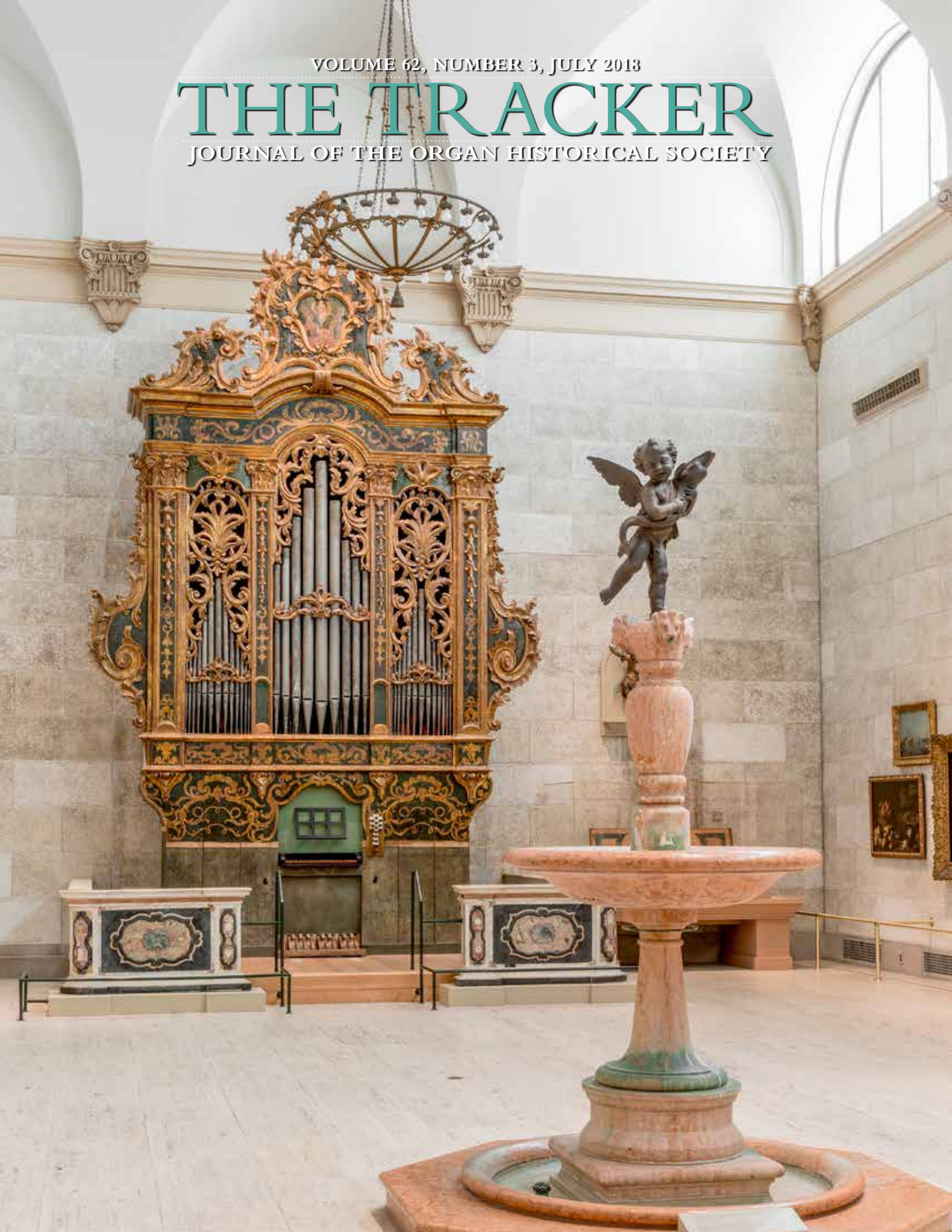


VOLUME 62, NUMBER 3, JULY 2013

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





# 2018

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|: ROCHESTER • NEW YORK :|



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



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





GOART/YOKOTA (2008)



AEOLIAN COMPANY, NO. 947 AND NO. 1345



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# THE TRACKER

VOLUME 62, NUMBER 3 ~ JULY 2018

## CONTENTS

From the Chair MICHAEL QUIMBY	5
From the CEO JAMES WEAVER	6
Letters to the Editor	8
George W. Stewart <i>Musical Impresario of the 1915 Panama-Pacific International Exposition</i> JUSTIN KIELTY	16
When Bad Things Happen to Good Organs <i>Part II</i> MATTHEW M. BELLOCCHIO	21
OHS Meets EROI in Rochester <i>Part II</i> EDOARDO BELLOTTI AND HANS DAVIDSSON	26
News	29
Obituary	30
John G. Marklove <i>English-American Organbuilder Utica, New York, 1858–1891</i> <i>Part III</i> STEPHEN L. PINEL	33



### ON THE COVER

The late-18th-century Italian organ  
in the Fountain Court of Rochester's  
Memorial Art Gallery.

PHOTO LEN LEVASSEUR

## MICHAEL QUIMBY | From the Chair

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—of which one of the most significant is bringing the Stoneleigh project to fruition—and Will Bridgeman, 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 CEO | JAMES WEAVER

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](http://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



*Jim Weaver at the console of the Aeolian-Skinner at Stoneleigh*

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!"

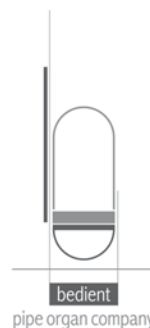
I didn't quite master that fugue! But I am so grateful for the opportunity to help shape some of the good moments of OHS—and hope that the best will be long lasting. And for the projects that got away—and there are quite a few—I can only say that I wish I were stronger on all fronts. The Organ Historical Society deserves the very best!

Fondly—and Respectfully,

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# Letters |

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 bed 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'm sorry my time sheets have been late, but will try and get them in in time in the future.



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 hobbledehoys.

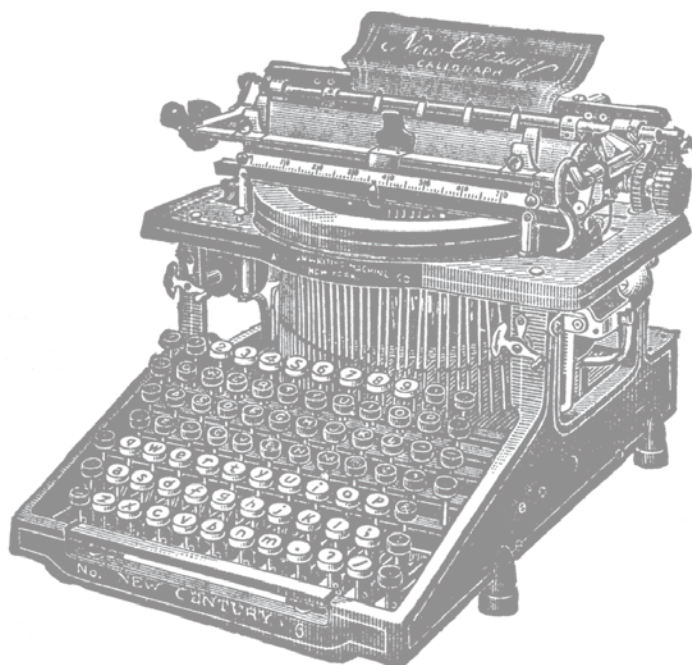
July 30/08: I was pleased to see Mr. Marr on Monday and he is going on with the voicing, which, as Mr. Hope-Jones said when he was here, is in a very bad state. . . . I have got the wind up and it is very noisy indeed but of course there are several places where the noise can get through at present.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

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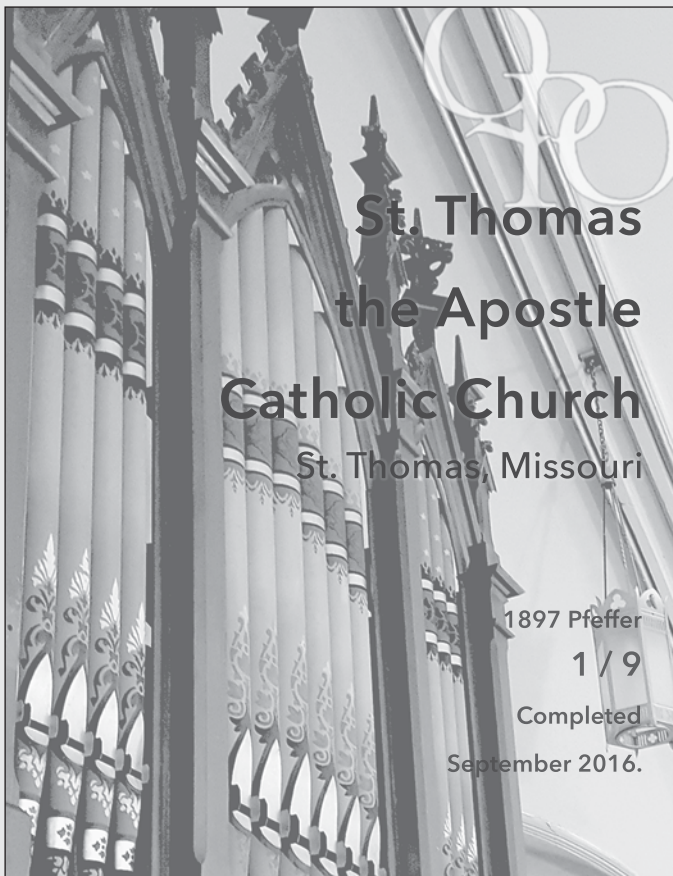
April issue closes . . . . . February 1  
July issue closes . . . . . May 1  
October issue closes . . . . . August 1  
January issue closes . . . . . November 1

### ADVERTISING

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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.”<sup>2</sup> 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.<sup>3</sup> Finding a qualified individual to organize the musical offerings and manage the implementation of programs fell to Jacob B. Levison,<sup>4</sup> 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.<sup>5</sup> “Through his efforts, practically every

1. George Stewart to Jacob Bertha Levison, January 16, 1914, writer’s collection.

2. Celia Applegate, *The Necessity of Music: Variations on a German Theme* (Toronto: University of Toronto Press, 2017), 101.

3. “Budget for the Exposition Period—February 20 to December 4 adopted at a meeting of the Executive Council of the Finance Committee of January 28, 1915,” Bancroft Library, University of California Berkeley, 85:30.

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.

5. Applegate, *The Necessity of Music*, 102.



band of importance in the world was brought to St. Louis, and his success was unquestioned.”<sup>6</sup> The PPIE organizers believed he would do the same in San Francisco.<sup>7</sup>

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.<sup>8</sup> 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.”<sup>9</sup>

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.”<sup>10</sup> 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,<sup>11</sup> 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.”<sup>12</sup> 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.”<sup>13</sup>

As soon as Lemare’s 100-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,<sup>14</sup> 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.<sup>15</sup>

The Society of American Musicians<sup>16</sup> and the Southern California Chapter of the American Guild of Organists<sup>17</sup> 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.

6. “Director of Music for Exposition Appointed,” *San Francisco Chronicle* (March 5, 1913): 20.

7. Ben Macomber, *The Jewel City: Its Planning and Achievement; Its Architecture, Sculpture, Symbolism, and Music; Its Gardens, Palaces and Exhibits* (San Francisco, John H. Williams, 1915). Chapter XIV, “Music at the Exposition”).

8. Humphrey J. Stewart (no relation to G.W. Stewart), Wallace Sabin, Otto Fleissner, J.B. Struble, and Warren D. Allen.

9. George Stewart to Everett E. Truette, December 18, 1913, Bancroft 83:27.

10. George Stewart to Edwin H. Lemare, July 10, 1913, Bancroft 83:24.

11. About \$120,716 in 2018 dollars.

12. Edwin H. Lemare to George Stewart, August 18, 1913, Bancroft 83:24.

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.

14. Editorial, *The Diapason* (June 1, 1914): 6.

15. Walter Anthony, “Great Organ to Sing Hallelujah,” *San Francisco Chronicle* (February 14, 1915): 16.

16. Theodore Hardee to J.B. Levison, June 8, 1914, Bancroft 85:22.

17. Theodore Hardee to W.F. Skeeel, Dean of the Society of American Musicians, June 16, 1914, Bancroft 85:22.

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.”<sup>18</sup>

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.<sup>19</sup>

By early July 1914, Lemare, well aware of the protests against him, made light of it in a letter to Stewart.<sup>20</sup> 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.<sup>21</sup>

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, denied that there would be an official organist of the Exposition, and stated that there would be 287<sup>22</sup> recitals, 100 by Lemare, 100 by Californians, and 87 by other American organists. He went on, “we hope to show our appreciation of the high standard to which the art of organ playing has attained in England. His [Lemare’s] reputation throughout America is so firmly established as to make certain that the Lemare organ recitals will be among the most 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.”<sup>23</sup>

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.<sup>24</sup>

The objections to the “Lemare” design centered around several issues: (1) the lack of a Crescendo Pedal, (2) straight keyboards (not slanting),<sup>25</sup> (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.<sup>26</sup>

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

18. Applegate, *The Necessity of Music*, 104; Ben Macomber.

19. Applegate, *The Necessity of Music*, 104–113, discusses this aspect in detail.

20. Edwin Lemare to George Stewart, July 10, 1914, Bancroft 83:23.

21. George Stewart to Edwin Lemare, July 15, 1914, Bancroft 83:23.

22. The actual number ended being 367. Lemare played 16 concerts beyond his 100th.

23. Editorial, *The Diapason* (August 1914): 6.

24. Editorial, “The Lemare Incident,” *Musical Courier* (August 5, 1914).

25. Lemare claimed that slanting keyboards forced the player’s wrists and fingers to be altered for every keyboard.

26. Edwin H. Lemare to George W. Stewart, February 22, 1914, Bancroft 83:27.



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.”<sup>27</sup> 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.<sup>28</sup>

## 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.<sup>29</sup> 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.<sup>30</sup> 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 (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.”<sup>31</sup>

27. Ernest M. Skinner to George W. Stewart, December 9, 1914, Bancroft 83:27.

28. There was a story that when the organ was moved to Exposition Auditorium, Lemare had the Crescendo Pedal nailed down so it could not be used. This writer has not been able to verify.

29. Contract of \$7,500. The work composed for the occasion was *Hail, California*.

30. George Stewart to J.B. Levison, June 26, 1914, Bancroft 83:27.

31. Edwin H. Lemare to George W. Stewart, undated, Bancroft 83:27.

Safely back in the United States, George Stewart needed to engage organists for the 287 recitals planned for Festival Hall, in addition to the many other musical events that were part of his responsibility. Beginning as early as 1913, he received inquiries from organists interested in performing. He suggested that they write him at a later date. Now, in November 1914, Stewart personally invited a number of prominent organists whom he knew by reputation. Having agreed with Lemare that June, July, and August would feature daily recitals by Lemare at noon, Stewart planned that all the other organists engaged would be scheduled for the months surrounding Lemare.

## 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.”<sup>32</sup>

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<sup>33</sup> 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:

32. George W. Stewart to J.B. Levison, November 12, 1914, Bancroft 83:24.

33. In 2018 dollars, about \$1,195.



*Festival Hall*

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.

Think it over and let me hear from you at your very earliest convenience as the dates are almost all taken. Lemare is going to be here June, July and August, so should you wish to come, it would have to be in either March,



*The 3,782-seat auditorium of Festival Hall with the 120-rank Austin organ, Op. 500, on the stage.*

April, or May, sometime after the middle of September or October or November.<sup>34</sup>

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."<sup>35</sup>

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."<sup>36</sup>

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.

34. George W. Stewart to R.H. Peters, January 13, 1915, Bancroft 83:27.

35. Peters to Stewart, February 10, 1915, Bancroft 83:27.

36. Stewart to Peters, February 15, 1915, Bancroft 83:27.



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 ad-



*John J. McClellan at the console of the organ of the Mormon Tabernacle*

dress 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."<sup>37</sup>

Less humorous and more vexing was a series of 38 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.



*Albert Riemenschneider*

37. George Stewart to Albert Riemenschneider, July 23, 1915, Bancroft 83:19.



*William C. Carl*

The case of William C. Carl (1865–1936), director of the Guilman 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."<sup>38</sup>

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 Stew-

art 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.<sup>39</sup>

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."<sup>40</sup>

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."<sup>41</sup>

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."<sup>42</sup> In written response to Congressman Julius Kahn, Stewart is blunt: "To be

39. Philip Berolzheimer to Honorable Daniel J. Riordan, March 19, 1915, Bancroft 83:5.

40. Letter to Ike Goldman from "Leo" at Eagle Pencil Company, March 22, 1915, Bancroft 83:5.

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.

38. George Stewart to William C. Carl, February 17, 1915, Bancroft 83:27.

perfectly frank, we have considered the engagement of Mr.<sup>43</sup> 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.”<sup>44</sup>

Berolzheimer 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.”<sup>45</sup> The correspondence ended and Carl did not play at the Exposition.<sup>46</sup>

### 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.”<sup>47</sup>

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.”<sup>48</sup>

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.<sup>49</sup>

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.”<sup>50</sup> 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.<sup>51</sup> The choir performed at the exposition accompanied by Edgar Nelson.<sup>52</sup>

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 Berolzheimer to J.B. Levison, July 18, 1915, Bancroft 83:27.

46. In the course of many letters on this matter, Berolzheimer 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.

48. George W. Stewart to Humphrey J. Stewart, April 17, 1914, Bancroft 83:19.

49. George W. Stewart to J.B. Levison, November 2, 1914, Bancroft 83:27.

50. Humphrey J. Stewart to George W. Stewart, June 24, 1915, Bancroft 83:19.

51. Editorial, “Women Not Wanted at Frisco Fair Organ,” *The Diapason* (July 1915): 2.

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.<sup>53</sup>

### 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.<sup>54</sup>

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, Wal-drop with 14 when he played 10, Lemare with 121 when he played 116. There were 23 players whose recitals were incorrectly numbered.

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 (137), 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. Levison 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.”<sup>55</sup>

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.<sup>56</sup>

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.”<sup>57</sup>

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.<sup>58</sup>

53. Letter to editor, “Champions Fair Organists,” *The Diapason* (August 1915): 8.

54. Panama-Pacific International Exposition Company, “Final Financial Report,” March 22, 1910 to December 31, 1919, prepared by Frank L. Darrell, acting auditor under the direction of Lester Herrick & Herrick, General Auditors, writer’s collection.

55. J.B. Levison, *Memories for My Family* (San Francisco: John Henry Nash, 1933), 190.

56. Laura Ackley, *San Francisco’s Jewel City: The Panama-Pacific International Exposition of 1915* (Heyday, Berkeley, 2015), 344–45.

57. Alfred Metzger, “George W. Stewart, Director of Music of Panama-Pacific International Exposition, Honors Musical Review With Enthusiastic Endorsement of its Exposition Number” (November 13, 1915).

58. “George W. Stewart, Trombonist with the Original Boston Symphony Orchestra Dies,” *New York Times* (January 25, 1940): 21.

# When Bad Things Happen to Good Organs

## *Part Two*

MATTHEW M. BELLOCCHIO

HAVING EXPLORED 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 unreceptive, 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.”<sup>1</sup> 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*.”<sup>2</sup> 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 morganatic 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.

1. Gospel of Saint Matthew 7:20.

2. Peter Williams, *The European Organ 1450–1850* (London: B.T. Batesford Ltd., 1966), 197.



## 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 clergyman 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 clergyman, 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.



*The 1832 Wm. 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*

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<sup>3</sup> was formed to fund the restoration of the 1809 South Church (Unitarian) Meeting House, which houses a two-manual 1832 William Goodrich organ.

Sometimes, a community preservation trust with sufficient resources will acquire a closed church to preserve the building. The Martha's Vineyard Preservation Trust<sup>4</sup> owns 25 historic properties on the island, including two former Methodist houses of worship: the 1843 Old Whaling Church in

3. <http://www.southchurchpreservationfund.org>

4. <http://mvpreservation.org>



*The ca. 1850 Simmons & Fisher, Op. 857, in the 1843 Old Whaling Church in Edgartown, Mass., now owned by the Martha's Vineyard Preservation Trust.*

*Photo by MATTHEW BELLOCCHIO*

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.<sup>5</sup>

## 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.



*The James Treat & Co. Op. 3 (1889) in the former St. George's Ebenezer Primitive Methodist Church. The building is now owned by the Bethesda Missionary Church, which occasionally uses the organ.*

*Photo by LEN LEVASSEUR*

5. [www.mmmh.org](http://www.mmmh.org)

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 1999<sup>6</sup> 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



*E. & G.G. Hook & Hastings Op. 588 (1871), formerly derelict and unused in a Maynard, Mass., church. Restored and relocated to the Greenville, N.H., Community Christian Church by Andover Organ Company in 2017.*  
Photo by KEVIN MATHIEU

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 website<sup>7</sup> 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.

7. <http://www.organclearinghouse.net/index.php?content=sell>



# OHS Meets EROI in Rochester

## Part Two

EDOARDO BELLOTTI AND HANS DAVIDSSON

Article excerpted and adapted from Loft Recordings LRCD-1077, *The Eastman Italian Baroque Organ*. David Higgs, William Porter, Hans Davidsson, organists. © 2005 Loft Recordings, LLC, used by permission.

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–c<sup>3</sup> (short octave)  
 Pedal, 17 notes, CDEFGA–g<sup>#</sup> (short octave)

#### MANUAL

- 8 Principale bassi (C, wood; from D in facade)
- 8 Principale soprani
- 4 Ottava
- 2 Decimaquinta (treble reconstructed pipes)
- 1½ Decimanona
- 1 Vigesima Seconda
- ½ and ⅓ Vigesima Sesta e Nona
- 4 Flauto in ottava
- 2⅓ Flauto in duodecima
- 1⅓ 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<sup>#</sup>, d<sup>#</sup>, f<sup>#</sup>, g<sup>#</sup>)
- Tiratutti (Ripieno)
- Tamburo (drum; sounds four low-pitched pipes—(c<sup>#</sup>, d<sup>#</sup>, f<sup>#</sup>, g<sup>#</sup>)
- 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  $c^3$  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 up 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](http://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, on April 18, 2018, the Lower Merion School District sent a letter to Natural Lands stating that it wants to inspect Stoneleigh: A Natural Garden "in anticipation of a potential condemnation of all or part of the property"; and

WHEREAS, the Organ Historical Society would be severely inhibited or prevented from carrying out its programs if Stoneleigh:

A Natural Garden were 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

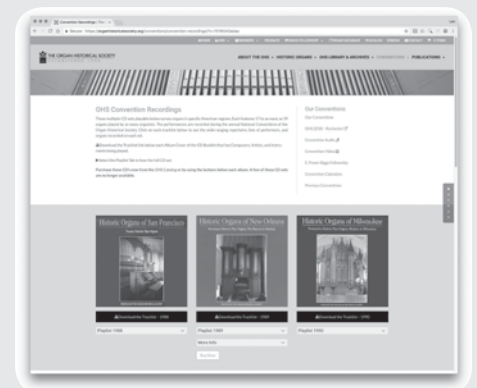
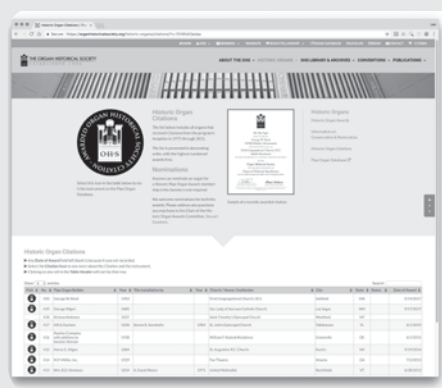
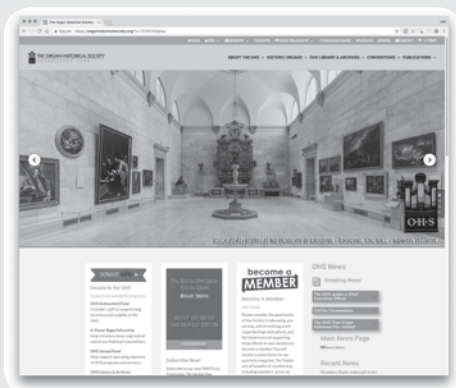
condemnation available at [www.savestoneleigh.com](http://www.savestoneleigh.com).

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  
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Craig Cramer, Secretary  
Gregory Crowell, Director  
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# Obituary |

**N**ORMAN 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 111th 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.



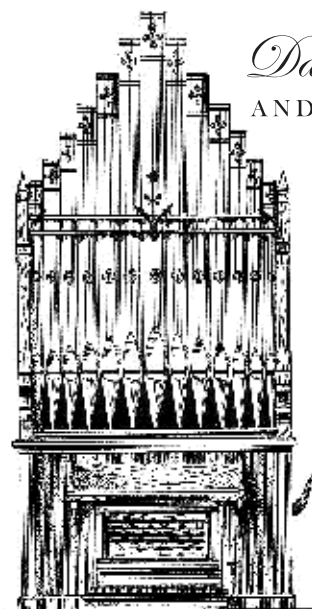
*Scattered leaves ... from our Sketchbook*



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Frigyes Hidas: Domine, Dona Nobis Pacem  
Max Glaser: Toccata from Trilogie  
J. S. Bach: Aus tiefer Not schrei ich zu dir, BWV 686  
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# John G. Marklove

## *English-American Organbuilder*

### *Utica, New York, 1858–1891*

#### PART III

STEPHEN L. PINEL

#### ANNOTATED AND DOCUMENTED WORK-LIST

#### JOHN G. MARKLOVE

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
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#### ALABAMA

<b>Mobile</b>	St. Francis St. M.E. Church				
<i>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</i>					
<b>Montgomery</b>	St. John’s Church, P.E.	106	2	1874?	\$3,000 <sup>1</sup>
<i>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</i>					

1. Mattie Pegues Wood, *The Life of St. John’s Parish: A History of St. John’s Episcopal Church from 1834 to 1955* ([Montgomery, Ala.: The Paragon Press, ca. 1955]), 85, 124.

# 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.                       | Oxford, Episcopal Church.                          |
| 143 Adams, Presbyterian Church.                    | Phillipsburg, N. J., Episcopal Church.             |
| Addison, Church of the Redeemer.                   | Richfield Springs, Universalist Church.            |
| Augusta, Ga., Church of the Atonement.             | Richfield Springs, Episcopal Church.               |
| Amsterdam, St. Mary's (R. C.) Church.              | 104 Red Bank, N. J., Trinity Church.               |
| 131 Albany, St. Luke's Methodist Church.           | Rochester, Asbury Methodist Church.                |
| 101 Baldwinsville, Grace Church.                   | Rochester, Alexander St. Methodist Church.         |
| Benton Harbor, Mich., Baptist Church.              | Rome, St. Mary's Church.                           |
| Boonville, Trinity Church, (now in Church of       | Rome, First Baptist Church.                        |
| Evangelical Association, Utica.                    | 105 Rutland, Vt., Baptist Church.                  |
| Camden, Congregational Church.                     | 147 Sauquoit, Methodist Church.                    |
| Canajoharie, German Lutheran Church.               | Sauquoit, Presbyterian Church.                     |
| 123 Canton, Presbyterian Church.                   | 121 Sherburne, Episcopal Church (re-built).        |
| 102 Carthage, Methodist Church.                    | 150 St. Paul, Minn., Congregational Church.        |
| 127 Clinton, St. James' Church.                    | Syracuse, Church of the Assumption.                |
| Clinton, St. Mary's (R. C.) Church.                | Syracuse, Plymouth Church.                         |
| Clinton, Universalist Church (now in Mad. Ave.     | 113 Syracuse, St. Lucy's Church (extended action). |
| Presbyterian Church, Albany).                      | 119 Topeka, Kas., (?)                              |
| Cleveland, Ohio, Euclid St. Presbyterian           | Toledo, Ohio, First Baptist Church.                |
| Church.  | Utica, Calvary Episcopal Church.                   |
| Cleveland, Ohio, Dr. Thomas' Presbyterian          | 133 Utica, Church of the Redeemer                  |
| Church.  | 137 Utica, St. Mary's (R. C.) Church (extended ac- |
| Cazenovia, St. James' Church.                      | tion).   |
| Cazenovia, Presbyterian Church.                    | 139 Utica, Sayre Memorial Church.                  |
| Cuyahoga Falls, Ohio, Mr. Israel James resi-       | 135 Utica, Masonic Hall.                           |
| dence.   | 153 Utica, St. Francis de Sales (R. C.) Church.    |
| 151 Chadwicks, Episcopal Church.                   | Utica, Trinity Church.                             |
| Deerfield, St. Peter's (R. C.) Church.             | 122 Utica, Trinky Church (chapel) now in Grace     |
| Dover, N. J., St. John's Church.                   | Church Mohawk.                                     |
| Elbridge, Baptist Church.                          | 129 Utica, Reformed Church.                        |
| 148 Essex, Conn., Episcopal Church.                | 108 Utica, St. Luke's Church.                      |
| Faribault, Minn., Cathedral.                       | 154 Utica, Church of the Holy Communion.           |
| Fort Plain, Reformed Church.                       | Utica, Zion Church.                                |
| 152 Frankfort, Methodist Church.                   | Utica, St. Paul's Lutheran (rebuilt) Church.       |
| Glenn's Falls Presbyterian Church (rebuilt).       | 138 Utica, Trinity Lutheran Church.                |
| 132 Gouverneur, Presbyterian Church.               | Verona, Presbyterian Church.                       |
| Gouverneur, Baptist Church (rebuilt).              | 140 Valley Falls Methodist Church.                 |
| Gloversville, Presbyterian Church.                 | Watertown, Grace Church.                           |
| Geddes, Methodist Church.                          | Watertown, Universalist Church.                    |
| 124 Geneva, Baptist Church.                        | 117 Waddington Presbyterian Church.                |
| 136 Hammondsport, Presbyterian Church.             | 130 Waterville, First Baptist Church.              |
| 149 Herkimer, Christ Episcopal Church.             | West Eaton Baptist Church                          |
| 142 Holland Patent, Presbyterian Church (rebuilt). | 113 West Troy, First Presbyterian Church.          |
| 144 Ilion, Baptist Church.                         | West Troy, Trinity Church.                         |
| Ilion, Catholic Church (rebuilt).                  | 126 Whitesboro, Presbyterian Church.               |
| Indianapolis, Grace Church.                        | Whitesboro St. Paul's (R. C.) Church.              |
| Indianapolis, Third Presbyterian Church.           | Williamsport, Pa., Christ Episcopal Church.        |
| Indianapolis, St. Paul's Cathedral.                | 145 Yankton, S. Dak., Methodist Church.            |
| Indianapolis, St. Paul's Cathedral (chapel organ). | 146 Yankton, S. Dak., Episcopal Church.            |
| Kent, Ohio, Congregational Church.                 |  |
| 103 Knoxboro, Presbyterian Church.                 | 155 Watertown, Baptist Church.                     |
| 141 Little Falls, Methodist Church.                | 156 Carthage, Baptist Church.                      |
| 100 Lyons Falls, Forest Presbyterian Church.       | 157 Shortsville, Presbyterian Church.              |
| 120 Manhattan, Kas., Episcopal Church.             | 158 Rochester, Memorial Pres. Church.              |
| Mobile, Ala., St. Francis St. Methodist Church.    | 159 Whitesboro, Baptist Church.                    |
| 107 Madison, Methodist Church.                     | 160 Cassville, Baptist Church                      |
| 106 Montgomery, Ala., St. John's Church.           | 161 Boonville, Methodist Church.                   |
| Mount Holly, N. J., St. Andrew's Church.           | 162 Cortland, Universalist Church.                 |
| New Hartford, Presbyterian Church.                 | 163 Gloversville, Lutheran Church.                 |
| 109 New Berlin, Congregational Church.             | 164 Schenectady, St. John's (R. C.) Church. (Ex-   |
| New York Mills, Methodist Church.                  | tended action).                                    |
| 128 New York Mills, Presbyterian Church.           | 165 Cortland, St. Mary's (R. C.) Church.           |
| Newport, Baptist Church.                           | 166 Welsh Congregational Church, Granville, N. Y.  |
| 116 Oswego, St. Mary's Church (R. C.).             | 167 Baptist Church, Holley, N. Y.                  |
| Oswego, German Catholic Church.                    | 168 Baptist Church, Corinth, N. Y. (rebuilt).      |
| 125 Oswego, Methodist Church.                      |  |
| Oswego, West Baptist Church.                       |  |



## CONNECTICUT

<b>Essex</b>	St. John's Church, P.E.	148	2?	1889 <sup>2</sup>
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*The parish later owned Noack Organ Co., Op. 18 (1964), a 2m organ*

## GEORGIA

<b>Augusta</b>	Atonement, P.E., Church of the		1?	1860 <sup>3</sup>
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*Opened in the factory by organists Joseph Sieboth and William H. Dutton, Mar. 16, 1860*

## INDIANA

<b>Fort Wayne</b>	Trinity Church, P.E.		2	1867	\$2,500 <sup>4</sup>
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*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*

<b>Indianapolis</b>	Grace Church, P.E.		1	1867	\$ 800 <sup>5</sup>
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*Installed mid-Dec., 1867; presumably replaced with a 2m organ by Henry Pilcher's Sons, 1889*

<b>Indianapolis</b>	St. Paul's Cathedral, P.E.		3	1868	\$7,000 <sup>6</sup>
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*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. 8539 (1953), a 3m organ, and later for Casavant Frères, Limitée, Op 3856 (2007), a 4m organ*

<b>Indianapolis</b>	St. Paul's Cathedral, Chapel, P.E.		1	1867	\$ 800 <sup>7</sup>
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*Installed early Dec., 1867; likely destroyed with the chapel by fire, Jan. 1889*

<b>Indianapolis</b>	Third Presbyterian Church		2	1862 <sup>8</sup>	
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*Opened in the factory by organist Joseph Sieboth, Nov. 5, 1862; exhibited in the church by organist J.H. Wheeler, Dec. 19, 1862*

## KANSAS

<b>Manhattan</b>	St. Paul's Church, P.E.		120		
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*Later listed for M.P. Möller, Op. 11050, a 2m organ*

<b>Topeka</b>	[?] Grace Church, P.E.		119		
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*Location of this organ uncertain*

2. *Journal of the Annual Convention of the Protestant Episcopal Church in the Diocese of Connecticut Held in St. Thomas's Church, New Haven, June 11th and 12th, A.D. 1889* ([New Haven, Conn.: Press Tuttle, Morehouse & Taylor,] Printed for the Diocese, 1889), 76.

3. "A New Organ," *Utica Morning Herald and Daily Gazette* (Mar. 16, 1860): 2; and "A New Organ," *UMHDG* (Mar. 17, 1860): 2.

4. *Journal of the Proceedings of the Thirtieth Annual Convention of the Protestant Episcopal Church in the Diocese of Indiana, Held in Christ Church, Indianapolis, on June 5th, 6th and 7th, A.D. 1867* (Indianapolis, Ind.: Published by Order of the Convention, 1867), 69; "City and Vicinity. New Organ," *Fort Wayne (Ind.) Daily Gazette* (Sept. 19, 1867): 7; "About Town. New Organ," *FWDG* (Oct. 15, 1867): 4; and, Patricia Sagester Arthur, *Making Joyful Noises: A History of the Pipe Organs of Fort Wayne and Allen County, Indiana* (Fort Wayne, Ind.: The Fort Wayne Chapter of the American Guild of Organists, 2001), 8–9.

5. "A New Organ," *Indianapolis Journal* (Dec. 20, 1867): 2; and *Journal of the Proceedings of the Thirty-Second Annual Convention of the Protestant Episcopal Church in the Diocese of Indiana, Held in St. Paul's Cathedral, Indianapolis, on June 2, 3 and 4, A.D. 1869* (Indianapolis: Printed by Order of the Convention, 1869), 54.

6. "The New Organ for St. Paul's Church...", *Indianapolis Journal* (May 12, 1868): 2; "The New Organ for St. Paul's Church [includes stoplist]," *IJ* (May 12, 1868): 2; "The new organ...", *The Evansville (Ind.) Journal* (May 16, 1868): 2; "St. Paul's Organ," *IJ* (May 29, 1868): 2; and Stephen J. Schnurr, "Saint Paul Episcopal Church," *Organ Atlas* (2007): 187–94.

7. "The New Church Organ...", *Indianapolis Journal* (Dec. 16, 1867): 8.

8. "City and State Items. Organ Building," *(Indianapolis) Daily State Sentinel* (Nov. 6, 1862): 3; "City and State Items. Musical," *DSS* (Dec. 11, 1862): 3; and "Our Musical Correspondence. Indianapolis," *The (N.Y.) Musical Review and Musical World* 14, no. 1 (Jan. 8, 1863): 6.

## MICHIGAN

<b>Benton Harbor</b>	Baptist Church	2	1870	\$2,000 <sup>9</sup>
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*Opened at a concert, Mar. 3, 1870; later listed for M.P. Möller, Op. 1016 (1909), a 2m tubular-pneumatic organ*

## MINNESOTA

<b>Faribault</b>	Our Merciful Savior, P.E., Cathedral of	2	1871	\$4,000 <sup>10</sup>
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*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*

<b>St. Paul</b>	Congregational Church
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*No information*

## NEW JERSEY

<b>Dover</b>	St. John's Church, P.E.	2	1872 <sup>11</sup>	
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*"About to be introduced," June, 1872; installed in Aug.; presumably replaced by J.H. & C.S. Odell, Op. 437 (1907) later rebuilt by J.H. & C.S. Odell, Op. 606 (1952), a 2m organ*

<b>Mount Holly</b>	St. Andrew's Church, P.E.	2?	1866 <sup>12</sup>	
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*Presumably replaced by the Aeolian-Skinner Organ Co., Op. 950 (1936), a 2m organ*

<b>Phillipsburg</b>	St. Luke's Church, P.E.	1	1871	\$ 700 <sup>13</sup>
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<b>Red Bank</b>	Trinity Church, P.E.	104	2	1873	\$2,000 <sup>14</sup>
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*Presumably replaced by M.P. Möller, Op. 6320 (1934), a 2m organ; the church now has an electronic substitute*

## NEW YORK

<b>Adams</b>	M.E. Church	134	2	1885	\$1,500 <sup>15</sup>
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*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*

<b>Adams</b>	Presbyterian Church	143	1?	1887	
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*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*

9. "New Organ," *St. Joseph (Mich.) Herald* (Feb. 5, 1870): 4; "Baptist Oyster Supper," *SJH* (Feb. 19, 1870): 4; "Concert," *SJH* (Feb. 26, 1870): 4; and "The Organ Concert [includes stoplist]," *SJH* (Mar. 5, 1870): 4.

10. *Journal of the Proceedings of the Fourteenth Annual Council of the Diocese of Minnesota Held in Christ Church, Saint Paul, June 14th & 15th, A.D. 1871* (Saint Paul: Pioneer Printing Company, 1871), 50–51; William T. Van Pelt, "Organ Update," *The Tracker* 30, no. 4 (1986): 16; and Benjamin Ives Scott & Robert Neslund [includes original stoplist], *The First Cathedral: An Episcopal Community for Mission* (Faribault, Minnesota: The Cathedral of Our Merciful Savior, 1987), 173–76.

11. "Local Department," *The (Dover) Iron Era* (May 11, 1872): 3; and "Local Department," *IE* (June 15, 1872): 3.

12. *Diocese of New Jersey. Journal of the Proceedings of the Eighty-Fourth Annual Convention, Held in St. Mary's Church, Burlington, on Tuesday and Wednesday, May 29th and 30th, 1867* (New-York: John W. Amerman, Printer, No. 47 Cedar Street, 1867), 88.

13. *Diocese of New Jersey. Journal of the Proceedings of the Eighty-Eighth Annual Convention of the Protestant Episcopal Church in the State of New Jersey, Held in St. Mary's Church, Burlington, on Tuesday and Wednesday, May 30th and 31st, 1871* (New-York: John W. Amerman, Printer, 1871), 100–1.

14. *Diocese of New Jersey. Journal of the Proceedings of the Ninetieth Annual Convention of the Protestant Episcopal Church, in the State of New Jersey, Held in St. Mary's Church, Burlington, On Tuesday and Wednesday, May 27th and 28th, 1873* (Newark, N.J.: Printed at the Daily Advertiser Office, 1873), 99; and *Diocese of New Jersey. Journal of the Proceedings of the Ninety-First Annual Convention of the Protestant Episcopal Church, in the State of New Jersey, Held in Grace Church, Newark, Tuesday, Wednesday and Thursday, May 26th, 27th and 28th, 1874* (Newark, N.J.: Printed at the Daily Advertiser Office, 1874), 106–7.

15. "Re-Dedication of the M.E. Church," (*Adams*) *Jefferson County Journal* (Oct. 27, 1885): 5.

<b>Addison</b>	Redeemer, P.E., Church of the	1	1869	\$1,250 <sup>16</sup>	
<i>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</i>					
<b>Albany</b>	St. Luke's M.E. Church	131	1884		
<i>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</i>					
<b>Amsterdam</b>	St. Joseph's (German) Church, R.C.	2?	1885 <sup>17</sup>		
<i>Opened at a "Grand Sacred Concert" in the church, Sept. 27, 1885; presumably replaced by M.P. Möller, Op. 4228</i>					
<b>Amsterdam</b>	St. Mary's Church, R.C., Main St.	2	1869?	\$3,500 <sup>18</sup>	
<i>Presumably dedicated with the building, July 18, 1869; replaced by Geo. S. Hutchings, Op. 468 (1899), a 3m tubular-pneumatic organ</i>					
<b>Athens</b>	Trinity Church, P.E.	2	1867	\$1,500 <sup>19</sup>	
<i>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, Coxsackie</i>					
<b>Baldwinsville</b>	Grace Church, P.E.	101	2	1871	\$1,200 <sup>20</sup>
<i>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)</i>					
<b>Boonville</b>	Trinity Church, P.E.	1?			
<i>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</i>					
<b>Camden</b>	Congregational Church	2	1869 <sup>21</sup>		
<i>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</i>					
<b>Canajoharie</b>	St. John's Church, German Lutheran	1	1872	\$1,100 <sup>22</sup>	
<i>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</i>					

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 St. Paul, Buffalo, on Wednesday and Thursday, August 17 and 18, A.D., 1870* (Buffalo: Printed for the Diocese, 1870), 122; and MS, Reich Notebooks.

17. The new organ for St. Joseph's..., *Amsterdam (N.Y.) Daily Democrat* (Sept. 16, 1885): 4.

18. "The New Catholic Church," *The Amsterdam (N.Y.) Recorder* (July 21, 1869): 2; and *History of Montgomery and Fulton Counties, N.Y., with Illustrations Descriptive of Scenery, Private Residences, Public Buildings, Fine Blocks, and Important Manufactories, from Original Sketches by Artists of the Highest Ability; and Portraits of Old Pioneers and Prominent Residents* (New York: F.W. Beers & Co., 36 Vesey Street, 1878), 94.

19. "Sacred Concert [Ad]," *Hudson (N.Y.) Evening Register* (July 16, 1867): 2; and "The Concert at Athens," *HER* (July 18, 1867): 3.

20. *Journal of the Third Annual Convention of the Protestant Episcopal Church in the Diocese of Central New York, [June,] 1871* (Utica, N.Y.: Press of Curtiss & Childs, 167 Genesee Street, 1871), 150.

21. "Camden," *Utica Weekly Herald and Gazette and Courier* (Dec. 6, 1868): 4; "Camden," *Utica Daily Observer* (Feb. 18, 1869): 3; "What they say of us," *The Camden (N.Y.) Advance* (Aug. 13, 1874): 3; and "United Church Will Dedicate Remodeled Building as Permanent Home on Sunday," *Camden (N.Y.) Advance-Journal* (Oct. 3, 1946): 1.

22. "Within Range—Canajoharie," *Amsterdam (N.Y.) Recorder* (Jan. 17, 1872): 3; "New Organ," *Canajoharie Radian* (Jan. 11, 1872): 2; and Herman F. Vesper, 1835–1935 "A Century of Triumphant Faith" *Centennial History of St. John's Evangelical Lutheran Church, Canajoharie, N.Y.* (Canajoharie: The Hay Trade Journal Publishing Co. [St. John's Church], 1935), 22, 29–31.



<b>Canton</b>	Presbyterian Church	123	2?	1879 <sup>23</sup>	
<i>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</i>					
<b>Carthage</b>	M.E. Church	102	2	1873	\$1,500 <sup>24</sup>
<b>Cazenovia</b>	First Presbyterian Church		2	1870	\$2,250 <sup>25</sup>
<i>A gift to the church by Mr. and Mrs. B.R. Wendell; public exhibition in the church by organist Joseph Sieboth, Apr. 22, 1870; organ replaced by C.B. Fisk, Inc., Op. 70, retaining a few pipes from the Marklove, 1976</i>					
<b>Cazenovia</b>	St. James's Church, R.C.		2?	1870 <sup>26</sup>	
<i>Funds raised at a concert by organist "Mr. Fleischman" of Syracuse, Feb. 28, 1870</i>					
<b>Chadwicks</b>	St. George's Church, P.E.	151	1	1890	
<i>Dedicated with the building, Apr. 21, 1890</i>					
<b>Clayville</b>	[Pilgrim] Congregational Church		1	1870 <sup>27</sup>	
<i>Presumably replaced with a second-hand J.W. Staub organ, 1932; Marklove moved second-hand by Robert Rowland without its Trumpet to Second Baptist Church, Worcester, N.Y., 1932; considerably renovated by the Chase Organ Co. since; extant but greatly altered</i>					
<b>Cleveland</b>	St. James's Church, P.E.		1	1869 <sup>28</sup>	
<i>Consecrated with the church on July 16, 1869; examined and stoplist recorded by Robert J. Reich during the mid-1950s; organ destroyed, ca. 1965; the church was not listed in 2011</i>					
<b>Cleveland</b>	St. Mary of the Assumption, R.C.		2	1875 <sup>29</sup>	
<i>Installed after 1930 and not original to this location; original location unknown; believed to be extant and unaltered</i>					
<b>Clinton</b>	St. James's Church, P.E.	127	2	1882 <sup>30</sup>	
<i>Presumably replaced by C.E. Morey, Op. 388 (1927), a 2m organ</i>					
<b>Clinton</b>	St. Mary's Church, R.C.		2	1860 <sup>31</sup>	
<i>Funds raised by the ladies; opened in the factory by organist Joseph Sieboth, Nov. 14, 1860; presumably replaced by the Wicks Organ Co., Op. 2448 (1941), a 2m organ</i>					
<b>Clinton</b>	Universalist Church		2	1870	\$2,000 <sup>32</sup>
<i>Funds for the organ raised by the ladies; installed early Sept.; dedicated with the building, Oct. 12, 1870; later in the Madison Avenue Presbyterian Church, Albany, N.Y.</i>					
<b>Deerfield</b>	St. Peter's Church, R.C.				
<i>No information</i>					

23. "Canton Presbyterians....," *Utica Morning Herald* (July 11, 1879): 3; "Local Matters," (Canton) *St. Lawrence Plaindealer* (Nov. 26, 1879): 3; and "Local Matters," *SLP* (Dec. 10, 1879): 3.

24. "Carthage," *The Watertown Daily Times* (Oct. 13, 1873): 3.

25. "Local Scribs and Snips," *Cazenovia Republican* (Apr. 13, 1870): 2; "An exhibition of the new organ....," *CR* (Apr. 20, 1870): 2; "Local Scribs and Snips," *CR* (Apr. 27, 1870): 2; and "177th Anniversary: Church Recital to Dedicate Organ," *The Syracuse Herald-American* (May 16, 1976): 66.

26. "A sacred concert," *Cazenovia Republican* (Feb. 16, 1870): 2; and "There will be a concert....," *CR* (Feb. 23, 1870): 2.

27. "The Neighborhood News. Clayville," *The Utica Daily Press* (Aug. 25, 1891): 3; and W.D. Beardsley, "Enlarged and Modernized," *The Oneonta (N.Y.) Star* (Jan. 29, 1972): 11B.

28. R.J. Reich, "John G. Marklove [includes stoplist]," *The Tracker* 1, no. 2 (Jan. 1957): 3–4.

29. Mary Jo Hill, "Heavenly Music Returns," *The (Syracuse) Post Standard* (Jan. 19, 1993): B–3.

30. "There has been....," *The Clinton (N.Y.) Courier* (Dec. 6, 1882): 2.

31. "Clinton," *Oneida Weekly Herald* (Feb. 7, 1860): 3; and "New Organ" *Utica Morning Herald and Daily Gazette* (Nov. 15, 1860): 2.

32. "The New Universalist Church," *The Clinton Courier* (Sept. 8, 1870): 3; and "The New Universalist Church in Clinton," *Utica Daily Observer* (Sept. 9, 1870): 3.

<b>Elbridge</b>	Baptist Church				
<i>Rebuilt by Clarence E. Morey; destroyed ca. 1960</i>					
<b>Elmira</b>	Trinity Church, P.E.	2	1867	\$1,816 <sup>33</sup>	
<i>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., Canadota, 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</i>					
<b>Fort Plain</b>	Reformed Church	1	1873	\$1,050 <sup>34</sup>	
<i>Replaced by Steere &amp; Turner, Op. 250 (1887), a 2m organ</i>					
<b>Frankfort</b>	M.E. Church	152	1	1890	\$1,000 <sup>35</sup>
<i>Installed June, 1890</i>					
<b>Geddes</b>	M.E. Church	2	1871 <sup>36</sup>		
<i>Opened in the church by organist "Mr. Hinton" of Syracuse, Oct. 17</i>					
<b>Geneva</b>	Baptist Church	124	2	1881 <sup>37</sup>	
<i>Opened in the church by organist Herve D. Wilkins, June 24, 1881; later listed by M.P. Möller, Op. 9716 (1980), a 2m organ</i>					
<b>Geneva</b>	Bishop Delaney Memorial Church, P.E.	2	1870	\$3,000 <sup>38</sup>	
<i>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</i>					
<b>Geneva</b>	Hobart College, St. John's Chapel	1	1863	\$1,050 <sup>39</sup>	
<i>Consecrated with the building, Oct. 29, 1863; chapel later listed for Wicks Organ Co., Op. 1992 (1939), a 2m organ</i>					
<b>Glens Falls</b>	Presbyterian Church (rebuilt)	2	1869	\$3,000 <sup>40</sup>	
<i>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</i>					
<b>Gloversville</b>	First Presbyterian Church	2	1866	\$3,600 <sup>41</sup>	
<i>Dedicated with the building, May 22, 1866; water motor installed, 1891; presumably replaced by Austin Organ Co., Op. 477 (1914), a 3m organ</i>					
<b>Gouverneur</b>	Baptist Church (rebuilt)		1878 <sup>42</sup>		
<i>Original builder unknown</i>					

33. "City and Neighborhood," *Elmira (N.Y.) Daily Advertiser* (July 16, 1867): 4; "Trinity Church Organ," *EDA* (Dec. 9, 1867): 4; "Gossip. Musical," *EDA* (Dec. 16, 1867): 2; *Journal of the Thirty-First Annual Convention of the Protestant Episcopal Church in the Diocese of Western New York, Held in St. Paul's Church, Buffalo, on Wednesday, August 19th and Thursday, August 20th, A.D. 1868* (Utica: Printed for the Convention, 1868), 110; and Culver L. Mowers, "First Citation by Historic Organs Committee Goes to a Marklove," *The Tracker* 20, no. 1 (Fall 1975): 3–6.

34. "The Reformed Church," *The (Fort Plain) Mohawk Valley Register* (Mar. 28, 1873): 3; and "Ladies' Report," *MVR* (Dec. 12, 1873): 2.

35. "Frankfort," *The Herkimer (N.Y.) Democrat* (Dec. 25, 1889): 1; and "Local Sayings and Doings," *Ilion Citizen* (June 20, 1890): 5.

36. "Geddes," *The (Fayetteville, N.Y.) Weekly Recorder* (Oct. 12, 1871): 2.

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.

38. "The Bishop Delaney Memorial Church at Geneva," *The Auburn Daily Bulletin* (May 25, 1870): 2.

39. "Western New York," *The (N.Y.) Church Journal* 12, no. 562 (Nov. 4, 1863): 330; and "New Chapel," *Utica Daily Observer* (Nov. 6, 1863): 3.

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.

41. *History of the First Presbyterian Church of Gloversville, New York on Its One Hundredth Anniversary, 1864–1964* [(Gloversville, N.Y. First Presbyterian Church, 1964)], 7, 21–22.

42. "Gouverneur and Vicinity," *The Gouverneur (N.Y.) Herald* (Dec. 25, 1878): 5.

<b>Gouverneur</b>	First Presbyterian Church	1?	1859 <sup>43</sup>	
<i>Opened in the church by organist Joseph Sieboth and the church's choir, Dec. 16, 1859; presumably replaced by John G. Marklove, Op. 132 (1886), a 2m organ</i>				
<b>Gouverneur</b>	First Presbyterian Church	132	2	1886 <sup>44</sup>
<i>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</i>				
<b>Hammondsport</b>	Presbyterian Church	136	2	1883 <sup>45</sup>
<i>Opened in the church by organist "Prof. Cramer," June 8, 1883</i>				
<b>Herkimer</b>	Christ Church, P.E.	149	2	1889 <sup>46</sup>
<i>Consecrated with the building, Nov. 7, 1889</i>				
<b>Holland Patent</b>	Presbyterian Church (rebuilt)	142		
<i>Original builder unknown; presumably replaced by C.E. Morey, Op. 414 (1933), a 2m organ</i>				
<b>Ilion</b>	Baptist Church	144		
<i>Presumably replaced by C.E. Morey, Op. 233 (1906), a 2m organ</i>				
<b>Ilion</b>	Annunciation, R.C., Church of the (rebuilt)			1868
<i>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</i>				
<b>Knoxboro</b>	Presbyterian Church	103	2?	1873 <sup>47</sup>
<i>First used at a service Oct. 5, 1873; public exhibition by organist Joseph Sieboth, Oct. 8, 1873</i>				
<b>Little Falls</b>	M.E. Church	141	2	1887 <sup>48</sup>
<i>Opened by organist Albert L. Barnes, Mar. 24, 1887</i>				
<b>Lyons Falls</b>	Forest Presbyterian Church	100	1	1873 <sup>49</sup>
<i>Moved to a new building, 1894; fitted with an electric blower, 1923; replaced with a new electric-action organ by the Buhl Organ Co., 1955</i>				
<b>Madison</b>	Baptist Church		1	1870 <sup>50</sup>
<i>Examined and stoplist recorded by Robert J. Reich during the mid-1950s</i>				
<b>Madison</b>	M.E. Church	107	2	1874 <sup>51</sup>
<i>Installed June, 1874; examined and stoplist recorded by Robert J. Reich during the mid-1950s</i>				
<b>New Hartford</b>	Presbyterian Church		1	1862 \$ 650 <sup>52</sup>
<i>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.</i>				

43. "Grand Concert at Gouverneur," *The (Watertown) New York Reformer* (Dec. 15, 1859): 2; and "St. Lawrence County. Concert at Gouverneur," *Utica Morning Herald and Daily Gazette* (Dec. 22, 1859): 2.

44. "Of Local Interest," *Gouverneur Free Press* (Mar. 24, 1886): 3; "Of Local Interest," *GFP* (June 30, 1886): 3; "Of Local Interest," *GFP* (July 7, 1886): 3; "Gouverneur," *The Ogdensburg (N.Y.) Journal* (July 9, 1886): 2; "Of Local Interest," *GFP* (July 14, 1886): 3; and "Gouverneur [includes stoplist]," *St. Lawrence Republican and Ogdensburg Weekly Journal* (July 21, 1886): 3.

45. "Local Items," *The Hammondsport (N.Y.) Herald* (June 6, 1883): 3; and "The Organ Benefit," *HH* (June 13, 1883): 3.

46. "Local Matters," *The Herkimer (N.Y.) Democrat* (Oct. 23, 1889): 5; and "To Be Consecrated," *HD* (Nov. 6, 1889): 1.

47. "The Diamond Wedding—The Organ Concert," *Utica Morning Herald* (Oct. 11, 1873): 1.

48. "Local," *The (Little Falls) Journal and Courier* (Mar. 15, 1887): 3; and "Organ Recital and Concert," *JC* (Mar. 22, 1887): 3.

49. "Lyons Falls Church Will Dedicate New Organ Sunday," *Daily (Rome, N.Y.) Sentinel* (Dec. 1, 1955): 4.

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.

52. "At New Hartford—Services at the Presbyterian Church Yesterday," *Utica Weekly Herald* (May 23, 1871): 5.



<b>New Berlin</b>	Congregational (Presbyterian) Church	109	1	1876	\$1,000 <sup>53</sup>
<i>Opened at a concert by organist F.T. Arnold, Dec. 28, 1876</i>					
<b>New York Mills</b>	M.E. Church		2	1873	\$1,700 <sup>54</sup>
<i>Dedicated with the building, June 23, 1873; examined and stoplist recorded by Robert J. Reich during the mid-1950s; removed by the Organ Clearing House and renovated by the Berkshire Organ Co., Springfield, Mass., Op. 112, for the United Methodist Church, Herkimer, N.Y., 1979; extant in Herkimer but much rebuilt</i>					
<b>New York Mills</b>	Wolcott Memorial Presbyterian Church	128	2	1882 <sup>55</sup>	
<i>The gift of Mrs. Samuel Campbell, Mrs. W.D. Wolcott, Low Harriman &amp; Co., N.Y., and Benjamin Bayliss, Memphis, Tenn.; dedicated with the building, Feb. 8, 1882; rebuilt by an unknown builder, 1938; examined and stoplist recorded by Robert J. Reich during the mid-1950s; bought, removed, and placed in storage by organbuilder Sidney Chase of Worcester, N.Y., 1988; bought, renovated, and relocated by organbuilder Roland Rutz of Morristown, Minn. to the English Church of St. Savior, Riga, Latvia, 1995; thought to be extant</i>					
<b>Newark</b>	Presbyterian Church (rebuilt)		2	1888 <sup>56</sup>	
<i>Originally built by Geo. N. Andrews, 1874</i>					
<b>Newport</b>	Baptist Church		1	1873	\$1,200 <sup>57</sup>
<i>Thought to be extant</i>					
<b>Oswego</b>	First (West) M.E. Church	125	2	1880 <sup>58</sup>	
<i>Opened Dec. 30, 1880; now known as First United Methodist Church; the organ was electrified, rebuilt, and moved to a new building, 1976</i>					
<b>Oswego</b>	St. Mary's Church, R.C.	116	2	1877	
<i>Presumably replaced by Casavant Frères, Limitée, Op. 1071 (1925), a 3m organ</i>					
<b>Oswego</b>	St. Peter's (German) Church, R.C.			1864 <sup>59</sup>	
<i>Funds were raised at a strawberry festival by the ladies, July 1, 2 and 4, 1864; organ installed, June, 1864</i>					
<b>Oswego</b>	West Baptist Church (two keydesks)		2	1867 <sup>60</sup>	
<i>Dedicated with the building Apr. 18, 1867; enlarged to three manuals and electrified by Paul C. Buhl, 1951; reduced in size to two manuals and re-trackerized by Lewtak Pipe Organ Builders, Op. 2, 2008; basically a new organ with old parts</i>					
<b>Oxford</b>	St. Paul's Church, P.E.		2	1871	\$2,700 <sup>61</sup>
<i>Installed Jan., 1871; replaced by M.P. Möller, Op. 4138 (1925), a 2m organ</i>					

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., 1880), 398.

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

55. *Exercises of Dedication of the Wolcott Memorial Church, New York Mills, N.Y., February 8, 1882* (Utica, N.Y.: Ellis H. Robbins & Co., Book and Job Printers, 1882), 33; MS, Reich Notebooks; and Dave Dudajek, "Organ Transplant: Former New York Mills Pipe Organ Finds a New Home and New Mission in Liberated Europe," (*Utica*) *Observer-Dispatch* (Feb. 4, 1995).

56. "The committee appointed...", *The (Newark) Arcadian Weekly Gazette* (Feb. 22, 1888): 2; and "Almost a New Organ," *AWG* (June 27, 1888): 3.

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 [Ad]," *ODP* (Dec. 29, 1880): 4.

59. "German Catholic Church Strawberry Festival," *Oswego Daily Palladium* (June 29, 1864): 3.

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, 1952): 5.

61. 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., 1880), 283; *Journal of the Second Annual Convention of the Diocese of Central New York, Held in Trinity Church, Watertown, June 14th, 15th and 16th, 1870, Together with the Proceedings of the Special Convention, Held June 14th, 1870* (Utica: Press of Curtiss & Childs, Book & Job Printers, 1870), 137–38; "Central New York. Chenango County," *Utica Daily Observer* (Jan. 6, 1871): 1; "Chenango County," *Utica Morning Herald and Daily Gazette* (Jan. 6, 1871): 4; and "Central New York," *The (N.Y.) Church Journal* (Jan. 25, 1871): 26.

<b>Richfield Springs</b>	St. John's Church, P.E.	1	1871 <sup>62</sup>	
<i>Replaced by Hook &amp; 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</i>				
<b>Richfield Springs</b>	Universalist Church	2	1871	\$2,200 <sup>63</sup>
<i>Dedicated with a renovated and relocated building, Aug. 3, 1871; building razed, June 1928; Marklove parted 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 Dorloo, N.Y., 1932</i>				
<b>Rochester</b>	Alexander Street M.E. Church			
<i>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 Barkhoff Church Organ Co., 1893, a 2m organ</i>				
<b>Rochester</b>	Asbury M.E. Church	2	1867 <sup>64</sup>	
<i>Opened in the church at a "Grand Organ and Vocal Concert," July 12, 1867; replaced by Geo. Jardine &amp; Son (1893), a 3m organ</i>				
<b>Rome</b>	First Baptist Church	1	1861 <sup>65</sup>	
<i>A "small but beautiful" organ installed behind the pulpit, early Sept. 1861; presumably replaced by J.W. Steere &amp; Son, Op. 421 (1896), a 2m organ</i>				
<b>Rome</b>	St. Mary's (German) Church, R.C.	2?	1872 <sup>66</sup>	
<i>Opened in concert by organist Joseph Sieboth, Nov. 19, 1872</i>				
<b>Sauquoit</b>	M.E. Church	147	1	1889 <sup>67</sup>
<i>Opened in concert by organist Wm. Green about Jan. 30, 1889</i>				
<b>Sauquoit</b>	Presbyterian Church	1	1859 <sup>68</sup>	
<i>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</i>				
<b>Sherburne</b>	Christ Church, P.E.	2	1867	\$1,250 <sup>69</sup>
<i>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</i>				
<b>Sherburne</b>	Christ Church, P.E. (rebuilt)	121	2?	1877 <sup>70</sup>
<i>Installed May, 1867; cost \$1,080; built by Marklove; examined and stoplist recorded by Robert J. Reich during the mid-1950s</i>				
<b>Syracuse</b>	Assumption, R.C., Church of the	1?	1867 <sup>71</sup>	
<i>Consecrated with the building, May 5, 1867; presumably replaced by Geo. S. Hutchings, Op. 447 (1898), a 3m organ</i>				

62. "A Bargain," *Richfield Springs (N.Y.) Mercury* (Dec. 23, 1886): 4; "The old pipe organ in St. Johns...", *RSM* (Mar. 17, 1887): 4; and William T. Van Pelt, "Organ Update," *The Tracker* 28, no. 2 (1984): 7.

63. "Otsego County," *Utica Weekly Herald and Gazette and Courier* (Aug. 1, 1871): 4; and "Passing of the Universalist Church," *Richfield Springs Mercury* (June 5, 1928): 4.

64. "Grand Organ and Vocal Concert," *The Rochester Evening Express* (July 10, 1867): 3.

65. "Rome," *Utica Morning Herald and Daily Gazette* (Aug. 29, 1861): 2; and "Ecclesiastical," *The Roman (N.Y.) Citizen* (Sept. 6, 1861): 2.

66. "Rome Matters," *Utica Morning Herald and Daily Gazette* (Aug. 10., 1871): 1; "Organ Concert," *The Rome Sentinel* (Nov. 12, 1872): 3; "Amusements. Programme...[Ad]," *RS* (Nov. 19, 1872): 3; and "The Organ Concert," *RS* (Nov. 26, 1872): 3.

67. "The M.E. Society...", *The Utica Daily Observer* (Jan. 17, 1889): 4.

68. "New Organ," *The Utica Daily Observer* (Sept. 3, 1859): 3; and "Sauquoit," *Utica Morning Herald and Daily Gazette* (Sept. 10, 1859): 2.

69. "Local and County Matters," *Sherburne (N.Y.) Home News* (Nov. 22, 1866): 3; "Local and County Matters. Episcopal Organ," *SHN* (Apr. 18, 1867): 3; "Local and County Matters. Episcopal Organ," *SHN* (May 30, 1867): 3; "Local and County Matters," *SHN* (June 6, 1867): 3; and *Journal of the Thirtieth Annual Convention of the Protestant Episcopal Church in the Diocese of Western New York, Held in Trinity Church, Elmira, on Wednesday, August 21st, and Thursday, August 22d, A.D. 1867* (Utica: Printed for the Convention, 1867), 113.

70. *Journal of the Tenth Annual Convention of the Protestant Episcopal Church in the Diocese of Central New York, 1878* (Utica, N.Y.: Press of Curtiss & Childs, 1878): 104; and *Journal of the Eleventh Annual Convention of the Protestant Episcopal Church in the Diocese of Central New York, 1879* (Utica, N.Y.: Press of Curtiss & Childs, 1879), 99; and MS, Reich Notebooks.

71. "Consecration of the New Church of the Assumption at Syracuse," *The Utica Daily Observer* (May 6, 1867): 3.

<b>Syracuse</b>	Plymouth Congregational Church	2	1865 <sup>72</sup>	
<i>Opened in concert by organist Joseph Sieboth and the church's choir, Oct. 20, 1865; presumably replaced by Jesse Woodberry &amp; Co., (1894), a 3m organ</i>				
<b>Syracuse</b>	St. John the Evangelist, R.C. (rebuilt)		1878 <sup>73</sup>	
<i>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</i>				
<b>Syracuse</b>	St. Lucy's Church, R.C. (extended action)	113	3	1875 \$5,000 <sup>74</sup>
<i>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</i>				
<b>Syracuse</b>	St. Peter's Church, German Evangelical		1865 <sup>75</sup>	
<i>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</i>				
<b>Utica</b>	Baptist Church, Broad St.	1	1860 <sup>76</sup>	
<i>Installed in the gallery and opened in the church by organist Joseph Sieboth, May 26, 1860</i>				
<b>Utica</b>	Calvary Church, P.E.	3	1872 <sup>77</sup>	
<i>Opened in the church by organist Joseph Sieboth, Dec. 3, 1872; presumably replaced by Barnes &amp; Buhl, 1911, a 3m organ</i>				
<b>Utica</b>	Christ Church, Dutch Reformed	129	3	1882 <sup>78</sup>
<i>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</i>				
<b>Utica</b>	Grace Church, P.E. (rebuilt)	2	1881	
<i>Originally built by A. Andrews &amp; Son, 1860, a 2m organ; Presumably replaced by Hook &amp; Hastings, Op. 1453 (1890), a 3m organ, and later by the Skinner Organ Co., Op. 488 (1924), a 4m organ</i>				
<b>Utica</b>	Holy Communion, Evan. Lutheran Church of the	154	2	1891 \$1,500 <sup>79</sup>
<i>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</i>				
<b>Utica</b>	Masonic Hall	135	2	1884 \$1,500 <sup>80</sup>
<i>Opened in the hall by organist Joseph Sieboth, Oct. 1, 1884</i>				
<b>Utica</b>	Polish National Church, R.C.		1 <sup>81</sup>	
<i>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</i>				

72. "A Utica Organ," *The Utica Daily Observer* (Oct. 20, 1865): 3; "The Plymouth Church Organ," *Oswego (N.Y.) Daily Palladium* (Oct. 20, 1865): 3; "A New Organ," *Utica Morning Herald and Daily Gazette* (Oct. 21, 1865): 2; "That New Organ," *UDO* (Oct. 23, 1865): 3; and "The New Organ at Plymouth Church—The Public Opening Last Evening [includes stoplist]," *Syracuse Daily Journal* (Oct. 21, 1865): 4.

73. "City and County," *Utica Morning Herald and Daily Gazette* (Oct. 28, 1878): 2.

74. "The Dedication of St. Lucy's Church," *The Syracuse Morning Standard* (Dec. 18, 1875): 4; and "Local Matters. The Dedication of St. Lucy's Church," *SMS* (Dec. 23, 1875): 3.

75. "New Organ," *Syracuse Daily Courier and Union* (July 26, 1865): 3; "Concert," *SDCU* (Aug. 2, 1865): 2; and "Neue Orgel für die Evang.-Luth. St. Peters Kirche," *Syracuse Union* (Aug. 5, 1915): 5.

76. "New Organ," *The Utica Daily Observer* (May 25, 1860): 2; and "New Organ" *Utica Morning Herald and Daily Gazette* (May 26, 1860): 2.

77. T.L. Finch, "Organ Building in Upstate New York in the Nineteenth Century," *The Bicentennial Tracker* (1976), 67; The New Calvary Church," *Utica Daily Observer* (Aug. 10, 1872): 8; "The Concert This Evening," *UDO* (Dec. 3, 1872): 3; and "The Calvary Church Concert," *UDO* (Dec. 4, 1872): 3.

78. "Organ Exhibition," *Utica Morning Herald and Daily Gazette* (Dec. 2, 1882): 2; "The New Reformed Church," *UMHDG* (Jan. 1, 1883): 2; and R.J. Reich, "John G. Marklove [includes stoplist]," *The Tracker* 1, no. 2 (Jan., 1857): 3–4.

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

80. "A Beautiful Organ," *The Utica Observer* (Oct. 1, 1884): 1.

81. MS, Reich Notebooks.



<b>Utica</b>	Redeemer, Lutheran, Columbia St.	133	2	1885 <sup>82</sup>	
<i>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</i>					
<b>Utica</b>	Reformed Dutch Church, Genesee St.		2	1868 <sup>83</sup>	
<i>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</i>					
<b>Utica</b>	Sayre Memorial Presbyterian Church	139	2	1883 <sup>84</sup>	
<i>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</i>					
<b>Utica</b>	St Francis de Sales' Church, R.C.		2	1878 <sup>85</sup>	
<i>Thought to be the only organ in Utica with a reversed action, the organist facing the altar; presumably replaced by Marklove, 1891</i>					
<b>Utica</b>	St. Francis de Sales' Church, R.C.	153	2?	1891 <sup>86</sup>	
<i>First used Sun., Mar. 29, 1891</i>					
<b>Utica</b>	St. Luke's Memorial Church, P.E.	108	2	1874	\$2,000 <sup>87</sup>
<i>Dedicated with the building, Oct. 1, 1874; examined and stoplist recorded by Robert J. Reich during the mid-1950s</i>					
<b>Utica</b>	St. Mary's Church, R.C. (German)	137	2	1885	\$2,000 <sup>88</sup>
<i>Originally built with a reversed keydesk</i>					
<b>Utica</b>	St. Patrick's Church, R.C. (rebuilt)		2?	1858 <sup>89</sup>	
<i>Originally built by Geo. Jardine, 1853; rebuilt by Marklove with an extended action, 1858</i>					
<b>Utica</b>	St. Paul's Church, German Lutheran (rebuilt)		2?	1869 <sup>90</sup>	
<b>Utica</b>	Trinity Church, Lutheran	138	2 <sup>91</sup>		
<i>Examined and stoplist recorded by Robert J. Reich, mid-1950s</i>					

82. 1879–1929 *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.

83. "Reformed Dutch Church," *The Utica Daily Observer* (Apr. 17, 1868): 3; "Rare Musical Entertainment," *Utica Morning Herald and Daily Gazette* (Aug. 7, 1868): 2; "The New Organ of the Reformed Church," *UDO* (Aug. 7, 1868): 3; "The Organ Trial [includes stoplist]," *UMHDG* (Aug. 8, 1868): 2; "Reformed Church. Trial of the New Organ [includes stoplist]," *UDO* (Aug. 8, 1868): 3; Isaac S. Hartley, *Historical Discourse Delivered on the Occasion of the Semi-Centennial Year of the Reformed Dutch Church, Utica, N.Y., by the Pastor...* (Utica, N.Y.: Curtiss & Childs, Book and Job Printers, 1880), 52; and "Utica's Affliction," *Utica Morning Herald and Daily Gazette* (Feb. 7, 1881): 2.

84. MS, Reich Notebooks; and "Long, Last Looks Finish Story of Sayre Memorial," *The (Utica) Observer-Dispatch* (Monday, February 20, 1978): 1.

85. "New Organ," *Utica Morning Herald and Daily Gazette* (Apr. 30, 1878): 2.

86. "Reporters' Chips. John G. Marklove...", *The Utica Daily Press* (Mar. 9, 1891): 4; and "The Day was Beautiful...", *UDP* (Mar. 30, 1891): 1.

87. "St. Luke's Memorial Church," *Utica Morning Herald and Daily Gazette* (Oct. 2, 1874): 2; and *Journal of the Seventh Annual Convention of the Protestant Episcopal Church in the Diocese of Central New York, 1875* (Utica, N.Y.: Press of Curtiss & Childs, 167 Genesee Street, 1875), 131; and MS, Reich Notebooks.

88. "St. Mary's Church," *Utica Morning Herald* (Nov. 11, 1885): 5.

89. "Christmas Mass," *Utica (N.Y.) Morning Herald and Daily Gazette* (Dec. 24, 1858): 2.

90. "German Lutheran Church," *Utica Daily Observer* (May 4, 1869): 3; and "The German Lutheran Church," *Utica Weekly Herald and Gazette and Courier* (May 11, 1869): 5.

91. MS, Reich Notebooks.

<b>Utica</b>	Trinity Church, P.E., Broad Street	3	1861	\$3,000 <sup>92</sup>	
<i>Replaced a Corrie &amp; Hubie, 1832, a 2m organ; Marklove's first 3m organ; "Preliminary trial" held in the church, July 3, 1861; funds raised at a concert in a public hall in Utica by organist Joseph Sieboth, Oct. 25, 1861; Marklove's own church; he sang in the choir and was a Vestryman for some 20 years; church closed and building razed, late 1920s</i>					
<b>Utica</b>	Trinity Church, P.E., Chapel	122	1	1877	\$ 550 <sup>93</sup>
<i>Dedicated with the chapel, Sun., Mar. 1, 1877; later in Grace Church, P.E., Mohawk, N.Y.</i>					
<b>Utica</b>	Zion German Lutheran Church, Fay St.	2	1869	\$2,000 <sup>94</sup>	
<i>Installed in the gallery in May, 1869, and dedicated on June 13; a new organ was installed in the chancel by the Buhl Organ Co., the Marklove was electrified, and both were dedicated on Oct. 11, 1925; Norman Coke-Jephcott played an opening recital on Oct. 15, 1925; the building acquired by congregation of St. Paul's Baptist Church, 1950s; St. Paul's built a new building, 1977; the Marklove organ was relocated to the new building and rebuilt again by Chase Organ Co., Worcester, N.Y., 1981; little of the 1869 Marklove remains</i>					
<b>Valley Falls</b>	M.E. Church	140	2	1884	\$1,100 <sup>95</sup>
<i>Dedicated with the building, Apr. 3, 1884; burned with the church, June 24, 1920; new church erected housing M.P. Möller, Op. 3490 (1923), a 2m organ</i>					
<b>Verona</b>	Presbyterian Church	1?	1874 <sup>96</sup>		
<i>Installed May, 1873; replaced by electronic, May, 1957</i>					
<b>Waddington</b>	Presbyterian Church	117		1877	
<i>Presumably replaced by M.P. Möller, Op. 1385 (1912), a 2m organ</i>					
<b>Waddington</b>	St. Paul's Church, P.E.	1	1858 <sup>97</sup>		
<i>Visited by the Organ Historical Society at the fifteenth annual convention, June 26, 1970; thought to be extant</i>					
<b>Waterloo</b>	St. Paul's Church, P.E.	2	1865	\$2,100 <sup>98</sup>	
<i>Dedicated with the building, May 4, 1865; presumably replaced by M.P. Möller, Op. 5369 (1929), a 3m organ</i>					
<b>Watertown</b>	Grace Church, P.E.	2?	1869	\$1,050 <sup>99</sup>	
<i>Opened on July 18, 1869; in Oct., 1901, the parish was renamed St. Paul's Church; Marklove replaced by Estey Organ Co., Op. 1353 (1915), a 2m organ</i>					
<b>Watertown</b>	First Presbyterian Church	1 <sup>100</sup>			
<i>Replaced by Johnson &amp; Son, Op. 780 (1892), 3m organ</i>					

92. "The New Organ at Trinity Church," *Utica Morning Herald and Daily Gazette* (July 4, 1861): 2; "The New Organ at Trinity Church," (*Utica, N.Y.*) *Oneida Weekly Herald* (July 9, 1861): 3; "Utica, N.Y.," *The (N.Y.) Musical Review and Musical World* 12, no. 20 (Sept. 28, 1861): 233; and "The Concert Last Evening," *UMHDG* (Oct. 26, 1861): 2.

93. "Trinity Chapel," *Utica Morning Herald and Daily Gazette* (Mar. 2, 1877): 2.

94. "Festival," *Utica Morning Herald and Daily Gazette* (Nov. 25, 1868): 2; "The German Lutheran Church," *Utica Daily Observer* (May 4, 1869): 3; and M.M. Bragg, *Memorial History of Utica, N.Y., From its Settlement to the Present Time* (Syracuse, N.Y.: D. Mason & Co., Publishers, 1892), 435–37.

95. "Valley Falls," *The (Greenwich, N.Y.) People's Journal* (Jan. 10, 1884): 2; and "A New Church at Valley Falls," *The Troy (N.Y.) Daily Times* (Mar. 27, 1884): 2.

96. "Verona," *Utica Daily Observer* (June 5, 1873): 2; and "New Organ Dedicated at Church in Verona," (*Rome, N.Y.*) *Daily Sentinel* (Apr. 18, 1957): 9.

97. T.L. Finch, "Organ Building in Upstate New York in the Nineteenth Century," *The Bicentennial Tracker* (1976), 65–66; visited at the fifteenth annual convention of the Organ Historical Society, June 26, 1970.

98. "Consecration and Institution Services at Waterloo," *The (Utica, N.Y.) Gospel Messenger and Church Record of Western New York* 39, no. 19 (May 11, 1865): 1; and *Journal of the Proceedings of the Twenty-Eighth Annual Convention of the Protestant Episcopal Church, in the Diocese of Western New York, Held in St. Luke's Church, Rochester, On Wednesday, August 16th, and Thursday, August 17th, A.D. 1865* (Utica: Printed for the Convention, 1865), 145; and "Town Topics," *Waterloo (N.Y.) Observer* (Dec. 13, 1882): 3.

99. "Grace Church, Watertown," *The (Utica, N.Y.) Gospel Messenger and Church Record of Western New York* (July 29, 1869); 1; and *Journal of the Second Annual Convention of the Diocese of Central New York, Held in Trinity Church, Watertown, June 14th, 15th and 16th, 1870, Together with the Proceedings of the Special Convention, Held June 14th, 1870. Printed for the Convention* (Utica: Press of Curtiss & Childs, Book and Job Printers, 1870), 150.

100. Frederick H. Kimball, *Years of Faith: A History of the First Presbyterian Church of Watertown, New York, 1803–1953* (Watertown, N.Y.: Hungerford-Holbrook, 1953), 98.

<b>Watertown</b>	Universalist Church	2	1859	\$1,200 <sup>101</sup>
<i>Opened in the factory by organist Joseph Sieboth, May 25, 1859; opened in the church, June 10, 1859</i>				
<b>Waterville</b>	First Baptist Church	130	2	1883 <sup>102</sup>
<i>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</i>				
<b>West Eaton</b>	Baptist Church	1	1872 <sup>103</sup>	
<b>West Troy</b>	First Presbyterian Church	115	1	1876 <sup>104</sup>
<i>Now Watervliet; set up during the second week of Sept.; presumably replaced by the Hinners Organ Co. (1926), a 1m organ</i>				
<b>West Troy</b>	Trinity Church, P.E.	2	1866 <sup>105</sup>	
<i>Now Watervliet; 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</i>				
<b>Whitesboro</b>	First Presbyterian Church	126	2	1883 <sup>106</sup>
<i>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</i>				
<b>Whitesboro</b>	St. Paul’s Church, R.C.			
<i>Presumably replaced by the Tellers Organ Co., Op. 600 (1936), a 2m organ</i>				

## OHIO

<b>Cleveland</b>	Third Presbyterian Church, Euclid St.	3	1864	\$6,000 <sup>107</sup>
<i>“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</i>				
<b>Cleveland</b>	West Side Presbyterian Church (Rev. Dr. Tome’s)	2	1864	\$2,500 <sup>108</sup>
<i>Opened at a “Concert of Sacred Music” by organists “Byerly and Brainard,” Sept. 29, 1864</i>				
<b>Cuyahoga Falls</b>	James’s Residence, Mr. Israel			
<i>No information</i>				
<b>Kent</b>	Congregational Church			
<i>No information</i>				
<b>Toledo</b>	First Baptist Church	2	1872?	
<i>On the M.P. Möller list for Op. 5814, a 3m organ</i>				

101. “New Organ,” *Utica Morning Herald and Daily Gazette* (May 21, 1859): 2; “A New Organ,” *UMHDG* (May 25, 1859): 2; “Mr. Marklove’s New Organ,” *UMHDG* (May 26, 1859): 2; and “The Organ Exhibition and Concert,” *The (Watertown) New York Reformer* 9, no. 43 (June 16, 1859): 3.

102. “Organ Concert,” *The Waterville Times and Hop Reporter* (Feb. 3, 1883): 3; and MS, Reich Notebooks.

103. Date and details from OHS Organ Database.

104. “Notes from West Troy—New Organ,” *Troy Daily Times* (Sept. 11, 1876): 3.

105. “West Troy,” *Troy (N.Y.) Daily Times* (Feb. 10, 1866): 3; and “West Troy,” *TDT* (Feb. 13, 1866): 3.

106. “Area Presbyterians Elect...,” *Utica Observer-Dispatch* (Jan. 16, 1965): 8.

107. “New Organ of the Third Presbyterian Church,” *Cleveland Daily Plain Dealer* (Mar. 18, 1864): 3; “The New Organ [includes stoplist],” *The Daily Cleveland Herald* (Mar. 18, 1864): 3; “Organ Exhibition,” *CDPD* (Mar. 22, 1864): 3; “The Concert Last Evening,” *CDPD* (Apr. 1, 1864): 3; and Stephen L. Pintel, “The Early Organ Culture of Cleveland,” *Cleveland: A Town of Good Organs, A Profitable Place to Visit* [Organ Atlas 2009]. (Richmond, Virginia: The Organ Historical Society, 2009), 12–21.

108. “Sacred Concert,” *The Daily Cleveland Herald* (Sept. 28, 1864): 3; “A New Organ [includes stoplist],” *Cleveland Morning Leader* (Sept. 28, 1864): 4.



<b>Toledo</b>	St. Patrick's Church, R.C.	2	1863 <sup>109</sup>
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*Installed late Sept., 1863*

## PENNSYLVANIA

<b>Mount Pleasant Mills</b>	Botschaft "Grubbs" Lutheran Church	1	1865? <sup>110</sup>
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*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*

<b>Williamsport</b>	Christ Church, P.E.	2	1870	\$3,600 <sup>111</sup>
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*First used July 10, 1870; presumably replaced by M.P. Möller, Op. 6360, a 3m organ*

SOUTH DAKOTA<sup>112</sup>

<b>Sioux Falls</b>	St. Augusta's Church, P.E.	150	1889 <sup>113</sup>
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<b>Yankton</b>	M.E. Church	145	2	1888	\$1,350 <sup>114</sup>
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*First used at a public service Aug. 19, 1888*

<b>Yankton</b>	Christ Church, P.E.	146	2	1887 <sup>115</sup>
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*First used in church, Feb. 26, 1888; later listed for M.P. Möller, Op. 9239 (1959), a 2m organ*

## VERMONT

<b>Rutland</b>	Baptist Church	105	2	1873	\$2,500 <sup>116</sup>
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*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.*

109. "Organ Building," *Utica Morning Herald and Daily Gazette* (Oct. 3, 1863): 2.

110. Described in the *Organ Handbook* (2003), 59–61.

111. "New Organ," (*Williamsport*) *Daily Gazette and Bulletin* (July 8, 1870): 4; and Edward Henry Eckel, *Chronicles of Christ Church Parish, Williamsport, Pa., 1840–1896* (Williamsport, Pa.: Press of Gazette and Bulletin, 1910), 121.

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.

114. "Local Laconics. At the conclusion..." *Press and Daily (Yankton) Dakotian* (Apr. 27, 1888): 3; "Local Laconics. The new pipe organ..." *PDD* (Aug. 20, 1888): 3; and "Methodist Music," *PDD* (Aug. 30, 1888): 3.

115. "Personal. John G. Marklove..." *Press and Daily (Yankton) Dakotian* (Dec. 20, 1887): 3; and "Local Laconics. The pipe organ..." *PDD* (Feb. 20, 1888): 3; and "Beautiful Music," *PDD* (Apr. 25, 1888): 3.

116. "New Church Organ [includes stoplist]," *Rutland Daily Globe* (Sept. 16, 1873): 3; "Minor Items. The new organ in the Baptist church..." *Rutland Daily Herald* (Sept. 20, 1873): 3; "The New Baptist Church. The Organ [includes stoplist]," *RDH* (Sept. 30, 1873): 3; "Vermont News," *St. Albans (Vt.) Weekly Messenger* (Nov. 2, 1916): 1; T.L. Finch, "Organ Building in Upstate New York in the Nineteenth Century," *The Bicentennial Tracker* (1976), 66–67; and E.A. Boudway, *Vermont and New Hampshire Organ Tour, 2008*.



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