeting remind us of the profound changes that transformed worship practice in urban America in the second half of the 19th century. Through 125 years of music making in its second home, the Davis & Ferris organ is now indelibly

linked to picturesque Round Lake. In 1975, when the village was listed in the National Register of Historic Places, the auditorium and the organ were singled out for their particular contribution to the village’s significance.⁸⁶ The designation of the organ as a National Historic Landmark recognizes on a national level the instrument’s “exceptional value in commemorating [and] illustrating the history of the United States.” It is to be hoped that other important American organs will now be nominated for landmark status, further contributing to a wider appreciation of the many facets of our shared musical heritage and continued robust efforts to preserve these instruments for the enjoyment of all.

ACKNOWLEDGMENTS

This article is based on the documentation of the Round Lake Auditorium Organ carried out in 2010–2011 by the Historic American Engineering Record (HAER), a program of the National Park Service. The HAER team comprised Michael R. Harrison, historian; J. Lawrence Lee, engineer; and Renee Bieretz, photographer. It was led by Paul D. Dolinsky, architect and chief of the Historic American Landscapes Survey. The historical report, photographs, and field notes from the documentation project are deposited in the Prints and Photographs Division of the Library of Congress, Washington, D.C., under HAER no. NY-543-A. The author wishes to acknowledge the generous assistance of Dixie Lee Sacks, mayor of Round Lake; Stephen L. Pinel, organist and historian; Matthew Bellocchio, Andover Organ Company; Bill Ryan, historian; and Bynum Petty, archivist, the OHS Library and Archives, without whose help this history would not have been possible.

84. Pinel, *Ferris & Stuart*, 339–40; Matthew Bellocchio, Andover Organ Co., to Paul Dolinsky, June 29, 2010, copy held by the author.

85. Pinel, “Documented History,” 54.

86. Doris Manley and Edna Van Duzee, “Round Lake Historic District,” National Register of Historic Places Nomination Form, Feb. 29, 1975.

Davis & Ferris, Calvary Church organ as completed, 1847

32 speaking stops, 40 ranks, 2,023 pipes

GREAT ORGAN (GG-f³, 59 notes)

8' First Open Diapason
8' Second Open Diapason
8' Stopped Diapason
4' First Principal
4' Second Principal*
4' Night Horn [42 pipes]
2½' Twelfth
2' Fifteenth
Sesquialtera, 3 ranks
Mixture, 3 ranks
8' Trumpet
4' Clarion

SWELL ORGAN (c-f³, 42 notes)

16' Bourdon
8' Open Diapason
8' Stopped Diapason
8' Dulciana
4' Principal
Sesquialtera [3 ranks]
Cornet [2 ranks]
8' Trumpet
8' Hautboy
4' Clarion

* Stop replaced by an 8' Salicional or 8' Gamba in 1868. Subsequently replaced again by 8' Viol d'Amour (1888?).

† Stop extended by one octave in the bass in 1878.

‡ Coupler replaced by Swell to Pedal coupler at unknown date.

CHOIR ORGAN (GG-f³, 59 notes)

8' Open Diapason
8' Stopped Diapason
8' Dulciana
4' Principal
4' Flute
2' Picolo
Furniture [2 ranks]
8' Cremona† [42 pipes]

PEDAL ORGAN (GG-C, 18 notes)

24' [Double Open Diapason]
12' [Open Diapason]

COUPLERS AND MECHANICALS

Great and Swell
Great and Swell at octaves‡
Great and Choir
Choir and Swell
Pedal and Great
Pedal and Choir
Bellows alarm
Pedal Lock

From "A New Organ," *Musical World and the New York Musical Times* 3, no. 23 (Aug 1, 1852): 393.

Below: Nameplate of the Ferris organ for Calvary Church



Davis & Ferris (1846–47)
 Modifications by Levi U. Stuart (1868)
 Giles Beach (1888)
 Andover Organ Company (1976–2010)

34 speaking stops, 42 ranks, about 2,120 pipes

Pitch A435

Wind pressure: 2.8" manuals, 3" Pedal

GREAT ORGAN (C–a³, 58 notes)

8' First Open Diapason	metal
8' Second Open Diapason	zinc
8' Stopped Diapason	wood
4' First Principal	metal, CC–CC# zinc
4' Second Principal*	metal, CC–EE zinc
4' Night Horn	metal; from c, 46 pipes
2 ² / ₃ ' Twelfth	metal
2' Fifteenth	metal
Sesquialtera, 3 ranks	metal
Mixture, 3 ranks	metal
8' Trumpet	zinc, f ^{#3} –a ³ metal
4' Clarion	zinc, g ² –a ³ metal

SWELL ORGAN (c–a³, 46 notes)

16' Double Stopped Diapason	wood
8' Open Diapason	metal
8' Stopped Diapason	metal, c–b wood
8' Dulciana	metal
4' Principal	metal
Sesquialtera, 3 ranks	metal
Cornet, 2 ranks	metal
8' Trumpet†	metal
8' Hautboy	metal
4' Clarion	zinc resonators, d ² –a ³ metal

CHOIR ORGAN (C–a³, 58 notes)

8' Open Diapason	metal
8' Stopped Diapason	wood, c ¹ –f ³ metal
8' Dulciana	metal, CC–DD# zinc
4' Principal	metal
4' Flute	wood, e–a ³ metal
2' Picolo	metal; from c, 46 pipes
Furniture, 2 ranks	metal; from GG, 118 pipes
8' Cremona	zinc and metal

PEDAL ORGAN (CC–c, 25 notes)

16' Double Open Diapason	wood, 18 pipes
16' Open Diapason	metal, CC–FF# wood
16' Bourdon‡	wood
8' Violoncello‡	zinc

COUPLERS

Great to Pedal
 Choir to Pedal
 Swell to Pedal
 Choir to Great
 Swell to Great
 Swell to Choir

Forte engage
 Forte disengage

Swell pedal



* Replacement stop from 1858 Ferris organ at St. Mary's R.C. Church, Newark, New Jersey, installed 1976.

† Replacement stop from an 1855 E. & G.G. Hook organ, installed 1977 or 1978.

‡ Stop added by Levi Stuart in 1878.

Stephen L. Pinel, "Round Lake Auditorium," *An Organ Atlas of the Capital District Region of New York State* (Richmond: Organ Historical Society Press, 2006), 12–14, with corrections by Matthew Bellocchio, Andover Organ Company.

The Vogelpohl Company

Midwestern Pipe Organ Builders, 1890–1921

LISE SCHMIDT

*In 1916, the principal places of business in the town of New Ulm, Minn., included “four banks, one mortgage and loan company, five hotels, six grain elevators, a commercial club, an opera house, an armory, two flour mills, a feed mill, a **pipe organ factory**, three breweries, an overall factory, a bottling works, a saw mill, a woolen mill, brick kilns, two hospitals, a creamery, two stone quarry companies, four weekly newspapers (two English and two German), a produce company, a steam laundry, two express companies, a greenhouse, an ice company, and various retail stores and shops.”¹*

AT THE TURN OF THE 20TH CENTURY, two enterprising businessmen established a pipe organ company in New Ulm, a town of largely German heritage in southwestern Minnesota, with a population in 1890 of about 3,750. The firm served a large portion of the upper Midwest at a time when churches were being established in growing cities, towns, and remote rural areas. From 1890 to 1921, the Vogelpohl company built and installed at least 115 organs. It provided pipe organs of quality for churches and schools that might not otherwise have had such instruments. At least 20 Vogelpohl organs remain in use, some modified or in new locations, with a few others that were extant in recent memory, but whose present condition could not be confirmed.

1. L.A. Fritsche, *History of Brown County, Minnesota, Its People, Industries, and Institutions*, Vol. 1 (Indianapolis: B.F. Bowen & Co., 1916): 468.

THE PRINCIPALS

The 17-year-old Hermann Heinrich Vogelpohl III (1852–1919) emigrated with his family from the Province of Westphalia, Prussia, to New Ulm, Minn., in 1869. Hermann took up carpentry and was the organist-choirmaster at St. Paul’s Evangelical Lutheran Church in New Ulm, where he presided for 40 years. His daughter-in-law, Mrs. Ella Vogelpohl, reported that he also gave private piano lessons. H.H. Vogelpohl’s first venture into organbuilding was likely a small residence organ, ca. 1882, originally installed in his own home.²

Jacob C. Spaeth (1856–1937) was born in Cincinnati, Ohio, of German-American parents who moved to Minnesota when Jacob was an infant. Spaeth was a mechanic and a carpenter, known especially for his skill in making small wooden articles and decorative items. According to an interview conducted in 1972 with his granddaughter, Mrs. Vera Markert, Spaeth was an innovative man interested in new trends. He was the proud possessor of a tandem bicycle and owned one of the first automobiles in New Ulm.³

VOGELPOHL & SPAETH

H.H. Vogelpohl and J.C. Spaeth formed a partnership to build pipe organs around 1890. A two-story wood-frame workshop was built at the rear of the Vogelpohl residence on North

2. Martin L.F. Eyrich, “Eyrich Finds Lost Organ,” *New Ulm Daily* (April 10, 1952): 8.

3. Jerome T. Brakke, “The Vogelpohl Firm of New Ulm, Minnesota: Organ Builders for Midwestern America, 1890–1921,” MM degree thesis, Mankato State College (December 1973): 8–10.

Broadway Street in New Ulm, and it was from this building that the company was run and in which their organs were constructed. Vogelpohl & Spaeth had strong views—expressed in their catalogs—about the purpose, design, and construction of an organ, including placement, specifications, winding, and materials suited to the needs of the church in which it was installed. Their organs were guaranteed for five years against defects in material or workmanship.

The Vogelpohl company also felt strongly about the importance of reputable tuning and repair, and maintained a service department in an area of the country where such service was virtually nonexistent. Both the 1898 and the 1906 Vogelpohl & Spaeth catalogs advertised tuners and included a full page describing the proper care of an organ.

The exemplary reputation of the Vogelpohl company is apparent in the wide geographical area it served. Organs were installed in over 30 towns, cities, and villages in Minnesota, and in Wisconsin, Illinois, Ohio, Iowa, Michigan, Nebraska, Kansas, North and South Dakota, Idaho, Colorado, California, and Saskatchewan, Canada. The majority of Vogelpohl instruments were installed in rural churches and in small to medium-sized towns. However, a number of instruments were installed in larger metropolitan areas including Minneapolis, St. Paul, and Duluth, Minn., Milwaukee, Wisc., and Chicago, Ill. Denominations including a vast array of Lutheran churches, as well as Roman Catholic parishes, Presbyterian, Episcopal, Methodist, Congregational, and Baptist congregations purchased Vogelpohl instruments, as did a number of schools and colleges.

1892–1896

The first contract for a Vogelpohl & Spaeth organ was signed on March 14, 1892, with the First Presbyterian Church in Tracy, Minn., about 60 miles west of New Ulm. The two-manual, eight-rank, ten-stop instrument was to be set up in good order, ready for use within 90 days of the contract. Earlier instruments may have been built by the company, but no contracts have been found.

In its first five years, Vogelpohl & Spaeth contracted for or installed ten or eleven organs in rural villages, country churches, and towns in and around New Ulm. Most were two-manual instruments, but production included an unusual one-manual twelve-rank organ for a church in Willow Creek Township. In 1893, the company contracted for two organs at the newly established Dr. Martin Luther College in New Ulm. A small two-manual practice instrument was purchased in 1896 by Gustavus Adolphus College for \$775. A \$125 allowance was made for a pedal reed organ in trade. That same year, Vogelpohl & Spaeth installed a two-manual 14-rank organ in Immanuel Evangelical Lutheran Church in Courtland, Minn., still extant. This organ received OHS Citation No. 316 in 2004 or 2005.

1897–1901

By the turn of the century, the firm was building organs in more distant venues and in larger cities and towns, as well as instruments for congregations in Wisconsin and an organ for Luther Academy in Wahoo, Nebr. Fifteen organs were produced between 1897 and 1901, including, in 1897, a two-manual, 17-rank instrument for Bethania Lutheran Church in Duluth, Minn., and, in 1898, a two-manual 16-stop instrument for the Swedish Evangelical Lutheran Church in Bernadotte, Minn. That same year the company built its first organ in Wisconsin, a two-manual, nine-rank instrument for Bethesda Evangelical Lutheran at Sand Lake. The Vogelpohl & Spaeth organs in both the Bernadotte Lutheran Church and the Bethesda Lutheran Church are extant and remain in use.

VOGELPOHL'S SONS

H.H. Vogelpohl's two sons, Hermann A. (1886–1960) and Ernest C. (1895–1966), began working for the company in the early 1900s. A contract between the firm of Vogelpohl & Spaeth and Bethlehem Lutheran Church, Annandale, Minn., dated June 24, 1902, is the first extant contract signed by H.A. Vogelpohl, who remained a signatory on contracts after this date.

1902–1903

1902 was a productive year for Vogelpohl & Spaeth, with ten organs contracted for or installed in Minnesota and Wisconsin. The company installed its first tubular-pneumatic organ in the Vogelpohl home church, St. Paul's Evangelical Lutheran, in 1902—a two manual, 20 stop instrument for which \$2,000 was raised by private arrangement. The facade was elaborately decorated with Luther's coat of arms on each pipe. Casework of native oak featured carved pinnacles and Gothic arch work. This organ is the first illustration in the 1906 Vogelpohl & Spaeth catalog. In 1903, the company installed its largest and most expensive instrument to date at Holy Trinity R.C. Cathedral, New Ulm, a two-manual 19-rank instrument for which the diocese paid \$2,475. A two-manual twelve-rank organ was built for nearby St. Benedict R.C. Church that same year.

1904–1909

Between 1904 and 1909 the company contracted for and built about 23 instruments in Minnesota, Wisconsin, Ohio, North and South Dakota, Nebraska, and Idaho, including at least eight organs of two manuals and eleven to 18 ranks. In 1904, a two-manual, 15-stop organ was installed in St. George R.C. Church near New Ulm and in 1905, the company installed a two-manual, 15-rank instrument in Immanuel Evangelical (now Trinity) Lutheran Church in Nicollet, Minn. Both organs remain in use by their congregations. In 1908, Vogelpohl & Spaeth built a two-manual, 18-rank mechanical-action instrument for St. Boniface R.C. (now All Saints R.C.) Church

in New Riegel, Ohio. This organ, purchased for \$2,075.00, is the only Vogelpohl & Spaeth instrument known to include a mixture. The organ is extant, reported to be in good condition, and still in use.

1910–1914

After about 1902 until 1914, both mechanical-action and tubular-pneumatic organs were built, with the number of tracker instruments gradually diminishing. About 17 instruments were contracted for or completed between 1910 and 1914, most two manuals of eight to ten ranks. The last tracker-action instrument installed by Vogelpohl & Spaeth was a two-manual, eight-rank organ dedicated on May 25, 1913, at Zion Lutheran Church in Delmont, S.D. The organ continued in use until the historic church was destroyed in a tornado on May 10, 2015. At the time the Zion Lutheran organ was installed, Vogelpohl & Spaeth had ready for shipment an organ for Trinity Church in Howards Grove (Sheboygan Falls), Wisc., and contracts were pending for instruments at Zion Lutheran Church in Mayer, Minn., and the First Methodist Episcopal Church in Milbank, S.D.⁴

DISSOLUTION OF VOGELPOHL & SPAETH

In March 1914, after nearly 25 years of organbuilding, Vogelpohl & Spaeth announced the dissolution of their partnership with the retirement of J.C. Spaeth. The company reorganized as H.H. Vogelpohl & Sons and the workshop was enlarged and new machinery installed over the summer. The firm was in the process of building an organ for a congregation near Ellsworth, Kans., and the Vogelpohl sons had just been in Milwaukee, Wisc., installing an organ in Salem Evangelical Church.⁵

H.H. VOGELPOHL & SONS: 1914–1919

A June 15, 1914, contract with the Methodist Episcopal Church of Paullina, Iowa, is the first extant contract without Jacob Spaeth as a partner. The reorganized firm built solely tubular-pneumatic organs. After reorganization, the Vogelpohl company produced more than 30 instruments for congregations in Minnesota, Wisconsin, Iowa, Michigan, Illinois (Chicago), Kansas, South Dakota, Nebraska, Colorado, and California.

Competition had increased as the demand for larger organs grew and organ companies with large factories expanded into the Midwest. The advantages that small, local builders enjoyed was diminishing. In response, H.H. Vogelpohl & Sons designed a small, inexpensive one-manual tubular-pneumatic organ, “Scheme 1A,” advertised as ideal for small churches, chapels, convents, hospitals, schools, halls,

residences, and theaters. In 1917, a Scheme 1A was purchased by St. Benedict’s R.C. Church in St. Benedict, a small, remote village in Saskatchewan, Canada, for \$1,355, including customs duty of \$135.25. The organ was never electrified and was hand pumped until destroyed by fire in April 1943.

ST. BENEDICT R.C. CHURCH SASKATCHEWAN, CANADA ~ 1917

Tubular-pneumatic action, 171 pipes

MANUAL	COUPLERS
8 Diapason	Super-octave coupler
8 Unison Bass	Pedal coupler
8 Salicional	
4 Octave Bass	
4 Flute	

1919–1921

In its final years, H.H. Vogelpohl & Sons built three known electropneumatic organs. Installation of a two-manual twelve-rank electropneumatic organ for First German Baptist Church, St. Paul, Minn., was under way at the time of H.H. Vogelpohl’s death on November 7, 1919. After his death, his sons fulfilled existing contracts, but did not enter into new contracts for Vogelpohl & Sons organs. A two-manual eight-stop player organ was installed at the Forest Lawn Mausoleum, St. Paul, a building completed in 1919, the only known organ of this type built by the company. In 1921, in fulfillment of the company’s remaining contracts, the Vogelpohl sons installed a twelve-rank electropneumatic organ in the First Methodist Episcopal Church in Pierson, Iowa. This organ was still in use as late as 1973, and is believed to be the final installation of the Vogelpohl company.

VOGELPOHL SONS: POST 1920

Herman A. and Ernest C. did not continue as independent builders. Herman left New Ulm soon after his father’s death, becoming a representative of the recently-formed Reuter Organ Company of Lawrence, Kans. Ernest also became a representative for Reuter, but remained in New Ulm, working from the Vogelpohl shop, repairing and maintaining organs as an independent serviceman. He later served as a representative of the Wicks Organ Company. Ernest continued to work on many organs installed by the Vogelpohl company. He electrified many tubular-pneumatic organs, added blowers to a large number of the originally hand-pumped tracker organs, and rebuilt and/or removed some Vogelpohl organs. When Minnesota organbuilder Charles Hendrickson met Ernest Vogelpohl in 1966, shortly before Ernest’s death, the workshop at the rear of the Vogelpohl residence was still intact. The Vogelpohl voicing machine, a band saw, some special tools, pipes, and organ magazines and books, were acquired by Hendrickson. The workshop still stands, now used as a storage shed and garage.

4. “Local Notes,” *New Ulm Review* (June 11, 1913): 3.

5. “Organ Builders Dissolve Firm—Spaeth Retires from Business Conducted for a Quarter Century,” *New Ulm Review* (March 18, 1914): 1.

VOGELPOHL & SPAETH MECHANICAL-ACTION ORGANS

Vogelpohl & Spaeth built primarily one- and two-manual mechanical-action organs between 1892 and 1914. The Vogelpohl & Spaeth success largely rested on modest and relatively inexpensive but reliable tracker-action organs, most of two manuals, incorporating specifications set forth in detail in the company catalogs.

The instruments typically had a tripartite facade composed of speaking pipes, usually the 8' Diapason and part of the 4' Octave, in a carved, decorative case. The facade pipes were highly ornamented, often embellished with gold. The instruments had an attached console with a keyboard cover that lifted to form a music rack. Organs constructed prior to 1900 had a manual compass of 58 notes; after 1900 instruments had a 61-note compass. Pedalboards were flat with 27 or 30 notes. The company started using a concave pedalboard in 1913 with the Delmont, S.D., organ. Records indicate that metal pipes were purchased from the Gottfried Organ Company of Erie, Pa., although other pipemakers may have been used. Stopknobs were placed in horizontal rows on terraced jambs on either side of the keydesk. The enclosed Swell was manipulated mechanically by use of a metal pedal located above the upper end of the pedalboard. One-manual instruments included a Pedal coupler. Two-manual instruments included unison Great to Pedal, Swell to Pedal, and Swell to Great couplers controlled by on and off push-buttons beneath the manuals. Two-manual instruments also included two or four Forte and Piano combination pedals operated by foot levers above the pedalboard. Vogelpohl instruments frequently had only one independent rank on the Pedal, a 16' Bourdon or Subbass. Larger instruments might have an 8' foot Violincello as well. Reeds were rare and found only on the larger Vogelpohl & Spaeth organs, usually an 8' Oboe or Oboe and Bassoon on the Swell. An 8' Trumpet stop was occasionally found on the Great.

TUBULAR-PNEUMATIC ORGANS

In contrast to the trackers, facades of the tubular-pneumatic organs were painted a solid color, usually deep gold or bronze. Pedalboards contained 30 notes and all manuals had a 61-note compass. With a few exceptions, including a two-manual, 18-rank organ in Chippewa Falls, Wisc., and some two-manual ten-to-twelve rank instruments, the tubular-pneumatic organs produced by H.H. Vogelpohl & Sons were generally smaller with fewer ranks than the earlier Vogelpohl instruments. While the company offered an array of reeds, few tubular-pneumatics included reed stops. The tubular-pneumatic organs relied more heavily on couplers not found on the trackers, including Great super octave, Swell to Great super octave and Swell to Great sub octave couplers. The manual and Pedal couplers were operated by tilting tablets arranged horizontally above the upper manual. Tubular-

pneumatic organs had a balanced swell pedal and a Crescendo Pedal. Four to six adjustable combinations were available controlled by pistons under the manuals.

As the availability of electricity became wider, the use of tubular-pneumatic action quickly declined. They generally required a great deal of maintenance, so much so that most Vogelpohl tubular-pneumatic actions were electrified when the instrument was not rebuilt or replaced entirely.



ORGANS OF SPECIAL INTEREST

1882 RESIDENCE ORGAN

Likely, the earliest Vogelpohl organ is a one-manual, three-rank residence organ with an 18-note pulldown pedal built by H.H. Vogelpohl ca. 1882. At first it was located in Hermann Vogelpohl's home. In 1890, Pastor George Eyrich of Le Seur, Minn., purchased the instrument and H.H. installed the organ in the parsonage. In 1896, the pastor moved to New Ulm and had no room to accommodate the organ, so it was sold or given to Trinity Lutheran Church in Gaylord, Minn., where it remained for over 40 years. It was then acquired by Goodwill Industries of Minneapolis and installed in their chapel. Around 1950, a grandson of Pastor Eyrich tracked down the organ, which Goodwill was preparing to replace, and lost no time in purchasing it and returning the instrument to New Ulm.⁶ In May 1994, the organ was donated to the Brown County Historical Society, New Ulm, where it remains in storage awaiting restoration.

VOGELPOHL RESIDENCE ORGAN NEW ULM, MINNESOTA ~ CA. 1882

Manual, 58 notes
Pull-down Pedal, 18 notes

- 8 Diapason (1-12 wood)
- 8 Viol d'Gamba (t.c.)
- 4 Flute

The organ is winded by means of two pedals (reed organ-type), or by a hand-pump.

Two extant Vogelpohl & Spaeth trackers, not far from New Ulm, will be featured during the 2017 OHS convention.

6. "Eyrich Finds Lost Organ," 8.



1898 SWEDISH EVANGELICAL LUTHERAN CHURCH

This congregation was founded in 1866 by recent immigrants who named their community Bernadotte for the royal house of Sweden of French lineage. Located in the countryside near New Ulm, the beautiful and historic church building, erected in 1897, has been carefully preserved. The 1898 two-manual 16-stop mechanical-action instrument was purchased from Vogelpohl & Spaeth for \$1,500. The organ facade is beautifully decorated and the light oak case is adorned with carving and small fleur-de-lis. The 8' Euphone, a free reed with a sound approximating a mild oboe, is one of a kind in Vogelpohl instruments. The organ has remained in regular use by the congregation for 120 years.

BERNADOTTE (SWEDISH EV.) LUTHERAN CHURCH LAFAYETTE, MINNESOTA ~ 1898

Manuals, 58 notes
Pedal, 27 notes

GREAT	SWELL (enclosed)	PEDAL
16 Bourdon	8 Stopped Diapason	16 Bourdon
8 Open Diapason	8 Flute Harmonic	8 Violincello
8 Doppelflöte	8 Melodia	
8 Gamba	8 Salicional	MECHANICAL
8 Dulciana	4 Flute	REGISTERS
8 Euphone	4 Fugara	Tremolo
4 Principal		Bellows signal
2 Fifteenth		
	COUPLERS	
	Swell to Great	
	Great to Pedal	
	Swell to Pedal	

COMBINATION PEDALS

Great Forte, Great Piano (16' Bourdon, 8' Open Diapason, 4' Principal, 2' Fifteenth)
Swell Forte, Swell Piano (8' Flute Harmonic, 8' Melodia, 4' Flute, 4' Fugara)

1904 ST. GEORGE R.C. CHURCH

The parish of St. George in West Newton Township, a few miles northwest of New Ulm, was formed in 1854 as German immigrants began settling the open prairies. The present red brick church was erected in 1892. In 1904, Vogelpohl & Spaeth installed a two-manual, 15-stop tracker-action organ. The original 8' Trumpet on the Great was replaced with an 8' Gemshorn; otherwise the organ is original and is an extremely fine example of the work of Vogelpohl & Spaeth. The church has fine acoustics and the sound of the organ is very satisfying.

ST. GEORGE R.C. CHURCH NEW ULM, MINNESOTA ~ 1904

Manuals, 61 notes
Pedal, 30 notes

GREAT	SWELL (enclosed)	MECHANICAL
16 Manual Bourdon	8 Geigen Principal	REGISTERS
8 Principal	8 Lieblich Gedackt	Tremolo
8 Melodia	8 Salicional	Bellows signal
8 Viol d'Gamba	4 Flute Harmonique	
8 Gemshorn*	8 Oboe	COUPLERS
4 Octave		Swell to Great
4 Flute	PEDAL	Great to Pedal
2½ Twelfth	16 Subbass	Swell to Pedal
2 Octave	8 Cello	

* replaced original Trumpet

COMBINATION PEDALS

Great Piano, Great Forte (8' Principal, 4' Octave, 2½' Twelfth, 2' Octave)

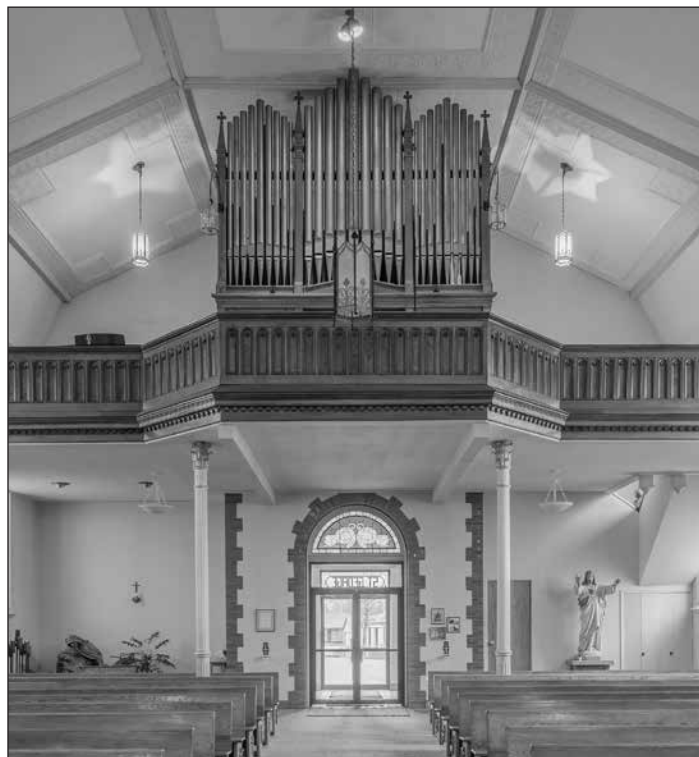




PHOTO LEN LEVASSEUR

VOGELPOHL COMPANY RECORDS

A large number of Vogelpohl & Spaeth and H.H. Vogelpohl & Sons records have survived. Vogelpohl company documents, including Vogelpohl & Spaeth contracts and ledgers, company catalogs, and Vogelpohl family records are in a collection maintained by the Brown County Historical Society in New Ulm. Vogelpohl Company catalogs from 1898, 1906, 1910, 1912, and ca. 1915 (in old German) include testimonials from satisfied customers, lists of organs built by the company, and specifications for proposed instruments. Beginning in 1906, both tracker and tubular-pneumatic specifications were given. The 1906 catalog includes photographs of Vogelpohl & Spaeth organs.

In addition, in the spring of 2009, the Organ Historical Society received from Edward H. Meyer, former organ professor at Martin Luther College, New Ulm, a collection of documents pertaining to the Vogelpohl firm, including contracts, company catalogs, news clippings, photographs, and promotional materials.

These materials provide a wealth of information about the Vogelpohl companies awaiting in-depth research into an important but little known turn-of-the century Midwestern organbuilding firm.

ACKNOWLEDGMENTS

I relied in large part on Jerome T. Brakke's thesis, "The Vogelpohl Firm of New Ulm, Minnesota: Organ Builders for Midwestern America, 1890–1921," to whom I offer my profound thanks; also Charles Hendrickson, "A Survey of the Pipe Organs Built by Herman Henry Vogelpohl III, New Ulm, Minnesota 1885–1919" (November 2000); a list of Vogelpohl organs by James C. Suttie published in the *The Cypher*, 2, no. 11 (May 1977) and an opus list compiled in 1987 by John A. Panning; Vogelpohl & Spaeth catalogs and testimonials from 1910, 1912, and 1915; Vogelpohl documents and information collected by C. Hendrickson and Josh Sellner; and the Organ Historical Society's Pipe Organ Database (especially recent updates by John J. Miller and J. Sellner).

Lise Schmidt is an attorney who specializes in research and writing. She has been the companion of J. Michael Barone of Pipedreams for 40 years, has listened to and explored organs in many venues, and has attended many OHS conventions.

Opposite Top: Bernadotte Lutheran Church

Opposite Bottom: St. George R.C. Church

Above: Console of St. George R.C. Church

Minnesota's First Aeolian Organ

ROLLIN SMITH



The first Aeolian organ in Minnesota, No. 956 in the home of William A. Jones, MD, 307 Ridgewood Avenue, Minneapolis.

WILLIAM A. JONES (1859–1931) was a nationally prominent neurologist and one of Minnesota's pioneer physicians. The son of a St. Peter, Minn., druggist, he graduated from the medical college of the University of the City of New York in 1881 and, after working for two years in the state hospital for the insane at St. Peter, he opened a general practice in Minneapolis. Jones specialized in mental and nervous diseases and studied neurology in Berlin and Vienna. Upon his return to Minneapolis he became a consultant and lecturer at the University of Minnesota. He was later editor of the *Journal-Lancet* for 27 years, president of the Minnesota state Board of Health for twelve years, and, in 1928, was elected vice president of the American Medical Association.

In April 1904, Dr. Jones bought the first of what became 20 Aeolian organs installed in Minnesota. in Minnesota.¹ It was sold by the company's representative S.H. Grover, and though the contract price was \$6,250, when the sale was announced in *The Music Trades* it had been inflated to \$10,000²—

1. His contract was signed on April 2. On April 21, George H. Daggett (1852–1921), bought No. 957, a Style H, with eight-ranks. Daggett owned a brokerage firm, but in May 1909, when “caught short in wheat” and in debt for more than \$150,000 (over \$4 million today), he retired and sold his company. (*Grand Rapids Press*, May 12, 1909, p. 9.)

2. A.W.S., “A \$10,000 Aeolian Organ sold,” *The Music Trades* (April 23, 1904).

prices for Aeolian organs were regularly exaggerated. Opus 956 was a two-manual organ with a 116-note roll-player attachment. The organ was only nine ranks on two manuals and pedal, so there was just one drawknob less for operating the roll-playing mechanism than for actual stop-pulling. Nevertheless, the organ was a miracle at the time: instead of playing just 58 notes, it could play a solo and accompaniment at the same time—116 notes on two manuals were available. A more realistic reproduction of a musical score was possible with more interest for the listener.

The organ was on the first floor with a cable connecting the console to the pipes passing under the floor. The console was cherry to match the woodwork in the room. The pipes were in a room adjoining the hall stairway. The doors into the hall were closed off and a section of the wall facing into the stairway was opened up and filled with a case made of illuminated pipes.

The stoplist is from the years (October 1901–January 1907) when the Aeolian Company distinguished itself from other American organbuilders by using Italian stop nomenclature, an idea that originated with George Ashdown Audsley, who long advocated the adoption of Italian as the official language of the organ profession, it being the universal musical language and the directions in most scores being in Italian. In the following stoplist, the standard terms follow those that appeared on the console. This organ was also built the year before Aeolian changed stop controls from traditional drawknobs to horizontal rocker tablets.

MANUALE I

8 Principale Grande [*Diapason*]
8 Corno di Caccia [*Gemshorn*]
8 Flauto Primo [*Gross Flute*]

PEDALE

16 Contra Basso [*Bourdon*]

COUPLERS

Manuale II to Manuale I 8, 4
Manuale I to Pedale
Manuale II to Pedale

MANUALE II

8 Violino Primo [*Viole d'Orchestre*]
8 Voce Angelica [*Vox Celeste*]
8 Flauto Lontano [*Stopped Diapason*]
4 Flauto Minore [*Flute Harmonique*]
8 Oboe di Caccia [*Orchestral Oboe*]

COMBINATION PISTONS

Manuale I: Piano, Mezzo, Forte
Manuale II: Piano, Mezzo, Forte

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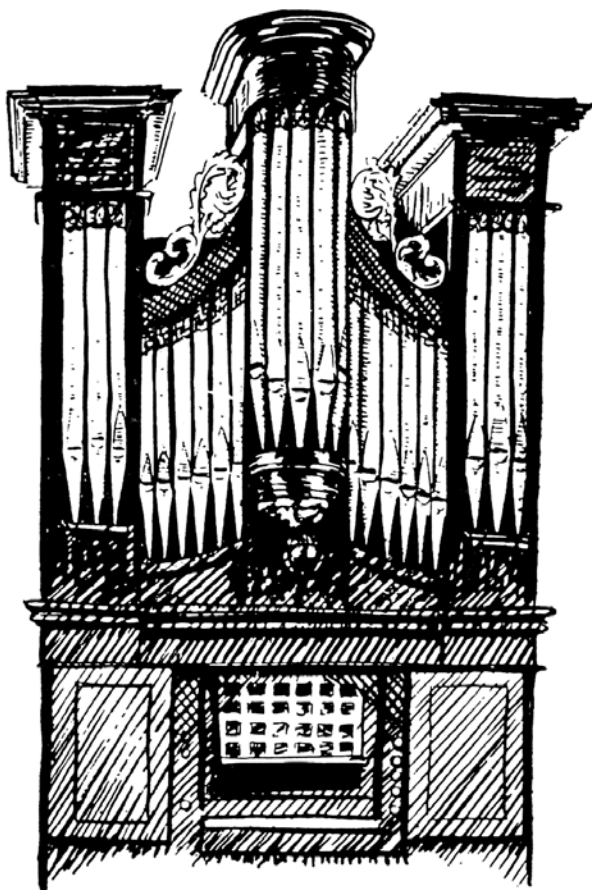


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In THE TRACKER 50 Years Ago

SCOT L. HUNTINGTON

VOL. 11, NO. 3, SPRING 1967

IN WHAT HAD BY NOW BECOME a tradition that was carried through until recently, the feature article in the Spring issue was the upcoming convention travelogue. The 12th annual convention for the Tri-City area of New York (Albany, Troy, Schenectady) was described in detail, but surprisingly omitted the dates! The convention cost \$16, including bus transportation and most meals, and was headquartered at Skidmore College, Saratoga Springs, in their “premier” dorm: ladies on the first floor, men on the second floor, and families in special residence-hall suites scattered throughout the campus. The lodging price was \$24, which covered box lunches not included in the registration. The three-day convention included several non-organ events as options: the New York City Ballet at the newly-constructed Saratoga Performing Arts Center, and a multiple-choice evening event: a concert on the four-manual 1927 William Laws in Skidmore College Hall, a pick-up choir rehearsal for Thursday night’s “Victorian Concert,” a showing of the recently-“improved” slide-tape program, or an evening of betting on the trotters at the historic Saratoga Racetrack.

This convention was eagerly anticipated because of four organs of special renown: The “1756 Richard Bridge” organ in Schuylerville, the 1846 three-manual Davis & Ferris at the Round Lake auditorium, the 1882 J.H. & C.S. Odell in the Troy Music Hall, and the three-manual 1890 Jardine in Watervliet. Except for the optional Wednesday evening concert,

all the organs visited were trackers and covered two centuries of organbuilding from the 1756 remains in Schuylerville to the 1927 Robert Rowland instrument in Sand Lake Baptist Church—probably one of the last tracker organs built in America before the Tracker Revival in the 1950s. Five instruments were revisited in the landmark 50th anniversary Saratoga convention, but sadly, of the 24 organs celebrated in 1967, twelve are gone—fully half—and only five of these are definitively known to have been “recycled” in some capacity.

The previous year’s composition contest was repeated, soliciting newly-composed works suitable for performance on organs of “historic significance.” The nominating committee proposed its slate: for president, Ken Simmons unopposed, vice president, and three candidates for two councilor slots. While two of the names may have been new to OHS members, their biographies each detailed a long and active participation in the society and its affairs. Four books were reviewed, including Peter Williams’s iconic *The European Organ 1450–1850*, still the definitive work on the subject 50 years later. The Rhode Island list was the next published entry in the on-going Extant Organs Committee project, listing 52 tracker instruments in the country’s biggest little state, over two-thirds of which are no longer in place. Three early one-manual Pennsylvania trackers by Zeigler and Pomplitz were described by Katherine Bressler.

The serialized reprint of Henry Lahee's 1902 chapter dealing with *The Organ in its Masters* concluded in this issue; noted musicians of Boston and Pittsburgh's past were thoroughly covered. One consistent item that jumped out at this author was the number of organists who had studied abroad, and with August Haupt of Berlin, in particular. He seems to have been the Marie-Claire Alain student magnet of his day. Wilhelm Middelschulte of Chicago, also a student of Haupt, achieved fame when, as a student holding a job at a prestigious Berlin church, he played the funeral service for Emperor Friedrich III. He is known to us because of his *Perpetuum Mobile* for pedals alone made famous by Virgil Fox throughout his career.

Following the analysis of the Round Lake organ in the previous issue, the Schuylerville Methodist organ was described. An in-depth article by organbuilder Robert Reich had already appeared in 1961. The organ was attributed to Aidan Smith of London, based on signatures found in the windchest. Subsequent research proved the organ to be the product of Richard Bridge, one of England's premier builders and a favorite of G.F. Handel. The 1967 article consistently misidentified Richard Bridge as "George," and this was corrected in the Handbook.

The organ built by Richard Bridge of London for Boston's King's Chapel in 1756, America's first three-manual, had a great influence on Boston's earliest organbuilders. William Goodrich added pedals and new bellows in 1824, it received a major rebuild in 1844, and was replaced by Simmons & Willcox in 1860, retaining the case and twelve ranks of pipes. The case housed several subsequent instruments before being replaced with an exact copy (reusing the original carvings) by the E.M. Skinner Co. in 1909. This exquisite case survives, housing a landmark 1964 three-manual C.B. Fisk organ. The 1860 remains of the Bridge were rebuilt as a two-manual organ (the pipework contains the signature of W.L. White, possibly a Simmons employee) and installed in the Congregational Church of Ware, Mass. When it was replaced by Johnson & Son's Op. 708 in 1888, the instrument was installed by Johnson without an opus number in Schuylerville and was dedicated in October 1888. The organ received a conservative refurbishment by Andover in 1963 that included some judicious revoicing. After three moves and multiple interventions, including pitch and wind pressure modifications, the organ no longer sounds like something Bridge would recognize, and pipes from only six Bridge stops exist out of the present organ's 18 ranks. However, the survival of the original organ's two main windchests is nothing short of extraordinary, and today they are of considerable interest to historians and builders. Andover's careful restoration of the historic oak windchests in 1960 has ensured the survival of these precious artifacts for another 200 years. The surviving material in this organ is the definitive example of



Troy Music Hall Organ

PHOTO VICTOR HOYT

why we should add an "Artifact" category to the Historic Citation recognition.

At this point the young society had been around long enough that it had developed a "history," and for long-time members, it was evolving from its original profile into something that was unsettling for some. It is fascinating how many of these editorials from 50 years are just as equally relevant today—the more things change, the more they stay the same.

This month's editorial would be worth reprinting in full if space permitted, but several sections warrant verbatim transcription. First, it was pointed out that the founding purpose of the OHS had been diluted by "new ideas and misunderstandings" as new members joined from around the country—many of whom had no active participation in the society beyond receiving the magazine. The editor felt it necessary to restate the original purpose, and to review how much research the organization had fostered, with simple rules laid out for beginners. We were reminded that we are "devoted to the study of the heritage of American organbuilding and to the preservation of facts pertaining to this Art. . . . It is collecting, preserving, and publishing historical information, and is furthering a recognition of the quality of fine American organs through recordings, public recitals on these instruments, and articles about them." (Quoted from the 1966 membership brochure.)

Second, the beginner's guide to organ documentation references one of this author's biggest pet peeves—the vague approximate notation of an organ stoplist.

1. Take time to be accurate. It is essential that every detail be checked and rechecked before producing an article on an organ, a builder, or some other phase of research. (This admonition can hopefully be taken to heart by future contributions to the OHS Database by well-meaning members.)
2. In reporting a stoplist, use names and figures spelled *exactly* as the builder spelled them.
3. Be complete. Nothing is more irksome than to find dates or other pertinent data missing.
4. It is also helpful, in reporting specific organs, to include information on the materials used, scaling, markings on pipes, and particular characteristics.

The editorial continues “It should be noted that not every organ that seems to be “old” is worthy of our interest, nor of any effort to preserve it. True, we may learn some of the errors and blunders of builders of the past through a study of these, and we might eventually come up with an ideal example of organ construction.” From our current perspective, that might seem an arrogant and judgmentally misinformed opinion, except for the concluding caveat: “But until that day, it is well to work slowly, and use caution when judging an organ’s worth.” Sadly, it is a different world today, and we are losing organs both good and mediocre through ignorance and indifference. At this point, any historic organ with real wind-blown pipes should be safeguarded whenever possible, because this is a finite supply—we’ll never have more historic organs than we have right now—and look how many we’ve lost in spite of the society’s best work.

The editorial noted with great pride the tremendous amount of new research then being devoted to the historic American organ that had been and would continue to be published in *THE TRACKER*, “the result of countless hours of work put in by selfless members.” The paucity of American organ research today leaves a tremendous amount of needed work left undone. Compared with the extensive organ research in England and the Continent, it is sad that we have never produced a definitive monograph on, for examples, the Hook company or Thomas Appleton. There is a significant body of research representing a lifetime of work that remains unpublished, but that will hopefully one day add to our collective body of knowledge. We have a handful of well-known members who have shouldered the lion’s share of discovery during our lifetimes, but where are their successors? One hopes the upcoming crops of breathtakingly brilliant young musicians now toiling in our leading conservatories will have their curriculae expanded with a challenge to undertake significant historic American organ research projects.

A final closing note as this goes to press is timely, given the preview of the 1967 convention here and the previous

issue’s focus on the Round Lake organ. Fifty years later, we publish another significant monographic review of this monumental organ in this issue. On January 11, United States Secretary of the Interior under the outgoing President Obama, Sally Jewel, announced the 13 newest designations to America’s treasury of sacred objects. After years of research, negotiation, and governmental red tape that date back to my term of office as OHS president, the 1846 Davis & Ferris organ in Round Lake Auditorium has been formally recognized as a National Historic Landmark by the National Park Service. The significance of this may be hard for some to grasp at first, but this organ now joins the ranks of our most sacred and singularly treasured touchstones of American history and pride: Colonial Williamsburg, Old North Church, the Liberty Bell, the Statue of Liberty, Arlington National Cemetery, Mount Rushmore, the White House, and George Washington’s beloved Mount Vernon.

A historic pipe organ being added to such an august list . . . in America? Reflect for a moment on the enormity of this. This should be a moment of immense pride for every OHS member. We celebrate the on-going work of those who persevered tirelessly for years to make the inconceivable a reality: especially our members Matthew Bellochio of the Andover Organ Company, and historians Stephen Pinel and Michael Harrison. But especially I take this opportunity to remember the pioneering work of OHS member and Round Lake trustee Helen Hirahara (1896–1988), who recognized the importance of the organ before the OHS was even founded, worked to restore the organ to playability, and ultimately saved the grand instrument from what surely would have been its eventual destruction. Next in the organ’s salvation timeline comes the indefatigable Edna Van Duzee Walter, fondly known to so many of us in the society for years as “she who must be obeyed.” Edna picked up where Helen left off, shepherding the organ through its on-going restorative maintenance by the Andover Organ Company well into the last decade.

This recognition means the organ now enjoys the full protection of the U.S. Department of the Interior, subject to strict rules covering its conservation protocols, and most important of all, it is eligible for government funding. This event is so momentous for all OHS members as chief protectors of America’s rich organ culture that I think this year we should proclaim July 4, 2017, as Round Lake Organ Jubilation Day. Stand up and raise a glass of festive punch, a hot dog, and perhaps a sparkler in joyous recognition of Helen Hirahara, Edna Van Duzee, and a priceless American pipe organ now proclaimed a National Monument. The day the announcement was made, I was bursting with pride to be an American and actually got a lump in my throat.

Perhaps the Atlantic City and Wanamaker organs may one day enjoy a similar recognition in my lifetime.

Articles of Interest

“Art in Organs and an Organ in Art: Gray & Davison at the 1862 Exhibition” (David Shuker), *Organists’ Review* (December 2016): 44–47.

“Aristide Cavaillé-Coll et Joseph Merklin à Rouen” (François Ménissier), *Bulletin Association Maurice and Marie-Madeleine Duruflé*, no. 15 (2015–16): 75–93.

“The Cinema Organ: A Child of Its Time?” (David Shepherd), *Organists’ Review* (December 2016): 20–25.

“King’s College, Cambridge [Organ Restoration]” (Christopher Batchelor), *Organists’ Review* (December 2016): 27–33.

“Les Deux Frères organistes: Bossi et la musique mécanique” (Giorgio Farabegoli), *La Tribune de l’Orgue* 68, no. 4 (December 2016): 12–18.

“Die neue Grenzing-Organ für Radio France in Paris” (Gerhard

Grenzing), *Ars Organi* 64, no. 4 (December 2016): 227–32, 233–34.

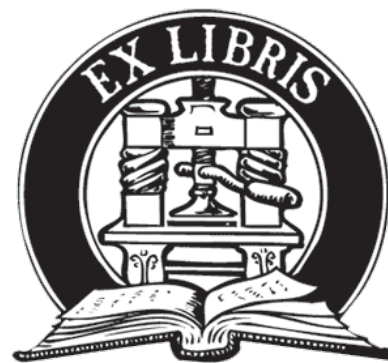
“The Mighty Wurlitzer as Art” (John Ledwon), *Theatre Organ* 58, no. 6 (November/December 2016): 22–29.

“Les Orgues de la cathédrale de Rouen, 1845–1945” (François Ménissier), *Bulletin Association Maurice and Marie-Madeleine Duruflé*, no. 15 (2015–16): 58–73.

“Life and Contour: The New Grenzing Organ in the Auditorium of Radio France” (Kurt Lueders), *Choir & Organ* 24, no. 6 (November/December 2016): 18–23.

“Restauration de l’Orgue de la cathédrale Saint-Jean-Baptiste de Nicolet” (Martin Yelle), *Mixtures*, no. 45 (November 2016): 19–23.

“Restauration de l’Orgue de sanctuaire de la basilique-cathédrale Notre-Dame de Québec” (Andrew



Forrest), *Mixtures*, no. 45 (November 2016): 12–18.

“Arp Schnitger und das Netzwerk Wohltemperierung” (Klaus Beckmann), *Ars Organi* 64, no. 4 (December 2016): 215–22.

“The Story of the WKY Kilgen, Pt. II: A Progress Report” (Dusty Miller), *Theatre Organ* 58, no. 6 (November/December 2016): 16–21.

“The Troxy [Trocadero Cinema, London] Wurlitzer” (Simon Gledhill), *Organists’ Review* (December 2016): 9–15.

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Opus Lists

OPUS LISTS are essential tools of the organ historian. At its most basic level, a list records an organ's location and date of construction or completion, and the number of organs produced by a builder. As a slightly more thorough work, the list might tell us the number of keyboards and number of ranks or speaking stops of an organ. Regardless of the information contained therein, organ opus lists are among the most requested research items in the OHS Library and Archives. In addition to the obvious, an opus list provides hints regarding an organbuilder's financial stability, na-

tional economic health, as well as national tastes and trends in the arts.

Long before the founding of the OHS, some organbuilders were busy documenting their work with periodic publications containing lists of organs produced and their locations. Among these, the largest was M.P. Möller, with lists published in 1898, 1905, 1910, 1916, 1920, and 1930. More modest lists were produced by the Hooks in 1895, 1903, and 1916, these being assembled by OHS member William T. Van Pelt and published in 1991.

Indeed, the industry of OHS members has compiled far more opus lists than those published by the grand houses of the 19th and 20th centuries.

Some of these recent lists appear in book form by authors familiar to OHS members, while other lists—some incomplete—are known only from single typewritten or handwritten documents contributed by Barbara Owen, Peter Cameron, Kenneth Simmons, John Ogasapian, E.A. Boadway, Donald R.M. Paterson, Martin Walsh, Stephen Pinel, Michael Friesen, Alan Laufman, Elizabeth Towne Schmitt, and Robert Reich.

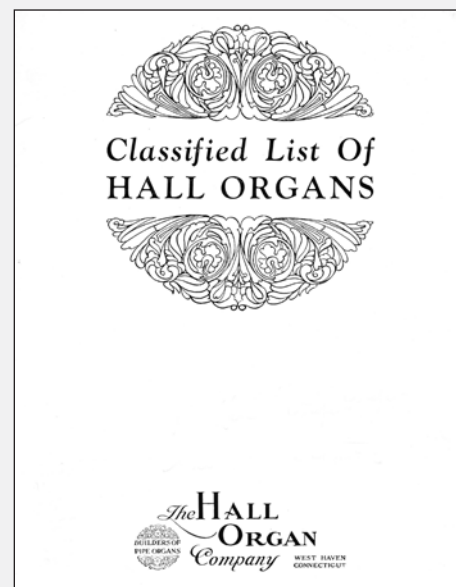
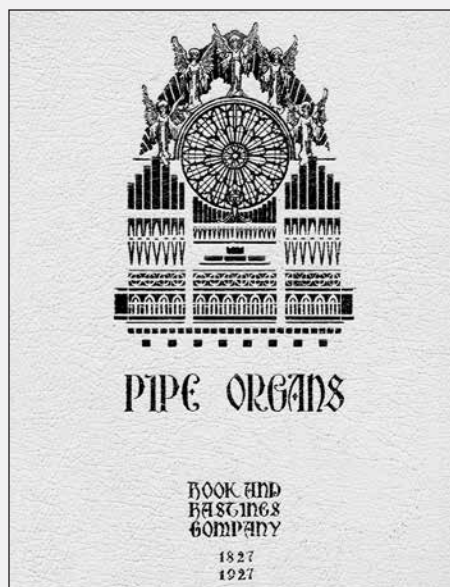
Gathered here in alphabetical order are the known pipe organbuilders' opus lists held by the OHS Library and Archives. There may be more lists to be found in unprocessed collections held offsite in Warminster, Pa.

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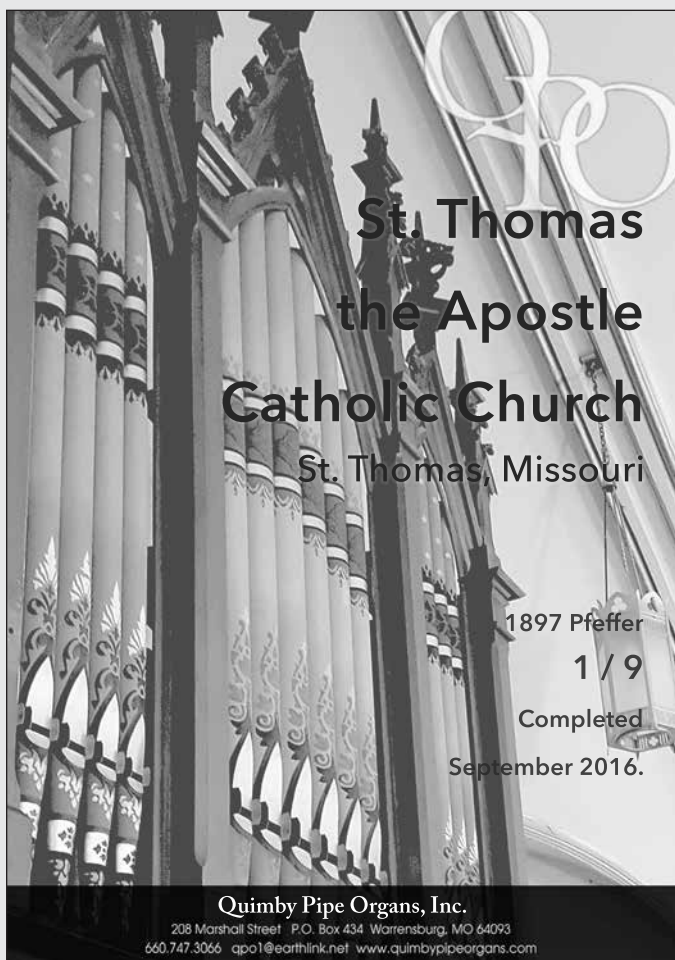
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THE ORGAN HISTORICAL SOCIETY NOMINATING COMMITTEE

Report dated January 25, 2017

from William F. Czelusniak, CHAIR

THE SLATE OF CANDIDATES FOR THREE OPEN POSITIONS IS THIS:

Gregory F. Crowell ~ Grand Rapids, Michigan

Ole J. Jacobsen ~ San Francisco, California

Charles E. Kegg ~ Hartville, Ohio

Anne K. Laver ~ Rochester, New York

Kola P. Owolabi ~ Ann Arbor, Michigan

Michael Quimby ~ Warrensburg, Missouri

THE POSITION STATEMENTS RECEIVED FROM THE CANDIDATES FOR ELECTION TO THE BOARD OF DIRECTORS ARE THESE:

❶ What important challenges do you believe the OHS faces in the near future, and how can the OHS meet them?

GREGORY F. CROWELL: In recent years, the OHS has made important strides towards strengthening its various missions through careful, thoughtful reorganization. Recent efforts to clarify the election process, the financial reporting, the awarding of historic citations, as well as the fashioning of a new mission statement provide evidence of an organization that is vibrant, determined not only to carry on, but to thrive. Of course, much of the work of the immediate future will be focused on the relocation of the OHS Headquarters and Archives to their splendid new home. But the strength of any organization is determined not by its physical holdings, but by its ability to share its mission with the world. I would like to see the OHS expand its educational programming as well as its web presence in order to make its important work better known. Educational projects might entail, for example, presenting a children's program in conjunction with our annual conventions, or coordinating with POE/POEA programs to make sure those interested in the organ are aware of the special value of historic American organs. Our web presence could certainly be strengthened by having someone in charge of our social media presence. For example, we currently have

only forty-five followers and five postings on our Instagram account, even though Instagram is one of the most direct and commonly used social media outlets by people under the age of thirty.

OLE J. JACOBSEN: I believe the OHS must increase its outreach and education programs aimed at the general public to foster awareness of the organ and its music. Preservation and maintenance of historical instruments is not sufficient in an era where so many institutions are getting rid of their pipe organs and offering poor alternatives in terms of instruments and music. In my opinion, the OHS has missed several opportunities to garner both local and national press, and above all greater audiences, at some convention venues.

CHARLES E. KEGG: Remaining relevant in the eyes of the greater public. The public responds with enthusiasm when presented with a fine pipe organ, but they must be presented with it. They will not seek it out. We will need to find more ways to bring the pipe organ to the public, particularly in non-liturgical venues.

Continuing to expand the scope of instruments of value. Over the years, OHS has broadened its view of what makes an instrument special. We must continue to seek out those instruments, regardless of age, that have made significant contributions to the art.

ANNE K. LAVER: A challenge that the OHS faces is one that many non-profit organizations in the 21st century face, and this is related to demographics and the behavior of younger generations in relation to organizations. The OHS experienced growth when the baby boomer generation came of age and joined the fledgling organization. The OHS will not be able to count on those same numbers as a matter of course, because the size of subsequent generations is not as large. To compound this challenge, we are learning that the millennial generation tends not to want to join organizations. The OHS will have to demonstrate to potential new members that there is a clear value to being a member. This requires collecting data about members and potential members and their reasons for being a part of the OHS, articulating a set of strong value propositions, and developing a clear marketing strategy. I worked on the Marketing Committee of the American Guild of Organist for the past two years and we tackled these

same issues in relation to AGO membership. I know from this experience the steps needed to address the challenge and that these can be taken on by a team of dedicated volunteers.

KOLA P. OWOLABI: One of the OHS's most important achievements has been the preservation and documentation of numerous historic 19th and early 20th century American organs. As many churches facing closing today in the face of economic hardships, it is important to make sure these instruments are preserved and relocated to appropriate settings where they will be used and maintained well. As parts of the instruments get worn down, important decisions must be made as to whether to preserve the instrument as it stands, or to make use of newer technologies that might make the instrument function better, or perhaps make it more adaptable to a broader range of repertoire. I believe that there is often no "perfect" answer in these situations, but the OHS can play an important role in offering their expertise and helping churches and other organizations to make informed choices. It is important to consult a wide range of experts including organists, church musicians, organbuilders and historians. Having a diverse membership in the OHS is helpful in ensuring that this can happen.

MICHAEL QUIMBY: I believe encouraging a younger membership is imperative, and finding new ways to demonstrate the relevance of the historic American pipe organ in its many forms is key. Without a new generation of enthusiasts, there won't be any OHS in the future. Continued effort to build a perpetual endowment is also critical, as is the selection of officers who will be committed to society objectives before personal agendas.

❷ How will your contributions to the Board of Directors benefit the OHS?

GREGORY F. CROWELL: I am a longtime member of the OHS, and have been active in the organization as director of publications, as a member of the Citations and Biggs Fellowship Committees, and as a performer at national conventions. These experiences have given me a broad understanding of the organization and a deep appreciation of its mission. Whatever my personal contributions might be, they will be focused on the primary goals of the

organization as a whole as outlined in the mission statement.

OLE J. JACOBSEN: Since 1989, I have been both studying and promoting the pipe organ through my “organ-demo” events throughout the world. [<http://organdemo.info>] I am particularly pleased to see the OHS venture into Internet-supported technologies and events such as the live webcasts from the conventions. If elected, I hope to work with others to expand and enhance these activities.

CHARLES E. KEGG: My experience in pipe organ restoration and new organbuilding can help guide the organization toward practical and pragmatic decisions.

ANNE K. LAVER: I have a fair amount of experience running conferences, outreach events, and committees and I will be able to bring to the Board of Directors the skills learned by doing this work. I have worked as the Coordinator for Organ Outreach and Programs at the Eastman School of Music, Coordinator for the Eastman Rochester Organ Initiative Festivals, Dean of the chapter of the American Guild of Organists, Director of Pipe Organ Encounter for high school organists, Director of the Music Builds Neighborhood Summer Youth Employment Program, a member of the AGO National Committee on Marketing, and Artistic Director of the Malmgren Concert Series at Syracuse University. Through these positions I have learned how to set priorities and timelines, develop and manage budgets, research and write grants, work within a variety of administrative models, lead teams of volunteers, present outreach events for youth, create websites and surveys, develop a media pitch, articulate marketing strategies, and accomplish tasks in a timely fashion.

In my current position as Assistant Professor of Organ and University Organist at Syracuse University I have the opportunity to interact and make music with young organists and I can bring my experience of what their needs and aspirations are relating to membership in the OHS.

KOLA P. OWOLABI: Over the past five years, I have attended all of the OHS conventions except one, and I have donated funds to sponsor several recitals at the conventions. If I am elected to the Board of Directors, I will continue to support the OHS financially

and donate my time and expertise to the best of my ability. I would look forward to being actively involved in building the OHS archives and serving the organization in an advisory capacity.

MICHAEL QUIMBY: I have no agenda but to promote the preservation and use of American pipe organs of historical significance, from any time period.

③ How will your professional/personal experience and capabilities benefit at least one existing or new OHS program or activity?

GREGORY F. CROWELL: Aside from having been a church musician for forty-five years and a university professor for over twenty years, I have served as president of the Midwestern Historical Keyboard Society and as Dean of the Grand Rapids Chapter of the AGO, and on various program committees (for example, the Clavichord Symposia at Magnano, Italy). In these positions I have sought to bring people together to work towards a common goal, and to focus on the good of the organization over personal gain, skills that I expect would be of benefit to any OHS projects that might come my way.

OLE J. JACOBSEN: I believe the OHS should conduct some type of “newcomers’ orientation” at conventions which aims to explain the basics of pipe organs to those members who are not themselves organists or organbuilders. Such educational activities have both the potential of attracting new OHS members as well as enhance the convention experience for existing members. I have both the tools and the knowledge to help with such a program.

CHARLES E. KEGG: I believe I can be of value to the Historic Organ Awards program as well as to the Phoenix Project. I also have experience in convention oversight.

ANNE K. LAVER: I would be especially interested in applying the skills mentioned in my response to question #2 to membership development, particularly developing clear member benefits to those students and young people who have not yet joined the OHS. I believe there are ways the OHS could reach out to its Biggs Fellows throughout the year to foster a stronger connection to the organization. I also believe there are ways that the OHS could better

connect students with the Archives, perhaps by hosting one-day excursions for those looking for dissertation or thesis topics.

KOLA P. OWOLABI: As an organist, I have become interested in performing a very broad range of repertoire from the 16th century to the present and playing many different styles of instruments. I have travelled to perform on significant historic instruments in North American and Europe, and enjoy tailoring a concert program to the specific instrument at hand. I also try to be aware of new books and organ recordings so that I keep informed of what colleagues in the profession are doing. This experience could be helpful in planning OHS conventions, working on the OHS recording projects to document historic organs, and giving a performer’s perspective on organ restoration projects.

MICHAEL QUIMBY: With 47 years of mature experience as an organbuilder, I can bring a unique perspective that is grounded in practical experience. In fact, my first two clients in the early 1970s were both on the brink of replacing their historic 19th century pipe organs with electronic substitutes, and with some persistence, they were each persuaded to restore their historic pipe organs instead. These instruments are both still serving in their historic homes, in original condition.

I think there is much to be learned and explored regarding when a practical restoration is the preferred alternative to a museum-quality restoration. Too many organs have been lost because the institution was presented only with the high cost of a museum-quality restoration, when perhaps other, more practical steps could have been implemented instead, in order to keep the instrument in service. My own experience with Ernest M. Skinner Opus 190, which has paralleled my career as an organbuilder, is an example. As a young man, I campaigned to save it from radical and irreversible tonal changes, and through the decades, have helped the institution responsible for its care to invest their limited funds shrewdly so that the instrument remains in weekly use today, even though there has never been anywhere close to the kind of funding necessary for a museum-quality restoration.

Nominations | BOARD OF DIRECTORS

4 What is your capacity to participate actively as a member of the Board of Directors, including your commitment to follow through in a timely manner and contribute financially to the organization, as your personal circumstances permit?

GREGORY F. CROWELL: Despite a busy life, I would do my utmost to carry out the work of the OHS with requisite attention and facility.

OLE J. JACOBSEN: I am the editor and publisher of an Internet technology journal and I have the flexibility to schedule my time to participate in board activities as needed. Financially, I have been contributing in the order of \$500 to \$1,000 annually to OHS, and I plan to continue to do so.

CHARLES E. KEGG: As a principal in an organbuilding firm, I can make time available to execute the duties of a Director.

ANNE K. LAVER: I have the flexibility in my schedule to be able to commit to full and active participation in meetings and committee work. I listed a number of the administrative roles I have taken on in my response to question #2 to demonstrate that I can take on the work required of an OHS Director. As for financial capability, I can only hope that this will grow in the coming four years, as my sons grow out of childcare and my earning potential increases!

KOLA P. OWOLABI: If I am elected to the Board of Directors, I will make it a priority to continue to attend and support the annual OHS Conventions. I will participate in all telephone conference meetings and am willing to travel as needed to attend committee meetings and assist with special projects. I have made financial contributions to the OHS in past years and continue to do so as needed to support OHS programming.

MICHAEL QUIMBY: As a faithful contributor to the OHS in decades past, my own enthusiasm for current and future gifts to the society has been reignited following recent changes in the society which demonstrate greater accountability to the membership. Beyond that, I am planning a more long-term legacy, in the form of estate gifts to the society. I look forward to being a part of the continued rebirth of the OHS.

Respectfully submitted,
Nominating Committee of the
Organ Historical Society

William F. Czelusniak, CHAIR
Bruce B. Stevens, SECRETARY
James H. Cook
Craig Cramer
Roberta Morkin



Gregory F. Crowell ~ Grand Rapids, Michigan



Ole J. Jacobsen ~ San Francisco, California



Charles E. Kegg ~ Hartville, Ohio



Anne K. Laver ~ Rochester, New York



Kola P. Owolabi ~ Ann Arbor, Michigan



Michael Quimby ~ Warrensburg, Missouri

SYMPHONIC SCHOENSTEIN TO ATLANTA

SCHOENSTEIN & CO. IS BUILDING AN organ of two-manuals, 14-voices, 16-ranks for Mikell Chapel at the Cathedral of St. Philip in Atlanta. The organ, which replaces an electronic instrument, is in the symphonic style and includes a double expressive division within the Swell. In the E.M. Skinner tradition, a comprehensive Swell division is duplexed onto a Great of 8' Open Diapason and 4' Principal. Schoenstein & Co. built a new console for the cathedral's Aeolian-Skinner organ and the new chapel organ will incorporate the same combination

action and many of the other playing aids to facilitate use for practice. Mikell Chapel, dedicated in 1947, sees heavy use for weekday services, two services on Sunday, as well as weddings and funerals. Installation is scheduled for September, 2017. The canon for music is Dale Adelman, associate organist and choirmaster is David Fishburn and Patrick Scott is assistant organist and choirmaster. The organ was made possible through the generosity of Delbert Lowell Jacks in memory of Thomas Ruben Jones.



Scattered leaves ... from our Scrapbook

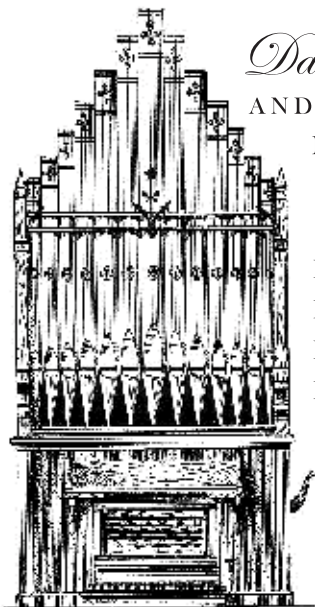
From a review of Thomas Murray's *Symphonic Masterworks* (Delos DE 3525)

"I've gone on at such length about the symphony (Franck D Minor) because I find Murray's performance of it on organ absolutely thrilling. It's amazing how closely his choice of stops and registrations simulates the instruments in the orchestral version. There are moments when you can't be 100-percent sure you're not listening to an orchestral performance. But most of all, I think, Murray's playing of the piece made me appreciate its beauty in a way I don't think I ever have hearing the orchestral version. Murray has convinced me more than ever that the roots of this symphony lie deep in the French Romantic organ tradition. This is a recording you must hear. A magnificent organ played by an extraordinary organist and complemented by a fantastic recording. This is a must-have, and not just for organ fanciers."

Jerry Dubins
Fanfare Magazine

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Obituaries



JAMES "JIM" MOSBY BRATTON of Denver, Colo., passed away January 9, 2017, just three days shy of his 88th birthday. He is preceded in death by his parents, Eugene Nelson and Frances Moore (White) Bratton, and his sister, Jean Scott. He is survived by his partner, David Martin Wasserburger and brother, Donald Bratton.

Jim Bratton was born on January 12, 1929, in Staunton, Va., and studied music, piano and organ performance at Peabody Institute of the Johns Hopkins University, then served

from 1952 to 1954 as Chaplin's assistant at Fitzsimons Army Medical Center. He later studied at the University of Denver and the University of Colorado, Boulder, earning his BA, MA, and PhD. He taught and performed at DU and the Lamont School of Music and retired as Professor Emeritus after 33 years. He was for many years organist and choirmaster of St. Mark's Episcopal Church and Temple Emanuel.

A professional harpist, James Bratton was a meticulous restorer of player pianos, pipe and reed organs, and clocks. He was a founding member and past president of the Reed Organ Society, past dean of the Denver AGO Chapter, and a member of the OHS, ATOS, and NAWCC.

JAMES A. WOOD of Concord, N.H., died Sunday, October 16, 2016, at the age of 90. He was born on Nantucket Island February 8, 1926. After graduating from Nantucket High School, he studied at the Longy School of Music in Cambridge, Mass., majoring in organ with E. Power Biggs and George Faxon, and choral conducting with Sarah Caldwell. During World War II he served in Europe as an Army medic. After the war, he continued his studies at the Mozarteum in Salzburg and Trinity College in London where he received his degree.

He served as director of music at the Church of the Good Shepherd in Nashua, N.H., for 23 years, and at Saint Paul's Church in Concord, N.H., from 1970 until his retirement. In 1956, he joined the faculty of Saint Paul's School in Concord, and became head of the music department and director of chapel music in 1970. In 1955, with colleagues, he founded the Actorsingers of Nashua, a community group of vocalists and actors producing musicals and operettas.

He was a dean of the New Hampshire AGO Chapter and was named Honorary Member in 2008. He was also a president of the New Hampshire Music Teachers Association, and a member of American Choral Directors Association. In 1970, with the Rev. Richard Aiken he inaugurated the Saint Paul's School Christmas Service of Lessons and Carols that has garnered capacity crowds ever since.

James A. Wood was pre-deceased by his wife, Constance A. Wood, a daughter, Licia A. O'Connor, and a grandson, Alexander. A Celebration of Life was held at the Old Chapel at Saint Paul's School on Saturday, October 22. Donations in memory of James A. Wood may be made to Saint Paul's School Music Department, 325 Pleasant Street, Concord NH 03301, or Saint Paul's Church Food Pantry, 21 Centre Street, Concord NH 03301.



Minutes | ORGAN HISTORICAL SOCIETY

MINUTES

ORGAN HISTORICAL SOCIETY BOARD OF DIRECTORS

OCTOBER 18, 2016

CALL TO ORDER

A regular meeting of the Board of Directors of the Organ Historical Society was called to order by Chair Christopher Marks at 8:03 p.m. EDT by teleconference on October 18, 2016. Secretary Jeffrey Dexter was present.

ROLL CALL AND APPROVAL OF MINUTES

The Secretary called the roll. A quorum was established. Members in attendance were: Willis Bridegam, William Czelusniak, Jeffrey Dexter, Christopher Marks, and James Weaver. Craig Cramer and Kimberly Marshall were absent.

Without objection, the minutes of the September 20, 2016 meeting were approved as distributed.

REPORTS OF OFFICERS

CEO Weaver — reported on the possible dona-

tion of a 17th c. Dutch cabinet organ. The first Lifetime Membership has been subscribed. Work continues to solidify the leadership retreat for late January.

Treasurer Bridegam — led a discussion on the August and September Financial Reports.

Vice-chair Czelusniak has provided a letter for the annual fund appeal. A committee is being formed for the capital campaign effort. CEO Weaver discussed additional fund raising efforts being pursued.

NEW BUSINESS

Chair Marks provided a review of a proposal received for the rebuilding of the OHS website.

NEXT MEETING

The next regularly scheduled meeting of the board will be Tuesday, November 15, 8:00 pm EDT, via teleconference.

ADJOURNMENT

The meeting was adjourned at 9:10 p.m.

Round Lake Organ

THE ROUND LAKE (NEW YORK) ORGAN IS THE FIRST
SUCH INSTRUMENT IN AMERICA TO BE SO DESIGNATED

ON JANUARY 11, 2017, U.S. SECRETARY OF the Interior Sally Jewell announced the designation of 24 new National Historic Landmarks. The National Historic Landmarks Program recognizes historic properties of exceptional value to the nation and promotes the preservation efforts of federal, state, and local agencies and Native American tribes, as well as those of private organizations and individuals. The program is one of more than a dozen administered by the National Park Service that provide states and local communities technical assistance, recognition and funding to help preserve our nation's shared history and create close-to-home recreation opportunities.

“These 24 new designations depict different threads of the American story that have been told through activism, architecture, music, and religious observance,” said Secretary Jewell. “Their designation ensures future generations have the ability to learn from the past as we preserve and protect the historic value of these properties

and the more than 2,500 other landmarks nationwide.”

If not already so recognized, properties designated as National Historic Landmarks are listed in the National Register of Historic Places.

Among the 24 national historic landmarks announced was:

The Davis-Ferris Organ, built for a New York City Episcopal church in 1846-1847, is an example of the technical and mechanical achievements in the pre-Civil War American organ-building industry. Forty years later, the organ was sold to the Round Lake Camp Meeting in Upstate New York to accompany the popular Methodist summer gatherings. It eventually anchored a transition to a Chautauqua-style institution of culture, education, and enlightenment. This organ is a record of American music-making covering both sacred and secular genres.



Name of Property:	Divio-Feris Organ
City, State:	Divio-Feris Organ, New York
Period of Significance:	1846-1918
NH Criteria:	I and IV
NH Themes:	<p>II. Creating Social Institutions and Movements</p> <p>1. religious institutions</p> <p>III. Expressing Cultural Values</p> <p>1. visual and performing arts</p> <p>2. architecture, landscape architecture, and urban design</p> <p>6. popular and traditional culture</p>
Previous Recognition:	<p>1922 Historic American Engineering Record, HAER RNY-54-A</p> <p>1975 National Register of Historic Places (Village of the River Line Historic District)</p>
National Historic Context:	<p>XII. Business</p> <p>B. Manufacturing Organizations</p> <p>1. Machinery and Instruments</p> <p>XXIII. Music</p> <p>1. Instruments Use and Development</p> <p>2. Forums (Halls and Auditoriums)</p>

National Park System Advisory Board
https://www.nps.gov/whl/news/LC/fall2016/DavisJ_crisisOrgan.pdf



NHL Significance

- NHL Significance:**
- The Davis-Ferris Organ, built for a New York City Episcopal church in 1846-1847, is an example of the technical and mechanical achievements and innovative uses of materials in the thriving pre-World War American organ-building industry.
 - Forty years later, changing trends in theology, technology, American culture, and ecclesiastical music led to the sale of the organ to the Round Lake Camp Meeting Association in Upton, New York. The organ was used in the camp meeting tradition, summer gatherings and eventually anchored a transition to a Chautauque-style institution of culture, education, and enlightenment. This organ is a record of American music-making and is considered an important part of the Chautauque movement.
 - Other organs of this size and type from this era have been lost, altered, or "improved" beyond recognition. The Davis-Ferris Organ is not only uniquely representative of the technology of its creation, the organ demonstrates the development of American Organology, pipe organ, and organ building.
 - The organ was used in the camp meeting tradition, summer gatherings and eventually anchored a transition to a Chautauque-style institution of culture, education, and enlightenment. This organ is a record of American music-making and is considered an important part of the Chautauque movement.
 - Other organs of this size and type from this era have been lost, altered, or "improved" beyond recognition. The Davis-Ferris Organ is not only uniquely representative of the technology of its creation, the organ demonstrates the development of American Organology, pipe organ, and organ building.
 - The organ was used in the camp meeting tradition, summer gatherings and eventually anchored a transition to a Chautauque-style institution of culture, education, and enlightenment. This organ is a record of American music-making and is considered an important part of the Chautauque movement.

Integrity:

- The Davis-Ferris Organ is essentially intact in terms of materials and design from the time of its construction in 1846-1847. However, it also exhibits a number of minor but important historic alterations undertaken to update it as changes occurred in church music in the 1860s and 1870s. It also had minor alterations to the rear portion of the case when the organ was reinstalled into the Round Lake Auditorium upon its relocation in 1888. All of these changes occurred during the period of significance.
- Because major restoration of the Davis-Ferris Organ has never been undertaken, and

National Park System Advisory Board
<https://www.nps.gov/whl/news/LC/fall2016/Davis/CorrisOrgan.pdf>



maintenance, tuning, and repairs were only as needed and as funds allowed, it retains over 90 percent of its original pipes and its original face-grained and gilded finish.

Owner of Property: Village of Round Lake

Acreage of Property: Less than one acre.

Origins of Nomination: After the Davis-Ferris Organ was documented by the NPS Historic Americans Engineering Record in 2012, the Village of Round Lake approached the NHL Program to determine whether the organ was eligible for potential designation as an NHL. After receiving guidance from the program on how best to document the national significance of the organ, the Village hired a consultant to write the nomination.

Potential for Positive Public Response or Reflection on NIH Program:

- Designation of the Davis-Ferris Organ will bring public attention to an area of United States history that has not been adequately recognized in the National Historic Landmarks Program. Designation will inform the public about religious musical styles in the early nineteenth century and how changes in that genre are exemplified in church organs.
- Designation will recognize a nearly intact example of the art and science of American organ building in the early years of the industry.

Potential for Negative Public Response or Reflection on NIH Programs: None is known.

Landmarks Committee Comments

Landmarks Committee Recommendation: Designation. Dr. Carson moved, Dr. Allan seconded. 1 nay, 9 yeas.

Public Comments Favoring Designation (received as of 10/24/16):

Public Comments Favoring Disposition (received as of 10/24/16):
 The Honorable Dixie Lee Sacks, Mayor, Village of Round Lake, New York
 Lawrence Libes, F.P.S.A., Executive Curator of Musical Instruments, The Metropolitan Museum of Art, New York, New York
 Mike Russo, Director, U.S. Corporate Government Relations, Regulatory Affairs & Strategic Initiatives, Global Foundries
 Samantha Bushart, Executive Director, Saratoga Springs Preservation Foundation, Saratoga Springs, New York
 Todd M. Lewis, PhD, Senior Vice President and Provost, Kent State University, Ohio
 James D. Lewis, Emeritus Professor of Sociology, Kent State University, Ohio
 Stephen H. Paschen, Associate Professor Emeritus, Archivist (retired), Kent State University, Ohio
 William E. Ryan Sr., Village Historian, Village of Round Lake, New York
 The Honorable Carrie Woerner, Member, New York State Assembly, 113th District, Saratoga and Washington Counties, New York.

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<https://www.nps.gov/whl/news/LC/fall2016/Davis/ctrisOrgan.pdf>

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Keith Branson: *The Transformation of Jeremiah**
Daniel Pinkham: *A Prophecy*

CD2 Music for the New Testament

Joel Martinson: *Incarnation Suite* in 4 mvts
Seth Bingham: *Annunciation*
Keith Branson: *Meditation on Luke 2:21** (Circumcision)
Paul J. Sifer: *Contemplations on the 7 Words of Christ on the Cross*
Larry King: *Resurrection*
Stephen Montague: *Behold a Pale Horse*

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Houston Baroque, a quintet of singers and period-instrument players, pairs Buxtehude and Handel in its first CD. Patrick Parker plays 7 organ solos on the 2014 Martin Pasi organ, op. 23, at First Evangelical Lutheran, Houston. **Raven OAR-988**

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Handel ENSEMBLE: *Meine Seele hört im Sehen*, HWV 207; *In den angenehmen Büschen*, HWV 203; *Süße Stille, sanfte Quelle*, HWV 205;



Das zitternde Glänzen der spielenden Wellen, HWV203; *Süßer Blumen Ambraröcken*, HWV204 +MORE

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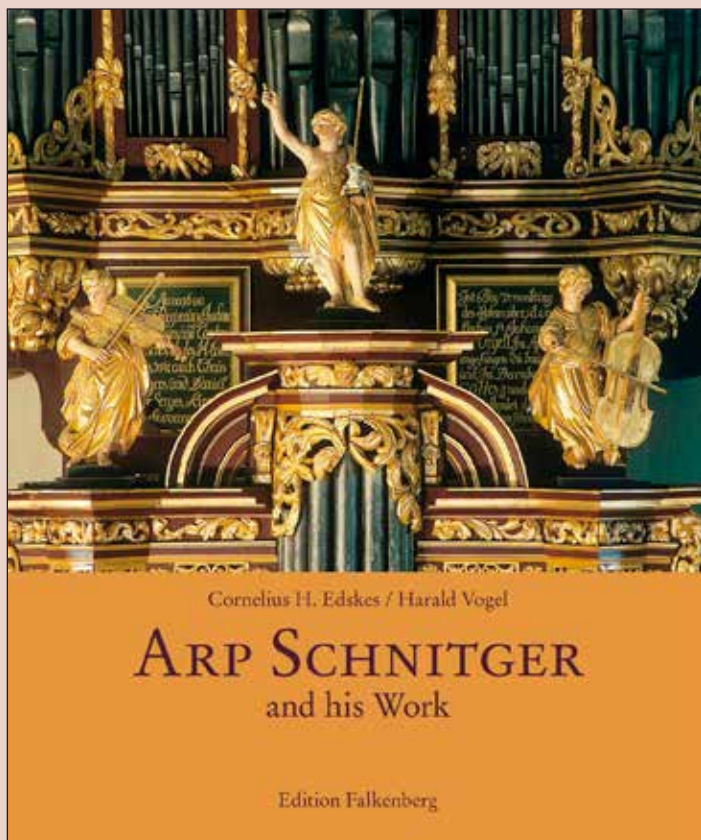
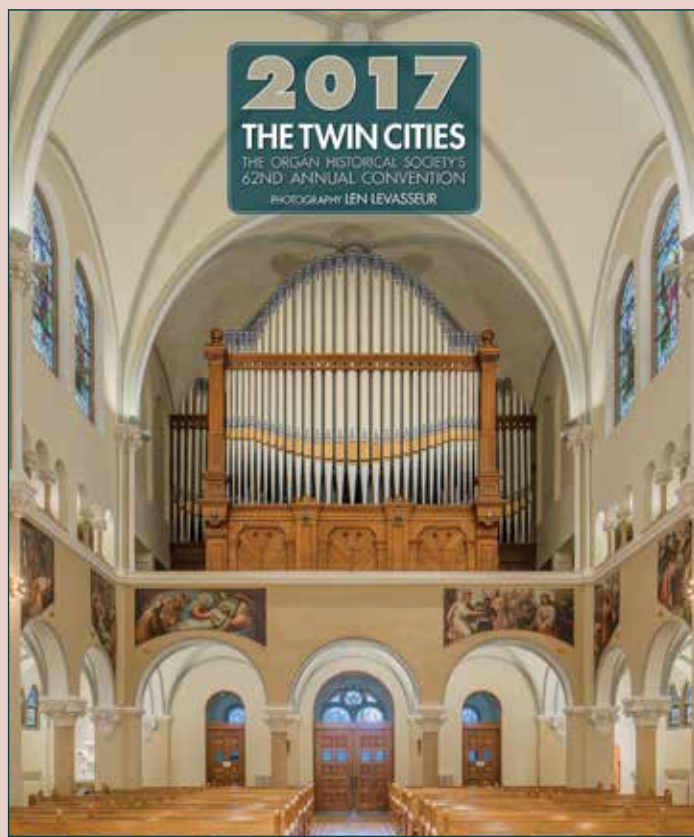
THE TWIN CITIES 2017

OHS PIPE ORGAN CALENDAR

THE OHS 2017 CALENDAR celebrates the 62nd annual OHS Convention—Minnesota, August 5–11, 2017—highlighting organs in our nation’s heartland. This calendar is filled with gorgeous photographs by Len Levasseur—12 different instruments, one for each month—ranging from a grand 1877 Johnson & Son to a still modern-looking 1963 Casavant, with organs by 19th-century Minnesota builders Joseph Lorenz and Voegelpohl & Spaeth, the magnificent pair of Skinner and Aeolian-Skinner/Quimby organs at the Cathedral of Saint Paul, plus unusual examples by Steer & Turner, Hinners, and Hutchings, more contemporary classics by Schlicker, Wicks, and Fisk, and the phenomenal 1927 Casavant repurposed by Schantz for St. Andrew’s Lutheran Church in Mahtomedi. Lise Schmidt’s welcoming article gives a sense of area history, punctuated by still more organ photos. The calendar highlights US holidays and the major dates of the Christian and Jewish year.



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