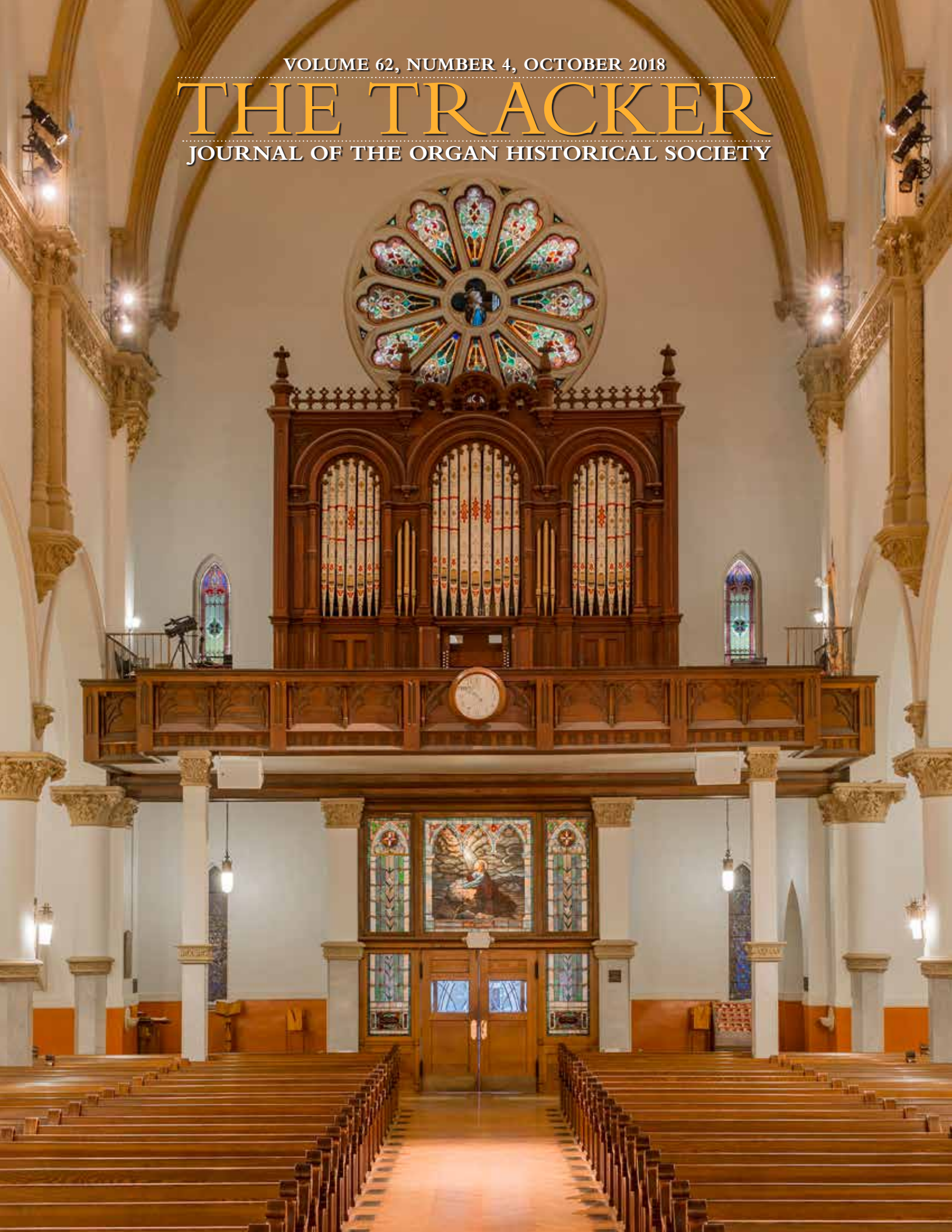


VOLUME 62, NUMBER 4, OCTOBER 2018

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





# 2019

## ORGAN HISTORICAL SOCIETY DALLAS • TEXAS • JULY 14–18



1984/2003 BEDIENT PIPE ORGAN COMPANY,  
OP. 21 (IV/56)



1871 REUBEN MIDMER



1978 SCHUDI ORGAN COMPANY, OP. 6 (III/52)



1978 ALFRED KERN ET FILS (III/69)



1962 SIPE-YARBROUGH, OP. 1 (II/18)



2010 RICHARDS, FOWKES & CO., OP. 17 (III/67)



1906 HOOK & HASTINGS, OP. 2109 (II/13)



1993 C.B. FISK, INC., OP. 101 (III/72)

PHOTOS: LEN LEVASSEUR

## JOIN THE OHS IN DALLAS

IN COOPERATION WITH THE ANNUAL CONFERENCE OF THE HYMN SOCIETY IN THE US AND CANADA

THE 2019 CONVENTION of the Organ Historical Society will showcase the unique organ landscape of Dallas and reflect on the role Texas has played in the culture of American organbuilding. The simultaneous Annual Conference of The Hymn Society affords an added opportunity to explore the organ as an instrument of communal singing. Dallas has long been one of the country's leading centers for organ and church music education, a status reflected in the rich diversity of its instruments. The convention will feature C.B. Fisk's grand Op. 100 in the Meyerson Symphony Center, the 1762 Oldovini organ housed in the Meadows Museum, many instruments that celebrate the "tracker revival" in Texas, and much more. Visit the website below for the latest updates!

[WWW.ORGANHISTORICALSOCIETY.ORG/2019](http://WWW.ORGANHISTORICALSOCIETY.ORG/2019)





1992 C.B. FISK, INC., OP. 100 (IV/84)



2008 WOLFF & ASSOCIÉS LTÉE (III/81)



1962 AEOLIAN-SKINNER ORGAN CO., OP. 1438 (III/69)



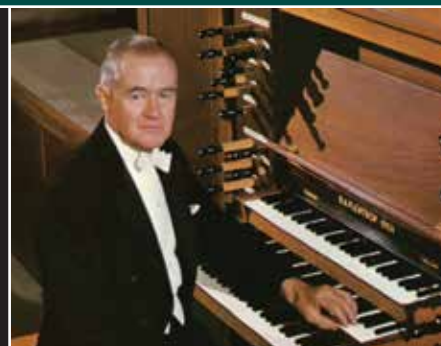
1973 REDMAN ORGAN COMPANY, OP. 7 (II/36)

# 2019 E. POWER BIGGS FELLOWSHIP

**HONORING A NOTABLE ADVOCATE FOR** examining and understanding the pipe organ, the E. Power Biggs Fellows will attend the OHS 64th Convention in Dallas, July 14 – 18, 2019, with headquarters in Dallas. Hear and experience a wide variety of pipe organs in the company of organbuilders, professional musicians, and enthusiasts.

The Fellowship includes a two-year membership in the OHS and covers these convention costs:

- ◆ Travel
- ◆ Hotel
- ◆ Meals
- ◆ Registration



## DEADLINE FOR APPLICATIONS

is February 28, 2019. Open to all persons who never have attended an OHS Convention. To apply, go to:

[HTTP:// BIGGS.ORGANHISTORICALSOCIETY.ORG](http://biggs.organhistoricalsociety.org)

## 2019 COMMITTEE

ROBERTA MORKIN **CHAIR**

[biggs2019@OrganHistoricalSociety.org](mailto:biggs2019@OrganHistoricalSociety.org)

**ORGAN HISTORICAL SOCIETY**

**ORGANHISTORICALSOCIETY.ORG**



# THE DIAPASON

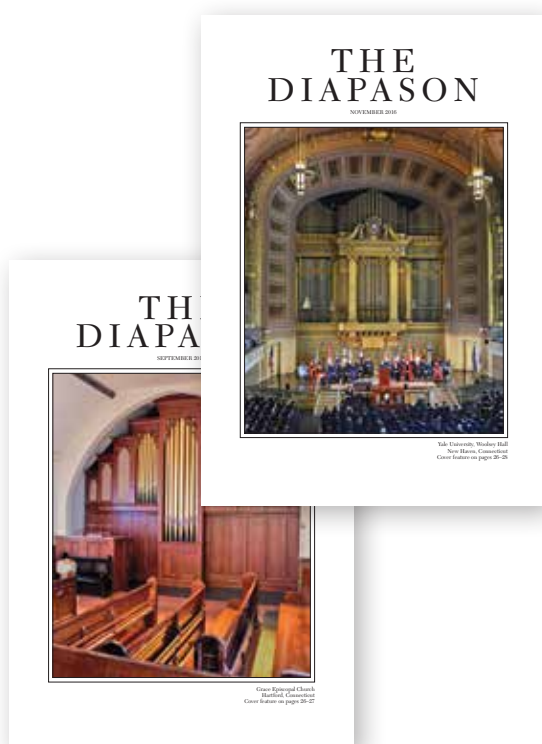
AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, HARPSICHORD,  
CARILLON AND CHURCH MUSIC

*Now in Our Second Century*

## ANNOUNCING THE DIAPASON'S NEW DIGIMAG SUBSCRIPTION.

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

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



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

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

REQUEST A  
**FREE**  
SAMPLE COPY

## THE DIAPASON

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

Phone: 608-634-6253

Fax: 847-390-0408

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



# THE TRACKER

VOLUME 62, NUMBER 4, OCTOBER 2018

## CONTENTS

From the Chair MICHAEL QUIMBY	5
From the CEO ED McCALL	6
About our new CEO	8
The Odyssey of a Snetzler Organ BARBARA OWEN	12
Belles-Lettres <i>An Organ Interlude</i>	26
Archives Corner <i>The Pan-American Exposition of 1901 and Its Four-Manual Organ</i> BYNUM PETTY	30
Organbuilders <i>Adrian V. Standaart Jr.</i> STEPHEN HALL	31
In the TRACKER 50 Years Ago SCOT L. HUNTINGTON	32
Minutes	35
The Old Organ Blower. <i>Song for Baritone.</i>	36



### ON THE COVER

The 1871 Reuben Midmer organ in the Cathedral Shrine of the Virgin of Guadalupe, Dallas, Texas.

PHOTO LEN LEVASSEUR

## MICHAEL QUIMBY | From the Chair

TIMES ARE CHANGING at the Organ Historical Society. The 2018 Rochester convention created enthusiasm that continued to raise the bar over past gatherings. Four hundred and six individuals participated compared to the original cut-off number of 350. Another member of the board and I felt that the artistic quality was equal to the American Guild of Organists national convention held in Kansas City this year. If the convention committee can continue to maintain this high level of excellence, the size of the conventions will, beyond a doubt, continue to grow. To summarize, it is imperative that we remember that quality is essential.

Following my return from Rochester on Thursday, August 2, I especially wanted to thank Jim Weaver for his leadership during the past eight years; to acknowledge, for their outstanding service to the organization, Rosalind Mohnsen, recipient of the 2018 Distinguished Service Award, and Scot L. Huntington, recipient of the Distinguished Service Award for 2017. I also want to thank Paul Fritts for his substantial gifts in support of the E. Power Biggs Fellowship Program.

Since a review of the Rochester convention will appear in THE TRACKER I will not comment further, except to encourage the membership to look the future. The large number of E. Power Biggs Fellows indicates that we are beginning to reach the younger generations that will keep the OHS viable into the future. The use of Instagram is reaching those between the ages of 20 and 40. If you have not visited our Instagram page, please follow us at Organ Historical Society.

Changes are also under way at the OHS headquarters at Stoneleigh. Our new CEO, Ed McCall, is already diligently at work planning for the future. The board will be discussing Ed's ideas during its next several monthly meetings. Please do not hesitate to call Ed if you have any questions or suggestions that you feel are pertinent to advancing the cause of the organization. With the transition in leadership, now is the time to make your ideas known.

Everyone hates to be asked for money but having enough funds to support OHS's current operations and important new programs is critical. The OHS has a balanced budget this year, but it is imperative for us to invite new members as well as to consider further giving to OHS through gifts to the Annual Fund, the Friends of the Archives, and the endowment to ensure OHS's long-term viability. Our membership has increased during the past year to more than 2,300. It would be fantastic to see our membership continue to increase to new and unimagined levels. We can all make this happen given the energy that is apparent within the organization in 2018.



**T**RULY, these are the dog days of summer. Ancient beliefs claimed the rising of Sirius or the “dog star” in the night sky was followed by periods of thunderstorms, extreme heat, and lethargy. Those of us in attendance at the annual meeting can attest to that lethargic feeling induced by hot, heavy, humid air. I write this inaugural welcome message on board Amtrak’s Acela passing through Connecticut where the temperature is already into the low 80s. I am en-route to a gathering in New Hampshire that will include several fine organists, organ tuners, and a former Biggs Fellow!

But I digress. Despite the heat, I am buoyed by several complementary events. The first was meeting hundreds of OHS members in Rochester at the hotel, at recital venues, at the OHS store, and even in the fitness room! Your enthusiastic welcome and expressions of goodwill affirm with vigor my desire to join this august organization. The second is really a series of events. Attending a week’s worth of extraordinary recitals showcasing outstanding historic instruments, left me inspired and transformed. Thirdly, I arrived this week at Stoneleigh. Walking into this magnificent edifice, greeted by an outstanding staff, and being guided by the gentleness of Jim Weaver is a moment I will treasure. I am filled with joy, excited to begin, and certain that OHS is a perfect match for me.

I’d like to share my opening remarks from the Rochester convention with you here:

*The clock on the console inside my car read 10:06 A.M. as I left the parking lot at my apartment in Hopewell, New Jersey. That location is approximately a 20-minute drive from the 137-rank Mander-Skinner that sits in the chancel at Princeton University’s chapel.*

*I felt a slight twinge of anxiety given the realization that in a few short hours I would be among 400 OHS delegates and I only knew about five or six people. Happily, I stand before you as a recipient of a most generous, heartfelt, and graceful welcome from all of you.*

*Earlier, Bill Czelusniak stood before us expressing, on behalf of the board, his gratitude to all of you and indeed all the membership for the outpouring of financial generosity that not only provides much needed assistance for this convention but continues to sustain the OHS operation year after year.*

*In that spirit, might I also re-state our deep appreciation for the enduring support provided to OHS by the Wyncote Foundation. One cannot fully express how significant their contributions are to the OHS. Thank you.*

*We are here today, however, largely due to the heavy lifting of Jim Weaver, his staff, the board of directors, and their committee members. The herculean efforts of the past eight years have resulted in a healthy and emerging Organ Historical Society, a legacy handed down to us by Barbara Owen, Randy Wagner, and their colleagues. Let’s recognize once again their tremendous efforts.*

*My background is in education and leadership. Over the years, I have learned that success is defined by three fundamental principles.*

- 1. Serve the community humbly.*
- 2. Communicate with your ears more than your mouth.*
- 3. Show your face often.*

*You are all aware of the challenges facing non-profit arts organizations today. What I see in the OHS is a timely opportunity to grow and evolve into a sustainable and thriving organization that is relevant in the 21st century.*

*Fortunately, we have our Polaris — our guiding star, as expressed in the OHS mission statement:*

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

*These are the words that form the foundation of everything we do moving the OHS forward.*

*From convention planning to archival work, from publications to educational programs, you can expect the evolution of the 21st-century OHS to be grounded by our mission statement.*

*Expect to hear from me as I want to hear from you. We are all in this together.*

I leave you with a Biblical quote excerpted from the second Partita of J.S. Bach, featured at the opening night recital given by David Higgs. It has certainly moved and inspired me in these early days.

*Grant that I do that which I am to do with industriousness, as your command leads me in my position. Grant that I do it soon, at the time when I am supposed to, and when I do it, grant that — it turns out well.*

*Ed McCall*

**VISIT OUR NEW WEBSITE**  
**WWW.ORGANHISTORICALSOCIETY.ORG**





# ORGAN HISTORICAL SOCIETY

330 North Spring Mill Road ~ Villanova, PA 19085-1737 • 804-353-9226

E-MAIL: [mail@organhistoricalsociety.org](mailto:mail@organhistoricalsociety.org) • WEB: [www.organhistoricalsociety.org](http://www.organhistoricalsociety.org)

## OHS MISSION STATEMENT

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

## THE BOARD OF DIRECTORS

*Board Term Expires*

Michael Quimby . . . . . [qp01@earthlink.net](mailto:qp01@earthlink.net) . . . . . CHAIR . . . . . 2021  
William F. Czelusniak . [czelusniak@verizon.net](mailto:czelusniak@verizon.net) . . . . . VICE CHAIR . . . 2019  
Craig Cramer . . . . . [ccramer@nd.edu](mailto:ccramer@nd.edu) . . . . . SECRETARY . . . 2019  
Gregory Crowell . . . . . [gregorycrowell1750@gmail.com](mailto:gregorycrowell1750@gmail.com) . . DIRECTOR . . . 2021  
Anne Laver . . . . . [alaver@syrr.edu](mailto:alaver@syrr.edu) . . . . . DIRECTOR . . . 2021  
Patrick J. Summers . . [pjsumm@aol.com](mailto:pjsumm@aol.com) . . . . . ACTING TREASURER  
W. Edward McCall . . . [emccall@organhistoricalsociety.org](mailto:emccall@organhistoricalsociety.org) . CEO . . . EX OFFICIO

## OHS HEADQUARTERS

Marcia Sommers . . . . [marcia.sommers@organhistoricalsociety.org](mailto:marcia.sommers@organhistoricalsociety.org) . . . . MANAGER

## THE TRACKER

Rollin Smith . . . . . [tracker@organhistoricalsociety.org](mailto:tracker@organhistoricalsociety.org) . . . . . EDITOR  
Len Levasseur . . . . . [neopress@organhistoricalsociety.org](mailto:neopress@organhistoricalsociety.org) . . . . . PRE-PRESS  
Marcia Sommers . . . . [advertising@organhistoricalsociety.org](mailto:advertising@organhistoricalsociety.org) . . . . ADVERTISING

## COMMITTEE CHAIRS

### ENDOWMENT FUND ADVISORY COMMITTEE

Willis Bridegam . . . . . [wbridegam@gmail.com](mailto:wbridegam@gmail.com)

### LIBRARY AND ARCHIVES ADVISORY COMMITTEE

James L. Wallmann . . . . . [James.Wallmann@hanson.biz](mailto:James.Wallmann@hanson.biz)

### PUBLICATIONS ADVISORY COMMITTEE

Christopher S. Anderson . . . . . [csander@smu.edu](mailto:csander@smu.edu)

### MEMBERSHIP AND DEVELOPMENT COMMITTEE

William F. Czelusniak . . . . . [czelusniak@verizon.net](mailto:czelusniak@verizon.net)

### DISTINGUISHED SERVICE AWARDS COMMITTEE

Dan Clayton . . . . . [danclayton@claytonacoustics.com](mailto:danclayton@claytonacoustics.com)

### PIPE ORGAN DATABASE COMMITTEE

Jeremy Wance . . . . . [jdwance@ou.edu](mailto:jdwance@ou.edu)

### E. POWER BIGGS FELLOWSHIP COMMITTEE

Roberta Morkin . . . . . [bobbiemorkin@comcast.net](mailto:bobbiemorkin@comcast.net)

### HISTORIC ORGAN AWARDS COMMITTEE

Steuart Goodwin . . . . . [steuartgoodwin1@gmail.com](mailto:steuartgoodwin1@gmail.com)

### FRIENDS OF THE OHS LIBRARY AND ARCHIVES

Nathan Laube . . . . . [nlaube@esm.rochester.edu](mailto:nlaube@esm.rochester.edu)

## CONVENTIONS

DALLAS, TEXAS • July 14–18, 2019

*In Collaboration with The Hymn Society*

*Jan Kraybill, Executive Director*

CHRISTOPHER ANDERSON, BENJAMIN KOLODZIEJ,

AND JAMES L. WALLMANN (CO-CHAIRS)

[2019@organhistoricalsociety.org](mailto:2019@organhistoricalsociety.org)

## ORGAN HISTORICAL SOCIETY LIBRARY AND ARCHIVES

Bynum Petty ~ ARCHIVIST

[archivist@organhistoricalsociety.org](mailto:archivist@organhistoricalsociety.org)

## HONORARY MEMBERS

†E. Power Biggs; †Joseph E. Blanton; †E.A. Boadway

†Alan Laufman; Robert C. Newton; Barbara Owen

Orpha Ochse; †John Ogasapian; Stephen L. Pinel

†Albert Robinson; †Albert Schweitzer; William T. Van Pelt

†Martin Vente; Randall E. Wagner; †F.R. Webber

## ADVERTISING IN THE TRACKER

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

### MEMBERS MAY JOIN ANY ONE OF TEN CHAPTERS

CHAPTER NAME . . . . . FOUNDING DATE  
INQUIRIES

CHICAGO-MIDWEST . . . . . 1980  
DEREK NICKELS  
[denickels@holycmforter.org](mailto:denickels@holycmforter.org)

EASTERN IOWA . . . . . 1982  
RODNEY LEVSEN  
[levsenorg@aol.com](mailto:levsenorg@aol.com)

HARMONY SOCIETY . . . . . 1990  
*Western Pennsylvania & Ohio Valley*  
WALT ADKINS  
[wadkinsqsl@comcast.net](mailto:wadkinsqsl@comcast.net)

HILBUS . . . . . 1970  
*Washington-Baltimore*  
CAROLYN BOOTH  
[CLBmuscmkr@aol.com](mailto:CLBmuscmkr@aol.com)

MEMPHIS . . . . . 1992  
DENNIS S. WUJCIK  
[denwuj@bellsouth.net](mailto:denwuj@bellsouth.net)

MIOHS, MICHIGAN . . . . . 1994  
CARL BALDUF  
[cbalduf@aol.com](mailto:cbalduf@aol.com)

MID-HUDSON, NEW YORK . . . 1978  
STUART L. BALLINGER  
[wa2bss@hvi.net](mailto:wa2bss@hvi.net)

NEW ORLEANS . . . . . 1983  
RACHELEN LIEN  
[rachelien@bellsouth.net](mailto:rachelien@bellsouth.net)

PACIFIC-NORTHWEST . . . . . 1976  
DAVID DAHL  
[dahl1dp@plu.edu](mailto:dahl1dp@plu.edu)

WISCONSIN . . . . . 1988  
PHYLLIS FRANKENSTEIN  
[deerslay31@aol.com](mailto:deerslay31@aol.com)

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

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

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

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

**OHS MEMBERSHIP** includes a subscription to *The Tracker*. Membership categories and fees can be found on our website [www.organhistoricalsociety.org](http://www.organhistoricalsociety.org) under the JOIN tab. Or call us and we will happily register you as a member over the telephone.

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

BACK ISSUES of *The Tracker* and convention handbooks are available from the OHS office. 804-353-9226



# About our new CEO | W. EDWARD MCCALL

**W** Edward McCall, a native of Port Arthur, Ontario, Canada, is a veteran music educator, choral conductor, and administrator. He has taught students of all ages in both Canada and the United States. As artistic director of Cantus Novus he is a champion for music education as evidenced by their conducting intern program and by his interest in recruiting high school and college-aged singers to the group. Mr. McCall is also the director of music at St. Paul's Episcopal Church in Doylestown, Pa.

Previous appointments as choral educator included the faculties of Westminster Choir College (Princeton), Temple University (Philadelphia), Council Rock School District (Newtown, Pa.), and St. Michael's Choir School (Toronto). A significant position for Mr. McCall was as executive director of St. Michael's Choir School where he oversaw the entire music program including choirs, organ education, piano instruction, concert tours, recruitment, and fundraising and endowment development.

From the beginning of his professional career, choirs under Mr. McCall's direction have appeared locally, regionally, and nationally. Appearances beyond the concert stage include television, professional recordings, symphony concerts, choral festivals, tours, and a Papal visit. In the United States, choirs under Mr. McCall's direction performed at several PMEA All-State Conventions to enthusiastic acclaim. He has coordinated and directed dozens of choir tours including a ten-day odyssey to the People's Republic of China. Additionally, he has conducted many world-premiere performances of new choral works.

Choral reviews by Mr. McCall have been published in the *Choral Journal* and articles relating to choral-orchestral works were published in the Canadian choral journal *Anacrusis*.

Locally, Mr. McCall led the Bucks County Music Educators Association as its president for six years. He also served on the board of directors for the American Choral Directors Association of Pennsylvania convening several state-



wide conventions. Additional activity in Canada included a stint on the board of directors for Choirs Ontario.

Mr. McCall holds a master of music degree in choral conducting and music education from Westminster Choir College. He studied conducting with Joseph Flummerfelt, Constantina Tsolainou, Alan Crowell, Frauke Haase-mann, Sir David Willcocks, John Rutter, Rodney Eichenberger, and André Thomas.

## NEW MEMBERS

### THE OHS WELCOMES ITS NEWEST MEMBERS

#### SUMMER 2018

Juan Angel	Suzanne Horton
Alan D. Ankney	Eddie Hulsey
Sam Bartlett	Edmund Johnson
William Brosnan	Carl D. Klein
Jerzy Cichocki	David Kraybill
Susan Crudup	Cheryl A. Larrivee-Elkins
John Daniels	Jim Lewis
Alfred England	Thomas Magruder
Donald Frazier	Michael Main
Jan Fulford	Richard McPherson
Peter Geise	David Kraybill Nelms
Norman Goad	Dale Nickell
Frederick Grobe	Mark Pacoe
Jim Lewis Hennes	Michael Plagerman

Duane A Prill
Fred E. Putz
St. John's Episcopal Church, Roanoke, Va.
Demetri Sampas
Dr. Kenneth Sass
Roderich E. Schwarz
Timothy Shotmeyer
Raymond Smith
William G. Stead
Joseph Stubler
Dennis Walston
Shane Wise
Organ Media Foundation

#### BIGGS FELLOWS 2018

Laura Agner	Bailey Hoffner
David Anderson	Qishan Huang
Alexander Ashman	Chris Kehoe
Nathaniel Brown	Andrew Koch
Trevor Carolan	Jing Lan
Roshan Chakane	Grace Lee
Yun Choi	Simon Pick
Evan Currie	Diane Rechel
Andrew Deierlein	Alyssa Santos
Ian Esmonde	Alexandria Smith
Kaitlyn Fitzen	Luke Staisiunas
Richard Gress	Luke Tegtmeier
Grayson Gwilliam	Sean Vogt
Emma Haupt	



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



***Foley~Baker Inc.***

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

George Stevens Organbuilding, E. Cambridge, MA | 1852 Opus  
The First Church in Sterling, Massachusetts



photo by Gary Smith

**MESSRS. CZELUSNIAK ET DUGAL, INC.**  
ORGANBUILDING, RESTORATIONS & MAINTENANCE

Northampton, MA ♦ [www.czelnusniakdugal.com](http://www.czelnusniakdugal.com) ♦ [czelnusniak@verizon.net](mailto:czelnusniak@verizon.net)

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

*Pipe Organ Builders*

*Post Office Box 389*

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

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

***www.rathkepipeorgans.com***



**JL WEILER, INC.**

PIPE ORGAN CURATORS, CONSERVATORS & CONSULTANTS

**Museum-Quality Restoration  
of Historic Pipe Organs  
Around the World**

1845 South Michigan Avenue #1905 | Chicago, Illinois 60616  
312-842-7475 | [jeff@jlweiler.com](mailto:jeff@jlweiler.com) | [www.jlweiler.com](http://www.jlweiler.com)



**PATRICK J. MURPHY**

**& ASSOCIATES, INC.**

**ORGANBUILDERS**

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

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

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

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

*Give the gift  
of Membership!*

**WWW.ORGANHISTORICALSOCIETY.ORG**



## MAJOR CONTRIBUTORS TO THE ORGAN HISTORICAL SOCIETY

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

## The Legacy Society



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

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

*info@organhistoricalsociety.org*

THE EDITOR ACKNOWLEDGES WITH THANKS

THE ADVICE AND COUNSEL OF

NILS HALKER, BYNUM PETTY,

AND TODD SISLEY.

## PUBLICATION DEADLINES

### EDITORIAL

THE EDITORIAL DEADLINE IS  
THE FIRST OF THE  
SECOND PRECEDING MONTH

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

### ADVERTISING

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

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



All Saints Episcopal Church  
Southern Shores, North Carolina  
Quimby Pipe Organs, Opus 74  
Two manuals, Eighteen ranks



Rebuild and  
enlargement of  
existing Moeller Organ

Completed September 2017



Quimby Pipe Organs, Inc.

quimbypipeorgans.com PO Box 434, Warrensburg, MO 64093 (660) 747-3066

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



The historic 1856 Knauff tracker organ at First Bryan Baptist Church in Savannah, Georgia, was damaged by vandals in 2016. Fundraising efforts for its restoration have begun. Donations may be made through GoFundMe or sent directly to the Andrew Bryan Community Corporation, Attn: Georgia W. Benton, Box 1441, Savannah GA 31402. Make checks payable to Andrew Bryan CDC.

**A.E. Schluter Pipe Organ Co.**

2843 Stone Mountain Lithonia Road, Lithonia, GA 30058

800-836-2726 • 770-482-4845

www.pipe-organ.com • art3@pipe-organ.com

*Andover*

www.andoverorgan.com

Preserving the Past  
Enhancing the Present  
Inspiring the Future

Like Us on Facebook



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

**DOBSON**

PIPE ORGAN BUILDERS, LTD.

NEW PIPE ORGANS

DESIGN CONSULTATION

RESTORATIONS

MAINTENANCE

ECCLESIASTICAL FURNITURE

200 North Illinois Street

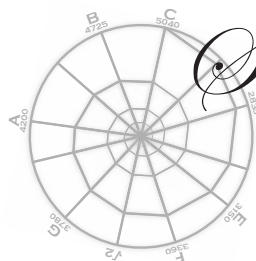
Lake City, Iowa 51449

Phone: 712 . 464 . 8065

Fax: 712 . 464 . 3098

www.dobsonorgan.com

info@dobsonorgan.com



*Stefan Maier*  
**TRACKER ORGANS**

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

REPAIRS • TUNING • CLEANING • RESTORATION • REFURBISHING

978-544-7052 • **TRACKERORGANS.COM**

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

New Instruments  
Preservation & Restoration

401.348.8298

PO BOX 56

STONINGTON, CT 06378

WWW.SLHORGANS.COM



WM. A JOHNSON OPUS 16  
RESTORED 2013



# The Odyssey of a Snetzler Organ

BARBARA OWEN

## INTRODUCTION

**I**N THE CONGREGATIONAL CHURCH of South Dennis, a small town in central Cape Cod, Mass., an 18th-century organ of pleasing sound and visual presence has led the congregation's hymn singing since the middle of the 19th century. Its builder, who signed his name inside the windchest, along with the year 1762, was the noted John Snetzler (1710–1785). A native of Schaffhausen in Switzerland, he is believed to have worked for noted builders such as Egedacher and Müller prior to moving to London around 1742, perhaps encouraged by friends in the Moravian Brethren, for whose churches his first three London organs were built. Although his instruments conformed largely to the prevailing British style in many aspects, he is said to have been the first to introduce string-toned stops such as the Dulciana and Gamba, and was soon engaged to build organs for notable churches and college chapels, employing and training some native-born builders in the process. Although he became a naturalized British subject in 1770, upon his retirement in 1780, he returned to his native Schaffhausen, having played a distinct role in the development of British organbuilding during the decades preceding the close of the 18th century.<sup>1</sup> In all, he is believed to have built or rebuilt around 120 church and chamber organs of various sizes, at least five of which were exported to the American colonies. This is the story of one of them.

1. Alan Barnes, "Snetzler, John." *New Grove Dictionary of Musical Instruments* (1984) 3:410.

## PART 1

### DEBLOIS'S CONCERT HALL

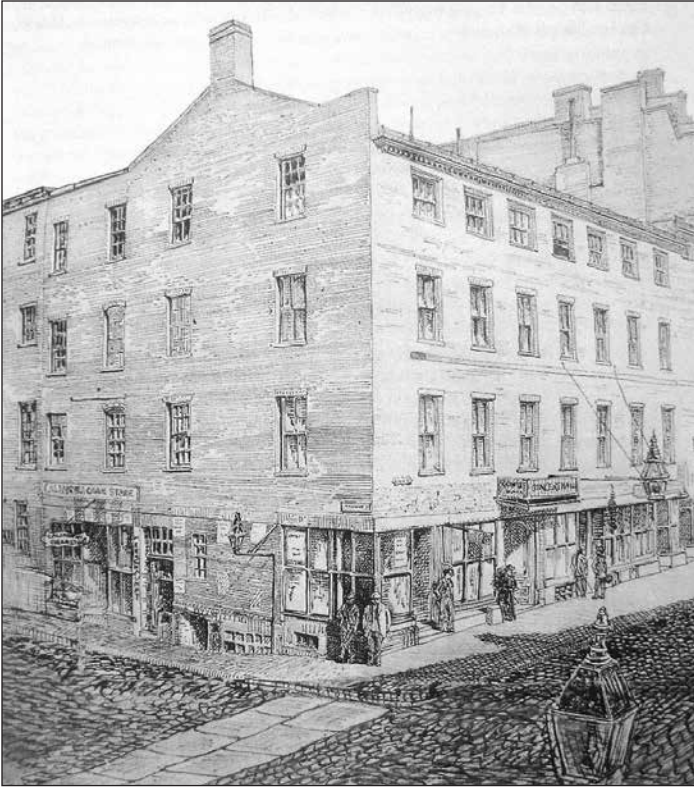
Stephen Deblois (1699–1778) might well be termed Boston's first true musical entrepreneur. Born in Oxford, England, of Huguenot stock, he arrived in New York in 1720 with Governor William Burnet. Having married one of his shipmates, Ann Furley (1687–1762), he was soon the father of a daughter, Sarah (1723–1777), and two sons, Gilbert (1725–1791) and Lewis (1727–1799). In April 1728, Burnet, a fellow music lover, was appointed Royal Governor of Boston, and the Deblois family accompanied him there. Along with a harpsichord and a clavichord, Burnet also had owned an organ—presumably an English chamber organ—which he gave to New York's South Dutch Reformed Church in December 1727, just prior to his departure for Boston.<sup>2</sup>

Stephen Deblois had studied music in England, and soon put his training to use. By 1729, he was teaching a dancing school in King Street, and, in 1730, is recorded as having sponsored a "Consort of Music" there in honor of Saint Cecilia. He was also an organist, having held that position in King's Chapel from 1733 to 1743, at Christ Church from 1743 to 1747, and again at King's Chapel from 1747 to 1763. His two sons eventually also served as organists at these two Boston churches.<sup>3</sup> Although initially members of King's Chapel

2. John Ogasapian, *Organ Building in New York City: 1700–1900* (Braintree: Organ Literature Foundation, 1977), 1–2.

3. Barbara Owen, *The Organs and Music of King's Chapel 1713–1991* (Boston: King's Chapel, 1993), 34–37; *New England Historical & Genealogical Register* (Boston: NEH&GS, 1913), 67:14–15.





*Deblois's Concert Hall*

(where the funeral of Stephen Deblois's wife Ann was held in July 1762, and where both Lewis and Gilbert were vestrymen in 1763), members of the Deblois family eventually moved to Trinity Church, either during the war, when it was the only Anglican church remaining open in Boston, or in the postwar period, during which King's Chapel left the Anglican fold due to inability of finding an ordained rector, and eventually became Unitarian, having congregationally ordained their lay reader. Many later members of the Deblois family can be found in the baptism, marriage, and funeral records of Trinity Church.<sup>4</sup>

Thanks to his connections in England, Stephen Deblois was soon engaging in importation. Along with staples such as hardware and china, he also began importing and selling musical instruments and sheet music. By 1752, he had prospered sufficiently to build what was known as Concert Hall, a rather substantial three-story brick building located on Queen (now Hanover) street, a major thoroughfare in Boston's North End. On the ground floor was a store where imported goods such as china, silverware, and fabrics were sold, which appears to have been in the charge of Stephen's sons Gilbert and Lewis, the hall being upstairs. By 1763 and 1764, the store's goods, according to advertisements, included brass and woodwind

instruments, music for military bands, singing tutors, sheet music, and assorted musical supplies such as violin strings.<sup>5</sup> Concerts were frequently advertised at Concert Hall soon after its opening and throughout the pre-Revolutionary period, along with Masonic functions, plays, political meetings, and, in later years, a Grand Ball given in 1778 by Governor Hancock, attended by 300 persons—which gives one an idea of the size of the hall.<sup>6</sup> Concerts were often promoted by local musicians. Thomas Dipper (d. 1763), an Englishman who served briefly as organist of King's Chapel, presented "several Pieces of Vocal and Instrumental MUSICK, composed by the best Masters" in 1761, and the sometime bandmaster, singing master, and music publisher Josiah Flagg (1738–1795) produced a similar concert there in 1769, as well as concerts on several other occasions.<sup>7</sup>

In addition to being an organist, Stephen Deblois was said to have also tuned keyboard instruments, including an organ in Christ Church, and was an associate of Boston's earliest professional organbuilder, Thomas Johnston (1708–1767), who was also an engraver, painter, and woodcarver, and who engraved an elegant trade card for Lewis Deblois in 1757. Deblois's Concert Hall, possibly right from the time it opened in 1752, contained a small organ built by Johnston, which Deblois may have owned even prior to the opening of the hall, for in 1741 it was recorded that such an organ had been temporarily loaned to Trinity Church for a short period.<sup>8</sup> By 1763, that first organ had been replaced by a larger one, for in May of that year, a "concert of Musick" in Concert Hall was advertised, "When will be open'd (perhaps the finest instrument in *America*) a delicate and melodious NEW ORGAN, made by the first hand, and lately imported from London."<sup>9</sup> Two months later, in July, the Johnston organ, "formerly made use of in *Concert-Hall*," was put up for sale by Lewis Deblois, with a discount offered if purchased by any local congregation.<sup>10</sup> Its eventual destination has yet to be discovered.

Concerts continued to be held regularly at Concert Hall, some specifically mentioning use of the organ, and the family importation business, now conducted by Lewis and Gilbert, was prospering. During the 1750s, Gilbert owned his own trading ships, and maintained salesrooms in Worcester, Newport, and Providence. However, there were soon to be major handicaps for importers due to the Nonimporta-

5. Advertisements, *Boston Evening Post* (March 29, 1773); *Boston Gazette* (June 28, 1764).

6. Samuel Adams Drake, *Old Landmarks and Historic Personages of Boston* (Boston: James R. Osgood & Co., 1873), 71.

7. Henry M. Brooks, *Olden-Time Music* (Boston: Ticknor & Co., 1888), 85, 87.

8. Barbara Lambert, ed., *Music in Colonial Massachusetts 1630–1820* (Boston: Colonial Society of Massachusetts, 1985), 642.

9. *Boston Gazette and Country Journal* (May 16, 1763).

10. Advertisement, *Boston Evening-Post* (July 11, 1763).

4. Andrew Oliver & James B. Peabody, eds., *The Records of Trinity Church* (Boston: Colonial Society of Massachusetts, 1982).



\*\*\*\*\*  
*New Advertisements.*  
 BOSTON, May 15th, 1763.  
**NOTICE** is hereby given, that  
 a publick CONCERT of Musick, consisting of  
 the most agreeable Compositions, from the best Au-  
 thors, will be perform'd at Concert Hall, on Thursday  
 Evening the 26th Instant, to begin precisely at Seven  
 o'Clock. When will be open'd (perhaps the finest  
 Instrument in America) a delicate, and melodious  
 NEW ORGAN, made by the first Hand, and lately  
 Imported from London in Capt. Burges.  
 N. B. Tickets may be had at Concert Hall, or of  
 EDES & GILL in Queen-Street, at Half a  
 Dollar each.  
 \*\*\*\*\*

*Advertisement in the Boston Gazette and Country Journal  
 May 16, 1763.*



*Gilbert Deblois*

tion Agreement recently passed in reaction to the 1765 Stamp Act, which led to a serious economic downturn. Also, following the “Boston Massacre” of 1770, the movement to break the colonial ties with England was growing stronger; the Deblois family were staunch Loyalists, and eventually faced further troubles on that account. The fortunes of the family were clearly being impacted by all of these events.

In 1769, Concert Hall was sold via mortgage to William Turner (1745–1792), a dancing and fencing master, who continued to rent it out for concerts, dances, and meetings. In December of the same year we find Gilbert Deblois advertising his entire stock of imported spices, china, cutlery and other English Goods “very Cheap for ready Money.” And also, “N.B. A good Organ suitable for a Church, to be sold Cheap & the Pay made easy.”<sup>11</sup> This notice, following so close on the sale of the building, makes it highly likely that this was the English organ from Concert Hall, which the family would have also needed to dispose of. The advertisement ran through January 1770, but the organ appears to have remained in Concert Hall at least until October 1772, when John Selby, the London-born organist of King’s Chapel, advertised a concert there in which “the Concerto designed for the Harpsichord [possibly one of Handel’s?] will be performed on an ORGAN.”<sup>12</sup>

The organ must have been sold very soon afterward, however, for on the evening of December 10, 1772, it was consecrated in its new home, King’s Church (later St. John’s Episcopal Church) in Providence, Rhode Island, and played on that occasion by Josiah Flagg, who had previously played it in several concerts when in Boston. A sermon was preached by Rev. John Graves on the “Excellency and Advantage of Instrumental Music in Public Worship,” some singers also took part, and a collection was taken to defray the cost of bringing the organ from Boston and setting it up.<sup>13</sup>

Following the Battle of Bunker Hill in 1775, those still loyal to the British crown, who at first had found Boston a reasonably safe refuge, became pariahs there. On July 4, 1776, Massachusetts ceased to be a colony of Great Britain, and many Boston Loyalists, including Gilbert and Lewis Deblois and parts of their families, were exiled to Halifax, Nova Scotia, and their property was confiscated, although some younger members of their families remained. The two Deblois brothers eventually went to England, and although

11. *Boston Post Boy* (December 25, 1769).

12. *Boston Gazette* (October 26, 1772).

13. Joyce Ellen Mangler, “Music in King’s Church (St. John’s), Providence,” *Rhode Island History* 17, no. 3 (July 1958): 75. Organ related material from this article was published in *The Tracker* 3, no. 1 (October 1958). Due to the lack of material later discovered, the author had assumed that the organ that went to Providence was the earlier Johnston organ, which had been sold prior to the importation of the Snetzler. The fate of the Johnston organ is unknown.



Lewis appears to have returned after the conflict to resume the business of importing in Providence during the 1780s, he eventually retired to England, and both brothers died there. Stephen Deblois, perhaps in poor health, had remained in Boston during the conflict, and the records of Trinity Church record the funeral, on January 28, 1778, of “Mr. Stephen Deblois, Musician,” age 78.<sup>14</sup> Several of his descendants either remained in or returned to the Boston and Providence areas after independence was won, and some reentered the importation business, eventually restoring much of the family’s former affluence during the 19th century.

William Turner seems to have intended to acquire another organ for Concert Hall shortly after the one belonging to the Deblois family was sold in 1772, for in April of the following year, while extending thanks to the subscribers to the past season’s concerts, he begged leave “to acquaint them, that he expects in June next an elegant organ, made by the celebrated Mr. John Snitzler” [*sic*].<sup>15</sup> This would seem an indication that Turner knew who had built Deblois’s organ, and wished to have one like it. No evidence has yet been found to indicate that any such organ ever materialized, however, and the deteriorating political and financial climate would have made it extremely unlikely in any event. Turner was in fact in rather shaky financial condition until some time after the conflict, and unable to pay off his mortgage on Concert Hall, held by John Hancock, until 1784.

Turner nonetheless continued to keep a dancing school there while continuing to rent it for many concerts, some of them produced by Josiah Flagg, as well as for balls and other events, but there is no indication that the hall ever again contained an organ. In 1789, being in poor health, Turner sold the building to merchants Jonathan and John Amory and departed for England in 1791.<sup>16</sup> Interestingly, the Amory and Deblois families would later be connected by two or three marriages. At some point, the building was enlarged, and Peter B. Brigham opened a restaurant there in 1836, although the upper part seems to have remained a dance hall, which was eventually discontinued in 1864. In May 1869, Deblois’s durable building was demolished for the widening of Hanover Street.<sup>17</sup>

14. Andrew Oliver and James Peabody, eds., *The Records of Trinity Church, Boston, 1728–1830*. (Boston: Colonial Society, 1982), 789.

15. *Boston Evening Post* (April 19, 1773).

16. Lambert, op. cit., 2:1057.

17. Edward H. Savage, *Boston Events* (Boston: Tolman & White, 1884), 39.



*St. John's Church, Providence*

## PART 2

### ST. JOHN'S CHURCH, PROVIDENCE

Up to this point, all that we know for fact is that in 1763 the Deblois family imported an organ made in London by an unnamed but notable builder, which was in use in their Boston Concert Hall from 1763 to 1772, when it was sold to St. John's Church in Providence (at the time called King's Church). We do not yet know who actually made it, or even if it still exists, although it has long been suspected that it might be the Snetzler organ still extant in a small church in the town of South Dennis on Cape Cod. The first tentative link to the Cape Cod Snetzler is that this organ is signed inside the palletbox by the maker, with the year 1762. Deblois's Concert Hall organ was imported from London by a Capt. Burges, whose brig had arrived in Boston in April 1763 after an unusually long voyage caused by a storm that necessitated a lay-over in Madeira for repairs.<sup>18</sup> Thus, the organ it carried would have had to be made in 1762. But there were still several missing links in the story.

Thanks to the increased online accessibility of word-searchable historic newspapers, many of the necessary links have now fallen into place. Because of these, we now know

18. *Boston Gazette* (April 18, 1763).



for certain that the organ that went to St. John's Church in 1772 was not, as had been previously supposed, the earlier Johnston organ (the fate of which is unknown), but rather its London-made replacement, first used in Concert Hall in May 1763 and put up for sale in 1769–70. Already established from the church records is the fact that it had been purchased by St. John's with a loan from Lewis (or possibly Gilbert) Deblois, who was apparently sufficiently anxious for a purchaser to grant those terms. And Ezra Stiles, in his diary, confirms that the organ acquired by St. John's came "from the Concert Hall in Boston from being employed in promoting Festivity, Merriment, Effeminacy, Luxury, and Midnight Revellings . . . to be used in the Worship of God."<sup>19</sup> Either Dr. Stiles had a lively imagination, or he knew some things that weren't advertised in the newspapers, but in any event one may hope that the organ did add a bit of festivity to some of those Boston concerts. And it would seem rather appropriate that William Blodget, the first organist who played it in its new home from 1772 to 1774, was also, like William Turner and even Stephen Deblois in his early years, the proprietor of a dancing school.<sup>20</sup>

The next few decades of the former Concert Hall organ's history are documented in the records of St. John's Church (now Cathedral), researched in 1958 by Providence historian Joyce Ellen Mangler. The Revolution had put a damper on the activities of most Anglican churches in New England during that period, their members being largely Loyalists, and King's Church was no exception. Rev. John Graves, who had preached such a convincing sermon on the necessity for instrumental music in worship, was obviously one of the Loyalists, for he refused to eliminate prayers for the King from his services, and shortly retired from his post. Rev. William Rodgers, a Baptist, served the pulpit in 1782, followed in 1783 by Thomas Fitch Oliver, who had been ordained a deacon but was not ordained a priest until 1785. Rev. Moses Badger, a Loyalist returning from exile in Nova Scotia, was finally settled as rector in 1786 but died in 1792, and the pulpit was temporarily filled by Rev. James Wilson, a Congregationalist, before Rev. Abraham L. Clarke was appointed rector.

In 1791, during this unsettled period, the church received correspondence from Gilbert Deblois of London, reminding them that the loan that had been made to the church in 1771 for the purchase of the Concert Hall organ had never been repaid. Both Lewis and Gilbert had sons named Gilbert, but Lewis's son had died in 1785, so this Gilbert, who lived until 1803, was the son of the Stephen Deblois's son Gilbert. The elder Gilbert—whom we will recall had initially advertised

the organ for sale—had died in 1791, and his son was thus presumably in the process of winding up his financial affairs. At first, a church committee appointed to deal with the matter asked for leniency "in consideration of their diminished means," pleading that "possessing as you the same holy Religion we persuade ourselves that your intention is not to distress the Church; having so long experienced the utility of an organ in Divine Worship, we should deeply deplore its loss."<sup>21</sup> After some further legal wrangling, which also involved Lewis Deblois, the debt was settled at 200 Pounds Sterling, said to be less than the actual amount due to the heirs.<sup>22</sup>

Shortly after this, the name of the church was changed from King's Church to St. John's Church.<sup>23</sup> After a succession of rather brief pastorates, St. John's eventually settled down in the early 19th century under the rectorship of Rev. Nathan Bourne Crocker, who served from 1807 until his death in 1865, and under his leadership a number of important events in the life of the church occurred. The first was the decision, in 1810, to replace the church's deteriorating 1722 building with a new and larger one. During the period in which the old building was taken down and the new (and present) one built, the organ was dismantled and put into storage in a nearby shop. In the church records is a memorandum dated March 4, 1811, perhaps concerning a music committee, which "would be consulted on sending to Boston to obtain an organ artificer, [and] will it not at the same time be advisable to ascertain from Mr. Geib—New York—on what terms he would come or send a competent Person."<sup>24</sup> John Geib (1744–1818), a fairly recent arrival from London, and one of New York City's earliest organbuilders, would have been known to people in St. John's Church, he having provided an organ in 1804 for the First Congregational Church a few blocks away from St. John's. Probably less well known in Providence at the time were the Boston "organ artificers," William and Ebenezer Goodrich and Thomas Appleton, who had only begun building organs a few years earlier.<sup>25</sup>

Entries in the treasurer's ledger for 1811 point to a possibly local artificer, about whom little is yet known. Pertinent payments include the following:

21. Cited in A.W.H. Eaton, *Old Boston Families. Number One. The Deblois Family* (Boston, 1913), 186–87.

22. Mangler, op. cit., 77.

23. In this same period, Queen's Chapel in Portsmouth also changed its name to St. John's Church, and King's Chapel in Boston changed its name to Stone Chapel, later reverting to the original name in the early 19th century.

24. Records of St. John's Church, cited in Mangler, op. cit., 80.

25. First Church's building was destroyed by a fire in 1814, along with Geib's organ, and William Goodrich provided an organ in 1816 for the building that replaced it.

19. Franklin B. Dexter, ed., *The Literary Diary of Ezra Stiles, DD., LLD.* (New York, 1901), 1:192.

20. Mangler, op. cit., 75.



April 18	pd Bolston for 1 Sheep & 5 squirrel skins for repairing the Organ	1.12½
April 30	pd ...blowing the Organ Bellows 1 day— tuning the Organ	.25
	pd a boy....Organ Blowing	.56
May 7	pd Young Hay for blowing the Organ Bellows 3 days	.75
May 11	pd Dan Thompson pr. do for setting up, repairing & tuning the Organ	56.37½
May 14	pd Saml E Hamlin pr Bill & rct for a copper Glue-kittle &c. for repairing the Organ	3.54
May 28	pd Saml E Hamlin for Lead and casting Ornaments to cover the tops of the Two new front Pipes of the Organ	.45
June 4	pd Dan Thompson per Do for repairing an organ pipe which had been stolen & Injured; and for retuning some other Pipes, displaced by the Painter	1.50*

\*Records of St. John's Church, cited in Mangler, *op. cit.*, 80–81.

There are two items of significant interest in the accounts cited above. One is a hitherto unknown “organ artificer,” Dan Thompson. It is not certain whether he was from Providence or Boston, for the only other reference to him yet found comes from more than a decade later, in a notice appearing in a Boston paper of 1826 announcing that “DAN THOMPSON and LEWIS WOOD, respectfully inform the inhabitants of the city of Boston and its vicinity, that they have taken a Shop in *Sweetser's Court*. . . . for the purpose of REPAIRING ORGANS, PIANO FORTES and other Instruments of Music. Also, TUNING done at shortest notice.”<sup>26</sup> Lewis was the brother of Simeon Wood, a Boston music engraver, whose estate he probated in 1823, and thus, he and Thompson appear to have been Bostonians. As such, it is possible that these two may at some time have been employed by one of the Godriches or Thomas Appleton, but while this could explain their capability for setting up, repairing, and tuning organs, it is only conjecture at this point.

The other item of significance is the matter of the two new front pipes on the case, for this provides another important link to the South Dennis organ. As seen in earlier photographs, this organ in fact once had at the extreme corners of the facade, two spurious wooden front pipes, with somewhat crude lead ornaments at the top. During the restoration of the organ in 1959, it was noted that there was evidence of its once having had doors covering its front, possibly glazed, as in other extant Snetzler organs (although some are

also known to have wooden doors), and that these two added false pipes would have prevented them from closing. While no doors were added in the later restoration, the two spurious front pipes were removed. A possible explanation for the missing doors may be that although they may have been intact when the organ first arrived in Providence in 1772, judging from the 1811 payments to Thompson and others for “repairs,” the organ would seem to have suffered some damage while in storage in 1810–11. This could have resulted in the breakage or even loss of the doors, particularly if they were of the glazed kind. And rather than replace them, Thompson decided instead to embellish the facade a bit by adding the two extra (nonspeaking) wooden front pipes.

References to the organ (beyond payments to organ blowers), are virtually nonexistent after its installation in the new building, although there are frequent references to payments to organists such as John, Henry, and William Muen-scher, as well as the growing importance of the choir, and music purchased for it. This could have begun to stir agitation for a newer and larger organ, for in 1833 the organ loft was altered, presumably in anticipation of one,<sup>27</sup> and in April 1834 the wardens and vestry of St. John's voted to purchase a new organ. The First Baptist church nearby had installed a three-manual organ built by E. & G.G. Hook the year before, and this, too, may have suggested that it was time for St. John's to acquire a larger organ.

A committee appointed by the wardens ascertained that “an organ with II/5 the number of stops and of about ¾ the power of the New Baptist Organ, can be had for 2250 dollars, and the old organ taken in part-payment at 500 dollars.”<sup>28</sup> Accordingly, a contract was signed in August with E. & G.G. Hook for a two-manual organ of eleven speaking stops, with “an octave of pedal keys, a shifting movement, and a Swell Pedal” (but no Pedal pipes), housed in “an elegant mahogany case.” Payment consisted of “thirteen hundred dollars in cash and the organ now standing in the said church, valued at three hundred & fifty dollars.”<sup>29</sup> The Hook firm subsequently maintained their new organ, eventually replacing it with a larger one of three manuals and 40 stops in 1851.

### PART 3

#### FIRST CHURCH, GLOUCESTER

E. & G.G. Hook, like many other organbuilders of the period, often took smaller but still usable organs in trade when replacing them with larger ones, particularly if they were of good quality, and subsequently repaired and resold them. As completion of Hook's new organ was promised in six months,

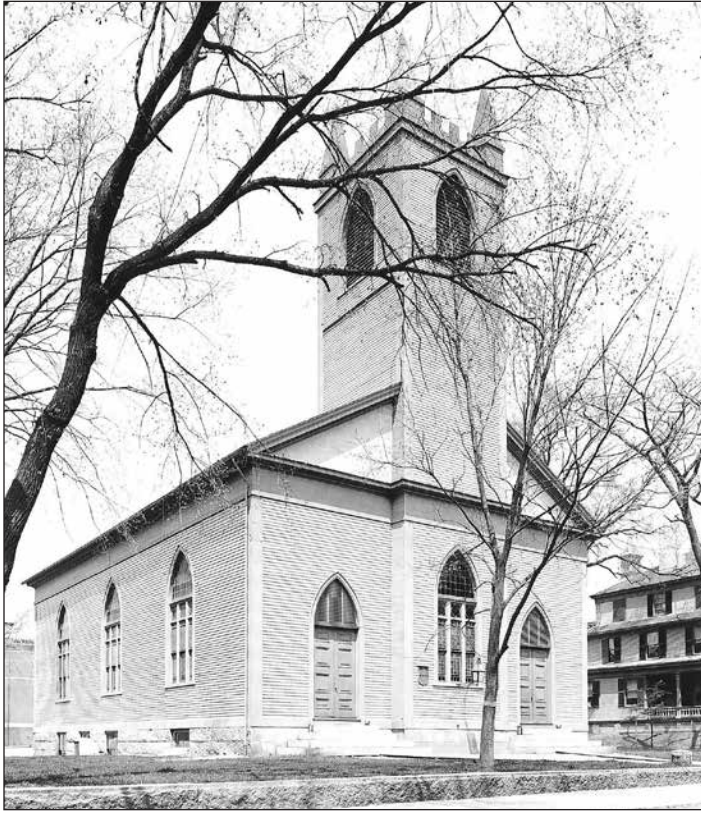
27. Mangler, *op. cit.*, 84.

28. Minutes of meeting, St. John's wardens and vestry (April 14, 1834) [church records].

29. Contract with E. & G.G. Hook [church records].

26. Advertisement, *Boston Commercial Gazette* (July 27, 1826).





*First Unitarian Church, Gloucester*

it was presumably installed early in 1835. Thus we find the next link in the connection with the South Dennis Snetzler, for in May 1835 Hook placed an advertisement in a Boston newspaper, offering for sale and priced at \$500 “the Organ in St. John’s Church, Providence. It is of English Manufacture, and contains the following stops, viz: Open Diapason, Stop Diapason, Dulciana, Principal Bass, Principal Treble, Twelfth, Fifteenth, Sesquialtra Bass, Sesquialtra Treble, Trumpet, Clarionet and Flute. This Organ has been in use for several years in said Church and is to be sold to give place to a new one of larger dimensions. It may be delivered by the last of May.”<sup>30</sup>

Now, this is not exactly the later stoplist of the South Dennis organ, which at some point experienced some tonal alterations during the 19th century. But in 1960, Fritz Noack, who had been working with the Andover firm on the organ’s restoration in 1959, made note of the original stoplist as still written on its toeboards and rackboards.<sup>31</sup> And it is identical to the stoplist given in Hook’s advertisement, the only difference being that “Clarion” (actually the bass of the Trumpet, as in other recorded Snetzler organs) was the word written inside the organ. Although this might appear to have been an abbreviation for “Clarionet” (and apparently was taken as

such by the Hooks, who would have been unfamiliar with this type of divided stop), Snetzler’s 1766 organ in Wilton House, Wilton, Wiltshire, is recorded as having had virtually the same stoplist as the South Dennis organ (plus a short-compass three-stop Swell), including a 29-note Trumpet treble and a 28-note Clarion bass.<sup>32</sup> Another example, in the Great division of an even larger Snetzler organ of 1765 in St. Peter’s College, Cambridge, was noted by Andrew Freeman, who observed that “previous to 1852, when the trumpet was carried through [at 8’ pitch] the bass portion of this stop was a clarion.”<sup>33</sup> However, the South Dennis organ is the smallest in which this divided reed stop has been recorded, and its inclusion may have been especially requested by Deblois for its Concert Hall use.

Who then did Hook sell the organ to? More often than not, the trail of a “pre-owned” organ can end with such a sale advertisement. But the luck of the internet was again with us, for in July 1835, just two months after Hook’s advertisement appeared, we find an interesting article in a newspaper from Gloucester, stating that “We are pleased to learn that the Unitarian Society in this town, now under the pastoral charge of the Rev. Mr. Hamilton, have purchased an Organ of Messrs. Hook, Boston, and that it is to be placed in their church immediately. This is as it should be. It augurs well for the future of our church music. . . .”<sup>34</sup> As in many other churches in the period, the organ was presumably purchased by a group of subscribers, as there is no mention of the actual purchase in the church records, although in March 1835 a warrant “relating to the purchasing of an Organ” was proposed, and there are subsequently occasional mentions of “subscribers”—although their purpose is unrecorded. About the only hint of the organ’s presence thereafter is an occasional notice of quarterly payments to organ blowers (\$5 in 1837; raised to \$8 in 1841).<sup>35</sup>

The Unitarian Church was also known as the First Parish Church. The organ is not described in the 1835 newspaper article, but as this church is not found under either name on Hook’s published list of new organs, one can probably safely assume that the organ that was purchased from them was likely a second-hand one. But was it the one from Providence? For confirmation of that, it is necessary to fast-forward a few decades to an announcement of First Church’s next organ upgrade, when in May 1852 we find under Gloucester news in a Salem newspaper, that “The First Parish, under the pastoral charge of Rev. Wm. Mountford, will soon place in

32. Alan Barnes and Martin Renshaw, *The Life and Work of John Snetzler* (Aldershot: Scolar Press, 1994), 144.

33. Andrew Freeman, “John Snetzler and his Organs,” *The Organ* 14, no. 54 (October 1934): 94.

34. *Gloucester Telegraph* (July 27, 1835).

35. Record books of First Parish of Gloucester, in Cape Ann Historical Society.

30. Advertisement, *Boston American Traveller* (May 29, 1835).

31. Fritz Noack, “John Snetzler’s 1762 Organ at South Dennis, Mass.,” *The Tracker* 5, no. 2 (January 1961).



their chaste and beautiful church a splendid new organ, built by Simmons, of Boston, at a cost of \$1500. This new organ will take the place of an old English one now in the church, built in 1762.”<sup>36</sup>

And what other organ could that be? It seems likely that William B.D. Simmons, the builder of the new organ, must have examined the old organ thoroughly enough to have looked in the palletbox and seen Snetzler’s name and actual date inscribed there. And Simmons, like Hook, also took worthwhile organs in trade for resale. The Simmons organ seems likewise to have been purchased by subscribers, for again, aside from some later references of payments to tuners and blowers, the only direct reference to it in the church records was in August 1852, when the parish gave a “Vote of thanks to those Gentlemen not members of the Society who have contributed towards the purchase of a new Organ.”<sup>37</sup>

It would appear that during the 1850s Simmons must have stockpiled some of the “pre-owned” organs that he had replaced over a period of a few years, for it was not until July 1858 that his firm, known at the time as Simmons & Willcox, placed a detailed advertisement citing nine second-hand organs by various builders, plus four new organs, that they had for sale, “as the room occupied by them is immediately wanted for contract work.”<sup>38</sup> And indeed, in this period Simmons’s workshop on Charles Street in Boston was gearing up for the construction of three of its largest three-manual organs yet, for which contracts were either in progress or already signed: for King’s Chapel in Boston, Appleton Chapel of Harvard University, and St. Joseph’s Church in Albany—all completed in 1859. If all three were in production at roughly the same time during 1858 and 1859, there is little question that every inch of workshop space would be needed. And among the second-hand organs listed in the advertisement was “One Second-hand single manual organ (English),” priced at \$300.00.” Less than a year earlier, in December 1857, Simmons, in a less detailed list, had offered six second-hand organs for sale, including “an Organ of 10 stops,” which could also describe the Snetzler organ.<sup>39</sup>

#### PART 4 CONGREGATIONAL CHURCH, SOUTH DENNIS

In 1935, the Congregational Church of South Dennis, Massachusetts, founded in 1818 in the middle of Cape Cod, celebrated the 100th anniversary of its present building, erected in 1835, and published a small booklet concerning its history. Included was an article about their 1762 Snetzler organ,



*Congregational Church, South Dennis*

the past history of which was then unknown. “It is still told that the organ was bought second or third hand by a deputation consisting of Miller Nickerson and Alvin Small who were given \$600.00 for the purpose. There are three versions as to the source. We were first told that it was found in Connecticut; another story is that it came from Nantucket; and a third places it in Gloucester, whence it came on the packet ‘North.’”<sup>40</sup> This vessel has not been traceable, but it may possibly have been the packet ship *North America* of the Boston & Liverpool Line, which was sailing frequently out of Boston in the 1850s.

The actual date that the organ was acquired was not discovered until later, and in his booklet concerning other imported Snetzler organs, John Fesperman states that the organ was acquired by the South Dennis church “on 22 September 1858, for \$600” and that it arrived on the packet *North*.<sup>41</sup> The church records are cited as the source of this information. The date corresponds nicely with Simmons’s advertisement of two

36. *Salem Register* (May 20, 1852).

37. First Parish record books, op. cit.

38. *Boston Recorder* (July 29, 1858).

39. *Boston Recorder* (December 3, 1857).

40. *Century Anniversary: South Dennis Congregational Church* (South Dennis, 1935), 11.

41. John T. Fesperman, *A Snetzler Chamber Organ of 1761* (Washington, D.C.: Smithsonian Institution Press, 1970), 28.



months previous, and the \$600 allotted presumably included the sale price of \$300 plus the cost of transportation, setting the organ up, and tuning it in the church. Thus, after having served in a concert hall and two other churches, this delightful specimen of the work of a major 18th-century London organbuilder arrived in its present home.

The organ was initially placed in the gallery of the church, but in 1876 it was recorded that the South Dennis church was “undergoing extensive repairs. The pulpit will be placed in a new niche, which will be lighted by stained glass windows on each side. The organ and choir will be on the left of the pulpit.”<sup>42</sup> While the organ is to one’s left, if one is standing in the pulpit, when viewed from the pews it is, and always has been, to the right of the pulpit. Little is recorded concerning the organ thereafter, although it obviously continued to do its weekly duty in accompanying the Sunday services, aided by the strong arm of a succession of teen-aged boys on the pump handle.

In August 1935, however, the church celebrated the 100th anniversary of its meeting-house with “an old folks concert, a parish supper, and an old fashioned prayer meeting,” as well as the publication of the anniversary booklet. Also celebrated were certain “modern improvements” made possible by the recent introduction of electricity to South Dennis, as the congregation “bid farewell to the old whale oil lamps and their feeble glow” for an electric lighting system, and “even the old hand pump on the back of the organ has served its day, for there has been installed an electric blower.”<sup>43</sup>

When first seen by this writer in 1957, the organ was in poor condition but still playable, with some pipes missing and others damaged. Two years later, the organ received some partial but significant restoration work by the Andover Organ Company, largely executed by Charles Fisk, Fritz Noack, and Robert Reich, which put it back into good playing condition with no alterations. Recitals were occasionally given on it subsequently, including one in August 1962 by Carl McKinley, organist of Boston’s Old South Church, who summered on Cape Cod, and it was later featured in June 1966 at a convention of the Organ Historical Society in a program of early English music performed by this writer, assisted by contralto soloist Elizabeth Krueger. In 1973–77, more extensive restoration was carried out by the Andover Organ Co., the details of which will be discussed.

The organ’s 1957 stoplist, obviously not the original one, was the same as that recorded when the 1935 anniversary booklet was written. But since it still had its original stoplist when advertised in 1835 by Hook prior to its sale to the Gloucester church, some of the non-original pipework, as would later be determined by the restorers in 1959, clearly

dated from the 19th century, and thus must have been placed in the organ prior to its sale to South Dennis. Although the organ’s full history was unknown at the time, one added stop, the Clarabella, was identified as being possibly the work of Simmons. However, due to financial restrictions, no attempt was made at that time to replace the spurious pipework. Later, when further restoration work was carried out in the 1970s, considerable research by Douglas Brown, Robert Reich, and others, aided by the well-known London restorer Noel Mander, was required in order to replace some of the spurious 19th-century pipework with reproductions of pipes found in similar extant Snetzler organs in England. This brought the organ much closer to its original sound, and is the tonal state of the organ at the present time.

## PART 5 RESTORATION

It would hardly have been imagined in 1959 or in 1973 that the missing original Snetzler pipes could still exist. But in fact they did, and, due to some stranger-than-fiction circumstances, still do. The First Church of Gloucester closed its doors in 1951, the remnants of its congregation migrating to the nearby Universalist or Congregational churches. The old building, with the 1852 Simmons organ still in it, was sold to a Jewish congregation, Temple Ahavat Achim, which used the organ only occasionally.

However, in 1987, following a convention of the Organ Historical Society in the Merrimack Valley area, some of the convention’s attendees went to Cape Ann for a postconvention organ crawl. As the Simmons organ was one of the oldest organs in the area, an informal demonstration was planned at the temple, and Robert Newton of the Andover Organ Co. (who, incidentally, had been involved in the 1973 restoration work on the South Dennis organ) went to do some necessary tuning and repairs on the Simmons organ in advance. In the process, Newton noted that the pipes of several stops in the Great division looked older, and in fact they strongly reminded him of the remaining older pipework he had seen in South Dennis, particularly with regard to the pitch notations on them. At the time, however, this was rather puzzling, as it was not yet known that the Snetzler had ever been in Gloucester, or that Simmons had had any connection with it.

The 1852 Simmons organ remained in the temple until the fall of 2007, when its congregation began planning a renovation of the building’s interior, and decided to place the unused organ for sale. Newton, remembering its interesting old pipework, negotiated for it and subsequently the Andover Organ Company began removing it around the beginning of December. All of the pipework, chests, bellows, action, and keydesk had been taken into storage by the Andover staff, leaving only the casework and a Pedal chest still to be

42. *Boston Daily Advertiser* (July 26, 1876).

43. “100 YEARS,” *Boston Herald* (August 11, 1935).



removed from the building when, on December 14, a disastrous fire broke out in an apartment building very close to the temple, which quickly also caught fire despite heroic efforts to save it, and it too was destroyed. But although the casework, front pipes, and a few larger Pedal pipes were lost, all the rest of the Simmons organ, including all of the carefully packed Great and Swell pipework, was safe in Andover's warehouse in Lawrence.

During the removal process, Newton identified the older pipes making up part of Simmons's Great division as exactly matching the stops that had been removed or replaced in the South Dennis organ, but the question remained: how on earth did they end up in a Simmons organ in Gloucester? It was the two clippings mentioned in Part 3, but not discovered until December 2012, that finally provided the answer, for up to that time no one had been aware that the Snetzler organ had been in the First Church of Gloucester since 1835, when it was taken in trade from St. John's by Hook and resold in 1852, when it was replaced and again taken in trade, by Simmons.

One can now construct some probable scenarios. Either the Gloucester church people were so attached to the sound of the Snetzler that they wanted some of its stops retained, or, more likely, that they were short on funds and Simmons agreed to lower his price by utilizing six of the stops from the old organ. One hint that this latter may have been the case is the comment in the First Church records, cited above, about thanking donors to the organ fund who were not members of the church. Then too, with 21 speaking stops, Simmons's organ was not small for a two manual, and the reuse of the older pipes may also have been a means of obtaining a larger organ than originally proposed.

The next step then seems fairly easy to conjecture. Simmons had either temporarily left the Snetzler in the gallery while installing the new one in the front, or taken it from the Gloucester church (minus some of its pipework) back to his workshop in Boston, adding it to the stockpile of used organs. In either case, it remained in his possession until 1858 when the prospect of three large commissions made it necessary to put all of the stored organs up for sale to provide needed working space. The little church on Cape Cod opted for the Snetzler organ, and Simmons provided it with some replacement flue pipes for the chorus stops, discarding the reed stop—if it indeed still existed by then—and replacing it with a wooden Clarabella. And this was how it remained for a century.

The first record that we have of this organ's original stoplist is found in 1835, when, as previously noted, the English organ from St. John's Church in Providence was advertised for sale by E. & G.G. Hook, and subsequently sold by them to the First Church in Gloucester. In 1935, however, the two ranks of knobs on the keydesk were recorded as:

Bellows Signal	Clarabell
St. Diapason	Cornet
Twelfth	Fifteenth
Principal Bass	Flute
Dulciana	Treble Principal
St. Diapason Bass	Open Diapason

Even then there was some question as to whether or not all were original, and the writer of the description in the church's 1935 anniversary book carefully noted that "there is difficulty reconciling the plate of the stop names which appear to be the original ones, with what is found in the interior of the organ."<sup>44</sup> This stoplist is undoubtedly the one that the organ came with when the church acquired it in 1858, and it remained unaltered at the time of the 1959 repairs by the Andover Organ Company. At that time Charles Fisk, who would later leave to found a new company in Gloucester, was the president, and among his staff were German-trained Fritz Noack, who also would soon found his own company, and Robert Reich, who had a keen interest in restoration and remained with the original Andover firm until his retirement.

Noack, who carried out some of the 1959 work, recorded that the original handwriting on toeboards, pipe racks, and some original pipes confirmed that the stoplist had originally been slightly different. In fact, it corresponded exactly to that in Hook's later-discovered 1835 advertisement, the exception being Hook's misinterpretation of "Clarion" (as on the toeboard) as an abbreviation for Clarionet. This would strongly suggest that the organ initially remained unchanged until it came into Simmons's hands in 1852, and, because pipes had eventually been removed to be incorporated into Simmons's new organ, was then altered by replacing them with his own pipes prior to its resale to the South Dennis church. Noack, writing some observations of the restorative work in 1961, notes other interesting details:

The three 8' stops have a common bass from GG to F<sup>#</sup>. There had not been a separate draw-knob for the bass, but the board has connecting channels. These bass pipes stand together with the biggest open metal pipes on racks along either side of the chest. The old case pipes (Open Diapason) no longer speak, having been replaced with a set of good pipes placed on the chest itself, which was easier to work with than the old case pipes. The largest open pipes were replaced at some time with rather poor zinc pipes.

Noack also observed that the lower pipes of the Dulciana were missing, that the upper portion of the Stopped Diapason, originally of metal, had been replaced by wooden pipes, but that the 4' Principal, Twelfth, and Fifteenth might possi-

44. Joy Paxton Wilbur, *Century Anniversary. South Dennis Congregational Church* (1935), 14.





*Snetzler organ, pre-restoration*



*After the restoration*

bly be original. The original Sesquialtera mixture was gone, save for one pipe found in another rank of pipes, and had been replaced by a two-rank Cornet, described as a “rather useless stop.” The reed stop was entirely missing, having been replaced by a “very poor” Clarabella stop.<sup>45</sup>

One unanswered question has to do with the 13-note pedalboard, which simply couples to the lowest manual keys. Although certainly early, it may either be a rare example of the type of pedalboard used by Snetzler, or may possibly have been added when the organ was in Providence, as surviving Snetzler organs of this general size extant in England and elsewhere all lack pedals. Subsequent examination revealed that the organ case had been raised about four inches at some time, apparently to accommodate the pedalboard and its action, which would support the belief that the pedals were an early addition. Although a very similar (but not identical) pedalboard had been found in the cellar of Christ Church in Cambridge, which once had a Snetzler organ, it could also

have been a later addition, as during the early years of the 19th century certain older organs are recorded as having been provided with small coupled pedalboards by some Boston builders, one of whom was William Goodrich, who in 1816 was in Providence, installing a new organ in the First Church, just down the street from St. John’s. So the case is not quite closed on the pedalboard question.

Due to financial restraints, the work done in 1959 consisted largely of necessary mechanical repair and restoration. The initial proposal included a certain amount of revoicing or replacement of pipework, but the final contract specified only releathering of the bellows, major repairs to the windchest, and assorted repairs to the wind trunks, action, and wood pipes. Little was done regarding the pipework beyond cleaning, repairs, and tuning, and the altered stoplist remained for the next decade.

By the 1970s, more funding was available, and both the Fisk and Andover firms made proposals that included restoration of the tonal portions—replacing the spurious 19th-century pipework with Snetzler-based replicas. In June 1972, Charles Fisk wrote to the trustees, noting that “There remain

45. Fritz Noack, “John Snetzler’s 1762 Organ at South Dennis, Mass,” *The Tracker* 5, no. 2 (January 1962).



a number of ways in which your organ deviates from its original condition, but the most important has to do with the missing Clarion/Trumpet and Sesquialtera/Cornet stops, and I would very much like to see these replaced.” Fisk also remarked that “The Boston builder who altered the organ in the 19th century was concerned only with the dulcet side of the instrument, and deprived it of some of its ‘vitamins.’ I should be glad to have the opportunity of replacing them.”<sup>46</sup> One of Fisk’s former employees, Douglas Brown, was doing some research, and planning a trip to England to look at historic organs, including some by Snetzler. In August, Brown wrote of a recent visit to South Dennis, with some further thoughts regarding the original reed stop and the original mixture.

However, the Andover firm, which had been maintaining the organ for several years, also made a proposal in January 1973, primarily for the installation of replicated Clarion/Trumpet and Sesquialtera/Cornet stops. Andover’s Donald Olson and Robert Reich soon began correspondence with Noel Mander of London regarding the provision of these stops, to be based on similar stops in surviving Snetzler organs in England. Mander responded in March, confirming interest in the project and noting that he and others had been looking into the reed stop, which would require the pouring of a low-tin metal mixture, similar to that known to have been used by Snetzler, but that with regard to the mixture stop, “we have plenty of untouched Snetzler pipes from which we could gather all necessary details.”<sup>47</sup>

The work was authorized by the church, the pipes for the two stops were shipped in January 1975, and by 1976 the replicated stops had been installed. Other work completed at the time included the relocation of some existing Open Diapason pipes and replacements for missing bass pipes of the Dulciana stop, although these were not actual replicas but some old spotted metal pipes that they had to rebuild “to make them sound as close to the existing pipes as possible.”<sup>48</sup> Another matter addressed around the time was that of the metal stop labels next to the knobs, which corresponded to Simmons’s revised stoplist, and thus must have been provided by Simmons, although it is possible that some may have been provided at an earlier date, and Simmons only provided individual ones to designate his substitutions.

Noel Mander’s advice was thus again requested by Andover’s vice president Donald Olson when later restorative work was contemplated at the end of 1976. Mander responded that Snetzler “seems to have always used the ancient practice of writing his stop names on parchment and then glue-

ing them at the side of the stop handles. I have two organs where these are original. They were lettered, not in script but in bold block style.”<sup>49</sup> The church agreed to order the replacement parchment stop labels, and Olson ordered them from Mander in September 1976. Meanwhile, other questions were arising concerning the original state of the organ, and Olsen queried Mander about one of them: “It appears that the case pipes were originally tubed from the chest and were part of the Open Diapason. It also appears that there were originally duplicate Open Diapason pipes on the chest as we have the original rackboards. Did Snetzler ever double his Open Diapason pipes? The duplication is from tenor C to d<sup>2</sup>, 27 pipes.”<sup>50</sup> No response was found to this query, but the Barnes and Renshaw book gave some clues relative to other Snetzler organs, in which at least a portion of the Diapason pipes were duplicated.

As of 1979, the Andover Organ Company recorded the stoplist as follows:

**MANUAL** (57 notes, GG, AA—e<sup>4</sup>)

Open Diapason 8’	46 pipes
Dulciana 8’	46 pipes
Stopped Diapason 8’	57 pipes
Principal Treble 4’ (c <sup>1</sup> )	29 pipes
Principal Bass 4’	28 pipes
Flute 4’	57 pipes
Twelfth 2 <sup>3</sup> / <sub>4</sub> ’	57 pipes
Fifteenth	257 pipes
Cornet III (c <sup>1</sup> )	87 pipes
Sesquialtera III (bass)	84 pipes
Trumpet 8’ (c <sup>1</sup> )	29 pipes
Clarion 4’ (bass)	28 pipes

**PEDAL** (12 notes, GG, AA—G)

No pipes; permanently coupled to manual

This is the present state of the organ, no further work having been done beyond normal maintenance and tuning. However, there are still areas where the organ has yet to be restored to its original state. Questions such as that raised in 1976 concerning the Open Diapasons have yet to be fully answered, and there are other areas where inappropriate pipework and placement still occur. The Dulciana, which now goes down only to tenor F, appears to have originally had more bass pipes, perhaps down to GG. The Stopped Diapason now has a wooden treble, presumably by Simmons. And some spurious 19th-century zinc pipes are still found in the bass of the Open Diapason and Principal.

46. Letter of June 6, 1972 from Charles Fisk to Charles S. Magargel. C.B. Fisk Company archives.

47. Letter of March 7, 1973 from Noel Mander to Robert Reich. Andover Organ Co. archives.

48. Letter of September 16, 1977 from Donald H. Olson to Herbert Johnson, the Church’s Treasurer. Andover Organ Co. archives.

49. Letter of January 27, 1976 from Noel Mander to Donald Olson. Andover Organ Co. archives.

50. Letter of September 24, 1976 from Donald Olson to Noel Mander. Andover Organ Co. archives.



The discovery and salvaging of the Snetzler pipework that Simmons had appropriated for the First Church organ opens the case for further restoration. As catalogued by Robert Newton, these ranks of pipes are the following:

Stopped Diapason, metal chimney flutes (from middle C? Wood bass remains)  
Principal, perhaps not a complete set (some may still remain in the organ?)  
Flute 4' (chimney?)  
Twelfth  
Fifteenth  
Cornet (treble; the Sesquialtera bass is presumably lost, although the Mander replica would take its place)

Although presumably revoiced by Simmons, these pipes could still be restored to something like their original voicing. The reed stop may have gone missing even before the organ was replaced by Simmons, but there is already a replica in the organ, based on extant examples in Britain, provided by Noel Mander.

Not to be overlooked is the matter of pitch and temperament. According to Helmholtz's detailed study of 1885, the pitches of Snetzler's organs in the German Chapel Royal (1740), an organ in Halifax (1763), and St. James's Palace (1780) were all measured at A425.6.<sup>51</sup> It would thus appear that Snetzler was quite consistent in his pitches, and that this was presumably the original pitch of this organ when it was exported to Deblois. By the early 19th century, however, Anglo-American pitches had risen to between A430 and A440, and by the 1850s we find Boston builders such as Hook and Simmons generally in the range of between A443 and A449 before dropping to the "French pitch" of A435 in the 1880s. Thus, this organ has probably been re-pitched two or three times, and the open pipes are presently fitted with 20th-century tuning slides.

With regard to temperament, classic meantone and its variants were in use in both London and Boston until the mid-point of the 19th century, so there is no excuse for tuning this organ in equal temperament. Michael Wilson notes that "one such tuning, which it seems was fairly widely used, was established by Robert Young and explained in his book *Harmonics or the Philosophy of Musical Sounds*."<sup>52</sup> This book was published 1749–59, during Snetzler's life in London. Young's tuning was probably also known in Boston during the early 19th century, as it was said to have been popular with piano tuners of that

era, so is likely to have been known by organbuilders there as well.

As to some of the other questions, many answers might be found in the detailed research that went into the most important study of Snetzler's work that had appeared in print: *The Life and Work of John Snetzler* by Alan Barnes and Martin Renshaw, published in 1994.<sup>53</sup> The matter of the partial second set of Open Diapason pipes, for instance, sometimes called "helpers," occurs in some small church organs or large chamber organs, and the Dulciana stop seems to have gone down to 4' C or GG. A study of the Barnes and Renshaw book, the reinstatement of the rediscovered original pipework, along with a careful mapping out of the existing windchests and rackboards, would surely result in the ultimate scenario for a final restoration of this unique and historic organ most closely to its original state.



The author wishes to thank the Andover Organ Co. and C.B. Fisk Inc. for access to their archives regarding this organ, as well as to Matthew Bellocchio, Robert Newton, Stephen Pinel and Martin Walsh, whose contributions of information, commentary, and proofreading are greatly appreciated.

## BIBLIOGRAPHY

### BOOKS

- Barnes, Alan and Martin Renshaw. *The Life and Work of John Snetzler*. Aldershot: Scolar Press, 1994.  
Eaton, Arthur W.H.. "Old Boston Families: Number One, The De Blois Family," *New England Historic Genealogical Society* 16 (1913).  
Fesperman, John T. *A Snetzler Chamber Organ of 1761*. Smithsonian Institution Press, 1970.  
Wilbur, Joy Paxton. *Centenary Anniversary, South Dennis Congregational Church*. 1935.  
Wilson, Michael L. *The Chamber Organ in Britain, 1600–1830*. Aldershot: Ashgate, 2001.

### ARTICLES

- Atteberry, Emily. "South Dennis Church Boasts Historic Organ." *Cape Cod Times* (July 14, 2012).  
Barnes, Alan. "Snetzler, John." *New Grove Dictionary of Musical Instruments* (1984): 3:410.  
Blanchard, Homer D.; Eliot I. Wirling. "That New 'Old-est' Organ." *The American Organist* 32, no. 12 (December 1949).

51. Hermann L.F. Von Helmholtz, trans. A.J. Ellis, *On the Sensations of Tone* (New York, Cosmo Classics, 2007, reprint), 497.

52. Michael L. Wilson, *The Chamber Organ in Britain, 1600–1830* (Aldershot: Ashgate Publishing, 2001), 91.

53. Aldershot: Scolar Press, 1994.



Brown, D.V.D. "Identifying Snetzler Chamber Organs." *Organ Yearbook* 5 (1974).

Freeman, Andrew. "John Snetzler and His Organs." *The Organ* 14 (1934–1935).

Mangler, Joyce Ellen. "The Deblois Concert Hall Organ, 1763–1851." *The Tracker* 3 (October 1958).

———. "Early Music in Rhode Island Churches, III. Music in King's Church (St. John's) Providence, 1722–1850." *Rhode Island History* 17, no. 3 (July 1958).

Murray, Thomas. "A Snetzler Organ in America." *Organ Club Handbook*, 1976.

Noack, Fritz. "John Snetzler's 1762 Organ at South Dennis, Mass." *The Tracker* 5, no. 2 (January 1961).

Nye, Eugene M. "Snetzler in America." *The Organ* 50, no. 199 (January 1971).

#### DOCUMENTS

Records of St. John's Church (now Cathedral), Providence, R.I.

Records of First Church, Gloucester, Mass.

Archives of Andover Organ Company

Archives of C.B. Fisk Inc.

#### RECORDING

*A 250th Anniversary Celebration in Music of the Snetzler Organ*, Donald Enos, organist (2012).

### Scattered leaves ... from our Scrapbook

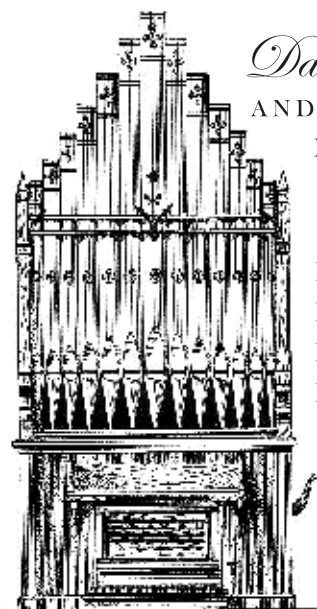
Criticism generally has concentrated more and more on the material values of music and less on the spiritual. In other words, it has been and still is concerning itself almost exclusively with that which it calls technique, with little regard for anything else. In so doing it has mistaken the means for the end, the essential for the quintessential; and the result is that we have a standardized technique in every branch of the art, before which all have agreed to bow, save one dissenting group, the really musical.

Sir Thomas Beecham

## SCHOENSTEIN & CO.

Established in San Francisco • 1877

www.schoenstein.com (707) 747-5858



David E. Wallace  
AND COMPANY, L.L.C.

Pipe Organ Builders

Historic Restoration  
New Organs  
Renovation  
Relocation

207-839-7621

147 County Road, Gorham, ME 04038

david.wallace623@gmail.com

www.wallacepipeorgans.com

MaryAnn Crugher Balduf  
Organist • Recitalist • Accompanist  
Ypsilanti, MI (734) 485-0411

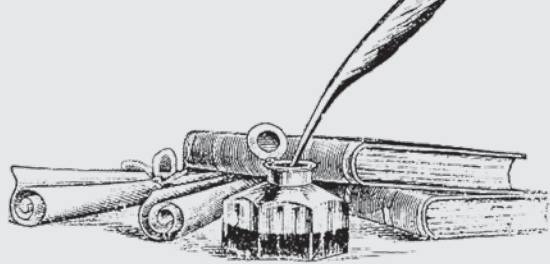


## CLAYTON ACOUSTICS GROUP

2 Wykagyl Road Carmel, NY 10512  
845-225-7515 mail@claytonacoustics.com  
www.claytonacoustics.com

ACOUSTICS AND SOUND SYSTEM CONSULTING FOR HOUSES OF WORSHIP





## An Organ Interlude

An Anonymous Essay, “The Contributors’ Club,” *The Atlantic Monthly* 74, no. 445 (November 1894): 718–20. Noted Civil War author, Scott Patchan, has suggested the author might have been Charles Halpine (1829–1868), who often wrote under a pen name, Miles O’Riley. Halpine accompanied General David Hunter as a staff-officer on his expedition up the Shenandoah Valley in the spring of 1864.

I COULD NEVER TELL how it happened,—whether because our engineers had lost their way, as had been alleged of the great Pathfinder when he essayed these same regions, or whether our guide had fallen asleep in the hot sun, and so been left behind,—but we were lost. The battlefield of Piedmont<sup>1</sup> lay behind us, the Natural Bridge<sup>2</sup> was on our left, and Staunton, our objective point, was—where?

After wandering hopelessly for some time, it became apparent to those whose sense of locality was an instinct that we were drifting aimlessly, after the usual device of the lost, in a series of circles, and our bewilderment was at its height

1. The Battle of Piedmont was fought on June 5, 1864. Piedmont is about ten miles northeast of Staunton. A marching army could cover ten miles a day leisurely; fifteen miles would have been common.

2. Natural Bridge is a 90-foot-span arch carved from the surrounding mountainous limestone terrain by Cedar Creek, a small tributary of the James River in Rockbridge County, Va. It is the remains of the roof of a cave through which the Cedar Creek once flowed. William Cullen Bryant considered the Natural Bridge and Niagara Falls to be the two most remarkable features of North America.

when up rode a staff officer, galloping furiously, while flecks of foam upon his new uniform, and moisture dripping even from his sabre, attested the anxious eagerness of his errand. With a few hurried words reinforced by appropriate abjuration, this officer pointed out the right way, which having indicated, he disappeared in a whirlwind of dust which seemed to emit sparks—as the soldiers said—of profanity.

Now came a struggle. We were told to hasten for our lives, take any step we liked, carry our arms any way we chose, and proceed to Staunton across lots, as it were, since there were those upon our track who might make delay dangerous. The heat was terrible. It was the first time in my recollection when battle had brought no rain to temper the fever wrought by the elemental disturbances. The leaves of the forest drooped languidly in the breathless air. The little birds sat with open mouths, panting from exhaustion, and wholly undisturbed by the clatter of hurrying hosts. The few wild four-footed creatures that we passed were so oppressed by the heat as to make no attempt to escape, and indeed some of our men actually caught a beautiful little baby fawn, which, overcome by noon, had fallen asleep under an azalea bush. Emerging into the clearings, we noticed the same evidences of overpowering caloric: the cows would stand knee-deep in some stagnant pool and let the flies do their worst; horses and mules fared scarcely better, and were less patient under the affliction. Of course, the suffering on the part of our warmly clad and heavily armed men was extreme, and every few minutes some poor fellow would fall forward on his face, sun struck. The medical officers and their attendants were kept busy pouring water upon the prostrate forms of the fallen,—pouring it from a height as great as was attainable, sometimes standing



up on their saddles for this purpose. Such, at the time whereof I write, was the approved method of treating *coup de soleil*.<sup>3</sup>

Fortunately, Staunton was not very far away, and having eluded our crafty enemies by what was called “leg strategy,” we soon had the happiness of marching into the captured town, where already “the marshal held the market-place.” General Crook<sup>4</sup> was there with fifteen loyal Virginia regiments, while, riding about in proud possession of roadway and sidewalk, could be seen the cavalry of Averill,<sup>5</sup> with clanking sabres, jingling spurs, and patriotic sentiments.<sup>6</sup>

Some sixty or more of our own men, who had fallen by the way from sunstroke, were now removed to a temporary hospital which had been improvised in the principal church of the town.<sup>7</sup> Here already a goodly number of those who had been wounded in the battle of the day before were ensconced on some extemporized couches, in tranquil enjoyment of the light breeze that floated in through the pointed ecclesiastical windows.

The colors were about equally divided. The rebel wounded, cared for by our medical officers, were mingled indiscriminately with our own men;<sup>8</sup> the various party-colored uniforms of gray and butternut-brown making, with the blue and the red and yellow facings of our cavalry and artillery uniforms, a curiously variegated tartan as viewed from the organ-loft above by a Scotch surgeon whose work it was to oversee the preparing of supplies.

The communion between victor and vanquished was friendly in the extreme, as was usually the case among the actual participants on the field; the hating being done mostly by politicians and other non-combatants who had more time for the indulgence of profitless rage and insidious distinctions.



General George Crook

The matter of supplies being arranged, it was not long before the hungry rebels were regaled with unwonted coffee and almost unassuageable hard-tack, luxuries whereof they had long forgotten the taste. Sisters of Mercy were to be seen,<sup>9</sup> moving with noiseless tread, administering cooling drink, sponging the faces of the fever-stricken, and covering up the features of those who, after life's fitful fever, were sleeping well. A goodly number of Confederate officers in full uniform were chatting freely and comparing experiences with officers of our own army, not a few of whom discovered in the opponents of the day before classmates of auld lang syne at West Point, or comrades of Mexico or the plains; our army, in ante-war days, having been so small that all officers were known to one another. Then there would appear at the church door, from time to time, deputation of ladies from the town or vicinity to inquire for such of their kin as were being cared for under that hospitable roof: the calm, sad face of the Southern mother, realizing at last the bitterness of civil war, and now intent on such amelioration as might reach her

3. Sunstroke or heatstroke.

4. George R. Crook (1830–1890).

5. William W. Averell (1832–1900). After the war, he developed improved techniques of laying asphalt; he was granted a patent in 1878 for an “Improvement in Asphaltic Pavement.”

6. This day's events occurred on June 6, 1864, when the Union Major General David Hunter (1802–1886) arrived with 10,000 troops.

7. Without doubt, Trinity Episcopal Church. The parish was founded first as Augusta Parish Church in 1746 and the first brick building erected in 1763. The cornerstone for the second building was laid in 1830 and, according to Stephen L. Pinel, the first organ was built by Henry Pilcher and installed about 1848. (William T. Van Pelt, in an email to the editor of January 12, 2018, noted that “Pilcher had just relocated to Newark from New York City in 1848 and, further, he worked for Erben during some of the time between his arrival from England in 1832 and his departure to St. Louis in 1852.”)

The Gothic Revival building that figures in this story dates from 1855 and accommodated about 700 persons.

8. Before the Union army even entered the city, there were 400 wounded and sick Confederate soldiers in the town's military hospitals. See Scott C. Patchan, *The Battle of Piedmont and Hunter's Raid on Staunton: The 1864 Shenandoah Campaign* (Charleston: The History Press, 2011), 132.

9. A reference to local women who were nursing the soldiers. The only religious order connected with Staunton's only Catholic church, St. Francis of Assisi, was the Sisters of Charity who came to Staunton in 1878.





*Trinity Church, Staunton, Virginia*

son within those walls; the indignant Southern belle, whose unreasoning scorn we deplored, but could not help admiring. Occasionally there would appear negroes bringing fruit, milk, or wine, with the touching loyalty of old trusted house servants. One or two clergymen there were, and a Catholic priest, who added to sacerdotal functions the gentle mission of bringing letters, messages, etc. Beside these gentlemen and a stray hospital official, males there were none in the town, as every hand that could grasp a musket had long before been impressed for the cause.

The reaction which follows the excitement of a great battle usually finds expression in the writing of a multitude of letters, and now, throughout this large, cool church-hospital, could be seen men, in every attitude betokening weariness or languor, engaged in writing home. These letters might never reach their destination, for we were far within the enemy lines, but it was a relief to the surcharged masculine heart to write, and at least try to convey the news that the writer was still in the land of the living, even though sorely hurt.

Gradually, as the day wore down, the fragrance of many flowers began to fill the church; for the Virginia ladies were not content with sending meat and wine to such of their friends as lay suffering there, but supplemented those gifts with large offerings of flowers, of royal hue and almost tropical luxuriance, such as the generous Southern climate loves to foster.<sup>10</sup> They were sent to the rebels, but were equally enjoyed by all present, because community of goods was one of the necessary conditions of the place. The perfume of roses could not help dividing itself among friend and foe, even had our gallant adversaries desired otherwise, which I am sure they did not. Before the red Virginia sun had set on that hot June day, almost every water-pitcher was filled with June roses, every table was covered with them, while yet more flowers were sprinkled profusely on pillow and counterpane; and indeed it needed the piled accoutrements, the stacked muskets, with other par-

10. Indeed, Samuel Ely, a 20th Pennsylvania cavalryman, described the town as: "a beautiful place. The roses are in bloom; so many flowers." Patchan, *The Battle of Piedmont*, 131.



aphernalia of a military hospital, to enable the beholder to realize the fact of war, although the victims of the struggle, to the number of many hundreds, were there, breathing the flower-scented air, and watching the setting sun through the open windows of the church.

Suddenly there was a sound from the large organ of the church.<sup>11</sup> Some unknown experimenter was trying his hand at the bellows,—a 'prentice hand it seemed, from the bustling and clanking that he made,—and I was a little surprised when I discovered that the “artist,” as the boys dubbed him, was a Confederate officer in full cavalry uniform, pumping till he grew red in the face, while, seated at the keyboard, was the Scotch surgeon whose roving eyes had made tartan of the variegated hues in the motley array below. Now he was intent on what Tyndall, quoting from Helmholtz, calls “sound-tint.” First came experimental chords, with a few tentative stops, to gauge the mettle and volume of the sonorous monster, which proved to be one of the best organs in the South,—one of those sweet-toned, old-fashioned, wooden-piped instruments like that whose melody has for half a century gone to the hearts of Sabbath worshippers in St. Paul’s, New York.<sup>12</sup> Soon the scheme expanded; chords modulated in fragments of chant, of symphony, and finally settled down into a military march, to the manifest delight of the listening men below. One by one, all the stops which represented the different instruments of a full military band were brought into requisition, until the walls of the building began to vibrate with these deep-toned volumes of sound, and the faintest of the wounded strove to beat time to the swaying rhythm. It is needless to say that the music thus evoked was all intended for Federal inspiration. Gradually the music from the vast organ grew more patriotic, more significantly suggestive. At last, when the great crash of the first few bars of the *Star Spangled Banner* shook the church, the meaning of the musician had become so clear that, as with one voice, Federal and Confederate, officer and soldier, wounded and dying, joined in the chorus and sang, so far as I could judge, every man of them, to the end. Then each

looked at the other, mute with the surprise of men whose hearts have been taken by storm.

The bitterness and cruelty, the ferocity of civil strife as compared with that which is international, are obvious enough, but in the former there is some compensation in the greater facilities afforded for the restoration of peace after the cessation of active hostilities. A common language; in the main a common faith, political and religious; and above all, such association of ideas as must exist among combatants who have been comrades in previous wars, would seem to conduce to the reestablishment of good feeling when the *casus belli* shall have been removed.

The *Star Spangled Banner* is not a patriotic anthem of enthralling interest.<sup>13</sup> The music is from an old English glee; and as to the words, the American does not live who can remember all of them. But on this occasion the song represented so much that was common to us all that when the defeated rebels found themselves singing it, they almost wondered that they ever could have rebelled. There were at this time, upon the political and military horizon, many gleams of the coming arch of peace, many evidences that the South was tired of the war, and that the North never loved it; and I think it may safely be assumed that one of the harbingers of the peace so soon to follow<sup>14</sup> might have been detected in the sound of the organ at Staunton, and in the voices caught singing in unison with it.

**EDITOR’S NOTE:** In his account, the Union soldier omits a description of the events of the following day. On the morning of June 7, Union troops began destroying supply, communication, and railway lines—anything that would have contributed to the Confederacy’s war effort. Throughout the next four days they destroyed the railroad station, factories, mills, stables, and blacksmith shops, and the soldiers looted all stores and warehouses, confiscating tobacco, food, and valuables.<sup>15</sup>

At the time of these events in Staunton, the Republican National Convention opened in Baltimore on June 7, and nominated President Abraham Lincoln to run for a second term on June 8. The following day Lincoln called for a constitutional amendment abolishing slavery.

11. Stephen L. Pinel notes the church is listed as Christ Church in Erben publications, but this was undoubtedly Trinity Church. While the Erben organ was not mentioned in any contemporary articles about the church, it was mentioned in February 1867 when Erben’s installer, George H. Whitten, was in Staunton putting up an organ at First Church and was “being engaged to repair the organs of the Lunatic Asylum, the Deaf and Dumb and Blind Institution, and the Episcopal Church.” (“Concert at the Presbyterian Church,” *Staunton Spectator* 43, no. 34, February 19, 1867: 3.) Information kindly provided by Stephen L. Pinel.

12. This would have been Saint Paul’s Chapel of Trinity Church with its three-manual, twenty-three-rank organ built in 1802 by George Pike England. The author seems aware of the antiquity of the instrument, which description would not have been apt for the 1846 Henry Erben organ in “Old” Trinity Church (Wall Street), with its organ—probably unknown to the author, by the same builder as that in the Staunton church.

13. Following the War of 1812, the “Star Spangled Banner” competed with “Hail, Columbia” as America’s most popular patriotic song. The author is aware of the former’s origins and shortcomings.

14. Peace was almost a year away: Lee did not surrender to Grant at the Appomattox Court House until April 9, 1865.

15. Patchan, *The Battle of Piedmont*, 133.



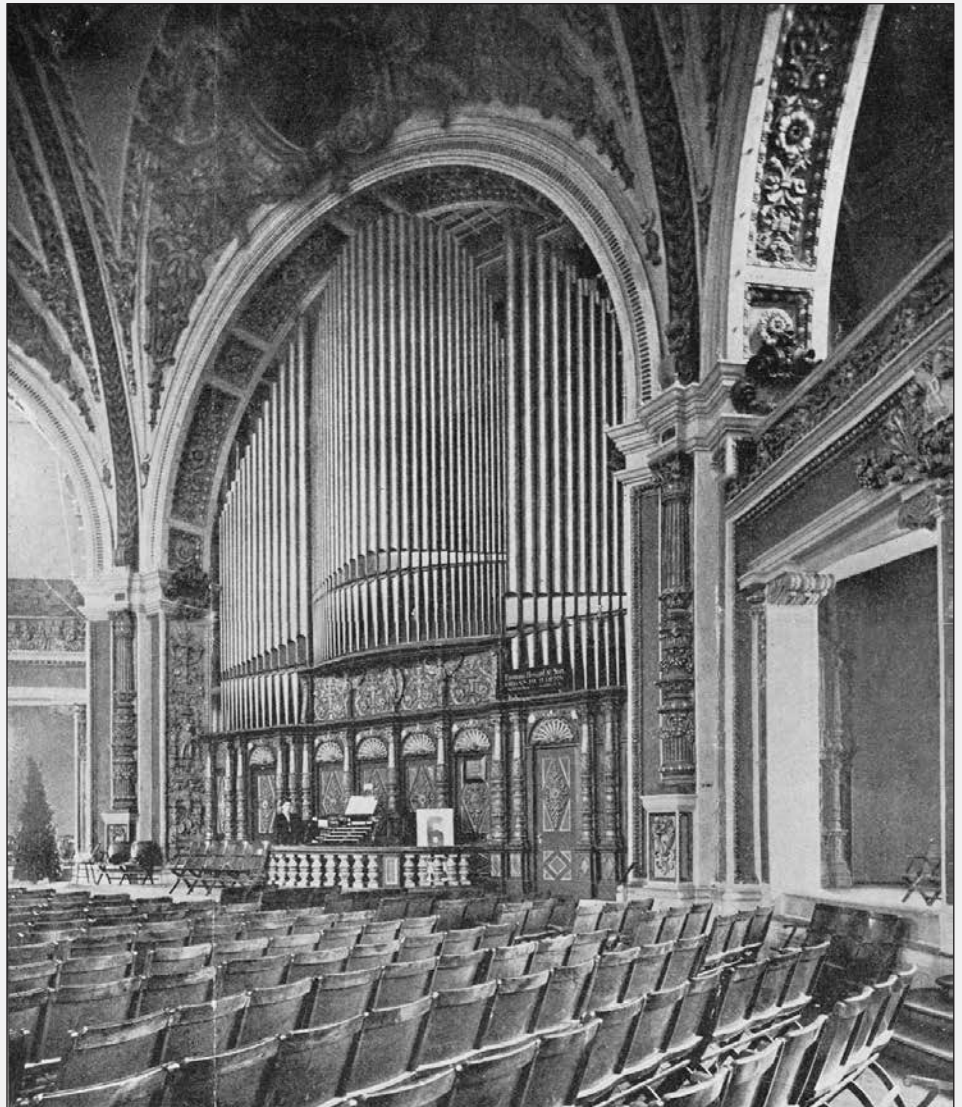
## The Pan-American Exposition of 1901 and Its Four-Manual Organ

EARLIER THIS YEAR the great-granddaughter of Emmons Howard (1845–1931) offered the OHS Library and Archives a gift of ephemera related to the organ heard at the Pan-American Exposition of 1901. Among the objects in the gift are a descriptive booklet with stoplist, a photo of the organ, and the gold-medal certificate awarded to the organbuilder.

Howard was born in Brimfield, Mass., a small town about 25 miles east of Springfield. Later he took up residence in Westfield, which is about 20 miles to the west of Springfield. Here, Howard spent most of his life working in the pipe organ trade, first for William Johnson and then for Steere & Turner. In 1898, he acquired the Johnson firm; in turn, Emmons Howard & Son was absorbed by E.M. Skinner Organ Co. in 1928. Howard's purchase of the Johnson firm assured him an experienced and stable workforce, and a modern workshop suitable for constructing large organs.

The Pan-American Exposition in Buffalo, N.Y., provided a splendid opportunity for Howard to demonstrate the excellence of his craft. Known as the "gem of the exposition," the Temple of Music was constructed in the form of a square, each side measuring 150 feet, and the height of the dome was an amazing 180 feet. The square shape was softened by the placement of the entrances at each corner, effectively converting the square into an octagon. Although built as place of entertainment and gaiety, it is better known as being the place where President William McKinley was fatally wounded by an assassin's bullet on September 6, 1901.

Played daily before crowds of 2,200 people, the Emmons Howard organ was located in a recess on one of the



eight sides of the Temple of Music. The tubular-pneumatic organ stood 36 feet wide, 20 feet deep, and 44 feet high. The wind system was provided with three large bellows, each with double feeders, powered by Spencer water engines. The double-wall swell boxes and thick shutters produced effective crescendos and diminuendos. Howard's description of the organ states that "the specification embraces an unusual number of foundation stops, and when these pipes are made from large scales,

as in the present instance, a full body of tone without harshness is the result." The four-manual organ (Great, Swell, Choir, Solo, plus Pedal) had 43 voices and 48 ranks. The Pedal had no independent voices.

After the exposition closed in November, the organ was installed in Elmwood Music Hall, Buffalo's prime concert and convention space. In 1938, the organ was put in a barn for storage, and, less than ten years later, was sold as scrap for \$165.



## Adrian V. Standaart Jr.

RESEARCHING ONE TOPIC always seems to lead to a new subject begging for yet more investigation. While working on a thumbnail biography of Anton Gottfried, I came across the name, Standaart. Gottfried was a German immigrant to the United States, better known as a pipemaker and voicer than as a builder. When he left his pipe shop in Erie, Pa., sometime after World War II, he moved to Charleston, S.C., and started a new firm. The firm was soon bought out by the Standaart Company, but who was Standaart? The name appears in a handful of sources, but only in passing. Finally, a Dutch website provided the identity of the mystery builder.

Adrian V. Standaart (Dutch Adrianus Willem Jacobus Standaart Jr.) was born on September 10, 1907, in Rotterdam, The Netherlands. He was the son of Adrianus Willem Jacobus Standaart, an organbuilder who had established a firm in Rotterdam in 1904. The firm relocated to Schiedem, The Netherlands, in 1923 and that was where young Adrian trained and worked. He immigrated to the United States in 1946, settling in Suffolk, Va., where he established the Standaart Organ Co.<sup>1</sup> We do not know what prompted this move. He may have been escaping from the memories of the Nazi occupation, or he may simply have been seeking new business opportunities.

Standaart acquired the A. Gottfried firm in 1950, and Anton Gottfried became part of the Standaart

staff as chief voicer, despite the fact that he was in his eighties at the time.<sup>2</sup>

The American Standaart firm built electric-action organs, some of considerable size: at least one four-manual instrument was built for the First Baptist Church of Gaffney, S.C.<sup>3</sup> A thread in an on-line organ forum mentions a three-manual instrument in a Baptist church in Salisbury, N.C., and another in Grove Avenue Baptist Church in Richmond, Va.<sup>4</sup>

Standaart was approached in the spring of 1951 by British organist Reginald Foort who wished to join the firm. Foort came to America in 1952 and became vice president of Standaart's organ works. Foort used the pseudonym "Michael Cheshire" (an alias he had used in Great Britain) because Standaart did not want his company associated with theater organs.<sup>5</sup>

The Standaart firm experienced financial problems and went into receivership in 1953.<sup>6</sup> Adrian Standaart passed away in North Carolina in August of 1976 at age 68. His last address was listed as Winston-Salem, N.C.<sup>7</sup>

2. Calculated using the dates in David Fox's entry for Gottfried, Anton, in *A Guide to North American Organbuilders* (Richmond: Organ Historical Society, 1991), 391.

3. "Mammoth Organ Installed at First Baptist Church," *Gaffney (S.C.) Ledger* (April 3, 1952).

4. <https://www.organforum.com/forums/showthread.php?3061-Standaart-Organ-Company>. Accessed March 16, 2017.

5. Footnote to letter 241, Henry Willis to G. Donald Harrison (February 4, 1953), in Charles Callahan, *The American Classic Organ: A History in Letters* (Organ Historical Society, 1990), 354.

6. Standaart Organs (Standaart-orgels.nl).

7. United States Social Security Death Index.

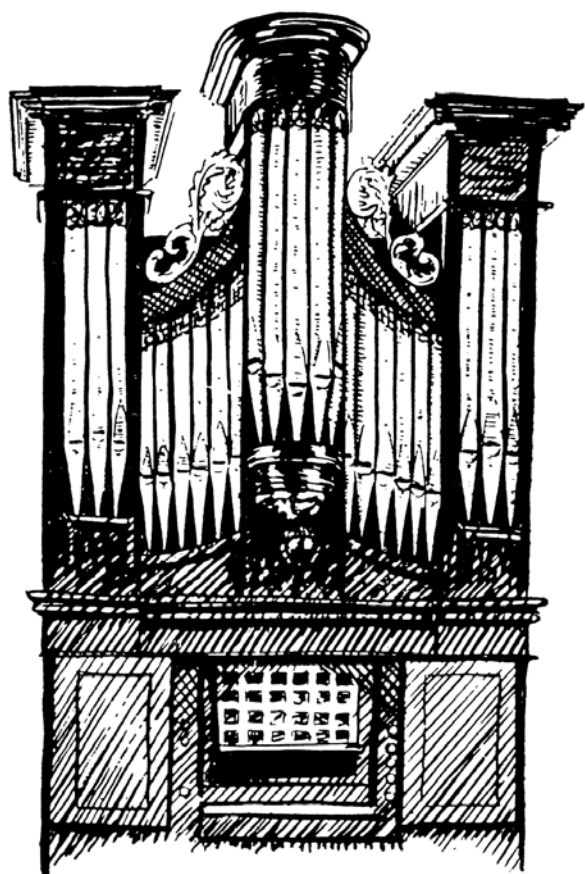


**Top:** Adrian V. Standaart

**Bottom:** One of the company's four-manual consoles

1. Geert Jan Pottjewijd, Standaart Organs (Standaart-orgels.nl) Dutch website. Accessed using Google translation April 19, 2016.





## In THE TRACKER 50 Years Ago

SCOT L. HUNTINGTON

VOL. 12, NO. 4; AUGUST 1968

**S**TURBRIDGE VILLAGE in central Massachusetts is one of the great living museums in the country. A recreated 1830s agrarian New England village with working farm and artisan craftsmen, the June 1968 visit here by attendees of the Central Massachusetts convention was the highpoint for many. There are two pipe organs at the museum, both relocated there by OHS members in the mid-1960s: in the Village Meetinghouse, a ca. 1825 Henry Pratt (1771–1849) I/5 (original home unknown, had served Congregational churches in West Lebanon and Enfield, N.H.), and a I/4 1817 chamber organ by Ebenezer Goodrich in the Salem Towne House. None other than E. Power Biggs played the 1859 William Johnson Op. 92 at the Greenville Baptist Church in Rockdale, Mass., reprising many of the pieces from his recently released LP *The Organ in America*. Of the ten instruments showcased, six were revisited during the 1983 joint meeting of the OHS and the AGO Region 1 convention—a marriage not entirely made in heaven it turned out, but that’s a story for my successor 15 years from now.

The descriptions of holiday organ crawling by economist and oil executive Robert Coleberd have graced these pages before. For this installment, he traveled U.S. 24 between two of Missouri’s legendary river towns: Mark Twain’s beloved Hannibal and Lexington, some 160 miles apart. Five organs in various states of disrepair by well-established mid-western builders were documented: a compact one-manual

Derrick, Felgemaker & Co. portable, a I/8 J.G. Pfeffer (St. Joseph’s, Salisbury), and two-manual organs by Geo. Kilgen & Son (First Christian Church, Paris, 1900; and First Christian Church, Lexington, ca. 1905), and Joseph Gratian (Scott’s Chapel Methodist, Hannibal, ca. 1882). It is likely that at least two of these organs (Hannibal and Salisbury) may now be gone: the OHS database contains no recent updates on any of these instruments except the early 1866 DF&Co. portable in good condition and used regularly in Lexington’s Christ Church. Joseph Gratian was born and trained in England and built high-quality instruments in Alton, Ill., until his death in 1897. Sadly, almost nothing of his work remains, and what exists has been altered or inexpertly maintained. John Pfeffer, a German immigrant, established a thriving business in St. Louis, building instruments of surprising boldness and color. The Salisbury Pfeffer was also one of the few unaltered instruments of this prodigious mid-western firm. George Kilgen, also a German immigrant, established his firm in St. Louis after spending some years working for Jardine. The two turn-of-the-century Kilgen instruments both boasted 8’-4’-2’ choruses. The database committee would be happy to hear from anyone who can provide updated information for any of these instruments.

An article described Hook & Hastings No. 1969 (1902) installed in the Bainbridge Street Baptist Church, Richmond, Va. The organ had suffered various vicissitudes over



the years leaving it in a sorry state by 1967. The recent renovation of the organ was described in some detail. However, in the spirit of the day, the opportunity was taken to transform this Edwardian *grande dame* into a Baroque sprite complete with AGO pedalboard. Both the Swell and Great lost their Diapasons 8'—now relegated to the new four-stop Pedal division, and a modern three-rank mixture installed on the vacant Great toeboard. While we would blanch at such insensitive treatment today, in 1968 this was still considered a viable form of “preservation.”

An article reprinted from the *Denver Music and Drama Magazine* of 1891 is a firsthand account by a music critic, of the notable organs in Chicago. Another by John W. Hinton appeared in *The Organist's Journal*, March 1894. Sounding like an antiquarian in his enlightened age, he decried the destruction of the old mellow-toned G-compass instruments of refined English tone in favor of the C-compass German organs that swept England during the first third of the 19th century. He criticized the need of every organist passing through an organ's life, to lift their leg upon it, leaving it in worse condition than when they found it. One hundred years later, nothing has changed. He was writing during a time of rampant experimentation with organ actions—many proving unreliable. He called for moderation in organ design, with the action employed based on the size of the instrument, and advocated for mechanical action organs 25 stops and smaller.

The third of the issue's reprints was another eyewitness description of extant Boston organs (1834). While a number of facts have since been revised by subsequent research, this article informed much of our early knowledge of Colonial Boston organbuilding. The bulk of the article describes the work of Thomas Johnston (1708–1767), a cabinetmaker by trade, and one of several clear claimants to the title of American's First Organbuilder. Johnston's *magnum opus* was the two-manual 1752 instrument built for Christ Church, Boston (Old North). A replica of Johnston's case exists there today, recycling several decorative elements of the original.

For anyone old enough to be aware of the world, 1968 was a year of upheaval when everything you thought you knew was turned on its ear. Sound familiar 50 years later? For anyone under the age of 48, what happened that year will hold scant meaning, but for those living through it, life changed forever, and we knew it. Today's world can trace back to that culture rent asunder. Since 1968 began in the lives of our OHS friends, Martin Luther King had seen a dream on a mountain top and been shot dead four months later, causing the worst civil rights riots in Chicago that city had ever seen. The *USS Pueblo* had been captured by the North Koreans, the crew tortured, and held captive for eleven months. The Tet Offensive had caught the Americans surprised and flat-footed—the invasion of South Vietnam lasting until November. It, and the My Lai Massacre, where US military personnel killed an

entire village of women and children, changed the American perception of the war. Walter Cronkite came back from Vietnam and pronounced the war unwinnable. With that one short evening editorial that left our mouths agape, the government lost the hearts and minds of the people, and with that their trust (largely never to be regained). Robert Kennedy declared his candidacy for president with an anti-war message in mid-March, and seeing the handwriting, President Johnson abdicated two weeks later. Three months after that, on the eve of his clinching enough electoral votes to secure the nomination, he too was shot dead, bringing back all the national grief still raw from the events one November day in Dallas not quite five years thence. Again, the nation gathered in shock around the glowing teleportal to watch a State funeral, this time from New York's St. Patrick's Cathedral, with John Grady leading the choir, brass, and the grandest Kilgen ever made in Handel's “Hallelujah Chorus.” With RFK went the hopes of a nation growing restless—the air was thick with anger and frustration. The OHS convention three weeks later was an oasis of escape and normalcy in a world gone crazy. With the year only half through, the summer was proving long and hot.

## OHS NOMINATING COMMITTEE

According to the OHS Bylaws:

### SECTION 5. Nominating Committee

1. The Nominating Committee shall have five (5) members.
  - a. Two members shall be Directors selected by the Board of Directors;
  - b. One member shall be appointed by the Board of Directors from the general membership of the Society; and
  - c. **Two members shall be elected by the members during an election held in odd-numbered years, with the candidates receiving the highest number of votes declared elected.**
2. The term of office shall be for two years and shall not be renewable.
3. The Nominating Committee shall elect one of its members as chair.

Candidates for election to the committee are as follows:

**MICHAEL BARONE  
JEFFREY DEXTER  
RHONDA EDGINGTON  
KIMBERLY MARSHALL  
DANIEL SCHWANDT**

Additional nominations for candidates to be members of the Nominating Committee may be made by petitions signed by at least seventy-five (75) members. Such petitions shall be postmarked no later than October 1, 2018.

Voting for the above-named candidates will take place electronically during the fall. Please stay tuned for more information.



# J.W. STEERE, OPUS 1, 1867

— For Sale —

- Two Manual
- 20 Stops
- 24 Ranks



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



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

## NEW! 2004 Kegg Organ, Basilica, Canton, Ohio

### Romantic Resonance

Percy Whitlock: Fantasia Choral No. 2 Jørgen: Sonata Eroica  
Edward Shippen Barnes: Seven Sketches, op. 34 \*First Recording  
Bairstow: Legend; Scherzo Herbert Howells: Rhapsody No. 1  
Wm. Henry Harris: Flourish for an Occasion

Adam Pajan plays English, American, and Belgian Romantic organ works on the 4m, 76-rank organ built in 2004 by Kegg Pipe Organ Builders in the grand acoustics of the Basilica of St. John the Baptist, Canton, Ohio. \*First recording of all 7 Sketches of Barnes op. 34. Pajan teaches organ at the University of Oklahoma. Raven OAR-149 \$15.98 free delivery worldwide



## NEW! 2014 Nichols & Simpson Organ, 4m, 71 ranks

### Fantasia Music for Trombone & Organ

Alan Hovhaness: Andante Religioso; Adagio from Sym. 29, op. 289  
Paul Vêronge de la Nux: Concert Piece  
Gilles Senon: Prière  
Frigyes Hidas: Fantasia  
Frigyes Hidas: Domine, Dona Nobis Pacem  
Max Gläuser: Toccata from Trilogie  
J. S. Bach: Aus tiefer Not schreie ich zu dir, BWV 686  
Ernst Schifmann: Intermezzo, op. 53  
Leopold Mozart: Adagio from Serenata in D for Orchestra  
Joh. Imm. Müller: Praeludium, Chorale, Variations, and Fugue

Trombonist Donald Pinson and organist Damin Spritzer play interesting pieces for the combination with the grand Nichols & Simpson organ built in 2014 with four manuals and 71 ranks for Saint Monica Roman Catholic Church in Dallas. A grand sound in this space! Raven OAR-994 \$15.98 free delivery worldwide



# RAVEN

[www.RavenCD.com](http://www.RavenCD.com)  
BOX 26811 RICHMOND VA 23261  
804-353-9226



A celebrated standard in pipe organ since 1873

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

find us on

# RIEDEL

hear the difference.

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

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



John-Paul  
**Buzard**  
Pipe Organ Builders

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

## KERNER & MERCHANT PIPE ORGAN BUILDERS

Craftsmen with Pride



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

104 JOHNSON STREET • EAST SYRACUSE, NY 13057-2840



## MINUTES

ORGAN HISTORICAL SOCIETY  
BOARD OF DIRECTORS  
VIA CONFERENCE CALL

**JUNE 19, 2018,**

Meeting called to order at 8:30 P.M.

Present: William Czelusniak, Willis Bridegam (non-voting), Mike Quimby (chair), Anne Laver, Gregory Crowell, James Weaver (CEO, non-voting)

Absent: Craig Cramer

Board unanimously approved the minutes from May 15, 2018.

Board unanimously approves the establishment of a CEO Advisory Committee with Bill Czelusniak as Chair. Will Bridegam agrees to participate. The board suggests Will approach Fred Haas to serve on this committee.

The board unanimously approves to adopt the Document Retention and Destruction Policy recommended by Bynum Petty and Jim Weaver as amended by Greg.

Board members are encouraged to submit reports to Jim Weaver for the annual meeting.

Drainage problems on the roof have caused water leaks at Stoneleigh. There is a fair bit of damage to the ceilings and walls that is being repaired now. Fortunately, there has not been damage to the organ console, pipes, or archives. Natural Lands is addressing the situation and will be doing regular checks to avoid future issues.

Meeting adjourned at 9:04 P.M. Next meeting is Tuesday, July 17 at 8:00 P.M. EST.

**JULY 17, 2018**

### CALL TO ORDER

A regular meeting of the Board of Directors of the Organ Historical Society was called to order by the Chair, Michael Quimby, at 8:02 P.M.

The board met in executive session until 8:03 until 8:32 P.M.

### ROLL CALL AND APPROVAL OF MINUTES

The Board met in open sessions beginning at 8:33 P.M. EDT. The secretary called the roll. A quorum was established. Members in attendance were: Willis Bridegam, Craig Cramer, Gregory Crowell, William Czelusniak, Anne Laver, Michael Quimby, and James Weaver.

Without objection, the minutes of the June 19, 2018, meeting were approved.

### TREASURER'S REPORT

CIA's Financial Statement, Governance Letter, and Internal Control and Management Letter were presented. The Audited Financial Report for 2017 was distributed and approved. The document will be circulated to OHS members attending the Rochester Convention as the Treasurer's Report.

The Audited Financial Report for 2017 and 2016 was provisionally approved pending any alterations that might be suggested by Lisa Narcisi, OHS accountant.

Will noted the significant improvements in accounting practices over the last year, and he feels that the OHS now has a clear financial picture and that we can move forward with confidence.

### FINANCE COMMITTEE REPORT

Anne Laver reported on the committee's discussion about the financial audit. Several meaningful suggestions by members of the committee resulted in improvements to the document.

### CEO REPORT

James Weaver reported on the flooding at Stoneleigh. Fortunately the organ and the library were spared water damage. Jim's office, unfortunately, was hit hard by the flood. Repairs and restoration are well underway. The ceilings on the first floor of the building still need to be repaired and re-painted, but work is progressing.

Jim also gave an update on the "Save Stoneleigh" campaign. The campaign was joined by two members of the Pennsylvania State Assembly (one from the House and one from the Senate). They introduced legislation in the State Assembly that made taking property by Eminent Domain more difficult that has been the case to this point. The law passed overwhelmingly and was signed by the Governor. There is therefore hope that the recent proposed incursion by the local school district can be averted.

Weaver also gave an update on the upcoming Rochester convention. A rough draft of the Organ Handbook was distributed and discussed.

At the convention in Rochester, Joseph McCabe will speak to his proposal for the OHS convention in New York City in 2020.

The enrollment now stands at 390 registrants. The next convention will take place in Dallas July 14-18, 2019.

Two distinguished service awards will be presented at the Rochester Convention. In addition, two organs will receive Historic Organ Awards that will be presented at the Rochester convention.

### REPORTS OF OFFICERS AND MEMBERS OF THE BOARD

#### BIGGS FELLOWS COMMITTEE

Anne Laver reported that Roberta Morkin will become the new Chair of the Committee.

#### MEMBERSHIP AND DEVELOPMENT ADVISORY COMMITTEE

Greg Crowell noted that we have 2,292 members.

The number of renewals has increased significantly. The OHS now has 1,058 followers on Instagram.

### PUBLICATIONS ADVISORY COMMITTEE

Anne Laver announced that Christopher Anderson is the new Chair of the committee.

### DISTINGUISHED SERVICE AWARD COMMITTEE

A motion was made and seconded that the board vote to approve the recommendation of the Distinguished Service Award to present this year's award to Rosalind Mohnsen. The motion carried.

Scot Huntington was awarded the Distinguished Service Award in 2017, but was unable to attend the Twin Cities convention. Mr. Huntington will receive his award in Rochester later this month.

### REPORT OF THE CHAIR

Michael Quimby noted that there is interest in hosting the convention in Iowa in 2020.

Marie Wilson is preparing the procedures for the Annual Meeting to be held in Rochester.

### NEW BUSINESS

The Chair was congratulated by the Board for his award from the AGO for his support of the Rising Stars series.

Jim Weaver proposed recognizing the work that Samuel Baker has done on the Biggs Fellows. Greg Crowell proposed recognizing Paul Fritts for this strong financial support of the Biggs Fellows. Both matters will be taken under consideration by the Chair for further action.

### NEXT MEETING

The next meeting of the Board of Directors will take place by on Sunday, July 29, 2018 from 9:30 to 11:30 A.M. EDT in the Seneca Room of the convention hotel.

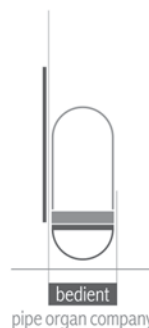
### ADJOURNMENT

The meeting was adjourned at 9:22 P.M.

**Peters, Weiland & Company**

Organbuilders

1729 • 31 North Pulaski Street  
Milwaukee, Wisconsin 53202



Quality Pipe Organ Building  
and Service since 1969

**bedient**

pipe organ company

bedientorgan.com | 402.420.7662 | Lincoln, Nebraska



# THE OLD ORGAN BLOWER.

Song for Baritone.

Words by GEO. M. VICKERS.

Music by ADAM GEIBEL.

*Andante.*

*mf* *dim.* *poco rall.*

*p Sentimento.*

1. I've pumped the bel - lows here for years, I've heard de - vo - tion's hopes and fears; I've  
2. When first I came in years gone by, With ra - ven locks and flash - ing eye, The  
3. The stained glass win - dows still sub-due The sun - beams warm that glim - mer through; The

*ms*

watched the chil - dren in their bloom, I've seen the bride, the hap - py groom; And  
or - gan seemed to loud - er swell And soft - er, sweet - ter tales to tell; But  
voi - ces blend in sol - emn praise As in the old - en, by - gone days, But

*cres.* *cres.*

one by one I've seen them go; I've heard the heart-felt sobs of woe; The  
now my locks are sil - ver gray The or - gan seems to sad - ly say, The  
those I love no more ap - pear, No more they fill my heart with cheer; Yet



*dim.*

pas - tor, peo - ple, all I've seen While pump - ing here be - hind the  
time draws near when I must go, When I no long - er here may  
while I've strength on earth be - low, Still in the or - gan loft I'll

*dim.*

*p*

*p*

screen. } For though all things I plain - ly see There's few in - deed that  
blow. }

*p*

*ores.*

gaze on me; I pump, pump, pump, And, blow, blow, blow: High in the or - gan

*ores.*

*f*

loft I stand And work the bar with tremb - ling hand, And blow, blow, blow.

*f*

*p*

*p*

*pppp* *rall*



# THE AEOLIAN PIPE ORGAN AND ITS MUSIC



ROLLIN SMITH



## THE AEOLIAN PIPE ORGAN AND ITS MUSIC

ROLLIN SMITH

NEWLY REVISED AND EXPANDED EDITION  
AVAILABLE FOR PURCHASE NOW!

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

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

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

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

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







**A.R.SCHOPP'S SONS, INC.**  
 14536 Oyster Road • Alliance, OH 44601  
 (330) 821-8406 • (800) 371-8406 • Fax (330) 821-5080  
[www.arschopp.com](http://www.arschopp.com)  
[joe@arschopp.com](mailto:joe@arschopp.com)

