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THE OHS annual convention is fast approaching. As of May 15, there were 322 registrants and the convention attendance will be capped at 350. If you plan to attend, do not delay. In addition to the superb instruments we will be hearing, the membership will be honoring the retirements of James Weaver, who has valiantly guided the OHS through many trials and tribulations—one of which one of the most significant is bringing the Stoneleigh project to fruition—and Will Bridegam, our treasurer, who has been invaluable with his thoughts and recommendations to the board of directors. His retirement at the end of this convention, hopefully will not end his encouraging advice to many in the organization. The board of directors is pleased to announce the appointment of Patrick Summers as the interim treasurer as of August 1, 2018.

The board of directors enthusiastically wishes to thank those who have renewed their membership and others who have rejoined following a lapse in membership. To keep our organization viable, it is imperative that we continue being proactive as the future depends on you and on new members. This also helps in financial planning for upcoming years. Since November 1, 2017, we have received 756 renewals including renewals for multiple years, and since the beginning of 2018, we have added 70 new members. As of May 15, 2018, we have 2,211 members.

The board of directors and the committee charged with the selection of a new CEO has worked very diligently. The final preference of the board of directors, at the suggestion of the search committee, will hopefully be announced at the annual meeting at the convention on Wednesday, August 1.

James Weaver reported that the three-day opening event at Stoneleigh was very successful. On Saturday, May 12, around 1,000 people attended the event. The Sunday events were held outside and featured a Mother’s Day theme. This was an exciting moment in the history of OHS. When OHS members are in the Philadelphia area, please make every effort to schedule a visit to our new home and enjoy the hospitality, archives, and the six-division Aeolian-Skinner player pipe organ recently restored following OHS Restoration Guidelines.

The board of directors is excited to announce that Christopher Anderson, Chairman, Iain Quinn, and Jonathan Ortloff have agreed to serve on a newly formed Publications Advisory Committee.

Personally, I wish to commend the membership-elected board of directors for their expertise and diligence in furthering the cause of the OHS.

We look forward to seeing many of our members at the Rochester convention in August.

MICHAEL QUIMBY | From the Chair
Dear Friends,

I’m settling in to complete my last column as CEO, on May 15, as Stoneleigh has opened to the public. The organ is playing beautifully and the sound throughout the house from the pipe chamber beneath the Music Room is fantastic! It’s marvelous to see the handsome console gracing the old mansion as if it had been in place since the organ was built in 1931. Emery Brothers designed and undertook the installation, and opening performances were played by Jeffrey Brillhart and Christopher Kehoe. OHS Archivist, Bynum Petty created an exhibition about the organ and its roll player in handsome new cases built especially for us.

We are particularly fortunate in a beneficent relationship with the Haas family, the Wyncote Foundation, and with Natural Lands. I think that none of us would ever have dreamt of the splendid outcome of those tentative conversations that began in June 2013!

But life does present us with its ironies! On April 18, the Lower Merion School District sent a letter to Natural Lands stating that it wants to inspect the 42-acre Stoneleigh estate “in anticipation of a potential condemnation of all or part of the property.” If this devastating seizure is undertaken, the project will wreck a glorious public space—a marvelous natural garden, and a historic 35-room mansion in which is housed the entire operations of the OHS! I urge you to read about this vainglorious assault by the school board—find information on the OHS website—and stay fully abreast of all activity at Natural Lands: #SaveStoneleigh, and at www.savestoneleigh.org. Please read, write to the school board, and sign the petition that already has more than 7,000 signatures. You can also read in this issue the Resolution that censures this attempt, signed unanimously by members of the OHS Board.

Still, as I write this, I turn my thoughts to the personal pleasures garnered in serving you, our members, since I began working for you in October 2010. I have greatly enjoyed the opportunity to know many of you, and to spend a lot of time with you at our conventions. It has been humbling to work with those of you who have given of your time to the OHS, often repeatedly! Many of you came forward, also repeatedly, to offer the funds that have supported program development and ongoing support. I received a special gift through the years in the opportunity to work with our two founding members, Barbara Owen and Randy Wagner. From the outset I was guided and supported by so many that I would like to thank, but I’m severely limited by the space allotted me here. Nonetheless, I want to offer a special thanks to those who have been at my side throughout, including Len Levasseur, Bynum Petty, Rollin Smith, and Jim Wallmann.

In the Spring 2011 issue of The Tracker, I wrote “Getting to know the many projects and programs of the OHS is like learning to play a well-crafted five-voice fugue—perhaps with a double pedal part!” I didn’t quite master that fugue! But I am so grateful for the opportunity to help shape some of the good moments of OHS—and hope that the best will be long lasting. And for the projects that got away—and there are quite a few—I can only say that I wish I were stronger on all fronts. The Organ Historical Society deserves the very best!

Fondly—and Respectfully,

Jim Weaver at the console of the Aeolian-Skinner at Stoneleigh
The Organ Historical Society celebrates, preserves, and studies the pipe organ in America in all its historic styles, through research, education, advocacy, and music.

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<table>
<thead>
<tr>
<th>CHAPTER NAME</th>
<th>FOUNDED DATE</th>
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<tbody>
<tr>
<td>CHICAGO-MIDWEST</td>
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I was particularly interested by James Lewis’s article about organ bookplates (The Tracker 61, no. 1, Winter 2017) and especially that of the Englishman A. Godwin Fowles. In it one can see that the lyre depicted to the left of the organist is an ingenious rebus of Fowles’s initials where the strings converge in both the treble and bass clefs! I cannot identify the organ or the church window. Of Fowles’s two appointments which James Lewis mentions, St Thomas Church Portsmouth (correctly St Thomas à Becket) became Portsmouth Anglican Cathedral in 1927, and has had two further new organs since Fowles’s time, although retaining the very handsome case of 1718 by Abraham Jordan which Fowles would have known. Fowles’s other church, St Bartholomew’s, is no more. It suffered bombing (as much of Portsmouth did) during World War II. Fowles’s two sons, whom you mention, attained distinction, Leonard earning a doctor of music from Oxford, trained at the Royal Conservatoire, Brussels, and the Royal College of Music, London. His brother Bernard also trained at the Royal College of Music and held diplomas from the Royal Academy of Music and Trinity College of Music. Both brothers held organist appointments in England.

Rowland Wateridge
Hursley, Winchester
England

Thanks to Jonathan Ortloff for his interesting piece on Hope-Jones and those few church organs his company was able to sell and build between H-J’s employment with Skinner and joining Wurlitzer. Way out here in the San Francisco Bay area we had two Hope-Jones church organs also almost identical to the 1908 Opus 2 in Rochester’s First Universalist Church. St Luke’s Episcopal Church’s building was destroyed in the 1906 earthquake and fire in San Francisco. They rebuilt a brick and concrete replacement on Van Ness Ave in 1908, including a tall concrete organ chamber containing a III/13 Hope-Jones with a horseshoe console and a somewhat common Swell of that day, but with a second chamber containing a 16’ Phonon Diapason, and a 16’ Tibia Clausa; and on 25” wind pressure, a 16’ Tuba Mirabilis. David Marr from the Hope-Jones factory staff was sent to San Francisco to install it. The St Luke’s organist from 1908 to 1937 was Wallace Sabin, one of the big names in Bay Area organ circles in those days, and the unorthodox Hope-Jones instrument served from 1908 to 1960 when it was replaced by a III/56 Aeolian-Skinner, Op. 1350. Lawrence Schoenstein handled the tonal design and sold it to the church. His company moved the Hope-Jones a few miles south to the Carlmont United Methodist Church in San Carlos where it continued until the church became a Samoan Methodist group whose singing is fantastic but they do it all unaccompanied. At the time the Samoan congregation took over, I had the chance to inspect and play it but I doubt it’s had much use in the past ten years or so. Some work was under way to releather the chests. There were a lot of wind leaks and the bearings in the blower motor were about to give up. I’m not certain what opus number was given the St. Luke’s organ. As Mr. Ortloff mentions, the sound of the instrument was nothing like a Wurlitzer except perhaps the three stops that stand alone in a separate box and the Tibia in particular.

In 1909, another Hope-Jones reputed to be a II/9, Op. 9, went to the Episcopal Church of St Matthew in San Mateo. It, too, lasted until replaced by a III/39 Aeolian-Skinner in 1937, but this time some of the Hope-Jones pipes were retained— strings in particular. This organ is extant and in regular use.

Paul Sahlin
Foster City, Calif.

I just received The Tracker for April 2018. Thank you for the article about the Hope-Jones organ at the Universalist Church in Rochester and especially for the cover photograph. My grandfather, Albert E. Lloyd, installed that organ. His weekly correspondence with the factory described his progress:

June 9/08: Gedact, Clarinet, and lower notes for the Tuba have arrived. I am starting a tinsmith on the big trunking; he has figured it at $50.00. I have just started making beds for motor etc. and expect to be ready for tinsmith and electrician on Monday.

July 15/08: The work is going on satisfactory so far. I had to buy considerably more “hair” felt than I required but I got it at 6 cents a square foot, and I believe you pay 7 cents. . . . am putting a wood pulley on motor the same width as the one on the fan and running the generator off the motor shaft. . . . I am sorry my time sheets have been late, but will try and get them in time in the future.

Rowland Wateridge
Hursley, Winchester
England
July 22/08: The church people want the organ finished by the 15th August—that means getting the voicer here by the end of the month. . . . I would like to suggest Marr if he can be spared. I don’t want any hobbledehoy.

July 30/08: I was pleased to see Mr. Marr on Monday and he is going on with the voicing, which, as Mr. Hope-Jones said when he was here, is in a very bad state. . . . I have got the wind up and it is very noisy indeed but of course there are several places where the noise can get through at present. . . .

Aug 6/08: For some reason or other I had to refit the Sw. front, the reason may be that it has warped, but whatever the cause it did not lessen the labour of refitting a lead padded front like this in the church.

Aug 14/08: The committee happened to be in the church the first time the wind was put in the organ and what with leaks and pipe holes blowing there certainly was a great noise. . . . I told one of the more friendly of the committee that gentlemen and a certain class of other people . . . ought not to see a thing half finished.

Aug 16/08: I wired Mr. Hope-Jones at Ocean Grove that the blower was almost silent in auditorium. This is in reply to a letter inquiring about it. If blower is put in the cellar it will be really nearer the auditorium than at present, but as Mr. Hope-Jones is expected here shortly he will be able to decide that point.

Aug 19/08: Mr. Hope-Jones letter of the 17th to hand and contents noted. Thanks for circulars related to Ocean Grove; literature is running short here only about three left. Mr. Hope-Jones letter of the 18th re Sw. action to hand, and I will send particulars of Sw. lugs by next mail.

Your article mentioned another Hope-Jones organ in Portland, Maine. By coincidence, Albert E. Lloyd also installed that one. My grandfather’s notebooks and documents are all in the OHS archives for your reference.

Tom Lloyd
New Hyde Park, N.Y.

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THE OHS WELCOMES ITS NEWEST MEMBERS

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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 Corporation, Attn: Georgia W. Benton, Box 1441, Savannah GA 31402. Make checks payable to Andrew Bryan CDC.

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That was the mandate in 1913 from the executives of the Panama-Pacific International Exposition to George W. Stewart (1851–1940).

EXPOSITIONS AND MUSIC

"Musical sounds had been an integral part of expositions ever since the Sacred Harmonic Society of London had launched round-the-clock oratorio performances . . . to accompany the Great Exposition of 1851."² This musical entertainment, an essential driver for attendance at world fairs in the late 19th and early 20th century, required organizers to budget significant funds. Of the $5 million budget for the Panama-Pacific Exposition (PPIE) of 1915, $566,300 was for music, the second-highest expense of the fair. Only the Exposition buildings cost more.³ Finding a qualified individual to organize the musical offerings and manage the implementation of programs fell to Jacob B. Levison,⁴ appointed by Charles C. Moore, PPIE president, as chairman of the committee on music. Levison, vice president of Fireman's Fund Insurance Co. and an amateur musician, immediately turned to George W. Stewart, a native of Cambridge, N.Y., a former trombonist with the Boston Symphony, and founder of the Boston Festival Orchestra. Under Stewart’s guidance, music at the 1904 Louisiana Purchase Exposition had been considered to have been a great success.⁵ “Through his efforts, practically every}

⁴. Levison was reluctant to accept the provision and did so only when Moore agreed to allow Levison to act as a committee of one. Other directors, unaware of the arrangement, were always surprised when the committee on music was the only one that always acted unanimously! See footnote 47.

———

George W. Stewart

Musical Impresario of the 1915 Panama-Pacific International Exposition

JUSTIN KIELTY

1. George Stewart to Jacob Bertha Levison, January 16, 1914, writer’s collection.
band of importance in the world was brought to St. Louis, and his success was unquestioned.”

The PPIE organizers believed he would do the same in San Francisco. Stewart readily accepted the post, but had he known what lay ahead, he might well have avoided what was to become a not-so-happy three-year saga involving an impresario (Stewart), an organ, and organists. The following discussion will focus on Stewart’s relationship with the organ and organists rather than the entire music program.

**THE SAGA BEGINS**

Jacob Levison, chairman of the committee on music, selected five prominent local organists to oversee the design of the Exposition organ, knowing that, with its final installation in the Exposition Auditorium, it would be played by local organists on most occasions. Though not an organist himself, George W. Stewart took an active interest in the design and procurement of the organ, beginning in 1913, and, in addition to the five local organists, sought outside advice from Wallace Goodrich, well-known organ design expert, and Everett Truette of Boston, a faculty member of the New England Conservatory, a concert organist, and one of the Founders of the American Guild of Organists. When Stewart sent the organ specification to Truette to ask his opinion on the organ’s design, he admitted, “Naturally, having spent most of my life with orchestras, the organ is a sealed book to me, and an organ specification is as blind a thing to me as would be a Hottentot essay in the original language.”

On July 10, 1913, Stewart wrote Edwin H. Lemare, world renowned British concert organist, “whether you would be at liberty to accept an engagement for three or four months at the Exposition.” Lemare responded that he would be willing to accept an engagement, providing that “the recitals will be given with closed doors to reverent and quiet audiences ... that you, personally, will superintend every musical event on the same lines as you would adopt at one of your own concerts.” Lemare stated various fees he received for recitals throughout the world before finally settling for a fee of $5,000 for six recitals per week, excluding Sundays. He volunteered to oversee the design and installation of the proposed organ. “I am looked up to as an authority on such matters, and it occurs to me that it is essential—in the National interests of good organ playing—that your great Exposition should be a leader in all things appertaining to Art. May I express the hope that you do not have another ‘freak’ instrument whose ultimate destination may be a Department Store.” His mention of the “freak” instrument referred to the St. Louis Exposition organ that eventually formed the nucleus of the now-world-famous Wanamaker department store organ in Philadelphia.

Stewart accepted Lemare’s terms for the recitals as well as his offer to oversee the organ design, which he believed would be built by Ernest M. Skinner. He asked Lemare’s opinion of Skinner organs, which Lemare conveyed in a subsequent letter, telling Stewart that Skinner had adopted many of Lemare’s suggestions. “He (Skinner), however, wants close supervision, or he will introduce one or two ‘cranks’ of his own—whereby often to the advantage of his own pocket.” Lemare addressed the possibility that the Exposition’s director of works might choose an Austin organ, which he also believed to be a good instrument. Lemare cautioned against Austin’s “use of their awful stopkeys and patent windchest, . . . their chief talking point and asset, being very cheap to make.”

As soon as Lemare’s recital engagement with the PPIE and his role in the organ’s design became public, fireworks commenced.

The June 1914 editorial in *The Diapason*, cited protests from the American Organ Players Club of Philadelphia, asking why an American was not chosen as official organist. The reasoning: if the Exposition were in England or France, logic would conclude that an American would not be chosen to be the official organist. Stewart responded that there would be no official organist at the Exposition. This declaration changed some months later when Stewart stated that Wallace A. Sabin was the official organist of the Exposition.

The Society of American Musicians and the Southern California Chapter of the American Guild of Organists also protested the selection of Lemare as the official organist. The official response to the criticism was that the Exposition was an international affair and it was entirely appropriate that a non-American, especially one so highly regarded, be appointed.

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9. George Stewart to Everett E. Truette, December 18, 1913, Bancroft 83:27.
11. About $120,716 in 2018 dollars.
13. Ibid. Despite unanimous agreement by the organ committee to choose a Skinner organ, director of works Connick and his committee gave the contract to Austin. Perhaps the skill of the local Austin representative, Fletcher Tilton, or the works director’s concern that Skinner was frequently late, contributed to the decision.
On June 2, 1914, Stewart set sail for Europe on the Hamburg-American steamer *Cincinnati* to “recruit organizations and individuals of ‘reputation and importance’ to bring luster to the exposition . . . as a means not only of entertainment but as a means of cultural development and as an intellectual factor in the evolution of the race.”

The issue of Europeanization of an American exposition was hotly debated. If the Panama-Pacific Exposition were a celebration of the opening of the Panama Canal and the technological advances made in America (one could point out the electrification of the organ as well as the exterior illumination of fair buildings), why the need to bring European musicians, playing mostly German repertoire of the 18th and 19th century to this fair? Some suggested that the men who headed the PPIE were mostly wealthy, self-made, upper-class individuals who had been taught that the very best products came from Europe and who lived in homes filled with the best that Europe had to offer. Many European countries, tired of European fairs, were not particularly interested in sending their wares to the United States. The outbreak of world war would make sending valuable cargo across the Atlantic a fool’s errand. While it was true that many prominent Americans were students of noted European organists, there were good reasons to select an American organist, such as Clarence Eddy, in place of Lemare.

By early July 1914, Lemare, well aware of the protests against him, made light of it in a letter to Stewart. In reply, Stewart stated his regret that the “billious [sic] attacks of these disgruntled Chicago kickers should come to your notice.” Stewart suggested that Lemare ignore the attacks as they were really against his selection of Lemare, not Lemare personally.

Writing to the *Musical Times* of London on June 18, 1914, and quoted in its entirety in the August issue of the *Diapason*, Stewart cited the controversy reported in the British press, and stated that there would be 287 recitals, 100 by Lemare, 100 by Californians, and 87 by other American organists. He went on, “we hope to show our appreciation of the artistic and interesting features of the Exposition.” The *Diapason* article continued its own response to the affair countering Stewart, “Nay, more, he shows also his appreciation of the high standard attained in America, by giving one Englishman as much representation as all the American organists outside the state of California put together. Rather plain, isn’t it? Yet the Panama-Pacific fair is to be the exemplification of American progress and achievement—except, of course, as to organ music.”

Stewart did not respond and—he did not forget. A second concern by those opposed to Lemare’s hand in the organ’s design appeared in an editorial in the *Musical Courier*.

The real objection to E.H. Lemare should not be in the score of his nationality, but is justified for reasons more vital. His style of performance is such that the ordinary build of organ does not suit his idiosyncrasies and he usually has the instruments reconstructed for his peculiar needs. The Austin Organ Company has been commissioned to make a special organ for the Exposition, and at its close the instrument is to be retained by San Francisco as a permanent municipal belonging. From reliable sources, the *Musical Courier* learns that E.H. Lemare has succeeded in having the Austin firm build the console of the new organ in the manner best suited to his requirements. As the Lemare constructive changes are extremely radical and make it inordinately difficult for any other players to use the same organ employed by him, his influence in the matter of the Austin construction appears to be a very serious question. When Lemare was the municipal organist of Pittsburgh he had the console rebuilt according to his wish. Visiting organists always had trouble with the instrument. As soon as Lemare’s successor was installed, the latter had the Pittsburgh console ripped out and another substituted, which answered to average needs.

The objections to the “Lemare” design centered around several issues: (1) the lack of a Crescendo Pedal, (2) straight keyboards (not slanting), (3) sufficiently wide spacing of keys (horizontally, not vertically), (4) drawknobs arranged in rows of two, including couplers, and (5) the Pedal division drawknobs on the right side of the console instead of the American left-side practice, and the Choir division stops on the left.

Ernest M. Skinner, whose firm lost the contract to Austin, wrote to George W. Stewart in December 1914, referring to “the Tommy-rot going on in the newspapers regarding Lemare’s engagement . . . I want to say a word about having a crescendo pedal in a large organ.”

He acknowledged that Lemare did not approve of them, but stated that most American organists find the Crescendo

22. The actual number ended being 367. Lemare played 16 concerts beyond his 100th.
25. Lemare claimed that slanting keyboards forced the player’s wrists and fingers to be altered for every keyboard.
Pedal indispensable. He supported Lemare and his ideas, “but I do not think it right that his disapproval of a Crescendo Pedal should deprive every other visiting organist of this most useful device.”

Skinner’s letter of concern was forwarded to the Exposition director of works, Harris Connick, who directed Austin to install a Crescendo Pedal. The pedal was installed, though Lemare had it positioned, untraditionally, at the very far right of the pedalboard. The Pedal division stops remained on the right side of the console.

**OFF TO EUROPE TO ENGAGE ARTISTS**

When the protests became public, both Stewart and Lemare were in Europe. Stewart, in Paris, wrote Levison that he hoped to set an agreement with Camille Saint-Saëns to conduct his works for three concerts, to include his Third Symphony (“Organ”), and to compose an official march for the Exposition, ceding the publication rights to the Exposition authority. Stewart assured Levison that he would attempt to reach the agreement for less than $10,000. Stewart informed him that he had already been to Rome on business and was headed to Munich, Vienna, and Warsaw before heading back to London from where he would sail to the United States on September 11. War broke out on July 28 and Stewart was anxious to return home.

Lemare, in an undated letter written before Stewart and his family returned to the United States, mentions that he had heard through a mutual acquaintance that Stewart was safely in Holland and wished to discuss with him “the attitude with regard to my ‘Frisco’ engagement, taken what seems to be in Holland and wished to discuss with him “the attitude with regard to my ‘Frisco’ engagement, taken what seems to be (by) that blackmailing paper, The New York Musical Courier.” He asks Stewart to check the August 5 and September 2 issues. “We ought not to let this pass unnoticed.” Further on in the letter, he remarked, “they have allowed themselves to be bought over by a certain section of (as they say in the USA) ‘bum’ organists, so that they can aim their grievances against you for having engaged me.” Lemare lamented that the “lies” that critics are circulating about him “will do me untold harm amongst committees, etc. who are not conversant with the details of organ construction.” Lemare referred to the comments in the press that any console designed by him will not suit any other organist and “that only I alone can play them is one of the grossest libels ever uttered.” He urged Stewart and his committee to “go for them at once.”

**REVENGE IS SWEET**

In a letter to Levison, Stewart hinted at his intention to get even for the bad press when he wrote, “I think the organ trust has weakened. I think I have the matter well in hand now, and that I shall be able to get all of the organists we want, and the best ones, at the low prices I had in the beginning. It is quite a long story, and I shall not attempt to tell you about it now, but it will be of great interest to you to know that we shall be able to give the organ recitals within the limit of our first estimates.”

Invariably, whether this correspondence was initiated by Stewart or by the player, Stewart asked the artist to “state your lowest terms for playing, you to pay your own expenses.” It was in this “bait and switch” in which Stewart expressed his hostility to the organ community for the negative press he had endured. No matter what they stated for terms, he already knew what he would pay but seemed to enjoy the ensuing passive-aggressive correspondence. Without a single exception, in the hundreds of letters in his correspondence, he paid organists from the East Coast $50 per recital, and offered them as many as six recitals played in proximity to each other to minimize the artist’s travel and lodging expenses. Organists from the Midwest were paid the same rate, but played only three recitals. Those players on the West Coast received only $25 per recital, but had additional opportunities as their proximity to San Francisco allowed them to substitute on short notice.

Often, artists quoted fees higher than Stewart intended to pay and he seemed to enjoy informing them that they could take his offer or not play. When agreement was reached, Stewart sent the artist four contracts to be signed and returned to exposition management; a single signed copy was returned to the artist. Each artist was required to submit programs and analytical notes in quadruplicate one month before engagement.

In hundreds of pages of correspondence, one letter, in particular, clearly documents Stewart’s attitude toward those who criticized him:

> 33. In 2018 dollars, about $1,195.
My dear Dr. Peters,

I have been intending for a very long time to write you and ask you whether you would like to come to the Exposition for a few recitals. The difficulty in the way is this. A number of different organists’ clubs, guilds, etc. found much pleasure during my absence in Europe, from June 1st to October 1st, 1914, in using me as a football. I have no doubt you saw some of the passionate articles that appeared in which I was soundly berated, and in which my record at St. Louis was also hammered hard.

It seems to me on my return that I was perfectly justified in fighting some of these people with their own weapons which however, I did not do, preferring after all to preserve a silence, whether dignified or not, I will not say. What I did do was proceed to make terms as favorable as possible for the Exposition and by a course of watchful waiting, much as has been applied with success by much bigger men than I to much bigger projects than an exposition, to allow the gentlemen organists to become anxious about being invited to the Exposition. The result was greater than I could have anticipated. They were all ready to come and finally at almost any old figure that could be mentioned. In doing this, we have established a price which barely pays their expenses out and back. For instance, the best of them come from New York for five recitals for $250, they paying all their own expenses. Having established this price, of course I cannot exceed it. For you to come out for two or three recitals at $50 per recital would seem ridiculously small unless you happen to be in a holiday mood and would like to take a little outing and come out here to see the most wonderful and magnificent of all expositions.

Peters responded that it was “out of the question for me to make the trip, sorry to say, for I should enjoy so much seeing you in the midst of your huge successes,” as well as playing the organ at the Exposition. “I have seen the utter rot which has been written about the Exposition recitals and have been much amused to think how perfectly able to take care of yourself . . . positively funny to see how you would get ahead of these people who were stirring things up.”

Stewart responded, urging Peters to come by telling him that he would arrange for him to play during the summer months. He stated that the recitals were going to be a great success and that eastern organists would play during Lemare’s engagement by having two recitals a day, Lemare to play at noon and a second recital at four o’clock. He asked Peters to think it over, “for I should be delighted to see you. I should ask you to come to my apartment and live with me just as in St. Louis. You should find practically the same equipment, including Seijeiro, the Japanese, whom you will remember.”

Stewart knew many artists wanted to play the new 121-rank instrument and would probably play for nothing given the publicity and résumé credit. Working around Lemare’s June-through-August recital times came at a disadvantage to the numerous college and conservatory artists because of the school-year calendar. When Lemare had to postpone his arrival until August 20, Stewart wrote the many players already assigned performance dates to ask them to change. That, of course, meant new contracts had to be issued and the correspondence became a nightmare.

Adding to the complication of Lemare’s delay and the necessity to re-schedule many recitals, on April 15, 1915, Stewart alerted contracted musicians with dates in May that for two full weeks Festival Hall would be closed to build additional seating and a stage for the Boston Symphony Orchestra. Fourteen recitals had to be rescheduled or canceled. Those seeking permission to play were told that only previously scheduled recitals were being honored and that the popularity of the organ recitals did not match his expectations. From late May through late June, Stewart complained about recital attendance and only honored commitments already made, though he held out hope that interest in the recitals would improve.

**THE BATTLE OF EGOS**

If Stewart’s difficulty with the negative publicity surrounding Lemare’s engagement were not enough, some organists not invited to participate provided additional angst. Some of the exchanges are humorous, some bitter, some sad.

For example, Albert Riemenschneider (1878–1950), organist of Baldwin-Wallace College, in Berea, Ohio, wrote on March 28, 1915, that he was willing to play three recitals for $225, and $50 for each additional recital. Stewart responded that all recitals were booked but, if a second daily recital were added in June, it might be possible. Riemenschneider wrote that the list of organists he has seen would not be able to address all the finer points of an Austin organ. He stated that his offer was still open. When Stewart wrote that he would not pay what he wanted, Riemenschneider responded that his price was fair and that to accept less would damage his self-respect. He noted that, since Lemare had been detained, Stewart might want to reconsider. Stewart closed the discussion, “since many of our finest organists are playing for lower than what you are offering, there is no need for further correspondence. I would not like to cause you to lose your self-respect.”

Less humorous and more vexing was a series of letters to Stewart about the engagement of John J. McClellan (1874–1925), organist of the Mormon Tabernacle in Salt Lake City. Stewart’s only concern about McClellan was the amount of compensation. In the course of the correspondence, McClellan’s concert manager; Gerrit Fort, head of Union Pacific Railroad; Senator Reed Smoot, and Governor William Spry of Utah; Basil Austin of the organ company; Jacob Levison, chairman of the committee on music; and Charles Moore, president of the PPIE, all demanded that McClellan have a place on the program. George Stewart agreed to McClellan’s participation as long as he was not required to pay him more than the other participants. Stewart had McClellan play five recitals to the satisfaction of both men.

The case of William C. Carl (1865–1936), director of the Guilmant Organ School in New York, demonstrates clearly that when George Stewart came to a firm decision, he would not be swayed, even under great political pressure.

Carl, wrote Stewart in June 1914 of his desire to play at the PPIE in July or August 1915. As Stewart was out of the country, Stewart's secretary responded that Carl's letter would be placed in the file and would be considered when Stewart returned on October 1. With no word from Stewart, Carl wrote again on February 1, 1915, expressing hope that he would hear from Stewart. On February 17, Stewart finally wrote Carl, “Referring to your letter of February 1st, I beg to say that the 287 recitals at the Exposition have practically all been booked and I really cannot see an opportunity to invite you to come.”

On March 11, 1915, Carl’s organ student Philip Berolzheimer, treasurer of the Eagle Pencil Company, New York, wrote Stewart, asking the reasons Carl was not engaged to play at the Exposition, declaring that “having worked considerably for the establishment of the Fair in that city, and several of my friends, have contributed large amounts for that purpose,” was interested in having Carl play. He noted that Carl wrote Stewart in 1914, was told that his application would be considered, and then was not invited. Berolzheimer suggested that it may simply have been a clerical error and that Stewart could rectify it, giving Stewart a face-saving out. Leaving nothing to chance, Berolzheimer sent a letter to Congressman Daniel J. Riordan to intercede, claiming that Carl’s denial might be caused by an advertising agency from whom Carl had withdrawn his patronage. Berolzheimer wrote:

> From what I know of the California people, I am sure that they do not wish such unjust discrimination shown, and I am sure that if you will lay this matter before one of your colleagues there that they can fix this matter up, either with Mr. George W. Stewart, direct, or still better, through one of the Directors of the Fair. I would not trouble you about a small matter like this if it concerned me personally, but as I am interested in my friend, and do not wish him thrown down by a Boston Impresario, who thinks he has an easy job spending the money of others to further his own purposes, I thought that you could help me by writing one of your friends there.

Another director of Eagle Pencil, “Leo,” wrote Ike Goldman, Exposition board member, asking intercession in the matter, citing, “Mr. Stewart engaged several hundred organists to play at the Fair, most of whom are absolutely unknown, whereas Dr. Carl, who is known as one of the finest organists in the country . . . and I have reason to believe there is some discrimination against him, for some reason which I am not aware of. . . . I trust this matter will not give you too much trouble . . . as I know you are intimately acquainted with the right people.”

The pressure on Stewart to engage Carl ramped up with a letter from Congressman Dan Riordan to ask director of works, Harris D.H. Connick, to use his influence with Stewart. The Honorable Julius Kahn of the House of Representatives chimed in with a “personal” letter to Levison supporting the request of Dan Riordan, reminding him that Riordan “voted for San Francisco as the Exposition City and helped get us appropriations for the Government exhibit and Government buildings, etc., etc.”

In responding to Connick, Stewart complained, “I beg to say that I have had considerable correspondence on this subject as it appears Dr. Carl is determined to play at all hazards. I do not consider Dr. Carl to be a great organist in any sense of the word, and I can see no reason why he is entitled to more consideration than many other organists of real or superior ability whom we have not been able to engage.” In written response to Congressman Julius Kahn, Stewart is blunt: “To be

38. George Stewart to William C. Carl, February 17, 1915, Bancroft 83:27.
41. Julius Kahn to J.B. Levison, April 1, 1915, Bancroft 83:5.
42. George W. Stewart to H.D.H. Connick, April 7, 1915, Bancroft 83:27.
perfectly frank, we have considered the engagement of Mr. William C. Carl as an organist, but his peculiar characteristics as indicated in the letter written by his sponsor to Congressman Riordan is exactly why we decided to have nothing to do with him. He has already sent several San Francisco people to me and seems now to have entered upon a campaign of abuse, with which I am sure you are not in sympathy.”

Berozolzheimer was not a man to give in easily. Upon his arrival in the city, he wrote to Levison that, “I promise to find out for you after my return home end of September, who was at the bottom of this matter. In accordance with your kind invitation, I shall call upon you next Thursday at 2:30 p.m. and lay before you some other matters which may be of interest to you in connection with this matter.” The correspondence ended and Carl did not play at the Exposition.

A GOOD FRIENDSHIP IN JEOPARDY

Humphrey J. Stewart (no relation to George W. Stewart) headed the committee of five local organists who designed the organ. In a letter marked “Personal,” he informed George Stewart that he “heard that the contract has just been awarded to Austin. The final decision was left to the exposition authorities so the advisory committee had nothing to do with it for which I am glad. Kindly state in any information published that the instrument will be built according to a design that included members of the California Chapter of the AGO. I spoke with Levison regarding the official organist and he will take it up with you when you return in April. I hope you will keep me in mind.”

In April, George Stewart informed Humphrey Stewart that full credit for the organ will be given to the committee and the Northern California AGO Chapter. “We have engaged Lemare for 100 recitals. We will not have an official organist.”

It is reasonable to believe that George Stewart was embarrassed when, months later, he wrote Levison, acknowledging that Humphrey had taken the official organist post in San Diego as of January 1, 1915.

Referring to your letter of October 28, relative to the change in base of my namesake, Dr. H.J. Stewart, that is indeed interesting news. I sincerely hope his duties at San Diego will not be such as to preclude the possibility of some organ recitals at the Panama-Pacific International Exposition.

Dr. Stewart gave so liberally with his time with the committee in the drawing of the organ specifications, and was so interested in everything concerning the building of the organ, that I am sure we would all feel greatly disappointed if we could not have him for a number of recitals.

Should you happen to see him before he leaves for San Diego, you must try to get the promise from him that he will come for five or six recitals.

While letters were exchanged between the two Stewarts, confusion of dates as well as confusion of remuneration for recitals created tension. Humphrey hoped to play five or six recitals in April 1915, but delays in confirming the dates caused George to assign others. In the end, Humphrey was told he could play three recitals for $25 each. He expected to get at least $100, which was denied. Humphrey Stewart wrote his namesake, “Pardon me if I say that artists cannot be bought and sold like canned goods—one can just as good as another.” He suggested dropping the discussion and that he would be at the fair between July 10 and 24. Humphrey Stewart never played at the PPIE.

A VOTE FOR WOMEN

The Diapason published an article, “Women Not Wanted at Frisco Fair Organ: Barrier against Fair Sex.” The editorial complained that Chicago organist, Katherine Howard Ward, one of two organists of the Sunday Evening Club, a Chicago choral society, had been told by Gordon Erickson, director of the choir, that “musical authorities at San Francisco had notified him that they did not care to have a woman play the organ.” The article stated Mrs. Ward’s qualifications as a successor to Clarence Dickinson as accompanist for the choral group and the successor to Peter Lutkin as organist of the First Methodist Church in Evanston, Ill. The choir performed at the exposition accompanied by Edgar Nelson.

In the August issue of The Diapason, an anonymous correspondent carried on the debate of women organists at the fair:

Editor of The Diapason. — Dear Sir: In a recent issue of your very interesting journal, I read with much amusement and some indignation of the action of the committee in re women organists at the Panama exposition.

43. Was Stewart’s use of “Mr.” instead of “Dr.” deliberate or an oversight?
44. George W. Stewart to Honorable Julius Kahn, April 7, 1915, Bancroft 83:27.
45. Phillip Berozolzheimer to J.B. Levison, July 18, 1915, Bancroft 83:27.
46. In the course of many letters on this matter, Berozolzheimer offers $1,000 for “experts” to examine Carl’s capability. He is not taken up on the offer.
47. Humphrey J. Stewart, to George W. Stewart, February 17, 1914, Bancroft 83:19.
49. George W. Stewart to J.B. Levison, November 2, 1914, Bancroft 83:27.
52. This appears to be a false charge as Annette Stoddard of Portland is under contract signed February 2, 1915, to play March 11, 1915. Josephine Crew Aylwin was under contract approved on April 16, 1915, to play on July 8, 1915.
If the other departments of the great fair are managed as this one, I have grave doubts of its success and usefulness. Is it possible that the “virile West” has to be taught by the “effete East” that the woman organist has arrived to stay?

May I suggest to the exposition committee that the modern organ actions are as light and easy as the most delicate piano action, so that the “brute strength” of the man is no longer needed at the keys or pedals? Also that a woman’s feet, being much smaller, lighter shod, and less clumsy, make accurate and rapid pedalling much easier. Also that the short, light skirts now worn by women are much less cumbersome and in the way than the gowns worn by men in Episcopal and many other churches. Further, that there is no more sense or reason for barring women from the wonderfully interesting and inspiring vocation or avocation opened to them by the modern electric organ than to say that Carreño, Zeisler, or Goodson cannot play the piano!

I’ll not speak of the lack of good judgment and courtesy shown by this same committee in catering to the English in selecting organists; they have heard from many in this matter.

No, I am not an organist nor an advocate of woman suffrage (though we men may as well make up our minds that this is coming whenever the dear creatures stop fighting among themselves), but just a music-loving layman who believes in FAIR PLAY.53

PPIE BY THE NUMBERS

According to the final financial report, prepared by Frank L. Darrell, as of December 31, 1919, the music department budget was $623,800. With revenues factored in, the total expenditure was $462,058.54

One may hope that Darrell’s financial prowess was significantly better than the figures he provided for organ recitals. He listed 48 organists participating, instead of the 50 that played. He omitted Bruce Gordon Kingsley, who played 33 recitals. He listed Clarence Eddy for 70 recitals when he actually played 30, Sabin with 25 when he played only 11, Waldrop with 14 when he played 10, Lemare with 121 when he actually played 84, and Charles-Marie Widor (64). A total of 393 different composers were presented by the 50 artists.

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If we can believe his attendance numbers for organ recitals, 301,709 attendees for his figure of 406 recitals. The actual number of recitals was 367. A total of 2,829 pieces were played during the course of the 367 recitals. A total of $30,789.70 was generated by the organ recitals.

Most favored composers represented by the many artists were Richard Wagner (211), J.S. Bach (192), Edwin H. Lemare (164), Alexandre Guilmant (177), Felix Mendelssohn (84), and Charles-Marie Widor (64). A total of 393 different composers were presented by the 50 artists.

THE REARVIEW MIRROR

As J.B. Levision was to write 18 years later, “The trials of one in charge of music at a great exposition are almost unlimited, and the demands on the department, criticisms of the performances, suggestions by others in authority, complications with artists and musicians, are endless.”55

When the Panama–Pacific International Exposition concluded on December 4, 1915,

A carnival atmosphere pervaded as though participants were trying to condense the entire Exposition into a single day. . . . Edwin Lemare gave a triumphant concluding concert in Festival Hall, . . . the Exposition Chorus sang (Handel’s) “Hallelujah,” . . . the greatest display of fireworks ever seen in the west, . . . and at midnight President Moore took the stage for a final proclamation, “This is the end of a perfect day, and the beginning of an unforgettable memory,” . . . he touched a button dimming the illuminations. As the lights slowly faded, a single beam remained focused on Adolph Weinman’s graceful statue Descending Night.56

Alfred Metzger, editor of the Pacific Coast Musical Review, wrote, “Finally, music has been given more attention than it has at any previous exposition, and we want to give George W. Stewart credit for his share of it. . . . When the history of the Exposition will be written, music will be found to have its place. Those who find fault with the music department, have either never followed the program closely, or cannot believe that someone else is able to do something worthy.”57

George W. Stewart returned to Boston at the close of the PPIE, at age 64, and continued musical activities until he retired due to illness in 1934. He died at his home in Brighton, Mass., at the age of 89.58

55. J.B. Levision, Memories for My Family (San Francisco: John Henry Nash, 1933), 190.
HAVING EXPLORIED IN PART ONE the reasons why bad things happen to good organs, this second part will suggest some maneuvers to help prevent them. Depending on the situation, one or more may be appropriate. Above all, it is important to start in a friendly, positive manner. If this doesn't work, bolder tactics may then be justified. Do you want to try to save that organ, or not?

HANDLING A HOSTILE ORGANIST
In situations where an organist is hostile to a seemingly good organ, you should start by attempting to establish a dialogue. Compliment the organist on his/her musicianship or résumé—flattery is usually a good start! Find out why he/she dislikes the organ. Tell the organist something about the instrument’s historic or musical significance. Encourage him/her to explore its resources more thoroughly.

If necessary, refer the organist to a colleague or recitalist who understands that style of instrument. A good recitalist knows how to obtain the best sounds out of each instrument. Sometimes, this means using unusual registrations or playing a passage in a different octave than it was written, to make the best use of a certain stop. If the organist is still unresponsive, you might politely hint that he/she is just a temporary custodian of the organ, which is the church’s property.

Once, while I was tuning a one-manual, six-rank, 1890s Hook & Hastings tracker in a small Episcopal church, the rector and music committee members appeared and asked me what I thought of the instrument. Their organist, really a conservatory-trained pianist, had told them that the organ was too small to be useful and should be replaced by a new, larger instrument. He preferred to use the piano for choir and hymn accompaniments.

I told the committee that, in my professional opinion, it was a fine little instrument, in excellent condition and ideally suited for their small, historic 1840s building. I mentioned that Hook & Hastings was, and still is, highly regarded for the mechanical and tonal excellence of their instruments.

At the rector’s request, I recommended a recitalist who could convincingly demonstrate all that this little organ could do. The recitalist was eventually engaged and played a diverse program ranging from Bach to Cole Porter, and everything in between! The congregation was thrilled.

FIGHTING FIRE WITH FIRE
The arguments given for replacing organs are as numerous as they are creative. Here are some examples that I have read or heard (with suggested rebuttals in parenthesis).

“The tracker action is too stiff to play. Our organist needs electric action. (Have the pallet springs ever been adjusted or lightened? It might be more cost-effective to try this first before replacing or electrifying the organ.)

“The organ is falling apart.” (Why not spend some money to fix it, instead of letting it die?)

“Our organist says that the organ is inadequate and needs to be enlarged/replaced.” (Size isn’t everything. It’s not what you have, it’s what you do with it. A good chef can cook a gourmet meal on a camp stove!)

“It will be less expensive to get a new organ than to rebuild the existing one.” (Really? Prove it!)

“The present organ has only one expressive division, making it impossible to accompany the boy choir in Anglican liturgy.” (Really? What do you think the previous music directors did for the past 60 years?)
“Our church has a world-class organist who deserves a world-class instrument.” (Vanity! Remember, organists come and go.)

“The horizontal trumpet, added later, is dreadful! We call it the kazoo en chamade.” (Well, you could replace it for a lot less than a new organ.)

“The solid-state components are not reliable, and no longer available.” (It’s a lot less expensive to replace electronic components than to replace an entire organ.)

“We can’t get replacement parts for the wooden components in the console/windchests.” (An expert organ curator or restorer will be able to locate or make replacement parts.)

**DEBUNKING DIGITAL DELUSIONS**

Occasionally, an organist with delusions of grandeur will try to convince a church committee to purchase a large digital imitation instead of restoring their modest pipe organ. Usually, this is a vain attempt to reconcile the organist’s champagne tastes with the church’s communion wine budget. In such instances, it is important to get the committee to understand that the difference between pipes and electronics is akin to that between a long-term investment and a temporary expedient.

I find that a useful exercise, when meeting with a committee so tempted, is to ask if any of them has owned a piano, and for how long. The answers generally range from fifteen years to “forever.” Next, I ask them to count how many times during that period they have had to replace their television, computer or mobile phone. They usually get the point and decide in favor of the pipe organ. If they don’t, I advise them to keep the organ in place so that in 20 or so years, when the electronic is failing and replacement parts are no longer available, they will have a second chance.

**INTERVENTIONS TO SAVE AN ORGAN**

If logical rebuttals don’t achieve the hoped-for results, there are some other courses of action that might be tried:

**Publicity Campaign**—Occasionally, a flood of messages opposing the removal of an organ can bring results. Social media now makes this quite easy (e.g., “Save the XYZ Organ” Facebook page). This is usually more effective with academic institutions or more liberal churches that are sensitive to public criticism. (Conservative churches believe that God is on their side.) Reach out to those who have a connection with the organ. Be sure to state clearly how the organ is threatened and the reasons why it should be left alone.

**Benefit Recital**—Organize a well-publicized recital to show that the organ is still viable, or to raise funds for repairs. Choose a recitalist who can wow the audience and play around the organ’s faults or limitations. OHS convention recitals are a good example of this. There have been many instances when a talented artist and the presence of a large and enthusiastic OHS audience caused a congregation to re-evaluate or re-use a neglected instrument.

**Engaging a Consultant**—An organist who is determined to replace or alter an organ usually has an advantage. Most church people know nothing about organs and take the word of their organist. Suggesting that they seek a second opinion from an outside “organ expert” will buy some time, and hopefully introduce a contradictory opinion.

A word of caution: organ consultants are like expert trial witnesses—you can usually find one to support either side. You should research a consultant’s preferences or track record beforehand. One may prefer Skinner or Aeolian-Skinner organs. Another may favor 19th-century trackers or 17th-century German-style organs. As is often said, “By their fruits ye shall know them.” Before recommending a consultant, find out what types of organs their clients ended up with.

**Aesthetic Repurposing**—Changing an organ’s primary function may enable it to survive through difficult times. During the French Revolution, many churches became “Temples of Reason” and their organs were used in “services in which the organist played hymnes à la Liberté.” Today’s equivalent of this would be to use the organ in an evangelical church for background chords with the praise band. Not very gratifying, but at least it’s being used.

**Specialized Use**—Some churches now use pianos or digital keyboards for accompanying contemporary anthems and praise songs. But this doesn’t mean that the pipe organ should be discarded. Different instruments create different musical and emotional effects. Try to convince a church that the pipe organ is the most appropriate instrument for traditional hymns (“Do you really want guitars for “Hark the Herald Angels Sing?”) and majestic music such as wedding marches. (“Why not keep the organ and use it for “Here Comes the Bride?” You already own it.”)

**Evolutionary Adaptation**—In the early 20th century, many 19th-century trackers survived through “evolutionary adaptation” by being electrified and fitted with electropneumatic pulldowns, slider motors, and new consoles—their windchests and pipes otherwise remaining intact. Some of them have since been restored. Increasingly, some pipe organs have been subjected to a morgancenea marriage with a digital instrument. Though less-than-ideal combinations, the pipes and windchests are usually left alone, and a new console and speakers added. When the buzz of newness fades and the electronics have died, the pipes will still be there.

THE SLEEPING BEAUTY

Many of us, as children, heard the story of Sleeping Beauty or saw Walt Disney’s animated film, *Snow White and the Seven Dwarfs*. In it, an evil witch casts a spell on a beautiful princess, causing her to fall into a deep sleep. The spell can only be broken, and the princess awakened, by the kiss of a handsome prince. In the *Snow White* version, the dwarfs, unwilling to bury her in the ground, place her in a glass coffin in the forest and keep watch over her. Sometime later, a prince learns of her eternal sleep and visits her coffin. Enchanted by her beauty, he kisses her, which breaks the spell and awakens her.

Pipe organs, like Sleeping Beauty, can sometimes fall into a deep sleep through the actions of people who, for various reasons, do not wish them to be heard. The perpetrator may be an organist who prefers an electronic substitute, a clergyperson who doesn’t like organ music, a church property committee unwilling to commit to the costs of repairs, or a praise band that doesn’t want to be upstaged. When an organ is silenced, the key to its continued survival is that, like Snow White or Sleeping Beauty, it be left in place, undisturbed.

If you know of a “Sleeping Beauty” organ, the best way to protect it is to help it stay in place as long as possible. Keep your eyes and ears open. If you hear rumblings about removing it, try to intervene with the owners. There are various phrases you can use: “You don’t use the gallery anyway. So why not just leave it there?” “It costs nothing to leave it alone. It will cost a lot more to remove it.” “If you ever hope to sell it, the best thing to do is to keep it in place. Nobody wants to buy a pile of parts.” “Do you really want to throw out such an important part of your church’s history/heritage?” “Your predecessors gave sacrificially to buy it. Why not honor their memory by keeping it there?” “Once you get rid of it, your church may never be able to afford another.”

If the “Sleeping Beauty” can survive in place over the years, it will undoubtedly outlast the organist, the clergyperson, the property committee, and the praise band. Where there’s life (or at least suspended animation), there’s hope. Someday, a prince or princess may appear and revive the organ. This person might be a new organist, or minister, or church member, who takes an interest in the unused pipe organ, is fascinated by its appearance or history, or is just curious to hear it. And often, once the congregation hears it again, even briefly, they will take an interest in repairing or reusing it. I have seen this happen in several churches.

KEEPING THE BUILDING INTACT

A crucial factor in keeping an organ in place is to ensure that the building is not sold out from under it. But many dwindling mainline Protestant congregations with large old buildings cannot afford the necessary upkeep. For these churches, the only apparent solution is to sell the property.

However, in many instances, a separate non-profit trust can be created to raise money specifically for the restoration and upkeep of the church building. Community members and charitable foundations who are reluctant to give money to a religious organization often will donate to a “preservation trust” to save a significant building. The congregation will retain ownership of the property, but the restoration funds are collected and controlled by the preservation trust. Donations to the trust qualify as tax-deductible charitable contributions for federal income tax purposes.

In some states, the church may be required to sign a preservation easement, which is a legal agreement made between an owner of a historic property and a qualified easement holding organization (e.g., a preservation trust). The easement protects the architectural integrity of the property by restricting future alterations and uses. Depending on the terms, preservation easements can protect both the exterior and interior of a qualifying property.

I have worked with several preservation trusts whose churches house historic organs. Nantucket’s South Church Preservation Fund\(^3\) was formed to fund the restoration of the 1809 South Church (Unitarian Universalist) Meeting House in Nantucket. The 2009–13 interior restoration was funded by the South Church Preservation Fund.

Photo by Matthew Bellocchio

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The 1832 Win. M. Goodrich organ, in the 1809 South Church (Unitarian Universalist) Meeting House in Nantucket. The 2009–13 interior restoration was funded by the South Church Preservation Fund.

Photo by Matthew Bellocchio

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Edgartown (with a ca. 1850 two-manual Simmons & Fisher organ); and the 1870 Union Chapel in Oak Bluffs (with a 1926 two-manual Austin organ). Both buildings, now beautifully restored and maintained, are still used for Sunday worship by their former congregations, and rented out by the Trust for weddings, lectures, and concerts.

Occasionally, when a historically or architecturally significant building (with or without an organ) is threatened with abandonment or demolition, a group of concerned citizens will band together and form a nonprofit corporation to buy the building. This is what happened with the Methuen Memorial Music Hall in Methuen, Mass.

In 1942, Ernest M. Skinner defaulted on the mortgage for his Methuen organ factory property, which included Serlo Organ Hall, a private concert hall commissioned by Methuen millionaire Edward F. Searles and designed by architect Henry Vaughan to house the 1863 E.F. Walcker organ originally built for the Boston Music Hall. In 1946, eight Methuen residents formed a nonprofit corporation to acquire and operate the hall as a permanent cultural center. In 1947, they commissioned Aeolian-Skinner to rebuild the organ. Since then, weekly Wednesday evening organ recitals have been held each year during the summer months. 5

CHANGE OF CHURCH OWNERSHIP

Not every community is blessed with preservation-minded citizens willing to band together to save old churches. In less affluent areas, when a church is sold the organ’s fate will depend on the new owner.

If the church is sold to a developer who will carve up or demolish the building, the organ must go. Sales to an individual or business may buy some time. The new owner may want to keep the organ as a showpiece, or hope eventually to sell it to recoup some of the purchase price, or not be in a financial position to remodel the entire building immediately. Establishing and maintaining a dialogue with the new owner will help the organ survive.

When a church is sold to a different religious organization, things will depend on the denomination and its traditions. If the buyer is a mosque, the organ will have to go. If the buyer is a conservative Catholic (i.e., Latin Mass) congregation, the organ’s location may determine its fate. Front and center instruments will often be removed to make room for a chancel and high altar. Rear gallery organs might be left alone.

Older churches in urban areas are often purchased by ethnic congregations, whose respect for the organ may depend on their worship style, traditions, or finances. If it’s up front where their praise band needs to be, they will want it out; colonizing its space is cheaper than enlarging the platform.

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Organs in remote or side chambers stand a better chance of remaining undisturbed. Some congregations may keep an unused organ purely for its aesthetic appearance.

For many ethnic congregations, the purchase of a large, older building is both a blessing and a burden. The facility may be larger than they ever prayed for, but so are the mortgage and the heating bill. Then there are the costs of addressing the building’s deferred maintenance needs, which probably caused it to be sold. One can never predict whether they will appreciate, ignore, or evict the organ. But establishing a dialogue with them will help you to advocate for the instrument.

WHEN THE ORGAN MUST LEAVE

Sometimes, despite best efforts and interventions, an organ’s owners will insist on removing it. Finding a new home for it becomes the top priority. It is helpful to learn the intended purpose and time frame for the organ’s removal. Do they merely want it out of their sight, or is an elevator being installed in its place? Will this be in several weeks, months, years? The time frame can help or hinder efforts to find the organ a new home.

The late Alan Laufman, who directed the Organ Clearing House from 1964 to 19996 and personally saved over 1,000 instruments, was famous for his last-minute organ rescues, sometimes just hours ahead of the wrecking ball. Having great determination and a large warehouse, he took in nearly every orphaned organ, placing many in new homes. Today, the Organ Clearing House continues to find new homes for old organs. However, the warehouse is full and the market is flooded with many more organs.

Finding a new home for an organ takes time. The two biggest mistakes that sellers make are waiting too long to sell it and asking too high a price. It takes time to spread the word about an organ and generate inquiries. Most sellers don’t realize that in addition to the purchase price the buyer must usually pay for professional dismantling, transportation, installation, and any repairs or revisions required to make the instrument suitable for their building. These can sometimes total much more than the asking price of the organ. I know of several instances when the seller asked too high a price, scaring off potential buyers, and ended up giving the organ away at the last minute.

Ideally, an old organ should suit its new home musically, acoustically, and visually. Most importantly, it must fit the available space! Prospective buyers will want to know its dimensions (height, width, depth), its specifications (stops, couplers, accessories), its appearance (photographs of the case and console), its history (original builder, date, any rebuilds or renovations, current condition), and the asking price. In addition, recordings or videos can help give an idea of what it sounds like. The “Sell Your Instrument” page on the Organ Clearing House website7 contains a detailed description of the basic information necessary to list an instrument for sale. Obviously, the more information you can provide, the better the chances for a possible sale.

CONCLUSION

Though the present skies may look dark for many pipe organs, one never knows what the future may hold. Hopefully, the arguments and actions presented here will be helpful in preventing some bad things from happening to good organs. But they will do no good at all unless we each have the courage to use them! It has been said that there are three types of people: those who make things happen; those who watch things happen; and the those who wonder what happened. Which type will you be? The future of an imperiled pipe organ may depend upon your choice.

Matthew M. Bellocchio is a project manager at Andover Organ Company, which he joined in 2003. In his 48-year career, he has worked on many notable 19th-century American instruments. An OHS member since 1969, Bellocchio co-chaired the 2005 Southeastern Massachusetts Convention. He is a fellow and past president of the American Institute of Organbuilders, and a trustee of the Methuen Memorial Music Hall.

6. The Organ Clearing House was started in the early days of the Organ Historical Society, founded in 1956.

The magnificent historic organ owned by the Eastman School of Music and placed in the University of Rochester’s Memorial Art Gallery was built in central Italy during the 18th century. The spectacular case contains parts of an earlier organ (windchest and pipes) that may have been built in the late 17th century. It was quite common that organs were preserved and enlarged in Italy, and this particular example represents a mature concept in the development of Italian music history and organ culture. The known history of this instrument begins in the late 1970s when it was purchased at an antique shop in Florence, Italy, by the German organbuilder Gerald Woehl. Following Woehl’s purchase, it was dismantled and placed in storage until the fall of 2001 when Woehl visited Rochester and saw the Fountain Court at the Memorial Art Gallery. A contract was signed a few months later between the two parties stating that the organ should be restored and documented by Gerald Woehl and Monika May in Marburg (Lahn), Germany. The organ was installed in Rochester’s Memorial Art Gallery in July and August 2005.

THE GENERAL CONCEPT
The Italian Baroque organ represents the genesis and the essence of European Baroque organ music and culture. That in the Memorial Art Gallery comprises the general characteristics of the Italian organbuilding tradition, which, particularly in the middle and southern regions, endured without alterations from the beginning of the 16th century until the end of the 19th: one manual, a small pedalboard with short octave (CEFGA–a), a single (either spring or slider) windchest, a limited number of stops primarily consisting of the divided ranks of the Ripieno (here only the two last ranks—the 26th and 29th—are placed on one toeboard and combined in one stop), and the soft vocal sound of the Principale (the only 8′ flue stop). This was due to the fact that the liturgical practice in Italy changed very little during this period, and to the constant and consistent references to the vocal repertoire and aesthetic, which was considered the ideal for all musical instruments. However, the general development of Italian music history is reflected in minor additions to the standard specification. In the 18th and 19th centuries, for example, a few stops for concerto-style and (primarily treble) solos, a pedal, and accessories (drums, bells, and birdsong) were often added. The most typical of these additions are to be found in the organ at the Memorial Art Gallery.

A REFLECTION OF ITALIAN ORGAN HISTORY
The facade is divided into three pipe flats, common in central and southern Italy and partially due to the influence of the Flemish organbuilder Willem Hermans (1601–1683) who was active in Italy in the second half of the 17th century. The side panels of the case are decorated with ten-foot-high paintings of flowers in a vase, and its facade is adorned with an unusual motif depicting Saint Andrew. The lavishly ornamented case, perhaps linking it to Italian court culture of its time, represents 18th-century High Baroque style, and most likely was built separately from the organ. This was common in Italy, where the organ cases were built together with the interior architecture and furniture of the church (altar and pulpit), often by the same artisan. The interior of the organ—the instrument itself—was built by the organbuilder some-
Compass: Manual, 45 notes, CDEFGA–c³ (short octave)
Pedal, 17 notes, CDEFGA–g♯ (short octave)

MANUAL
8 Principale bassi (C, wood; from D in facade)
8 Principale soprani
4 Ottava
2 Decimaquinta (treble reconstructed pipes)
1⅓ Decimanona
1 Vigesima Seconda
½ and ⅗ Vigesima Sesta e Nona
4 Flauto in ottava
2½ Flauto in duodecima
1¾ Flauto in XVII (from F)
8 Voce Umana (from D)
8 Tromboncini bassi
8 Tromboncini soprani

PEDAL
16 Contrabassi (C, D, E, F, G, A, Bb, B, c; new: c♯, d♯, f♯, g♯)
Tiratutti (Ripieno)
Tamburo (drum; sounds four low-pitched pipes—(c♯, d♯, f♯, g♯)
Uccelliera (bird)

RESTORATION
Organbuilding and restoration workshop of Gerald Woehl, Marburg (Lahn), Germany

RESTORATION TEAM
Gerald Woehl, Monika May, Simon Buser, Felix Kurt

RECONSTRUCTION OF TROMBONCINI
Organbuilding workshop of Giovanni Pradella, Berbenno di Valtellina (SO) in Italy

ADVISORY COMMITTEE
Edoardo Bellotti, Harald Vogel, Hans Davidsson
time later, or, as it seems to be in our case, an older organ was adapted, somewhat enlarged, and installed in the already existing (or new) organ case. The c pipes of both the Principale and the Voce Umana are inscribed with the date 1770. This is most likely the year when the organ was installed in the case. The windchest, together with most of the pipework, is older—possibly from the end of the 17th century or from the early 18th—and it was enlarged, most likely around 1770, in order to include some new stops that were considered necessary. Sometime later, most likely in the 19th century, the organ again underwent changes. The manual compass was extended five notes (a supplemental windchest was added), the short octave of the pedal was most likely extended, and the pedalboard rebuilt. The late additions were of inferior craftsmanship. Accordingly, the aim of the recent restoration was to restore the organ to its 1770 condition.

THE CONCEPT OF 1770

Around 1770, the organ was enlarged with the addition of three stops in the manual (a reed, a 4’ Flute, and a tierce) and a 16’ Contrabassi in the Pedal. The wind supply was most likely completely rebuilt, including two new multifold wedge bellows. The old windchest, constructed of several boards of walnut joined together and with the tone channels carved out, was split lengthwise, and a similar piece of walnut was set in between the two original pieces. This facilitated the addition of the three new manual stops. The channels were carved into this new piece in the same manner as the original, and sliders, blind sliders, and toeboards were made exactly in the same fashion as the old parts—an admirable piece of craftsmanship. An addition was made to the rear of the windchest for the Voce Umana, which was moved from the front of the chest in order to create space for a reed stop (unfortunately lost). Reed stops, mostly built in northern Italy, became increasingly popular in the south at this time, reflecting the oboe and bassoon sounds of the orchestra. The Venetian organbuilder Gaetano Callido (1727–1813), active in northern and central Italy, was often requested to furnish Tromboncini stops for organs without reeds. In Callido’s organs, they were placed in front of the facade, easily accessible for tuning. In our organ, and for the same reason, the reed stop was placed as close as possible to the facade behind the Principale. A Tromboncini stop (modeled after Gaetano Callido, Borca di Cadore, 1791) was reconstructed by Giovanni Pradella. The position of the eight original pipes of the Contrabassi could be reconstructed: four of them had been placed on each side (right and left) behind the outer pilaster of the facade, and fitted along the inside of the side panels of the upper case at a 90-degree angle to the long side of the main chest. Most frequently, the Contrabassi pipes were placed along the back of the case, but there are some late-18th-century organs with the pipes placed on the sides, for example, the organ built in 1787 by Andrea and Giuseppe Serassi in Brusio, Switzerland. The mechanical key and stop action for the Contrabassi of this organ were completely reconstructed.

The pipework, which is of northern Italian style (rather thick material and wide scalings), is well preserved. The facade pipes (of high tin content and rather narrow scale, possibly southern style) were corroded, and as a consequence some hardly produced proper sounds. A new method was developed to open the lower lip and to clean the corroded undersurface of the languid without changing any of the voicing parameters. Some toes had been renewed or repaired in the 20th century; however, the voicing was not altered. This instrument is, therefore, truly representative of the sonorities of the Italian Baroque. Within the realm of that tradition, the organ at the Memorial Art Gallery, with its 14 stops, has to be considered a large instrument. It represents a midway point between the positive organs (with five to ten stops) frequently built in the central and southern regions, and the largest organs based on the 16’ Principale (with 15 to 20 stops). The Fountain Court is the largest hall of the museum and is an ideal location for this historic instrument. The significance of this work of art required its installation in a controlled, acoustically favorable environment, accessible to the general public.

Rochester is now the only place in North America to hear authentic performances of Italian organ music written nearly three centuries ago for a large instrument. As a “living recording” of sounds made hundreds of years ago, it serves as a research tool that provides organists, other musicians, and scholars with a better understanding of how to interpret and shape a vast body of vocal and instrumental music created for and around this type of organ. Surrounded by a wonderful collection of Italian Baroque paintings, including the most recent acquisition, the monumental altar painting by Luca Giordano (1634–1704), The Entombment (ca. 1650–53), the new permanent exhibit in the Fountain Court provides a unique opportunity to experience simultaneously Italian Baroque art and music.

The Italian organ, which enhances the heritage of Rochester’s large Italian American community, can be heard demonstrated during the weekly “Going for Baroque” concert series each Sunday at one and three o’clock; during regular school tours; in the context of EROI Festivals; and both in solo and ensemble roles in the “Third Thursday” evening concert series that brings leading performers and experts in Renaissance and Baroque music to Rochester. In 2015, the Eastman organ department hosted the festival “Performing History with Eastman’s Italian Baroque Organ: A Tenth Anniversary Celebration” in collaboration with the University of Rochester Humanities Center which, in addition to many concerts, masterclasses, and lectures, included the United States premiere of Domenico Zipoli’s Missa a San Ignacio with the Christ Church Schola Cantorum and Publick Musick.
DEAR FRIENDS AND MEMBERS OF THE ORGAN HISTORICAL SOCIETY,

We need your help! This strong statement is to alert you to the fact that we might lose our beloved new home. The Lower Merion School District has indicated it may use eminent domain to take Stoneleigh: a natural garden to build a new school and/or playing fields. We are joining forces with Natural Lands to prevent this possibility. I urge you to visit here for www.savestoneleigh.org. There you can read Molly Morrison’s impassioned letter and sign the petition that already has more than 10,000 signatures.

RESOLUTION

WHEREAS, the Organ Historical Society, an international non-profit organization committed to the study and preservation of the pipe organ through research, education, advocacy, and music, has established its headquarters offices, library, and archives within the Stoneleigh mansion at Villanova, Pennsylvania; and

WHEREAS, the Organ Historical Society is a long-term tenant of Natural Lands, the owner and caretaker of Stoneleigh: A Natural Garden; and

WHEREAS, the Organ Historical Society was to be condemned by the Lower Merion School District; and

WHEREAS, the Board of Directors speaks for the Organ Historical Society and its membership in this matter;

THEREFORE, BE IT RESOLVED, that the Organ Historical Society offer its unconditional support to Natural Lands in resisting the potential condemnation by the Lower Merion School District of all or any part of Stoneleigh: A Natural Garden.

RESOLVED FURTHER, that the directors, officers, and employees of the Organ Historical Society are directed to disseminate news regarding this threat to Stoneleigh: A Natural Garden through Society publications, social media, and other channels, and to encourage members and friends of the Organ Historical Society to sign the petition to save Stoneleigh: A Natural Garden from condemnation available at www.savestoneleigh.com.

RESOLVED FURTHER, that the directors, officers, and employees of the Organ Historical Society are authorized to do all other acts and things necessary, appropriate, or desirable in order to effectuate the intent and purposes of the preceding resolutions.

IN WITNESS WHEREOF, this resolution has been approved by unanimous consent of all members of the Board of Directors on May 15, 2018.

Michael Quimby, Chair
William F. Czelusniak, Vice Chair
Craig Cramer, Secretary
Gregory Crowell, Director
Anne Laver, Director
Willis Bridegam, Treasurer
James Weaver, Chief Executive Officer

VISIT OUR NEW WEBSITE
WWW.ORGANHISTORICALSOCIETY.ORG
Norman MacMillan Walter passed away at the age of 94 on March 14, 2018. Norman Walter was born and raised in Lebanon Pa., received both his bachelor and master’s degrees in physics from Pennsylvania State University, and served in the Pacific with the 11th Infantry during World War II. On returning from the war, he moved to Schenectady to work with General Electric and eventually moved to the Philadelphia area where he was employed by the Boeing Company. During this time, he developed an interest in playing and tinkering with his favorite instrument, the organ. This led to what would become a lifetime of engagement with the Organ Historical Society.

It was through the OHS that Norman Walter met and married his second wife, Edna Van Duzee. Together they enjoyed life in Round Lake, N.Y., where they were both involved in every aspect of the Round Lake Auditorium. Norman was well known for his volunteer work for nearly 20 years as the “man behind the scenes.” Walter also took great interest in the restoration of the Mabel Tainter Memorial in Menomonie, Wisc. Built near the turn of the century, and housing what has been called one of the 15 “most spectacular theaters in the world,” the building memorializes the short life of Norman’s relative, Mabel.

Norman Walter was preceded in death by his wife Edna, and his brother Andrew. He is survived by a niece, three nephews, great nieces and nephews, and three great-great-nieces. He is also survived by his two stepchildren.
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ANNOTATED AND DOCUMENTED WORK-LIST
J O H N  G. M A R K L O V E

The last time a “complete” list of pipe organs built by John Gale Marklove (1827–91) was assembled, it was hand-typed on an AB Dick master by Edgar A. Boadway Jr. (1936–2016) in February of 1962 and mimeographed! Mr. Boadway was working from an original copy of the Partial List of Organs published in 1897 by Marklove’s successor, Morey & Barnes. That document listed one hundred and twenty-four organs. One hundred and ten were the work of Marklove before his tragic death in 1891; the remaining fourteen were built by his two successors, the Marklove Pipe Organ Co. and, after May 1893, Morey & Barnes. Only Marklove organs 100 to 154 on the work-list were assigned numbers; the remaining fifty-eight organs are listed without numbers. The list is incomplete and one must conclude that forty-two Marklove instruments pre-dating 1871 are missing, although a few have been identified in other sources. In the fifty-six years since Mr. Boadway’s groundbreaking work, much “new” information about Marklove and his organs has surfaced. With the recent passing of the one-hundred-and-twenty-fifth anniversary of Marklove’s death, it seems an appropriate opportunity to update and document what is currently known about Marklove’s organs. Sources for the information accompany each entry. Sincere thanks are extended to Sidney Chase, Mark A. DeW. Howe, Scot L. Huntington, Len Levasseur, A. David Moore, Culver L. Mowers, Robert C. Newton, Barbara Owen, Robert J. Reich, Rollin Smith, and Martin R. Walsh for their assistance in making this document as up-to-date as possible.

STATE

LOCATION INSTITUTION OPUS MAN. DATE PRICE

ALABAMA

Mobile St. Francis St. M.E. Church

Founded in 1842, the St. Francis St. Church was damaged in May 1865 by the explosion of a Confederate ordinance depot; the building was demolished and not rebuilt until the 1890s; currently the church is closed and the building is a performance venue; considering the church’s history, the Marklove likely dated between 1858 and 1865; the congregation was listed on the Partial List of Organs with “Frances” misspelled.

Montgomery St. John’s Church, P.E.

106 2 1874? $3,000

Replaced a one-manual organ by Henry Erben installed in 1851; the Marklove was electrified, enlarged to 3m and rebuilt by Henry Pilcher’s Sons, St. Louis, Mo., 1901; rebuilt again by the same firm, Feb. 1927; new console, 1947; replaced by the Wicks Organ Co., Op. 4166 (1952), a 3m organ.

PARTIAL LIST OF ORGANS
BUILT AT THE FACTORY OF
C. E. MOREY (Successor to John G. Marklove), 60 John St., UTICA, N.Y.

134 Adams, Methodist Church.
143 Adams, Presbyterian Church.
142 Addison, Church of the Redeemer.
Augusta, Ga., Church of the Nativity.
131 Athens, St. Mary’s (R. C.) Church.
131 Albany, St. Luke’s Methodist Church.
101 Baldwinsvilte, Grace Church.
Benton Harbor, Mich., Baptist Church.
Booneville, Trinity Church (now in Church of Evangelical Association, Utica.
Camden, Congregational Church.
Canajoharie, Good Lutheran Church.
133 Canton, Presbyterian Church.
149 Carthage, Methodist Church.
142 Clinton, St. James’ Church.
142 Clinton, St. Mary’s (R. C.) Church.
127 Clinton, Universalist Church (now in Mad Ave. Presbyterian Church, Utica).
137 Cleveland, Ohio, Euclid St. Presbyterian Church.
Cleveland, Ohio, Dr. Thomas’ Presbyterian Church.
Cazenovia, St. James’ Church.
Cazenovia, Presbyterian Church.
Cuyahoga Falls, Ohio, Mr. Isaac James residence.
131 Chadwiek, Episcopal Church.
131 Deerfield, St. Peter’s (R. C.) Church.
136 Dover, N. J., St. John’s Church.
133 Elbridge, Baptist Church.
130 Essex, Conn., Episcopal Church.
133 Fairport, Presbyterian Church.
154 Fort Plain, Reformed Church.
132 Frankfort, Methodist Church.
141 Glenn’s Falls Presbyterian Church (rebuilt).
134 Governeur, Presbyterian Church.
130 Governeur, Baptist Church (rebuilt).
132 Gloversville, Presbyterian Church.
133 Geddes, Methodist Church.
134 Geneva, Baptist Church.
136 Hammondsport, Presbyterian Church.
139 Herkimer, Christ Episcopal Church.
142 Holland Patent, Presbyterian Church (rebuilt).
143 Ilion, Baptist Church.
144 Ilion, Catholic Church (rebuilt).
130 Indianapolis, Grace Church.
Indianapolis, Third Presbyterian Church.
Indianapolis, St. Paul’s Cathedral.
Indianaapolis, St. Paul’s Cathedral (chapel organ).
Kent, Ohio, Congregational Church.
103 Knoxboro, Presbyterian Church.
141 Little Falls, Methodist Church.
140 Lyons Falls, Forest Presbyterian Church.
120 Manhattan, Kas, Episcopal Church.
Molline, Ala., St. Francis St. Methodist Church.
107 Madison, Methodist Church.
136 Montgomery, Ala., St. John’s Church.
Mount Holly, N. J., St. Andrew’s Church.
141 New Hartford, Presbyterian Church.
109 New Berlin, Congregational Church.
138 New York Mills, Methodist Church.
128 New York Mills, Presbyterian Church.
112 Newport, Baptist Church.
156 Oswego, St. Mary’s Church (R. C.).
156 Oswego, German Catholic Church.
155 Oswego, Methodist Church.
156 Oswego, West Baptist Church.
110 Oxford, Episcopal Church.
122 Philippiburg, N. J., Episcopal Church.
134 Richfield Springs, Universalist Church.
130 Richfield Springs, Episcopal Church.
144 Red Bank, N. J., Trinity Church.
131 Rochester, Asbury Methodist Church.
123 Rochester, Alexander St. Methodist Church.
141 Rome, St. Mary’s Church.
138 Rome, First Baptist Church.
127 Rutland, Vt., Baptist Church.
147 Sackett, Methodist Church.
156 Sackett, Presbyterian Church.
132 Schenectady, Presbyterian Church (rebuilt).
146 Schenectady, St. John’s (R. C.) Church (Extended action).
133 Utica, Church of the Redeemer.
137 Utica, St. Mary’s (R. C.) Church (extended action).
139 Utica, Says Memorial Church.
135 Utica, Masonic Hall.
153 Utica, St. Francis de Sales (R. C.) Church.
133 Utica, Trinity Church.
122 Utica, Trinity Church (chapel) now in Grace Church Mohawk.
139 Utica, Reformed Church.
130 Utica, St. Luke’s Church.
154 Utica, Church of the Holy Communion.
130 Utica, Zion Church.
130 Utica, St. Paul’s Lutheran (rebuilt) Church.
138 Utica, Trinity Lutheran Church.
140 Verona, Presbyterian Church.
150 Valley Falls, Methodist Church.
149 Watertown, Grace Church.
130 Watertown, Universalist Church.
137 Waterport, Presbyterian Church.
130 Watervile, First Baptist Church.
150 West Eaton, Baptist Church.
147 West Troy, Presbyterian Church.
133 West Troy, Trinity Church.
126 Whitesboro, Presbyterian Church.
126 Whitesboro, St. Paul’s (R. C.) Church.
130 Williamsport, Pa., Christ Episcopal Church.
145 Yankton, S. Dak., Methodist Church.
146 Yankton, S. Dak., Episcopal Church.
155 Watertown, Baptist Church.
155 Carthage, Baptist Church.
155 Shortsville, Presbyterian Church.
137 Rochester, Memorial Pres. Church.
139 Whitesboro, Baptist Church.
160 Cassville, Baptist Church.
160 Boonville, Methodist Church.
162 Cortland, Universalist Church.
158 Gloversville, Lutheran Church.
162 Schenectady, St. John’s (R. C.) Church (Extended action).
130 Cortland, St. Mary’s (R. C.) Church.
156 Welsh Congregational Church, Granville, N. Y.
157 Baptist Church, Holley, N. Y.
156 Baptist Church, Corinth, N. Y. (rebuilt).
## CONNECTICUT

<table>
<thead>
<tr>
<th>Location</th>
<th>Type</th>
<th>Year</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essex</td>
<td>St. John’s Church, P.E.</td>
<td>148</td>
<td>2?</td>
</tr>
</tbody>
</table>

The parish later owned Noack Organ Co., Op. 18 (1964), a 2m organ.

## GEORGIA

<table>
<thead>
<tr>
<th>Location</th>
<th>Type</th>
<th>Year</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Augusta</td>
<td>Atonement, P.E., Church of the</td>
<td>?</td>
<td>1860(^3)</td>
</tr>
</tbody>
</table>

Opened in the factory by organists Joseph Sieboth and William H. Dutton, Mar. 16, 1860.

## INDIANA

### Fort Wayne

- **Trinity Church, P.E.**
  - 2 1867 $2,500\(^4\)
  - First used Oct. 13, 1867; replaced with a 2m tubular-pneumatic organ by Henry Pilcher’s Sons, 1893; the Marklove was moved to the Mission of Trinity Church, likely St. Andrew’s, founded about 1890, located in the southern part of Fort Wayne, and operated by the Brotherhood of St. Andrew; the mission was initially on Shawnee Ave., but by 1917, Shawnee Ave. was no longer on the map; the mission was located in a large brick barn at South Wayne and West Creighton aves., nearby or possibly in the same location; it is not there now.

### Indianapolis

- **Grace Church, P.E.**
  - 1 1867 $800\(^5\)
  - Installed mid-Dec., 1867; presumably replaced with a 2m organ by Henry Pilcher’s Sons, 1889.

- **St. Paul’s Cathedral, P.E.**
  - 3 1868 $7,000\(^6\)
  - Opened in the factory by organist Joseph Sieboth, Apr. 27; installed in a right-hand chamber in the chancel of the church, mid-May; “tried” in the church, May 28; dedicated with the building at a meeting of Diocese of Indiana, June, 1868; St. Paul’s was named the cathedral church of the diocese, 1875; old downtown building demolished, 1947, and the Marklove organ was presumably lost; new building, 1947; St. Paul’s is listed for M.P. Möller, Op. 8339 (1953), a 3m organ, and later for Casavant Frères, Limitée, Op 3856 (2007), a 4m organ.

- **St. Paul’s Cathedral, Chapel, P.E.**
  - 1 1867 $800\(^7\)
  - Installed early Dec., 1867; likely destroyed with the chapel by fire, Jan. 1889.

- **Third Presbyterian Church**
  - 2 1862\(^8\)
  - Opened in the factory by organist Joseph Sieboth, Nov. 5, 1862; exhibited in the church by organist J.H. Wheeler, Dec. 19, 1862.

## KANSAS

### Manhattan

- **St. Paul’s Church, P.E.**
  - 120
  - Later listed for M.P. Möller, Op. 11050, a 2m organ.

### Topeka

- **Grace Church, P.E.**
  - ?
  - Location of this organ uncertain.

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**MICHIGAN**

**Benton Harbor**  
Baptist Church  
2  
1870  
$2,000

Opened at a concert, Mar. 3, 1870; later listed for M.P. Möller, Op. 1016 (1909), a 2m tubular-pneumatic organ

**MINNESOTA**

**Faribault**  
Our Merciful Savior, P.E., Cathedral of  
2  
1871  
$4,000

Opened at a missionary service, June 18, 1871; tonally altered and fitted with tubular-pneumatic action, J.S. Austin Co., Minneapolis, 1920; replaced with a new, mechanical-action organ by Charles Hendrickson using 12 ranks of Marklove pipework, 1987

**St. Paul**  
Congregational Church  
No information

**NEW JERSEY**

**Dover**  
St. John’s Church, P.E.  
2  
1872


**Mount Holly**  
St. Andrew’s Church, P.E.  
2?  
1866

Presumably replaced by the Aeolian-Skinner Organ Co., Op. 950 (1936), a 2m organ

**Phillipsburg**  
St. Luke’s Church, P.E.  
1  
1871  
$ 700

**Red Bank**  
Trinity Church, P.E.  
104  
2  
1873  
$2,000

Presumably replaced by M.P. Möller, Op. 6320 (1934), a 2m organ; the church now has an electronic substitute

**NEW YORK**

**Adams**  
M.E. Church  
134  
2  
1885  
$1,500

Replaced a small 1m organ by Geo. N. Andrews costing $706 and installed in Nov. 1866; Marklove dedicated with the rebuilt building, Oct. 21, 1885

**Adams**  
Presbyterian Church  
143  
1?  
1887

Likely the rebuilding and moving of a 1m organ by Geo. Jardine & Son, originally installed, 1859; overhauled and relocated from the gallery to the front of the church, Nov. 1887


Addison  Redeemer, P.E., Church of the  1  1869  $1,250
Installed in Sept., 1869; examined and stoplist recorded by Robert J. Reich during the mid-1950s; nominated and received Historic Organ Citation no. 71 from the Organ Historical Society, June 14, 1987; extant and unaltered

Albany  St. Luke’s M.E. Church  131  1884
Likely dedicated with the building, June 28, 1884; removed by the Organ Clearing House, presumably from the original building, mid-1970s; the framework and manual chests were used in a largely new organ built by the Stuart Organ Co., Aldenville, Mass., for Grace Church, P.E., Amherst, Mass., 1977; what remains of the organ is extant in Amherst

Amsterdam  St. Joseph’s (German) Church, R.C.  2?  1885
Opened at a “Grand Sacred Concert” in the church, Sept. 27, 1885; presumably replaced by M.P. Möller, Op. 4228

Amsterdam  St. Mary’s Church, R.C., Main St.  2  1869?  $3,500
Presumably dedicated with the building, July 18, 1869; replaced by Geo. S. Hutchings, Op. 468 (1899), a 3m tubular-pneumatic organ

Athens  Trinity Church, P.E.  2  1867  $1,500
Opened at a sacred concert in the church by organist C. Jerome Hopkins and the church’s choir, July 17, 1867; recently the congregation merged with Christ Church, Cohoes

Baldwinsville  Grace Church, P.E.  101  2  1871  $1,200
Moved from the gallery to a chamber beside the chancel by Marklove, June 1888; church later listed for the Holtkamp Organ Co., Op. 1875 (1970)

Boonville  Trinity Church, P.E.  1?
Trinity Church was completed in 1860, so the organ may date from that year; the organ was later in the Church of Evangelical Association, Utica; replaced in Boonville by C.E. Morey, Op. 270 (1910), extant and recently restored

Camden  Congregational Church  2  1869
Exhibited in the church by organist Prof. Parkhurst of Oswego, Feb. 18, 1869; described as a “powerful organ with 31 stops,” 1874; the Presbyterian and Congregational Churches federated as the United Church, and remodeled the former Congregational building, 1946; the two former organs (Marklove and Andrews) were renovated into a new organ built by the Buhl Organ Co., Utica, N.Y., and dedicated with the building on Oct. 6, 1946

Canajoharie  St. John’s Church, German Lutheran  1  1872  $1,100
Installed in January and dedicated with the building, Feb. 2, 1872; described as “the new organ built by John G. Marklove of Utica, for the society of the German Lutheran Church, has recently been set up. It has twelve stops, is 9 feet wide, 7 feet deep, and 15 feet high, cased in chestnut, with black walnut trimmings, and makes a fine appearance. Withal it has great power as well as sweetness of tone, and is a most desirable instrument…”; the Marklove was replaced with a new 2m organ built by the Buhl Organ Co., Utica, opened on Mar. 17, 1912

16. “Local Brevities,” Angelica (N.Y.) Reporter (Nov. 3, 1869): 3; Journal of the Thirty-Third Annual Convention of the Protestant Episcopal Church in the Diocese of Western New York, Held in the Cathedral Church of S. Paul, Buffalo, on Wednesday and Thursday, August 17 and 18, A.D., 1870 (Buffalo: Printed for the Diocese, 1870), 122; and MS, Reich Notebooks.


<table>
<thead>
<tr>
<th>Location</th>
<th>Church Type</th>
<th>Organ Details</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canton</td>
<td>Presbyterian Church</td>
<td>123</td>
<td>2? 1879&lt;sup&gt;23&lt;/sup&gt;</td>
<td>Opened at an organ concert in the church by organist Joseph Sieboth, Dec. 2, 1879; presumably replaced by the Tellers-Kent Organ Co., Op. 462 (1927), a 3m organ.</td>
</tr>
<tr>
<td>Carthage</td>
<td>M.E. Church</td>
<td>102</td>
<td>2</td>
<td>1873</td>
</tr>
<tr>
<td>Cazenovia</td>
<td>First Presbyterian Church</td>
<td>2</td>
<td></td>
<td>1870</td>
</tr>
<tr>
<td>Cazenovia</td>
<td>St. James's Church, R.C.</td>
<td>2?</td>
<td>1870&lt;sup&gt;26&lt;/sup&gt;</td>
<td>Funds raised at a concert by organist “Mr. Fleischman” of Syracuse, Feb. 28, 1870.</td>
</tr>
<tr>
<td>Chadwicks</td>
<td>St. George’s Church, P.E.</td>
<td>151</td>
<td>1</td>
<td>1890</td>
</tr>
<tr>
<td>Clayville</td>
<td>[Pilgrim] Congregational Church</td>
<td>1</td>
<td></td>
<td>1870?&lt;sup&gt;27&lt;/sup&gt;</td>
</tr>
<tr>
<td>Cleveland</td>
<td>St. James’s Church, P.E.</td>
<td>1</td>
<td></td>
<td>1869&lt;sup&gt;28&lt;/sup&gt;</td>
</tr>
<tr>
<td>Cleveland</td>
<td>St. Mary of the Assumption, R.C.</td>
<td>2</td>
<td></td>
<td>1875?&lt;sup&gt;29&lt;/sup&gt;</td>
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<tr>
<td>Clinton</td>
<td>St. James’s Church, P.E.</td>
<td>127</td>
<td>2</td>
<td>1882&lt;sup&gt;30&lt;/sup&gt;</td>
</tr>
<tr>
<td>Clinton</td>
<td>St. Mary’s Church, R.C.</td>
<td>2</td>
<td></td>
<td>1860&lt;sup&gt;31&lt;/sup&gt;</td>
</tr>
<tr>
<td>Clinton</td>
<td>Universalist Church</td>
<td>2</td>
<td></td>
<td>1870</td>
</tr>
<tr>
<td>Deerfield</td>
<td>St. Peter’s Church, R.C.</td>
<td>2</td>
<td></td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Location</th>
<th>Type</th>
<th>Op.</th>
<th>Date</th>
<th>Value ($USD)</th>
</tr>
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<tbody>
<tr>
<td>Elbridge</td>
<td>Baptist Church</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rebuilt by Clarence E. Morey; destroyed ca. 1960</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elmira</td>
<td>Trinity Church, P.E.</td>
<td>2</td>
<td>1867</td>
<td>1,816</td>
</tr>
<tr>
<td></td>
<td>First used Dec. 10, 1867; replaced by the Skinner Organ Co., Op. 370 (1922), a 3m organ; Marklove relocated to St. Mark’s Church, P.E., Can- dor, N.Y., Dec. 1922; nominated and received Historic Organ Citation no. 1 from the Organ Historical Society, Jan. 21, 1975; contract for complete restoration with Parsons Pipe Organ Builders signed Oct. 2016; Marklove’s largest extant organ</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fort Plain</td>
<td>Reformed Church</td>
<td>1</td>
<td>1873</td>
<td>1,050</td>
</tr>
<tr>
<td></td>
<td>Replaced by Steere &amp; Turner, Op. 250 (1887), a 2m organ</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frankfort</td>
<td>M.E. Church</td>
<td>152</td>
<td>1890</td>
<td>1,000</td>
</tr>
<tr>
<td></td>
<td>Installed June, 1890</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geddes</td>
<td>M.E. Church</td>
<td>2</td>
<td>1871</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Opened in the church by organist “Mr. Hinton” of Syracuse, Oct. 17</td>
<td></td>
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<tr>
<td>Geneva</td>
<td>Bishop Delaney Memorial Church, P.E.</td>
<td>2</td>
<td>1870</td>
<td>3,000</td>
</tr>
<tr>
<td></td>
<td>Later became St. Peter’s Church, P.E.; the Marklove was replaced in 1922 with a second-hand residence organ from the home of H.C. Hallenbeck, Montclair, N.J.; the OHS Organ Database reports that St. Peter’s commissioned Philip Wirsching to install the original, duplexed organ in the back of the church with new Pedal and Choir divisions in the chancel</td>
<td></td>
<td></td>
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<tr>
<td>Geneva</td>
<td>Hobart College, St. John’s Chapel</td>
<td>1</td>
<td>1863</td>
<td>1,050</td>
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<tr>
<td></td>
<td>Consecrated with the building, Oct. 29, 1863; chapel later listed for Wicks Organ Co., Op. 1992 (1939), a 2m organ</td>
<td></td>
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<tr>
<td>Glens Falls</td>
<td>Presbyterian Church (rebuilt)</td>
<td>2</td>
<td>1869</td>
<td>3,000</td>
</tr>
<tr>
<td></td>
<td>Original builder unknown, 1867, perhaps Marklove; Marklove was in Glens Falls during Jan. 1869, “putting up” an organ; presumably replaced by Geo. S. Hutchings, Op. 151 (1885), a 3m organ</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gloversville</td>
<td>First Presbyterian Church</td>
<td>2</td>
<td>1866</td>
<td>3,600</td>
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<tr>
<td></td>
<td>Dedicated with the building, May 22, 1866; water motor installed, 1891; presumably replaced by Austin Organ Co., Op. 477 (1914), a 3m organ</td>
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<tr>
<td>Gouverneur</td>
<td>Baptist Church (rebuilt)</td>
<td></td>
<td></td>
<td>1878</td>
</tr>
<tr>
<td></td>
<td>Original builder unknown</td>
<td></td>
<td></td>
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</tbody>
</table>

37. “Organ Concert [Ad],” Geneva Advertiser (June 7, 1881): 2; and “Vicinity Items. The Baptist Church had an audience…” The Geneva Gazette (July 1, 1881): 2.
40. Historical Manual of the Presbyterian Church of Glen's Falls, N.Y…. (Glen’s Falls, N.Y.: The Messenger Printing Establishment, 1876), 31–32.
<table>
<thead>
<tr>
<th>Location</th>
<th>Church Type</th>
<th>Year (Installed)</th>
<th>Year (Moved)</th>
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<tbody>
<tr>
<td>Gouverneur</td>
<td>First Presbyterian Church</td>
<td>1859</td>
<td>1886</td>
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<tr>
<td></td>
<td>First used at a service, July 18, 1886; moved to a new and larger building dedicated Oct. 3, 1893; replaced by the Tellers-Kent Organ Co., Op. 187 (1920), a 2m organ</td>
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<td>Hammondsport</td>
<td>Presbyterian Church</td>
<td>1883</td>
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<tr>
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<td>First used at a service, July 18, 1886; moved to a new and larger building dedicated Oct. 3, 1893; replaced by the Tellers-Kent Organ Co., Op. 187 (1920), a 2m organ</td>
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<td>Herkimer</td>
<td>Christ Church, P.E.</td>
<td>1889</td>
<td></td>
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<tr>
<td></td>
<td>Consecrated with the building, Nov. 7, 1889</td>
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<tr>
<td>Holland Patent</td>
<td>Presbyterian Church</td>
<td>1886</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Presumably replaced by C.E. Morey, Op. 414 (1933), a 2m organ</td>
<td></td>
<td></td>
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<tr>
<td>Ilion</td>
<td>Baptist Church</td>
<td>1887</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Presumably replaced by C.E. Morey, Op. 233 (1906), a 2m organ</td>
<td></td>
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<tr>
<td>Ilion</td>
<td>Annunciation, R.C., Church of the (rebuilt)</td>
<td>1868</td>
<td>1873</td>
</tr>
<tr>
<td></td>
<td>This organ is thought to have come second-hand from St. John’s Church, R.C., in Utica, and if so, was built by Alvinza Andrews in 1850; it was presumably rebuilt by Frank Beman, 1906, a 2m organ; and later replaced by M.P. Möller, Op. 1736 (1914), also a 2m organ</td>
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<td></td>
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<tr>
<td>Knoxboro</td>
<td>Presbyterian Church</td>
<td>1873</td>
<td></td>
</tr>
<tr>
<td></td>
<td>First used at a service Oct. 5, 1873; public exhibition by organist Joseph Sieboth, Oct. 8, 1873</td>
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</tr>
<tr>
<td>Little Falls</td>
<td>M.E. Church</td>
<td>1887</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Opens by organist Albert L. Barnes, Mar. 24, 1887</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lyons Falls</td>
<td>Forest Presbyterian Church</td>
<td>1873</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Moves to a new building, 1894; fitted with an electric blower, 1923; replaced with a new electric-action organ by the Buhl Organ Co., 1955</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Madison</td>
<td>Baptist Church</td>
<td>1870</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Examined and stoplist recorded by Robert J. Reich during the mid-1950s</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Madison</td>
<td>M.E. Church</td>
<td>1874</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Installed June, 1874; examined and stoplist recorded by Robert J. Reich during the mid-1950s</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Hartford</td>
<td>Presbyterian Church</td>
<td>1862</td>
<td>650</td>
</tr>
<tr>
<td></td>
<td>Installed in a gallery, 1862; moved to the left of the minister’s desk in a renovated building, May 1871; presumably replaced by C.E. Morey, Op. 371 (1924), a 2m organ; Marklove moved second-hand to the M.E. Church, Tully, N.Y.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

50. Date and description from OHS Organ Database; thought to be extant.
51. “A new organ...,” *Utica Daily Observer* (June 5, 1874): 1; and MS, Reich Notebooks.
New Berlin Congregational (Presbyterian) Church 109 1 1876 $1,000

New York Mills M.E. Church 2 1873 $1,700

New York Mills Wolcott Memorial Presbyterian Church 128 2 1882

Newark Presbyterian Church (rebuilt) 2 1888

Newport Baptist Church 1 1873 $1,200

Oswego First (West) M.E. Church 125 2 1880

Oswego St. Mary’s Church, R.C. 116 2 1877

Oswego St. Peter’s (German) Church, R.C. 1864

Oswego West Baptist Church (two keydesks) 2 1867

Oxford St. Paul’s Church, P.E. 2 1871 $2,700

53. “Home Matters,” The New Berlin Gazette (Dec. 16, 1876); 3; “New Berlin,” The (Norwich, N.Y.) Chenango Union (Dec. 21, 1876); 3; “Home Matters,” NBG (Dec. 23, 1876); 3; “New Berlin,” CU (Jan. 4, 1877); 3; and, James H. Smith, History of Chenango and Madison Counties, New York, with Illustrations and Biographical Sketches of Some of its Prominent Men and Pioneers (Syracuse, N.Y.: Published by D. Mason & Co., 1886), 398.

54. “Methodist Enterprise. The New M.E. Church at New York Mills,” Utica Daily Observer (June 18, 1873); 3; and MS, Reich Notebooks


56. “German Catholic Church Strawberry Festival,” Oswego Daily Palladium (June 29, 1864); 3; “German Catholic Church Strawberry Festival,” Oswego Daily Palladium Times (Oct. 17, 1932); 5.

57. Details from OHS Organ Database; and “A few months ago...”, (Adams, N.Y.) Jefferson County Journal (July 17, 1873); 3.

58. “The New Organ,” The Oswego Daily Palladium (Dec. 29, 1880); 4; and “Organ Concert [Adj],” ODP (Dec. 29, 1880); 4.

59. “Central New York. Chenango County,” Utica Daily Observer (Mar. 9, 1867); 3; and “To Dedicate New Organ,” Oswego Palladium Times (Oct. 17, 1932); 5.

60. “Dedication Services,” Utica Morning Herald and Daily Gazette (Apr. 22, 1867); 2; “A New Organ,” The Utica Daily Observer (Mar. 9, 1867); 3; and “To Dedicate New Organ,” Oswego Palladium Times (Oct. 17, 1932); 5.
Richfield Springs | St. John’s Church, P.E. | 1 | 1871[^62]
---|---|---|---
Replaced by Hook & Hastings, Op. 1331 (1887), a 2m organ; the Marklove was advertised for sale, Dec., 1886; sold to a church in Winfield, N.Y., Mar., 1887; relocated through the Organ Clearing House to Emmanuel Church, P.E., Dublin, N.H., 1966; installed in Dublin and tonally altered by Michael Loris, 1967; extant

Richfield Springs | Universalist Church | 2 | 1871 [^2,200[^65]]
---|---|---|---
Dedicated with a renovated and relocated building, Aug. 3, 1871; building razed, June 1928; Marklove partied out, the Swell windchest and a few ranks of pipes were used in a new organ by Robert S. Rowland for the M.E. Church in Donno, N.Y., 1932

Rochester | Alexander Street M.E. Church | 2 | 1867[^64]
---|---|---|---
Located on Alexander St. near Monroe and in 1892 became known as Monroe Ave. M.E. Church; presumably replaced in a new building with an instrument by the Barkerhoff Church Organ Co., 1893, a 2m organ

Rochester | Asbury M.E. Church | 2 | 1867[^64]
---|---|---|---
Opened in the church at a “Grand Organ and Vocal Concert,” July 12, 1867; replaced by Geo. Jardine & Son (1893), a 3m organ

Rome | First Baptist Church | 1 | 1861[^55]
---|---|---|---
A “small but bountiful” organ installed behind the pulpit, early Sept. 1861; presumably replaced by J.W. Steere & Son, Op. 421 (1896), a 2m organ

Rome | St. Mary’s (German) Church, R.C. | 2? | 1872[^66]
---|---|---|---
Opened in concert by organist Joseph Sieboth, Nov. 19, 1872

Sauquoit | M.E. Church | 147 | 1889[^67]
---|---|---|---
Opened in concert by organist Wm. Green about Jan. 30, 1889

Sauquoit | Presbyterian Church | 1 | 1859[^68]
---|---|---|---
Opened in the factory by organist Joseph Sieboth, Sept. 3, 1859; and in the church with a concert by the choir and “Prof. Shaw,” Sept. 16, 1859

Sherburne | Christ Church, P.E. | 2 | 1867 [^1,250[^69]]
---|---|---|---
Replaced a second-hand organ bought from Trinity Church, Utica, in Nov. 1831, likely the work of William Smith; Marklove installed in May and opened Sun., June 8, 1867; organ rebuilt and enlarged as Marklove, Op. 121, and installed in a renovated and enlarged building, spring, 1878

Sherburne | Christ Church, P.E. (rebuilt) | 121 | 2? | 1877[^70]
---|---|---|---|---
Installed May, 1867; cost $1,080; built by Marklove; examined and stoplist recorded by Robert J. Reich during the mid-1950s

Syracuse | Assumption, R.C., Church of the | 1? | 1867[^71]
---|---|---|---
Consecrated with the building, May 5, 1867; presumably replaced by Geo. S. Hutchings, Op. 447 (1898), a 3m organ

### Syracuse

**Plymouth Congregational Church**

- **Year Opened:** 1865
- **Notes:** Opened in concert by organist Joseph Sieboth and the church’s choir, Oct. 20, 1865; presumably replaced by Jesse Woodberry & Co., (1894), a 3m organ

**St. John the Evangelist, R.C. (rebuilt)**

- **Year Opened:** 1878
- **Notes:** Original organ by Erben, 1858; later listed for C.E. Morey, Op. 216 (1904), a 2m organ, and M.P. Möller, Op. 6794 (1940), a 3m organ

**St. Lucy’s Church, R.C. (extended action)**

- **Year Opened:** 1875
- **Notes:** Dedicated with the building Dec. 22, 1875; presumably replaced by the Tellers-Kent Organ Co., Op. 213 (1921), a 2m organ opened on Nov. 20, 1921

**St. Peter’s Church, German Evangelical**

- **Year Opened:** 1865
- **Notes:** Opened at a concert in the church, Aug. 3, 1865; replaced by Estey Organ Co., Op. 1385 (1915), a 2m organ; and later by M.P. Möller, Op. 6616 (1938), a 2m organ

### Utica

**Baptist Church, Broad St.**

- **Year Opened:** 1860
- **Notes:** Installed in the gallery and opened in the church by organist Joseph Sieboth, May 26, 1860

**Calvary Church, P.E.**

- **Year Opened:** 1872
- **Notes:** Opened in the church by organist Joseph Sieboth, Dec. 3, 1872; presumably replaced by Barnes & Buhl, 1911, a 3m organ

**Christ Church, Dutch Reformed**

- **Year Opened:** 1882
- **Notes:** Opened in the church, Dec. 1, 1882; examined, photographed, and the stoplist recorded by Robert J. Reich, mid-1950s; church closed, 1957; building razed; organ presumably dispersed

**Grace Church, P.E. (rebuilt)**

- **Year Opened:** 1881
- **Notes:** Originally built by A. Andrews & Son, 1860, a 2m organ; Presumably replaced by Hook & Hastings, Op. 1453 (1890), a 3m organ, and later by the Skinner Organ Co., Op. 488 (1924), a 4m organ

**Holy Communion, Evan. Lutheran Church of**

- **Year Opened:** 1891
- **Notes:** First used July 12, 1891; Marklove’s last completed organ; examined and the stoplist recorded by Robert J. Reich, mid-1950s; church closed and organ gone

**Masonic Hall**

- **Year Opened:** 1884
- **Notes:** Opened in the hall by organist Joseph Sieboth, Oct. 1, 1884

**Polish National Church, R.C.**

- **Year Opened:** 181
- **Notes:** At least second-hand here, original location unknown; examined and stoplist recorded by Robert J. Reich, mid-1950s; damaged by fire, 1990s; restored by the Carey Organ Co., Troy, N.Y.; sold to a private individual, ca. 2000; thought to be extant

---


79. “At the Church of the Holy Communion,” *The Utica Daily Press* (July 13, 1891): 1; and MS, Reich Notebooks.


81. MS, Reich Notebooks.
Utica, Redeemer, Lutheran, Columbia St.  133 2  1885
First service in the building May 17, 1885; the congregation moved to a new building on Genesee St. dedicated on Sept. 12, 1926; a new organ by an unidentified builder was installed and dedicated on Easter Day, 1927.

Utica, Reformed Dutch Church, Genesee St.  2  1868
Replaced an organ built by Henry Erben of N.Y. in 1831; “Tried” in the church by organists “Sieboth, Danforth and Cannoll,” Aug. 7, 1868; burned with the building, Feb. 5, 1881; replaced in a new building by John G. Marklove, 1882, a 3m organ; see “Christ Church, Dutch Reformed” above.

Utica, Sayre Memorial Presbyterian Church  139 2  1883
Dedicated with the building, Jan. 25, 1884; examined and stoplist recorded by Robert J. Reich, mid-1950s; church closed, Feb., 1978; organ relocated to the Presbyterian Church, Whitesboro, N.Y., 1980; extant and unaltered.

Utica, St Francis de Sales’ Church, R.C.  2  1878
Thought to be the only organ in Utica with a reversed action, the organist facing the altar; presumably replaced by Marklove, 1891.

Utica, St. Francis de Sales’ Church, R.C.  153 2?  1891
First used Sun., Mar. 29, 1891.

Utica, St. Luke’s Memorial Church, P.E.  108 2  1874 $2,000
Dedicated with the building, Oct. 1, 1874; examined and stoplist recorded by Robert J. Reich during the mid-1950s.

Utica, St. Mary’s Church, R.C. (German)  137 2  1885 $2,000
Originally built with a reversed keydesk.

Utica, St. Patrick’s Church, R.C. (rebuilt)  2?  1858
Originally built by Geo. Jardine, 1853; rebuilt by Marklove with an extended action, 1858.

Utica, St. Paul’s Church, German Lutheran (rebuilt)  2?  1869

Utica, Trinity Church, Lutheran  138 2
Examined and stoplist recorded by Robert J. Reich, mid-1950s.

82. 1879–1899 Fiftieth Anniversary of the Evangelical Lutheran Church of the Redeemer, Utica, N.Y.: A Brief History of the Church (Utica: Church of the Redeemer, 1929), 24.
88. “St. Mary’s Church,” Utica Morning Herald (Nov. 11, 1888): 5.
91. MS, Reich Notebooks.
<table>
<thead>
<tr>
<th>Location</th>
<th>Church/Chapel Details</th>
<th>Organ Details</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Utica</td>
<td>Trinity Church, P.E., Broad Street</td>
<td>3</td>
<td>$3,00092</td>
</tr>
<tr>
<td>Utica</td>
<td>Trinity Church, P.E., Chapel</td>
<td>122</td>
<td>1877 $55095</td>
</tr>
<tr>
<td>Utica</td>
<td>Zion German Lutheran Church, Fay St.</td>
<td>2</td>
<td>1869 $2,00094</td>
</tr>
<tr>
<td>Valley Falls</td>
<td>M.E. Church</td>
<td>140</td>
<td>1884 $1,10095</td>
</tr>
<tr>
<td>Verona</td>
<td>Presbyterian Church</td>
<td></td>
<td>187496</td>
</tr>
<tr>
<td>Waddington</td>
<td>Presbyterian Church</td>
<td>117</td>
<td>1877</td>
</tr>
<tr>
<td>Waddington</td>
<td>St. Paul’s Church, P.E.</td>
<td></td>
<td>185897</td>
</tr>
<tr>
<td>Waterloo</td>
<td>St. Paul’s Church, P.E.</td>
<td>2</td>
<td>1865 $2,10098</td>
</tr>
<tr>
<td>Watertown</td>
<td>Grace Church, P.E.</td>
<td>2</td>
<td>1869 $1,05099</td>
</tr>
<tr>
<td>Watertown</td>
<td>First Presbyterian Church</td>
<td>1100</td>
<td></td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Location</th>
<th>Church Name</th>
<th>Organs</th>
<th>Year</th>
<th>Cost</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Watertown</td>
<td>Universalist Church</td>
<td>2</td>
<td>1859</td>
<td>$1,200</td>
<td>Opened in the factory by organist Joseph Sieboth, May 25, 1859; opened in the church, June 10, 1859</td>
</tr>
<tr>
<td>Waterville</td>
<td>First Baptist Church</td>
<td>130</td>
<td>2</td>
<td>1883</td>
<td>Opened at an organ concert in Feb., 1883; examined and stoplist recorded by Robert J. Reich, mid-1950s; removed by the Organ Clearing House, 1976; renovated and relocated by Canadian organbuilder Hellmuth Wolff to the Presbyterian Church, St. Columbia-by-the-Lake, Pointe Claire, Québec, 1977; unaltered and thought to be extant</td>
</tr>
<tr>
<td>West Eaton</td>
<td>Baptist Church</td>
<td>1</td>
<td>1872</td>
<td></td>
<td></td>
</tr>
<tr>
<td>West Troy</td>
<td>First Presbyterian Church</td>
<td>115</td>
<td>2</td>
<td>1876</td>
<td>Now Watervilet; set up during the second week of Sept.; presumably replaced by the Hinners Organ Co. (1926), a 1m organ</td>
</tr>
<tr>
<td>West Troy</td>
<td>Trinity Church, P.E.</td>
<td></td>
<td>2</td>
<td>1866</td>
<td>Now Watervilet; replaced two earlier organs by Henry Erben, 1838 and 1848; “Exhibited” in the church by organist Joseph Sieboth, Feb. 12, 1866; presumably replaced by J.W. Steere &amp; Son, Op. 497 (1902), a 2m organ</td>
</tr>
<tr>
<td>Whitesboro</td>
<td>First Presbyterian Church</td>
<td>126</td>
<td>2</td>
<td>1883</td>
<td>Rebuilt and one stop added by Barnes &amp; Buhl, 1911; burned with the church, 1979; replaced in a new building with a second-hand Marklove organ, originally built for Sayre Memorial Presbyterian Church, Utica, 1883, a 2m organ; extant and unaltered in Whitesboro</td>
</tr>
<tr>
<td>Whitesboro</td>
<td>St. Paul’s Church, R.C.</td>
<td></td>
<td></td>
<td></td>
<td>Presumably replaced by the Tellers Organ Co., Op. 600 (1936), a 2m organ</td>
</tr>
</tbody>
</table>

**OHIO**

<table>
<thead>
<tr>
<th>Location</th>
<th>Church Name</th>
<th>Organs</th>
<th>Year</th>
<th>Cost</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cleveland</td>
<td>Third Presbyterian Church, Euclid St.</td>
<td>3</td>
<td>1864</td>
<td>$6,000</td>
<td>“Tested” in the church, Mar. 17, 1864; opened in concert by organist E.A. Hopkins, Mar. 24; “Grand Concert of Sacred Music and Organ Exhibition” by organist Joseph Sieboth, Mar. 31; congregation merged with Beckwith Memorial Presbyterian, 1906, and erected a new building housing M.P. Möller, Op. 1071 (1911), a 4m organ</td>
</tr>
<tr>
<td>Cleveland</td>
<td>West Side Presbyterian Church (Rev. Dr. Tome’s)</td>
<td>2</td>
<td>1864</td>
<td>$2,500</td>
<td>Opened at a “Concert of Sacred Music” by organists “Byerly and Brainard,” Sept. 29, 1864</td>
</tr>
<tr>
<td>Cuyahoga Falls</td>
<td>James’s Residence, Mr. Israel</td>
<td></td>
<td></td>
<td></td>
<td>No information</td>
</tr>
<tr>
<td>Kent</td>
<td>Congregational Church</td>
<td></td>
<td></td>
<td></td>
<td>No information</td>
</tr>
<tr>
<td>Toledo</td>
<td>First Baptist Church</td>
<td>2</td>
<td>1872</td>
<td></td>
<td>On the M.P. Möller list for Op. 5814, a 3m organ</td>
</tr>
</tbody>
</table>

103. Date and details from OHS Organ Database.
**Toledo**
St. Patrick’s Church, R.C.  2  1863
Installed late Sept., 1863

**Pennsylvania**

**Mount Pleasant Mills**
Botschaft “Grubbs” Lutheran Church  1  1865
Not original to this location; provenance unknown. Perhaps an organ built for the Moravian Church, Utica, N.Y., ca. 1865; sold to James N. Buch, Ephrata, Pa., ca. 1960; relocated through the Organ Clearing House, 1976; rebuilt and restored by James R. McFarland & Co. for Botschaft “Grubbs” Lutheran Church, Mount Pleasant Mills, Pa., 1978; extant

**Williamsport**
Christ Church, P.E.  2  1870 $3,600
First used July 10, 1870; presumably replaced by M.P. Möller, Op. 6360, a 3m organ

**South Dakota**

**Sioux Falls**
St. Augusta’s Church, P.E.  150  1889

**Yankton**
M.E. Church  145  2  1888 $1,350
First used at a public service Aug. 19, 1888

**Yankton**
Christ Church, P.E.  146  2  1887
First used in church, Feb. 26, 1888; later listed for M.P. Möller, Op. 9239 (1959), a 2m organ

**Vermont**

**Rutland**
Baptist Church  105  2  1873 $2,500
Installed early Sept. 1873; replaced by Hook & Hastings, Op. 2375 (1916), a 2m organ; Marklove relocated to the Baptist Church, Vergennes, Vt., Nov., 1916; later relocated to Calvary Baptist Church, Springfield, Vt., 1925; renovated by A. David Moore, 1976; visited on the OHS Archives Tour, Aug. 26, 2008, where it was demonstrated by Mark A. DeW. Howe; extant and intact in Springfield.

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112. Originally the Dakota Territories; South Dakota became a state in 1889.
113. Consecrated Dec. 18, 1889, as St. Augusta’s Church, named after the wife of John Jacob Astor; renamed St. Augusta’s Cathedral, P.E., Feb. 28 1890, and later Calvary Cathedral of the Diocese of South Dakota.
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