

VOLUME 62, NUMBER 2, APRIL 2018

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



# 2018

ORGAN HISTORICAL SOCIETY • JULY 29–AUGUST 3  
|: ROCHESTER • NEW YORK :|



SKINNER ORGAN COMPANY, OP. 711 (1928)



C.E. MOREY, NO. 248 (1907)



PAUL FRITTS & COMPANY, OP. 26 (2008)



THE RUDOLPH WURLITZER COMPANY (1929)



C.B. FISK, INC., OP. 83 (1983)

## OUR FEATURED ARTISTS

DAVID BASKEYFIELD  
EDOARDO BELLOTTI  
IVAN BOSNAR  
KEN COWAN  
PETER DuBOIS  
KATELYN EMERSON  
DAVID HIGGS  
RICHARD HILLS  
FRED HOHMAN  
WILMA JENSEN  
PETER KRASINSKI  
CHRISTIAN LANE

NATHAN LAUBE  
ANNIE LAVER  
THATCHER LYMAN  
COLIN LYNCH  
COLIN MacKNIGHT  
CHRISTOPHER MARKS  
MALCOLM MATTHEWS  
AMANDA MOLE  
ALAN MORRISON  
JONATHAN MOYER  
SEAN O'DONNELL  
JONATHAN ORTLOFF

DAVID PECKHAM  
ROBERT POOVEY  
WILLIAM PORTER  
CAROLINE ROBINSON  
DARYL ROBINSON  
JONATHAN RYAN  
NICOLE SIMENTAL  
JOEL SPEERSTRA  
BRUCE STEVENS  
MICHAEL UNGER  
JORIS VERDIN  
BRADLEY HUNTER WELCH



ORTLOFF ORGAN COMPANY, LLC, OP. 1 (2016)

PHOTOS: LEN LEVASSEUR

## JOIN THE OHS IN ROCHESTER

IN COLLABORATION WITH THE EASTMAN ROCHESTER ORGAN INITIATIVE FESTIVAL IN OCTOBER

THE 2018 CONVENTION of the Organ Historical Society will celebrate the rich array of instruments in Rochester, New York. Home to an expansive collection of organs representing diverse musical styles and performance practices, Rochester is a hub for organ performance and education. Convention attendees will experience an eighteenth-century Italian Baroque organ housed in the beautiful Memorial Art Gallery, a tour of the George Eastman Museum—home of the world's largest residence organ—and everything in between. Visit the website below for the latest updates!

[WWW.ORGANHISTORICALSOCIETY.ORG/2018](http://WWW.ORGANHISTORICALSOCIETY.ORG/2018)





GOART/YOKOTA (2008)



AEOLIAN COMPANY, NO. 947 AND NO. 1345



HOPE-JONES ORGAN COMPANY, OP. 2 (1908)



ANONYMOUS ITALIAN BAROQUE ORGAN (CA. 1770)



HOOK & HASTINGS COMPANY, OP. 1573 (1893)

# THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, HARPSICHORD,  
CARILLON AND CHURCH MUSIC

*Now in Our Second Century*

## ANNOUNCING THE DIAPASON'S NEW DIGIMAG SUBSCRIPTION.

The digital edition is available at a special price (\$35/year), and yet incorporates all the content in the traditional print edition.

Includes access to The Diapason website, which features a growing library of present and past issues, news items posted weekly, an extensive calendar section, videos, classified ads, and many other interesting features.



VISIT OUR WEBSITE AT:  
[www.TheDiapason.com](http://www.TheDiapason.com)

One-year Print Subscription: \$42 (USA)

REQUEST A  
**FREE**  
SAMPLE COPY

## THE DIAPASON

3030 W. Salt Creek Lane, Suite 201  
Arlington Heights, IL 60005-5025

Phone: 608-634-6253

Fax: 847-390-0408

E-mail: [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)



# THE TRACKER

VOLUME 62, NUMBER 2 ~ APRIL 2018

## CONTENTS

From the Chair MICHAEL QUIMBY	5
From the CEO JAMES WEAVER	8
Maine Historic Organ Institute JAMES WALLMANN	12
The Unit Orchestra <i>Incarnatus Est</i> <i>Rochester's Hope-Jones Legacy</i> JONATHAN ORTLOFF	16
Organbuilders <i>The Innovator and the Investors: The Hope-Jones Organ Company of Elmira, New York, Part I</i> STEPHEN HALL	21
When Bad Things Happen to Good Organs, Part I MATTHEW M. BELLOCCHIO	21
Archives Corner BYNUM PETTY	30
In the TRACKER 50 Years Ago SCOT L. HUNTINGTON	32
Ex Libris	37
John G. Marklove <i>English-American Organbuilder</i> <i>Utica, New York, 1858–1891, Part II</i> STEPHEN L. PINEL	38
Reviews	52
Working to Save and Proclaim the Invaluable History of American Pipe Organs BAILEY HOFFNER	54



### ON THE COVER

The twin cases of the Hope-Jones 1908 organ, Op. 2, in Rochester's First Universalist Church.

PHOTO LEN LEVASSEUR

## MICHAEL QUIMBY | From the Chair

RECENT OHS PROGRESS is amazing. Membership contributions to the Endowment Fund have been generous. Renewals by lapsed members are encouraging. And the board's efforts to improve fiscal responsibility are pointing to a brighter future for OHS.

Approval of a balanced budget for 2018 required the board to make difficult decisions, but to its credit, the board held firm. The adopted budget required considerable thrift while striving to maintain the program quality that drives the status and value of OHS. Following solicited expert advice, the board has established a Finance Committee charged with reviewing and approving all program initiatives, staffing, and operational proposals that will require substantial funding. This Finance Committee will review the OHS's monthly financial reports, the annual audit, and to assume responsibility for proposing annual budgets for the board's review and adoption. Three of the anticipated five members of the committee have accepted membership; once all five members are in place, the committee will be publicized. As you may infer, I have been pleased by the ability of the board of directors to have the vision and to effect profound change in this organization that will ensure its future stability.

I have saved the best news for last! OHS's long-anticipated move to Stoneleigh is now complete, thanks to the extraordinary efforts of Jim Weaver, Bynum Petty, and the OHS staff. Finally, through the generosity of the Haas family and the Wyncote Foundation, OHS has its Library and Archives, its offices, and its program facilities centralized in a handsome building surrounded by mature trees and beautiful gardens. Stoneleigh opens a whole new future for the OHS and provides opportunities for seminars and meetings. Within our renovated quarters, work on the installation of the Aeolian-Skinner organ continues and will be completed in late spring. Several interesting collections projects are in process for OHS, too. The Library and Archives, which occupies the second and third floor of Stoneleigh, has just accepted the accumulated work files of the now-closed Bunn-Minnick Pipe Organ Co. of Columbus, Ohio. We have accepted the gift of a small Hilbus organ from the Strawberry Banke Museum in Portsmouth, N.H., and the OHS has received designated support for the digitization of archival material for C.B. Fisk's Opus 75, which will serve as a prototype for the eventual documentation of other organs completed under Charles Fisk's direction.

I will close by looking ahead to the 2018 OHS convention in Rochester, N.Y. If you have not registered yet, I hope you will do so soon. Nathan Laube, Myles Boothroyd, and their committee have planned an incredible convention in a fascinating city, with an unusual variety of pipe organs on the schedule. Don't miss it! I look forward to seeing you there.

*Michael Quimby*

# OHS 2018 Convention | GEORGE EASTMAN MUSEUM

## George Eastman “The Father of Modern Photography”

*What we do during our working hours determines what we have; what we do in our leisure hours determines what we are.*

GEORGE EASTMAN



**Above:** The Aeolian Company's photograph of the console of No. 947, the III/66 organ installed in 1905.



**Top:** An Eastman photograph of the console of No. 947.

**Bottom:** Len Levasseur's photograph of the four-manual console of the enlarged organ as rebuilt in 1918.

**Peters, Weiland & Company**

Organbuilders

1729 • 31 North Pulaski Street  
Milwaukee, Wisconsin 53202







# ORGAN HISTORICAL SOCIETY

330 North Spring Mill Road ~ Villanova, PA 19085-1737 • 804-353-9226 • FAX: 804-353-9266  
E-MAIL: mail@organhistoricalsociety.org • WEB: www.organhistoricalsociety.org

## OHS MISSION STATEMENT

The Organ Historical Society celebrates, preserves, and studies the pipe organ in America in all its historic styles, through research, education, advocacy, and music.

## THE BOARD OF DIRECTORS

### Board Term Expires

Michael Quimby . . . . . qp01@earthlink.net . . . . . CHAIR . . . . . 2021  
William F. Czelusniak . czelusniak@verizon.net . . . . . VICE CHAIR . . . . . 2019  
Craig Cramer . . . . . ccramer@nd.edu . . . . . SECRETARY . . . . . 2019  
Gregory Crowell . . . . . gregorycrowell1750@gmail.com . . . . . DIRECTOR . . . . . 2021  
Anne Laver . . . . . alaver@syr.edu . . . . . DIRECTOR . . . . . 2021  
Willis Bridegam . . . . . wbridegam@gmail.com . . . . . TREASURER . . . . . 2018  
James Weaver . . . . . jweaver@organhistoricalsociety.org . . . . . CEO . . . . . EX OFFICIO

## OHS HEADQUARTERS

Marcia Sommers . . . . . marcia.sommers@organhistoricalsociety.org . . . . . MANAGER  
Elizabeth Carroll . . . . . betseycarroll@organhistoricalsociety.org . . . . . OHS INTERN

## THE TRACKER

Rollin Smith . . . . . tracker@organhistoricalsociety.org . . . . . EDITOR  
Len Levasseur . . . . . neopress@organhistoricalsociety.org . . . . . PRE-PRESS  
Marcia Sommers . . . . . advertising@organhistoricalsociety.org . . . . . ADVERTISING

## COMMITTEE CHAIRS

### ENDOWMENT FUND ADVISORY COMMITTEE

Willis Bridegam . . . . . wbridegam@gmail.com

### LIBRARY AND ARCHIVES ADVISORY COMMITTEE

James L. Wallmann . . . . . James.Wallmann@hanson.biz

### PUBLICATIONS ADVISORY COMMITTEE

VACANT PRO TEM

### MEMBERSHIP AND DEVELOPMENT COMMITTEE

William F. Czelusniak . . . . . czelusniak@verizon.net

### DISTINGUISHED SERVICE AWARDS COMMITTEE

Dan Clayton . . . . . danclayton@claytonacoustics.com

### PIPE ORGAN DATABASE COMMITTEE

Jeremy Wance . . . . . jdwanace@ou.edu

### E. POWER BIGGS FELLOWSHIP COMMITTEE

Samuel Baker . . . . . samuelbakercd@aol.com

### HISTORIC ORGAN AWARDS COMMITTEE

Steuart Goodwin . . . . . steuartgoodwin1@gmail.com

### FRIENDS OF THE OHS LIBRARY AND ARCHIVES

Nathan Laube . . . . . nlaube@esm.rochester.edu

## CONVENTIONS

ROCHESTER, NEW YORK • July 29–August 3, 2018

*In collaboration with the*

*Eastman Rochester Organ Initiative Festival in October*

NATHAN LAUBE AND MYLES BOOTHROYD (CO-CHAIRS)  
2018@organhistoricalsociety.org

DALLAS, TEXAS • July 14–18, 2019

*In Collaboration with The Hymn Society*

*Jan Kraybill, Executive Director*

CHRISTOPHER ANDERSON, BENJAMIN KOLODZIEJ,  
AND JAMES L. WALLMANN (CO-CHAIRS)  
2019@organhistoricalsociety.org

## ORGAN HISTORICAL SOCIETY LIBRARY AND ARCHIVES

330 North Spring Mill Road

Villanova, PA 19085-1737

Bynum Petty ~ ARCHIVIST

804.353.9226 ~ archivist@organhistoricalsociety.org

## HONORARY MEMBERS

†E. Power Biggs; †Joseph E. Blanton; †E.A. Boadway  
†Alan Laufman; Robert C. Newton; Barbara Owen  
Orpha Ochse; †John Ogasapian; Stephen L. Pinel  
†Albert Robinson; †Albert Schweitzer; William T. Van Pelt  
†Martin Vente; Randall E. Wagner; †F.R. Webber

## ADVERTISING IN THE TRACKER

THE TRACKER, Journal of the Organ Historical Society, is published four times a year. It is read by over 4,000 people who shape the course of the art and the science of the pipe organ. For nominal cost, you can support the publication of *THE TRACKER* and keep your name before these influential readers by advertising. For additional information, contact us at advertising@organhistoricalsociety.org.

## MEMBERS MAY JOIN ANY ONE OF TEN CHAPTERS

### CHAPTER NAME . . . FOUNDDING DATE INQUIRIES

CHICAGO-MIDWEST . . . . . 1980  
DEREK NICKELS  
denickels@holycmforter.org

EASTERN IOWA . . . . . 1982  
RODNEY LEVSEN  
levsenorg@aol.com

HARMONY SOCIETY . . . . . 1990  
*Western Pennsylvania & Ohio Valley*  
WALT ADKINS  
wadkinsqsl@comcast.net

HILBUS . . . . . 1970  
*Washington-Baltimore*  
CAROLYN BOOTH  
CLBmuscmlcr@aol.com

MEMPHIS . . . . . 1992  
DENNIS S. WUJCIK  
denwuj@bellsouth.net

MIOHS, MICHIGAN . . . . . 1994  
CARL BALDUF  
cbalduf@aol.com

MID-HUDSON, NEW YORK . . . 1978  
STUART L. BALLINGER  
wa2bss@hvi.net

NEW ORLEANS . . . . . 1983  
RACHELEN LIEN  
rachelen@bellsouth.net

PACIFIC-NORTHWEST . . . . . 1976  
DAVID DAHL  
dahldp@plu.edu

WISCONSIN . . . . . 1988  
PHYLLIS FRANKENSTEIN  
deerslay31@aol.com

**THE TRACKER** (*a quarterly*) is published by the Organ Historical Society, a non-profit, educational organization. 330 North Spring Mill Road, Villanova, PA 19085-1737. 804-353-9226. www.organhistoricalsociety.org.

**EDITORIAL CORRESPONDENCE** may be addressed to the editor at tracker@organhistoricalsociety.org. Responsibility for facts and opinions expressed in articles rests with the authors and not with the Organ Historical Society. Material accepted for publication in *The Tracker* becomes the property of the Organ Historical Society, and may not be reproduced in whole or in part in any form without permission from the editor.

**ANNUAL MEMBERSHIP DUES** (includes *The Tracker*; Regular Member \$60; Age 65 or over \$50; Age 25 or under \$20; Additional Member in household \$45; Contributor \$100; Donor \$250; Sponsor \$500; Patron \$1,000; Benefactor \$2,500. *Payment over \$33 is deductible as charitable contribution.* Institutions and businesses may be members with no vote at the same rates. Add \$15 for postage to Canada or Mexico; \$30 for delivery outside North America; \$10 for First Class US delivery.

**BACK ISSUES** of *The Tracker* are available at \$5 each, \$18 per volume. Back issues of the annual *Organ Atlas* are \$15.00 (2006-13). The annual *Organ Handbook* (28 issues through 2005) are \$5.00 each. Index to Volumes 1-33 is \$7.50. Order at www.ohscatalog.org/ohspress.html.

**THE OPINIONS** expressed in signed articles, reviews, or letters are those of the writers and do not necessarily represent the views of the Organ Historical Society or the editor of this journal.

**ADVERTISEMENTS** are paid and do not imply OHS endorsement. Advertising is not accepted for electronic substitutes for the organ.

**THE ORGAN HISTORICAL SOCIETY** is not obligated to any commercial interest. The Society will prevent or prosecute: 1) any use of its material to imply endorsement or discredit; 2) misuse of the name *The Tracker*; 3) misuse of the name ORGAN HISTORICAL SOCIETY. *The Tracker* is a registered trademark.

## Dear Friends,

FOR MONTHS, I've written about the OHS moving to Stoneleigh in *THE TRACKER*. It may seem a bit out of hand, yet there is something quite magical in the unfolding of this opportunity. This is the first column written from my office, and no matter the weather, it is always a beautiful scene.

OHS Archivist Bynum Petty has quickly settled in, and has already developed a fine relationship with members of the Philadelphia AGO Chapter, with the result that there is a dedicated group of seven who meet regularly with him to discuss the archival holdings, with plans to help him move projects forward. I, too, have a small group of people at the ready to work with furthering OHS projects—of which there are many, and the process of moving in takes on new dimensions as one makes new friends in the neighborhood.

Marcia Sommers has joined us as the new OHS manager. She has held church music positions in this area for many years and presently serves as dean of the Philadelphia AGO Chapter. I believe there is no organist for miles around that she does not already know, and her warm heart and outgoing personality are constantly bringing new people to us. It's a daunting position that she fills; we left behind two very dedicated workers in Richmond, and the details that must be handled for OHS membership and other myriad

chores seem unfathomable at times. She will join us in Rochester for the forthcoming convention, and I know you will enjoy meeting her then!

Speaking of the Rochester convention, we've had an exciting time with registrations, and I couldn't be more pleased. This convention will be extraordinary, and I look forward to seeing many of you there. All of our conventions in recent years were pretty great—each with unique instruments, performances, and local distinctions that will remain with me for years. Of course, the recurring grand connection is the opportunity to rekindle relationships with our members, who join us from across the land and from abroad. Each has a favorite pastime, whether hearing the exciting major performers we present or the great talent of the young organists who offer a joyful freshness in their music-making. This year we present an impressive number of well-known musicians who've made themselves especially available to us—in large part, because they want to be among their many colleagues who are turning out to perform on an impressive array of instruments. I'm excited about the range of early instruments and diverse styles, as well as prime examples of contemporary organbuilding.

Before the month is out, I'm off to Dallas, Texas, to meet with the 2019

convention committee. When I return, I'll give you a preview of those plans. Already, I'm pleased with the direction this group is taking. For one thing, we will present a first in Dallas, a convention developed in collaboration with the Hymn Society (Jan Kraybill, executive director). It's splendid to bring new faces and new perspectives into our midst.

And finally, before I sign off, let me mention something that I am excited to see emerge from the OHS Press. Perhaps you read Rollin Smith's award-winning *Pipe Organs of the Rich and Famous*. Get ready to greet his newly-revised and expanded edition of *The Aeolian Pipe Organ and Its Music*. It's about twenty years since the original was published by the Organ Historical Society. Meanwhile, Rollin has continued his research in many areas closely associated with Aeolian's prodigious output. This book will offer you many hours of fresh pleasure! Give yourself a treat and subscribe now, or consider a subscription to honor a friend, a colleague, or family member. You will find it available at [ORGANHISTORICALSOCIETY.ORG](http://ORGANHISTORICALSOCIETY.ORG)

Warmest greetings to all,



## NEW MEMBERS

### THE OHS WELCOMES ITS NEWEST MEMBERS

#### NEW MEMBERS AS OF FEBRUARY 14, 2018

Joseph Balconi  
Christopher Bohdanowicz  
Bruce Brewer  
Giles Brightwell  
Robert Brown

Benjamin M. Cahill  
Thomas Chase  
Sherry Clifton  
Guy Connolly  
Daryl Dolfe  
David Erickson  
Ian Esmonde  
Glenda Fuhrmann

Thomas Gaul  
Rolf J. Goebel  
Paul Graham  
Didier Grassin  
Charles Griffin  
Stefan Hastrup  
Thomas Healey  
Maria Jette

Lawrence Kuipers  
Brian Lengel  
James Lesch  
Jiayuan Liang  
Kathleen Malone  
Larry Moose  
Roger Munn  
Timothy Robson

Keith Ross  
Dawn Seidenschwarz  
Russell Shaner  
Jeffrey Snedeker  
Marcia Sommers  
John Stender  
Norma Stevlingson  
Michal Szostak

James Tartella  
Jean Guy Thibodeau  
Carl Van Os  
Bruce Warren  
Wayne Warren  
Marlene M. Wong  
Guy Younce  
Daniel Zager



## MAJOR CONTRIBUTORS TO THE ORGAN HISTORICAL SOCIETY

American Institute of Organ Builders	Justin Kielty
Terry and Vicki Anderson	Daniel Kingman
Jack Bethards	Peter Krasinski
Stephen B. Black	Judy Langord
Willis and Lee Bridegam	Anne Laver
Mark Brombaugh	The Rev. Frank Lioi
Catherine J. Bruno	Gary H. Loughrey
Casavant Frères	J.O. Love
Lynn R. Clock	Michael LuBrant
Dennis Cook	Christopher Marks and Jessica Freeman
James H. Cook	John H. McCarty
Chester W. Cooke	Marian Ruhl Metson
Craig Cramer	Rosalind Mohnsen
Peter Crisafulli	Charles and Roberta Morkin
Gregory F. Crowell	Thomas Murray
William F. Czelusniak	National Endowment for the Humanities
Robert C. Davey	Mark R. Nemmers
Mary Lou Davis	Chris C. Nichols
Claudia and Bruce Dersch	Dennis Northway
Allen G. Dreyfuss	Sean O'Donnell
Mr. and Mrs. Wesley C. Dudley	Larry G. Palmer
Charles N. Eberline	Bynum Petty
Thom Ehlen	Quimby Pipe Organs, Inc.
Jim D. Ferguson	Joseph Roberts
Foley-Baker, Inc.	Richard Roeckelein
Paul Fritts	John R. Ruch
Kristin Garey	Larry Schipull
John J. Geller	Allen Sever
Sebastian Glück	Bruce and Jane Scharding Smedley
Brooks and Wanza Grantier	Rollin Smith
John H. Gusmer	Martin Stempien
Will Headlee	Dave and Jane Stettler
Hendrickson Organ Company	Michael J. Timinski
Kent B. Hickman	Terry and Cindy Tobias
Hilbus OHS Chapter	Kenneth W. Usher
David Hildner	Randall E. Wagner
John Hogan	Dr. Christopher Warren
Charles Horton	William A. Weary
Ole Jacobsen	James Weaver
Daniel J. Jaeckel	Wicks Organ Company
Charles Johnson	Richard E. Willson
William Judd	Wyncote Foundation
Thomas Kenan	

## The Legacy Society



Herbert D. Abbott †	Frank Graboski †
Anonymous	Belmon H. Hall
Rachel W. Archibald †	William L. Huber †
Freeman Bell	Dana J. Hull
Paul A. Bender	Scot L. Huntington
Mrs. E. Power Biggs †	Mark Jameson
Paul Birckner	David L. Junchen †
Brian Buehler †	Preston J. Kauffman †
Randell Franklyn Busby	Forrest C. Mack †
John Rice Churchill †	Earl L. Miller †
John E. Courter, FAGO †	Dennis E. Northway
David P. Dahl	Barbara Owen
Richard Ditewig	Stephen L. Pinel
A. Graham Down †	Clark H. Rice †
Charles Eberline	Michael A. Rowe †
James A. Fenimore, MD †	James A. Tharp
Linda P. Fulton	Richard E. Willson
Thomas Garbrick	Charles P. Wirsching, Jr.
John J. Geller	

*The Legacy Society honors members who have included the OHS in their wills or other estate plans. We are extremely grateful to these generous OHS members for their confidence in the future of the Society. Please consider supporting the OHS in this way, and if the OHS is already in your will, please contact us so that we can add you as a member of the OHS Legacy Society.*

*info@organhistoricalsociety.org*

THE EDITOR ACKNOWLEDGES  
WITH THANKS THE ADVICE AND COUNSEL OF  
SAMUEL BAKER, THOMAS BROWN,  
NILS HALKER, AND BYNUM PETTY.

## PUBLICATION DEADLINES

### EDITORIAL

THE EDITORIAL DEADLINE IS  
THE FIRST OF THE  
SECOND PRECEDING MONTH

April issue closes . . . . . February 1  
July issue closes . . . . . May 1  
October issue closes . . . . . August 1  
January issue closes . . . . . November 1

### ADVERTISING

CLOSING DATE FOR ALL ADVERTISING  
MATERIAL IS THE 15TH OF THE  
SECOND PRECEDING MONTH

February 15 . . . . . for April issue  
May 15 . . . . . for July issue  
August 15 . . . . . for October issue  
November 15 . . . . . for January issue



# THE AEOLIAN PIPE ORGAN AND ITS MUSIC

ROLLIN SMITH

NEWLY REVISED AND EXPANDED EDITION  
SUBSCRIPTION AVAILABLE NOW

IT WILL SOON BE 20 YEARS since *The Aeolian Pipe Organ And Its Music* was published by the Organ Historical Society. This landmark volume has been out of print for so long that copies now sell for more than \$500. A second edition, revised and greatly expanded, is now in publication and, in addition to emendations and many new photographs, the annotated opus list of over 900 organs (with contract dates, prices, additions, and alterations) has been updated to reflect subsequent activity.

*The Aeolian Pipe Organ And Its Music* is the story of America's oldest, largest, and longest-lived residence organ company, whose instruments provided music in the home in the era before the wide-spread use of the phonograph and radio. A list of Aeolian patrons is a veritable Who's Who in American business, industry, and finance.

This book not only documents the organs, but also the music they were programmed to reproduce, Aeolian's commissions from Saint-Saëns, Stravinsky, Stokowski, and Humperdinck, and their reproduction of performances of renowned artists. A special section features a wealth of unpublished photographs of Aeolian installations. In addition to a study of the 54 recording organists, dozens of stoplists are included and complete catalogues of Aeolian organ rolls.

As a companion volume to Rollin Smith's *Pipe Organs of the Rich and Famous*, this notable publication makes for reading as fascinating as it is entertaining.

ORGANHISTORICALSOCIETY.ORG



# CARL PHILIPP EMANUEL BACH

## *The Complete Works*

NOW AVAILABLE

### Organ Works

Wq 70, Wq 119, H 336

Edited by Annette Richards and David Yearsley

ISBN 978-1-933280-33-2 (139 pp.) \$20

*Organists may also be interested in the Passions and Cantatas in Series IV, V, and VI.*

*Please see website for a complete list of available and forthcoming volumes.*

*All are cloth-bound and contain introductions and critical commentaries.*

*An inexpensive study score, Organ Sonatas and Prelude,  
is available through Amazon.com (search "CPEB:CW offprints").*

Phone orders: (800) 243-0193 Web orders: [www.cpebach.org](http://www.cpebach.org) Email: [orders@pssc.com](mailto:orders@pssc.com)

*Andover*

[www.andoverorgan.com](http://www.andoverorgan.com)

*Preserving the Past  
Enhancing the Present  
Inspiring the Future*

Like Us on Facebook



St. Mary-St. Catherine of Siena Parish  
Charlestown, Massachusetts  
Woodberry & Harris, Opus 100, 1892  
Restored 2016

# DOBSON

## PIPE ORGAN BUILDERS, LTD.

NEW PIPE ORGANS

DESIGN CONSULTATION

RESTORATIONS

MAINTENANCE

ECCLESIASTICAL FURNITURE

200 North Illinois Street

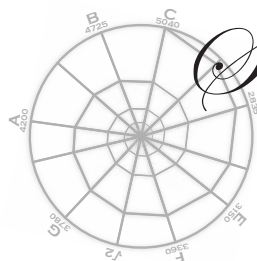
Lake City, Iowa 51449

Phone: 712 . 464 . 8065

Fax: 712 . 464 . 3098

[www.dobsonorgan.com](http://www.dobsonorgan.com)

[info@dobsonorgan.com](mailto:info@dobsonorgan.com)



*Stefan Maier*  
**TRACKER ORGANS**

TRACKER ORGAN SPECIALISTS,  
OFFERING PIPE ORGAN  
SERVICE AND CARE IN  
NEW ENGLAND SINCE 1993

REPAIRS • TUNING • CLEANING • RESTORATION • REFURBISHING

**978-544-7052 • [TRACKERORGANS.COM](http://TRACKERORGANS.COM)**

*S.L. Huntington & Co.*  
TRACKER ORGAN BUILDERS

*New Instruments  
Preservation & Restoration*

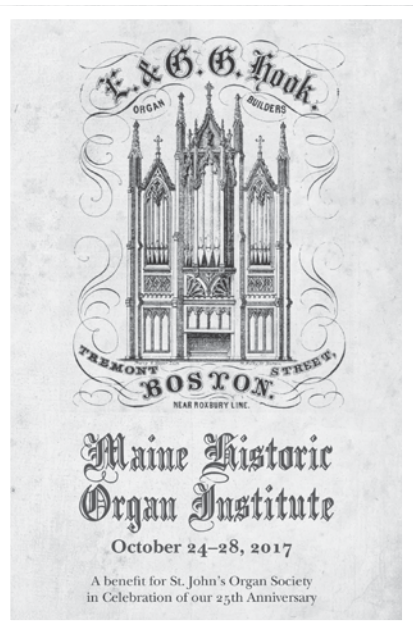
401.348.8298

PO BOX 56  
STONINGTON, CT 06378

[WWW.SLHORGANS.COM](http://WWW.SLHORGANS.COM)



WM. A. JOHNSON OPUS 16  
RESTORED 2013



# Maine Historic Organ Institute

JAMES L. WALLMANN

THE ST. JOHN'S ORGAN SOCIETY was established in 1993 and is "dedicated to the preservation and appreciation of E. & G.G. Hook's Opus 288 built for St. John's Catholic Church in Bangor, Maine in 1860."<sup>1</sup> To benefit the Society and celebrate its 25th anniversary, the Maine Historic Organ Institute was held October 24 to 28, 2017. About 60 organists, organbuilders, and friends of the organ attended the Institute and enjoyed excellent concerts on Opus 288, masterclasses from a distinguished faculty, lectures by leading historians and organbuilders, and visits to historic instruments in and around Bangor.

The faculty for the Institute consisted of Kevin Birch, director of music at St. John's Catholic Church, executive director of St. John's Organ Society, and a member of the faculty at the University of Maine's School of Performing Arts; Margaret Harper, University of Southern Maine School of Music; Christian Lane, Boston Organ Studio; Jonathan Moyer, Oberlin College Conservatory of Music; and Dana Robinson, University of Illinois. The Institute had two tracks: the first was a series of masterclasses by the faculty for students on the historic Hook organs at St. John's and the Hammond Street Congregational Church, while the second track was a three-day organ crawl to historic organs in the area by Hook, Stevens, and Hook & Hastings.

Each night of the Institute had a concert at St. John's by the faculty: Tuesday through Thursday evenings featured organ music from Germany, France, and America, re-

1. *Maine Historic Organ Institute, October 24-28, 2017* (Bangor, Me.: St. John's Organ Society, 2017), [3]. The website of St. John's Organ Society is at [hookopus288.net](http://hookopus288.net).

## THE ORGANS

BANGOR – ST. JOHN'S CATHOLIC CHURCH

**E. & G.G. Hook, Opus 288 (1860), III+P/34**

BANGOR – HAMMOND STREET CONGREGATIONAL CHURCH

**E. & G.G. Hook, Opus 304 (1861), II+P/28**

BELFAST – THE FIRST CHURCH IN BELFAST

**George Stevens (1849), II+P/20 (GG compass)**

BLUE HILL – BAPTIST CHURCH

**George Stevens (1867), I+P/10**

BUCKSPORT – ELM STREET CONGREGATIONAL CHURCH

**E. & G.G. Hook, Opus 328 (1863), II+P/17**

HAMPDEN – HAMPDEN HIGHLANDS UNITED METHODIST CHURCH

**Hook & Hastings, Opus 2223 (1909), II+P/8**

STOCKTON SPRINGS – COMMUNITY CHURCH

**E. & G.G. Hook (1847), I+(P)/10 (GG compass)**

spectively, while the Institute finale Friday evening was titled "Masterworks for Organ" with music by Charles-Marie Widor, James Woodman, Hugo Distler, César Franck, and Felix Mendelssohn. All performers played beautifully, but special recognition goes to Dana Robinson for his splendid rendi-





**E. & G.G. HOOK OPUS 288 (1860)**  
**ST. JOHN'S CATHOLIC CHURCH**  
**BANGOR, MAINE**

<b>GREAT</b> (56 notes)	<b>SWELL</b> (56 notes)	<b>CHOIR</b> (56 notes)
Bourdon 16'	Bourdon 16' (T&B)	Eolina 16' (t.c.)
Op. Diapason 8'	Open Diapason 8' (t.c.)	Open Diapason 8'
Melodia 8' (t.c.)	Stopd Diapason 8'	Stopd Diapason 8'
Std. Diapason Bass 8'	Viol di Gamba 8'	Dulciana 8'
Principal 4'	Principal 4'	Viol d'Amour 8'
Flute 4'	Flute Harmonique 4'	Celestina 4'
Twelfth 2½'	Fifteenth 2'	Flute a chiminee 4'
Fifteenth 2'	Dulciana Cornet (3rks)	Piccolo 2'
Sesquialtera (3rks)	Trumpet 8'	Cremona 8' (t.c.)
Trumpet 8'	Oboe 8' (tc)	Corno di Basetto (12n)
Clarion 4'		
<b>PEDAL</b> (25 notes)		
Dbl Open Diapason 16'		
Dbl Dulciana 16'		
Grand Posaune 16' [added in 1981]		

Tremulant, Pedal Check, Bellows Signal

Ch. to Ped., Gr. to Ped., Sw. to Ped.,

Sw. to Ch., Sw to Gr., Ch. to Gr. Sub 8va.

Combination Pedals: Great *p, f*; Swell *p, f*; Great to Pedal Reversible

*E. & G.G. Hook Opus 288 (1860)*



*E. & G.G. Hook (1847)*



*E. & G.G. Hook, Opus 328 (1863)*

## GEORGE STEVENS ORGAN THE FIRST CHURCH, BELFAST, MAINE (1849)

Compass: Manuals, 59 notes, GG–f<sup>3</sup>

Pedal, 18 notes, GG–c

### GREAT

8 Open Diapason	59 pipes, wood/metal
8 Dulciana (t.g.)	35 pipes, metal
8 Clarabella (t.g.)	35 pipes, wood
8 Stop Diapason Treble (t.g.)	35 pipes, metal
8 Stop Diapason Bass	24 pipes, wood
4 Principal	59 pipes, metal
4 Flute	59 pipes, wood/metal
2½ Twelfth	59 pipes, metal
2 Fifteenth	59 pipes, metal
2½ Sesquialtra III (t.c.)	126 pipes, metal

### SWELL (enclosed from f)

16 Double Stop Diapason (t.f.)	37 pipes, wood
8 Open Diapason (t.f.)	37 pipes, metal
8 Viol de Gamba (t.f.)	37 pipes, metal
8 Stop Diapason (t.f.)	37 pipes, wood
8 Swell Bass	22 pipes, wood
4 Principal (t.f.)	37 pipes, metal
2½ Cornet III (t.f.)	111 pipes, metal
8 Hautboy (t.f.)	37 pipes, metal
Tremulant	affects Swell only

### PEDAL

8 Sub Bass (from FF)	12 pipes, open wood
----------------------	---------------------

### COUPLERS

Pedals (notched shank: half draw = Swell/Pedal; full draw = Great/Pedal)

Couple Sw. (Swell to Great)

### MECHANICAL

Great *Forte*

Great *Piano*

Hitch-down swell pedal

Built by Geo. Stevens & Co. of East Cambridge, Massachusetts, for \$1,300 and installed in 1849, this was the third organ for the First Church in Belfast (Unitarian). The first organ for the church was lost at sea, while the second was built in 1835 by Henry Erben of New York. Bozeman-Gibson restored the Stevens instrument in 1975.



*George Stevens (1849)*

tions of Mendelssohn's first and sixth organ sonatas on Tuesday and Friday evenings, and Lane's masterful interpretation of the *Allegro* from Widor's Sixth Symphony at the Institute finale.

Hearing French and German music on the 1860 Hook organ reminded this listener that we were hearing something approaching the American Classic organ 75 years before G. Donald Harrison developed that tonal approach. While the Hook instrument had authentic sounds for 19th-century German organ music and American music of the period was, of course, perfectly at home, I was pleasantly surprised at how idiomatic the French Romantic music sounded. Even if I was never tricked into thinking I was hearing the Cavaillé-Coll organ at St. Sulpice, the warm foundation sounds and bold reeds proved more than adequate for music by Franck, Lemmens, Saint-Saëns, and Widor. The plenum of the Hook

organ was not as transparent as one might like for Bach and Buxtehude, but with careful registration even German Baroque music sounded fine at St. John's. The keydesk of Opus 288 was open on Saturday morning for participants to play the instrument.

Students of the Institute presented a recital Friday morning at St. John's with music by Bach, Buxtehude, Mendelssohn, Schumann, Vierne, and Woodman. The students performing were Cathy Bruno, Johan Halvorsen, Pei-Yi Ho, Katherine Johnson, Sarah Johnson, Jared Lamenza, Jacob Montgomery, Chris Pharo, Damian Schloming, Caleb Sension, and Ted Turner. By all accounts, it was a rewarding experience for the students to work with a distinguished faculty and be coached on historic instruments; the musical results, to be sure, were very good.



On Wednesday morning, Barbara Owen and David Wallace presented a lecture titled “Recent Researches: Organs of Stevens and Hook in the State of Maine.” For the indefatigable Owen, this was an opportunity to share research from her latest publication, *Hook Organs in the State of Maine*, the first book of the OHS Press with an imprint in Villanova, Pennsylvania, at the Society’s new home of Stoneleigh.<sup>2</sup> David Wallace has been tracking down<sup>3</sup> historic American organs since his teenage years and he brought his experience as an organbuilder to discuss the instruments of George Stevens in Maine. Institute participants received *Extant Stevens Organs of Maine*, a 27-page booklet prepared by Mr. Wallace with pictures and stoplists.

Thursday morning, the Vermont organbuilder A. David Moore gave an interesting lecture and demonstration on “Investigating Vintage Pipework—Aspects of Sound and Construction.” Moore shared historic flue pipes and original reed pipes by Hook and Cavaillé-Coll with the group and emphasized how important it was to look closely at the evidence found in historic organs. On Friday morning, the group enjoyed the student recital at St. John’s and then heard the faculty talk about organ pedagogy as part of a round table discussion. After lunch, the group returned to the sanctuary to hear and play four chamber organs by A. David Moore (a continuo organ and a one-stop table organ, both from 2017), Wallace & Company (Opus 73 from 2014), and Darren Wissinger (2008). The composer James Woodman used these instruments to lecture on “The Small Organ: An Unlikely Muse” and play some of his own well-crafted music.

Veterans of the Organ Historical Society in attendance said that the Institute’s organ crawl brought back memories of early OHS conventions. On Wednesday, the group visited Hook and Stevens organs in Bucksport, Blue Hill, and Stockton Springs, this last instrument ably demonstrated by Carlton and Lorna Russell. A 1909 Hook & Hastings in Hampden was visited Thursday morning; that afternoon, George Bozeman gave a lecture and demonstration on the 1849 Stevens organ in Belfast<sup>4</sup>—“English Voluntaries and American Organs before 1850.” Bozeman’s demonstration was really a full recital and he skillfully showed off this important historic instrument. The masterclass group in Bangor had already experienced the Hammond Street organ by Hook. On Friday afternoon, Messrs. Moore and Birch shared the sounds and history of this instrument with all participants.

With two Hook organs in Bangor and five other historic instruments within easy driving distance of Bangor, the Institute was an exceptional opportunity for participants

to become (re)acquainted with the Boston school of American organbuilding. My impressions of Hook Opus 288 have been given above. The one- and two-manual organs visited are perfect little church organs that give reliable service to their congregations. The earliest Hook instrument (1847, in Stockton Springs) had a more Classic plenum than the later Hook organs from the 1860s. Clearly, something was going on in American organbuilding in the middle of the nineteenth century.

Kevin Birch and his team at St. John’s Organ Society did an excellent job organizing the Institute. The written materials prepared for the participants were nicely done. Having an anchor instrument for evening recitals and masterclasses worked well. The Maine Historic Organ Institute was a wonderful experience.

Photos by LEN LEVASSEUR

## REFERENCES

- “Church Organs,” (*Belfast*) *Republican Journal* 21, no. 28 (3 August 1849): 3 (“The Unitarian Society of this town have placed in their Church a new organ, from the manufactory of Mr. Geo. Stevens, of Cambridge, Mass.”).
- “English Voluntaries and American Organs before 1850.” Program to lecture and demonstration by George Bozeman, First Church in Belfast, October 26, 2017.
- Organ Historical Society. *Eighth Annual National Convention*. Portland, Maine (York, Pa.: Organ Historical Society, 1963), [10–11]. (Recital by John Fesperman.)
- . *Twenty-sixth Annual National Convention*. Down East Maine (Wilmington, Ohio: Organ Historical Society, 1981), 42–50. (Recital by George Bozeman.)
- . *Organ Handbook*. Central Maine (Richmond, Va.: Organ Historical Society, 1992), 118–22. (Recital by Margaret Irwin Brandon.)
- David E. Wallace, *Extant Stevens Organs of Maine* (Gorham, Me.: David E. Wallace, 2017), [4–5].

4. The Stevens organs from 1848 and 1849, respectively, for the Universalist and Unitarian Societies in Belfast have often been confused. See “Belfast, Me.,” *Trumpet and Universalist Magazine* 21, no. 8 (August 5, 1848): 30 (“Several of the zealous members of the Universalist Society in Belfast, Me., have placed an excellent Church Organ in their Meeting-House. . . . [T]he Organ was manufactured by Mr. Stevens, of East Cambridge, to whom the Society in Belfast was recommended by us.”), “Belfast, Me.,” *Trumpet and Universalist Magazine* 21, no. 9 (August 12, 1848): 30 (with stoplist), and “Church Organs,” [*Belfast*] *Republican Journal* 21, no. 28 (August 3, 1849): 3 (“The Unitarian Society of this town have placed in their Church a new organ, from the manufactory of Mr. Geo. Stevens, of Cambridge, Mass. Mr. S. manufactured the organ for the Universalist house, which was regarded the best in the State. Both were constructed for the two societies with conformity to the sizes of the two churches, and are much alike in point of excellence and tone.”) The 1848 organ for the Universalist Society survives and is now at Alfred Parish Church in Alfred, Maine. See *Organ Handbook*, Central Maine (Richmond, Va.: Organ Historical Society, 1992), 68–70. I thank Stephen L. Pinel for these references.

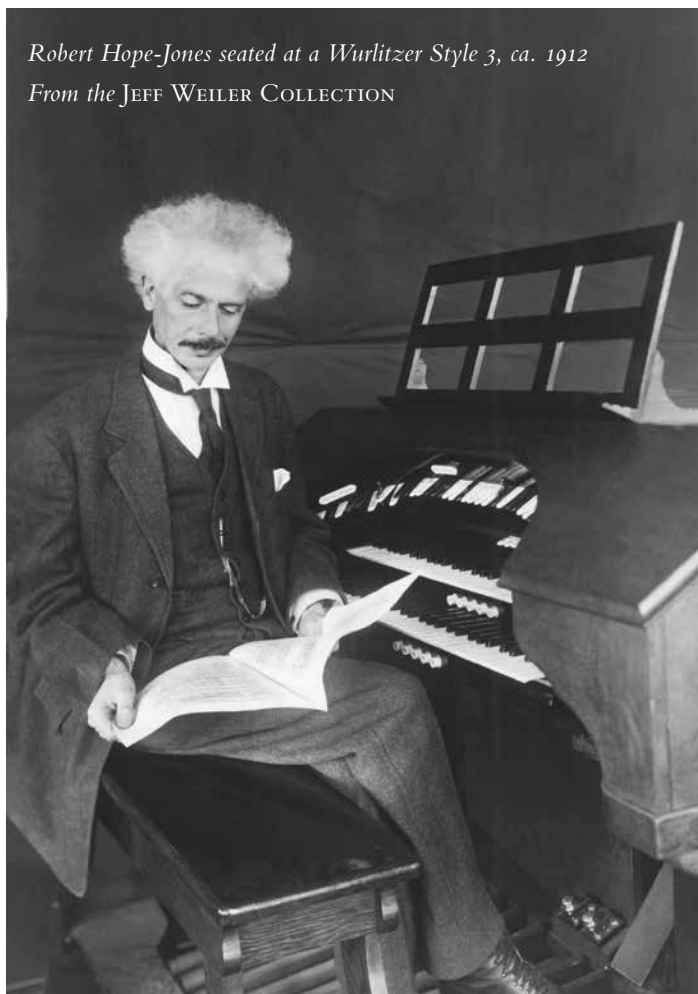
2. The book appears as no. 13 in the series “OHS monographs in American organ history” edited by Stephen L. Pinel.

3. Indeed, Mr. Wallace remarked that the *Journal of the Organ Historical Society*, *THE TRACKER*, received its name from *tracking down* historic American organs, not as a reference to a type of key action.

# The Unit Orchestra *Incarnatus Est*

## *Rochester's Hope-Jones Legacy*

JONATHAN ORTLOFF



*Robert Hope-Jones seated at a Wurlitzer Style 3, ca. 1912*  
*From the JEFF WEILER COLLECTION*

WESTERN NEW YORK can rightly be called the cradle of the Unit Orchestra, having been the locale where Robert Hope-Jones ultimately settled after immigrating to the United States from England in 1903. After a final failed venture of his own, his 1911 move to and influence on the Rudolph Wurlitzer Manufacturing Company in North Tonawanda, outside Buffalo, would cement the proliferation of the unit organ.

The 2018 OHS convention in Rochester will visit three instruments that preserve the legacy of Hope-Jones: the largest surviving instrument bearing a Hope-Jones nameplate, a large Wurlitzer theater organ, and an essentially-unaltered Wurlitzer church organ.

Equally lauded as a brilliant genius as he was derided an untrained, pernicious vandal, Hope-Jones's impact on modern pipe organ building cannot be ignored. Perhaps no other organbuilder in history has so completely reshaped the pipe organ: in a single patent in 1890 Hope-Jones re-imagined the organ in a single stroke, presenting a whole system for its construction and control using novel forms of key and stop action, coupling, expression, tremulant, and console design. Throughout his career, his mechanical innovations would be matched by tonal developments: pipework voiced on exceptionally high wind pressure, exaggerated scales both gargantuan (Diaphone, Phonon Diapason, Tibia Clausa) and miniscule (Viole d'Orchestre, Kinura), complete enclosure, and unification of voices. The basics of his low-voltage electrical control and action are still in use in every electric-action organ today.





*Hope-Jones Organ Company Opus 2*

After arriving in the United States, Hope-Jones had little trouble finding, but much trouble keeping, prominent positions with Austin and Skinner. The final straw for Ernest Skinner was a contract the company had taken over from an earlier failed venture of Hope-Jones's, a new organ for Park Church in Elmira, New York.<sup>1</sup> There, the organist John Dalby Peake, had requested a new type of console, with stops arrayed in a curved fashion around the player. Thus, the horseshoe console had its incarnation, and bore a Skinner nameplate, controlling a thoroughly Hope-Jonesian specification, complete with Tibia Plena and Diapason Phonon. When Skinner "suggested he go elsewhere," Hope-Jones secured financial backing in Elmira, and hung out his shingle.

### HOPE-JONES ON HIS OWN HOPE-JONES ORGAN COMPANY OPUS 2 FIRST UNIVERSALIST CHURCH, 1908

The Hope-Jones Organ Company's first instrument, built in 1907 for the New York State School for the Blind in Batavia, New York, represented a sea change in organbuilding. It was the first true unit organ in which all ranks played at multiple pitches on multiple manuals, with 38 registers extended out of just twelve ranks. In order to accomplish such

unification, two mechanical innovations were necessary: a windchest that could activate each pipe in the organ independently of the others, and an electric relay to control it. With his background in electrical engineering, Hope-Jones handled the latter brilliantly. For the former, he turned to his longtime right-hand man, Joseph Carruthers, who designed an electropneumatic unit chest that mimicked the attack obtained by a slider chest—a feature Hope-Jones recognized as valuable. With little alteration, this chest was used through the entirety of Hope-Jones's, and Wurlitzer's, production.

With the Batavia instrument, the limits of conventional organbuilding were thrown off, and a new design ideology was born. It was a paradigm shift the likes of which the profession had not seen since the introduction of sliders to the blockwerk.

The firm's Opus 2, built in 1908 for the First Universalist Church in Rochester, was one rank larger than the Batavia instrument, and more extensively unified. Its 13 ranks were divided into three sections: the main expression chamber containing ten ranks, an unenclosed section comprising of the Tibia Clausa and Diapason Phonon, and a separate expression chamber in the basement for the Tuba, speaking via a concrete tone chute and through perforated canvas panels in the bottom of the organ case, painted to look like wood.

Hope-Jones recognized the value of good publicity; consequently, the company regularly funded elaborate dedicatory events, hiring big names to open new instruments. Opus 2 was dedicated on October 6, 1908, by none other than Edwin H. Lemare, who would later publicly deride the Hope-Jones unit system.

In the intervening 110 years, the organ has been the subject of two major programs of work. A rebuild in 1937 by Wurlitzer fully enclosed the organ, replaced the combination action in the console, added Chimes, and swapped the original Cornopean for a narrow-scale capped Trumpet. A tag on a Tuba pipe, dated July 1937, stating its 12" wind pressure suggests this stop may have been revoiced at that time as well. An ill-fated rebuild by a local firm in the 1990s ruined the original electropneumatic relay and caused irreversible, but not fatal, damage to the windchests. The pipework happily escaped harm. In its survival, Opus 2 stands as the largest—and one of just two—extant Hope-Jones organs, the other being a six-rank residence organ in Portland, Maine.

Now sympathetically cared for, the organ still gives a good account of what Hope-Jones was after. Don't be fooled by the stoplist and the horseshoe console: Opus 2 is not a theater organ. In fact, excepting the organ's most exaggerated stops—Tibia, Phonon, Tuba—the pipework is fairly traditionally voiced, and of great Romantic beauty. Even the three loud stops are more colorful than their later theater counterparts, particularly the Tibia, which has a decided sweetness.

1. The Ernest M. Skinner Company Opus 130, 1905.

The organ's most virtuosic pipe construction and voicing is found in the Violes d'Orchestre which possess all the keenness of theater examples at about half the volume. These are color stops, adding a sheen to registrations without stridency. The fact that the Viole is not available at 2' pitch, which Hope-Jones included in other instruments obviating, he said, the need for mixtures, perhaps reflects their softer voicing. Other unexpected sounds are the Gedeckt, a delicate spotted metal chimney flute, and the organ's quietest voices, the Dulciana and Unda Maris: for Hope-Jones, it really wasn't just the Tuba Mirabilis, the Diaphone, and 50" pressure.

David Peckham, the organ's sympathetic curator, an Eastman graduate, and an accomplished theater and classical organist, will demonstrate Opus 2 for the convention, showing that with a thoughtful approach, creative registrations, and the right music, this organ can be a chameleon, capable of sounding much larger than its 13 ranks.

## WURLITZER AT THE MOVIES

WURLITZER OPUS 1951

RKO PALACE THEATRE, 1928

Under the continuing weight of contracts let at a loss, the Hope-Jones Organ Company failed in 1910. Within three months, Hope-Jones had signed a ten-year contract with Wurlitzer to head the "Hope-Jones Organ Department." Initially attracted to the lucrative residence organ business, the company soon began pursuing the emerging theater market. While setting up the organ department for the Wurlitzers, Hope-Jones was charged with drawing up specifications for the first stock-model Unit Orchestras. The theater organ had been born.

Over the next two decades, prestige for Wurlitzer would come in building organs for nearly every prominent picture palace in the country, including the Times Square Paramount, Fox theaters in Detroit, St. Louis, San Francisco, and Brooklyn, and their *magnum opus*, the 58-rank twin-console job for Radio City Music Hall in 1932.

To be sure, large instruments were not Wurlitzer's bread and butter; the neighborhood Bijou might be lucky with five or six ranks. In fact, out of roughly 2,500 organs produced, Wurlitzer built only 93 four-manual instruments, and just three five-manual organs. The rest were two and three manuals, mostly smaller than ten ranks.

In this context, Opus 1951, at 21 ranks, was a major instrument. The organ had been designed by, and built for, Englishman Tom Grierson, one of the better organists of the day who also recorded a number of Wurlitzer player organ rolls. When the RKO Palace Theatre opened on Christmas Day 1928, Mr. Grierson was at the console, perhaps playing *The RKO March* as the cream and gold console rose from the pit under blinding arc lights. Having been built after the introduction of talking pictures in 1927, Opus 1951 never accom-



*Organist Tom Grierson at the console of Wurlitzer Opus 1951 in the RKO Palace Theatre, Rochester. Grierson designed the organ, and was the theater's only house organist from its opening on Christmas Day 1928.*

*From the RICHARD NEIDICH COLLECTION*

panied silent films at the Palace, and was instead used for overtures, accompanying stage shows, sing-a-longs, and other incidental music.

In 1928, Wurlitzer was at the top of its game. Though production had slowed a bit from the one-organ-per-day frenzy of 1926, 1928 was truly a banner year in terms of large, glamorous instruments in prestigious locations. The aforementioned quartet of IV/36 Fox organs,<sup>2</sup> the wild and unique IV/34 Mayan fantasy at Detroit's Fisher Theatre, the still-extant IV/26 at the Brooklyn Paramount, Jesse Crawford's IV/21 recording organ at the New York Paramount Studio, three four-manuals to Australia, and the last five-manual, at Chicago's Paradise Theatre were just some of the bright lights of 1928.

Back in Rochester, Grierson designed Opus 1951 from the ground up rather than picking one of Wurlitzer's stock models. Though his design was fairly standard in terms of what ranks were present in a 21-rank organ, several unusual features give this instrument a character of its own. Six ranks of strings, four of them celesting pairs, and including a rare 16' Gamba on 15" pressure provide a lush chorus unmatched in most organs this size. On the other end of the tonal spectrum, 8' tone is particularly weighty: each chamber's Tibia is

2. The Brooklyn Fox organ, Opus 1904, received a 37th rank—a Flute Celeste.



the larger “solo scale,” on 15” pressure; there is the usual massive Diaphonic Diapason with its rumbling 16’ wooden Diaphone bass, and a peerless 15”-pressure Tuba Mirabilis, perhaps the finest example of this Wurlitzer stop. The organ’s rarest feature is the extension of the Mirabilis into a thunderous wooden 16’ Bombarde of gargantuan scale, one of only 24 sets the company made.

The omission of a second 8’ Vox Humana to pair with the Solo Tibia was unusual, but not unprecedented. Nearly unprecedented, however, is the placement of the three chorus reeds in the Solo chamber. Typically, the Tuba Horn would be in the Main, with the Trumpet and Tuba Mirabilis in the Solo. Only one other Wurlitzer organ is known to the author to have all three in one chamber.<sup>3</sup> The console, Wurlitzer’s stately “Empire” design, teemed with Grierson’s signature as well. Sub Octave, Unison Off, and Octave couplers for each manual perhaps reflected Grierson’s classical organ training; only a handful of Wurlitzer theater organ were so specified. For the third manual, he specified an Orchestral division rather than the usual Bombarde, and fitted it out accordingly, as almost a secondary Great, with unusually-complete unification, including both Tibias to 2 $\frac{2}{3}$ ’ and 2’ pitches.

Tradition holds, perhaps apocryphally, that because of the size and import of the instrument, its proximity to the Wurlitzer factory, and the company’s relationship with Tom Grierson, Wurlitzer sent a pair of voicers to Rochester to finish the organ at the Palace, a luxury afforded to precious few theater organs. Whether or not Opus 1951 was a beneficiary of same is unknown for sure, but it has always been regarded as a particularly fine-sounding Wurlitzer theater organ.

After a successful career with Mr. Grierson at the console, the organ was largely forgotten until the late 1950s and early 1960s with the founding of the Rochester Theater Organ Society. When the Palace was demolished in 1965, RTOS bought the organ and moved it to the Auditorium Theatre, then part of the large Masonic Temple, displacing Skinner Opus 711, now installed in Ascension Episcopal Church across town. Since then, an English Horn<sup>4</sup> and a second Vox Humana have been added to the instrument. In 2006, the unification was respecified by English theater organist Simon Gledhill, and a digital relay and combination action replaced the original electropneumatic equipment. Clark Wilson performed remedial tonal finishing.

3. Opus 2103—Fullerton High School Auditorium, Fullerton California. This “concert” organ featured Great, Swell, and Etherial [*sic*] chambers. With Tuba Mirabilis, English Horn, Trumpet, and Tuba Horn in the Great chamber, the Swell chamber contained an 8’ Cornopean. The organ has been radically changed since its installation, including the removal of one of only a handful of Wurlitzer capture combination actions.

4. “English Horn” in a Wurlitzer organ means English Post Horn, which never appeared on a stop tab except in the two instruments at Radio City. “Cor Anglais” refers to the imitative orchestral reed in the three examples Wurlitzer made.

With its weighty bottom and sumptuous, not overpushed strings, this organ is at its best in soaring ballads, torch songs, or orchestral transcriptions. While it can certainly get up and go for up-tempo numbers, it is not as light on its feet as some other organs of similar size. That being said, its immediately-recognizable signature sound is one of the most satisfying, room-filling theater installations in the country. Mammoth swell shade openings and largely-open grilles provide almost no impedance for its 23 ranks to saturate the room. *No Remaining Seats*, a recording made in 2005 by David Peckham when the seats were removed from the theater for replacement, presents the organ in a unique acoustic, with nearly five seconds of reverberation.

Richard Hills, English theater and classical organist, will preside at the console of Opus 1951 for the convention’s closing concert in the restrained splendor of the 2,500-seat Auditorium Theatre.

## WURLITZER AT PRAYER

### WURLITZER OPUS 2032

#### BLESSED SACRAMENT CHURCH, 1929

Nearly every builder of theater organs during the silent era also built church organs to one degree or another; some major theater builders, Möller and Kimball, for example, were known as classical builders before and after entering the theater market. Being at the top of the food chain for theater instruments, Wurlitzer didn’t focus much attention on church organs, building only 256—roughly ten percent of its output. While the largest ecclesiastical instrument is the impressive and extant IV/32 for Temple Shalom in Chicago, most Wurlitzer church organs were small and not prestigious; only 26 were larger than ten ranks.

All Wurlitzer organs were products of a system—each instrument represented a factory shopping list of pre-made and pre-voiced modules that would be put together. Their church organs were no different, and used standard theater pipework and mechanism.

Differences did exist to some degree in voicing—while using the same scales, pipework for church instruments was often voiced on 8” pressure, rather than the typical 10” theater pressure, for less-exaggerated tone. Expression was typically accomplished using the ingenious “studio” shade engines for speedy, near-silent shutter movement. An output baffle for the blower, something never included on theater instruments but almost always on church instruments, ensured mechanical rumble would not disturb moments of extreme serenity. Horseshoe consoles—of more chaste design—were still the norm, but without the kaleidoscope of colored stop tabs: just white and black, the latter for couplers.

Like Wurlitzer theater organs, precious few Wurlitzer church organs survive unaltered. So it is a happy treat for the OHS convention to visit Blessed Sacrament Church in Roch-

ester, home to Wurlitzer Opus 2032, a III/9 from 1929 that exists restored, and in excellent condition.

The organ's nine ranks provide a wealth of foundation tone at various volumes (even a *Tibia Clausa*!), though perhaps not a great deal of color. Without loud strings or a minor reed such as an Oboe Horn, significant color is not achieved until the addition of the Tuba, the organ's crowning voice. Labeled on factory documents as a *Corno*pean, its construction and voicing bear this out. In the organ's 1982 restoration, this stop was restored at Trivo, Inc. by none other than Adolf Zajic, Möller's legendary former head reed voicer. It is now perhaps a shade brighter than originally.

Even 20 years apart, the similarities in unification between this instrument and the Hope-Jones across town are noticeable. The Great provides the weightiest of foundation tone through 4' pitch, and the loud reed. As expected, the Swell is the largest division, with the most extensive unification, both in terms of ranks represented, and limits of extensions. The Choir is the organ's smallest division, and provides the softest voices. Surprisingly, the Blessed Sacrament Choir features the larger Open Diapason, rather than the more restrained Horn. Likewise, amid the heft of the large Open and Tibia on the Great, one finds the organ's softest voices, the Aeoline, at both 8' and 4' pitches, but not the more assertive Salicional.

Whereas in a Wurlitzer theater organ, the player can achieve nearly all color effects, and essentially full organ on the Great alone, both the First Universalist and Blessed Sacrament organs require more intermanual coupling for the same purposes. With no super coupler on the Great, achieving anything above 4' tone—including important 2' string tone—requires supercoupling the Swell to the Great.

While there is no chorus, *per se*, the abundance of 8' tone at many different volumes and timbres, and the ability to combine it with other pitches in many ways provides the creative organist with great registrational possibilities. This was demonstrated during this author's recent visit, by titular organist Chelsea Barton playing Bach's "Nun komm, der Heiden Heiland," BWV 659. The crisp tone and immediate attack of the Diaphone bass underneath an unobtrusive, yet colorful Concert Flute accompaniment was a logical vehicle for the melody, played on the Tuba with the box closed. Hope-Jones would have been proud here: he hailed his ultra-effective swell boxes as much for attenuating the volume of stops as for changing their character—providing further variety in an organ with few independent ranks.

Opus 2032 will be demonstrated for the convention by Eastman doctoral student Ivan Bosnar in recitals alternating with David Peckham at the Hope-Jones at First Universalist.

There is a common thread that runs through these three instruments, particularly the two church organs: while in 2018 we can surmise the reasoning behind particulars of their de-



*Wurlitzer Opus 2032*

sign and construction, there is precious little primary source material on their rationale, for the inclusion of certain ranks, and for their unification. For the most part, we do not even know who developed specifications at the Wurlitzer factory. How did these organs' creators intend for them to be played? While perhaps not answering this question conclusively, the three convention performances, in the hands of three talented, sympathetic organists, will certainly demonstrate how these instruments *can* be played successfully.

*Photos by LEN LEVASSEUR*

*Jonathan Ortloff is president of Ortloff Organ Company, LLC, and is a classical and theater organist. He is a graduate of the Eastman School of Music and University of Rochester, and will lecture on Robert Hope-Jones at the 2018 OHS convention in Rochester.*



## The Innovator and the Investors *The Hope-Jones Organ Company of Elmira, New York*

### PART I

Watkins Glen



IN THE HEADY DAYS of the first decade of the 20th century, four men would join forces to form a pioneering venture: a factory to build a new type of organ for the new century. While the four had diverse backgrounds, they shared a common interest in technology and progress—a common trait of the leaders and thinkers of the period. Faith in the progress of human nature had not yet been tested by the “War to end all wars,” nor had faith in technology yet been shaken by the tragedy of the *Titanic*. There was a feeling of hope and opportunity in America, science and technology were leading mankind forward in the new century, and America would lead the world in progress.

### THE SETTING

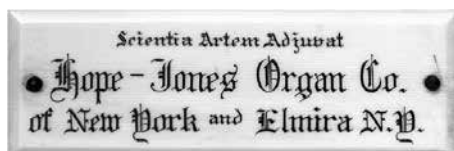
The Southern half of western New York state is part of the Allegheny plateau, a part of an ancient seabed lifted vertically without tilting, forming an elevated flatland. Over time, rivers formed valleys leaving peaks and ridges between the valleys. Glaciers scoured the land during the ice ages, the slow-moving walls of ice carved the gentle slopes of the valleys, transforming many of them into long narrow lakes. Smaller river valleys that had once gradually merged with their larger kin-

dred, were often left terminated suddenly by sheer drops, as the walls of the valley below were gouged out into steep canyons. The result was a land of many waterfalls,<sup>1</sup> ranging from small sprays in Watkins Glen to the thunderous cataract at Taughannock Falls north of Seneca.

Indigenous peoples explored and hunted in this land of gentle hills, long lakes, and varied waterfalls for thousands of years. During the American Colonial period, the area was occupied by the Cayuga nation of the Iroquois Confederacy. The Cayuga traded furs with the Europeans, but otherwise had little contact with them before the American Revolution. During the conflict, the four Iroquois nations allied with the British and Loyalist forces. An expeditionary force under the command of Major General John Sullivan defeated a combined British-Iroquois force at the Battle of Newtown, south of the present city of Elmira in 1779. After the war, the Iroquois and the United States made a treaty at Elmira in 1791 to settle territorial disputes. Most of the Iroquois immigrated under pressure to Canada, where they resettled on land provided by the British Crown.<sup>2</sup>

The Finger Lakes area was then settled by American farmers in the late 1700s, many of them veterans of the Sullivan Expedition. As the population grew, general stores took the place of itinerant peddlers, and inns replaced farm houses as resting places for those traveling between the cities of the East Coast and the port of Rochester. Western New York remained a frontier however, until 1825 when the Erie Canal was completed, bringing an economical means of transporting goods across the state.<sup>3</sup> There was an explosive growth in population, villages became small cities in less than a decade. Elmira was not on the Erie Canal, but benefited as additional lateral and connecting canals were created, forming the New York State Canal System.

Growth accelerated with the expansion of the railroads in the early to mid-1800s. Elmira became a transportation hub for New York's Southern Tier, connecting commercial centers in Rochester and Buffalo with Albany and New York City, via the canal system and railroads.<sup>4</sup> The Union army had a major camp there during the early part of the American Civil War, becoming a prisoner-of-war camp as the conflict continued. Woodlawn National Cem-



1. New York State Education Department's publication, *Geology of New York* (Educational Leaflet No. 28, 1991).

2. National Park Service, Fort Stanwix History, “The Clinton-Sullivan Campaign of 1779.” <https://www.nps.gov/fost/learn/historyculture/the-western-expedition-against-the-six-nations-1779.htm>.

3. New York State, Canal Corporation, History. [Canals.ny.gov/history/history.html](http://Canals.ny.gov/history/history.html).

4. Chemung County History, Timeline, <http://www.chemunghistory.com/pages/timeline.html>.

etry grew from the field used to bury prisoners who died in the camp.<sup>5</sup>

After the war, various manufacturers settled in the area; it was a transportation hub, providing the means to bring in raw materials and to ship the finished product. Coal to heat factories and fire boilers was readily available from Pennsylvania by way of the Susquehanna and Junction canals.<sup>6</sup> It was in this manufacturing city of Elmira in the middle of a rural farms, that the fortunes of the four men would intersect.

## THE INNOVATOR — ROBERT HOPE-JONES —

### LIFE IN ENGLAND

Robert Hope-Jones was born in Hooton Grange, Eastham on the Wirral peninsula, Cheshire, England, on February 9, 1859. Hooton Grange was a remarkable mansion that had been built for Robert's father, William, whose occupation was recorded as "Landed Proprietor"—in other words a person of some means.<sup>7</sup> Robert learned to play the organ as a child and by the age of nine, he played occasionally at St. Mary's Church in Eastham. By age 15, he was voluntary organist and choirmaster at Birkenhead School Chapel<sup>8</sup> and soon choirmaster at St. Luke's Church in Transmere. It was at St. Luke's that Hope-Jones did his first organ work, rebuilding the William and Frank Hall instrument there

in 1884, preceding his more famous work at St. John's Church, Birkenhead, by three years.<sup>9</sup>

Despite his musical talent, his first career choice was an electrician, and in 1886, he an apprentice in the electrical department of Laird's shipbuilding firm of Birkenhead.

Hope-Jones became choirmaster and organist of St John's Church, Birkenhead. While St. Luke's was his first effort at organbuilding, St. John's Church was his first major work. His improved electric action and movable console were created there, after the day's business and the evening's choir rehearsals. He had voluntary help from choristers, often working into the late-night hours; some of the men would later join the staff of the Hope-Jones Organ Company.<sup>10</sup>

By 1881, Hope-Jones was chief electrician of the Cheshire & Lancashire Telephone Co. (later National Telephone Co.), where he remained until 1889, when he formed his own company, the Hope-Jones Electric Organ Co. of Birkenhead, England, manufacturing electric-action components for organs. Had he been content to remain a supplier to other builders, he might have remained in England. Trouble began when he chose to become an organbuilder in his own right. Once he became a competitor to his former customers, the reaction was swift and vicious, his instruments were vandalized, wires were cut, and sample pipes were stolen. Things came to a head in 1903, when several accusations were made, some by prominent organbuilders, that Robert Hope-Jones was an amateur who should not be manufacturing pipe organs. After 20 years in business (14 with his own company) and with approximately 100 instruments completed, Hope-Jones felt it was necessary to leave the country. In



Robert Hope-Jones in 1895

May of that year, he and his wife immigrated to the United States aboard the *HMS Teutonic*.<sup>11</sup>

### A NEW LIFE IN AMERICA

After his arrival in the United States, Hope-Jones offered his services to the Austin Organ Company. The Austin board of directors invited him to speak to them the day after receiving his letter and, upon hearing his proposal, the board made an offer, and Hope-Jones became vice president. Despite the initial flourish, Hope-Jones did not stay long with Austin. By September, it was obvious that many of the innovations Hope-Jones offered were still in the experimental stage but he was determined to push them through. After attempting to restrain some of his more strident efforts, the board reached the end of its collective patience; Hope-Jones was asked to resign in January, and he did so less than a week later.<sup>12</sup>

5. Veterans Administration, Woodlawn National Cemetery, "History." <https://www.cem.va.gov/CEM/cems/nchp/woodlawn.asp> [Woodlawn National Cemetery.]

6. New York State, Canal, History.

7. Don Hyde, "The World Around Hope-Jones" paper, 1. This paper was awarded the Simonton Literary Prize at the American Theatre Organ Society Convention in New York in 2007. Available on The Lancastrian Theatre Organ Trust website, <http://www.ltot.org.uk/slpdh.pdf>.

8. George Lange Miller, *The Recent Revolution in Organ Building* (New York, Charles Francis Press, 1913), n.p.

9. Hyde, "The World Around Hope-Jones."

10. Ibid.

11. Ibid, 8.

12. Orpha Osche, *Austin Organ* (Richmond, Va.: Organ Historical Society, 2001), 73–74.

Subsequently a new firm, Hope-Jones & Harrison, was tentatively formed in July 1904 in Bloomfield, N.J.; but sufficient capital could not be raised, and the attempt was abandoned within a year.<sup>13</sup> Curiously, his partner in the failed venture, Lewis C. Harrison was able to form his own company immediately afterward. Harrison was the former foreman of Henry Erben, and had succeeded Erben's last incorporation.<sup>14</sup> Hope-Jones was his third partnership, so perhaps he was ready to continue on his own even if it meant more humble circumstances for his business, or more likely, the practical Harrison did not care for the visionary Hope-Jones.

In the meantime, Hope-Jones and his cadre of skilled employees joined the Ernest M. Skinner Company of Boston in 1905, Hope-Jones again being named a vice president. Working with the Skinner Company, Hope-Jones designed the organ for Park Church in Elmira, N.Y.

With his own company again, Hope-Jones set about to achieve his goal to create a new kind of pipe organ; an orchestra with a single player, but a wealth of voices. This technological miracle was to be made possible by electricity. Freed from the restraints of mechanical key action, pipes could be placed almost anywhere and higher wind pressures could be employed. Entire choruses of string stops enclosed in a single swell box imitated the massed strings of the orchestra. New high-pressure reeds provided the strident power of Wagnerian brass. All of these voices were supported by deep foundational tone in the Pedal, which included a new voice of his invention, the Diaphone.

Hope-Jones based his work on the writings of George Ashdown Auds-

ley, Scottish architect, artist, illustrator, writer, decorator, and pipe organ designer. Audsley hoped to make a distinction between the church organ, and the new concert instrument he theorized. Hope-Jones planned to become the artiste organbuilder who would turn the theory into practice, building the new instrument, or at least his version of Audsley's vision. Thus, with a dream of a series of masterworks that would usher in a new age in

"Working with the Skinner Company, Hope-Jones designed the organ for Park Church in Elmira, N.Y."

The two volatile personalities could hardly have been a worse match, both had strong and widely varying opinions on the direction the new style of organ should go using electricity for the key action. Both were perfectionists, and both were quick to make changes during construction. The arrangement was probably Skinner's method of keeping Hope-Jones out of the way with the hope he would fail with his new instrument rejected by clients and without Skinner's name being attached to the fiasco. If that was his intent, it at least succeeded in getting Hope-Jones out from his company.

organbuilding, the Hope-Jones Organ Company was established in Elmira in February 1907.

## THE INVESTORS

The men who would help Robert Hope-Jones in realizing his dream seem unlikely investors in an organbuilding concern: none were musicians, nor did any of them have a previous connection with Hope-Jones. But all were innovators in their own way, and they looked forward to the future of technology.

For them, Hope-Jones's new style of organ with electric action and unified stops was another example of progress through technology.

## THE PROMOTOR

— JERVIS LANGDON —

While installing the organ in Park Church, in Elmira, Hope-Jones met Jervis Langdon, a member of Park Church, a native and prominent citizen of Elmira, the president and owner of the Chemung Coal Company, and the treasurer of the Elmira Chamber of Commerce. Langdon was also the favorite nephew of author/lecturer Samuel Clemens. It had been Jervis's father, Charles, who had introduced Clemens to his sister, Olivia, and thus brought Clemens to Elmira for the first time.

When Langdon learned that Hope-Jones wished to establish his own company, he was eager to secure the new business for his city, and formed a new corporation to build exclusively Hope-Jones organs. Langdon was not only one of the first investors in the new company, he became its first president and treasurer.<sup>15</sup> Langdon was the only one of the investors who was involved in the day-to-day operation of the company.

Jervis Langdon likely also brought in other Elmira investors; some were his relatives: his father Charles Langdon; and Edward E. Loomis, vice president of Lackawanna Railroad, and a cousin by marriage.<sup>16</sup> Jervis was also responsible for finding other investors in Elmira, but Hope-Jones, ever the glib salesman and self-promoter, was more likely to have been the one who attracted Theodore Vail, president of AT&T. The largest single investor, however, was Langdon's uncle by marriage, Samuel Clemens.<sup>17</sup>

TO BE CONTINUED

13. David H. Fox, *Robert Hope-Jones* (Richmond, Va.: Organ Historical Society, 1992), 161.

14. David H. Fox, *A Guide to North American Organbuilders* (Richmond, Va.: Organ Historical Society, 1991), 149.

15. Fox, *Hope-Jones*, 67.

16. Fox, *Hope-Jones*, 67–68.

17. Ibid, 67.



# When Bad Things Happen to Good Organs

## PART I

MATTHEW M. BELLOCCHIO



Ca. 1870 W.B.D. Simmons organ damaged by a five-alarm fire on August 21, 2013 and later demolished with the building.

A MURDER, a rape, a mugging, an automobile accident, a wasting disease, neglect in a nursing home: anyone who has lost a friend or a loved one, or witnessed their decline, from one of these tragedies, feels a deep rage or a profound sadness. They were part of our lives and we had grown close to them. It feels as if a part of us has gone with them. We are often at a loss to comprehend the event and wish that we could have done something to prevent it. Why did this happen to them?

In the organ world, we also experience such losses and sentiments. We feel them not only for friends and loved ones, but occasionally for pipe organs we have played, listened to, or worked on. As we grew to know and enjoy them they became part of our lives.

An unnecessary removal, a botched rebuilding, an inappropriate tonal change, a horrendous tuning, purposeful neglect: these pipe organ misfortunes can also elicit anger or sadness in us. It feels as if a part of us has suffered with them. Why did this bad thing happen to a good organ? We are often at a loss to understand the reason and wish that we could have intervened to prevent it.

Unlike the best-selling 1981 book, *When Bad Things Happen to Good People*, this essay will not attempt any theological rationalizations of why bad things happen to good pipe organs. Instead, it will relate some actual tragedies, examine their underlying causes, and offer suggestions to help prevent similar occurrences.

Other than “Acts of God,” such as fires, floods, or tornadoes, pipe organs are usually damaged or destroyed through the deliberate actions of people. By analyzing their motives and methods we may better understand how to thwart their efforts. Some of the perpetrators are still with us. Therefore, names have been omitted and details left vague in the stories told herein.

The views expressed here are my own—informed by nearly 50 years of working as an organbuilder, restorer, historian, and organist—and do not represent those of the OHS, nor my employer. This essay may upset some readers and spur others to action. That is its intent. Each organ saved from damage or destruction is a small victory in a larger battle.

## WHY?

Pipe organs are durable musical instruments, built for decades of service. Most mechanical action organs, with proper care, can endure 75–100 years before a restoration is needed. Likewise, most electropneumatic or all-electric instruments can give 35–50 years of service before they begin to have problems. This is far longer than the brief lifespan of cars, household appliances, computers, and other electronic devices.

If pipe organs can last for decades or centuries, why are many prematurely removed or unnecessarily altered? Sadly, we live in an age in which the pipe organ is threatened by both external and internal forces. External forces, such as societal trends, include the increasing secularization of Western culture, the decline in church attendance and membership, and the rise of new forms of religious expression that favor popular musical styles over traditional ones.

Internal forces include organists who want to change or replace the organs they play, organbuilders who want to revoice or rebuild organs for various reasons, church members and clergy who don't understand or care about pipe organs, and some concert organists who prefer large electronic imitations and disparage pipe organs as being "too artistically limiting." Societal trends may be beyond our control, but it is often possible to persuade individuals or thwart malevolent actions.

## THE STORY IS IMPORTANT

Every pipe organ has a unique story, which typically involves those who commissioned, built, dedicated, or played it. Those who know or were part of its story will generally respect and defend an instrument. An organ is usually secure while its story is still in people's memories. The problems begin after those who knew the story are no longer around. New people, unaware of an instrument's story, will often judge it by their own subjective criteria. For example, a new organist, used to a different style of instrument, might not understand an old organ.

I often advise younger organbuilders and organists that organs are like people, each with its own personality and life story. Working with different types of people, we learn to come to terms with their good and bad points. Life is usually a series of compromises. So, if that E.M. Skinner organ is good for Howells but not for Couperin, make some repertoire adjustments.

Anyone who has researched the history of organs in affluent churches in major American cities discovers that those instruments only lasted about 25 to 35 years before being re-

placed. This timespan generally coincides with generational changes in a church's membership or staff. The people who commissioned or paid for an organ are gone, replaced by a new generation with little or no attachment to the present instrument. Inherited organs, like inherited wealth or property, are often taken for granted and squandered over time.

## NEW ORGANIST, NEW ORGAN

Sometimes, the greatest threat to an old organ is a new organist. Having previously played and been accustomed to a different style of organ, or recently studied at a conservatory on instruments that reflect the latest trends in organ tone or technology, the new organist may find the old organ wanting. The tone is too dull/bright; the voicing is too Baroque/Romantic; the action is too heavy/light; the console location is too close/far.

Some organists want to replace an organ merely to elevate their professional status among their colleagues, or to add luster to their résumé. Their church thought so highly of them that it followed their expert advice and commissioned a new instrument! The press releases that organists send to magazines to announce their latest appointments sometimes hold a clue. Consider these two hypothetical examples:

"Harold Humble has been appointed organist at St. Mary's Episcopal Church in Lakeside, La., where he will direct the choir and play the church's historic 1882 Hook & Hastings tracker organ. He leaves a similar position at St. Peter's Lutheran Church in Onion, Iowa, where he was instrumental in the restoration of the church's 1904 Hinners organ."

"Dr. Owen Overdrive has been appointed the new director of music at St. Dunstan's Episcopal Church in Landslide, Mich., where he will oversee five choirs, three handbell ensembles, and work with the vestry to replace the church's 1960 Holtkamp organ. He leaves a similar position at the Cathedral of the Incarnation in Swampland, Tex., where he oversaw the installation of a 2014 Hertz Rental tracker, with split sharps and quarter-comma meantone temperament, the first authentic Praetorius-style organ in America."

The differences between the two press releases are obvious. The first organist respects and works with existing instruments. The second replaces them to leave his mark on every church.

Edward Millington Stout III, a highly-respected retired organ curator, who maintained many famous instruments in the San Francisco Bay area, refers to the need of some organists to make changes to every organ they play as the "three-legged organist syndrome." He used to carry a full-size plastic fire hydrant in the trunk of his car. Whenever an organist asked him to make inappropriate changes to an organ he maintained, he would bring out the fire hydrant, place it on the console and say, "Please! Use this instead of the organ!"<sup>1</sup>

1. Personal conversation, February 22, 2015.



*Electronic keyboards added by an organist to a one-manual tracker.*

### A TALE OF TWO ORGANS

In a rural New England town, there is a museum village whose mission is to preserve and interpret the history and material culture of the town and its region. Standing prominently in the center of the village, but not owned by the museum, is a stately Federal Period meetinghouse. For nearly a century, the meetinghouse had a modest two-manual Johnson organ in its rear gallery.

In the early 1980s, the Johnson organ was inappropriately rebuilt by an inexperienced young builder, keeping the mechanical action. Pipes were revoiced and additional stops were crammed into the small case. Despite these indignities, the organ still served the modest musical needs of the church and its organist.

Ten years after the rebuilding, the old organist retired and a new organist, a proponent of the early keyboard music movement, was hired. Suddenly, the organ was plagued by numerous problems and deemed unreliable. At the organist's request, the church formed an organ committee and solicited bids for restoring or replacing the instrument.

Though several firms submitted restoration proposals, the church decided to replace the organ with a new one. A key argument was that it would be nearly as expensive to restore the Johnson organ as it would be to replace it. The church chose a respected tracker builder who, at the organist's behest, built a 17th-century Thuringian (Central Germany)-style instrument. The organist overruled the builder's suggestion for including an expressive division.

Before the new organ was completed, the organist moved to another part of the country (but returned to play the dedicatory recital)! Later, that organist published a long and laudatory article about the new instrument in an organ magazine, describing it as a "Bach organ" and stating that a restoration

of the Johnson organ would have been almost as expensive as the new one.

In fact, the Johnson organ was sold to a church in the Midwest, and was conservatively rebuilt and installed there by a sympathetic builder. The total project cost was roughly one-third the cost of the new "Bach organ."<sup>2</sup>

The irony of this story is that the church in the middle of the museum village, on the instigation of their new organist removed rather than restored an antique organ which was built in the very same regional culture that the museum village interprets! In its place, they have a very elegant and expensive monument to a former organist's cultural insensitivity.

### WHY ORGANBUILDERS CHANGE ORGANS

Fledgling organbuilders, seeking a first opportunity to display their tonal artistry, often regard an old organ as a canvas that they can overpaint. If the organ is in good mechanical condition, they need not invest their limited resources building a showpiece organ from scratch. Instead, they graft new pipework onto the rootstock of the old organ. Using other people's resources to achieve one's ends is not a new thing. In finance or investing, it is called leverage. In organbuilding, it is called tonal changes.

Organbuilders are artists. Each has their own aesthetic which, in their opinion, is the only valid one. It is only natural that some would want to remake or replace the artistic creations of previous generations. A similar thing often happens with architects and buildings, or with choir directors and choirs. Sometimes, a builder will remake or replace a perfectly good organ for a purely selfish reason: to keep busy.

It takes a very honest or financially secure builder to resist this temptation. Hilborne Roosevelt, in his printed remarks in the 1878 dedication program for his new chancel organ at Grace Church in New York City, pronounced the 1830 Erben gallery organ (moved from the previous church building) to be "a remarkably sweet-toned instrument" and claimed to have made no tonal changes to it but to have electrified and connected it to the new chancel organ console.<sup>3</sup> Thirty years later, Ernest Skinner had no such scruples. He replaced both the Erben and the Roosevelt organs.

Undoubtedly, not every organ deserves to remain intact. An aging instrument with unreliable mechanisms and limited resources, in an active church or institution with an ambitious music program may, after a careful evaluation by qualified experts, be a likely candidate for rebuilding or replacement. But an exemplary work by an important builder, or a small organ

2. Personal conversation with the builder who relocated the Johnson organ.

3. John Ogasapian, *Organ Building in New York City: 1700–1900* (Braintree: The Organ Literature Foundation, 1977), 62.



in a rural church with modest musical requirements, would be better served by a conservative restoration.

The problem with most rebuilds is that they usually erode the original builder's sounds or materials. An organ that has undergone several rebuilds becomes little more than a musical or mechanical palimpsest. There is a saying among organ historians, "Three rebuilds equals a fire."

### IN OVER ONE'S HEAD

Sometimes, to keep busy, a company will work on an instrument whose mechanism is outside their normal frame of reference. It takes considerable know-how to restore successfully an Estey tubular-pneumatic organ, or to replace a cracked table on a 19th-century slider windchest, or to releather a double-rise, inverted-fold reservoir.

A prudent person facing an unfamiliar challenge will often seek advice from a more knowledgeable associate, or subcontract parts of the project to an experienced colleague or supplier. A foolish person will blindly barge ahead, discovering partway through the project that he is in over his head, and sometimes abandon ship.

In such instances, the church is often left with an incomplete or unreliable instrument. If they still have the patience and money, they may hire someone else to re-do the work properly. But in some cases, they throw in the towel and abandon the pipe organ for an electronic substitute.

Seeing an organ left in an unreliable or unplayable state is like encountering a friend who has just been mugged! The bad work of an inexperienced or unscrupulous person hurts everyone: the church, the perpetrator, and the industry. In serious cases, the church should hire a lawyer. However, many Christian congregations "turn the other cheek" and eschew litigation. This is an unwise decision. Letting the perpetrator



*Pipes tuned by amateurs using duct tape and masking tape.*

get away with unacceptable work may embolden him to repeat his bad behavior.

One way to avoid such a disaster is to require that anyone under consideration for a project have a proven track record in the type of work to be done. Asking for (and methodically checking) references, or lists of organs worked on, is a good first step. Requesting proof of liability insurance, which all reputable companies carry, is another. And, most importantly, do not accept the lowest bid unless you have thoroughly investigated and carefully vetted the bidder!

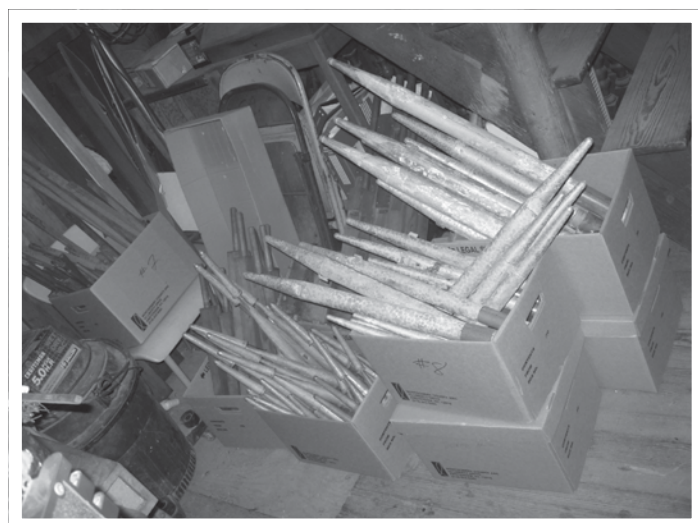
It is also advisable to "put everything in writing." Projects costing over \$10,000 should have a detailed contract outlining the expected work and the responsibilities of both parties, as well as the payment schedule. If, during the project, either party requests changes that will affect the project's outcome or cost, these changes and their costs should be detailed in a contract addendum. A written contract might not prevent a disaster, but it will provide a roadmap to forensically determine who went off course.

### THE WELL-MEANING AMATEUR

Though an inexperienced professional might do bad things, a well-meaning amateur can do far worse. A little knowledge is a dangerous thing. I have seen too many examples of cone-tuned pipes mauled by amateurs wielding plyers, or instruments chaotically enlarged with second-hand components.

Years ago, I was asked to evaluate an organ in a small Episcopal church southwest of Boston. The former organist, who had installed and maintained the instrument, had recently died. The new organist was struggling with many dead notes.

There were just a couple of ranks visible in the chancel. An 8' octave of Trumpet pipes was mounted to the sloping



*Pipes improperly stored during an uncompleted rebuilding by an inexperienced tuner.*



*Pipe organ components installed by an amateur.*

*Photos by NELSON BARDEN AND JOSEPH SLOANE*

chancel ceiling. Odd! Its treble pipes flanked the stained-glass windows above the altar. Where the side wall met the sloping roof, a flowerbox chest held a 2' rank. An opening in the ceiling above it indicated an organ chamber beyond.

I was unprepared for what I found there. In the unfinished attic area was an assortment of used windchests and pipes, arranged in a haphazard fashion and winded by snakes of flexible tubing. Electrical wires floated in mid-air between the windchests like spider webs. As notes had gone dead on one chest, the organist had strung jumper wires to another. It

was impossible to determine if there were any complete ranks. This was an organ beyond redemption!

I sent the church a long and honest letter about the organ, with a proposal for a new one. No doubt, both the former organist and the church believed that he was doing them a favor—a well-meaning amateur saving the church money. But if the road to hell is paved with good intentions, this organ was a four-lane highway! The church eventually removed it and bought an electronic.

## THE VANISHING ORGANIST

Some churches ignore or discard perfectly fine organs and use a piano instead because, in their words, “we can’t find an organist.” Pieces occasionally appear in the media lamenting the shortage of organists and organ majors. However, the decline in the number of college organ majors may be a problem based on economics. Why should someone invest tens of thousands of dollars and four or more years of study to earn an organ or sacred music degree when very few churches are willing to pay them a living wage? As the American Guild of Organists pointed out in a 2002 position paper, “Religious institutions that offer professional salaries for professional services rendered, in general, have not suffered from the shortage of organists. However, those institutions that are unable or unwilling to offer attractive salary packages have most often experienced difficulty in finding and retaining competent organists.”<sup>4</sup>

Are undergraduate organ departments also to blame for the organist shortage? Each year, they compete against each other to attract the relatively small number of talented high school graduates who wish to earn a degree in organ. But how many of these organ departments offer extension courses or lessons for non-matriculated “reluctant organists”? There are many pianists who have been drafted into playing the organ in churches. Who is catering to this gray market? Are academic organ departments so focused on finding full-time students that they ignore the market for part-time instruction?

The AGO, through its summer Pipe Organ Encounter, offers teenagers and adults an opportunity to learn more about the pipe organ and to have one-on-one lessons with experienced teachers. This is an example of a successful outreach program helping to increase the number of organists.

The internet offers another potential avenue for attracting and instructing new organists. Some of the world’s leading universities are now offering free online courses in many academic disciplines.<sup>5</sup> The AGO’s online “Lessons for the New Organist” videos<sup>6</sup> teach basic skills and techniques to begin-

4. *The Shortage of Organists in America: An Official Position Statement by The American Guild Of Organists*, <https://www.agohq.org/wp-content/uploads/2014/07/TheShortageofOrganistsinAmerica.pdf>

5. <https://www.edx.org/school/mitx>

6. <https://www.agohq.org/lessons-for-the-new-organist/>



ning organists, including pianists who are making a transition to organplaying. Shouldn't organ departments be doing likewise to help increase the number and ability level of beginning organists? This is a question that bears asking.

## THE ROCK DRIVEN CHURCH

A recent trend dramatically impacting the survival of pipe organs is the use of popular music in churches. Widespread in evangelical circles, it is increasingly creeping into mainline congregations. Why is this happening and how did it start? When did worship styles shift from meditation to celebration?

In 1955, Robert Schuller, a newly-ordained Reformed Church in America minister, started a church in Garden Grove, Calif., holding Sunday services at a drive-in theater with his wife playing a small electronic organ. He preached a positive, upbeat message. The congregation steadily grew and his efforts culminated in 1980 with the opening of the 2,700-seat Crystal Cathedral, the first contemporary American megachurch, designed by architect Phillip Johnson.<sup>7</sup> The Sunday services, televised nationally, blended traditional hymns and anthems accompanied by a large pipe organ, with contemporary and gospel numbers. Thus, the "blended" service appeared.

Today's megachurches, and many smaller non-liturgical congregations, now follow a very different musical model that can be traced back to another famous minister. Rick Warren, the Baptist pastor of Saddleback Church in Lake Forest, Calif., is the author of the 2002 best-selling book, *The Purpose Driven Life*. He started Saddleback Church in 1980, the same year that the Crystal Cathedral was completed. Fifteen years later, Saddleback had an average weekly attendance of 10,000 people. Today, it is more than 20,000.<sup>8</sup>

One of the reasons for Saddleback's explosive growth was its use of contemporary and rock music, to the exclusion of traditional styles. Warren clearly explained this choice in his 1995 book, *The Purpose Driven Church*,<sup>9</sup> which was targeted to pastors and church leaders. Many evangelical pastors and even some mainline ones, admiring Warren's success, use this book as a how-to guide for growing their churches.

I first encountered the book in 2005, while fixing an organ in an Upstate New York Protestant church which had seen better days. Taking a break while waiting for a glue repair to set, I went into the pulpit to photograph the organ case in the gallery. In the pulpit was a copy of *The Purpose Driven Church*, with many pages dog-eared or underlined. Chapter 15, "Selecting Your Music," was an eye opener!

The style of music you choose for your services will be one of the most critical (and controversial) decisions you make in the life of your church. . . . It may also be *the* most influential factor in determining who your church reaches for Christ and whether or not your church grows. It will determine the kind of people you attract, the kind of people you keep, and the kind of people you lose.<sup>10</sup>

Warren makes a vigorous argument for musical relativism:

I reject the idea that music styles can be judged as either "good" or "bad" music. Who decides this? The kind of music you like is determined by your background and culture. . . . To insist that all "good" music was written in Europe two centuries ago is cultural elitism. There certainly isn't any biblical basis for this. . . . Churches also need to admit that no particular style of music is "sacred." What makes a song sacred is its message. Music is nothing more than an arrangement of notes and rhythms; it's the words that make a song spiritual.<sup>11</sup>

Saddleback Church unapologetically uses the pop/rock music that most of its members listen to on the radio. This was determined by a survey, which asked everyone to write down the call letters of the radio station they listened to. In a subheading titled "Replace the Organ with a MIDI Band," Warren writes:

When I took our music preference survey, I couldn't find a single person who said, "I listen to organ music on the radio." About the only place you can hear a pipe organ is in church. What does that say to you? Think this through: We invite the unchurched to come and sit on seventeenth-century chairs (which we call pews), sing eighteenth-century songs (which we call hymns), and listen to a nineteenth-century instrument (a pipe organ), and then we wonder why they think we're out-of-date!<sup>12</sup>

You must decide whether your church is going to be a music conservatory for the musical elite or whether your church is going to be a place where common people can bring unsaved friends and hear music they understand and enjoy. At Saddleback, we use music for the *heart*, not for the *art*.<sup>13</sup>

Apparently, many younger clergy are following Warren's musical advice, resulting in the abandonment or eviction of the pipe organ in their churches.

TO BE CONTINUED

Photos by MATTHEW BELLOCCHIO

7. [https://en.wikipedia.org/wiki/Crystal\\_Cathedral](https://en.wikipedia.org/wiki/Crystal_Cathedral).

8. [https://en.wikipedia.org/wiki/Saddleback\\_Church](https://en.wikipedia.org/wiki/Saddleback_Church).

9. Rick Warren, *The Purpose Driven Church: Growth Without Compromising Your Message & Mission* (Grand Rapids: Zondervan Publishing House, 2002).

10. Warren, 280–81.

11. Warren, 281.

12. Warren, 290.

13. Warren, 291.



## Spring Cleaning



EVEN THOUGH I began writing this report in mid-January, already I am deep into spring cleaning. Yesterday a substantial amount of snow fell, and today's temperature dropped to  $-1^{\circ}$ —no better reason needed to stay indoors and get to work preserving archival material, discarding the detritus found in donors' gifts, moving files from our offsite facility in Warminster to Stoneleigh for processing and cataloging, discarding duplicate files to make room for new donations, and generally reviewing archives activities of the past year.

In late January, we received 60 boxes of business records from Bunn-Minnick Organ Company. Founded in 1969 by Robert Bunn Jr. and Philip Minnick, the Columbus, Ohio, the firm closed its doors after the death of Minnick in December 2016. In addition to the business records of the company, are documents and organbuilding tools of the Schlicker Organ Company. These boxes are in Warminster awaiting processing and cataloging.

Warminster is also the temporary home of a rare Hilbus organ donated to the OHS by the Strawberry Banke (yes, that's how it's spelled) Museum in Portsmouth, N.H. Jacob Hilbus (1787–1858) was born in Westphalia, Germany, and came to this country as a child. In 1812, he established himself in Washington, D.C., as a piano and organ tuner. During the administration of James Monroe, Hilbus became the piano tuner of choice for the White House. A receipt found in the Library of Congress shows that on January 16, 1836, he tuned President Andrew Jackson's piano, charging \$1.50 for that service.

Although better known as a piano tuner—Hilbus was memorialized as such in 1855 when Hilbus & Hitz published John Esputa's *The Tuners Polka*, dedicated to the “veteran tuner of Washington D.C.”—he built his first organ in 1815 for Christ Episcopal Church, Alexandria, Va. That organ is now at the Smithsonian. Only two other Hilbus organs are known to exist, one at St. John's Church, Fort Washington, Md., and the other now in the possession of the OHS. This



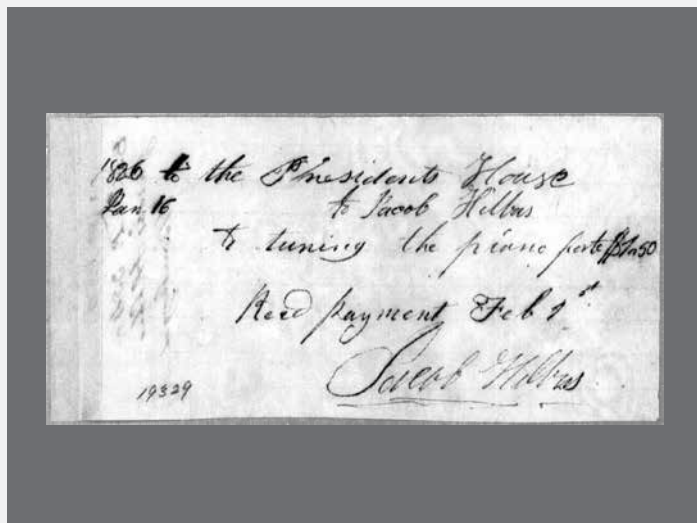
instrument remains in storage until funds become available for its restoration.

One goal of our move to Stoneleigh is to make the OHS Library and Archives more visible as a research library. Located across the street from Villanova University, we have already welcomed a faculty member of the English Department gathering material for her next book. Additionally, we now participate in the inter-library loan program, a service whereby a patron of one library can borrow books from another library. Our first patron was a professor at Randolph-Macon College.

This past year we completed work supported by the planning grant awarded to the OHS by the National Endowment for the Humanities. Through this grant we have identified programs better to preserve, digitize, and share our collection. By the end of this year, we anticipate posting on our website 15,000 or so drawings of the Aeolian, Skinner, Aeolian-Skinner, and Möller organ companies, and finding aids for our special collections.

Apart from the NEH grant, the greatest activity of the past year has been our move to Stoneleigh. Personnel of National Library Relocations—some of their clients are Columbia University, Smith College, Harvard University, and the New York Public Library—arrived at our Princeton location in mid-October to inventory and pack our collection. Over the months of October and November, all materials—books, periodicals, manuscripts, photos, paintings, engravings, ephemera, and office equipment—made the hour-long trip from Princeton to Villanova. Books, periodicals, manuscripts, and cataloged ephemera are all in their proper place, yet there are still many boxes to be opened containing supplies and uncataloged material.

The OHS Library and Archives had an exciting year in 2017 and 2018 promises to be equally rewarding as we continue our mission of collecting, preserving, and disseminating historical material about the pipe organ and its makers.



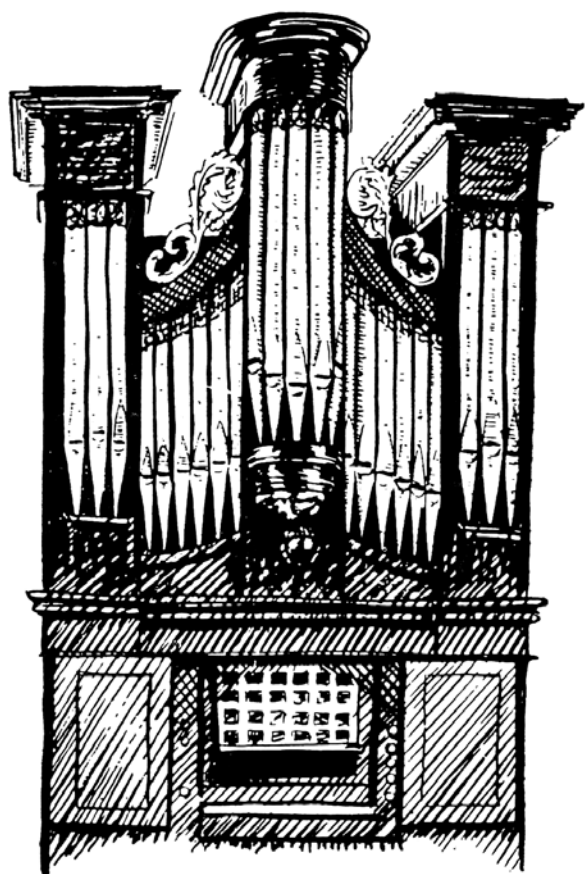
**Opposite:** top, Conference reading room

**Bottom:** stacks and Special Collections

**Left:** Hilbus tuning invoice

**Above:** Hilbus organ

**Below:** Interior of the Hilbus organ with pipework



## In THE TRACKER *50 Years Ago*

SCOT L. HUNTINGTON

VOL. 12, NO. 3; SPRING 1968

WITH ITS STANDARD SIZE recently increased from 16 to 20 pages, *THE TRACKER* continued to provide increasing amounts of information in each issue. The cover article announced the upcoming convention in Central Massachusetts, headquartered in Worcester, and capably chaired by Alan Laufman. What is remarkable is the last minute nature of convention planning in those days, with no idea where the succeeding convention would be held when a current convention was ending. At the time the hugely successful 1967 Saratoga Springs, New York, convention ended, there were only rumors of possible locations, including New York City and Bermuda. Council finally approved the Worcester location in February 1968, and by the time this issue appeared in mailboxes, no doubt late, members would have been lucky to have a month or two to make their vacation plans. The complexity of contemporary convention planning now takes a minimum of two years, three is better, and four years is ideal.

Things were simpler in those days, with a different set of expectations. For instance, the brevity of this convention, one and one-half days, indicates the planning and location were in salvage mode, with Laufman able to work within the geographic backyard of his Harrisville, N.H., home. The majority of the only full day was a self-guided visit to the famed Sturbridge Village museum and its two ancient organs

(Goodrich I/3, 1830; Unknown I/5, 1820), with negotiations in progress for no less than E. Power Biggs to play the latter. Fourteen organs in all were planned—a goodly number for what amounted to some twelve hours of touring time. The tentative nature of the travelogue indicated nothing was finalized and what people would actually see could very well be totally different than what was preliminarily offered. This was surely living life on the edge, and suggests that in spite of the society's continued membership growth and the establishment of a formal archives just months before, the roll-up-your-sleeves-and-pitch-in-to-help attitude that characterized the early years of society activity was developing a malaise of indifference. Recent editorials decried the lack of volunteerism necessary for an all-volunteer organization to function, laying the burden of keeping the OHS functioning on the shoulders of a handful of dedicated individuals.

The more things change, the more they stay the same.

The article that would have immediately grabbed everyone's attention was that also on the front page: the sudden death at the age of 45 of one of the society's most devoted and hard-working volunteers, practically from its inception—Eugene McCracken. Chairman of the 1960 Philadelphia convention, former councillor, ardent rescuer of endangered instruments, and regular contributor to the pages of *THE TRACKER*, McCracken's name could have been uttered in the same breath



as the other lion's of OHS leadership: Owen, Laufman, Boadway, Simmons, and Paterson. Indeed, this issue contained the last article penned by McCracken, detailing the 1966 rescue he helped facilitate of a 1906 two-manual organ by the Pennsylvania Dutch builder Charles F. Durner, moving it from Telford, Pa., to St. Paul's Episcopal Church in Mt. Vernon, Wash., via the barn of Robert Whiting (himself one of the society's greatest supporters and guardian angel for many endangered historic Pennsylvania pipe organs). McCracken had moved to Alaska in 1961 (which had achieved statehood only two years before), not only in search of adventure but to complete a college education with the goal of becoming a teacher of English. He died suddenly of a massive heart attack while taking a final exam at the University of Alaska. His passion for antique pipe organs was equal to that for trains—something still surprisingly common among OHS members. His was a deeply-felt loss at the time.

Barbara Owen wrote an addendum to her article in the previous issue regarding the organs of Harvard, past and present, including details of a new positive built by member Richard Hamar for a private individual and on loan to Dunster House. Current whereabouts of this instrument are unknown. The article quoted a communication with Rev. William Soule (Harvard 1906) who knew intimately the monumental William B.D. Simmons installed in Appleton Chapel, as it had been rebuilt by Hook & Hastings. By this time, it had been reduced to two manuals, having pneumatic action (Barker lever) and 30 stops (reduced from the original 39). While the Hook list states this was a three-manual instrument, the register count listed by H&H agrees with Soule's account, so it would seem that either the instrument was reduced in size for financial reasons, or a planned third division different than the original, was prepared-for but never installed. Soule continued his account by describing another minor rebuild in keeping with the tastes of the day, ca. 1908, adding a concave pedalboard, Vox Humana, Vox Angelica Celeste, and additional mechanical combinations. The thrice-rebuilt organ was replaced in 1912 by E.M. Skinner's Op. 197, still largely intact in Allin Congregational Church, Dedham, Mass., where it was moved in 1937 after being replaced by Aeolian-Skinner Op. 886.

The minutes of the February 1968 council meeting touched on a number of key issues: E. Power Biggs was nominated as the society's second Honorary Member (Albert Schweitzer was the first to receive the honor only shortly before); a proposal from Biggs asking that accounts of new tracker organs be published in *THE TRACKER* was ratified (this new department was to debut as the feature article in the upcoming year-end Winter issue); the exit report from the mysterious "Historic Organs Committee" was accepted, out of which a committee was formed to evaluate historic instruments for some manner of recognition yet to be determined, and which



*Shown installing the 1906 Charles Durner relocated from Telford, Pa. to Mount Vernon, Washington are: third from left inside the organ, the late Eugene McCracken, and OHS Secretary Fred Sponsler inside, second level.*

*Photo by SKAGIT VALLEY HERALD*

took a number of years to finalize, (Historic Citation No. 1 was awarded in January 1975 to the 1867 John Gale Marklove organ in St. Paul's Episcopal Church, Candor, N.Y., now slated for its first thorough restoration in 2018 by the Parsons Organ Co.); the society had 368 members in good standing; and the society had received an offer to acquire the master tapes of Robert Noehren's demonstration of the monumental 1871 E. & G.G. Hook & Hastings at St. Alphonsus Church in New York City. Readers of this column will recall the flurry of excitement created in the previous two years, following the recent repairs to playable condition by OHS volunteers, a detailed article with annotated specification in *THE TRACKER*, and the offer by legendary concert artist Robert Noehren to record a gratis program of concert repertoire to showcase the instrument with hopes of producing an LP recording, the proceeds of which were to help fund its continued maintenance. Once the recording was made, no further activity occurred, and the project languished—the tapes were offered to the society for the bargain price \$150, yet council decided to make a reduced offer to acquire them. This recording is a tremendously historic document on several accounts, and while no one yet seems to have any knowledge of its existence, hopefully it has not been lost or destroyed and may yet come to light. If it should miraculously surface, it would be one of the most important recordings of a historic American



*Imposing entry hall of Searles's Methuen estate Pine Lodge, now Presentation of Mary convent. Main part of the Broadway Tabernacle 1859 Ferris & Stuart rebuilt in 1915 by James Treat behind a new case, the upper section coming from his 1888 organ originally installed in Kellogg Terrace, Searles's Great Barrington, Mass. estate. The main part of said case and organ being moved by Treat to the Methuen Congregational Church, still extant.*



*The Tapestry Room, Pine Lodge, Searles's private library and office. The 1858 Ferris & Stuart Choir division and its original casework, also rebuilt by Treat in 1915. The only extant example of an American "Rückpositiv" case from the 19th century.*

*Photos by LEN LEVASSEUR*

organ extant. This is of one of America's monumental historic organs—the first to bear Frank Hastings name on the nameplate, the first known use of French-style reeds (certainly in the work of the Hooks), and one that blazed a new trail for the company. The organ now has been tonally altered in its second home (St. Mary's R.C., New Haven, Conn.).

The intense interest in the Richard Ferris organ at Round Lake Auditorium, showcased at the 1967 convention and in several TRACKER articles that year, produced a follow-up article in this issue by President Ken Simmons, describing the large ca. 1859 Ferris & Stuart built for the Broadway Tabernacle, New York City. This organ was later purchased by railroad magnate Edward Searles. Owner of multiple lavish estates, most with large pipe organs, Searles purchased Boston's Great Organ (E.F. Walcker, 1863) and built a hall espe-

cially to house it following its rebuilding on electric action by James Treat—now famously known as the Methuen Memorial Music Hall. The Broadway Tabernacle organ had its Choir division installed as a Rückpositiv—a rare feature indeed in an American organ. Searles had this organ rebuilt as a two-manual instrument for Pine Lodge, his Methuen, Mass., estate, with detached console and lavish Treat-built case (Great and Swell organs), while the Choir division was rebuilt as a one-manual instrument installed in his private study—an outbuilding on the estate.

Former president Donald R.M. Paterson had acquired the files of the late F.R. Webber (now in the OHS Archives), and from time to time excerpts of his voluminous correspondence were reprinted in the journal's pages. This installment described his personal acquaintance with a number of his-

toric Chicago pipe organs, now lost. Frequent contributor Robert Coleberd, described the famed Kilgen company's last instrument, installed in 1959 in the Cathedral of the Immaculate Conception, Kansas City, Mo. The conservative firm was indelibly linked with the Catholic church for whom it built the majority of its instruments, and clung tenaciously to bland, uninspired 1920s-style stoplists throughout the 1950s (this intransigence no doubt a factor in the company's demise). The nicely Classic-but-not-overboard nature of the stoplist for this, their swan song, was both a stylistic anachronism for them, and a *bon voyage* tip-of-the-hat as the ship departed its once familiar shore. The organ was replaced in 2003 by a 1967 Ruffati relocated from St. Paul's United Methodist Church, Louisville. The Kilgen was reportedly relocated to a church somewhere in Missouri—a database update is needed to confirm this information. A company's final opus is as historically important as its first, and if still unaltered, this modest instrument is deserving of an OHS Historic Organ Citation.

Hook & Hastings No. 2086 at the High Street Baptist Church in Danville, Va., had been long dead for all intents and purposes by 1967, a victim of decades of neglect and non-existent maintenance. A contract for a non-organ replacement had already been signed when a group of OHS members ventured to the church with the intention of salvaging the instrument. Upon arrival, they discovered the organ to be in solid condition and easily resuscitated to playability. This they accomplished in short order while they awaited the arrival of a disinterested and reluctant board of trustees. Upon hearing the revived organ, the trustees were so astonished by the quality of their possession as to break the contract for the imitation and to spend the money on refurbishing the organ to reliable use. This is an example of the kind of awareness-raising that exemplified the society at its best—success stories like this being legion in the 1960s, but unfortunately few and far between today. Thoroughly renovated again in 1995, the organ was destroyed in a windstorm later that year. The salvaged pipework was recycled into a new organ.

E. & G.G. Hook No. 391, built in 1866 for the United Congregational Church, Newport, R.I., was described in a brief article. The organ was electrified by Hook & Hastings with one tonal change as No. 2445 in 1922. The church is renowned for its interior, redecorated in its entirety in the 1880s by John LaFarge (primarily known for the spectacular windows he created in Boston's Richardsonian Trinity Church, Copley Square), including windows, murals, and stenciling, based on a pattern taken from an unusually elegant oriental carpet. This is the only completely integrated ecclesiastical design he produced and has been declared a National Landmark. This author last heard the organ in the late 1990s, and considers it tonally the finest historic organ in Newport. Sadly, it is completely non-functional today, with no funds or

plans for its resurrection or conservation, although authorities claim to be aware of its artistic and historic significance. While a multi-million-dollar conservation of the LaFarge interior is planned for the near future, the organ is not considered to be an intrinsic part of the "historic" fabric so it will continue to sit mute as a piece of stage furniture.

The second and final installment of the New York State Extant Organ List was published in this issue. This list occupied the entirety of five and two-thirds pages. Sadly, fully two-thirds of these trackers are either no longer extant, or have been moved from their original home, and four churches closed in 2017. The list would now only occupy two pages. As poor urban and small rural churches closed between the 1970s and '90s, upstate New York was a fertile stockpile for relocation efforts of the Organ Clearing House. Many of the smallest and most historic of the extant organs were small one-manual chamber organs of the astonishingly prolific pre-Civil War (1860) organ culture of rural New York—well documented by recent researchers. Through years of relocation efforts, many subsequently found their way into private homes and collections, where decades later, the trail now runs cold, and most are now feared lost.

As this issue was being published, First Lutheran Church, Lyons, N.Y., signed a contract for a new organ with the Schlicker Organ Company. David Craighead, renowned concert organist and professor of organ at the Eastman School of Music in neighboring Rochester, was consultant. The organ has two-manuals and mechanical action—a progressively bold choice in those days for a small church in a quiet rural upstate town. Schlicker was at the height of its popularity in the 1960s, and along with its chief rival, the Holtkamp Organ Company in Cleveland, (they were just beginning the construction of tracker instruments), were the leading cutting-edge factory firms in the United States—most colleges with an organ department had instruments from one or the other. This was the first modern tracker in drivable proximity for Eastman organ majors, and Craighead would take the organ department there on masterclass field trips, so the students could acquaint themselves with the feel of their first mechanical action. Because of his close personal friendship with Craighead, this was an instrument in which Hermann Schlicker took special pride and care. While tonally some might look down their nose upon it as a child of its time, it remains unaltered, is an example of the best of American neo-Baroque organbuilding during the height of its popularity, and an outstanding example of the firm's best work. The organ was installed in 1970 and it would be featured in the New Organs segment in Vol. XIV, Summer, 1970. This year, just two years short of its 50th birthday, the organ will be heard at the upcoming convention in Rochester. With an unusually rich and varied roster of instruments and talented musicians, this is a convention not to be missed.



# J.W. STEERE, OPUS 1, 1867

— For Sale —

- Two Manual
- 20 Stops
- 24 Ranks



Stop List available at [parsonsgorgans.com](http://parsonsgorgans.com)



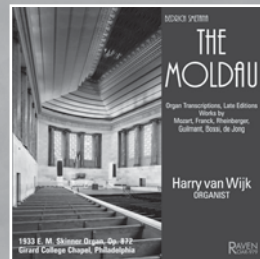
For inquiries please contact:  
Mr. Dave McCleary  
Project Manager  
[dmc@parsonsgorgans.com](mailto:dmc@parsonsgorgans.com)  
585-831-6218

**NEW! 1933 E. M. Skinner Op. 879, Girard College**

## THE MOLDAU

Smetana: The Moldau, transcribed by Barbara Bannasch \*  
Rheinberger: Sonata No. 4, edition by Edwin H. Lemare \*  
Guilmant: Cantilène Pastorale Mozart: Fantasia in F Minor, K. 608  
Bossi: Scherzo in G Minor Franck: Pièce Héroïque  
Margreth DeJong: Tango & Fandango from 7 Dances, Op. 60 \*  
\*First release on CD

Harry van Wijk plays the great 1933 E. M. Skinner of 195 ranks at Girard College, Philadelphia, for a program of wondrously sonorous transcriptions and original works for organ. Raven OAR-979 \$15.98 free delivery worldwide



**NEW! The Kennedy Center Aeolian-Skinner Relocated**

## Dongho Lee, Organist

ELGAR: First mvt. Allegro Maestoso from Organ Sonata, op. 28  
STANFORD: Postlude in D Minor, op. 105, no. 6  
RHEINBERGER: Introduction & Passacaglia, Sonata 8, op. 132  
THALBEN-BALL: Elegy BUCK: Variations on Old Folks at Home  
DUPRÉ: Allegro deciso from Évolution: Poème symphonique, op. 37  
EBEN: Moto Ostinato & Finale from Sunday Music

Dongho Lee, winner of the First and Audience Prizes in the 2010 AGO National Competition, plays the Aeolian-Skinner built for the Kennedy Center, Washington, DC, now located in Providence United Methodist Church, Charlotte, NC, where Dongho Lee is Artist-in-Residence. Parkey Organ Builders used the pipes, console shell, keys, and other parts of the Aeolian-Skinner, adding some new ranks and rescaling and voicing others, building mostly new mechanism, creating an instrument of 64 ranks in four manual divisions and pedal. Raven OAR-143 \$15.98 free delivery worldwide



# RAVEN

**www.RavenCD.com**  
BOX 26811 RICHMOND VA 23261  
804-353-9226



A celebrated standard in pipe organ since 1873

P. O. Box 156  
Orrville, Ohio 44667  
[www.schantzorgan.com](http://www.schantzorgan.com)  
[info@schantzorgan.com](mailto:info@schantzorgan.com)  
800.416.7426

find us on

# RIEDEL

hear the difference.

Acoustical Design & Testing  
Organ Consultation & Inspection  
Organ Maintenance & Tuning

[www.riedelassociates.com](http://www.riedelassociates.com) - (414) 771-8966  
email: [consult@riedelassociates.com](mailto:consult@riedelassociates.com)  
819 North Cass Street - Milwaukee, WI 53202



John-Paul  
**Buzard**  
Pipe Organ Builders

217-352-1955  
[www.BuzardOrgans.com](http://www.BuzardOrgans.com)

## KERNER & MERCHANT PIPE ORGAN BUILDERS

Craftsmen with Pride



[WWW.KERNERANDMERCHANT.COM](http://WWW.KERNERANDMERCHANT.COM)  
(315) 463-8023

104 JOHNSON STREET • EAST SYRACUSE, NY 13057-2840

# Articles of Interest



| Ex Libris

- “The American Organ Institute Archives and Library: Annual Report to ATOS 2106–2017” (Bailey Hoffner), *Theatre Organ* 60, no. 1 (January/February 2018): 10–15.
- “Cavaillé-Coll in der C(h)ampagne: Die Cavaillé-Coll Orgeln von Épernay in der feranzösischen Champagne” (Fabien Chavrot), *Organ: Journal für die Orgel*, no 3 (2017): 12–17.
- “85 Days Non-Stop: New Organ for St. Martin Church, Kassel, Germany” (Klaus Rensch), *ISO Journal*, no. 56 (August 2017): 60–77.
- “La Facture d’orgue dans la vallée du Saint-Laurent au début du XIX<sup>e</sup> siècle” (Robin Côté), *Mixtures: Bulletin de liaison de la Fédération Québécoise des Amis de l’Orgue*, No. 47 (November 2017): 22–24.
- “Konzertsaalorgeln in Hamburg 1845–2017: Mit einem Anhang—Werke für Orchester mit obligater Orgel” (Thomas Lipski), *Ars Organi* 65, no. 4 (December 2017): 217–27.
- “La Restauration des orgues de Saint-Cyrille-de-Wendover et de Saint-Edwidge-de-Clifron” (Yves Lévesque), *Mixtures: Bulletin de liaison de la Fédération Québécoise des Amis de l’Orgue*, No. 47 (November 2017): 17–19.
- “Het Orgel in de concertzaal, No. 4 (René Verwer), *Het Orgel* 113, no. 5 (2017): 3–11.
- “Het Orgel in de concertzaal, No. 3: Opkomst en gebruik van het orgel als orkestinstrument” (René Verwer), *Het Orgel* 113, no. 4 (2017): 3–11.
- “L’Orgue Aristide Cavaillé-Coll (1880) du Conservatoire Royal de Bruxelles” (Luk Bastiaens), *La Tribune de l’Orgue* 69, no. 4 (December 2017): 28–36.
- “Petite Histoire de l’orgue français des origines à nos jours” (François Sabatier), *L’Orgue: Bulletin des Amis de l’Orgue*, no. 316 (2106–IV): 3–86.
- “The Story of the WKY Kilgen: Part III, Installation and Dedication” (Dusty Miller, John Schwandt, John Ries-ter, Jeremy Wance), *Theatre Organ* 59, no. 6 (November/December 2017): 29–39.
- “Two Pioneering [Reed] Organ Builders in North Bridgewater, Mass.” (Sue Bacheller), *ROS Quarterly* 36, no. 2 (2007): 19–22.

## Scattered leaves ... from our Scrapbook

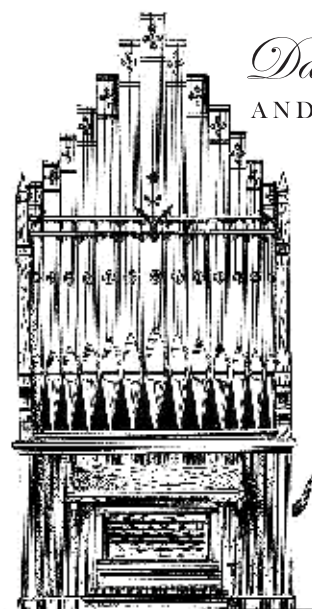
From a review of Grammy Nominated CD  
Stephen Tharp – *The St James Recital*  
St James’s Church, New York City, Acis APL 31995

It’s always a treat to receive a new CD from Stephen Tharp, one of the great virtuosi of the organ world. The two instruments follow the typical Schoenstein blueprint: multiple enclosures, copious varieties of 8ft colour and orchestrally imitative tone, and splendid voicing. Tharp is in fine form, opening with a scintillating Duruflé Toccata and finishing with his own transcription of Ravel’s *La valse*; it is this latter transcription and that of the *Walküre* excerpts which really get to the heart of the instrument and Tharp’s brilliance.

Chris Bragg  
Choir and Organ

## SCHOENSTEIN & CO.

Established in San Francisco • 1877  
www.schoenstein.com (707) 747-5858



David E. Wallace

AND COMPANY, L.L.C.

Pipe Organ Builders

Historic Restoration  
New Organs  
Renovation  
Relocation

207-839-7621

147 County Road, Gorham, ME 04038  
david.wallace623@gmail.com  
www.wallacepipeorgans.com

# John G. Marklove

## *English-American Organbuilder*

### *Utica, New York, 1858–1891*

#### PART II

STEPHEN L. PINEL

#### WESTERN CONTRACTS, 1862–1868

Following the completion of the Erie Canal in 1825 (and later, the New York Central Railroad), it was finally both convenient and safe to “ship” an organ from the Eastern Seaboard to the interior of the continent or the Northern Territories. In the fall, 1862, Marklove completed an organ for the Third Presbyterian Church in Indianapolis, the first of many instruments ordered by congregations in the West. During the next six years, he built eight additional organs for the churches of Indiana, Michigan and Ohio.

The two-manual instrument for the Third Church was noticed by the *Utica Observer* in October, 1862:

New Organ.—A fine Organ has just been completed by John G. Marklove of this city for some sacred edifice in Indianapolis, Ind., which for sweetness, purity of tone, &c., is highly praised. An exhibition of this instrument was given to a private audience last evening at which Professors Sieboth and Conway, Organists of Trinity and St. John’s [R.C.] Churches, in this city, performed some very fine pieces.—The best features in this organ are the beautiful quality of tone given by the stops in the swell organ, and the exquisite crescendo and diminuendo passages produced by the swell. The organ is now on exhibition at the manufactory corner of Bleecker and Academy streets.<sup>88</sup>



*The 1882, three-manual Marklove organ in Christ Church, Dutch Reformed, Utica, New York as photographed during the late-1950s by Robert J. Reich.*

Again, Marklove’s Swell was singled out for its satisfying effect.

The *State Sentinel* in Indianapolis remarked: “The powers of the instrument were tested by Professor Sieboth before a private audience on Wednesday evening [i.e., on October 29] with a success that should be highly gratifying to the builder. The organ is a fine, rich-toned and powerful instrument, and proves the great skill and competency of Mr. Marklove as a builder.”<sup>89</sup> While an Indianapolis correspondent liked the organ, he was less enthusiastic about the concert. Writing on December 22:

Dear Review:—We have lately had two items of interest which may be well to immortalize. The first is a “Grand Sacred Concert,” given in the Third Presbyterian Church, under the direction of Prof. J.H. Wheeler, and was for the benefit of the organ fund. Recently, Mr. J.G. Marklove, of Utica, N.Y., placed in this church a fine organ of twenty-four stops; and the concert was given to exhibit it . . . and to judge by the programme—not the concert—the best musical talent of the city was present. The voluntaries were dry and monotonous . . . and the singing might have been better. The leading soprano flatted so much, that in one duett [*sic*] the key was changed during the performance; it was so disagreeable.<sup>90</sup>



Another daily stated that the organ was “superior,” of “marvelous power and brilliancy,” and was “capable of producing the sweetest and most delicate tones conceivable.”<sup>91</sup>

A year and a half later, Marklove completed an even larger organ of three manuals and pedals for the Third Presbyterian Church in Cleveland. The *Plain Dealer* noticed this instrument:

The new organ, for the use of the Third Presbyterian Church, on Euclid street, is completed. Last evening its powers were tested, in the presence of a number of musical individuals, and other invited auditors. It was pronounced by those acquainted with the art of music, and particularly with the peculiarities of organs, to be an instrument of fine tone and exceeding power.

This organ is the largest in the city, and has few superiors in size and volume west of Buffalo. It was built under the immediate supervision of John G. Marklove, of Utica, N.Y., and has been nearly two years in process of construction. It has two thousand pipes, and forty-five stops, fourteen in the great organ, fourteen in the swell, five in the pedals, seven in the choir, and five couplers. One of these stops is known as the Bombard stop, especially liked by the best of musical critics, and peculiarly adapted to give great power in the general tone of the organ. The clarinet, violin, bassoon, and Boehm-flute stops are each denoted for their perfect correspondence to the instruments after which they are named. There is a purity and delicacy about the whole musical structure that is both delightful and inspiring.<sup>92</sup>

The Bombard, a powerful reed, had been used by Aristide Cavaillé-Coll (1811–99) in several large French organs, but was unheard of in concurrent American instruments.<sup>93</sup> Another novelty was the Boehm Flute. It was patterned after an invention of Theobald Boehm (1794–1881), who designed a conical-bored orchestral flute with a stronger and more penetrating tone.<sup>94</sup> Four-foot Boehm Flutes became increasingly common in Marklove stoplists by the end of the Civil War, and even his former colleague, George N. Andrews, included the Boehm Flute in some of his organs, beginning in the 1870s.<sup>95</sup>

A series of smaller “western” organs followed: West Side Congregational, Cleveland (1864),<sup>96</sup> Trinity Church, P.E., Fort Wayne (1867),<sup>97</sup> St. Paul’s Chapel, P.E., Indianapolis (1867),<sup>98</sup> and Grace Church, P.E., Indianapolis (1867),<sup>99</sup> the last three in Indiana.

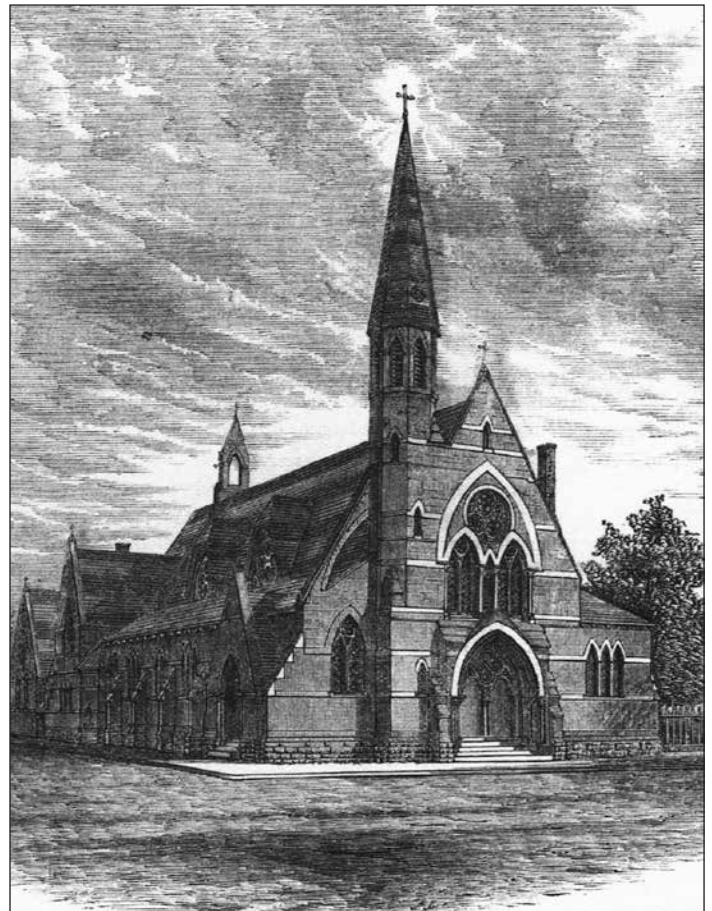
The largest western contract was a three-manual organ built in 1868 for St. Paul’s “Cathedral,” Indianapolis. The parish was founded in 1866 as the second Episcopal Church in the city. New York Architect Henry M. Congdon (1834–1922) was hired to design a chapel and, one year later, a substantial Gothic-revival edifice that was the largest church in the Diocese of Indiana. Located at the corner of New York and

Illinois Streets, St. Paul’s was dedicated on June 4, 1868 at the annual diocesan convention.<sup>100</sup> Because of the church’s size, it was called St. Paul’s “Cathedral” from the start, but did not actually become the seat of the Bishop until June, 1875. The founding rector, the Rev. Horace Stringfellow (1827–93), remained only through 1869, but after he became rector of St. John’s Church, Montgomery, Ala., that parish ordered a Marklove organ about 1874 for their church.<sup>101</sup>

The St. Paul’s organ was completed in Utica at the end of April, and was described at length in the *Observer* on April 28. An exhibition had occurred the previous evening:

Professor Sieboth presided, and for an hour and a half he held his auditors spellbound by the sublime strains which his master fingers evoked from this superb organ. We know of no greater treat in music than to listen to a fine organ under the hands of a thorough master, and such a treat did we enjoy upon this occasion. Of the largest or “first-class” size, the instrument combines excellencies, both in its musical and mechanical construction, which places it at once in a front rank with the best organs in the country . . .<sup>102</sup>

The report continued, extolling each division:



*St. Paul's Cathedral, Indianapolis in a nineteenth-century architectural drawing.*



The 1886, two-manual Marklove organ in the First Presbyterian Church, Gouverneur, New York in a circa 1890 photograph.

In the Great Organ, to a depth, fullness and majesty of tone is added the nicest and most perfect adjustment, smoothness and evenness, and as it bursts upon the ear in the fullness of its power, the heart is overwhelmed in the rich deluge of perfect harmony. Of the Swell Organ, we can safely say that it is the most powerful, and is capable of more expression than any organ of its size to which it has been our privilege to listen. Each individual stop is in itself a perfect musical gem. The "Choir Organ" containing, as it does, the solo and fancy stops, displays to the best advantage Mr. Marklove's peculiar perfection in voicing; every stop proclaims the master's hand and reveals in its sweetness and delicacy of tone the nice care and prudent judgment exercised in its voicing. So great is their individuality that even amid the crash of a full chorus accompaniment, like some powerful and magic voice they soar aloft the flood of harmony, and sing to the ravished ears their strains of delicious sweetness.

The Pedal Organ contains one Double Open Diapason, Bourdon and Violoncello. We regretted the absence of a reed stop here, but the Trumpet Stop of the Great Organ which runs through supplies to a great degree the deficiency, while the superb quality of these several Bass Stops give all the volume and majesty of tone which can be desired. The action is smooth and quiet, while the touch is light and even, the internal arrangement of its complicated mechanism is most beautiful

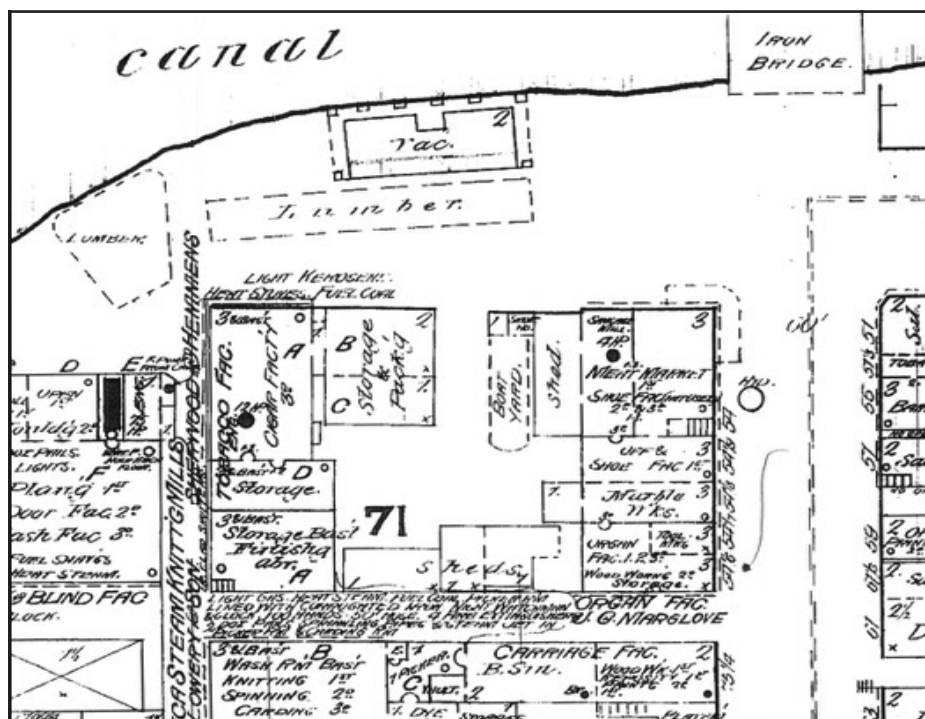
and convenient while the whole workmanship shows the greatest care and nicest finish. The case is a model of symmetry and chasteness in design and will be a befitting finish to the fine church in which this organ is to be placed. In a word, it is a most perfect instrument in all its details, and we tender our warmest congratulations to the good people of St. Paul's Church<sup>103</sup>

The organ was noticed by the *Journal* in Indianapolis on May 12:

The New Organ for St. Paul's Church has arrived, and will be immediately put up. It is the largest one in the State, and occupied two freight cars in transit from the factory. It was built by J.G. Marklove, of Utica, New York, who says it is the largest and finest organ he has ever built, and will cost about seven thousand dollars. It contains three banks of keys and forty-two through stops. The new church will be formally dedicated during the session of the State Episcopal Convention in June next.<sup>104</sup>

It was installed in a chamber to the right of the chancel, and was formally opened in the church on May 28.<sup>105</sup> The organist was "Prof. Caulfield," presumably J.N. Caulfield from Washington, D.C. Costing some \$7,000, it was the largest and most expensive organ Marklove ever built.

St. Paul's abandoned their downtown location in 1946. The congregation erected a new building in 1947 at the corner of Kessler and Meridian Streets in the suburbs. The Marklove



The 1886 Sanborn Fire Insurance Map, showing the exact location of the "J.G. Marglove Organ Fac." at 60 John Street in Utica, one block south of the Erie Canal.





The 1885, two-manual Marklove organ in the Methodist Episcopal Church, Adams, New York, as shown on a photographic post card. Author's collection.

may have been used in the new building temporarily, but it was definitely lost when the parish ordered M.P. Möller, Op. 8539 (1953), a new three-manual organ.<sup>106</sup>

### BURNING OF THE FACTORY, 1864

While Marklove was in Cleveland installing the organ at the Third Church, disaster struck back in Utica. A report in March 8 issue of the *Herald* noted:

Fire.—About 12½ o'clock last night, flames were discovered bursting from the large three-story brick building on the corner of Bleecker and Academy streets, occupied by John Paul and Wm. B. Walling as a carriage manufactory, and by John G. Marklove as an organ manufactory. A loud alarm was rang, but the building was already past saving. If our extinguishing apparatus and facilities had been decent, possibly the flames might have been confined to the eastern and upper parts, but rotten hose, broken engines, and a very meager supply of water, were obstacles which could not be overcome, and the whole building was quickly eaten out and crumbled into an unsightly ruin by the raging element. . . . It was very fortunate for Mr. Marklove that he removed the great organ [i.e., for Third Presbyterian Church] a few days since which he has been building. . . . He is in Cleveland now putting it up. The fire consumed some of his stock and tools, but we are told his loss will not be great. . . .<sup>107</sup>

A report in the *Observer* added that most of Marklove's property "was removed before the flames reached the portion of the building occupied by him."<sup>108</sup> Fortunately, he did not own the building; he was only renting. But the final statement in the *Observer* was disconcerting: "The origin of the fire is unknown, and incendiarism is suspected."<sup>109</sup> The culprit, if any, was never found.

Two days later, Marklove wrote home:

Cleveland, Ohio, March 10/64

My dearest Harry,

I just returned from the Church and sit down to thank you for your very kind and affectionate letter which I received this afternoon. I regret our loss very much, the more so as I feel myself the blame that I did not listen to your good council and insure before. It will be a lesson in [the] future. I feel the loss of my tools, seals [scales?], etc., much more than the loss of property, as it will be hard to replace them. However, I think the best way is to forget and be more careful in [the] future. I try to think it is all for the best in the end. Mr. Ingersoll is very kind and I showed him your letter. After reading it he said that I was a sick man yet, so you see I have cause to be very thankful (he of course alluded to you, judging from your letter). Tell [John] Sabine [i.e., his foreman] to go on making benches as there is work enough to do, but not to say to anyone what I intend to do, as I have not had time to



think myself yet, nor shall I until I return and examine my affairs. . . . Keep a good look about when the debris is removed and save every little article that may turn up in the shape of scales of any kind . . .

Your most affectionate husband,  
John G. Marklove<sup>110</sup>

Marklove needed a workshop. Following his return, he rented new space at 60 John Street. The new factory was three stories, one block from the canal, and provided a much more suitable environment for the manufacture of pipe organs.

## NINE OF MARKLOVE'S EMPLOYEES

Marklove's work-force was a mirror of mid-19th-century Utica society. Some of his employees were first-generation immigrants from the Old World. Most were highly skilled, a few were common laborers, and one or two turned out to have emotional, physical, or severe interpersonal issues. Here is a brief snapshot of nine of his better-documented workers.

Utican **Charles Batley** (1848?–1906) joined the Marklove crew as an organbuilder during the Civil War. After Marklove's death, he worked briefly for Albert L. Barnes, but in 1894 broke his leg in an unfortunate accident that left him unable to work. In September 1906, despondent, he drank carbolic acid, and despite efforts to save him, committed suicide. He was said to be "well liked and respected by his friends,"<sup>111</sup> and the 1900 U.S. Census still listed him as an organbuilder.

German native **Henry Dick** (1814–1900) was born in Kerpen near Cologne, and learned cabinet-making as an apprentice. He immigrated to New York in 1852, and the following year, moved to Utica to work for Alvinza Andrews. By 1861, he was listed in the directory as an "organ builder at Marklove's." According to his obituary, he was "a staunch old German" and was skilled as a woodworker with a specialty in carving. A virulent Democrat, he was buried in St. Joseph's R.C. Cemetery in Utica.<sup>112</sup>

**James Doyle, Sr.** (1820–99) was a native of County Dublin, Ireland, and young in life moved to England. About 1855, he came to Utica, where he later accepted a job working for Marklove. During the late 1870s, he became an undertaker working with his son in the firm James Doyle & Son, morticians. A Catholic, he was a member of St. Patrick's Church, West Utica. He was said to be "of sterling integrity . . . broad-minded and with a fund of genuine humor that in his youth made him a man popular alike in business and in social life."<sup>113</sup>

A native of Württemberg, **William Gottlieb Helm** (1848–1918) moved to Utica about 1868 and worked 20 years as a Marklove employee when "the organ building trade was considered one of the best professions and only skilled workmen of the highest order were permitted . . ." Following Marklove's death, he worked at piano manufacture. He was a

member of St. John's Lutheran Church and Utica Lodge No. 242, and at the time of his death, was survived by six children, nine grandchildren, and two great-grandchildren.<sup>114</sup>

**Emory Houghton Jacobs** (1835–1906) was born in Utica and learned the trade of carriage-making. He served as a corporal in the 117th Regiment during the Civil War, fighting in a number of notable battles. After he mustered out, he spent twelve years working as an organbuilder. Later in life he returned to carriage-making, but in 1904 suffered a stroke that left him paralyzed. Jacobs was a member of the South Street Methodist Episcopal Church and a volunteer fireman.<sup>115</sup>

Utica native **Edward Kirkland** (1839–97) worked initially as a farmhand where he suffered a series of debilitating accidents. Early in life, he lost two fingers from his left hand, later broke a kneecap, and after a 175-pound stone fell on his left foot and lower leg, became permanently disabled. Despite his injuries, a newspaper reported that he worked for John G. Marklove for 28 years, probably at repetitive tasks. Throughout his life, he never ventured further than a few miles from Utica, and boasted that he had never ridden on a train.<sup>116</sup>

**Leonard W. Lyman** (1826–1917) was born in Jordanville near Herkimer, and relocated to Utica in 1853. He served an apprenticeship with Andrews, earning a "dollar a day," and worked his way up to serve as shop foreman. In 1886, when George N. Andrews moved to Oakland, Calif., Lyman joined the Marklove crew, later working for both Albert L. Barnes and Clarence E. Morey. He was a fine singer, a member of the Aeolian Quartette, and when Abraham Lincoln visited Utica to campaign in 1860, sang for the future president!<sup>117</sup>

Englishman **John Sabine** (1817–1905) was born in London and learned the trade of cabinet-making. He was competent, because his skills were sought for several notable government projects, including renovating the House of Parliament and the Royal Treasury. In 1852, he immigrated to Utica and took a job with Andrews. When Marklove set up shop in 1858, Sabine became his right-hand man, serving decades as his foreman. In 1861, Sabine was the principal installer for Marklove's first three-manual organ in Utica's Trinity Church. After Marklove's death, Sabine retired. He was a member of Calvary Church, P.E., in Utica, and in political persuasion was a Republican.<sup>118</sup>

**William Widtman** (1851–94) was an alcoholic and a more degenerate member of Marklove's employees. He worked many years as an organbuilder, but in the late 1880s moved to Deerfield Corners, where he became the proprietor of the West Side Hotel. After discovering his wife "consorting" with Peter F. Huss one evening, Widtman hit her in the head with a hatchet. A brawl ensued with Huss, and after being taken to Faxon Hospital to recover from the injuries, Widtman committed suicide by jumping out a second-story window, breaking his neck.<sup>119</sup> He was buried in St. Peter's Cemetery in Deerfield.



*The keydesk of the 1882, three-manual Marklove organ in Christ Church, Dutch Reformed, Utica, New York as photographed during the late-1950s by Robert J. Reich.*

### CHRIST CHURCH, REFORMED DUTCH, UTICA

Marklove's last three-manual organ was built in 1882 for Christ Church, Reformed Dutch. The congregation was founded on October 26, 1830, but had already built a church dedicated on June 4, 1830. A small organ was ordered from Erben and an 1831 issue of the *Sentinel* reported: "A new Organ was last week put in the Reformed Dutch Church in this village, which for richness of tone exceeds any we have heard before in this part of the country. It was manufactured at the establishment of Henry Erben, N. York."<sup>120</sup>

A new and larger church was finished in May, 1868, and Marklove was engaged to build an organ:

Rare Musical Entertainment.—There will be an exhibition of the new organ at the Reformed church, corner of Genesee and Cornelia streets, at 8 o'clock this evening. Messrs. Sieboth, Danforth and Carroll will play on the instrument and test its capacities. It was built by Mr. John G. Marklove of this city, and is thought to be one of the best. The occasion will be one of unusual interest and the lovers of good music will do well to be on hand.<sup>121</sup>

A report stated that the church was "crowded last evening" and the organ was "a fine instrument, and admirably fitted to the church."<sup>122</sup> The building was destroyed by fire on February 6, 1881.<sup>123</sup>

A third church was finished late in 1882 and was first used on December 31.<sup>124</sup> Some four weeks before, the three-manual Marklove had already been installed, and Joseph Sieboth (by then the organist at the church) "tested" it on December 1 to a capacity audience. An anonymous reporter noted:

The present organ has a wonderfully sweet tone, and this, its careful adaptation to the room in which it is to be

heard, are its strongest points. It is as effective there as a cathedral organ in a cathedral. The workmanship is of the best quality, within and without. In front are five, apparently zinc pipes, the largest sixteen feet high, from which the heaviest bass notes are sounded. It is not known that any organ in the state, outside of the city, has such pipes as these. They are made near Worcester, Mass. [i.e., Reading?], and are expensive. There are some 1300 pieces in the interior of the organ, most of them made of clear white pine, the most resonant and best wood for the purpose. Piano sounding boards are commonly made of it. The organ is one of the finest in the city and in the hands of Dr. Sieboth is likely to be a lasting source of pleasure and benefit to the congregation of Christ church. Its notes are full and pure, and very agreeable.<sup>125</sup>

It was described in detail with a stoplist on December 30.<sup>126</sup>

The organ at Christ Church was the only large Marklove to survive until modern times. About 1956, Robert J. Reich visited the organ and wrote about it in illuminating detail. Despite its length, it is worth quoting in full:

The church in which this organ is installed was built in 1883 [*recte*: 1882] and hence the organ is presumably later than that. The case bears this out since it has no wood in it, only one large flat of Great Diapason pipes and two enormous towers of the lowest Pedal Violin Diapason pipes. The stopknobs are round, non-tilted; the shanks are square, and the stops are grouped in Marklove's unique stop-jambs, projecting on each side. Lettering is in one color, fancy German type.

The S-P and G-P couplers are operated by a pneumatic action controlled by the buttons, all of which are located between the Swell and Great manuals. All other couplers are as usual.

The Great chorus is good and well balanced, but a mixture is really needed. The Double Dulciana is excellent—a fine foundation stop, but not muddy. The Flauto d'amor [*sic*] is softer than the usual Melodia. The Swell has an excellent chorus of less force than the Great. The Hautboy is quite large. The Bassoon is of free reeds with wood feet and resonators—real Bassoon character, but hardly a match for the Hautboy. The Solo has no real ensemble, but several nice voices and an elegant Clarionet. The Unda Maris has only one rank but has a beat.

All of the pedal stops but the Violin Diapason are on a slider chest at the rear of the organ. The Eoline is of free reeds with wood feet and resonators, very fine character, but only medium loudness. The Violin Diapason has two separate chests at the front on each side and the lowest are tubed off to the case. These are ventril chests and the action to them runs off from the main pedal trackers, at right angles by means of short vertical rollers with arms at right angles.



*A remarkable nineteenth-century, sepia-tone photograph of the keydesk and choir division of the 1872, three-manual Marklove organ in Calvary Church, P.E., Utica, New York. Author's collection.*

The reservoir is tremendous and is located in its own room under the center platform at the front of the church, the organ being on the left.

The extra slider at the rear of the Great chest seems to have been provided with the intent of adding a Trumpet, but there are no holes for it in the rack-board. The Swell Clarion has had the reeds and shallots removed, and the remainder dumped into a rear corner. The Eoline has been disconnected, but little work appears necessary to put it into good tune. Otherwise, the pipe work is in good condition. Since all pipes are slotted, there is no evidence of top crumpling by poor tuners. There is some worn out leather in the action linkage, but there is only one note that does not work, this due to a break inside the Great chest, and the pallet box cover is screwed on.

Tonally, there is much of excellence in this organ. Its individual voices are almost all very fine and the blend is excellent. There are numerous fine combinations of various kinds, but the entire ensemble is weak. It needs the missing Clarion and perhaps a Trumpet on the Great (or a good Mixture).<sup>127</sup>

The congregation disbanded in 1957.<sup>128</sup> The church's records were sent to the Archives of the Dutch Reformed Church in Gardner Sage Library, New Brunswick, New Jersey, and the building and the organ were destroyed.

## CLOSING REMARKS

Marklove built 154 organs between 1858 and 1891. His three-manual instruments included Trinity Church, P.E., Utica (1861); Third Presbyterian Church, Cleveland (1864);<sup>129</sup> St. Paul's Cathedral Church, P.E., Indianapolis (1868);<sup>130</sup> Calvary Church, P.E., Utica (1872);<sup>131</sup> St. Lucy's Church, R.C., Syracuse (1875);<sup>132</sup> and Christ Church, Reformed Dutch, Utica (1882).<sup>133</sup> Regrettably, not one of his three-manual organs has survived. His best-preserved instrument is perhaps the two-manual organ in St. Mark's Church, P.E., Candor, N.Y. It was built at a cost of \$2,700 in 1867 for Trinity Church, P.E., Elmira, and was moved to Candor in 1922. In 1975, the Organ Historical Society inaugurated the Historic Organ Citation program by recognizing this instrument.<sup>134</sup>

The last organ Marklove finished before his death was built for the Church of the Holy Communion, Evangelical Lutheran, in Utica. It was opened at a service on July 12, 1891:

At the morning service in the Church of the Holy Communion yesterday the handsome new pipe organ, which was last week placed in the church, was used for the first time. The organ is of regular size and is a beauty in every respect. Its tone is rich, powerful, and melodious. The organ is beautifully finished in cherry and the ornamentation of the pipes is very artistic. It was built by J.G. Marklove and is one of the finest in Utica. It cost \$1,500 and will compare favorably with any in the vicinity.<sup>135</sup>





Clarence E. Morey

For three months after his death, the factory was “managed” by his estate (i.e., Clifford F. Marklove).<sup>136</sup> On December 1, 1891 the firm was reorganized as The Marklove [Pipe] Organ Company—a co-partnership of his son and a local organist and music teacher, Albert L. Barnes (1861–1906).<sup>137</sup> An announcement of the association was published in the *Herald*:

To Manufacture Organs. A.L. Barnes and Clifford F. Marklove have formed a partnership for the manufacture of pipe organs for churches, and will begin business today at the Marklove organ factory, No. 60 John street, formerly conducted by the late John G. Marklove. The factory has been established over thirty years, and the organs manufactured there are in use all over the United States. Mr. Marklove will retain his position in the establishment of Buckingham, Moak & Marklove, but will give what time and attention he can to the factory. Professor Barnes’ musical knowledge and his wide acquaintance will render him a valuable member of the firm. Both of the gentlemen are young, energetic and popular, and deserve to succeed, as they doubtless will.<sup>138</sup>

At least five organs were completed by the partnership: Op. 155 (1892) for the Baptist Church, Watertown;<sup>139</sup> Op. 156 (1892) for the Baptist Church, Carthage;<sup>140</sup> Op. 157 (1893) for the Presbyterian Church, Shortsville;<sup>141</sup> Op. 158 (1893) for Memorial Presbyterian, Rochester; and Op. 159 (1893) for the Baptist Church, Whitesboro,<sup>142</sup> all in New York State.



Albert L. Barnes. Author’s collection.

The firm numbered their organs in sequence with those of Marklove.

Seventeen months later, on May 1, 1893, Clifford F. Marklove sold his part of the enterprise to Clarence E. Morey (1872–1935), and the firm became Morey & Barnes. Again there was an announcement: “On May 1st [1893] the Marklove Pipe Organ Co. of Utica, N.Y., was succeeded by Messrs. Morey & Barnes, who will continue the manufacture of pipe organs at the factory, 60 John St.”<sup>143</sup> The first two organs built by the firm were Op. 160 (1893) for the Baptist Church, Cassville, and Op. 161 (1893) for the Methodist Episcopal Church, Boonville, both in New York.<sup>144</sup> Ultimately, the firm continued as Clarence E. Morey, Organ Builder, until his death in 1935.<sup>145</sup>

Marklove organs were characterized by simple but pleasing cases, usually of pine trimmed with black walnut and chestnut. All his organs used mechanical key action and were easy to play. Until the mid-1860s, his manual compasses were C–g<sup>3</sup>, 56 notes, and after the Civil War were extended to C–a<sup>3</sup>, 58 notes. Pedal compasses on larger organs were C–c<sup>1</sup>, 25 notes, or C–d<sup>1</sup>, 27 notes. His organs were prized by the congregations that purchased them, and he was often compared favorably with the better-known builders in Boston and New York. Many small Marklove organs remain in country churches today as a testament to his craftsmanship and tonal refinement. Modern historians, including the late E.A. Boadway, considered Marklove to be the finest organbuilder in Upstate New York.

TO BE CONTINUED

## STOPLISTS

### St. Paul's Church, P.E. (1858) Waddington, New York

Manual, CC–g<sup>3</sup>, 56 notes  
Open Diapason (TC), 8 feet, 44 pipes  
Dulciana, (TC), 8 feet, 44 pipes  
Stopt Diapason (TC), 8 feet, 44 pipes  
Stopt Diapason Bass, 8 feet, 12 pipes  
Principal, 4 feet, 56 pipes  
Twelfth, 2 $\frac{2}{3}$  feet, 56 pipes  
Fifteenth, 2 feet, 56 pipes

Pedal, CCC–CC, 13 notes  
Sub Bass, 16 feet, 13 pipes  
Pedal Coupler

SOURCE: T.L. Finch, "Organ Building in Upstate New York in the Nineteenth Century," *The Bicentennial Tracker* (1976): 66.

### Third Presbyterian Church (1862) Indianapolis, Indiana

Musical.—A splendid organ has just been placed in the Third Presbyterian Church of this city, by Mr. J.G. Marklove, of Utica, New York, from whose extensive manufactory some of the finest instruments in this country have been produced. This one, although of medium size, is pronounced, by the best judges in this city, to be a most superior instrument, and of marvelous power and brilliancy, as well as capable of producing the sweetest and most delicate tones conceivable, comprising the beautiful viol de gamba, dulciana, melodia, hautboy, flute, etc. We congratulate the people of the Third Church in the selection of their organ builder, and feel proud that through their exertions so good an instrument has been put up in our city to add to its already fine musical capabilities.

We append a description of the organ below:

#### Great Organ.

1. Open Diapason, 8 feet
2. Dulciana, 8 feet
3. St. Diapason Bass, 8 feet
4. Melodia, 8 feet

5. Principal, 4 feet
6. Flute, 4 feet
7. Twelfth, 3 feet
8. Fifteenth, 2 feet
9. Trumpet, 8 feet

#### Swell Organ.

10. Bourdon Bass, 16 feet
11. Bourdon [Treble], 16 feet
12. Open Diapason, 8 feet
13. Viol de Gamba, 8 feet
14. Principal Bass, 4 feet
15. Principal [Treble], 4 feet
16. Twelfth, 3 feet
17. Fifteenth, 2 feet
18. Hautboy, 8 feet

#### Pedal Organ, &c.

19. Double Open Diapason, 16 feet
20. Pedal Coupler to Swell Organ
21. Pedal Coupler to Great Organ
22. Swell Organ to Great Organ
23. Bellows Signal

SOURCE: Adapted from "Musical," (*Indianapolis*) *Daily State Sentinel* (Dec. 11, 1862): 3.

### Third Presbyterian Church (1864) Cleveland, Ohio

The New Organ.—The new organ at the Third Presbyterian Church (Euclid street) was opened Thursday evening before a few of the friends of the enterprise, and its merits tested. The dimensions of the instrument are as follows: height forty feet, width twenty feet, depth eleven feet. Its contents are as follows:

#### Great Organ.

Double Open Diapason, 16 feet; Open Diapason, 8 feet; Dulciana, 8 feet; Stopt Diapason, 8 feet; Melodia, 8 feet; Gamba Celestina, 4 feet; Principal, 4 feet; Flute, 4 feet; Twelfth, 3 feet; Fifteenth, 2 feet; Cornet, Sesquialtera—three ranks; Trumpet (reed,) 8 feet.

#### Swell Organ.

Bourdon, 16 feet; Open Diapason, 8 feet; Viol de Gamba, 8 feet; Stopt Diapason, 8 feet; Principal, 4 feet; Boehm

Flute, 4 feet; Twelfth, 3 feet; Fifteenth, 2 feet; Tierce, 1 $\frac{1}{2}$  feet; Trumpet (reed,) 8 feet; Bassoon (reed,) 8 feet; Hautboy (reed,) 8 feet; Clarion (reed,) 4 feet.

#### Choir Organ.

Dulceon, 8 feet; Viol d'Amour, 8 feet; Stopt Diapason, 8 feet; Suabe Flute, 4 feet; Celestina, 4 feet; Clarionet (reed,) 8 feet.

#### Pedal Organ.

Double Open Diapason, 16 feet; Bourdon, 16 feet; Violoncello, 8 feet; Quint, 6 feet; Bombard (reed,) 16 feet.

#### Recapitulation.

Great organ, 14 stops, 748 pipes. Swell Organ, 14 stops, 564 pipes. Choir organ, 7 stops, 300 pipes. Pedal Organ, 5 stops, 125 pipes. Couplers, &c, 5. Total: 45 stops, 1,737 pipes.

The organ was made by John G. Marklove, of Utica, N.Y., and is one of the finest instruments that ever came West. The value of the organ at present prices is \$6,000.

SOURCE: Adapted from "The New Organ," *The Daily Cleveland Herald* (Mar. 18, 1864): 3.

### Trinity Church, P.E. (1866) West Troy (now Watervliet), New York

The following stops are in the great organ: open diapason, gamba, dulciana, stopped diapason, treble and bass, principal, boehm flute, twelfth, fifteenth, clarionet and trumpet; and the following in the swell organ: bourdon, bass and treble, open diapason, viol de gamba, stopped diapason, treble and bass, principal, flute, twelfth, fifteenth, bassoon, hautboy and clarion. There are two and a half octaves of pedals and four couplers.

SOURCE: Adapted from "West Troy," *Troy (N.Y.) Daily Times* (Feb. 13, 1866): 3.

### Reformed Dutch Church (1868) Utica, New York

The organ is a fine instrument, and admirably fitted for the church. The following are its statistics:

[Great:] Double dulciana, 16 feet—44 pipes; open diapason, 8—56; stopped diapason, melodia, 8—56; viol de gamba, 8—44; principal, 4—56; rohr flute, 4—44; twelfth, 3—56; fifteenth, 2—56; clarionet, 8—44; trumpet, 8—56.

**Swell:** Bourdon bass, bourdon treble, 16 feet, 56 pipes; open diapason, 8—56; dulciana, 8—56; stopped diapason, 8—56; principal, 4—56; boehm flute, 4—44; violin, 4—56; twelfth, 3—56; fifteenth, 2—56; bassoon, hautboy, 8—56; clarion, 4—56.

**Pedals:** Open diapason, 16 feet, 25 pipes; violincello [*sic*], 8—25.

**Mechanical stops:** Couplers: great to pedals; swell to pedals; swell to great; tremolo; bellows alarm.

SOURCE: Adapted from “The Organ Trial,” *Utica Morning Herald and Daily Gazette* (Aug. 8, 1868): 2.

### Baptist Church (1870) Benton Harbor, Michigan

The organ is certainly the best in this part of the country. It was built by J.G. Marklove, of Utica, N.Y., and is a \$2,000 organ, though we believe the price paid was not actually so much. It has an extended key board and is put up in an oiled chestnut case, with gilt pipes, producing a very pleasing effect in contrast with the frescoing of the church. It is a C.C. organ, with a C.C. swell, 56 notes, each containing the following stops:

**Great Organ, CC—g<sup>3</sup>, 56 notes**

1. Open Diapason, 56 pipes
2. Dulciana, 56 pipes
3. Melodia, 44 pipes
4. Stop Diapason Bass, 12 pipes

5. Principal, 56 pipes
6. Flute, 56 pipes
7. Twelfth, 56 pipes
8. Fifteenth, 56 pipes

**Swell Organ, CC—g<sup>3</sup>, 56 notes**

9. Bourdon, 44 pipes
10. Open Diapason, 56 pipes
11. Stop Diapason Treble, 44 pipes
12. Stop Diapason Bass, 12 pipes
13. Principal, 56 pipes
14. Twelfth, 44 pipes
15. Fifteenth, 44 pipes
16. Hautboy, 44 pipes

**Pedals, CC—G, 20 notes**

17. Sub Bass, 20 pipes

**Mechanical Stops**

18. Pedals to Great
19. Pedals to Swell
20. Swell to Great
21. Bellows

SOURCE: Adapted from “The Organ Concert,” *St. Joseph (Mich.) Herald* (Mar. 5, 1870): 4.

### St. John's Church, P.E. (1870) Richfield Springs, New York

(Currently in Emmanuel Church, P.E.,  
Dublin, New Hampshire)

**Manual, CC—g<sup>3</sup>, 56 notes**

- Dulciana, 8 foot, 44 pipes
- Stopt. Diapason bass, 8 foot, 12 pipes
- Stopt. Diapason treble, 8 foot, 44 pipes
- Principal, 4 foot, 56 pipes
- Twelfth, 2 $\frac{3}{4}$  foot, 56 pipes
- Fifteenth, 2 foot, 56 pipes

**Pedal, CCC—CC, 13 notes**

- Sub Bass, 16 foot, 13 pipes
- Pedal Coupler
- Bellows Alarm

SOURCE: Examination of extant instrument.

### Baptist Church (1873) Rutland, Vermont

The organ was manufactured by John G. Marklove of Utica, N.Y., and is pronounced by all a very superior instrument. Mr. Marklove has erected a *speaking* memorial of his skill and perfection as an organ builder. The organ has 811 pipes, and 24 stops. The following are the specifications:

It contains two sets of manuals from C.C. to A., 58 notes each, and two octaves of pedals from C.C.C. to C., 25 notes, and the following stops:

**Great Organ.**

1. Open Diapason, 8 feet, metal, 58 pipes
2. Dulciana, 8 feet, metal, 46 pipes
3. Melodia, 8 feet, wood, 46 pipes
4. Stop Diap. Bass, 8 feet, wood, 12 pipes
5. Principal, 4 feet, metal, 58 pipes
6. Flute, 4 feet, metal, 46 pipes
7. Twelfth, 3 feet, metal, 58 pipes
8. Fifteenth, 2 feet, metal, 58 pipes
9. Clarionet, 8 feet, metal, 46 pipes

**Swell Organ.**

10. Bourdon Bass, 16 feet, wood, 12 pipes
11. Bourdon Treble, 16 feet, wood, 46 pipes
12. Open Diapason, 8 feet, metal, 46 pipes
13. Viol de Gamba, 8 feet, metal, 46 pipes
14. Stop Diap. Bass, 8 feet, wood, 12 pipes
15. Stop Diap. Treble, 8 feet, wood, 46 pipes
16. Octave, 4 feet, metal, 58 pipes
17. Piccolo, 2 feet, metal, 58 pipes
18. Hautboy, 8 feet, metal, 46 pipes

**Pedals.**

19. [Double] Open Diapason, 16 feet, wood, 25 pipes

**Mechanical Stops.**

20. Great Organ to Pedals
21. Swell Organ to Pedals
22. Swell Organ to Great
23. Tremolo
24. Alarm

**Combination Pedals.**

25. Great Organ Forte
26. Great Organ Piano

The metal of the most important stops is made of equal parts of pure tin and lead. The case is made of chestnut, trimmed with black walnut.



Mr. Marklove has placed the agency for his organs in this section of the country in the hands of George Q. Day of Rutland.

SOURCE: Adapted from "The New Baptist Church," *The Rutland Daily Globe* (Sept. 30, 1873): 3.

**West Methodist Episcopal Church  
(1880)  
Oswego, New York**

The New Organ. The new organ in the West M.E. church is placed at the right of the pulpit and is a handsome instrument. It was made by Marklove of Utica, and was the gift of the Young People's Organ Fund society of the church. It contains the following stops:

Great organ—Open diapason, dulciana, melodia, principal, twelfth, fifteenth, clarionet. Swell organ—Bourdon, open diapason, keraulophon, stop diapason, octave, [oboe,] bassoon. Couplers—Swell to great, pedal to swell, pedal to great.

The pedals have an open diapason running through.

SOURCE: adapted from "The New Organ," *The Oswego Daily Palladium* (Dec. 29, 1880): 4.

**Christ Church, Reformed Dutch  
(1882)  
Utica, New York**

The design of the organ front is very artistic and pleasing to the eye on account of the arrangement of the large metal pipes that range in height from 5 to 19 feet. These pipes have not yet accrued their dress coats of silver and gold, which will add materially to their beauty and finish. The color of the woodwork of the organ case harmonizes with that of the pews of the church, which are of mahogany.

**The Varied Stops.**

The detailed points peculiar to this fine instrument and its capabilities are as follows:

**Great Organ**, CC—a<sup>3</sup>, 58 notes  
Double Dulciana, 16 feet, 46 pipes  
Open Diapason, 8 feet, 58 pipes  
Dulciana, 8 feet, 58 pipes  
Flauto d'Amour, 8 feet, 58 pipes  
Principal, 4 feet, 58 pipes  
Boehm Flute, 4 feet, 58 pipes  
Twelfth, 2½ feet, 58 pipes  
Fifteenth, 2 feet, 58 pipes  
[blank slider, Trumpet prepared?]

**Swell Organ**, CC—a<sup>3</sup>, 58 notes  
Open Diapason, 8 feet, 58 pipes  
Viola di Gamba, 8 feet, 58 pipes  
Stopped Diapason, 8 feet, 58 pipes  
Violin Principal, 4 feet, 58 pipes  
Flute, 4 feet, 58 pipes  
Twelfth, 2½ feet, 58 pipes  
Fifteenth (Piccolo), 2 feet, 58 pipes  
Hautboy, 8 feet, 58 pipes  
Trumpet, 8 feet, 58 pipes  
Clarion, 4 feet, 58 pipes

**Solo Organ**, CC—a<sup>3</sup>, 58 notes  
Bell Gamba, 8 feet, 58 pipes  
Qunitaton, 8 feet, 58 pipes  
Melodia, 8 feet, 58 pipes  
Unda Maris, 8 feet, 46 pipes  
Celestina, 4 feet, 58 pipes  
Chimney Flute, 4 feet, 58 pipes  
Clarionet, 8 feet, 58 pipes  
Tremolo

**Pedal Organ**, CCC—d<sup>1</sup>, 27 notes  
Violon Doux (contra basso), 16 feet, 27 pipes  
Sub Bass, 16 feet, 27 pipes  
Bourdon, 16 feet, 27 pipes  
Violoncello, 8 feet, 27 pipes  
Eoline (contra fagotto), 16 feet, 27 pipes.

**Couplers.**

Swell to Great (on-off button)  
Swell to Pedal (on-off button)  
Great to Pedal (on-off button)  
Solo to Great (stop knob)  
Swell to Solo (stop knob)  
Solo to Pedal (stop knob)

**Mechanicals.**

Two Great Combination pedals  
Two Swell Combination pedals  
Bellows Signal

SOURCE: R.J. Reich, "John G. Marklove," *The Tracker* 1, no. 2 (Jan., 1957): 5–6; and "Grand Organ," *Utica Daily Observer* (Dec. 30, 1882): 5.

**Presbyterian Church (1886)  
Gouverneur, New York**

The Presbyterian church of this place was again opened for service last Sunday. Dr. Edwards being still indisposed, Rev. John H. Gardner, of Oswegatchie, officiated. The new organ was used for the first time and gave good satisfaction. The change from the gallery in the rear to a position in front of the congregation is beneficial. The organ itself is a fine piece of work. The following are the specifications:

**Great Organ**, CC—a<sup>3</sup>, 58 notes

1. Open Diapason, 8 feet, 58 pipes
2. Dulciana, 8 feet, 46 pipes
3. Stop Diapason Treble, 8 feet, 46 pipes
4. Stop Diapason Bass, 8 feet, 12 pipes
5. Principal, 4 feet, 58 pipes
6. Flute, 4 feet, 46 pipes
7. Piccolo, 2 feet, 58 pipes

**Swell Organ**, CC—a<sup>3</sup>, 58 notes

8. Open Diapason, 8 feet, 46 pipes
9. Keraulophon, 8 feet, 46 pipes
10. Stop Diapason, 8 feet, 46 pipes
11. Unison Bass, 8 feet, 12 pipes
12. Octave, 4 feet, 58 pipes
13. [Hautboy,] 8 feet, 46 pipes

**Pedals**, CCC—C, 25 notes

14. Grand Bourdon, 16 feet, 25 pipes

In addition there are 6 mechanical stops and movements. There are in all 603 pipes and 19 stops. The size of the organ is 11 feet wide, 7 deep and 17 in height.

SOURCE: Adapted from "Gouverneur," *St. Lawrence Republican and Ogdensburg Weekly Journal* (July 21, 1886): 3.

## SOURCES FOR FURTHER READING

- Bagg, M.M. *Memorial History of Utica, N.Y., From its Settlement to the Present Time*. Syracuse: D. Mason, 1892.
- Boadway, Edgar A. *A Vermont and New Hampshire Organ Tour, August 2008, to Benefit the American Organ Archives of the Organ Historical Society* [Princeton, New Jersey: The American Organ Archives of the Organ Historical Society, 2008].
- Finch, T.L. "Organ Building in Upstate New York in the Nineteenth Century," *The Bicentennial Tracker* [Wilmington, Ohio: The Organ Historical Society, 1976]: 65–69.
- "Marklove Organ 1887 [sic, 1867]," *Music: The AGO/RCCO Magazine* 9, no. 6 (June 1975): 28.
- Morse, Jack. "Garret House, Buffalo, N.Y., Organ Builder, 1845–1898," *The Tracker* 5, no. 1 (October 1960): 3–5.
- Mowers, Culver L. "First Citation by Historic Organs Committee Goes to a Marklove," *The Tracker* 20, no. 1 (Fall 1975): 3–6.
- The New Grove Dictionary of Musical Instruments*. 2nd ed., ed. by Laurence Libin. S.v. "Marklove, John Gale" by Barbara Owen. Oxford: Oxford University Press, [2014].
- Ochse, Orpha. *The History of the Organ in the United States*. Bloomington & London: Indiana University Press, 1975].
- Pinel, Stephen L. "Giles Beach and the American Church Organ Works," in *Litterae Organi: Essays in Honor of Barbara Owen*. Richmond, Virginia: OHS Press, 2005, 255–328.
- . *Organbuilding Along the Erie and Chenango Canals: Alvinza and George N. Andrews of Utica, N.Y.* Richmond, Virginia: OHS Press, [2010].
- Reich, R.J. "John G. Marklove," *The Tracker* 1, no. 2 (Jan. 1957): 3–6.
- Rowland-Raybold, Roberta. "The British Organ Firm of Gray & Davison and Its Influence on the American Organs of John Marklove." MA Thesis; Wittenberg University, Springfield, Ohio, 2004.
- Scott, Benjamin Ives, and Robert Neslund. *The First Cathedral: An Episcopal Community for Mission*. Faribault, Minnesota: The Cathedral of Our Merciful Saviour, 1987.
- Triumpho, Richard. *Only His Organs Remain: The Life and Work of New York State Organ Builder Robert S. Rowland*. Saint Johnsville, New York: Sunnyside Press, [c. 2011].



## ACKNOWLEDGMENTS

The author wishes to acknowledge with gratitude the assistance of the late E.A. Boadway, Scot L. Huntington, Len Levasseur, the Rev. Culver L. Mowers, Barbara Owen, Robert J. Reich, Rollin Smith, William T. Van Pelt, and Martin R. Walsh in the preparation of this article.

# MOREY & BARNES.

C. E. MOREY.

A. L. BARNES.

## CHURCH ORGANS.

SPECIFICATIONS AND ESTIMATES FURNISHED ON  
APPLICATION.

TUNING AND REPAIRING A SPECIALTY.

CORRESPONDENCE SOLICITED.

OFFICE AND FACTORY, 60 JOHN STREET,  
UTICA, N.Y.

*A Morey & Barnes advertisement as it appeared in the May, 1893 issue of The Organ, published in Boston by the noted organist and pedagogue, Everett E. Truette.*

## ENDNOTES

88. "New Organ," *The Utica Daily Observer* (Oct. 30, 1862): 3.
89. "City and State Items. Organ Building," (*Indianapolis*) *Daily State Sentinel* (Nov. 6, 1862): 3.
90. "Indianapolis, Dec. 22, 1862," *The (N.Y.) Musical Review and Musical World* 14, no. 1 (Jan. 8, 1863): 6.
91. "City and State Items. Musical," (*Indianapolis*) *Daily State Sentinel* (Dec. 11, 1862): 3.
92. "New Organ of the Third Presbyterian Church," *Cleveland Daily Plain Dealer* (Mar. 18, 1864): 3.
93. Carl Locher, *An Explanation of the Organ Stops with Hints for Effective Combination . . .* (London: Kegan Paul, Trench & Co., 1888), 3.
94. James Ingall Wedgewood, *A Comprehensive Dictionary of Organ Stops . . .* (London [et al.]: Winthrop Rogers, Ltd., [1905]), 13.
95. "The New [Methodist] Church," *Utica Daily Observer* (Feb. 3, 1871): 3; this article includes the description of an 1871 Andrews organ with a Boehm Flute on the Great.
96. "A New Organ," *Cleveland Morning Leader* (Sept. 28, 1864): 4.
97. "City and Vicinity. New Organ," *Fort Wayne (Ind.) Daily Gazette* (Sept. 19, 1867): 7; and *Journal of the Proceedings of the Thirtieth Annual Convention of the Protestant Episcopal Church in the Diocese of Indiana, Held in Christ Church, Indianapolis, on June 5th, 6th and 7th, A.D. 1867* (Indianapolis: Published by Order of the Convention, 1867), 69.
98. "The New Church Organ . . .," *The Indianapolis Journal* (Dec. 16, 1867): 8.
99. "City News. A New Organ . . .," *The Indianapolis Journal* (Dec. 20, 1867): 2; and *Journal of the Proceedings of the Thirty-Second Annual Convention of the Protestant Episcopal Church in the Diocese of Indiana, Held in St. Paul's Cathedral, Indianapolis, on June 2, 3 and 4, A.D. 1869* (Indianapolis: Printed by Order of the Convention, 1869), 54.
100. Alice Ashby Roettger and Joseph F. Thompson, *Blessings on Thee Old St. Paul's* (Carmel, Ind.: Guild Press of Indiana, Inc., [2000]), 7–11.
101. Mattie Pegues Wood, *The Life of St. John's Parish: A History of St. John's Episcopal Church from 1834 to 1955* ([Montgomery, Alabama: Paragon Press,] 1955), 85.
102. "Organ Exhibition," *Utica Daily Observer* (Apr. 28, 1868): 3; the same article was reprinted in Indianapolis as "New Organ for St. Paul's Church," *The Indianapolis Journal* (May 12, 1868): 2.
103. Ibid.
104. "The New Organ . . .," *The Indianapolis Journal* (May 12, 1868): 2.
105. "St. Paul's Organ," *The Indianapolis Journal* (May 29, 1868): 2.
106. Stephen J. Schnurr, "Saint Paul Episcopal Church, Indianapolis, Indiana," *Organ Atlas* (2007): 187–94.
107. "Fire," *Utica Morning Herald and Daily Gazette* (Mar. 8, 1864): 2.
108. "Fire Last Night," *Utica Morning Observer* (Mar. 8, 1864): 3.
109. Ibid.
110. MS, Letter, John G. to Harriet Marklove, Mar. 10, 1864; photocopy in author's collection.
111. "Drank Carbolic Acid. Charles H. Batley, An Organ Builder, Took His Own Life," *Utica Herald-Dispatch* (Sept. 24, 1906): 3.
112. "Obituary. Dick," *Utica Sunday Journal* (Mar. 18, 1900): 11.
113. "James Doyle, Sr.," *Utica Sunday Tribune* (Aug. 13, 1899): 8.
114. "Pioneer Organ Builder Dead," *Utica Herald-Dispatch* (Feb. 18, 1918): 2.
115. "Emory B. Jacobs," *Utica Observer* (Feb. 8, 1906): 6.
116. "Edward Kirkland Never Rode a Railroad Train," *Utica Sunday Journal* (Aug. 9, 1896): 6.
117. "Aged Organ Builder Dies," *Utica Daily Press* (Sept. 25, 1917): 5.
118. "Obituary," *Utica Herald-Dispatch* (Friday, May 26, 1905): 2.
119. "His Troubles Too Much. William Widtman Commits Suicide," *Utica Morning Herald* (Sept. 22, 1894): 4.
120. "A new Organ was last week . . .," *Utica Sentinel & Gazette* (Oct. 4, 1831): 2.
121. "Rare Musical Entertainment," *Utica Morning Herald and Daily Gazette* (Aug. 7, 1868): 2.
122. "The Organ Trial," *Utica Morning Herald and Daily Gazette* (Aug. 8, 1868): 2; and "Reformed Church. Trial of the New Organ Last Night," *Utica Daily Observer* (Aug. 1868): 3.
123. "Utica's Affliction," *Morning Herald and Daily Gazette* (Feb. 7, 1881): 2.
124. "The New Reformed Church," *Utica Morning Herald and Daily Gazette* (Jan. 1, 1883): 2.
125. "Organ Exhibition," *Utica Morning Herald and Daily Gazette* (Dec. 2, 1882): 2.
126. "A Grand Organ," *Utica Daily Observer* (Dec. 30, 1882): 5.
127. R.J. Reich, "John G. Marklove," *The Tracker* 1, no. 2 (Jan. 1857): 5–6.
128. Russell L. Gasero, *Historical Directory of the Reformed Church in America 1628–2000* (Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co., [2001]), 652.
129. "New Organ of the Third Presbyterian Church," *Cleveland Daily Plain Dealer* (Mar. 18, 1864): 3.
130. "The New Organ for St. Paul's Church," *The Indianapolis Journal* (May 12, 1868): 2.
131. "The New Calvary Church," *Utica Daily Observer* (Aug. 10, 1872): 8.
132. "The Dedication of St. Lucy's Church," *The Syracuse Morning Standard* (Dec. 18, 1875): 4.
133. "Organ Exhibition," *Utica Morning Herald and Daily Gazette* (Dec. 2, 1882): 2.
134. Culver L. Mowers, "First Citation by Historic Organs Committee Goes to a Marklove," *The Tracker* 20, no. 1 (Fall 1975): 3–6.
135. "At the Church of the Holy Communion," *Utica Daily Press* (July 13, 1891): 1.
136. "The Marklove Organ Company," *The Utica Daily Press* (Tuesday, December 1, 1891): 4; and "An Old Organ Factory," *Musical Courier: A Weekly Journal Devoted to Music and the Music Trades* 13, no. 16 (Oct. 14, 1891): 440.
137. "An Old Enterprise in New Hands," *Elmira (N.Y.) Telegram* (Dec. 6, 1891): 12.
138. "To Manufacture Organs," *The (Utica) Morning Herald* (Dec. 1, 1891): 5.
139. "The New Baptist Church Organ," *Watertown (N.Y.) Times* (Apr. 26, 1892): 5.
140. "Utica Observer," *Watertown (N.Y.) Times* (May 7, 1892): 8.
141. "About Home," *Geneva (N.Y.) Advertiser* (Jan. 31, 1893): 4.
142. "Observations," *Utica Daily Observer* (Nov. 21, 1892): 5.
143. "Mixtures," *The Organ* 2, no. 2 (June, 1893): 42; a display advertisement for new the firm appeared in the issue on page 26.
144. "The M.E. Church," *The Boonville Herald and Adirondack Tourist* (Oct. 19, 1894): 1.
145. "Death Claims C.E. Morey," *Utica Observer-Dispatch* (June 21, 1935): 23; and "C.E. Morey, 63, Succumbs Here," *Utica Daily Press* (June 21, 1935): 4.



## **M. P. Rathke, Inc.**

*Pipe Organ Builders*

*Post Office Box 389*

*Spiceland, Indiana 47385 U.S.A.*

*Tel. 317-903-8816 Fax 765-529-1284*

**[www.rathkepipeorgans.com](http://www.rathkepipeorgans.com)**

## **BLACKSTONE VALLEY ORGAN**

**Michael A. Morvan**

**(508) 340-6443**

**[www.pianoandorgankeys.com](http://www.pianoandorgankeys.com)**

### **ADVANCING THE ART OF KEYBOARD RESTORATION MANUAL KEYBOARD SERVICES TO THE TRADE**

- HISTORICALLY CORRECT RESTORATION OF VINTAGE MANUAL KEYBOARDS IN IVORY, BONE, PLASTICS, AND EXOTIC WOODS
- NEW MANUAL KEYBOARDS AND FRAMES TO THE CLIENT'S SPECIFICATIONS, TRACKER OR ELECTRO-PNEUMATIC ACTIONS
- NEW KEYS FOR EXISTING FRAMES AND CHEEKS, PRESERVING THE INSTRUMENTS' AUTHENTICITY
- REBUSHING, REPINNING, CLEANING, BUFFING, AND REPAIRS
- CUSTOM CNC SERVICES: CHEST PARTS, GRILLE SCREENS, PRIMARY BLOCKS, CONSULTING AND PROTOTYPING



**PATRICK J. MURPHY**

**& ASSOCIATES, INC.**

**O R G A N B U I L D E R S**

300 Old Reading Pike, Suite 1D, Stowe, PA 19464

Voice: (610) 970-9817 • Fax: (610) 970-9297

Email: [pjm@pjmorgans.com](mailto:pjm@pjmorgans.com)

Website: [www.pjmorgans.com](http://www.pjmorgans.com)

**Jane Errera**

**St. Anne's Church**

**Bethlehem, Pennsylvania**

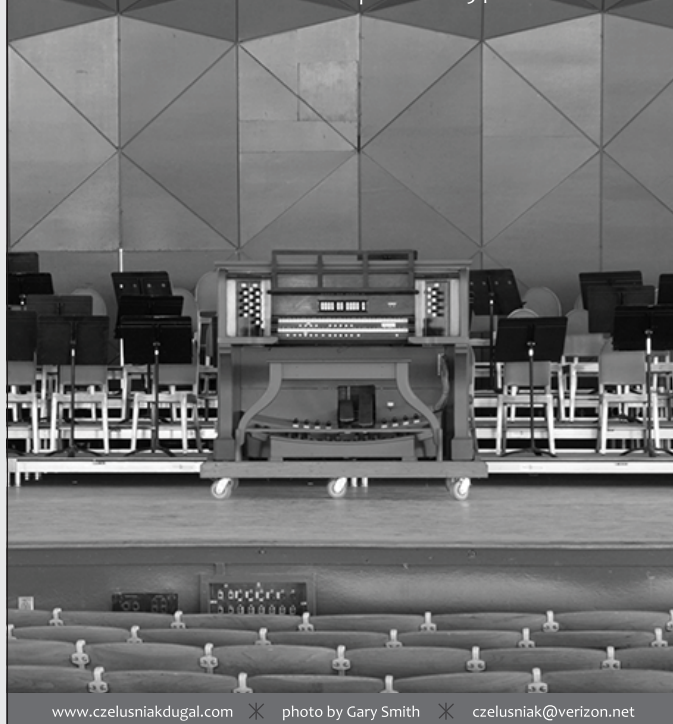
**MaryAnn Crugher Balduf**

**Organist • Recitalist • Accompanist**

**Ypsilanti, MI (734) 485-0411**

**MESSRS. CZELUSNIAK ET DUGAL, INC.**  
**ORGANBUILDERS | RESTORATIONS | MAINTENANCE**

Koussevitzky Music Shed at Tanglewood in Lenox, Massachusetts  
Æolian-Skinner - Opus 1002 - 1940



[www.czelusniakdugal.com](http://www.czelusniakdugal.com) ✕ photo by Gary Smith ✕ [czelusniak@verizon.net](mailto:czelusniak@verizon.net)

*Patrick J. Summers, M.S.*

**SUMMERS & ASSOCIATES, LLC**

**ACCOUNTING - TAX PREPARATION - AUDIT - FINANCIAL MANAGEMENT**

*Serving*

*Church Musicians, Performing Artists,  
and Nonprofit Organizations Nationwide*

Washington, DC | New Orleans

202-390-4018 | 504-940-8313

[pjsumm@aol.com](mailto:pjsumm@aol.com) - [summersllc.net](http://summersllc.net)

Member: National Society of Accountants, National Association of Tax Professionals

*Give the gift  
of Membership!*  
**[www.organhistoricalsociety.org](http://www.organhistoricalsociety.org)**



**CLAYTON**  
ACOUSTICS GROUP

**CLAYTON ACOUSTICS GROUP**

2 Wykagyl Road Carmel, NY 10512  
845-225-7515 [mail@claytonacoustics.com](mailto:mail@claytonacoustics.com)  
[www.claytonacoustics.com](http://www.claytonacoustics.com)

ACOUSTICS AND SOUND SYSTEM CONSULTING FOR HOUSES OF WORSHIP

## CDs

***Transcriptions, Cavaillé-Coll, Saint-Ouen de Rouen, Loreto Aramendi, organist, 2 CDs, Hydre (Naxos).*** If you've never heard the magical sounds of Cavaillé-Coll's masterpiece at Saint-Ouen this two-CD set is a wonderful place to start. None of the music was originally written for organ so you will hear sounds somewhat different from such standards works as the Vierne and Widor symphonies that have been recorded on this organ. And what glorious sounds they are.

The composers include Saint-Saëns, Rachmaninov, Bach, Liszt, Wagner, and Fauré. Some of the selections will be very familiar such as the opening *Danse Macabre*, or Fauré's *Sicilienne* from the *Pelléas et Mélisande* Suite. Rachmaninov's *Isle of the Dead* or a couple of works by Liszt may be new to you. Vierne, Guilmant, and Liszt are credited with some of the transcriptions but the great bulk of them are by the Lyon organist, Louis Robillard. The organist, Loreto Aramendi, studied with Robillard and expresses her gratitude for his assistance in the recording.

Aramendi has studied with many of the great teachers of Europe. She is a professor at the Conservatory in San Sebastián and presides over the 1863 Cavaillé-Coll in the Basilica of Santa Maria del Coro. San Sebastián is in the Basque Country of Spain, and this explains why the CD booklet is not only in Castilian, French, German, and English, but also Euskera, the language of the Basques.

The booklet is quite complete with notes about the organ and its stoplist, and comments about the music. My only quibble is that the designer chose a beautiful dark blue background for the text. It is quite handsome and evocative but almost impossible for my aging eyes to read. I had to resort to brilliant light and a magnifying glass.

This is one of the most enjoyable organ recordings I've heard recently. Search it out. You'll be happy you did.

***Masaaki Suzuki plays Bach Organ Works on the Garnier Organ of Kobe Shoin, BIS 2241 (Naxos).*** Suzuki has an impressive discography on the BIS label, but this is the first example of his playing I've heard. He is a brilliant performer, and has a real

zeal for the beautiful sounds of the 1986 Marc Garnier organ in the Shoin Chapel of Kobe. He began playing the organ for church in Kobe at the age of twelve. After his Japanese training, he studied in Europe with Ton Koopman and Piet Kee. Occasionally his playing is detached in ways that I don't find convincing. Particularly in the middle movement of the Concerto in D Minor after Vivaldi, BWV 596, the

chopped repetition of the left hand accompaniment seems crude to me. On the other hand, in the middle movement of the Concerto in C Major after Vivaldi, BWV 594, Suzuki spins amazing skeins of sound in the virtuoso figuration played by a solo violin in the original Vivaldi version.

All of the Bach works on this CD are familiar ones, most likely already in your collection. So the main reason to get this recording is to hear Suzuki's take on the music, and to hear the Garnier organ. Suzuki's Bach is definitely worth hearing, and to my ears, has some unique qualities I haven't heard before. The organ is quite fine and once again shows, as did the Alsatian Silbermanns, that a French Classic organ can play Bach extremely well if there are sufficient Pedal registers. The stoplist provided in the CD booklet is missing one vital register, a 12' Trompette in the Pédal. I read that there were "Pédaliers interchangeable," i.e., changeable pedal keyboards, one for the French "traditional" compass of FF—f<sup>1</sup>, and the other for the German compass of C—f<sup>1</sup>. The 16' Bourdon from the Grand-Orgue is borrowed to the Pédal and there are two flue registers of German compass, Flûtes 8' and 4'.

But in the performance of the Prelude and Fugue in C Major, BWV 547, the 9/8, it is clear that the manual sound is a brilliant principal chorus but the Pedal also has a rich Trompette. How was this possible, I wondered? An email to organbuilder Marc Garnier was promptly and very kindly answered informing me that there was indeed a Trompette in the Pedal. With its *ravalement* to GG it is perfect for French Classic requirements, but it also works fine with the other Pedal registers for Bach.

By all means add this recording to your library. One of the joys of being an "organ nut" is that we never get tired of hearing yet another way to play Bach.





***Saving organs throughout  
America....affordably!***



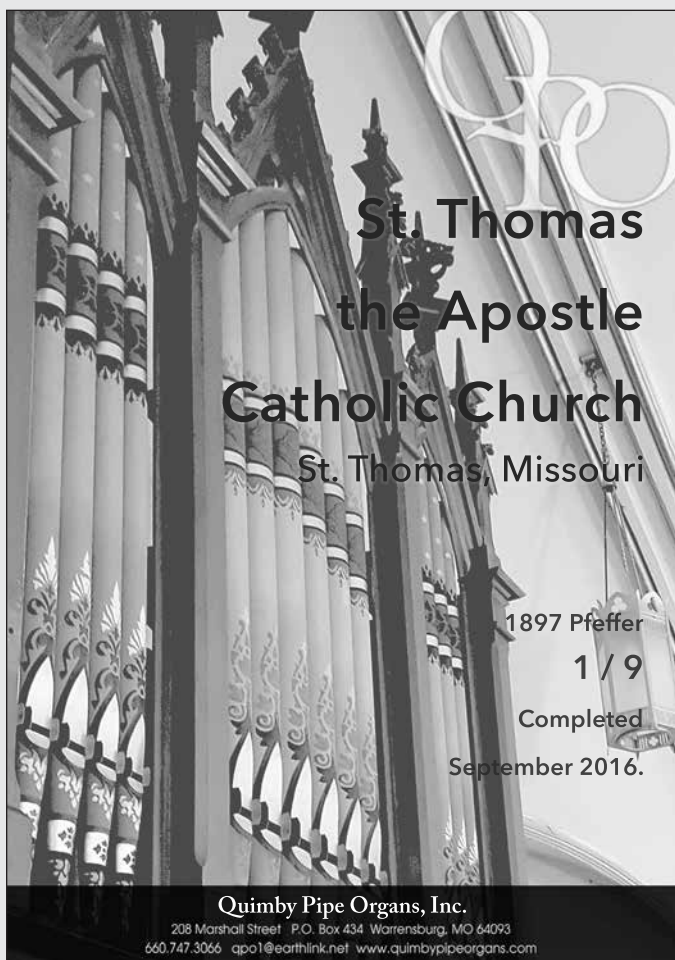
Foley~Baker Inc.

**1-800-621-2624  
foleybaker.com**



*T. Robjohn.*  
N.Y. 1859

available for sale | bigeloworgans.com




**St. Thomas  
the Apostle  
Catholic Church**  
St. Thomas, Missouri

1897 Pfeiffer  
1 / 9  
Completed  
September 2016.

**Quimby Pipe Organs, Inc.**

208 Marshall Street P.O. Box 434 Warrensburg, MO 64093  
660.747.3066 ap01@earthlink.net www.quimbypipeorgans.com

Announcing the Commission to  
**A.E. Schlueter Pipe Organ Co.**  
to restore historic 1856 Knauff tracker organ



The historic 1856 Knauff tracker organ at First Bryan Baptist Church in Savannah, Georgia, was damaged by vandals in 2016. Fundraising efforts for its restoration have begun. Donations may be made through GoFundMe or sent directly to the Andrew Bryan Community Corporations, Attn: Georgia W. Benton, Box 1411, Savannah GA 31402. Make checks payable to Andrew Bryan CDC.

**A.E. Schlueter Pipe Organ Co.**  
2843 Stone Mountain Lithonia Road, Lithonia, GA 30012  
800-836-2726 • 770-482-4845  
www.pipe-organ.com • art3@pipe-organ.com



# Working to Save and Proclaim the Invaluable History of American Pipe Organs

BAILEY HOFFNER

*Bailey Hoffner is the Curator and Archivist of The American Organ Institute Archives and Library at the University of Oklahoma School of Music.*

AS RESTORATION WORK FINISHED on the oldest, unaltered pipe organ original to the state of Oklahoma,<sup>1</sup> plans were finalized for the first-ever French Voicing Seminar with Bertrand Cattiaux to be held in the United States, and we moved to complete Phase 1 of our project to digitize the archives of the *American Theatre Organ Journal*. That was December 2017, and all that activity was in addition to the completion of a vibrant semester of traditional organ study that one might expect at a major university.

After more than a year at this incredible institute, I still find myself in awe of the sheer number and breadth of projects we successfully undertake every few months. Much of this comes from the expansive vision of our director, John Schwandt, but he would be the first to tell you that vision only takes you so far: “It’s the people here and the passion that they bring to their work and studies that keep us on the edge of innovation and at the height of achievement.”

My background is not in organ, or even music, though I’ve always loved music and have tried my hand (unsuccessfully) at a number of instruments over the years. My personal interest at the institute began when I was a graduate assistant in the Master of Library and Information Studies program at the University of Oklahoma. I was, and continue to be,



Cover design of William Coale's *The Genius of George Wright: Biography of a Musical Legend*

keenly motivated by a sense of responsibility toward collections and toward the communities whose histories have yet to be fully told. When the opportunity arose to work with the newly acquired collections of the American Theatre Organ Society, I dove into the work, eager to learn what I could of theater organs and to provide access to a vast array of materials that had been undervalued by the broader musical community for many years.

Since my student days, enormous strides have been taken toward making those materials—as well as our wider organ-related collections—available to researchers. By the time I returned as the first, full-time curator and archivist in October 2016, the landscape surrounding theater organs and the history of their spectacular, fleeting, and all-but forgotten life-

1. The 1909 Hinners tracker organ has been fully restored in Trinity Lutheran Church in Norman, Okla.

cycle, had already begun to shift. A number of researchers had recently visited and were working towards completion of scholarly works<sup>2</sup> that hinged on the use of rare materials found in our collections.

Since July 2017, the number of research requests has grown exponentially. This was due in part to our work in providing greater access to inventories of archival research materials at the university through a new online portal (<https://arc.ou.edu/>), but also because of a sea-change in popular opinion that was bolstered by our willingness to proclaim the value of this history and its merits as an area of scholarly research and performance. In a program that has always aimed to provide access to educational opportunities not found anywhere else in the country, our collections continue to prove fertile ground for exciting new research.

July brought additional successes, as we launched a Thousands Strong campaign to fund Phase 1 of the digitization of the *American Theatre Organ Journal*. The overwhelming success of that campaign—nearly doubling initial expectations—validated our belief that interest in a more complete history of American pipe organs is not only growing, but has the potential to be self-sustaining.

Our ever-growing cohort of students is testament to that, and we take our responsibilities to them seriously. Not only do they receive extensive training in organ repertoire, but they have the opportunity to gain skills in restoration and organbuilding, to enhance their abilities as sacred musicians, and to explore ways in which the theater organ can inform their performance in these areas. We seek to produce organists who not only play beautifully, but who understand how to navigate the intricacies of all kinds of instruments and who leave the program with concrete, marketable skills.

With this as our mandate, it's easy to understand why we at the institute feel so passionately compelled to succeed in our endeavors.

In the course of my responsibilities at the American Organ Institute, I have had the pleasure of serving on two OHS committees, attending a thought-provoking and productive NEH-funded roundtable, and consulting on a number of projects. I have enjoyed every opportunity both here at the AOI and with the OHS, but my greatest satisfaction will always come from aligning interested individuals—students, professional researchers, or hobby enthusiasts—with the hidden, beautiful, and often intricate, histories that they seek to uncover.

2. Esther M. Morgan-Ellis, *Everybody Sing: Community Singing in the American Picture Palace* (Athens: University of Georgia Press, 2018); Thomas J. Mathiesen, "Projects Everything but the Picture" *The Brenograph* and the Brenkert Light Projection Company (Fort Wayne, Ind.: Embassy Theatre Foundation, 2017). Download at [http://fwembassytheatre.org/wp-content/uploads/2016/11/Complete\\_booklet\\_web.pdf](http://fwembassytheatre.org/wp-content/uploads/2016/11/Complete_booklet_web.pdf); William L. Coale, *The Genius of George Wright: Biography of a Musical Legend* (El Cerrito, Calif.: Coale Education Group, 2017).



The 1909 Hinners organ in Trinity Lutheran Church, Norman, Oklahoma



Bertrand Cattiaux instructing AOI students and visiting professionals during the recent French Voicing Seminar.





Suppliers to  
the Pipe Organ  
Industry Since  
1898

## A.R.SCHOPP'S SONS, INC.

14536 Oyster Road • Alliance, OH 44601  
(330) 821-8406 • (800) 371-8406 • Fax (330) 821-5080  
[www.arschopp.com](http://www.arschopp.com)  
[joe@arschopp.com](mailto:joe@arschopp.com)

